



ШЕДЕВРЫ ДРЕВНЕГО ИСКУССТВА КУБАНИ
ART TREASURES OF ANCIENT KUBAN



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of History and Archaeology

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ART TREASURES OF ANCIENT KUBAN

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Меото-сарматский период : **Meotian-Sarmatian period**
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Called the "Southern gem" of the Soviet Union — the name it eminently deserves — Kuban is a land of wondrous contrast yet harmony between the boundless steppe and foothill woodlands, the eternal snow capping the Caucasian peaks and warm waves lapping the shores of the Black Sea and the Sea of Azov. It is a land of rice paddies and tea plantations, rolling wheat fields and teeming fisheries, thriving cattle herds and bountiful orchards, clamorous and crowded spas neighboring on quiet and carefully preserved forests. Its heartening climate, rich and fertile soils, wide and numerous rivers, and a diversity of landscapes hardly matched anywhere else, have always drawn man to these parts. No wonder, then, that camp sites as old as the Old Stone Age (Paleolith), going back one hundred thousand years or more, have been discovered in the Adighe Autonomous Region, a part of Krasnodar Territory, and the steppes on the right and left banks of the Kuban River.

These priceless monuments shed much light on the ancient history of Eastern Europe and the problem of the early settlement of the East-European plain. Primeval man's sites kept multiplying through the New Stone Age (Neolith) and they have now been discovered in localities in different Kuban regions as far-flung as the lowlands of the Taman Peninsula and the mountains of the Caucasus.

A dramatic rise in population in these parts fell on the Early Iron Age. Dated from the fourth to third millennium B.C. are a series of camp sites known far beyond the North Caucasus, such as Meshoko, Yasenova Polyana, Khodzhokh and near the hamlet of Svobodny. They yielded critical material for an understanding of the origin and rise of the North Caucasian basic culture of the third millennium B.C. that has since been known in archaeology as the Maikop culture, gaining its name from the presently world-famous kurgan (burial mound) discovered in 1897 at the town of Maikop. There, beneath a kurgan nearly eleven meters high, a princely tomb was unearthed — the grave of a tribal chieftain interred together with his wives and concubines. The staggering wealth of objects in the Maikop Kurgan, matched by no other site from the third millennium B.C. in the whole of Europe except Greece, fundamentally altered our ideas about the level of material and spiritual culture attained by the peoples of the North Caucasus in the Early Iron Age. Very

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fittingly, the Maikop treasure trove, now in the State Hermitage, Leningrad, opens the exposition of its famous Gold Room.

Aptly supplemented with the great treasure from the stanitsa of Staromyshastovskaya, the objects from the Maikop burial reveal close ties of the local tribes with the ancient states of Asia Minor and the Middle and Near East, which explain much of the outstanding role that the Maikop culture was to play in the later progress of civilization over the entire region that is now the South-European part of the Soviet Union.

Indeed, the northern, steppe areas of today's Krasnodar Territory were populated in the third millennium B.C. by tribes belonging to the so-called pit culture¹, their area of distribution ranging from beyond the Volga in the East to the Danube in the West. Their kurgans, left in their thousands, suggest a uniform funerary ritual, and the grave goods are rather scarce. Imported articles are the only way to dating these monuments but they are few and far between in the pit culture burials. Equally important for dating are the pit-type vessels that are occasionally unearthed from the Maikop tomb complexes — they are much easier to date, relying on the well-developed and credible chronological system for dating antiquities in the Near East. Hence the added scientific value of wide-scale excavation of Bronze Age kurgans in the areas on the right and left banks of the Kuban River — because it was the meeting ground of two ethnically distinct entities, the peoples of the steppe and of the Caucasus proper.

At the height of the Bronze Age in the first half of the second millennium B.C., Kuban remained a zone of contact for different archaeological cultures. The coastal and highland areas were the homeland of the builders of dolmens — cyclopic structures not infrequently constructed of huge stone slabs weighing many tons, carefully polished and sometimes ornamented, and as much shrouded in mystery as the origin of the people who built them.

The foothills and steppes beyond the Kuban must have been the domain of peoples ancestral to the Maikop tribes, the bearers of the

¹ The pit culture, and the catacomb culture that succeeded it early in the second millennium B.C., owe their names to the principal type of the respective burial structures having the form of simple pits, or more sophisticated catacombs, with an additional chamber for the dead body dug in one of the walls.



I Килик
Меото-скифский период
1-я половина VI в. до н.э.
Кат. № 108

I Kylix
Meotian-Scythian period
First half of 6th c. B.C.
Catalog No. 108

II Нилин
Меото-скифский период
1-я половина V в. до н.э.
Кат. № 112

II Kylix
Meotian-Scythian period
First half of 5th c. B.C.
Cat. No. 112



North Caucasian archaeological culture, who bestowed upon the world marvelous bronze implements and richly ornamented decorations. The craft of stone-working in the North Caucasus rises to the pinnacles of true art, notably in the maces and, especially, battle-axes. Fashioned from granite, basalt, diorite, and serpentine in elegant shapes and with a fine finish and often a lavish design in relief, they are a much coveted item, the pride and glory of major museums.

In the steppes on the right bank of the Kuban River the North Caucasian tribes lived in close proximity to the bearers of the catacomb culture, tribes which spread far and wide across Southern Russia from present-day Kalmykia in the East to the part of the Ukraine on the right-bank Dnieper (as far as Odessa) in the West. But, one must reiterate that the catacomb peoples, just as the pit tribes who preceded them, heavily depended for much of their power on the supply of metal from the North Caucasus.

Much less is known about Kuban monuments of the Late Bronze Age (late second to early first millennium B.C.). So far they have been confined to treasures of bronzes, which A.A. Iessen, a noted Soviet student of the Caucasus, summarily distinguished as the Kuban right bank focal area of metal-making and metal-working. However their great abundance and variety give undisputed evidence that the Kuban tribes of the Late Bronze Age were rather far advanced in their ways and maintained close contacts with the population of the Transcaucasus and the Northern Black Sea region. The objects manufactured along the Kuban River were later discovered over a vast territory, from Georgia right up to Romania.

The Bronze Age in what is now the south of the USSR ended the primeval period in the history of man. As we have just seen, the Kuban basin with its many varied monuments played through all of its phases a fundamental role, one of providing critical clues to the understanding of ancient history in the south of Eastern Europe. No less historically important and revealing seem to be the artifacts from the Early Iron Age to the Middle Ages in the Kuban area.

It is known that few periods in human history had such a revolutionizing impact on man's development as the time of adapting and utilizing



III Килик
Меото-скифский период
1-я половина V в. до н.э.
Кат. № 113

III Kylix
Meotian-Scythian period
First half of 5th c. B.C.
Cat. No. 113

IV Леканы
Меото-скифский период
2-я четверть V в. до н.э.
Кат. № 115

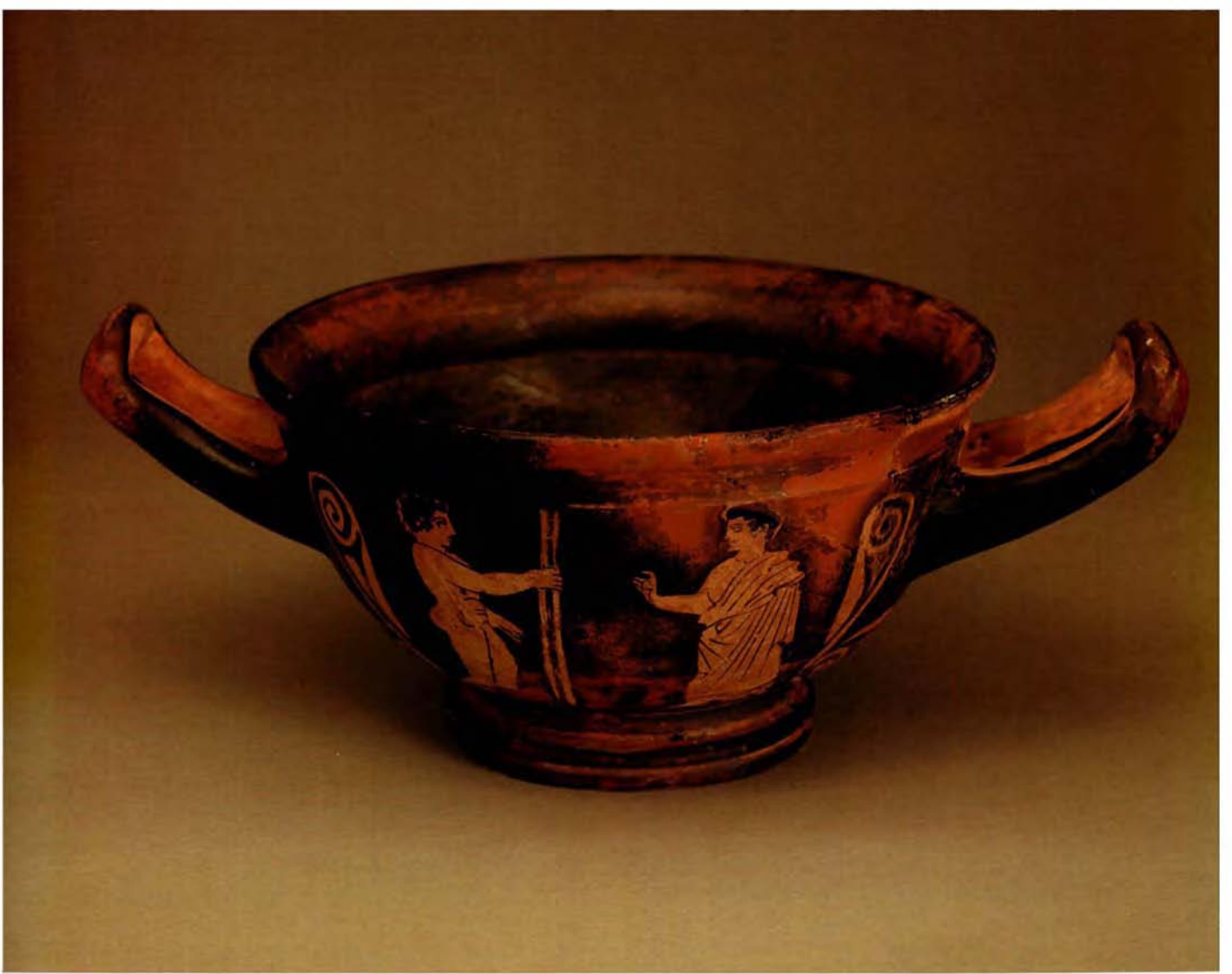
IV Lekythi
Meotian-Scythian period
Second quarter of 5th c. B.C.
Cat. No. 115



iron. For the south of the European part of the Soviet Union, the beginning of the Iron Age is dated back to the 8th century B.C. and it was in the Early Iron Age, from the 8th to the 4th century B.C., that the cultures of the tribes remotely ancestral to a number of modern nations were in the making. This was also a period of particular diversity and strength to the steppe peoples' relations with those of the North-western Caucasus. Through the close contacts of the tribes in what is now the South European part of the USSR with states of the ancient Orient and the antique colonies on the Black Sea coast ancient Oriental chroniclers and other authors became first aware of the peoples who occupied the region north of the Black Sea and the North Caucasus in the first millennium B.C.

They were the Cimmerians and Scythians who inhabited the Northern Pontic area; the Sarmatians, their eastern neighbors, populating the steppes between the Don and the Volga; the Tauri, the aboriginal tribes of the mountains and foothills on the Crimea; and finally the Meotians, a distinctive people, the occupants of the lands in the North-Western Caucasus. A more detailed record of the North-West Caucasian tribes was set down by ancient Greek inscriptions from the Bosporan Kingdom situated on the Kerch and Taman Peninsulas, and by Strabo, the foremost Greek geographer of antiquity. Aside from the Meotian peoples, the antique written sources named also the Sindi whose area of distribution involved the Taman Peninsula, the low reaches of the Kuban and down the Black Sea coast to present-day Anapa. To the south of the Sindi lived the Toretians and Kerketians, and the Dandari and Tarpeti on the eastern coast of the Sea of Azov. The tribes of the Psessi and Thatei lived farther up the Kuban and its tributaries, perhaps as far as the river Laba.

Hard archaeological evidence leaves no room for doubt as to the ethnic and cultural proximity of the peoples of the North-Western Caucasus. Archaeologists and linguists place all these tribes in the Iberian-Caucasian language family, and look upon them as the ancestors of the present Adighes, Circassians and Kabardins. Another salient fact to bear in mind for the tribes of the Meotian culture is that, while shaping and developing it, they were exposed to numerous influences of Iranian-speaking nations — the Cimmerians, Scythians and later the Sarmatians.

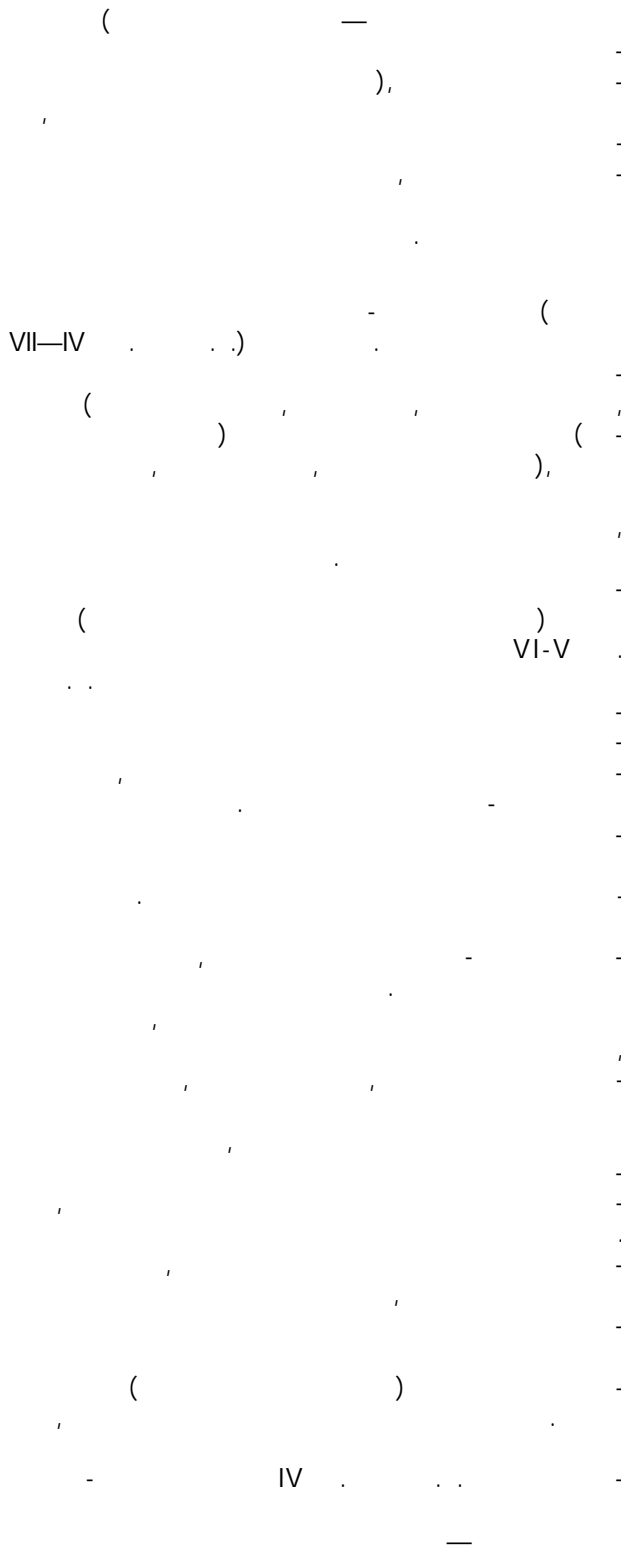


V Килик
 Меото-скифский период
 1-я четверть IV в. до н.э.
 Кат №119

V Kylix
 Meotian-Scythian period
 First quarter of 4th c B.C.
 Cat. No. 119

VII — VI . . .
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 (VIII-VII
 VI . . .
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 VIII-VII . . .

It was the never-ending perfection of their arms and horse harness that made the Cimmerians and Scythians the first peoples within the territory of this country to descend upon the arena of world history, having accomplished their famed campaigns through the Caucasus into Asia Minor and the Near East. The Scythians' routes of advance to the East and return to their native steppes north of the Black Sea went — at least some of them — across the North-Western Caucasus, according to the available records and archaeological evidence. One should recall in this context the Kelermes kurgans, now of world-wide archaeological fame, in which typically Scythian things were found alongside numerous items of Urartean and Assyrian-Babylonian craftsmanship from the late 7th — early 6th century B.C., including details of an Assyrian royal throne. Was it not from the royal palace in the ancient Assyrian capital of Nineveh, sacked and destroyed by the Scythians, that these objects had originat-



VI Панафинейская амфора
Меото-скифский период
2-я половина V в. до н.э.
Кат. № 110

ed, later to find their way into the kurgans of the stanitsa Kelermessskaya?

At the time of their raids via the Caucasus into other lands, the local Proto-Meotian tribes (indeed, since the raids in the 8th-7th centuries B.C. antedate the first reference to the Meotians by antique writers in the 6th century B.C., it is only appropriate to call the earlier monuments Proto-Meotian) were directly exposed to the tribes on the campaign trail and perhaps even joined them. This explains why the Proto-Meotian arms and horse harness of the 8th-7th centuries B.C. were practically analogous to the Cimmerian-Scythian equipment. If one considers further that the remains of the period are far from numerous in the steppes north of the Black Sea coast, the Proto-Meotian finds would immediately be seen for their true worth — not only as a major source of knowledge on the history of the local tribes, but also as artifacts of great value for understanding the culture of the entire South European part of the USSR.

The Kuban monuments that won world renown derive from the Meotian-Scythian period of the late 7th through the 4th centuries B.C. — the time when all the major kurgan tomb complexes originated, notably those at Kelermes, Ul, Seven Brothers, Elizavetinskaya, and solitary kurgans at Kostromskaya, Kurjips and Karagodeuashkh. Without them it would be impossible to reconstruct the history of not only the local Meotian tribes, but of Scythian culture in general. Indeed, the two hundred years of exploring the monuments of Scythia proper — in the steppes north of the Black Sea — yielded relatively scanty material from the 6th-5th centuries B.C. Taking up the slack, archaeologists explored and exploited the kurgans which thus inspired magnificent research efforts by successive generations of Russian and then Soviet scholars, beginning from the second half of the past century. The finds from the kurgan burials of Meotian-Scythian nobility largely corroborated what antique writers had related about the customs and rituals of the Scythians and Meotians.

Moreover, they greatly expanded our knowledge about these peoples and their socio-eco-

VI Panathenaic Amphora
Meotian-Scythian period
Second half of 5th c. BC
Cat. No 110



conomic and cultural development. A necessary note, of course, is that part of these kurgan finds are genuine masterpieces which, among other things, provide a fairly good idea about the Scythian Animal Style — one of the most striking developments in the art of the peoples of the Eurasian steppes which made a notable impress on the applied arts of many nations in this country. Finally, the burial goods retrieved from the Meotian and Scythian kurgans of the Kuban area supplemented Soviet museum collections with many unique objects from the ancient Orient (from Iran to Egypt) and antique Greece which won world fame.

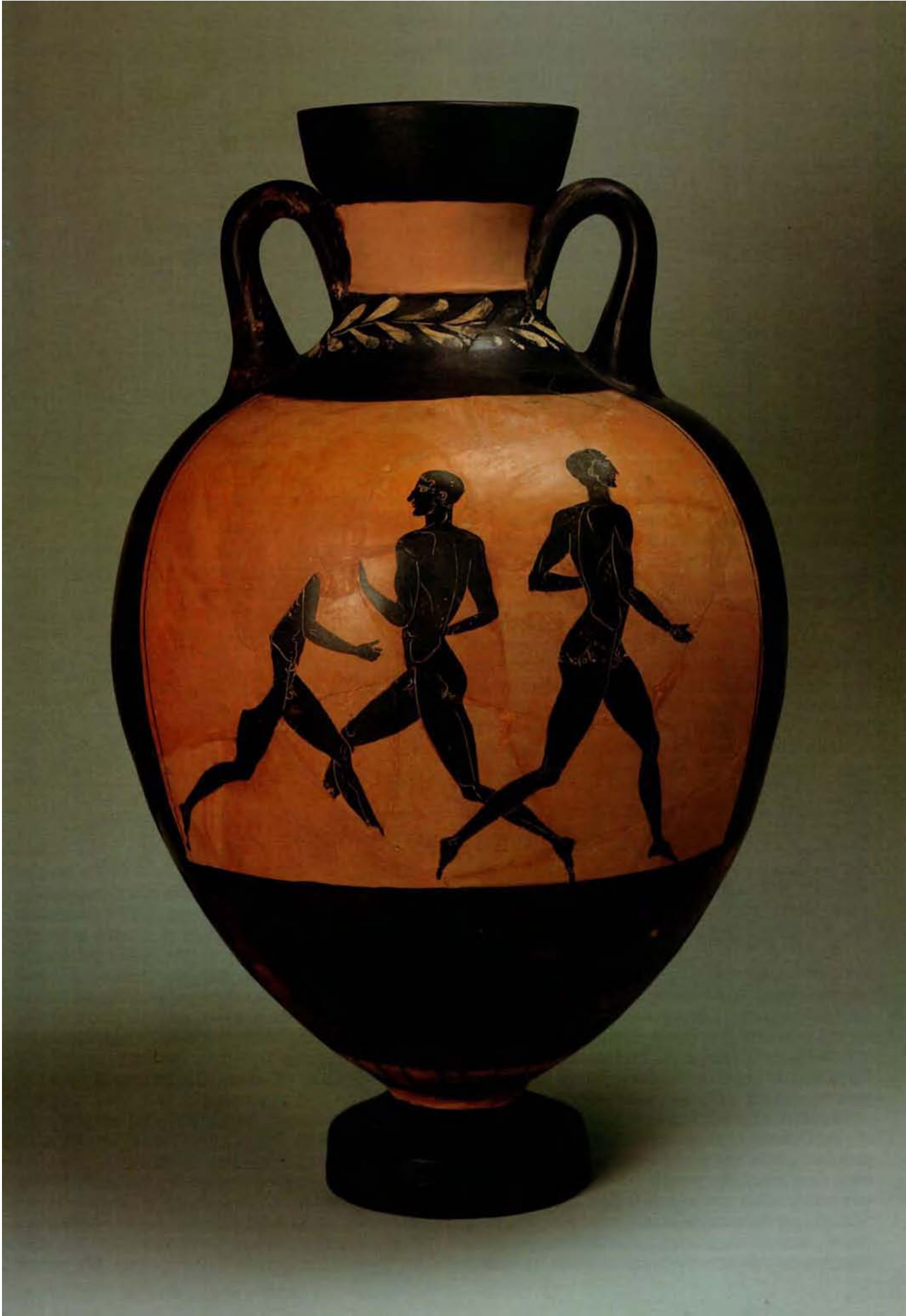
At some time in the late 4th century B.C. the Siraci and Aorsi, Sarmatian tribes related to the Scythians, first appeared in the North Caucasian steppes and a little later pressed into the Kuban region, overrunning the areas on its right bank; their remains of a still later period are known from the left bank too.

The centuries-long close contacts between the nomad Sarmatians and farming Meotians mutually enriched their respective cultures and, moreover, lent their common name, Meotian-Sarmatian, to the long period in the history of the Meotian tribes from the last few centuries B.C. to the first few centuries A.D. and, correspondingly, in the archaeology of the Kuban area. If one considers further that the Sarmatians occupied at the time a vast space from the Urals in the East to the Dniester in the West, while a few Sarmatian monuments are known as far west as Hungary, one has little difficulty realizing how the Sarmatian-borrowed elements of the Meotian culture spread all the way to Central Europe.

In the reverse process, the Sarmatians, and partly so the Bosporan kingdom, provided the medium whereby numerous objects were funnelled to the Meotians of the Kuban, notably fibulas of the mid-European type. Since their dating has been made to within 25 years, the fibulas offer an invaluable means for dating the Meotian culture at its closing stages. The mere mention of the fibulas forcefully brings to mind the series of magnificent Meotian-Sarmatian monuments discovered in the Kuban area, primarily the Seversky kurgan, those of the

VII Панафинейская амфора
Меото-скифский период
2-я половина V в до н.э.
Кат № 109

VII Panathenaic Amphora
Meotian-Scythian period
Second half of 5th c BC
Cat No. 109



Zubovsko-Vozdvizhenskaya group, the kurgans near the stanitsa of Besleneyevskaya and, lastly, the great chain of kurgans extending for many kilometers along the right bank of the midstream Kuban. Appropriately called the Golden Cemetery by its main explorer N.I. Veselovsky, it furnished extremely precious finds that have since had rightfully taken pride of place in our two major museums, the Hermitage in Leningrad and the History Museum in Moscow. The treasure includes valuable gold decorations — torques, bracelets, finger-rings often with cut stones, fibulas and necklaces; unique glass vessels in a variety of forms and colors; splendid items from semiprecious stones and Egyptian paste; exquisitely shaped bronze vessels, some of them bearing images chased in relief.

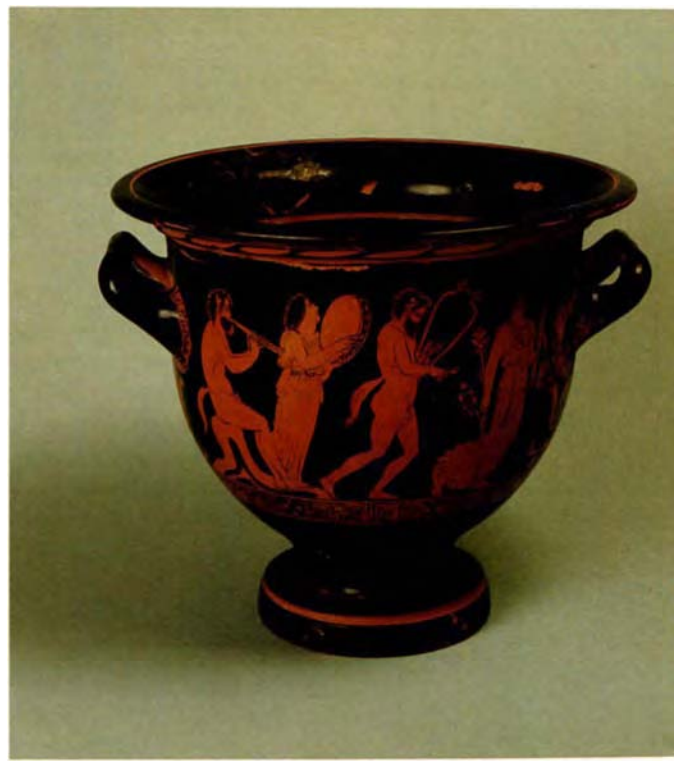
These works of ancient craftsmen found their way to Kuban from Iran and Egypt, from states in Asia Minor and the Near East, but chiefly from ancient Greece and, later, from Rome and antique city-states most of which were found in the Crimea and a few on the Black Sea coast of what today is Krasnodar Territory. Importantly, the majority of these antique imports arrived in the lands of the Meotians, as well as those of the Scythians and Sarmatians, through the intermediary of the Greek Black Sea colonies, the Bosporan kingdom above all, and the ancient towns located within the Kuban region itself, such as Phanagoria, Hermonassa and Keppi on the Taman Peninsula, and Gorgippia (present-day Anapa).

Against this background it is readily apparent that no concept of the ancient Kuban treasures can be complete, or relevant, unless one appreciates the magnificent antique monuments which, in addition to the city-states just discussed, come also from necropolises, large elaborate cemeteries of ancient cities, and kurgan tombs. Their cultural impact is enormous: they are surviving testimonials to the centuries-long diverse links of the Scythians, Meotians and Sarmatians with the ancient Greek city-states which affected virtually all sectors of their economy, whether farming and stock-breeding or handicrafts and warfare. This is confirmed beyond doubt by hard archaeological evidence, primarily by the numerous epigraphic records discovered while digging on ancient town sites. So far almost 300 of these, carved on marble and limestone



VIII Кратер (сторона А)
 Меотско-скифский период
 Конец V в. до н.э. Кат. №111

VIII Crater (side A)
 Meotian-Scythian period
 Late 5th c. B.C. Cat. No. 111



IX Кратер (сторона Б)
 Кат. №111

IX Crater (side B)
 Cat. No. 111

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- blocks, have been found in the towns of Asian
 - Bosphorus alone, that is on the Kuban territory.
 They are a vital source of historical data with-
 out which no reconstruction of Scythian,
 Meotian or Sarmatian history is feasible.

- Moreover, if ancient Greek and later Roman
 - historians, generals, geographers and poets
 wrote at all about the tribal peoples on the
 northern Black Sea coast this was largely due
 to the presence of the antique towns close by.
 Conversely, understanding the level of achieve-
 ment in the Scythian, Meotian, and Sarmatian
 cultures and their two-way relationship with the
 Greek maritime towns on the Black Sea is the
 key to a comprehensive study of their history in
 all its complexity and variety.

- It is necessary to realize, for example, the
 - critical posture of these towns with respect to
 life in metropolitan Greece. Through their
 mediatory function in the trade with the local
 peoples, in which the farming Meotians must
 have played a very special role, the Bosphoran
 city-states maintained the much-needed supply
 of cereals to Greece, and also of meat, wool,
 hides, and slaves. Flowing back to the Black
 Sea peoples were amphoras with wine and
 olive oil, high-priced antique table-ware and
 jewellery, made either in Greece itself or in her
 colonies, of which the Bosphoran kingdom was a

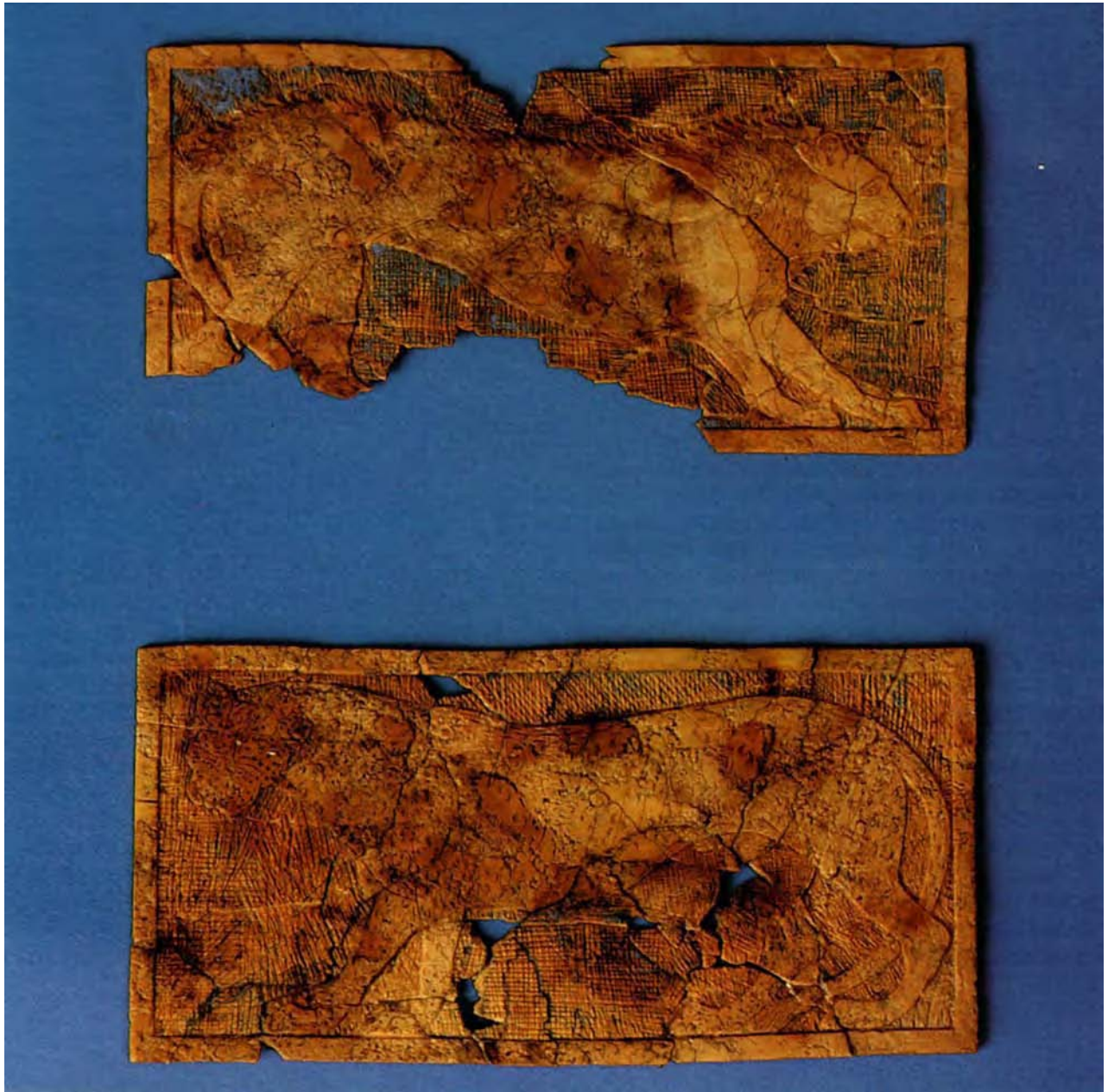
700-1000
III-IV
XIX
300

leading one. Thus the tribes of the Early Iron Age which occupied the south of what is now the European part of the USSR would find themselves drawn into the orbit of trade relations with the antique world. Seen from that perspective, the monuments of the Kuban area seem to have cultural implications that far exceed their immediate geography and take on a truly world-wide significance.

The foregoing applies to the just mentioned outstanding monuments of the Meotian-Scythian and Meotian-Sarmatian periods as much as to the Kuban antique towns. Of these

X Пластины
Меото-скифский период
Конец V-IV вв. до н.э. Кат. № 33, 34

x Plates
Meotian-Scythian period
Late 5th-4th c. B.C. Cat. Nos 33, 34



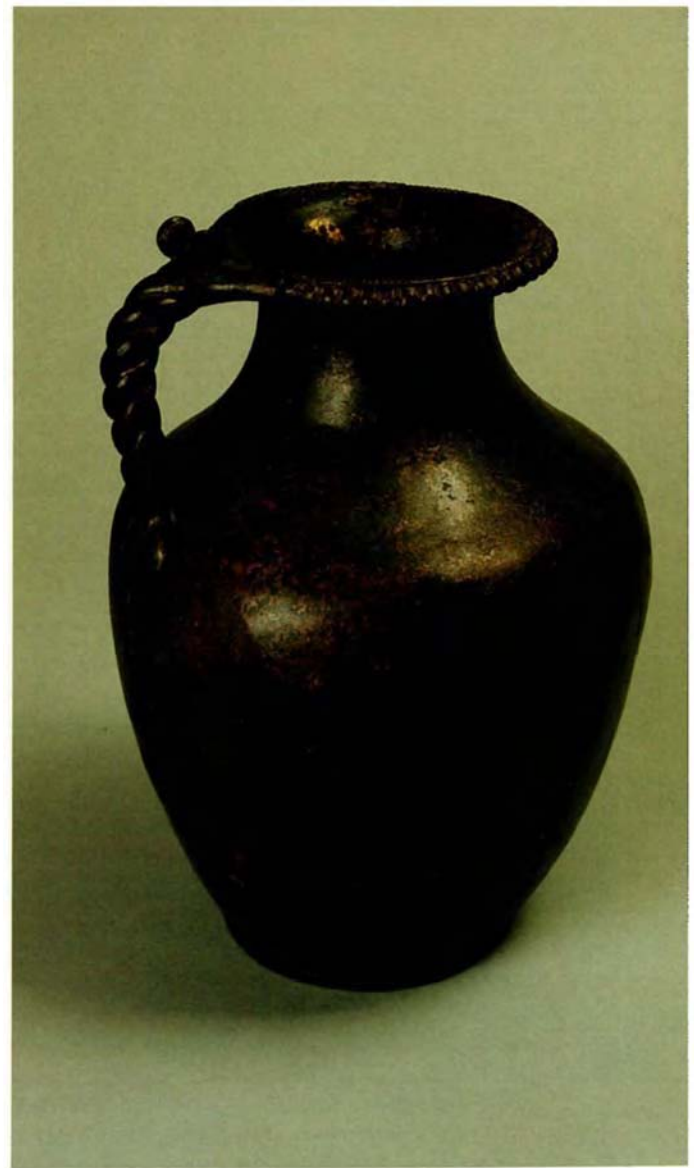


XI Чаша
Меото-скифский период
IV в. до н.э. Кат. № 106

XI Dish
Meotian-Scythian period
4th c. B.C. Cat. No. 106

XII Кувшин
Меото-скифский период
IV в. до н.э. Кат. № 105

XII Pitcher
Meotian-Scythian period
4th c. B.C. Cat. No. 105



Phanagoria, founded about the middle of the 6th century B.C. near the present-day settlement of Sennaya, was an influential and populous town of the Bosporan kingdom, second only to its capital city of Pantikapaion, now Kerch. Hermonassa, today's Taman, dated from the same period, while the Bosporan towns of Keppi north of Phanagoria, and Gorgippia appeared somewhat later, along with a host of minor townships. They all held out at least until the 3rd-4th centuries A.D., i.e. for the next 700 to 1,000 years, encompassing both the waxing and the waning periods of the ancient Greek and Roman civilizations.

Naturally, all these towns possessed large necropolises of ground burials and kurgans. The latter would typically incorporate graves of the better-off urban strata, and by the mid-19th century some 300 of them were reported around Phanagoria alone and a somewhat smaller number around Hermonassa, Keppi and Gorgippia.

More than one and a half century of digging in Kuban yielded a wealth of material, now on



III—XVI

display in local and national museums. The excavations offered a fairly good concept of urban planning and building systems in the ancient towns, their defences and excellent specimens of ancient Greek architecture, sculpture and painting. The discoveries include unique items wrought by jewellers, potters, glass-makers, stone- and bone-cutters, and wood- and metal-working craftsmen — those who lived on the Bosphorus and those who practised their crafts in the cities of Greece and Rome, Asia Minor and Egypt, Syria, Phoenicia, Meso-potamia and Iran. The foregoing makes it clear what a large contribution to the study of classical antiquity must be credited to the exploration of the ancient Greek and Roman monuments in Kuban.

In the 4th century A.D. hordes of Huns swept over the Kuban steppes, wiping out everything in their way. Under the onslaught of these nomads the late Meotian tribes retreated into the mountainous areas beyond the Kuban River. The Meotians of the maritime zone, who lived near the present towns of Gelendzhik, Anapa and Novorossiisk and farther south-eastward were spared the horrors of the Hunnic invasion.

Bysantine and Arab records name also among the tribes inhabiting these areas of maritime and mountainous Kuban the Zikhi and Kassogi (the latter were more recently known to Russian chroniclers as well) — the tribal peoples ancestral to the present Adighes, Circasians and Kabardins.

It is amazing how many peoples were propelled by the fate of History to Kuban in the Middle Ages. The Khazars, Pechenegi, Polovtsi, Tatars and Mongols were rolling wave after wave across the steppes. Byzantine fortresses sprang up on the Black Sea coast and the Taman Peninsula, later to give up the dominion over these parts to Venetian and Genoese merchants. The Crimean khans could not wait to make it their coveted possession, while the Russian principality of Tmutarakan held its sway over the Taman Peninsula toward the end of the 10th century A.D. And each of the peoples who once set foot in Kuban left behind their monuments.



Their excavations have already yielded and promise to yield yet a wealth of material pertinent to understanding the incredibly tangled Medieval History of the Kuban land proper. Equally, they have done much to advance the study of related nomad cultures; the economies and policies of Byzantine, Venice and Genoa; the early stages of the long fight led by Russian princes to gain a foothold and build up their presence on the Black Sea coast; the ways and patterns by which Christianity and later Islam took hold in the North-Western Caucasus; the origin and growth of feudal relations and the rise of the ancient Adighe ethnos, in particular.

No description of the Medieval Kuban monuments will do without recourse to the burials of wealthy nomads uncovered on the right bank of Kuban steppes; diverse evidence from the ancient Russian Tmutarakan principality, notably its one dazzling item, the superbly crafted silver ladle found in an Adighe warrior's grave of the 11th-12th centuries A.D., which according to the inscription on it, had belonged to the Russian boyar Dimitri Kruzhdovich. But of course much wealthier finds originated from the kurgans of the Adighe nobility discovered near stanitsa Byelorechenskaya, which lent the 13th-16th-century Adighe-Circassian tribal culture the name "Byelorechenskaya" culture. The kurgans at Byelorechenskaya vividly demonstrate the wide-ranging connections between the left-bank Kuban tribes, offering, besides the magnificent sabres, armor, helmets and other locally crafted weapons for which the Adighe warriors had been reputed, also Iranian, Chinese and Italian fabrics, precious decorations from Kilikia (Cilicia) in Asia Minor, glazed ceramics from Central Asia, Syrian glass and Venetian silver...

Thus, I have attempted a brief review of the multiple and ranging historical and cultural impact of the Kuban monuments and the ways in which they opened the lid on prehistoric and early historic times in the south of the USSR. By virtue of its singularly advantageous geography, with a considerable length of seashore and conveniently low mountain passes connecting the Transcaucasus and the world's old-





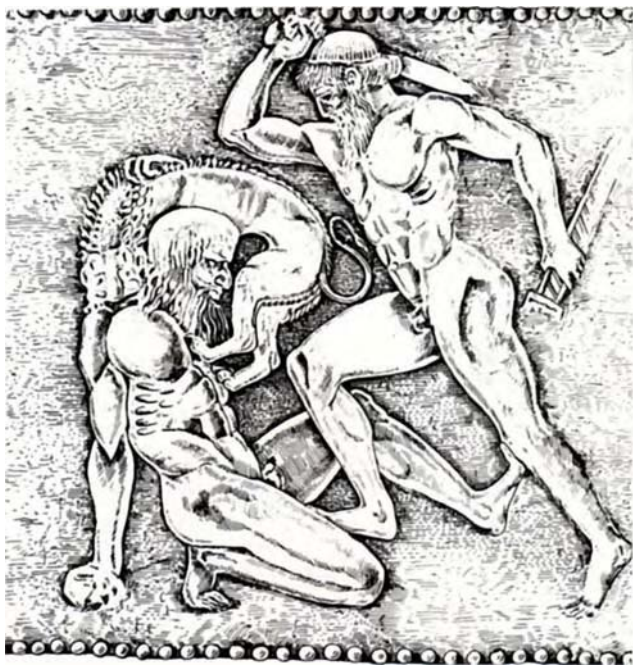
XV
Ритон (деталь)
Кат. № 101

XV
Rhyton (detail)
Cat. No. 101

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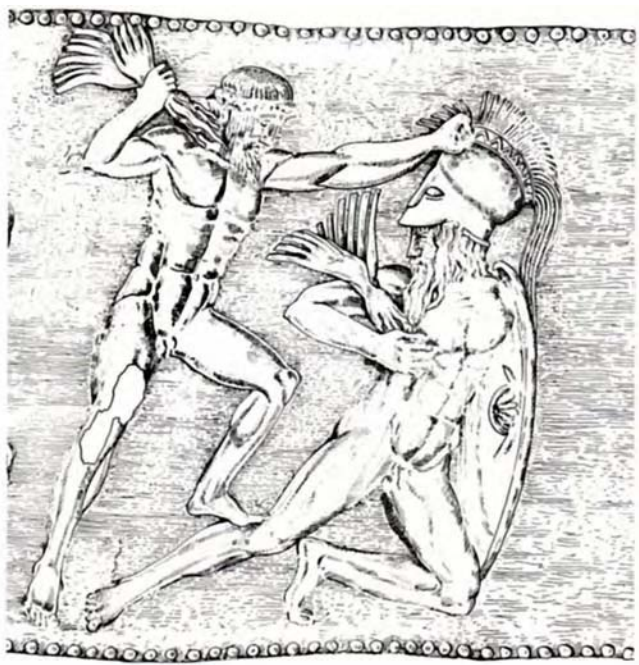
1853 the kurgans near Phanagoria. In 1852 A.A. Sibirsky was the first archaeologist to set about excavating the kurgans topping the necropolis of ancient Gorgippia near the present town of Anapa. Shortly after him the Phanagorian digs were continued by K.K. Gertz who is credited with an excellent description of the topography of the Taman Peninsula and the first-ever attempt at a generalization of the archaeological evidence collected there from the late 18th century through 1859.

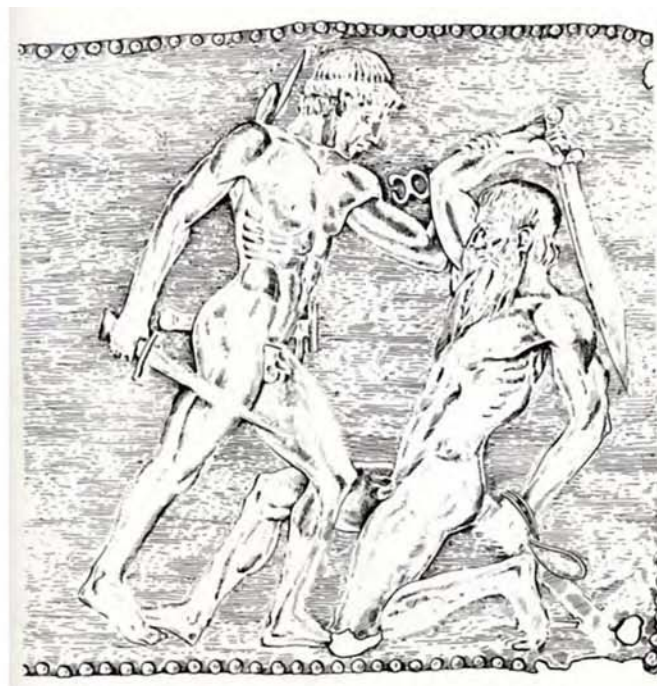
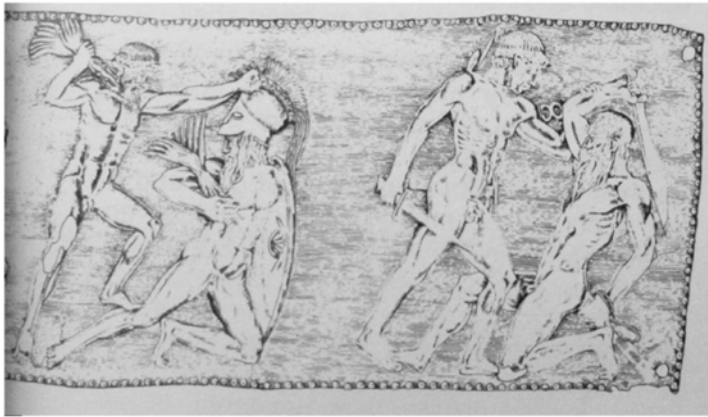
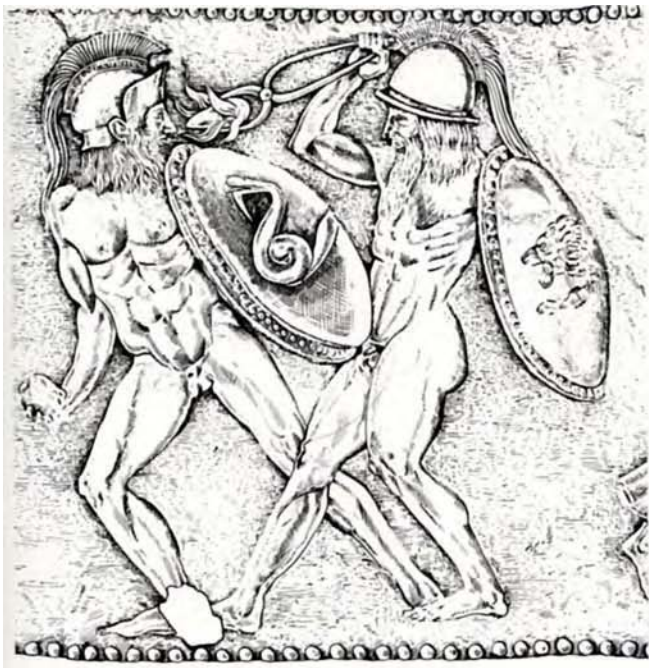
The subsequent period of the 1860s through the 1880s was one of the exciting discoveries in the Kuban burial grounds, when hundreds of kurgans were excavated, many of them to be later known throughout the world. The accomplishments of that striking period were largely due to the efforts of A.E. Lyutzenko, I.E. Zabelin, V.G. Tiesenhausen, I.P. Kondakov, and E.D. Felitsyn. Among the memorable excavations of those years one cannot help mention-



XVI
 Развертка фриза ритона.
 Сцены гигантомахии
 Кат. № 101

XVI
 Spread-out of Frieze on Rhyton.
 Battle of Gods and Giants
 Cat. No. 101





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ing Bolshaya Bliznitsa, a tall 15-meter kurgan, which opened when excavated three stone step-like crypts, one of them adorned with polychrome painting and the image of the goddess Demeter and her daughter Cora (Persephone). In the few of the burials that had not been looted numerous fine gold pieces were found, along with the remains of two sumptuous sarcophagi with carved ornamentation and ivory inlay. A beautifully painted stone crypt was exposed to view beneath the Vasiurinsky kurgan discovered in 1868. Next year an excavation of a kurgan near Phanagoria presented the world with two unique vessels, one fashioned as a sphinx with a fine female head and the other as a figure of Aphrodite, the goddess of beauty, stepping out of an open shell.

The 1870s added greatly to Russian archaeological fame by giving the world fascinating glimpses of the Animal Style after the kurgans known as the Seven Brothers had been unearthed yielding an abundance of gold and silver decorations and vessels and golden and bronze items in the Animal Style. Soon afterwards the Artiukhovsky kurgan was found absolutely intact, its three burial chambers filled to capacity with superb jewelry and an assortment of silver vessels. One of the finds, the illustrious gold diadem with pendants, is perhaps the most graphic epitome of the polychrome style whereby gold objects were lavishly studded with multicolored stones and colored glass and enamel insets.

In areas on the left-bank Kuban no notable digging was carried out until the 1880s, although colonel N.L. Kamenev, the first to have studied kurgans there, had discovered as far back as 1869 a dolmen beneath one of them, near stanitsa Tsarskaya (now Novosvobodnaya). In 1888 E.D. Felitsyn explored some parts of the 12-meter Karagodeuashkh kurgan near the present town of Krymsk. A large stone crypt about 20 meters long, with two burial chambers and two passages with partially preserved wall painting was discovered there. The two extraordinarily wealthy graves, of a man and a woman, had not been plundered and yielded numerous and diverse finds made of gold, silver, bronze, clay, and iron. Excellent specimens of ancient art commingled here with weapons, utensils, and horse harness.

At no other period had the digging effort in Kuban been as intensive and embracing as in



XVII Бусы с масками
Меото-скифский период
IV в. до н.э. Кат. № 96

XVII Beads with Masks
Meotian-Scythian period
4th c. B.C. Cat. No. 96

XVIII Бусы
Меото-скифский период
IV в. до н.э. Кат. № 89, 90, 91, 92

XVIII Beads
Meotian-Scythian period
4th c. B.C. Cat. Nos 89, 90, 91, 92



the late 19th — early 20th centuries. While the excavations on the Taman Peninsula continued, archaeological programs were reaching increasingly into the steppe and foothill areas. And new brilliant finds were not long in coming. Overwhelmingly, the sensational discoveries of that period were attributed to only one scientist, Nikolai I. Veselovsky (1848-1918), Professor of Archaeology at the University of St. Petersburg and the Archaeological Institute. Veselovsky's earliest exploits in Kuban were completed in 1883 when he investigated three kurgans known since in science as the Tarasovskiye kurgans. However his prime discoveries in Kuban fell on the last 20 years of his life 1897 to 1917, and as many field seasons, amazingly intense and rewarding. During these years he excavated hundreds of kurgans, beginning with the famous Maikop kurgan dated to the third millennium B.C. and ending with the Byelorechensky group of the 14th-15th century A.D. He owns the credit for the discovery of dolmens underneath the kurgan at the stanitsa of Novosvobodnaya, which impressed contemporaries by the high standards of the architecture of the early second millennium B.C. Only someone with extraordinary prowess, patience and a sense of purpose, which are the archaeologist's stock-in-trade, could have excavated, within three seasons from 1901 to 1903, as many as 120 minor largely looted kurgans, in order to enrich science with the Golden Cemetery, a pool of archaeological evidence without which the Meotian-Sarmatian problems cannot be studied even today.

However the most outstanding contribution in N. Veselovsky's lifelong preoccupation with the Meotian-Scythian problem was giving the world the treasures of the kurgans at Kelermes, Ul, Kostromskaya and, especially, Yelizavetinskaya: the last of the large Yelizavetinskiye kurgans was excavated by him in 1917 — a few months before his death. Among the few thousand gold objects recovered from these graves are genuine masterpieces of Assyrian-Babylonian, Urartean, antique and local art. Until today the Kelermes panther and the Kostromskaya stag, for example, remain the highest points of the Scythian Animal Style. From the same kurgans came collections of highly elaborate bronze objects; striking in their richness and diversity, they could tell a great deal to a student of South Russian applied art of the Early Iron Age. The overall impact of Veselov-

sky's work in Kuban was meticulously summed up by B.V. Farmakovskiy, himself a fine expert on antique and Scythian culture and art, who said, "N.V. Veselovskiy's excavations provided a solid foundation for the archaeological investigation of Kuban. They definitely mark an epoch in the history of Kuban studies".

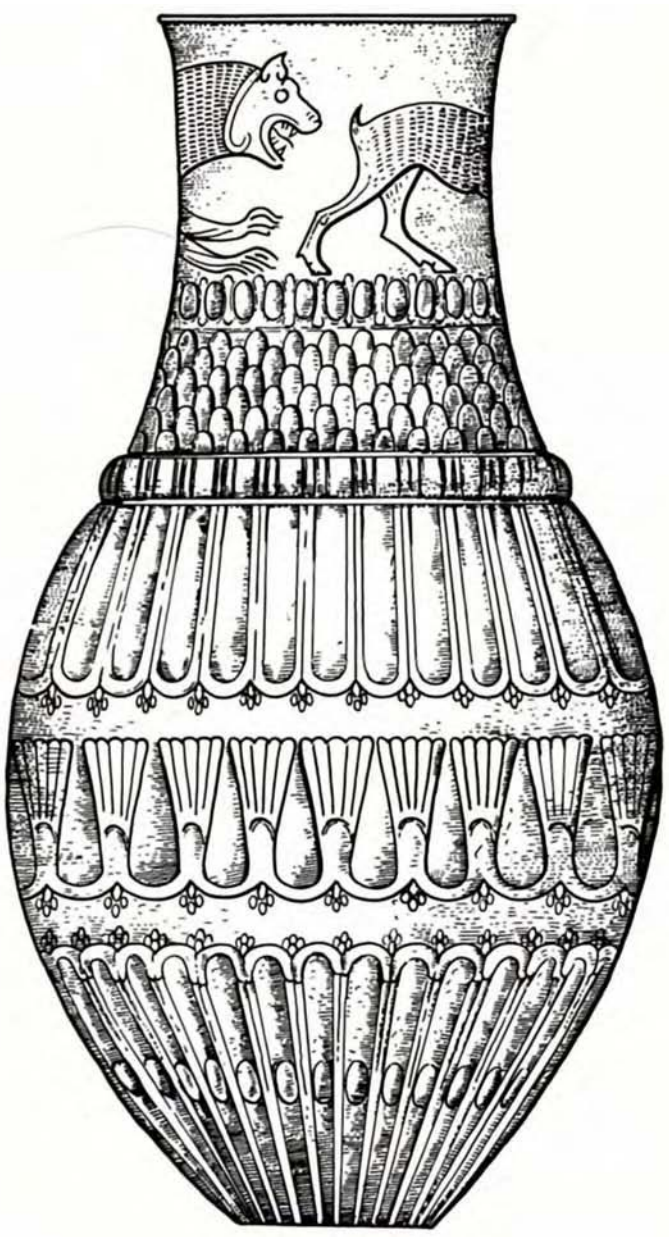
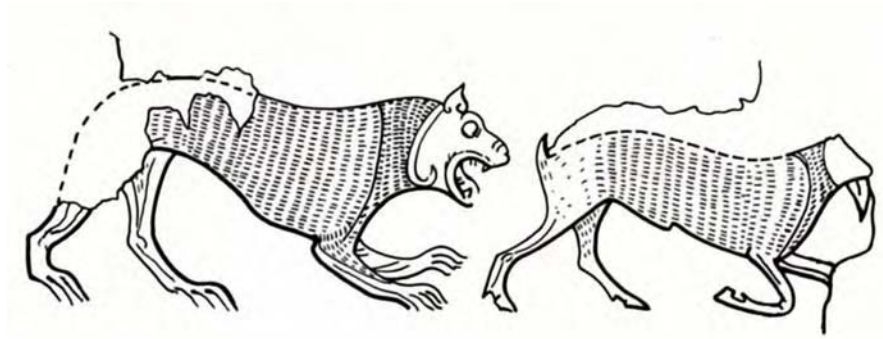
After the Great October Socialist Revolution young Soviet archaeologists carried on research efforts, basing themselves on the solid foundation of N.I. Veselovskiy's investigations and those of his numerous predecessors. Since in the pre-revolutionary period scholars in the Kuban area focused largely if not totally on kurgans, it seemed a good idea first to straighten out the bias and, in addition, to concentrate systematic excavations on the sites of encampments, sites and settlements from different epochs, from the Stone Age right up to the Middle Ages, with the general aim to develop a well-rounded concept of the socio-economic and cultural level of local tribal peoples and the ancient Bosporean kingdom.

In the 1920s and '40s research on the ancient towns of the Taman Peninsula was carried out under the prominent Soviet investigators of antiquity V.D. Blavatskiy and M.M. Kobylina. Archaeologists from Rostov-on-Don (V.V. Lunin and M.V. Pokrovskiy) and Krasnodar (N.A. Zakharov and N.V. Anfimov) were the prime movers for the surveys of sites along the Kuban River.

In the same years V.A. Gorodtsov, a noted scholar and perceptive archaeologist, discovered and closely examined the famed Early Paleolithic site at Il and excavated the old town site at stanitsa Yelizavetinskaya.

After World War II the excavation programs in Kuban took off with new intensity and vigor, enlisting archaeological expertise from Moscow, Leningrad, Krasnodar and Maikop. Their efforts through the '50s and '60s were addressed to sites of the Stone Age (P.U. Autlev, V.P. Lyubin, and L.G. Matskevoi); settlements of the Copper-Bronze Age (P.A. Ditlev, A.D. Stolyar, A.A. Formozov, and A.A. Shchepinsky), dolmens (V.I. Markovin), and treasure troves of the Middle and Late Bronze Age (A.A. Iessen). Chief among them were the studies of Meotian and Meotian-Sarmatian monuments led by K.F. Smirnov and V.P. Shilov, but they were overshadowed by the signal work of N.V. Anfimov, the scholar associated with the





XIX Сосуд
Меотско-скифский период
IV в. до н.э. Кат. № 104

XIX Vessel
Meotian-Scythian period
4th c. B.C. Cat. No. 104



XX Сосуд (прорисовка)
Кат. № 104

XX Vessel (engraving)
Cat. No. 104

1976

discovery of Proto-Neolithic monuments in the Nikolayevsky and Kubansky burial sites — in addition to his many years of experience, started back in the '30s, in excavating the Seven Brothers and Yelizavetinskiye town sites. Kuban archaeology is indebted to Anfimov for discovering and partly examining a series of ancient sites, settlements and burial grounds in the steppes on both banks of the Kuban River. Finally, Anfimov with co-workers have done a great deal to investigate monuments from the Middle Ages

In a few integrated research projects scholars of antiquity from the Institute of Archaeology, USSR Academy of Sciences, the History Museum, and the A.S. Pushkin Museum of Fine Arts joined effort and expertise to bring about major advances in the investigation of Phanagoria (M.M. Kobylina), Hermonassa (A.K. Korovina), Gorgippia (I.T. Kruglikova), Keppi (N.I. Sokolsky) and their rural circumference. But perhaps the most remarkable and exciting discovery in those years was that of Tmutarakan, an old town site and the center of the like-named Russian principality in the epoch of Kievan Rus (B.A. Rybakov).

The late 1960s saw a series of important government decisions setting off a spate of economic developments in Kuban, notably rapid irrigation and reclamation projects and construction of new health resorts. Against this background, it is understandable that the archaeologists working in Kuban kept a watchful eye over the areas of new construction, conscious of the very close concentration of numerous archaeological monuments and the need to do everything possible, lest a single one of them perish. Facing this goal of great civic, scientific and cultural significance, they felt new scope and vigor should be given to site-saving projects, appropriately called protection and rescue excavations, literally in all areas throughout the Kuban region. Although such projects were maintained since then and new ones added, only over the last decade after the passage in 1976 of the new Law on the Protection and Management of Monuments of History and Culture, have they been enforceable.

Presently, numerous expeditions dig every year in Kuban. Investigations keyed to specific archaeological subjects are going on in the mountains and foothills of Adighe and on the



XXI Ритон (общий вид) XXI Rhyton (general view)
Меото-скифский период Meotian-Scythian period
V в. до н.э. Кат. № 100 5th c. B.C. Cat. No. 100

XXII Ритон (деталь) XXII Rhyton (detail)
Кат. № 100 Cat. No. 100



10-15	-	<p>sites of ancient towns in the Asian Bosphorus. Yet they are outdone in scale and scope by the protection and rescue efforts now underway in the steppes on the right and left banks of the Kuban, on the Taman Peninsula and around Anapa. Through the efforts of the North-Caucasian (I.N. Kamenetsky and A.A. Gei), Anapa (E.M. Alexeeva), and antique (Y.M. Paromov, Y.M. Desyatchikov, and V.S. Dolgorukov) expeditions sponsored by the Institute of Archaeology; the Kuban expedition of the Institute of Archaeology's Leningrad Division of the USSR Ac. Sc. (V.S. Bochkarev and A.D. Rezepkin); expeditions of the Adighe Research Institute of Economics, Language, Literature, and History (N.G. Lovpache) and the Adighe Museum of Local History (A.A. Nekhayev), numberless archaeological finds pour each year into the museums of local lore and history in Taman and Anapa, but principally in Krasnodar and Maikop. A notable development of recent years has been the uncommonly wide scale of protection and rescue excavations carried out by two young groups of archaeologists from the Krasnodar University (A.M. Zhdanovsky and I.I. Marchenko) and especially the Krasnodar Museum of History and Archaeology (I.N. Anfimov, A.Z. Aptekarev, V.N. Kaminsky, I.V. Kaminskaya, and V.A. Tarabanov).</p>
VI	III-	<p>The Caucasian archaeological expedition of the State Museum of Oriental Art directed by the present author has been part of the archaeological effort in Kuban since 1981. Today this expedition, the largest to be working under the USSR Ministry of Culture has completed wide-scale protection and rescue excavations in four areas of the Adighe Autonomous Region (I.M. Balinsky, K.A. Dneprovsky, V.L. Lapushnian, and L.M. Noskova). The finds were displayed in 1985 at the exhibition The Treasures of the Adighe Kurgans successfully held first in Moscow and then in Krasnodar, Maikop and also in Bulgaria. Aware of the high interest for the exhibition among the population of the cities hosting it and its broad educative impact, the Department of Culture of Krasnodar Territory and the management of the State Museum of Oriental Art decided to arrange it on a regular basis.</p>
VI	-	<p>Indeed, the evidence hoarded over the last 10 to 15 years is so great and so diverse that the selection of exhibits for the first of the projected series of exhibitions proved most diffi-</p>



XXIII Навершие
Меото-скифский период
IV в. до н.э. Кат. № 8

XXIII Finial
Meotian-Scythian period
4th c. B.C. Cat. No. 8

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cult. In fact, every successive stage in the ancient and medieval history of the Kuban area, just as any of its regions, is represented by such a great number of impressive finds that no exhibition grounds would seem large enough to display all of them at one time.

For the present exhibition we have settled on what we think to be the best finds — chiefly from the most colorful single period of Kuban ancient history, the Early Iron Age beginning from the 6th century B.C., when the name of the local tribe, the Meotians, was first mentioned in the works of antique authors, and to the 3rd to 4th centuries A.D., when all references to the Meotians practically vanished from ancient records and sources. This was the time when the ancient city-states of the Asian Bosphorus, which have to be considered for any relevant perspective on the material culture and spiritual life of the Meotian tribes, gradually slipped out of existence. The monuments from that period have particular value for being equally revealing of the Meotian culture, and also of the culture of the Scythians and Sarmatians, the two largest nations in the Early Iron Age with an important role in our country's ancient history. The exhibition presents finds from the areas of the largest construction projects and therefore of the most tenacious expeditions — the steppes on both banks of the Kuban River and around the town of Anapa, the location of ancient Gorgippia.

Our selection strategy for this exhibition was to introduce the public to the most recent finds not yet described in the literature. Thus for many of them now in the stocks of the Krasnodar Museum of History and Archaeology, the Adighe Museum of Local History, and the Museum of Oriental Art, Moscow, this catalog is virtually the first publication.



XXIV Навершие (фрагмент)
 Меото-скифский период
 V в. до н.э. Кат. № 7

XXIV Fragment of Finial
 Meotian-Scythian period
 5th c. B.C. Cat. No. 7

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during excavations of the Meotian burials and shrines discovered near the Ulyap aul. Dating from the first half of the 5th century B.C. is the black-figure kylix depicting female musicians playing the cithara and tympan (Cat. No. 112), the fine and elaborate black-varnish kylix on a goblet-shaped stem (Cat. No. 113), and two identical Corinthian lekythi with lids having twisted handles (Cat. No. 115).

The time when antique imports became most widely distributed across the Meotidae was from the second half of the 5th to the 4th century B.C. Hence the majority of the antique ceramics at the exhibition come from that time: a skyphos, a kylix, a saucer embellished with a stamped medallion, an Ionian incense-burner and aski — black-varnish vessels of a shape

very rarely met with among ancient objects from the Kuban and from areas north of the Black Sea. The red-figure kylix is quite interesting for its athletic event it so vividly depicts (Cat. No. 119). On one side a nude athlete, apparently just out of a contest, is returning a javelin-spear to the judge wearing a himation. The other side features a rather low altar between a judge offering a strigil and an athlete accepting it.

Sports in ancient Greece inspired the central theme of the two black-figure amphoras from the second half of the 5th century B.C., known as Panathenaic. The fact is that the Panathenaic Games, known to have been second in importance in ancient Greece after the Olympic Games, were arranged during annual Panathenaic festivals in honor of the most worshipped Greek goddess Pallas Athena. Since Athenian citizens only were admitted to the games, it is not surprising that only eight Panathenaic amphoras, half of them in fragments, were found in all the 200 years of archaeological digging in this country. Not, if one recalls, that until recently there has been one Panathenaic amphora in Moscow's museums. Now there are two, and both show figured painting on either side of the body. On the front of the first (Cat. No. 110), more damaged, amphora the goddess Athena walks leftward, wearing a high-crested helmet; she holds a spear in her right hand and a shield on her left arm. To either side of the goddess there are columns topped by roosters symbolic of contests. Along the left column letters of an inscription remain intact. On the reverse side, nothing survived but a bearded male figure (a judge?) wrapped in a himation thrown over a shoulder. The figure is presented frontally, the head turned apparently toward an athlete, no longer there, except for a part of a hand with a laurel branch and parts of legs.

The second amphora (Cat. No. 109) also features Athena, in a much better state of preservation. A snake on Athena's shoulder coils its rings and there is a Gorgon Medusa in the centre of her shield. The goddess wears a lengthy chiton ornamented with geometric designs and above the chiton, what looks like a short cloak taken up at the waist and lavishly decorated. Straight hair falls from beneath the high-crested helmet upon her shoulders and breast. Whereas on the first amphora Athena's hand and legs are painted white, on the second she

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*XXV Скифос
Меото-сарматский период
Конец IVв до нэ. Кат. №206*

*XXV Skyphos
Meotian-Sarmatian period
Late 4th c. B.C Cat. No. 206*

*XXVI Скифосы. Бальзамарии
Меото-сарматский период
II в. до н.э. — I в.нэ. Кат. № 212, 213, 222, 223*

*XXVI Skyphoi. Balsam Bottles
Meotian-Sarmatian period
2nd c. B.C. - 1st c. A.D. Cat. Nos 212, 213, 222, 223*



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is all black, but for the hand holding a spear — which is white where the paint still holds. The rooster figure topping the right-hand column arrests attention for its fine workmanship. On the reverse side of the amphora are three naked athletes, two running rightward and the central one leftward.

A nice adjunct to the Panathenaic amphoras and similarly ranking among the most remarkable works of antique potters is the red-figure crater (Cat. No. 111) found at Anapa while digging an ancient necropolis under the strata of ancient Gorgippia. This splendid 5th-century B.C. vessel with an uncertain Bacchanalian scene of reveling Sileni and Maenades was used as a burial urn. A no less important discovery made near Anapa in an adobe crypt of the late 5th-4th centuries B.C., is what E. Alexeyeva believes to be the remains of a wooden bier or sarcophagus decorated with carved ivory plates. Better preserved than the others are two rectangular plates with a walking lion and panther against a light-blue background (Cat. Nos 33 and 34). The soft modeling of the animal figures closely resembles the work of Asia Minor craftsmen.

Some bronze vessels belong to the early 4th century B.C. They are a basin (Cat. No. 107), its figured handles carrying engraved patterns; the uniquely preserved malachite dish with a suspension ring, and a figured plate in the form of an eleven-petaled palmette with volutes at the base and engraving all over the body (Cat. No. 106); and the perfectly shaped pitcher with a twisted handle, and a wild boar's muzzle in high relief at the base (Cat. No. 105).

One would not be doing justice to the antique crockery of the Meotian-Scythian period if one failed to mention the silver phial, a crescent-shaped bowl with a dome-like bottom (Cat. No. 103) and high-relief lotus flowers and buds all over its surface (Cat. No. 102).

Few finds ever made in this country can match the gilt and silver rhyton that ends in a protome of the winged Pegasus (Cat. No. 101). The high and graceful goblet-shaped stem makes it look as though the beautiful rhyton were soaring in air. Its straight body has a slightly flared rim, along which, on the inner and outer side, runs a gilt band ornamented with palmettes and stylized lotus flowers, engraved or stamped. Further down the body the vessel shows a row of gilt palmettes and a partially surviving figure of Satyr. Several palmettes are

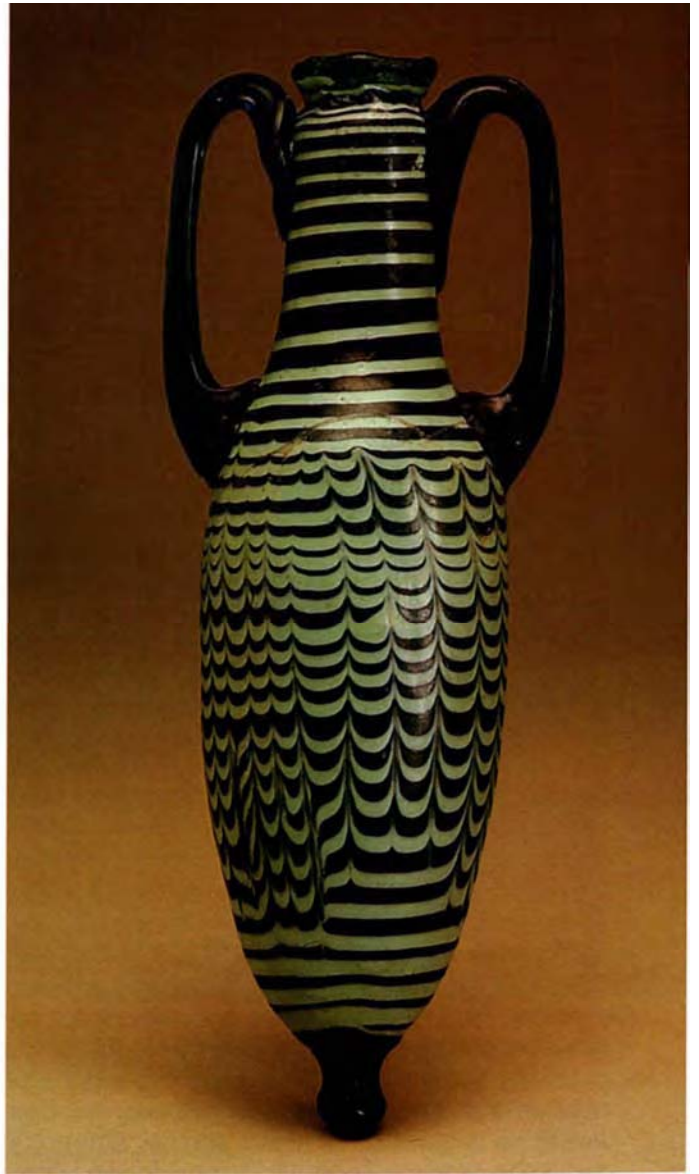


XXVII Кубок
Меото-сарматский период
I-II вв. н.э. Кат. № 235

XXVII Cup
Meotian-Sarmatian period
1st-2nd c. A.D. Cat. No. 235

XXVIII Амфорис
Меото-сарматский период
I-II вв. н.э. Кат. № 227

XVIII Amphoriskos
Meotian-Sarmatian period
1st-2nd c. A.D. Cat. No. 227



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- fixed on the body at the base of its straight segment. Gently curving, the rhyton ends in the Pegasus protome. The horse's mighty wings, gilded and embossed as precisely as a piece of jewellery, must have originally been outstretched, since only in that position they did not obscure from view parts of the frieze. Broken at the point of attachment, the wings were riveted to the body in a way partially concealing the lower frieze. Pegasus's forelegs, of which only the right leg remains, were thrown forward from the base of the wings. Its neck, strong and graceful, supports the head of rare beauty and expressiveness adorned with a gilt mane in which every single hair is carefully chased. Plucked-up ears, large eyes inlaid with amber — as traces of amber were identified in the undamaged left eye when cleaning the rhyton — slightly open lips giving a glimpse of the teeth and gilt tongue, flared-up nostrils and veins set out in relief — complete the master craftsman's rendering of the divine steed. Lavish gilding of the rhyton's upper portion and the gilded wings, mane, straps of the headpiece and reins,

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amber eyes and glittering tongue which stand out clearly against the silver background impart to the whole piece a magnificence worthy of a regal feast.

The frieze girdling the mid-section of the body gives the find some special significance. Applying high relief the artist crammed into a gilt plate barely 5 cm wide six struggling pairs, thus introducing to the world yet another applied-art rendering of Gigantomachia — the ancient Greek myth about the battle of the Giants and the Olympians. The central scene shows a goddess and god Hephaestus locked in a deadly grapple with their adversary giants. Clutching with her left hand at a giant's head, the goddess is about to smite the foe with the temple key. The giant, shielding himself behind a bull's hide, a boulder in his right hand, lunged his left hand forward to snatch away the key. The artist put into the powerful right hand of the blacksmith-god Hephaestus a pair of tongs squeezing a red-hot iron forge — the very deadly weapon with which Hephaestus should determine the fight in his favor. But the giant recoils behind his shield, himself all set to strike with the boulder he is clutching in his right hand. To the goddess's right the artist showed Zeus the Thunderer smiting a giant with his thunderbolts. Further is god Hermes: his left hand catching in mid-air the giant's right hand holding the machaira, a single-edged sword, and ready to deal the decisive blow upwards. This pair is depicted in the same stance to the left of Hephaestus. In the extreme left picture the god is being aided by a lion sitting atop a smitten giant while the god raises the vengeful sword over his head...

In all pairs but two the gods can be confidently identified by their specific attributes, known to be the ever-present companions of many Olympians as they are rendered in Greek art, e.g. vase painting or relief forms. Indeed, Hermes is readily identifiable by the caduceus — the magic wand he alone carries. And it is the caduceus Hermes has in his left hand that intercepted the giant's hand with the sword. Or, knowing that Zeus was the one and only Thunderer makes him easily recognizable on the frieze. No one but Hephaestus, the blacksmith god, can be depicted with the tongs and forge.

A goddess is much more difficult to tell with certainty. Apollodorus, the antique author who put together the most complete collection of



XXIX Ойнохойя
Меото-сарматский период
I в. н.э. Кат. № 226

XXIX Oinochoe
Meotian-Sarmatian period
1st c. A.D. Cat. No. 226



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Ойнохойя (деталь)
Кат. № 226

XXX
Oinochoe (detail)
Cat. No. 226

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- ancient Greek myths, mentions Artemis, Hecate, Athena, and Zeus's wife Hera among the more popular goddesses in his description of the Gigantomachia. Artemis is usually shown with a bow, Hecate is said by Apollodorus to have struck down her enemy with a torch (while the goddess on the frieze has in her hands the key to a temple), and Athena, the goddess of warfare, would be ordinarily shown helmeted, with a spear and shield. That leaves Hera.

From Apollodorus (1, 6, 2) again, we know that Hera, when assaulted by the giant Porphyriion who attempted to rape her called Zeus to her rescue. It is important to note at this point that Hera, in her numerous images familiar from antique art, has not any permanent attributes. The goddess on the frieze has only a temple key and is placed beside Zeus. All these lead us to assume that the goddess is Hera.

No less difficult is the question of who is the god aided by the lion in his encounter with the giant? I submit he is Zeus. A lion is generally known to accompany the great mother goddess

Rhea. There is a lion, too, in the Gigantomachic scenes sculptured on the frieze of the famous altar at Pergamos. Perhaps the lion on our frieze, too, is helping Rhea's beloved son Zeus.

Apollodorus notes that Zeus's involvement in the Olympians' war with the Giants was decisive. With much of the Gods' victory credited to Zeus, it is not surprising to see the supreme Olympian shown on the frieze twice. What makes the frieze unusual in this regard is that the scene with Hermes is repeated on the frieze twice too. Why? Possibly, the craftsman had the matrix to stamp only five struggling pairs while the plate intended for the circular frieze proved to be longer than had been expected, so he chose to stamp the Hermes scene once again, rather than leave a blank space there. The decision seems reasonable enough, if it is accepted that the god in the scene with the lion is Zeus — then the two extreme scenes would be of the same two gods fighting side-by-side, Zeus and Hermes on the left and Zeus and Hermes on the right.

Viewing the frieze in its entirety no one can fail to appreciate the artist's superb skill in conveying various stages as the battle progresses: in the extreme left scene the giant is already vanquished, with his gaze dimmed and the stone, his weapon, little more than a prop to lean on. Also dying is the giant whom Zeus has smitten with his thunderbolts: the helmet torn off his face, the shield no longer protecting him, the giant is brought to one knee while the Thunderer is about to step on his other foot. The giant battling with Hermes fares no better: although his hand with the machaira is raised for the mortal blow, the god caught it half-way down, having bared his formidable sword against which the foe is defenceless. In all of these scenes, we find the giants forced down onto one knee — a sure sign of a battle lost.

An altogether different sentiment permeates the representation of the two pairs taking up the central part of the frieze: here Hephaestus and Hera are in the midst of the fighting and although they are attacking, it is not yet clear who wins — will the giant have time enough to parry Hephaestus's blow with a shield, and whether Hera's adversary will ward off her



hand with the temple key in it? — the artist withholds the answers to coax the viewer's engagement with the battle.

There is little doubt that as time goes on many experts in archaeology and art historians will turn to the frieze time and again to analyze details, look for uniformities, test for evidence of the place where it could have been worked and the school to which its creator might have belonged. But always will people admire the antique painter's superb mastery in depicting the combative muscle-tense personages full of heat and expression. The combatants' naked bodies exude such an aura of muscular tension while bulges so vividly underscore the muscles on the chest, belly, hands and legs that they seem about to spring into action.

These images of the antique gods and giants presented on the frieze with so much inspiration and elan would have doubtless immortalized the maker of the Ulyap rhyton, had only his name come down to us, but it did not and neither did its date. All that is clear from Pegasus's curb bits and the iconography of the personages on the frieze having credible affinities in vase painting, is that the date when the rhyton was produced lies in years not later than the middle of the 5th century B.C. This was the time when antique art and culture were in full flower; when Phidias and Herodotus, Aeschylus and Aristophanes, Euripides and Plato, Sophocles and Pericles were active; when the foremost masters of the written word, brush and chisel demonstrated pinnacles of artistry. This was also the time when, apparently, the anonymous wizard of applied art practised his skill, presenting this masterpiece to the world.

The most popular type of antique imports in the 4th century B.C., very probably manufactured on the Bosphorus, were smallish gold figured ornaments, beads, pendants and especially plaques. Among the ornaments two fairly representative miniature sculptures are quite arresting: they are in the form of recumbent lions with the eyes and manes set off in granulation, and the tails made of entwined wires (Cat. No. 42).

It was not before the 4th century B.C. that the rhyton took on its present appearance, when the laid-on palmettes and figurines typical of the times were added to the body (which still shows the dents left by several figurines besides the only and partially surviving figurine of the Satyr).

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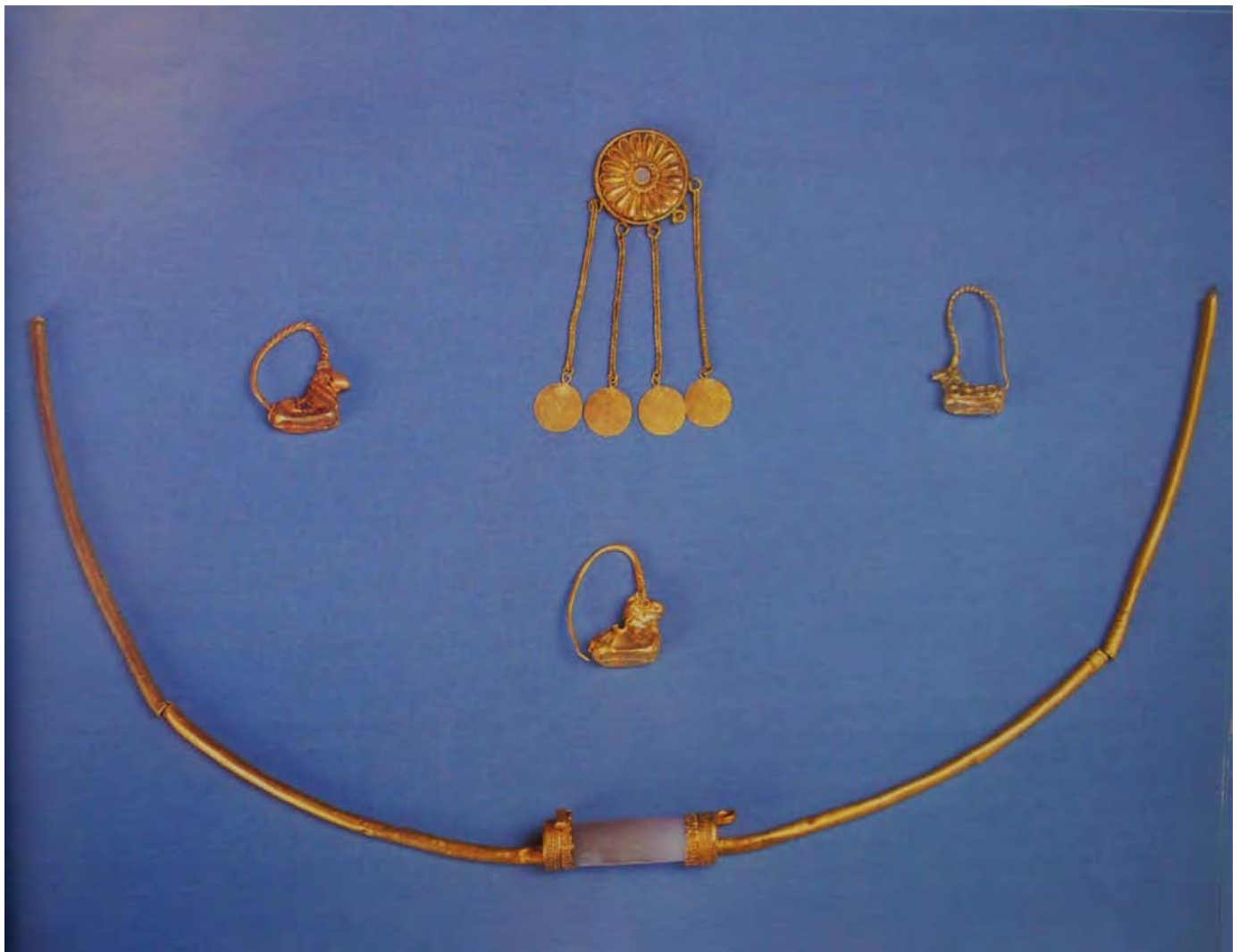
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XXXII Ожерелье. Серьги Подвеска
 Меото-сарматский период
 III-I вв. до н.э. Кат. № 140, 145, 146, 147, 169

XXXII Necklace. Ear-rings. Pendant
 Meotian-Sarmatian period
 3rd-1st c. B.C. Cat. Nos 140, 145, 146, 147, 169

XXXIII Подвески. Медальон
 Меото-сарматский период
 II в. до н.э. — I в. н.э. Кат. № 159, 164, 189, 190, 191

XXXIII Pendants. Medallion
 Meotian-Sarmatian period
 2dn c. B.C. - 1st c. A.D. Cat. Nos 159, 164, 189, 190, 191



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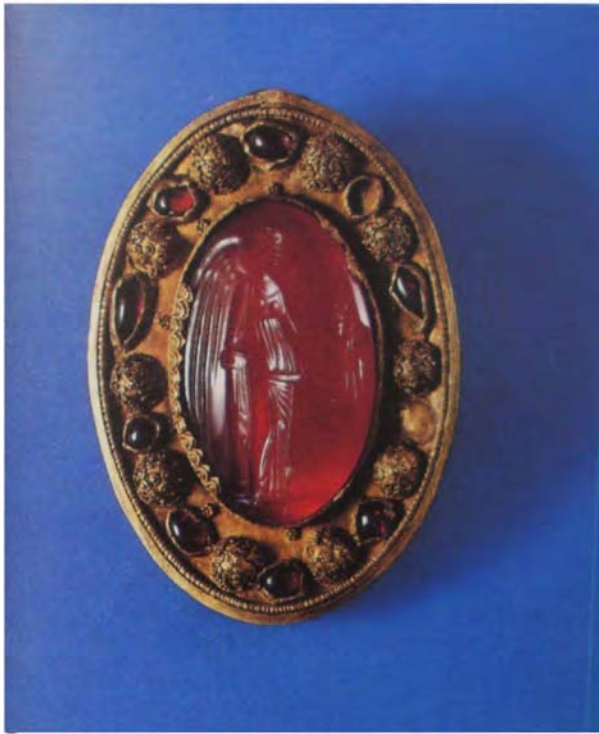
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The exhibited large array of plaques, plain and openwork, vary in form, subject and workmanship. Their variety notwithstanding, at least some of them were almost certainly a local product. This is best evidenced by the two bronze moulds found in an Ulyap shrine (Cat. Nos 35 and 36). One was used to make the half-segments of hollow segmented beads and the other to stamp plaques with a stalking panther. The important thing about the moulds, however, is that both are worn out by multiple and extensive use by local craftsmen before they ended up in the sanctuary. Nor is it ruled out that the moulds themselves had been produced in one of the antique centers.

One can hardly overestimate the importance of the moulds discovery: for more than a hundred years now scientists have been speculating about the antique center or centers which the local tribes could have commissioned to manufacture the gold plaques. Today it is clear that Meotian craftsmen themselves produced a large proportion of the precious ornaments which must have been more likely than not, plaques fashioned in the Animal Style. Lions and elks, stags and griffins, ducks and hares are the more common animal images displayed at the exhibition. Individual displays introduce plaques showing human faces and other items featuring geometric and floral designs.

Alongside antique objects, Meotian grave goods include numerous imports from Asia Minor, the Near East, and Egypt. Most essential among these are the various ornaments made of Phoenician polychrome glass and Egyptian faience, the alabastron — a vessel for perfumes made from alabaster (Cat. No. 121), and gold plaques adorned with lotus flowers and a male profile of the negroid type. Of the finds occurring seldom in the south of the Soviet Union there is a vessel of extremely fine silver plate (Cat. No. 104) entirely covered with engraved decoration scales, tonguelets, ova, stylized lotus flowers, and, on the rim, an engraved scene of a lion chasing some hoofed animal, possibly a doe, unfortunately not fully preserved. In shape, as well as in ornamentation, the vessel exhibits definite affinities with the art of Achaemenian Iran. By contrast, the



XXXIV Фибула
Меото-сарматский период
2-я половина I в. до н.э. Кат. № 173

XXXIV Fibula
Meotian-Sarmatian period
Second half of 1st c. B.C. Cat. No. 173



XXXV Фибула
Меото-сарматский период
III-II вв. до н.э. Кат. № 144

XXXV Fibula
Meotian-Sarmatian period
3rd-2nd c. B.C. Cat. No. 144



manner of rendering animal coats using vertical bandelets of short and sure incisions is noteworthy, because this style of animal coat treatment was characteristic of Early Iron Age art in the Transcaucasus, bringing to mind the bronze girdles. If this observation holds, one seems justified in assuming that the vessel had originally been produced in one of the Transcaucasian provinces of Achaemenides.

The rhyton made of a forged gold sheet (Cat. No. 100), girdled at the curvature by a plate massively adorned with S-shaped wires laid-on with the terminals spiralled inwards shows excellent workmanship. At the base it has a tight-fitted tubular finial ornamented by four laid-on plaited bandelets ending with the sculptured representation of a roaring panther. The animal's muzzle is depicted with high realistic skill and its separately carved fangs inserted into the mouth are particularly impressive. The triangular heart-shaped ears do much to locate the rhyton's place of origin: this rendering of the ear goes as far back in the ancient styles of Asia Minor as the Bronze Age. Nor was it unknown in earlier periods, among the specimens of the Scythian Animal Style (Iran and the Kermes kurgans). Since this representation of the ear completely disappears from Scythian-Antique toreutic works after the middle of the 6th century B.C., the rhyton can be considered an import from Iran or Asia Minor and dated to the 5th century B.C. at the latest.

The art of the Meotian tribes of the 5th to 4th centuries B.C. is illustrated mainly by bronze details of horse harness produced by the method of wax model casting and subsequent engraving. The more interesting finds — frontlets, nosepieces, curb bits and plaques — originated from the Ulyap kurgans and shrines, and also from the kurgan at stanitsa Kuzhorskaya investigated by A.A. Nekhayev.

The frontlets and nosepieces appear in the form of both small sculptures and figured or openwork plates with numerous animal images and floral ornamental patterns. Of the animal specimens, griffins and lions, the latter typically with an open mouth, are more common. Of the horse harness plaques, the ones with ibexes, panthers, stags, and elks, are the most interesting.



The assortment of curb bits is admirably done, all of them double-perforated and S- or L-shaped. At the tips, the Ulyap curb bits feature sculpted figures of stags, griffins, panthers, and sea horses. The Kuzhorskaya curb bits make one relish the artists' unrestrained fantasy and finesse with which they employ the most delicate engraving, on occasion in conjunction with relief, to provide their wares with representations of animals or details of their body. The imaginative, and striking blend of realism with convention in representation of zoomorphic and floral ornaments turns these bridle pieces — objects of very immediate mundane utility — into exalted works of genuine art.

Even more remarkable in their beauty are two large gold plates fashioned as stags stepping leftward (Cat. No. 43). While neither escaped damage, this hardly interferes with the perception of the stag figure proudly bearing on its graceful neck, set out with "pearls", an erect head crowned with two relief branches of exuberant antlers. The details of the muzzle and the muscles of the body and legs are also set in relief.

One fascinating aspect of the stag figures stems from the curious juxtaposition of the realistically treated figures with the antlers conventionally rendered as a peculiar combination of stylized griffin heads facing each other. One from the other, the stag plates differ mainly by the exuberance of the antlers.

Imparting to the plates a near-ethereal lightness, the stag figurines are depicted in smooth and effortless motion. It is necessary to note here that, although the stag is perhaps the most widespread single motif in the Scythian Animal Style, Scythian artists generally showed the stag with the legs drawn up beneath the body, that is, recumbent or leaping. It is, thus, the position of the legs that distinguishes our plates from their typically Scythian counterparts. And because plaques showing walking stags occur frequently among Meotian specimens, this rendition is apparently common to the art of the Meotians, being the very detail by which it differs from Scythian art proper.

A very spectacular item in the Animal Style, a bronze sheath tip topped by a wolf's head with an open mouth (Cat. No. 5) which has affinities in the art of the Sarmatians and the tribes of the wooded-steppe Volga region (the Ananyino culture); finials from kurgans No. 10 at Ul and No. 1

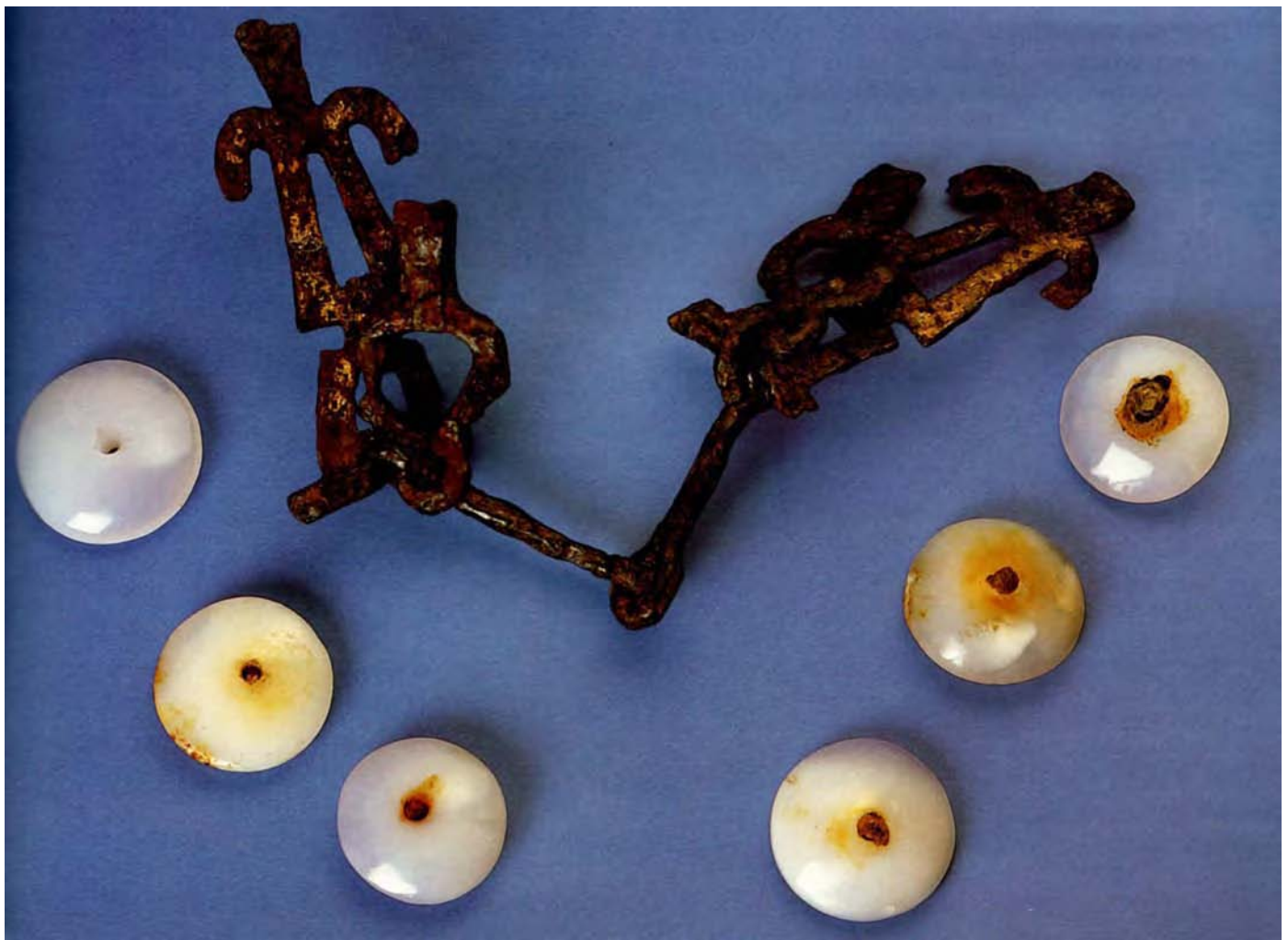


XXXVIII Пронизи
 Меото-сарматский период
 I-II вв. н.э. Кат. № 185, 197

XXXVIII Beads
 Meotian-Sarmatian period
 1st-2nd c. A.D. Cat. Nos 185, 197

XXXIX Удила Бляхи —
 украшения конской упряжи
 Меото-сарматский период
 II-III вв. н.э. Кат. № 136, 137

XXXIX Snaffle.
 Plaques from Harness
 Meotian-Sarmatian period
 2nd-3rd c. A.D. Cat. Nos 136, 137



at Ulyap match it in excellence. The bronze finial from Ul' (Cat. No. 6) is in the strongly stylized form of a bird of prey with a hooked beak and serrated crest. Each of the seven dents on the crest is rendered in engraving as a small eagle or griffin head.

While still on the subject of the finial, it is proper to call one's attention to the black-glazed ladle from an Ulyap burial of the 5th century B.C. (Cat. No. 122) on which, after it had already been fired, the local artist scratched out a stylized representation of a griffin whose shape is very much like that on the Ul' finial. This vessel is the only one at the exhibition giving an idea of the local style in tableware. Other Meotian clay vessels of the 4th century B.C. on display (Cat. Nos. 125 to 129) illustrate antique influences on local pottery manufacture.

Two finials from Ulyap kurgan No. 1 seem without equals among the pieces in the Animal Style. One is a wild boar lying with drawn-up legs and the muzzle thrust forward (Cat. No. 8). The sculpture is comprised of two massive stamped silver plates with the upper edges of one overlapping the other's margin and both being attached to a wooden base (walnut) by means of silver nails with soldered-on gold heads. The plates are provided with relief recesses to hold the tusks, eyes and ears. The recesses were hidden behind gold insets affixed to the wooden base beneath the silver plates. High relief is used to underscore the recumbent beast's leg muscles, and the meticulous modeling of its hooves and ribs. The point at which the head passes into the body is also done in relief, while the body ends with a stylized griffin beak. Another relief in the form of a griffin's beak occurs at the base of the recess for the tusks and short dents radiating from the point of the plates attachment signify bristles. Finally, a relief on the boar's rump sets out a conventional rendering of the tail with an open bird's beak at the tip.

The lower edges of the plates, though bent at right angles to the plane of the boar figure and provided with holes for fastening to the base, do not meet. This fact clearly shows that the boar sculpture served as a finial to be set upon a flat support projecting beneath the base of

Although two identical finials were recovered from Ul' kurgan No. 10, only one of them, better preserved, is included among the exhibits



XL Бусы
 Меото-сарматский период
 II-IV вв. до н.э., I-III вв. н.э. Кат. № 170, 198

XL Beads
 Meotian-Sarmatian period
 2nd-1st c. B.C. - 1st-3rd c. AD. Cat. Nos 170, 198

XLI Бусы
 Меото-сарматский период
 I в. н.э. Кат. № 180, 183, 186, 187

XLI Beads
 Meotian-Sarmatian period
 1st c. A.D. Cat. Nos 180, 183, 186, 187



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the plates. In its turn, this wooden base was set on a pole. Plates with stylistically similar boar figures are a familiar motif in Scythian art. They come from the steppe kurgans of the Ukraine and around the Don River. Yet the wild-boar sculpture in the round made with the use of different materials — wood, silver, gold and some sort of paste to affix the gold insets (tusks, eyes and ears) to the wood — and in so varied techniques (embossing, engraving and soldering) is the first specimen of this kind to occur in Scythian-Meotian art. A second note is that, while animal-shaped finials are a fairly common item in the burials of Scythian and Meotian nobility, no wild-boar finials have been known so far.

The second finial, a stag sculpture, was only partially restored (Cat. No. 7): it was possible to reconstruct from remains its head, full of pride and noble dignity, on a long finely-shaped neck. In a terse and restrained manner, using elongated impresses to mark out the nostrils and mouth, and a little more complex technique to indicate the eyes, the craftsman achieves amazing power of expression. To produce a consummate image he gave the stag massive silver antlers — a plate with three tines rising off its upper edge. The plate tip also divides into three tines.

The sculpted head of the Ulyap stag, executed in broad planes without any convention or stylization, is doubtlessly an extraordinary artistic creation of local origin ranking with the best specimens of early Scythian-Meotian art. The Ulyap stag head recalls similar archaic representations, long familiar from stags on the bone bridle pieces of the 6th century B.C. from the Ukrainian wooded steppe. One cannot help noticing, however, a common element in the rendering of the Ulyap stag's antlers that it shares with the finial of the late 7th century B.C. from stanitsa Makhoshevskaya in the Krasnodar Territory, on the one hand, and the wooden stag figures of the 5th century B.C. from kurgans of the Altai culture, on the other.

If the affinities just suggested date to earlier times than the Ulyap kurgan No. 1, they do so for a reason. The latter's finds (bronze vessels, clay amphorae and other antique artifacts) including horse trappings and weapons, preclude the dating of this monument earlier than the beginning of the 4th century B.C. The Ulyap stag is distinctly different: it clearly belongs to an earlier period, but not later than the 5th century



XLII Бляха
Меото-сарматский период
I-II вв. н.э. Кат. № 200

XLII Plaque
Meotian-Sarmatian period
1st-2nd c. A.D. Cat No. 200



XLIV Пряжка Бляшки
Горгиппия
II - середина III вв. н.э. Кат. № 252, 257, 265

XLIV Buckle. Plaques
Gorgippia
2nd-mid-3rd c. A.D. Cat. Nos 252, 257, 265

XLIII Гривна
Меото-сарматский период
II-I вв до н.э. Кат. № 150

XLIII Torque
Meotian-Sarmatian period
2nd-1st c. B.C. Cat. No. 150



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- B.C. This is because at that time the works of antique craftsmen commissioned by local tribes were still few and far between in the northern Black Sea and Kuban areas — in effect too few to influence the characteristic style of the local school, let alone their spread east to the areas of the Scythian-Siberian Animal Style.
- A comparison of the Ulyap sculpture with the stag forms of the 4th century B.C., well known for many areas in the south of Eastern Europe, e.g., the stag plate from the Royal Scythian kurgan at Kul Oba near Kerch, makes it easy to see their difference from the former by finer detail in the treatment of the whole animal, combined with a stylized rendering of its parts, above all the antlers. The gold and silver stag sculpture from Ulyap was of course a highly valued possession that might well be handed down for a long time from ancestors to descendants before being buried in the early 4th century B.C. beneath the mound of the First Ulyap kurgan.
- The finds from kurgans and ground burials which represent at the exhibition the next, Meotian-Sarmatian period (the 3rd century B.C. to the 3rd century A.D.) were discovered in the steppes around the River Kuban. Along with solitary finds, most often discovered by chance, the exposition shows the best of what has been recovered from kurgans near Lake Chetuk, ground burials at Seregino, Novo-Vochepshi, and Chernyshev (excavated by the Caucasian Archaeological Expedition of the State Museum of Oriental Art); from the kurgans in the Korenovsky, Dinsky, Timoshevsky, Kurganinsky and Tbilissky administrative regions of the Krasnodar Territory; and from the ground burials excavated near the Lenina hamlet just outside the city of Krasnodar. All these finds were unearthed by Krasnodar and Maikop archaeologists in the last ten to fifteen years. Although most finds originate from burials of comparatively modest wealth, a few items rate as highly original and striking works of that art to occupy by right a place in the display.
- Nonetheless some of the exhibits are objects from the burials of the nobility. These are the finds from the kurgan excavated by A Zhdanovsky near the hamlet of Peschany; from kurgans near stanitsa Razdolnaya and hamlet Verkhni (A.A. Nekhayev); at the Boiko-Ponura hamlet (E. Khachaturova); and stanitsa Novokorsunskaya (V. Tarabanov). Only a few exhibits were discovered back in the 1950s and



XLV Браслет
Горгиппия
II — середина III вв. н.э. Кат. № 260

XLV Bracelet
Gorgippia
2nd—mid-3rd c. A.D. Cat. No. 260

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'60s and if they are shown here again it is because of their high artistic merit and the value of the Kuban discoveries made in the first few decades after World War II.

While discussing the Meotian-Sarmatian section of the exhibition, one must emphasize its distinction from the Meotian-Scythian section: the latter's materials span only three centuries, from the 6th through the 4th centuries B.C., and come from Meotian monuments proper, with the exception of three finds, the crater and two ivory plates (Cat. Nos 111, 33, and 34) from antique Gorgippia. Also presented here are monuments of the Meotians who lived on both banks of the midstream Kuban and its southern tributaries, as well as finds from the Sarmatian burials unearthed in the open steppe of the right-bank Kuban region. In chronological range, too, the Meotian-Sarmatian treasures span twice as long a time, encompassing both the Hellenistic and Roman periods.

My reference to the chronological periods of antique history is intentional since in the Meotian-Sarmatian period as well, the trade links with the antique centers remained as strong as before, with the same undivided preference for the Bosporan kingdom; yet the nature of antique imports changed towards a lower proportion of pottery, especially tableware. The only items worth special mention in the present context are the red-figured skyphos (Cat. No. 206) and the red-clay pitcher (Cat. No. 208) with twisted handles, most likely of Bosporan origin.

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140, 167, 168).
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The slump in pottery was partially offset by the appearance of glass vessels in the Meotian and Sarmatian tombs in Kuban since the late 2nd century B.C. These are scyphi still of cast glass (Cat. Nos 212-215), but replaced in the first centuries A.D. by balsam bottles already made of blown glass (Cat. Nos 219 to 223).

Among the glass vessels on display here it is well to recognize specially the cup of blue glass, not fully preserved (Cat. No. 235) and, naturally, the amphoriskos of blue glass ornamented with grey festoons (Cat. No. 227), most likely of Phoenician origin. Four vessels represent Greek metalware, the earliest being the silver bowl with the body featuring flutes and the bottom — an engraved six-petaled rosette (Cat. No. 218) The other three bronze vessels which date from the 1st to 2nd centuries A.D. are splendid specimens of Italic bronzes. They include an oinochoe uncommonly well preserved with a figured handle which features sculpted female head at the top and a high relief of a sphinx body with elaborately worked-out details at the base (Cat. No. 226). The other two vessels were turned up by a repeat excavation of a kurgan near the Konchukokhabl aul undertaken by archaeologist P. Ditler. They are the small pitcher of exquisite shape having at the base of its lost handle a high-relief representation of a female head (Cat. No. 229) and the large two-handled jar recalling an amphora in shape (Cat. No. 228). The artistic merit of its cast handles is beyond question. Each of them had its upper edge fixed to the neck with plates having openwork edges, while the lower one carries a wolf's protome (?). Its head half-hidden between the forepaws, wide-open eyes and ears pressed flat to the head, combine with the elongated body to produce an image of a beast of prey intensely in wait; it is full of dynamism. The noble dark-green patina provides wonderfully contrasting background for the wolf's silver-inlaid eyes and withers.

Silver phalerae, which most probably adorned the breast plates of warriors or battle horses, represent a characteristic find in the burials of the Meotian-Sarmatian nobility. Among the phalerae put on display are some of undisputably antique origin — those featuring the Gorgon Medusa (Cat. No. 132) and a



157, 165, 173 (. . . 142-144, 153, 154, . . .)

winged goddess (Cat. No. 133), possibly Nike, the Goddess of Victory. The pair of phalerae with the stylized image of curled-up lion (Cat. No. 134) draw attention for the way they treat the lion and its body — very much in the manner of Thracian silver smiths. It is not unlikely that the phalerae were originally made someplace in what is now Bulgaria.

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The more common antique imports are illustrated by a variety of ornaments wrought in gold, not infrequently in combination with enamels and multicolored semiprecious stones. They are pendants appearing in a large variety of forms and shapes, often with supplementary disc-like smaller pendants hanging on thin chains (Cat. Nos 140, 167 and 168). Pendant manufacturers made wide use of granulation filigree, and cornelian insets and the pendants from chalcedony and colored glass in gold mounts are very attractive (Cat. Nos 189-191).

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Forging, soldering, grinding, drilling, chasing, filigree-work and granulation essentially sum up the antique jewellers' favourite techniques by which they created dazzling ornaments. The same techniques and perhaps also incrustation were the jewellers' stock-in-trade in the Bosporean kingdom where they were producing bezel-
led fibulas. The bezels could be round, oval, rhomboid, smooth or openwork (Cat. Nos 142-144, 153, 154, 157, 165 and 173); their embellishments included semiprecious stones, polychrome glass, granulation, filigree hemispheres, ova, spirals, and running wave. The wholesale impact of those fibulas provides a graphic description of the polychrome style gaining wide acceptance in the south of what is now the USSR territory in the first few centuries of our era.

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Of the exhibited items the glittering gold necklace from a wealthy female tomb discovered near the hamlet of Peschany offers an epitome of the polychrome style (Cat. No 174). Basically, it consists of three lozenges with granulated perimeter and a center of multicolored stones. Away from the lateral lozenges are little orbs, two on either side, also adorned with granulations and large separate globules hang down on wires from their holes. Next to the orbs are small lynx's heads with open mouths and drawn-back ears, then gold-rimmed beads of agate and garnet, barrel-shaped beads with granulation, and beads of emerald (?) and black agate with a white band. Inserted between the beads are small rings with granulation. At the ends the

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necklace has small loops with bezels inlaid with black agate. Surely, a mere listing of the details of this necklace — a brilliant piece of antique art and an intriguing compromise of delicate techniques in the execution of all details with the craftsman's inspired fancy, cannot convey in the slightest measure the viewer's excitement upon admiring this masterpiece.

The Meotian-Sarmatian monuments yield fewer Oriental imports than the preceding period. The only exhibits in that category are the glass pseudo-twisted ring and beads, pendants, and low-relief Egyptian faience beads, the latter most often executed in the shape of the scarab, the sacred beetle of the Egyptians (Cat. Nos 185 and 197), and plaquettes with recumbent lion figures (Cat. Nos 179 and 204).

The best evidence for the late Meotian and Sarmatian tribes' impressive achievements in material culture and spiritual life is found in the works by local craftsmen who, as one can gather from the exhibition, handled with equal ease and efficiency gold and iron, bronze and clay to produce magnificent ornaments and pottery, horse trappings and household utensils. The Meotian-Sarmatian time was the first to witness the appearance of real art objects forged by local smiths from iron. The staff (Cat. No. 130) equipped with a hinged crosspiece, its tips adorned with stag heads and with a stylized little human figure riding one of the stags, is the centerpiece of their lot.

Iron anthropomorphic figurines sheathed in gold foil decorate also a two-bit snaffle (Cat. No. 136). At this point it should be noted that the Meotian-Sarmatian time was the very period when local craftsmen seemed to be increasingly fascinated with the idea of depicting the human figure.

The bronze anthropomorphic pendants (Cat. Nos 191, 193 and 196) and the vessels with anthropomorphic images (Cat. Nos 207 and 225) also date from that time.

Meotian ceramics vividly betray the antique cultural influence. It suffices to look at the gray clay cup (Cat. No. 209) of local workmanship to clearly discern an imitation of antique shapes. For all that, it was not uncommon for local earthenware to be decorated with incised animal figures (Cat. Nos 207, 210, 225) and for Sarmatian wares to feature zoomorphic handles (Cat. Nos 224, 230 to 233).

Sculpture is equally expressive and well-crafted: look at the stag and the bull's head

poised on the rims of Sarmatian bronze cauldrons, equipped, in addition, with zoomorphic handles (Cat. Nos 216, 217). On the other hand, the total absence of riding gear or horse trappings in the Animal Style, so widely popular in the previous period, is striking. I perceive this to be a result of not only the transfer to iron harness pieces, but also of some changes in world outlook and hence in tastes. The custom of decorating horses persisted in that period as well, as is manifestly clear if one recalls the silver phalerae and the horse's breast-plate embroidered in small blue beads and large beads of rock crystal (Cat. No. 170) or the six beautifully finished round plaques of chalcedony that embellished the reins (Cat. No. 137) recovered from graves together with the previously mentioned snaffle with anthropomorphic pendants.

The fashion of decorating horses with pieces of glass and stone must have been a consistent pattern, as different sets of beads and pendants made from glass, Egyptian faience, and semiprecious stones, especially chalcedony, cornelian and rock crystal occurred in human graves too, and much more often than in the Meotian-Scythian period. Perhaps the fashion for colorful ornaments caught on with Meotians and Sarmatians as an offshoot of the polychrome style that had first formed in the Near East in Hellenistic times and thence spread the length and breadth of the antique world. That the Bosporan kingdom located on one of its margins was one of the largest producers of ornaments in the polychrome style is now common knowledge. And no wonder — for the Bosporan jewelry workshops sweated to indulge a passion for luxuries among their own nobility and the upper crust of neighboring tribes — the Scythians, the Meotians, and the Sarmatians. Together, they established a marketplace with such a soaring demand for jewelry that it had no difficulty winning for the Bosporan kingdom the reputation of a major jewelry center in the Hellenistic and Roman periods.

This was also a persuasive example of mutual benefit inherent in the close trafficking between antique Bosphorus and the local tribes. But however strong was the influence of antique culture and art in that region, it was not strong enough to cause the complete extinction of local traditions, especially those associated with the Animal Style. In addition to the zoomorphic subjects which, as we have seen,

(. . . 138),

161, 162),

(. . . 200),

(. . . 149)
(151) —

(. . . 150),

(. . . 177).



*XLVII Венок
Горгиппия
II — середина III вв. н.э. Кат. № 261*

*XLVII Diadem
Gorgippia
2nd—mid-3rd c. A.D. Cat No. 261*

*XL VIII Венок (деталь)
Кат. № 261*

*XL VIII Diadem (detail)
Cat No. 261*



	IV . . .	-
VI —	V . . .	,
		-
349/348	I (389/388 —	-
	7	-
	III . . .	-
	1960 .	-
	(. . .	-
		-
	300	150
		-
	II . . . —	-
III . . .		-
		-
	1975 .	-
	III . . .	-
		-
	(. . . 251).	-

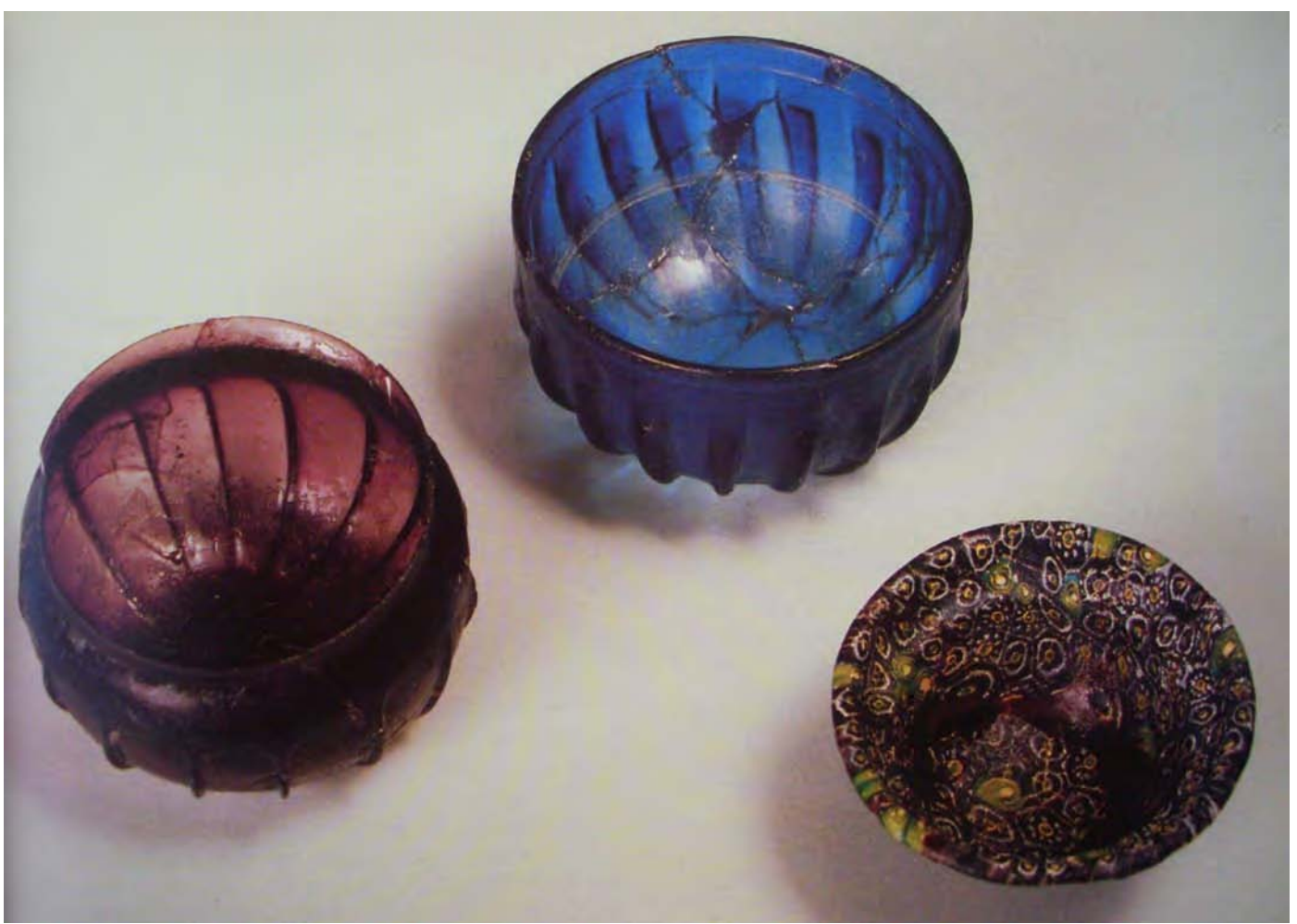
found their graphic expression in the pottery and bronzeware styles of the Meotians and Sarmatians, supportive evidence comes also from gold ornaments, such as the plaques in panther form (Cat. No. 138); in the form of a fantastic beast with the hind quarters of a panther and the head either of a bird of prey or a herbivore (Cat. Nos 161, 162); with a scene of a griffin attacking an ibex; the ear-rings with sculpted figurines of a ram or ibex (Cat. No. 200); and finally the series of torques with zoomorphic terminals.

The simplest of them are rolled from wire of round section with involuted tips (Cat. No. 149) or a helical wire (Cat. No. 151), both of them are tipped with small stylized serpent heads. The torque from Staronizhnesteblievskaya is somewhat more sophisticated and complex, featuring geometric pattern and griffin heads (Cat. No. 150), and so is another torque, the spiraling piece from stanitsa Starokorsunskaya with flattened tips featuring elk heads (Cat. No. 177).

The closing section of the exhibition is dedicated to an overview of the best finds from the excavations of antique Gorgippia. The town emerged in the first half of the 4th century B.C. at the place of a trading settlement founded by Ionians back in the 6th-early 5th centuries B.C. Ancient authors called the settlement Sindian Harbour — the proof that it had appeared in the land of the Sindi, a Meotian tribe. Named after Gorgippus, brother of the Bosporan king Leucon I (389/388 to 349/348 years B.C.) who joined Sindica to the Bosporan kingdom, it held out for the next seven centuries until a huge fire consumed it in the middle of the 3rd century A.D.

On a systematic basis, Gorgippia has been explored since 1960 by a joint expedition of the Institute of Archaeology and the Krasnodar Museum of History and Archaeology. The expedition leaders, first I.T. Kruglikova and then E.M. Alexeyeva and A.S. Shavyrin, have been able to complete widescale protection and rescue excavations on the site of the town itself and its rural environs — the necropolis with nearly 300 burials investigated to date. 150 graves were discovered while surveying suburbs. The excavation activity proceeds in conjunction with restoration work and the effort to prepare and convert into an outdoor museum the more spectacular part of the ancient city-state.

The materials brought up here date back to



XLIX Чаши
Горгиппия
I-II вв. н.э. Кат. № 238, 239, 242

XLIX Bowls
Gorgippia
1st-2nd c. A.D. Cat. Nos 238, 239, 242

L Фиала
Горгиппия
— середина III вв. н.э. Кат. № 272

L Phial
Gorgippia
2nd-mid-3rd c. A.D. Cat. No. 272



- 257) (. . . 265), (. . .)
the 2nd century B.C. through the mid-3rd century A.D., thus fitting wholly into the time-frame of the Meotian-Sarmatian period, and enlarging our knowledge about the culture of the antique Bosphorus and its broad external relations.
- (. . . 260).
Among the Gorgippian monuments some are of extraordinary significance — they resulted from the 1975 excavations of a burial ground of the mid-3rd century A.D. consisting of a stone crypt with mural paintings on themes from Heracles' Twelve Labors, and also of a crypt and tomb cut in rock.
- 252). (. . .)
The best of the Gorgippian finds selected for display feature precious decorations, the hilted dagger, the bronze sculpture, valuable pottery and household utensils.
- (. . . 250).
The laid-on openwork plates showing bird images with interwoven necks (Cat. No. 251) command special interest, being the only finds wrought in the Animal Style while totally unconnected with the then widespread polychrome style. They include the hemispherical plaque (Cat. No. 257) and buckle (Cat. No. 265) inlaid with turquoise and decorated with filigree. There is lavish decoration also on the ideally preserved, massive bracelet of quadrangular section having at the center an oval glass insert edged with filigree (Cat. No. 260). The large hemispherical plaque depicting a lion's muzzle with agate-inlaid eyes represents a compromise of the Animal and polychrome styles (Cat. No. 252).
- (. . . 245-247).
But the most significant among this type of exhibits is no doubt the dagger handle and hilt of a dagger sheathed in richly ornamented gold plates (Cat. No. 250). The high relief along the handle shows three eagles, the central cross-piece a peacock and in the corners eagles gripping a hare in their claws.
- (. . . 262),
In sharp contrast to the polychrome art objects are the works following the tradition of classical antique art shown at the exhibition. notably the three bronze statuettes of Jupiter, Heracles and Cupid Psychopompos (Cat. Nos 245 to 247). When set beside the polychrome style exhibits, gold objects seem austere by comparison — necklace of biconical beads varying in size (Cat. No. 262), the twisted torque adorned with a "Heracleian knot" (Cat. No. 263) and bow-shaped fibula of a similar style to the
- " (. . . 263), (. . . 264).
(. . . 243).
(. . . 259), (. . . 248)



(. . . 266).

(. . .),

(. . . 244),

(. . . 261).

238-240, 242, 273).

" (. . .)).

(. . . 272),

(. . . 236, 237).

271).

(. . . 270,

(. . . 269).

torque, made from a single piece of forged wire (Cat. No. 264). Fine quality marks the collection of massive gold signet-rings with masterfully executed gems. One is particularly impressed by the figure of a fallen warrior in a helmet shielding himself (Cat. No. 243).

No less expressive are the signet-rings with the head of Silenus (Cat. No. 259), Serapis (Osiris), the supreme god of Hellenistic Egypt (Cat. No. 248) and the goddess Athena in a helmet, with a spear and shield, the tamga-like sign of the Bosporan royal dynasty beneath her outstretched right arm (Cat. No. 266). To show the tamga of the local dynasty next to the mighty Athena must have been the customer's or perhaps the craftsman's idea, possibly to invoke the protection of the celebrated deity or indicate kinship with her.

While Athena was the strongest, Aphrodite Urania (celestial) was certainly the most popular goddess and the acknowledged guardian deity of the Bosporan kingdom in the early centuries of our era. It is no mere coincidence, therefore, that her effigy appeared on two of the precious ornaments from Gorgippia. One is a gold medallion showing Aphrodite with Cupids and a scepter, the symbol of authority (Cat. No. 244), the other a gold diadem imitating oak leaves and featuring at the center the already familiar image of the goddess with Cupid on her left, standing on a rectangular plate scepter on her right shoulder (Cat. No. 261).

Exquisite shape and iridescence of colors are the hallmark of the assortment of vessels from Gorgippia (Cat. Nos 238 to 240, 242, 273) — a dark-olive pitcher, small and slender, with a shapely handle and on an upright stem; a solid cylinder-shaped pitcher of colorless glass, blue and violet bowls with a ribbed body, and a bowl executed in the millefiori technique of a fused bundle of separate ornamented plates with a polychrome pattern. A unique work of Syrian glass-makers, the mold-stamped three-layer polychrome phial (Cat. No. 272), strikes an amazing balance between the dominant blue background and a wide and wavy golden line framed with lines in white, blue and violet.

An excellent testimonial to the high craftsmanship of potters in the Hellenistic period is the bowl and kantharos (Cat. Nos 236, 237), both darkly varnished, richly ornamented with geometric and floral designs and wrought using the Megara-type relief die.



LII Стригили
Горгиппия
середина III вв. н.э. Кат. № 268

LII Strigils
Gorgippia
2nd-mid-3rd c. A.D. Cat. No. 268

()
(268).

Among the household objects, bronze lamps certainly draw attention for the expressive, if laconic, rendering of a goose and duck heads on their handle tips (Cat. Nos 270 and 271). The bronze hexahedral incense-burner (Cat. No. 269), unquestionably a unique find, displays zoomorphic images on the figured handle. The same technique and virtually the same color gamut of blue, red and green were used for the floral motifs adorning both sides of the handles of the bronze strigils¹ (Cat. No. 268). The similarity of the ornamental motifs and identity of the color palette lead one to assume that the burner and three strigils originated from the same workshop somewhere in Asia Minor or the Near East. This and the fact that all the objects were retrieved from the same tomb make it likely that they had been specially

¹ Strigils were used to scrape off fragrant ointments with which antique athletes would rub their bodies before contests

ordered as part of the funerary equipment. In any case, compared with other similar objects, the strigils are evidently much too curved and much too thick on their working sides for any practical use, although this does emphasize their delicate shape; besides, the exquisite ornamentation of the burner handles is clearly something of a luxury for an object of immediate utility. And, while strigils occur rather frequently during excavations of antique remains, never before have such perfect specimens been uncovered in the North Black Sea region.

Although small in number, this assortment of Gorgippian finds seems to illustrate well the high level of craftsmanship among Bosporan artisans, but it goes beyond that to indicate the kingdom's extensive trade with specific regions of the antique world. The best evidence of this is the glass from Syria and Phoenicia, bronze lamps from Italic centers, the gold signet-ring with a gem depicting the Egyptian god Serapis, and the incense-burner and strigils from the Near East and Asia Minor.

The land of Kuban is amazingly rich in monuments from the distant past, and dozens of expeditions go out each year to make these treasures of material culture and spiritual life available to science, to art, and to the public. This exhibition too provides you with glimpses on some of the finds resulting from such excavations. I would like to believe that visitors who read this Introduction will be kind enough to forgive the author for not always being able to find the right words in presenting these masterpieces of ancient art in a manner worthy of them. And indeed, are there words suitable to describe the unique creations born of inspired human genius? I wonder..

There is no forgetting the expression in people's eyes at their first glance at the Ulyap stag, or the Gorgippian crater, or the rhyton with Pegasus's protome and polychrome necklace from Peschany, or the Syrian phiale and Panathenaic amphoras. They just stood there breathless and silent. Apparently words may be spared at times. So, too, if the visitor would wish to save words and muse in silence on the greatness of History and the grandeur of Art, this would mean that organizing this exhibition has been worth the effort.

Добро пожаловать на нашу выставку!

Welcome to the exhibition!

А.М. ЛЕСКОВ, доктор исторических наук

LESKOV A.M., Professor

К о н е ц VII—IV в в . д о
н .э . Late 7th-4th c . B.C.

МЕОТ О-СК ИФСКИЙ
ПЕРИОД
МЕОТIAN-SCYTHIAN
PERIOD



Explanations

THE CATALOG CONSISTS OF THREE SECTIONS. THE FIRST TWO DEAL WITH THE MEOTIAN-SCYTHIAN AND MEOTIAN-SARMATIAN PERIODS, AND THE THIRD - WITH THE ANTIQUE CITY OF GORGIPPIA.

DESCRIPTION WITHIN THE SECTIONS IS PRESENTED IN ACCORDANCE WITH THE CATEGORIES OF THE ITEMS: CULTIC OBJECTS, HORSE TRAPPINGS AND WEAPONRY, ORNAMENTS AND ARTIFACTS OF EVERYDAY LIFE, BRONZEWARE, POTTERY. THE DESCRIPTION IN THE SECTION DEVOTED TO THE ANTIQUE CITY OF GORGIPPIA PROCEEDS IN CHRONOLOGICAL ORDER, CONCLUDING WITH FINDS COMING FROM A SINGLE BURIAL SITE.

The Catalog offers the following information:

1. NAME OF ITEM
2. DATING AND PLACE WHERE FOUND
3. MATERIALS, MANUFACTURING TECHNIQUES, DIMENSIONS (HEIGHT, DIAMETER, LENGTH IN CM)
4. INVENTORY NUMBER

1. Навершие
Меото-скифский период
VI в. до н.э.
Кат. № 1



1. Finial
Meotian-Scythian period
6th c. B.C.
Cat. No. 1

1. НАВЕРШИЕ

VI в. до н.э., Говордовский hamlet, курган 1, погребение 1, высота 25,5 см, кат. № 1

Говордовский, 85, АМЛХ, 11640/А-586

1. FINIAL

6th century B.C., Goverdovsky hamlet, kurgan 1, burial 1
Bronze, iron, casting, forging Height 25.5

In the shape of a truncated open-work cone crowned with the figure of a stag with drawn-up legs.

Goverdovsky, 85, AMLH, 11640/A-586



2. Навершие
Меото-скифский период
VI в до н.э
Кат. № 2

2. Finial
Meotian-Scythian period
6th c. B.C.
Cat. No. 2

2. НАВЕРШИЕ

VI в. до н.э., Говордовский hamlet, курган 1, погребение 1
Высота 18,5 см.
Говордовский, 85, АМЛH, 11640/А-587

2. FINIAL

6th century B.C., Goverdovsky hamlet, kurgan 1, burial 1
Bronze casting. Height 18.5
Pear-shaped, with open-work. Its upper portion is adorned with a stylized head of a beast with large ears
Goverdovsky, 85, AMLH, 11640/A-587

3. Навершие
Меото-скифский период
VI в. до н.э.
Кат. № 3



3. Finial
Meotian-Scythian period
6th c. B.C.
Cat. No. 3

3. НАВЕРШИЕ

VI в. до н.э.
Кат. № 3

Четук, 75, КМХА, КМ 4027

3. FINIAL

6th century B.C., Teuchezhsky District, destroyed kurgan
Bronze casting Height 13

A small bell with triangular slots on a conic bush
topped with the head of a bull
Chetuk, 75, KMHA, KM 4027

4. Навершие
Меото-скифский период
VI в. до н.э.
Кат. № 4



4. Finial
Meotian-Scythian period
6th c. B. C.
Cat. No. 4

4. НАВЕРШИЕ

VI в. до н.э., высота 18,5 см.
(?)
, 86, MOA, 977 M-IV

4. FINIAL

6th century B.C., Gorodskoy hamlet, chance find
Bronze casting. Height 18.5
A truncated conic open-work finial on a cylindrical bush,
crowned with the head of an animal (mule?)
Gorodskoy, 86, MOA, 977 M-IV



5. Наконечник ножен
Меото-скифский период
V в. до н.э.
Кат. № 5

5 Sheath Tip
Meotian-Scythian period
5th c. B.C.
Cat. No. 5

5. НАКОНЕЧНИК НОЖЕН

V
19,2
79, 4988/10

6. НАВЕРШИЕ

V 10,
40
82, 732 M-IV

7. НАВЕРШИЕ (фрагмент)

V 1,
15,2
()
()
81, 3 M-IV

8. НАВЕРШИЕ

IV 1,
25

5. SHEATH TIP

5th century stanitsa Starokorsunskaya,
chance find
Bronze casting. Length 19.2
A wedge-shaped sheath tip with six narrow facets on the
face. Ends with the head of a wolf with an open mouth
Starokorsunskaya, 79, KMHA, KM 4988/10

6. FINIAL

5th century aul Ulyap, kurgan 10, objects from
ritual site
Bronze, iron, casting, engraving, forging. Length 40
Flat, with a flattened conic bush in the form of a stylized
bird of prey head, and a crest of seven engraved small
griffin heads
UI, 82, MOA, 732 M-IV

7. FRAGMENT OF FINIAL

5th century B.C., aul Ulyap, kurgan 1, objects from
ritual site
Gold, silver, forging, stamping, riveting, casting. Length 15.2
Part of a sculpted stag — gold head with silver antlers;
consists of three plates fastened with small gold nails.
The eyes, nose and mouth are in relief. Round holes
masked with gold clips (one preserved) were made for
fastening the ears (lost) and massive silver antlers
Ulyap, 81, MOA, 3 M-IV

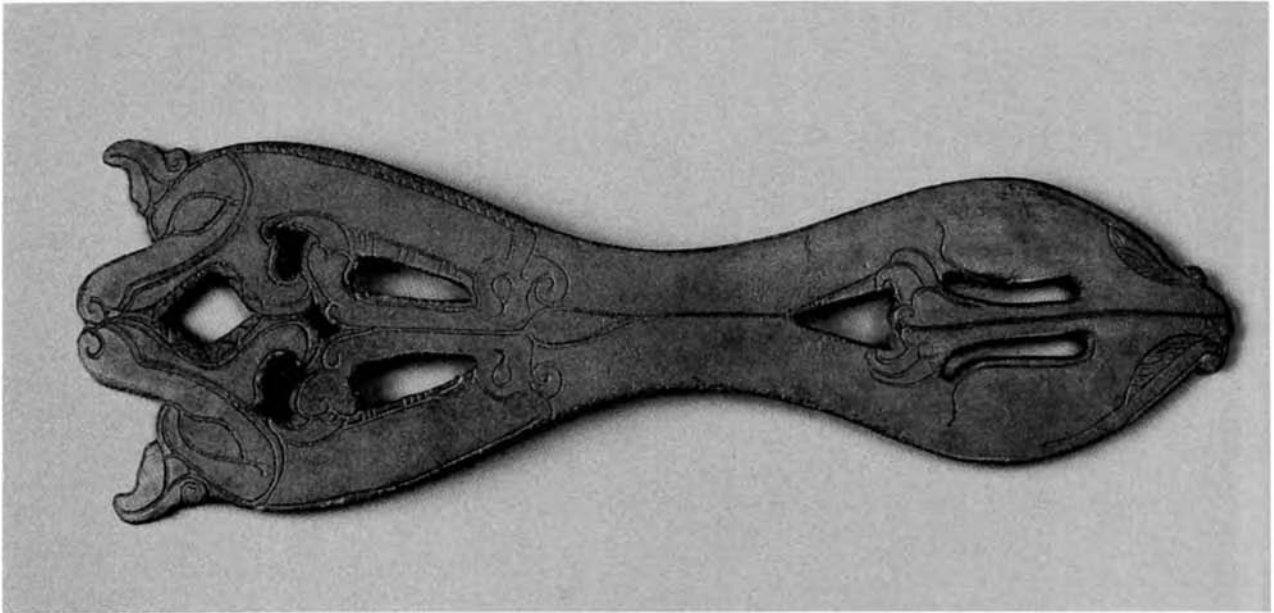
8. FINIAL

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
Silver, gold, stamping, engraving, inlay. Length 25



6 Навершие. Черпан
Меото-скифский период
V в до н.э.
Кат. № 6, 122

6. Finial Ladle
Meotian-Scythian period
5th c. B.C.
Cat. Nos 6, 122



7 Налобник
Меото-скифский период
IV в. до н.э.
Кат. № 9

7. Bridle Frontlet
Meotian-Scythian period
4th c. B.C.
Cat. No. 9



8 Налобник
Меото-скифский период
IV в. до н.э. Кат. № 10

8. Bridle Frontlet
Meotian-Scythian period
4th c. B.C. Cat. No. 10



9 Налобник
Меото-скифский период
IV в. до н.э.
Кат № 11

9. Bridle Frontlet
Meotian-Scythian period
4th c. B.C.
Cat No. 11



10 Налобники
Меото-скифский период
IV в. до н.э. Кат № 12

10 Bridle Frontlets
Meotian-Scythian period
4th c. B.C. Cat No. 12



11. Наносник, нащечник,
подвеска
Меото-скифский период
IV в. до н.э.
Кат № 13, 16, 17

11 Nose-piece. Cheek-piece
Pendant
Meotian-Scythian period
4th c. B.C.
Cat. Nos 13, 16, 17

5,3

, 82, , 737 M-IV

17. ПОДВЕСКА

IV , 8, 1

5,4

, 83, , 647 M-IV

18. БЛЯШКА

IV , 2,3

2,3

, 85, , 971 M-IV

Bronze casting. Length 5.3

In the shape of the head of a stag with stylized antlers adorned with griffin heads

UI, 82, MOA, 737 M-IV

17. PENDANT

4th century B.C., aul Ulyap, kurgan 8, accumulation 1

Bronze casting. Length 5.4

An open-work two-sided pendant shaped as a stylized stag head with antlers decorated with representations of small griffin heads; with a loop at the bottom

Ulyap, 83, MOA, 647 M-IV

18. PLAQUE

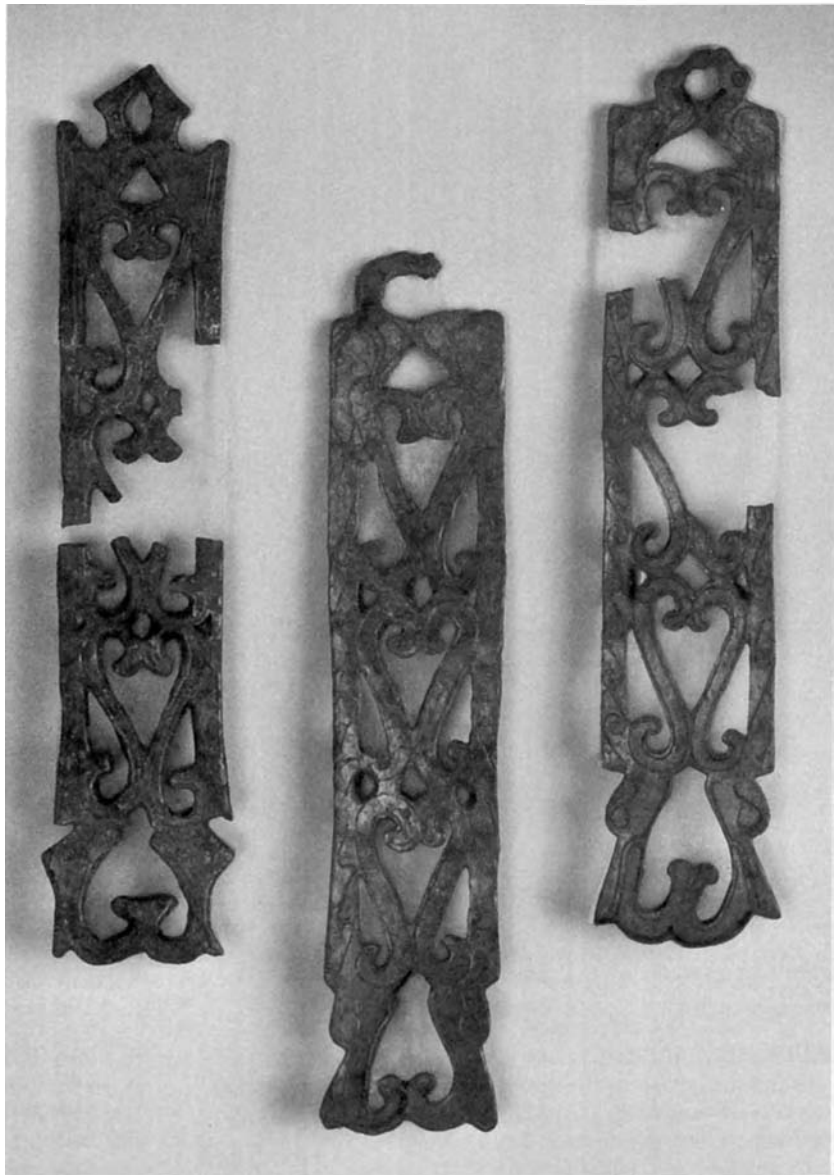
4th century B.C., aul Tauikhabl, chance find

Bronze casting. Length 2.3

The figure of an elk with drawn-up legs

Tauikhabl, 85, MOA, 971 M-IV

12. Наносники
Меото-скифский период
IV в. до н.э.
Кат. № 14



12. Nose-pieces
Meotian-Scythian period
4th c. B.C.
Cat. No. 14

19. БЛЯШКИ (2 шт.)

IV в. до н.э., 8,
2
3,6; 3,5
83, 655, 656 M-IV

20. БЛЯШКИ (3 шт.)

IV в. до н.э., 2,
5
3,4
81, 565 M-IV

21. ПСАЛИИ ПАРНЫЕ

IV в. до н.э., 12

19. TWO PLAQUES

4th century B.C., aul Ulyap, kurgan 8, objects from ritual site 2
Bronze casting, engraving. Length 3.6, 3.5
Figurines of goats with drawn-up legs, with loop on the back
Ulyap, 83, MOA, 655, 656 M-IV

20. THREE PLAQUES

4th century B.C., aul Ulyap, kurgan 2, objects from ritual site
Bronze casting, engraving. Length 3.4
Panther muzzles; with a loop on the back
Ulyap, 81, MOA, 565 M-IV

21. PAIR OF CURB BITS

4th century B.C., stanitsa Kuzhorskaya, kurgan, objects from separate sites
Bronze casting, engraving. Length 12



13. Наносник
Меото-скифский период
IV в. до н.э. Кат. № 15

13. Nose-piece
Meotian-Scythian period
4th c. B.C. Cat. No. 15

L-shaped, with two holes. The bent end represents the heads of three griffins

Kuzhorskaya, 84, AMLH, 11501/74, 75

22. ПСАЛИИ ПАРНЫЕ

IV 15,6; 10,2

, 84, , 11501/77, 78

23. ПСАЛИЙ

IV 10,2

, 84, , 11501/81

24. ПСАЛИИ ПАРНЫЕ

IV 14; 14,5

, 84, , 11501/18

22. PAIR OF CURB BITS

4th century B.C., stanitsa Kuzhorskaya, kurgan, objects from separate site

Bronze casting, engraving. Length 15.6, 10.2

L-shaped, with two holes. Bent end represents three stylized feet of a bird of prey

Kuzhorskaya, 84, AMLH, 11501/77, 78

23. CURB BIT

4th century B.C., stanitsa Kuzhorskaya, kurgan, objects from separate site

Bronze casting, engraving. Length 10.2

L-shaped, with two holes. The bottom of the bent end represents a stag head in the round, its antlers shaped as two heraldic griffins

Kuzhorskaya, 84, AMLH, 11501/81

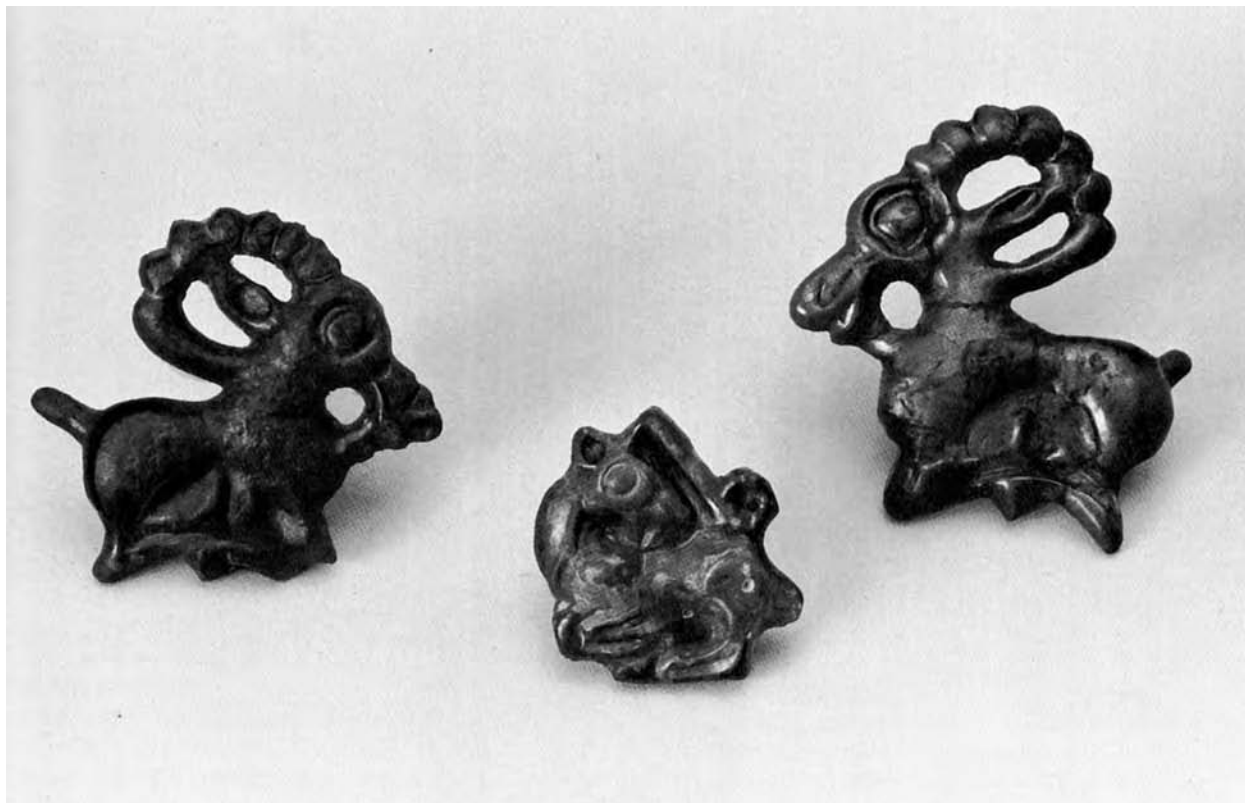
24. PAIR OF CURB BITS

3 4th century B.C., stanitsa Kuzhorskaya, kurgan, harness set No. 3

Bronze casting, engraving. Length 14, 14.5

L-shaped, with two holes. The bent end is shaped as three lion heads with open mouths, one in the other

Kuzhorskaya, 84, AMLH, 11501/18



14. Бляшки
Меото-скифский период
IV в. до н.э. Кат № 18, 19

14 Plaques
Meotian-Scythian period
4th c. B.C. Cat Nos 18, 19

25. ПСАЛИЙ

V
5 10,5
-
. 84, 11501/43

25. CURB BIT

4th century B.C., stanitsa Kuzhorskaya, kurgan, harness set No.5
Bronze casting, engraving. Length 10.5
L-shaped, with two holes, appearing as a lion figurine with drawn-up legs
Kuzhorskaya, 84, AMLH, 11501/43

26. ПСАЛИИ ПАРНЫЕ

IV 2,
. 14,7,14,4
S-
. 81, 564 M-IV

26. PAIR OF CURB BITS

4th century B.C., aul Ulyap, kurgan 2, objects from ritual site
Bronze casting. Length 14.7, 14.4
S-shaped, with two holes, in the form of stylized figurines of stags with drawn-up legs
Ulyap, 81, MOA, 564 M-IV

27. ПСАЛИИ ПАРНЫЕ

IV 2,
. 11,8; 8,5
-
. 82, 560 M-IV

27. PAIR OF CURB BITS

4th century, aul Ulyap, kurgan 2, objects from ritual site
Bronze casting. Length 11.8, 8.5
L-shaped, with two holes, representing a stylized bird wing worked in relief
Ulyap, 82, MOA, 560 M-IV

28. ПСАЛИИ ПАРНЫЕ

IV 2,
. 16,7, 16,2
S-
. 82, 562 M-IV

28. PAIR OF CURB BITS

4th century, aul Ulyap, kurgan 2, objects from ritual site
Bronze casting. Length 16.7, 16.2
S-shaped, with two holes, in the shape of stylized feet of a bird of prey with claws bent into rings
Ulyap, 82, MOA, 562 M-IV



15. Бляшки
Меото-скифский период
IV в. до н.э. Кат. № 20

15. Plaques
Meotian-Scythian period
4th c. B.C. Cat. No. 20

29. ПСАЛИИ ПАРНЫЕ

IV 2,
12,2; 8,6

, 82, 559 M-IV

30. ПСАЛИИ ПАРНЫЕ

IV 5,
15,5; 15,3

S- —

, 82, 628 M-IV

31. ПСАЛИИ ПАРНЫЕ

IV 5,

. 15,5; 14,7

—

, 82, 629 M-IV

29. PAIR OF CURB BITS

4th century aul Ulyap, kurgan 2, objects from ritual site
Bronze casting, engraving. Length 12.2, 8.6

L-shaped, with two holes, one end shaped into a plate with
floral ornament

Ulyap, 82, MOA, 559 M-IV

30. PAIR OF CURB BITS

4th century B.C., aul Ulyap, kurgan 5,
objects from ritual site

Bronze casting, engraving Length 15.5, 15.3

S-shaped, with two holes, one end shaped as the head and
neck of a sea-horse

Ulyap, 82, MOA, 628 M-IV

31. PAIR OF CURB BITS

4th century B.C., aul Ulyap, kurgan 5,
objects from ritual site

Bronze casting. Length 15.5, 14.7

With two holes, one end in the shape of an open-work plate
the other — a panther head

Ulyap, 82, MOA, 629 M-IV



16. Псалии парные
Меото-скифский период
IV в. до н.э. Кат. № 21

16. Pair of Curb Bits
Meotian-Scythian period
4th c. B.C. Cat. No. 21

32. ПСАЛИИ ПАРНЫЕ

IV 5,
10,6; 9,6
—
, 82, , 630 M-IV

32. PAIR OF CURB BITS

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Bronze casting, engraving. Length 10.6, 9.6
L-shaped, with two holes, bent ends in the shape of a griffin
head
Ulyap, 82, MOA, 630 M-IV

33. ПЛАСТИНА

V-IV
12,8
, 76, , 7864/1

33. PLATE

Late 5th-4th centuries B.C., Utash, adobe burial chamber
Ivory, carving, engraving. Length 12.8
Rectangular, with representation of a lion on a blue background
Anapa region, 76, KMHA, KM 7864/1

34. ПЛАСТИНА

V-IV
13
, 76, , 7864/2

34. PLATE

Late 5th-4th centuries . . . , Utash, adobe burial chamber
Ivory, carving, engraving. Length 13
Rectangular, with representation of a panther on a blue background
Anapa region, 76, KMHA, KM 7864/2

35. ШТАМП

IV 5,
4
, 82, , 596 M-IV

35. MOULD

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Bronze casting. Height 4
Relief representation of a panther walking to the left on a
rectangular plate
Ulyap, 82, MOA, 596 M-IV

36. ШТАМП

IV 5,
4,7
, 82, , 597 M-IV

36. MOULD

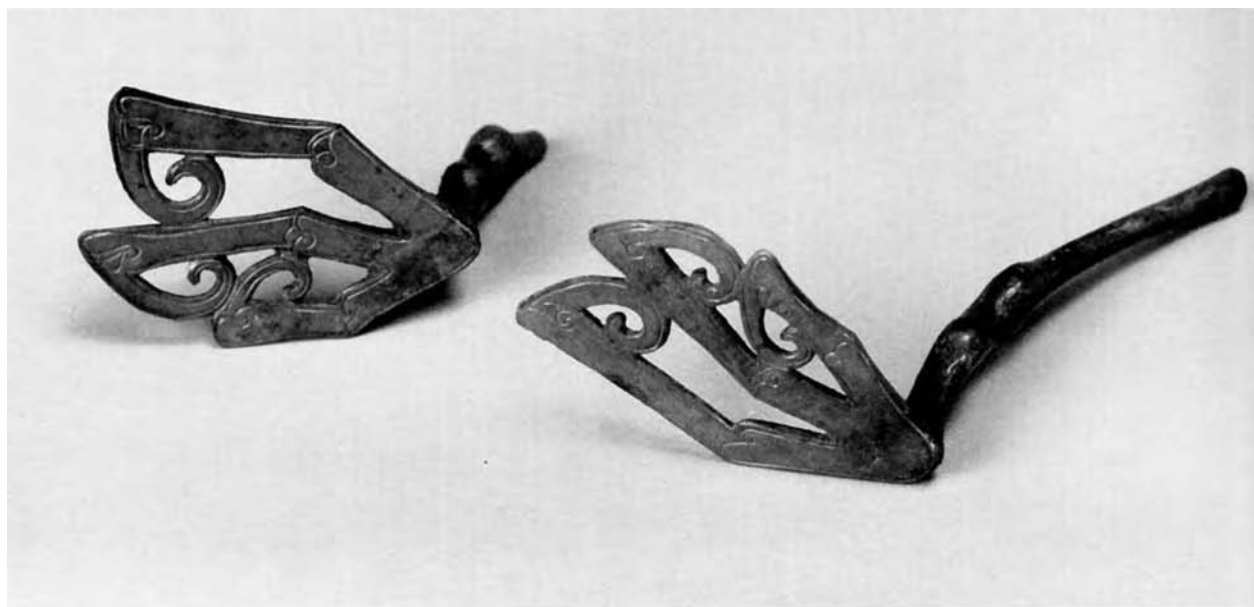
4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Bronze casting. Height 4.7
Relief representation of half of a segmented bead on an
oval plate
Ulyap, 82, MOA, 597 M-IV

37. ПОДВЕСКА

IV 1,
2,3
, 81, , 29 M-IV

37. PENDANT

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
Gold, stamping, soldering. Height 2.3
A lioness head with opened mouth
Ulyap, 81, MOA, 29 M-IV



17. Псалии парные
Меото-скифский период
IV в. до н.э. Кат. № 22

17. Pair of Curb Bits
Meotian-Scythian period
4th c. B.C. Cat. No. 22

38. ГРИВНА

IV 4,
 19
 82, 34 M-IV

39. ГРИВНА

IV 8,
 13,7
 2,5
 83, 423 M-IV

40. ПЕРСТЕНЬ

IV 5,
 1,7
 82, 413 M-IV

41. ФРАГМЕНТ НАШИВНОГО УКРАШЕНИЯ

IV 5,
 2
 10-
 82, 408 M-IV

42. НАШИВНЫЕ УКРАШЕНИЯ (2 шт.)

IV 4, 7
 2,4
 82, 79-80 M-IV

43. ПЛАСТИНЫ (2 шт.)

IV 1,
 18; 17

38. TORQUE

4th century B.C., aul Ulyap, kurgan 4, objects from ritual site
Gold casting. Dia. 19
Massive, with non-joined terminals
Ulyap, 82, MOA, 34 M-IV

39. TORQUE

4th century B.C., aul Ulyap, kurgan 8, objects from ritual site
Gold, forging, engraving. Dia. 13.7
Spiral (2.5 twists), with embossed rings adorning
the terminals
Ulyap, 83, MOA, 423 M-IV

40. FINGER-RING

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Gold, Egyptian falence, forging, moulding, glazing, firing.
Dia. 1.7
With astragal inset
Ulyap, 82, MOA, 413 M-IV

41. FRAGMENT OF CLOTHING ORNAMENT

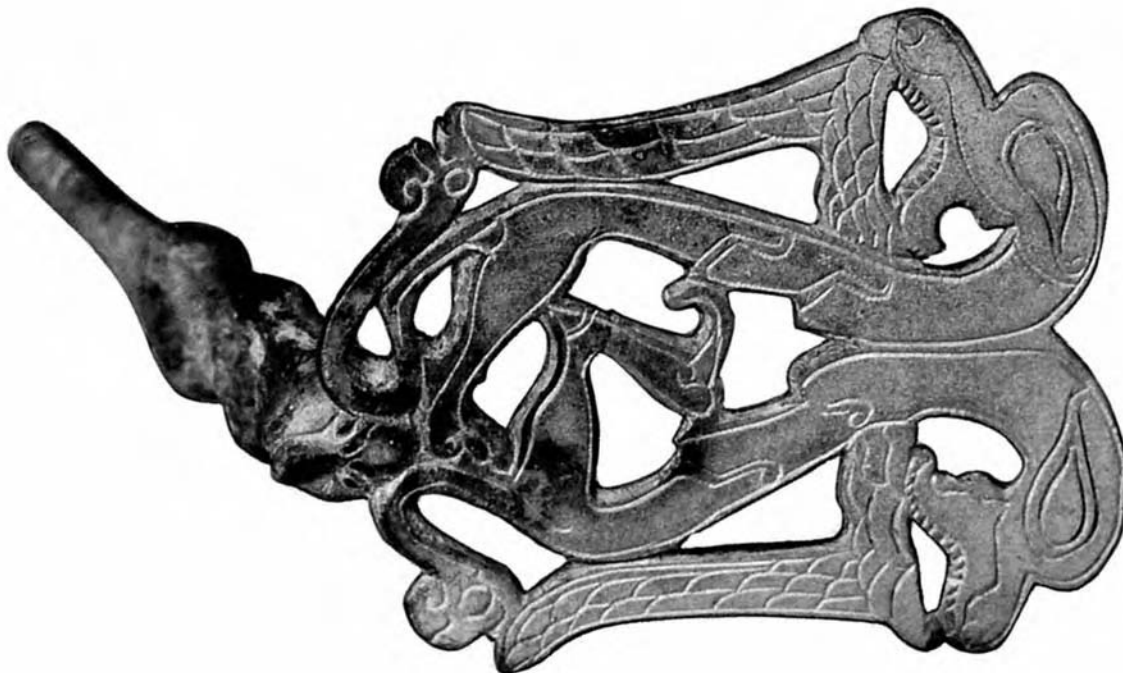
4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Gold, stamping, soldering, granulations, filigree work. Length 2
Decorated with a 10-petaled rosette of granulations and filigree
work and granulations along the edge
Ulyap, 82, MOA, 408 M-IV

42. TWO CLOTHING ORNAMENTS

4th century B.C., aul Ulyap, kurgan 4, accumulation 7
Gold, stamping, soldering, granulations. Length 2.4
Sculptured representations of miniature prostrate lions
Ulyap, 82, MOA, 79-80 M-IV

43. TWO PLATES

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
Embossed gold. Height 18, 17



18 Псалий
Меото-скифский период
IV в. до н.э. Кат. № 23

18. Curb Bit
Meotian-Scythian period
4th c. B.C. Cat. No. 23

, 81, , 30, 31 M-IV

44. ПРОНИЗКИ (7 шт.)

IV 5,
. 0,9-2

3
, 82, , 131-133, 416-419 M-IV

45. ПОДВЕСКИ (2 шт.)

IV 5,
. 1,1

3
/ , 82, , 141-142 M-IV

46. ПОДВЕСКА

IV 5,
. 1,8

, 82, , 140 M-IV

47. ПОДВЕСКИ (6 шт.)

IV 5,

In the shape of a walking stag, its antlers adorned with stylized griffin heads

Ulyap, 81, MOA, 30, 31 M-IV

44. BEADS (7 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site

Gold, stamping, soldering. Length 0.9-2

Shaped as small tubes with crosswise fluting

Ulyap, 82, MOA, 131-133, 416-419 M-IV

45. TWO PENDANTS

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site

Gold, stamping, soldering. Length 1.1

Shaped as a cone

Ulyap, 82, MOA, 141-142 M-IV

46. PENDANT

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site

Gold, stamping, soldering. Length 1.8

Made in the shape of an acorn

Ulyap, 82, MOA, 140 M-IV

47. PENDANTS (6 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site

- , 82, , 377-382 M-IV
- 48. БЛЯХА**
IV , 5,
5,9
, 82, , 83 M-IV
- 49. БЛЯШКИ (6 шт.)**
IV , 4,
2,5
, 82, , 39-44 M-IV
- 50. БЛЯШКИ (80 шт.)**
IV , 5,
1
, 82, , 107-111, 146-163, 167-175, 190-241
M-IV
- 51. БЛЯШКИ (11 шт.)**
IV , 5,
1,3
, 82, , 120-123, 177, 184-186, 385-387 M-IV
- 52. БЛЯШКИ (4 шт.)**
IV , 5,
0,9
, 82, , 124-125, 397-398 M-IV
- 53. БЛЯШКИ (6 шт.)**
IV , 5,
1,3
, 82, , 126-127, 187-188, 383-384 M-IV
- 54. БЛЯШКИ (9 шт.)**
IV , 5,
1,2
, 6-
, 82, , 165-166, 182-183, 363-367 M-IV
- 55. БЛЯШКИ (4 шт.)**
IV , 5,
1,5
, 82, , 134-137 M-IV
- 56. БЛЯШКИ (3 шт.)**
IV , 5,
1,8, 2
, 82, , 179-181 M-IV

Gold, stamping, soldering, filigree work. Length 1.6
Compound — from two paired beads and a pair of sus-
pended hollow acorns
Ulyap, 82, MOA, 377-382 M-IV

48. PLAQUE

4th century B.C., aul Ulyap, kurgan 5, objects from
ritual site
Gold, silver, embossing Dia 5.9
Gold disc with relief representation of the Gorgon Medusa
attached to a flat silver frame
Ulyap, 82, MOA, 83 M-IV

49. PLAQUES (6 pcs)

4th century B.C., aul Ulyap, kurgan 4, objects from
ritual site
Gold, stamping. Length 2.5
In the shape of a standing duck
Ulyap, 82, MOA, 39-44 M-IV

50. PLAQUES (80 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from
ritual site
Stamped gold. Length 1
Square, adorned with five small ornaments in relief
Ulyap, 82, MOA, 107-111, 146-163, 167-175, 190-241
M-IV

51. PLAQUES (11 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from
ritual site
Stamped gold Length 1 3
Lozenge-shaped with emphasized edge
Ulyap, 82, MOA, 120-123, 177, 184-186, 385-387 M-IV

52. PLAQUES (4 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold Length 0.9
Lozenge-shaped with emphasized border
Ulyap, 82, MOA, 124-125, 397-398 M-IV

53. PLAQUES (6 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 1.3
Lozenge-shaped, adorned with small lozenges
Ulyap, 82, MOA, 126, 127, 187, 188, 383, 384 M-IV

54. PLAQUES (9 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Dia. 1 2
Round, divided into sectors forming a 6-petaled rosette
Ulyap, 82, MOA, 165, 166, 182, 183, 363-367 M-IV

55. PLAQUES (4 pcs)

4th century , aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Height 1.5
Triangular with punched ornament
Ulyap, 82, MOA, 134-137 M-IV

56. PLAQUES (3 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 1.8, 2
Narrow strips ornamented with embossed ova
Ulyap, 82, MOA, 179-181 M-IV



19. Псалии парные
Меото-скифский период
IV в. до н.э. Кат. № 24

19. Pair of Curb Bits
Meotian-Scythian period
4th c. B.C. Cat. No. 24



20. Псалий
Меото-скифский период
IV в. до н.э. Кат. № 25

20. Curb Bit
Meotian-Scythian period
4th c. B.C. Cat. No. 25



21. Псалии парные
Меото-скифский период
IV в. до н.э. Кат. № 26

21. Pair of Curb Bits
Meotian-Scythian period
4th c. B.C. Cat. No. 26

57. БЛЯШКИ (4 шт.)

IV 5,
 1,6-1,7
 82, 389-392 M-IV

58. БЛЯШКИ (3 шт.)

IV 5,
 1,3-1,2
 (" ")
 82, 410-412 M-IV

59. БЛЯШКИ (3 шт.)

IV 5,
 1
 82, 138, 176, 395 M-IV

60. БЛЯШКА

IV 5,
 2,2
 7-
 82, 128 M-IV

61. БЛЯШКИ (2 шт.)

IV 5,
 1,3; 1,2

 82, 129-130 M-IV

57. PLAQUES (4 pcs)

4th century aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 1.6-1.7
In the form of male faces
Ulyap, 82, MOA, 389-392 M-IV

58. PLAQUES (3 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 1.3-1.2
In the form of male faces ("Scythians")
Ulyap, 82, MOA, 410-412 M-IV

59. PLAQUES (3 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Dia. 1
Round, with a representation of the head of the Gorgon Medusa
Ulyap, 82, MOA, 138, 176, 395 M-IV

60. PLAQUE

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 2.2
Oval, in the form of a 7-petaled rosette
Ulyap, 82, MOA, 128 M-IV

61. PLAQUES (2 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Height 1.3, 1.2
In the form of a flower with cloissons intended for paste
insets
Ulyap, 82, MOA, 129, 130 M-IV



22. Псалии парные
Меото-скифский период
IV в. до н.э. Кат. № 28

22. Pair of Curb Bits
Meotian-Scythian period
4th c. B.C. Cat. No. 28

62. БЛЯШКИ (3 шт.)

IV 5,
 2,5
 8-
 , 82, 360-362 M-IV

63. БЛЯШКА

IV 5,
 3

 , 82, 403 M-IV

64. БЛЯШКИ (9 шт.)

IV 5,
 3,4
 7-
 , 82, 346-354 M-IV

65. БЛЯШКИ (2 шт.)

IV 5,
 3,6

 , 82, 355-356 M-IV

66. БЛЯШКИ (2 шт.)

IV 5,
 3,1

 , 82, 358-359 M-IV

62. PLAQUES (3 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 2.5
Square, open-work, with an 8-ray star
Ulyap, 82, MOA, 360-362 M-IV

63. PLAQUE

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Dia. 3
Round, open-work, decorated along the edge with alternating griffin heads and ivy leaves
Ulyap, 82, MOA, 403 M-IV

64. PLAQUE (9 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 3.4
Figured, open-work, in the shape of 7-petaled palmettes
Ulyap, 82, MOA, 346-354 M-IV

65. PLAQUES (2 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 3.6
In the shape of griffin heads
Ulyap, 82, MOA, 355, 356 M-IV

66. PLAQUES (2 pcs)

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Stamped gold. Length 3.1
In the form of ivy leaves on stem
Ulyap, 82, MOA, 358, 359 M-IV



23. Псалии парные
Меото-скифский период
IV в. до н.э. Кат. № 29

23. Pair of Curb Bits
Meotian-Scythian period
4th c. B.C. Cat. No. 29

67. БЛЯШКИ (10 шт)

IV 5,
 2,9
 , 82, 383-384, 368-376 M-IV

68. БЛЯШКА

IV 5,
 4,7
 " — — — — —
 , 82, 393 M-IV

69. БЛЯШКА

IV 5,
 3,8
 " — — — — —
 , 82, 399 M-IV

70. БЛЯШКИ (4 шт)

IV 4,
 2,5; 2,8
 " — — — — —
 , 82, 57-60 M-IV

67. PLAQUES (10 pcs)

4th century aul Ulyap, kurgan 5, objects from
ritual site
Stamped gold Height 2.9
In the form of a walking stag
Ulyap, 82, MOA, 383, 384, 368-376 M-IV

68. PLAQUE

4th century B.C., aul Ulyap, kurgan 5, objects from
ritual site
Stamped gold Length 4.7
Square, open-work, with a representation of a walking stag
in a "pearly" frame
Ulyap, 82, MOA, 393 M-IV

69. PLAQUE

4th century B.C., aul Ulyap, kurgan 5, objects from
ritual site
Stamped gold, granulations, paste filling. Length 3.8
In the form of a rosette adorned with granulations, with
spreading narrow petals
Ulyap, 82, MOA, 399 M-IV

70. PLAQUES (4 pcs)

4th century B.C., aul Ulyap, kurgan 4, objects from
ritual site
Stamped gold. Length 2.5, 2.8
In the form of a resting elk. The antlers terminate with a
stylized griffin head
Ulyap, 82, MOA, 57-60 M-IV

24. Псалии парные
Меото-скифский период
IV в до н.э.
Кат. № 30



24. Pair of Curb Bits
Meotian-Scythian period
4th c. B.C.
Cat No. 30

71. БЛЯШКА

IV 4,
 3
 82, 63 M-IV

72. БЛЯШКИ (4 шт.)

IV 1,
 1
 81, 8-11 M-IV

71. PLAQUE

4th century B.C., aul Ulyap, kurgan 4, objects from ritual site
Stamped gold. Length 3
In the form of a resting stag, its antlers adorned with griffin
heads
Ulyap, 82, MOA, 63 M-IV

72. PLAQUES (4 pcs)

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
Stamped gold. Dia 1
Half-spherical
Ulyap, 81, MOA, 8-11 M-IV

25 Псалии парные
Меото-скифский период
IV в. до н.э.
Кат. № 31



25. Pair of Curb Bits
Meotian-Scythian period
4th c. BC
Cat. No. 31

73. БЛЯШКИ (2 шт.)

IV в. до н.э., 1, 1,3
Ульяп, 81, MOA, 25-26 M-IV

74. БЛЯШКИ (2 шт.)

IV в. до н.э., 1, 3,4
10-
Ульяп, 81, MOA, 27-28 M-IV

73. PLAQUES (2 pcs)

4th century BC, aul Ulyap, kurgan 1, objects from ritual site
Stamped gold. Length 1.3 cm
Square, decorated with small squares in relief and a point
in the centre
Ulyap, 81, MOA, 25, 26 M-IV

74. PLAQUES (2 pcs)

4th century BC, aul Ulyap, kurgan 1, objects from ritual site
Stamped gold. Dia. 3.4
In the form of a 10-petaled rosette
Ulyap, 81, MOA, 27, 28 M-IV



26. Псалии парные
Меото-скифский период
IV в. до н.э. Кат. № 32

26 Pair of Curb Bits
Meotian-Scythian period
4th c. B.C. Cat. No. 32

75. БЛЯШКИ (18 шт.)

IV 1,
4, 7; 5,
. 1,5-1,7
3
. 81, 82, 12-15, 17-20 M-IV

76. БЛЯШКИ (4 шт.)

IV 1,
. 3,5-3,8
3
. 81, 4-7 M-IV

77. БЛЯШКА

V 8, 1
. 2,2
. 83, 426 M-IV

78. БЛЯШКИ (3 шт.)

IV 8, 1
. 1,9-2
. 83, 427, 435, 436 M-IV

79. БЛЯШКА

IV 8, 1
. 1,9
. 83, 425 M-IV

80. БЛЯШКА

IV 4,9
. 76, 4550/83

75. PLAQUES (18 pcs)

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site; kurgan 4, accumulation 7, kurgan 5, objects from ritual site
Stamped gold. Height 1.5-1.7
In the form of a resting elk with antlers terminating in stylized griffin heads
Ulyap, 81, 82, MOA, 12-15, 17-20 M-IV

76. PLAQUES (4 pcs)

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
Stamped gold. Height 3.5-3.8
In the figure of a walking lion
Ulyap, 81, MOA, 4-7 M-IV

77. PLAQUE

4th century B.C., aul Ulyap, kurgan 8, objects from ritual site 1
Stamped gold. Dia. 2.2
Round, depicting three lotus flowers
Ulyap, 83, MOA, 426 M-IV

78. PLAQUES (3 pcs)

4th century B.C., aul Ulyap, kurgan 8, objects from ritual site 1
Stamped gold. Length 1.9-2
Rectangular, depicting a resting hare
Ulyap, 83, MOA, 427, 435, 436 M-IV

79. PLAQUE

4th century B.C., aul Ulyap, kurgan 8, objects from ritual site 1
Stamped gold. Length 1.9
Round, depicting a covered male head in profile
Ulyap, 83, MOA, 425 M-IV

80. PLAQUE

4th century B.C., aul Necherzy, kurgan 3a, burial 3
Stamped and embossed gold. Length 4.9
The scene of a panther attacking a wild boar
Necherzy, 76, KMHA, KM 4550/83

27. Штампы
Меото-скифский период
IV в. до н.э.
Кат. № 35, 36



27. Moules
Meotian-Scythian period
4th c. B.C.
Cat. Nos 35, 36



28. Штампы (детали)
Меото-скифский период
IV в. до н.э.
Кат. № 35, 36

28. Moulds (details)
Meotian-Scythian period
4th c. BC
Cat. Nos 35, 36

81. БЛЯШКИ (2 шт.)

IV в. до н.э., станица Ивановская, курган, находка
Длина 4,3
Ивановская, 67, КМНА, F2, Nos 202-203

81. PLAQUES (2 pcs)

4th century B.C., stanitsa Ivanovskaya, kurgan, chance find
Stamped gold. Length 4.3
In the form of a standing figure of Heracles
Ivanovskaya, 67, KMNA, F2, Nos 202, 203

82. БЛЯШКИ (2 шт.)

IV в. до н.э., станица Ивановская, курган, находка
Длина 4,2-4,4
Ивановская, 67, КМНА, F2, Nos 204-205

82. PLAQUES (2 pcs)

4th century B.C., stanitsa Ivanovskaya, kurgan, chance find
Stamped gold. Length 4.2-4.4
In the form of a standing figure of Heracles
Ivanovskaya, 67, KMNA, F2, Nos 204, 205

83. БЛЯШКИ (4 шт.)

IV в. до н.э., станица Ивановская, курган, находка
Длина 2,4
Ивановская, 67, КМНА, F2, Nos 206-209

83. PLAQUES (4 pcs)

4th century B.C., stanitsa Ivanovskaya, kurgan, chance find
Stamped gold. Length 2.4
In the form of male faces
Ivanovskaya, 67, KMNA, F2, Nos 206-209

84. БЛЯШКИ (3 шт.)

IV в. до н.э., станица Ивановская, курган, находка
Диаметр 1,9
Ивановская, 67, КМНА, F2, Nos 211-213

84. PLAQUES (3 pcs)

4th century B.C., stanitsa Ivanovskaya, kurgan, chance find
Stamped gold. Dia 1.9
Round, with a representation of the Gorgon Medusa
Ivanovskaya, 67, KMNA, F2, Nos 211-213



29. Перстень, подвески
Меото-скифский период
IV в. до н.э. Кат. № 40, 47

29 Finger-ring. Pendants
Meotian-Scythian period
4th c. B.C. Cat. Nos 40, 47

85. БЛЯШКИ (2 шт.)

IV
2,2
, 67, , 2 214-215

85. PLAQUES (2 pcs)

4th century B.C., stanitsa Ivanovskaya, kurgan,
chance find
Stamped gold Dia. 2.2
Round, depicting a female head in profile
Ivanovskaya, 67, KMHA, F2, Nos 214, 215

86. БЛЯШКИ (2 шт.)

IV
, 5,7, 5,6
, 67, , 2 217-218

86. PLAQUE (2 pcs)

4th century B.C., stanitsa Ivanovskaya, kurgan,
chance find
Stamped gold. Length 5.7, 5.6
In the shape of a butterfly
Ivanovskaya, 67, KMHA, F2, Nos 217, 218

87. БЛЯШКА

IV
, 4,1
, 67, , 2 220

87. PLAQUE

4th century B.C., stanitsa Ivanovskaya, kurgan,
chance find
Stamped gold. Length 4.1
Rectangular, depicting the serpent-legged goddess
Ivanovskaya, 67, KMHA, F2, No. 220

88. УКРАШЕНИЕ

V 12, 30
, 2,1
, 83, , 195Kr-IV

88. ORNAMENT

5th century , aul Ulyap, kurgan 12, burial 30
Opaque white and black glass, moulding on ceramic base,
technique of applied ornaments. Length 2.1
A sculpted representation of ram's head
Ulyap, 83, MOA, 195Kr-IV

89. БУСЫ (89 шт.)

IV 5,
 77
 . 82, 158-160Kp-IV

90. БУСЫ (23 шт.)

IV 4, 7
 18,4
 . 82, 5-7, 9 -IV

91. БУСЫ (22 шт.)

IV 5,
 17,5
 . 82, 154Kp-IV

92. БУСЫ (54 шт.)

IV 5,
 27,8
 . 82, 155-156 IV

93. БУСЫ (26 шт.)

IV 5,
 25
 . 82, 164, 169, 171, 173-175 IV

94. БУСЫ (37 шт.)

IV 5,
 12
 . 82, 14-15 -IV

95. БУСЫ (114 шт.)

IV 5,
 104
 . 82, 138-143Kp-IV

96. БУСЫ С МАСКАМИ (4 шт.)

IV 5,
 3,3-3,5
 . 82, 173Kp-IV

97. АМУЛЕТ

IV 5,
 1
 . 82, 163Kp-IV

89. BEADS (89 pcs)

4th century aul Ulyap, kurgan 5, objects from ritual site
Glass, moulding from braid around a ceramic tube, applied ornament technique Length 77
String of rounded blue beads
Ulyap, 82, MOA, 158-160Kr-IV

90. BEADS (23 pcs)

4th century aul Ulyap, kurgan 4, accumulation 7
Polished jet, drilling. Length 18 4
A string of rounded and rectangular beads
Ulyap, 82, MOA, 5-7, 9Dr IV

91. BEADS (22 pcs)

4th century aul Ulyap, kurgan 5, objects from ritual site
Glass, moulding from braid around a ceramic tube
Length 1 75
String of roundish turquoise beads
Ulyap, 82, MOA, 154Kr IV

92. BEADS (54 pcs)

4th century aul Ulyap, kurgan 5, objects from ritual site
Cast glass. Length 27 8
A string of biconical and pyramidal blue beads
Ulyap. 82, MOA 155, 156Kr-IV

93. BEADS (26 pcs)

4th century aul Ulyap. kurgan 5, objects from ritual site
Cast glass Length 25
A string of biconical, fluted, pyramidal and figured blue beads
Ulyap, 82, MOA, 164, 169, 171, 173 175Kr-IV

94. BEADS (37 pcs)

4th century aul Ulyap, kurgan 5. objects from ritual site
Polished jet, drilling Length 12
A string of barrel-shaped and triangular beads
Ulyap, 82, MOA 14, 15Dr-IV

95. BEADS (114 pcs)

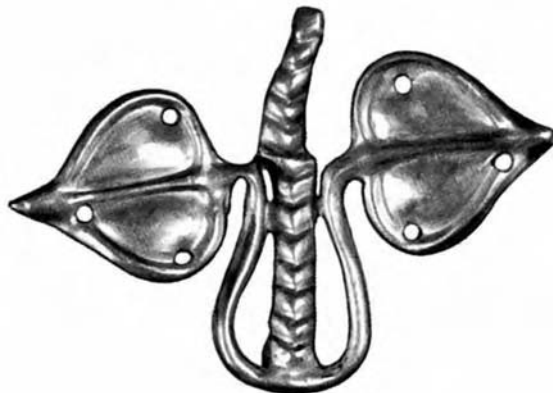
4th century aul Ulyap, kurgan 5, objects from ritual site
Glass, moulding from braid around a ceramic tube, applied ornaments technique Length 104
A string of blue beads and a bead decorated with three masks having large noses and bulging eyes
Ulyap, 82, MOA, 138-143Kr-IV

96. BEADS DECORATED WITH MASKS (4 pcs)

4th century aul Ulyap, kurgan 5, objects from ritual site
Opaque monochrome glass turquoise, blue, white and yellow, braided over a ceramic tube, the masks are hand-moulded in the technique of applied ornaments
Height 3.3-3 5
Large cylindrical beads decorated with three masks having large noses and bulging eyes
Ulyap, 82, MOA, 173Kr-IV

97. AMULET

4th century aul Ulyap, kurgan 5, objects from ritual site
Egyptian faience, moulding, glazing, firing. Height 1
Represents a figurine of the dwarfish god Bes, moulded on two sides
Ulyap, 82, MOA, 163Kr-IV



30 Нашивные украшения, подвеска, бляшки
Меото-скифский период
IV в до н.э. Кат № 41, 46, 61, 66, 69

30 Clothing Ornaments. Pendant. Plaques
Meotian-Scythian period
4th c B.C. Cat Nos 41, 46, 61, 66, 69

98. АМУЛЕТ

IV в до н.э. , 5, , 2,1
, 82, , 166Kr-IV

98. AMULET

4th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Egyptian faience, moulding, glazing, firing Length 2 1
Represents the figurine of the dwarfish god Bes, moulded
on one side
Ulyap, 82, MOA, 166Kr-IV

99. ЛИТИК

IV в до н.э. , 30
, 2,6
, 76, , 4550

99. CAST SEAL

4th century B.C., aul Necherzy, kurgan 30
Cast glass, stamping. Length 2.6
Oval, representing a running boar
Necherzy, 76, KMHA, KM 4550

31. Нашивные украшения
Меото-скифский период
IV в до н.э. Кат. № 42



31. Clothing Ornaments
Meotian-Scythian period
4th c. B.C. Cat. No 42

100. РИТОН

V, 82, 35 M-IV

31,3

S-

, 82, , 35 M-IV

100. RHYTON

5th century, aul Ulyap, kurgan 4, objects from ritual site

Embossed gold, forging, soldering, riveting, filigree work.

Length 31.3

A bent horn decorated with a plate bearing S-shaped plaques.

The terminal is covered with filigree work ending in

a panther head with open mouth

Ulyap, 82, MOA, 35 M-IV



32. Пластины
Меото-скифский период
IV в. до н.э. Кат. № 43

32. Plates
Meotian-Scythian period
4th c. B.C. Cat. No. 43



33. Бляшки
Меото-скифский
период
IV в. до н.э. Кат. № 49, 67, 68, 71

33. Plaques
Meotian-Scythian period
4th c. B.C. Cat. Nos 49, 67, 68, 71

101. РИТОН

V-IV 4,

. 37,7

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6

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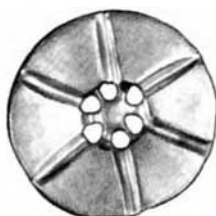
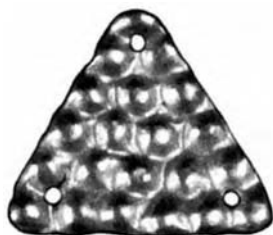
, 82, , 37 M-IV

101. RHYTON

5th-4th centuries B.C., aul Ulyap, kurgan 4, objects from ritual site

Forged silver, embossing, stamping, soldering, gilding.
Height 37.7

The rhyton rests on a goblet-like support. Its flared rim is decorated with a laid-on plate ornamented with palmettes and stylized lotus flowers. A band running around the rhyton body carries six combatting pairs (the presentation of Gigantomachy). Above the frieze and under it there are figured plates in the shape of palmettes and the figure of a Satyr. Gently curving, the rhyton turns into a Pegasus protome. The head of the horse carries a headpiece and rein of twisted wire, in its mouth there is a one-piece bit and double-looped bridle ornaments. From the base of the wings protruded Pegasus's front legs (only the right one remains). The horse's mane and wings, the frieze and applied palmettes, as well as the ornamented band, head-piece and tongue are gilded.
Ulyap, 82, MOA, 37 M-IV



34 Бляшки
Меото-скифский период
IV в. до н.э. Кат. № 50, 51, 53, 54, 55, 72, 73

34 Plaques
Meotian-Scythian period
4th c. B.C. Cat. Nos 50, 51, 53, 54, 55, 72, 73

102. ФИАЛА

IV в. до н.э., курган 4, объекты с ритуального памятника
Высота 6, диаметр 20,2
Серебряная, отчеканенная
Ульяп, 82, МООА, 38 М-IV

103. ДНО ФИАЛЫ

IV в. до н.э., курган 4, объекты с ритуального памятника
Диаметр 7,7
Кованая серебряная, отчеканенная
Ульяп, 82, МООА, 36 М-IV

104. СОСУД

IV в. до н.э., курган 1, объекты с ритуального памятника
Высота 17,7, диаметр 8,7
Кованая серебряная, отчеканенная
Ульяп, 81, МООА, 1 М-IV

105. КУВШИН

IV в. до н.э., курган 1, объекты с ритуального памятника
Высота 27,6, диаметр 19,4
Литая бронза, пайка
Ульяп, 81, МООА, 546 М-IV

102. PHIAL

4th century B.C., aul Ulyap, kurgan 4, objects from ritual site
Embossed silver, engraving. Height 6, dia. 20.2
Hemispheric, with a straight smooth rim. The entire surface is adorned with alternating flowers and lotus buds in high relief
Ulyap, 82, MOA, 38 M-IV

103. PHIAL BOTTOM

4th century B.C., aul Ulyap, kurgan 4, objects from ritual site
Forged silver, embossing, engraving. Dia. 7.7
Round, central portion of dome-like shape
Ulyap, 82, MOA, 36 M-IV

104. VESSEL

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
Forged silver, engraving. Height 17.7, dia. 8.7
The rim is slightly thicker and flared, with a high neck and ovoid body. Engraved on the neck is a lion pursuing a doe (?). The whole body is covered with an ornament of stylized lotus flowers, scales and ova
Ulyap, 81, MOA, 1 M-IV

105. PITCHER

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
Cast bronze, soldering. Height 27.6, dia. 19.4
Flared rim, conic neck on ovoid body. The massive twisted handle ends with a coil and a stylized head of a wild boar
Ulyap, 81, MOA, 546 M-IV



35. Бляшки
Меото-скифский
период
IV в. до н.э. Кат № 57, 58, 59, 79

35. Plaques
Meotian-Scythian
period
4th c. B.C. Cat. Nos 57, 58, 59, 79

106. ЧАША

IV 4, 7
 79, 24,3
 11- -
 , 82, 569 M-IV

107. ТАЗ

IV 1, 18,4, 47,4
 - -
 - -
 , 81, 547 M-IV

106. DISH

4th century B.C., aul Ulyap, kurgan 4, accumulation 7
 Cast bronze, soldering, engraving Height 79, dia. 24.3
 Hemispheric, on a ring-shaped support with movable
 ring for suspension and an 11-petaled palmette with
 volutes
 Ulyap, 82, MOA, 569 M-IV

107. BASIN

4th century B.C., aul Ulyap, kurgan 1, objects from ritual site
 Forged and cast bronze, riveting, engraving. Height 18.4,
 dia. 47.4
 Hemispheric, with two horizontal arch-like handles deco-
 rated with carved semipalmettes and coils
 Ulyap, 81, MOA, 547 M-IV

108. КИЛИК

1- VI 15,
51
9,6, . 15,6
—
, 83, , 91Kp-IV

109. ПАНАФИНЕЙСКАЯ АМФОРА

2- V 4, 4
65,2 37,5
—
, 82, , 7Kp-IV

110. ПАНАФИНЕЙСКАЯ АМФОРА

2- V 4, 4
68, 39
—
, 82, , 6Kp-IV

111. КРАТЕР

V 36, 38,5
—
, 1982, , 7860/9

112 КИЛИК

V 13,
4
7,75, 14,4
(,)
, 83, , 75 IV

113. КИЛИК

V 15
8
10,7, . 19,5
—
, 83, , 86Kp-IV

114. КИЛИК

V 4, 7
7,3, . 14
—
, 82, , 9 IV

108. KYLIX

First half of 6th century aul Ulyap, kurgan 15, burial 51
Clay, potter's wheel, brown varnish Height 9.6, dia. 15.6
Rhodian-Ionic kylix with a slightly stressed and flared rim
The body is rounded-conic on a funnel shaped stem
Decorated with vertical incisions
Ulyap, 83, MOA, 91Kr-IV

109. PANATHENAIC AMPHORA

Second half of 5th century B.C., aul Ulyap, kurgan 4, accumulation 4
Clay, potter's wheel, black varnish, purple, white paint incision Height 65.2, dia. 37.5
Painted in the black figure style with a representation of the goddess Athena with a shield and a spear on one side and running athletes on the other
Ulyap, 82, MOA, 7Kr-IV

110. PANATHENAIC AMPHORA

Second half of 5th century aul Ulyap, kurgan 4, accumulation 4
Clay, potter's wheel. black varnish, purple, white paint, incision Height 68, dia. 39
Decorated in the black-figure style with the goddess Athena with shield and spear and a cock on one side and a judge in a himation on the other
Ulyap. 82, MOA, 6Kr-IV

111. CRATER

Late 5th century necropolis in Sindh harbour
Clay, potter's wheel, black varnish Height 36, dia. 38.5
Red-figure style Depicted on one side are three standing male figures on the other — two Sileni and two Maenads
Anapa, 1982, KMHA, KM 7860/9

112. KYLIX

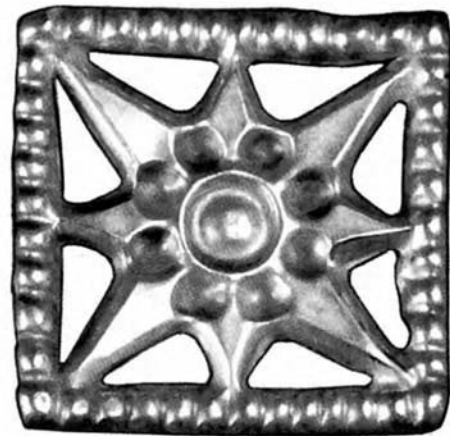
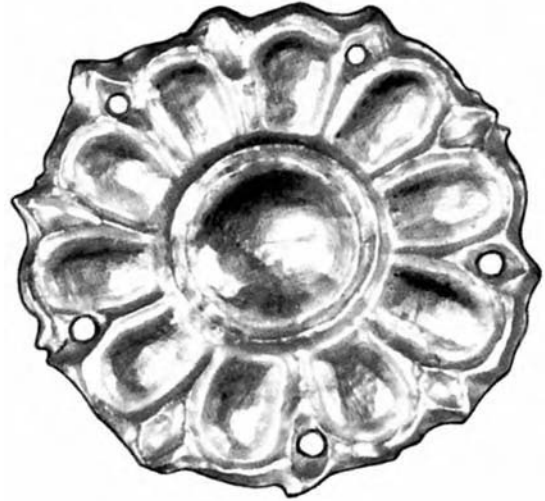
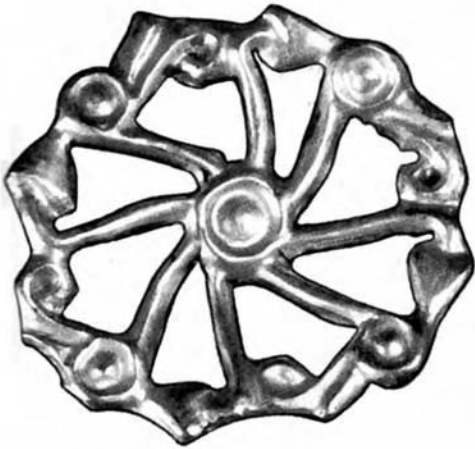
First half of 5th century aul Ulyap, kurgan 13 accumulation 4
Clay, potter's wheel, black varnish Height 7.75, dia. 14.4
Decorated with painting in the black-figure style the two sides bear representations of two women with musical instruments (a tympan and cithara)
Ulyap, 83, MOA, 75Kr-IV

113. KYLIX

First half of 5th century aul Ulyap kurgan 15, burial 8
Clay, potter's wheel black varnish Height 10.7, dia. 19.5
Coated with black varnish with the exception of the handles on the inside and two strips between the stem and the base and the latter's edge
Ulyap, 83, MOA, 86Kr-IV

114. KYLIX

Late 5th century aul Ulyap, kurgan 4, accumulation 7
Clay, potter's wheel, black varnish, stamping.
Height 7.3, dia. 14
Coated with black varnish with the exception of a narrow band in the lower part of the body and the bottom outside the latter decorated with concentric bands of varnish
Ulyap, 82, MOA, 9Kr-IV



36. Бляшки
Меото-скифский период
IV в. до н.э. Кат. № 62, 63, 64, 74

36 Plaques
Meotian-Scythian period
4th c. B.C. Cat. Nos 62, 63, 64, 74

115. ЛЕКАНЫ (2 шт)

2- V 5,

- 1) . 6,55, . 18,1; . 8,15, . 19,8;
2) 6,5, . 18,1; . 8,5, . 19,8

, 82, . 33-34Kr-IV

115. LEKYTHI (2 pcs)

Second quarter of 5th century B.C., aul Ulyap, kurgan 5, objects from ritual site

- (1) Height 6.55, dia. 18.1; height 8.15, dia. 19.8;
(2) Height 6.5, dia. 18.1, height 8.5, dia. 19.8

Corinthian two-handled bowls with a high, lidded, rim and rounded body one on a slightly conic, the other on a ring-shaped base. The lids are hemispheric with twisted vertical handles in the center, decorated with bands in relief

Ulyap, 82, MOA, 33, 34Kr-IV



37. Бляшки
Меото-скифский период
IV в до н.э. Кат. № 65, 70, 75, 76

37 Plaques
Meotian-Scythian period
4th c. B.C. Cat Nos 65, 70, 75, 76

116. КУРИЛЬНИЦА

2- V 5,
11,5, 10,5
, 82, , 32Kr-IV

116. INCENSE BURNER

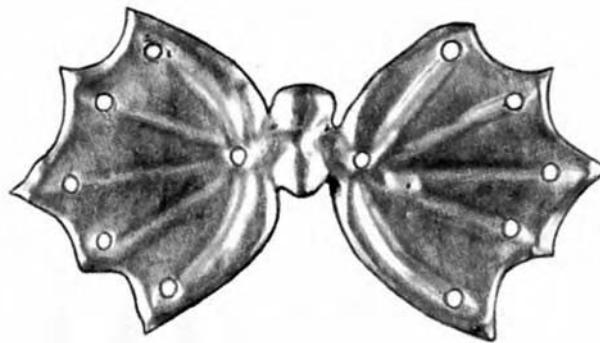
Second half of 5th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Clay, potter's wheel, brown varnish. Height 11.5, dia. 10.5
Ionian, with a rounded body on a massive conic stem
Ulyap, 82, MOA, 32Kr-IV

117. МИСОЧКА

V 5,
3,5,
15,2
, 82, , 35Kr-IV

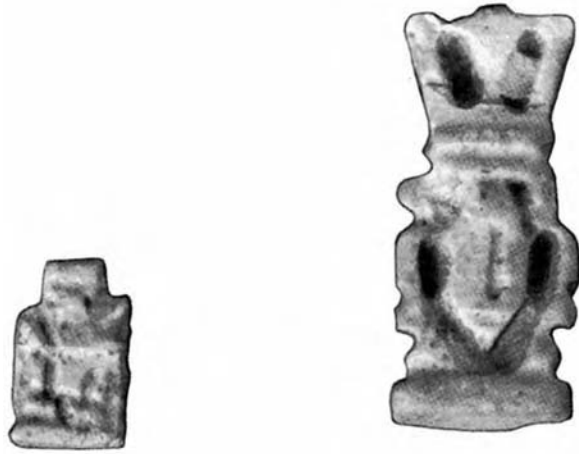
117. SAUCER

Late 5th century B.C., aul Ulyap, kurgan 5, objects from ritual site
Clay, potter's wheel, black varnish, stamping. Height 3.5, dia. 15.2
A profiled and slightly flaring rim, rounded body on a ring base. Bottom decorated from inside with a stamped medallion of palmettes linked by arches and a band of ova
Ulyap, 82, MOA, 35Kr-IV



38. Бляшки
Меото-скифский
период
IV в до н.э.
Кат. № 82, 83, 84, 85, 86, 87

38. Plaques
Meotian-Scythian
period
4th c. B.C.
Cat. Nos 82, 83, 84, 85, 86, 87

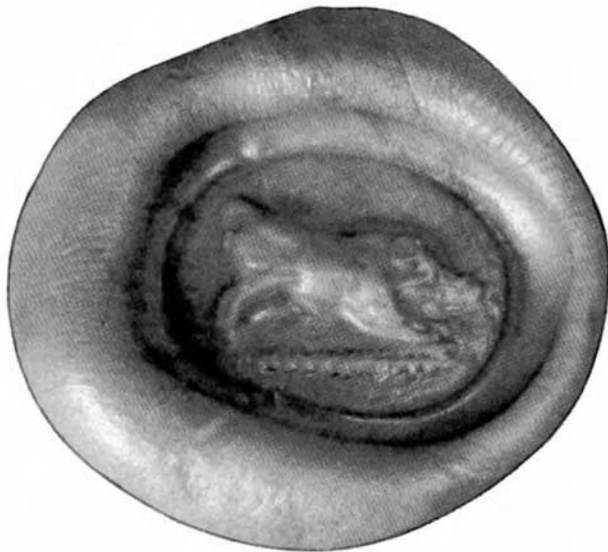


39. Амулеты
Меото-скифский период
IV в. до н.э. Кат № 97, 98

39. Amulets
Meotian-Scythian period
4th c. B.C. Cat. Nos 97, 98

40. Литик
Меото-скифский период
IV в. до н.э. Кат № 99

40. Cast Seal
Meotian-Scythian period
4th c. B.C. Cat. No. 99



118. СКИФОС

2- V . . . — 1- IV . . .
4, 5
7, 8,7
, 82, , 8Kr-IV

119. КИЛИК

1- IV . . . , 4,
7
, 8, . 14,7
:
—
—
, 82, , 10Kr-IV

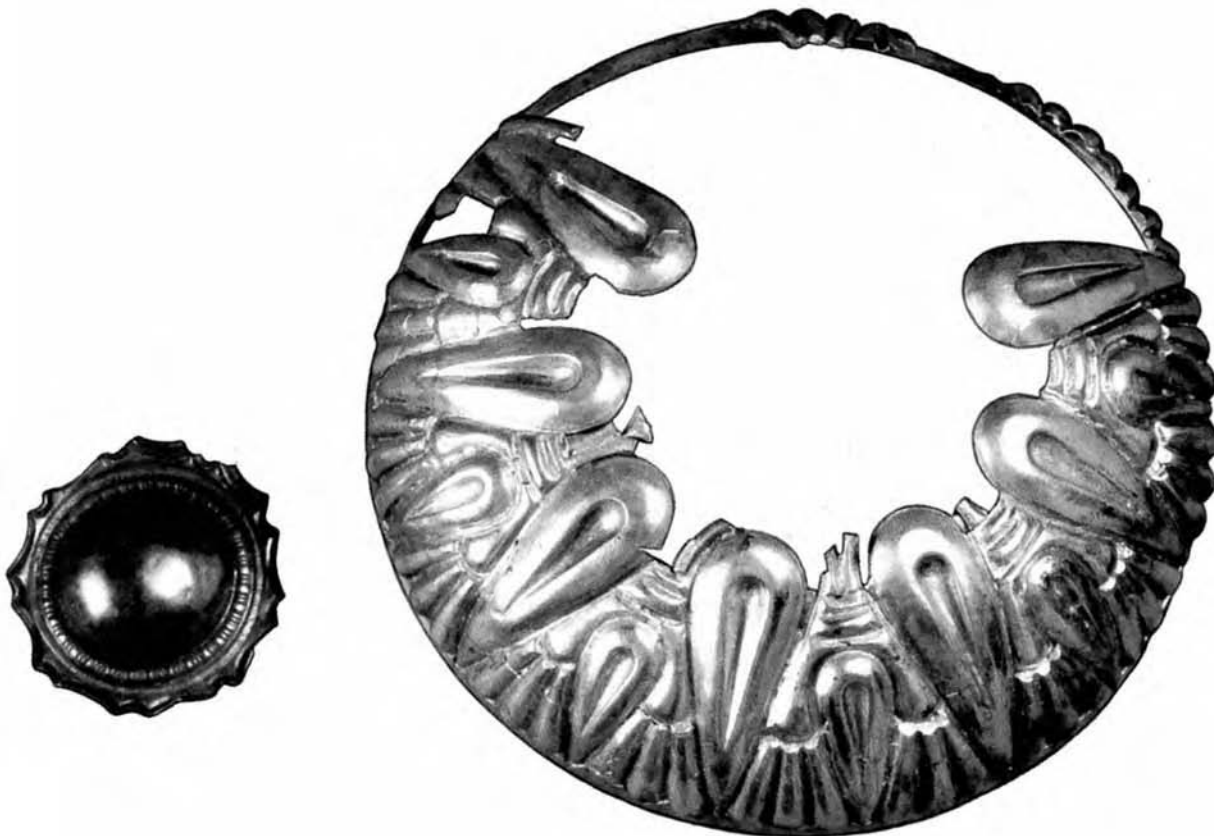


118. SKYPHOS

Second half of 5th century B.C. — first half of 4th century B.C., aul Ulyap, kurgan 4, accumulation 5
Clay, potter's wheel, black varnish. Height 7, dia. 8.7
Rounded body on a board ring-shaped base
Ulyap, 82, MOA, 8Kr-IV

119. KYLIX

First quarter of 4th century , aul Ulyap, kurgan 4, accumulation 7
Clay, potter's wheel, black varnish, traces of white paint, stamping. Height 8, dia. 14.7
Decorated in the red-figure style: depicted on one side is a nude athlete with spears and a judge in a himation, and on the other — a judge in a himation in front of an altar hands a strigil (scraper) to a nude athlete
Ulyap, 82, MOA, 10Kr-IV



41. Фиала. Дно фиалы
Меото-скифский период
IV в. до н.э. Кат. № 102, 103

41 Phial. Bottom of Phial
Meotian-Scythian period
4th c. B.C. Cat. Nos 102, 103

120. АСК

V — IV 5,

. 35, . . 34

, 82, 38Kr-IV

121. АЛАБАСТР

V-IV 5,

. 12,1, . . 4,4

, 82, 13Kr-IV

122. ЧЕРПАК

V 15, 48

. 13,9, . . 10,1

, 83, 90Kr-IV

120. ASKOS

Late 5th-early 4th centuries B.C., aul Ulyap, kurgan 5, objects from ritual site

Clay, potter's wheel, red varnish. Height 35, dia. 34

Ionian vessel with spherical body gracefully tapering towards bottom. Arched handle, cylindrical asymmetric neck

Decorated with bands of red varnish

Ulyap, 82, MOA, 38Kr-IV

121. ALABASTRON

5th-4th centuries B.C., aul Ulyap, kurgan 5, objects from ritual site

Alabaster, polishing. Height 12.1, dia. 4.4

With a broad flat lip, narrow neck and a drop-like body

Ulyap, 82, MOA, 13Kr-IV

122. LADLE

5th century B.C., aul Ulyap, kurgan 15, burial 48

Clay, moulded by hand, polishing. Height 13.9, dia. 10.1

Flared lip, biconical body with a scratched stylized representation of a griffin

Ulyap, 83, MOA, 90Kr-IV



42. Таз
Меото-скифский период
IV в. до н.э. Кат № 107

42. Basin
Meotian-Scythian period
4th c. B.C. Cat. No. 107



43. Килик. Скифос
Меото-скифский период
Конец V — 1-я половина IV вв. до н.э.
Кат № 114, 118



43. Kylix. Skyphos
Meotian-Scythian period
Late 5th — first half of 4th c. B.C.
Cat. Nos 114, 118

44. Курильница
Меото-скифский период
2- половина V в. до н.э.
Кат. № 116



44. Incense-Burner
Meotian-Scythian period
Second half of 5th c. B.C.
Cat. No. 116

123. ВАЗОЧКА

V 12, 100
 5,6, . . . 10,3

 83, 73Kr-IV

124. СОСУД

V 2,
 43
 (?), 14,8, . . . 10,5

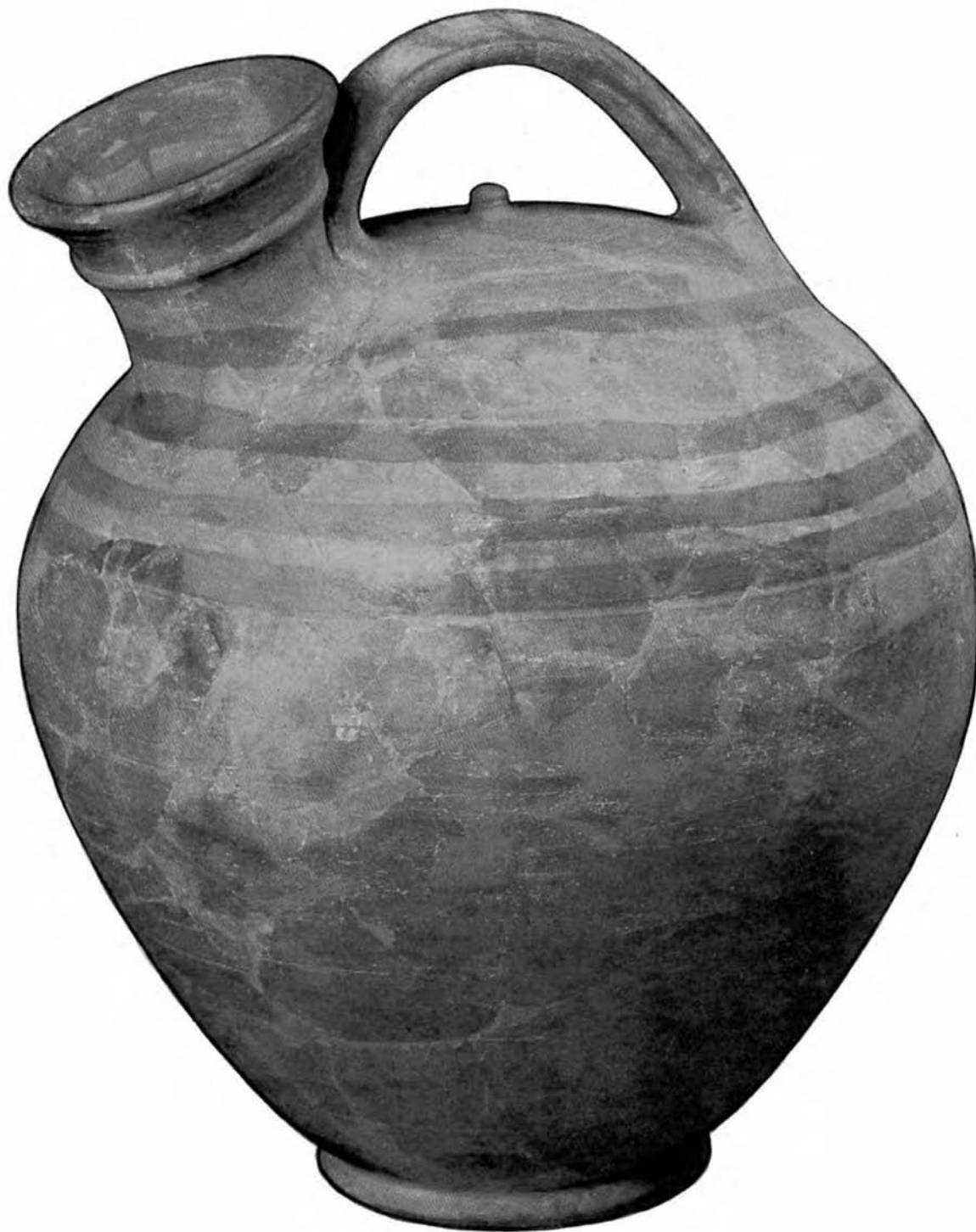
 80, 5455/842

123. SMALL VASE

5th century aul Ulyap, kurgan 12, burial 100
Clay, moulded by hand, polishing Height 5.6, dia. 10.3
Hemispherical body on a conical base with six nipple-
shaped decorations moulded on
Ulyap, 83, MOA, 73Kr-IV

124. VESSEL

5th century B.C., Lenina hamlet, camp site cemetery 2,
burial 43
Clay, moulded by hand (?), glazing, incision. Height 14.8,
dia. 10.5
Rim bent outward, cylindrical neck, biconical body
decorated with geometrical design
Lenina, 80, KMHA, KM 5455/842



45. Аск 45. Askos
Меото-скифский период Meotian-Scythian period
Конец V — начало IV вв. до н.э. Late 5th-early 4th c. B.C.
Кат. № 120 Cat. No. 120

46. Алабастр
Меото-скифский период
V-IV вв. до н.э.
Кат. № 121



46. Alabastron
Meotian-Scythian period
5th-4th c B.C.
Cat. No. 121

125. КУВШИН ОДНОРУЧНЫЙ

IV 6, 7
16,9, 12,9
82, 40Kp-IV

126. КУБОК

IV 4, 18
10,6, 10,1
82, 14Kp-IV

125. ONE-HANDLED PITCHER

4th century B.C., aul Ulyap, kurgan 6, burial 7
Clay, potter's wheel, glazing. Height 16.9, dia. 12.9
Flared rim, cylindrical fluted neck, globular body on
ring-like base
Ulyap, 82, MOA, 40Kr-IV

126. CUP

4th century B.C., aul Ulyap, kurgan 4, burial 18
Clay, potter's wheel. Height 10.6, dia. 10.1
Two-handed cup of concave-cylindrical shape on a ring-
shaped base
Ulyap, 82, MOA, 14Kr-IV



47. Сосуды
Меото-скифский
V-IV вв. до н.э. Кат. № 123, 125, 127

47. Vessels
Meotian-Scythian period
5th-4th c. B.C. Cat. Nos 123, 125, 127

127. КУБОК

IV 6, 11
 11,3, 9,1

, 82, 42Kr-IV

128. КУБОК

IV 11, 8
 9,7, 10,9

, 83, 55Kr-IV

129. КУБОК

IV 4, 29
 10,7, 9

, 82, 18Kr-IV

127. CUP

4th century B.C., aul Ulyap, kurgan 6, accumulation 11
 Clay, potter's wheel, glazing. Height 11.3, dia. 9.1
 Two-handled with a concave-cylindrical body and
 a horizontal roll moulding under the lip and in the lower
 part of the body
 Ulyap, 82, MOA, 42Kr-IV

128. CUP

4th century B.C., aul Ulyap, kurgan 11, accumulation 8
 Clay, potter's wheel. Height 9.7, dia. 10.9
 Two-handled, flat lip has a broad spout, the upper body is
 concave, the lower — hemispherical supported on a conical
 base. There are flat protrusions at the top of
 the handles
 Ulyap, 83, MOA, 55Kr-IV

129. CUP

4th century B.C., aul Ulyap, kurgan 4, burial 29
 Clay, potter's wheel. Height 10.7, dia. 9
 One-handled, with a slightly flared rim and a concave-
 cylindrical body steeply narrowing downwards, on a low
 ring-shaped base
 Ulyap, 82, MOA, 18Kr-IV



48. Сосуд
Меото-скифский период
V в. до н.э. Кат. № 124

48. Vessel
Meotian-Scythian period
5th c. B.C. Cat. No. 124

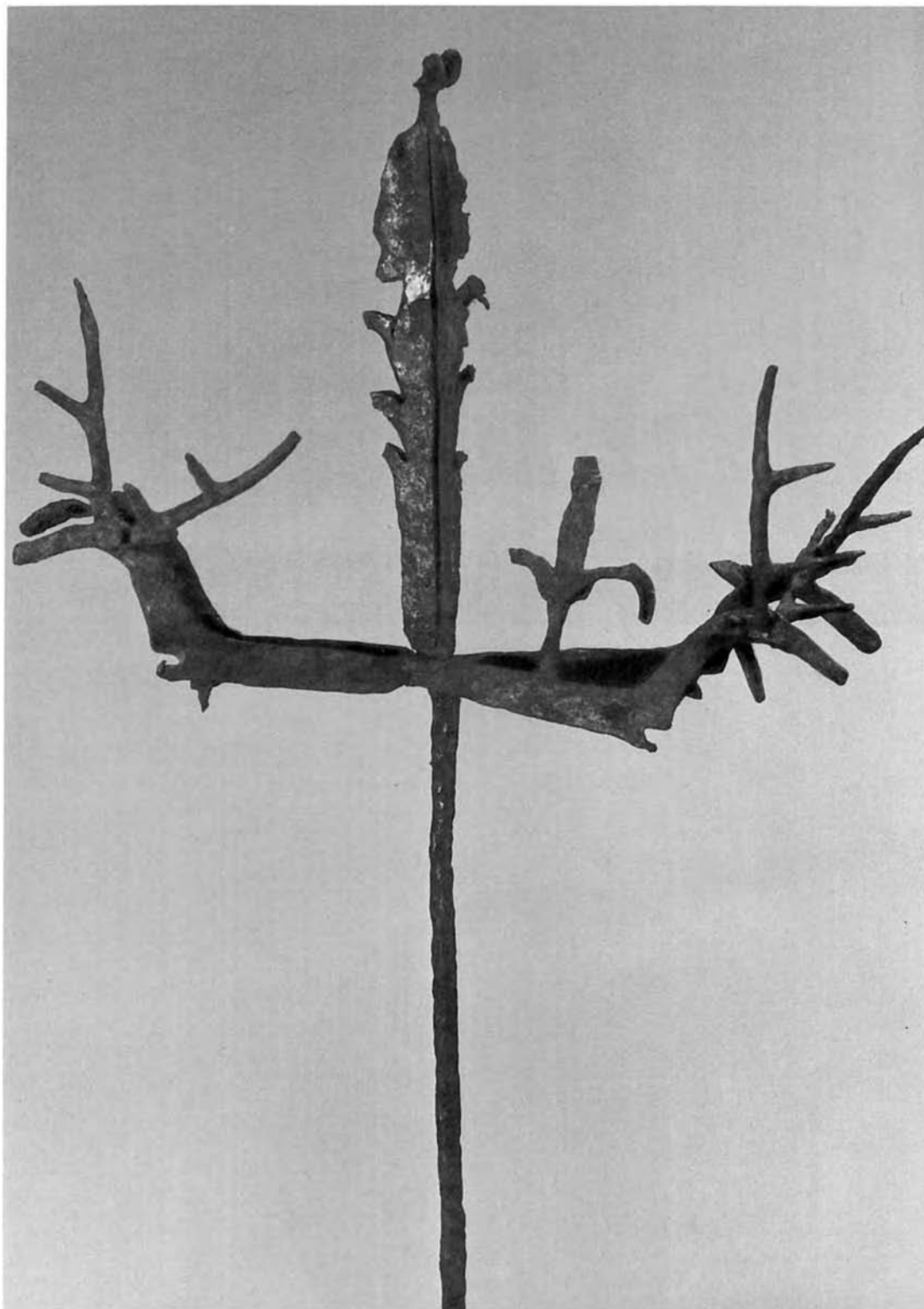


49. Сосуды 49. Cups
Меото-скифский период Meotian-Scythian period
IV в. до н.э. Кат. № 126, 128, 129 4th c. B.C. Cat. Nos 126, 128, 129

III в . д о н . э . — III в . н . э .
3rd century B.C. — 3rd century A.D.

**МЕОТО-САРМАТСКИЙ
ПЕРИОД
MEOTIAN-SARMATIAN
PERIOD**





50. Жезл
Меото-сарматский период
2-я половина I в до н.э.
Кат. № 130

50. Staff
Meotian-Sarmatian period
Second half of 1st c. B.C.
Cat. No. 130



51. Фалары
Меото-сарматский период
II в. до н.э.
Кат. № 131, 132, 133

51. Phalerae
Meotian-Sarmatian period
2nd c. B.C.
Cat. Nos 131, 132, 133

130. ЖЕЗЛ

2-й полувека до нашей эры, станитса
Новожерелиевская, находка
Высота 61,5
3-й полувека до нашей эры
().
, 74, КМХА, КМ 4027/16

130. STAFF

Second half of 1st century B.C., stanitsa
Novojerelievskaya, chance find
Forged iron. Height 61.5
A long rod with a hinged crosspiece, the ends terminating
in protomes of stags with branching antlers (one of the
stags bears a stylized anthropomorphic representation)
The rod is crowned with three blades depicting griffin heads
Novojerelievskaya, 74, KMHA, KM 4027/16

131. ФАЛАРЫ (4 шт)

II полувека до нашей эры, станитса
Новожерелиевская, находка
Диаметр 7,5-7,9
().
, 78, КМХА, МД 1699, 1700, 1703, 1704

131. PHALERAE (4 pcs)

2nd century B.C., hamlet Verkhny, kurgan 4, burial 2
Bronze, glass, silver, iron, casting, forging, embossing
Dia. 7.5-7.9
Round, with solar ornament in the shape of a five-petaled
rosette and curlicues. An iron loop on the back, in one
case — a needle
Verkhny, 78, KMHA, MD 1699, 1700, 1703, 1704

132. ФАЛАРА

II полувека до нашей эры, станитса
Новожерелиевская, находка
Диаметр 7,2

132. PHALERA

2nd century B.C., hamlet Verkhny, kurgan 4, burial 2
Bronze, silver, gilt, iron, casting, forging, embossing.
Dia. 7.2

	—				
	, 78,				1701
133. ФАЛАР					
II				4,	2
		12,5			(?)
	—				
	, 78,				1702
134. ФАЛАРЫ (2 шт.)					
II-1					
				15	
	, 50,				2 181, 182
135. БЛЯХИ (2 шт.)					
2-	II				
					6
		—			
	, 74,				4027/2
136. УДИЛА					
II—III					
				()	
					22.5
	, 85,				973 IV
137. БЛЯХИ — УКРАШЕНИЯ КОНСКОЙ УПРЯЖИ (6 шт)					
II-III					
				()	
					4 -4,5
	, 85,				44-49 p-IV
138. БЛЯХА					
III					
					5
	. 81,				5710/26
139. ГОРГОНЕЙОН (3 шт.)					
III-II					
					32, 66, 79
					2,1-2,5
	, 85, 86,				272-274Kp-IV

Round with a representation of the head of the Gorgon Medusa. An iron loop on the back
Verkhny, 78, KMHA, MD 1701

133. PHALERA

2nd century . . . hamlet Verkhny, kurgan 4 burial 2
Bronze, silver, gilt, iron, casting, forging, embossing
Length 12.5
Oval, with a representation of a winged goddess (Nike?)
An iron needle on the back
Verkhny. 78, KMHA, MD 1702

134. PHALERAE (2 pcs)

2nd-1st centuries . . . stanitsa Voronezhskaya, chance find
Stamped silver. Dia. 15
Round, with stylized representation of a curled-up lion and string ornament
Voronezhskaya, 50, KMHA, F2 181, 182

135. PLAQUES (2 pcs)

Second half of 2nd century B.C., stanitsa Novojerelievskaya, chance find
Silver, iron, forging, stamping Dia. 6
Round, with the front paws and head of a lion in relief. An iron loop on the back
Novojerelievskaya, 74, KMHA, KM 4027/2

136. SNAFFLE

2nd-3rd centuries A.D., aul Tauikhabl, Kapaneshkho burial site horse burial (chance find)
Forged iron, gilding Length 22.5
Two-bit with additional rings for rein and two anthropomorphic pendants
Tauikhabl, 85. MOA, 973 M-IV

137. PLAQUES FROM HARNESS (6 pcs)

2nd-3rd centuries A.D., aul Tauikhabl, Kapaneshkho burial site, horse burial (chance find)
Chalcedony, polishing, drilling. Dia. 4-4.5
Round, lentil-shaped in section, with a hole in them
Tauikhabl, 85, MOA, 44-49Dr-IV

138. PLAQUE

3rd century . . . settlement Vodny, chance find
Gold, iron, embossing Length 5
In the form of a panther figurine
Vodny, 81, KMHA, KM 5710/26

139. GORGONEIONS (3 pcs)

3rd-2nd centuries . . . hamlet Chernyshev, Seryoginsky ground burial mound, burials 32, 66 and 79
Gilded clay. Dia. 2.1 -2.5
Round, with a representation of the Gorgon Medusa in relief
Chernyshev, 85, 86, MOA, 272-274Kr-IV



52. Фалары
Меото-сарматский
II-I вв. до н.э.
Кат. № 134

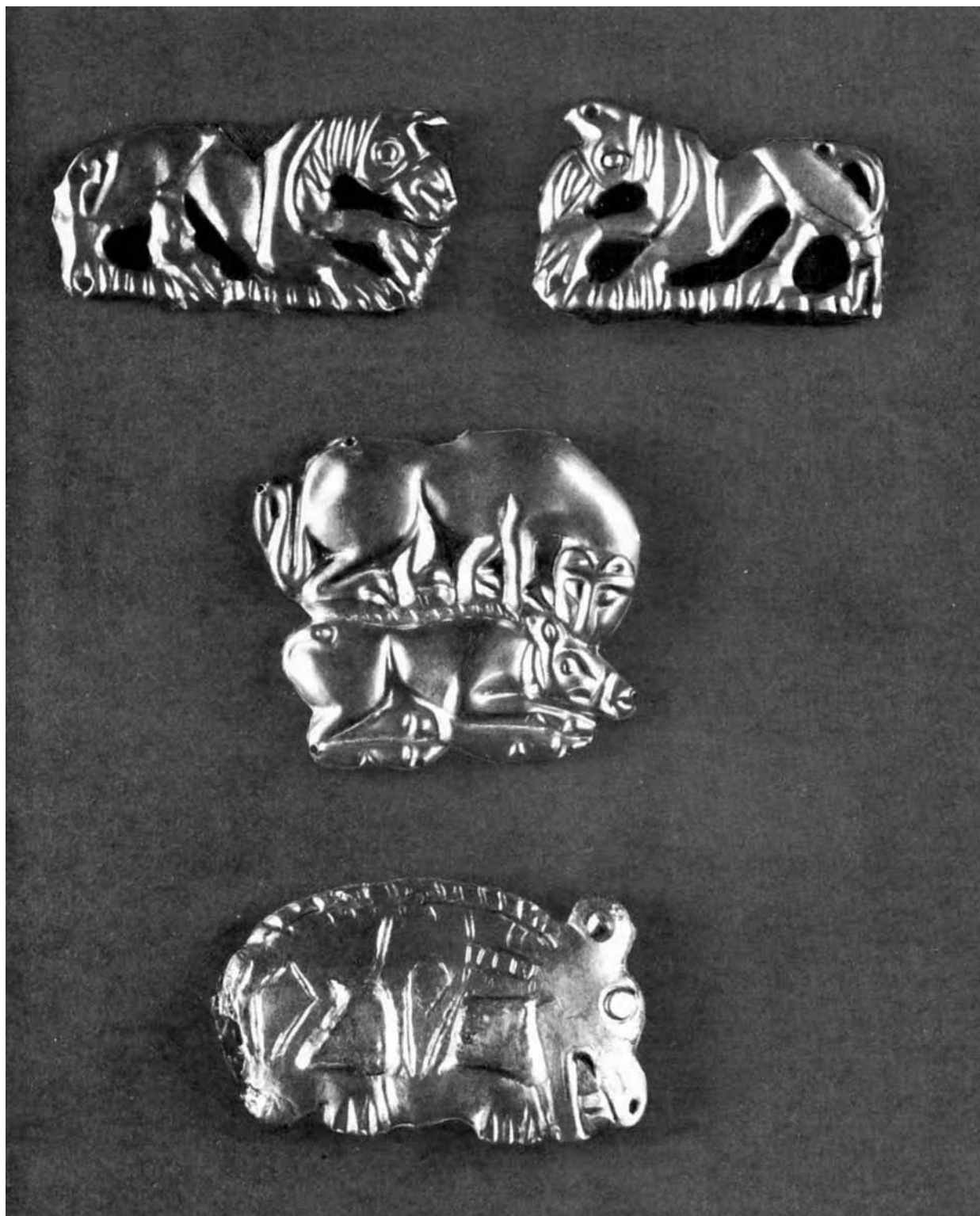
52. Phalerae
Meotian-Sarmatian
2nd-1st c. B.C.
Cat. No. 134

period



53. Бляхи
Меото-сарматский
2-я половина II в. до н.э.
Кат. № 135

53. Plaques
Meotian-Sarmatian period
Second half of 2nd c. B.C.
Cat. No. 135



54. Бляшки
Меото-скифский и
меото-сарматский периоды
IV—II вв. до н.э.
Кат. № 80, 138, 161, 162

54. Plaques
Meotian-Scythian and
Meotian-Sarmatian
periods
4th-2nd c. B.C.
Cat. Nos 80, 138, 161, 162



55. Горгонеионы
Меото-сарматский период
III-II вв. до н.э.
Кат. № 139

55. Gorgoneions
Meotian-Sarmatian period
3rd-2nd c. B.C.
Cat. No. 139

140. ПОДВЕСКА

III-II вв. до н.э., Ново-Вочепшский захоронение, находка с места раскопок, диаметр 2,1, длина 6,8, серебро, золото, эмаль (?), филигрань, штамповка, филигранная работа, позолота. Диаметр 2,1, длина 6,8. Округлая с филигранной орнаментацией в виде многолепестчатой розетки и эмалью (?) вставкой в центре, с простыми дисковидными дополнительными подвесками, подвешенными на цепочках. Ново-Вочепшский, 84, МОА, 912 М-IV

141. ПОДВЕСКА

III-II вв. до н.э., с. Чернышев, курган 1, погребение 17, высота 3, бронза, антропоморфный амулет-статуэтка. Чернышев, 84, МОА, 925 М-IV

142. ФИБУЛА

III-II вв. до н.э., станица Раздольная, курган 7, погребение 13, диаметр 4, золото, бронза, филигрань, филигранная работа, грануляции. Диаметр 4. Округлая, украшенная рисунком розеток и акантовых листьев. Раздольная, 78, КМХА, МД 1709

140. PENDANT

3rd-2nd centuries B.C., aul Novo-Vochepshy, burial site chance find
Silver, gold, enamel (?), forging, stamping, filigree work gilding. Dia. 2.1, length 6.8
Round with filigree ornament in the form of a multipetaled rosette and enameled (?) inset in the center, with plain discoid additional pendants suspended on chainlets
Novo-Vochepshy, 84, MOA, 912 M-IV

141. PENDANT

3rd-2nd centuries B.C., hamlet Chernyshev, Seryoginsky kurgan 1, burial 17
Cast bronze. Height 3
Anthropomorphic amulet-statuettes.
Chernyshev, 84, MOA, 925 M-IV

142. FIBULA

3rd-2nd centuries B.C., stanitsa Razdolnaya, kurgan 7 burial 13
Gold, bronze, forging, filigree work, granulations. Dia. 4
Round, decorated with a design of rosettes and acanthos leaves
Razdolnaya, 78, KMHA, MD 1709

147. СЕРЬГА

III-II 1,
41
3,1, 1,8
(?)
, 84, , 917 M-IV

148. ПЕРСТЕНЬ

III-II
2,4
, 84, , 215Kp-IV

149. ГРИВНА

II 3, 5
19,5
, 78, , 4980/102

150. ГРИВНА (2 фрагмента)

II-I
20,3
, 68, , 2 333

151. ГРИВНА

II-I 9
12,2
, 73, , 2 343

152. ФИБУЛА

II 1, 7
3,5
, 78, , 4980/34

153. ФИБУЛА

II 3, 5
3.7
, 78, , 4980/103

154. ФИБУЛА

II 14,
3,8
, 78, , 4980/443

147. EAR-RING

3rd-2nd centuries hamlet Chernyshev, Seryoginsky kurgan 1, burial 41
Gold, forging, stamping, soldering, filigree work
Height 3.1, length 1.8
In the form of an ibix (?) figurine with a loop-like hook
Chernyshev, 84, MOA, 917 M-IV

148. FINGER-RING

3rd-2nd centuries aul Leninokhabl, chance find
Cast glass. Dia. 2.4
Pseudo-twisted yellow ring with orange inset
Leninokhabl, 84, MOA, 215Kr-IV

149. TORQUE

2nd century hamlet Verkhny, kurgan 3, burial 5
Forged gold, engraving. Length 19.5
With overlapping terminals in the form of stylized snakes
Verkhny, 78, KMHA, KM 4980/102

150. TORQUE (2 fragments)

2nd-1st centuries stanitsa Staronizhlestbiievskaea, chance find
Forged gold, engraving. Dia. 20.3
Torque made of a thin tube, terminals decorated in the shape of griffins and geometric design
Staronizhlestbiievskaya, 68, KMHA, F2 333

151. TORQUE

2nd-1st centuries B.C., stanitsa Dinskaya, kurgan, burial 9
Forged gold, engraving Dia. 12.2
Spiral, terminals in the form of stylized serpent heads
Dinskaya, 73, KMHA, F2 343

152. FIBULA

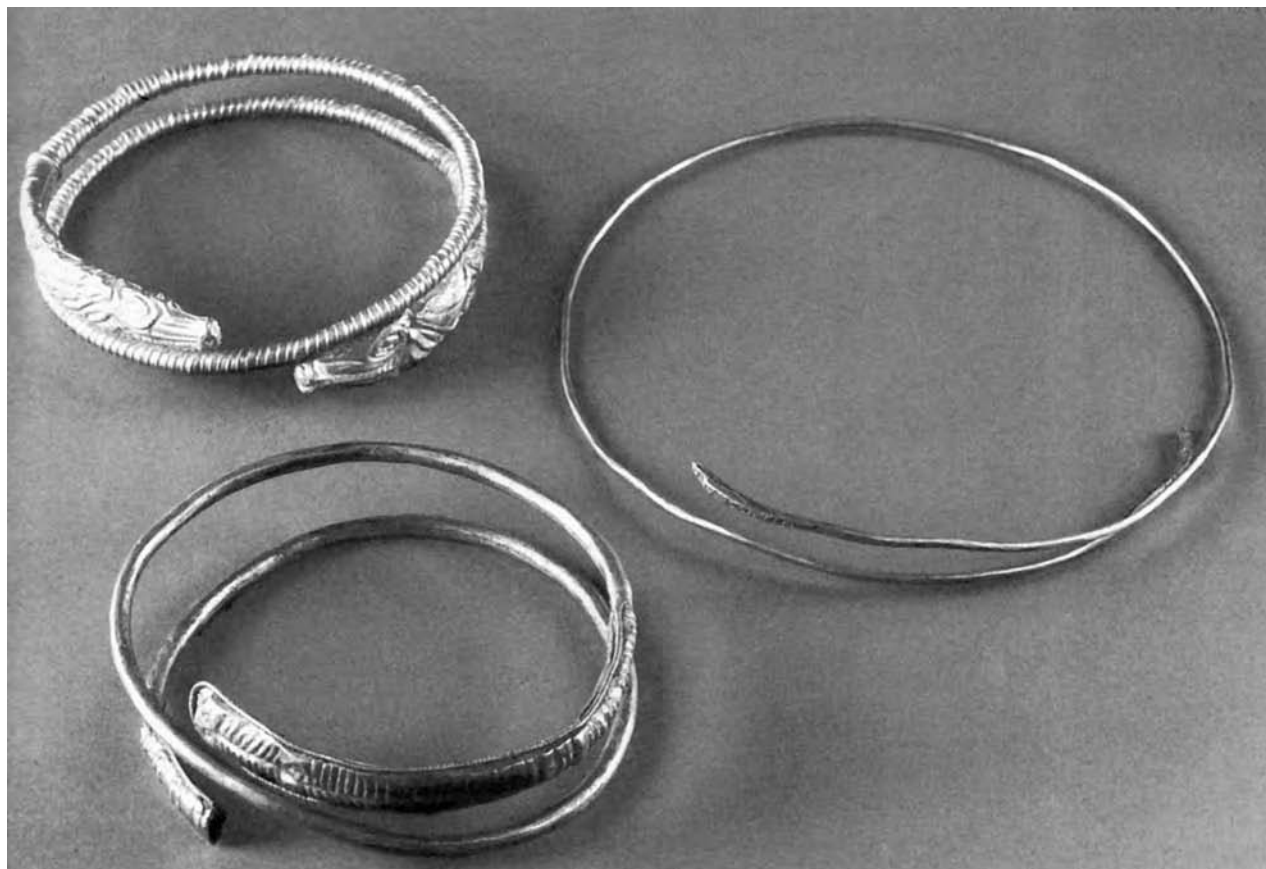
2nd century hamlet Verkhny, kurgan 1, burial 7
Gold, bronze, forging, casting, embossing, filigree work
Length 3.5
Round, decorated with hemispheres and filigree work a bronze needle on the back
Verkhny, 78, KMHA, KM 4980/34

153. FIBULA

2nd century hamlet Verkhny, kurgan 3, burial 5
Gold, glass, iron, forging, embossing, filigree work
Length 3.7
Round, with an embossed hemisphere, an inset of green glass and six hemispheres in filigree work An ornamental iron needle on the back
Verkhny, 78, KMHA, KM 4980/103

154. FIBULA

2nd century hamlet Verkhny, kurgan 14, destroyed burial site
Gold, carnelian, iron, forging, inlay, filigree work, granulations. Length 3.8
Lozenge-shaped with carnelian inset, filigree work and granulations. An iron needle on the back
Verkhny, 78, KMHA, KM 4980/443



57. Гривны
Меото-сарматский период
II в. до н.э. - I в. н.э.
Кат. № 149, 151, 177

57. Torques
Meotian-Sarmatian period
2nd c. B.C.-1st c. A.D.
Cat. Nos 149, 151, 177

155. ФИБУЛА

II в. до н.э., станитса Раздольная, курган 7, погребение 13
Длина 3,9
—
78, КМНА, КМ 4981/31

156. ФИБУЛА

II в. до н.э., станитса Раздольная, курган 18, погребение 5
Длина 4,7
—
78, КМНА, КМ 5705/33

157. ФИБУЛА

II в. до н.э., хутор Бойко-Понура, курган, погребение 3
Длина 5,4
—
73, КМНА, F2 375

155. FIBULA

2nd century B.C., stanitsa Razdolnaya, kurgan 7, burial 13
Gold, bronze, forging, casting, filigree work. Length 3.9
Round, open-work, with plant design. A bronze needle on the back
Razdolnaya, 78, KMNA, KM 4981/31

156. FIBULA

2nd century B.C., stanitsa Razdolnaya, kurgan 18, burial 5
Gold, iron, carnelian, forging, inlay, filigree work, granulations. Length 4.7
Lozenge-shaped with carnelian inset. An iron needle on the back
Razdolnaya, 78, KMNA, KM 5705/33

157. FIBULA

2nd century B.C., hamlet Boiko-Ponura, kurgan, burial 3
Forged gold, soldering. Length 5.4
In the shape of a "Heracleian knot"
Boiko-Ponura, 73, KMNA, F2 375



58. Серьги. Височные подвески
Меото-сарматский период
II в. до н.э. - 1-е вв. н.э.
Кат. № 167, 168, 194, 195

58. Temporal Pendants and Ear-rings
Meotian-Sarmatian period
2nd c. B.C. -early cc. A.D.
Cat. Nos 167, 168, 194, 195

158. ФИБУЛА

II в. до н.э. - 1-е вв. н.э.
Диаметр 4
Кат. № 167, 168, 194, 195
77, 2 470

158. FIBULA

2nd century B.C., hamlet Elitny, chance find
Gold, iron, forging, filigree work. Dia. 4
Hemispheric, inlaid with carnelian, ornamental design in
the form of ivy leaves, ova, running wave. Traces of the
fixation of a double iron needle on the back
Elitny, 77, KMHA, F2 470

159. ПОДВЕСКА

II в. до н.э. - 1-е вв. н.э.
Диаметр 2,5
Кат. № 167, 168, 194, 195
77, 2 468

159. PENDANT

2nd century B.C., hamlet Elitny, chance find
Stamped gold. Dia. 2.5
Rounded, with the image of a male head in relief surround-
ed by rays in the form of a triangle (depicting Helios?)
Elitny, 77, KMHA, F2 468

59. Браслет
Меото-сарматский период
IV-III вв. до н.э.
Кат. № 166



59. Bracelet
Meotian-Sarmatian period
4th-3rd c. B.C.
Cat. No. 166

160. ПОДВЕСКА-ПЕЧАТЬ

1- II 3
3
()
, 78, , 4790/37

161. БЛЯШКИ (6 шт.)

II 3
. 4,3-4,1
, 73, , 2 376, 377, 381, 383,
385, 387

160. SEAL PENDANT

First half of 2nd century A.D., stanitsa Tbilisskaya, kurgan 3
Quartz, carving, drilling. Height 3
In the form of an octagonal prism with a hole for suspen-
sion and stylized representation of a priest in front of an
altar in intaglio
Tbilisskaya, 78, KMHA, KM 4790/37

161. PLAQUES (6 pcs)

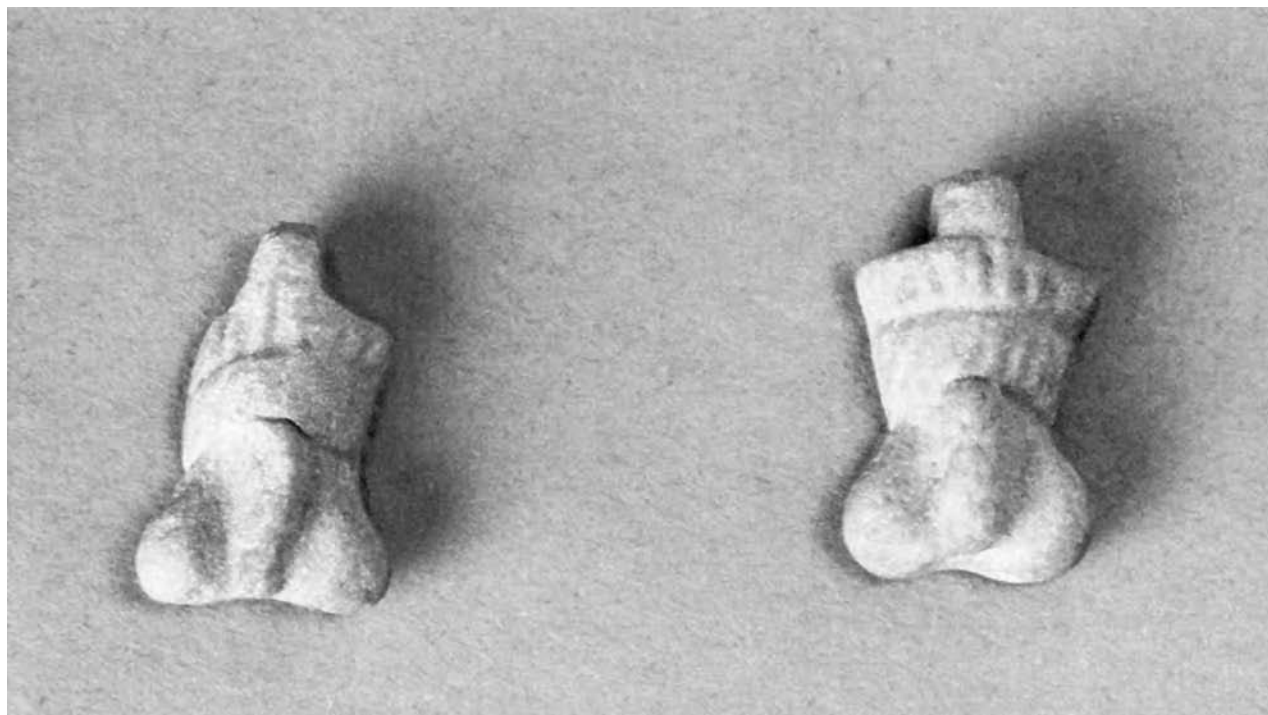
2nd century B.C., hamlet Boiko-Ponura, kurgan, burial 3
Stamped gold. Length 4.3-4.1
In the shape of a fantastic animal with the body of a pan-
ther and the head of a bird of prey in profile turned to the
right
Boiko-Ponura, 73, KMHA, F2 376, 377, 381, 383, 385, 387

The seal pendant of Babylonian make of the 6th
century B.C. found in a ritual site of the first half of the
2nd century A.D.



60. Серьги
Меото-сарматский период
II в. до н.э. - I в. н.э.
Кат. № 171, 188

60. Ear-rings
Meotian-Sarmatian period
2nd c. B.C.-1st c. A.D.
Cat. Nos 171, 188



61. Подвески
Меото-сарматский
период
1-е вв. н.э.
Кат № 202

61. Pendants
Meotian-Sarmatian
period
Early cc. A.D.
Cat. No 202

162. БЛЯШКИ (6 шт.)

II 3
4,7-4,5

, 73, 2 378, 379, 380, 382,
384, 386

163. ПОДВЕСКА-ПЕЧАТЬ

II 3,
6
. 2,8

, 83, 6851/817

164. МЕДАЛЬОН

II 3,
6, 8
. 2,9

, 83, 2716

165. ФИБУЛА

I 1,
12
. 3,2

, 83, 2717

162. PLAQUES (6 pcs)

2nd century B.C., hamlet Boiko-Ponura, kurgan, burial 3
Stamped gold. Length 4.7-4.5

In the form of a fantastic animal with the body of a pan-
ther and the head of a herbivorous animal in profile turned
to the left

Boiko-Ponura, 73, KMHA, F2 378-380, 382, 384, 386

163. SEAL PENDANT

2nd century B.C., hamlet Lenina, camping site burial
grounds 3, excavation 6

Chalcedony, polishing, drilling, incision. Height 2.8

Truncated-conical, with representation of a boar's head
and a hole for suspension

Lenina, 83, KMHA, KM 6851/817

164. MEDALLION

2nd century B.C., hamlet Lenina, camping site burial
grounds 3, excavation 6, trench 8

Gold, glass, stamping. Length 2.9

Oval with green glass inset

Lenina, 83, KMHA, MD 2716

165. FIBULA

1st century A.D., hamlet Lenina, camping site burial
grounds 1, burial 12

Gold, carnelian, granulations, filigree work. Length 3.2

Lyre-shaped, with inset and granulations. Needle holder
for two needles on the back

Lenina, 83, KMHA, MD 2717

166. БРАСЛЕТ

IV—III 9,5
 78, 2 563

167. ПОДВЕСКИ ВИСОЧНЫЕ ПАРНЫЕ (2 шт.)

II I
 9 5,3, 4,6
 —
 73, 2 341,

168. ПОДВЕСКИ ВИСОЧНЫЕ ПАРНЫЕ (2 шт.)

II-I 1, 11
 5

 84, 2817, 2818

169. ОЖЕРЕЛЬЕ

II-I 3, 3
 (?),
 30
 "
 81, 451-455 M-IV

170. БУСЫ

II-I 3, 3
 95

 81, 201Kr-IV, 35-37 -IV

171. СЕРЬГИ ПАРНЫЕ (2 шт.)

II-I 1,
 6,2
),

 78, 4560/20

172. ФИБУЛА

II-I 18,
 5
 4,6

 80, 2294

166. BRACELET

4th-3rd centuries B.C., Dinskoi region, chance find
 Gold, forging, stamping, filigree work, soldering Length 9 5
 Smooth, terminals in the form of lion heads
 Dinskoi region, 78, KMHA, F2 563

167. PAIR OF TEMPORAL PENDANTS

2nd century 1st century A.D., stanitsa Dinskaya,
 kurgan, burial 9
 Gold, carnelian, forging, granulations, filigree work.
 Length 5 3, 4.6
 Helmet-shaped, with carnelian insets, filigree work and
 granulations, with small discoid pendants chained to the
 lower edge
 Dinskaya, 73, KMHA, F2 341

168. PAIR OF TEMPORAL PENDANTS

2nd 1st centuries B.C., town of Timashevsk, kurgan 1,
 burial 11
 Forged gold, filigree work Length 5
 Segmented, with discoid pendants on chains
 Timashevsk, 84, KMHA, MD 2817 2818

169. NECKLACE

2nd-1st centuries Teuchezhsky region, kurgan 3,
 burial 3
 Gold, chalcedony (?), forging, embossing, polishing,
 drilling Length 30
 A string of narrow tubes and cylindrical beads decorated
 with a design of ova and "cords"
 Chetuk, 81, MOA, 451-455 M-IV

170. BEADS

2nd-1st centuries Teuchezhsky region, kurgan 3,
 burial 3
 Glass, rock crystal, polishing, drilling Length 95
 String of low cylindrical small blue beads and three beads
 of rock crystal
 Chetuk, 81, MOA, 201Kr-IV, 35-37Dr-IV

171. PAIR OF EAR-RINGS

2nd-1st centuries stanitsa Razdolnaya, kurgan 1,
 destroyed burial site
 Gold, stone, forging, inlay Length 6 2
 In the shape of an ibex (?) head with pendants. Eyes inlaid
 with dark blue stones
 Razdolnaya, 78, KMHA, KM 4560/20

172. FIBULA

2nd- 1st centuries B.C., stanitsa Razdolnaya, kurgan 18,
 burial 5
 Gold, glass paste, forging, granulations, filigree work
 Length 4.6
 Lozenge-shaped, decorated with an oval inset, filigree
 work and granulations
 Razdolnaya, 80, KMHA, MD 2294



62. Пронизи
Меото-сарматский период
I в. н.э.
Кат. № 203, 204

62 Beads
Meotian-Sarmatian period
1st c. A.D.
Cat. Nos 203, 204

173. ФИБУЛА

2- I
10
(). . 6
, 79, . 5000/22

174. ОЖЕРЕЛЬЕ ПОЛИХРОМНОЕ

2- I
10
(?). (?).
. 32
(?).
(?)
, 79, . 5000/24

175. ФИБУЛА

I — I
2, . 6
. 3,2
—
, 85, . 2822

173. FIBULA

Second half of 1st century B.C., hamlet Peschany, kurgan, burial 10
Gold, carnelian, almandine, forging, embossing, soldering granulations, filigree work, carving (intaglio). Length 6
Oval, edged with wire with crosswise incisions. In the center is an oval carnelian with a representation of a winged Nike in intaglio. The surface is inlaid with insets of almandine, alternating with hemispheres with granulations and filigree work
Peschany, 79, KMHA, KM 5000/22

174. POLYCHROME NECKLACE

Second half of 1st century B.C., hamlet Peschany, kurgan, burial 10
Gold, garnet, emerald (?), almandine, topaz (?), agate, glass, forging, embossing, soldering, granulations, incrustation. Length 32
The necklace is based on three lozenges: the central is inlaid with almandine and emerald (?), the lateral ones with topazes (?). Symmetrically on both sides from the center there are heads of lynxes with agate beads, round garnets in mounts, barrel-shaped beads of gold, emerald (?) and black agates. It terminates with two loops with bezels inlaid with black agates
Peschany, 79, KMHA, KM 5000/24

175. FIBULA

1st century . . . — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Gold, stone, forging, embossing, filigree work, soldering, polishing, incrustation. Length 3.2
Oval, with punched and filigree decoration. Needle catch on the back
Novokorsunskaya, 85, KMHA, MD 2822



63. Зеркала
Меото-сарматский период
I-II вв. н.э.
Кат. № 205

63. Mirrors
Meotian-Sarmatian period
1st-2nd c. A.D.
Cat. No. 205

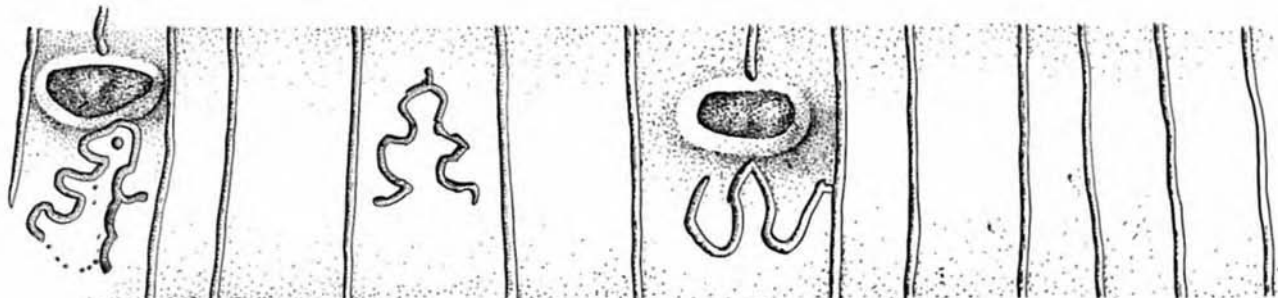
64. Сосуд
Меото-сарматский период
IV-III вв. до н.э.
Кат. № 207

64. Vessel
Meotian-Sarmatian period
4th-3rd c. B.C.
Cat. No. 207



65. Сосуд. Развертка орнамента
Меото-сарматский период
IV-III вв. до н.э.
Кат. № 207

65. Vessel. Spread-out of Ornament
Meotian-Sarmatian period
4th-3rd c. B.C.
Cat. No. 207



176. БЛЯШКИ (26 шт.)

1. — | 2,
6
1,3
, 85, 2826-2851

176. PLAQUES (26 pcs)

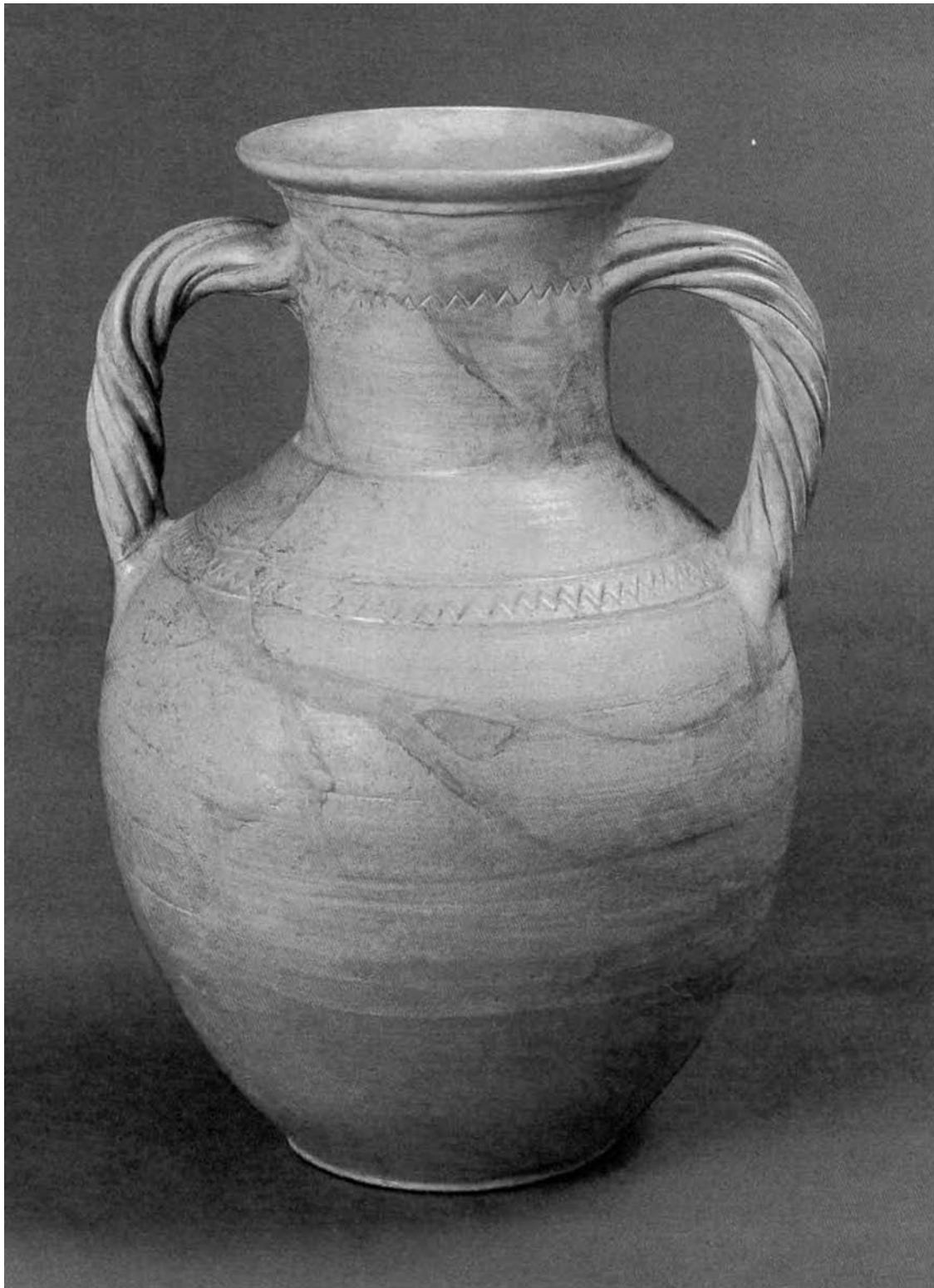
1st century B.C. — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Stamped gold. Height 1.3
Open work in the shape of three vertical leaflets
Novokorsunskaya, 85, KMHA, MD 2826-2851

177. ГРИВНА

1. — |
12,5
, 80, 5361/1

177. TORQUE

1st century B.C. — 1st century A.D., stanitsa Starokorsunskaya, kurgan, chance find
Forged gold, engraving. Dia. 12.5
Spiral decorated with relief, terminals in the shape of elk heads
Starokorsunskaya, 80, KMHA, KM 5361/1



66. Кувшин
Меото-сарматский период
III-II вв. до н.э.
Кат. № 208

66. Pitcher
Meotian-Sarmatian period
3rd-2nd c. B.C.
Cat. No. 208



67. Кубок
 Меото-сарматский период
 III-II вв. до н.э.
 Кат. № 209

67. Cup
 Meotian-Sarmatian period
 3rd-2nd c. B.C.
 Cat. No. 209

178. ФИБУЛА

I — I
 1,
 5,5
 , 83, 2718

178. FIBULA

1st century B.C. — 1st century A.D., hamlet Lenina, camp site burial grounds 1, chance find
 Gold, almandine, glass, granulations, filigree work.
 Length 5.5
 Rounded, decorated with insets, granulations and filigree work
 Lenina, 83, KMHA, MD 2718

179. ПРОНИЗИ (6 шт.)

1, 167, 2,5, 1,9
83, 6513/2858-2863

180. БУСЫ (17 шт.)

1, 28, 167, 356
23
81, 83, 6513/2864-2878, 6852/264,
6513/2143

181. БУСИНА

1, 215
0,8
83, 6513/2883

182. ПОДВЕСКИ (2 шт.)

1, 215
2,2, 2
83, 6513/2884-2885

183. БУСЫ (16 шт.)

1, 353
11
83, 6513/1963-1981

184. БУСЫ (35 шт.)

1, 338
17
83, 6513/1758-1792

185. ПРОНИЗИ (4 шт.)

1, 219
1,9-2
83, 6513/2886-2889

179. BEADS (6 pcs)

1st century A.D., hamlet Lenina, camping site burial ground 1, burial 167
Egyptian faience, moulding, firing Length 2 5, 1 9
Lions lying on rectangular plaquettes, one on an oval plaquette
Lenina, 83, KMHA, KM 6513/2858-2863

180. BEADS (17 pcs)

1st century A.D., hamlet Lenina, camping site burial grounds 1, burials 28, 167, 356
Rock crystal, chalcedony, carnelian, glass polishing, drilling, casting, mosaic technique Length 23
String of rounded, cylindrical, oval and biconical beads
Lenina, 81, 83, KMHA, KM 6513/2864-2878, 6852/264, 6513/2143

181. BEAD

1st century A.D., hamlet Lenina, camping site burial grounds 1, burial 215
Egyptian faience, moulding, firing Dia. 0.8
Rounded
Lenina, 83, KMHA, KM 6513/2883

182. TWO PENDANTS

1st century A.D., hamlet Lenina, camping site burial grounds 1, burial 215
Egyptian faience, moulding, firing Length 2 2, 2
Amphora-shaped, in the form of a grape cluster
Lenina, 83, KMHA, KM 6513/2884, 2885

183. BEADS (16 pcs)

1st century A.D., hamlet Lenina, camping site burial grounds 1, burial 353
Cast glass Length 11
Cylindrical, with mosaic ornamentation
Lenina, 83, KMHA, KM 6513/1963-1981

184. BEADS (35 pcs)

1st century A.D., hamlet Lenina, camping site burial grounds 1, burial 338
Cast glass, Egyptian faience, firing Length 17
Rounded and cylindrical, with mosaic ornamentation
Lenina, 83, KMHA, KM 6513/1758-1792

185. BEADS (4 pcs)

1st century A.D., hamlet Lenina, camping site burial grounds 1, burial 219
Egyptian faience, moulding, firing. Length 1 9-2
In the form of scarabs
Lenina, 83, KMHA, KM 6513/2886-2889



68. Кувшин
Меото-сарматский период
II в. до н.э.
Кат. № 210

68. Pitcher
Meotian-Sarmatian period
2nd c. B.C.
Cat. No. 210

186. БУСЫ (17 шт.)

1, 421
12
83, 6513/2837-2850, 3077-3080

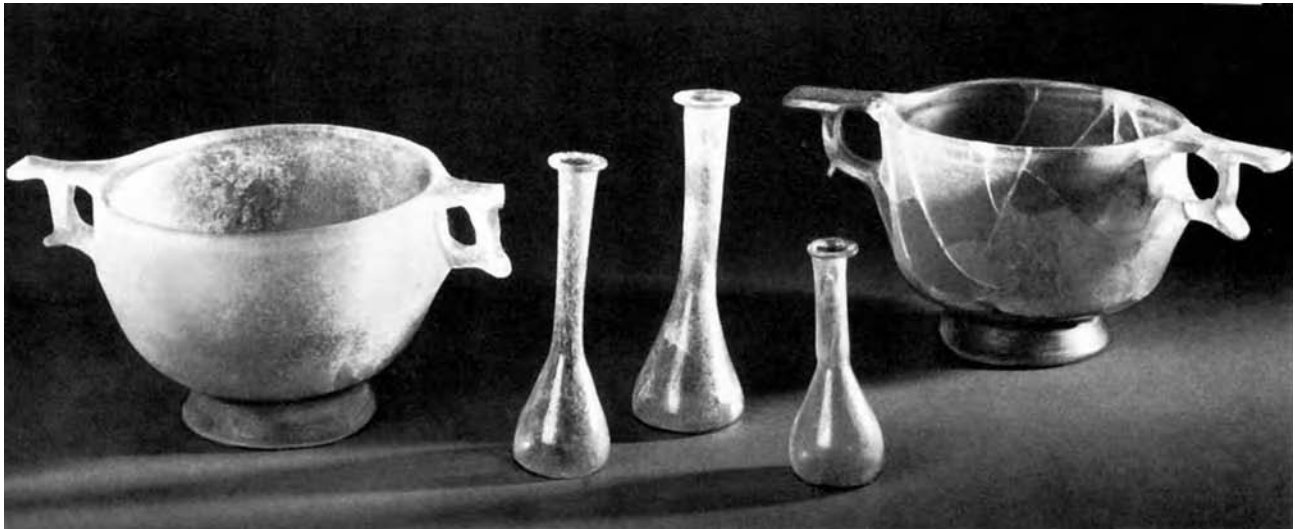
186. BEADS (17 pcs)

1st century A.D., hamlet Lenina, camping site burial grounds 1, burial 421
Chalcedony, carnelian, glass, polishing, drilling, casting, moulding, firing. Length 12
Rounded, cylindrical, fluted, with gold spacer, mosaic ornamentation
Lenina, 83, KMHA, KM 6513/2837-2850, 3077-3080



69. Курильница
Меото-сарматский период
II в. до н.э.
Кат. № 211

69 Incense-Burner
Meotian-Sarmatian period
2nd c. B.C.
Cat. No. 211



70. Скифосы. Бальзамарии
Меото-сарматский период
II в. до н.э. - I в. н.э.
Кат. № 212, 215, 219, 220, 221

70. Skyphoi. Balsam Bottles
Meotian-Sarmatian period
2nd c. B.C.-1st c. A.D.
Cat Nos 212, 215, 219, 220, 221

187. БУСЫ (9 шт.)

1st century B.C. — 1st century A.D., city of Krasnodar, Pashkovskoye camping site No. 6, chance find
Chalcedony, polishing, drilling. Length 20
Rounded and oval
Novokorsunskaya, 85, KMHA, KM 7520/300-308

188. СЕРЬГА

1st century B.C. — 1st century A.D., city of Krasnodar, Pashkovskoye camping site No. 6, chance find
Gold, filigree work, granulations, soldering. Length 3.5
In the shape of an ibex figurine with granulations and filigree work
Krasnodar, 83, KMHA, MD 2275

189. ПОДВЕСКА

1st century B.C. — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Gold, silver, chalcedony, forging, embossing, filigree work, soldering, polishing, drilling. Length 3.7
Oval, with mount in the form of a truncated cone
Novokorsunskaya, 85, KMHA, MD 2823

190. ПОДВЕСКА

1st century B.C. — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Gold, chalcedony, forging, filigree work, soldering, polishing, drilling. Length 2.2
Barrel-shaped, mounted in fine gold holders, with two bands of filigree wire in the middle
Novokorsunskaya, 85, KMHA, MD 2824

187. BEADS (9 pcs)

1st century B.C. — 1st century A.D., city of Krasnodar, Pashkovskoye camping site No. 6, chance find
Chalcedony, polishing, drilling. Length 20
Rounded and oval
Novokorsunskaya, 85, KMHA, KM 7520/300-308

188. EAR-RING

1st century B.C. — 1st century A.D., city of Krasnodar, Pashkovskoye camping site No. 6, chance find
Gold, filigree work, granulations, soldering. Length 3.5
In the shape of an ibex figurine with granulations and filigree work
Krasnodar, 83, KMHA, MD 2275

189. PENDANT

1st century B.C. — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Gold, silver, chalcedony, forging, embossing, filigree work, soldering, polishing, drilling. Length 3.7
Oval, with mount in the form of a truncated cone
Novokorsunskaya, 85, KMHA, MD 2823

190. PENDANT

1st century B.C. — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Gold, chalcedony, forging, filigree work, soldering, polishing, drilling. Length 2.2
Barrel-shaped, mounted in fine gold holders, with two bands of filigree wire in the middle
Novokorsunskaya, 85, KMHA, MD 2824

71. Котел
Меото-сарматский период
2-я половина I в. до н.э.
Кат. № 216



71. Cauldron
Meotian-Sarmatian period
Second half of 1st c. B.C.
Cat. No. 216

191. ПОДВЕСКА

1st century B.C. — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Gold, glass, forging, embossing, filigree work, soldering, burnishing, drilling. Length 2.3
Cylindrical, green, mounted in gold holders with ova and filigree work
Novokorsunskaya, 85, КМНА, MD 2825

191. PENDANT

1st century B.C. — 1st century A.D., stanitsa Novokorsunskaya, kurgan 2, burial 6
Gold, glass, forging, embossing, filigree work, soldering, burnishing, drilling. Length 2.3
Cylindrical, green, mounted in gold holders with ova and filigree work
Novokorsunskaya, 85, КМНА, MD 2825

192. ФИБУЛА

1st century A.D., stanitsa Mikhailovskaya, kurgan 2, burial 14
Gold, chalcedony, forging, filigree work, burnishing, incrustation. Length 3.2
Oval, with carnelian inset, adorned with filigree work
Mikhailovskaya, 82, MD 2425

192. FIBULA

1st century A.D., stanitsa Mikhailovskaya, kurgan 2, burial 14
Gold, chalcedony, forging, filigree work, burnishing, incrustation. Length 3.2
Oval, with carnelian inset, adorned with filigree work
Mikhailovskaya, 82, MD 2425

72. Котелок
 Меото-сарматский период
 2-я половина I в. до н.э.
 Кат. № 217



72. Small Cauldron
 Meotian-Sarmatian period
 Second half of 1st c. B.C.
 Cat. No. 217

193. ПОДВЕСКА

I , 1,
 228
 , 2,87
 , 81, 6513/885

194. СЕРЬГИ (2 шт)

I , 12, 8
 , 3,6
 , 83, 2766-2767

195. ПОДВЕСКА ВИСОЧНАЯ

. , 1,
 3
 , 9,3
 , 81, 2314

193. PENDANT

1st century A.D., hamlet Lenina, camping site burial ground 1, burial 228
 Cast bronze. Length 2.87
 In the shape of an anthropomorphic amulet statuette
 Lenina, 81, KMHA, KM 6513/885

194. PAIR OF EAR-RINGS

1st century A.D., stanitsa Geimanovskaya, kurgan 12, burial 8
 Gold, filigree work, granulations, burnishing, soldering.
 Length 3.6
 Sphericonical with granulations and filigree work
 Geimanovskaya, 83, KMHA, MD 2766-2767

195. TEMPORAL PENDANT

Early centuries of our age, hamlet Severny, kurgan 1, burial 3
 Gold, granulations, filigree work Length 9.3
 Open-work, cylindrical, with discoid pendants suspended on chainlets
 Severny, 81, KMHA, MD 2314

196. ПОДВЕСКА

2,5
84, 934 M-IV

197. ПРОНИЗИ (5 шт)

I-II 34
1,1-1,4
85, 208-212Kp-IV

198. БУСЫ

I-III 165
83, 33 -IV

199. ФИБУЛА

I-II 19
5,5
82, 2563

200. БЛЯХА

I-II 143
1, 5, 3,1
86, 978 M-IV

201. ПЕРСТЕНЬ

I 99
(?), 1
86, 71 IV

202. ПОДВЕСКИ (2 шт)

I 139
1, 5, 1,8, 1,9
86, 282-283Kp-IV

203. ПРОНИЗЬ

I 132
1, 5, 2,2
86, 281Kp-IV

204. ПРОНИЗИ (6 шт)

I 132
1, 5, 2,3-2,6
86, 275-280Kp-IV

196. PENDANT

Early centuries of our age, aul Tauikhabl, chance find
Cast bronze Height 2 5
Anthropomorphic statuette-amulet
Tauikhabl, 84, MOA, 934 M-IV

197. BEADS (5 pcs)

1st-2nd centuries A.D., aul Novo-Vochepshy, burial mound, burial 34
Egyptian faience, moulding, firing Length 1.1-1.4
In the form of scarabs
Novo-Vochepshy, 85, MOA, 208-212Kr-IV

198. BEADS

1st-3rd centuries A.D., aul Tauikhabl chance find
Carnelian, polishing, drilling Length 165
String of rounded barrel shaped, cut and cylindrical beads
Tauikhabl, 83, MOA, 33Dr-IV

199. FIBULA

1st-2nd century A.D., city of Krasnodar, kurgan, burial 19
Gold, glass, forging, embossing, soldering, filigree work, braiding Length 5 5
Oval, adorned with inset and filigree work
Krasnodar, 82, KMHA, MD 2563

200. PLAQUE

1st-2nd century A.D., hamlet Chernyshev 1, kurgan 5, burial 143
Gold, bronze, forging, stamping. Dia. 3.1
Round, with a scene showing a griffin attacking an ibex
Chernyshev, 86, MOA, 978 M-IV

201. SIGNET-RING

1st century A.D., hamlet Chernyshev 1, kurgan 5, burial 99
Iron, heliotrope (?), forging, burnishing, carving, incrustation Length of inset 1
Warrior with shield and spear in intaglio
Chernyshev, 86, MOA, 71Dr-IV

202. TWO PENDANTS

1st century A.D., hamlet Chernyshev 1, kurgan 5, burial 139
Egyptian faience, moulding, firing Length 1.8, 1.9
In the form of phallic representations
Chernyshev, 86, MOA, 282, 283Kr-IV

203. BEAD

1st century A.D., hamlet Chernyshev 1 kurgan 5, burial 132
Egyptian faience, moulding, firing Length 2.2
In the shape of a dog lying on an oval plaquette
Chernyshev, 86, MOA, 281 r-IV

204. BEADS (6 pcs)

1st century A.D., hamlet Chernyshev 1, kurgan 5, burial 132
Egyptian faience, moulding, firing Length 2 3-2.6
In the form of lions lying on rectangular plaquettes
Chernyshev, 86, MOA, 275-280Kr-IV

- Meotian-Sarmatian period



73. Чаша
Меото-сарматский период
2-я половина I в. до н.э. Кат. № 218

73. Bowl
Meotian-Sarmatian period
Second half of 1st c. B.C. Cat. No. 218

205. ЗЕРКАЛА (4 шт)

I-II 1, 5, 44
. 5,2-7,5
.
. 85, 926, 928, 958, 959 M-IV

206. СКИФОС

IV
2, 46
. 11, 12,3

. 85, 203Kr-IV

207. СОСУД

IV-III 2,
. 9,8, 11,7

. 83, 6854/200

205. MIRRORS (4 pcs)

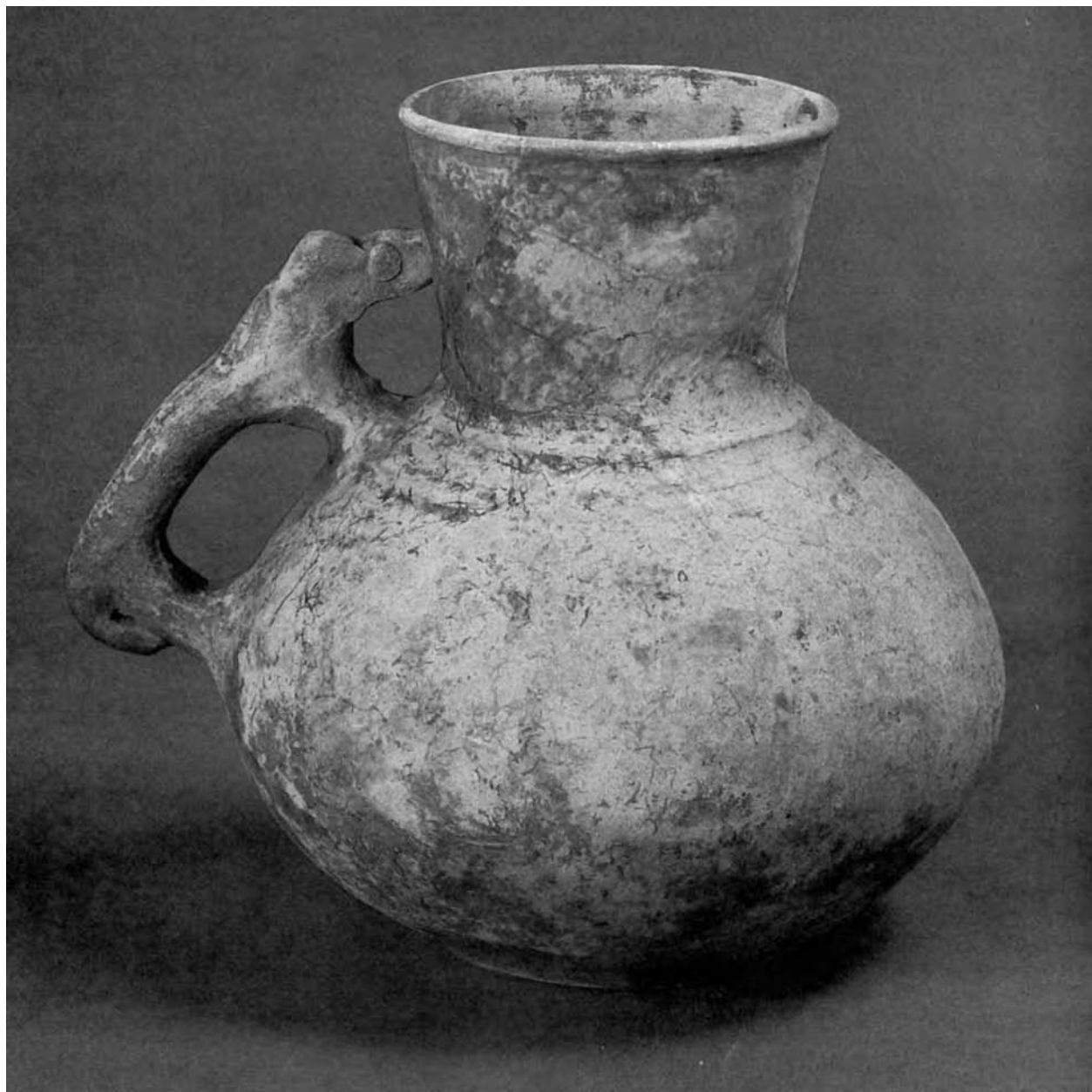
1st-2nd centuries A.D., hamlet Chernyshev 1, kurgan 5, burial 44
- Cast bronze. Height 5.2-7.5
Round, with rectangular handle and hole for hanging. The back is ornamented
Chernyshev, 85, MOA, 926, 928, 958, 959 M-IV

206. SCYPHOS

Late 4th century B.C., hamlet Chernyshev, Seryoginsky kurgan 2, burial 46
Clay, potter's wheel, black varnish Height 11, dia. 12.3
Decorated in the red-figure style: on both sides there are two male figures in himations confronting one another
Chernyshev, 85, MOA, 203Kr-IV

207. VESSEL

4th-3rd centuries B.C., hamlet Lenina, camping site burial ground 2, chance find
Clay, moulded by hand, glazing, incision. Height 9.8, dia. 11.7
Evenly cut rim, globular body with two handles, decorated by multiple vertical incised lines and stylized anthropomorphic and zoomorphic figures
Lenina, 83, KMHA, KM 6854/200



74 Кувшин
 Меото-сарматский период
 I в. н.э.
 Кат. № 224

74. Pitcher
 Meotian-Sarmatian period
 1st c. A.D.
 Cat. No. 224

208. КУВШИН

III-II вв. н.э., курган 14,
 6
 29,9, 20,5
 79, 5455/842

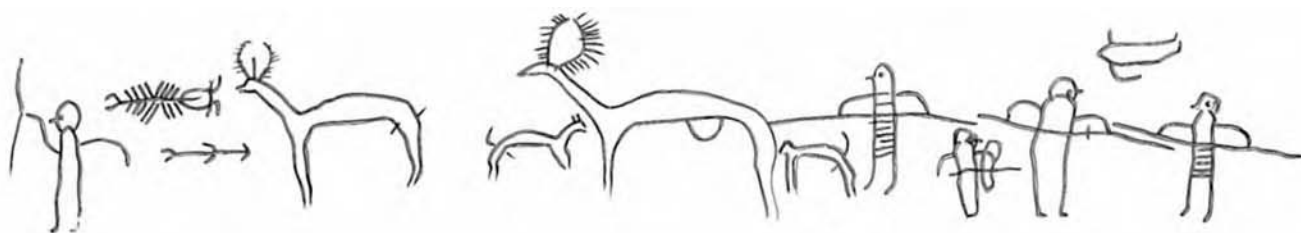
208. PITCHER

3rd-2nd centuries B.C., stanitsa Razdolnaya, kurgan 14,
 burial 6
 Clay, potter's wheel Height 29.9, dia. 20.5
 Two-handled vessel, flared rim, cylindrical neck, ovoid
 body, neck and body decorated with a broken line.
 Twisted handles
 Razdolnaya, 79, KMHA, KM 5455/842



75. Горшок
Меото-сарматский период
I в. н.э.
Кат. № 225

75 Pot
Meotian-Sarmatian period
1st c. A.D.
Cat. No. 225



76. Горшок. Развертка сцен охоты
Кат. № 225

76. Pot. Spread-out of Hunting Scene
Cat. No 225

- Meotian-Sarmatian period

209. КУБОК

III-II 2,
6
16,5, 13,5
, 85, , 249Kr-IV

210. КУВШИН

II 3,
II. 4
10,8, 8,4
, 83, , 6850/148

211. КУРИЛЬНИЦА

II 3.
11
15,2, 9,8
(?),
, 81, , 6850/173

212. СКИФОС

II 5,
8,6, 9,5
, 85, , 7519/859

213. СКИФОС

II-I 9
25
7,4, 10,5
, 85, , 7562/1307

214. СКИФОС

II 2,
79
7,6, 10,8
, 80, , 5455/1169

209. CUP

3rd-2nd centuries hamlet Chernyshev, Seryoginsky kurgan 2. accumulation 6
Clay, potter's wheel, glazing Height 16.5, dia. 13.5
Two-handled, kantharos-shaped. the body is adorned with narrow flutes, on a high profiled stem, with a rattling ball within.
Chernyshev, 85, MOA, 249Kr-IV

210. PITCHER

2nd century hamlet Lenina, camp site burial ground 3, excavation II burial 4
Clay, potter's wheel, glazing, incision Height 10.8, dia. 8.4
Single handled, the hp has three spouts, a cylindrical neck, the body is globular on a low ring-like base Decorated with schematic representations of a stag and a tree
Lenina, 83, KMHA, KM 6850/148

211. INSENSE-BURNER

2nd century hamlet Lenina, camp site burial ground 3, burial 11
Clay, potter's wheel Height 15.2, dia. 9.8
A flat lip, the neck is cylindrical, profiled, with one roll moulding, the body is globular with two fluted bands supported on three legs in the shape of animal paws (cat?), on a ring-shaped base
Lenina, 81, KMHA, KM 6850/173

212. SKYPHOS

2nd century town of Novokubansk, kurgan 5, burial 5
Cast glass, polishing Height 8.6, dia. 9.5
Two-handled, with an ovoid body on a cup-like base, looped handles with flat rectangular protrusions at the top and oval ones at the bottom
Novokubansk 85, KMHA, KM 7519/859

213. SKYPHOS

2nd-1st centuries stanitsa Mikhailovskaya, kurgan 9, burial 25
Cast glass, polishing Height 7.4, dia. 10.5
Two-handled, cylindrical body smoothly tapering towards bottom, on a low conical base Looped handles with flat trapeziform protrusions at the top and oval ones at the bottom
Mikhailovskaya, 85, KMHA, KM 7562/1307

214. SKYPHOS

2nd century hamlet Lenina, camping site burial ground 2, burial 79
Cast glass, polishing Height 7.6, dia. 10.8
Two-handled, the cylindrical body smoothly tapers towards bottom, on a low conical base Rectangular handles with flat trapeziform protrusions at the top and oval ones at the bottom
Lenina, 80, KMHA, KM 5455/1169



77. Сосуд
Меото-сарматский период
I-II вв. н.э.
Кат. № 229

77. Pitcher
Meotian-Sarmatian period
1st-2nd c. A.D.
Cat. No 229



78 Сосуд (деталь)
Кат. № 229

78 Pitcher (detail)
Cat No 229

215. СКИФОС

II — 1-
3, 3
9, 10,3

, 81, , 202Kp-IV

216.

2- I . . . ,
10
38, 26

, 79, , 5000/51

215. SKYPHOS

Late 2nd-first half of 1st century . . . , Teuchezhsky region, kurgan 3, burial 3

Polished glass. Height 9, dia. 10.3

Two-handled, with cylindrical body gracefully tapering towards bottom, on a ring-like base. The handles are decorated with flat trapeziform protrusions at the top and oval ones at the bottom

Chetuk, 81, MOA, 202Kr-IV

216. CAULDRON

Second half of 1st century .C., hamlet Peschany, kurgan, burial 10

Cast bronze. Height 38, dia. 26

Ovoid on a goblet-shaped base with two zoomorphic handles. On the edge of the rim a figurine of a stag, and there are tamga-like signs under the handles

Peschany, 79, KMHA, KM 5000/51

217. КОТЕЛОК

2- I ,
10
15, 10,5
79, 5000/54

218. ЧАША

2- I ,
10
4,1, . 11
6-
79, 5000/50

219. БАЛЬЗАМАРИЙ

I ,
10, 3,4
79, 5165/2

220. БАЛЬЗАМАРИЙ

I , 1,
264
9,2
83, 6513/1102

221. БАЛЬЗАМАРИЙ

I , 1,
287
7,2
83, 6513/2903

222. БАЛЬЗАМАРИЙ

I , 1, 5, 117
. 6 3,5
86, 285 IV

223. БАЛЬЗАМАРИЙ

I , 1, 5, 147
10,3, . 4,2
86, 286Kp-IV

217. SMALL CAULDRON

Second half of 1st century B.C., hamlet Peschany, kurgan, burial 10
Cast bronze Height 15, dia. 10.5
Hemispheric body on a goblet-shaped base, straight lip with spout Has three handles two zoomorphic along the edge and one lateral against the spout crowned with the head of a bull
Peschany, 79, KMHA, KM 5000/54

218. BOWL

Second half of 1st century . . . , hamlet Peschany, kurgan, burial 10
Silver, forging, embossing, engraving Height 4.1, dia. 11
Hemispheric, decorated with vertical flutes A 6-petaled rosette on the bottom
Peschany, 79, KMHA, KM 5000/50

219. BALSAM BOTTLE

1st century A.D., stanitsa Elizavetinskaya, chance find
Blown glass. Height 10, dia. 3.4
Small conic body smoothly flows into a high cylindrical neck with flared rim. Transparent glass of bluish shade
Elizavetinskaya, 79, KMHA, KM 5165/2

220. BALSAM BOTTLE

1st century A.D., hamlet Lenina, camping site burial ground 1, burial 264
Blown glass. Height 9.2
Conical body with narrow neck and rolled rim Concave bottom
Lenina, 83, KMHA, KM 6513/1102

221. BALSAM BOTTLE

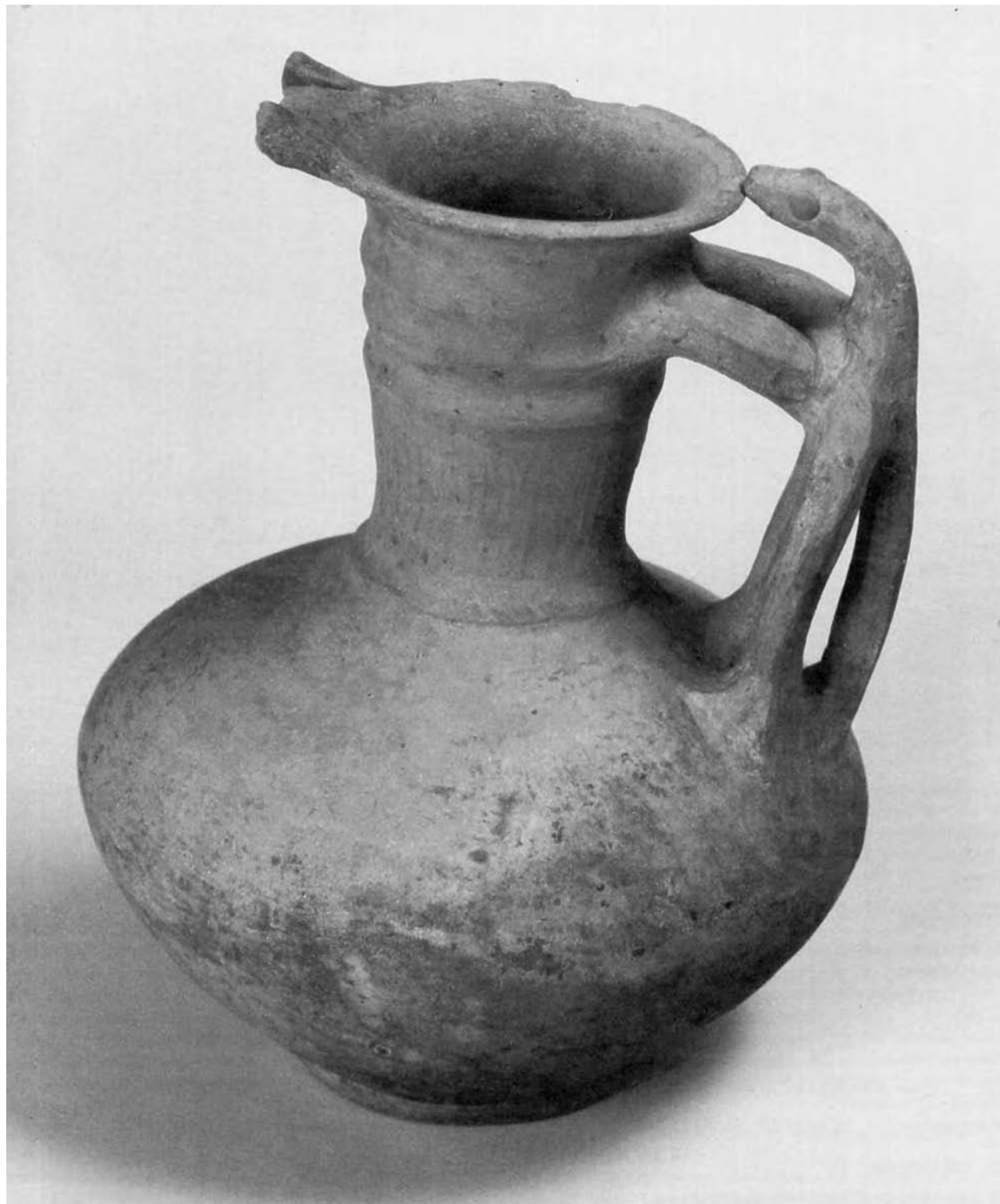
1st century A.D., hamlet Lenina, camping site burial ground 1, burial 287
Blown glass Height 7 2
Conical body with flat bottom Narrow high neck with rolled rim
Lenina, 83, KMHA, KM 6513/2903

222. BALSAM BOTTLE

1st century A.D., hamlet Chernyshev 1, kurgan 5, burial 117
Transparent glass, blown. Height 6, dia. 3.5
A globular flask with a tall cylindrical neck
Chernyshev, 86, MOA, 285Kr-IV

223. BALSAM BOTTLE

1st century A.D., hamlet Chernyshev 1, kurgan 5, burial 147
Opaque blue glass, blown. Height 10.3, dia. 4.2
A pear-shaped flask with a tall cylindrical neck
Chernyshev, 86, MOA, 286Kr-IV



79. Сосуд	79 Pitcher
Меото-сарматский период	Meotian-Sarmatian period
I-III вв. н.э.	1st-3rd c. AD
Кат. № 230	Cat. No. 230



80 Сосуды
Меото-сарматский период
I-III вв. н.э.
Кат. № 231, 232, 233

80. Pitchers and Bowl
Meotian-Sarmatian period
1st-3rd c. A.D.
Cat. Nos 231, 232, 233

224. КУВШИН

I 1, -
33
18,
7,4
—
(?)
, 81, 6513/221

224. PITCHER

1st century A.D., hamlet Lenina, camping site burial ground 1, burial 33
Clay, potter's wheel, moulded by hand, glazing. Height 18, dia. 7.4
Rounded body on a ring-like base with a flaring neck
There are three low horizontal roll mouldings on the shoulders, and a zoomorphic handle in the shape of a wolf (?) figurine
Lenina, 81, KMHA, KM 6513/221

225. ГОРШОК

I 2,
9,
10,3,
14,1
—
, 75, 4700/74

225. POT

1st century A.D., stanitsa Starokorsunskaya, camping site 2, excavation 9, burial
Clay, potter's wheel, glazing, engraving. Height 10.3, dia. 14.1
A flat-bottomed vessel with a wide shallow body and a short neck. The lip is decorated with a design made up of triangles and the body — with a multi-figured frieze with scenes of stag hunting and battles
Starokorsunskaya, 75, KMHA, KM 4700/74

226. ОЙНОХОЙЯ

I 1,
17,5, 12
—
, 49, 1877/8

226. ОИНОЧОЕ

1st century A.D., stanitsa Vladimirsкая, camping site burial ground 1, burial chamber
Bronze, forging, casting. Height 17.5, dia. 12
This is a one-handed pitcher with a three-petaled rim. The figured handle is decorated above with a sculpted female head, and a representation of a sphinx at the base
Vladimirsкая, 49, KMHA, KM 1877/8



81. Чаша
Меото-сарматский период
I-III вв. н.э.
Кат. № 234

81. Bowl
Meotian-Sarmatian period
1st-3rd c. A.D.
Cat No. 234

227. АМФОРИСК

I-II 1

. 14,4

, 81, 6513/2906

228. СОСУД ДВУРУЧНЫЙ

I-II -

40,6, 24

(?),

, 60, -68/1

227. AMPHORISKOS

1st-2nd centuries A.D., hamlet Lenina, camping site burial ground 1

Blue glass, moulded on a sand core, coiling. Height 14.4
In the shape of an amphora pointed at the bottom, decorated with festoons

Lenina, 81, KMHA, KM 6513/2906

228. TWO-HANDLED VESSEL

1st-2nd centuries A.D., aul Konchukokhabl, kurgan, ruined burial

Bronze, silver, forging, casting, stamping, incrustation
Height 40.6, dia. 24

Flat lip, slightly flaring, tall neck smoothly develops into ovoid body. Flat bottom with concentric circles in relief
Handles adorned with stylized floral ornament and terminating in a representation of a wolf (?) protome with eyes inlaid with silver and a silver triangle at the withers
Konchukokhabl, 60, AMLH, Vr-68/1

229. КУВШИН ОДНОРУЧНЫЙ

I-II
 19,8, 11,4
 ()
 , 60, , -68/2

230. КУВШИН

I-III 1, 5, 139
 21, 17,3
 , 86, , 284Kp-IV

231. КУВШИН

. 1, 5, 28
 14,5, 14,5
 , 85, , 205 IV

232. КУВШИН

I-III 1, 5, 28
 21,5, 20
 , 85, , 206Kp-IV

233. МИСКА

I-III 1, 5, 31
 8, 21,1
 , 85, , 207Kp-IV

234. ЧАША

I-III 1, 5, 40
 16,7, 29
 , 85, , 233 IV

235. КУБОК

I-II 5, 147
 6,6, 7,8
 , 86, , 287Kp-IV

229. ONE-HANDLED PITCHER

1st-2nd centuries A.D., aul Konchukokhabl, Kurgan, ruined burial
 Bronze, forging, casting, soldering
 Height 19.8, dia. 11.4
 Tall oval neck with a raised accentuated and broad spout
 Pear shaped body on a low conical foot Concentric circles in relief on the bottom The handle (lost) is decorated at its base with a female head in high relief
 Konchukokhabl, 60, AMLH, Vr-68/2

230. PITCHER

1st-3rd centuries A.D., hamlet Chernyshev 1, kurgan 5, burial 139A
 Clay potter's wheel Height 21, dia. 17.3
 Slightly flared rim with a rectangular spout, cylindrical and profiled neck, biconical body with zoomorphic handle
 Chernyshev, 86, MOA, 284Kr-IV

231. PITCHER

1st-3rd centuries A.D., hamlet Chernyshev 1, kurgan 5, burial 28
 Clay, potter's wheel Height 14.5, dia. 14.5
 A slightly flaring rim with a roll moulding, cylindrical neck, biconical body with stylized zoomorphic handle
 Chernyshev, 85, MOA, 205Kr IV

232. PITCHER

1st-3rd centuries A.D., hamlet Chernyshev 1, kurgan 5, burial 28
 Clay, potter's wheel Height 21 5, dia. 20
 Slightly flaring rim, a short cylindrical neck, globular body with a handle in the shape of a dog figurine
 Chernyshev, 85, MOA, 206Kr-IV

233. BOWL

1st-3rd centuries A.D., hamlet Chernyshev 1, kurgan 5, burial 31
 Clay, potter's wheel. Height 8, dia. 21.1
 Rounded fluted body with two stylized zoomorphic handles
 Chernyshev, 85, MOA, 207Kr-IV

234. BOWL

1st-3rd centuries A.D., hamlet Chernyshev 1, kurgan 5, burial 40
 Clay, potter's wheel. Height 16.7, dia. 29
 Conical body on a tall stem The rim is profiled, with two handle-props and two horizontal handles in the form of a loop bent inwards
 Chernyshev, 85, MOA, 233Kr-IV

235. CUP

1st-2nd centuries A.D., hamlet Chernyshev, kurgan 5, burial 147
 Blue glass, blown, engraved Height 6.6, dia. 7.8
 Cylindrical body tapering towards rounded bottom There is a broad sunken band in the upper part and two narrow engraved lines in the lower portion
 Chernyshev, 86, MOA, 287Kr-IV

IV в . д о н . э . — III в . н . э .
4th century B.C. — 3rd century A.D

**АНТИЧНЫЙ ГОРОД
ГОРГИППИЯ
ANTIQUÉ CITY OF
GORGIPIPIA**





82. Чаша
Горгиппия
II в до н.э.
Кат. № 236

82. Bowl
Gorgippia
2nd c. B.C.
Cat. No. 236

236. ЧАША

II в до н.э., Горгиппия, Горгиппийский святилище, КМ 7860/1, высота 5,5, диаметр 12,7 (рис. 10, 11).
Анапа, 78, КМ 7860/1

236. BOWL

2nd century B.C., Gorgippia sanctuary
Clay, potter's wheel, stamping, varnish. Height 5.5, dia. 12.7
Hemispheric, with plant ornament on body and festoons
on the bottom (Megarian-type pattern)
Anapa, 78, KMHA, KM 7860/1



83. Канфар
Горгиппия
II в до н.э.
Кат. № 237

83. Kantharos
Gorgippia
2nd c. B.C.
Cat. No. 237

237. КАНФАР

II в до н.э., Горгиппия, святилище. Высота 12,5,
диаметр 12,7

(Анапа, 78, КМХА, КМ 7860/2)

238. ЧАША

1-я половина I в н.э., Горгиппия, некрополь,
Астраханская Ст., захоронение 51. Высота 5,5,
диаметр 10,8

(Анапа, 79, КМХА, КМ 7862/1)

237. KANTHAROS

2nd century B.C., Gorgippia sanctuary
Clay, potter's wheel, incision, stamping, varnish.
Height 12.5, dia. 12.7

Two-handled, on a goblet-like stem. Incised lines running
around upper part of the body, the lower part is covered
by plant and geometric patterns, festoons on the bottom
(Megarian-type pattern)
Anapa, 78, KMHA, KM 7860/2

238. BOWL

First half of 1st century A.D., Gorgippia necropolis,
Astrakhanskaya St., burial 51
Blue transparent glass, moulding. Height 5.5, dia. 10.8
Hemispheric, with ribbed body
Anapa, 79, KMHA, KM 7862/1



84. Кувшин
Горгиппия
I в. н.э.
Кат. № 240

84. Pitcher
Gorgippia
1st c. A.D.
Cat. No. 240



85. Кувшины
Горгиппия
I-III вв. н.э.
Кат. № 241, 273

85 Pitchers
Gorgippia
1st-3rd c. A.D.
Cat Nos 241, 273

239. ЧАША

1-
51
4,4, 9,4
79, 7862/2

239. BOWL

First half of 1st century A.D., Gorgippia necropolis,
Astrakhanskaya St., burial 51

Polychrome glass, moulding, made in the millefiore tech-
nique Height 4.4, dia. 9.4

Hemispheric on a low ring-like base, rim underlined, bent
outward

Anapa, 79, KMHA, KM 7862/2

240. КУВШИН

I
57
16,6, . 16,5
79, . 7862/3

241. КУВШИН

.
6
10,7, . 9,1
80, . 7863/1

242. ЧАША

I-II 6
6, . 10,1
80, . 7863/2

243. ПЕРСТЕНЬ

.
15
. 2,3
79, . 7860/3

244. МЕДАЛЬОН

I-II
54
. 4,3
79, . 7860/4

245. СТАТУЭТКА

.
. 9,5
79, . 7860/5

246. СТАТУЭТКА

II — III
. 11
80, . 7860/6

247. СТАТУЭТКА

II — III
. 14,5
(-
) —
81, . 7860/7

240. PITCHER

1st century A.D., Gorgippia necropolis, Astrakhanskaya St., burial 57
Colourless glass, blowing engraving Height 16.6, dia. 16.5
Horizontal massive lip, cylindrical neck, horizontal shoulders of jar-like body banded with strips, flat bottom Massive handle bent at right angle, ribbed
Anapa, 79, KMHA, KM 7862/3

241. PITCHER

Early centuries A.D., Gorgippia necropolis, Terskaya St., burial 6
Colourless glass, blowing Height 10.7, dia. 9.1
One-handed, flared rim cylindrical neck, surrounded by built up roll moulding, rounded body, flat bottom on a low ring-like base
Anapa, 80, KMHA, KM 7863/1

242. BOWL

1st-2nd centuries A.D., Gorgippia necropolis Terskaya St., burial 6
Transparent violet glass moulding Height 6, dia. 10.1
Hemispherical, with underlined rim, ribbed body
Anapa, 80 KMHA, KM 7863/2

243. SIGNET-RING

Early centuries A D Gorgippia necropolis, Gorky St., burial 15
Gold, garnet engraving, incrustation. Dia. 2.3
Inset carries representation of a defeated warrior
Anapa, 79, KMHA KM 7860/3

244. MEDALLION

1st-2nd centuries A.D., Gorgippia necropolis Astrakhanskaya St., burial 54
Gold, high relief stamping. Dia. 4.3
Round, with the representation of Aphrodite Urania with two Cupids and a sceptre
Anapa, 79. KMHA. KM 7860/4

245. STATUETTE

Early centuries A.D., Gorgippia sanctuary
Cast bronze, engraving. Height 9.5
Figurine of Jupiter
Anapa, 79, KMHA KM 7860/5

246. STATUETTE

2nd-mid-3rd centuries A.D., Gorgippia sanctuary
Cast bronze Height 11
Figurine of Heracles
Anapa, 80 KMHA KM 7860/6

247. STATUETTE

2nd-mid-3rd centuries A.D., Gorgippia site, embankment
Cast bronze, engraving Height 14.5
Figurine of winged Cupid Psychopompos, with bracelet on the right (preserved) arm
Anapa, 81, KMHA, KM 7860/7



86 Медальон Перстень Ожерелье
Горгиппия
I-III вв. н.э.
Кат. № 244, 248, 262

86 Medallion. Signet-Ring Necklace
Gorgippia
1st-3rd c. A.D.
Cat. Nos 244, 248, 262

248. ПЕРСТЕНЬ

III вв. н.э., Горгиппия, 1,6
85, 7860/8

249. СВЕТИЛЬНИК

III вв. н.э., "Океан", 4,4, 9,3
82, 7861

250. КИНЖАЛ В НОЖНАХ

II — III вв. н.э., Горгиппия, 2,
2, 35

248. SIGNET-RING

3rd century A.D., Gorgippia sanctuary
Embossed gold, soldering. Dia. 1.6
Round, plate-like, a disc representing the head of Serapis
is soldered to an ear
Anapa, 85, KMHA, KM 7860/8

249. LAMP

3rd century A.D., "Okean" pension, cesspit
Cast bronze. Height 4.4, length 9.3
In the form of a vessel with globular body and spout,
round handle with petal
Anapa, 82, KMHA, KM 7861

250. DAGGER IN SHEATH

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2,
sarcophagus 2
Iron, gold, wood, turquoise, garnets, forging, stamping,
embossing, incrustation. Length 35
Handle with oval final and slab-like crosspiece. Rectangu-
lar sheath with oval end, with two plates at the top and bot-

Antique
city
of Gorgippia

87. Статуэтка
Горгиппия
1-е вв. н.э.
Кат № 245



87. Statuette
Gorgippia
Early cc. A.D.
Cat. No. 245

251. ПЛАСТИНЫ-ОБКЛАДКИ (4 экземпляра)

II — III 2,
2
7
75, 7719/1

- torn Handle and sheath inlaid with turquoise and garnets
- and decorated with representations of a peacock and re-
curring representations of an eagle and another eagle
grasping a hare

Anapa, 75, KMHA, MD 3311-3312

251. COVER-PLATES (4 pcs)

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2,
sarcophagus 2

Stamped gold. Length 7

Rectangular, with representations of birds with necks en-
twined

Anapa, 75, KMHA, KM 7719/1

88. Статуэтка
Горгиппия
II — середина III вв. н.э.
Кат. № 246



88. Statuette
Gorgippia
2nd-mid-3rd c. A.D.
Cat No. 246

252. БЛЯХА

II — III 2,
2
3,8
75, 3295

253. НАГЛАЗНИКИ МУЖСКИЕ (2 шт.)

II — III 2,
2
6,1
75, 3285, 3286

252. PLAQUE

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Bronze, gold, agate, casting, forging, stamping, incrustation. Dia. 3.8
Hemispherical with a representation of a lion's face with eyes inlaid with agates
Anapa, 75, KMHA, MD 3295

253. MALE EYE-PLATES (2 pcs)

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Forged gold. Length 6.1
Oval with profiled edge
Anapa, 75, KMHA, MD 3285, 3286



89. Статуэтка
Горгиппия
II — середина III вв. н.э.
Кат. № 247

89. Statuette
Gorgippia
2nd-mid-3rd c. A.D.
Cat No. 247

254. НАГЛАЗНИКИ ЖЕНСКИЕ (4 шт.)

II — III . . . , 2,
1
4; 4,1
75, 3280-3283

255. НАГУБНИКИ (3 шт.)

II — III . . . , 2,
1, 2
7,5; 7,4; 10,6
75, 3284, 3278, 3279

254. FEMALE EYE-PLATES (4 pcs)

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2,
sarcophagus 1
Forged gold. Length 4, 4.1
Oval, with eye-lashes and pupils delineated
Anapa, 75, KMHA, MD 3280-3283

255. MOUTH-PLATES (3 pcs)

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2,
sarcophagi 1 and 2
Forged gold. Length 7.5, 7.4, 10.6
Oval with depression in the center
Anapa, 75, KMHA, MD 3284, 3278, 3279



90. Пластины-обкладки
Горгиппия
II — середина III вв. н.э.
Кат. № 251

90. Cover-Plates
Gorgippia
2nd-mid-3rd c AD.
Cat. No. 251

256. НАГРУДНИКИ (4 шт.)

II — III , 2,
1
. 6,5
, 75, , 3266-3269

257. БЛЯШКА

II — III , 2,
2
. 3,8
, 75, , 3296

258. ПЕРСТЕНЬ

II — III , 2,
2
. 1,9
, 75, , 3293

259. ПЕРСТЕНЬ

II — III , 2,
2
. 1,65
, 75, , 3294

260. БРАСЛЕТ

II — III , 2,
2
. 8.6
, 75, , 3299

261. ВЕНОК

II — III , 2,
2
. 63,5
12 —
, 75, , 3289

256. BREAST-PLATES (4 pcs)

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 1
Forged gold Dia. 6.5
Round, with protrusion in the center
Anapa. 75, KMHA, MD 3266-3269

257 SMALL PLAQUE

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Bronze, gold, turquoise, casting, forging, incrustation, filigree work Dia. 3.8
Hemispherical, inlaid with turquoise and decorated with filigree
Anapa, 75, KMHA, MD 3296

258. SIGNET-RING

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Gold, sardonyx, casting, forging, engraving. Dia. 1.9
Round, represented on the inset is a Good Genius with a bunch of ears in the right hand and an apple or bowl in the left
Anapa, 75, KMHA, MD 3293

259. SIGNET-RING

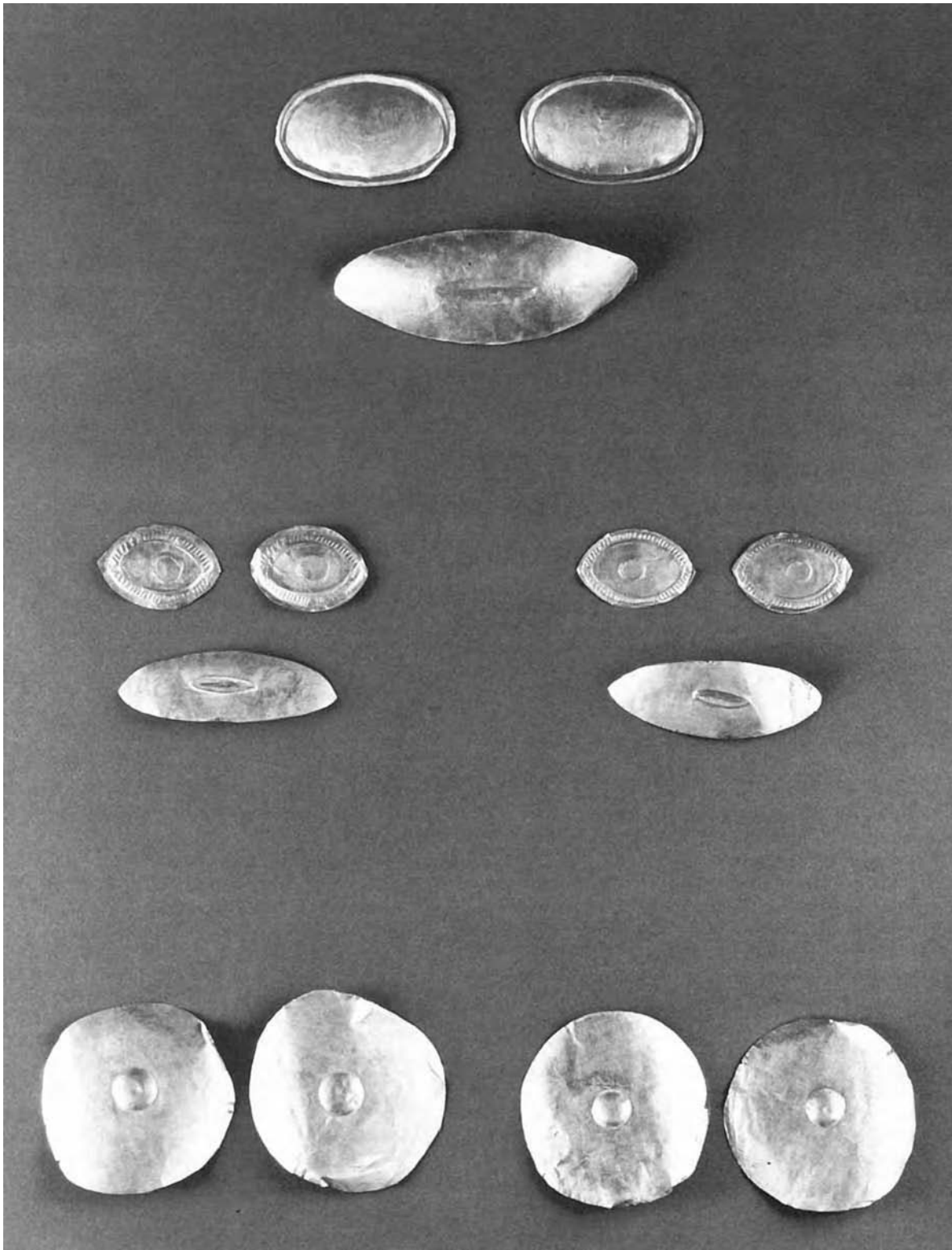
2nd-mid 3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Gold, nickel, casting, forging. Dia. 1.65
Round, the inset bears a bilateral representation of the head of Silenus
Anapa, 75, KMHA, MD 3294

260. BRACELET

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Gold, glass, turquoise, casting, forging, soldering, incrustation, filigree work. Dia. 8.6
The rounded loop is adorned at the edge by filigree work and inlaid with turquoise. An oval flap on a hinge and lock with an inset of green glass and filigree work
Anapa, 75, KMHA, MD 3299

261. DIADEM

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Stamped gold. Length 63.5
Twelve trefoils are fixed to a flat band with a hook and loop at the ends and with a rectangular plate in the center depicting Aphrodite Urania with a sceptre and Cupid and a necklace with pendants around the neck
Anapa, 75, KMHA, MD 3289



91 Наглазники. Нагубники.
Нагрудники
Горгиппия
II — середина III вв. н.э.
Кат № 253, 254, 255, 256

91. Eye-Plates. Mouth-Plates
Breast-Plates
Gorgippia
2nd-mid-3rd c. A.D.
Cat. Nos 253, 254, 255, 256

Antique
city
of Gorgippia



92. Перстень (деталь)
Горгиппия
II — середина III вв. н.э.
Кат. № 258

92. Signet-Ring (detail)
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 258

262. ОЖЕРЕЛЬЕ

II — III 2,
2
30
20
75, 7719/2

262. NECKLACE

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2,
sarcophagus 2
Forged gold, soldering, filigree work Length 30
A string of 20 biconical beads decorated with braided wires
Anapa, 75, KMHA, KM 7719/2

263. ГРИВНА

II — III 2,
2
17,8
75, 3288

263. TORQUE

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2,
sarcophagus 2
Forged gold. Dia. 17.8
Round, made of two twisted wires with a hook and loop,
and an ornament in the shape of a "Heracles' knot"
Anapa, 75, KMHA, MD 3288

264. ФИБУЛА

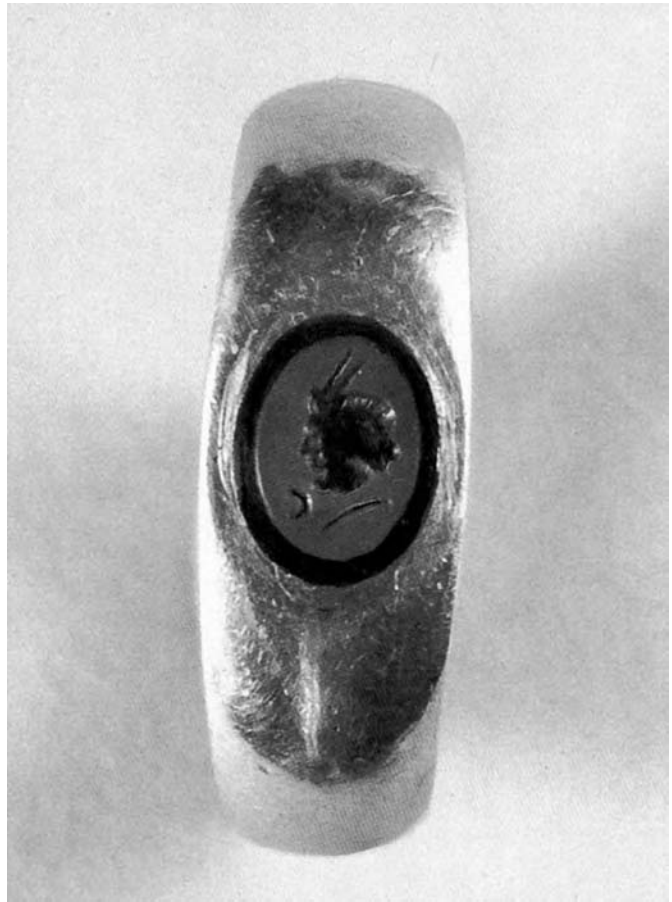
II — III 2,
2
6,2
75, 3287

264. FIBULA

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2,
sarcophagus 2
Forged gold. Length 6.2
Bow-shaped fibula with external thread and receptacle at-
tached. Back wound with wire
Anapa, 75, KMHA, MD 3287

Antique
city
of Gorgippia

93 Перстень (деталь)
Горгиппия
II — середина III вв. н.э.
Кат. № 259



93. Signet-Ring (detail)
Gorgippia
2nd-mid-3rd c. A.D.
Cat No. 259

265. ПРЯЖКА

II — III , 2,
2
. 6,3
, 75, , 3301

265. BUCKLE

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2, sarcophagus 2
Gold, turquoise, casting, forging, filigree work, incrustation. Length 6.3
Comprises a rectangular plate inlaid with turquoise and decorated with filigree work and an oval buckle with a swing tongue
Anapa, 75, KMHA, MD 3301

266. ПЕРСТЕНЬ

II — III ,
. 1,6
,
, 76, , 3302

266. SIGNET-RING

2nd-mid-3rd centuries A.D., Gorgippia necropolis, burial in rock
Gold, nickel, casting, forging Dia. 1.6
Round, inset bearing a representation of Athena in helmet with a spear and shield, alongside the tamga (seal) of the dynasty reigning in Bosphorus
Anapa, 76, KMHA, MD 3302

267. ЛОЖКА

II — III , 2
. 18,4
, 75, , 3314

267. SPOON

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2
Incised silver. Length 18.4
Figured handle terminates in a hooflet
Anapa, 75, KMHA, MD 3314



94. Гривна. Фибула
Горгиппия
II — середина III вв. н.э.
Кат. № 263, 264

94 Torque. Fibula
Gorgippia
2nd-mid-3rd c. A.D.
Cat. Nos 263, 264

268. СТРИГИЛИ (3 шт.)

II — III 2
1) . 16,7,
. 16,5; 2) . 16,7, . 15,9; 3) . 14,2, . 15
3
. 75, . 7719/3

268. STRIGILS (3 pcs)

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2
Bronze, casting, forging, cloisonne enamel. (1) Height
16.7, length 16.5, (2) height 16.7, length 15.9; (3) height
14.2, length 15
In the shape of a scoop with open-work handle decorated
with a stylized floral pattern
Anapa, 75, KMHA, KM 7719/3



96	Ложна	96	Spoon	
	Горгиппия		Gorgippia	
II —	середина III вв.	н.э.	2nd-mid-3rd c.	A.D.
	Кат. № 267		Cat. No. 267	



97	Светильник	97.	Lamp	
	Горгиппия		Gorgippia	
II —	середина III вв.	н.э.	2nd-mid-3rd c.	A.D.
	Кат. № 270		Cat. No. 270	



98. Святильник
Горгиппия
II — середина III вв. н.э.
Кат. № 271

98. Lamp
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 271

272. ФИАЛА

II — III вв. н.э., 2
16,4
75, 7719/7

272. PHIAL

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2
Polychrome glass, gold foil, moulding Height 4, dia. 16.4
Rounded walls, concave bottom
Anapa, 75, KMHA, KM 7719/7

273. КУВШИНЧИК

II — III вв. н.э., 2
16, 8,2
75, 7719/8

273. SMALL PITCHER

2nd-mid-3rd centuries A.D., Gorgippia necropolis, tomb 2
Dark olive glass, blowing Height 16, dia. 8.2
One-handled, with flaring rim and a narrow cylindrical
neck, ovoid body on a broad, slightly conical base
Anapa, 75, KMHA, KM 7719/8

Phial of Syrian or Egyptian make dated to the 1st century
— 1st century A.D., found in the complex of the 2nd-
mid-3rd centuries A.D.

СПИСОК
ИЛЛЮСТРАЦИЙ

- I.
- I Килик**
1- VI
108
- II Килик**
1- V
112
- III Килик**
1- V
113
- IV Леканы**
2- V
115
- V Килик**
1- IV
119
- VI Панафинейская амфора**
2- V
110
- VII Панафинейская амфора**
2- V
109
- VIII Кратер (сторона А)**
V
111
- IX Кратер (сторона Б)**
111
- X Пластины**
V-IV
33, 34
- XI Чаша**
IV
106
- XII Кувшин**
IV
105
- XIII Ритон (общий вид)**
V-IV
101
- XIV Ритон (деталь)**
101
- XV Ритон (деталь)**
101
- XVI Развертка фриза ритона.
Сцены гигантомахии**
101
- XVII Бусы с масками**
IV
96

LIST
OF ILLUSTRATIONS

- I. COLOUR PLATES
- I Kylix**
Meotian-Scythian period
First half of 6th c. B.C.
Catalog No. 108
- II Kylix**
Meotian-Scythian period
First half of 5th
Cat. No. 112
- III Kylix**
Meotian-Scythian period
First half of 5th
Cat. No. 113
- IV Lekythi**
Meotian-Scythian period
Second quarter of 5th c. B.C.
Cat. No. 115
- V Kylix**
Meotian-Scythian period
First quarter of 4th
Cat. No. 119
- VI Panathenaic Amphora**
Meotian-Scythian period
Second half of 5th
Cat. No. 110
- VII Panathenaic Amphora**
Meotian-Scythian period
Second half of 5th c. B.C.
Cat. No. 109
- VIII Crater (side A)**
Meotian-Scythian period
Late 5th B.C.
Cat. No. 111
- IX Crater (side B)**
Cat. No. 111
- X Plates**
Meotian-Scythian period
Late 5th 4th
Cat. Nos. 33, 34
- XI Dish**
Meotian-Scythian period
4th . B.C.
Cat. No. 106
- XII Pitcher**
Meotian-Scythian period
4th
Cat. No. 105
- XIII Rhyton (general view)**
Meotian-Scythian period
5th-4th c. B.C.
Cat. No. 101
- XIV Rhyton (detail)**
Cat. No. 101
- XV Rhyton (detail)**
Cat. No. 101
- XVI Spread-out of Frieze on Rhyton.
Battle of Gods and Giants**
Cat. No. 101
- XVII Beads with Masks**
Meotian-Scythian period
4th . B.C.
Cat. No. 96

- | | |
|---|---|
| XVIII Бусы | XVIII Beads |
| IV | Meotian-Scythian period |
| 89, 90, 91, 92 | 4th |
| XIX Сосуд | XIX Vessel |
| IV | Meotian-Scythian period |
| 104 | 4th |
| XX Сосуд (прорисовка) | XX Vessel (engraving) |
| 104 | Cat. No. 104 |
| XXI Ритон (общий вид) | XXI Rhyton (general view) |
| V | Meotian-Scythian period |
| 100 | 5th |
| XXII Ритон (деталь) | XXII Rhyton (detail) |
| 100 | Cat. No. 100 |
| XXIII Навершие | XXIII Finial |
| IV | Meotian-Scythian period |
| 8 | 4th |
| XXIV Навершие (фрагмент) | XXIV Fragment of Finial |
| V | Meotian-Scythian period |
| 7 | 5th |
| XXV Скифос | XXV Skyphos |
| IV | Meotian-Sarmatian period |
| 206 | Late 4th |
| XXVI Скифосы. Бальзамари | XXVI Skyphoi. Balsam Bottles |
| II I | Meotian-Sarmatian period |
| 212, 213, 222, 223 | 2nd - 1st A.D. |
| XXVII Кубок | XXVII Cup |
| I-II | Meotian-Sarmatian period |
| 235 | 1st-2nd A.D. |
| XXVIII Амфориск | XXVIII Amphoriskos |
| | Meotian-Sarmatian period |
| 227 | 1st-2nd A.D. |
| XXIX Ойнохойя | XXIX Oinochoe |
| I | Meotian-Sarmatian period |
| 226 | 1st A.D. |
| XXX Ойнохойя (деталь) | XXX Oinochoe (detail) |
| 226 | Cat. No. 226 |
| XXXI Сосуд двуручный | XXXI Two-handled Vessel |
| I-II | Meotian-Sarmatian period |
| 228 | 1st-2nd A.D. |
| XXXII Ожерелье. Серьги. Подвеска | XXXII Necklace. Ear-rings. Pendant |
| | Meotian-Sarmatian period |
| 140, 145, 146, 147, 169 | 3rd-1st |
| XXXIII Подвески. Медальон | XXXIII Pendants. Medallion |
| II I | Meotian-Sarmatian period |
| 159, 164, 189, 190, 191 | 2nd - 1st A.D. |
| XXXIV Фибула | XXXIV Fibula |
| 2- I | Meotian-Sarmatian period |
| 173 | Second half of 1st |
| XXXV Фибула | XXXV Fibula |
| III-II | Meotian-Sarmatian period |
| 144 | 3rd-2nd B.C. |
| | Cat. No. 144 |

- XXXVI Фибулы**
III I
. 142, 143, 153,
154, 157, 165, 192
- XXXVII Ожерелье**
2- I
. 174
- XXXVIII Пронизи**
I-II
. 185, 197
- XXXIX Удила. Бляхи —
украшения конской упряжи**
II-III
. 136, 137
- XL Бусы**
II-I I-III
. 170, 198
- XLI Бусы**
Ка 180, 183, 186, 187
- XLII Бляха**
I-II
. 200
- XLIII Гривна**
II-I
. 150
- XLIV Пряжка. Бляшки**
II - III
. 252, 257, 265
- XLV Браслет**
II - III
. 260
- XLVI Кинжал в ножнах**
II - III
. 250
- XLVII Венок**
II - III
. 261
- XLVIII Венок (деталь)**
. 261
- XLIX Чаши**
I-II
. 238, 239, 242
- L Фиала**
II - III
. 272
- LI Курильница**
II - III
. 269
- LII Стригили**
II - III
. 268
- XXXVI Fibulae**
Meotian-Sarmatian period
3rd . . B.C.-1st . . A.D.
Cat. Nos 142, 143, 153,
154, 157, 165, 192
- XXXVII Necklace**
Meotian-Sarmatian period
Second half of 1st c. B.C.
Cat. No. 174
- XXXVIII Beads**
Meotian-Sarmatian period
1st 2nd . . A.D.
Cat. Nos 185, 197
- XXXIX Snaffle.
Plaques from Harness**
Meotian-Sarmatian period
2nd-3rd . . A.D.
Cat. Nos 136, 137
- XL Beads**
Meotian-Sarmatian period
2nd-1st - 1st-3rd . . A.D.
Cat. Nos 170, 198
- XLI Beads**
Meotian-Sarmatian period
1st c. A.D.
Cat. Nos 180, 183, 186, 187
- XLII Plaque**
Meotian-Sarmatian period
1st-2nd . . A.D.
Cat. No. 200
- XLIII Torque**
Meotian-Sarmatian period
2nd-1st c. B.C.
Cat. No. 150
- XLIV Buckle. Plaques**
Gorgippia
2nd-mid-3rd c. A.D.
Cat. Nos 252, 257, 265
- XLV Bracelet**
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 260
- XLVI Dagger in Sheath**
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 250
- XLVII Diadem**
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 261
- XLVIII Diadem (detail)**
Cat. No. 261
- XLIX Bowls**
Gorgippia
1st-2nd c. A.D.
Cat. Nos 238, 239, 242
- L Phial**
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 272
- LI Incense-Burner**
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 269
- LII Strigils**
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 268

II. ТОНОВЫЕ

1. **Навершие**
VI
. 1
2. **Навершие**
VI
. 2
3. **Навершие**
VI
. 3
4. **Навершие**
VI
. 4
5. **Наконечник ножен**
V
. 5
6. **Навершие. Сосуд**
V
. 6, 122
7. **Налобник**
IV
. 9
8. **Налобник**
IV
. 10
9. **Налобник**
IV
. 11
10. **Налобники**
IV
. 12
11. **Наносник, нащечник, подвеска**
IV
. 13, 16, 17
12. **Наносники**
IV
. 14
13. **Наносник**
IV
. 15
14. **Бляшки**
IV
. 18, 19
15. **Бляшки**
IV
. 20
16. **Псалии парные**
IV
. 21
17. **Псалии парные**
IV
. 22

II. BLACK-AND-WHITE ILLUSTRATIONS

1. **Finial**
Meotian-Scythian period
6th
Cat. No. 1
2. **Finial**
Meotian-Scythian period
6th
Cat. No. 2
3. **Finial**
Meotian-Scythian period
6th . B.C.
Cat. No. 3
4. **Finial**
Meotian-Scythian period
6th
Cat. No. 4
5. **Sheath Tip**
Meotian-Scythian period
5th
Cat. No. 5
6. **Finial. Ladle**
Meotian-Scythian period
5th
Cat. Nos 6, 122
7. **Bridle Frontlet**
Meotian-Scythian period
4th
Cat. No. 9
8. **Bridle Frontlet**
Meotian-Scythian period
4th
Cat. No. 10
9. **Bridle Frontlet**
Meotian-Scythian period
4th c. B.C.
Cat. No. 11
10. **Bridle Frontlets**
Meotian-Scythian period
4th
Cat. No. 12
11. **Nose-piece. Cheek-piece. Pendant**
Meotian-Scythian period
4th c. B.C.
Cat. Nos 13, 16, 17
12. **Nose-pieces**
Meotian-Scythian period
4th
Cat. No. 14
13. **Nose-piece**
Meotian-Scythian period
4th c. B.C.
Cat. No. 15
14. **Plaques**
Meotian-Scythian period
4th . B.C.
Cat. Nos 18, 19
15. **Plaques**
Meotian-Scythian period
4th
Cat. No. 20
16. **Pair of Curb Bits**
Meotian-Scythian period
4th c. B.C.
Cat. No. 21
17. **Pair of Curb Bits**
Meotian-Scythian period
4th c. B.C.
Cat. No. 22

- | | |
|---|---|
| <p>18. Псалий
IV
. 23</p> | <p>18. Curb Bit
Meotian-Scythian period
4th
Cat. No. 23</p> |
| <p>19. Псалии парные
IV
. 24</p> | <p>19. Pair of Curb Bits
Meotian-Scythian period
4th
Cat. No. 24</p> |
| <p>20. Псалий
IV
. 25</p> | <p>20. Curb Bit
Meotian Scythian period
4th
Cat. No. 25</p> |
| <p>21. Псалии парные
IV
. 26</p> | <p>21. Pair of Curb Bits
Meotian Scythian period
4th
Cat. No. 26</p> |
| <p>22. Псалии парные
IV
. 28</p> | <p>22. Pair of Curb Bits
Meotian Scythian period
4th
Cat. No. 28</p> |
| <p>23. Псалии парные
IV
. 29</p> | <p>23. Pair of Curb Bits
Meotian-Scythian period
4th
Cat. No. 29</p> |
| <p>24. Псалии парные
IV
. 30</p> | <p>24. Pair of Curb Bits
Meotian-Scythian period
4th
Cat. No. 30</p> |
| <p>25. Псалии парные
IV
. 31</p> | <p>25. Pair of Curb Bits
Meotian Scythian period
4th
Cat. No. 31</p> |
| <p>26. Псалии парные
IV
. 32</p> | <p>26. Pair of Curb Bits
Meotian-Scythian period
4th
Cat. No. 32</p> |
| <p>27. Штампы
IV
. 35, 36</p> | <p>27. Moulds
Meotian-Scythian period
4th
Cat. Nos 35, 36</p> |
| <p>28. Штампы (детали)
IV
. 35, 36</p> | <p>28. Moulds (details)
Meotian-Scythian period
4th
Cat. Nos 35, 36</p> |
| <p>29. Перстень, подвески
IV
. 40, 47</p> | <p>29. Finger-ring. Pendants
Meotian Scythian period
4th
Cat. Nos 40, 47</p> |
| <p>30. Нашивные украшения,
подвеска, бляшки
IV
. 41, 46, 61, 66, 69</p> | <p>30. Clothing Ornaments.
Pendant. Plaques
Meotian-Scythian period
4th
Cat. Nos 41, 46, 61, 66, 69</p> |
| <p>31. Нашивные украшения
IV
. 42</p> | <p>31. Clothing Ornaments
Meotian-Scythian period
4th
Cat. No. 42</p> |
| <p>32. Пластины
IV
. 43</p> | <p>32. Plates
Meotian-Scythian period
4th
Cat. No. 43</p> |
| <p>33. Бляшки
IV
. 49, 67, 68, 71</p> | <p>33. Plaques
Meotian-Scythian period
4th
Cat. Nos 49, 67, 68 71</p> |
| <p>34. Бляшки
IV
. 51, 53, 54 55, 72, 73</p> | <p>34. Plaques
Meotian-Scythian period
4th
Cat Nos 51, 53, 54, 55 72, 73</p> |

- | | |
|--|--|
| <p>35. Бляшки
IV
. 57, 58 59 79</p> <p>36. Бляшки
IV
. 62, 63 64, 74</p> <p>37. Бляшки
IV
. 65 70. 75 76</p> <p>38. Бляшки
IV
. 82 83 84, 85 86. 87</p> <p>39. Амулеты
IV
. 97, 98</p> <p>40. Литик
IV
. 99</p> <p>41. Фиала. Дно фиалы
IV
. 102, 103</p> <p>42. Таз
IV
. 107</p> <p>43. Килик. Скифос
V — 1-
IV
. 114, 118</p> <p>44. Курильница
2- V
. 116</p> <p>45. Аск
V — IV
. 12</p> <p>46. Алабастр
V-IV
. 121</p> <p>47. Сосуды
V-IV
. 123, 125, 127</p> <p>48. Сосуд
V
. 124</p> <p>49. Сосуды
IV
. 126, 128, 129</p> <p>50. Жезл
2- I
. 130</p> | <p>35. Plaques
Meotian Scythian period
4th
Cat. Nos 57, 58, 59, 79</p> <p>36. Plaques
Meotian Scythian period
4th
Cat. Nos 62, 63, 64, 74</p> <p>37. Plaques
Meotian Scythian period
4th
Cat. Nos 65, 70, 75, 76</p> <p>38. Plaques
Meotian-Scythian period
4th
Cat. Nos 82, 83, 84, 85, 86, 87</p> <p>39. Amulets
Meotian-Scythian period
4th
Cat. Nos 97, 98</p> <p>40. Cast Seal
Meotian-Scythian period
4th
Cat. No. 99</p> <p>41. Phial. Bottom of Phial
Meotian-Scythian period
4th
Cat. Nos 102, 103</p> <p>42. Basin
Meotian-Scythian period
4th
Cat. No. 107</p> <p>43. Kylix. Skyphos
Meotian-Scythian period
Late 5th — first half of
4th
Cat. Nos 114, 118</p> <p>44. Incense-Burner
Meotian Scythian period
Second half of 5th
Cat. No. 116</p> <p>45. Askos
Meotian-Scythian period
Late 5th-early 4th
Cat. No. 120</p> <p>46. Alabastron
Meotian-Scythian period
5th-4th
Cat. No. 121</p> <p>47. Vessels
Meotian Scythian period
5th-4th
Cat. Nos 123, 125, 127</p> <p>48. Vessel
Meotian-Scythian period
5th
Cat. No. 124</p> <p>49. Cups
Meotian-Scythian period
4th
Cat. Nos 126, 128, 129</p> <p>50. Staff
Meotian-Sarmatian period
Second half of 1st
Cat. No. 130</p> |
|--|--|

- | | |
|--|---|
| <p>51. Фалары
II
131, 132, 133</p> <p>52. Фалары
II-I
134</p> <p>53. Бляхи
2- II
135</p> <p>54. Бляшки
IV-II
80, 138, 161, 162</p> <p>55. Горгонейоны
III-II
139</p> <p>56. Подвески
III-II I
141, 193, 196</p> <p>57. Гривны
II I
149, 151, 177</p> <p>58. Серьги. Височные подвески
II 1-
167, 168, 194, 195</p> <p>59. Браслет
IV-III
166</p> <p>60. Серьги
II I
171, 188</p> <p>61. Подвески
1 -
202</p> <p>62. Пронизи
203, 204</p> <p>63. Зеркала
I-II
205</p> <p>64. Сосуд
IV-III
207</p> <p>65. Сосуд. Развертка орнамента
IV—III
207</p> <p>66. Кувшин
III-II
208</p> | <p>51. Phalerae
Meotian-Sarmatian period
2nd
Cat. Nos 131, 132, 133</p> <p>52. Phalerae
Meotian-Sarmatian period
2nd-1st
Cat. No. 134</p> <p>53. Plaques
Meotian-Sarmatian period
Second half of 2nd
Cat. No. 135</p> <p>54. Plaques
Meotian-Scythian and
Meotian-Sarmatian periods
4th-2nd
Cat. Nos 80, 138, 161, 162</p> <p>55. Gorgoneions
Meotian-Sarmatian period
3rd-2nd
Cat. No. 139</p> <p>56. Pendants
Meotian-Sarmatian period
3rd-2nd, 1st A.D.
Cat. Nos 141, 193, 196</p> <p>57. Torques
Meotian-Sarmatian period
2nd-1st A.D.
Cat. Nos 149, 151, 177</p> <p>58. Temporal Pendants and Ear-rings
Meotian-Sarmatian period
2nd-early cc. A.D.
Cat. Nos 167, 168, 194, 195</p> <p>59. Bracelet
Meotian-Sarmatian period
4th-3rd
Cat. No. 166</p> <p>60. Ear-rings
Meotian-Sarmatian period
2nd-1st A.D.
Cat. Nos 171, 188</p> <p>61. Pendants
Meotian-Sarmatian period
Early cc. A.D.
Cat. No. 202</p> <p>62. Beads
Meotian-Sarmatian period
1st c. A.D.
Cat. Nos 203, 204</p> <p>63. Mirrors
Meotian-Sarmatian period
1st-2nd A.D.
Cat. No. 205</p> <p>64. Vessel
Meotian-Sarmatian period
4th-3rd c. B.C.
Cat. No. 207</p> <p>65. Vessel. Spread-out of Ornament
Meotian-Sarmatian period
4th-3rd
Cat. No. 207</p> <p>66. Pitcher
Meotian-Sarmatian period
3rd-2nd
Cat. No. 208</p> |
|--|---|

- | | |
|--|---|
| <p>67. Кубок
III-II
209</p> <p>68. Кувшин
II
210</p> <p>69. Курильница
II
211</p> <p>70. Скифосы. Ба ѓзамарии
II
212, 215, 219, 220, 221</p> <p>71. Котел
2-
216</p> <p>72. Котелок
2-
217</p> <p>73. Чаша
2-
218</p> <p>74. Кувшин
I
224</p> <p>75. Горшок
I
225</p> <p>76. Горшок. Развертка сцен охоты
225</p> <p>77. Сосуд
I-II
229</p> <p>78. Сосуд (деталь)
229</p> <p>79. Сосуд
I-III
230</p> <p>80. Сосуды
I-III
231, 232, 233</p> <p>81. Чаша
I-III
234</p> <p>82. Чаша
II
236</p> <p>83. Канфар
II
237</p> <p>84. Кувшин
I
240</p> | <p>67. Cup
Meotian-Sarmatian period
3rd-2nd c. B.C.
Cat. No. 209</p> <p>68. Pitcher
Meotian-Sarmatian period
2nd c. B.C.
Cat. No. 210</p> <p>69. Incense-Burner
Meotian-Sarmatian period
2nd c. B.C.
Cat. No. 211</p> <p>70. Skyphoi. Balsam Bottles
Meotian-Sarmatian period
2nd c. B.C.-1st c. A.D.
Cat. Nos 212, 215, 219, 220, 221</p> <p>71. Cauldron
Meotian-Sarmatian period
Second half of 1st c. B.C.
Cat. No. 216</p> <p>72. Small Cauldron
Meotian-Sarmatian period
Second half of 1st c. B.C.
Cat. No. 217</p> <p>73. Bowl
Meotian-Sarmatian period
Second half of 1st c. B.C.
Cat. No. 218</p> <p>74. Pitcher
Meotian-Sarmatian period
1st c. A.D.
Cat. No. 224</p> <p>75. Pot
Meotian-Sarmatian period
1st c. A.D.
Cat. No. 225</p> <p>76. Pot. Spread-out of Hunting Scene
Cat. No. 225</p> <p>77. Pitcher
Meotian-Sarmatian period
1st-2nd c. A.D.
Cat. No. 229</p> <p>78. Pitcher (detail)
Cat. No. 229</p> <p>79. Pitcher
Meotian-Sarmatian period
1st-3rd c. A.D.
Cat. No. 230</p> <p>80. Pitchers and Bowl
Meotian-Sarmatian period
1st-3rd c. A.D.
Cat. Nos 231, 232, 233</p> <p>81. Bowl
Meotian-Sarmatian period
1st-3rd c. A.D.
Cat. No. 234</p> <p>82. Bowl
Gorgippia
2nd c. B.C.
Cat. No. 236</p> <p>83. Kantharos
Gorgippia
2nd c. B.C.
Cat. No. 237</p> <p>84. Pitcher
Gorgippia
1st c. A.D.
Cat. No. 240</p> |
|--|---|

- | | |
|---|--|
| <p>85. Кувшины
I-III
. 241, 273</p> | <p>85. Pitchers
Gorgippia
1st-3rd . . A.D.
Cat. Nos 241, 273</p> |
| <p>86. Медальон. Перстень. Ожерелье
I-III
. 244, 248, 262</p> | <p>86. Medallion. Signet-Ring. Necklace
Gorgippia
1st-3rd . . A.D.
Cat. Nos 244, 248, 262</p> |
| <p>87. Статуэтка
1-
. 245</p> | <p>87. Statuette
Gorgippia
Early cc. A.D.
Cat. No. 245</p> |
| <p>88. Статуэтка
II — III
. 246</p> | <p>88. Statuette
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 246</p> |
| <p>89. Статуэтка
II - III
. 247</p> | <p>89. Statuette
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 247</p> |
| <p>90. Пластины-обкладки
II — III
. 251</p> | <p>90. Cover-Plates
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 251</p> |
| <p>91. Наглазники. Нагубники. Нагрудники
II III
. 253, 254, 255, 256</p> | <p>91. Eye-Plates. Mouth-Plates. Breast-Plates
Gorgippia
2nd-mid-3rd . . A.D.
Cat. Nos 253, 254, 255, 256</p> |
| <p>92. Перстень (деталь)
II — III
. 258</p> | <p>92. Signet-Ring (detail)
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 258</p> |
| <p>93. Перстень (деталь)
II — III
. 259</p> | <p>93. Signet-Ring (detail)
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 259</p> |
| <p>94. Гривна. Фибула
II III
. 263, 264</p> | <p>94. Torque. Fibula
Gorgippia
2nd-mid-3rd . . A.D.
Cat. Nos 263, 264</p> |
| <p>95. Перстень (деталь)
II — III
. 266</p> | <p>95. Signet-Ring (detail)
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 266</p> |
| <p>96. Ложка
II — III
. 267</p> | <p>96. Spoon
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 267</p> |
| <p>97. Светильник
II — III
. 270</p> | <p>97. Lamp
Gorgippia
2nd-mid-3rd . . A.D.
Cat. No. 270</p> |
| <p>98. Светильник
II — III
. 271</p> | <p>98. Lamp
Gorgippia
2nd-mid-3rd c. A.D.
Cat. No. 271</p> |

СПИСОК СОКРАЩЕНИЙ

АОМ	— Адыгейский областной краеведческий музей
ГМИНВ	— Государственный музей искусства народов Востока
КГИАМЗ	— Краснодарский государственный историко-археологический музей-заповедник

ABBREVIATIONS AND GLOSSARY

AMLH	— Adighe Museum of Local History
KMHA	— Krasnodar Museum of History and Archaeology
MOA	— Museum of Oriental Art, Moscow
Aul	— a Caucasian mountain settlement (village)
Kurgan	— barrow, burial mound of Eastern Europe and Siberia
Stanitsa	— a large Cossack village in the Cossack regions of the USSR
Tamga	— seal, stamp, brand of possession; emblem of the ruling clans among the Sarmatians

СОДЕРЖАНИЕ

CONTENTS

.....	3	INTRODUCTION.	3
-	73	MEOTIAN-SCYTHIAN PERIOD.	73
-	121	MEOTIAN-SARMATIAN PERIOD.	121
.....	159	ANTIQUE CITY OF GORGIPPIA.	159
.....	178	LIST OF ILLUSTRATIONS.	178
.....	187	ABBREVIATIONS AND GLOSSARY.	187

Ha 1-	:	The cover shows
()	:	a rhyton (general view)
-	:	Meotian-Scythian period
V-IV	:	5th-4th c. B.C.
4-	:	Shown on the back:
-	:	a fibula
-	:	Meotian-Sarmatian period
2-	:	Second half of 1st c. B.C.



Цена 7р.90к.

