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ЛЮБА ОГНЕНОВА-МАРИНОВА – УЧЕНИЯТ, УЧИТЕЛЯТ И ЧОВЕКЪТ



Люба Огненова-Маринова е родена на 17 юни 1922 г. в гр. Охрид. Завършва френско основно училище в Битоля през 1932 г., след което учи класическа гимназия в Тирана. За една година тя изкарва кореспондентски курс в Рим. После идва в София, учи и завършва история – профил класическа археология в СУ “Климент Охридски” през 1946 г. Независимо от бляскавите успехи, които постига по време на следването си, тя е раздвоена по кой път да поеме, защото и рисува много добре. Можеше сега да е изявен художник, но тя поема пътя на археологията. През 1948 г. е назначена като и. д. уредник на Шуменския музей. Инвентира находките от Преслав и Мадара. Активно участва в разкопките с Вера Мавродинова и Иванка Жандова. Първата нейна публикация е през 1950 г. – “Рисунки на конници върху вътрешната крепост на Преслав”.

В края на 1948 г. Люба Огненова постъпва на работа в Археологическия музей – София, в античния отдел. Тук тя установява своите първи професионални контакти с Иван Венедиков. За него, спомняйки си с голямо уважение, тя казва: “Научи ме как да отстоявам собствено си мнение в споровете и да не се притеснявам от големите учени”. Дипломната ѝ

работа в Софийския Университет е на тема: “Дионис върху паметници от Тракия”. Тя свързва работата си в музея с античния бронз, към който я насочва проф. Кръстю Миятев. От тук насетне, нейните трудове са свързани с проучването и на историята и културата на гръцките колонии по българското Черноморие, както и с гръцкото и римско изкуство въобще.

С г-жа Огненова се запознах, когато постъпих на работа в музея като млад специалист през 1977 г. Но истинското ни опознаване дойде през лятото на 1982 г. – участвах в ръководените от нея разкопки в Несебър.

На VII международен конгрес по античен бронз през 1980 г. в Секеш-Фехер (Унгария) Люба Огненова отправя покана България да бъде домакин на следващия конгрес. През лятото на 1983 г. започна подготовката на VIII международен конгрес. Под нейното и на проф. Александра Милчева научно ръководство, и с активното участие на всички колеги от антична секция на АИМ, подготвихме в чест на конгреса в България изложба “Художествен бронз от римската епоха”, в която взеха участие над 800 експоната от колекцията “античен бронз” на музея. Тази временна изложба остана повече от една година в залите на АИМ, след което бе показана при изключителен интерес в Сирия, Индия, Германия и Австрия. На г-жа Огненова дължим и задълбочената работа по проблемите на античния бронз в музея.

В своята научна кариера Люба Огненова се налага като един от най-добрите български специалисти в областта на античната археология и история. Основна тема на научните ѝ интереси е културата на траките през I хилядолетие пр. Хр. И по-специално – традициите в тракийското изобразително изкуство. Редица нейни трудове са свързани и с проучването на историята и културата на гръцките колонии по българското Черноморие, както и на гръцкото и римско изкуство въобще. Много от тълкованията на Люба Огненова са основа и за интерпретации на монетни изображения. Друга линия на нейните научни интереси е в областта на епиграфиката. Тя е публикувала и интерпретирала редица старогръцки и латински надписи от нашите земи. Дълго време работи в екипа на проф. Д. П. Димитров в Севтополис заедно с Мария Чичикова и Гургана Цанова.

С името на Люба Огненова е свързано началото на организирането и провеждането на подводните археологически проучвания по българското Черноморие. През 1961 г. тя става и първата жена – водолаз – археолог и работи в Несебър заедно с проф. Велизар Велков.

Люба Огненова – Маринова е дългогодишен член на научните съвети при институтите по археология и тракология при БАН, на катедрата по археология при Софийския университет, където чете лекции по тракийска археология. Тя е член-кореспондент на Археологическия институт във ФРГ, на Френската школа в Атина и на международната асоциация по епиграфика. Участвала е с доклади в редица научни форуми у нас и в чужбина. Изключителна нейна заслуга е и популяризирането на археологическата наука и нейните постижения по света. До 1983 г. Люба Огненова-Маринова работи в Археологическия институт и музей при БАН, като старши научен сътрудник. На нас, на нейните ученици – наследници, както тя самата се изрази, оставя приятното задължение да продължим нейните научни дирения.

Люба Огненова – Маринова е автор на повече от 100 научни публикации, много от които са на чужди езици. За изключителните научни приноси и обществена дейност тя е удостоена с орден “Кирил и Методий” II степен, медал “100 години БАН” и много други отличия.

Павлина Илиева



* * *

Подводните проучвания в акваторията на Несебърския полуостров започват през 1960 г. като пряко продължение на организираният от Археологическия институт с музей при БАН разкопки на западната крепостна стена на обявения четири години по-рано археологически резерват Несебър. Като техният научен ръководител се утвърждава Люба Огенова-Маринова – първият археолог-леководолаз у нас. До началото на 70те години са проведени шест подводни археологически експедиции, в които основно участие има водолазната група за подводни проучвания при БАН. След подновяването им от 1977 г. до 1984 г. те се извършват от групата за подводна дейност при Научния експедиционен клуб – Юнеско.

Първите резултати, своевременно обобщени, въведени в научно обръщение и популяризирани от Люба Огенова-Маринова, налагат тематично и хронологично разширяване на предварително планираните изследователски задачи, потвърждават нейните работни хипотези и дори надхвърлят очаквания ефект. Реализацията им в значителна степен спомага да се открият топографски и съдържателно петте хронологически периода на урбанистични преобразования на Несебърския полуостров от края на II хил. пр. Хр. до края на II хил. сл. Хр. – тези на тракийския протополис, на класическия полис Месамбрия, на раннохристиянския, средновековен и възрожденски град Месемврия – Несебър.

Потвърдена е работната хипотеза на Люба Огенова-Маринова, че градът, подобно на други източносредиземноморски и северночерноморски центрове, е изцяло защитен с крепостни стени, които следват приблизително четириметровия изобат около полуострова. Под нейно ръководство северозападно, източно, югоизточно и южно от него са открити сектори от куртината на тракийската, елинската, късноантичната и средновековната крепост. Проучванията на шестоъгълната кула фланкираща северозападната порта на полиса са същевременно принос и в полиоркетиката на класическата древност.

След документирането на трасето на укрепителните съоръжения е установено, че градът-полуостров за последните две и половина хилядолетия е загубил две пети от застроената си територия. Проучванията на Люба Огненова–Маринова изясняват причините и механизма на този процес, особено изразен в източна посока. Става ясно, че след постепенното трансгресионно заливане на ниските крайбрежни тераси, високите се свличат в морето в резултат на комбинираното деструктивно въздействие на абразията и свлачищно-срутищните процеси. Често те са активизирани от регионална сеизмична дейност, особено разрушителна през XI в., XVII в. и XVIII в., когато за археологията и историята е загубена една от знаковите зони на полиса – акропола.



Установените денивелации между субструкциите на укрепителните съоръжения проучени под водата и строителните нива на обществените и частните постройки разкрити при разкопки на сушата позволяват на Люба Огненова–Маринова да реконструира принципно силуета на терасовидно застроената ортогонална градска структура. Проучванията на някои от тях като храмът на Зевс Хипердексиос, ботросът при храма на Зевс и Хера, елинистическите жилища при църквите “Св. Георги Стари”, “Св. Спас” и базиликата “Св. Апостоли” и други се извършват под нейно лично ръководство през 1958–1963 г.

В хода на подводните проучвания в северния и южния залив на Несебърския полуостров Люба Огненова–Маринова локализира двете пристанища на тракийската “брия” от края на II – първата половина на I хил. пр. Хр. и античния полис, чиито акватории обогатиха колекциите на градския археологически музей в Несебър с котвени шокове, амфорна тара, луксозна керамика и други предмети на бита.

Подводните проучвания ръководени от Люба Огненова–Маринова имат и съществено практично-приложно значение за съвременните брегозащитни и брегоукрепващи дейности на склоновете на Несебърския полуостров като осигуряват актуална информация за релефа на морското дъно и местонахождението на попадащи в обсега им деструкции на недвижими паметници на културата.

Морално удовлетворение за самоотвержените си усилия за проучване, документиране и популяризиране на трихилядолетното културно наследство на Месамбрия-Месемврия-Несебър Люба Огненова-Маринова получава с включването на града – музей, чийто почетен гражданин е тя, в списъка на световното културно наследство на Юнеско на 06.12.1983 г.

Христо Прешленов

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Повечето от най-големите произведения на изкуството от Тракия – изделия на торевтиката, каменната и бронзова пластика на коропластиката и живописта, не убягват от изследователския интерес и адмирация на археолога и изкуствоведа Люба Огненова-Маринова. Неизменно съпоставяни с шедеврите на изкуството от епохата, свързвани с имената на големите творци – гръцки ваятели и художници, оставили щриха на своето изкуство, тези произведения правят Тракия съпричастна, без да губи самобитността си, към голямото семейство на елинската култура, особено по времето на зрелия елинизъм. Стенописите от Казанлъшката гробница са сред любимите обекти на изследване на Люба Огненова – Маринова. Тя посвещава редица статии на стойностите, които превръщат Казанлъшката гробница в шедевър на античното изкуство – единната художествена концепция на стенописа и архитектурата, едновременното емоционално и художествено – декоративно въздействие на централния сюжет. Стенописите са повод за научна експертиза на редица известни паметници на елинистическата живопис от Елада и Велика Гърция. Отделяйки конвенционалното в елинската живопис Люба Огненова – Маринова успява да долови индивидуалния почерк на големия художник Атенион от Маронея и да предположи, че стенописите от Казанлъшката гробница принадлежат именно на неговата школа. Нещо повече, че именно той е майсторът – творец, около който се създава тракийската живописна школа в последната четвърт на IV в. пр. Хр. или малко по-късно, с която биха могли да се свържат стенописите и на други гробници от Тракия.

Голямата ерудиция и нестандартно мислене, съчетание за което Люба Огненова скромно казва “просто имам много добра зрителна памет”, е в основата на сензационното разчитане на т.н. “илирийски” надпис. През 60-те години на XX в., на една от редовните научни сесии в Археологическия Институт, Владимир Георгиев коментира откриването на тракийски надписи на островите в Егейско море. В уводната си част казва, че единствен надпис на тракийски език е пръстенът от Езерово, както единствен е пръстенът на илирийски език от Коман, Северна Албания. Един от най-големите изследвачи тогава на илирийски език Ханс Крае започва изследванията си с този надпис. Надписът върху пръстена се тълкува като сакрална формула на илирийски език със спорно значение на всяка една от думите. Люба Огненова – Маринова е впечатлена от надписа, още повече, че като го чете обратно, както при пръстените – печати, тя разчита съвсем ясно на гръцки език отново сакрална формула, но християнска. Това щастливо хрумване се превръща в сензационен научен факт след като Люба Огненова анализира археологическия контекст на намиране на пръстена от Коман. Доказва, че дълги години той е бил разглеждан само от епиграфска гледна точка, без да се отчете формата на самия пръстен, както и факта, че е част от гробна находка. Всъщност,

той се оказва открит с много други материали, сред които накити и други пръстени. Тя датира гробната находка, а от тук и пръстена в VIII век. В Лидице, в тогавашната Чехословакия, при дискусията на линеарно писмо А и Б, Люба Огненова – Маринова, поканена от чешките епиграфи, показва до какви заблуди може да се стигне при четенето на неясни надписи, отделени от археологическия им контекст. След срещата в Лидице, Люба Огненова – Маринова е поканена в Атина, в *École Française d'Athènes*. Тя става чуждестранен член на прочутата френска археологическа школа, рядка чест, оказвана на малко, действително избрани учени – чужденци. Чрез Люба Огненова – Маринова тази чест е оказана и на българската археологическа наука и на България. Освен член на Френската Археологическа школа, Люба Огненова – Маринова е член – кореспондент на Немския Археологически институт, както и член на международната асоциация на епиграфите.

Милена Тонкова

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Юбилей като този неизменно носи приповдигнато настроение. Естествено е да се отдалечим от делничния тон.

Една от характеристиките на нашата обичана и уважавана Люба Огненова-Маринова е нейната непринуденост и естественост в общуването с колеги от всички нива – от студента до връстниците – ерудити. За мен това бе едно от първите незабравими впечатления в контактите с нея в качеството ѝ на преподавател по „Тракийска археология” в Исторически факултет на СУ ”Св. Климент Охридски”, а по-късно и като неин асистент по същата дисциплина. С лекота тя споделя свои наблюдения и идеи и свободно дискутира виждания, различни от нейните. Тя щедро споделя своите идеи, базирани на дълбоката ѝ ерудиция върху елинската култура и изкуство, които са винаги изходна точка за един свободен от догматика поглед за културата на Тракия и траките в един широк хронологически обхват. За мен, досегът с г-жа Огненова в годините на изграждането ми като преподавател и учен, беше и е с особена стойност. Като преподавател и колега, на нея дължа принципи на анализа и интерпретацията на изделията на торевтиката, които считам за фундаментални във всяко изследване от този тип.

На Люба Огненова-Маринова българската археология, и в частност археологията на тракийската древност, дължат много първи и оригинални идеи в областта на религията и особено на металообработването, торевтиката, ювелирството и особено въоръжението и военното дело.

Един съществен дял от нейното научно наследство, пионерско за археологията, не само на Тракия, но и на класическия свят, е свързан с изследванията ѝ на защитното въоръжение открито в Тракия. Базата, създадена от нея, с органичното съчетаване от античните извори, анализът и интерпретацията на археологическите находки и комплекси от Тракия, в пряка връзка с известното за Гърция и Източното Средиземноморие до началото на 60-те години, е все още еталон в този дял на културната история на Тракия.

Не е възможно де се дискутират съставът и функциите на феноменалното златно съкровище от Вълчетрън, без да се споменат нейните оригинални идеи в това отношение,

при това защитени с аргументация, базирана на дълбокото познаване на егейската цивилизация от второто хилядолетие пр. Хр. Някак си непринудено, от висотата на ерудицията си, коментирайки колекцията от накити от разкопките на Севтополис, тя стигна до много важни наблюдения за технологията и типологията на една важна категория изделия на тракийското ювелирство – фибулите.

Търсенията на Л. Огенова-Маринова в областта на металургията, металообработването, въоръжението, ювелирството и торевтиката се съчетаха естествено с друга фундаментална област на научните и теренните ѝ изследвания – морската и подводната археология. Тя е един от авторите на идеята за изучаване на културното развитие на Тракия в контекста на нейните контакти чрез моретата – т. нар. „Thracia Pontica”, превърнала се в мотото на поредица от изключително плодотворни международни симпозиуми провеждани в Созопол. Тук някъде се пресичат естествено много от нейните изследователски търсения, изразени в акцентирания многократно от Л. Огенова дълбоки „егейски” корени на „класическата” тракийска култура. Един от примерите, които тя неведнъж сочи в публикациите си, е все още недостатъчно изследвания пределински Лемнос – островът където местните траки приютяват низвергнатия от Олимп бог-ковач (и торевт) Хефест. Струва ми се твърде естествено, в контекста на казаното, този том съставен от изследвания на нейните колеги, приятели и ученици, и на техните ученици, да бъде озаглавен *Heros Nephaisistos*. Посвещенията към персонаж с това име, открити в светилище в Североизточна Тракия, са един чудесен пример на съчетание на една от най-дълбоките прояви на тракийската религиозна и погребална практика – хероизцията, с друг феномен на тракийската култура и/или поведение – привързаността към изделията на изкусно изработените изделия от метал, чийто патрон в класическата елинска митология е Хефест.

Тотко Стоянов

ORPHICA MAGICA: INTRODUCTION

(Summary)

Al. Fol

This article is a part of a monograph to be appeared entitled *Orphica Magica I* and is an introduction to the orphic-magic problem, a pursuit of fixing in order of interpretations, that have remained unintelligible from the position of the Hellenic literacy and rationality, but clear distinctive in the oral (not literary) Thracian Orphism. The doctrine of immortality of the human soule is of highest loading – passive in the literated in Old Greek language oral Orphism, therefore able to reincarnation, and active in the non literary Thracian Orphism as well, in trials, which is to be surmount. On this base the fragments of magic papyri in Greek and texts on other kinds of record generate new data base of sources on Thracian Orphism. Thus the “shamanism” is used as adequate term to distinguish the ethnos from the polis spirituality and to elucidate of the Old Greek borrowings of non Greek “cults and practice”. The early grecization in Thracia Pontica form a literaturized orphic belief-ritualism, committed with Miletus and the Eastern Mediterranean, when its amplification during 4th century BC put the start of its profanation. Then the problems of the *Orphica Magica* came into existence as well.

L'EFFIGIE DE LA GORGONE DANS LES ARTS PLASTIQUES DE LA THRACE ANCIENNE

(Résumé)

Margarita Tatcheva

Ce qui a servi de prétexte à la présente étude c'est l'effigie de la Gorgone sur le revers de 15 émissions du roi odryse Hébryzelmis (fig.1):

Avers: tête de déesse à couronne murale au monogramme HP dans un rectangle plein et exactement inscrit dans les contours du cou. Le monogramme est déterminé comme une contremarque de l'Hôtel de la monnaie d'*Hieron Teichos*, mais à mon avis il devrait être lié plutôt à *Heraion Teichos* (forteresse près de la Propontide) et par là même – à l'effigie de la déesse Héra.

Revers: vase sphérique à deux anses, avec tout autour les lettres EB/PY; dans ses contours est placé avec précaution un gorgonéion en relief reconnu comme une contremarque de l'Hôtel de la monnaie de *Parion*. L'emplacement toujours le même du gorgonéion et du monogramme HP (placés avec précaution) m'a suggéré l'idée que ce n'étaient pas des contremarques mais des signes monétaires d'Hébryzelmis. Tout cela m'a fait entreprendre des recherches sur des monuments thraces à gorgonéion; ceux-ci se sont avérés assez nombreux, dans un contexte historique et archéologique curieux, et peuvent être subdivisés en trois groupes

A. trouvailles tombales (1–8); B; décoration tombale (9); C. émissions de monnaies (10–12); ici sont représentées des monnaies anepigraphiques (hemidrahmes de *Parion* et *Apollonia Pontica*) et leurs imitations frappées au V^e s. (parmi des imitations sont attestées aussi des émissions sous le contrôle de souverains odryses).

L'effigie apotropaïque de la gorgone Méduse de l'égide de la déesse Athéna s'avère donc sans aucun doute liée à la Thrace ancienne de la fin du VI^e s. jusqu'aux premières décennies du IV^e s. Son apparition est marquée par des *hydries* d'importation telles qu'un inventaire de funérailles somptueuses de tombes tumulaires à partir du début du V^e s. à peu près (A.1–2) et un *skyphos* de figures noires d'Odessos (A.3); les effigies sur des pectoraux d'or de la nécropole près de Douvanlij et un enterrement du territoire proche du V^e s. (A.4–6).

Les derniers en date et très proches entre eux sont les gorgonéions de l'acrotère du tombeau à Streltcha (B.9) et la monnaie d'Hébryzelmis puisque dans les deux cas ils sont liés aussi à une effigie d'une déesse.

Sur ce plan historique et culturel et pendant toute cette époque dans les terres des rois odryses de Térés à Hébryzelmis se trouvaient en circulation de légères monnaies d'argent à l'effigie de Méduse dont certaines sont reconnues pour être des monnaies de *Parion* et *Apollonia Pontica* barbarisées par les Thraces. Ici se pose la question de savoir si les monnaies d'Hébryzelmis doivent être liées, elles aussi, à *Parion* comme on suppose. Le fond historique et culturel suggère que le choix odryse est déterminé plutôt par les relations politiques toujours actives avec Athènes, les dernières souvent consolidées par des décrets honorifiques d'accorder la citoyenneté d'Athènes aux rois odryses.

Par conséquent, les traces matérielles de la pénétration de l'idée de l'égide d'Athènes à travers l'image de la pétrifiante Gorgone en Thrace peuvent être expliquées aussi bien par des dons athéniens aux souverains que par la conscience que ces souverains avaient de leur appartenance à la citoyenneté athénienne. C'est ainsi sans doute que le symbole apotropaïque athénien a été chargé de son rôle en Thrace aussi: protéger les souverains odryses de leur vivant et dans l'au-delà. C'est la raison qui me fait considérer comme plausible et historiquement fondée ma thèse que le roi odryse Hébryzelmis, lui-même honoré de décret athénien, a décidé de frapper l'effigie de la Gorgone sur une de ses émissions; de cette façon il a assuré la continuité de la tradition odryse royale tout en commémorant peut-être le geste politique d'Athènes. Après ce souverain le gorgonéion disparaît pour des raisons sans doute politiques, pour reparaître sur les monuments tombaux dans les provinces thraces au II^e s. après J.-C.

 THE LETNICA TREASURE. STRUCTURE AND FUNCTIONS

(Summary)

Diana Gergova

The Letnica treasure is considered to be one of the most representative archaeological sources both for Thracian and Indo-European believes. It comprizes of two sets of applications – a group of horse harnesses applications and another of 14 rectangular plaques interpreted also as another group of horse harnesses applications with rare human and animal scenes, interpreted as a pictorial presentation of the Indo-European myth about the Dragon fighter or of the Orphic myth with Shumerian0 Hittite roots about Demeter and Zeus and the birth of Dyonisios-Zagrues.

The author proposes reconstruction of the function of the rectangular Letnica plaques as applications of a Thracian Getic parade helmet. The reconstruction is based on the extremely close parallels with the silver guilt plaques and their decoration, on the iron parade helmets from Scandinavia and East Anglia (mainly the Sutton Hoo royal helm from the beginning of the 7th century AD.) The narrated pictorial text includes the same rare scenes of horseriders, wolves and bears, etc. and is connected with the Scandinavian-Germanic myth about Beowolf – the king of the Geates.

The proposed functional reconstruction is supported by the existence of similar type of parade helms in the Mediterranean and Thrace from the Late Bronze and the Iron age period – the necropolises near Duvanli and Trebenishte and the ritual golden Getic helms with ritual scenes found in tombs and ritual context north of the Danube river.

Thus the structure of the Letnica Treasure comprises of two groups of objects of different character – horse harnesses applications and decorative parade helm plaques.

The ritually buried helms, dedicated most probably to the Thracian god of war – Ares are the fourth group of ritually buried precious objects in the Thracian ritual practises. The three others – of vessels for libations and symposia, of jewellery and of horse harnesses, are most probably symbolized and are dedicated to the sacred triad of the Mother Goddess – Artemis and Apollo.

Both Getic and Scandinavian art demonstrate shockingly similar and common specific images and scenes, legitimizing a sacral history and suggesting similar universum, mentality and ritual practices in which the idea of the warewolf plays an important role, as well as a common tribal name. The phenomenon suggests closer ideological contacts on the common Indo-European background, which may be explained by the special role of the Getic lands and in the propaganda of the ideas of immortality of the soul.

The Orphic teaching of Zalmoxis was the religious doctrine, which created specific art and rituals and preserved them for millennia in the most important parts of ancient Europe.

THE IMAGE OF ORPHEUS IN THRACE

(Summary)

Kostadin Rabadjiev

The paper concerns the image of Orpheus on monuments from Thrace. Although attempts were made to interpret some of the known scenes as presenting the Orphic myth, his image proves to be unknown, neither in Thracian art, nor on any imported object in pre-Roman Thrace. Thus it turns to be a rather complicated phenomenon, because the ancient authors mentioned him as a Thracian, and he, dressed as a Thracian, surrounded by Thracian warriors, or murdered by Thracian women, was well known on the 5th century Attic figured vases.

A few monuments from Thrace in Roman Imperial times show Orpheus, but their comparatively late date (the end of the 2nd to the very beginning of the 4th), as well as their scarce number, reveal his image and myth (and cult) in Thracian provinces to be not as popular as the ancient authors wrote. The same is proved by the geographic distribution of the artefacts – in city centres or in close vicinity, their function as a decorative accent in the urban environment, facts that make me to interpret them all as foreign inspirations, rather than a religious cult – Roman, Hellenic and Eastern influences and fashion that had little to do with Thracian religious ideas. Finally the iconography – nearly all known monuments present Orpheus as *'charming the wild animals with his music'*, a scene that was common all over the Empire, may be with the idea about *Pax Romana* – a popular notion in imperial ideology: Rome tamed with his laws the world of barbarians (the civilizing model), as Orpheus did with his music.

"ΗΡΟΣ"ΗΦΑΙΣΤΟΣ

(preliminary report about the excavations of an ancient cult centre near Telerig, South Dobroudja)

Summary

Sergey Torbatov

In 1988, by means of stray finds, a new archaeological site was registered in the village territory of Telerig, Dobrich district, South Dobroudja. The archaeological excavations in 1993 and 1996 revealed that it had once been an important pagan cult centre, which had undergone several stages of institutionalization and had been functioning for about a millennium.

The earliest evidence about religious rites practiced there dates to the end of the Early Iron Age (the end of the 7th – the beginning of the 6th century BC).

The second stage in the development of the cult centre refers to the Early Hellenistic period (4th – 3rd century BC) and is connected with the construction of a small temple of unknown dedication, which survived for a comparatively short period of time.

Nevertheless, the sacred character of the place was preserved in the conscience and ritual practice of the local population in the following centuries. The third stage in the development of the cult centre is related to many compact assemblages of broken pottery, animal bones and other materials, which are remains of destroyed shallow ritual pits. Most of them are dated to the first two centuries AD.

The cult centre had its peak of prosperity during the Roman period, after about the mid-2nd century AD, when a monumental sanctuary was built there. It existed till the second quarter of the 4th century. This sanctuary was dedicated to the Thracian Horseman, which was worshipped in a specific regional form as Heros Hephaistos Dabatopeios (also Dabatopios or Davatopios). When in AD 324 Christianity was imposed as a single official religion within the boundaries of the Late Roman province of Scythia, the sanctuary was plundered and burnt down.

However, the archaeological material gives ground to specify yet another – a fifth one – stage in the functioning of the cult centre near Telerig, which was directly related to worshipping the ruins of the destroyed sanctuary and continued till the end of the 4th century AD.

WOHTÄTER DER POLIS: ΑΝΔΡΕΣ ΑΓΑΘΟΙ ΚΑΙ ΕΥΕΡΓΕΤΑΙ
IN MESAMBRIA PONTICA IN DER HELLENISTISCHEN UND RÖMISCHEN ZEIT

(Zusammenfassung)

Hristo Preshlenov

Das letzte Viertel des 4. Jhs. v. Chr. ist eine Zeit, in der im Hellenischen sozio-kulturellen Raum *cursus honorum* Dekrete auftauchen. Sie artikulieren die positive gesellschaftliche Stellung zur öffentlichen Tätigkeit einzelner Bürger, die auf eigenem Kosten den Großteil der wachsenden Bedürfnisse der Polis befriedigten. Üblich wurden in chronologischer Reihenfolge alle Verdienste des Wohltäters aufgezählt, auch diejenigen seiner Vorfahren.

In den hellenistischen Dekreten aus Mesambria Pontica werden die philanthropischen Tätigkeiten der heimischen politischen Elite mit den standarden Formeln widergegeben, die sie als altherwürdige Wohltäter charakterisieren – ἀγαθός καὶ εὐεργέτης, καλὸς καὶ ἀγαθός, λέγων καὶ πράσσων, εὖνους καὶ πρόθυμος. In einigen Familien wird der Eugertismus als sozialer Reflex kultiviert und vererbt. Den Nachkommen der Wohltäter der Polis wird die Veranstaltung der Kultusrituale im Tempel von Demeter und Kore, sowie die Sicherstellung der für den Getreideankauf oder für die Getreidelieferung nötigen Mittel auferlegt.

Fremde Wohltäter Mesambrias äußern sich in der Bildung und bei der Nahrungsmittelversorgung, wofür ihnen Proxenie, andere Rechte und Privilegien in der Polis verliehen werden. Manche wohlhabende mesambrische Bürger leisteten ebenfalls Wohltätigkeit in verschiedenen Bereichen außerhalb ihrer Heimatstadt, wobei sie Mittel für die Veranstaltung von Agonen, religiösen Zeremonien und für zinsfreie Kredite in Dionysopolis spendeten.

Nach der Konstituierung der römischen Macht in Mesambria ist die Tätigkeit städtischer Gymnasiarche und Agonothete epigraphisch bezeugt. Für die Beziehung dieser öffentlichen Posten wurde von den entsprechenden Personen die normativ und traditionell geregelte Leistung *summa honoraria* erwartet.

Der allgemeine Eindruck von den gesellschaftlich-philanthropischen Aktivitäten der mesambrischen Elite, die in den die Zeit überlebten Lapidarabschriften gesetzlicher und administrativer Akte der Polis registriert sind, ist zugunsten der ihrem Charakter und Umfang nach Utilitätstätigkeiten. Sie beziehen sich auf die von der sich abändernden Verhältnissen bedingten Bedürfnisse der Bürgergemeinde, was letztendlich auch die verhältnismäßig begrenzten Finanzressourcen der vermögenden städtischen Oberschicht widerspiegelt.

Die Dankbarkeiterweisung gegenüber diesen heimischen und fremden Wohltätern in der hellenistischen Epoche sind in konstitutiven individuellen Ehrendekreten bezeugt, welche von der Versammlung der mesambrischen Bürger bestätigt wurden. Lapidarabschriften dieser Kollektivbeschlüsse wurden unter der Kontrolle der Rechnungsführer der Polis in den Tempeln von Apollon, Dionysos, Sarapis und Asklepios ausgestellt. Die üblich verliehenen materiellen Rechte, Privilegien und Ehren sind inhaltlich und formell standardisiert. Fremden und seltener heimischen Wohltätern werden auch Privilegien administrativen, juristischen und finanziellen Charakters verliehen.

Die öffentlich erwiesenen Ehren waren ein Zeichen des Ansehens, aber sie hatten auch materielle Äußerung. Die städtischen Euergeten wurden mit Kränzen aus Edelmetall bei den Massenversammlungen im Theater während der jährlichen misterialen Feste der Polis, Dionysien und Dioskurien, gekrönt. Dabei wurde auch ihre Tätigkeit verlautbart. Die Auszeichnung erfolgte einmal oder jährlich auf Lebenszeiten. Eine andere Form der Dankbarkeiterweisung war die Aufstellung ihrer Statuen und Reliefdarstellungen auf öffentlichen Plätzen. Zeugnisse der öffentlich posthum erwiesenen Ehren bei den Grabstätten oder an anderen sakralen Orten der Polis sind die Weihreliefs und Grabstellen.

THE THASIAN AMPHORAE STAMPS FROM “KOSTADIN CHESHMA”
AND THE IMPORT OF THASIAN PRODUCTION IN THE BOURGAS GULF REGION

(Summary)

Petar Balabanov

In the 80ies of the twentieth century, near the village of Debelt, Bourgas region, an interesting place named “Kostadin cheshma” was investigated. A complex of rests from different historical periods was found between the western coast of lake Mandra and the southern coast of Sredetzka river. Among them there are a Thracian sanctuary with numerous cult pits and the remains of an ancient trade center, dating in the IV c. BC. It is possible that in antiquity there was an unknown port not far from here – the end of the water way.

During the excavations many imported objects were found: black glazed and red-decorated vessels and other materials, more than 40 whole amphorae, 1380 amphorae stamps and more 4000 bottoms from this type of vessels. They originate from all the big centers in the East Aegean and Black sea in which they were produced, like Chios, Lesbos, Rhodes, Peparetos, Sinope, Mende. The most numerous were the englyphic stamps amphorae, followed by the ones from the island of Thasos. There are six whole Thasian amphorae, several hundred bottoms and 39 stamps. They are dated in the early decades of Thasian marked amphorae – 389 – 340 BC (groups A, B and C, according the publication of V. Avram). Into the same chronological boundaries we can relate the most reliably dated other materials from this place: bronze and silver coins by the Odrisian ruler Kotys I and the Macedonian king Phillip II, the towns of Apollonia and Messambria, luxury Greek vessels, lamps, metal objects.

It is necessary to remark that the bigger part of the Thasian stamps found here are dated in the beginning of this period. This is not a typical situation in Thrace. Usually at the other archaeological sites with remains from Hellenistic times the most representative quantities of thasian stamps are from the III–II c. BC.

Among the Thasian stamps from “Kostadin cheshma” there are similar examples of the same producers and also identical stamps. This is an argument for the idea that big shipments from the same producers were used in the trade operations at this place.

The complex of artefacts from “Kostadin cheshma” has analogs at many archaeological sites on the Black sea coasts, like “Elisavetinskoe gradichte” in South Russia and Albeshti in Romania.

The finds of amphorae stamps and others import materials in the Thracian cult pits are an argument to define more precisely the boundaries of the territory of “chòra” of the Greek colonies and the ones of the Thracian rulers or paradinasts.

At the same time, the results of the investigations give us a possibility to offer a reconstruction of the road network that allowed the penetration of Thasian amphorae to the central region of the Ancient Thrace from the ports near the gulf of Bourgas before the Macedonian conquest. A sound argument for this are the identical amphorae stamps – not only Thasian – which were found on the Black sea coasts, but also in many sites in the inner country. During the first $\frac{3}{4}$ of IV c. BC the first of these routes began in Apollonia Pontica (Mesambria Pontica and Anchialo were not important trade forces at that time) and continued through the region among the Vaia and Mandra lakes to the Svetiiliyski hills, and after that – to the city of Cabyle. In the end of the second half of IV c. BC the route changed its direction. It still began in Apollonia (may be in Mesambria or Anchialo also), but from the gulf of Bourgas its direction changed to the North, across the region of the mineral springs between the town of Bourgas and the town of Aytos, then near the contemporary town of Karnobat turns to the West to the city of Cabyle.

Probably this change took place after the war between Phillip II and Scithian ruler Adaios or the civil conflicts in Apollonia Pontica at this time. The investigation in the region of Bourgas lakes shows that something important has cut down the trade contacts of Apollonia – the biggest economic force in this area.

 THE LETNICA TREASURE. STRUCTURE AND FUNCTIONS

(Summary)

Diana Gergova

The Letnica treasure is considered to be one of the most representative archaeological sources both for Thracian and Indo-European believes. It comprizes of two sets of applications – a group of horse harnesses applications and another of 14 rectangular plaques interpreted also as another group of horse harnesses applications with rare human and animal scenes, interpreted as a pictorial presentation of the Indo-European myth about the Dragon fighter or of the Orphic myth with Shumerian0 Hittite roots about Demeter and Zeus and the birth of Dyonisios-Zagruēs.

The author proposes reconstruction of the function of the rectangular Letnica plaques as applications of a Thracian Getic parade helmet. The reconstruction is based on the extremely close parallels with the silver guilt plaques and their decoration, on the iron parade helmets from Scandinavia and East Anglia (mainly the Sutton Hoo royal helm from the beginning of the 7th century AD.) The narrated pictorial text includes the same rare scenes of horseriders, wolves and bears, etc. and is connected with the Scandinavian-Germanic myth about Beowulf – the king of the Geates.

The proposed functional reconstruction is supported by the existence of similar type of parade helms in the Mediterranean and Thrace from the Late Bronze and the Iron age period – the necropolises near Duvanli and Trebenishte and the ritual golden Getic helms with ritual scenes found in tombs and ritual context north of the Danube river.

Thus the structure of the Letnica Treasure comprises of two groups of objects of different character – horse harnesses applications and decorative parade helm plaques.

The ritually buried helms, dedicated most probably to the Thracian god of war – Ares are the fourth group of ritually buried precious objects in the Thracian ritual practises. The three others – of vessels for libations and symposia, of jewellery and of horse harnesses, are most probably symbolized and are dedicated to the sacred triad of the Mother Goddess – Artemis and Apollo.

Both Getic and Scandinavian art demonstrate shockingly similar and common specific images and scenes, legitimizing a sacral history and suggesting similar universum, mentality and ritual practices in which the idea of the warewolf plays an important role, as well as a common tribal name. The phenomenon suggests closer ideological contacts on the common Indo-European background, which may be explained by the special role of the Getic lands and in the propaganda of the ideas of immortality of the soul.

The Orphic teaching of Zalmoxis was the religious doctrine, which created specific art and rituals and preserved them for millennia in the most important parts of ancient Europe.

TERRACOTTAS WITH MOVING LIMBS FROM APOLLONIA PONTICA

(Summary)

Krastina Panajotova

The large-scale archaeological excavations within the city limits and in the necropolis of Apollonia Pontica during the last decade brought to light many new facts about little known aspects of religious life of the local population, its beliefs and customs. The scarce written and architectural evidence about the cults in this Milesian colony is complemented by votive objects, graffiti and mostly by numerous terracottas, which represent or are devoted to different deities, and reflect the multilateral religious life of ancient Apollonians.

Parts of several terracottas-dolls with moving limbs are kept now at the Archaeological Museum in Sozopol. Those include four torsos (Fig. 1), as well as three arms (Fig. 2) and three legs (Fig. 3), which do not belong to the available torsos. The heads are missing. Except for a torso found in room No 8 of an ancient residential complex in Sozopol from the 5th century BC, a leg and an arm with unknown provenance, the rest of the objects come from two of the necropolises of Apollonia. One of those is situated in the locality called Kalfata and the other is in the sand quarry near the locality called Kavatsite.

A terracotta with moving limbs, of which only the arms are missing (Fig. 4), is kept now at the National Historical Museum in Sofia. It belongs to the grave goods found in the built of broken stones grave No. 149 from the necropolis in the locality called Kalfata. A child at an age of five years was buried in that grave.

The parts of terracottas with moving limbs discovered during the 2002 archaeological campaign were found above graves Nos. 268, 273 and 301 (Fig. 5). All those graves, in which infant children were buried, date from the third quarter of the 5th century BC.

The torsos of the dolls found in Apollonia are made of finely purified clay in one and the same mould. They have got yellowish-brown to beige colour after baking. Traces of the basic white paint and additional colouring in red have survived on some of them. The moving arms and legs are worked out separately and are manually shaped. The torso is of a woman, with flat back and slightly projecting breast. She is dressed in a short chiton with shaped in relief ends. The slightly projecting shoulders have openings for attaching the arms. There are three growths with small round holes in the lower part of the torso, designed for attaching the legs.

The arms also have holes for attaching in their upper part. They become narrower downwards and end with well-shaped hands. Except for the thumb, which is clearly modeled, the fingers are not represented.

The legs are cylindrically shaped and also have holes for attaching to the torso in their upper part. They end with flat soles, on which no fingers are represented.

The terracotta from grave No. 149 is the only one with preserved head. Long hair, or more probably a veil under a kalathos is falling down. The face is oval, with regular features. A disc-shaped object, maybe an earring, is represented on the left side beneath the kalathos. The kalathos is pierced in the upper part. Therefore it may be suggested that the figurine was designed for hanging up. The use of this type of dolls with moving limbs has been registered in the necropolis of Apollonia during the second half of the 5th and in the first half of the 4th century BC.

Similar figurines are well known throughout the Greek world since the Geometric period. Samples of the kind have been found in different ancient centres, such as Corinth, Beotia, Athens, Rhodos, Lakonia, Derveni, Clazomene, Tarent, Cyrenaica, Lokrai etc. They are also known from the Greek colonies along the North-Western coast of the Black Sea, like Olbia, Pantikapeios, Nikonion, Nymphaios and Chersonessos Tauricos.

The terracottas with moving limbs from Apollonia belong to Type I according to the classifications of F. Winter and P. F. Silantieva – figurines dressed in short chiton with smooth surface and a relief fold in the lower end. The style features as well as the quality and colour of clay of the terracottas from Apollonia prove their Corinthian origin.

A doll, different from the above-discussed ones, is also kept at the Archaeological Museum in Sozopol. Together with other terracottas, among which one of the already mentioned torsos, it is a 1976 stray find from the territory of the necropolis in the locality called Kalfata. It is made of finely purified clay and has yellowish-brown colour after baking. The moving arms and legs, which were attached to the holes in the shoulders and the three growths on the knees, are now missing (Fig. 6). The head is slightly turned to the left. The oval (rather worn out) face is framed by curly hair, tied with a ribbon ending with two symmetrical knots above the forehead. The torso is elongated, with small breast, well-modeled thighs and projecting bottom (Fig. 7). Similar dolls from Corinth and Cyrenaica are dated to the late-5th and 4th century BC.

By style and workout the terracottas with moving limbs resemble very much the statuettes representing Kore: the way of modeling their heads with kalathoi is almost the same.

Different opinions have been expressed in the scientific literature about the function and use of the terracottas with moving limbs, most of which represent a young woman. According to K. M. Elderkin and E. Bujor they were children's toys. However, E. Bujor explicitly points out that the dolls do not represent children but adult women – cult personalities or brides. Therefore they seem to have been not only toys for little girls, but also participants in a scene representing the ritual which preceded the marriage.

R. Higgins, I. Doerig, D. Thomson and later P. F. Silantieva relate these dolls with the ritual dances performed while celebrating the cult of Artemis, Hera and Aphrodite.

Based on the nature of the dolls, which are fragile and some of them are covered with rich polychromous decoration, A. S. Rusjaeva considers them unsuitable for toys. She thinks they rather were worked out for ritual ceremonies connected with certain aspects of cult, and maybe were representations of goddesses in the performance of a particular ritual. In her opinion, the finding of those in shrines and necropolises proves their relation mainly to the chthonic cults of Core – Persephone.

Finding of terracottas with moving limbs in graves of adults points to their connection with chthonic cults or their apotropaic function. After G. Merker, the sophisticated hairstyles and high kalathoi are also apotropaic elements, but it is impossible to precisely define the cult appurtenance of the figurines.

After J. Redfield, the early samples from Lokrai were devoted to Persephone and the later ones – to the Nymphs. In his view these terracottas were not designed for children to play with, but to be decorated and exhibited.

Finding of dolls in Apollonia within the city limits, and mainly in city's necropolis, give reason to the above-quoted suggestions. It must be pointed out however, that ancient Apollonians rarely used objects of the kind. They seem to have been related to the chthonic cult of a certain goddess, but their consecration in one particular moment in the development of the child (the girl) was not obligatory for everyone.

The finding of terracottas in the necropolis mostly outside graves points to the fact that they were more often used in post-burial rituals than as grave goods. Their presence in the vicinity of children's graves is maybe due to their offering on the day, when the deceased child had to undergo a special ritual of initiation.

The great diversity in the burial rite registered in Apollonia Pontica shows that there were no strict and obligatory for everyone standards. Similar to the situation in other ancient centres, there did exist in Apollonia particular family traditions in this sphere of spiritual life. Each family adhered to one rite or another, in view of its beliefs about posthumous life and deceased's soul.

MAGIC AND THE FUNERAL RITES. CLAY CULT OBJECTS FROM THE NECROPOLIS OF APOLLONIA PONTICA

(Summary)

Lyubava Konova

The issue is focused on a group of objects that has been found in the necropolis of ancient Apollonia Pontica. The latter represent clay figurines mostly modelled of coarse unprepared clay. The cursory manner of their modelling manifests an obvious anachronism compared with the precious products of the Thracian royal *techné*, the Attic pottery and the Roman plastic.

The small clay objects originate from graves N 150-151, excavated in 1997 dating from the middle of the fourth century B.C. The finds belong chronologically and spatially to a group of similar complexes in the necropolis. The closest parallels from the inland are located respectively to the north as to the south of the Balkan mountain. On regard of this fact, the conclusions are as follows:

1. Within the period of the 5th century up to the Roman imperial age the small clay objects have been found mainly in burials, rare exceptions have been attested also in sacred places, which functioning could be traced back to the last centuries of the Early Iron Age.
2. The major part of them originates from complexes associated with the Thracian aristocracy and from the necropolis of Apollonia as well.
3. The lack of anthropological data does not allow the solution of the problem of their predominance either in male, female or infant graves. Nevertheless the majority of them are attested in adults burials.
4. A significant number of the shapes as well as their manner of manufacturing show stability in following the traditions of the late Bronze and early Iron Age.

Concerning their functions most of the authors are apt to exclude unreservedly their practical usage. Their provisory denotation as the “Zagreus’ toys”, recorded by the Christian author Clement of Alexandria as symbols of the Orphic mysteries, has been introduced in the literature during the last decades. According to the analysis of the ancient literary evidences and of the archaeological material, the sacred objects of Zagreus’ could be regarded as identical with those of the Great Goddess Mother. However, it is obvious that the direct proclamation of the secret things in their mysteries appears a crux of matter even for the Christian apologists, who restrict themselves within mentioning of symbols.

There are several references about keeping, carrying or manifesting of sacred things within the frameworks of non-Olympian ritual complexes attested on the territory of ancient Hellas. Their relation to the festivity of the most ancient hypostasis of the Great Goddess Mother is beyond doubt. One of their most significant realia is the sacred space – *megaron*, referring to the *chthonos* either through the grottos or the rock-cut constructions. The second one represents the secret objects stored in the internal (holy) part of the sanctuary (*megaron*), being taken up for manifesting in the presence of the initiates. Their shape according to the Lucian’s scholion is marked by means of the phrase *ta plasmata ekeina* in its acceptance as *anything formed*, as it were a *piece of wax-work or made by baker*. The latter suggests not only the material of their fabrication, but also the fact, that they are row of shape and most probably flimsy. The same fragility is evident in the case of the clay figurines within the archaeological complexes uncovered. Apparently the point here is implicit rather in their significance as symbols within the mysterial riteness than with well elaborated shapes. The parody of the purification with silt and bran, practised by the Sabazios’ initiates probably reflects the idea of the material of fabrication of the sacred things, which probably was earth or clay. Thus the earth could be regarded as the symbolically denoted body of the Great Goddess possessing the magic power of the purification.

Thus far the new problem situation concerns the archaeological context of the finds. The hypothesis of the sacred things stored in megarons could find its confirmation only within a part of the complexes – the sanctuaries in Demir baba teke and Kamen rid region of Ispirih. It has certain reasons, which are relevant also to the funerals in Mushovitsa and Arabadzijaska tumuli, considered as belonging to priests. The situation reflects the idea of the sacred objects hidden within the holy space of the megaron-shaped grave pits and at the same time denoting the sanctity of the buried persons through their powers for continuous initiation in Beyond.

The finds from Gledachevo demonstrate different situation, dealing rather with sacrificial offerings. The riteness similar to that represents an episode compiled centuries later – this of the Orphic Argonautic. The ritual performed with sacrifices into a three-stage *botros* and the barely-corns with the alternative reading as “*ouloplasma*” – figurines draws the description closer to the archaeological situation mentioned above. At the same time the figurines probably are meant to be able to overpower the Goddess and her fearsome companions functioning as symbols of their discerning and denotation.

The equalization and interweaving of the mysterial-initiatory faith-riteness with the magic, both regarded as opposition of the Olympic cults, is well documented in the ancient sources from Heraclitus onwards up to the Magical papyri and the texts of Christian authors as Clement of Alexandria, Arnobius and Himerius. The attested terms, such as *farmaka* and *carmina* either in their negative or positive meaning point at a part of the magician's instruments; at the same time their contextual position refers either to the characteristic of the Thracian prophet Orpheus or to the tools of the Titans used to charm the infant Zagreus.

The fact of discovering of the small clay figurines in a funeral or sanctuary context is possible to find its explanation in the realm of the so-called **magic-mysterial** reconstruction outlined above. The question about the interrelations between this two components of the term remains open concerning the finds from the Hellenic apoikia as it was Apollonia Pontica.

The general conclusions, which could be drawn, are as follows.

The enigmatic clay figurines originating from archaeological complexes dated to the 5th century B.C. up to the Roman imperial time cover semantically the literary recorded Zagreus toys. Most of them could be distinguished more or less certain among the archaeological finds published – the cone-shaped phalluses, strobiloi in all their variety, spheroids (balls), models of kernoi or tripods, astragals, cubes, tablets etc. They belong certainly to the inventory of the oral orphic riteness, which is initiatory. Its central point represents the discerning/denoting of the superior divine essence (the Great Goddess Mother and her Son) by means of the sacred/secret symbols. The role of the Teacher is also implicit in his knowledge and ability to decipher the metaphors of the divinity. This power will be charged with negative connotations within the Hellenic polis or the Roman *civitas* reaching to its clear defining and branding once for all by the Christian officials as sorcery. However similar practices continue there live as relict in the context of the oral riteness, observed and described centuries later in the folklore healing rituals.

RELIEF DE BUCRÂNE DE L'ÉPOQUE HELLÉNISTIQUE DÉCOUVERT À NESSÈBRE

(Résumé)

Konstantin Gospodinov

Dans la collection du Musée archéologique de Bourgas est conservée la partie droite d'un relief orné de bucrâne et de guirlande (Nr. 581). D'après les analogies il peut être daté dans la première moitié du III^{ème} siècle av. J.-C. La caractéristique de ce type d'effigies me fait chercher son origine dans les crânes fixés sur la haie d'une agglomération ou de la cour d'un habitat. En ces cas les crânes de taureau sont chargés de sémantique solaire ou virile. En raison d'épaisseur de la stèle et la manière de son élaboration j'accepte qu'elle a été une partie d'autel composite. La composition de l'effigie est réalisée d'après des règles fixées. Les axes de symétrie et la distance intermédiaire nous donnent la possibilité de reconstruire la stèle et l'autel. C'est pour cela j'introduis le terme "module linéaire" équivalent à 33 cm, "module de volume" de dimensions horizontales 33 X 66 cm, "module d'effigie" et "groupe symétrique relatif". À la base de ces modules je reconstruis la longueur de la plaque entière – 56 cm et les plus plausibles de dimensions horizontales de l'autel sont 66 X 132 cm. De correlations métriques je fait des conclusions pour la mesure linéaire "pas" de 33 cm. L'autel peut-être a été consacré au Apollon et pour cela nous parlent les associations avec monuments aux alentours de Mésambria.

ENCORE UNE FOIS POUR LES PREMIÈRES ALEXANDRES DE MÉSEMBRIA AU MONOGRAMME PI-ALPHA

(Résumé)

Boriana Rousséva

L'auteur examine en détails le court, mais volumineux groupe des tétradrachmes mésembriens aux types et au nom d'Alexandre, dont la marque de contrôle accompagnant le *parasémone* de la ville (le symbole constant de la casque corinthienne), est le monogramme $\boxtimes$ ou $\boxminus$ (cf. Price 992). Issue du même coin de droit (**D7** selon le classement de I. Karayotov) cette série monétaire probablement a suivi tout immédiatement les premiers alexandres municipaux (de Price 971-974), frappés peu après Couroupédion. Le style des tétradrachmes aux droits identiques et au monogramme *pi-alpha* (cf. Karayotov 20-47) a été peut être imposé sur les suivantes émissions de l'argent de Mésembria, signées par les monétaires *mu-epsilon* (de Price 976-978) et *delta-iota* (de Price 1000, 1002). Homogènes par leur style, et probablement aussi contemporains avec ces derniers tétradrachmes sont certains des premiers alexandres d'argent, émis par les Grecques du Pont gauche et les Thraces de Cabyle (voir **tabl. 2-3, 18-24**). M. Price interprète tous ces monnayages de la zone de la Thrace balkanique comme *protection money paid to the Gauls*, avec lesquelles la population locale probablement a payée pour la paix en suivant le modèle de la ville de Byzance, décrite dramatiquement par Polybe (4.46.3). Et si la date la plus tardive de la frappe de ces *monnayages pour la protection* est déterminée par la mort de Cavarus (ca. 218), leur repère le plus haut doit dépendre de la datation des plus anciens alexandres mésembriens à la marque de monétaire – ceux de la signature *pi-alpha*. Les tétradrachmes en question peuvent être considérés comme les prototypes stylistique de l'argent local au *style de Cavarus*, car la documentation des trésors publiés de l'époque indique pour le temps de leur frappe la décade avant le milieu de IIIe s. av. J.-C.

THE WARIOR-WILD BOAR OF THE BRONZE AGE

(Summary)

Tatiana Shalganova

The image of the wild boar appears in the culture of Ancient Europe yet in the monuments of Neolithic art. Some of his basic semantic features are formed in that period. They are the substrate on which his image is enriched and clarified in the mythology and art of the Indo-European cultures. In the mythical-ritual thinking the wild boar becomes a classifier of the death and the World Beyond. The connection between him and the Gods of vegetation strengthens and the Pig is established as a symbol of fertility and reproduction.

This complex and multi-layer semantic of the wild boar presupposes his attachment to the warrior ideology and ritualism in the mythological consciousness of the Bronze Age man. The wild boar symbolism is represented not only on the armour of the Mycenaean warrior but also in the rituals of his initiation and in the characteristics of his ideological function.

There is a strong dependency in the Mycenaean culture between the high value of the helmet and the wild boar symbolism, between the helmet made of wild boar teeth and the bravery of the warrior. The triumphing hero/warrior wears a wild boar helmet.

The archeological testimonies and the pictorial monuments point out undoubtedly that the wild boar symbolism is the sign through which the head of “own/cultural” hero/warrior is indicated in the whole Aegean world. Wild boar features also mark the warrior functions of the Goddess.

In the mythological consciousness of the man of the Bronze Age the wild boar and the warrior are semantic isomorphous to each other and the connection between them is marked by the sign of fatefulness and death.

The wild boar in the pictorial art and in the mythic poetry is defined through the space he inhabits and belongs to as a symbol and carrier of the wild/not cultural. He constantly takes the place of “the wild”, the antagonist, turning into a sign of chaos. Through the victory over the wild boar, i.e. over “the wild”, over the chaos, the culture triumphs and the warrior helps structuring the social and natural cosmos turning himself into a hero. When defeating the wild boar, the warrior differs what is “his” from what “belongs to others”. That is the reason why “the own”, “the cultural” warrior in the Mycenaean art wears on his head a helmet made by the teeth of the defeated antagonist. The hunting of a wild boar is one of the basic ordeals to the values of the warrior-hero – a king.

A BRONZE SPEARHEAD FROM EAST BULGARIA

(Summary)

Violeta Georgieva

The article represents a part of a bronze spearhead which was discovered by chance; it is a private property now. The length of the fragment is 17.2 cm. The spearhead was damaged in antiquity. It could be referred to the “laurel leaf” type. The spearhead was made by casting in a mould, its surface is well polished. It is richly decorated by engraving zoomorphic (“horn-like”) and geometric ornaments. The decorating motives are depicted by incised parallel lines which are limited from a row of points (Figs. 1-2). This style is specific for the hoards of the “Hajdusamson-Apa” group. Despite the absence of direct analogue, the arguments indicate connection with tureutic artifacts of the Carpathian region, which are dated in Koszider period. According to typological characteristics the most close analogues are the spearheads from Borodino find. The spearhead which is considered as a part of representative arms, was influenced by the traditions of the leading tureutic centres of the Carpathian area. Chronologically the artefact is referred to the period from the late 14th to 12th century B.C.

EARLY IRON AGE ADORNMENTS FROM THE AREA OF IABLANITZA (LOVECH DISTRICT)

(Summary)

Daniela Agre

The article describes the results of archaeological investigations of a mound from the necropolis situated at the left bank of Vit river – about 3 km to Southwest from the village of Brestnitsa, Iablanitza district. The necropolis consists of the mounds hilled during the last phase of Early Iron Age, Late Hellenistic Age and the end of Roman Age.

A grave located at the antique terrain was discovered in the West sector of the mound. It was covered by a stone mound built from three rows of big river and chalk stones. A burial was found in the middle of the grave. The skeleton was heavy smoldered away – it could be seen only the contours of a body, which had West-East orientation with the head pointed to the West. A bronze fibula was discovered left of the skull and 10 bronze appliquéés – on its right side. The analysis has proved that the fibula represents a local variant of A III₅ type of fibulae and is a unique with its special decoration. The fibula is dated to the end of VII – beginning of VI century BC based on some parallels found.

The discovered bronze appliquéés have semi-spherical bodies enclosed by a flat frieze. They have no published analogs from the territory of Bulgaria. However, some similar as a shape appliquéés are known from the lands of contemporary Serbia and dated to the period of VII–VI century BC. The position of the appliquéés in the grave allows supposing that they were attached by means of rivets to a leather belt or a leather edge of a garment.

The current stage of investigations shows that near the end of Early Iron Age (VII–VI century BC) the valley of middle Vit river was dense populated and still had been very intensively inhabited during later epochs. The bronze decorations and other objects of toreutics, discovered during the excavations, indicate that at the end of Early Iron Age the local aristocracy had significant material resources and supported intensive commercial relations with some large metal-working workshops.

THE BRONZE KRATER TREBENISHTE

(Summary)

Pavlina Ilieva

The bronze krater here discussed is not just a krater, but a masterpiece. It matches the standard of the krater from Vix, though it is smaller in size, and obviously production of another workshop and another period.

It is 68 cm in height. The shape of the vase generally resembles the krater from Vix, thus suggesting not rather dissimilar dating. Both the shape, the figured decoration and the secondary ornaments, all belong to a tradition, established in Laconia in the first quarter of the sixth century B.C. This tradition covers the volute-handles, the double-stepped decorated rim, the appliques on the neck, the tongues on the shoulder and the high, decorated foot.

Most probably the crater discussed was produced in 560-550 B.C.

THRACIAN APPLICATIONS IN FOREIGN COLLECTIONS

(Summary)

Ivan Marazov

In the last decade the treasure-hunting became wide-spread phenomenon and unfortunately we discover new antiquities by the exhibition catalogues of foreign collections. The American market of antiquities is particularly attractive and collects valuables from all over the world. In 2002–2003 an exhibition in Metropolitan Museum presented several horse-trapping applications of obviously Thracian origin. They deserve to be in scientific circulation so to be included in the context of the Ancient Thracian art.

1. Cheek-piece, silver-gilt application. The upper part is in the shape of eagle-headed griffin (bent down head and crooked beak). At the bottom of the figure two curved bands, finishing in a spiral are presented. They probably mark roughly the wings of the “bizarre” animal. The applique is absolutely flat and bordered with a narrow band of notches, which is common for the native Thracian style in the 4th c. BC.

The closest parallels could be found in the applications from Brezovo, Binyova mogila (near Shipka), Krayova, Oguz. They represent the typical iconographic and stylistic features of the Thracian toreutics of the second half of the 4th century BC.

2. Triskelion. Silver-gilt. The applique stylistically resembles the previous one. Three identical griffin protomae are bordered with incised band, imitating the mane. By its shape, construction and animal imagery this application belongs to the Thracian iconography as well. There are numerous parallels among the finds from Oguz, Kozyol, Baicheni, Peretu, Gavani, Agigiol, the Mogilanska mound in Vratsa, Loukovit, Letnitsa, Binyova mound and Mezek. The stylistic similarity between this application and the cheek-piece makes it possible to suppose that both could have been part of the same horse-trapping.

3. Open-work applique in the shape of a griffin head. Silver-gilt. This plate proves the role which the single represented head performs in the semantics of the animal style. In contrast to the previous applications here a relief for each of the image elements is achieved. The beak itself reminds the elegant stylization of the silver griffin heads from Brezovo. As E. Bunker correctly observed, despite it was sold as part of a set, this application hardly belongs to the same horse-trapping with the two presented above. The last one differs both in morphology and style.

4. Application in the shape of a griffin head. Bronze. Described by E. Bunker as “head of a bizarre bird”, but it is apparently again a griffin image. The peculiarities of the Thracian animal style are displayed once again by this piece. Most probably we have only fragment of a sophisticated composition. The closest parallel from Thrace is provided by the example from Brezovo.

5. Belt buckle. Bronze. Open-work representing recumbent to the left wolf figure, with tucked hind and stretched front limbs. The piece is an exact copy of the previously discovered in Sozopol and Varna belt buckles. Another similar plate has been presented at an exhibition of the Eurasian art in the Ariadne Galleries.

UNE PHIALE THRACE EN ARGENT
PROVENANTE DU VILLAGE GRIVITSA , DISTRICT DE PLEVEN

(Résumé)

Sonya Lazarova

L'étude a pour but d'introduire en usage scientifique la phiale, entrée en 1996 au Musée historique de la ville de Pléven. Elle a été découverte par hasard au cours de travaux agricoles dans l'endroit "Petté moguili" – près de 3 km à l'est du village Grivitsa – district de Pléven.

La phiale a un corps hémisphérique et un col conique à hauteur moyenne, dont le bord de l'orifice est légèrement courbé en dehors. Elle est haute de 6.2 cm, le diamètre de l'orifice est 7.8x8.2 cm, le poids – 78.37 gr. Le corps de la phiale est orné d'une rosace à 8 feuilles, pointues ou dentelées, alternativement disposées ; elles sont dorées, leurs nervures sont bien marquées. L'espace entre les feuilles est occupée par une branchette de lierre avec feuilles et fruits. Les épaules sont décorées d'un ornement en ceinture concentrique, présentée en relief de type "onde fuyante", dorée aussi. Le col est lisse. (Figs. 1-2)

Parmi les plus de 160 phiales connues de Thrace qui se caractérisent par leur grande diversité en dimensions, formes et ornements, on ne connaît pas un objet analogue au gobelet de Grivitsa.

Par sa forme et ses dimensions la présente phiale peut-être adjointe aux profonds gobelets de l'art achéménide de type asiatique du III^e s. av. J.-C. Son ornementation trouve un parallèle plus proche et plus précis dans la décoration des cinq phalères en argent du trésor du village Galitché – district de Vratsa, daté du II^e-I^{er} s. av. J.-C (fig. 5).

Sur la base des similitudes, des distinctions et des comparaisons faites entre autres œuvres de la toreutique thrace et le récipient de Grivitsa, a été tirée la conclusion que le dernier est produit d'un atelier thrace, qui aurait eu son activité dans le territoire actuel de Bulgarie du Nord et qu'il a été élaboré le plus tôt entre le III^e et le II^e s. av. J.-C.

L'artisan qui a créé cet objet a habilement appliqué la forme qu'il connaissait bien – la forme orientale de gobelet profond, et dans l'ornementation a fait paraître son génie créateur et son originalité.

JEWELLERY REPRESENTATIONS ON THE JUGS-RHYTONS WITH WOMEN'S HEADS
FROM THE PANAGYURISHTE TREASURE

(Summary)

Milena Tonkova

The aim of the presented study is the real models of the pieces of jewellery depicted on the rhytons nos. 5, 6 and 7 from the Panagyurishte treasure to be identified. On the base of their chronology and regions of dispersion new arguments in the dispute for the origin of the Panagyurishte treasure and the time of its manufacture are sought.

The crosshatched fields on the jugs-rhytons nos. 5 and 6 are interpreted as short rectangular diadems of the type of those depicted on the earrings with women's heads from Crispiano and the short semitubular diadem found along with them. The distinguished Early Hellenistic pedimental diadem is discerned in the triangular diadem represented on the jug-rhyton no. 7. According to the analysis, not simply a popular model but a really existing piece of jewellery is represented. The stylistical similarity in the rendering of the central palmette allows the diadems of the group of those found in the Dardanos tomb to be accepted as a possible prototype of the depicted diadem. The great number of pedimental diadems coming from the both sides of the Hellespont are the main argument in the searching of the artistic centre created the Panagyrishte vessels. It is underlined that diadems of the considered type have not been found in inner Thrace.

The graphical images of necklaces on the jugs-rhytons nos. 5 and 6 are defined as a summarised composition of two types really existing Early Hellenistic Greek necklaces – a “bearing” part and terminals of the common necklace of beads, fastened with conical finials; and a “suspending” part, taken from another characteristic type – the strap-necklace with firmly attached net of chains with seed-like pendants. Arguments for the date and place of production of the Panagyrishte treasure are looked for in the specific spread of the type in the last third of the 4th century BC in the centres on the West Coast of Asia Minor and the region of the Straits. The medallion-appliqué with a lion's head is considered both with its utilitarian role and as a piece of jewellery – a separately worn medallion with an apotropaic function.

On the base of the performed analysis the following conclusions are formulated. The depicted pieces of jewellery represent really existing patterns popular in the East Greek jewellery fashion of the last third of the 4th century BC. The most indicative is the spread of the pedimental diadem and the strap-necklace with a net of chains. They have numerous examples in the cities from the West Asia Minor coast, especially from the region of the Straits, but they remained unknown in inner Thrace. The concentration of diadems of this type is remarkable in the cities on the both sides of the Hellespont. The performed observations are adduced as new independent evidence for one of the leading hypotheses placing the artistic centre created the treasure in the region of the Straits and, more precisely, in the cities on the both coasts of the Hellespont.

GREEK ORDERS' ELEMENTS IN THRACIAN FUNERARY ARCHITECTURE

(Summary)

Julia Valeva

The adoption of Greek orders in non-Greek architecture is a token of Hellenization similar to the use of Greek language. In both areas Thrace seemed to have been rather restrained. Until recently Bulgarian archaeologists were not accustomed to finding Greek style buildings in the inner Thracian lands. The discovery during the past few years of several monumental Thracian tombs decorated with elements of Greek orders therefore opened new paths of investigation.

Visual information about Greek orders reached inner Thrace through different sources; in this transmission, the colonies along the coast of the Aegean and the Black sea were of prime importance. Political contacts also allowed the blending of elements from different cultural traditions.

Compensating for the scarcity of evidence about temples are the numerous monumental luxurious tombs in Thrace decorated entirely or partially in the Greek style. Greek orders are diversely applied in the Thracian tombs. While the architectural decoration of the funerary chamber in the Sveshtari Caryatid Tomb is designed entirely according to the principles of the Greek orders, the majority of the Thracian tombs show a rare, looser application of the elements of the Greek orders.

Several tombs have been analysed as regards the use of elements of Greek orders both in their interior and exterior: two from Shipka (Shushmanets tomb, Akroteria's tomb), the tombs and a temple (?) near Starosel and Strelcha, finally the important evidence from Sveshtari and three individual tombs in the districts of Shumen and Targovishte.

The application of Greek orders in Thracian buildings is an interesting topic that needs a more comprehensive study. Our survey here is only a first step towards the understanding and the appreciation of building practices and aesthetical principles of a local – Thracian – tradition which is as rich and specific as some other traditions in funerary architecture like the Lydian, Carian, Etruscan, or Macedonian ones. An important achievement of our study is the identification of building activity of two ateliers. The first one, related most probably to the Odrysean court was working in the region where Starosel and Strelcha are situated nowadays. The second one served the Getic court at the time of Dromichaïtes and Lisymachos.

Another important conclusion concerns the reasons for the rather peculiar and selective attitude of the Thracians towards the Greek orders. It has been suggested that the simplicity of the façade wall and the accent on the decoration of the entrance was due to the specific character of the Thracian funerary ritual and beliefs in the Afterlife. It is clear that in most cases the Greek order was appreciated not for the logic of its architectonics but for its decorative expressiveness. Therefore, we usually see separate elements like columns, capitals, architraves, that create visual accents and rhythm, and imply the idea of the chosen few, which the Thracian nobles tried to imply by all means.

SOME OBSERVATIONS ON THE ORDER AND ARCHITECTURAL DECORATION
OF THE KAZANLAK TOMB

(Summary)

Daniela Stoyanova

The paper presents new observations on some elements of the order and the architectural decoration of the Kazanlak tomb. The goal is to be pointed out prototypes and phenomena developed in the Hellenistic order architecture, which indisputably reflected in the painting of this monument.

In the sequence of elements makes impression the reduction or the lack of an architrave in the dromos. The presence of Ionian and Lesbian cyma excludes an interpretation that the floral frieze above, represents a plain architrave on which the wall painting spreads.

The second element are the bucrania on the Ionian epistilum in the burial chamber. They are not made by mould, or at least it has not been a single one. There are differences in the representation of the skull, the horns, the position of the eye sockets, the thickness, the shape and the position of the veil. By an alteration of the tonality and the whole structure of the head has been achieved tactile value. The influence of different prototypes could be seen in the varied design of the eye sockets. The double and heavily curved horns, as well as their representation make impression. The veil, which is known from considerably subsequent examples, runs over the eyes and falls freely around the skull.

The position of the bucrania and the rosettes on the threefold epistilum is an important peculiarity, which allows to establish the developments in the Hellenistic order architecture that reflected in Thrace. The bucrania on the Doric architrave of the façade of the Tomb in Ginina tumulus at Sveshtari, as well as many other examples from the Pontic colonies, are evidence for the wide popularity of the motif. The diversity and the great number of the monuments extend considerably the area of reception of this fashionable for the Hellenistic times motif. This phenomenon is impressive both with its synchrony with the developments of the leading centres and with its high quality comparable to that of most eminent examples – the Arsenoeon, the Ptolemaeon and the Old temple of Demeter at Pergamon.

The third element, which stands out is the existing combination of a Continental by origin Ionian frieze, the one with the floral motifs (in the dromos), and the figurine scene (in the burial chamber) and Asia Minor Ionian frieze of dentils. The appearance of such combination in the painting of the Kazanlak Tomb suggests, that it is a product belonging to a school, which follows fashion trends developing both in Continental Greece and Anatolia.

Poorly preserved representations of the Ionian columns in the burial chamber allow just a general analysis. Bases consist of two elements – cyma reversa and astragalus, and probably, are influenced by the bases of the so-called Free Style, common in Peloponnesus and partly in Macedonia. The trunk is smooth. The capital is of the conventional type, which follows the Eastern Hellenistic type.

So the analysis of the order and the architectural decoration of the Kazanlak tomb successfully represents the atmosphere in which this monument had been built.

SACRIFICIAL ALTARS FROM THE HELLENIC EPOCH IN ROUSSE REGION

(Summary)

Dimitar Stanchev

As a result of the research of Thracian tumuli in Rousse region have been found out sacrificial altars in the last years. In 1990 in the land of Borovo has been explored a tomb hill. It is found a tumulus in it, built from broken stones. The tumulus consists of two orthogonal in plan sections – an antechamber and a chamber.

In the central part of the chamber, on its floor, there is a clay square platform – an altar. Over still ductile surface are outlined, inserted one in other, square frames. In the circled from these frames square, are projected its diagonals. In their point of intersection is cut a four-leaved clover. The surface of the altar is coloured in red ohra.

In the same 1990 at the research of a tomb in tumulus Nr.1 near Brestovitsa village has been found out a sacrificial platform – an altar. It is made on the floor chamber of the tomb. The altar has square form. On its surface are outlined, inserted one in other, squares. In the most interior square is formed by cutting having equal arms cross. Its surface is covered with graphite and the other part of the altar is coloured in red ohra.

In 1991 in the embankment of tumulus Nr.2 near Brestovitsa have been found out a tomb. In the central part of the floor chamber has been made an altar. Its ornamentation consists of inserted one in other rectangles, made through a sharp object or impression by means of a punch or a lace over still ductile clay.

The sacrificial altars from Rousse region have been found out in different of their kind tombs. The burial in them is made by the method of inhumation as well as by cremation.

According to the classification of Makievich the found altars in the tumuli from Rousse region can be assign to the Thrace-Dacian group. As we proceed from the structure of the tumuli and the stock, found in them, we accept that the altars are related to the second half of IV and the beginning of III century B.C.

ON A GROUP OF GREY VESSELS FROM SOUTH-EASTERN BULGARIA AND THE PROBLEM
OF THE ADOPTION OF THE GREY POTTERY IN THRACE (END OF 7TH – 6TH C. BC)

(Summary)

Krassimir Nikov

The recently accumulated empiric material allows us to refute established term “grey Thracian pottery” for the hand-made pottery complex from the second half of the 1st millennium BC. The evidence is provided by the complete lack of relation and continuity with the traditional for the Early Iron Age pottery shapes and the adoption of a foreign technological tradition – the one of the potter’s wheel. The particular shape for the analysis – the so-called “tableware amphorae” is an integral part of this early repertoire of shapes and reflects all signs of the new phenomenon.

The relevant sites for such shape for the time being form two main bodies – surrounding the valley of the Sazlika river and the region of Plovdiv, but other distant complexes reveal that their distribution spreads over a vast region.

All familiar examples come from an archaeological context, secondary to their initial purpose – such as urns, grave gifts, a medium in the rites for the burial mounds or filling pits in the corresponding fields. These data, as well as the traces for long-term use indicate, that their actual role has passed long before their employment in ritual context.

The diversity in the morphology of these vessels shows specificities, which are contrary to an observance of a specific silhouette. This is supported also by a rare variation, which can be called amphora-pithos. The majority of the amphorae have had two vertical handles. Even if it is rare, there are found variations with two horizontal handles.

These vessels are mainly in the shade of the grey colour – from light grey, through dove – and steely grey to deep black.

The shape in discussion has no tradition among the pottery complex in Thrace from the Early Iron Age. An explanation for its appearance and adoption here should be sought in regions, where it is widely spread – Aeolia and to some extent in the interior of Anatolia. Close parallels are found among most of the familiar sites from Aeolia in a context after the end of the 8th c. BC.

Probably in the beginning of the series in Thrace are to be found the examples with thicken and rounded rim of the mouth. Along these lines can be examined some of the rest differentiated groups as well. A proof for the existence of early in nature elements in the morphology of the grey amphorae is the shaping of the lower part of the handles in an elongated triangle known as “rattail”.

A different aspect in the development of the shape in Thrace is presented by others of the discussed intact vessels. Their profiles are identical with some of the painted amphorae from the centers along the West Anatolian littoral.

It is hard to suggest a comprehensive lower limit for the fading away of the shape in Thrace. Once adopted, these vessels probably have reserved for a long time some of the early characteristics without a change. It is indicated by the presence of the shape in a rather late chronological context – after the end of the 4th c. BC to the North of the Danube.

ZUR PROBLEMATIK DER BAUKERAMIK AUS DEM OBJEKT „THRAKISCHE SIEDLUNG“ BEI KOPRIVLEN, REGION GOZE DELTSHEV

(Zusammenfassung)

Hristo Popov

Bei den Rettungsgrabungen auf der Trasse der zukünftigen Straße Goze Deltshev – Drama wurde in den Jahren 1995-98 und 2001 bei Koprivlen eine bedeutende Menge Baukeramik gefunden. Mit Rücksicht auf die funktionellen und konstruktiven Besonderheiten der Funde kann man behaupten, daß es sich ausschließlich um Dachkonstruktionselemente handelt. Die Anwesenheit dieser besonderen Keramikart im Siedlungsbefund sowie der Zusammenhang ihrer Entdeckung und einige charakteristische Züge der Keramik erlauben dem Autor mehreren Fragestellungen nachzugehen.

I. Fundplätze, Konzentrationszonen und Befunde.

Baukeramik wurde in unterschiedlichen Sektoren der Ausgrabungen entdeckt. Ein Teil dieser Funde stammt aus Kultgruben oder aus gestörten Schichten. Besonders interessant und informationsreich sind die Befunde auf dem linken Ufer der tiefen Schlucht, die Siedlung durchquert (Abb. 1). In diesem Bereich der antiken Siedlung wurden Befunde freigelegt, die quantitativ und qualitativ am besten die Problematik der Baukeramik aus Koprivlen aufklären könnten. Im Sektor „Zentrum“ und im Schnitt №4 war die Konzentration der Dachkeramik am höchsten. Im Sektor „Zentrum“ war aber die Keramik außerordentlich fragmentiert. Der Zusammenhang ihrer Entdeckung zeugt davon, daß ein großer Teil sekundär genutzt wurde. Die Fragmente sind als Füllung der Fugen oder zwischen den Schalen der so genannten „Zaunmauern“ (Zweischalenmauern) im Sektor zu finden. Die Baukeramik muß demnach älter sein und führt zu der Präsumtion, daß sie einer älteren Besiedlungsphase und früheren Architekturformen in diesem Bereich der Siedlung angehört haben. Die entsprechenden Straten sind aber zu einem großen Teil von den Zaunmauern zerstört worden. Ihre chronologische Stellung kann als „terminus ante quem“ für die Benutzung der Baukeramik angesehen werden. Doch sind die Funde und Befunde im Sektor „Zentrum“ außerordentlich dürftig und erlauben nur eine allgemeine Datierung in das 5.Jhd.v.Chr. Eine Interpretationsmöglichkeit bietet die Analyse des Schnittes №4 (Abb. 1, 2). Er befindet sich in unmittelbarer Nähe, westlich vom Sektor „Zentrum“. Das Gebäude A, das im Schnitt festgestellt wurde, ist beim heutigen Stand der Untersuchungen die früheste Architektureinheit in der Siedlung, die die Nutzung einer Dachziegelkonstruktion bezeugt. Nach Nutzung des Gebäudes wurde ein Teil der Baukeramik weggeräumt und ein Teil sekundär verwendet. Das kann man auch beim späteren Gebäude B feststellen. Deswegen äußert der Autor in diesem Fall die Hypothese, daß die stark fragmentierten Dachziegelscherben aus dem Sektor „Zentrum“ dem Gebäudes A angehört haben oder anderer frühen Architektureinheiten, welche in unmittelbarer Nähe standen.

Das größte Interesse erweckt die Baukeramik aus dem Schnitt №4. Dort wurden die Reste von zwei nacheinander existierenden Gebäuden (A und B genannt) untersucht. Die früheren (1995-1998) und die späteren (2001) Ausgrabungsergebnisse haben eindeutig bestätigt, daß die beiden Gebäude ein Tonziegeldach getragen haben. Noch dazu wurde im Quadrat № 17 und in Teilen von № 15 und 18 ein auf den Fußboden gestürztes Dach „in situ“ freigelegt. Der geschlossene Befund schließt das versiegelte Fußbodenniveau und einen dort bis zu den Schultern eingegrabenen Pitoi ein.

In den Quadraten 15 und 18, wo die Baukeramikfunde auch sehr zahlreich waren, wurden die Straten von späteren mittelalterlichen und rezenten landwirtschaftlichen Aktivitäten gestört und vermischt.

Wenn man die Information über die Zonen mit den höchsten Konzentrationen und die Fundumstände zusammenfaßt, ergibt sich Folgendes: Die Vermutungen, daß das frühere Gebäude A auch eine Dachziegelkonstruktion hatte, wurden bestätigt. Die in den Jahren 1995-98 freigelegten Räume № 1 und № 2 des Gebäudes A wurden bei der Errichtung des Gebäudes B in einem großen Teil ihrer Fläche gestört. Deswegen wurde dort keine Baukeramik „in situ“ gefunden. Über den kleinen Raum № 1 kann man mit Sicherheit eine solchen Konstruktion annehmen, was indirekt die Ergebnisse aus der Untersuchung des seitlich gelegenen Quadrats № 7 zeigen (Abb.2). Anders sieht die Situation im größten Raum des Gebäude A (Raum № 2) aus. Seine Dimensionen und die Abwesenheit oder Seltenheit von Dachziegeln „in situ“ auch in den nicht gestörten Flächen von Gebäude B erlauben die Vermutung, daß wir mit einem inneren Hof zu tun haben. Die Beispiele und Parallelen, die man vom antiken Bestand an Wohnungsarchitektur gerade auch der Region ziehen kann, sprechen zu Gunsten eines solchen Rekonstruktionsversuchs. Für die Räume № 3 und № 4 kann man mit Sicherheit von einer Tondachziegelkonstruktion ausgegangen werden.

Die Ausgrabungen in den Jahren 1995-98 haben vom Anfang an die Anwesenheit eines Ziegeldaches für das spätere Gebäude B belegt.

Beim heutigen Forschungsstand liegen die westlichen Teile der beiden Architektureinheiten unter Privatgrundstücken und ihre weitere Untersuchung ist zur Zeit nicht möglich.

II. Zeitstellung des Baukeramikkomplexes aus Koprivlen.

Die Funde und Befunde zeigen eine Verknüpfung der Baukeramik mit den spätarchaischen und frühklassischen Perioden. Die stratigraphische Analyse zeigt, daß die Gebäude nacheinander kontinuierlich im Rahmen einer nicht allzu langen Periode folgen. Diese Periode dürfte ungefähr ein Jahrhundert lang gewesen sein. Der Übergang von Gebäude A zu Gebäude B stellt somit eine kontinuierliche Besiedlungsphase in diesem Bereich der antiken Agglomeration dar. Dasselbe kann man auch für Gebäude A in bezug auf die ihm vorausgehende Besiedlung sagen. Leider sind die Funde vom Komplex unter dem verstürzten Dach im Quadrat 17 hinsichtlich der Zeitstellung nicht genügend informativ. Sie fallen in das 6.-5. Jhd. v. Chr. Das ist aber nicht ausreichend für eine präzisere Zeitstellung. Bei der vergleichenden Analyse der Stratigraphie aus anderen ungestörten Teile des Gebäudes in den Quadraten 9, 10 und 14 kann die Errichtung dieses Architekturkomplexes an die Grenze zwischen dem 6. und 5. Jhd. v. Chr. gestellt werden. Die stratigraphische Zugehörigkeit der spätarchaischen und frühklassischen Silbermünzen aus Insel Thassos und die nordägäische Importkeramik bestätigen eine solche Datierung. Dazu kommen auch die von den Fundamenten der Mauern gestörten ältereisenzeitlichen Schichten mit Fibeln, die in die zweite Hälfte des 6. Jhd. v. Chr. zu datieren sind. Demnach erfolgte die Errichtung des Gebäudes an der Grenze zwischen dem 6. und 5. Jhd. v. Chr. Die Laufzeit der Gebäude A und späteren Gebäude B umfaßt dann das ganze 5. Jhd. v. Chr.

III. Konstruktionsbesonderheiten der Baukeramik aus Koprivlen

Alle Baukeramikfragmente gehören zur lakonischen Dachziegelordnung. Interessanter in diesem Fall ist die Tatsache, daß die deckenden Ziegeln (Kalipteroi) fast völlig unter den Funden fehlen. Der überwiegende Fundtypus gehört zu den flachen lakonischen Dachziegeln. Die Abwesenheit der deckenden Dachziegel zeugt von einer Besonderheit der Dachkonstruktion und zwingt zu der Annahme, daß sie vollkommen aus flachen Dachziegeln bestand. Die wenigen entdeckten Scherben von Kalipteroi können mit dem Dachfirst einer zweihängigen Konstruktion verbunden werden.

Aufgrund mancher besser erhaltenen Dachziegel konnten einige Fragen über die Dimensionen vorläufig erläutert werden. Die maximale Breite der Ziegel beträgt 0,40-0,41 m, und die maximale feststellbare Länge liegt zwischen 0,55-0,60 m.

IV. Ursprung der Baukeramik und Organisation der Herstellung.

Für Thrakien, wenn man die Kolonien an der Küste nicht in Betracht zieht, sind bis zum heutigen Forschungsstand ganz selten frühe Beispiele im Landesinnern belegt (die Siedlung neben Dorf Wassil Lewski und Koprivlen selbst). Die Abwesenheit einer eigenen Tradition solcher Architekturelemente und das plötzliche Erscheinen in Koprivlen eines schon vollendeten Dachziegelsystems sprechen für einen äußeren Einfluß. Die am nächsten gelegene und mögliche Einflußquelle ist Thassos, wo genau die lakonische Dachordnung überwiegend verbreitet war.

Eine andere interessante Frage, ob es sich um Importe von Fertigprodukten oder um an Ort und Stelle hergestellte Waren handelt. Die Importannahme muß als grundlos abgelehnt werden. Um solche schweren Waren in großen Mengen zu importieren, braucht man eine bequeme und billige Transportmöglichkeit. Eine solche Transportart ist der Wassertransport. Der Fluß Nestos aber war nie schiffbar, obwohl es solche unbegründete Meinungen in der Fachliteratur gibt. Die engen Schluchten, die Untiefen und die schnelle Strömung zwischen den Gebirgen Rhodopen und Bozdag machten die Flußschifffahrt unmöglich (ganz anders im Hebros – und Thonzostal, südlich vom Balkan). Ein anderes Argument für die Herstellung an Ort und Stelle ist der Nachweis von Ausschußproduktion. Wenn man über einen Import spricht, soll das ein „Import“ von Fachleuten sein – Männer die die Tonarten, die Formen – und Brenntechnologie der Ziegel und nicht zuletzt das Erstellen der Dachkonstruktion mit ihren zahlreichen Elementen kannten. Die Aufnahme der neuen Kulturerscheinung und für ihre allmähliche Verbreitung im örtlichen Milieu erforderte Zeit. Als eine solche „Ausbildungsperiode“ kann das 5. und der Anfang des 4. Jhd. v. Chr. betrachtet werden. Tonziegelndächer in den inneren Gebieten Thrakiens wurden aber erst zur Zeit des Hellenismus Baustandard. Die Baukeramik aus Koprivlen ist beim heutigen Forschungsstand das früheste Beispiel im Innern Thrakiens. Die künftigen geologischen und petrologischen Untersuchungen sollen dazu beitragen, das Lokalisieren der Rohstoffquellen, die Rekonstruktion des Herstellungsvorganges und seine Verbindungen mit dem Siedlungsobjekt u. a. verstehen zu helfen.

CURVED THRACIAN KNIVES FROM NORTH-WESTERN BULGARIA
(widespreading, date and origin)

(Summary)

Nartsis Torbov

From the Bulgarian part of the territory between Timok and Iskar rivers are known 82 curved Thracian knives. They were found together with other archaeological materials, which date them to 3-1 c. BC. This work discusses the problems about the territorial spread of the knives between Timok and Iskar, their origin and precise chronology.

Some of the knives were found during archaeological surveys in the region – the rest come as accidental finds and donations. Therefore their localization in separate regions is impossible. The bigger part of the finds comes from the vicinity of a couple of villages by Skut river – Altimir, Burkachevo, Galiche, Komarevo, Popitsa, Ohoden, Sokolare, Sofronievo and Tarnava. This is not an accident – on this very territory were spread also lots of Thracian settlements and tumuli. The development of the inhabitants' life was helped by soil's fertility and optimal agricultural conditions.

The knives were spread between Stubel (grave find) to the west, Koynare and Reselets to the east, Orjahovo and Sofronievo to the north, Kostalevo, Mezdra and Pavolche (all by Stara Planina Mountain) to the south. Eastward they are spread beyond Iskar river.

The bigger part of the knives were found in warriors' graves as a part of their armaments – together with Celtic type swords, fibulae, umbo, etc., similar to the ones, used during the La Tène D period (Topčov 2000, 11-34). This fact precise these knives' date between the end of 2-1 c. BC. The rest of the finds come from the Thracian settlements and the tumuli in their vicinity. Unfortunately these settlements weren't surveyed by archaeologists and their date cannot be precised in the period 3-1c. BC. Some of the smaller knives here were probably household.

All of the curved Thracian knives (including the finds from NW Bulgaria) descended from earlier prototypes, like the ones from NE Bulgaria – vicinities of Varna, Dobrich and Shumen (end of 6-4 c. BC). Presumably in the lands of NE Thrace functioned weapon's workshops from the Early Iron Age on. Their production (incl. the knives) spread fast over the territory between Stara Planina Mountain and Danube river. Probably some workshops were established in NW Thrace as well, but there are still no archaeological evidences of them.

RHOMPHAEA: A NEW THRACIAN SWORD FROM THE WESTERN RHODOPES (SOUTHWEST BULGARIA)

(Summary)

Evgeni I. PAUNOV

In 2002 a rare Thracian iron weapon was donated for the holdings of Historical Museum at Pernik (inv. no. A-5466). Reportedly it was discovered previous year by treasure-hunters in a certain Thracian stone built tomb near the village of Kochan, Gotse Delchev, Blagoevgrad region.

It is a long narrow sword, made of iron, straight and pike-shaped. It has almost equal parts of blade and the handle, with an entire length 128 cm. The last was 52cm long, almost square in section. The blade is single-edged, very narrow, long 76 cm and 4 cm maximum wide. It has two longitudinal grooves along the blunt edge. A remains of an iron ring feature at the start of blade was made for carrying the weapon on strap or cord.

This kind of spear-like swords was best known in ancient written sources as *rhomphaia* (or *rumpia* in Latin). It was a fearsome ancient thrusting weapon to be handled in both hands and only by infantrymen. During the first few centuries AD the Greek word meant the common sense of 'sword' or 'long sword'; later it was accepted in the early Christian literature. In Thracian use the *rhomphaea* was first recorded since 326 BC during Alexander's campaign in India, at the Hydaspes river battle (Curt. Ruf., 8.5). Later on Titus Livy tells the story about the Thracian mercenaries armed with *rhomphaia*s in Macedonian forces fighting against enemy cavalry troops (Liv. 31. 39, 11; 42. 59. 2-3; and also in Plut. Vita Aem. Paul., 18. 3).

The majority of the 14 Thracian iron *rhomphaia*s discovered so far in the Central and western Rhodopes mountain (Plovdiv and Gotse Delchev region) came from flat cist-type tombs of warriors, along with other military gear as bronze cap-like 'Phrygian' helmets, greaves (*knemides*), breast armour and bronze/silver torcs. They belonged in lifetime to foot warriors of Thracian origin, who obviously took part in the great Hellenistic armies as mercenaries. The dating of the new iron sword from Kochan should be set in the wide chronological ranges from the second half of the 4th century BC to the middle of the 3rd c. BC.

Imagery of the Thracian *rhomphaia*s also exists in two ancient architectural monuments. The first one can be examined at frescoes of the recently discovered Thracian tomb at Alexandrovo, Haskovo region, South Bulgaria (fig. 6). It shows a foot warrior walking left, wearing a short-sleeved red tunic and holding a strange long and slightly curved weapon. The second one are the metopes of the *Tropaeum Traiani* monument at Adamklissi in Dobrudja (Southeast Romania), built to commemorate the Roman campaign in Dacia in AD 101-106. Dacian soldiers are shown naked fighting with heavily armed Roman infantrymen with similar curved swords (figs. 6-7).

The specifics of the *rhomphaia*-sword are unique and makes it a Thracian own contribution into the ancient warfare.

Further studies on the newly found iron sword from Kochan, in the Western Rhodopes (such as metalographic analysis, x-rays and microscope look up) will provide valuable information and clues regarding the technology, methods of production and precise dating.

A NEWLY-FOUNDED LATE IRON AGE TUMULAR FIND FROM THE RUY MOUNTAIN, CENTRAL WEST BULGARIA

(Summary)

Vassilka Paunova

In 2000 a collection of Late Iron Age artifacts was acquired for the holdings of Historical Museum at Pernik. They were reportedly found on a high mountainous plateau in the Ruy Mountain at an altitude of about 1600m above sea level. On the next year a terrain survey was organized and the finding spot was investigated. All materials indeed came from a small burial mound, about 9m in diameter and 0.80 m high. A funeral pyre was prepared at site just on the ancient bedrock. After the cremation and subsequent burial rituals a stone ring wall (2.5m in diameter) and a tumular embankment was erected. Unfortunately, the destroyed authenticity of the environment did not allow graphic reconstruction as well as the exact peculiarities of the ritual.

The following items were identified as grave goods from the tumulus:

1. Small bronze axe (amulet), 5 cm long and 4,1 cm wide, weight 41.83 g. (Fig. 1; Pl. I, 1), a round base with two loops for hanging. The votive use of this item is much clear rather than practical. No exact parallels of this ritual object have been found in the extant literature, except a single .
2. Bronze bracelet, with a diameter of 7.5 cm. (Fig. 3; pl. I, 3). The small sizes of bracelet shows it is not likely to be worn at hand. Most possibly it was a used as a ring suspended to a leather belt.
3. Pair of iron spearheads, identical in shape and size (pl. II, 4), respectively 52.5 and 51.5cm long, and a maximal wide 4cm; very well preserved. A cylindrical shaft, with an outer surface treated as octagon. The blade is leaf-shape, longitudinal, with sudden transition between the blade and shaft, with a bulging middle rib. Two rivets fixed the metal blade to the wedged wooden handle. This type of spears was used in close fighting combat, common in 2nd – 1st centuries BC (according to X. Буюклиев 1981, variant D).
4. Iron knife, hardly corroded, (pl. II, 1), with a broken point. Maximum length – 17.5cm and width – 4.5cm, and 3.5 cm wide at the protector. The handle has 4.5 cm long, 2 cm wide and 0.3 cm debt.
5. A curved fighting knife (type machaira) (lost after discovery). The blade has reported length of about 12 cm and a maximum width about 1.5cm. There was a single furrow for blood draining pass along both sides of the blunt (back) edge, starting from the protector and running to the highest point of its outer curve.
6. Iron arrowhead (pl. II, 2). It has a prolonged insertion, and longitudinal leaf-shape blade, entire length 4cm, and width 0.6cm.
7. Bronze loop, 2.5cm in diameter, and 0.5 cm gauge (pl. II, 3). Similar loops was used for attaching knives to the belt.
8. Three iron sheets, hardly corroded (pl. II, 5). These are possibly fragments of a larger single-blade knife.
9. Clay pot, ('urn'-type), biconical shape, heavily fragmented and now restored (pl. I, 4). It was wheel-made, height 32cm, diameter of rim 23.5 cm, diam. of base - 12cm, thickness 1.2cm.
10. Fragments of a clay vessel (possibly a jug), wheel-made, black-gray in color, with polished surface, thickness 0.5 cm.
11. Fragments of a clay bowl. Hand-made pottery, of yellow-grayish clay, thickness 0.5 cm. The mouth rim is of complex profile, twisted inwards and decorated with incised slant grooves on outer surface. Similar bowls were common in Thrace during the Early Iron Age. Most probably this vessel is extraneous to the grave find and belong to earlier materials. It has fall among the mound with soil embankment.

Based on the preserved rescued items from the Ruy Mountain the grave in question can be dated to the 2nd – early 1st century BC. They bear precious new information about the warrior's armament and burial rites during the last phase of the Late Iron Age in Western Bulgaria.

GRAVE FINDS FROM A DESTROYED TUMULUS AT THE VILLAGE OF TSONEVO,
DALGOPOL MUNICIPALITY

(Summary)

Lachezar Lazarov

The subject of the presented article are the finds gathered from a grave-robbers' ditch in a burial mound at "Kodza kuru" locality about 1.5 km east of the village of Tzonevo, Dalgopol municipality, Varna district. The tumulus is about 5 m high. Three ditches with different depths were registered there. The deepest in the east part of the tumulus was destroyed a probable burial stone construction. The materials collected from the ditch are the following:

1. Calyx krater of well purified pink clay (fig. 1).
2. Handmade urn of fairly well purified pink-brown clay (fig. 2).
3. Handmade jar (urn) of coarsely purified clay (fig. 3).
4. Iron fibulae of Thracian type (fig. 4).

On the base of the insufficient information that can be obtained by the materials reached us and mainly judging by the date of the urn (fig. 2) and the features of the iron fibulae, which might be the latest amongst the finds, it can be supposed that the burial was done after the middle of the fourth century BC. It is a risky matter a more precise date and interpretation of the finds to be done.

ON THE HISTORY OF THE ANCIENT VILLA “ARMIRA” AND ITS OWNERS

(Summary)

Gergana Kabakchieva

The ancient villa *Armira* was discovered when the construction of a artificial lake began in the vicinity of the town of Ivailovgrad in 1964. It is situated in the valley of the small river Armira, after which it was named. The *Armira* villa is one of the few examples of a richly embellished with wall marble facings and floor mosaics private residential buildings, not only in today's Bulgarian lands, but in the Roman provinces in general. The preserved state of the marble incrustations has provided the researcher of this remarkable architectural monument, J. Mladenova, with the opportunity of developing a graphic reconstruction of the whole facings' pattern of the walls (Mladenova, 1991).

In 1987, under conservation activities in the villa, new excavations were carried out in the large pool (*impluvium*) in the middle of the peristyle building. It was established that there are remains of an earlier construction period and the original base of the *impluvium* is a mosaic of the “pavement” type. The results of these studies, as well as the information from earlier digs, provide the opportunity to date the original construction of the villa with a center in the Armira river valley back to the beginning of the 70s of the 1st century A.D.

In 2001-2002 rescue excavations were carried out at the biggest burial mound in the area of the Armira villa, known as “The Big Mound” near the Svirachi village. A unique in construction stone facility was discovered in the lower part of the enormous mound. Some blocks reach a length of 3.70–3.80 m. The stairway-like construction encircles the whole mound with a diameter of 60 m. It has 10 steps, which were open and used in antiquity. At the top there was a monument or an altar. Four graves were found, only one of them, high in the mound, preserved. It was used for cremation and dates back to the first quarter of the 2nd century A.D. The inventory and gifts from this grave are numerous: imported bronze vessels, vessels of marble, glass and clay, two wooden caskets with bronze applications and a large number of other objects from daily life, jewelry and amulets. The head of Medusa-Gorgon is portrayed on the glass *cameae* found in the grave and this image is the main one in the decoration of the frieze-architraves of the colonnade in the peristyle of the owners' house. All these details are in favour of the conclusion that for a some time this was the family necropolis of the owners of the Armira villa or that it was mound-mausoleum. Another evidence in favour of this thesis is the fact that the remains of two ancient *carugae* (cars) were found near the mound – one of them richly decorated with bronze and silver ornaments and the other – an ordinary one.

Thanks to these latest studies, it is possible to determine the Thracian origin of the founder of the ancient villa Armira. He was either a direct representative of the Thracian aristocracy or an heir of a Thracian para-dynast from the lower Arda (named in the Antiquity *Arpesos*) river valley. In any case, he was a well-educated man with the legal status of a Roman citizen. This is why the Armira villa fully meets the Roman requirements for foundation of a villa mansion. The wealth of the ancient villa's owners was due to the development of quarries for white, high-quality marble in the vicinity of the villa. They were established a workshop for the processing of this valuable during the Roman Age material and used it for trade. The ownership of a marble quarry was the reason for decorating the residency-palace with marble incrustations: the walls of the whole peristyle, the *impluvium* and the balustrade around it, the walls of most of the rooms on the first floor of the building. The floors had mosaics. On one of them – that of room No. 10 – there are portraits of a middle-aged bearded man with an earring in one ear and the frail figures of two children – a boy and a girl. Their bodies are naked and bear the signs of rachitis. The absence of the image of the woman – the wife and mother – is probably due to her early death, maybe at childbirth. The man from the portrait has the features of a man from the eastern Roman provinces Syria or Palestine. This is why I assume that he came to the region of the lower Arda river valley as the son-in-law in the family of the Armira villa owners. His wife died at childbirth and this is why she was not portrayed on the mosaic. This foreigner in Thracia was not the founder of the Armira villa, only one of its owners from the first half of the 2nd century A.D.C.

KAISERZEITLICHE DEKORATIVELEMENTE IN DER GRABARCHITEKTUR AUS ANCHIALOS

Zusammenfassung

Zdravko Dimitrov

Diese Abhandlung untersucht zwei Architekturdenkmäler aus Anchialo /heute Pomorie, Burgas Bezirk/. Beide stammen von Grabbauten, vielleicht Mausoleen ab.

Das erste Detail liegt heute in der Exposition des Gemeindesmuseum in Pomorie. Es hat Inv.Nr.201. Das Denkmal ist ein ganz gut erhalten Fries-Block mit ausgezeichneter pflanzlichen Verzierung. Die grundlegenden Dekorativelemente sind eingebogene Akantusblätter und Akantusstengel, eine grosse Palmette in der Mitte und ionisches Kymation auf dem oberen Teil des Blocks. Bei der Erforschung hat es mir drei Fragen Eindruck gemacht.

1. Das Material des Fries ist sehr teuer Marmor mit den hellen Farben. Höchstwahrscheinlich stammt es von den Inseln des Griechenland ab.

2. Die Art der Bearbeitung ist ganz identisch mit der sehr gut bekannten aphrodisischen Steinmetzschule. Das unsere Denkmal zeigt dieselbe Striche, als die besten Arbeiten von den aphrodisischen Meistern aus Leptis Magna und Hadriansthermen in Aphrodisia.

3. Das Fries-Block aus Anchialo entsteht von Mausoleum, das in der Mitte des II-en Jahrhundert nach Christus erbaut wurde. Es hat Dekorativschmuck, typisch fuer die Architekturteile in antoninischer Zeit.

Das zweite Detail liegt heute auf der Iavorovstrasse in Pomorie. Ohne Zweifel ist es Kopie des ersten Fries-Blocks. Aber es hat einige Jahre spaeter ausgearbeitet.

ANTIKE GEMMEN AUS DEM HISTORISCHEN MUSEUM DER STADT JAMBOL

Zusammenfassung

Alexandra Dimitrova-Milčeva

Die frühesten Funde in der Sammlung des Museums in Jambol stammen aus dem 1 Jhd.v.Chr. – 1. Jhd. n.Chr. Ihre Anzahl ist kaum mehr als zwanzig. Sie sind aus Karneol, Jaspis, Nikolo, Glaspasta gearbeitet. Die Themen der Darstellungen kommen aus dem Kreis des griechisch-römischen Pantheons. Nur zwei Gemmen tragen Schiffsdarstellungen. In der Sammlung sind zwei Porträt-Gemmen vertreten – der Kaiser Septimius Severus, Karakalla und Getha (Nr. 13) und des Kaisers Konstantin der Große (?) (Nr. 14). Nur ein paar Gemmen stammen aus gut datierten archäologischen Komplexen. Die übrigen sind Zufallsfunde aus antiken Objekten in der Umgebung von Jambol, wahrscheinlich aus der nahegelegenen thrakischen und römischen Stadt Kabyle.

Besonderes Interesse erweckt eine recht charakteristische Gruppe – spätrömische Glaspasta mit undurchsichtiger schwarzer Farbe (Nr. 15-21). Sie besitzen unregelmäßige Form, verdickten Peripherienrand und flachen Rücken. Sie haben je zwei Durchzugsrillen zum Auffädeln von Schnur oder Draht. Auf der Vorderseite ist eine Medusa-Darstellung gestempelt. Z.Z. sind aus Bulgarien sechs Glaspasta dieser Art bekannt.

Gesztelyi, der alle Funde dieser Art in Ungarn gesammelt hat, ist kategorisch der Meinung, dass ihre Produktion nicht nach dem 4. Jhd.n.Chr. weitergegangen ist. Er betrachtet sie als Stempel oder Produktionsmarken, so eine Bestimmung haben auch die Funde aus Bulgarien. Der Stil und die bevorzugte Darstellung geben mir Grund zur Annahme, dass die Funde aus Jambol Erzeugnisse der einheimischen Glasproduktion während der späten Antike in Kabyle sind.

A DISCOBOLOS STATUETTE FROM THE HASKOVO HISTORICAL MUSEUM

Summary

Vania Popova

A small plomb statuette of a Discobolos is kept in Haskovo Historical Museum. It has no certain provenience, but probably comes from South Thrace. It is a copy of Miron's famous Discobolos, but with some changes in the pose – not just before throwing the disk out, but a little bit earlier. Different is also the head's position and the special clouth around the hip's band, which is identical to the gladiator's dress from the relief in Philippopolis. The hairdress also is not the curly one of the original, but a low and simple á penna.

All these changes demonstrate the level of the master, who had copied not the original of Miron, but another changed or adopted copy. The problem of autentity of Haskovo statuette is not disputable, since the other Roman copies from Bulgarian collections demonstrate the same iconography, style and errors. The plomb is also used, nevertheless not so often, in sepucral and votive monuments in Thrace.

The statuette from Haskovo may be used as a part of an interior or as a thomb gift, sigh of the defund's profession. But more probably it was a votive of the athlet –winner to a temple or a sanctuary of a deity, in whose honour were organised competitions.

The date of Haskowo statuette is the first half of 3rdC. The monument shows that Miron and his copies were popular in Thrace too along with Greece and Italy.

ZWEI FRAUENBILDNISSE AUS DER ZWEITEN HÄLFTE DES III. JHS.

(Zusammenfassung)

Rumjana Milčeva

Gegenstand der vorliegenden Meldung sind zwei Frauenbildnisse aus Ratiaria (heute Arčar, Bezirk Vidin), heute im Nationalen Archäologischen Museum – Sofia.

Der erste Kopf (Abb. 1 a-d) stellt eine junge Frau mit ovalem, kaum bewegtem Gesicht und grossen, weit geöffneten Augen dar. Am linken Augäpfel markiert ein zart eingravierter Halbkreis die Iris; der rechte ist glatt gelassen. An dem kräftigen Hals deutet eine Sehne die Anspannung der Muskulatur an. Die etwas abstehenden Ohren sind asymmetrisch angesetzt; das linke ist nur roh ausgearbeitet und geht direkt in die dahinter gelegene, in Bosse stehengelassene Haarpartie über.

Die Frau trägt eine sog. Melonenfrisur, die durch einen zweifach geschlungenen, flachen runden Knoten, charakterisiert wird, überleitet nur als Form, ohne plastische Ausarbeitung. Dies weist, ebenso wie die unvollständige Ausführung der Augenbohrung und die unausgearbeiteten Partien am linken Ohr und am Haar dahinter, auf den unvollendeten Zustand des Kopfes.

Die Frisur, wie auch manche Gesichtszüge, stellen den vorliegenden Kopf mit den frühen Porträts von Plautilla (202 n. Chr.) in Verbindung. Demnach wurde er Anfang des III. Jhs. geschaffen. Die Stilbesonderheiten und die Nackenstütze des Kopfes bestimmen ihn als das Werk einer kleinasiatischen Werkstatt.

Der zweite Kopf (Abb. 2 a-c) stellt eine nicht mehr ganz jugendliche Frau mit vollem, lang-ovalem Gesicht dar. Die relativ schmalen Augen haben hervortretenden Augäpfel und bohnenförmig gebohrte Pupillen. Die Seitenansichten zeigen eine steile, gewölbte Stirn und den Ansatz eines Doppelkinns. Die Tränensäcke unter den Augen und die herabgezogenen Mundwinkel verleihen dem Gesicht einen Ausdruck von Bitterkeit. Möglicherweise stammt das Porträt von einer Grabstatue.

Das Haar ist in der Mitte gescheitelt und in leichten, durch lange parallele und z.T. sehr breite Kerblinien gepluderten Wellen zu den Seiten und nach hinten gekämmt.

Die typologische Nähe unseres Kopfes mit den Bildnissen von Otacillia Severa (244-249 n. Chr.) und die schlichte Gestaltung der Frisur lassen eine Datierung um 250 n. Chr. zu.

BRONZE CHARIOTS DECORATION – “GROUP A” FROM JAMBOL

(Summary)

Ivo M. Cholakov

According to L. Ognenova's opinion a part of bronze decoration from Jambol chariots, should be defined as second use furniture attachments, so called – “Group A”. On the grounds of production date, these bronze ornaments can be divided in to three groups: 1) Artemis (fig. 1) and Satyr Boy (fig. 2) – *fulcrum* attachments (c. 2nd – 1st BC); 2) couple of Maenad busts (fig. 3 and fig. 4) – *fulcrum* attachments (second half of c. 1st BC – beginning of c. 1st AD), and bust of Maenad (fig. 5, 6) – *fulcrum* attachments (c. 1st AD); 3) statuette of Apollo (fig. 7) and Hercules statuette (fig. 8, 9) – folding table application (c. 2nd AD).

Each one application of “Group A” has a range of later analogies till the end of c. 3 AD. It is a proof that Late Hellenistic and Early Imperial art is a background of the Thracian decorative bronze repertoire. The influence comes from two ways: direct use and copy of earlier models.

Most probably the chariots from Jambol were buried as burial gift in 2nd AD.

SPÄTRÖMISCHES GRAB BEIM DORF PÄSTROOK, BEZIRK IVAJLOVGRAD

(Zusammenfassung)

Rumen Mikov

Das Objekt wurde bei Rettungsausgrabungen im Mai 2001 erforscht. Die Grabstätte befindet sich in der Gegend Bosalāka, etwa 1 km südwestlich des Dorfes Pästrook, Bezirk Ivailovgrad. Das Grab liegt am Schoß des sich hier befindenden Grabhügels. Der Hügel, so wie das Grab ist beraubt worden. Bei seiner Registrierung wurde über die Erdoberfläche eine teilweise aufgerichtete entzweite Gneisplatte entdeckt. Um sie herum bildet der Boden eine leicht sichtbare positive Form. Die vollständige Untersuchung des Grabes läßt die Vermutung zu, daß diese positive Form nicht mit einer früher existierten und verstreuten Hügelaufschüttung verbunden ist. Dies wird auch von den übrigen ähnlichen in der Umgebung vorhandenen Formen bestätigt.

Die Grabstätte ist eine Grube mit ungleichseitiger viereckiger Form, geschnitten im Festlandfelsen. Sie ist in Richtung Nordosten-Südwesten orientiert und hat eine Länge von 1,96 m und eine Breite von 0,66 m. Die Tiefe der Grube reicht von 0,41 m bei der noröstlichen schmalen Seite bis 0,48 bei ihrer südwestlichen Seite. Das Grab ist mit einer Gneisplatte bedeckt, deren Größe 2,02 m x 0,71 m x 1,12-0,16 m ist. Die Bestattung ist nach Verbrennung der Leiche außerhalb des Grabes erfolgt.

Vom Grabinventar sind zwei Tontöpfe, zwei Schalen, zwei Kannen und ein Becher, alle am Töpferrad angefertigt; eine kleine handgearbeitete Schale und Fragmente eines Tongegenstandes, deren Wiederherstellung und Interpretation unmöglich sind. Die Gegenstände sind auf dem Boden des Grabes an der östlichen Seite gestellt. Drei von ihnen liegen direkt auf dem Felsen. Die restlichen liegen auf einer dünnen Bodenschicht.

Offensichtlich sind im Grabinventar die häufigsten Formen der Küchen – und Tischkeramik enthalten. Ihre Analyse läßt eine vermutliche Datierung des Grabes aus dem Dorf Pästrook am Ende des III-IV Jh. zu.

ARCHAEOLOGICAL EXCAVATIONS BENEATH
THE BASILICA OF SANTA SOPHIA IN SOFIA FROM 1991 TO 2002

(Abstract)

Konstantin Shalганov

An execution of a program for conservation, restoring and exhibiting of the underground area of the Santa Sophia Basilica, together with remains of tombs and earlier churches, preserved beneath the present church, was started in 1991. 52 graves and tombs at an area of 400 sq.m. and in depth of 2, 50 m. were investigated till 2002. They are divided into 7 types: grave pits – 9 pieces; graves of tegulae – 20 pieces; sarcophagi – 1; tombs of stone tiles with plain cover – 2 pieces; brick – made graves and tombs with plain stone cover; normal or double bricks – 15 pieces; vaulted brick – masonry tombs – 4 pieces; unusual graves – 1.

The lack of grave gifts by most of the graves hinders their precise dating. By juxtaposition with earlier excavated graves, which are exactly dated, the newly found ones could be divided into three layers, respectively into three periods, as follows:

1. From – 2, 90 to – 2, 30 m.: from the third quarter to the end of 2nd c. AD.
2. From – 2, 20 to – 1, 90 m.: from the beginning to the middle of 3rd c. AD.
3. From – 1, 80 to – 1, 20 m.: from the second half of 3rd c. AD to the third quarter – the end of 4th c. AD.

ABOUT THE DATE OF LICINIUS' DECENALLIUM AND THE FORTUNE
OF THE SILVER DONATIVA

(Summary)

Bojan Dumanov

There are seven silver dishes (*largitiones*) of Licinius, originating from the territorium of dioceses of Thracia and Dacia, and more three pieces with approved origin from local workshops, but found beyond the lands south of the Lower Danube. It is clearly, these dishes have been made and delivered as *donativum* from the court of Licinius. Doubtless, their production was in the centers, where imperial mints had been located, under the control of authorized officials. There are still several vague points about the exact place and date of production (the date of the *decenallium*), the fortune of these collected in treasures *phialae* and *missoria*. The opinions about the Cherven briag treasure workshop had been divided between Ratiaria and Sirmium. The name of Flavius Nicanus is inscribed on the surface of a dish from Cherven briag. The same master had put his name to some ingots from the Siscia treasure, and it has been believed that *Officina Flavii Nicani* was located in Sirmium. The mint in Sirmium has began its activity since the year of 317, when it was in the hands of Constantine the Great. The medallions of Licinius on the Cherven briag dishes are analogical with some coin types, stamped in the mint of Heraclea (ex Perinthus). Besides the imperial mint, a workshop for production of silver objects has been also located in this center. The overestimating of Sirmium as important mint and workshop, caused another paradox – according to M. Mirković and I. Popović, Licinius celebrated his *decenallium* in 316, i.e. two years earlier. There are no evidences about the origin of another treasure with *largitio*-dishes of Licinius – the one from Svirkovo (district of Haskovo).

It is more probably to consider that the dishes from Cherven briag had been produced in the peaceful year of 318, when Licinius still held the control over Thrace, respectively the mint of Heraclea. The dishes from Svirkovo may be had their origin from a private workshop, also in Thrace. The only certain evidences are on the dishes from Naissus – The pieces were stamped in the local *officina*.

The fortune of these pieces is also unclear. In connection with the “München” treasure, the opinion, exposed here is that the concealing of the both treasures is in touch with the political circumstances in 324, when Licinius was finally defeated and his name had been subject to *damnatio memoriae*. The owner of the Cherven briag dishes Geronius – a military officer of Licinius, had been compelled to hide the *donativa*, because of the political persecutions, that followed the defeat of Licinius.

MARITIME SUPREMACY AS AN ATTRIBUTE OF MEDITERRANEAN EMPIRES
AND THE IMPERIAL CLAIMS OF THE SECOND BULGARIAN KINGDOM

(Summary)

Sashka Georgieva

The article briefly follows the importance of the navy in the history of Mediterranean empires in Antiquity and Middle Ages. Speed of advance was a particularly important advantage for states of imperial type, which included large territories. As a whole the navy almost always served the needs of land forces, which actually had crucial importance in defensive operations or projects of conquest. Nevertheless the necessity of navy in many cases is irrefutable chiefly when it did not play a role parallel to that of the land forces, for example, in defending or conquering islands and coastal areas. The navy was a weapon to achieve dominion over broader territories beyond sea tract, as it was the case with the Roman navy, which appeared during the First Punic War or the Byzantine imperial navy with which Constantinople tried to restore its power over the old Roman territories in the West. With other words navy was a weapon to achieve imperial claims.

The short review of the naval history of the Mediterranean empires shows that maritime supremacy was really a fact, but not an attribute, i.e. some immutable characteristics, without which the empires could not exist. Naval forces however had significant role in achieving goals of conquest especially in the Mediterranean Sea with its numerous islands and straits, and its coastal towns with key geographic location.

However the peoples who inhabited the lands round the Black sea and the Sea of Azov did not have any passion for seafaring and none of them made a navy, which could challenge the supremacy of Constantinople in these seas. In the end of the 7 century on the west Black Sea coast appeared the state of Bulgaria, which had from the very beginning a considerable sea-frontage and more than once forced Byzantium to organize combined land and sea attacks against that intruder in its lands. The Bulgarians quickly realized the strategic significance of the coast and one of the priorities of the first Bulgarian rulers was to gain control over the Black Sea fortresses. Their goal however was not to ensure an outlet on the Black Sea so that the Bulgarians could start sailing but rather to prevent Byzantium from using its West Black Sea strongholds to attack the Bulgarian state.

Political history of the Second Bulgarian Kingdom as a whole shows that the lack of navy did not affect neither the defense of the state nor its wars of conquest – in times of great successes Bulgarian troops traversed the Balkan Peninsula far and wide, and in times of crisis – they tried to stop the enemy in the mountain narrows or beside the main strongholds in the plains. Absence of navy was a problem only when the most ambitious Bulgarian rulers fixed their eyes on Constantinople and dreamed of the imperial throne. And that usually happened when Bulgaria won recognition as leading power on the Balkans, i.e. the state could afford to create and sustain a navy no matter how expensive ships were. An interesting fact however is that none of the Bulgarian rulers attempted to have a navy. The only possible explanation of this fact is that actually except tsar Symeon no one else had serious intentions to conquer Constantinople. The distinguished rulers who won recognition as ambitious and capable statesmen made it their main aim to unite all Bulgarian lands under the realm of the Bulgarian tsar and to defend those lands against any encroachment. And these aims were achieved with firm steadfastness. But in international aspect, i.e. where one would look for imperial claims, the ambitions, which the most distinguished Bulgarian rulers had, were again committed to concrete national interests – gaining recognition of the ruler's title, reestablishment of independent Bulgarian Church. The only reason, which could make Bulgarian troops go out at sea were the imperial ambitions and most of all the ambition to conquer Constantinople, but obviously neither the imperial ambitions nor the striving for the Byzantine capital were so strong as to force the Bulgarian rulers to make and sustain a navy.