Greek Art in Motion
Studies in honour of Sir John Boardman on the occasion of his 90th birthday

edited by
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with
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Pavlovsk Imperial Villa and its Collections: From the First Stage of Antiquities Collecting and Archaeology in Russia

Anastasia Bukina and Anna Petrakova

The paper deals with the collection of the Empress Maria Fyodorovna (1759-1828), the spouse of Pavel Petrovich, who reigned from 1796 to 1801 as Paul the 1st. The collection is now in the Pavlovsk State Museum-Reserve near St. Petersburg, located in the picturesque valley of the river Slavyanka. The land was presented in 1777 to the Grand Duke Paul by his mother (Empress Catherine the Great) to celebrate the birth of her first grandson – the heir of throne and the future Emperor Alexander the 1st. The Court architect Charles Cameron designed an English park and pavilions, romantic ruins and a palace in a shape of an elegant Palladian mansion to which later wings were added.1 Due to its beauty and history the Pavlovsk ensemble is now an object of the UNESCO World Heritage.

The family of Pavel Petrovich and Maria Fyodorovna grew and in 1783 Pavel Petrovich received from his mother Gatchina, where he had a park with a palace and pavilions. He made Gatchina his residence, while Pavlovsk became dacha of his wife Maria Fyodorovna. She arranged it according to her taste, as well as the collection of antiquities, which is still stored there. The park with many neoclassic pavilions reminds us the atmosphere in which Maria was brought up.

Indeed, before she married the heir of Russian throne, she was Sophia Marie Dorothea Augusta Luisa von Württemberg, a princess, who spent childhood in the castle at Montbéliard in Alsace.2 Being brought up in atmosphere of sentimentalism and Rousseau’s virtues, she had (in addition to botanic and other ‘practical’ disciplines) also courses on ancient history3 and mythology, she even wrote in 1772 – 1773 ‘historical essays ‘About Seven Ancient Wonders of the World’, ‘Portraits of famous men’...’ 4 Later, as Russian Empress-consort she became the founder of thoroughly developed programs of education for women from different classes of society. She believed that ‘to get ... the pleasing for the society skills... is essential for the education of a noble maiden’, so the educational programs for noblenwomen (composed for the institutes she conducted) included ancient history and geography, mythology and different arts, but these disciplines missed in the programs for lower classes of society, because the representatives of them did not need in their education ‘the things inclined to the shining only’.5

Antiquities surrounded Maria since her childhood. The garden in Étupes – the family’s summer residence – was decorated not only with neoclassic temple of Flora with a sculpture of the goddess which Maria together with Baroness D’Oberkirch adorned with flowers,6 but also with a roman triumph arch from the excavations of Gallo-roman Epomanduodurum – modern Mandeur – situated near Étupes.7 Thus, no wonder Maria, in addition to her passion to botanic,8 had great interest to classical antiquities as well as arts and crafts (she was drawing, carving wood and ivory and even making cameos)9, which she successfully combined with the role of an exemplary wife and mother of ten children.

It is necessary to note, that Maria Fyodorovna was not the first member of the Russian ruling family, who collected classical antiquities. Already Peter the 1st started to purchase sculptures; later Catherine the 2nd went on with sculptures, but was especially fond of gems.10 These objects are doubtless examples of fine arts. But nobody of the Russian ruling family before Maria Fyodorovna owned really variable things (like bronze stamps or handles of trade amphorae), not treated before as collectability in Russia.11

Of course, like her predecessors Maria Fyodorovna owned marble sculptures. Some of them were moved to the Hermitage Museum in St. Petersburg in late 1910-s – early 1920s.12 Others are still on their original places, demonstrating the atmosphere of the halls of classical antiquities, like it was in the 18th century – in the Knights Room (or the Anti-Chapel Gallery) (Fig. 1), the Dressing Room of Pavel Petrovich (Fig. 2), the Italian Hall and others; moreover, walls of some state apartments were adorned with roman reliefs in late 1790s.13 Part of the marble Pavlovsk sculptures was from the famous Lyde Brown collection, purchased by Catherine the 2nd and transferred to Pavlovsk after 1796 when Paul succeeded his mother as Emperor. Among them such remarkable pieces as ‘Eros drawing a bow’ (still standing on its historical place in the Italian Hall) (Fig. 3) and ‘Bust of Emperor Lucius Verus’ (now standing in the Hermitage Museum in St. Petersburg) (Fig. 4).14 The other part – including a ‘Statue of Faustina as Venus’, a sculpture of type ‘Venus Capitoline’ and ‘Venus with a shell’ – was brought from Rome, where Maria Fyodorovna (accompanied by Pavel Petrovich) visited an antiquarian Thomas Jenkins in 1782.15 As we know after their diary and letters, Maria and Pavel visited many workshops of artists and antique shops, just amusing themselves or buying artworks and antiquities.16 To the mentioned sculptures we should add a collection of forty three Roman urns (Fig. 5) (they are still

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1 See: Shtorkh 1843; Semevsky 1777-1877.
2 See: Merkle 1896.
5 See: Likhacheva 1893: 9 and 25.
8 See: Semevski 1877: 32.
10 See: Androsov 2013.
11 See further: Bukina et all 2013: 10-12.
12 See: Korolev, Kuchumov 1987; Davidova 2012.
13 See further for all these sculptures and relieves: Korolev 2007.
15 See: Bazhenova 2017.
in Pavlovsk), some of them largely restored by the Roman workshop of Giovanni-Battista Piranesi and two sarcophagi (unfortunately lost during World War the 2nd).\(^17\)

During their ‘Grand Tour’ Maria and Pavel (under the names of ‘Count and Countess of the North’) visited Vienna, Venetia, Bologna, Rome, Naples, Florence, Milano, Turin, Lion, Paris, Brussels, Amsterdam, Étupes (where Maria Fyodorovna was brought up), Lausanne, Basel and many other places,\(^18\) and participated in different activities.\(^19\) They brought to Russia paintings, furniture and a collection of antiquities, which included mentioned above marbles as well as bronze sculptures, weights and stamps, a glass vessel and one of the earliest in Northern Europe collection of Greek and Italiote pottery (almost forty items).\(^20\)

\(^{17}\) See: Solovyova 2012.
\(^{18}\) Nachertanie 1783.
\(^{20}\) Three vases from the Maria Fyodorovna’s collection are not in Pavlovsk any more. They were transferred to the State Hermitage Museum in St Petersburg in 1920s and one of those was moved again in 1949, to the Odessa Museum of Western and Oriental Art in Ukraine. See: Bukina, Petrakova 2012.
Some scholars say these antiquities were excavated in Herculaneum and Pompeii right in presence of the Grand Duchess Maria,\(^21\) while others state they were presented by the King of Naples.\(^22\) It is not such a great contradiction as far as the items presented by the King who welcomed the ‘Count and Countess of the North’ in Naples could be demonstratively excavated in presence of Maria and Pavel for their entertainment.

We know nothing concerning the provenance of most bronzes and other small antiquities brought from this travel.\(^23\) Bronze statuettes of dancing Lares\(^24\) and Mercury\(^25\) of the 1st-2nd century AD, decorative furniture- or vessels-attachments and a weight shaped as mouse eating a fruit\(^26\) were too widespread all over the Roman territory in antiquity. These items could be bought by the Count and Countess of the North in many places, where the market of antiquities existed at that time, as far as we know they visited several such places. Also it is hard to trace provenance of a Late Hellenistic statuette of Negro boy,\(^27\) which we can date within the period from the 1st century BC to the 1st century AD,\(^28\) and of a glass urn with a cover, which belongs to the type, which archaeologists find in necropoleis in Italy and South France; as a rule the glass of

\(^{21}\) Meyer 1829: 209.
\(^{22}\) Shtorkh 1843: 16-18.
\(^{23}\) See further on them a special study: Bukina 2017.
\(^{24}\) The bigger one: cf. Lare from Ostia, now in the Vatican Museums, see: Boucher, Tassinari 1976: Vol. 1, Cat. 90. The smaller one: Bukina 2017: fig. 4; cf. Baltimore, Museum of John Hopkins University, inv. JHUAM 416 (from Capua); DAI Filmnummern: 1880_B02, 1880_B05 (from Avellino, Potenza, Basilicata); Pitts 1979: cat. 87 (from Essex).
\(^{26}\) See discussion on the type: Jackson 2014: 217–231.
\(^{27}\) Bukina 2017: fig. 4.
such urns has similar pale-azure color or they are colorless-transparent.29

On the other hand some bronzes perhaps were purchased from dealers in Italy (in Naples, Rome, Florence or elsewhere). This group includes several warfare pieces like early Italian sword, which can be dated end of the 2nd – beginning of the 1st millennium BC30 and Villanovan spear-heads dated between the 10th and the 8th century BC31 as well as well-preserved Villanovan fibula32 and fragmented Etruscan33 one. Noteworthy is also an Etruscan bronze colum of the first quarter of the 5th century BC with engraved winged male demon.34

However several pieces are clearly connected to Campania and South Italy, like the statera-weight shaped as a head of auriga (Fig. 6),35 probably of the first half of the 1st century AD, very close to the one in the British Museum acquired from the collection of William Hamilton, and thus, quite possible brought from Napoli.36 Also the fragmented violin-shaped fibula (of a type ascribed in Italy mainly to Campanian and Apulian sites), which was adorned with a pair of big spirals – as we see on the analogy in the British Museum.37 The weight and the fibula were apparently purchased in Naples; as for one of the bronze seals from the Pavlovsk State Museum Reserve, we are just absolutely sure in its Neapolitan origin, because it bears a name of an inhabitant of Pompeii: ‘Signaculum of Rufus, [slave] of M<arcus> Epidius, [son?] of M<arcus>’ (reading by Dr. Giovanna Cicala).38 This signaculum perhaps is the first Pompean antiquity, ever brought to Russia. These three items demonstrate us that the bronze part of the collection could be formed in Naples. There were thousands of ancient artifacts extracted from the soil of Campania in hands of Neapolitan merchants to the time of the travel of Pavel Petrovich and Maria Fyodorovna. Thus, three mentioned items were, apparently, purchased (or received as a gift) in Naples: their because the ring for suspension was drilled out and the surface largely cleaned in modern time.

32 Bukina 2017: fig. 2.
35 It maybe doesn’t look like a statera-weight on the photo, but it is AD, very close to the one in the British Museum acquired from the collection of William Hamilton, and thus, quite possible brought from Napoli.36 Also the fragmented violin-shaped fibula (of a type ascribed in Italy mainly to Campanian and Apulian sites), which was adorned with a pair of big spirals – as we see on the analogy in the British Museum.37 The weight and the fibula were apparently purchased in Naples; as for one of the bronze seals from the Pavlovsk State Museum Reserve, we are just absolutely sure in its Neapolitan origin, because it bears a name of an inhabitant of Pompeii: ‘Signaculum of Rufus, [slave] of M<arcus> Epidius, [son?] of M<arcus>’ (reading by Dr. Giovanna Cicala).38 This signaculum perhaps is the first Pompean antiquity, ever brought to Russia. These three items demonstrate us that the bronze part of the collection could be formed in Naples. There were thousands of ancient artifacts extracted from the soil of Campania in hands of Neapolitan merchants to the time of the travel of Pavel Petrovich and Maria Fyodorovna. Thus, three mentioned items were, apparently, purchased (or received as a gift) in Naples: their because the ring for suspension was drilled out and the surface largely cleaned in modern time.

36 The British Museum, inv. № 1975,0805.21.
37 Bietti Sestieri, Macnamera 2007: 193; See also: Lo Schiavo 2010: cat. 619-621.
typology and the data of modern archaeological statistics prove it.

We suspect Neapolitan origin for main part of the collection of vases of the Count and Countess of the North. At least three of them we have recognized among the vases in the collection of a Neapolitan nobleman Felice Maria Mastrilli, who died not later than 1755, so they were excavated in the first half of the 18th century – we have recognized them in the handwritten catalogue of the Mastrilli collection. Two vases are still in Pavlovsk, but one is now in Odessa, where it was transferred in the 20th century.

We have found Mastrilli vases also in the Hermitage Museum and in the Russian National Library, all in ten items – slightly less than it is now known in London (thanks to Hamilton), but much more than in Paris, Kassel, Stockholm or Toronto. At least two persons, who welcomed Maria Fyodorovna and Pavel Petrovich in the Neapolitan Kingdom, had Mastrilli vases – the Neapolitan King and William d’Oberkirch witnesses, was shocked by their relaxed behavior in the carriage: ‘the grandduke… kissed the grand-duchess; this put the poor baronet quite out of countenance, who, affecting to look at the scenery, put his head out of the window’.45

The content of the pottery collection is one more argument for the Neapolitan provenance. Campanian red- and black-figure vases form its main part, among them: two black-figure amphorae of the 5th century BC connected to the Group of Diphros, red-figure lekythoi and lebetes (fig. 7)47 of the 4th century BC, connected to the Cassandra-Parrish workshop and a fish-plate of the 4th century BC, which can be connected to the Robinson Group, especially to the Palmer-Scallop Painter.49 There are also some Apulian vases, like the pelike of the 4th century BC covered with overpaint by Mastrilli, and several Athenian vases, latter mainly of small size and with modest decoration, like red-figure squat lekythoi (with a palmette, with a head) or black-figure lekythoi decorated with palmette-chain or ivy-wreath. Also two late Hellinistic terracotta unguentaria dated from the late 1st century BC to

40, 43 See: Petrakova 2017
41 Petrakova 2017: 49-51, fig. 1-3.
42 Petrakova 2017: 57-58, fig. 6.
43 Petrakova 2017: 49-51, fig. 1-3.
47 Catalogue 2016: cat. 92-93.
49 Bukina, Petrakova 2012: 118 (picture).
the middle of the 1st century AD\textsuperscript{51} and also Roman lamps of the Imperial period.

One of the very interesting pottery items is a Paestan kantharos (fig. 8), which we date 360-340 BC and attribute to the Sydney Painter – it has absolutely identical drawing of female figures, features, dresses with folds, ornaments.\textsuperscript{52} It is a rare sample of a Paestan vase decorated with applied red in whole Russia.

Not less interesting is a hydria (fig. 9),\textsuperscript{53} which is covered with overpaint, especially visible on Silen, who has short trousers and T-short – this overpaint is clearly visible both on the vase and on its drawing in the handwritten catalogue of the Mastrilli collection.\textsuperscript{59} Even though we have enough original painting for to state that it is a Paestan hydria, stylistically connected to the Asteas and Python followers. We see similarity in drawing of Silen’s body on the vases attributed to the Painter of Louvre K 236,\textsuperscript{56} like satyr on calyx-krater from Melbourne.\textsuperscript{56} Folds and pattern on maenad’s dress and the owl are similar on the hydria, attributed to the Painter of Paestum 5397,\textsuperscript{57} placed by Arthur Dale Trendall ‘in the workshop of Asteas and Pithon, as closely related to the former’.\textsuperscript{58}

Mastrilli wrote that he didn’t want people become ashamed, observing naked figures on his vases exposed in the ‘Museo Mastrilliano’ in Naples, so he ‘dressed’ them with means of overpaint.\textsuperscript{59} William Hamilton, who owned dozens of Mastrilli vases, described how his ‘sponge washed off the shorts added with a pen and ink to the figure of Silenus’\textsuperscript{60} on a vase in his possession – the same was later performed in many museums, which got parts of the Mastrilli collection, so the hydria in Odessa is one of just several exceptionally rare examples with the survived overpaint.

Together with the classical antiquities Maria Fyodorovna and Pavel Petrovich brought to Russia the first known for us Egyptian object in Russia, where Egyptian and Egyptizing objects started to become fashionable in this period – an example is the decoration of the main entrance to the Pavlovsk palace and many objects there. This object

\textsuperscript{51} Cf.: Catalogo Taranto 2001: cats. 40.5, 51.35-37, 55.21-23.
\textsuperscript{52} Cf. Trendall 1987: pl. 238e (Lebes gamikos, Paestum 48457), 238f (skythos, Vienna 251), etc.
\textsuperscript{53} [Nikiforov, V.S.] 2000: 26 no. 22.
\textsuperscript{54} Petrakova 2017: 49-51, fig. 3.
\textsuperscript{55} Trendall 1987: 34-37.
\textsuperscript{56} Trendall 1987: pl. 7b.
\textsuperscript{57} Trendall 1987: pl. 130a-c.
\textsuperscript{58} Trendall 1987: 186.
\textsuperscript{59} Mastrilli wrote that there was retouching only on several (what is not true, actually it was on many) vases demonstrating ‘tale immodestia che no’ conveniva tenersi particolarmente in una galleria esposta alli sguardi di persone di ogni sesso e di persone no’ tutte sagg’. See further: Lyons 1992: 12; Masci 2003: 196.
\textsuperscript{60} See: Lyons 1992: 11.
was a shabty, which has been studied by Professor Andrey Bolshakov from the State Hermitage Museum together with Jean-Luc Chappaz from Musée du Louvre. They attested it like either an Egyptian piece made in period from the 26th to the 30th dynasties, or an imitation of the 18th century, what could be extraordinary rare.41

Being brought to Pavlovsk the antiquities from Italy were exposed in a kind of a small museum, located in a pavilion called ‘Aviary’ or ‘Volière’. The performed in 1790 description2 allows us to imagine one of the very first private museum of antiquities in Russia, where painted vases and other domestic and funeral items of ancient Mediterranean were exhibited. There were four showcases – cupboards made of mahogany with ‘clear’ (supposedly glazed) doors and four shelves each; cupboards were adorned with upper plate of white marble. Vases, bronzes and some gems were exhibited there; it was ornate by color-stone decorative vessels; in the next room to the Museum there were blossoming plants, singing birds and a sculpture of Flora, like in Étupes.

The second part of the Maria Fyodorovna’s collection of antiquities has provenance from the earliest excavations in South Russia,65 which took place at the end of the 18th – beginning of the 19th century, when they became more systematic and scientific. In this period the location of many Greek settlements on the territory of the Northern Black Sea area was performed and the first local museums were established.64

Between 1818 and 1822 a set of antiquities from South Russia was presented to Maria Fyodorovna, widow Mother Empress, by Ivan Blaramberg, one of the fathers of ceramic epigraphy who made excavations and acquired antiquities at the site of ancient Olbia.66 The number 1822 is defined by the publication of Köppen, where he mentions antiquities with inscriptions in Pavlovsk (only antiquities from Blaramberg in the collection of Maria Fyodorovna were with inscriptions).66 The number 1818 is defined by two manuscripts in French, stored now in the Archive of the State Hermitage Museum, apparently written by Blaramberg.67 In these documents we recognize different fragmented small pieces, stored now in Pavlovsk. For instance a fragment of a marble figurine, a ‘small head of a woman, apparently of a goddess, found in Olbia’; we date it from the 4th to the 3rd century BC.68 Two fragments of marble inscriptions.69 Also the ‘lead head of a bull, flat from the other side, which was an element of decoration of a piece of furniture or a tool, found in Olbia’ (Fig. 10), which should be Hellenistic votive plaquette70 related to the 3rd group of Olbian votive bukrania according to the classification by Kapitolina Zaitseva.71 Then go ‘eight packs, containing Greek medals, mostly from town Olbia, all badly preserved.

And the 9th pack, containing two arrowheads, some bronze fragments and small pieces of glass’. We don’t know anything concerning the present location of the ‘medals’ (perhaps actually coins), but we can identify two arrowheads71 and two glass tesserae,72 as well as a ‘fragment of a terracota vase’ – apparently a fragment of rim of the Sinopia louterion of the 6th – 3rd century BC.73 Members of Russian ruling family did not collect such ancient debris at the beginning of the 19th century! What is the most interesting fact, these items were exhibited in the Pavlovsk Palace in the 19th century together with the Greek vases and Roman bronzes and sculptures, so they were treated as precious objects, even though their preciousness was more historical, than visual.

Blaramberg took care of better explanation for the Mother Empress of one kind of Olbian antiquities very new for the collectors in the early 19th century. These were 35 stamped amphorae-handles (only 16 are still in Pavlovsk, almost all of them are Rodian, well-known in our days stamps)75. He wrote for her special ‘Memoire’ on ‘all these handles belonged to amphorae, meant to be wine-storage. Peasants collect them... because of inscriptions and sell them to the curious people...’76 This text was actually the very first theoretical treatise

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41 See: Catalogue 2016: 162-163, cat. 100.
42 Opis’ 1790.
43 See further: Bukina, Petrukova forthcoming.
44 See: Tunkina 2002.
46 Köppen 1822: Nr XX, S. 2–3.
47 [Blaramberg, I. P.], [before 1818 ?]; [Blaramberg, I. P.], [1818 (?)]. See further: Bukina, Petrukova forthcoming.
48 Catalogue 2016: cat. 118.
49 Catalogue 2016: cat. 116-117.
50 Catalogue 2016: cat. 119.
on ceramic epigraphy. He drew an amphora\textsuperscript{77} and even made translations from Greek to French, interpreting the stamps like 'Marsyas Dalii – made by Marsyas, son of Dalion'.\textsuperscript{78}

Part of epigraphic materials of the Pavlovsk collection was published as early as in 1835 by August Böckh\textsuperscript{79} with whom Blaramberg was in correspondence. In 1844 when the Neue Jenaische Allgemeine Literatur-Zeitung introduced its readers to the description (partly incorrect in reading of Greek stamps) of 26 handles and 2 tiles 'in the Library, which belonged to late Empress-Mother Maria in Pavlovsk, one of the Imperial summer residences near St. Petersburg',\textsuperscript{80} More detailed publication of 1848 in French\textsuperscript{81} dealt with whole collection of antiquities in Pawlowsk including stamped pottery fragments; it was written by Eduard von Muralt, a Swiss philologist and theologian, that time a member of the stuff of the Department of Antiquities in the Imperial Hermitage. Muralt's publication was summarized by Eduard Gerhard in Archäologische Anzeiger in 1853.\textsuperscript{82} Being published, the amphorae-handles of Maria Fyodorovna stimulated an interest of European scholars to the ceramic epigraphy. Pavlovsk materials were considered by Stoddart in his 'Essay on ceramic epigraphy', given as a paper in 1849 in the Royal Society of Literature in London.\textsuperscript{83} In Russia the first detailed description was performed in 1872 by Ludolf Stephani,\textsuperscript{84} one of the main specialists on antiquities in the 2nd half of the 19th century in Russia.\textsuperscript{85}

Besides Olbian finds Pavlovsk collection possesses antiquities of Kerch sent by Paul Du Brux, 'the farther' and 'the pioneer' of Bosporan archaeology.\textsuperscript{86}

Two Attic red-figure pelikai (Fig. 11), one alabaster and three bronze rings are documented by Du Brux in the excavations of one grave in front of a kurgan near Enikale in spring of 1817.\textsuperscript{87} It was one of the earliest documented grave-complexes excavated near Kerch. The pelikai were located to the sides of the scull, the rings were found on the finger-bones; one of two broken alabasters was assembled by Du Brux and still bears traces of restoration performed in 1817. The pelikai could be associated with the Group of Olynthos 5.156 (a subgroup of the Group G), dated the second third of the 4th century BC (one of the key-dates is 348 BC – later people didn’t settle down on the south slope of Olynthos after the

\textsuperscript{77} Blaramberg, I. P. [1818 (?)]: 10; Petrakova, Bukina 2016: 131.
\textsuperscript{78} Blaramberg, I. P. [1818 (?)]: 5v.
\textsuperscript{79} CIG 1835, Vol. 2: 1000, № 2085a.
\textsuperscript{80} [Muralt, E. von ?] 1844. This publication is anonymous, but we suspect Eduard von Muralt was the author.
\textsuperscript{81} Muralt 1848.
\textsuperscript{82} Gerhard 1853.
\textsuperscript{83} Stoddart 1849.
\textsuperscript{84} [Stephani] 1872.
\textsuperscript{85} See: Bukina et alli 2013: 39-50; Petrakova forthcoming.
\textsuperscript{86} See: Tunkina 2009; Tunkina 2010.
\textsuperscript{87} See: Bukina, Petrakova 2015; Catalogue 2016: 165-171, cat. 102-105.
The analogies in different museums are ‘said to be from Kerch’, while the provenance of the Pavlovsk pelikai was documented in the Dairy of Du Brux. He writes: ‘we have found two beautiful Etruscan or Greek vases, similar to the ones, imitating which in our days they make vases for flowers, in order to put them on our chimneys, and which, apparently were used for the same purpose in this grave’. On the still-lives dated from the 17th to the 19th century we really see red-figured vases and their modern imitations, serving as vessels for flowers, so Du Brux was absolutely up-to-date in this question.

In addition to the described complex, in Pavlovsk were preserved three Roman glass unguentaria of the 1st century AD and some small black-glazed and terra sigilata cups and unguentaria as well as three terracotta figurines found by Du Brux in 1817-18.

Two female figurines from the environs of one grave, according to clay and analogies, should be definably Bosporan work of the end of the 4th or the 3rd century BC, apparently from a Panticapaion workshop. The first figurine depicts a draped woman wearing a wreath of immortelle. Du Brux noticed perfect forms of this figurine. About the second one (of a veiled dancer) he noted that it presents ‘a female dancer in a pose, which coincides with an attitude of modern Russian dance’ (Fig. 12).

The third figurine is also a local production, but should be dated a bit later – from the end of the 2nd to the 1st century BC. Du Brux interpreted it as ‘an Amazon, leaning on a shield’ and defined it as a ‘mediocre work, although the proportions are fine’. It is known Bosporan type of the figurine depicting the warrior with specific ovoid shield apparently of a type, brought to the Northern Black Sea by Celtic tribes.

Kerch, which was praised in the Russian society as the ‘Russian Pompeii’, became in the first quarter of the 19th century one of the main touristic attractions of the South Russia. We know that children of Maria Fyodorovna, young Grand Dukes visited that time the local archaeological sites and even communicated to Du Brux. Main part of her life their mother welcomed enlightened representatives of culture, was in correspondence with writers and philosophers. And she had a collection of antiquities, as well as long-lasting and profound interest to them... No wonder Du Brux sent her a set of antiquities from excavations in Kerch as early as in 1818.

Reading the descriptions of Pavlovsk antiquities we find some items, which are now not in the museum. Among them – marble and bronze objects, and several pieces of jewelry. As far as Russia survived not only the Socialistic revolution in 1917 with the following nationalization of the palaces and collections, but also heavy World War the 2nd during which Pavlovsk was occupied – we don’t know when precisely these items disappeared from the collection and where they are now.

But even the described objects give us precious data concerning the earliest collection of really variable antiquities brought to Russia from Italy in the second half of the 18th century by...
Maria Fyodorovna and Pavel Petrovich, the members of the Russian ruling family, and the collection of classical antiquities found during the first period of excavations in South Russia, about their perception by epy contemporaries and even allow us to reconstruct some archaeological complexes.

Acknowledgement
We would like to express our gratitude to the Committee and all those, who prepared the conference. It was an honor for us to participate in the celebration of Sir John Boardman’s 90th birthday. This paper couldn’t appear without collaboration with Olga Bazhenova – the curator of the collection of antiquities in Pavlovsk, with whom we have long-lasting collaboration since 2010. We are grateful to the Pavlovsk State Museum-Reserve for permission to publish the exhibits from its collection and to Tatjana Bikadorova of Odessa Museum of Western and Eastern Art for collaboration.

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