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O. Ye. FIALKO**TOP WOMEN'S JEWELLERY FROM THE OHUZ KURHAN**

The Ohuz kurhan is the burial place of one of the last kings of Scythia from the end of the third quarter of the 4th century BC. Among many artefacts from the Northern Grave is a gold earring with a pendant in the shape of a sphinx figure. Several similar finds come mainly from the Bosphorus and are dated to the second half of the 4th century BC. This luxurious decoration is an important marker of the social and gender status of the deceased.

Key words: European Scythia, kurhan, earrings, jewellery, sphinx, gender and social markers.

Burial monuments give the most complete idea of the Scythian costume. However, it is mainly about decorations — i.e. the decor of the garment — its removable and sewn-on elements.

Among the removable ornaments of the Scythians, earrings probably occupy the second place in terms of the number and frequency of finds. This type of decoration has already become the subject of a special study. The most thorough research is the work by V. H. Petrenko *Ornaments of Scythia of the 7th—3rd centuries BC*, where a separate section was devoted to these ornaments. The author considered 606 specimens (earrings and temple pendants) and proposed her typology, dividing these ornaments into 35 types (Петренко 1978, с. 21). Such typology is still relevant today and is used by everyone who turns to the consideration of these removable ornaments (for example: Клочко, Березова 1999; Бессонова 2007; Болтрик, Фіалко 2007; Клочко et al. 2021, etc.). Thus, based on the well-developed typology, the attention in this article will be drawn to one exquisite decoration from the Ohuz kurhan, the tomb of one of the last kings of Scythia. The technological features of the jewellery, its semantic and symbolic content will be considered, with an emphasis on the socio-gender aspect.

Context of the find

The position of the Ohuz kurhan, according to the latest administrative division, is marked 2.5 km north-east of the large steppe settlement of Nyzhni Sirohozy of Henichesk district (former Nyzhnio-sirohoz) in Kherson Oblast, Ukraine (fig. 1).

Ohuz was built on a watershed and occupied a central place in the steppe between the Dnipro and Molochna Rivers. In the expanse of the Black Sea steppe, the Ohuz kurhan is the southernmost of the six largest mounds of Scythia. It is located in the same long strip with ancient gigantic burial structures: Kozel, Solokha, Chortomlyk, the unexcavated Nechaieva Mohyla, Aleksandropil and Chekereska Mohyla.

The barrow was excavated in four stages. The research was started by M. I. Veselovskyi (1891–1894), continued by V. Roth (1902) and O. M. Leskov (1972), and completed by Yu. V. Boltryk (1979–1981). That is, the excavations had lasted a total of nine field seasons, which stretched over 90 years. As a result, in the kurhan, 21 m high and 100–110 m in diameter, in addition to structural elements, the following were discovered (fig. 2: 1): the Central burial structure and the associated horse burials on the western path, a horse grave, two Western graves, and separate Southern and Northern graves (Фіалко 1994b; Болтрик, Фіалко 2007). Despite the devastating robbery, 10844 objects were found in the kurhan, including jewellery made of various materials.

The northern female grave (fig. 2: 2) was also robbed, however, during its excavations 6167 gold elements of costume decoration were found, among which 535 correspond to details of removable jewellery (mainly complex necklaces) and 5632 are embroidered plaques of various types (Болтрик, Фіалко 2024, с. 115–125; 364–411). Among this variety of decorative elements, a gold earring with a figured pendant attracts attention.

Before moving on to its consideration, it should be noted that in Ohuz, earrings were found in two graves. In the Central Burial Complex — in the northern and western niches. There were ordinary bronze ring-shaped earrings, which corresponded to

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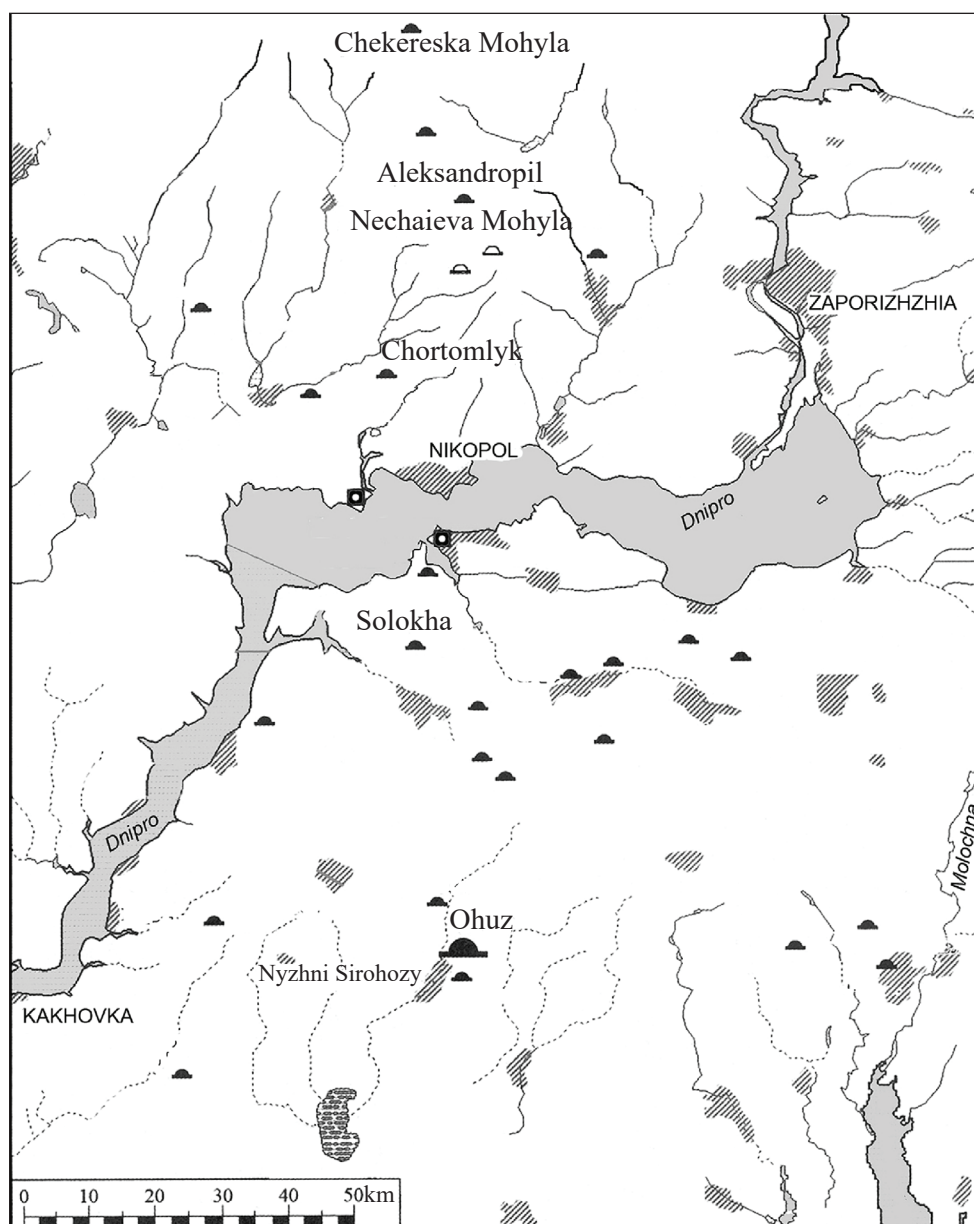


Fig. 1. Spatial position of the Ohuz kurhan

dependents of the funeral procession, respectively, with an adult woman and a man. In the Northern Grave there was a gold sculptural earring.

Description of the sculptural earring

The earring from the Northern Grave (fig. 3) was cast in gold (958°) from a wax model, using solder and stamping. Its total height is 3.3 cm, weight — 6.52 g. The pendant is made in the shape of a gold three-dimensional figure of a winged sphinx sitting on a pedestal. This item consists of several separate elements: a bracket, a three-tiered rosette, a soldered ring, a second ring with wire, a sphinx figure, and a pedestal.

The bracket is made of round wire (diameter — 0.1 cm), bent in half. Its total length is 2.7 cm. The upper end of the bracket ends with a figured flattened thickening (width — 0.2 cm) — flat on the back and embossed on the outside, with an interception that resembles a snake's head. Its lower end is riveted (width $\approx$ 0.2 cm) and **a ring** (diameter — 0.4 cm) is soldered to it, rolled from round wire (diameter — 0.1 cm). On the front side, a **three-tiered rosette** is soldered to the bracket. The lower tier is 11-petal (diameter — 0.9 cm), to which a ring made of a gold ribbon placed on an edge is fused. The second tier was attached to the latter — also 11-petal (diameter — 0.7 cm), to which a flat plaque is joined. The third tier is soldered to the plate — a

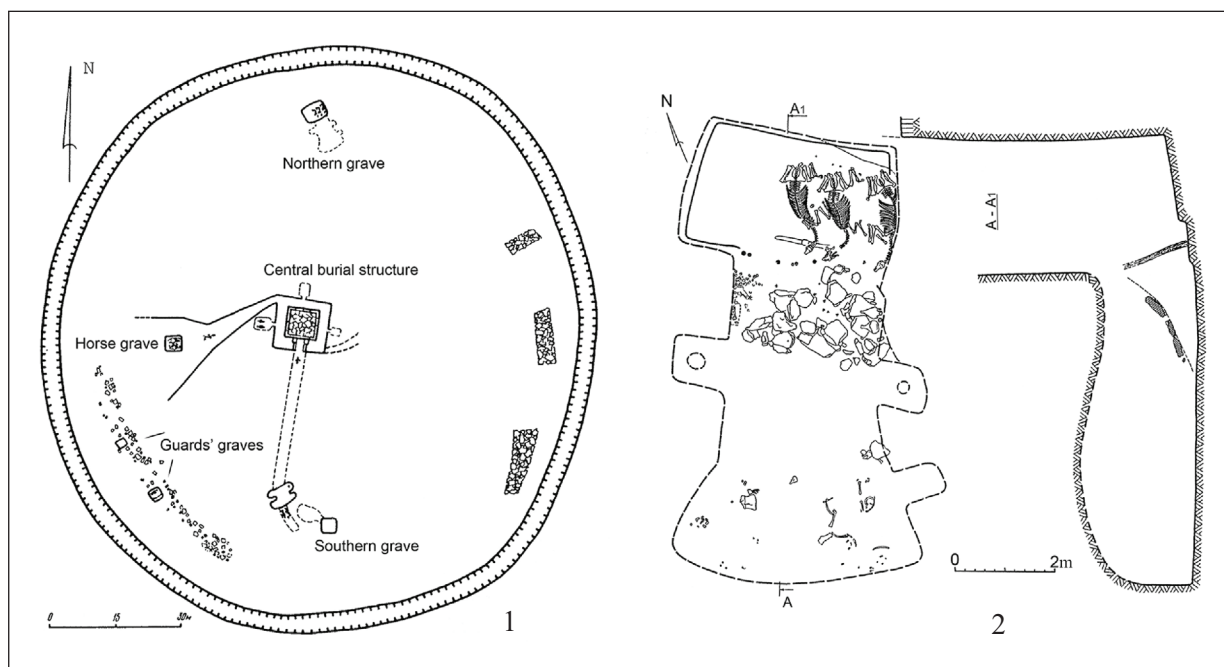


Fig. 2. Ohuz kurhan: 1 — a general plan of the barrow; 2 — a plan and section of the Northern tomb

seven-petal (diameter — 0.4 cm), in the centre of which there is a fused ball (diameter — 0.15 cm). Each petal is outlined with corrugated wire, in the centre — a pressed dot — a mark of a punch. **The second ring** (diameter — 0.3 cm) is inserted into the ring of the bracket, soldered to a gold grooved wire of 0.6 cm long. The second end of the wire is joined to the back of the sphinx. The presence of two rings contributed to the mobility of the pendant.

A pendant in the shape of a sphinx figure with a female head and the body of a lion (fig. 4). The facial features are carefully highlighted: a slightly curved nose, eyebrows, eyes with slightly swollen eyelids, and clearly defined lips. The head is slightly tilted to the right, the hair is gathered in a bun at the back of the head, and the strands are separated by parallel grooves and marked with oblique notches. The chest, ribs, muscles, and toes are depicted in relief. The sphinx is sitting calmly on its hind legs, in a characteristic pose of feline animals. The tail is curled into a spiral and is lying near the right hind leg. The raised wings consist of three rows of feathers in the lower part. The upper part is decorated in the form of six long feathers bent forward. The feathers are depicted in small strokes, carefully crafted. The height of the figure is 1.75 cm, width — 0.5 cm. The figurine is soldered to a quadrangular **pedestal**, its dimensions are 1.1 × 0.6 cm, height — 0.4 cm. Corrugated wires are fused to the lower and upper bases along the perimeter, and four balls are joined to the corners at the top. The side walls are deco-

rated with a floral ornament in the form of corrugated wires bent into spirals, with balls soldered to the ends of each wire (diameter — 0.05 cm). The pedestal is slightly wrinkled on one side. The earring is made very carefully, with attention to small details. This decoration is stored in the collections of the Institute of Archaeology of the National Academy of Sciences of Ukraine.

Based on the morphological features, this earring belongs to the type 13, according to the typology of V. H. Petrenko. The researcher included into this type the only pair of earrings from the Crimea (Three Brothers Kurhan), which will be discussed below (Перпенко 1978, с. 32). Currently, specimens from five complexes can be attributed to this type.

Analogies

Several jewels of the abovementioned type are known, similar in design and general features, but different due to the technique of execution (most of them are hollow inside) and small details.

First of all, this is a pair of earrings (fig. 5: 1) of a “middle-aged” woman from **the tomb 1 of kurhan 1 of the Three Brothers group near Kerch** (Кирилин 1968, с. 178; Лоренц, Трейстер 2008, с. 21, табл. 57). The earrings differ somewhat in size (total height is 4.67 and 4.4 cm) and are made of gold of different fineness (900° and 958°). Each of them consists of three main parts, supplemented by small elements. **The bracket** is made of rectangular wire,



Fig. 3. Golden earring from the Ohuz kurhan, the Institute of Archaeology of the National Academy of Sciences of Ukraine, inv. no. 3-462. Photo by the author, draft by H. S. Serhiienko

bent in half. One end is bent outward, and a **two-tiered rosette** (max. diameter — 0.65 cm) is soldered to the other end on the front side. The lower tier is seven-petal, and the upper one is six-petal. Each petal is outlined with a ribbed wire and filled with blue or green enamel. In the centre, the rosette is decorated with a ball of grain. Below the rosette, a **figure of a sphinx** sitting on a pedestal is attached to the bracket. The sphinx is depicted in a calm state — a fantastic creature is sitting evenly

on its hind legs. The head with delicate facial features is framed by wavy strands of hair gathered into a hairstyle and is decorated with a headdress (stephane) with a scanty floral ornament and disc-shaped earrings with enamel. The neck is covered by a choker (or a necklace) made of thin ribbed wire. The figure emphasises soft female forms, detailed paws, and visible ribs. The tail is made of thin round wire, curved as a loop; the tip is decorated with horizontal corrugation. The lush wings with



Fig. 4. Pendant earrings in the shape of a sphinx figurine. Ohuz kurhan, the Institute of Archaeology of the National Academy of Sciences of Ukraine, inv. no. 3-462. Photo by the author

stripes of feathers are open and raised. On the back, they are soldered together with wire. The wings and tails are made separately and joined to the figures. The dimensions of the sculptures: height — 3.4 and 3.17 cm, width — 1.78 and 1.6 cm respectively. The figure is fused to a quadrangular **pedestal**. The dimensions of these elements vary slightly (1.5×0.7 and 1.5×0.8 cm, height — 0.6 and 0.5 cm respectively). Along the perimeter on the lower and upper bases there are soldered corrugated and smooth darts, between which there is an ornamental frieze with egg-and-darts (ovolos) filled with blue and green enamel. This pair of earrings is stored in the collection of the Treasury of the National Museum of the History of Ukraine in Kyiv.

A similar earring (fig. 5: 2) was discovered in a female **soil reliquary of the necropolis of ancient Feodosiia**, on the northern slope of Mount Тере-Оба (Катюшин 1980, с. 273). According to

the description by Ye. O. Katiushyn, it is made of a gold leaf (weight — 9.7 g), and its total height is 5.0 cm. **The bracket** is made of rectangular wire bent in half. One end of it is slightly bent outwards; to the other on the front side a single-tier six-petal rosette is soldered. The petals are outlined with thin wires; in the centre there is a ball of grain. To this end of the bracket the **figure of a sphinx** sitting on its hind legs is fused. The creature's head is slightly tilted forward, and the hair is gathered into a coiffure. The headdress with a serrated upper edge is decorated with teardrop-shaped filigree details. The neck is decorated with a necklace made of fine grain. The wings are raised, and the feathers are conveyed by notches. The long tail of thin wire is raised and curved in the shape of a loop. The back of the body, including the legs, croup, and spine, is soldered from two halves that merge into the base. Both halves are connected under the attached wings. The total height of the sphinx figure (from the base to the headdress) is 2.8 cm. The sphinx is joined to a **pedestal**, measuring 1.5×0.7 cm, approximately 1.0 cm high. Along the perimeter on the lower and upper bases, corrugated and smooth darts are soldered, between which there was an ornamental frieze of egg-and-darts. Ye. O. Katiushyn suggested that they were originally filled with enamel lost in the fire (Катюшин 1978, с. 76-78). The earring was kept in the Local History Museum of Feodosiia.

The Kerch and Feodosiia specimens (fig. 5: 1, 2) are quite similar to each other. Their main details are identical — the pose of the sphinx, the general nature of the arrangement of the wings, and a tail, and the decoration of the pedestal with egg-and-darts ornamentation. At the same time, there are differences in the design of the rosettes, headdresses, neck ornaments, pedestals, and the presence/absence of enamel decoration. In addition, the Feodosiia specimen is somewhat simplified and coarser.

A pair of similar earrings (fig. 6: 1, 2) was found in 1853 during the excavations of the **Feodosiia necropolis** by I. K. Aivazovskyi (Раскопки Айвазовского..., с. 251; ed. Жиль 1854, с. 77, 78, табл. XII а, рис. 2; Катюшин 1978, с. 77). Its total height is ≈ 5.5 cm. These jewels differ from the previous ones in small details. **The bracket** is made of rectangular wire (width ≈ 0.15 cm). It is decorated with a small single-tiered rosette (diameter ≈ 0.7 cm) with a ball of grain in the middle. The details of the creature's **figure** seem to be somewhat smoothed. The upright head is decorated with a high headdress with a relief ornament; there is a necklace on the neck. The raised wings



Fig. 5. Gold earrings with pendants in the shape of a sphinx figure: 1 — barrow no. 1 of the Three Brothers group, after: Piotrovsky, Galanina, Grach 1986, fig. 245; 2 — a ground tomb, Feodosiia necropolis (1978), after: Болтрик, Фіалко 2025, рис. 4: 3



Fig. 6. Gold earrings with pendants in the shape of a sphinx figure: 1, 2 — Feodosiia necropolis (1853), after: Болтрик, Фіалко 2025, рис. 4: 5; ed. Жиль 1854, tabl. XII a, figs. 2; 3 — Museum of Anatolian Civilisations, after: Bingöl 1999, p. 63

are narrow; the tail bent into a loop is pressed to the rump. The total height of the Sphinx figure is ≈ 3.2 cm. **The pedestal** (length — 1.4 cm, height ≈ 0.6 cm) is outlined around the perimeter with thin wire. The side walls are decorated with floral ornamentation in the shape of embossed plant shoots, curved in spirals (similar to the Ohuz item). It is stored in the Hermitage (St. Petersburg).

Despite its great similarity to the above jewellery, the earring from the Ohuz kurhan differs slightly in small details; it is more miniature, made more carefully and elegantly.

The series of similar ornaments is completed by another gold earring (fig. 6: 3). This is a specimen from the collection of the Museum of Anatolian Civilisations. Its place of discovery is un-

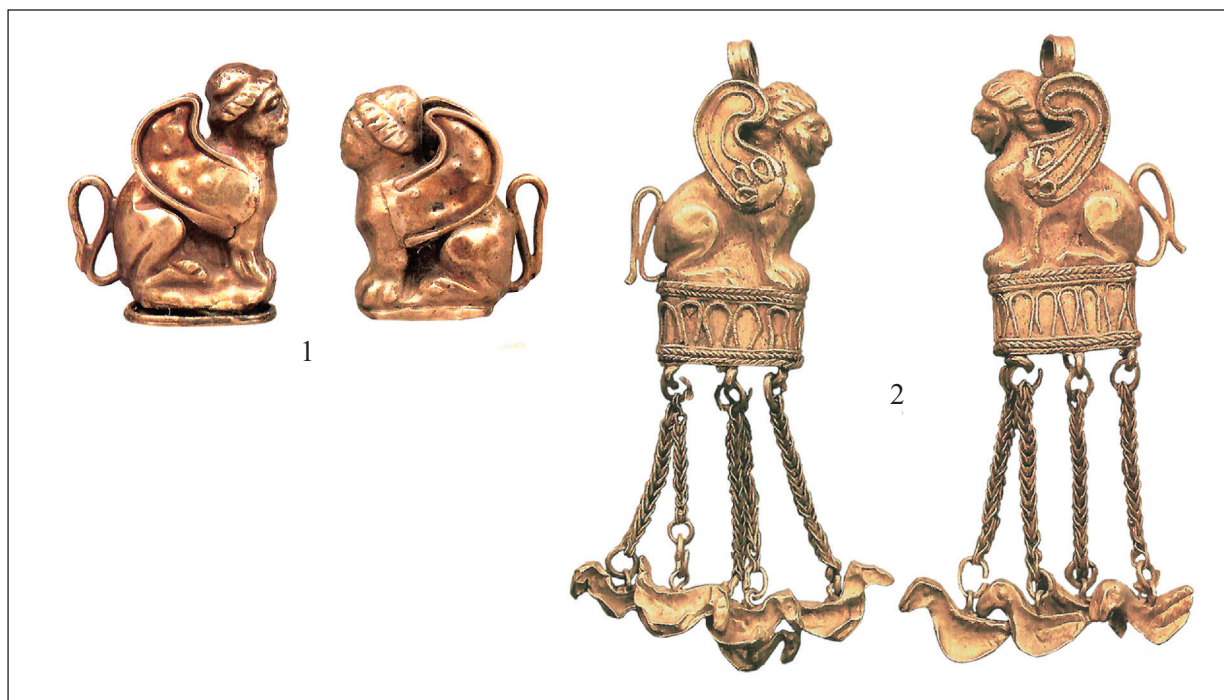


Fig. 7. Earrings with figured pendants: 1 — Chortomlyk barrow (electrum and silver); 2 — Diiv barrow (gold), after: Piotrovsky, Galanina, Grach 1986, figs. 252–253, 131–132

known. The earring is similarly made of gold, but in a more simplified version – without a pedestal. The long-curved bracket is soldered to the back of the figure and has no socket, while it is decorated with inserts of precious stones above the head and between the front legs. Total weight is 5.15 g, height — 2.1 cm, width — 1.7 cm (Greifenhagen 1970, pl. 21/7; Bingöl 1999, p. 63, cat. 31). **The bracket** is made of a long-curved wire, round in cross-section, with a pointed end bent downwards. It is attached to the back of a winged **sphinx** sitting on its hind legs. The creature's head is a bit thrown back. The hair is parted in the centre and is falling on both sides to the level of the chest. A round frame is joined to the head, which supposed to hold a precious stone (it has not been preserved). A small wire ring-loop is attached to the frame. Two ornamental stripes of a pair of longitudinal recessed lines with a row of punched impressions descend from the neck crosswise, covering the chest and diverging to the front legs. A teardrop-shaped frame with a garnet (red gem) insert is attached between the front legs. The open wings are raised and curved above the head. The tail is made of round wire with horizontal grooves, twisted; its end is pressed to the side against the croup. The legs, tail, head, and phalanges of the fingers were made separately from sheet gold and then soldered together. The figure is mounted on

a flat, thin plate with rounded corners. While the characteristic details (the rosette, the headdress, the neck ornament, and the pedestal) are absent, in this case, there are new elements (precious stone inserts, and a pattern on the chest).

Earrings with sculptural pendants in the shape of winged sphinxes or lions are also known from other kurhans of representatives of the Scythian elite, for example, in Diiv Kurhan and Chortomlyk (fig. 7). However, while repeating the general scheme of the jewel, they differ significantly in artistic level — the obvious simplification of the image and the carelessness of execution.

Chronology

The considered type of earrings with a pendant in the shape of a sculptural image of a sphinx is dated mainly within the last third — the end of the 4th century BC (Hadaczek 1903, S. 37; Петренко 1978, c. 32). The earring from the Anatolian Museum is dated relatively broadly — the 4th century BC (Bingöl 1999, p. 63) due to the lack of context of its discovery. The pair of earrings from the first Three Brothers kurhan, according to M. Treister, was part of a jewellery set with enamel, which is dated by 350–340 BC. The chronology of this tomb is limited to the last third of the 4th century BC (Трейстер 2008, c. 120, 145). The earring from the Feo-



Fig. 8. Paired images of sphinxes: 1 — a skyphos, Corinth, manner of the Royal Library Painter, late 7th century BC, after: Сидорова, Тугушева, Забелина 1985, cat. 4 (7); 2 — a silver mirror, Kelermes barrow no. 4, late 7th — beginning of the 6th century B, after: Piotrovsky, Galanina, Grach 1986, fig. 49

dosiia Museum, based on the accompanying finds and, in particular, the handle of a stamped amphora and other artefacts, is dated to the end of the 4th century BC (Катюшин 1978, с. 78). The earring from the Northern Grave of Ohuz should also be dated to this time — within the last third — the end of the 4th century BC. However, it's possible, that the time of manufacture of the jewellery itself may be somewhat older than the time of the burial of its owner.

The Language of Symbols

Finally, the questions to discuss are: why were elegant gold earrings decorated with pendants in the shape of a misanthropic monster and what kind of strange image is this? It is believed that this mythical creature appeared around the 3rd millennium BC in ancient Egyptian art as a deity with the body of a lion and the head of a man (or another creature — a bird or a ram) (ed. Токарев 1987, с. 479). Accordingly, it combined the strength of a lion and the wisdom of a man and appeared in two guises — male or female. The functions of this silent creature included: protecting the pharaohs, preservation of knowledge, and accompanying people to the afterlife (Desmond 1972, p. 72; López-Ruiz 2024,

p. 190-202). In other words, they served as guards. An example of the earliest depiction is the well-known sculpture of the Great Sphinx of Giza, which was created during the reign of the pharaohs of the Fourth Dynasty around 2559 BC (Lehner 2003; Скляренко et al. 2008, с. 172-174).

Much later, in the early archaic period, this artistic image was borrowed by Greek artists, who somewhat developed and improved it. In the 7th century BC, this character first appears in ancient literature, in the poem “Theogony” by Hesiod (Hes. *Theog.* 326–327). At the same time, he begins to be involved in the paintings of Ionian vases (Скржинская 2010, с. 199).

In Greek mythology, the name of this female creature Sphinx (or Fix) arose from the convergence with the verb “to squeeze” or “to strangle” (ed. Мелетинский 1991, с. 520). According to the genealogy of the gods of Hesiod, presented in a broad sense (Лосев 2005, с. 18), the Sphinx is considered one of the five children of the chthonic monsters Typhon and Echidna (Hes. *Theog.* 306–327). It is appropriate to recall the words of Herodotus (II, 53) about Homer and Hesiod, that it was they who in their works told the Hellenes about the origin of the gods, they gave each god the now known name, determined who received what honour and what each was responsible for. And also, what each of them looked like. So, the Sphinx, like the rest of her misanthropic relatives, absorbed the features of several creatures: a head with a woman's face, the body of a lion, the wings of a bird, and the tail of a bull.

Ancient authors have transmitted several versions of the legend about the Sphinx, but the most popular is the one associated with Oedipus (Diod. Sic. IV, 64, 4; Apollod. *Bibl.* III, 5, 8; Hyg. *Fab.* 67). It says that the goddess Hera sent the Sphinx to the city of Thebes as punishment for the crime of King Laius (Oedipus' father), who kidnapped the son of Pelops. The Sphinx, sitting on a mountain near the city, posed a riddle to everyone who passed by. Anyone who could not guess was strangled. This is how it sounded like: “*Who walks on four legs in the morning, on two at noon, and three in the evening?*” (the answer is a human being). Oedipus found the answer, after which the monster threw herself from the top of the mountain into the abyss and died (Soph. *Oid. Tyr.* 1198). According to another version, Oedipus killed her (Krauskopf 1994, p. 1-2).

Originally, in Greece, the Sphinx was an evil creature and a ruthless killer, a messenger of Hades. However, we see that later the ideas of the an-



Fig. 9. Images of the Sphinx on items of various purposes: 1 — applicative plaques, the Seven Brothers barrow, mid 5th century BC, after: Piotrovsky, Galanina, Grach 1986, fig. 76–77; 2 — a bracelet, Kul-Oba barrow, the second half of the 4th century BC, after: Piotrovsky, Galanina, Grach 1986, fig. 182; 3 — an Attic lekythos in the shape of the Sphinx. Phanagoria, around 375 BC, after: Sokolov 1974, p. 60; 4 — Oedipus and Sphinx. A red figured kylix, around 470 BC. Vatican Museum, available at: <https://www.hellenicaworld.com/Greece/Mythology/en/OedipusAndTheSphinxVatican.html>

cients changed. Judging by the images, especially on vases, there were already several such creatures. In any case, instead of images of a single figure of this creature, their pairs appeared (fig. 8). Their content and symbolism changed and with it the iconography (LIMC 1994, p. 8-13). From the end of the 5th and especially in the 4th centuries BC, a large number of items with reproductions of these characters existed in Greece and the Northern Black Sea region: dishes for various purposes (fig. 9: 3, 4), toiletries, personal jewellery (fig. 9: 1, 2), etc. And now it is no longer a harsh monster, but a creature with rather feminine soft features and characteristic

decorations. Images of sphinxes served their owners as amulets from evil forces and at the same time were connected with the other world. Therefore, it is likely that such things were often placed in graves (Скржинская 2010, с. 199-202).

Conclusions (or the socio-gender symbolism of sphinx earrings)

The complex gold earring with a pendant in the shape of an elegant sphinx figure discussed above is associated with the Northern Grave of the Ohuz kurhan — the tomb of a woman, probably the wife

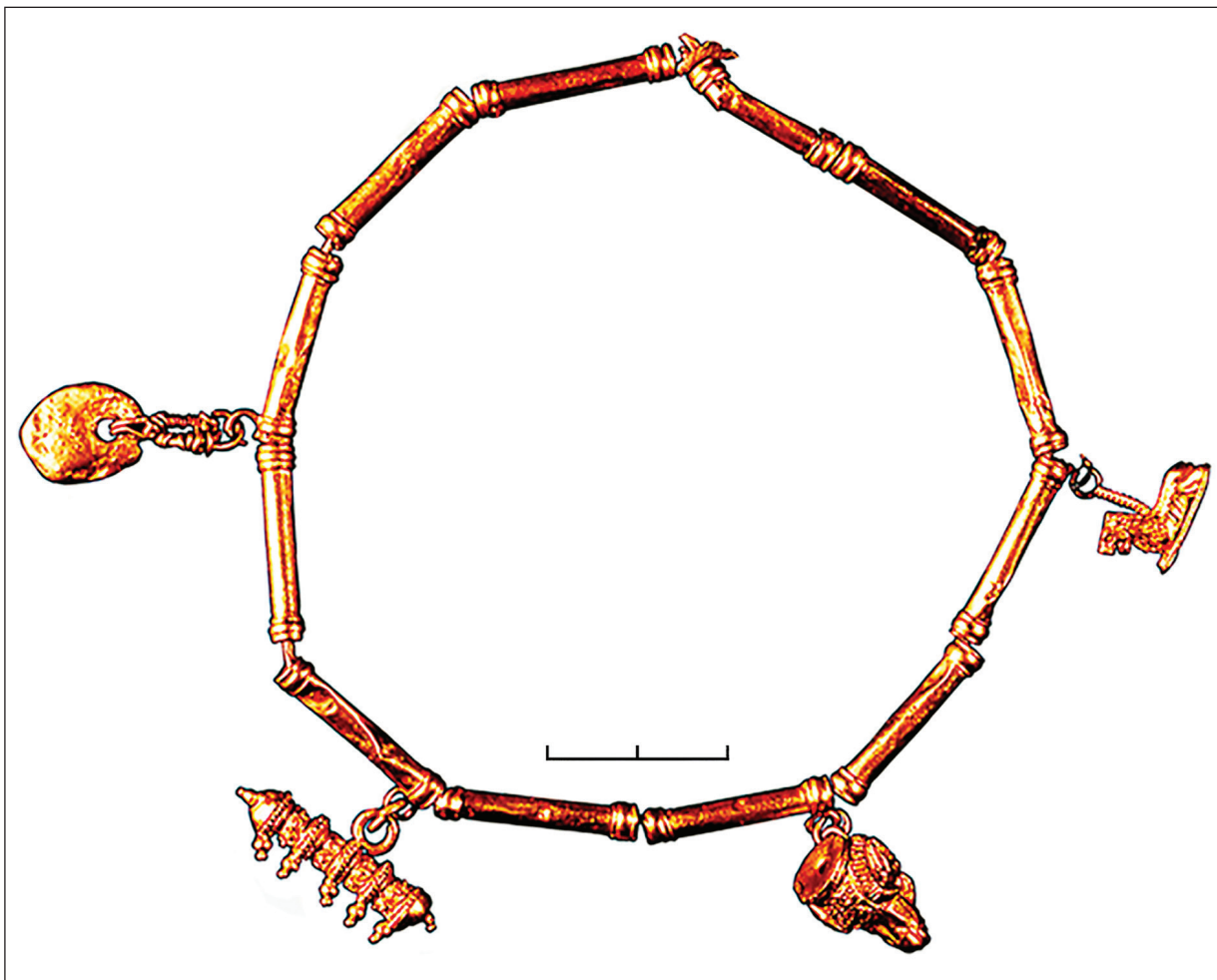


Fig. 10. Golden Crepundia from the Northern Tomb of the Ohuz kurhan, the Institute of Archaeology of the National Academy of Sciences of Ukraine, inv. no. 3-1010-1013. Photo by the author

of a Scythian king. Earrings with sculptural figures, along with the specimen of the luxurious style, became popular in Greek art, especially in the 4th century BC. Probably, the Ohuz specimen, like similar finds, came from the workshops of the Toreuts of Panticapaeum or Macedonia. It is worth mentioning that the Macedonian court in the second half of the 4th century BC became a trendsetter in jewellery art (Уильямс, Огден 1995, с. 49). To a large extent, this became possible thanks to Philip II's acquisition of the gold and silver mines on Mount Pangaea near the city of Philippi.

The earrings with sculptural pendants discussed above come mainly from the funerary monuments of women — representatives of the higher social strata of Scythia and the Bosphorus elite. The latter circumstance is quite important, especially if we recall that in the Northern Grave of Ohuz, in addition to this earring and a mass of other gold jewellery, gold crepundia were found. These are miniature children's toys that make noise, which were attached to tubes and

formed a necklace (fig. 10). It is known that the Romans put them around the necks of children on the ninth day after birth, which was considered a day of purification. According to Cicero, this was done in case of loss or abduction of a child (Cic. *Brut.* 91). Therefore, sets of such pendants were unique both in the composition of the elements and in their number. It is likely that the Greeks also followed this tradition. Such ornaments are known in female burials in the Bosphorus (fig. 11): in the large kurhan in Aji-Mushkai (five pendants); a slab tomb near the Quarantine Highway in 1834 (six pendants); same location in 1838 (nine pendants), etc. (ed. Жиль 1854; Фиалко 1994a). Received in childhood, these neck ornaments were kept as talismans and amulets. The women took them to the afterlife. A unique set of Ohuz pendants, each item of which is unique, certainly had a single semantic magical charge.

Thus, it was the presence of the earring and the crepundia (with the background of other details of the material accompaniment) that allowed us



Fig. 11. Golden Crepundia from Bosphorus women's burials: 1 — a large burial mound in Aji-Mushkai, 2 — a slab tomb near Quarantine Highway (1834), after: ed. Жиль 1854, tabl. IX, fig. 3, tabl. XII, fig. 3

to consider the deceased from the Northern Grave of the Ohuz kurhan as a Bosphoran princess by origin (Болтрик, Фіалко 2024, с. 301). Therefore, the earrings, like some other categories of funer-

ary inventory, can serve as certain social and gender markers.

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ТОПОВА ЖІНОЧА ПРИКРАСА З КУРГАНУ ОГУЗ

Серед різноманітних знімних прикрас костюма скіф'янки часто обирали сережки. За морфологічними ознаками ці декоративні елементи розподіляються на 35 типів. До тринадцятого типу належать прикраси зі скульптурною привіскою. До них можна віднести й екземпляр з кургану Огуз — могили одного з останніх царів Скіфії.

Курган Огуз (завишки 21 м при діаметрі 100–110 м) розташований у центральній частині Дніпро-Молочанського межиріччя. Серед багатьох артефактів із Північної могили уціліла чудова золота сережка з фігурною привіскою у вигляді сфінкса.

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Сережку було відлито із золота за восковою моделлю, з використанням припою та карбування. Вона складається з трьох основних частин (дужки, привіски та постаменту) з додатковими дрібними елементами (розеткою, накладним орнаментом тощо). Загальна висота — 3,3 см, вага 6,52 г. Її виконано дуже ретельно, з опрацюванням дрібних деталей обличчя та корпусу істоти.

Є кілька прикрас такого типу, схожих за схемою та загальними рисами, але відмінних у плані техніки виконання (більшість із них порожні всередині) і дрібним деталям. Це сережки жінки з кургану 1 групи Три Брати поблизу м. Керч; із жіночої ґрунтової гробниці некрополя Феодосії (1979 р.); з некрополя Феодосії (1853 р.) і невідомого походження з Музею Анатолійських цивілізацій. Усі вони датуються в межах IV ст. до н.е., переважно останньої третини століття.

Символіка образу міксантропічної істоти, як і його іконографія, змінювалися з часом. Первинно (в єгипетському мистецтві) це божество з тілом лева та головою людини в чоловічій та жіночій іпостасях. Пізніше (в грецькому мистецтві VII ст. до н.е.) це безжална убивця з головою жінки, тілом левиці, крилами птаха та хвостом бика. Згодом вона перетворюється в захисницю від злих сил, пов'язану із потойбічним світом.

Такі сережки походять переважно з поховань жінок — представниць еліти Скіфії та Боспору. У Північній могили Огуза, крім сережки, були золоті кrepундії, які дали змогу розглядати небіжчицю як боспорську принцесу за походженням. Отже, ця розкішна прикраса може слугувати важливим маркером соціального та гендерного статусу небіжчиці.

К л ю ч о в і с л о в а: європейська Скіфія, курган, сережки, прикраси, сфінкс, гендерні і соціальні маркери.

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