

GOLD GOBLET WITH A GREEK INSCRIPTION FROM MIGULINSKAYA ON THE DON. NEW OBSERVATIONS*

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Keywords: *Sarmatians, round-bottomed gold vessels with zoomorphic handles, inscriptions on the vessels made of precious metals, metrology of the gold coins of Rome and the Bosporan Kingdom, toreutics, cloisonné, champlévé.*

Abstract: *The article is devoted to a golden goblet with a Greek inscription from a destroyed burial near the Cossack village of Migulinskaya on the Don. The analysis showed that it was made no earlier than the second quarter of the 1st and hardly later than the beginning of the 2nd century AD in the Cimmerian Bosphorus by a craftsman with the Thracian name Tarula for the Sarmatian customer Xebanokos. As a system in which the weight of the goblet was indicated, that of gold Bosporan staters, originally oriented to the standards of the Roman aurei, could have been used. There is every reason to believe that the “48 gold” of the inscription are precisely the weight of the gold used to make the goblet, and not the cost of it. The features of the inscription that we revealed (the presence of a draft incised before applying the punched inscription) give reason to assume that the inscription was incised by a person who knew Greek, and the craftsmen of the goblet, who did not know Greek, probably punched the inscription in his presence. The fact that the name of Xebanokos is written in smaller letters both in the sketch and in the punched*

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inscription hardly gives grounds to believe that the inscription was made in two stages with any significant time span between them.

1. The circumstances of find

A gold goblet which is discussed in this paper was found by a local woman in 1864 in a destroyed burial near the Cossack village Migulinskaya on the Don (near Batal'shchikov Farm, vicinities of Migulinskaya, Rostov-on-Don region, Upper Don district, left bank of the Tikhaya river). Given its first publication and the letter of the military ataman of the Don Cossacks addressed to the Chair of the Royal Archaeological Commission, Count Sergei Stroganov, dated to October 10, 1868, which is kept in the Archive of the Institute of the History of Material Culture in Saint Petersburg¹ (Fig. 1), following objects were found together with the goblet:

1) "Forged gold leaf bracelet of high value, decorated with small stones and in the middle, with one large stone, grayish in color, like a carnelian"², cf. "A bracelet of pure gold, which had a lattice of the same metal on top"³.

2) "The wreath that made up the headdress of a woman is also made of gold of high quality, about an inch wide (more expanded on the front), covered with fine carvings; the upper edge of the wreath is carved with small, and the lower edge with – large semicircular teeth; images of cupids are placed on each of the lower prongs, and short gold chains are hung between the prongs, at the ends of which are attached small earrings made of multi-colored small stones, with one small diamond on each⁴. Cf. "a belt of pure gold, made of small particles interconnected by grains; in some places there were pendants made of large pearls, up to 15 grains on one"⁵. There are grounds to suggest⁶, that the diadem was close in design to that from Khokhlach burial mound⁷.

3) Fragments of the bottom and handle of a silver jug⁸.

All these items were purchased for 450 rubles by merchant Bakhrushin, who "resold them in the Krivoy Rog Trinity Fair of the Donetsk District to an unknown Jewish merchant for 510 silver rubles"⁹. The golden cup was subsequently acquired by Count Alexei Uvarov and was later transferred to the

¹ Archive, Institute of the History of Material Culture, archive group 1/1866, file 28, p. 8.

² Arkhim. AMPHILOKHII 1867, p.198, no. 1.

³ Archive, Institute of the History of Material Culture, archive group 1/1866, file 28, list 8, rear side, no. 2.

⁴ Arkhim. AMPHILOKHII 1867, p.198, no. 2.

⁵ Archive, Institute of the History of Material Culture, archive group 1/1866, file 28, list 8, rear side, no. 3.

⁶ TREISTER 2007b, p. 59.

⁷ TREISTER 2021a, p. 381–410, with bibliography.

⁸ Arkhim. AMPHILOKHII 1867, p. 198, no. 4.

⁹ Archive, Institute of the History of Material Culture, archive group 1/1866, file 28, list 8, rear side.

Historical Museum in Moscow, the first Chair of it he was, where it is kept now¹⁰.

2. The goblet from Migulinskaya and its peculiar features

A goblet (Figs. 2–3) belongs to the type of goblets with a spherical body and a low vertical or bent edge with a vertical zoomorphic handle, well known after the finds from the Sarmatian burials¹¹. These goblets are presented in burials, which are reliably dated to the second half of the 1st – early 2nd century AD, however, there are reasons to suppose that they appear even before the middle of the 1st century AD¹².

The characteristic feature of the execution of the figurine of a feline predator, possibly a tiger (?), the riveted goblet's handle, is the use of coral and turquoise inlays that imitate the striped coloring of the predator's skin (Fig. 4). The fact that among the items decorated with coral and turquoise inlays, there are those belonging to different stylistic groups and possibly made in different centers, both in Central Asia and in Parthia, and possibly also in the North Pontic region, rather of all, in the Cimmerian Bosphorus, does not give any unambiguous indications of the center of their manufacture. Obviously, given the chronology of objects with such inlays, which in the North Pontic area were found in the complexes, dating not earlier than the 1st century AD, this tradition came to the Bosphorus from the East¹³. Speaking about the possibility of the Bosphoran manufacture of some of these items, I, first of all, meant just this goblet from Migulinskaya. In addition to the goblet from the Migulinskaya the inlays of coral and turquoise adorn the zoomorphic handle of a goblet of a similar type found in the Khokhlach burial mound¹⁴.

Another feature of the goblet from Migulinskaya is a decorative frieze – rhombic cloisons were pressed into the body of the bowl, while their bottoms, under the influence of pressure, protrude in relief above the inner wall of the vessel (Figs. 2.2–4; 3.3; 4). If we use the typological classification of enamels¹⁵, this technique should be designated as *champlevé* (enamel was inserted into recesses specially selected inside the wall of the product); however, the typological proximity of the ornament on the Migulinskaya goblet to other objects from the Sarmatian burials, decorated with

¹⁰ Height 10.3 cm. Diameter at the rim: 9.68 x 10.25 cm. – Handle: length 5.10 cm, height max. ca. 4.8 cm (with rivets), width max. 1.31 cm. – Geometric frieze: height 0.9–1.0 cm. Thickness at the rim 0.16–0.17 cm. Weight 355.5 gram. Moscow, State Historical Museum, inv. no. 53072. Б 229/1. Bibliography: Arkhim. AMPHILOKHIII 1867, p. 198, no. 3, pl. XIII; TOLSTOI & KONDAKOV 1890, p. 140; MORDVINTSEVA 2003, p. 37, 46, 50, 51, 91, no. 83 (erroneously as the find from the Kuban area), fig. 35; TREISTER 2004a, p. 192, fig. 2/ 2, 10; p. 200, 212, no. 17; 2004b, p. 160, no. A4, fig. 4; 2013, p. 53, fig. 9/1; 2021a, p. 397–399, fig. 9/2; 2021b, p. 365, 369, fig. 12/2; MORDVINTSEVA & TREISTER 2007, vol. 2, p. 123–124, no. B24.1 with bibliography, pls. 20 & 54; figs. 16 & 46; ZASETSKAYA 2015, p. 171–183, ill. 1; 2/в; 3/б; 7/в; 2019, p. 50, 154, no. 51 with bibliography, pl. XXI/6.

¹¹ TREISTER 2007b, p. 47–48; MORDVINTSEVA 2007, p. 216–218; ZASETSKAYA 2011, p. 164–166, ill. 82/a–d.

¹² TREISTER 2019, p. 394, 396.

¹³ TREISTER 2021a, p. 397.

¹⁴ ZASETSKAYA 2011, p. 160–165, ill. 80–82; p. 262, no. 8 with bibliography; 2019, p. 58, 66, 68, 151, 153–154, no. 50 with bibliography, pl. XXI.a.

¹⁵ See, e.g., HIGGINS 1980, p. 24.

colored inlays in cloisons, suggests that the ancient craftsmen did not always work in accordance with the principles of modern classifications¹⁶.

One way or another, I do not know the exact parallels of this technique among the items of the polychrome style of the North Pontic region of this time, and an attempt to compare this frieze with the frieze of the pectoral from the Kobayakovskii burial mound no. 10/1987¹⁷, undertaken by I.P. Zasetzkaya¹⁸, is not convincing, because it is based only on the external similarity of diamond-shaped cells. Structurally, the cells of the pectoral are made in a different way, their edges protrude above the base, and the recesses themselves, respectively, are not pressed inward.

The third peculiar feature of the goblet is the Greek inscription, made along the edge of the vessel with dotted points. The first word of the inscription is written in smaller letters. Letter height: 0.5–1.1 cm (**Figs. 1.1; 3.1; 5**).

ΞΕΒΑΝΟΚΟΥ ΤΑΡΟΥΛΑΣ ΕΠΟΙΕΙ *vacat* ^{ca. 2 litt.} **Ρ Μ Η**

Ξηβανόκου· Ταρούλας ἐποίηε χρ(υσῶν) μῆ'

'(Property) of Xebanokos. Made by Tarula. 48 gold coins'

3. The inscription. Who was the craftsman?

There is every reason to consider that the inscription contains the name of the owner in genitive (Xebanokos), the signature of the craftsman (Tarula made) and the designation of the weight of the vessel or the number of gold coins used to make it. So, for example, E. Minns suggested that Xebanokos was rather the name of the owner than the name of Tarula's father, who made the goblet, and that the goblet was made for the Sarmatian or Alani by a craftsman who could write in Greek¹⁹. M.I. Rostovtsev was also sure that Xebanokos was the owner of the goblet, and Tarula – the craftsman, while considering both names to be Thracian, noting that they were common in Panticapaeum and Tanais, where the goblet was probably made²⁰. The original but no well-argued point of view of D. Braund, which was expressed in a private letter to A.Yu. Alekseev and published by I.P. Zasetzkaya lies in the fact that both names are the owners of the cup: Tarula was the first of them, and Xebanokos was – the next²¹. So, most probably the inscription is both and that of the owner and the craftsman, like the dotted inscription stuffed punched the edge of a silver basin

¹⁶ TREISTER 2007a, p. 290.

¹⁷ PROKHOROVA & GUGUEV 1992, p. 143–147, figs. 5–6; GUGUEV 1992, p. 121–126, figs. 4–8; 1996, p. 53–56, figs. 3–8; SCHILTZ (ed.) 2001, p. 224–226, no. 240; WAMERS & STUTZINGER (eds.) 2003, p. 146–147, no. 110; MORDVINTSEVA 2003, p. 34, 40, 42–43, 51, 89, no. 69, fig. 28; MORDVINTSEVA & TREISTER 2007, vol. 2, p. 39, no. A109.3 with bibliography, figs. 39 & 65. See also the photograph of the rear side of the pectoral: TREISTER 2010, 82, fig. 12/2.

¹⁸ ZASETSKAYA 2015, p. 179, 181, ill. 7/a.

¹⁹ MINNS 1913, p. 235–236.

²⁰ ROSTOVITZEFF 1917, p. 108; 1922, p. 135.

²¹ ZASETSKAYA 2015, p. 174.

from a burial in Kosika²². We have already written about the similarity of the two inscriptions from this point of view²³.

There are no questions about the attribution of the name of the craftsman²⁴; to the point of view about the manufacture of the goblet by a "Bosporan master with Thracian roots" for a Sarmatian customer, possibly a king, came as a result of the analysis of the inscription S.R. Tokhtasiev²⁵, and after him other researchers²⁶. I see no reasons (I have already mentioned this), why should it be considered that the Thracian craftsman made this goblet "in one of the ancient centers of the East, including Bactria", as I.P. Zasetzkaya believes²⁷, especially given the distribution of the name Tarula in the Bosporan inscriptions of the 1st–2nd centuries AD²⁸. On the other hand I see no reason, given the shape and the decoration of the goblet, basing on the fact that the craftsman was of Thracian origin, to localize his workshop in Thrace, as suggested by A.P. Mantsevich²⁹.

I never wrote that the goblet from Migulinskaya, as I.P. Zasetzkaya states³⁰, was made precisely in Central Asia, expressing only a widespread opinion about one of the possible centers of the appearance of the shape of a round-bottom goblet with a zoomorphic handle ("vessel-form"), not at all excluding the manufacture of this particular goblet in the North Pontic region, respectively, in the Cimmerian Bosphorus³¹, presenting in my publications an analysis of the distribution of the name Tarula, which is attested besides the Bosporan Kingdom, in Propontic Thrace, Thessaly and Aetolia, but not in Asia Minor, and even more so in Bactria³².

4. The metrology of the goblet

Regarding the designation of the abbreviation of the word gold and the number "48" (Figs. 2.1; 3.1; 5; 6.4), the opinions of researchers vary. So, G. Mihailov assumed that the price of the cup was indicated, which was 48 gold coins³³. Most of the scholars believed that this is a designation of weight. That this was weight designation was suggested already by R. Zahn³⁴ and M.I. Rostovtsev, while according to the latter, "ounces" were meant³⁵. If this were so, then basing on the fact that the Roman ounce was 1/12 of a pound and was, respectively, equal to 27.287 g, then the weight

²² About the inscription on the basin from Kosika, see VINOGRADOV 1994, p. 151–170; BELOUSOV & TREISTER 2018, p. 95–99, n. 3 with bibliography, figs. 3–5; 2020, p. 174–178, n. 4, with bibliography, figs. 3–5.

²³ BELOUSOV & TREISTER 2018, p. 99, n. 3; 2020, p. 175, n. 4.

²⁴ ROSTOVTZEFF 1917, p. 108; 1922, p. 135; TOKHTAS'EV 2015, p. 893–894, with bibliography.

²⁵ TOKHTAS'EV 2015, p. 894.

²⁶ DANA *et alii* 2016, p. 62–63; BELOUSOV 2016, p. 249, no. 4.4.

²⁷ ZASETSKAYA 2015, p. 182; 2019, p. 128.

²⁸ ROSTOVTZEFF 1917, p. 108; TOKHTAS'EV 2015, p. 893–894.

²⁹ MANTSEVICH 1976, p. 184–189; 1982, p. 474; cf. TREISTER 2007b, p. 193.

³⁰ ZASETSKAYA 2015, p. 177.

³¹ TREISTER 2004b, p. 138; 2007b, p. 193; 2021b, p. 397, 399.

³² CUVIGNY 2004, p. 192; TREISTER 2004b, p. 138; 2007b, p. 193.

³³ MIHAILOV 1988, p. 25.

³⁴ ZAHN 1917, p. 291, n. 7.

³⁵ ROSTOVTZEFF 1922, p. 135.

of the goblet would have to be $27.287 \times 48 = 1309.78 \text{ g}$ ³⁶. E. Cuvigny is also inclined to believe that the weight of the vessel is indicated here, suggesting, however, that it was made according to the Attic standard and should have weighed 413.76 grams³⁷ (the point of view is repeated in the article by D. Dana and co-authors³⁸). At the same time, the real weight of the vessel was not known to Cuvigny, who, referring to the scientific secretary of the Hermitage, M. Dandamaeva, believed that the current location of the vessel was unknown³⁹.

However, the weight of the goblet from Migulinskaya is 355.5 grams (in fact, it was cited in the first publication of the cup of Archimandrite Amphilochius). Accordingly, the weight standard is $355.5 : 48 = 7.40 \text{ g}$.

If we turn to the metrology of the Roman *aurei* of the second half of the 1st century AD, then under Nero (60 AD) the aureus was 1/45 of a *libra* (or $327.45 : 45 = 7.28 \text{ g}$), under Nerva and Domitian – 1/43 of a of a *libra* in the range of 7.3–7.8, mainly – 7.5–7.65 g⁴⁰, and then under Trajan, starting in 98 AD, in the range of 7.2–7.75 g, mainly – 7.4–7.6 g, and already in 99–100 AD again 1/45 of a of a *libra* with an average weight of 7.26–7.27 g⁴¹. In the first decade of the 2nd century AD, the average weight of aureus was 7.16 g⁴².

Thus, the weight of the vessel could well be indicated as 48 aurei, or, which is more likely, Bosporan gold staters, whose weight in the second quarter of the 1st century AD fluctuated within 7.8–8.0 g⁴³, and in the second half of the 1st – early 2nd century AD – within 7.7–7.9 grams⁴⁴. As N.A. Frolova stated, in particular for the gold coinage of Kotys I of 45–62 AD, the weight of gold staters ranged from 7.84 to 7.96 g, being slightly higher than the weight of contemporary Roman aurei. She assumed that probably in the Bosporan Kingdom they adhered to the weight norms established in Rome by Augustus⁴⁵.

Taking into account the loss of metal while manufacture of the vessel, the craftsman could well have received 48 gold Bosporan staters, by melting which he could obtain the metal necessary for making the goblet. Perhaps these 48 gold staters also included payment for his work or the purchase of materials for the inlays. It is quite obvious that when calculating the weight system used for the vessel made in the second half of the 1st or at the beginning of the 2nd century AD presumably in the Cimmerian Bosphorus, one should refer not to the much earlier Attic system, but to the contemporary weight systems of Rome and the Bosporan Kingdom.

³⁶ About the designation of ounce (uncia) in the weight inscriptions on the silver vessels, see MUNDELL MANGO 1994, p. 42–43; TREISTER 2013, p. 65–66.

³⁷ CUVIGNY 2004, p. 191–192.

³⁸ DANA *et alii* 2016, p. 62–63.

³⁹ CUVIGNY 2004, p. 192.

⁴⁰ WOYTEK 2008, p. 437–439, fig. 1.

⁴¹ WOYTEK 2008, p. 440–444, figs. 2–4.

⁴² WOYTEK 2008, p. 446–448, figs. 6–7.

⁴³ FROLOVA 1997, p. 65, 206–207, 209–213; ABRAMZON & VINOKUROV 2017, p. 35–36.

⁴⁴ FROLOVA 1997, p. 88, 136, 162, 222–226, 233–241.

⁴⁵ FROLOVA 1997, p. 88.

5. The draft of the inscription

Examination of the goblet *de visu* and using a digital microscope Dino-Lite AM 413-ZT in November 2015 revealed details that have not yet been known to the scholars. We managed to find a sketch of the inscription, made with sloppy incised lines, on top of which the inscription was applied using a punch with a rounded end of the working part (Figs. 5.1; 6). The dotted punched inscription (Fig. 5.3) is also not distinguished by accuracy and elegance (in many cases, individual dots overlap one another), although it is more carefully executed compared to the draft (Fig. 5.2). In some cases, erroneous or unnecessary partially preserved dots are seen, such as in the “kappa” and “upsilon” of the first word (Fig. 6.1), or “lambda” in the name “Tarula” (Fig. 6.2, 5).

The scratched model of the text was obviously made with one hand, and the dotted inscription pierced with a punch after this sketch was also made with one hand, as evidenced by the characteristic details of the lettering in different words of the inscription, for example, in “omikron”. In this regard, D. Braund's⁴⁶ doubts about this are not very clear, especially since they are not based on a direct study of the goblet.

The first two letters in the word ἐποίησεν demanded two punch passes from the master (Fig. 6.3, 6, 7). In the last three characters of the inscription the dotted letters are of significantly smaller size compared to the draft (Figs. 5.1–3; 6.4). The name of Xebanokos is written in smaller letters both in the sketch and in the final inscription (Fig. 5.1–3). No additional markings in the form of, for example, horizontal parallel lines that would limit the top and bottom of the inscription, like the markings on the gold plate in the form of *tabula ansata* from the crypt of Iulius Callisthenes in Kerch⁴⁷, can be traced.

What can be evidenced by the fact that at first someone has incised a sketch, on top of which a dotted inscription was punched? In most cases, on the vessels of the late Hellenistic period and the first centuries AD the inscriptions were made with a punch⁴⁸. In those cases when the vessels, along with dotted inscriptions, have incised ones, the punched inscriptions are always earlier and were applied during the manufacture of the vessel⁴⁹.

Punch inscriptions on weapons are also known, in particular, on the cross-piece of a ceremonial sword from Kosika⁵⁰. The incised Greek inscriptions of the craftsmen on the vessels and weapons are extremely rare. These include the inscription of the

⁴⁶ Cf. ZASETSKAYA 2015, p. 174.

⁴⁷ MATSULEVICH 1941, p. 61–69, fig. 1; TREISTER 2013, p. 59, 60, fig. 13.1; ZAVOIKINA 2013, p. 55–56, fig. 11; SHAROV & CHOREF 2015, p. 358–361, fig. 1; MARTÍNEZ-CHICO 2023, p. 364, fig. 4.

⁴⁸ OLIVER 1977, p. 76, no. 41; p. 79, no. 43; p. 84–85, nos. 47; p. 100, nos. 56–58; p. 103, no. 60; p. 106–107, nos. 63–68; HARRIS (ed.) 1994, p. 227–233, no. 115; BOETZKES & STEIN (eds.) 1997, p. 37–40, nos. 3, 4; p. 42–43, nos. 7, 8; p. 45, no. 11; p. 50, no. 19; p. 54–58, nos. 27–31, 35; p. 61–62, no. 40; p. 64–67, nos. 45–50; p. 69, no. 54; p. 71–76, nos. 57–60, 62; GALSTERER 2001, p. 55–58; GUZZO 2003, p. 70–79; CUVIGNY 2004, p. 183–200; TREISTER 2013, p. 51–65; NIEMEYER & SCHWARZMAIER 2021, p. 80–82, no. 25.

⁴⁹ GUZZO 2003, p. 70.

⁵⁰ BELOUSOV & TREISTER 2018, p. 102–117, figs. 8–10; 2020, p. 181–197, figs. 8–10.

craftsman Seuthes from Paigara, who worked in Thrace, where (in the area of Stara Zagora) a sword with an inscription on the scabbard, dating from the second half of the 1st century AD was found⁵¹. I do not know of any other example of inscriptions on Greek or Roman metal vessels, in which the inscription was first incised, and then stuffed with a punch. To some extent, of course, this can be explained by the fact that not all the inscriptions on the vessels are published in quality high-resolution photographs.

Option A) does this mean that someone, who knew how to write, wrote how it should look like for an illiterate craftsman?

Option B) or did the craftsman do it himself to see how much space the inscription would take?

Option C) the draft is very sloppy, whereas the dotted inscription looks much better. In this regard, is it possible to consider that an illiterate craftsman (option A) can work, because an illiterate one, according to such a sketch, could execute the inscription with a punch in such a relatively high quality compared with the sketch. Or was there two different people? But in this case, it is also not very clear why the draft was needed for one of them, who could execute the inscription with a punch?

Thus, one can rather assume that the draft was incised by a person who knew Greek, and the creator of the goblet in his presence made the punched inscription over the draft. Although, judging by the inscription on the scabbard of a sword from the Stara Zagora region, another Thracian metalworker, a contemporary of Tarula, knew Greek.

No less important is the question, what does the fact indicate, that the name of Xebanokos both in the sketch and in the dotted inscription is written in smaller letters than the rest of the text? Theoretically, this could be explained:

Option A): The craftsman, when he made the goblet, did not know for whom it was intended. This option assumes that he learned the name of the owner only after he made the vessel and filled the second part of the inscription. Why is this assumption that the inscription was made in two stages, which was already expressed by Ya.I. Smirnov and followed by M.I. Rostovtsev⁵², seems unlikely to me? The name Xebanokos is also incised in small letters in the sketch. It is unlikely, moreover, that the craftsman could invest such a large amount of money in the work, not being sure that it would be acquired. Such precious and expensive objects, of course, were made for a specific customer.

Option B): The craftsman knew the name of the owner, but did not calculate correctly the place for the inscription. This option works if we assume that the inscription should have started from the handle (if one looks at the back of the animal perpendicularly) (Figs. 2.5; 4.1–2), and it really was started to be drawn from the second part (why?). In any case, on a goblet with a mounted handle, it would be difficult to incise / punch the inscription further to the left (the handle itself interfered).

⁵¹ DANA *et alii* 2016, p. 60–64, with bibliography in notes 4–6 on p. 61–62; BELOUSOV & TREISTER 2018, p. 117–118, fig. 12; 2020, p. 195–196, fig. 12; TREISTER 2021a, p. 398, fig. 9/1; p. 400.

⁵² ROSTOVITZEFF 1917, p. 107.

6. Conclusions

The analysis has shown that the gold goblet found in the destroyed burial near the Cossack village Migulinskaya on the Don was made no earlier than the second quarter of the 1st and hardly later than the beginning of the 2nd century AD in the Cimmerian Bosphorus by a craftsman with the Thracian name for the Sarmatian customer. As a system in which the weight of the goblet was indicated, that of gold Bosporan staters, originally oriented to the standards of the Roman *aurei*, could have been used. There is every reason to believe that the “48 gold” of the inscription are precisely the weight of the gold used to make the goblet, and not the cost of it. The peculiar features of the inscription that we revealed (the presence of a draft incised before applying the punched inscription) give reason to assume that the inscription was incised by a person who knew Greek, and the craftsmen of the goblet, who did not know Greek, probably punched the inscription in his presence. The scratched model of the text was obviously made with one hand, and the dotted inscription pierced with a punch after this sketch was also made with one hand, as evidenced by the characteristic details of the lettering in different words. The fact that the name of the owner, Xebanokos, is written in smaller letters both in the sketch and in the punched inscription hardly gives grounds to believe that the inscription was made in two stages with any significant time span between them. The craftsman knew the name of the owner, but did not calculate correctly the place for the inscription (also in the draft the name of Xebanokos is executed in small letters). This option suggests that the inscription should have started from the handle, and it really was started to be drawn from the second part.

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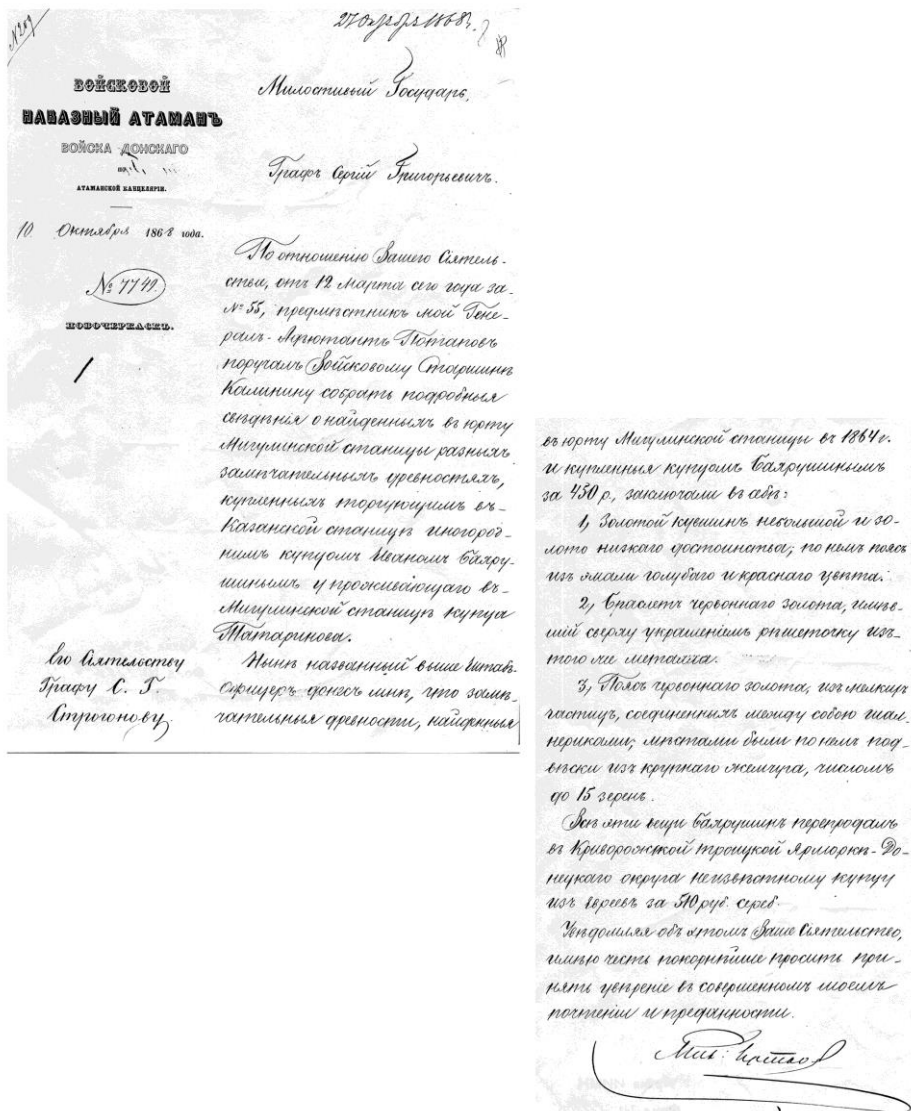


Fig. 1. The letter of the military ataman of the Don Cossacks addressed to the Chair of the Royal Archaeological Commission, Count Sergei Stroganov, dated to October 10, 1868. Saint Petersburg, Institute of the History of Material Culture. Archive. Archive group no. 1/1866. File 28, p. 8.



Fig. 2. Migulinskaya. Gold goblet. General views and detail (inscription). Moscow, State Historical Museum, inv.-no. 53072. Б 229/1. Photo, Museum, 2015.

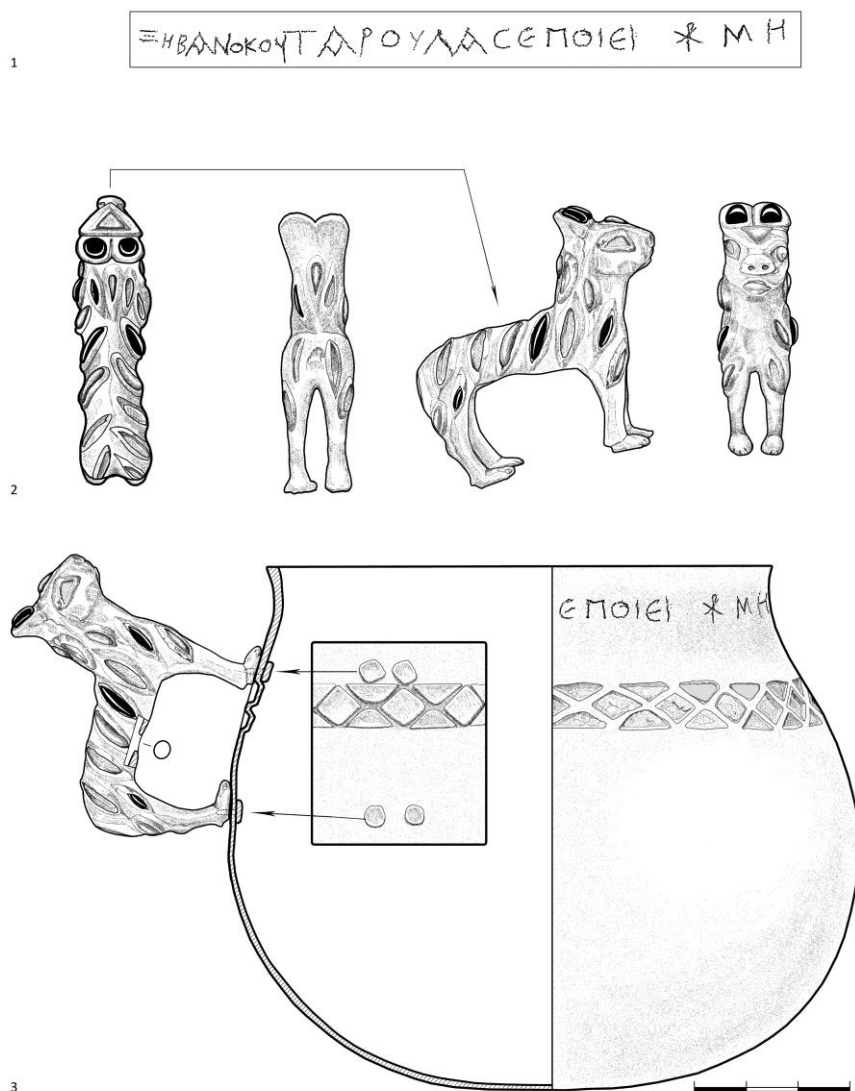


Fig. 3. Migulinskaya. Gold goblet. General view and details. Moscow, State Historical Museum, inv.-no. 53072. Б 229/1. Drawings, N.E. Bepalaya, 2015.



Fig. 4. Migulinskaya. Gold goblet. Detail. The handle of the goblet. Moscow, State Historical Museum, inv.-no. 53072. Б 229/1. Photo, Museum, 2015.

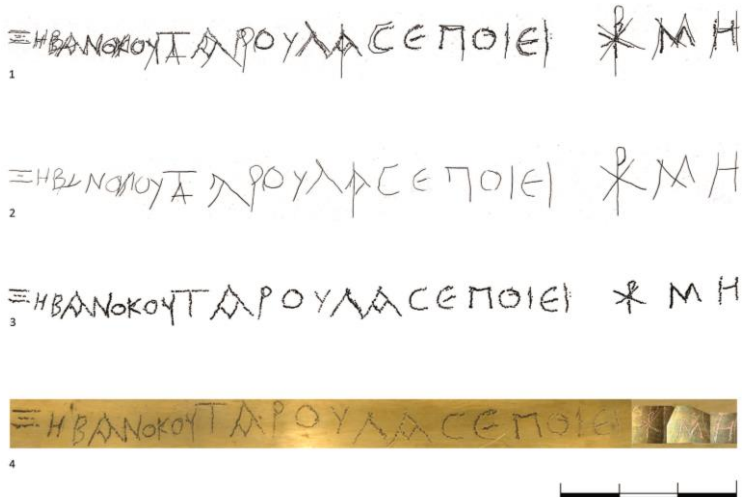


Fig. 5. Migulinskaya. Gold goblet. Detail (inscription). Moscow, State Historical Museum, inv.-no. 53072. Б 229/1. 1 – general view: the draft and the dotted inscription; 2 – the draft; 3 – the dotted inscription; 4 – general view. Drawings: A.V. Belousov, after the photographs (2018) (1–2), N.E. Bepalaya, from the original (2015) (3). Photo, Museum (2015) (4).

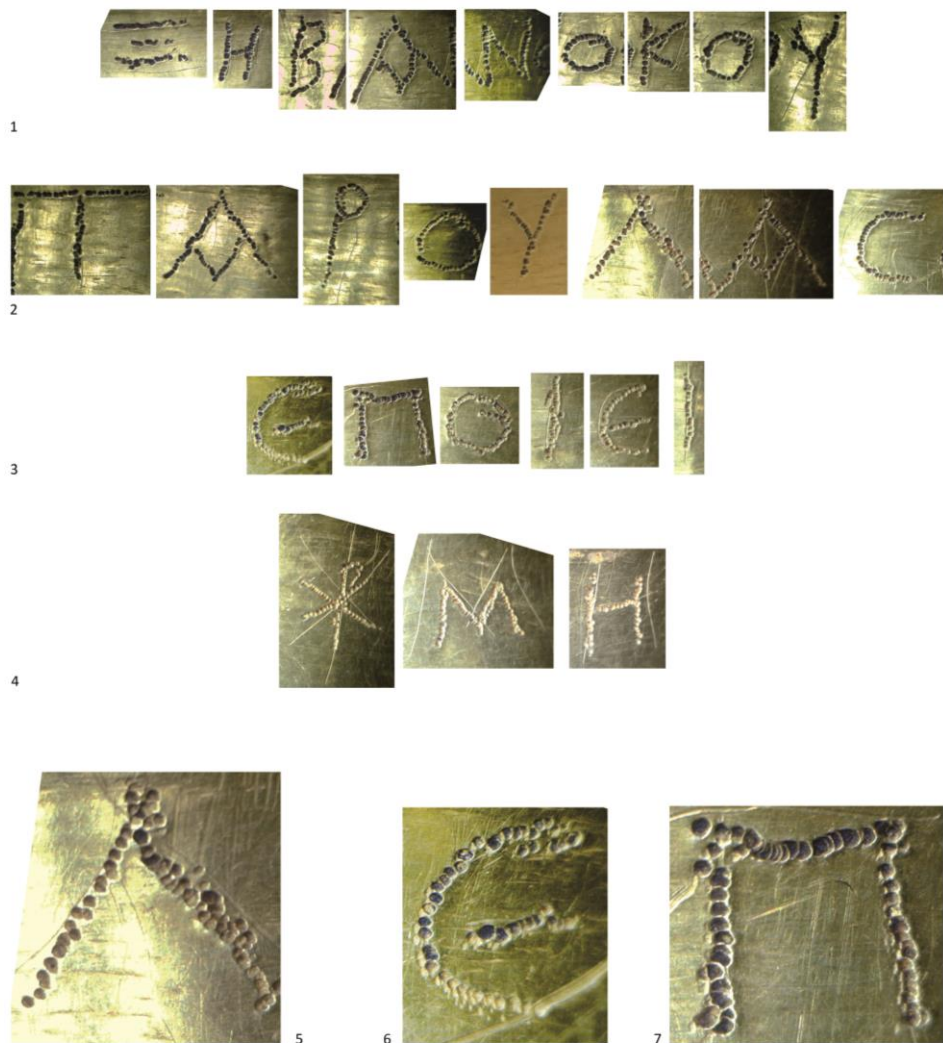


Fig. 6. Migulinskaya. Gold goblet. Detail (inscription). Moscow, State Historical Museum, inv.-no. 53072. Б 229/1. Letter-by-letter photograph of the inscription under the digital microscope. M. Treister, 2015.