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On the cover: Shishak helmet from the collection of the National Archaeological Institute with Museum in Sofia, 16<sup>th</sup> c.; see the paper of D. Rabovyanov and Y. Menkov in this issue; photo by Krasimir Georgiev.

# Hotnitsa-Orlovka Microperforators - End- scrapers: A Diagnostic Element of Pre-Neolithic Regional Lithic Traditions and Its Participation in the Balkan Neolithization

ARCHAEOLOGIA BULGARICA  
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Stanimira TANEVA / Nikolay SIRAKOV

**Abstract:** The paper presents a part of the lithic assemblage of the Late Neolithic Hotnitsa-Orlovka site and discusses one of its microlithic forms: microperforators-endscrapers. Morphometric and technological particularities that distinguish them from the similar known forms and their presence in a number of Neolithic assemblages, gives reason to distinguish them as a typological variety. The comparative study shows that they are comparable to the techno-typological context of microlithic series and assemblages from Neolithic sites in neighbouring areas to the North of Lower Danube and in Central Europe. These assemblages in these regions are diagnostic for the Pre-Neolithic lithic traditions. We suggest, therefore that the assemblages containing microperforator-endscrapers of Hotnitsa-Orlovka type reflect the participation of regional Pre-Neolithic lithic traditions in the Balkan neolithization.

**Key words:** lithic assemblage, Late Neolithic, Balkan neolithization.

The series of microperforators - end-scrapers, which we present here, is a part of lithic assemblage discovered during rescue excavations along a pipeline route near the Hotnitsa village, district Veliko Tarnovo (Northern Bulgaria), in 2004<sup>1</sup>. The Late Neolithic settlement is located in the Orlovka terrain, on the left bank of the Bohot river, 1.3 km north from the village Hotnitsa. The absolute chronology of the site is currently known from two radiocarbon dates – KN-5766 - 6195 ± 40 BP; 5150 ± 70 cal BC; KN-5769 - 6370 ± 40 BP; 5380 ± 60 cal BC as well as from two corresponding archaeomagnetic dates – 5427-5242 BC and 5378-5200 BC (Чохаджиев / Чохаджиев 2014). Initial data on the lithic assemblage have already been summarized by the authors in the preliminary fieldwork reports (Чохаджиев et al. 2005; Чохаджиев / Чохаджиев 2014).

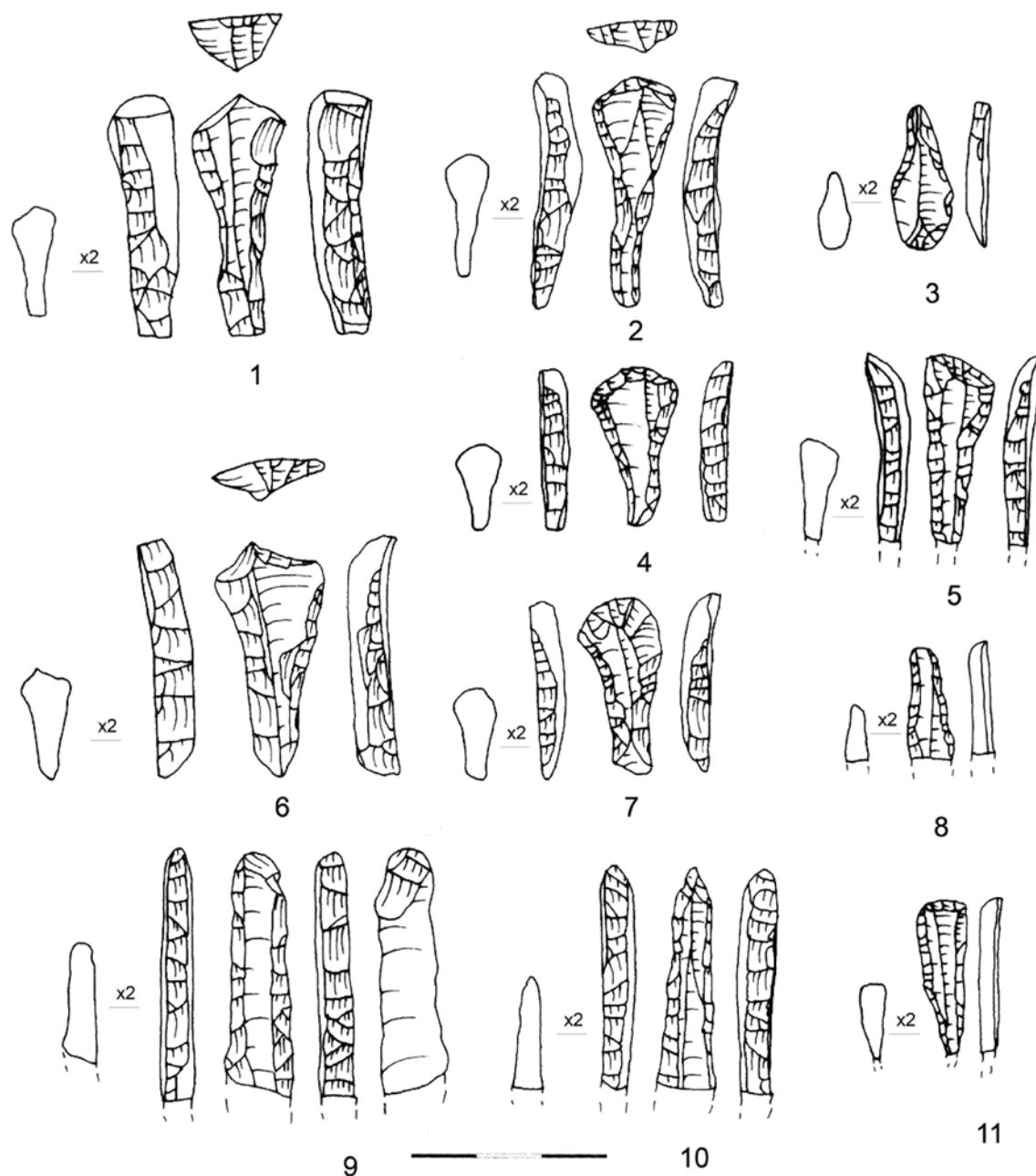
The structure of the assemblage gives a clear idea of the nature of the techno- typological context in which the series was examined (**table 1**). The detailed publication of the assemblage is forthcoming, so here we will focus on the most significant characteristics.

In technological terms, there is a strong orientation to lamellar production: bladelet cores prevail over flake debitage cores and among the debitage products bladelets dominate. Moreover, in both categories there is a marked trend towards **microlitization**.

Retouched tool production focuses on three typological groups:

1. End-scrapers on flakes: short, very short, semi-circular and circular.
2. Geometric microliths: trapezes.

<sup>1</sup> We are grateful to Stefan Chohadzhev who provided us with this interesting collection for analysis. It should be noted that keeping in mind its microlithic nature, its high value as an archaeological record similar to its condition at the time of origin, would not have been accomplished without purposefully careful and precise fieldwork.



**Plate 1.** Hotnitsa-Orlovka: microend-scrapers-perforators and their fragments (drawing: S. Taneva)

work, figural representations” (Bánffy et al. 2007, 53), which cannot be ignored nor underestimated.

In most of the LBK assemblages there are several varieties of perforators and borers. Those ones more comparable to the Hotnitsa-Orlovka type are the “slim perforators with well distinguished point” (Mateiciucova 2008, 88-90, fig. 25/1), and, to some degree, the “perforators/borers with a long, well distinguished point of the Vedrovice type” (Mateiciucova 2008). For the latter we mainly refer to those specimens with well distinguished, but less extended points, which sometimes are retouched on the opposite end: “... charakteristischen Bohrern mit schlanker, steil, gelegentlich beiderseitig retuschierten Bohrerspitze, mit Retusche auf der Dorsalseite. Die basis der Bohrer ist mitunter leicht retuschiert...” (Kaczanowska 1980, 87, Abb. 4/3, 6). Based on the drawings, this retouch resembles somewhat the combined form of Hotnitsa-Orlovka where the micro-endscraper has an atypical (partial or only hinted) front.

# *Theoi Samothrakes at Pontos Euxeinos*

Kostadin RABADJIEV

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**Abstract:** The paper concerns the popularity of the cult of Great Samothracian gods in West-Pontic Greek *apoikiai* between Olbia and Odessos in Hellenistic times. Official documents of town councils inform of temples and honourable priests in nearly all of them. At the same time, many of the citizens are absent in the lists of *theoroi* and *mystai* at the sanctuary on Samothrace. However, we know plenty of initiates from Greek *poleis* on the Aegean coast of Thrace, where neither a priest, nor a temple were present. As a result, the argument for a Thracian influence in mystery cult cannot be sustained, instead a new proposal is supported; a religious propaganda pursued by Lysimachos and his wife Arsinoë in his political relations with these very *poleis* and Seuthes, the Thracian king at Seuthopolis.

**Key words:** ancient mystery cults, Great gods of Samothrace, Thracian religion, West-Pontic *poleis*, Lysimachos.

Our knowledge of the Great Gods of Samothrace (*Theoi Megaloi / Theoi Samothrakes*) is a tiny glimpse in comparison to the unknown facts of their origin and history, cult and practice, and even names and functions. A new and detailed study is needed with new discussion about the propagation of religious ideas and cult practices in the Aegean and especially in Thrace. The idea of a Thracian origin of the mystery cult was stated long ago and it has been discussed with suspicion, even rejected in my previous work some years ago (Рабаджиев 2002, 10-54)<sup>1</sup>. One of the problems concerning Thrace and Thracian religion is the evidence of temples and priests of the Great Gods in Thrace – in Seuthopolis, the city of Seuthes (III) and in the Greek *apoikiai* on the north-west of *Pontos Euxeinos* between Odessos and Olbia. Was this a proof of their Thracian tradition, even in the origin of Mysteries on the nearby island of Samothrace? My answer is negative again and the reasons are discussed in this paper.

## **TESTIMONIA:**

### (1) Odessos:

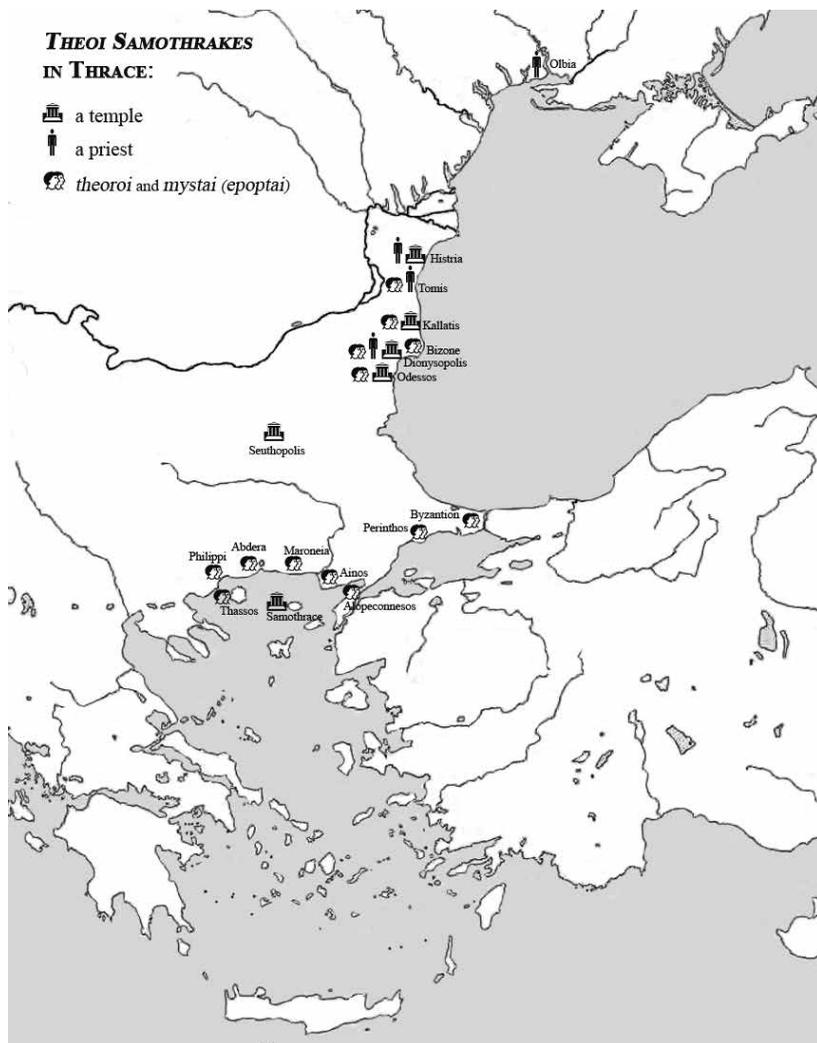
#1.1 A marble stele with a decree from the town council dated to 3<sup>rd</sup>-2<sup>nd</sup> century BC in honour of a foreigner who was granted privileges (*proxenia*) and hospitality; the *Samothrakion* is mentioned as the public record office (*IGBulg* I<sup>2</sup>, # 42; Cole 1984, Appendix 1, # 13; Иванов 1994, 58, # 13).

#1.2 Another marble stele with a decree from the town council dated to 3<sup>rd</sup>-2<sup>nd</sup> century BC, or ca. 100 BC according to S. G. Cole, in honour of *Hermeios* son of *Asklepiodoros* from Antioch who was granted privileges, had to be exposed in a temple that was proposed to be the one of the Samothracian Gods (*IGBulg* I<sup>2</sup>, # 41; Cole 1984, Appendix 1, # 12)<sup>2</sup>.

#1.3 A copy of a decree (*dogma*) of the *boule* of Odessos, that concerned the participation in Samothracian Mysteries, probably of the *theoroi* that Odessitans had sent to the island (?), as proposed by N.

<sup>1</sup> For a discussion on the dates of artefacts, respectively the colonization of the island and the foundation of sanctuary there: Ilieva 2005, 343-357; as well as the recent results of archaeological study: Matsas 2007, 387-402.

<sup>2</sup> Or in the temple of Apollo as proposed by T. Ivanov (Иванов 1994, 58, # 14), probably having in mind another inscription from the city which had to be exposed in the temple of Apollo (*IGBulg* I<sup>2</sup>, # 43; Cole 1984, 131, n. 613).



Dimitrova (2008, # 171). Thus, claiming the traditional relations of the city with the Sanctuary on the island, where it was discovered (*IGBulg* I<sup>2</sup>, 93-94); dated by A. Salač in Roman imperial time (1928, 397-398), or in late Hellenistic period (Chiekova 2008, 207-208).

#1.4 Another inscription from Samothrace – an initiates list dated to 40-45 AD, with names of *mystai*, among them two citizens of Odessos: the son of *Agathenor* and *Posidonios*, son of *Teimokrates*, were mentioned (Dimitrova 2008, # 46).

#1.5 A Hellenistic Doric *tholos* (just a part of its entablature), dated in the first half of 3<sup>rd</sup> century BC, and discovered in Odessos / Varna nearby the crossing between “St. Kliment” and “Odessos” streets, close to the proposed sanctuary of Great Gods (?). It really was too small: its outside diameter was 2.4 m and the inside one 1.3 m only (Stoyanov / Stoyanova 1997, 22-33).

#1.6 A terracotta figurine of *Arsinoë* discovered in Odessos (Varna), at ‘Severna’ street, Archaeological museum, Inv. # II-2449; dated to the middle of 3<sup>rd</sup> century BC<sup>3</sup>.

#1.7 Votive reliefs with *Kabeiroi* and *Dioskouroi* dated in Hellenistic times, some of them discovered close to the site where the temple of *Theoi Samothrakes* was proposed to be, and assigned to a common cult with the one of *Theoi Megaloi* (?) (Мирчев 1967, 24-25; Minchev 2003, 256). The one of *Kabeiroi* was found on ‘Philaret’ street – an up-

<sup>3</sup> Kalina Petkova has discussed the artefact in her PhD thesis: “Pre-Roman Terracotta Figurines from Thrace” and I am obliged to her for the information.

# The Bishop's Basilica (Uvarov's) of Chersonesos in the Crimea. The Modern View after a Century and a Half of Study

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Liudmila G. KHRUSHKOVA

**Abstract:** The Early Christian basilicas of Chersonesos in the Crimea have been studied for over a century and a half. Despite this, they remain poorly examined. Anatoly L. Jakobson's book "Early Medieval Chersonesos" (1959) remains the only generalizing work in which the architecture, the mosaic and marble décor of the churches are examined together and in the context of the history of the city. This outcome is due largely to the way in which Chersonesos has been studied. During the last decades of the 19<sup>th</sup> century and the first decades of the 20<sup>th</sup> century, the main role was played by the St. Petersburg Archaeological Commission. Unfortunately, it never succeeded in assigning professional archaeologists and architects to the works in Chersonesos. As a result, we do not have exact information regarding the current location of many of the finds; also absent is a precise documentation (plans, sections, elevations, details) for the greater part of the architectural monuments of Chersonesos.

The Bishop's (the so-called "Uvarov's", "Uvarovskaya") basilica is situated in the north-east quarter of the city, connected to the events and tradition of the early phase of Christianity in Chersonesos. The placement of the Bishop's basilica, too close to the precipitous shoreline, is explained by the presence of an earlier "Basilica A" with an apse-trichora. The Bishop's church, along with the "Basilica of 1935" and the "Western Basilica", was a *statio* in the stationary liturgy, which took place in the prestige coastal area of the Christian town.

The architecture of the Bishop's basilica has all the characteristic features of the Hellenistic basilica. This type belongs to the tradition of the Constantinople and Aegean area of the middle – second half of the 5<sup>th</sup> century. The capitals of the Uvarov basilica also date to this time. They reflect the early phase of the development of the Late Antique Ionic impost capital. This rare type has seen limited development chronologically and geographically. The mosaic pavement of the Uvarov basilica, much of it in the State Hermitage, belongs stylistically and iconographically to a type common in the Mediterranean in the 5<sup>th</sup>-6<sup>th</sup> centuries.

The liturgical features of the Uvarov's basilica - the chancel barrier and the *soleas* - are known from the excavations by Alexej S. Uvarov (1828-1884). The term *soleas* is used in different senses in modern Western European literature. This diversity of meanings is encountered in the publications on the Uvarov's basilica (Кленина 2004; Сорочан 2005). The monumental baptistery and the crypt in the south-east part of the basilica are related to the second stage in the formation of the Bishops' complex. During the first stage of the development of the complex, the memorial functions belonged to the "Basilica A" with the trichora. At that time, the atrium may have been the place of the baptismal ritual.

**Key words:** Byzantium, Crimea, Chersonesos, topography, architecture, methods, basilicas, Prokonnesos, capitals, mosaics, liturgical features.

## HISTORY OF RESEARCH

The Byzantine architecture of Chersonesos in Crimea<sup>1</sup> has now been studied for almost a century and a half. The Bishop's basilica was discovered by Count Alexei Sergeevič Uvarov (1828-1884) (Khrushkova 2012f, 1263-1264) in 1853 (Уваров 1854, 525-538; 1855) (**fig. 1, 2**). Chersonesos was originally singled out among the ancient towns of the region, known as "the South of Russia", as the field for Byzantine studies. The long history of the studies of Uvarov's basilica reflects the whole history of the

<sup>1</sup> In Byzantine sources from the 6<sup>th</sup> century onwards, the town is called Cherson.

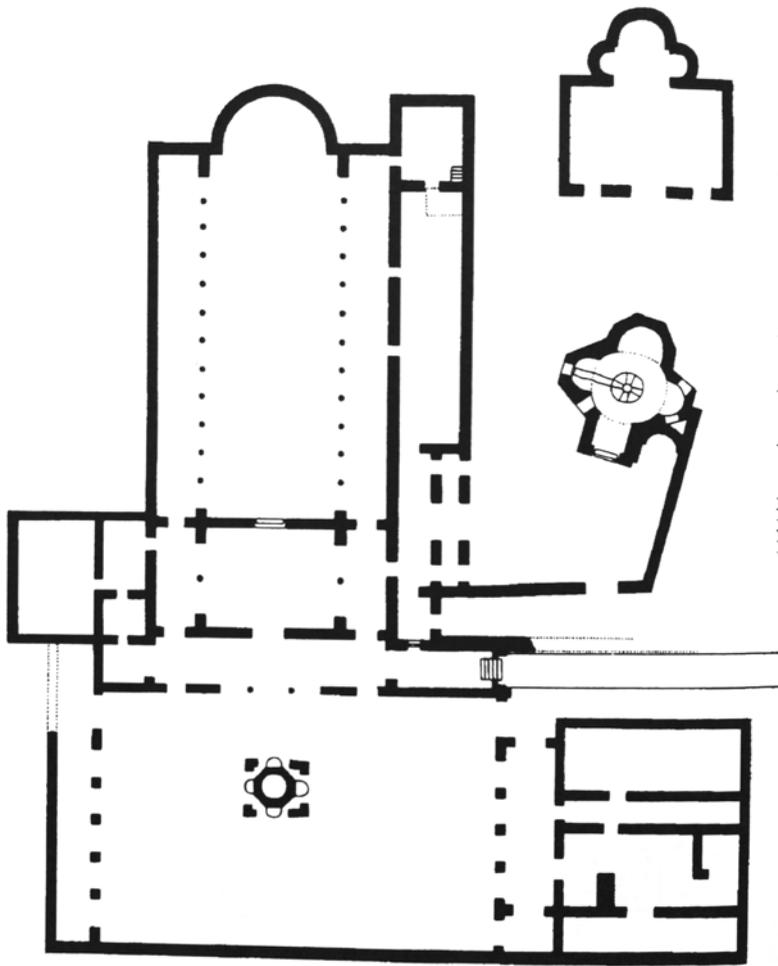


Fig. 8. Uvarov's basilica. Plan (after Якобсон 1959, рис. 58)

still more schematic drawings, because the joints are not visible. The plan of Stanislas Medeksza<sup>3</sup> is graphically similar to the plan from the article by Helmuth Buschhausen and Mario Marcenaro in the Italian Encyclopedia of Medieval Arts, which, in turn, is based Yakobson's book (Buschhausen / Marcenaro 1994, 468).

The Uvarov basilica is a building with three aisles, an apse and a pronounced longitudinal axis (fig. 9). The size of the basilica is exceptional for Chersonesos: its length with the atrium is 75 m, and without atrium, it is 52.25 m long and 20.45 m wide. This size places it in the same category as the basilicas of such large urban centres as Constantinople, Ephesus, Thessaloniki, Cyprus and Ravenna – and sets it apart from the East, where the length of the basilica, in, for instance, Syria, does not exceed 30-35 m. The Uvarov basilica reflects the first phase of Christian construction in the city, when there were two churches inside the city walls – the Bishop's basilica and the church built on the site of an earlier synagogue. In Rome, and New Rome, the process was similar but had a different rhythm, because the beginning of construction dates to the Age of Constantine. Of course, chapels were also built everywhere, but we have no data regarding these in Chersonesos.

The plan of the Uvarov basilica gives an example of the complete formula of the so-called "Hellenistic basilica" – as it was characterized by Yakobson (fig. 10). This concept is not so much geographic or chronological, as historical and cultural; it characterizes the building

<sup>3</sup> Medeksza 2004, Ryc. 44. Medeksza's plan combines some elements of measurements, for instance, the details of the north stylobate, and the lost parts of the monument, borrowed from the old plans.

# Ottoman Helmets from the Medieval Fund of the National Archaeological Institute with Museum in Sofia

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Deyan RABOVYANOV / Yavor MENKOV

**Abstract:** The subject of this study are three helmets from the Medieval fund of the National Archaeological Institute with Museum (NAIM) at the Bulgarian Academy of Sciences (BAS). They belong to the “shishak” type and have rich decoration; for example, one of them is made by using the “tombac” technique. Because of their form and decoration, we can relate them to the Ottoman production centres from the second half of the XVI century or the beginning of the XVII. This type of helmet was typical for the senior Ottoman warriors’ armour from the period.

**Key words:** Ottoman armour, late medieval helmets, tombac shishak, parade armour.

## INTRODUCTION

This study focuses on three helmets from NAIM’s Medieval fund. Due to their form and decoration there is no doubt that they belong to the Ottoman period, which still remains a poorly studied sphere of the Bulgarian archaeology. Unfortunately, there is no certain data about the archaeological environment of the three artefacts which deprive researchers of important information. Their typical features and decorations, however, allow us to date them and attempt to find their origin, as well as to elaborate the idea of the noble warriors’ weapons during the heyday of the Ottoman Empire in the Bulgarian lands.

## DESCRIPTION OF THE ARTEFACTS

### Gilded copper helmet, # 832 and 3469

The most impressive and the best preserved artefact is the gilded copper helmet of the “shishak” type (**fig. 1**). Unfortunately, like most of the Ottoman period weapons, its origin is unknown. The helmet received two inventory numbers in NAIM’s Medieval fund. In 1909, N. Lazov bought the articulated neck-guard in Dupnitsa and later it was given the number 832. In 1946, along with other materials from the Royal palace, the other part of the helmet received the number 3469. The helmet is made of forged copper, while hammer marks can be seen on its inner side. Currently, the helmet consists of four parts, which are either articulated or attached to one another. Therefore, they will be described one by one and the rich decoration will be presented at the end.

The calotte’s shape is elongated and conical, while its lower third is like a cylinder, slightly opened in its upper part. It is forged out of one seamless copper sheet and inside one can clearly see the hammer marks. A thick pine cone-like part, called bud, is soldered to the hollow spire. It is 2.3 cm high and its maximum diameter is 1.6 cm. Its cross section is polygonal at its lower part, and round at the upper part. One of the bud’s sides is pierced, while the hole might have been



**Fig. 1.** Helmet with # 832 and 3469 of shishak type, made in the technique “tombac”, from the Medieval fund of the National Archaeological Institute with Museum at the Bulgarian Academy of Sciences

motive. There are ornaments even on the protrusions which restrict the nasal's movement. On the upper protrusion there is an embossed rhomb, while on the lower – an incised triangle with two dots.

The neck-guard is also ornate. The Arabic inscription, situated in the middle in cartouche, is encircled by differently shaped spaces, filled with rinceau. All of them are confined by pairs of incised lines.

Speaking of the helmet's decoration, it should be noted that the thick gild is well preserved and it covers all outer metal parts including the hoops, the hinges of the neck-guard, and the large rivets of the visor, as well as the missing cheek plates. However, there is no gild on the heads of the small rivets, meant for the leather lining, i.e. it was attached during its final assembling, after the gilding and the decorating of the helmet occurred. The incised decorations and the swage ornaments which fill the space between them were also made after the gilding. This creates the specific dark effect of the ornament. As a result, it stands out against the golden background.

The condition of the artefact is very good. There is no visible corrosion, and apart from the spire with the bud and the surface of the visor, the gild is well preserved. Although, there is a little crack and a