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	Nota di contenuto	Front matter -- Table of Contents -- Acknowledgments -- Note on Translation and Transliteration -- Introduction -- Chapter One The Archaeology of the Stone Babas and the Modernist Inheritance -- Chapter Two A Cultural Poetics of the Kurgan -- Chapter Three Ancient Statues, Ancient Terrors -- Chapter Four How a Modernist Artifact Is Made: The "Native Antiquity" of the Stone Babas and the Indigenization of Cubism -- Chapter Five Velimir Khlebnikov, Poet of the Stone Babas -- Chapter Six The Landmarks of Time: Burial Mounds, Eurasian Necropolises, and Modernist Form in Boris Pil'niak's The Naked Year -- Chapter Seven Areas of Deformation -- Bibliography -- Index
	Sommario/riassunto	For Russian modernists in search of a past, there were many antiquities of different provenances and varying degrees of prestige from which to choose: Greece or Rome; Byzantium or Egypt. The modernists central to "Our Native Antiquity" located their antiquity in the Eurasian steppes, where they found objects and sites long denigrated as archaeological curiosities. The book follows the exemplary careers of two objects-the so-called "Stone Women" and the kurgan, or burial mound-and the attention paid to them by Russian and Soviet archaeologists, writers, artists, and filmmakers, for whom these artifacts served as resources for modernist art and letters and as arenas for a contest between vying