

ACADEMICIAN ANDRIA APAKIDZE
ARCHAEOLOGICAL INSTITUTE

HISTORICAL-ARCHAEOLOGICAL MUSEUM
OF THE EUROPEAN UNIVERSITY

ARCHAEOLOGY

SCIENTIFIC-RESEARCH JOURNAL

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GURAM LORDKIPANIDZE - 80

THE CORRESPONDING MEMBER OF GEORGIAN
NATIONAL ACADEMY OF SCIENCE

GURAM LORDKIPANIDZE



GREATLY RESPECTED MR. GURAM

The Georgian National Academy of Sciences and the Department of Social Sciences congratulate you, the prominent Georgian scientist-archaeologist, Doctor of History, Professor, Corresponding Member of the Academy, the honorable citizen, 80 years of birth and 55 years of scientific and pedagogical activity.

You have great contribution to the development of Georgian historical science, particularly, Georgian archaeology.

You are the author of more than 250 scientific papers, including 12 monographs. Your monographs are a great gain of Georgian archaeology: “For the history of ancient Colchis” (analyzed the latest discoveries of the Vani archaeological expedition), “Colchis in VI-II centuries BC” (positive reviews are published in Russia and Ukraine), “Money Circulation in Central Kolkheti V-I Centuries BC”, “Bichvinta Settlement” (the history of this ancient town and the Roman Castellum of the great ecclesiastical center of western Georgia and its civil settlement Kanabe are newly covered), Essays “Historiography of Georgian Antiquity”, “New Archival Materials on Georgian-Jewish Relations”, “Colchian Tetri”. Culturological aspects”(in Georgian, Russian and English language).

You took the initiative to establish Cultural History and Theory Department at TSU Faculty of History. This was the foundation for the historical culturology research. Together with young colleges and students, you have created original university textbooks on the history of Georgian culture and culturology, which have become a bibliographic rarity: “History of Georgian Culture” (the textbook won the University Prize in 1985), “Culturology”, three volumes of “Culturology for young generation” – and others. You have started working on a new edition of the “History of Georgian Culture”.

You have led archaeological excavations in Bichvinta for years, where the TSU training base was built with your efforts. You actively participated in the archaeological expeditions of Simferopol, Donuzgavi, Tsovi, Vani, Chaladidi, Mtskheta.

Mr. Guram, you are an active participant and organizer of many local and international forums (England, Germany, Czech Republic, Slovakia, Russia, Ukraine).

Your contribution to the upbringing of the young generation, to the training of scientific personnel is great. This is clearly evidenced by your long pedagogical career at Ivane Javakhishvili Tbilisi State University, where you still work as a Emeritus Professor and Head of the Israel Center at the Faculty of Humanities. You were leading a whole plethora of young scientists who are successfully working for the benefit of Georgian archaeology.

You are editorial board member of archaeological journals published in Georgia and abroad, the Polish Kartvelological journal “Pro-Georgia”, a member of the Odessa Archaeological

Society and a member of the Academic Council of the Judaic Teachers Moscow International Society – “Sefer”.

Your scientific, pedagogical, public activity has been properly appreciated: you have been awarded with the Order of Honor, the medals of Ivane Javakhishvili, Ekvtime Takaishvili and Mikheil Lermontov; In 2018 you were awarded with the title of Honorary Citizen of Batumi and Honorary Doctor of Shota Rustaveli State University.

Dear Mr. Guram, with all our heart we wish you health, long life and new success for the benefit of our homeland, people and science.

President of the Georgian
National Academy of Sciences,
Academician



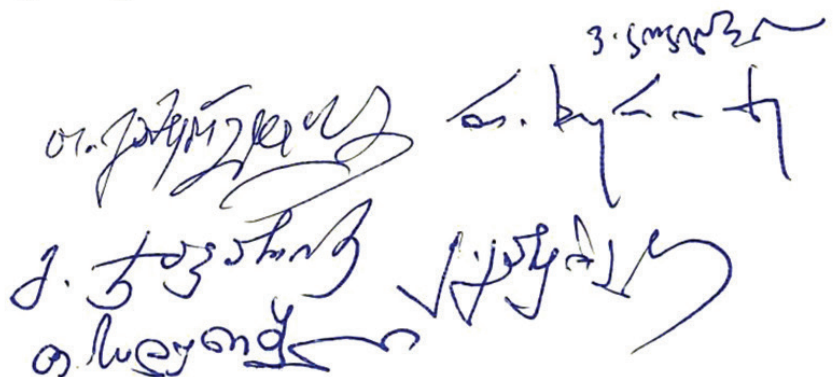
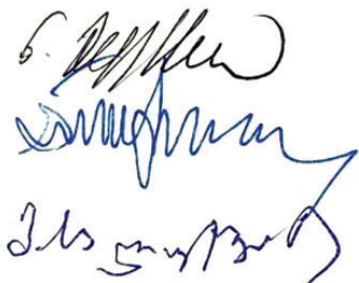
Giorgi Kvesitadze

Vice President, Academician



Roin Metreveli

September 14, 2018



THE PATH OF A SCIENTIST AND A PATRIOT

Some people share immortality, immeasurable love, and sincere respect throughout their lives. One of them is a Corresponding Member of the Georgian National Academy of Sciences, Doctor of History, Emeritus Professor - Guram Lordkipainidze. He has lived and worked in such a way that he lives in this world with the name of a good person.

Academician Guram Lordkipainidze is the most prominent representative of the Georgian Archaeological School. He went through a difficult path of scientific and social activity from being a student of Moscow State University to the Georgian National Academy of Sciences. Through long and productive working experience, he has made a great contribution to the development of various directions of archaeological science in our country.

Guram Lordkipainidze is one of the scientists who has spent more than half of his life at Ivane Javakhishvili Tbilisi State University. It is not easy to become a professor at Tbilisi State University and be a favorite and adored lecturer of thousands of students; A high-level scientist-researcher; A person who is extremely in love with his homeland, always restless, motivated, and pure, a man faithful to his word. He is a brilliant organizer of science, an extraordinary teacher, an educator of an excellent plethora of Georgian archaeologists, where he has been serving for several decades and, despite his age, he continues his scientific and pedagogical work with his usual energy and success. Mr. Guram is a role model for the younger generation. He can convince the student that their field, their specialty is the most interesting among the specialties what should be learned; That it's worth to give up a thousand fascinating proposals and become a romantic lover in your field in this pragmatic age. He can inspire you, to become a member of the proud school of Georgian classical archaeology and, what's the most important, to believe that if you wish, you can make a significant contribution to continue this tradition.

Corresponding Member of the Georgian National Academy of Sciences, Guram Lordkipainidze actively participates in scientific conferences and symposiums held both in Georgia and other countries, where he dignifiedly presents the prestige of Georgian science. He is often invited to give lectures at various universities, both in Georgia and abroad. He gives speeches in England, America, Germany, the Czech Republic, Slovakia, Russia, and Ukraine. In 1988, his public lecture - "Archaeology of Georgia" had a great resonance in the USA at Los Angeles University. In 2014, Russian professor, archaeologist Olga Dashevskaya wrote a letter of gratitude to Mr. Guram Lordkipainidze, as a great scientist, attentive colleague, and nobleman, in her monograph: „Некрополь Беляуса“. Guram Lordkipainidze's researches always deserve specialists great attention. The results of his scientific research are reflected in scientific publications, the number of which reaches 250. Among them, there are 13 monographs, 8 textbooks, 4 brochures. His many years of productive scientific research are internationally recognized. As a successful scientist, he is included in the biographical reference book "Who is who in Georgia". He is awarded with: Order of Honor (N01158),

Ekvtime Taikaishvili Medal (N001), Mikheil Lermontov Medal (N472), Ivane Javakhishvili Medal (N279).

Guram Lordkipanidze was born in 1938, September 14, in Batumi. His mother - Olga Vakhtangishvili was a dentist, his father - Ambrose Lordkipanidze was an assistant to Grigol Lordkipanidze (Military Minister of Independent Georgia - editor). When the family moved to the capital, he graduated from Tbilisi Public School No. 68. His choice of profession was inspired by the Local Lore, where Mr. Guram's godfather worked and he had the opportunity to see the exhibits. In addition, his cousin Jimsher Lordkipanidze, who worked in the Moscow diplomatic service, upon arrival in Batumi, was visiting their family and he talked about the archaeological discoveries of Turkey.

After graduating from school in 1956, he went to Tbilisi State University, from where, as a gifted student, he was sent to study at Lomonosov University, Moscow, with the recommendation of Bakur Bakradze - Deputy Dean of the Faculty of Humanities. After passing the competition, he enrolled in the History Faculty of Archaeology Department. At that time, studying at the main university of the Soviet Union was considered to be an enviable incentive for young people on the one hand - and a great responsibility on the other hand. It is the period when it was practically impossible to go outside the USSR. Moscow State University was considered to be one of the main arenas for young people to show their abilities, the republic, and their nation. Guram Lordkipanidze was lucky as he spent his student years under the guidance of such famous scientists as Vladimir Blavatsky, Artem Artsikhovskiy, and many others. He remembers the first teachers with gratitude even now, he spoke with special warmth about Boris Nicholas Grakov, who taught him not only archaeology but also patriotism. "He was a great person, a recognized scientist worldwide, who made me, the young boy from Batumi his friend and even took me home to teach."

The success of Georgian students seems to have been so obvious that the famous Kartvelologist David Lang, who arrived in Moscow dedicated him a book as a participant in an international conference with that kind of inscription: "To the highly respected and beloved friend Guram Lordkipanidze from the author, 16, VIII, 60, Moscow." Mr. Guram speaks with special warmth about the famous scientist and public figure, Academician Andria Apakidze, who played a great role in establishing him as a scientist. "Several episodes of the relationship between me and Mr. Andria Apakidze, the probationary leader of Georgian archaeologists, are an indicator of kindness to young archaeologists. In 1960, the XXV International Congress of Orientalists was held in the Assembly Hall of Moscow State University. Georgia was represented by an important delegation, which organized a very interesting ethnographic exhibition. I, a graduated student, was registered as a support worker and did not leave the Georgian stand. When Acad. Giorgi Chitaia heard that I was going to become an archaeologist, he advised me to write a letter to Mr. Andria Apakidze. I took the advice of a great scientist, dared to write a letter to Mr. Andrew. And imagine, a miracle happened, I got an answer in a short period and he invited me to work with the Bichvinta Archaeological Expedition. This expedition, led by Mr. Andro Apakidze, played a major role in the development of

ancient (classical) archaeology after Mtskheta from 1953 to 1974. Ancient Greek, Roman fortress discovered by him City of Pitiunt-Pitius, Georgian-Abkhazian Bichvinta, Center of Early Christianity, X-XI centuries. The cathedral, which included David Aghmashenebeli, is the focus of world archaeology“. His student years at Moscow University broadened the horizons of the future archaeologist. He received his first field practice in Russia - in Crimea, then in Novgorod. In 1961 Guram Lordkipanidze returned to Georgia. He starts working at the Institute of History of the Georgian Academy of Sciences as a young researcher with the qualification of an archaeologist. Very soon, Academician Andro Apakidze appointed a hard-working, talented young archaeologist to lead the Bichvinta Archaeological Expedition of the Georgian Academy of Sciences, which was a great honor for the young scientist and what Guram Lordkipanidze managed with dignity ever time.

In 1965 he defends his dissertation Under the supervision of V. Blavatsky “Colchis in II-I century BC“, which was published as a monograph in 1970 under the editorship of Academician Giorgi Melikishvili. In 1965 Guram Lordkipanidze was elected as a senior researcher at the Institute of History, which indicates the recognition of a young scientist. His doctoral dissertation is a highly successful attempt to restore the history of Colchis based on a detailed study of archaeological material: „Colchis in VI-II century BC“, which was defended in 1977. The paper was published in 1978. After defending his doctoral dissertation, Guram Lordkipanidze’s life was closely connected with Ivane Javakhishvili Tbilisi State University. He is elected as a renowned scientist and a professor at the University. That’s how he became a part of the university.

The scale of his pedagogical, scientific, and organizational work at Tbilisi State University is obvious. With his initiative, there was established the Cultural History and Theory Department at the Faculty of History, he was leading it from 1985 to 2005. This laid the foundation for the study of historical culturology in Georgia. In a relatively short period, he was prepared and brought to the fore a whole generation of young specialists in this field, with their cooperation two important textbooks were created: History of Georgian Culture (1997) and Cultural Studies (2003). His students successfully defended their PhD and doctoral dissertations. We should consider the election of Guram Lordkipanidze as an expression of recognition of his merits: The member of Academic Council of the International Association of Judaic Teachers - „Sefer“ - Moscow, Jury of the International Association of the Russian Academy of Sciences (MAAH) (Moscow), Editorial Board member of the Kartvelological Journal “Pro Georgia” of the University of Warsaw, Journal of the Georgian National Academy of Sciences, as a member of the editorial board of the series “Archaeology, Ethnology, and Art History”. For years he has been a member of Iv. Javakhishvili Tbilisi State University Journal, „Our Science“ Editorial Board, Proceedings of the Collection of Scientific Papers, Issues of Cultural History and Theory, Archaeological Commission under the Ministry of Culture and Monument Protection of Georgia, Head of the TSU Israel Center (Since 2008); For fourteen years (1990-2004) he was the Dean of the Faculty of Higher Education teacher retraining at TSU, and the Rector of the University of International Information, Law and Cultural Relations in 2002-

2004. He is currently the Chairman of the Commission for the History of Natural Sciences and Techniques (under the Presidium of the Academy). Successor of Acad. V. Parkadze's activity. Great attention is paid to his lecture courses: Biblical Archaeology, Classical Archaeology, Culture – the object of study of history.

Great is his contribution to the upbringing of young archaeologists, which he has served for more than half a century and, despite his age, continues to successfully pursue scientific and pedagogical work with his usual energy.

Mr. Guram gives advice to the generation that being historian is a popular profession, explains its charm and kindness, that the Service of Georgian History is a great honor. Mr. Guram is a role model for the younger generation, students and colleagues always feel exquisite, distinctive warmth and kindness from him.

Mr. Guram's personal characteristics are especially emphasized by his strong sense of contemporaneity and constant striving for novelty. The goal of Guram Lordkipanidze's life is humanity, justice, patriotism, objective presentation of his past, protection of national interests, work for the prosperity of the country, care for the dignified future of his grandchildren. He wants to be objective in evaluating the past and the present time. At the same time he is a person adorned with unique human character, with a subtle intellect. Everyone who has had the happiness of having a relationship with him mentions that he knows the depth of Georgian national culture, he is a connoisseur and admirer of many fields of art - music, painting, poetry, literature.

Academician Guram Lordkipanidze has made a remarkable contribution to the development of Georgian archaeology with his scientific activities and pedagogical activities. This is not an exaggeration. This is confirmed by the objective analysis of the road passed by Guram Lordkipanidze. His wife has played a great role in creating Guram Lordkipanidze's successful career. She is a charming woman of his profession, Nino Kighuradze. The family warmth, the upbringing of children and grandchildren, the relief from family problems allowed Mr. Guram to devote more time to his professional activities. As if he has not spent years in vain, but still, he regrets that his daughter and grandchildren did not follow his profession, but he is proud that his only daughter Ketevan is a successful orientalist, grandchildren Tamaz Shalamberidze and grandfather's namesake Guram Shalamberidze are lawyers.

We are sure that Mr. Guram still has something to say and he will offer many pleasant surprises in the future as new textbooks or original works.

We congratulate the 80th anniversary to Mr. Guram Lordkipanidze and we wish him longevity, health and happiness. We hope that many more generations will benefit from his knowledge, experience and high morals as a beacon for many generations if how should be a decent citizen and scientist.

Elene Gegeshidze

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Guram Lordkipanidze, Akaki Surguladze, Merab Vachnadze, Nodar Asatiani with students in Vardzia, 1981.



From the left: Doctor of Archaeology Malkhaz Datukishvili, Prof. Alexander Noneshvili, head of the Leville (France) Georgian community Mamia Berishvili and prof. Guram Lordkipanidze. On the evening dedicated to the memory of Grigol Lortkipanidze. Tbilisi, 2000.



From the left: Prof. Guram Lordkipanidze, writer Guram Dochanashvili and archaeologist Juansher Amiranashvili on an evening dedicated to the memory of Acad. Shalva Amiranashvili. Tbilisi, Art Museum, 2009.



From left: Poet Jansug Charkviani, Prof. Guram Lordkipanidze, Prof. Nodar Lomouri, Leo Kamkamidze and Janri Kashia.



From left: Prof. Guram Lordkipanidze, Prof. Alexander Noneshvili, Prof. Mzekala Shanidze, Acad. Andria Apakidze, Doctor of Archaeology Nino Kighuradze, Prof. Guram Kipiani and Doctor of Archaeology Malkhaz Datukishvili. Ekvtime Takaishvili monument Opening. Vani, 2000.



Prof. Guram Lordkipanidze and Prof. Alexander Noneshvili. Anatolian Museum. Ankara, 2002.



VAKHTANG LICHELI - 70

Vakhtang Licheli graduated from Tbilisi State University, Faculty of History in 1971. Since 1970 he has been involved in the fieldwork of the Vani Archaeological Expedition, led by the prominent Georgian archaeologist, academician, Prof. Otar Lordkipanidze. It was the work carried out under his leadership which played a crucial role in Mr. Vakhtang's future profession selection. In the same expedition, V. Licheli was given a chance to carry out his first independent fieldwork - he was given a task to begin archaeological excavations in the lower town of Vani - the Sakanchia Valley, where he had been conducting research for years. He traced and studied a large part of the settlement, residential and religious buildings, an industrial area, numerous local and imported ceramic pottery, terracotta figures, and more. The material obtained by him formed the basis of his dissertation, which he successfully defended in 1981 and was awarded with the scientific degree of Candidate of Historical Sciences. The scientific experience gained during his work in the Vani Expedition and the Archaeological Research Center of the Georgian Academy of Sciences, as well as the knowledge gained in the Leningrad (Leningrad Branch of the Hermitage and Archaeology Institute) libraries, became the basis for a monographic study of ancient Georgian history, which was one of the cardinal issues of the history and archaeology of ancient Georgia - the issue of the spread of Hellenism in Georgia. The paper was submitted for the degree of Doctor of History, which was successfully completed in 1991. In the process of working on this paper, Mr. Vakhtang studied the archaeological material of Colchis and Iberia in IV BC- IV AC. In particular, local ceramic pottery and signs on it, which were previously recognized as "vague signs" and came to a very important conclusion – The engraved marks on the local products are the letters of the Proto-Georgian script and, accordingly, V. Licheli was the first who approved that there was a local script in ancient Georgia (before the introduction of Asomtavruli), which was used by the old Georgian population for almost 800 years. This conclusion made by him is now already recognized by foreign specialists.

Mr. Vakhtang's scientific interests were not limited only to the topic of ancient history and archaeology of Colchis. From the very beginning, he accepted the modern requirements of archaeology, the need to approach the fields of the exact science of archaeology, and for the first time in Georgia (1977) he used computer technology (the electro-calculating machines used at that time) to solve the problems of archaeological classification. This experiment was successful and it was followed by other studies already in the field of archaeology theory. In particular, in 1987 he also elaborated on one of the most important issues of the theory of strata Mathematical criterion for quantitative evaluation of scattering in cultural layers of artifacts (layer saturation), which was the first step in the direction of "new archaeology" in Georgia. Recently V. Licheli is working with TSU physicists to develop modern dating methods (Electric paramagnetic resonance and dehydration

of ceramics).

In 1983, the Kutaisi Archaeological Expedition was formed, which was divided into three field crew and intensive archaeological excavations began to study the antiquities of the Bagrati Temple, the Gabashvili Gora, and the “Kutaisi Country”. Mr. Vakhtang led the „Kutaisi Country” Research Crew. As a result of excavations nearby of the city, the detachment discovered three previously unknown archaeological sites - Tsikhia temple complex of II-I centuries BC, Sarbevi Gori Settlement of VI-IV centuries BC and Geguti settlement of IV-II centuries BC.

Among V. Licheli’s scientific interests, a special place is occupied by the study of such an unique part of our country as South Georgia. Until the 80s of the 20th century, the settlements of ancient times were completely unknown on the territory of Samtskhe-Javakheti. As a result of the analysis of written sources, Mr. Vakhtang found in Atskuri the only ancient settlement and cemetery in this region. According to the burial complexes researched by him, it was determined that here as far back as at the beginning of XVI centuries BC. There came the population, which turned out to be a carrier of a peculiar microculture. This view is based on the material culture found in the two tombs of the Late Bronze Age. It should be noted that the Atskuri settlement was one of the first archaeological sites, where a joint Georgian-foreign archaeological expedition was established in 1994 and began to implement international programs. Mr. Vakhtang’s first research partner is McGill University in Montreal (Canada). From the same time, he begins intensive scientific relations with various universities and institutes in Europe and America. He received a scholarship from the German Institute of Archaeology (Athens) three times (in 1992, 1994, 1999); The scholarship of the largest science foundation in Germany three times (in 2013, 2014, 2016); Twice - the University of Montreal Scholarship (in 1994, 1995); UK Academy Black Sea Scholarship three times (in 2003, 2004, 2005); Council of Europe Scholarship (Strasbourg, 2000); USAID Grant (2006); Grant to the Louvre Museum (France) - 2009; Shota Rustaveli National Science Foundation Scholarship – 2010; These international relations of Vakhtang Licheli have turned into joint scientific projects: He manages Georgian-Austrian (University of Innsbruck), Georgian-Scottish (Edinburgh), Georgian-Italian (Venice), Georgian-German (Jena and Nuremberg), Georgian-French (Bordeaux) archaeological projects.

International Archaeological Project Leadership Continues on the Cyprus Island - Vakhtang Licheli has been leading the Georgian Archaeological Mission in Cyprus since 2015, where the remains of two previously unknown Georgian churches (St. George’s Church in Alaminos and Softades) have been excavated.

In terms of international relations, Mr. Vakhtang pays special attention to the lecture courses on ancient history and archaeology of Georgia, which he teaches at foreign universities. He is a visiting professor at three European universities – In 2013 he held lectures at the Leiden University (Netherlands), in 2011 and 2015 at the University of Innsbruck (Austria) and in

2017 at the University of Ca Foscari (Italy). He gave a similar lecture in Japan (Kobe, 2018).

Mr. Vakhtang's scientific relations have also been reflected in the membership of international organizations: he has been a member of the UNESCO Georgia Commission "The human and the Environment" since 2010; The member of ISEMO (Italian Institute of the Near and Far East, Rome) since 2017 and the member of the American Archaeological Society since 2018. Vakhtang Licheli was and is a member of various organizations and commissions: Member of the Interagency Licensing Commission of Georgia; Member of the State Commission of the Register of Movable Monuments of Georgia; Member of the Union of Independent Journalists of Georgia (since 1991), as well as a member of the Dissertation Council of History and Source Studies of Tbilisi State University (2000 - 2004) and Member and Deputy Chairman of the Dissertation Council of Archaeology and Numismatics at the Archaeological Research Center of the Georgian Academy of Sciences (1996-2003).

A separate field of Mr. Vakhtang's scientific activity is editorial activity - member of the editorial board of the magazine "Research" of the Archaeological Research Center (1997-2003); Editor of the collection "Pipeline Archaeology" (2 volumes); Editor of the journal "Interdisciplinary Archaeology" (2 volumes); The member of Editorial Board of journal "Caucasus Journal of Social Sciences (Since 2017); The member of the Advisory Board of journal "Ancient civilisation from Scythia and Siberia" (Netherlands).

An important field of popularization of scientific achievements of Georgian archaeology are museum activities and organizing of exhibitions. Mr. Vakhtang is the author and organizer of several exhibitions: 1982 – Re-exposition of the Vani Museum; 1991 – Re-exposition of the Borjomi Museum; 1996 - 1999 – Exhibitions of Georgian Antiquities (Canada, Greece); 2015 – Exhibition in Nuremberg (Germany); 2016 – Exhibition in Jena (Germany).

Among the projects made for the popularization of archaeology, the TV talk show implemented in the 80s is especially noteworthy, V. Lacheli was the author and presenter. This was the first cycles of special programs dedicated to archaeological research and achievements. Continuation of the same activity was his work in dramaturgy - he is the author of several documentaries and co-author of one play script (the play was staged at the I. Chavchvadze Theater in Batumi and at the Tbilisi State Opera and Ballet Theater).

We should underline Mr. Vakhtang's public activities: in the Soviet period, at the beginning of 1980s, during so-called "Glasnost", Mr. Vakhtang was the first in Georgia who publish an extensive letter against the Great Soviet Project (the Transcaucasian Railway), which provoked a strong reaction from the progressive section of the public and as a result of the protest, the project finally failed and thus survived the unique natural world of the Aragvi Valley and, what's the most important, there was not cut another tunnel in the Caucasus ridge. This tunnel should be opened another tunnel from southern Russia to Georgia such as the Roki tunnel.

He radically changed the curriculum in the field of archaeology. Mr. Vakhtang attaches special attention to the upbringing of young archaeologists. Since he was elected as the Head of Iv. Javakhishvili Tbilisi State University Institute of Archaeology and Archaeology direction at Faculty of Humanities, (since 2010), he radically changed the curriculum in the field of archaeology and he completely adapted it to modern international standards. Particularly, disciplines that were not previously taught were introduced as compulsory subjects for future archaeologists: metal technology, mathematical-statistical methods, ecological archaeology, geology-geomorphology, mineralogy, archaeological project management, and more.

V. Licheli has raised hundreds of bachelors, and dozens of MA students completed their work with his guidance, two students defended their doctoral dissertations and received their Ph.D. and currently Mr. Vakhtang is supervising several bachelor, six MA and six doctoral theses.

For the integration of student-archaeologists in the international scientific space, V. Licheli founded and with the full support of Tbilisi State University, the annual international conference of young archaeologists has been held ten times, in which, participants are Georgian students and representatives of the best universities in the United States, Australia, and Europe: Melbourne (Australia), Edinburgh (Scotland), Warsaw, Lodz, Gdansk, Nicolaus Copernicus University, Academy of Sciences (Poland), Innsbruck (Austria), Istanbul, Ankara (Turkey), Tehran (Iran), Durham (England), Leiden (Netherlands), Jena (Germany), Oxford (England), Aarhus (Denmark), Sheffield (England), Bologna, Venice (Italy), Bordeaux (France) and others.

Textbooks published by V. Licheli also serve to support students (“Field Archaeological Research Methodology” and “Archaeological Management Issues”).

Despite V. Licheli’s wide-ranging interests, his main goal is scientific work, which includes both: Field archaeological fieldwork and theoretical research. For years he participated in or led the excavations on the territory of Georgia - Vani, Nastakisi, Dzalisa, Abastumani, Tsnisi, Benara, Aspindza, Tsaghveri, Mzetamze, Igoeti, Tmogvi, Urbnisi, Otarsheni, Bertakana, Poti, Chibati, Ureki, Vale, Atskuri, Paravani Lake and others.

During the last years, V. Licheli leads archaeological excavations on Graclian Hill, where have been found ancient inscriptions in Georgia and the Caucasus (X century BC).

This discovery caused a great international resonance and raised the questions of the origin and spread of the ancient scripts in a completely new way. Mr. Vakhtang’s recent speeches at international conferences were devoted to the analysis of this script - Jena, Nuremberg (Germany), Venice (Italy), St. Petersburg, Moscow (Russia), La Coru (Spain), Innsbruck (Austria), and Brussels (Belgium).

Mr. Vakhtang actively participates in international scientific conferences (Georgia,

Azerbaijan, Armenia, Russia, Ukraine, Turkey, Bulgaria, Greece, Italy, Austria, France, England, Germany, Canada, Spain, Poland, Sweden, Japan). He is the author of over 100 papers published in many countries (Georgia, Armenia, Azerbaijan, Turkey, Greece, Russia, England, Denmark, the Netherlands, France, Spain, Germany, Poland, Australia, Uruguay).

Mr. Vakhtang's work has been honored with several awards.

He has been awarded with "Order of Excellence" of the President of Georgia – 2013;

St. Grigol Peradze Award (Poland) – 2016;

Iv. Javakhishvili Tbilisi State University Anniversary Medal – 2018; ~

Iv. Javakhishvili Tbilisi State University Iv. Javakhishvili Medal - 2018

V. Licheli is an honorary citizen of Borjomi.

V. Licheli is a veteran rugby player.

Lali Akhalaia

ONE SET OF SILVER JEWELRY FROM THE TOMBS OF VANI

Archaeological excavations in the town of Vani in 2002-2005 have uncovered numerous pieces of gold and other materials, as well as several types of small size silver jewelry. Particularly, heap of silver artefacts were detected to the north of gold items containing Jar. From above was placed a golden tube, richly decorated with Tsvara technique (granulation). Two clusters of Colchian trioboles were found there (14; pp. 26; 35; pp. 117-127; – Pict. 1-2). Unfortunately, the silver items are badly damaged, although pyramidal jewelry, spherical beads, and pipes have been identified. The tubes (inv. N 07: 1-03: 1707) were obtained in the form of fragments. The length of the longest fragment reaches - 2.1 cm. A fragment of one bead (inv. N 07: 1-03: 1708) is preserved (dm - 0.6 cm). The bead was obtained by the soldering of two nemispheres, it is spherical and slightly elongated, 2 whole samples are left (height - 1 cm, width - 1 cm). From the jewelry of the side-shaped pyramid (Inv. N 07: 1-03: 1709), which has a hole on the top, the rest of other samples are highly fragmented (Pict. 3-5).

In Tomb N 22, similar silver jewelry (with the exception of beads) was found in another pile of inventory - a horse harness - but in small quantities (Pict. 6). In particular, pipes (inv. NN 07: 1-03: 1816, 1823) were found near the silver belt in this pile, three of which are whole (length - 4.4 cm, dm - 0.3 cm) and two - fragmentary. A silver wire is selected in one fragment (length of the wire - 2 cm). Here was found a piece of jewelry with a side-shaped pyramid, with a hole on the top (inv. N 07: 1-03: 1817), two pieces, whole (height - 1 cm, width of the trunk - 1 cm) and hemispherical, folded jewelry (inv. N 07: 1 -03: 1819), three pieces (height - 1.2 cm, dm - 2 cm, Pict. 3, 5-6). the last one is damaged. As it seems, they were attached to the edges of the silver belt with the silver and bronze miniature bells and glass and glassy glasslike beads. In addition, the silver barrel is adorned with hemispherical jewelry (14; pp. 15-16, Tab. Kh., 5-7). It is noteworthy that among the gold jewelry found in the same tomb N 22, the grooved hemispherical jewelry was also confirmed - 4 pieces (10; p. 69, tab. III, 16; inv. N 07: 1-03: 1677, 1678 and 1681, mus. NN 31-2006 / 44, 45, 47, Pict. 7). It seems that such thin jewelry was made not only of silver but also of gold.

Silver jewelry similar to the one we discussed above was found in Tomb # 24 in much better condition (36; pp. 291-309; 37; pp. 126-205; 38; pp. 288-289, Pict. 44 a-b). At that time silver jewelry was observed in the area of the main corpse, at its eastern edge, in a single pile (Pict. 8-9). On the top of the silver jewelry there was a golden tube, decorated with Tsvara technology, similar to the one found in tomb N 22. A similar gold pipe was found in the area of the main corpse at the level of the, they were decorating the shroud.

The pile consisted of pipes, spherical plain beads, grooved hemispheres, and pyramidal jewelry; nearby was found paste minute beads. The following alternations of them were

observed: pipe, two paste minute beads, spherical bead, two paste minute beads pipe, and so on. (Pict. 11). Similar silver pipes, spherical beads, groomed hemispheres, and pyramidal jewelry were also found in small quantities in the area of the main corpse. In particular, a series of alternating pipes and spherical beads, as well as Paste beads, passed over the silver vase (Pict. 10) and joined the pyramidal jewelry; Pyramidal jewelry was found on both the right (one) and left wrist area (five pieces).

Spherical beads of tomb N 24 (Inv. N 07: 1-04: 642, 1858, 1928, Mus. N 13- 2007: 45), which are also slightly elongated along the axis, are plain; was obtained by the soldering of two hemispheres. The diameter of the beads is 0.4 cm (Pict. 12). There are preserved 89 whole beads and fragments. The length of modern casting of more or less whole beads is 1.46 m.

The silver pipes from the same tomb are obtained (inv. N 07: 1-04: 612, 641, 1404, 1540, 1658, 1857, 1928, 2296, mus. N 13-2007: 44) by circular bending of the plate in the way that the ends of it are crossed over each other was not obtained by the soldering of two hemispheres, But they are smaller than the pipes in tomb N22. Their maximum length reaches 2.5 cm, minimum - 1 cm, and their diameter varies between 0.3 cm and 0.15 cm (Pict. 13). The length of modern casting of more or less whole patterns reached 3.80 m.

Concave sided Pyramid-type silver jewelry (N 07: 1-04: 1404, 1859, 1668, 2065) 10 is preserved in the form of whole patterns and fragments. Their height is 0.6-0.7 cm (Pict. 14).

As for the grooved hemisphere face jewelry (N 07:1-04:1541), It is represented by only one or more whole patterns (height - 1 cm, dm - 1.6 cm) and several fragments (Pict. 15).

The type of abovementioned silver jewelry was also found in tomb N 11, in Vani (15; pp. 227-230), which is from the earlier period. It dates back to the middle of the 5th century BC. Thin silver jewelry was found in large quantities in this tomb, with a wider assortment and well-preserved. These are spherical beads (more than 2000 pieces), pipes of different sizes, with notches and with wire-decorated ends (approx. 1300 pieces); Various hemispherical jewelry (392 pcs.), most of which (353 pcs.) are grooved surface; Pyramidal jewelry (35 pieces), bipyramidal jewelry (54 pieces), hangers with wild pig image (5 pieces) - Inv. NN 10-975: 74-85). Our areas of interest include beads, plain tubes, hemispherical and pyramidal jewelry. The beads are spherical in shape, slightly elongated on the axis; obtained by the soldering of two hemispheres (axis length 0.8 cm, dm - 0.7 cm; inv. N 10-975: 74, Pict. 16). The tubes come in two different sizes. The length of one group is 1.5-1.7 cm, dm - 0.20-0.25 cm. The length of the second larger pipes is 2.3-2.5 cm, dm - 0.3 cm (inv. N 10-975: 75, Pict. 17). The pipes of both groups are obtained by circular folding of the plate, the edges of which are not soldered with each other and pass over each other. Many hemispherical jewels with a hole in the middle are found in the same tomb, which are presented in two variants: 1. grooved body, hemispherical, with three different embossed ornament (8, 9 or 10 grooves; height - 6.7mm, dm - 10.5-12mm, Inv. #10-975:79, fig. 18); 2. Slightly flattened grooved body pendant, with 12-13 grooves. Most of them have a circle

around the hole, which is surrounded by ambossed points. There are dots directly on the hole (height - 8-9 mm, dm - 17-18 mm. N10-975: 80, Pict. 19). Pyramid-shaped hangers were also found in tomb N11 among the silver jewelries. The pyramid has no base, there is a hole at its tip; The edges and faces of it are decorated with ambossed points (height - 9 mm, page width - 24-25 mm. N 10-975: 85, Pict 20). The jewelry discussed above was only confirmed in the area of the main corpse.

It is noteworthy that near the right arm of the main corpse was concentrated one group of pipes and beads (inv. # 10-975: 78), which confirms a certain alternation of pipes and beads. In particular, the pipes were arranged in three rows in length, and the beads in four rows. The length of the pipes is 5.6 cm, dm - 0.4 cm. As in all the cases mentioned earlier, the pipes are obtained by circular folding of the plate; The edges move over each other, it isn't soldered (Fig. 21). The beads are spherical, slightly elongated on the axis; obtained by the soldering of two hemispheres. The length of the axis of the beads is 1.0 cm, dm - 0.9 cm (Pict. 22). Apparently we are dealing with a similar case of the silver jewelry of tomb N 24.

It is almost of the same composition, only the elements of the concave sided pyramids are missing, a set of silver jewelry from the tomb of Sairkhe, namely tomb # 13, which is one of the earliest and most luxurious tombs discovered here - belongs to the first half of the 5th century BC. Silver jewelry was found on the head of the main corpse, with a gold tiara, a pair of beam earrings and a sewing plate. Thus, this time the function of this jewelry is clear - they decorates the headscarf. An Arrangement of them is also certain: There are a pipe on the four layers thread, followed by glasslike paste three minute beads, a silver bead, then glasslike paste three minute beads and a pipe, and so this sequence is repeated. Several such spills are joined by hemispherical ends. Remains of fabric are preserved, which may be a sign that castings were sewn onto the fabric (16; p. 90, Pict. 82). As mentioned above, similar alternation of elements in the casting of silver jewelry was confirmed in Vani tomb N 22 and N 24.

Thus, based on the materials obtained in Sairkhe, it should be said that even in the case of Vani N 22 and N24 tombs, we are dealing with a headscarf or a mantle.

Here we should mention once more, one of the most recent excavations in Vani: The silver belt of tomb N 22 shows that the pipes and the hemispherical jewelry with a grooved surface were used for another function - to decorate the silver belt of the horse.

It should also be noted that the types of silver jewelry described above finds analogies with contemporary gold jewelry, although such analogies are relatively rare, much less proven, and mostly found in an earlier context. In particular, in Tomb №11, 10 tubes of gold were found on the chest of a third corpse, with a single pile of 16 spherical beads and one of the bipyramidal jewelry. The tubes are plain, obtained by circular folding of the plate, the edges are crossed, it isn't soldered. Their length is 1.6-1.8 cm, dm - 0.2 cm. A bipyramidal hanger is obtained by joining two pyramids together; There are holes along the axes, around which are twisted wire (length of the axes - 0.9 cm and 1.1 cm); The beads are plain, spherical

(dm - 0.45 cm, axis length - 0.5 cm), (15; pp. 232; 25; pp. 36, 106, cat. №26, Pict. 19). It is also noteworthy that the only gold pyramidal jewelry in tomb №11 finds an analogy with the silver bipyramid jewelry of the same tomb, the number of which is much larger (see 15; pp. 232; 25; pp. 36, 106, cat. №26, Pict. 19; Pict. 23 and 24). As already mentioned, the analogies of the silver jewelry discussed above, made of gold, were also confirmed among the gold jewelry placed in jar in Tomb №22 in Vani. This is the grooved hemispherical jewelry (10; p. 69, tab. III, 16; Pict. 7).

The analogies of the silver jewelry which are made of bronze, are also proven in the Vani, but in extremely small quantities. It should be noted that such bronze jewelry is very rare in Eastern Georgia. In particular, such items were found on nearby “Kasraantmitsa” and “Dachrilebi’s” burial mounds (Kavtiskhevi Municipality). The first of them is the 30 burial mounds which is dated back to the VI-IV centuries BC. It contains only one thing from our interest sphere. In particular, bronze jewelry was found in tomb N24, which is described in the publication as a “button, star-shaped, pierced in the middle” and corresponds to the jewelry in the shape of a concave sided pyramid of our description (4; p. 22, tab. XXI, 7). As for the “Dachrilebis” cemetery, which is generally dating back to the IV-III centuries BC. Bronze jewelry, which is the subject of our interest, was found in only 2 of the 25 tombs excavated here. Both of them are children burial. The jewelry found in tomb No.6 (1 piece) is also pyramidal, concave sided. It is considered to be a button. The exact location of its discovery is not specified in the publication. In tomb N14 (child) the inventory was buried along with the bones on the north side of the pitcher. The inventory included one such bronze piece of jewelry („rectangular, notched, pierced in the middle“), this time with a hanger (18; pp. 32, 35; tab. XXVIII, 8; XXXIV, 11; see also 32; p. 121, Tab. 52, 1). The jewels in the shape of a concave sided pyramid have been confirmed on another monument - namely, in a tomb accidentally discovered in the Upper Gostib, which dates back to VI-IV centuries BC. According to the excavators, these are fragments of bronze star-like “buttons” that have a hole at the point where ridges connect (24; p. 23, Pict. 8).

To say briefly, the types of silver jewelry discussed above are different. It was also made of metal in the Pre-antique period: In particular, gold spherical beads, tubes, grooved hemisphere-shaped jewelry have been proven concave sided pyramidal species made of gold have not been found so far, although bronze specimens are known.

It is very interesting that the two types of silver jewelry discussed above are also confirmed in earlier monuments, but all of them are made of bronze. Thus, in our description, the concave sided pyramidal jewelry made of bronze is found in eastern Georgia, in Trialeti, Maralderesi cemetery, which belongs to Vani era (VIII-VII centuries BC). This is a four-sided seam with a hole in the middle (28; Tab XXIV); From the prehistoric tombs of Samtavro N 11(1938), as A. Kalandadze says it belongs to the XI-VI centuries BC. 7 pieces of “Rossete” was confirmed there too (9; Cat. №78, Pict. 77-80); In tomb N 38 of the same cemetery, which R. Abramishvili belongs to the first half of the VIII-VII BC a bronze rosette in the shape of a concave sided pyramid is found (1; Tab. I, 113). It is noteworthy that bronze rosette was

also found in the tomb №215 of Samtavro (stone box), which belongs to the Adreantic era. (20; p. 57, Tab. I, 4). In the tomb N13 of Tsikhedidiskhevi near Mtskheta, bronze jewelry of a concave sided pyramid was found (26; p. 49, tab. 77, 6.) It should also be noted that the excavators says that the tomb belongs to the second half of the second millennium BC. However, the specialists say that buckle found in this tomb belongs to a later period. In particular, L. Pantskhava dates it back – VIII-VII centuries (40; p. 281, n 222). Similar jewelry has been found in Lower Kartli, on the cemetery, which was belonded to the first half of the first millennium BC (2; pp. 71, 80, tab. XI). Such jewelry is also known from Bornigele №32 tomb, which is dated back to the VIII-VI centuries BC. (27; Tab. L, 10, 19), as well as from the Madnischala cemetery (8; p. 37, Pict. 16186). This type of larger size bronze jewelry, was found in Knoley Cemetery, which belongs to the VII-VI centuries BC. (19; p. 229, Tab. XX, 8; XXIV, 2). It is noteworthy that in recent times two that kind of iron jewelry have been excavated near the station of Marabda cemetery which is dated back to the VIII-VI centuries BC (Information from the excavator of the monument Guram Kvirkvelia, for which I thank him). It is noteworthy that the only such jewelry was found in Tlia Cemetery. It was found in tomb №74. It is dated back XII-X centuries BC by B. Tekhov (30; p. 22, Tab. 52, 6).

The abovementioned jewelry is also confirmed in prehistoric complexes in Western Georgia. In particular, concave sided jewelry made of bronze was found in the tomb of Red Lighthouse N 21 (23) which was belonged to the VIII-VI centuries BC, by excavator and the jewelry was considered as hanger (31; p. 99, Tab. 7, 19; see also 34; 378, Tab. 155, 10). Similar bronze jewelry was found on Escher's city site, in a damaged tomb (33; p. 53, tab. LXXV, 1).

A hemispherical bronze grooved piece of jewelry („Rossete“) is found on the Narekvavi cemetery, which belongs to the VIII-VII centuries BC, in both tomb, in particular in 29th tomb (3; p. 29, Pict. 167), as well as among the occasional findings (6; p. 40, N 283, Pict. 185). Such kind of 28 jewelries (Mus. N 14-54: 5017) are called „Rossete“ by R. Abramishvili from the tomb N 191 of the Samtavro cemetery, which was belonged to the second half of VII century BC. (1; Tab. I, 73). One hemispherical piece of jewelry was also found in the Dmanisi cemetery, which was dated back to XI-X centuries BC by G. Nioradze. (22; p. 22, Pict. 12).

It is noteworthy that one or two specimens of the abovementioned jewelry are also found in pre-Roman times. For example, in Tsitsamuri cemetery of II-I centuries AD, tomb # 14, there is explored a bronze „Rossete“, rectangular, twisted, with a hole to fasten the clothes” on the chest area of the corpse, this is the concave sided pyramidal jewelry of our description (21; p. 100, Pict. 587, 599). And in western Georgia on the Dzevri cemetery, which was dated back to the II-I centuries AD, three pieces of bronze were found in a tomb, corrugated, similar to Vani hemispherical grooved jewelry (5; Tab. I, 1).

The purpose of hemispherical and pyramidal jewelry at this early stage of their production

(VII-VII centuries BC) is not well defined. Excavators sometimes call them stitches, sometimes „Rossete“ or hangers, or buttons. As for the early antiquity period, based on the Sairkh data, we should think that small pieces of silver jewelry in the form of spherical beads and pipes together with pastelike mass minute beads were sewn on fabric (mantle, headscarf), and hemispherical and pyramidal jewelry were used to attach beads.

It is worth to mention that in tomb N22 there was a gold pipe on a pile of silver items, ending with beads on both sides; Enlargement on one side is followed by two ridges (Pict. 25). This item is richly decorated with granular geometric shapes: The tube itself is completely covered with triangles, the bead-shaped enlargements are adorned with rows of tsvara, and the ridges are decorated with triangles (14; Tab. IX, 5). Such pipes were also found in tomb N^o24: One pipe was placed on a pile of small silver items, and two of them were found in the area of the main corpse at the level of beads that adorned the shroud. Except Vani, that kind of pipe is known from the tomb of Sairkh N 8, which dated back to the middle period of IV century BC (17; pp. 50, 55, Tab. V, 1). The purpose of these tubes is unclear. However, their location in Vani tombs allows us to find connections with tiny silver jewellery embellishment. The materials discussed above confirm the popularity of certain types of fine jewelry grooved hemispheres, concave sided pyramids over a long period of time. Continuity lasts for several centuries.

The systematic character of silver jewelry as well as gold was revealed. The gold jewelry of the honorees is usually presented in the form of a whole set. This set includes: Combined jewelry (consisting of a tiara, and / or forehead jewelry, and / or a central bracelet, blades, earrings, sewing plates), necklaces, bracelets, signet-rings. As for the silver personal jewelry set of the elite, that kind of thing has not been confirmed on our monuments yet. From personal jewelry only tiaras, necklaces, bracelets, and rings were made of silver; Earrings are very rare, there are no silver earrings and necklaces. It should also be noted here that a silver tiara on the head of the main corpse has not been confirmed yet, although there is a known case where a silver tiara was placed on the chest of the main corpse (e.g., in Sairkhe N^o13 tomb (16; p. 90). There is one well-known case in Vani (Tomb N6) where a representative of the elite, who is buried without accompanying persons, has a silver tiara with him (23; pp. 113-114, 116.) The silver tiara was usually worn by the persons who were buried with the elite representative (for example, in tombs N 5 and 13 in Sairkhe) (16; pp. 55-56, 93); The second corpse was found with two silver tiaras in the tomb of Vani N 11, and only one in the third (15; p. 24).

Three of the seven accompanying persons buried in Vani Tomb N12 were found to have a silver neck ring (two of these are published as bronze (cf. 11; pp. 25-27, 76, Pict. 105), but a restoration-refinement operation in 2017 revealed that they were made of silver); In tomb N16, where the number of burials could not be determined and the main corpse could not be identified, silver and bronze Torques (12; p. 28); In collective tomb N 22, where the main corpse is not identified, a silver neck ring was worn by 3 out of 5 corpses (N1, 4 and 5) (14; pp. 6-11), and in tomb N 24, where the main corpse is easily identifiable by its

central location and luxurious burial inventory, a silver bearing ring was worn by 4 corpses (38; pp. 267, Pict. 23-24). So the silver tiaras and neck rings in Vani usually belong to the persons accompanying the main corpse as the silver neck rings on Sairkhe cemetery - The first and second companions of N5 burial (16; pp. 69-70, photo 108). The silver neck ring was found in several individual tombs belonged to a non-elite representative: in particular, in Modinakhe cemetery, tomb N3 (17; p. 29, tab. I, 1) and in Shromisubani, tomb N2. There is an opinion that the neck rings must be indicator of a their status (38; p. 309).

Silver bracelets are often worn by both the accompanying persons and the main corpse. For example, a silver bracelet was found in Sairkhe on the main corpse in tomb N8 and on accompanying person in tombs N5, 10 and 13 (16; pp. 56, 65, 77, 93, Pict. 40, photos 123, 154), in tomb N3 (woman), in Vani - silver bracelets (along with bronze and iron bracelets) were found, the main body of tomb N 9 had three silver bracelets (15; p. 208], the child buried in tomb N10 - one (15; pp. 211-212], the second corpse in tomb N12 - one (11; p. 26), and the third corpse (co-buried) in tomb N11 - five (15; p. 232) 5 of the 27 bracelets found in tomb N16 were silver (12; pp. 19-20, 28); in tomb N19, where one individual was buried, only silver (and iron) bracelets were found (29; pp. 95-97), In tomb N22 - 2 co-buried (N2 and 3) had silver bracelets.

As for the silver rings in Vani, they were found in the following tombs - in tomb N9, the main corpse was found with two silver signet-rings (15; pp. 203, 208), in tomb N10 - a child with one silver signet-rings (7; p. 90; 15; P. 212), in tomb N16, one silver seal (12; p. 28) was found, in N19, in an individual tomb, which dates back to the second half of IV century BC. Two silver signet-rings were found (29; pp. 95-97]; In tomb N24 the main corpse and co-buried has silver seal. A silver-signet ring was also found on the main body of Sairkhe in tomb N8 (16; pp. 65-66).

Silver earrings are found, though much rarer than other types of jewelry. In particular, silver earrings were found in tomb N 24 in Vani (with co-conspirators). In tomb N 22 the corpse N5 had a silver ring as well (14, p. 11, tab. Kh, 3), it was also confirmed in tomb N 28 (13; p. 161). We should underline the discovery of silver crescent shape plate-like earrings in tomb N23 in Vani (13; p. 159).

Finally, in addition to the listed types of personal jewelry, small pieces of jewelry were made from silver – which is the object of our interest, is indicated to adorn the fabric. It has already been mentioned that usually this jewelry repeats the shape of the same type of gold patterns. It should also be noted that silver jewelry is usually found only in the tombs where the elite people were buried.

It can also be said that the newly obtained materials prove once again that Colchis was not only rich in gold but also in silver. It is not coincidence that the wealth of the country is also confirmed by Greco-Roman. For example, Strabo and Pliny (Strabo, I, 2, 39; Plin, NH, XXIII,52). Data from tomb №11 still allowed us to talk about the quantity of silver jewelry - it contained more than 5,000 pieces of silver jewelry (39; pp. 264-265).

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Description of tabs

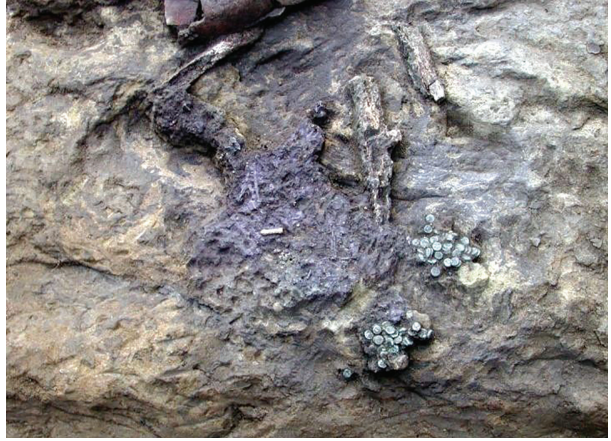
1. Tomb №22, General View.
2. Tomb №22, a pile of silver jewelry.
3. Tomb №22, silver jewelry - tubular, pyramidal, hemispherical.
4. Tomb №22, silver jewelry - pyramidal.
5. Tomb №22, silver jewelry - worn hemispheres.
6. Tomb №22, a pile of horse harness.
7. Tomb №22, gold jewelry - worn hemispheres.
8. Tomb №24, General View.
9. Tomb №24, the area of the main deceased.
10. Tomb №24, silver vase and fine jewelry.

11. Tomb №24, a pile of silver jewelry.
12. Tomb №24, silver beads.
13. Tomb №24, silver pipes.
14. Tomb №24, silver pyramidal jewelry.
15. Tomb №24, silver hemispherical jewelry.
16. Tomb №11, silver beads.
17. Tomb №11, silver pipes.
18. Tomb №11, silver hemispherical jewelry, worn.
19. Tomb №11, silver hemispherical jewelry, worn and ornamented.
20. Tomb №11, silver pyramidal jewelry.
21. Tomb №11, silver pipes.
22. Tomb №11, silver beads.
23. Tomb №11, Gold Necklace.
24. Tomb №11, silver bipyramidal jewelry.
25. Tomb №22, Gold Jewelry.

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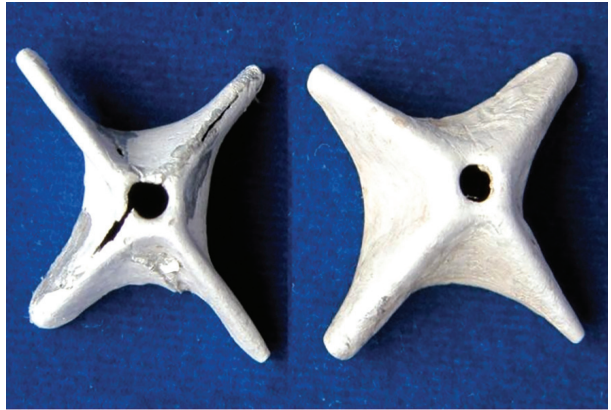
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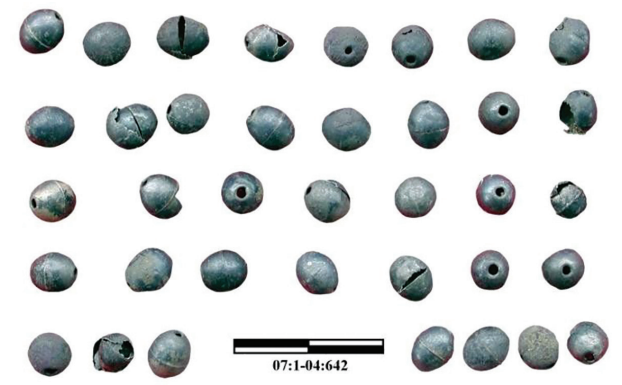
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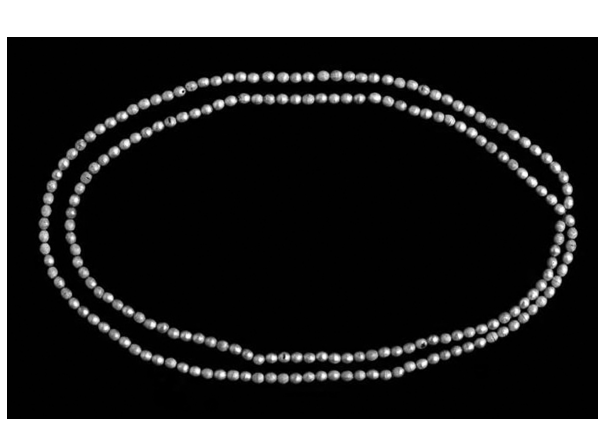
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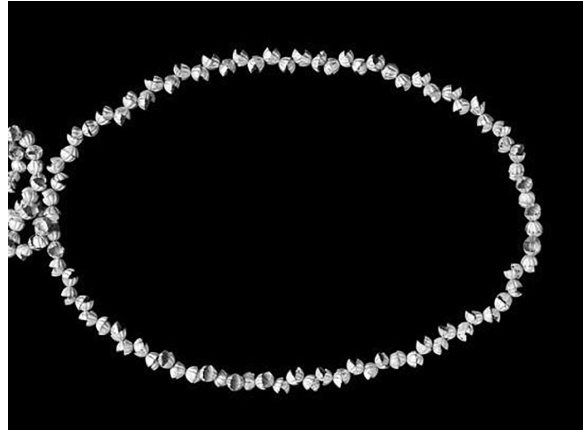
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FOR THE ATTRIBUTION OF HISTORICAL-ECONOMIC TERMS IN PALEOMETALLURGY

The historical economic data has attached special importance for the definition of the working-organizational structure of the old metallurgical production and for the complex analysis of the basic technological processes, which derive from the historical peculiarities of the functioning of the ancient copper-bronze and iron-steel enterprises.

In connection with the problem, some terms of ancient metallurgy and metalworking are essential which are at the present stage of the study of the history of metallurgy. At the present stage of the study of the history of metallurgy, these terms undergo the appropriate differentiation according to the principles of determining the working technical-technological aspect of mining and metallurgical associations. The content of the terms is related to the method of historical-metallurgical research of a particular metallogenic region and, in many cases, does not reflect the historical process to which the object of study belongs. Thus it is necessary to clarify the terms, to differentiate their meaning (Черных, 1976. p. 166; Inanishvili and others 2010. p. 48).

The existence of forms of prehistoric societies' collective ownership characteristic also extends to metallurgical production. At the same time, a precondition is created for the development of a mechanism for the division of labor and the created product. Metallurgical production is separated from other areas of economic agriculture and develops with a different organization of production, with a centralized demand for the product, taking into account the regularities of the external market. The geographical area of distribution of the Transcaucasian metallogenic ores, their geological-geochemical data, determined the scope of the ancient metallurgical production in these areas. The geographical proximity of the mining facilities to the copper and iron production zones, in the foothills and coastal zone, facilitates the formation of ore processing and metallurgical hotspots. The mining production monuments related to the historical development of non-ferrous and ferrous metallurgy in the Transcaucasia are united in a similar, uniform system with basic working schemes and engineering-technical characteristics (Mujiri, 1994, p. 6).

Historically, current organizational-technological changes in metallurgical production require differentiated terminology to define the functional, geographical-expansive, trade-cultural relations and area of operation of industrial associations.

The modern stage of the study of the history of metallurgy has established the meaning of the terms denoting the technological process of the corresponding stage of metal fabrication. We will discuss about the using of some of these terms. Accordingly, first of all, there are defined the relevance of the terms to the historical information embedded in them -

„Metallurgy“ and „Metalworking“.

The term „metallurgy” refers to a set of production processes related to the extraction of metal from an ore, its casting and the creation of a primary product.

The term metalworking encompasses a combination of technological processes used to obtain finished products from semi-finished or primary molds by molding and forging complex items (combat, agricultural and ritual weapons, jewelry). At the advanced stage of metalworking, it combines the use of metal casting and subsequent forging processes to create versatile products.

Discussion of the above terms as a process, in any historical period and in a certain geographical area, presents such historical-metallurgical and historical-technological terms as “metallurgical hearth”, “metallurgical center”, “mining metallurgical center”, “metallurgical province” (Inanishvili, 2018. p. 50).

In terms of the history of technology, metallurgy and metalworking are based on natural data in a certain geographical area, which is typical for this zone. The ancient metallurgical centers developed primarily in the geographical area where there were rich metallogenic zones: copper, iron, lead, arsenic, tin, antimony, and other metals. The conception and development of paleometallurgy also required a supply of fuel, water, and refractory clays. The population living in a region rich in such natural resources is aware of the nature of the metal, its properties, creating a precondition for the existence of metallurgical hotspots.

The metallurgical tribes formed by these natural-economical conditions spread their influence on the neighboring communities. They preceded the people living there in agricultural activities, and actively influenced their way of life. This influence is especially evident in the distribution of their products outside of the metallogenic region. The products of the metallurgical tribes are distributed in the neighboring regions in the form of finished products or molded rods. A society that does not have a metallurgical production is forced to import or manufacture products in imitation with the imported ones.

In some cases, metallurgical tribes’ impact on the neighbor’s geographical environment is generated by local metal processing centers, which begin to exist by processing imported materials.

If the required amount of ore resources are discovered in the region, it will be possible to establish local metallurgical production centers. The existence of inter-tribal contacts, in the subsequent historical section, leads to their industrial expansion, expansion of the scope, and unification of separate metallurgical centers. In this case, a metallurgical center or a mining-metallurgical association is established. With the further increase of the geographical area of their activity and production scale, a more substantial cultural-economic union - Metallurgical Province is created. (Inanishvili, 2018. p. 51)

“Metallurgical hearth” creates its own metallurgical production, within the chronological and geographical boundaries of the products it is part of the area of a larger paleometallurgical

union. A population with a homogeneous culture is located within its borders. Production samples are characterized by special (different from other) typological and technological features, signs. The metallurgical hearth has its own zone of influence for its technological scheme.

Across the South Caucasus region, metallurgical hub unification systems are distinguished at different stages of Bronze Age economic development: on the southern slopes of the Central Caucasus - the metallurgical hubs of Abkhazia, Svaneti, and Racha; In the Lesser Caucasus - the centers of the Chorokhi Basin, Adjara-Guria and Bolnisi-Dmanisi.

The “metallurgical center” includes rich and multifaceted metallogenic areas, which are located in one adult geological-geographical region, where are developed the main part of the existing ore production and the mining system. Exploited ores are characterized by homogeneous, single-system geochemical data. The region combines several synchronously operating metallurgical centers, the products of which create a common-uniform look of the production. Metallurgy is one of the main activities of the local tribes. Archaeologically the region includes well-dated metallurgical production facilities, which are a direct argument for the existence of metallurgical production here historically. The products of local metallurgical production have a certain territorial area of distribution, which may change during the whole period of operation of the metallurgical center. Such a region, from a historical-metallurgical point of view, can be considered as a permanent object. Thus, monocultural (ethnic) homogeneity may not be characteristic of that era.

Caucasus region, from the historical-cultural point of view, in bronze era is divided into three main metallurgical centers: the North Caucasus, the Central and the Lesser Caucasus metallurgical centers.

The “Mining-Metallurgical United Center” has the same historical-metallurgical and geological-geographical characteristics as the “Metallurgical Center”. The difference between them is manifested in the scale of production. Geographically, the metallurgical center is part of the Mining and Metallurgical Association. The combination of several metallurgical centers forms a large formation - “Mining-Metallurgical Association”. In the Eurasian Paleometallurgical system, the Caucasus region is considered as one of the mining and metallurgical joint centers.

“Metallurgical Province” is an association of several metallogenic geographical regions, which includes mining and metallurgical associations created by people of different ethnocultural origins. The metallurgical complexes united in the metallurgical province are characterized by different data of means of production. Despite the territorial distance, the elements of the „metallurgical province“ are characterized by the related typological-technological unity of the products, which influences the development of the overall system of the province. The Caucasus is considered to be one of the mining-metallurgical associations of the metropolitan province of the cultural circle around the Black Sea, known in the Eurasian metallurgical system, which has a great influence on the formation of the main stages of the metallurgical

production development in the Old World (IV-II millennia BC).

The production categories reflecting the work-organizational equipment of the above-mentioned mining-metallurgical production, define the separate stages of the historical development of the metallurgical associations functioning in different geographical areas and trade-economic spaces. They are considered in terms of the synchronous operation of metallurgical hearths. Individual terms can be used successfully to describe the metallurgical centers' achievements in the territory of Georgia, as well as to assess the cultural achievements of the metallurgical province around the Caucasus-Asia Minor region and the Black Sea (Черных, 1976. pp. 168; Муджири, 2008. pp. 60-61; Inanishvili, 2010. p. 53).

The system of paleometallurgical production is considered by the historical-metallurgical functioning of the monuments on the basis of a joint analysis of the processes of secondary ore enrichment, metallurgical processing, and product making. The category of terms allows us to combine the monuments discovered and studied on the territory of Georgia, according to the scale of production and geographical distribution, into one system: Metallurgical hearth (Abkhazia, Svaneti, Racha, Adjara-Guria, Bolnisi-Dmanisi, Alazangama mountainous Kakheti); Metallurgical Center (Central Caucasus, Lesser Caucasus); United Mining and Metallurgical Center (Caucasus); Metallurgical Province (Circumpontium Zone); Metallurgical production of the Old World (Caucasus, Central Asia, Balkans, Mediterranean Basin, Egypt, etc.). According to the modern terminology of paleometallurgy, for the historical-metallurgical evaluation of the ancient metallurgical monuments and the system, an interdisciplinary research method is adopted, taking into account the achievements of archaeology, geology, mining, chemistry, metallurgy, and engineering-technical and mathematical statistics.

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GEM WITH THE IMAGE OF RIDER FROM ZHINVALI CEMETERY

In 1983, the Zhinvali Archaeological Expedition (head of the expedition R. Ramishvili), has found a bronze ring with a reddish cornelian gem - with intaglio in tomb №552 of Zhinvali Cemetery, among other items (ring, earrings, bows, beads). There were two corpses in the tomb - a man and a woman. The man wore a ring on his ring finger. He rested on the chest, in a Christian manner, generously picked hands on the chest. The tomb is dated back to the IV century AD [Chikhladze V. 2015: 109-156. Tab. X]. The item was examined by Marg. Lortkipanidze, considered the ring and the gem to be contemporaneous with each other and she dated it back to the IV century AD [Lortkipanidze M. 1990: p. 188]. The abovementioned jewelry is currently kept in the National Museum, in the Glyptics Foundation of the S. Janashia Museum of Georgia (Inv. №1854).

The ring arc is a round-shaped ring with the ends attached to an oval socket (Tab. I-1). The edges of the nest are now broken and only a flat, oval base remains from it (Tab. I-2). The intaglio is oval, the mouth is slightly convex, and the back is more convex (Tab. I-4). A horseman is carved vertically on the surface of gem (Tab. I-2). Both the man and the horse are conveyed in profile. The rider sits upright and firmly on the horse, wearing a short cloak, its three plot, radially unfolded end flutters in the air behind the horseman. He holds the reins in his right hand. He wears a headscarf on his head, the gem in this area is flaked. However, the tire is also wrapped around the face. The facial features are not visible due to the intaglio injury.

The horse is very graceful and proportionate. Torso (chest, abdomen, groin, and head) with voluminous plastic shapes is quite realistically conveyed, however, the thin hind limbs are executed in relatively low relief and are somewhat schematic. The animal's hut and the low, parallel, embossed beams are decorated sharply. The horse has a high neck and long legs. The joints of the foot are sharply profiled, with a distinctly convex front, a raised leg, and a long, protruding, rounded, and enlarged part of the tail, which is also lined with relief beams. The tail then runs in a faint line to the soil strip. The horse has the left front leg raised, and the right - not visible, so that the rider's leg is not visible, because the gem is flaked in this place too. The upper part of the image (Horse Torso, rider, ponytail, and upper part of the ponytail) is realistically and clearly modeled, while the lower half (ponytail and lower part of the tail) is relatively schematic and pale. intaglio is also damaged in the horse's rump. The intersection is not deep, but the image on the fingerprint is quite clear (Tab. I-3). Dimensions: length of Intaglio - 15 mm, width - 10 mm, ring dm - 21 mm, arc dm - 5 mm.

One (I) group of gem – intaglios the image of a rider similar to Zhinvali is known from the tombs of Urbnisi Cemetery №№189, 165, 129, 164. These four gem are currently located in the National Museum S. Janashia Museum of Georgia Glyptics Foundation (inv. №№ 1040, 1010, 1074, 1009). These gem - intaglios were used as seal wheels (Tab. I-5,6; 7,8; 9,10; 11,12). They are made of glass, oval-shaped, and on the flat surface of all of them, is depicted a rider on a footrisen horseback, in profile, which wears headscarf (like Kabalakhi) and the end of a cloack fluetters in the air. The

images of the rider are homogenous typologically, compositionally, and in style of performance - all four riders are depicted in profile without attributes denoting divinity. And it's executed as realistically as possible; Stylized elements (eg. horse legs, tail, etc.) are moderately mixed with this. The images of the riders differ from each other only in small details (Remains of metal fragments of №№1009 and 1010 iron seals and bronze seal of №1074 in full). The gems are dated back to I-II centuries AD [Javakhishvili st. 1975: pp. 76-78; pp. 107-111].

There is known another slightly later group (II) of oval gem – intaglios used as ring wheels. On their surface, there is carved an iconographically very similar rider like, which is also in profile, he sits on a standing horse and the last part of his short robe flies in the air, however, the composition of the gem collapses horizontally, making it more complex and visibly different. The rider wears a beamed Phrygian hat, a fiery bonnet stands in front of him, the horse has the front leg erected in front of him, there is a life tree behind the rider, a snake is wrapped around the rider's leg. The material is also different - the image is cut not on the flat surface of the intaglio, but on the slightly convex surface. Six such kind of gem are known, four of them - have been found in Georgia: the first - in Cemetery №1 of Urbnisi (Tab II-1) cemetery (kept in the Glyphics Fund of the Georgian State Museum, Inv. №1107), dated back to the III century AD [Lortkipanidze M. 1969: p. 145: Javakhishvili st. 1975: pp. 77-78]; [Chilashvili L. 1964: p. 61, 82, 83, Tab. XXVI- 2; Javakhishvili st. 1972: pp. 82, №135], dated back to the III century AD [Lortkipanidze M. 1969: pp. 145: Javakhishvili st. 1975: pp. 77-78]; The second is inserted in the silver ring found in the stone tomb №600 of Samtavro Cemetery (Tab. II-2) (kept in the Glyptics Fund of the Georgian State Museum, [Lortkipanidze M. 1954: p. 34- 35, Tab. III- 29], dated back to the III-IV centuries AD [Lortkipanidze M. 1969: pp. 145, Tab. X-137]; Third - is found in Karsniskhevi №27 tomb and sits in an iron ring (Tab. II-3), dated back to the at the end of the II century AD and the beginning of the III century [Nikolaishvili V. 1993: pp.72, 86, tab. X Ch V-5]; Fourth - found near Kutaisi (Tab. II-4-imprint) (kept in the Moscow Historical Museum) [Кибальчич Т. В. 1910: pp. 49, Tab. VIII- 267], dated to the beginning of the III century [Lortkipanidze M. 1969: pp. 144, Tab. X-136]; Fifth – has the unknown origin (Tab. II-5), belonged to collector Rosen, maybe he has bought the gem in Constantinople, as he purchased most of his collection there. The gem is currently housed in the Berlin Museum [Furtwangler A. 1896: pp. 9, 132, Tab. 25 - №2935]. The sixth gem is housed in the Bonn Museum of Ancient Art (Tab. II-6) and is included in Mueller's private collection, it is dated back to the end of the 2nd century and the first half of the 3rd century [Zweirlein-Diehl 2003: pp. 88-89, Tab. 82]. Unlike other gems, the gems of the Karsniskhevi, Berlin, and Bonn museums additionally has depicted a star and a crescent moon in the free area above the rider. Group II images are made in a similar carving manner and style, the details are processed in the same way, which is why they are considered to be the products of one workshop. Therefore, the origin of the ship preserved in the Berlin Museum is also traced to L. Chilashvili assumed from the territory of Georgia [Chilashvili L. 1964: p. 82]. It should be noted that such gems have not been found anywhere except in Georgia, which further strengthens the idea that the gems in the museums of Berlin and Bonn may have arrived from Georgia.

As for the Zhinvali gem, the composition is depicted vertically on the oval gem, as well as on all

(all four) Group I intaglio, however, it is sardion like Group II gem-intaglios and the composition is also carved on the slightly convex mouth of the gem. Enlarged above the horse and with a long tail at the bottom, as well as disproportionately elongated legs of the rider and a radiant cloak, the Zhinvali rider looks more like images of the second group. The image on the Zhinvali gem completely fills the picture plane, and here the existence of a life tree behind the rider is impossible. Intaglio is broken under the horse leg. Thus, we may have thought of the existence of an altar in this place, which we do not consider permissible due to the scarcity of space. For all gem of the second group, the altar is given along or above the horse's foot, and not below, this gives us the thought that there is no altar depicted on the Zhinvali gem. Therefore, the Zhinvali rider is devoid of attributes of divinity and is compositionally more archaic - resembling Group I urban horsemen. It is difficult to find out what kind of headscarf is worn by a Zhinvali rider, because it is in this place that the gem is broken, but with the surviving part of the headscarf and the face mask wrapped around the rider's face, he resembles a rider depicted on a second-class urban gem between the tree of life and the altar (Comp. Tab. I-2 and Tab. II-1); Thus, we think that a Zhinvali rider might also wear a Phrygian headscarf, but not a radiant one, as if it's so a beam coming out of the occipital area would inevitably appear, as evidenced by all the images in Group II. Thus, the rider bears a resemblance to the images of both groups on the Zhinvali gem, and it turns out that it depicts another, different iconographic variant of the rider, although it is also noteworthy that in composition it is closer to the images of group I. Therefore, glass intaglio made by molding, the vertically depicted horsemen of the gem without the attribution of divinity, except Urbnisi, are also confirmed in the second point of the Kingdom of Kartli - the Sardioni gem found in Zhinvali. As for the second group of gem-intaglio, on which the radiant Phrygian hats are placed between the tree of life and the burning altar, their distribution area is much wider and includes both Eastern Georgia - Kartli (Mtskheta, Karsniskhevi, Urbnisi) and Western Georgia (Kutaisi). It is important to note that similar images of the compositions united in Group II are evidenced on the back of Trapezunt copper city coins of II-III century AD (Tab. II-8) found in Bichvinta. There are many opinions expressed on the origin, place of manufacture, dating, and identification of rider-deity coins found in Trabzon: According the F. Cumon opinion, the rider depicted on the Trabzon coins is Syncretic deity who united the sun deity Mithras and the Cappadocian moon deity Man [Максимова М. И. 1956: 404, 3]. According to M. Maximova, the rider depicted on these coins is Mithras, because the rider depicted on the Trapezoid coins has only the attributes of Mithras and does not have such a necessary sign of the Cappadocian deity Man as the Crescent Moon [Максимова М. И. 1956: pp. 399, 404, 3]. According to him, Mithras is the chief deity of Trabzon, which has non-Greek origin and is not found anywhere else in other Greek cities in Asia Minor [Максимова М. И. 1956: pp. 399-402, 404 tab. II 15], and his victory in the Pantheon of the Gods of Trabzon was due to a different ethnic background from other Greek cities in Asia Minor: The core of the population of Trabzon, as it is suggested, was the Colchian population [Максимова М. И. 1956: p. 402, Melikishvili G. 1959: p. 378; Dundua G. 1968: p. 18-19]. The coins were thoroughly examined by G. Dundua, he also analyzed the gems of both groups with the image of a knight (except Zhinvali) and made many important conclusions [Dundua g. 1975; 1978; 2006]. Dundua shared F. Cumon's view on the syncretism of the deity, which combined the functions of Mithra and the Cappadocian moon

deity - Men, as Mithras was very rarely depicted on horseback, and images of equestrian Men were widespread. G. Dundua believes that the star and crescent moon depicted above the rider on the gems preserved in the Berlin Museum and on the Karsniskhevi gems have been replaced by another attribute of the moon - a bird of prey on the Trabzon coins [Dundua G. 1968: p. 29-30]. The scholar notes that the copper city coins - depicting the chief deity of Trabzon - Mithras, doesn't have any parallel in the numismatics of other cities and kingdoms, as well as, the rider Mithra is cut only on the synchronous gems found in Georgia, and the Trapezoid coins, as well as on the gems found in Georgia (both groups), depict the same rider-deity, who is not Mithra in the Puritan sense, but is a syncretic deity - the unifier of the functions of the deities of the sun, moon, and stars, their unified face, and it's called as - Mithra. The scholar notes that, the so-called Mithra is a direct predecessor of the St. George cult In the Kartvelian world [Dundua G. 1977: 343-344]. According the abovementioned, the scholar suggests the origin of this deity on Kartvelian soil and he puts the Trabzon so called Mithra copper city coins in the arc of Georgian numismatic monuments. G. Dundua closely relates the images given on coins and gems of both groups and the ancient Kartvelian belief-representations [Dundua. G. 1975: 338-334; 2006: 106-108]. He does not exclude the possibility of local origin of ships either [Dundua G. 2006: p. 107]. For the correct dating of the Zhinvali gems it is interesting to note that, at first on the Trabzon coins there is depicted a so called Mithras bust with a beamed Phrygian hat, then an image of a horse-head is added on it, and only since the end of the II century AD he can be seen riding a horse [Dundua G. 1975: p. 334; 2006: p. 105].

The images of the rider in the Georgian glyptic material already appear to be established and are confirmed by the Early Hellenistic period, Vani # 9, on the golden seal found in the tomb of so called "excellent warrior" (Tab. IV-3). The seal is a legal print and despite the general influence of the traditions of ancient Greek sculpture, it is considered to be a product of local, Colchian sculpture and it is dated back to the V-IV centuries. B.C [Lordkipanidze M. 1975: p. 93-96], And the plot is related to the cults spread in Colchis [Lordkipanidze M. 1975: p. 111].

A rider from Vani with a conical headband (maybe even a helmet) is sitting on a horse, both man and horse are in profile. The rider holds a spear in his right hand, while the fingers of his left hand are conveyed like a bird's claw, which should indicate a close connection between the horse and the rider's bird. In our opinion, this fact is well explained by the similar images on two silver seal's round fences, which was found in Eastern Georgia, Kanchaeti and is date back to IV-III cc. BC. one of them is depicted a spearman sitting on a horned horse with a rised hoof (maybe wear a headscarf/Kabalakhi), which on the second signet ring is replaced by a bird sitting on the horseback. The seals, in contrast to the Vani seal, are considered to be a local work made in the style of one of the groups of Greco-Persian sculpture, in particular, Greek-Oriental sculptural patterns [Gagoshidze I. 2009: p. 14-17, Tab. I-II]. A fantastic horned horse is represented as the sun deity, often accompanied by a bird. "If a horse was considered as a sun animal in Georgia, the bird must have been as a moon" [Gagoshidze I. 1964: pp. 36-37]. Therefore, we think that the gold ring of tomb # 9 in Vani also depicts the same rider-deity, which must be the prototype of the rider depicted on the Kanchaeti print ring, and which was closely associated with the cult of the sun

and the moon. The signet rings with similar icon (horned horse with raised hoove, horsman, tree of life, crescent moon and solar symbols) dated from IV-III century BC are known from Qviana, Sadzeguri, Algeti, Kushch, Takhtidziri, Batnaokhoru and etc. Although the rings found in Vani and, a bit later, in eastern and western Georgia belong to different glyptic schools, they are united with the existence of a common cult of horse and horseman [Ramishvili st. 2007: p. 24-25], its roots can be traced to Colchian and Caucasian culture in general, and which is so well and widely reflected in the Colchian artistic bronze monuments made in the Caucasian graphic style dated back in VIII-VII cc. BC and in the decor of the Central-South Caucasian bronze belts, Where images of a horse and a horseman are depicted accompanied by birds and surrounded by lights [Pantskhava L. 1988; Khidasheli M. 1982]. Images of a rider and a horse are also found on multi-layered casts of blue glass (Tab. IV-6), made locally in Iberia in the II-I centuries BC and they are considered as a later, independent group of "Greco-Persian" sculptural monuments, which stands very close to one of the group of Asia Minor prints and which is known as the so-called Bern group [Javakhishvili st. 2002: p. 74-76, Tab. I - 2-14; Gagoshidze I. 2009: p. 16]. It is very noteworthy that the stylized images of the spearman and the horse are given in bronze large prints, representing a rectangular or triangular thick plate with rounded corners and a massive handle resting on the back.

The rider with a headscarf, who holds a flexible spear in his right hand and rests on a horse's neck in the left, is depicted on a rectangular bronze print which was accidentally found in Samtavi. In front of the horse is a man holding a harness. The galloping horse, which has raised its right front leg, is also depicted on a bronze triangular print, it was accidentally obtained in Tsagvli. In front of the horse, between the legs, we see a glow. Seals are dated back to the III-I cc. BC and it is considered a local product [Javakhishvili st. 1997: p. 221-229, Tab. I-5; Tab II-8]. One such bronze rectangular seal was found in Kaspi district, village - Ertatsminda (Tab. IV-7), the spearman is schematically depicted on the surface (kept in the Glyptics Foundation; Inv. #1704). The bronze handle bearing signet ring with impression of horse and crescent moon found in Atskuri is also very interesting [Licheli v. 2011: p. Tab. I]. The depiction of a rectangular (seal) rider found in Mtskheta was locally made by bone. It is similar to the abovementioned bronze rectangular (seal) in terms of shape and style of execution of the image [Javakhishvili st. 1997: p. 228, Tab. I-5A]. Also, the pyramidal print of a bone found in the Zhinvali cemetery, the lower, rectangular ridge of which depicts a foot horse with a radial mane, looks very interesting. (Tab. IV-8). The item is locally made and it 's dated back to the I c. BC - I c. AD [Lortkipanidze Marg. 2003: pp. 103-107].

Based on the cited examples, it seems that from the Early Hellenistic period, various forms of seals and signet rings decorated with images of horses or rider were made locally in Georgia. The images (riders) carved on them continue to exist in Roman times and they should be placed in the local cultural circle formed in the early Hellenistic period, which was simultaneously influenced by both Asia Minor - Greek and Persian art [Lortkipanidze Marg. 1975: p. 112; Gagoshidze I. 2009: p. 16].

From the earliest centuries of the AD, there has been some innovation in fine arts, including sculpture, which has manifested itself in a new revival of the cult of the horse and the rider, which, in addition to the traditional, has been nurtured by new external factors. There is mentioned the widespread of the Mithraic cult in the Middle East and the Mediterranean basin, which has penetrated quite strongly

in the South Caucasus as well.

We suppose that the multiplication of images of horses and rider should be explained by this event, as in the Mithraic religion the cult of horses and riders reached the highest stage of development in the first centuries AD [Ramishvili st. 2010: 193-194].

The rider on a mounted horse (without the tree of life and the altar) wears a radiant Phrygian hat like the Zhinvali rider is depicted on the golden buckle (№7) discovered in Gonio treasure and is dated back to the II c. AD. The buckle is rectangular plate decorated with gems and granulation (Tsvara technique), the upper part of which is crowned with two triangles decorated with each image of a bird, while the lower part is covered with flat and round plates attached to a braided snout. The central part of buckle is decorated with Tsvara technique and it is framed by horsman's impression - Rossete. A rosette on the horse rump is depicted with similar technique [Lortkipanidze O. 1980: pp. 13-20; Kakhidze A. 2015: pp. 78-102]. Buckles of similar embellishment are found in Kldeeti cemetery - dating back to the II century AD [Lomtadidze G. 1957: pp. 103-104], in Armaziskhevi [Apakidze. 1955: p. 22, Tab. 1 - XXXIII], near the Sochi, in the luxurious tomb of Daba Loo [Ivanova M.I., Golubev P.M. 1961: pp. 284- 292, Figs. 7-2; Fig. 8-2]. With general typological, artistic-stylistic and symbolic signs, despite the differences in some details, it is quite obvious that they are homogeneous and belong to the series of jewelry that was widespread in the early centuries of the AD The abundance of this type of buckles on the Kldeeti cemetery is very important. It belongs to the middle of the II century, or its second half [Lomtadidze G. 1957: pp. 169-174]. The embellishment of the buckles №7 with the image of a rider discussed here, including the artistic-stylistic, as well as the symbolism of the images, is genetically closely connected with the traditions of old Colchian goldsmithing [Lortkipanidze O. 1980: p. 22]. We have in mind the image of a rider in the Colchian goldsmithing of the Earlyantc period, e.g. The earrings with figure pendants found in the tomb №6, in Vani with the image of riders standing on a four-wheeled cart (Tab. IV-11) [Chkonია A. 1977: pp. 96-99]. They are associated with the mythological notions of the "Great Mother" and her rider, widespread in the ancient world. On the horse rump of Gonio's №7 buckle the solar symbol - Rosette is depicted and a swastika is seen - on the earrings from Vani we have already mentioned above. which is also considered as a symbol of the sun [Lortkipanidze O. 1980: p. 23, Sk. 54-56]. The rider with the Phrygian headscarf is not strange to the even earlier Colchian bronze artistic makers, we mean the statue of a horsman found in Lechkhumi, Tsageri treasure (Tab. III-4) (VIII-VII centuries BC) [Sakharova L. 1976: pp. 8, 36-38, Tab. VII-1]. Also noteworthy is a Colchian ax found in the village of Sulor; the horn of which is adorned with a pair of statues of Phrygian-like helmeted horsemen, Which is considered to be the horsemen of the deity "Great Mother" [Lortkipanidze Ot. 2002: p. 131, Fig. 121]. Also noteworthy are the horse sculptures on the ax found in Gudauta, which are made in a style typical of Colchian-Koban art. Axes with sculptural images are dated back to the 7th century BC. [Pantskhava L. 1988: p. 65].

The spread of the Mithraic cult in Georgia, its merging with the local cult of the sun and the horse, speaks of the Late Roman period. Another local group of archaeological materials which are dated back to the II-III centuries AD - silver cups, with the image of a horse standing in front of the altar at the bottom. Such a bowl (Tab. VI-3), besides Armaziskhevi, Bori, and Zghuderi, is also found

in Aragvispiri cemetery near Zhinvali [Ramishvili R. 1975: 7-15]. The raising of the foot by an animal is an ancient, ritual posture and symbolizes worship, reverence, and in compositions is most often associated with an altar or a tree of life, but often this posture is manifested independently, in this case, the risen leg means protection, blessing [Machabeli K. 1976: p. 86]. At the same time, the Zhinvali horsman (as well as the rest of the horsemen) reveals his proximity to local, contemporary monuments. We can confirm it by Iberian openwork buckles dated back to the (I-III cc.) AD, on which there are depicted stylized fantastic raised hooves horses [Khidasheli m. 1978: Tab. XIII-158, 159, 160] and images of horsemen (Tab. VI-1) in profile with birds and solar signs. Bronze horsemen similar to Zhinvali and other horses, especially horses united in group I. A manner of sitting on a horse, exaggerated, almighty hands placed on the horse's neck and rump (Tab VI-2) are found in Kldeeti cemetery (II century AD) [Lomtadze G. 1957: p. 73-76, Figs. 12]. Relatively less closeness is observed with the silver figures of fully bridled, without horseman horses decorated with solar signs (Tab. VI-4) from Aragvi valley (Nedzikhvi and Badrian cemeteries). These items have the function of the fibula and are dated back to the III-IV centuries [Ramishvili K. 2007: Tab. XXII-2, 4, Tab. XVII, XVIII].

Thus, according to the abovementioned facts, we think that the Zhinvali rider is a syncretic deity – so-called Mithra, which on the one hand is associated with strong local traditions, and on the other hand - with new cultural trends, which was established in the early centuries of AD. in connection with the spread of Mithraism throughout the world, including Georgia, on the basis of Asia Minor, Roman, Trapezoid-Cappadocian, or Iranian cultural-religious experience. An inevitable synthesis was taking place, which was not strange to Georgia at any stage of its existence, situating at the crossroads of the Western and Eastern worlds.

Considering the dates of the gems of the first group (I-II centuries AD) and the second group (III-IV centuries AD), as well as Trabzon coins (II-III centuries AD) and similar synchronous artifacts (II c.), we think that the Zhinvali gem should be dated back to the second half of the II century AD., and consider it as local glyptic sculpture as the rest of the cavalry. As for the ring, it must be from the 4th century AD, as this form of the ring, was one of the most common types spread in that period [Henkel F. 1913: 274, 276, 281]. Apparently, we are dealing with secondary use of the gem which is not uncommon in glyptic. We are also supported by the fact that in the Zhinvali ring the gem was inserted with the mouth (image) below and above the back (Tab. I-4), i.e. the ring left the impression of a plain twig. Upon discovery, the nest was dismantled and it was found that the image of the rider at the bottom of the nest was invisible on the surface. It seems that for the buried Christian the so-called Mitra-rider turned out to be unacceptable, for which he placed at the bottom of the ring. We might have thought that the horse's long history ended here, but as we know a similar image became the basis of the Holy Riders iconography which is well known to the Near East. It appeared lately as St. George's image.

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Fig.1



Fig.2



Fig.3



Fig.4



Fig.5



Fig.6



Fig.7



Fig.8



Fig.9



Fig.10



Fig.11



Fig.12

TAB. II



Fig.1



Fig.2



Fig.3



Fig.4



Fig.5



Fig.6



Fig.7



Fig.1



Fig.2



Fig.3



Fig.4



Fig.5



Fig.6



Fig.7



Fig.8

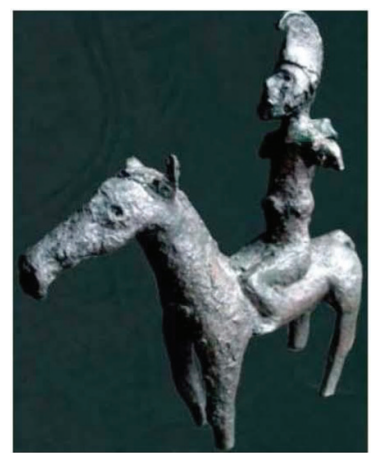


Fig.9

TAB. IV



Fig.1

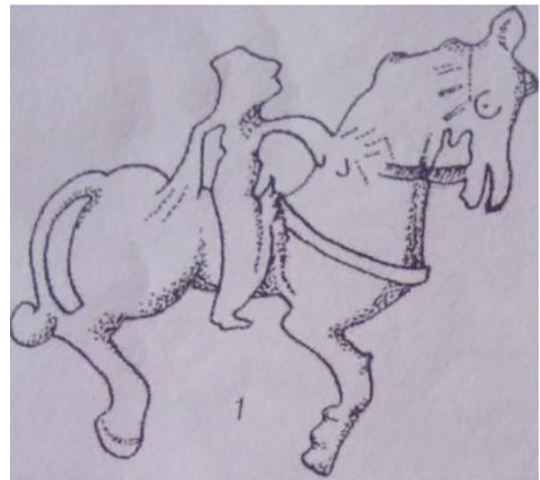


Fig.2



Fig.3



Fig.4

RENDERING THE NAME OF EREKLE II ON THE ROYAL SEALS

In 2013, my article about writing the name of Erekle II was published in the journal ONS¹. Further, the same article, but already in Georgian and in a relatively more extensive version, was published in the scientific research journal of Academician Andria Apakidze Institute of Archaeology², in 2018.

In 2016 – 2017, after a series of coincidences, I got interested in Georgian sigillography and discovered that Georgian scholars have studied the prints of both the royal and the feudal lords of eastern and western Georgia quite well.

Georgian scholars have identified and studied eight seals of King Erekle II from many royal prints, although their number may be greater as archival documents in Arabic and Persian seals have not yet been fully described. Ana Bakradze has described 1730 rings in her works³. N. Tarkhnishvili in his work⁴ “Seals of King Erekle II” states: “The Central State Archive of Georgia, along with other important materials, preserves a collection of originals of Georgian documents, the number of which today is more than 10,000”.

With the help of the National Archives of Georgia, I had the opportunity to fix a large part of King Erekle’s seals, the description of which is given below:

1. Octagonal seal, size: 10 x 11 mm. Asomtavruli legend in the center „Batonishvili Erekle” (ⴒⴓⴑⴒⴓⴑⴓⴑⴓⴑ ⴒⴑⴒⴓⴑⴓⴑⴓⴑⴓⴑⴓⴑ) „Batonishvili Erekle”. Erekle is 9-10 years old at the moment, chronologically this is his first seal. Seen on the Deed of Mercy of 1729 and 1739 years, document № 556 (See Figure №1).

¹ G. Gabashvili. „RENDERING THE NAME OF HERAKLIUS II (NUMISMATIC EVIDENCE) Journal of the Oriental Numismatic Society № 214. Winter 2013.

² Academician Andria Apakidze Institute of Archaeology Scientific-research journal “Archaeology”. Tbilisi 2018. №1. G. Gabashvili. About the spelling of the name of Erekle II. P. 168).

³ “Materials for the History of Georgian Sphragistics” (Book I. Tbilisi, 1978. Book II. Tbilisi, 1988).

⁴ Archival Division under the Council of Ministers of the Georgian SSR. Scientific-information bulletin №13 – 14s., P. 17.



Figure №1

Charagma on this seal is read as follows:

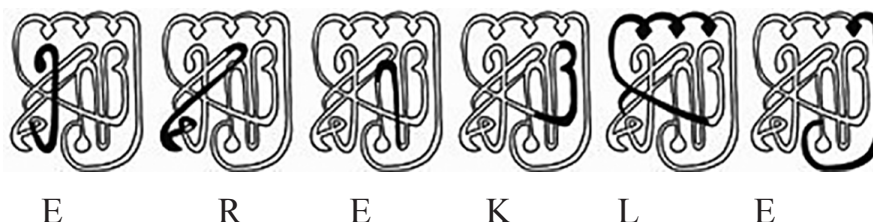


2. Rectangular seal, size 11 - 12 mm. Mkhedruli (Georgian script) in the center “Erekle” (see Figure №2). This seal can be found on economic-type documents from 1738 to 1796yy.



Figure №2

caligraphy signature (Khelrtva) on this seal is read as follows:



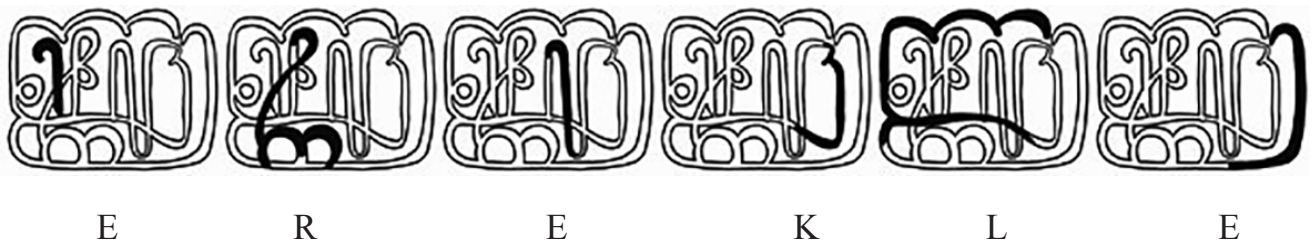
3. Rectangular seal, size 17 - 15 mm. Surrounded by a mkhedruli inscription: “სული შენი მომბერე კლებულს იესო”, Asomtavruli Charagma “**ჟ**” is placed among last two word (Klebuls Ieso) evidently, date with K’oronikon. Mkhedruli letters “Erekle” in the centre “Erekle” (See Figure №3).

This seal is on various documents from 1749, 1743 and 1781 years. Documents: 187, 507, 511, 2428.



Figure №3

caligraphy signature(Khelrtva) in the middle of the seal is read as follows:

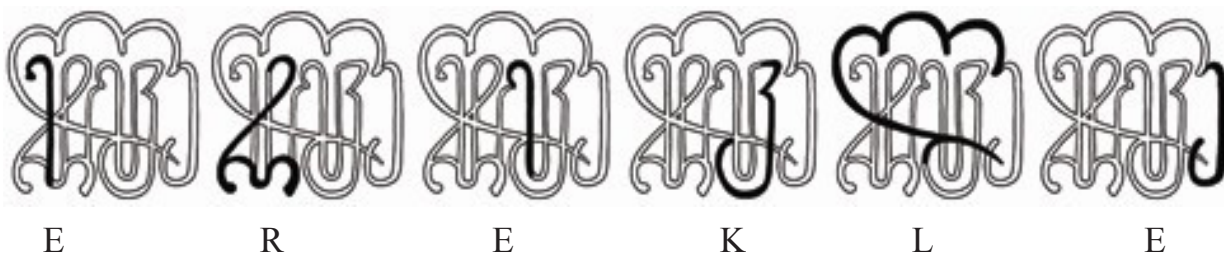


- An octagonal seal, size: 23 - 22 mm, surrounded by the Mkhedruli inscription: „ქნარს მიცემს, დავით მიჯობს მედ კახეთის მეფედ ცხებულს“. This seal can be seen from 1744 to 1797 and documents of different types and purposes (documents 583, 5532, 512, and many others).



Figure №4

caligraphy signature(Khelrtva) in the middle of the seal is read as follows:



5. Octagonal seal, size: 20 - 18 mm. Surrounded by a military inscription: "მე ვებთ განზანითა მიერ ეკლესია ვადიდე", the Asomtavruli Charagma "Erekle" in the center (see Figure 5). This seal is found from 1750 to 1797 and is affixed to various purposes (documents 169, 87, 125 and many more).



Figure №5

caligraphy signature(Khelrtva) in the middle of the seal is read as follows:



6. Oval seal, size 34 - 27 mm. Surrounded by a mkhedruli inscription: "მე ცხებულისა უფლისა მეფის თეიმურაზისა [მეფ]ე ერეკლე". The royal coat of arms is depicted in the center, showing a crown, two lions, arrows and a bow (See figure № 6) The seal was used twice in total, in 1746 (Documents 162 and 1317).



Figure №6

7. Octagonal ring with the legend in five languages. Size 15 x 17 mm. King's name "Irakli" in four languages.

Latin inscription: "HEPCLUS" "Irakli".

Greek inscription: "HRKS" "Irakli".

Armenian inscription: "ՀԵՐԱԿԷ" Hirakli.

Armenian inscription: "ՀԵՐԱԿԷ" Armenian calligraphy signature(Khelrtva) is read as follows: (See the figure 7a) "Herakli" same as Irakli.

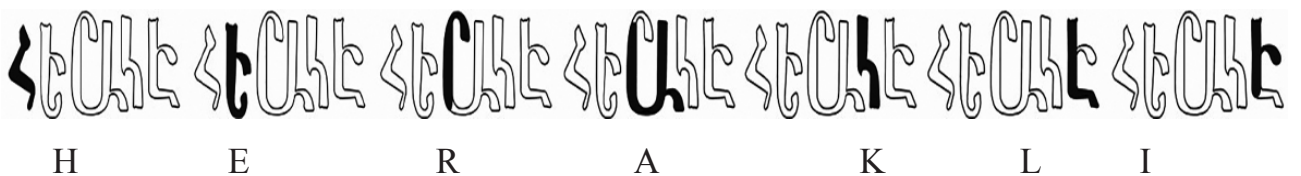


Figure №7a

Persian inscription: "մոնա մისი օրաշու" "մոնա უფლოსა օրաշու". The text reads as follows: (Figure 7 b).

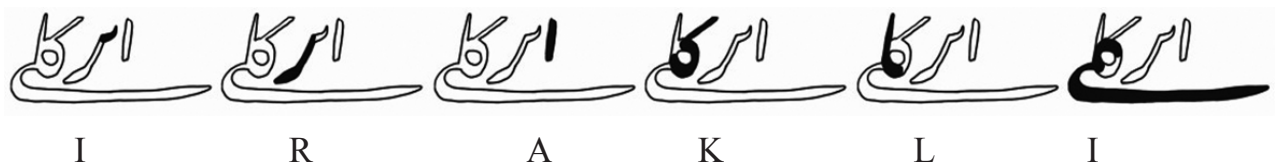


Figure №7b

Asomtavruli ქრავგმა in the center: "irakli" („ԻՐԿԻՆԻ“) „Irakli“(Figure №7). This seal, along with other seals, is depicted on the letter written by King Erekle to Tekla Batonishvili, in 1781. (Col. 1448, document 189). The central Asomtavruli charagma of the ring is boldly and unquestionably read as "irakli" („ԻՐԿԻՆԻ“) "Irakli" (Figure 7a).



Figure №7

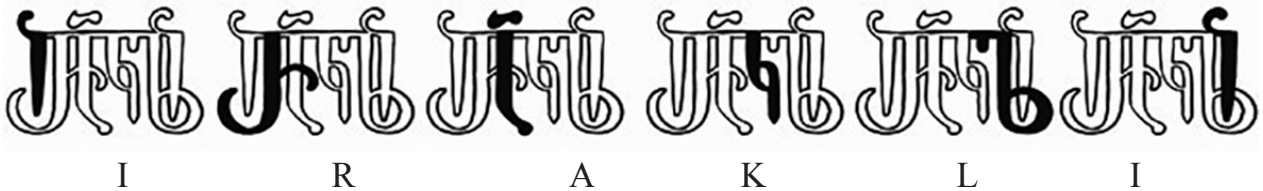


Figure №7a

8. Rectangular seal. Size 13 - 11 mm. Persian inscription in the center: „İÇÂGnéqjâDÂ,,
 “მოწმე მისი ირაკლი” “მოწმე უფლისა ირაკლი”. The seal, along with other seals,
 is depicted in the letter written by King Erekle to Tekla Batonishvili, in 1789 (Col. 1448,
 document 189). (Figure №8).

In this case, too, the king’s name is undoubtedly read as Irakli (see Figure 8a).



Figure №8a



Figure №8

ჩვენი ბატონი ერეკლე
 ერთი პატარა კახია
 ჯაჭვის პერანგი ჩააცვეს
 გაკრა ხელი და გახია.
 (ხალხური)

Little Kakhi is another name for King Erekle, which is often seen in folk poems and legends. The king is not mentioned by this name (nickname) in any personal letter, state document, or deed of any kind.

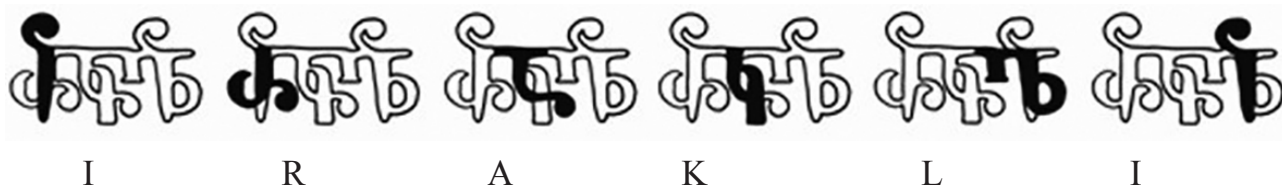
We find the name of King Irakli on quite serious documents, for example, the treaty of Georgievsk (“აზრიითა ამით სიმდაბლედ შთამოსრულმან თხოვასა ზედა უგანათ-
ლებულესისა მეფისა ქართლისა და კახეთისა ირაკლი თეიმურაზოვიჩისა...”).

On all the copper coins of Erekle II, the Asomtavruli charagma”irakli” („ԻՐԿԻՆԻ”) is read as “Irakli” (see Figure № 9).



Figure №9

Charagma on the coins are read as follows:



Erekle II is also often referred to as Irakli by close relatives. Tekla Batonishvili’s son, Alexander Orbeliani, writes in his memories: “Before the age of 16, my mother wore man clothes and her father, King Irakli, took her with him.”

On the eight seals described above, the name Erekle is engraved in the Asomtavruli alphabet on two of them: Picture №1 and №5, and on the three seals - in Mkhedruli caligraphy signature (Khelrtva) Figure №2, №3 and №4: The king’s name “Irakli” is engraved with Asomtavruli charagma on Figure №7. Around it, there is King’s name in four languages - Greek, Latin, Armenian and Persian. Also on the seal №8 the name of the king “Irakli” is depicted in Persian (see Table 10).

Writing	Asomtavruli charagma	Mkhedruli caligraphy signature (Khelrtva)	Asomtavruli charagma	Latin	Greek	Armenian	Persian
King’s name	Erekle	Erekle	Irakli	Irakli	Irakli	Irakli	Irakli
Quantity	2	3	1	1	1	1	2
Seal №	№1. №5.	№2. №3. №4. №6	№7.	№7.	№7.	№7.	№7. №8.

Table №10

It is quite difficult to say with certainty which of the above names of the king is most frequently mentioned in documents, seals, or personal correspondence, because of the stereotype around the name of the king, scientists, scholars and readers also read the name “Irakli” and write Erekle. An example of this is M. P. The first study on Georgian numismatics published by M.P. Varataev - „Нумизматические факты Грузинского царства“¹. There is also a discrepancy between reading the name and writing it e.g. In Pakhomov’s work „Монеты Грузии“² and in D. Kapanadze work “Georgian Numismatics”³. We face a similar problem with N. Tarkhnishvili above-mentioned article - “Seals of King Erekle II”⁴. Only Ana Bakradze has read correctly the Central Asomtavruli dialect of the seal and wrote the name “Irakli”⁵ correctly. Because of it, there is a need to verify the read information and spend time on it.

I hope that King Erekle II will appear again in Persian or any other foreign language seals, as scholars still have a lot of work to do in the field of sigillography.

**I thank to Mr. Giorgi Kalandia
for his collegial support.**

¹ Нумизматические факты Грузинского царства“. Разряд IV (Санкт - Петербург, 1844. ст.11- 12).

² Е.А. Пахомов. Монеты Грузии. Тбилиси. 1970. p. 261.

³ D. Kapanadze, “Georgian Numismatics”, Tbilisi 1969, pp. 151-152.

⁴ N. Tarkhnishvili (Archival Division under the Council of Ministers of the Georgian SSR, Scientific-Information Bulletin N13-14), p. 12.

⁵ Ana Bakradze “Materials for the History of Georgian Sphragistics” (Book I. Tbilisi 1978. p. 39. Cat. №55).

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ON IBERIAN IMITATIONS OF GRECO-ROMAN MONEY

Among the coins found on the territory of Georgia, special attention should be paid to locally made coins, imitating the coins of foreign countries that were actively involved in local coin circulation. Such an event is no exception - such a thing is observed in many places on the periphery of the ancient world. For Georgia, whose history is insufficiently covered by written sources, the study of local coin emissions is relevant.

An important role in the coinage of ancient Georgia was played by staters minted in the name of Alexander the Great (336-323 BC) and his knight Lysimachus (306-282 BC), the ruler of Thrace-Macedonia, as well as the first Roman emperor Octavian Augustus (27 BC - 14 AD) Denarius (with images of Guy and Lucius Caesar on the back) [Zograf A. H. Dundua G. 1987: 55-102; Kapanadze d. 1969: 33-38, 42-44; Sherozia m. 2009: 61- 71; Sherozia m. 2013: 13] and imitations of the Roman Imperial Aureus [Sherozia m. 2015: 38-61]. Most Russian and European scientists are still skeptical of the local origins of imitations [Пахомов Е.А. 1970: 13; Брайчевский М.1959.84-91; Кропоткин В.1961.16; Giard J-B. 2001.228,229].

While the research of gold imitations, E. Pakhomov [Пахомов Е. А. 1926: 38] and A. Zograph [Зорграф А. Н. 1951: 101] were the first who observed that on one part of the imitation, namely on the obverse, the emperor's diadem is decorated with images of a bird. This detail is not on the original. No such thing is observed in similar imitations of these monetary found in other countries. D. Kapanadze devoted special research to the image of birds on the imitations of Alexander the Great and Lysimachus staters as a symbol of power, where he underlines that because of this important and characteristic detail, it is possible with complete conviction that these imitations could be considered as local products [1956: 83-88].

Prolonged observation of the imitations led us to an interesting discovery, namely, in our opinion, in ancient Georgian territory, in late Roman times, on the widespread denar of Octavian Augustus (27 BC - 14 AD) (Fig. 1), on which the emperor's grandchildren and Lucius Caesar are depicted, one part of the imitation, the emperor's diadem being decorated with images of three birds (Tab. Figs. 2,3,4¹). It is evident that on the earliest group of these imitations, which has been dated back to the end of the first century AD, three birds were depicted (Figs. 2, 3, 4). The bird is also depicted on a specimen made of very low-grade silver preserved in the Svaneti Historical Museum (Fig. 5), which should be considered as a late specimen [Sherozia m. 2013: 233]. It is clear that the image of a bird was inherited from the Roman gold imitation as a legacy from the local gold imitations as an established tradition.

¹ graphic works performed by artists L. Pavlenishvili and Ts. Turkiashvili.

At first, the image of a bird probably appeared on the earliest, first-generation imitation of Alexander the Great, found on the territory of the city - Vani. There are three such cases today, two of them are found in Vani, on the “Akhvlediani Gora”, one is without a passport (G.F. 25 5252, 5088, K.Dz.F. № 3759. Fig.7,8).

The bird is depicted on most of the imitations of Lysimachus. Their number is from one to five (Tab. Figs. 8,9,10,11). The image of birds can be seen on the latest and at the same time the most degraded version of these imitations, found in the village of Aghaiani in the Kaspi district of eastern Georgia, in the Rikiani Valley cemetery - tomb №4, tomb №4 (9) [Mirianashvili N. 1983: 27; Dundua G.F.1987: 155] (Fig. 11).

The inclusion of the image of a bird in the imitations is related to the beliefs of the local tribes. In general, the decoration of a human (ruler, king, emperor) with a bird (bird) head or crown as a symbol of celestial, heavenly power is not new. The image of a bird has not only an artistic-aesthetic character. First of all, as mentioned, it is a reflection of a variety of beliefs and has a cult-ritual purpose [Бардавелидзе В. 1957; Tsereteli M. 2010: 44-47].

Miniature images of birds are typical of Colchian goldsmithing: Gold necklaces composed of hangers with images of birds, gold earrings decorated with images of birds, and so on [Chkonia A. 1981: 54-59; Chkonia A. 1977: 81-100].

Generally, the decoration with the image of a jewelry bird takes its origin earlier. Late Bronze-Early Iron Age bird-shaped bronze hangers are known, which are found in the tomb dated back to the XIV-XIII centuries BC [Ramishvili K. 2005: 48.49; Sulava N. 1996: 56]. Also, many bronze ornaments decorated with the image of a bird have been found in Meskheti, Borjomi municipality [Gambashidze O., Gambashidze I. 1995: 57-73. tab.62. №4]. Using the image of a bird on numismatic artifacts of the ancient period, the fact of adorning a diadem or a crown is not known to us. The only localized imitation of a passported, well-dated Octavian Augustus with a clear image of a bird has been found at the “Dedoflis Gora” settlement.

At the end of the I century AD, the fire, which may have been caused by an earthquake, destroyed the palace on the “Dedoflis Gora”, which was operating during the period of - I c. BC - I c. AD [Gagoshidze I. 2004: 41]. All coins found in the palace area are damaged due to the fire.

In 2004, an expedition found a badly damaged silver coin in the ruins of Room 15 on “Dedoflis Gora”. After the cleansing-restoration it became clear that the price indicator was a local imitation of the denarius of the first Roman emperor, Octavian Augustus (cut in 2 year BC - 4 year AD) [Sherozia M. 2013: 233]. Although the coin is terribly damaged, the image of birds is still clearly visible (Tab. Fig. 5). This specimen is important in other respects, as evidenced by the findings of subsequent archaeological work.

In 2013, during the preparation of the altar in the area of the 20th storehouse, there was

discovered a pile of coins welded to each other while fire, presumably placed in a glass vessel. It was situated along with various items and small statues of the Greco-Roman pantheon of deities, a pile of coins welded to each other, their presence in the fire, was discovered. There were 13 silver and two electrum coins in the pile. These are: 2 pieces of local imitation made of Alexander the Great's stater electrum and 13 pieces of Octavian Augustus denarius [Tab. Fig. 13].

The simultaneous discovery of the denarius of Octavian Augustus and his imitation is very informative. This fact allows us to draw the following conclusion:

As mentioned above, at the end of the 1st century the palace was destroyed by fire. This allows us to say that as soon as Augustus became intensively involved in the circulation of this type of denar, from the second half of the 1st century, its local imitations emerged. Octavian Augustus's denar and its imitations, particularly those holding bird images, rotate simultaneously.

Another circumstance that makes these discoveries interesting is that the Roman denarii were discovered as treasures. Such cases are very rare. Although this type of denari was widely used in the entire civilized world of that time, including the Kingdom of Iberia. This is more than half of the valuables of the Roman period mined on the territory of the Kingdom of Kartli, mostly burial material. So far, only one case of treasure has been confirmed. In 1944, during archeological excavations in Mtskheta, on Bagineti (inner fortress), at the bottom of the defensive wall, 22 Denarius of Augustus were discovered [Mtskheta I. 1955: 179].

In the South Caucasus region, we have another Augustus's denarii found in the territory of present-day Azerbaijan. Near the town of Zhdanov (Tazakend district) a treasure consisting of 12 units was discovered [Халилов Дж. 1985: 154].

The first case of the use of these price indicators as a ritual contribution was revealed on "Dedoplis Gora". The coins were presumably placed in a purse and then put in a glass vessel (Tab. Fig. 13).

In different periods, on this monument, there were also found Republican denarii on this monument, minted in 67 years BC. In 67 [Дундуа Г. 1987: 146] and the stater of the ruler of Thrace, Lysimachus (306-282 years BC.) [Sherozia M. 2008: 242].

"Dedoplis Gora" is considered to be the residence of the royal family or a nearby social class. The combination of coins found here reflects the socio-economic situation. The involvement of imitations in the circulation of coins indicates an important issue such as the involvement of the royal government in the implementation of the issue. It is obvious that high social circles are consuming them. A clear example of this is the abovementioned monument, as well as the shrine discovered in Mtskheta in 1951, which belonged to a woman of an advanced circle. 63 coins were found here: 9 - gold, 54 - silver. It is noteworthy that four of the 9 gold medals are Roman imperial aureus, and five are local imitations of the statera of

Alexander the Great [Kapanadze d. 1955: 82; Matiashvili N. 2016: 18].

In our view, the authorities were involved in the making of the early bird imitations of the August denarii.

In conclusion, it can be said that, since the 2nd century BC imitations of Greco-Roman money were made on Georgian territory. It has a rather broad and long character. This happens throughout the ancient period. This process continues in the pre-feudal era, in the making of Georgian Sassanid money by Georgian nobility. Later, this process was crowned by the unification of Georgia by the ruling Bagrations of Tao-Klarjeti and the implementation of the Georgian money issue.

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Description of illustrations

Fig. 1. Denarius of Octavian Augustus (27 BC-14 AD).

Fig. 2. The imitation of the denarii of Octavian Augustus.

Fig. 3. The imitation of the denarii of Octavian Augustus.

Fig. 4. A graphic sketch of an imitation of the denarii of Octavian Augustus.

Fig. 5. The imitation of the denarii of Octavian Augustus discovered on the Dedoplis Gora.

Fig. 6. An imitation of the denarii of Octavian Augustus, preserved in the Svaneti History Museum.

Fig. 7. Imitation of the statera of Alexander the Great from Vani, Akhvlediani hill.

Fig. 8. Imitation of Alexander the Great's stater from Van, graphic sketch.

Fig. 9. Imitation of Lysimachus Statera.

Fig. 10. Imitation of Lysimachus Statera.

Fig. 11. Imitation of Lysimachus statera.

Fig. 12. Imitation of Lysimachus statera.

Fig. 13. A hoard of coins found on Dedoplis Gora, along with fragments of pottery.

TABLE



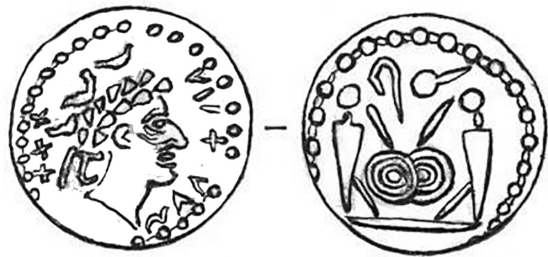
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THE ANCIENT OLYMPIC GAMES COMMEMORATIVE COINS

The name of the Olympics is derived from the location where the games were held. It was a city of Olympia, located in the west of ancient Greece, in the Elis region. This area was distinguished for the rich and fertile land. There were temples, stadiums, and buildings for athletes. Every four years, in Olympia, there were held athletic games, and the inhabitants of Elis were responsible for organizing these games. About 45,000 spectators were gathered at the Olympic Stadium, indicating the widespread interest of the population in these games.

The Olympic Games represented the oldest and most popular holiday and competition in ancient Greece. They were held in honor of Zeus. As we know, the first Olympic Games in the ancient world were staged in the city of Olympia, in 776 BC. The interval between each of the subsequent Olympic Games was 1417 days (about 4 years). The Olympic Games played a significant role in the public and political life of the ancient world. The Olympic Games in Elis were held regularly for 1170 years, and a total of 293 Olympic games are known today, which were held until the year 394 BC, when the Roman Emperor Theodos I abolished these games, because he believed that the Olympic Games were associated with excessive idolatry. Athletes from the Elis region were gathered to take part in the Olympics. During the Games, all wars were stopped, since the competition was considered to be a grandiose and glorious event.

The ancient Olympic Games represented a more important event than simple sports competitions. It was a profitable business and provided a political and cultural forum, as there were held many events during the Games. It was necessary to accommodate athletes, their trainer, and spectators and provide them with food and souvenirs. The Games have united thousands of citizens from every region of Greece, bringing them together at fairs, shows, and concerts.

The core constituent elements of the Olympics were sports competitions and religious rituals. On the first day of the Olympics, athletes took an oath and brought donations to God. The referees were also taking an oath to umpire fairly justified, and then, the competitions were held during the next three days.

The ancient tradition of the Olympic Games also implies the oldest experience of the minting of Olympic coins. Ancient Greeks believed that the creation of Olympic money brought society closer to the Olympic Games. Those, who could not attend the Games, could have memorable souvenirs and Olympic coins. Olympic coin practically was not being used as ordinary money, but there was still an exception, already at the time of the modern Olympic Games.

According to various versions, the first Olympic money had been appeared since the year 471 BC. The Olympic coins were either silver or golden staters (the unit of currency), on the one side of which, there was initially an image of Zeus, a heavenly creature headed the heaven and mountains, or his wife Hera, and later. They began depicting images of athletes on coins, competing in particular competitions, and also, various sports and theatrical scenes were portrayed. On the other side of the special Olympic money, as a rule, there was an image of Nike, the goddess of victory in ancient Greek mythology, or the eagle as a symbol of strength, since its size, strong claws, and sharp eyes were considered to be the king of the air, and of course, a crown of olive leaves, which was traditionally placed on the winner's head.

The most popular rider in the Olympic Games was a racer on a horse and with horse-drawn carts (quadriga). Only rich people could take part in the competition because they were able to keep and ride horses.



The exact date of the Olympic Games is unknown, but the written records begin from the year 776 BC.

Some of Olympic coins issued during the antique Elis Olympic Games have survived until the present time:

Elis, 78th – 80th Olympiad. The years 468 - 460 BC, statera, weight - 11.800 grams. Obverse: the image of eagle flying left, whose wings spread above and below, grasping serpent in its beak. Reverse: an image of the bird's bottom part in the darkness above and wings below. On the right side, vertically from top to bottom, there is marked caption "F-A".



Elis, 78th – 82th Olympiad. The years 468 - 452 BC, statera, weight - 11.750 grams. Obverse: an image of eagle flying left, rending hare in talons. Reverse: the bird's wings are spread above and the bottom part – below, on the right and left sides, in parallel, there is marked caption “F-A”.



Elis, 87th – 90th Olympiad. The years 432 - 420 BC, hemidrachm, silver, weight – 2.650 grams. Obverse: eagle standing right on Ionic main column with spread wings, the head is turned left and talons are raised above. Reverse: the bird's spread wings are turned above and the bottom part – below, on the right and left sides, in parallel, there is marked caption F- A. This coin is very rare.



Elis, 87th – 90th Olympiad. The years 432 - 420 BC, stater, silver, weight - 11,51 grams, diameter - 23 mm. Obverse: an image of eagle flying right grasping serpent in its beak and claws. Reverse: the bird's bottom part is spread in the darkness above and wings – below, on the right and left sides, in parallel, there is marked caption “F-A”.



Elis, 93rd Olympiad. The year 408 BC, stater, silver, weight -11,51 grams, diameter - 23 mm. Obverse: an image of eagle with piercing eye left, and under the eagle, there is poplar or ivy leaf. Reverse: on the above, there is an image of the bird's bottom part, with wings spread below, on the right and left sides, in parallel, there is marked caption "F-A", all within olive-leaf crown.



Elis, 98th – 100th Olympiad. The years 388-380 BC, hemiobol, silver, weight - 0.460 grams. Obverse: eagle head right, underneath – indistinct details. Reverse: on the above, there is an image of the bird's bottom part, and wings spread below, on the right and left sides, in parallel, there is marked caption "F-A".



Elis, 101st – 102nd Olympiad. The years 376 - 372 BC, hemidrachm, silver, weight - 2.610 grams. Obverse: an image of Hera wearing a crown. Reverse: eagle standing and head is turned left, on the right and left sides, there is marked caption "F - A".



Ellis 103rd Olympics. 368 BC, Hamidrah. Silver, 2,770 grams. Obverse: depicts Hera's head, face to right. Reverse: An eagle stands with its wings turned to the left.



Elis, 105th – 107th Olympiad. The years 360-352 BC, hemidrachm, silver, weight - 2.560 grams. Obverse: an image of Hera's head, the face is turned to the right. Reverse: eagle standing, and head is turned left.



Elis, 108th Olympiad. The year 356 BC, tetradrachm, weight - 14.500 grams. Obverse: an image of Zeus's head, face is turned to the right. Reverse: an image of a rider on the horse, who is rushing about, rearing up horse, headed to the left, holding a long palm-branch in his right hand. Under the horse, there is the Olympic Cup.



Elis, 109th – 110th Olympiad. The years 344-340 BC, hemidrachm, silver, weight - 2.980 grams. Obverse: an image of Hera's head, the face is turned to the right. Reverse: eagle standing, whose head is turned to the right, on the left side, there is marked caption "F - A"Ϛ. Very rare coin.



Elis, 111th Olympiad. The year 336 BC, stater, silver, weight - 11.580 grams. Obverse: an image of Hera's head, face is turned to the right, with a wreath on the head having caption "FAΛEIQN", and wearing earrings. Reverse: an image of eagle with open wings, standing on rock, looking to right, all within olive wreath.



Elis, 112th Olympiad. The year 332 BC, stater, silver, weight - 11.710 grams. Obverse: an image of head of Zeus turned to the right. Reverse: eagle standing right and wings are closed, thunderbolt behind, and in the front - "H" and coiled serpent, on the left side, there is marked caption "F-A". Very rare coin.



Elis, 113th – 115th Olympiad. The years 328-320 BC, hemidrachm, silver, weight - 2.770 grams. Obverse: an image of Hera's head with hair in a roll and face turned to the right. Reverse: an image of eagle with open wings looking backwards. Extremely rare coin.



Elis, 114th Olympiad. The year 324 BC, slater, weight - 11.750 grams. Obverse: an image of Hera's head turned to the right, below, on the right and left sides, there is marked caption "F-A". Reverse: eagle standing right, with open wings and head turned back to the left, all within olive wreath.



Elis, 112th – 142nd Olympiad. The years 330 - 250 BC, Pamphylian drachm. Aspendos (Greek city, on the territory of Contemporary Turkey), silver, weight - 10.160 grams. Obverse: in the center of coin, there are minted the images of the wrestlers participating in the competition at the start of the wrestle. Between them, in the lower part of coin, there is marked a Greek letter "E", which is the first letter of the word "Elis". Reverse: in the center, there is an image of a participant of competition, who raises his hands above head and expresses the moment of flinging an item, and in its background, two parallel lines are marked horizontally. In the front of athlete, near the hand, there are the images of three fragments of the leg, in a bent position from the upper joint of the leg, including the foot, the lower part of the right leg knee, jointed to each other at the place of the femur, is bent. Under this fragment, there is an image of a wooden, circular baseball-like bat, near the thick part

of which, on both sides of the bat, there the images of four balls on each side. Presumably, it was a flinging item of athlete participating in the competition. Behind athlete, there is marked, vertically, from bottom to top, caption: “E TFEDIY”. The coin is circular in shape, on both sides of which, there are the balls creating a relief shape. This coin has been minted in quantities large enough. Presumably, it performed the function of money as well.



Elis, 134th/135th – 143rd Olympiad. The years 244/240 - 250 BC, stater, silver, weight - 4.620 grams. Obverse: eagle flying with hare in the catches. Reverse: below, there is an image of the bird’s bottom part with wings spread above, on the right and left sides, there is marked caption “F- A”.

The convening of the modern Olympic Games is primarily associated with Pierre de Fredy, Baron de Coubertin (01.01.1863 - 02.09.1937), French sports and public figure, historian, educator and writer. He has been giving lots of thought to organizing the international games aiming at the advancement of sport, because he had seen the public interest in the ancient Olympic Games, and he had drafted the revival of the Olympic Games. On November 25, 1892, at the famous Sorbonne University in Paris, he gave a speech “Reviving the Olympics”. His attempt has not been lost and has been a success. On June 23, 1894, a historic decision was made at the Sorbonne Congress - to revive the Olympic Games, since it was demanded by contemporary life. The basic rules and provisions (the Olympic Charter) have been developed and approved at the Congress. The decision was made on the establishment of a single authority, which was designated the International Olympic Committee (IOC). Coubertin assumed the position of a Secretary General, and his friend Demetrius Vikelas was appointed President of this Committee. It was also decided to hold the symbolically first modern Olympic Games in Athens in the summer of 1896 (6-15 April, 1896). Baron de Coubertin was the President of the International Olympic Committee (IOC) in 1896-1916 and in 1919-1925.

During the period from the I Olympics to the XV Olympics, there was no attempt on the part of the host and organizing country of the Olympic Games to issue commemorative coins. For the first time, such Olympic coins were minted in 1952, at the Games of the XV Olympiad in Helsinki, Finland, and then, at the Olympic Games in 1956 and 1960,

commemorative Olympic coins were not issued. Starting with the the Tokyo Olympics in 1964, commemorative coins were issued during every Olympiad by the host country of the Olympics.

The Olympic games are being held in both summer and winter sports and are called the Summer and Winter Olympics. They were also supplemented by the Paralympic Games, the World and European Youth Olympic Games. The Olympic commemorative coins have been issued not only by the countries that host and organize the Olympic Games, but also by almost every country in the world, including even small states.

Thus, the history of commemorative coins is too large an issue, and we have tried to describe all the Olympic coins that the host country of the Olympics issued in Antiquity.

**NUMISMATIC COLLECTION CATALOG OF THE EUROPEAN
UNIVERSITY HISTORICAL-ARCHAEOLOGICAL MUSEUM
GEORGIAN COINS**

1. 2. Georgian coin. Queen Tamar 1184-1213 years.
Obverse - ornament in the center, left and right Asomtavruli initials TR-DT or “Tamar, David” The remaining corners are occupied by letters which means K’oronikon 420” = 1200 years.
Reverse - inscribed in four-line Arabic font: Queen of Queens, Beauty of the Country and Religions, Tamar, daughter of George. A worshiper of the Messiah. By stamp.
2. Tbil copper bearing the name of Mangu Kaen. 652-654 Hijrah. (1254-1257 years) (1254-1257)
Obverse: A square inscription with a three-line Arabic inscription: “Mangu Kaen / Higher / Fair” is placed in the rounded square. In the 4 segments between the square and the arc, the place of minting is indicated in Arabic - Tbilisi.
Reverse: A three-line religious formula in the center of the same merging of an arc and a square in Arabic: „არ არს ღმერთი გარდა ღმერთისა მხოლოისა არ ჰყავს თანაზიარი.“ The dates are given in Arabic in the segments.
3. David VII (Rebellious David) Copper coin.
Obverse: In the center of the ornamental frame there is inserted the tied letters of David’s name(Charagma) and in the nests, there are inscribed “The King of Kings” and below the signs containing 530 Coronikon (1310).
Reverse: The ancestral sign of the Bagrationis, surrounded by the Asomtavruli Christian prayer: „გვრწამს მამაი, ძეი და სული წმიდიაი.“
4. Georgian coin. Prince Bakari 1716-1719 years. nominal half-bisti.
Obverse: peacock and the name of Bakar engraved around it “BKR”.
Reverse - Persian inscription, “Fulus was made in Tbilisi 1130/31.”
5. Georgian coin. Anonymous Fels. nominal half-bisti
Obverse _ The lion kills the fawn.
Reverse - in Persian, “Fulus made in Tbilisi 1148.”
6. On an unknown coin is stamped with the Arabic inscription Fulus and presumably the word Adli. Kingdom of Kakheti (Zagem Mint?) XVI c. last.
7. Tbiluri anonymous copper coin Fulus.
Obverse: An image of a horse in a stylized frame on the left with a flower on its back.
Reverse: Persian: “Fulus was made in Tbilisi.” The date is not readable. minted in 1091, 1093, 1094, 1095, 1096. By Hijri, which coincides with the years 1680-1685.

8. Georgian coin. Prince Svimon 1712-1714 years. Nominal Half-Bisti.
Obverse: - a winged monster with the name of Svimon engraved around it “Smn”.
Reverse - Persian inscription „Fulus made in Tbilisi 1124. “
9. Georgian coin. Prince Svimon 1712-1714 years. Nominal money.
Obverse- a winged monster and the name of Svimon engraved around it “Smn”.
Reverse - Persian inscription “Was made in Tbilisi 1124.”
10. Georgian coin. Demeter II “Dedicated” 1271-89.
Obverse - Ornamental frame. Asomtavruli “D” and “E” or Demetre are engraved in the center. Around the inscription “King” or “The King of Kings”
Reverse - ornament (sign) in the center, Georgian inscription around the arc - „გურჯამს მამაი, ძე და სული წმინდაი”
11. Georgian coin. Prince Bakari 1716-1719. Nominal Half-Bisti
Obverse - Peacock and the name of Bakar engraved around it “BKR”.
Reverse - Persian inscription, “Fulus was made in Tbilisi 1130/31.”
12. Georgian coin. Prince Bakari 1716-1719 Nominal money.
Obverse - Peacock and the name of Bakar engraved around it “BKR”.
Reverse - Persian inscription, “Fulus was made Tbilisi 1130/31.”
13. Irregularly minted George III copper coin. A floral ornament is read on the obverse.
14. Irregularly minted rare type George III copper coin. The letter “m” is read in Arabic.
15. Persian anonymous urban copper coin minted In Tabriz. with an image of a sword (Zulfikar) on the obverse. Reverse: In Arabic, “*اِقْبَدَا فُلُوسًا*”. The end of the XVIII century.
16. Georgian coin. George IV Lasha 1213-1223 years.
Obverse - In the center of the braided ornamental frame is written: “George, son of Tamar”. There is an Asomtavruli inscription around the ornament. „სახელითა ღვთისათა იქნა ჰედაი ვეცხლისი ამის ქორონიკონსა 430.” Or 1210 years.
Reverse - Arabic inscription,, King of kings, the beauty of the country and faith, George, son of Tamar. “The sword of the Messiah”. With the great seal of King Rusudan.
17. 18-28. Georgian coin. King Rusudan 1223-1245 years.
Obverse - Rusudan’s Asomtavruli inscription engraved in the ornament RSN. Around the date of issue by K’oronikon 447 _ 1227 years, AD.
Reverse - inscribed in four-line Arabic font: Queen of Kings and Queens. The beauty of the country, the kingdom and the faith. Rusudan, daughter of Tamar. Worshiper of the Messiah, may God glorify the Almighty.
29. Georgian coin. George III 1156-84 years.
Obverse - Asomtavruli initial “G” or George in the center of Rossete. In the nests of Rossete it is written in Arabic: “King of kings, George the sword of the Messiah”.

Reverse - In the nests of Rossete it is written in Arabic: The name of the caliph - Al Muktafi Liamr Allah, the ruler of the orthodox.

30. Georgian coin. Queen Tamar 1184-1213 years.

Obverse - In the center of the braided ornamental frame is Queen Tamar Wenzel, with an Asomtavruli inscription around the ornament. "In the name of God, the silver was engraved on the coronation of this." The years of emission are 407 or 430 by K'oronikon

Reverse - Arabic inscription, Queen glorious, beauty of the country and faith, Tamar, daughter of George. Worshiper of the Messiah, may God glorify the Almighty. "

31. Georgian coin. George IV Lasha 1213-1223 years.

Obverse- in the center of the braided ornament frame is written: "George, son of Tamar". It is surrounded by an Asomtavruli inscription "In the name of God, the silver was engraved on K'oronikon 430," or in 1210 year.

Reverse - Arabic inscription „ King of kings, beauty of the country and faith, George, son of Tamar. The sword of the Messiah "has a Persian inscription around it:" In the name of the Most Holy God rode this silver in the year 430. " Without Stamp.

32. Georgian coin. George III 1156-84 years. Type II.

Obverse - In the center of Rossete the Asomtavruli initial "G" or Giorgi, is written in Arabic in Varduli's nests: "The King of kings, George the sword of the Messiah".

Reverse - In the nests of Rosseteit is written in Arabic: The name of the caliph is Al Muktafi Liamr Allah, the ruler of the orthodox.

33. Georgian coin. George III 1156-84 years. Type I.

Obverse - In the center of Rossete the Asomtavruli initial "G" or Giorgi, is written in Arabic in Rossete's nests: "The King of kings, George the sword of the Messiah".

Reverse - In the nests of Vardul it is written in Arabic: The name of the caliph is Al Muktafi Liamr Allah, the ruler of the orthodox.

34-35. Georgian coin. George III 1156-84 years. Type II.

Obverse - In the center of Rossete the Asomtavruli initial "G" or Giorgi, in Rossete's nests, is written in Arabic: "The King of kings, George the sword of the Messiah".

Reverse - In the nests of Rossete it is written in Arabic: The name of the caliph is Al Muktafi Liamr Allah, the ruler of the orthodox.

36. Georgian coin. George IV Lasha 1213-1223 years.

Obverse - in the center of the braided ornamental frame is written in Asomtavruli: "George, the son of Tamar" K'oronikon 430 or in 1210 .

Reverse - Arabic inscription „The King of kings, the beauty of the country and faith, George, son of Tamar. The sword of the Messiah "has a Persian inscription around it:" In the name of the Most Holy God rode this silver in the year 430. " With a small stamp of King Rusudan.

37. Georgian coin. Queen Tamar 1184-1213 years.

Obverse- In the center of the woven ornamental frame is Queen Tamar Wenzel, with an Asomtavruli inscription around the ornament. “In the name of God, იქნა ჭედაი ვეცხლისი ამის ქორონიკონსა_.” The emission years are 407 ან 430 by K’oronikon. Reverse - Arabic inscription „ Queen glorious, beauty of the country and faith, Tamar, daughter of George. Worshiper of the Messiah, may God glorify the Almighty. “Stamp” d“.

38. Georgian coin. The so-called “Tamar / Giorgi.”

Aversi - the name “Gi” or Giorgi engraved in Asomtavruli in the center of Varduli Asomtavruli inscription in the outer nests of Varduli: “Praise God, The King of Kings”. “Tm” or Tamar. Asomtavruli inscription in Varduli nests: “God bless the king and queen”.

39-40. Georgian coin. Queen Tamar 1184-1213 years.

Obverse- In the center of the braided ornamental frame is Queen Tamar Wenzel, with an Asomtavruli inscription around the ornament. “In the name of God, იქნა ჭედაი ვეცხლისი ამის ქორონიკონსა - .” The emission years are 407 ან 430 by K’oronikon. Reverse - Arabic inscription „ Queen glorious, beauty of the country and faith, Tamar, daughter of George. Worshiper of the Messiah, may God glorify the Almighty. “Stamp” d“.

41. Georgian coin. George IV Lasha 1213-1223 years.

Obverse - in the center of the braided ornamental frame is written: “George, the son of Tamar”. There is an Asomtavruli inscription around the ornament. “In the name of God იქნა ჭედაი ვეცხლისი ამის 430 by K’oronikon. or in 1210.

Reverse - Arabic inscription „ King of kings, the beauty of the country and faith, George, son of Tamar. The sword of the Messiah “has a Persian inscription around it:” In the name of the Most Holy God rode this silver in the year 430. “ without a stamp.

42. Georgian coin. Queen Tamar 1184-1213 years.

Obverse - In the center of the braided ornamental frame is Queen Tamar Wenzel, with an Asomtavruli inscription around the ornament. “In the name of God, იქნა ჭედაი ვეცხლისი ამის ქორონიკონსა_.” The emission years are by K’oronikon 430.

Reverse - Arabic inscription “Queen glorious, beauty of the country and faith, Tamar, daughter of George. Worshiper of the Messiah, may God glorify the Almighty. “Stamp” d“.

43. Georgian coin. Queen Tamar 1184-1213 years.

Obverse - In the center of the braided ornamental frame is Queen Tamar Wenzel, with an Asomtavruli inscription around the ornament. “In the name of God, იქნა ჭედაი ვეცხლისი ამის ქორონიკონსა_.” The emission years are 407- 430 by K’oronikon

Reverse - Arabic inscription “Queen glorious, beauty of the country and faith, Tamar, daughter of George. Worshiper of the Messiah, may God glorify the Almighty.”

N	Parameters			
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6	8.65	2.22	2.29	0.30
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16	8.19	2.25	1.19	0.49
17	18.58	3.1	2.5	0.45
18	6.92	2.52	2.50	0.19
19	8.44	2.50	2.4	0.21
20	3.15	2.9	2.12	0.12

21	3.91	2.51	2.4	0.11
22	4.65	2.519	2.521	0.12
23	4.98	2.2	2.21	0.9
24	5.18	2.51	2.511	0.13
25	3.90	2.19	2.21	0.16
26	5.51	2.225	2.1	0.21
27	3.51	2.49	2.22	0.19
28	4.94	2.511	2.49	0.15
29	2.34	1.165	1.16	0.15
30	1.89	1.788	1.1	0.25
31	2.46	1.52	1.25	0.24
32	1.38	1.95	1.11	0.14
33	2.98	1.52	1.11	0.32
34	1.98	2.4	1.39	0.2
35	1.68	1.9	1.81	0.1
36	5.21	1.519	1.39	0.39
37	2.03	1.32	1.2	0.21
38	3.60	1.45	1.39	0.35
39	1.47	1.2	1.19	0.19
40	5.01	1.47	1.51	0.31
41	7.50	2.0	1.56	0.41
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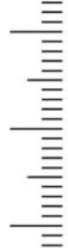
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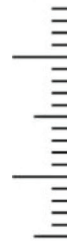
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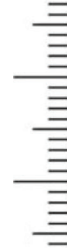
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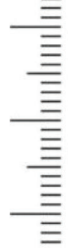
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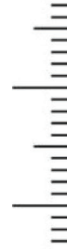
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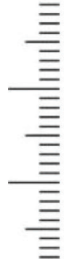
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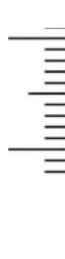
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COINS MINTED IN THE ZAGEM MINT

N1



The coin with the characteristic mark of Zagem Mint has been struck on the mentioned coin in order to be re-launched.

The content of the stamp is as follows: an inscription is placed in the varduli عدل لوس ف (Fulus Fair)

XVI Century

N2



The coin with the characteristic mark of Zagem Mint has been struck on the mentioned coin in order to be re-launched.

The content of the stamp is as follows: Inscription in a rectangular frame: لوس ف م زك (Fulus Zagem)

XVI Century

N3



Av. Central inscription [ف لوس ف] م زك (Fulus Zagem) Rv. Not distinguished due to storage

XVI century

N4



XVI Century

N5



Av. Two parallel lines crossed in a square frame are crossed on the coin

Rv. The image or caption is indistinguishable

XVII century

N6



Av. Central inscription م زك لوس ف (Fulus made in Zagem)

Rv. Frame with ornamental braids

XVI century

N7



Av. م ز ك ضرب لوس ف ٢٩٩ (Fulus made in Zagem 992)

Rv. Ornamental frame braid

992 The year is marked with Hijrah (=1584/85 year)

N8



XVII century

N9



XVII century

N10



A stamp is stamped on the coin for the purpose of remission. The content of the stamp is as follows : م زك عدل (Zagem Fair)

XVI-XVII centuries

N11



XVI century

N12



Av. The inscription does not stand out perfectly. The content of the inscription should probably be as follows: [م زك لوس ف] (Fulus was made in Zagem)

Rv. Presumably the image of a lion on the right

XVI century

N13



Av. Image of a lion on the right

Rv. [م زك [لوس ف (Fulus was made in Zagem)

XVI century

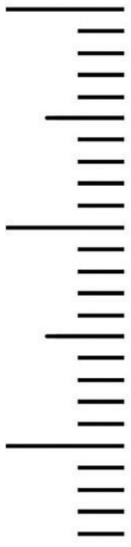
N14



Av. [م زك ضرب [لوس ف (Fulus was made in Zagem) Rv. Unclear image

XVII Century

N15



XVII century

N16



Av. Ornamental braid

Rv.[م زك لوس ف] (Fulus was made in Zagem)

XVII century

N17



Av. Ornamental braid

Rv. Two crossed lines. The inscriptions are indistinguishable

XVII century

N18



A stamp is struck for the purpose of emission the coin. The content of the stamp is as follows: [م زك] لوس ف (Fulus was made in Zagem)

XVI century

N19

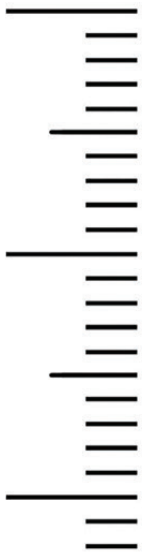


Av. [م زك ضرب لوس ف] (Fulus was made in Zagem)

Rv. Image of an obscure beast to the right

XVI century

N20



XVI century

COINS MINTED IN ZAGEM

N	Size				Composition %									
	M	D		H	Si	P	S	Fe	Ni	Cu	Zn	As	Zr	Ag
1	7.11	2.7	2.4	0.35	1.223	0.652	0.296	0.061	0.064	96.796	0.036	0.098	0.024	0.053
2	6.30	2.65	2.4	0.26	5.185	1.149	0.097	0.102	0.064	91.815	0.037	0.135	0.038	0.042
3	3.77	2.3	1.9	0.2	7.018	8.387	0.087	0.952	0.063	80.060		0.105	0.069	0.044
4	2.23	1.9	1.8	0.12	2.636	1.297	0.085	0.204	0.063	94.601	0.035	0.115	0.031	0.028
5	2.81	1.68	1.4	0.25	2.643	2.803	0.872	0.100	0.063	92.689	0.057	0.331	0.009	
6	4.05	1.85	1.7	0.25	2.564	0.747	0.206	0.077	0.063	95.365		0.109	0.022	0.043
7	3.80	1.56	1.6	0.25	2.829	0.665	0.165	0.143	0.063	95.207	0.034	0.095	0.018	0.035
8	1.78	1.5	1.4	0.2	8.011	2.302	0.068	0.210	0.085	87.092	0.063	0.141	0.042	0.030
9	1.75	1.6	1.4	0.18	7.595	3.342	0.048	0.407	0.063	85.977	0.037	0.093	0.036	
10	1.86	1.6	1.6	0.15	3.458	1.840	0.107	0.158	0.062	93.254	0.072	0.110	0.018	
11	2.06	1.65	1.4	0.2	11.001	1.809	0.065	0.057	0.063	84.497	0.048	0.212	0.054	0.029
12	1.01	1.40	1.7	0.12	12.829	0.822	0.073	0.534	0.107	82.495	0.023	0.221	0.022	
13	0.75	1.55	1.4	0.1	0.864	0.246	0.188	0.044	0.063	98.264		0.143		
14	0.72	1.51	1.4	0.1	10.930	1.830	0.100	0.122	0.063	80.863	0.050	0.637		0.172
15	0.85	1.45	1.4	0.11	6.833	4.044	0.101	0.135	0.063	88.198		0.168		
16	2.04	1.42	1.3	0.2	3.935	5.247	0.083	0.463	0.064	89.028	0.023	0.124	0.009	
17	1.11	1.35	1.2	0.12	5.655	1.045	0.101	0.341	0.078	91.346	0.032	0.173	0.028	0.047
18	1.99	1.53	1.3	0.21	9.842	1.631	0.044	0.134	0.155	85.311	0.034	0.138	0.044	0.031
19	0.89	1.49	1.3	0.11	3.874	1.093	0.148	0.111	0.064	94.251	0.009	0.140		
20	0.90	1.35	1.3	0.1	2.023	1.222	0.238	0.125	0.063	92.887	0.078	0.176	0.066	0.044

N	Sn	Pb	Ti	Mn	Cr	Sb	Al	Co	Bi
1	0.108	0.567							
2	0.192	0.888	0.013		0.009	0.138			
3	0.123	0.584	0.109	0.030			2.367		
4	0.117	0.716	0.024		0.007				
5	0.049	0.313							
6	0.127	0.603	0.012		0.017				
7	0.113	0.556	0.023						
8	0.454	1.005				0.311			
9	0.324	0.654	0.016			0.366	1.043		
10	0.208	0.505			0.009	0.111		0.006	
11	0.217	1.470				0.165	0.307		
12	0.029	0.199	0.067	0.018	0.018		2.496	0.046	
13		0.122			0.018				
14	0.319	4.390			0.017	0.447			0.057
15		0.180	0.010		0.009			0.014	
16	0.041	0.171	0.009				0.788	0.015	
17	0.262	0.755							
18	0.519	1.194			0.007	0.685			0.016
19		0.138			0.019			0.020	
20	1.636	1.368			0.008				

ANTIQUÉ COINS

1. Rome Empire. Emperor Antonius Pius. 138-161 years. Obverse - The right profile of the emperor with Latin inscription. Reverse - in the arc of lilies in the Latin font "SC". Coin of the Senate.
2. The Kingdom of Pontus. Mithridates VI Eupator. 120-63 BC. Obverse - the right profile of a helmeted warrior. Reverse - image of a horse. In Greek letters "Amisoi". Down the monogram. Place of emission - Amiso.
3. The Kingdom of Pontus. Mithridates VI Eupator. 120-63 BC. Obverse- Image of Medusa Gorgon. Reverse - Goddess Nike. In Greek letters "Amisoi". Down the monogram. Place of emission - Amiso.
4. The Kingdom of Pontus. Mithridates VI Eupator. 120-63 BC. Obverse- the right profile of a helmeted warrior. Reverse - The flower below the wand. In Greek letters "Amisoi". Down the monogram. Place of emission - Amiso.
5. Rome Empire. Obverse - The right profile of Emperor Tacitus with the traditional motto around it. 56-117 years. Reverse – a warrior with full-body turned to the left, olive branch in the right hand, spear in the right.
6. Aelia Flavia. The wife of Theodosius I. died in 386. Obverse - his right profile with a traditional inscription. Reverse – the image of a warrior, with a small cross on the right.
7. The Kingdom of Pontus. Mithridates VI Eupator. 120-63 BC Before the birth of Christ. Obverse - the right profile of the goddess. Reverse – the ritual hat. In Greek letters "Amisoi". Place of emission - Amiso.
8. The Rome Empire. Obverse - Emperor Carinus right profile around with a traditional motto. 283-285 years. Reverse - The goddess crowns the warrior.
9. Roman Empire. Obverse - Emperor Licinius right profile around with a traditional motto. 308-324 years. Reverse - Mars with a spear in his hand holding a statue of Nike.
10. Syria. Seleucid dynasty. King Antiochus IV Epiphanes. 175-164 years. BC. The years of emission- 169-168. Obverse - Right profile of Zeus in a point arc. Reverse - image of an inverted eagle to the right and a Greek inscription ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΥ ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ.
11. Empire of Rome. Emperor Constantine. 293-36 years. Obverse - Left profile of the emperor with a crown, surrounded by a Latin inscription. Reverse - in a pointed arc - Mars resting on a spear, holding a statue of Nike with the corresponding Latin inscription.
12. Coin of Alexander the Great. Obverse - right profile of a Macedonian with a lion helmet. Reverse - Greek inscription "Alexandro" below the fighting wand.

13. Rome Empire. Obverse - Emperor Constantine I large right profile around with traditional motto. 306-337 years. Reverse - Castle tower with gate.
14. Rome Empire. Emperor Theodosius I. 379-395 years. Obverse - The right profile of the emperor with Latin inscription. Reverse - a standing deity with a corresponding Latin inscription
15. Empire of Rome. Obverse - Emperor Licinius right profile around with a traditional motto. 308-324 years. Reverse - Mars resting on its forehead, holding a statue of Nike, with a swan on its right foot.
16. Antioch. The second half of the II century. Obverse - The right profile of Antioch with a diadem a mark on the neck (countermark), the mark depicts the right profile of a man. Reverse - Greek inscription.
17. Ephesus. 394-295 years BC. Obverse- an image of a bee. Reverse - Falling Deer.
18. The Kingdom of Pontus. Mithridates VI Eupator. 120-63 years BC. Obverse- The right profile of the goddess with diadem. Reverse - An image of a goddess with her hair spread to the right. Place of emission - Aradi.
19. Rome Empire. Emperor Constantine II. 337-340 years. Obverse - The right profile of the emperor with a crown, surrounded by a Latin inscription. Reverse - two warriors in a pointed arc in the middle with the standard of two legionnaires, with the corresponding Latin inscription. Mint of Constantinople.
20. Anniversary coin of Constantinople. Obverse - the left profile of a helmeted warrior, surrounded by a Latin inscription Constantinople in a pointed arc. Reverse - winged angel resting on a shield, swan turned to the right of the foot. Latin inscription "S N H P".

N	Parameters			
	M	D		H
1	13,18	2,519	2,5	0,38
2	11,55	3,35	2,2	0,41
3	7,57	2,50	2,31	0,25
4	9,18	1,99	2,0	0,41
5	3,99	2,35	2,19	0,17
6	4,66	2,19	2,2	0,19
7	7,74	2,1	2,0	0,48
8	3,11	2,2	2,17	0,12
9	4,11	2,0	2,09	0,2
10	32,96	3,31	3,31	0,52
11	5,25	1,9	1,82	0,19
12	6,08	1,87	1,82	0,39
13	2,54	1,9	1,81	0,13
14	5,74	2,08	2,12	0,22
15	3,35	2,20	1,95	0,5
16	4,08	1,72	1,7	0,3
17	2,20	1,39	1,32	0,25
18	4,06	1,48	1,5	0,39
19	2,16	1,72	1,89	0,12
20	2,04	1,75	1,8	0,12



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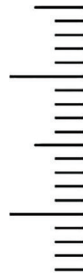
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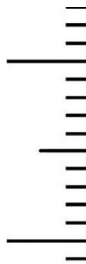
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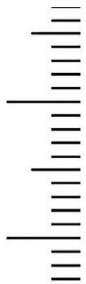
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SILVER COINS

1. Achaemenid cycle Darius IV century BC. Early type.
2. Rome Empire. Septimus Severus 193-211 years. Obverse: right profile of Septimus with diadem. Reverse: an image of Heracles leaning on a comb with a bow and arrow in his hand.
3. Coin of Alexander the Great. Obverse: right profile of a Macedonian with a lion helmet. Reverse: Zeus sitting on the throne with a bird in his hand. Greek inscription "Alexander". Nominal drachma.
4. The Drachm of Gotarzes the Parthian 40/41-51 years. Obverse: King's bust, left; The long tip is represented by parallel sloping lines, the last of which seems to be folded at the edge of the coin, if so as to reach the coin area from the side; Long hair with slightly wavy lines, up to the neck, with an earring, a tiara, which is protruding from the back and runs down the last three ends, the throat is covered with a triangular necklace, a piece of jewelry above the collar of the garment is slightly visible on the left side, an arc of large points, extending over its head and half covering the area of the coin - It seems that it is also cut in half on the „siqa". Reverse: Arshak sits on the royal throne to the right, holding a bow and arrow in his outstretched right hand, which splits the inscription to the right into two parts. On all four sides of Arshak there is a Greek inscription: "The King of kings Arshak, a benefactor, a fair man, a helper, a lover of the Greeks.
5. Drachma of Artaban II. Obverse: King's bust on the left; With a beard descending into short parallel lines; With a diadem that is protruding from the back and two of the end parts are running down; The eye is at the node; Four rows of necklaces with a sphere-like ornament, the collar of the garment and the shoulders are surrounded by gems, a small part of the dotted arc is in the area of the coin. Reverse: Arshak sits on the royal throne to the right; The outstretched hand holds the bow, the bow to the right is split in two, inscribed in Greek on all four sides: მეფის დიდისა არშაკისა, ღვთისმოსავისა ან ღვთისმოყვარულისა, კეთილმოქმედისა.
6. Roman Empire. Caesar Octavian Augustus. 27 BC - 14 years. Obverse: Right profile of Caesar with Latin inscription. Reverse: Caesar's descendants - Gaius and Lucy with shields and arms, corresponding to the Latin inscription.
7. Sasanian drama (drachma). Khosrow II. 590-628 years. Obverse: King's profile. Reverse: place and year of emission. Two priests guard the "sacred" fire. The middle period of governing. The weight is reduced to the standard of the Arabic dirham.
8. Sasanian drama (drachma). Khosrow II. 590-628 years. Obverse: King's profile. Reverse:

- place and year of emission. Two priests guard the “sacred” fire. The earlier period of governing
9. Greek 30 drachma coin - 1964. Obverse: Profile of King Constantine II and his henchman on the left. Reverse: A double-headed eagle with a crown on its head.
 10. German Reich 5 mark coin. An eagle with outstretched wings on the reverse with the right profile of Hinderburg on the obverse. 1936 year.
 11. Greek 30 drachma coin. 1963 year. Obverse: The image of five kings with a crown on the background of the Greek flag. Reverse: Greece map, with an African ship in the lower-left corner.
 12. Alphonse XII. 5 peset coin minted in 1884. Obverse: Left profile of Afons. Reverse: the coat of arms of Spain.
 13. French 100 franc coin 1984. Obverse: the building of the Pantheon in the French Republic. Reverse: A tree is schematically represented in the Octagon.
 14. Reich German 5 marks coin. Image of a church on the obverse. An eagle with outstretched wings on the reverse. 1935 year
 15. Rumi Seljuks. Obverse: Kaikubadu, city of Sivas. Reverse: Sultan Great.
 16. Ilkhan (Mongolian) Dirham. Ilkhan Abu Said. 716-736 Hijrah. Obverse: in Arabic font: Ilkhan Abu Said’s name with the title. Place and year of issue in the segments 719 years. Hijrah. Reverse: the traditional formula of the Islamic (Shiite) faith in the ornament and the names of 4 Imams.
 17. 50 kopecks of 1925 of the Soviet Union. Obverse: blacksmith hits the anvil. Reverse: the coat of arms of the Soviet Union, the slogan on the circle.
 18. Spanish 2 pesetas of 1870. Obverse: a seated crowned woman with an olive branch in her hand. Reverse: the coat of arms of Spain.
 19. Belgian 20 francs minted in 1934. Obverse: Left Profile of King Albert. Reverse: Coat of arms of Belgium.
 20. 5 Reich German mark coin. An eagle with outstretched wings on the reverse with the right profile of Hinderburg on the obverse. 1935 year.
 21. Ilkhan (Mongolian) Dirham. Ilkhan Anushirvani. 740-750 years. ijrah. Obverse: in Arabic font: Ilkhan Anushirvani name with the title. Reverse: the traditional formula of the Islamic (Shiite) faith in the ornament and the names of 4 Imams.
 22. 50 kopecks of the 1924 Soviet Union. Obverse: blacksmith hits the anvil. Reverse: the

coat of arms of the Soviet Union, the slogan in the circle.

23. 50 kopecks of the Russian Federation cut in 1922. Obverse: leaves in the outer dotted arc, a star in the center with the number 50, the date of emission below. Reverse: slogan, coat of arms of the Russian Federation.
24. Georgian Tetri Nominal two abas. Obverse: City Toothpick, Georgian military inscription “Tbilissi” under the crown. Below: two crossed branches of palm and olive. Reverse: Georgian letter denoting the first line “U”, in the following two lines: “Georgian Tetri”. On the fourth line, the European date – 1830, which was marked with Georgian numerals. - “Chql”. Coin minter initials below the date.
25. Georgian Tetri Nominal two abas. Obverse: City Toothpick, Georgian military inscription “Tbilissi”. On the bottom line: Two crossed branches of palm and olive. Reverse: Georgian letter “U” denoting the denomination on the first line, then with two lines: “Georgian white”. On the fourth line, the European date is 1809, which was marked with Georgian numerals. “Chqt”. Coin minter initials below the date.
26. Roman Empire. Billon. Egypt. Alexandria. Caracalla 186-217 years. Obverse: The right profile of the emperor. Reverse: the image of an eagle with outstretched wings.

N	Parameters			
	M	D		H
1	5.40	1.522	1.19	0.44
2	3.61	1.172	1.61	0.21
3	3.74	1.71	1.62	0.3
4	3.44	2.1	1.81	0.19
5	3.85	1.95	1.9	0.21
6	3.71	1.91	1.82	0.2
7	2.23	2.5	2.5	0.9
8	3.05	2.9	2.82	0.9
9	12.00	30	30	0.21
10	13.88	29		0.25
11	18.00	34		0.21
12	25.00	37		0.25
13	8.45	31		0.21
14	13.88	23		0.25
15	2.90	2.35	2.30	0.1
16	3.63	2.51	2.25	0.11
17	10	26.67		0.2
18	9.87	27		0.19
19	11	28		0.2
20	13.88	29		0.25
21	1.64	2	1.515	0.1
22	10	26.67		0.2
23	10	26.67		0.2
24	5.83	23.1	23	0.15
25	5.65	24.1	24.1	0.14
26	12.66	26	25.1	0.31

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**ARCHAEOLOGICAL RESEARCH RELATED TO THE NEW
CONSTRUCTION IN THE VICINITY OF THE GREAT MTSKHETA
CENTRAL GATE OF THE EARLY MEDIEVAL ARAGVISKARI - 2018**

After removing the hollow with heavy equipment for the building of Didi Mtskheta Archaeological Museum-Reserve (1.2-2.4 m from the surface), we have identified archeological objects of different types and times at depth (Remains of a tombstone from the 1st century BC, vertically embedded side pitcher, rather thick layers of mud and ash, a large number of fragments of both types of tiles, pottery, etc.).

This situation forced us to temporarily suspend the earthworks related to the excavation of the cave and to carry out a full-fledged archaeological study of the area⁽¹⁾.

Address. With the current administrative division. Mtskheta. **Gate Lane N 1.** - Mtskheta Municipality; Mtskheta-Mtianeti side.

Sequence and duration of work - a) Supervision June 25-July 5, 2018; B) Preparatory works - release from the landslides cut by the equipment of the study area and study of these layers - 2018. July 6-8; C) Field research (direct excavation) - 2018. July 9-August 31;

Chamber works - 2018. 1 - 18 September; D) Preparation of a field archaeological survey report - 20 August - 22 September; Submission of report to the National Agency for Cultural Heritage Preservation of Georgia - 2018. 24 August.

Written sources and geological survey data were reviewed and used prior to fieldwork and

¹ The works were carried out on the basis of the permit certificate (N 5 17/54) issued by the National Agency for Cultural Heritage Preservation of Georgia, with the funding of the Municipal Development Fund of Georgia and the construction company “Java”; Transportation was provided by Tbilisi Ap. Kutateladze Rectorate and Administration of the State Academy of Arts.

Before the beginning of the fieldwork, during its process and at the final stage, the research area was surveyed, an archaeological grid was created (architects Giorgi Kotetishvili, Lasha Trapaidze), graphic (Lasha Trapaidze) and photo (Temur Bibiluri, Ivane Bibiluri, Lasha Trapaidze, Kristine Fikatsia).

Composition of the expedition: Temur Bibiluri - Head of expedition; Ivane Bibiluri, Besarion Garsevanishvili - Archaeologists; Giorgi Kotetishvili, Lasha Trapaidze - Architects; Giorgi Garsevanishvili, Giorgi Meskhi, Nodar Patatashvili, Gocha Sotishvili, Ivane Tsiklauri - preparatory workers; Mikael Gurgeniidze, Mariam Zaridze, Kristine Kasradze, Natali Nikatsadze, Khatia Kobulashvili - Students of Tbilisi Ap. Kutateladze State Academy of Arts; Linda Khuroshvili - Tbilisi Iv. Javakhishvili State University student; Sandro Khuroshvili - Mtskheta 1st secondary school - 11th grade student; Drivers - Zurab Javakhishvili, Giorgi Gasishvili.

We take this opportunity to express our gratitude to the Municipal Development Fund of Georgia, the construction company “Java” and the Tbilisi Ap. Kutateladze State Academy of Arts - Due to their correct and professional attitude towards the process.

report preparation; First of all, the results of archaeological excavations in the area in the 60s of the last century; Obviously, we could not ignore the archaeological monuments and historical-geographical environment studied in different parts of Great Mtskheta, especially in the vicinity of the study area.

A. Topography and historical-geographical situation. The study area was located in the most important district of historical Mtskheta, bordered by: from the north, across the dry (same as the monastery) valley, settlements of different epochs (IV millennium BC - IV - VIII centuries AD), the most important pre-Christian and Christian Religious center (on the territory of the present-day Samtavro nunnery), and multi-layered (XVI BC - VI-VIII centuries AD) cemetery; From the south, the central gate of the medieval citadel of Great Mtskheta and the residential quarters of the city; To the east, the pre-Christian and Christian religious center of the kingdom (in my opinion, before the establishment of Christianity - with a temple associated with the cult of the sun, on the territory of the former Svetitskhoveli Cathedral) and the surrounding residential quarter; From the west, the residential area and also the cult building of the ancient Georgian pre-Christian deity, Barbale, associated with the cult of the sun (today - replaced by the church of the Christian saint Barbara, built in the X - XI centuries).

B. Data from written sources. 1. General Overview. The northern part of the defense system is mentioned in Leonti Mroveli's historical work "Life of Kings and Fathers and Relatives of the First": "მაშინ წმინდამან ნინო ქალაქისა ზღუდეთა გარეგნით პოვა ქოჩი ერთი ბრწამი მაყულისა, ხოლო აწ არს საკურთხეველი ზემოსა ეკლესიისა საეპისკოპო" ["ქართლის ცხოვრება". The text is established according to all major manuscripts by S. Kaukhchishvili. Vol.1. Tbilisi, 1955. p. 94]. It is clearly visible from the certified excerpt, that the author of the certified text is not modern of the St. Nino arrival in Didi Mtskheta and her missionary activity.

He is undoubtedly the author of later times. However, in his time already and still, there was a fortified capital system of V century AD.

During St. Nino's arrival in Mtskheta and her proselytizing activities here, the northern line of the capital's defense system passed not in the study area, but in Gharta, 1.5 - 2.0 km north of the given area; It is in Ghartiskari where Queen Nana, members of the royal court, St. Nino and Mtskheta citizens meet King Mirian, who miraculously went back from Tkhoti mountain.

Let's go through the text once again: „მაშინ წმინდამან ნინო ქალაქისა ზღუდეთა გარეგნით პოვა ქოჩი ერთი ბრწამი მაყულისა, ხოლო აწ არს საკურთხეველი ზემოსა ეკლესიისა საეპისკოპო”.

Clearly, this unconditionally refers to the pre-church of the Temple of the Archbishop of

Samtavro and the surrounding area (Mothers monastery since 1812). It logically follows that Leonti Mroveli, the author of the first source, lived at a time when: A) There still existed a defensive barrier built in V century A.D. (“მაშინ წმინდამან ნინო ქალაქისა ზღუდეთა გარეგნით...“), Which perished with the Arab invasions of Georgia (VIII c. 30-40); B) The “Upper Episcopal Church” was already functioning.

Accordingly, the time of writing the first source of the Leonti Mroveli Chronicle should be determined no later than at the end of VII c. and VIII c. 30-40 years. This is exactly the case when archeological evidence provides a solid basis for written source data and adds an additional argument to their dating.

C. Archaeological evidence. On the site of the former cinema and future museum complex, 1965, 1967-68. Full-scale field research was conducted by the Mtskheta Archaeological Expedition, Under the leadership of Prof. Alexander Kalandadze [Kalandadze Al., Bokhochadze A . 1968: 17-26; Bokhochadze A. 1975: 38]. As a result of the conducted field-archeological works, the following was revealed:

- 1) V-VII centuries AD. Remains of the wall, towers, and gates of the central part of the defense system northern part - the upper layer (Fig. 2,3); Remains of the wall, towers, and gates of the central part of the defense system northern part - the upper layer (Fig. 2,3);
- 2) IV – V cc. AD settlements The remains of houses and agricultural buildings directly related to them are examined (cellars, stoves for burning dairy products, agricultural pits) - the middle layer;
- 3) I c. BC.- I c. AD. Cemetery - the bottom layer.

Description of a specific situation. This area, as already mentioned, was thoroughly excavated in the 60s of the last century, and therefore, in a preliminary archaeological report, one of the authors of the present article wrote - “Discovery of any tangible material - the possibility of damage is practically impossible. However, in order to avoid surprises, I consider it desirable to carry out the land works for the construction of a new module under archeological supervision”[Biblical T. 2017: 2,3].

The fieldwork we carried out completely nullified the original assumption and in many respects, we got the exact opposite picture. However, we will discuss it below and in sequence.

1. Characterization of the cave walls. All four walls of the cave had different profiles (from top to bottom): 1. W wall - A) XX c. 1st half. Remains of the foundation of a dwelling house, represented by the remainings of a retaining wall; B) Late Neolithic tile burial, which probably was robbed in the near future from the built; C) Geological layers of different times and characteristics;

2. S wall - a) the remains of a building from the Late Neolithic to the early Middle Ages; B) Remains of an early medieval settlement, studied in the 60s of the last century; C) bulk tiles Created by archaeologists in the 60s of the last century. After excavations; D) Geological layers of different times and nature;
3. N wall - a) asphalt layer paved in 60-70s of XX c.; B) The construction layer of an unidentified period of time (in my opinion, around XIX-XX centuries); C) Geological layer; D) A rather weakly represented building layer of the Middle Ages (most likely, the construction of the later than Arab periodE) geological layer; F) Early medieval construction layer, represented by a horizontal row of medium and small stones; G) Remains of buildings from the Late Neolithic to the Early Middle Ages;
4. The O wall stands close to the N wall in profile. Remains of buildings of the Late Hellenistic and Transitional periods. (Figs. 9-16, 36-37a) Was found in the extreme northern section of the NO part of the cave (Fig. 11); However, further research has shown that the remains of the building were not limited to a single wall and that its O wall was also preserved (Fig. 12). We first observed two large fragments of the roof's hollow and sideways, reddish-painted tile, and three rows of cobblestone walls. Both fragments of the tile are similar to the tiles used in the construction of the tomb. Further research showed that we are dealing with the remains of a rather large building that was completely enclosed by both types of painted tiles.

From the remainings of the walls we examined, the N wall was better preserved - two stone piles have reached us, in some cases three rows (Fig. 11).

The building was built of various grades of treated stone and mudbrick. Traces of cracks on one side of the mudbrick fragments found in the interior of the studied building are well preserved (Fig. 85); On the other side, there are two, hollow depressions, with a ridge in the middle (Fig. 86). We will not be mistaken if we consider the described detail as part of the interior decoration.

The building, and apparently not the only one, was demolished as a result of the hostilities. This fact is indicated by the frequent cases of the discovery of mortars (shells (?), sling stones) on the entire perimeter of both surviving walls of the building (Figs. 89-93) and traces of strong fires (Figs. 9,10, 13,14.) The thickness of the burnt layer in some places reached 0.17 (on the side of the pitchers) and 0.25 m. (Figs. 13,14); Traces of the impact of the mortar gun are clearly visible on the two tiles (Figs. 94-96).

The stratigraphy attested during the field research, plus the date of the tiles, gives us a possibility to assume that the remains of the said building is dated back to the Late Hellenistic period, particularly, to the I c. BC.; And after some time of its demolition – the building layer appeared. Gate diggers wrote about the tile used to cover the building “... it is close to the tiles of the Late Neolithic period in size and technique of making crops, although there is

some difference” [Al. Kalandadze Al., Bokhochadze A. 1968: 24]. The transitional building was destroyed by a later “cellar” (Fig. 76).

In contrast to the previous, Late Neolithic buildings, a large number of fragments of different sizes of glass and clay, including glazed ceramics were found in the transitional layer from the Late Antiquity to the Early Middle Ages (Fig. 76).

2. tombs.

Tile burial N 1. (Fig. 18-20). Tilt - NO-SW on the longitudinal axis. The flat roofed tomb was composed by the big, folded and sided tiles. The base of the tomb was built with the same tile. Reserve dimensions: 1.45 (+ -20- 30 cm); Width - 0.37 m.

Absolutely all the tiles used to build the tomb, from the outside, including the pages, were painted with dark red paint.

According the dimensions, the burial was supposed to have been intended for one individual. The tomb was looted, most likely soon after it was made. The connection of the tomb robbery with the house builders in the last century is unlikely.

We found there:

Field. N 1. (Fig. 20). Clay black-roasted, round and solitary small pot/chinchila; Clay well-processed-fine-grained; In the cross-section, a round-flat ear is sculpted on the mouth and upper part of the abdomen. Dimensions: Height of the vessel - 11.0; Ear - 6.5; Dm. rim - 6.0; Bottom - 6.5 cm.

Field. N 2. (Fig. 21). Ankle of cattle. Dimensions: 5.5 x 3.5 x 3.5 cm. It was found to NO corner of the tomb.

The abovementioned tomb is well-dated back to the I c. BC. - I c. AD, with pottery and comparative analysis of tombs excavated in the 1960s.

Tile burial N 2. (Fig. 23-38). From point 0: NO - 1,885; Floor (central part) - 1.76; W side - 1,745 m. Tomb construction. Unfortunately, it is impossible to say what kind of roof the sanctuary had - two overhang or flat/„banuri” roof. We have a relatively complete idea of the walls and especially the floor.

Both types of tiles were used to line the walls, and flat-sided and small, elongated rectangular tiles were used to line the floor (Figs. 26,27).

Tiles made in several workshops were used to arrange the tomb walls, floor and roof. This is confirmed even by the variety of stamp tiles, which I will talk about in the appropriate place. Accordingly, Acad. Andria Apakidze’s conclusion made in 50-60 years of the last century, was once again confirmed - Tiles used to build the sanctuary are taken from the

construction fund. [Apakidze A. 1963]; Otherwise - these tiles are not made specifically for the construction of this tomb; The tomb has been looted since ancient times. This is indicated by the anatomical structure of the three remains — the fixation of disturbed and displaced parts in completely unexpected places in the tomb (Fig. 23-25).

In the tomb, as I have already said, three corpses are buried. In one of them, the remains of a man were mutilated in the NO corner of the tomb (Fig. 24); A second skull was found under the man's skull; The skull and individual body parts of one of the deceased were found in the NW corner of the tomb.

In the tomb were found:

1. Field. N (Fig. 28). Ceramic jug, brownish, with rounded lip, everted rim, low-necked and spherical body; On the wide and flat resting surface oval is attached. Slightly Lentiform handle is attached on the neck rib and in the middle part of body. Height of jug - 14.5; height of neck - 4.6; height of body - 10.0; height of handle - 5.5; rim dm. - 6.3; neck dm. - 7.2; body dm. - 14.5; surface dm. - 9.0; handle dm. (in. the middle) - 0.5x1.0sm. Height of ceramic jug - 14.5; Throat - 4.6; Body - 10.0; Ear - 5.5; dm. rim - 6.3; Throat - -7.2; Body - 14.5; bottom - 9.0; Ear (middle part) - 0.5 x 1.0 cm.
2. Field. N 13/1 (Fig.29). Bronze bell. Broken and deformed. Height (approx.) - 2.5; dm. - sm.
3. Field. N 18. (Fig.30). Coin, bronze. Parthian. Artaban II of Arshakid (AD. 10/11-38)¹).
4. Field. N 15. (Fig. 31). Bead-shaped spherical, metal (antimony?) Broad and transversely flat, with an oval-shaped stalk. The stalk will be hollow from the outside along its entire length. Height - 2.1; Stalk - 1.0; dm. - 0.7; Ear width-0.5; Thickness -0.2 cm. Width rusted.
5. Field. N ?(Fig. 32). Bead, jet. 0.1 x 0.3 cm. Broken in the middle.
6. Field. N 14 (Fig. 33). Bead, white color glass; Elongated, barrel-shaped. With wheeled ends on both sides. Length - 0.6 cm. Ends- broken.sav. N 16/1. (Fig. 49).
7. Field. N 14/1 (Fig. 34) Bead, white glass. broken. Length left - 0.35 cm.
8. Field. N 18/1. (Fig. 37). The stone was miniature, one-sided (worker), and thinned in the O part of the tomb, near the skull of a man.

Tile tomb N 2, based on the material found in it, is quite firmly dated to I-II centuries A.D.

¹ The coin was designated by the curator of the National Museum of Numismatic Collections. - Mrs. Medea Sherozia, for which I would like to thank her.

Let's go back to the origins of the tiles used to build the tomb. As I mentioned, they were not specially made to build a sanctuary; They are taken from the so-called construction fund. I guess that the roof tiles of the ruined building of the Hellenistic period were partially used to build the tomb. Anyway, part of the tiles for the roof and walls of the tomb belong to the Late Hellenistic period (Figs. 26,27). The closest analogs of these tiles are observed on the N section of the Samtavro Valley, which was studied in the 80s of the last century BC.

3. Remains of prehistoric buildings “Marani” (Fig. 38-49). From the monuments examined, the remains of an agricultural building are undoubtedly interesting, from which the remains of a tiled roof, four damaged and more or less deformed pitchers, and quite significant traces of rubble have been preserved; Also, fragments of pottery and glassware fixed in the interior of the building, obsidian folds, small details of bronze ware (possibly Absinthe locking prong).

Medium-sized pitchers were embedded 0.27-0.28 m apart. Away. N 1 – N2 -0,2; N 1 – N 3 – 0,32; N 2 - N 3 Slightly away - 0.8 m. Three of the four pitchers were covered with a flat stone of oval shape; One (N3) - with clay tile (0.28 x 0.29 x 0.25).

Dimensions of pitchers (dimensions due to damage-deformation are approximate): N 1 rim dm. - 0.3 (+-5); body dm. - 0.85 (+-5-7); height (preserved part) - 0.64m., N2 - rim dm. - 0.35 (+-5); body dm. - 0.8; height (preserved part) - 0.75m.

In two pitchers we observed a rather interesting fact - directly at the bottom of the pitchers was a flat, in fact cobblestone (0.16; 0.14; 0.1; 0.2 cm) in size and shape of the pitcher. Using them as a roof is excluded because: A. The diameter of the stones is much smaller than the diameter of the mouth of the pitchers; B. Two pitchers had a roof (in one case a cobblestone; in the other - a clay tile), therefore their fall into the pitcher is impossible; C. We fixed a mass on top of the stones, which may be a remainings of a product that was once stored in a pitcher. However, it should be noted that the area between the bottom of the pitcher and the stones mentioned was completely sterile.

To clarify the issue, we handed over an interesting sample taken from pitcher N 2 to the researcher of the Palinology Department of the National Museum, Dr. Maia Chichinadze¹). I think the final results of the laboratory research will bring some clarity to this unusual and, at least, completely obscure issue to me.

Further study of the monuments found in the “Marni precinct”, I think, will add some nuances to the gate and the surrounding area. The results of the research is led by Alexander Kalandadze.

¹ We thank Ms. Maia Chichinadze and her colleagues for their work. Preliminary results of the study are attached to the present article.

Part of the Aragvi gate fence. In the extreme SO part of the cave, we identified three terraces of construction, one of which has a pronounced oval shape; From the remains of the building on the lower horizon there is a fragment of the wall and the entrance (Fig. 50,51).

These layers, in my opinion, are related to the Aragvi section of the Great Mtskheta Early Medieval Fortification System. The building here is destroyed by heavy fire caused by hostilities (Arab invasion?) (Fig. 52,53).

Due to the fact that the study site is beyond the area of the cave prepared for the construction of a new building of the Great Mtskheta Archaeological Museum-Reserve, in agreement with the Georgian National Agency for Cultural Heritage, the Municipal Development Fund and the construction company, we got the decision about resumption of archaeological research after the temporary conservation and construction of the identified area.

Conservation was carried out in the following order: a) fine-grained yellow sand (so-called - “Sachkhere sand”); B) coarse-grained sand; C) The mass of the mixture removed from the cavity (Fig. 54,55).

Tiles. The number of tiles observed in the area we surveyed is truly impressive (Fig. 56);

But more impressive is the abundance and variety of marks on them (Figs. 57-77). The analysis of these marks, as well as of the tiles observed here in general, is only at an early stage; However, it must be said at the outset that in a small area, such an amount of marked tiles is not known to me; I emphasize – They are not known to me.

A certain number of tiles found in the cave (both flat and hollow) are partially painted - only the visible section; That is, the part that was not covered with other tile. The logical question is, did they get painted after the construction (say, the roof of the building) was completed? In other cases, it should be noted that the tile was made for each specific building, taking into account the precise plan and calculations (calculating the roof area).

This view is not neglected either, especially considering the high level of architecture and construction in the Hellenistic-Late Neolithic Kingdom of Kartli, which is evidenced by the story of Strabo, a Roman geographer of Greek descent (about 64/63 BC - 23/24 AD), “Indeed, Iberia (= Kartli - TB) is largely so well developed with cities and towns that there are tile roofs, market squares, and other buildings, erected according to the rules of architecture” [Strabo. Geography in 17 books, vol. XI. T. III. P.1]. Separately, archaeological excavations have uncovered dozens of monuments built of high engineering-architectural art. At last if not the existence of architector and chief artist special workshops in the capital of the state - Great Mtkheta even.

Although Strabo does not list “cities and towns ...”, it is clear that the first among them is the capital of the country - Mtskheta;

Building stones. During the excavation, we found not a small amount of rock and cobblestones different degrees (Fig. 79-82). On one of them, the traces left by the wedges while cutting from the rock mass are clearly visible (Fig. 83).

Pottery. We observed a large number of clay pottery of different times and purposes in the area we studied. (To be precise - their fragmented parts). Only the number of units described-registered by us has exceeded four hundred. The pottery was found both in the tombs (per copy) and in the construction layer of all three times. The pottery distinguishes both tableware (jars, bowls, lanyards, handrails and nettles) as well as much larger volumes (Figs. 87,88).

A study of the clay pottery traced during the fieldwork has begun and I hope that the results of this study will give us some news.

Glass dishes. Both the buildings of the Late Hellenistic-Late Antiquity period, as well as the IV-V centuries A.D. A considerable number of fragments of glassware of different times (mainly II-IV centuries AD) and purpose were found in the interior of the cellar.

Unfortunately, most of them were so broken (0.5-1.5 cm) that it is completely impossible to determine the function.

Other. We observed household and agricultural items (Kviristavi, grindstone, lamp and etc.) on different construction horizons (Fig. 97).

Frequent cases of different size sling-bullet detection should be mentioned separately. We fixed some of them directly on the outer perimeter of the wall. Traces of their hit are clearly visible on the two tiles (Fig. 78,79).

Paleozoological material. In all three construction horizons, a large number of remains of both wild and domestic animals (boar, wolf (?), Deer, fawn, cows, sheep (goats), horses, etc.) are found *).

However, there is a predominance of bone material found in the layer considered to be part of the Aragvi gate fence. Interestingly, from the remains of the observed cattle (cows, bulls), only the lower jaws were found (Fig. 98-100).

The results of a full-fledged study of paleozoological and palynological material, I think, will provide us with considerable data for judgment¹).

Instead of a conclusion. Our field research revealed some interesting moments; Namely, in the mentioned area of Great Mtskheta, contrary to the opinion expressed many times,

¹ The preliminary research of this material was conducted by Dr. Maia Bukhianidze, Chief Researcher of the Center for Paleobiology and Paleoanthropology of the National Museum, for which we are sincerely grateful.

construction layers of the Late Hellenistic-Late Roman period (I emphasize - construction) have been observed. I consider it a matter of the future to identify and study the remainings of the Late Hellenistic period better;

As for the remains of the Late Neolithic period, the cautious assumption by Prof. Alexander Kalandadze in the 60s of the last century was confirmed - excavation of the Aragvi gate in Mtskheta revealed a type of tile, which ...” is close to the tiles of the Late Neolithic period in terms of size and cultivation technique, although some differences are also observed” [Kalandadze Al., Bokhochadze A.1968: 24].

In the case of a thorough archaeological study of the area around the gate, several very interesting issues come to light;

An issue that remains as a white spot or controversial in the history of the Great Mtskheta Late Hellenistic Early-medieval period.

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TABLES

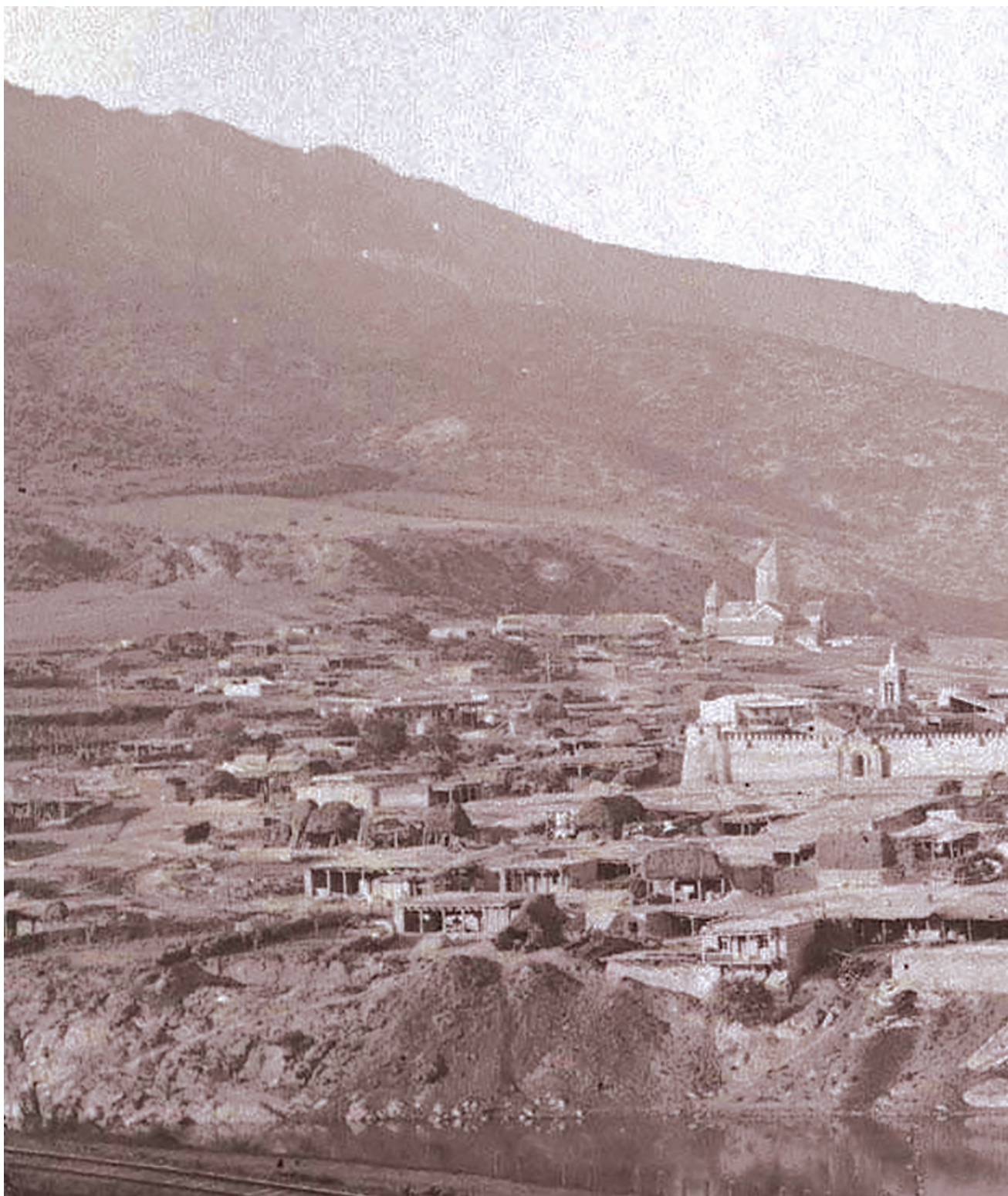


Fig.1. Mtskheta. XIX century. 80s. D. Ermakov photo. In the background is the Archbisnop of Samtavro



Fig. 2. The gate. View from NW.



Fig. 3. The gate. View from O.



Fig. 4. The area of the hollow before the land is removed.
Retaining wall in the background



Fig. 5. Liberation of the area From construction waste of XX c.



Fig. 6. Topographic plan

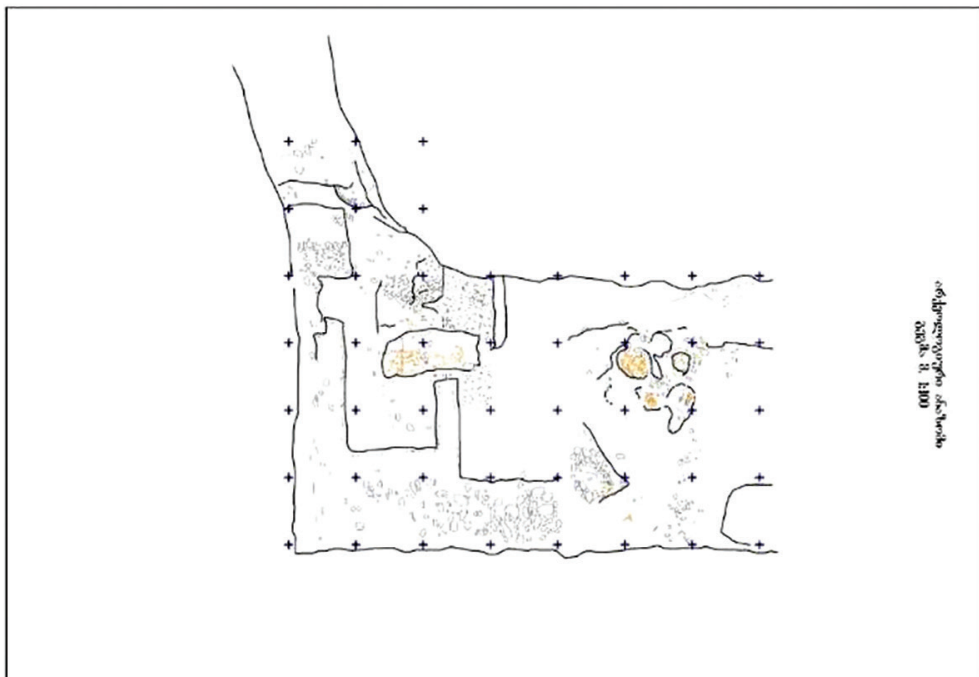


Fig. 7. Archaeological grid-18



Fig. 8. Study area after removal of modern construction layers from waste and bulk land. Detection of scratched layer “Burnt building”



Fig. 9, 10. A broken roof



Fig. 11. N section of the building



Fig. 12. SO angle of the building.
O and S Sections of walls



Fig. 13. Scratched layer



Fig. 14. South door sill of burned building



Fig. 15, 16. O wall of the burnt building, SO angle and floor. In the background - part of the Aragvi gate fence counterforce (?)

TILE BURIAL N 1



Fig. 17-19. SW angle of the cavity. The process of detecting a tile burial.
View from S



Fig. 20. Jug, clay



Fig. 21. ankle of sheep

TILE BURIAL N 2



Fig. 23-25. After removal of the bulk soil layer and partial preparation



Fig.26. Tile burial N 2 after preparation



Fig. 27. Use as a burial floor. Late Neolithic painted tiles



Fig. 28-35. Tile burial N 2. Burial inventory



Fig. 36.37. Remains of a damaged-cut building by the cellar. AD. III (?) –IV centuries



Fig. 37-a. Cobblestone with traces of alicite and coal

“MARANI DISTRICT”



Fig. 38.39. Remains of a broken roof of a cellar



Fig. 40.41. Cellar. Remains of a broken roof and walls on pitchers



Fig. 42.43. Pitchers after removing the broken roof and wall of the “cellar”



Fig. 44.45. Pitcher N 1 and N 2 after removal of bulk land



Fig. 46,47. Pitchers NN 1-3 before and during the preparation



Fig. 48.49. Pitcher N 2 before and after preparation. With the cobblestone at the bottom



Fig. 50.51. S wall of the “burned building” and part of the Aragvi gate fence countersunk (?)



Fig. 52, 53. Counterforce (?) Part of Aragvi gate Fence Destroyed by Fire



Fig. 54.55. Part of the Aragvi gate fence. Conservation process



Fig. 56. The tiles discovered during excavation

I group

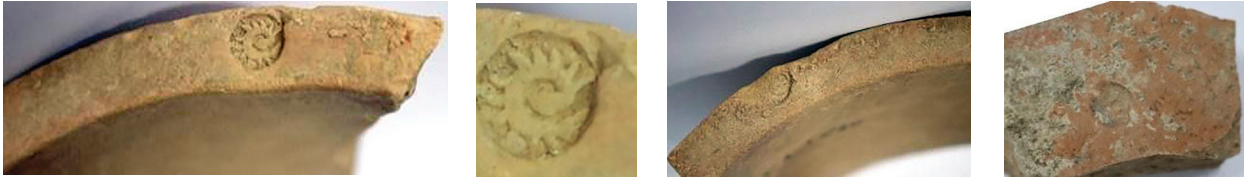


Fig. 57-60. Marked tiles

II group



Fig. 58-67. Generally marked tiles

III - IV group



Fig. 68-77. Individual mark tiles



Fig. 79-82. Building stones



Fig. 83. A rock with traces of wedges

Fig. 84 in the N wall of the burned building Part of a fixed grinder



Fig.85. mudbrick with traces of plaster



Fig.86. mudbrick. Interior



Fig. 87. II-IV cc. AD. Pottery



Fig. 88. Part of Aragvi Gate Fence.
Early medieval pottery



Fig. 89-93. sling-bullet



Fig. 94-96. sling-bullet and tiles damaged by sling-bullets



Fig. 97. lamp with traces of burnt

PALEOZOIC MATERIAL



Fig. 98. Pig's Tusk



Fig. 99. The horn of
the fawn



Fig. 100. Lower jaws of a cow

MAIA CHICHINADZE

PRELIMINARY REPORT OF PALYNOLOGICAL RESEARCH

Mtskheta, gate, hollow. Land samples taken from this monument are processed in the palynological laboratory of the Georgian National Museum. Preliminary research was conducted on organic remains taken from the pitcher. From the palm and grass dust grains found in the palynological range of the specimen, the presence of ordinary vine dust is important. Many non-palynological remains include starch grains, phytoliths, insect remains, parenchymal cells of wood, and cotton and flax tissue remains.

Considering the palynological and non-palynological remains found in the pitcher. sample, in particular, the detection of vine dust in the palynological range along with vineyard weeds, as well as a large number of starch grains (phytoliths and insect remains) in the same sample confirm the presence of wine in the pitcher.

Microscopic examination of other specimens is ongoing and their data will be reflected in the final report of the study.

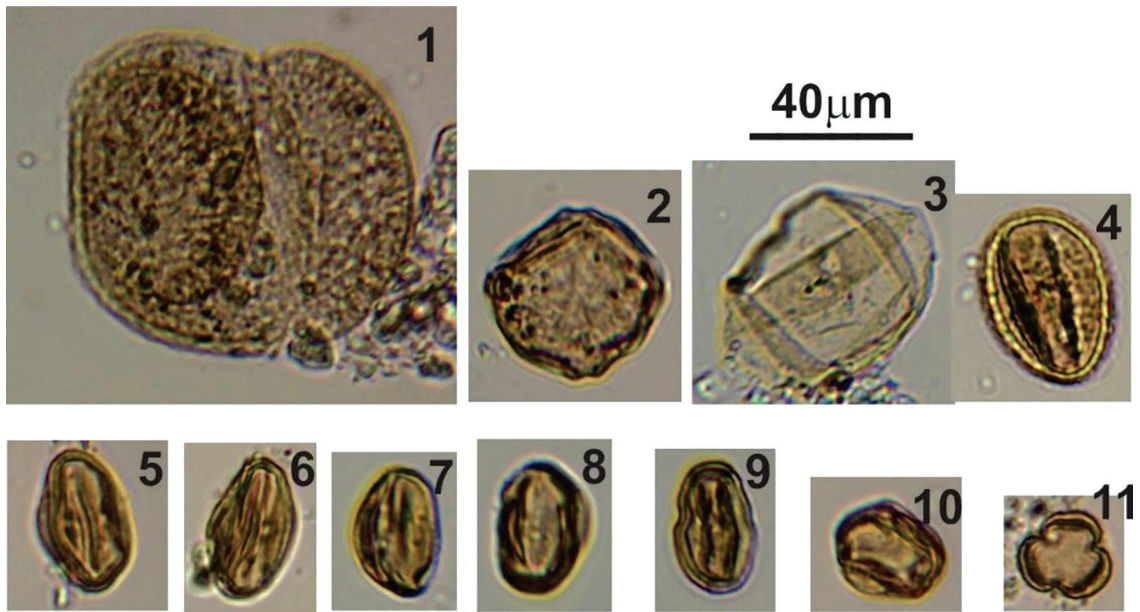


Fig.1 Plant dust grains found in Kvevri sample: 1, pine (*Pinus*); 2. Alder (*Alnus*); 3. Wheat (*Triticum*) 4. Knotweed (*Polygonum*); 5-10. Ordinary vine (*Vitis vinifera*), 11. Mugwort (*Artemisia*)

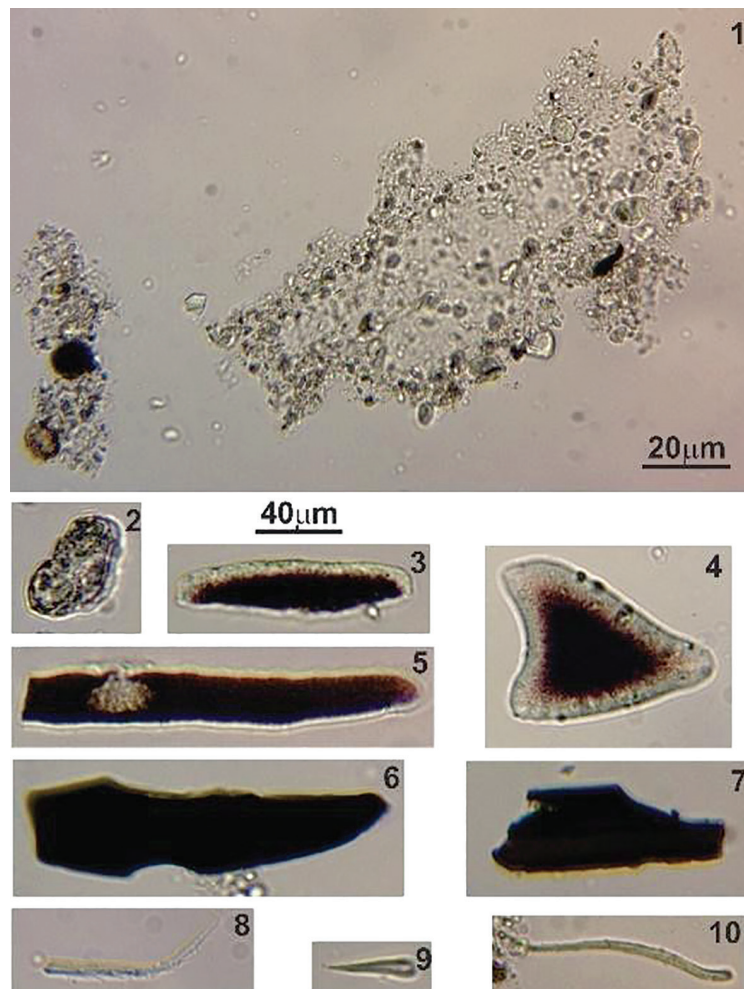


Fig. 2 - Non-palynological nature remains found in the kvevri sample: 1,2 - Remains of starch; 3, 4, 5 - phytoliths; 6,7 parenchymal cells of wood; 8,9,10 - Insect remains

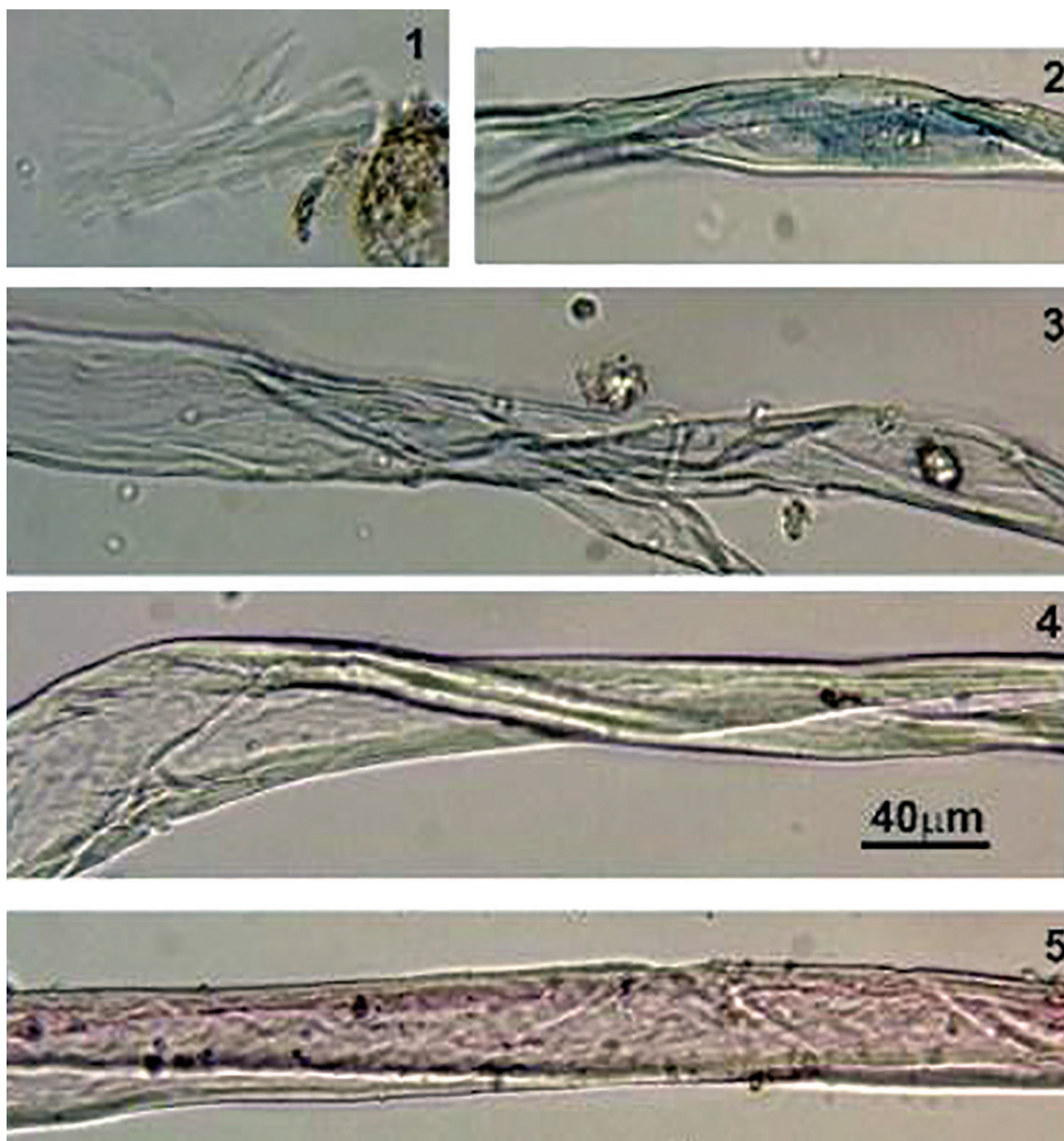


Fig. 3 - Remains of non-palynological nature found in the kvevri sample: 1,2 - Flax fabric fibers; 3,4,5 - cotton fabric fibers

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