

ARCHAEOLOGIA BULGARICA



XXIII 2019₂

TABLE OF CONTENTS

ARTICLES

Reho, M.: Two <i>oinochoai</i> by the Nikias Painter in the National Archaeological Museum in Sofia	1
Georgiev, P. Y.: Archaeometric Research and Reconstruction of a Bronze Vessel from Kitova Burial Mound near the Village of Krushare, Municipality of Sliven	27
Sharankov, N. / Hristov, I.: A Milestone of Emperor Philip the Arab from the Road <i>Oescus – Philippopolis</i> Found at the Eastern Wall of the <i>castellum</i> of <i>Sostra</i>	57
Dana, D. / Moreau, D. / Kirov, S. / Valeriev, I.: A New Greek Dedication from the Sanctuary of Telerig among the <i>spolia</i> at <i>Zaldapa</i>	71
Doncheva, S.: Early Medieval Slotted Openwork Strap Ends with “S”-Shape Double Palmettes from Northeastern Bulgaria	79

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All articles in *Archaeologia Bulgarica* are submitted to peer review.

On the cover: evolved scene of an Attic red-figure oinochoe, about 410 BC; Svetitsa tumulus, South Bulgaria; drawing by Maurizio Meo; see the paper of Maria Reho in this issue.

Two *Oinochoai* by the Nikias Painter in the National Archaeological Museum in Sofia

ARCHAEOLOGIA BULGARICA
XXIII, 2 (2019), 1-25

Maria REHO

Abstract: Two Attic red-figure oinochoai of shape VIII, variant B are studied. They were found in Svetitsa Tumulus in Kazanlak valley, south Bulgaria. Both vessels are kept at the National Archaeological Museum in Sofia. They can be connected with the Nikias Painter and can be dated around 410 BC.

Key words: Attic red-figure pottery, oinochoai VIII B, Svetitsa tumulus, *splanchnismós*, Heracles, satiric drama, Nikias Painter.

¹ I would like to express my gratitude to the late Georgi Kitov, who offered me to publish these vases immediately after their discovery; to Ian McPhee for the useful conversations on the stylistic circle, to which they belong; and to Vincenzo Saladino for the valuable suggestions on the interpretation of the scene with satyrs and Heracles.

² Height 28 cm; diam. rim 24.6 cm; diam. base 15.3 cm. Restored.

³ Height 28 cm; diam. rim 24.7 cm; diam. base 15.8 cm. Restored from numerous fragments, partly peeled glaze.

⁴ Probably, Shape VIII (mug) oinochoai appeared initially in Laconia. The earliest examples belong precisely to the Laconian II period, usually dated between 620 and 570-560 BC. In Attica, the first Shape VIII oinochoai date from the late 6th c. BC, and in the 5th c. BC Attic workshops produced them in three variants: A, B, and C. These vases could have had a separate ancient name – *kotyliskion* according to some scholars and *kóthōn* according to others. The Shape VIII oinochoe had several uses. Its presence in scenes on Attic and South Italian red-figure vases, as well as in sculptures and other works of art indicates it was a shape that was used for drinking, scooping, and pouring. As such, it accompanies symposiasts, komasts, and soldiers and is also depicted in libation scenes. Such vases, as it is suggested by an inscription on a Boeotian specimen (or Corinthian according to other scholars), could have been used also as a measure (Beazley 1928, 60; Beazley 1938, 268; Schiering 1964, 172-173, 175-176; Mingazzini 1967; Sparkes / Talcott 1970, 70-71; Green 1972, 8; Lazzarini 1973-1974, 365-368; Sparkes 1975, 128-129; Schauenburg 1983a, 95-97; 1983b, 262, Figs. 17.6, 17.8b; 1985, Taf. 35/1; Moore 1997, 43; Fortunelli 2006, 57-59).

In the collection of the National Archaeological Museum in Sofia, there are two Attic red-figure oinochoai from Kazanlak Valley¹ with inventory numbers 8954 (figs. 1, 4-6)² and 8955 (figs. 2, 7-10)³. They were discovered in Svetitsa tumulus to the northwest of Kazanlak, between the towns of Shipka and Kran, and were part of the inventory of the burial of a warrior of elevated status in the Thracian society. It also contained a gold mask, a signet ring with the image of an athlete – a supreme work of the Greek jewelers, armour and weapons of bronze and iron, intact and fragmentary silver and bronze vases for wine and water, and amphorae from Mende and Peparethos (Китов / Димитрова 2004-2005, 23-25, 34-36, обр. 3-8; Kitov 2005; Китов 2005, 47-67; 2006, 85-91; Китов / Димитрова 2007, 67-70, 79-82, обр. 3-8; Китов 2008, 204-215; Stoyanov / Tonkova 2015, 913, 921-923). The two Attic vases could be attributed to the Nikias Painter, a vase-painter from the group of the late-fifth-century pot-painters (Johannowsky 1960; ARV², 1333-1335, 1690; Paribeni 1963; Beazley Para, 480, 522; McPhee 1973, 111-160; Real 1973, 37-40; Oakley 1987; Beazley Addenda², 365), who takes his name from a bell-krater in London with the potter's signature: "Nikias, the son of Hermokles, of the deme Anaphlystios, made me" (British Museum, 98.7-16.6; ARV², 1333.1; Beazley Para., 480; Beazley Addenda², 365). His activity is dated between ca. 425 and 410 BC.

The Nikias Painter painted vases of various shapes: most numerous are the bell-kraters, but there are also calyx-kraters, hydriai, Shape III oinochoai (choes), as well as a dinos, a pelike, and a rhyton. The vases from Svetitsa tumulus are Shape VIII *oinochoai*, also termed "mugs"⁴, Variant B (ARV², xlix-1). The variant appeared in the Attic painted pottery in the early 5th c. BC and the earliest known example is attributed to the Brygos Painter (ARV², 385.226). In the Early Classical Period, it was mostly painted by painters from the Group of Philadelphia 2272 (ARV², 779.1-10) and from the Douris' circle (ARV², 805.76-77; Передольская 1967, 127, табл. XCVII.3), from the Painter of Philadelphia 2449 (ARV², 815.4-5), the Tarquinia Painter (ARV², 871.96; 873.28; Beazley Para., 426, 96; Передольская 1967, 126-127, табл. XCVII.2). An example is decorated with owls (ARV², 983.13). It was very rarely produced in the painted version in



Fig. 2. Oinochoe VIII B. Sofia, National Archaeological Museum, 8955 (photos Krasimir Georgiev, drawing Slava Vasileva)

⁵ On the specifics of the shape, on contexts with such vases, and on examples made of metal, see Schiering 1964, 169-182; Sparkes 1968, 8-9; Sparkes / Talcott 1970, 72-74; Weber 1983, 449-452, Tab. XXV. On the dependence of the ceramic shape on metal models, see Gill 1986, 16-17, 22-23, Figs. 20-24; Vickers / Gill 1994, 119-123.

⁶ On imported Attic black-glazed vases from necropoleis and native sanctuaries in coastal and inner Thrace, see Божкова 1989, 4; Риаров / Дамьянов 2010, 195-196, Pl. 93e-g; Божкова 2010,

offset neck and plain flaring rim, typical of all painted oinochoai of type VIII B. The handle is double with shouldering, as it is the case of all examples from the second quarter to the second half of the 5th c. BC. The body's silhouette, with the maximum diameter in the upper part, and the quite narrow foot relate them to the Attic black-glaze mug of the "Pheidias" type, which was very popular in Athens in the second half of the 5th c. BC⁵ and was also successful in Thrace⁶ (figs. 1-2). However, the oinochoai from Svetitsa Tumulus differ from both the painted and the black-glaze versions by their unusual dimensions (28 cm height) that assign them to a separate group of red-figure type VIII B oinochoai that appeared all of a sudden in the late 5th c. BC, when the shape was all but forgotten in Attic red-figure pottery work-

Archaeometric Research and Reconstruction of a Bronze Vessel from Kitova Burial Mound near the Village of Krushare, Municipality of Sliven

ARCHAEOLOGIA BULGARICA
XXIII, 2 (2019), 27-56

Pavel Y. GEORGIEV

Abstract: This work presents the studies related to a bronze vessel, *podanipter* found in 2009 during rescue excavation of a burial mound near the village of Krushare, Sliven region, later named “Kitova Mogila”. Detailed description of the process of cleaning the soil deposits and corrosion products, conservation and subsequent reconstruction. Thanks to which the original shape of the vessel has been successfully restored, this makes it possible to relate it to already established classification of vessels of this type and period. Based on which a place of origin and date can be proposed. Parallel to the conservation, an archaeometric study has been conducted using X-ray powder diffraction, metallographic analysis and ICP-AES. All of which provided information on the methods of production, the techniques used by the ancient master and an idea about its last content.

Key words: *podanipter*, Kitova Mound, archaeometry, conservation, reconstruction.

1. INTRODUCTION

1.1. ARCHAEOLOGICAL CONTEXT AND FINDING OF THE VESSEL

During rescue archaeological excavation in August 2009, a team led by Diana Dimitrova investigated a burial mound near the village of Krushare, municipality of Sliven. It was later named Kitova mound (Димитрова et al. 2010). The dimensions of the mound are 53 by 57 meters and 5 meters in height. It is situated around 50 meters west of the previously researched in 2008, Stanimirova burial mound.

At the east and south-east part of the mound 8 secondary burials were found (**fig. 1**). The bodies were in an extended supine position (lying on their backs), oriented east to west without any objects or grave goods. According to the researchers, those burials are Christian.

At the southern part of the mound Grave # 3 is partly destroyed by Pit # 1, which is with irregular round shape and its walls are from burned clay.

The burial mound was made for Grave # 6 (**fig. 2/a**) which was dug into the ancient humus and this is where the bronze vessel, subject of this paper, was found. The body was in an extended supine position, oriented north-east to south-west. Along the south-east side of the grave is a wall. After an investigation of the surrounding soil, it was discovered that the base of the mound consists of peat and clay. Which is highly unstable during rainfall and according to the researchers, its purpose was to support the body and the grave goods (Димитрова et al. 2010, 255, footnote # 3).

As grave goods, there is a large quantity of golden finery: a necklace with a lunula, found in the area of the neck; two golden earrings with granulated decoration (Димитрова 2010, 43-44 photos 2-6). A third



Fig. 35. The vessel, *podanipter*, from Kitova mound, after reintegration of the epoxy resin

to the middle of the 2nd century AD (Ненова 1993, 143). This suggested dating, correlates absolutely with grave from Kitova mound (second quarter of the 2nd century AD), of which is the vessel subject of this topic.

5.5. PLACE OF ORIGIN

It could be assumed, that many of those vessels were manufactured in the workshops of the southern Apennine Peninsula. From where, they were distributed to the provinces (Pannonia, Thracia, and Moesia) and to non-Roman territories (Germany, Scandinavia, the basin of river Don and the Caucasus Mountains) (Ненова 1993, 143-144). Rome's increased interest in the northern border regions that emerged in the middle of the 1st century explains the more intense export of Roman works to the Danube provinces and the Black Sea nomads (Ненова 1993, 144).

As said earlier, the *podanipter* from Kitova mound is similar in shape and size to other vessels of this type found in Bulgaria, but as to decoration, type of handles and legs, it has no equivalent. There are vessels with similar legs found in: Emona (*Colonia Iulia Aemona*), Slovenia (Božič 2002, 420, fig. 2); Corinth, Greece; Ardeu, Divici, and Grădiștea de Munte, Romania, and Pompeii, Italy (Božič 2002, 421). Unfortunately, their date is not precise, but it is clear that the shape and probably crafting technic are close to the vessel, the object of this research.

A Milestone of Emperor Philip the Arab from the Road *Oescus* – *Philippopolis* Found at the Eastern Wall of the *castellum* of *Sostra*

ARCHAEOLOGIA BULGARICA
XXIII, 2 (2019), 57-70

Nicolay SHARANKOV / Ivan HRISTOV

Abstract: The paper publishes a milestone from the road *Oescus* – *Philippopolis* found at the *castellum* of *Sostra*. It was erected on a small paved alley (possibly a kind of a sacred area) connected to the road and facing the eastern wall of the *castellum*. The inscription on the milestone is in honour of Emperor Philip the Arab, who bears the rare titles of *Persicus Maximus* and *Parthicus Maximus*, and his son Philip Caesar; the date can be set to August – December AD 244. In late AD 249, the names of the two Philippi were subjected to *damnatio memoriae*, and, shortly afterwards, most probably during or immediately after the Gothic invasions of AD 250-251, this section of the road was abandoned and the milestone was pulled down.

Key words: Roman roads, Soldier emperors, Crisis of the third century, Philip the Arab, barbarian invasions.

1. ARCHAEOLOGICAL CONTEXT¹

The road connecting *Oescus* (near the present village of Gigen) on the Lower Danube *limes* in the province of Lower Moesia with *Philippopolis* (now Plovdiv) in the province of Thrace was an important part of the military infrastructure of the Balkan Peninsula. Archaeological and epigraphical evidence attests its active use from the second half of the 1st c. AD to the end of the 5th c. AD. A complex system of road stations, fortifications, settlements, and minor roads is attested to have developed along its trace (Аврамов 1914; Tsontchev 1959; Маджаров 1986; 1990; Христов et al. 2003; 2004; Маджаров 2004; Христов 2006; Madzharov 2009, 202-214; Христов 2015; Hristov 2015; Христов 2016).

Inscriptions from the times of Nero (*CIL* III, 6123 = 14207³⁴; Mihilci, AD 61-62), Trajan (Beli Osam/*Ad radices*, AD 106)², and Marcus Aurelius (*AE* 1961, 318; Mihilci, AD 175-177) attest construction work and repairs of the road infrastructure. Military posts and garrisons have been installed along the road, and, from the mid-2nd c. onward, several fortifications were built at crucial points.

One of the best-preserved complexes, located in the middle part of the road, near the present village of Lomets, district of Troyan, on the north slopes of the *Haemus* Mountains (modern Stara Planina), has been identified as *Sostra*.

Archaeological surveys, conducted between 2002 and 2018, show that the complex in the Osam River valley included several settlements, necropolises, a road station and a strong *castellum*. In the periphery of the Roman camp, there existed another settlement (*vicus*). Favoured by its position and the trade connections with the camp, this settlement gradually developed into a small

¹ By Ivan Hristov.

² Cf. *AE* 2001, 1749 = *AE* 2002, 1266 bis; an entirely revised text is to be published by N. Sharankov.



Fig. 12. The milestone exhibited in the lapidarium of the Museum in Troyan; in the background, the statue-base of AD 252, re-used for Gallienus in AD 253

cm in height by 25 cm in width. The inscription (**fig. 13**) consists of 19 lines; the letters in l. 1-18 are 3.5-4 cm high, with a 6 cm high initial letter in l. 1 (I in IMP). The last line – which indicates the distance – is preceded by a larger blank space above it and is written in larger letters: M and P are 6.5 cm h., and the number I at the end is 8 cm h. Interpuncts are used throughout the text. Ligatures: AV in l. 4; MA in l. 7; PT in l. 8; ET in l. 10. In l. 8, TRLB instead of TRIB; and POES corrected to PTOES (with ligature PT) instead of POTES (**fig. 14**). The text in l. 2-3 and l. 10-11 has been subjected to *damnatio memoriae*, but the erasure was not thorough and most letters are still readable.

A New Greek Dedication from the Sanctuary of Telerig among the *spolia* at *Zaldapa*

ARCHAEOLOGIA BULGARICA
XXIII, 2 (2019), 71-78

Dan DANA / Dominic MOREAU / Slavtcho KIROV / Ioto
VALERIEV

Abstract: This paper publishes a fragmentary Greek dedication of the Roman imperial period, engraved on a big limestone plaque displaying the “Thracian Horseman”, and found among the various *spolia* in the Late Roman fortified town of *Zaldapa* (province of Scythia). It contains the final part of the topic epithet of a local god, *Heros Hephaistos Dabatopios* – here with the variant *Dabatopias*, attested in two other unpublished inscriptions, whose sanctuary lied about 15 km south-west of the modern village of Telerig in NE Bulgaria. This inscription was most probably removed from its original location, as other Greek and Latin monuments, to be used in *Zaldapa* when this town was fortified in the fourth c. AD. This fragmentary plaque appears to be the third monumental dedication taken for sure from the sanctuary of Telerig, judging after the name of the honoured god, that was discovered among the *spolia* at *Zaldapa*.

Key words: Greek epigraphy, Heros Hephaistos Dabatopios, *spolia*, Telerig, *Zaldapa*.

1. THE LATE ANTIQUE FORTIFIED TOWN OF ZALDAPA: HISTORY AND RECENT DISCOVERIES

The Danubian regions have a large number of major Late Roman sites that are still not so well-known. Among them, we can mention the ruins of a fortified settlement (formerly called “Hisar-kale”), near the small village of Abrit (called Aptaat before 1942), now in the Municipality of Krushari (Dobrich district, Bulgaria). This site, whose imposing wall surrounds an area of about 25 ha, has long been considered to be the ancient Abritus (relocated to Razgrad since 1954), but is now identified with *Zaldapa* (Торбаров 2000; Торбаров 2003; Ivanova 2012).

Its location (Бешевлиев 1962, 2-4; Beševliev 1962, 59-60) was very difficult, because it is only attested by very few and very late textual sources, that are not very explicit about the site itself. The graphic written form “*Zaldapa*” is now favoured by the scientific literature. Nevertheless, the ancient authors do not agree on that form. Moreover, the seven sole sources which mention the city are all Greek and literary¹. Thus, it does not appear in any Latin or epigraphic text, at least under the known names, and there is no occurrence prior to the sixth century. The corpus is therefore very limited. The only elements of urban history that can be drawn from these sources is that the fortress of *Zaldapa* (fig. 1) seems to have had the status of a πόλις and, perhaps, to be an episcopal see in late 5th or early 6th c. AD², that it was the birthplace (and its headquarters?) of the “rebel” Flavius Vitalianus, which implies that it was probably a hotbed of neo-Chalcedonian Christianity (Moreau 2017), and that it was lost and taken over twice by the Romans just before the 7th century. According to the *doxa*, the general state of the site suggests that it was even abandoned/destroyed under the pressure of Avars and/or Slavs (Торбаров 2000, 7, 88; Торбаров 2003, 88).

¹ In chronological order: Hierocles’ *Synekdemos*; Procopius of Caesarea’s *De aedificiis*; Theophylact Simocatta’s *Historiae*; the third *Notitia episcopatum Ecclesiae Constantinopolitanae*; Theophanes Confessor’s *Chronographia*; Constantine Porphyrogenitus’ *De insidiis* (in a fragment from John of Antioch’s *Historia chronica*) and *De thematibus* (in the part added after the death of Porphyrogenitus).

² Darrouzès 1981, 242^{40,652} (to be read in the light of Hierocles’ list of πόλεις; Honigmann 1939, 13^{637,7}); Born 2012, 175; Moreau 2018, 960.

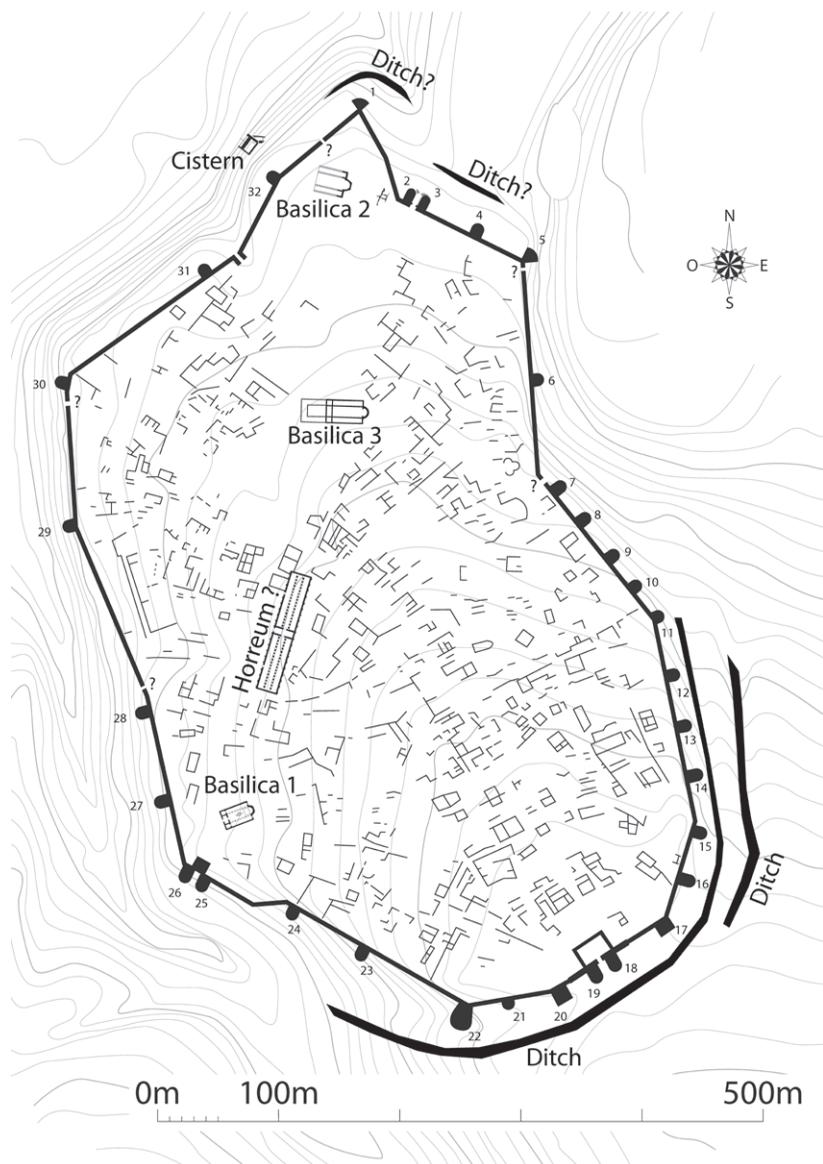


Fig. 1. Sketch plan of Zaldapa and its visible structures, according to old plans and recent satellite images (Brahim M'Barek, with the collaboration of Dominic Moreau)

The inversely proportional relationship between the imposing character of that fortress of 32 towers and the poverty of the information that can be drawn from literary sources about it, makes even more necessary and interesting archaeological explorations. The interest for the ancient settlement identified today with Zaldapa goes back to the origins of the development of modern archaeology in Bulgaria, since Karel Škorpil, assisted by his brother Hermann, was the first to survey the site, in intermittent works that began during the 1890s³. Some Romanian explorations still unpublished, then Bulgarian rescue excavations and field-walking surveys took place during the 20th c., but it was not until the 21st c. that systematic field work began on the site (Торбаров 2000, 8; Торбаров 2003, 89; Мирчев 1951; Dana et al. 2017, 158).

In 2014, Georgi Atanasov (Regional Historical Museum of Silistra) and Valeri Iotov (Regional Historical Museum of Varna), together with Ioto Valeriev (then at the Regional Historical Museum of Dobrich), inaugurated a new program of excavations on the site. The first campaign uncovered a new basilica, the third to date, which could well be the cathedral (if Zaldapa was an episcopal see) (Атанасов et al. 2015)⁴. Encouraged by this discovery, which once again revealed the immense

³ Some results of this exploratory phase were published in a non-systematic way, through the study of other sites, such as in Успенский et al. 1905, but much of the data are still unpublished (in K. Škorpil's archives in Sofia and Varna).

⁴ For results of the 2015, 2016 and 2017 missions, cf. Атанасов et al. 2016; Атанасов et al. 2017; Атанасов et al. 2017; Атанасов / Валериев 2018.

Early Medieval Slotted Openwork Strap Ends with “S”-Shape Double Palmettes from Northeastern Bulgaria

ARCHAEOLOGIA BULGARICA
XXIII, 2 (2019), 79-92

Stella DONCHEVA

Abstract: The present work discusses a basic group of slotted openwork belt ends in the “griffin and tendril style”, of which only one object has been known so far. These are belt ends with S-shape double palmettes. Here I present five new objects, bronze castings, among which there is one lead model. The gradually increasing number of slotted strap ends of “griffin-tendril” style makes to exception in their place of finding – mostly in Northeastern Bulgaria and in the vicinity of the capital centers. This directs the search for the place of their origin precisely where the Bulgarian state was founded. The assumption of their local origins, inspired by the popular Eurasian fashion of this time, is a convincing proof imposed by the ever-increasing group of these artefacts. Indirect evidence of this is the scrapped examples, which cannot be imported from abroad the work and are most probably products of a local metal workshop.

Key words: slotted openwork strap ends, “griffin and tendril style”, belt set.

INTRODUCTION

The present work discusse a basic group of slotted openwork belt ends in the “griffin and tendril style”, of which only one object has been known so far. These are belt ends with S-shape double palmettes. The enrichment of this symbolic group of artefacts with new findings from the Bulgarian lands not only complements the hithertoinsignificant number of them, but also contribute to the clarification of their typological characteristics, production and use. Here I will not discuss which name of this type of artefact is more correct – “pendants” (Плетньов 2009, 103-119) or “strap ends (Станилов 1990, 181-197) because both terminologies have their logic. I perceive and use mainly the name “belt ends” which directly refers to the purpose of the artefacts – for belt set with hanging straps.

The newly found belt ends are cast from copper alloy (bronze) and one of them is leaded. Some have traces of additional blade processing, others are smooth and polished. At some of them the images are precise and skillfully treated, and at others – the drawing is inaccurate and not very sophisticated. Dating of the groups go back to the second half of the 8th – early 9th centuries, and confirmed by the numerous Avar finds of “griffin and tendril style”. It is in the second half of the 8th century when the “geometrical circular lobe style” is a manifestation of the “Late Avar animal style”, as it has been recently determined in more new research the “griffin and tendril style” with purpose to highlight its independence in the Late Avar decorative art (Szenthe 2013, 310). According to “griffin and tendril style,” F. Daim suggests that these are one of the prototypes of the images on the casting Avar belt sets, expanding images from the ancient tradition of Byzantine culture (Daim 1990, 294, Abb. 1-2).

Most of the previously known objects in this group are stray finds. The new belt ends also do not have a particular discovery. The only se-

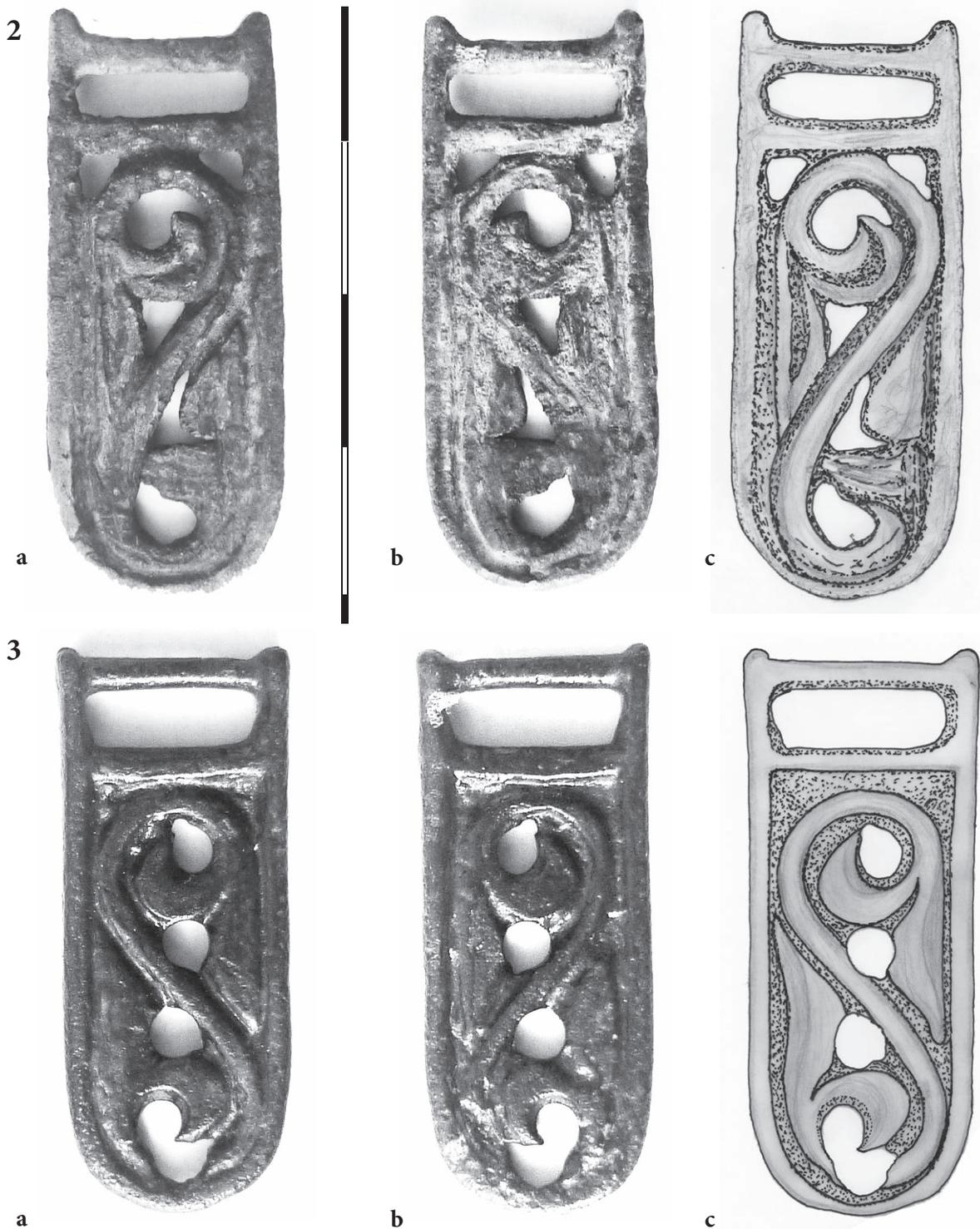


Fig. 2-3. Slotted openwork belt ends with "S"-shape double palmettes. Bronze casting. Northeastern Bulgaria

are not well formed and do not clearly emphasize the curves of the palmette leaves, especially at the rounded end. The thickness of the casting is also greater, and adds weight and makes the object looking rough. One hole under the rectangular slot is filled with metal. The poor quality of the cast is particularly noticeable on the reverse side of the object, where the ornament has changed, and the relief is almost missing. However, the casting attribution to the group of articles in the "griffin and tendril style" is indisputable, as well as the position on the