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ARCHEOlogija 48

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THE MONSTROUS (MONSTRUOSO) FIBULA FROM THE DNIPRO RIVER REGION

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In 2021, illegal antiquities seekers destroyed a Chernyakhiv Culture burial near the village of Lebedyn. Some of the items and succinct information about their provenance were given to the Cherkasy City Archaeological Museum of the Middle Dnipro Region. An examination of the items and an additional investigation of the find spot allowed for the conclusion that the items came from a Chernyakhiv Culture cremation. The grave goods included artefacts of Roman and Barbarian origin as well as hand-built pottery with direct analogies to the Wielbark Culture. It can be asserted that this was the burial of an East Goth woman of high social rank from the late 3rd – early 4th century, probably the early phase of Stage C₃.

Keywords: Late Roman period, Chernyakhiv Culture, cremation, Roman imports, rosette fibula (monstruoso), Wielbark Culture, Goths.

2021 metais „juodieji archeologai“ sunaikino Černiachovo kultūros kapą netoli Lebedyno kaimo. Kai kurie daiktai ir trumpa informacija apie jų kilmę buvo perkelti į Čerkasų miesto Vidurio Dniepro regiono archeologijos muziejų. Daiktų tyrimas ir papildomas vietos žvalgymas leido padaryti išvadą, kad jie yra iš Černiachovo kultūros degintinio kapo. Tarp įkapių buvo romėnų ir barbarų pagamintų daiktų. Lipdytinė keramika turėjo tiesioginių analogijų su Velbarko kultūra. Galima teigti, kad kapas priklausė aukšto socialinio rango moteriai, kilusiai iš Rytų germanų gotų genties. Kapas datuojamas III a. pabaiga – IV a. pradžia, tikriausiai ankstyvąja C₃ etapo faze.

Reikšminiai žodžiai: vėlyvasis Romos laikotarpis, Černiachovo kultūra, kremavimas, Romos kultūros importas, rozetės formos segė (*monstriozinė*), Velbarko kultūra, gotai.

In 2021, local residents handed over a collection of Late Roman period items to the Cherkasy City Archaeological Museum of the Middle Dnipro Region. Subsequently, the same year, Mykhaylo Syvolap investigated the find spot to determine the archaeological context, revealing that the items came from a cremation in a Chernyakhiv Culture cemetery near the village of Lebedyn / Лебедин (Zvenyhorodskyi Raion, Cherkasy Oblast) (Fig. 1).

The items given to the museum included fragments of thrown and hand-built pottery, a fibula, a bronze cauldron, a silver spoon, jewellery box parts, a buckle, and a glass cup, all of which had been damaged during the cremation and illegal amateur exploration of the burial site. Currently, the items are being restored and a complete publication of the items obtained by the museum is being prepared¹.

¹ The authors would like to express their gratitude to Yuri But, an artist and metal artefact restorer at the National Museum of the History of Ukraine (*Національний музей історії України*) for his restoration of the metal artefacts from Lebedyn.

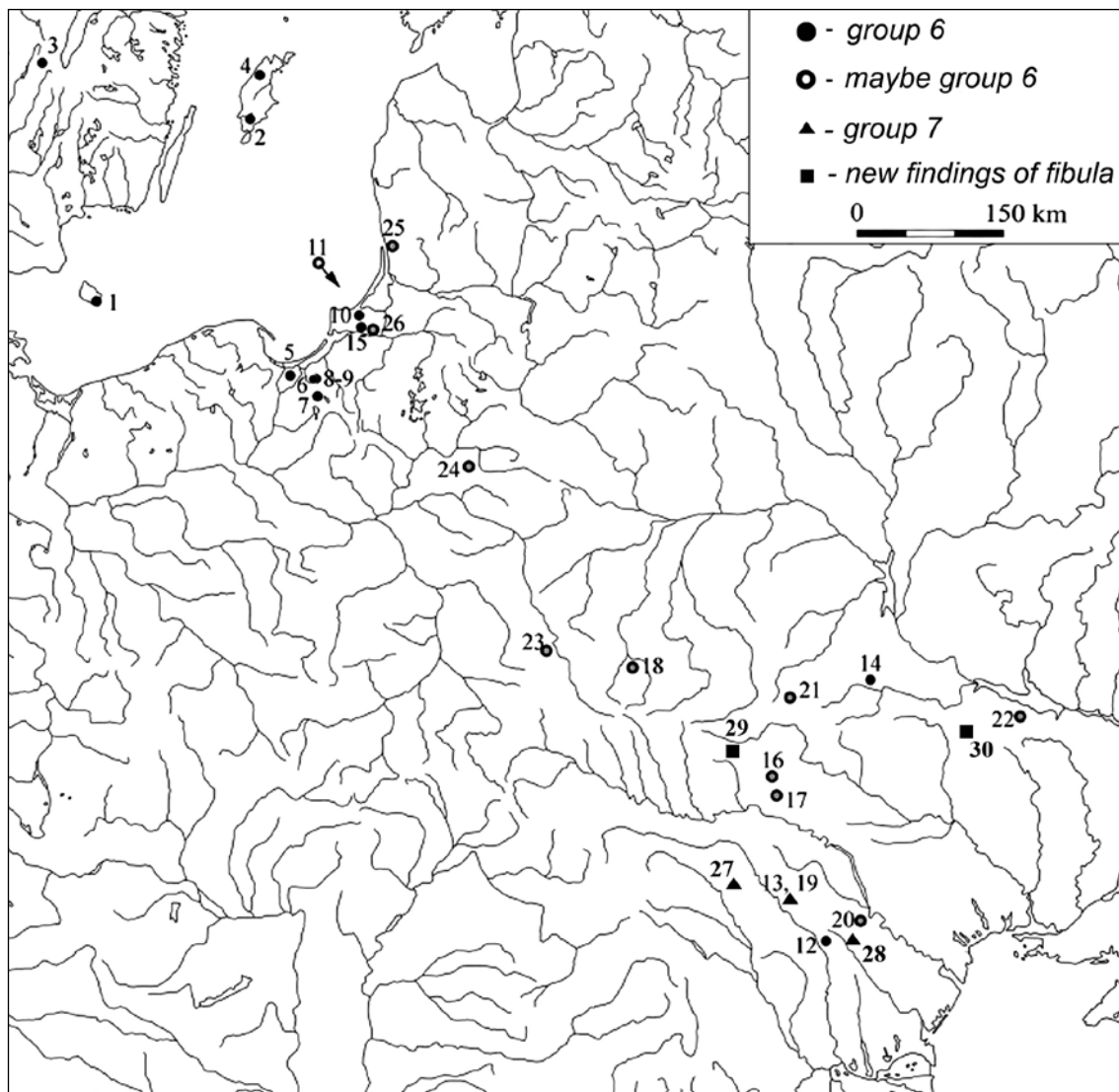


Fig. 1. A distribution map of the Group 6 and 9 rosette fibulae according to Lund-Hansen and Przybyła (Nos. 1–27, Lund Hansen, Przybyła 2010, Abb. 36, 38) with additions made by the authors (Nos. 29–30).

1 – Slusegård; 2 – Svie; 3 – Ryet; 4 – Havor; 5 – Lubieszewo; 6 – Myślęcín; 7 – Połowite / Pollwitten; 8–9 – Wekllice (Wöklitz); 10 – Grebieten; 11 – West Lithuania; 12– Vasilica; 13, 19 – Dănceni; 14 – Malopolovetske / Малополовецьке; 15 – Bol'shoe Isakovo / Большое Исаково (Lauth); 16 – Andriivka / Андріївка; 17 – Sharhorodskiy Raion / Шаргородський район; 18 – Smordva / Сморгда; 20 – Budești; 21 – Petrykivtsi / Петриківці; 22 – Medvedivka / Медведівка; 23 – Masłomęcz; 24 – Dmochy-Rodzonki; 25 – Baitai / Baiten; 26 – Ushakovo / Ушаково (Brandenburg); 27 – Todireni; 28 – Hansca; 29 – Balamutivka / Баламутівка; 30 – Lebedyn / Лебедин.

1 pav. 6 ir 7 grupių rozetės formos segių paplitimo žemėlapis pagal U. Lund-Hansen ir M. Przybyłos (Nr. 1–27, Lund Hansen, Przybyła 2010, pav. 36, 38) su autorių atliktais papildymais (Nr. 29–30).

1 – Slusegård; 2 – Svie; 3 – Ryet; 4 – Havor; 5 – Lubieszewo; 6 – Myślęcín; 7 – Połowite / Pollwitten; 8–9 – Wekllice (Wöklitz); 10 – Grebieten; 11 – Vakarų Lietuva; 12– Vasilica; 13, 19 – Dănceni; 14 – Malopolovetske / Малополовецьке; 15 – Большое Исаково / Isakovo (Lauth); 16 – Andriivka / Андріївка; 17 – Sharhorodskiy rajonas / Шаргородський район; 18 – Smordva / Сморгда; 20 – Budești; 21 – Petrykivtsi / Петриківці; 22 – Medvedivka / Медведівка; 23 – Masłomęcz; 24 – Dmochy – Rodzonki; 25 – Baitai / Baiten; 26 – Ушаково (Brandenburg); 27 – Todireni; 28 – Hanska; 29 – Balamutivka / Баламутівка; 30 – Lebedyn / Лебедин.

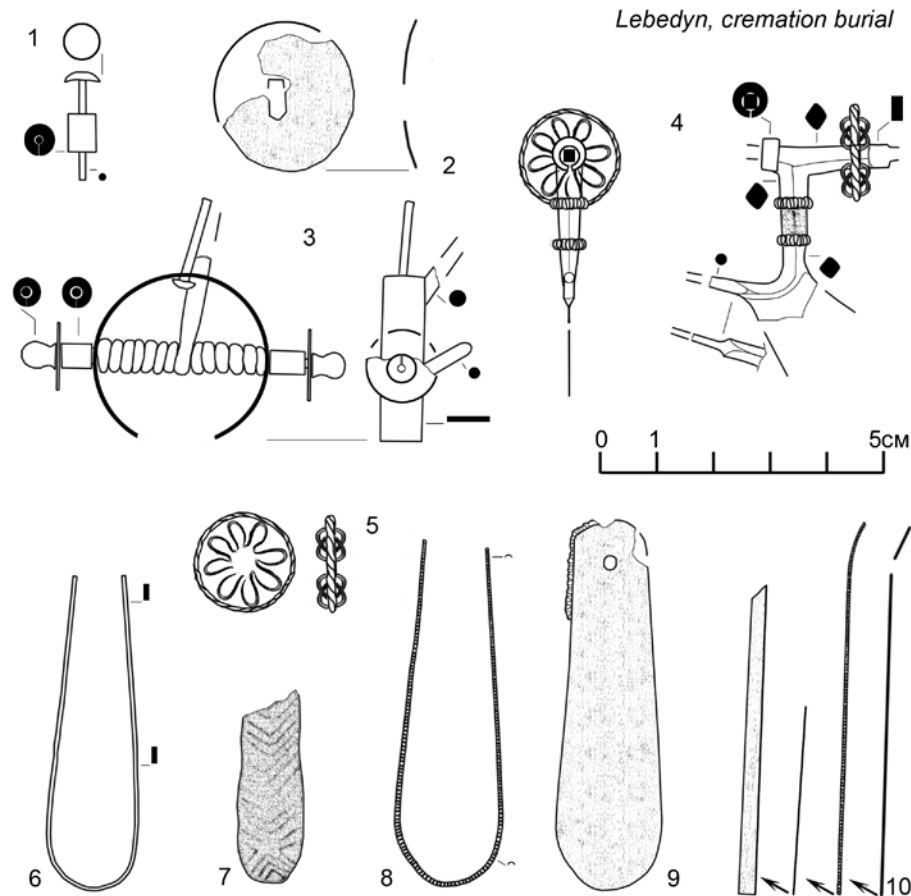


Fig. 2. Drawings of the fibulae's surviving parts. Fibula 2: front and side views of the surviving pin (1); Fibula 1: the head/spring: front and side views of the cover plate (2) and the complete unit (3); front and side views of the bow and foot (4); front and side views of the bow's filigree ring (5); and front (6–9) and side (10) views of the foot plate elements. *Drawings by O. Petrauskas.*

2 pav. Išlikusios segių dalys (1–4), tam tikros detalės (5–9), plokštelės dalių tvirtinimo prie lizdo sekos schema (10). *O. Petrausko brėž.*

The number of detector finds obtained by Ukrainian museums over the last decade has increased considerably. Based on the context of their provenance and the level of the connected information, detector finds from investigated sites can be divided into three groups: closed assemblages; conditionally closed assemblages, and chance finds (Petrauskas 2021, 238)². Given the

circumstances, the Lebedyn find can be attributed to the second group of conditionally closed assemblages.

Among the items obtained from this assemblage, the monstrous fibula is of particular interest and worthy of a separate article for a number of reasons, i.e., due to its being relatively well preserved, the first such find in Ukraine from an assemblage,

² A fourth find group should possibly also be identified, namely so-called 'virtual' items where various internet auctions are the only information source. The monitoring of such sources has shown that most such items are really ancient artefacts but their provenance, composition, future, and other details remain unknown.

an example of the high jewellery skills of the barbarians, and an important historical artefact.

The surviving parts of the Lebedyn fibula are made of silver decorated with a gold panel inset and gilding. The extensive damage has made the restoration of some of its parts difficult. The bow is decorated with three donut-shaped rings: two solid and one filigree. The catch plate, most of which is missing, was covered by an elongated lachrymiform plate decorated with edging, a raised border, and gold panel inset bearing an embossed design. A separate pin was apparently once used to attach a head knob to the annular plate skirting the rosette that covered the spring. Each spring axis (arm) terminal was decorated with a cylindrical bead, a disc bead, and a mushroom-shaped knob (Figs. 2:2–10; 3:3). The handed-over items also included another pin with a cylindrical bead, the size, shape, and decoration of which are absolutely identical to the fibula's head knob pin. The authors believe it to be part of a second similar fibula (Fig. 2:1; 3:1). In most cases, burials contained pairs of monstrous fibulae, usually identical. Thus, a pair likely also existed at Lebedyn. A detailed description of the surviving fibula parts and a possible reconstruction are provided in the Appendix (Figs. 3, 4, 5).

By its characteristics, the surviving fibula certainly belongs to the unique group of monstrous fibulae from Roman-era Barbarian Europe. Oscar Almgren was the first to distinguish this brooch type among the numerous Group VII fibulae, which have a high catch plate. The additional fibula decoration, sometimes of truly monstrously large proportions, was the basis for this distinction as well as for its other name: fibula with a 'monstrously developed form' (*monströs entwickelte Formen*) This decoration was created by adding new

elements to the fibula body: knobs, rings, rosettes, plates, insets, etc.³, which required changes be made to the body shape traditional for Group VII fibulae: the expansion of the foot, the alteration of the catch's shape and length, the addition of a stud atop the knee to hold a decorative foot plate and rosette, the concealment of the spring under a skirted plate, the addition of knobs to the spring axis terminals and the rosette skirting, etc. Both the body and the decorative elements were made of precious metals (silver and gold) and coloured glass. Almgren categorised these fibulae as Series 4, which consisted of Types 208–209, 211–212, and 216–221, and placed them within the general dates for Group VII, i.e., the 3rd century, the early stage of the Late Roman period (Almgren 1923, 96–98).

In time, other ideas regarding the typology, chronology, ethnicity, and social status of these items were developed in other works (Werner 1967, 1–47; Lund Hansen 1995; Ethelberg 2000; Гороховский, Гопкало 2004, 103–130; Кулаков 2009, 94–105, Скворцов 2020, 347–354, etc.).

Ulla Lund Hansen's and Marzena Przybyła's recent study of most of such discovered fibulae (Lund Hansen, Przybyła 2010, 241–286) was used in analysing this fibula. A later, improved and more detailed version of this study was presented in M. Przybyła's monograph (Przybyła 2018, 29–136). The term, 'rosette fibulae' (*Rosettenfibeln*), which is used in the cited works, is the most accurate term to define this item since some monstrous fibulae lack attached rosette plates. According to the authors of the aforementioned typology, 'the present effort to classify rosette fibulae reveals a very strong differentiation within the entire group.' Each fibula in this group is unique, making their range difficult to classify formally. They assert that

³The body's excessive decoration made them too fragile for everyday use, an issue already addressed by researchers (Кулаков 2009, 116) and an additional indication of their symbolic use as an attribute of a certain social, ethnic, and/or gender status. The items were intended for special events, like initiations, weddings, funerals, and other significant/representative social events (religious rituals(?), feasts(?), delegations).

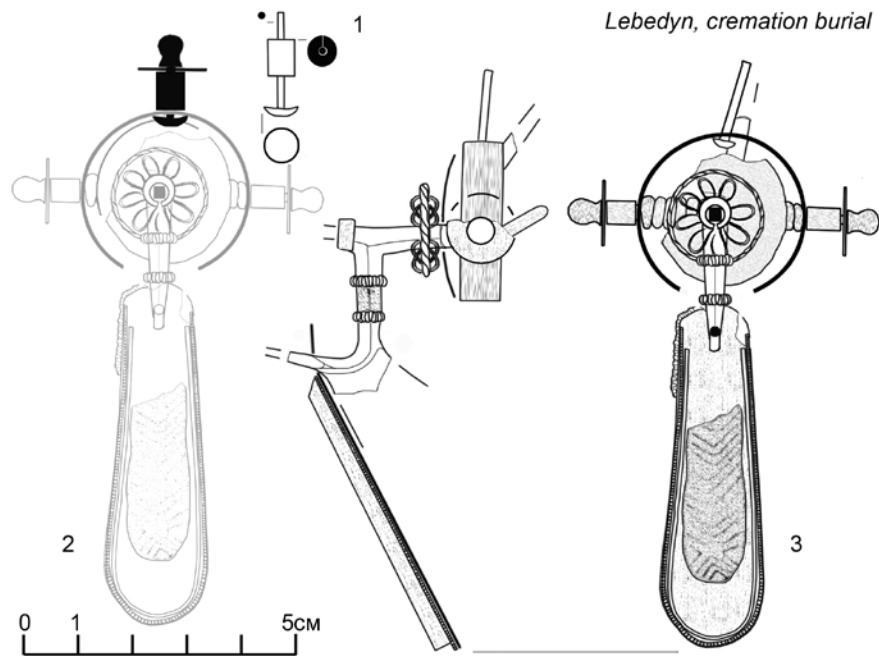


Fig. 3. A graphic reconstruction of the Lebedyn fibulae based on the surviving parts: the surviving pin (1) of fibula 2 (2) and fibula 1, side and front views (3). *Drawings by O. Petrauskas.*

3 pav. Grafinės segių iš kapo rekonstrukcija: segės 2 (2) adata (1) ir segės 1 profilis bei vaizdas iš viršaus (3). *O. Petrausko brėž.*

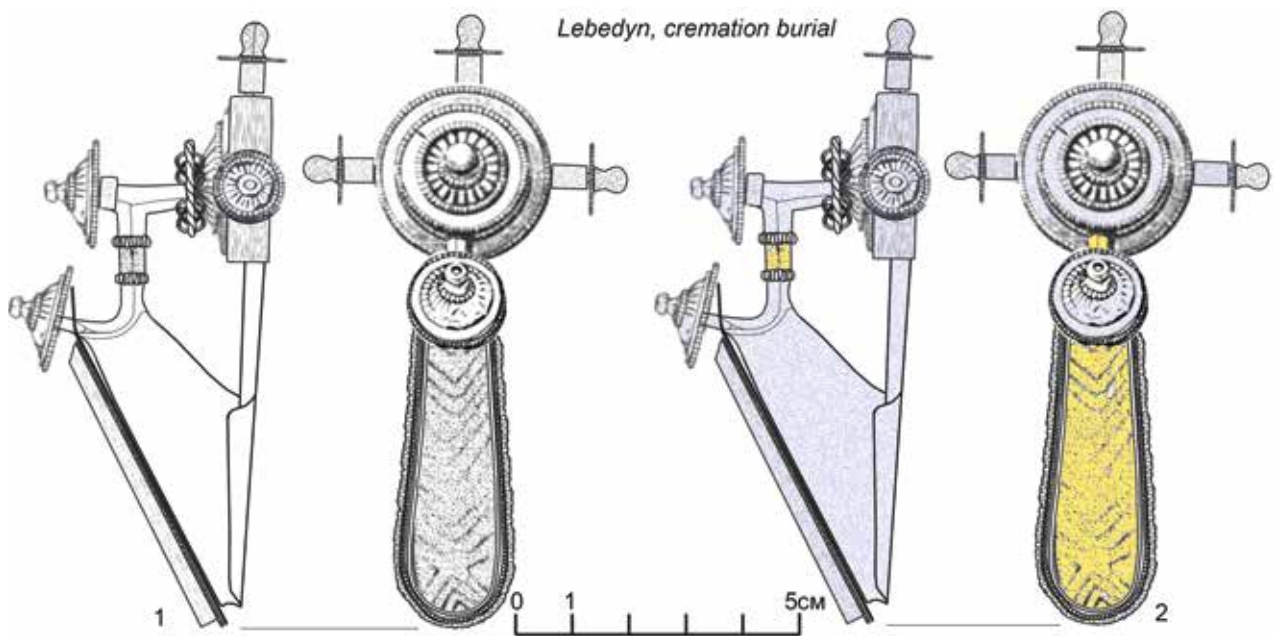


Fig. 4. A possible reconstruction of complete fibula 1 based on analogous fibulae. Black and white (1) and highlighting the gold elements (2). *Drawing by O. Petrauskas.*

4 pav. Segės 1 rekonstrukcija. Geltona spalva (2) žymi auksą. *O. Petrausko brėž.*

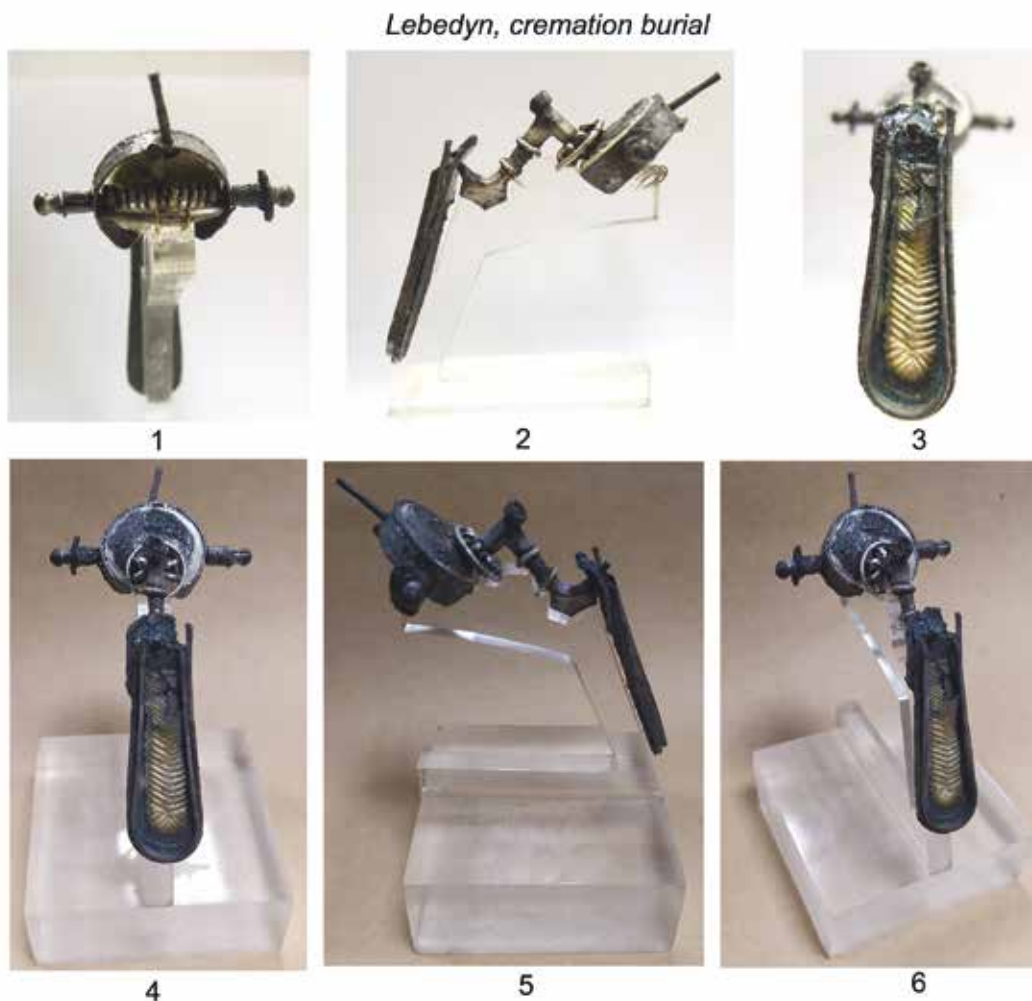


Fig. 5. Photos of the assembled surviving parts of fibula 1: rear and side views of the entire fibula after restoration (1–2); a close-up of the foot plate (6) ; and front, side, and $\frac{3}{4}$ views of the entire fibula prior to restoration (4–6). *Photos by Y. But.*
 5 pav. Išlikusių dalių nuotraukos (1–3) ir galimas segės atkūrimo variantas (4–6). *Y. Buto nuotraukos.*

the various rosette fibula groups reflect different manufacturing traditions (Lund Hansen, Przybyła 2010, 269–270).

In general, size is customarily used to distinguish two fibula types: small (up to 6 cm) and large (over 6 cm, on average 10 cm) (Ethelberg 2000, 50). The Lebedyn fibula's roughly 11 cm overall length places it in the latter. In terms of design, it is closest to Groups 6 and 7 (Lund Hansen, Przybyła 2010, 262–270; Przybyła 2018, 101–117); in terms of its basic structural elements, it is closest

to Group 6, but some elements have analogies in Group 7 (Fig. 6).

According to their data, Group 6 includes fibulae with a foot plate, filigree decoration, rosettes, springs covered by a domed plate, and bows with knees, facets, and studs for affixing rosettes (similar to Zealand Group 3, Variant A fibulae). The rosettes consist of a round plate surmounted by a conical panel. Most of this group's brooches have an elongated foot covered by an elongated lachrymiform or triangular plate with a hole at one end for receiving the stud on



Fig. 6. The Lebedyn fibula and some other examples of Group 6 and 7 rosette fibulae.

1 – Lebedyn / Лебедин; 2 – Slusegård, burial 600; 3 – West Lithuania; 4 – Dančeni, burial 371; 5 – Todireni, burial 4; 6 – Grebieten, burial 177; 7 – Lubieszewo, burial 10; 8 – Havnelev; 9 – Vasilica (according to Lund Hansen, Przybyła 2010, Abb. 34, 37).

6 pav. Lebedyno segė ir kai kurie 6 ir 7 grupių rozetės formos segių pavyzdžiai.

1 – Lebedyn / Лебедин; 2 – Slusegård, 600 kapas; 3 – Vakarų Lietuva; 4 – Dančeni, 371 kapas; 5 – Todireni, 4 kapas; 6 – Grebieten, 177 kapas; 7 – Lubieszewo, 10 grave; 8 – Havnelev; 9 – Vasilica (pagal Lund Hansen, Przybyła 2010, pav. 34, 37).

the foot. These fibulae only have embossed panels with an anthropomorphic image ('masks'), but in one case, a bird image. The authors attributed 18 items to Group 6, which is mainly associated with the Wielbark Culture, only four finds coming from Sambian-Natangian Culture (or Dollkeim-Kovrovo Culture) sites. Some are known from Bornholm (Denmark), Gotland (Sweden), and Västergötland (Sweden), three from the Moldavian Plateau and the Middle Dnipro Region. Group 7 fibulae, while very similar in terms of their features (Lund Hansen, Przybyła 2010, 267 et seq.) and find spots: the Moldavian Plateau (Dănceni, Todireni, and Hansca), differ slightly in terms of the manufacturing technology. They have an S-shaped bow, a foot plate, no decorative plate atop the bow, a stud on the head for attaching various decorative elements, and a head design generally similar to that of Group 6, but the Dănceni fibulae have a semicircular plate covering the spring and a foot plate attached via a hole. It is possible a special regional group formed under the influence of the Group 6 fibulae.

According to Lund Hansen and Przybyła, it is very likely that the Group 6 brooches were made in the territory of the Wielbark and Sambian Cultures, Zealand Group 3, Variant A, being the prototype. Sometime later, their production possibly began in the Chernyakhiv Culture. According to Максим Левада, several semi-finished rosette fibulae, probably Group 6, are known from this latter area (Lund Hansen, Przybyła 2010, 270).

These authors suggest the following dating for rosette fibulae. They appear in northern Barbaricum in Stage C1b and in the Chernyakhiv Culture in Stage C₂ (Werner 1988, 247; Kokowski 2001, 208). Based on the dated assemblages, they should be limited to Stages C_{1b} and C₂ (Lund Hansen, Przybyła 2010, 270; Przybyła 2018, 134–136)⁴.

The first list of monstrous fibulae from Southeast Europe, namely, from the territory of the Chernyakhiv Culture, was made by Joachim Werner and Mark Shchukin, who dated these items to Stages C₁ and C₂. They also drew the important conclusions that these fibulae have a North European / Scandinavian origin and were worn ceremonially by rich females (Werner 1966, 28, 41–42; 1988, 247; Щукин, Щербакова 1986, 184–185). Evgen Horokhovskii and Oxana Hopkalo proposed recognising monstrous fibulae as Almgren Group VII, Series 5, divided in turn into three variants based on bow shape: arch, knee, and S. They also suggested that, while the fibulae from Budești, Vasilica, and Dănceni have Scandinavian and western Baltic analogies, the unique items from Todireni and Hansca could have been produced by the Chernyakhiv Culture (Гороховский, Гопкало 2004, 119, 124, Fig. 8). Maxim Levada later augmented the group of rosette fibulae from Southeast Europe with chance finds and archival material (Левада 2006, 194–251). The information about semi-finished artefacts discovered in Smordva / Смордва, Andriivka / Андріївка, and Sharhorodskyi Raion / Шаргородський район has become vitally important as it supports the assumption that these fibulae were manufactured in the Chernyakhiv or Wielbark Cultures.

Monstrous fibulae are rarely found in Ukrainian territory or in the Sântana de Mureș – Chernyakhiv Culture in general. Almost all of them have a Chernyakhiv context but, unfortunately, come from a cultural layer: Dănceni, Hansca, Malopolovetske-2 / Малополовецьке-2, Petrykivtsi / Петриківці, or Budești (Рафалович 1986, Table LIX, 4; Щербакова 1989, 75–87; Шишкін, Петраускас 1999, 162; Магомедов, Левада 1993, Fig. 39:5; Vornic 2006, Fig. 119:1–3) or

⁴ According to Ethelberg, Zealand's rosette fibulae mainly date to Stage C₁ but also to early C₂, but Skovgårde's to only C₁ (Ethelberg 2000, 48–50).

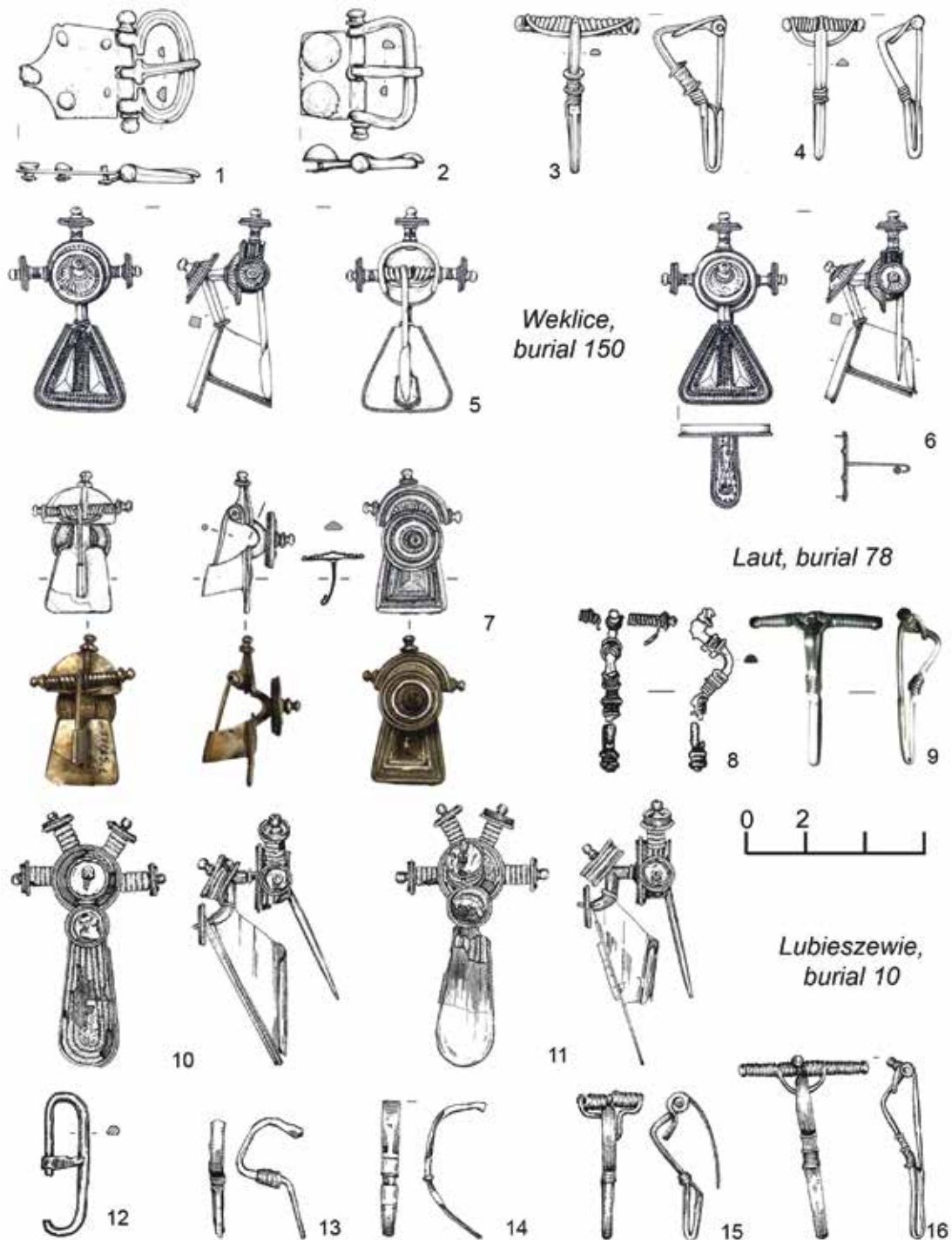


Fig. 7. Some Lund-Hansen/Przybyła assemblages with Group 6–7 and Almgren 161–162 fibulae: 1–6 Weklice, burial 150 (Natuńiewicz-Sekuła, Okulicz-Kozaryń 2011, Pl. LVIII–LXI); 7–9 – Bol'shoe Isakovo / Bolyshoe Isakovo (Lauth), burial 78 (Skvortsov 2020, Fig. 2); 10 – 16 Lubieszewo, burial 10 (Jonakowski 2001, Fig. 2).

7 pav. Kai kurie kompleksai su Lund-Hansen ir Przybyłos 6–7 ir Almgren 161–162 grupių segėmis: 1–6 – Weklice, 150 kapas (Natuńiewicz-Sekuła, Okulicz-Kozaryń 2011, Pl. LVIII–LXI); 7–9 – Bolyshoe Isakovo / Lauth, kapas 78 (Skvortsov 2020, pav. 2); 10–16 – Lubieszewo, 10 kapas (Jonakowski 2001, pav. 2).

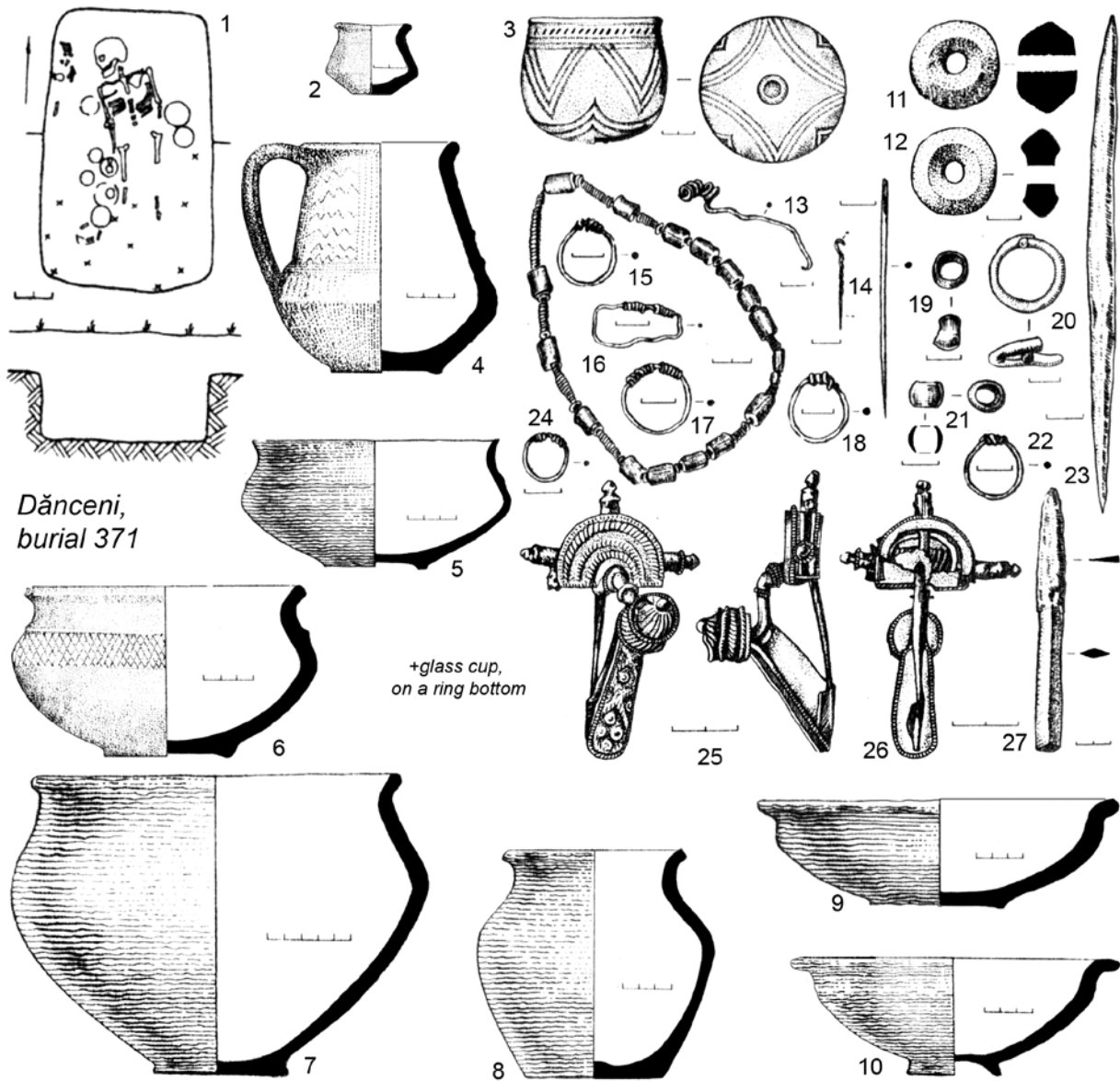


Fig. 8. Dănceni, burial 371. The burial plan and grave goods (Рафалович 1986, Table. LVII–LVIII).
8 pav. Dănceni, 371 kapas. Капо planas ir įkapės (Rafalovich 1986, lent. LVII–LVIII).

an assemblage: Medvedivka / Медведівка (Левада, Строкова 1998, 27–28) with questionable dating.

Rosette fibulae have been found in closed assemblages in Todireni and Dănceni (Ioniță 1982, 92–93, Abb. 30; Рафалович 1986, 109–111, Tables LVII, LVIII). A plate very likely from a similar fibula comes from a conditionally closed

cremation assemblage in Balamutivka / Баламутівка (Petrauskas 2021, Abb. 7). Traditionally, Type 6 and 7 fibulae, as mentioned above, are regarded in the Chernyakhiv Culture as indicators of Stage C₂.

This dating is quite acceptable, although some circumstances should be noted. The number of closed assemblages, both Chernyakhiv and

Northern European, is definitely limited, but the accompanying material from these burials point to late Stage C₂ or early Stage C₃. Thus, Group 6 and 7 fibulae, especially Almgren Types 161–162, from the south Baltic coast are found in assemblages with later items than other types of rosette fibulae (Fig. 7:8, 9, 13–16). The fibulae from Bol'shoe Isakovo / Большое Исаково (Lauth) Burial 78 (Скворцов 2020, Fig. 2:17) and from Lubieszewo have faceted bodies, which very likely indicates late Stage C₂ or early Stage C₃ since such fibulae were widespread precisely in Stage C₃ (Godłowski 1970, Pl. VII:1–3. Гороховский 1988, 43–45; Petrauskas 2017, Taf. I, IV; Mączyńska 2019, Abb. 7:4, 7)⁵. The faceted fibulae from Lubieszewo Burial 10 had a ribbon-shaped body (Jonakowski 2001, Fig. 2:2, 3, 6), a common feature of such fibulae, which were used in only the 4th century. This burial also contained a large oval buckle with a faceted oval frame, which is not at all traditional for Stage C₂ European barbarian sites (Godłowski 1970, Pl. III:10, V:56), and is closer in shape to Stage C₃ buckles, for example, from the Wielbark or Chernyakhiv Cultures (Mączyńska 2019, Abb. 8:4; Petrauskas 2003, 247, 265). Among Chernyakhiv sites, Dănceni Burial 371 (Fig. 8) is of special importance due to a rosette fibula being found with many other items that were very common in Stage C₃ including a ceramic pot with a flat bottom and a glass cup with a circular foot, which point to the transitional period between Stages C₂ and C₃ (Рафалович 1986, 109–111; Петраускас, Петраускас 2008, 53–97; Petrauskas 2017, 123–154). A square buckle with a chape from the destroyed burial in Balamutivka is characteristic of late Stage C₂ / early Stage C₃ (Fig. 9) (Петраускас 2020, 259; 2021, Abb. 7:2).

Thus, the Lebedyn fibula, currently one of the best-preserved items from Ukrainian territory, is a late (late 3rd – early 4th-century) rosette fibula variant. Besides the fibula, the grave goods included other Stage B₂ / C₃ artefacts: a bronze Eggers Type 63 cauldron (Eggers 1951, Taf. 12:63); a Madyda-Legutko / Group G, Type 1 buckle (Madyda-Legutko 1986, 46, Taf. 13); and a Sigersted-Ganzkow type glass cup (Rau 1972, 164). Based on the latest date among these items, i.e., for the glass cup, the burial and its rosette fibula date to the late 3rd – early 4th century. The chronology of the other grave goods: the spoon, the box, and the thrown and hand-built pottery, does not contradict this date.

Thus, the information about the discovery of prestigious Barbarian and provincial Roman artefacts near the village of Lebedyn in the Middle Dnipro Region allows for some cultural and historical observations and conclusions.

The items come from a Chernyakhiv Culture burial made in accordance with their cremation custom of placing all of the grave goods in the funeral pyre, some, like the metal cauldron, having been deliberately deformed during the ceremony.

The grave goods from Lebedyn consist of barbarian-produced (the fibula as well as the thrown and hand-built pottery) and Roman-produced items (the cauldron, the spoon, the glass cup, the buckle, and possibly the chest). The rosette or monstrous fibula, a thing of luxury in the Barbarian world, of course had a certain symbolic value. Such fibulae are considered an attribute of formal female attire, a burial of a German woman containing at least two, usually paired fibulae, one per shoulder (Werner 1988, 247–253; Ethelberg 2000, 60; Lund Hansen 1995, 212–214). Among this group's fibulae, Dănceni Burial 371 clearly contained paired fibulae

⁵Burial 150 in Weklisce is indicative of the development of crossbow fibulae as its examples have smooth, multifaceted bodies and triangular bows (Fig. 7:1-4). Based on these features, the burial must have predated those in Bol'shoe Isakovo and Lubieszewo, a date further supported by the two buckles with chapes, which mainly date to Stages C₁ and C₂ (Natuniewicz-Sekuła, Okulicz-Kozaryn 2011, Pl. VIII:1, 2; LXI:5, 6).

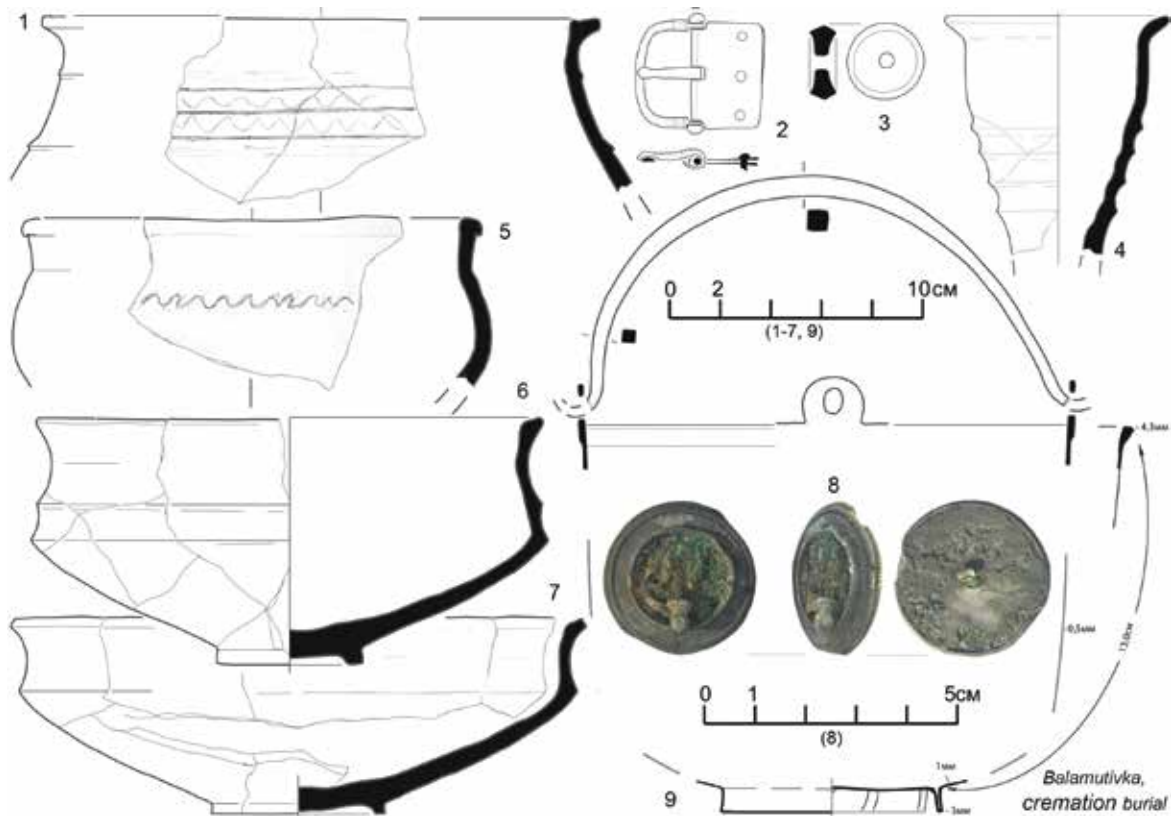


Fig. 9. Balamutivka-Brid, complex 2 / Баламутівка-Брід. (Petrauskas 2021, Abb. 7:2)

9 pav. Balamutivka – Brid, kompleksas 2 / Баламутівка – Брід. (Petrauskas 2021, pav. 7: 2)

(Fig. 8:25, 26) and the Dnipro river valley burial also definitely had two (Figs. 2, 3). The individual's Germanic identity was also proven by the hand-built pottery, all of which has direct analogies in the Wielbark and Goth-Gepid Cultures: bowls with attached bases and a vase with combination surface finishing.

The occurrence of rosette fibulae in the Chernyakhiv Culture, however, looks like an anomaly in the Gothic ethno-cultural environment as their origin and distribution centre is in northern Europe, i.e., outside the territory of the Wielbark Culture, which is firmly identified with the Goths and Gepids. The Group 6 and 7 fibulae only partially overlap with Goth geographical areas (cf. the maps in Lund Hansen, Przybyła 2010). Werner

considered southern European monstrous fibulae to be amulets brought by pilgrims (Goths, Gepids) from pan-German sacred centres in northern Europe like Brangstrup (Werner 1988, 281). He considered those areas with concentrations of rosette fibulae with other items (Roman imports: aurei, non-ferrous metal, ceramic, glass, etc. vessels, hoards, etc.), like Denmark and nearby island groups, to be Germanic religious and power centres, i.e., *Reichtumszentren* (Werner 1988, Abb. 5). According to him, that is where rosette fibulae were produced and used. The further search for the reasons why 'Scandinavian' items appear in the Black Sea region, including the Chernyakhiv Culture, led to attempts to connect Scandinavia with the ancestral homeland of the 'other Germans'

(*другие германцы*), i.e., the ‘Borans’ (Левада 2006, 194–251). The number of such fibulae in the Chernyakhiv Culture is clearly insignificant but it is too early to draw any final conclusions or to criticize any voiced opinions. However, certain circumstances should be noted. Rosette fibulae were ethnicity-defining objects in the Germanic world and definitely an element of upper-class female attire, which has been absolutely proven by late Roman archaeology in northern Europe. They were common in the ‘power centres’ that arose there in Stage C₁. Goth history in Stage C_{1b} – early C₂ is a period of the acquisition of new lands, a new homeland: resettlement, war, a search for a settled existence, etc. The late 3rd century saw the attainment of territorial stability, the accumulation of material resources, the start of a new social and property structure, etc., the latter possibly helping to explain how they came to adopt monstrous fibulae as an element of upper class attire from ethnically-close German centres, where such social groups had formed earlier and already had such attributes. Wealthy Goth families of the ruling elite were copying Scandinavian female attire. Thus, the production of such items in the Chernyakhiv Culture area is possible. The map of Group 6 and 7 fibulae shows roughly equal numbers in three centres: Bornholm/Gotland; Gdańsk Bay; and Prut/Dnipro (Lund Hansen, Przybyła 2010, Abb. 36, 38), i.e., seemingly not favouring the idea of Scandinavian production centres, reinforced by their distinct variety in Ukraine and the number of unfinished artefacts discovered there, which indicate that such fibulae could have actually been produced in the Chernyakhiv Culture area (Гороховский, Гопкало 2004, 124; Lund Hansen,

Przybyła 2010, 270, Abb. 36, 38). The presence of faceted fibulae on the Baltic coast (Bol’shoe Isakovo and Lubieszewo), especially in the 4th century (Гороховский 1988, 43–45), may reveal an inverse relationship between the ‘power centres’ on the Baltic and Black Seas in the late Roman period.

Finally, let us examine the specific archaeological context of the southern rosette fibulae. Monstrous fibulae come from cremations at only Chernyakhiv Culture sites: Balamutivka complex 2 and Lebedyn⁶. While the fibula fragments from Budești and Dănceni were discovered in the cultural layer, their association with cremation rites can be also assumed since the cultural layer at these cemeteries was mainly formed as a result of such ceremonies (Петраускас 1993, 36–51). Female grave good assemblages could also include chests where personal jewellery and everyday items were kept, but this item is found nearly equally in both male and female burials, with the latter prevailing only slightly (Гопкало 2011, Table 2). The absence of weapons, gambling accessories, etc. points to a female burial in Lebedyn. Items of undeniably Roman origin, namely, the cauldron, somewhat challenge the prevailing male-oriented import ‘statistics’ as Hammoor-type bronze cauldrons actually come from male burials not only in the Chernyakhiv Culture (Rudka / Рудка, Hansca-Luteria, Poberezhne / Побережне), but also in Barbaricum and the provinces (Kulov 1999, 61–69; Becker 2010, Beilage 1; Petrauskas 2021, Abb. 8, 9, 11)⁷. In the late Roman period, imported items could reach the tribes of the Chernyakhiv Culture in various ways: as a trade item, plunder, a gift, etc. Currently, the assemblages from Lebedyn and neighbouring Zhuravka / Журавка (Магомедов,

⁶ In addition to a disc bead from a rosette fibula, Balamutivka also yielded a clay spindle whorl, a grave good specific to mainly female burials (Petrauskas 2021, Abb. 7).

⁷ The Panticaepum grave with its ‘gold mask’, which recent studies identify as a female burial, is very problematic due to the complexity of the gender attributes: the reliability of its composition, the presence of both female and male items, the death mask’s male/female ambiguity, etc. (Шаров 2009, 96–100; 2014, 158–175).

Діденко 2020, 131–138) belong to the easternmost distribution area of documented finds of Hammoor-type cauldrons in Ukraine (Petrauskas 2021, Abb. 2). The array of Roman bronze cauldrons discovered in Ukrainian territory is deemed by one of this article's authors to be gear brought back by barbarians who had served in Roman units, meaning that veterans must have been a major source of cauldrons (Petrauskas, Didenko – in print). But new material from Lebedyn seems to refute this assumption. If the burial is that of a female, then she could have acquired the cauldron through kinship (as a paternal inheritance) or matrimony (marital property). It could have been amongst her deceased husband/father/son's possessions brought to her by his former comrades. But also note the account of Flavius Vopiscus of Syracuse, the biographer of Aurelian (270–275), who writes expressly about the participation of Goth women-warriors in a triumphal procession in Rome: 'Ten women, who had fought in men's clothing amongst the Goths and been captured, while many of their female comrades had been killed (*also warriors?* – OP, MS), were also exhibited; the placard they carried indicating that they were Amazons and giving the name of their tribe' (SHA vita Aurel., XXVI, 1).

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APPENDIX

A Description of the Pair of Fibulae.

1. *Fibula with a high catch-plate, rosette type* (Fig. 2:2–10; 3:3). The body, spring, and decorative elements are made of silver, the thin panel inset applied to the foot plate, of gold. The fibula was damaged and deformed by a fire; its oxidized layers contain visible charcoal particles. The surviving elements are: a long plate attachable to the foot; a decorative panel for said plate; the body less the catch-plate and the knee stud for a rosette; the spring less part of the pin; an annular plate with a decorative

pin (knob element) attachable to the head's edge; and part of the domed plate covering the head.

The *elongated lachrymiform plate* attachable to the foot consists of at least four elements: a base plate, ribbed edging, a raised border, and a panel inset.

The 65x19–12 mm, 0.9 mm thick base plate is flat with straight sides and rounded ends and has a 2–3 mm diameter hole at the narrow end for affixing it to the top of the foot via a stud. Ribbed edging has been partially preserved along the plate's top edge, but it is difficult to say whether this was the plate's corrugated edge or a separate element (silver thread) since it was severely damaged by the fire and is partially concealed by oxidation. (Fig. 2:9)

The 1.5–2 mm wide attached ribbed edging follows the base plate's contours and, while it is slightly smaller in size, its ends coincide with those of the base plate. The edging was made from a thin silver plate with a rectangular cross-section. The edging abuts the outside of the raised border. (Fig. 2:8).

The raised border is made of a long silver strip with a 1.1x3 mm rectangular cross-section. It also follows the base plate's contours. Although it is slightly smaller in size, both ends (obliquely cut) do not reach the plate's edges. (Fig. 2:6)

Decorative panel inset. A thin (<1 mm thick) panel made of yellow metal (gold?) with an embossed herringbone pattern design was set inside the aforementioned raised border. (Fig. 2:7).

The cast *fibula body* has a knee-shaped bow with a diamond cross-section (Fig. 2:4). The top of the foot has a pointed stud for attaching the aforementioned foot plate. Towards the foot, the bow is decorated with two silver, open-ended, ribbed rings, which might have held an intervening thin decorative gold sheet (foil) against the shaft. The knee has a socket that may have held a stud for attaching a rosette. Near the head, the bow is decorated with a filigree, donut-shaped ring, which consists of a circle of twisted silver wire, inside

which a spiral of the same wire was soldered (Fig. 2:5). The bow ended in a pierced square bar for attaching the spring axis but has survived only partially. A removable disc plate (silver or bronze) was placed between the filigree ring and the spring since the dimensions of the slot in the centre of the recovered plate (Fig. 2:2) match those of this bar (bow terminal). The body had a total height of 25 mm, the bow a maximum cross-section of 4x5 mm, the catch plate a possible length of 56 mm, the filigree ring a diameter of 18 mm, the silver wire a diameter of roughly 1 mm, and the disc panel covering the head a diameter of 25 mm and a thickness of 0.5 mm.

The *head/spring unit* consists of a spring axis terminating at each end in a cylindrical bead, a disc bead, and a mushroom-shaped knob (Fig. 2:3). The cylindrical beads and knobs have a longitudinal break. The bilateral spring is made of thick silver wire with five turns per side and a rear chord. Part of the pin is missing. The spring was covered around the sides by an open annular ribbon plate / skirt with three holes: two for the axis and one for a dome-headed pin, which could have been used to attach beads and a knob similar to those on the axis. The skirt is 30 mm in diameter, 7 mm wide, and 1 mm thick, the axis with its attachments 57 mm long, the disc beads 13 mm in diameter and 0.5 mm thick, the cylindrical beads 5 mm in diameter and 6 mm long, and the pin 19 mm long.

2. *Fibula, rosette type?* (Fig. 2:1; 3:1). A surviving decorative pin and cylindrical bead are, in terms of size, shape, and decoration, completely identical to components of the aforementioned fibula. Therefore, the assumption may be made that they are part of a second similar matching fibula.

A possible reconstruction of the complete fibula (Fig. 4).

A rosette fibula with a high catch

Material and dimensions: the body, spring, and decorative elements are made of silver, the panel inset and the plating between the rings on the bow, of gold. The fibula is about 11 cm from head to foot, 5.5–6 cm from axis terminal to axis terminal.

The composite elongated *lachrymiform plate*, which attached to the foot via a hole in its upper narrow end, consisted of a base plate, a ribbed outer edge, a raised border, and a thin gold panel inset with an embossed herringbone design that had all been attached by soldering.⁸ This plate can be considered complete since other known plates have precisely this 4-element composition.

The *fibula body* has a knee-shaped bow and a pointed stud at the top of the foot for attaching the aforementioned plate. The stud's length, even in its broken condition, allows one to speak of the possibility of a rosette⁹ with a concentric or radial¹⁰ design and probably a conical shape, like most Group 6 and 7 fibulae, which are not known for flat discs. The rosette would have been attached using a mushroom-shaped knob, similar to those on the spring, but possibly smaller.

The bow between the foot and the knee was decorated with two silver, ribbed rings, which held an intervening thin gold plate against the shaft.¹¹ The stud cast on the knee could have had its own attached rosette, similar to the aforementioned one and separated from the body by a massive cylindrical bead similar to the ones on the spring axis. Please note that such beads are found on only Chernyakhiv monstrous fibulae (Dănceni,

⁸ All of the rosette fibula plates were made in that fashion.

⁹ No other forms are known.

¹⁰ No other compositions are known.

¹¹ A common technique used in various types of fibulae by Roman-era Germanic jewellers.

Vasilica); northern variants lack them. The bow had a filigree donut-shaped ring decoration, which consisted of a circle of twisted silver wire with a spiral of the same wire soldered inside. A domed plate was placed between the filigree ring and the spring, which latter could be decorated with soldered wire, pearls, etc.

The *spring unit* consists of an axis, a bilateral spring, an annular plate / skirt, and a decorative pin. Mushroom-shaped knobs kept the disc and cylindrical beads on the axis terminals and on the pin at the top of the skirt. The disc beads could have had additional designs similar to the ones on all of the other known Group 6 and 7 fibulae.

MONSTRIOZINĖ SEGĖ, APTIKTA DNIEPRO REGIONE

Oleg Petrauskas, Mykhaylo Syvolap

Santrauka

2021 m. į Čerkasų miesto kraštotyros muziejų pateko archeologiniai vėlyvojo romėniškojo laikotarpio objektai, rasti „juodųjų archeologų“. Straipsnio autoriai ištyrė jų radimo vietą šalia Lebedyno miestelio ir nustatė, kad čia būta degintinio Černiachovo kultūros kapinyno. Šioje vietoje rasta žiestosios ir lipdytinės keramikos fragmentų, segė, žalvarinis katilas, sidabrinis šaukštas, papuošalų dėžutės dalys, sagtis ir stiklinė taurė.

Tarp šio rinkinio objektų ypač svarbi vadina moji monstriozinė segė (it. *mostruoso*). Išlikusios segės dalys pagamintos iš sidabro, puošto aukso plokštės intarpu ir auksavimu. Pagal bruožus segė yra artimiausia 6-os grupės segėms, o kai kurie elementai turi panašumų su 7-os grupės pagal Lund Hansen–Przybyłos tipologiją.

Be segės, kapinyne rasti B₂/C₃ periodo dirbiniai: žalvarinis Eggerio tipo/63 katilas; sagtis (Madyda–Legutko /G grupė, 1-o tipo; Rau/Sigersted – Ganzkow tipo stiklinė taurė ir Martin/B₂ tipo šaukštas. Kapinynas datuojamas III a. pabaiga – IV a. pradžia.

Lebedyno kapinyno radiniai yra barbariškosios ir romėniškosios kilmės. Rozetinė segė – prabangos dirbinys barbarikume – turėjo tam tikrą simbolinę reikšmę ir buvo svarbi germanių aprangos detalė. Jos buvo laidojamos su dviem segių poromis – po vieną

porą ant kiekvieno peties. Rozetinių segių paplitimas Černiachovo kultūroje yra keistas fenomenas etnokultūrinėje gotų aplinkoje. Pasak J. Wernerio, monstriozinės Pietų Europos segės kaip amuletai į Šiaurės Europą galėjo būti atneštos piligrimų (gotų, gepidų). Jo manymu, srityse, kuriose gausu rozetinių segių, būta germanų religinių ir galios centrų.

Atkreiptinas dėmesys, kad rozetinės segės buvo aukštesnio socialinio sluoksnio germanių aprangos elementas – tai patvirtina romėnų archeologijos duomenys Šiaurės Europoje. Jos buvo paplitusios C_{1b} periode atsiradusiuose centruose. Gotų istorijoje C_{1b}–C₂ periodo pradžioje vyko didžiulės permainos persikeliant į naujas žemes, kariaujant ir bandant įsitvirtinti. Vėlyvajame III a. buvo pasiektas teritorinis stabilumas, pradėti kaupti materialiniai ištekliai, formavosi naujos socialinės struktūros ir pan.

Tikriausiai taip galima paaiškinti, kodėl gotai pradėjo nešioti aukšto socialinio sluoksnio germanių mėgstamas monstrioazines seges, paplitusias etniškai artimuose germaniškuose centruose. Turtingos gotų šeimos, priklausančios valdančiajam elitui, kopijavo skandinavų aprangą, todėl tikėtina, kad jų kopijos buvo gamintos ir Černiachovo kultūros srityje.

THE MONSTROUS (MONSTRUOSO) FIBULA FROM THE DNIPRO RIVER REGION

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Summary

In 2021, the museum in the city of Cherkasy received a collection of Late Roman period items. The authors of the article investigated the find spot to determine the archeological context, revealing that the items came from a cremation in a Chernyakhiv culture cemetery near the village of Lebedyn. The items handed over to the museum included: fragments of thrown and hand-built pottery, a fibula, a bronze cauldron, a silver spoon, jewellery box parts, a buckle, and a glass cup, all of which had been damaged during the cremation and illegal amateur exploration of the burial site.

Among the items obtained from this assemblage, the monstrous fibula (“monstruoso”) is of particular interest for a number of reasons, i. e., the surviving parts of the fibula are made of silver decorated with a gold panel inset and gilding. By the features, the fibulae are closest to Group 6, while some elements have analogues in Group 7 according to Ulla Lund Hansen and Marzena Przybyła. Besides the fibula, the grave goods included Stages B₂ / C₃ artefacts: a bronze Egger Type / 63 cauldron; buckle (Madyda – Legutko / Group G, type 1; a Rau / Sigersted – Ganzkow type glass cup; a Martin / B₂ type spoon. Based on the latest date among these items, i.e., for the glass cup, the burial and the rosette fibula date to the late 3rd – early 4th century.

The assemblage of the burial in Lebedyn consists of the articles of Barbarian and Roman production. The rosette fibula, a piece of luxury for the Barbarian world, had a certain symbolic value. Such fibulae are considered an attribute of formal female attire of German women, a burial containing at least two, usually paired fibulae, one

per shoulder. The occurrence of rosette fibulae in the Chernyakhiv culture looks like an anomaly in the Gothic ethnic-cultural environment. Werner considered southern European monstrous fibulae to be amulets brought by pilgrims (Goths, Gepids) from sacral centers in northern Europe. He considered those areas of concentration of rosette fibulae with other items to be Germanic religious and power centers. However, certain circumstances should be noted. Rosette fibulae are evidently an element of upper-class German women attire widely used in the “centers of power”. Goth history in Stage C_{1b} – early C₂ is a period of the acquisition of new lands, a new homeland: resettlement, war, a search for a settled existence, etc. The late 3rd century saw the attainment of territorial stability, the accumulation of material resources, the start of a new social and property structure, etc., the latter possibly helping to explain how they came to adopt monstrous fibulae as an element of upper-class attire from ethnically-close German centres. Wealthy Goth families of the ruling elite were copying Scandinavian female attire. Thus, the production of such items in the Chernyakhiv Culture area is possible.

However, certain circumstances should be noted. Rosette fibulae were ethnicity-defining objects in the Germanic world and definitely an element of upper-class female attire, which has been absolutely proven by late Roman archaeology in northern Europe. They were common in the ‘power centres’ that arose there in Stage C₁. Goth history in Stage C_{1b} – early C₂ is a period of the acquisition of new lands, a new homeland: resettlement, conflict,

a search for a settled existence, etc. The late 3rd century saw the attainment of territorial stability, the accumulation of material resources, the start of a new social and property structure, etc., which last might help to explain how they came to adopt monstrous fibulae as an element of upper-class

attire from ethnically-close German centres, where such social groups had formed earlier and already had such attributes. Wealthy Goth families of the ruling elite were copying Scandinavian female attire. Thus, the production of such items in the Chernyakhiv Culture area is possible.

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