Summary:

Cherson, the most important city in the Crimea, was in use from the 6th century BC until the 15th century AD. Thanks to archaeological research, more than 30% of the site has already been studied. More than 60 churches and chapels have been uncovered, while the mosaics, the marble sculpture and the plethora of everyday-life objects and miniatures illustrate the Constantinopolitan influence upon the area, as well as Cherson’s close relations with various centres of the Mediterranean.

Date

4th – 15th centuries

Geographical Location

Crimea, the Black Sea

1. Introduction

The medieval town of Cherson, known until the 6th century AD as Chersonesos, was located on the outskirts of modern Sebastoupolis and was the most significant city in the Crimea. Cherson was in use from the 6th century BC until the 15th century AD.

2. Archaeological research in the area

The archaeological study of the city has been ongoing for more than 180 years: already from the 1820s more than one third of the site has already been studied. More than 60 churches and chapels have been uncovered, while the mosaics, the marble sculpture and the plethora of everyday-life objects and miniatures illustrate the Constantinopolitan influence upon the area, as well as Cherson’s close relations with various centres of the Mediterranean.

By the end of the 19th and early 20th century more than ten churches have been uncovered, while several excavations took place in order to reconsider the identification of some churches. At that time, issues of economic history and “material culture” were considered very significant; these themes remain important today: research focuses on the construction materials, ceramic pots, especially the amphorae, as well as glassware, the salting of fish and other aspects of economic life. Several monographs on these issues began to appear since the 1950s. The transition period from Antiquity to the Middle Ages has led to lively debates among scholars. Opinions are divided on the question whether there was decline and de-urbanisation in the 7th and 8th centuries (A.L. Jakobson) or whether urban life continued to exist during the “Dark Ages” (A.I. Romanchuk, B.S. Sorochan).

The excavations in the necropolis showed that during the Roman and Early Byzantine period the population was mainly Greek, while there were also Jewish and other groups of ‘barbaric’ origin. Jakobson’s studies on Christian architecture and the decoration of churches (marble, mosaics) remain the most significant today. In the post-soviet period, research focuses on the study of early Christianity in Crimea and Cherson. However, the dating of Christian monuments is not yet safe and the data have not been fully compiled. In recent years the modern town of Sebastoupolis has been made available to foreign scholars; archaeological research in Cherson is a global affair, with the collaboration of archaeologists from Poland, U.S.A., Austria etc.

3. Cherson in the Late Antiquity and the Early Middle Ages (4th -7th centuries)

After 395, Chersonesos was one of the cities on the border of the Roman Empire. The city had the privilege to issue its...
own coins, depicting the emperor’s initials. The lead seals indeed reveal the close ties with Byzantium. The city was fortified with strong walls in the 3rd-4th centuries. The inscriptions from the city provide evidence of Byzantine building activity in the second half of the 6th century. The excavations have revealed the remains of churches, a theatre and other public buildings of the Late Roman period. The organisational system in urban blocks of the Early Byzantine period remained the same as the Roman era, as the four main areas continued to exist. The acropolis occupied the city centre, while the main street crossed the city with direction from southwest to northeast. The city had baths, cisterns and an aqueduct. Some blocks were expanded through the construction of churches and were included in the urban centre. During the 8th-10th centuries the city underwent several reconstructions and repairs. The main cemetery was located in the southeast of the city, near Karantinnaya Buchta (Gulf of Karantinnaya, Karantinnaya Bukhta), while another necropolis was situtated to the west.

During the Late Antiquity the religious beliefs of the population were extremely diverse. The Greek Pantheon was still worshiped, mainly the cult of the Virgin. They also worshiped Cherson/Chersonas, a personification of the community. The inscriptions suggest the worship of ‘God Almighty’. In the necropoles archaeologists have found charms of the ‘gnostikoi’ and lead seals with the inscription ΑΒΡΑΣΑΞ; they have also found Thracian reliefs, as well as evidence for the worship of eastern deities. The presence of Judaism in the city is evident by the ruins of a synagogue and Jewish inscriptions.

3.1. Christianisation and ecclesiastical organisation

According to ecclesiastical legend, the people of Chersonesos were baptised by the Apostle Andrew and Clement of Rome. In the Passion of the seven bishops of Chersonesos we read the activity of the holy martyrs-missionaries at the time of Diocletian and Constantine. This source includes information that is in accordance with historical facts, archaeology and topography, but the nature of the text remains debatable. Chersonesos is mentioned for the first time in the list of bishops of the Second Ecumenical Council in Constantinople (381), then in Ephesos in 449 (the so called Robber Synod). George, bishop of "Cherson of Doran" was present in the Council of Trullo in 692. The history of the ecclesiastical organisation of Cherson in the Middle Ages is connected with that of the province of Gotthia. In 1282 the archbishopric of Cherson was promoted to a metropolis and remained as such until the end of the Byzantine era.

3.2. Archaeological research in the churches

3.2.1. The Early Byzantine Basilicas

More than 60 churches and chapels have been discovered in Cherson; approximately 20 of these monuments can be dated to the Early Byzantine period. The basilica was the predominant type of church, as evidenced by the 13 basilicas, discovered so far. The most significant are: Ouvarovskaja (Ouvarovskaja or the Ouvarov Basilica) (no. 23), the basilica A, which does not survive (near the Ouvarov Basilica), the basilica of Cruz (Kruzo) (no. 7), the western basilica (no. 13), the eastern basilica (36), the northern basilica (no. 22), the basilica no. 28 in the market, near the great cathedral built in the 19th century, the ‘basilica in the basilica’ (no. 15), the basilica 1932, the basilica 1935, the ‘basilica on the hill’ (see suppl. catalogue). There are not many surrounding buildings. There are three ‘free-cross’ shaped churches: the no. 27 in the centre of the city, beneath the 19th century cathedral, the church no. 19, on the former
location of the Roman theatre, and the church known by the name ‘outside the city’ (extra muros?), located in the main cemetery next to the bay Karantinnaya Bukhta. Apart from these churches, two cross-shaped buildings were used as attachments to the Western and Eastern basilicas. A Tetraconch (quadriporchium) of significant size is situated on the southwest side of the town. A separate baptistery, which is a triconch/ trifolié on the outside and an octagon on the inside, is found near the Ouvarovskaja Basilica. The small chapels with a single aisle and a prominent semicircular arch have not yet been dated with safety. Two monuments belong to a particular type of a two-storey building. A church (called Peshchernyj khram or Cave Church), which is located in the centre of the town, alongside the main street, had an underground cave area consisting of two parts and an irregularly shaped arch; the mezzanine floor, which was on a higher level, is now lost. This rural martyrion follows the type of a two-storey martyrion (the so-called ‘chapel G’), located in the Western Cemetery and is part of the Western Basilica complex (no. 13).

All these churches are in poor condition, while their walls are not higher than 1-2 m. The basilicas form a homogenous whole. They have three aisles, a semicircular apse and a narthex. Four of the basilicas also had an exonarthex. The largest basilica, that of Ouvvarov (Ouvarovskaja), had a large western part: narthex, exonarthex and an atrium with a cistern. The arches were semicircular or five-sided. The basilicas formed an homogenous group. They have a narthex and a projective apse, with the exception of the Kruzo Basilica and the basilica ‘A’, whose Sanctuary has three parts (trichoro). Several basilicas had secondary attached buildings (baptistery, chapel etc.). The technical construction of the churches, as well as their floor plans, are fairly uniform: carved stones, fitted with plaster, while in places we can detect areas of brickwork (a technique called ‘opus mixtum’). Distinctive lines in the floor plan indicate that the roof was probably wooden. The surrounding buildings also had a dome and arches. The majority of the churches were also decorated with marble sculpture and mosaics.

In terms of topography, we note the intention of the architects to build churches on the most significant locations of the urban space: on the ruins of the theatre, on the location of the synagogue, in the marketplace and in places of worship, tied to the history of Christianity. As to the functions of church buildings, there is evidence that strongly suggests that the Ouvvarov Basilica was the cathedral. The majority of the basilicas were parish churches. Their surrounding buildings had several uses: urban martyrion or martyria in cemeteries, baptistery. Thus, the cross-shaped church in the main cemetery (the Southeastern one) was a martyrion at its earlier stage, build on top of religious tombs; these tombs were in turn housed in a small rectangular martyrion, built during the first period of monumentalisation of places of Christian worship: religious tombs – a small edifice to protect these tombs – cross-shaped martyrion, more spacious, where the faithful gathered and, finally, a church for ‘regular worship’ (where the faithful gathered for the Eucharist). These churches were always cross-shaped, with attached buildings and all the regular facilities needed for worship.

The Western Cemetery was similarly developed. A small underground martyrion was covered by a rectangular chapel, with an arch and a mosaic floor added later. Another cross-shaped martyrion is located nearby, built on top of important tombs; another chapel was later added, as well as a large basilica (no. 13), when that side of the cemetery was converted into urban space. Therefore, the several necropoles depict the typical transformation that took place from the 4th century to the period of Justinian: from small martyria to large churches. A tetroconch church was once an urban martyrion. It was built on the second half of the 6th century (or possibly earlier) on the ruins of a limekiln, to commemorate the Passion of the holy bishops of Chersonesos: St Capiton entered the limekiln and emerged from it intact, in an effort to convert the locals to Christianity. A domed building, located next to the Basilica of Ouvarov,
was used as a baptistery.

The dating of the churches remains a problem, as there are only two conclusive archaeological findings: a silver reliquary, dating safely to the Justinian period, thanks to its carvings, was found in situ, under the altar of the church no. 19 (located on the ruins of the ancient theatre). Another important finding is a coin hoard with coins from the period of Justinian, found in the outbuilding-baptistery of the cross-shaped church outside the city. The majority of the churches had been dated in the period between the second half of the 5th century to the beginning of the 7th century ("the period of the Early Middle Ages", according to A.L. Jakobson). Attempts to provide an accurate dating based on archaeological data were not successful, as both stratigraphy, and the dating of archaeological material and the level of archaeological evidence are not clear and informative enough. Research on the proportion of the churches (the "architectural model") or their facilities does not provide sufficient information to determine the chronology of the buildings. The dating of some churches on the 4th century (including Ouvarovskaja), as well as the "architectural explosion" of the late 6th century are based on solid arguments. There are certain characteristics (layout, proportions, roof etc.) that place the monuments within a fairly vague time frame.

Issues concerning the organization of the liturgical space and procession facilities have not been adequately studied. Some churches had outbuildings, functioning as baptisteries (the cross-shaped church no. 19, the basilica no. 15, the basilica 1935, the church in the main cemetery). The only independent-standing baptistery belonged to the Ouvarovskaja basilica. Sometimes, the baptism font is attached to the arch-shaped chapel. In the church no. 19, the monolithic portable font, carved on a stone, bears symbolic images (cross, fish, cypress). The presbytery, situated inside the main aisle, was Π-shaped (in the basilicas: Ouvarovskaja, no. 13, no. 28, North and others). Some of these contraptions (the presbytery, pulpit, altar etc.) came from the Prokonnesos workshops and followed the Constantinopolitan techniques, which were widespread in the Mediterranean. The excavations have brought to light hundreds of fragments with details both from the interior and the exterior of the buildings: stone pavements, wall decorations, doorways, thresholds and door frames, columns, slabs and columns from presbyteries, pedestals, slabs and columns from altars, capitals. The capitals are especially numerous (several dozens), now found in the Museum of Chersonesos, as well as in the Museum of Moscow and in the Hermitage in St Petersburg. These marble pieces form an important collection, the most significant in the region of the Black Sea, but they are also essential as a chronological point of reference for building activity in Cherson in the Early Byzantine period. Capitals and other details were isolated from their original place on buildings, but their chronology indicates the most intensive construction periods. Several recent
studies, devoted to Byzantine marbles, allow us to look at the Chersonesos collection in various ways, especially concerning chronology.

This collection includes all major types of early Byzantine capitals: composite capitals with "petite acanthus leaves" (the so-called "Theodosian" type, according to J. Strzygowski-R. Kautsch), capitals with decoration arranged in two zones, with busts of rams in the upper part, Ionic capitals-lintels (numerous in Cherson), capitals-lintels, Corinthian capitals. The capitals and acanthus leaves of the list represent images such as "lyre" and "Shape V" and constitute a valuable collection (types V and VI, according to Kautsch. A. Pralong has proposed that these two types be unified in one: type IV). There is also a Corinthian capital with a “medal” and a part of an ionic capital.

In Cherson the composite capitals with acanthus leaves resemble the capitals of St John Studios in Constantinople (453) and especially those of the basilica of Acheiropoietos in Thessaloniki (470). They are made with great care, with spirals/coils decorated with small acanthus leaves (a rare type of carving). This group of Cherson capitals can be dated to the second half of the 5th century. A capital with two zones in the Hermitage Museum bears the same type of exquisite acanthus; this type resembles a capital from the collection of the Byzantine Museum of Athens, dating to the second half of the 5th century.

The ionic capitals-imposts can be dated roughly to the same period; they are decorated with crosses and acanthus leaves, like the tectonic capitals bearing the same decoration. A range of ionic tectonic capitals also include samples that date up to the mid-6th century. The capitals with acanthus and lyre-shaped designs, as well as the “V-shaped” capitals go back to second half of the 5th - early 6th century (the eldest lyre-shaped capitals were uncovered in the excavations of St Sophia in Constantinople and date to the period of Theodosius II, ca. 415). A group of “V-shaped” capitals can be dated to the mid-6th century; their leaves are flattened and form a symmetrical and geometric design (“acanthus-masque” according to Kautsch). An ionic capital in the form of a boulder, carved quite roughly, dates from the second half of the 5th - beginning of 6th century. To the mid-6th century date the Corinthian capitals with a double row of acanthus leaves (currently located at the basilica 1935); some of them have a suffix/imposte, decorated with a 'long' cross (or 'Byzantine' or even puttée). Also to the same period dates a round capital base, with exquisite acanthus leaves under small arcs, arranged in two rows and a bi-zonal capital with four ram busts in the upper section and dried leaves of acanthus in geometric shapes in the lower part (Historical Museum of Moscow). We should also note some ionic-tectonic capitals that have simplified the ionic component (a typical sample can be seen today in the basilica no. 15), dated probably to the middle or second half of the 6th century.

In the Chersonesos Museum there are also several other architectural marble designs from the churches. Among them there are fragments of plates, designed as window frames (transenne) and with the enamelling technique of champlevé; there are also plaques with representations of a Christogram, peacock and other Christian symbols. These can be dated to the 5th century. Another series of artefacts, such as a pulpit plate, decorated with diamond shapes, and mold fragments, are typical of the 6th century, particularly the Justinianian era. In addition, there is a collection of marble fragments depicting the Good Shepherd and a sculpture with a rare and difficult to identify themes (an animal eating a fish), which date to the 4th century.

These marble fragments do not confirm the dating of the majority of the large Chersonesos basilicas to the Justinianian
period and the second half of the 6th century or even the older opinion of Berthier Delagarde (recently refuted by Sorochan) that most of the important public buildings were constructed during the late second half of the 6th century or the first half of the 7th century. This brief review allows us to conclude that the majority of capitals and other decorative material from the great basilicas of Cherson date to the period between the mid-5th century and the mid-6th century; this in fact was the time of great activity of municipal officials. The fact that the vast majority of the Chersonesos basilicas belongs to the ‘hellenistic’ type (according to G. Millet) is consistent with other data.

3.4. Mosaics

All churches in the town of Cherson were decorated with mosaics. Wall decorations have been completely lost. The excavations in certain churches (Basilica Ouvarov and its baptistery, cross-shaped church extra muros, church in the cemetery and others) revealed many small tesserae (mainly blue and gold) that had been used in wall mosaics. These are found mainly in the arches, while in all probability the domes were decorated with starry skies. Often these decorations were placed next to frescos (basilica 1935 and others). The mosaic floors are better preserved, even though none of them survives intact. These floors were constructed with the technique ‘opus tessellatum’. Their tesserae are quite large and of irregular shapes; the most common colours are white, black, yellowish, red, green and blue. Some of the mosaics of the Ouvarov Basilica have been transferred to the Hermitage Museum, while others can be viewed in situ.

Geometric patterns and representations of birds were the most common designs in the Cherson mosaics, while anthropomorphic figures are absent. The most common designs are framed rosettes, cross-cutting circles, zig-zags, trusses and vine leaves, flowers, fruit, vases, fish and various decorative frames, often geometric. The most impressive and best preserved mosaic was discovered in the cross-shaped basilica “extra muros”. In the centre there is a composition with two peacocks facing each other on each side of a vase from which emerge two vine shoots. The south wing of the church is decorated with a medal with a vase and two birds; the pattern of vine shoots also appears. The flooring of another wing is covered by a carpet of cross-cutting circles with floral and animal designs. The asymmetry that occurs is caused by the presence of a large tomb, located beneath the floor, marked by a medal. The peacock and vine designs are consistent with the Early Christian symbolism for immortality and Resurrection, very common in burial, Eucharistic and Baptismal environment. In the baptistery of the Basilica no. 15 a frame is placed in front of the font. In its center there is a peacock spreading its tail, with two birds at the bottom; in the corners of this carpet there are four medals with birds. The Basilica ‘On the hill’ (no. 14) is decorated with two large rosettes enclosed in a carpet with geometric motifs.

In the basilica no. 13, in the basilica ‘On the hill’ and others, the two side aisles had mosaic flooring, while the central aisle was paved with marble, a more costly choice. The zones in the arches of some significant churches (Basilica no. 13, Basilica A) have flooring paved with ‘opus sectile’ marble tiles of various colours. These ‘opus sectile’ type floors were extremely fragile, thus they were completely destroyed.46

3.5. Tombs with painted decoration

In the early 20th century, especially in the 1980s, hundreds of tombs in the two necropoles of Cherson have been studied. The most common type of tomb is the tomb hewn into the rock, accessible through a small corridor. The three burial beds are arranged around three walls, forming the ‘cruciform’ plan. Like elsewhere in the Mediterranean, these
Christian burials in the cemeteries are indistinguishable pagan ones in terms of construction or items found inside. Many of the tombs have been looted. However, there is a number of tombs containing painted decoration and items bearing Christian symbols.47

This series of painted tombs includes thirteen monuments; 9 of these were published by M. I. Rostovtseff,48 while others were discovered more recently.49 The paintings are not well preserved, but its distinctive attributes can be detected. The lower part of the tombs was decorated with geometric frames (rectangles, diamonds, circles), imitating marble. Inside the dome there was a Christogram of the Constantinopolitan type (the combination of the X and the Ρ), inside a crown, with wreaths placed in the shape of a cross (imitating the nervures of the dome). Symbolic motifs expressing the idea of immortality and Heaven, very common in the Early Christian period, are the most frequent: vine with trusses, birds (peacocks and others), trees with fruit, vases, wreaths, rosettes. Human designs are very rare (tomb of N.Tour and tomb of 1909). In the tomb of Tour, which was later converted to a small chapel, there is a scene, which was identified incorrectly; it depicts the schematical representation of a City, resembling the city vignettes in the Notitia Dignitatum.

The dating of the tombs has raised many debates. Their dating to the 6th – 7th century or end of 5th-6th century, suggested by V. Zubar, has not been accepted. The dates (second half of 4th – 5th century) proposed by Rostovtseff remain valid, confirmed by numismatic evidence. However, Rostovtseff’s conclusions concerning the eastern and Palestinian origin of the funerary art of Cherson appear outdated; this type of art could be characterized as being ‘between East and West’.50

3.6. Miniature art

Numerous miniature objects have been found in the excavations of the necropoles and Cherson: a series of metal and other material objects associated with Christian worship; a silver reliquary, in the shape of a sarcophagus, discovered between the altar of the Basilica no. 19, which portrays Christ, the Virgin Mary, the Apostles, the Archangels and Saints dates around 550; another reliquary of similar shape dates to the 6th century and is made of marble; a bronze censer (or lamp?) dates to the 6th century and depicts Christ and the Apostles. Among the Christian objects we find details from Episcopal canes, several bronze crosses, a stone dove statuette (all dating to the 6th century).51 Very particular is a clay mold for manufacturing medals-blessings with the scene of St Phocas and a legend similar to one on a 6th century Cherson wall. Other molds of the same material, with the image of a cross and peacock, were designed for the bread of the service.52 Clay lamps, made in various places (Athens, Asia Minor, Italy, northern Black Sea coasts), as well as terrasigillata plates, which date to the 4th-6th centuries, often have Christian symbols: Christograms, cross, fish etc. Local lamps resemble those from Bulgaria and Romania.53 Two terrasigillata plates are dated to the 4th-5th centuries and are decorated with rare images: Christ bearing a large cross and a circus scene.54 Let us also note a beautiful collection of silver and bronze brooches and belt buckles (4th-7th centuries), including buckles with cross designs.55 There are several items of everyday use: rings, earrings and bracelets, brooches and buttons made of gold and silver but also brass – all imported from various regions of the eastern Mediterranean or made locally.56

4. Medieval Cherson

4.1 9th –10th centuries
The majority of the churches of the Early Byzantine period remained active for centuries. Their destruction date is unclear: some time around the late 10th century (year 989), when the city was destroyed by the prince of Kiev, Vladimir (A. Jakobson, A. Poppe, G. Podskalski), or perhaps around the mid-11th century by earthquake (A. Romanchuk). Archaeological evidence for major reconstruction work dating from the 8th-9th century is clearer. A small cross-shaped church was built in the western cemetery on the 9th century. The 10th century was a time of major change: domed churches of the cross-in-square type appear in several neighbourhoods of Cherson. Their typical attributes: the dome rests on four pillars, while the three arches and the narthex are quite common, but reduced in their dimensions. Belonging to this type is the Church in the Market (16x19m). Recent excavations to this church were able to reveal the foundations of an earlier basilica, dated to the beginning of the 10th century. The church with the “six pillars” (no. 34), the church no. 9, which is very small (7.7x5.8m) and the church no. 4 in the neighbourhood 37, which is of medium size (16.85x14m), as well as the three aforementioned churches, all belong to this type of “cross-in-square”. The basilica type was not abandoned in the 10th century, as indicated by the church in section 7, revealed in 1986-1988: it has three arches, covered by a dome, is quite small (14x12m), with two pairs of pillars. In the harbour area, a small church with one single aisle and a narthex had arcosolia in walls and is dated to the 9th-10th centuries.

4.2. – 11th – 12th centuries

The churches nos. 21 and 6, dating to the 11th-12th centuries resemble the ones with the cross-in-square type but their apses are polygonal, while the walls had pillars all along the building, both inside and outside. The domed church no. 25, build on top of the four cisterns, is the only one that can be safely dated, thanks to an inscription (1183). A small three-apse basilica with two pairs of pillars was uncovered in 2004-2005 on section 60. Build on the first half of the 11th century, it was completely rebuilt after the earthquake of 1292. A burial chapel with arcosolia, revealed on 2004 and dating to the 11th-13th century.

4.3. – 13th – 14th centuries

Several complexes of ordinary houses have been studied throughout the whole of the city. A church with a single aisle (no 16) with arcosolia and an outbuilding to the south date back to the 13th – 14th century. More than 30 small rectangular chapels with semi-circular apses have been uncovered in the area of Cherson, however their dating is difficult to establish. Two phases of destruction and fires, dating back to the 13th-14th centuries bear witness of the dramatic events: Tatar attacks at the end of the 14th century or perhaps and earthquake. Around the early 15th century the city shrunk considerably to a single block, that of the port.

4.4. The decoration of medieval churches

Architectural evidence preserved at the Chersonesos Museum come from the decoration of 11th – 13th century-churches: plaques of chancels and facades, fragments of lintels etc. These are made of marble and plaster. Representations of crosses, floral motifs (palm leaves, flake etc.), while clusters of designs are the most common. Fragments of wall frescoes found in excavations are small and few in quantity. A section of floor, made with the
opussectile technique (10th or 11th – 12th century?) was found in the church with the “six pillars”; on it there are circles cut by very small squares and triangles.73

4.5. Miniature Art

The Chersonesos Museum has an important collection of miniature artwork of the 10th – 13th centuries: small icons made of steatite and brass with representations of warrior saints and scenes from the Gospel,74 bone plaques with animals and floral resignes,75 brass crosses.76 A collection of ceramic plates, vases and pitchers with culticoloured glaze, dating to the 12th – 14th centuries is particularly rich in content. Its items are decorated with geometric motifs, human figures, representations of animals and birds. It is difficult to distinguish the production centres of these vases.77

The excavations of Cherson have given the scholars a lot of epigraphic data, mostly Greek ones.78

5. Conclusions

The Early Byzantine architecture of Cherson was directly related to that of Constantinople (Basilica of Stoudios, 453 and Basilika in Chalkoprateia of the same period, marbles of Proconnesos), as well as that of the Aegean, Greece (Thessaloniki) and Asia Minor (western provinces); there are also similarities with the churches of Syria, in particular as regards to the liturgical vessels.79 The surrounding churches of Cherson in the Middle ages (of cross-in-square type) reproduce a certain type of basilica that was popular in the Byzantine world in the 9th century. At the same time we see buildings similar to the type of the basilica, as happened in Bulgaria, for instance.80 The archaeological data and objects of miniature art testify to the extremely diverse links of Cherson, both commercial and cultural.


4. Д. В. Айналов, Памятники христианского Херсона, I. Развалины храмов (Москва 1905).

5. А. Л. Якобсон, Керамика и керамическое производство средневековой Таврики (Ленинград 1988); A. И. Романчук, Строительные материалы византийского Херсона (Екатеринбург 2004).


10. А. Л. Якобсон, Раннесредневековый Херсонес. Материалы и исследования по археологии СССР 63 (Ленинград 1959), pp. 35-46.


16. И. В. Соколова, Печати и монеты византийского Херсона (Ленинград 1983).


22. В. М. Зубарь, Некрополь Херсонеса Таврического I-IV вв. и э (Кiev 1982), p. 77-126.


27. П. Лавров, Жития херсонесских святых в греко-славянской письменности, Памятники христианского Херсонеса II (Москва 1911), pp. 1-153;


31. Les églises et chapelles dégagées furent numérotées par la Commission archéologique (fin XIXe-début XXe s.); les églises, fouillées à l’époque soviétique, n’ont pas de numéros.


37. Искусство Византии в собраниях СССР, ред. А. И. Банк и др. (Москва 1977), № 151.


45. Л. Г. Колесникова, “Раннехристианская скульптура Херсонеса”, in Херсонес Таврический. Ремесло и культура (Кiev 1974), pp. 55-64.


47. В. М. Зубарь, Некрополь Херсонеса Таврического I-IV вв. н. э. (Кiev 1982).


52. В. Н. Залесская, Памятники византийского прикладного искусства IV-VII веков. Каталог коллекций (С.-Петербург 2006), no 591, 592, 600.


55. В. Н. Залесская, Памятники византийского прикладного искусства IV-VII веков. Каталог коллекций (С.-Петербург 2006), no 171-186, 201, 203, 206-209, 210, 211.

56. В. Н. Залесская, Памятники византийского прикладного искусства IV-VII веков. Каталог коллекций (С.-Петербург 2006), no 58, 60, 64, 68, 69, 104, 121-127, 148, 149-151, 153-159.
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Glossary:
atrium
1. Antiquity: The large, open space within a building, which is enveloped by colonnades.
2. Byzantium: The forecourt of a church in early Christian, Byzantine, and medieval architecture. It was usually surrounded by four porticoes (quadriporticus).
basilica
In ancient Roman architecture a large oblong type building used as hall of justice and public meeting place. The roman basilica served as a model for early Christian churches.
cistern
A receptacle for holding rainwater, but also water transported from elsewhere, in order to keep it stored. The cisterns were either covered eiter open, and they could have more than one compartements.
cross-in-square church
Type of church in which four barrel-vaulted bays form a greek cross; the central square of their intersection is domed. The cross is inscribed into the square ground plan by means of four corner bays.
exonarthex (outer narthex)
The transverse vestibule or portico preceding the narthex of the church.
narthex
A portico or a rectangular entrance-hall, parallel with the west end of an early Christian basilica or church.
<table>
<thead>
<tr>
<th><strong>opus mixtum (ουδ.)</strong></th>
<th>Masonry consisting of small stones and abundant mortar, which often interchange with horizontal double rows of plinths.</th>
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</thead>
<tbody>
<tr>
<td><strong>Robber Council (Latrocinium) of Ephesus (449)</strong></td>
<td>The Council of 449 in Ephesus, known as «Robber Council», had been convoked by Emperor Theodosios II as an Ecumenical one, but because of its problematic and controversial proceedings it was not recognized as such by the next Council. Under the presidency of Patriarch Dioscorus of Alexandreia, the Council absolved Archimandrite Eutyches, who had been excommunicated for his Monophysite beliefs. But the 449 Council was repudiated by the Fourth Ecumenical Council of Chalcedon (451), which marked the definite condemnation of Monophysicism.</td>
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<tr>
<td><strong>Second Ecumenical Council (Constantinople, 381)</strong></td>
<td>The Second Ecumenical Council assembled at Constantinople in 381 in order to discountenance the ideas of Macedonios, who challenged the divine nature of the holy spirit, and to condemn the heresy of apollinarism, which referred to the nature of Jesus Christ. This council appended the clauses pertaining to the holy spirit to the Nicene Creed.</td>
</tr>
<tr>
<td><strong>synthronon</strong></td>
<td>Rows of built benches, arranged in a semicircular tier like a theatre, in the apse of a church. On these benches the clergy sat during Divine Liturgy. The bishop sat on the cathedra at the top of the synthronon.</td>
</tr>
<tr>
<td><strong>three-aisled basilica</strong></td>
<td>An oblong type of church internally divided into three aisles: the middle and the two side aisles. The middle aisle is often lighted by an elevated clerestory. In the Early Byzantine years this type of church had huge dimensions.</td>
</tr>
</tbody>
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