

# ARCHAEOLOGIA BULGARICA



XXI 2017 3

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On the cover: a silver coin of *Apollonia Pontica* (now the town of Sozopol on the western Black Sea coast, Bulgaria), collection of the National Archaeological Institute with Museum at Sofia, inv. # CCLIX; see the paper of Kalina Yordanova in this issue; photo by Krasimir Georgiev.

# The Role of Hellenistic Coins in the Funerary Practices in the Necropolis of *Apollonia Pontica*

ARCHAEOLOGIA BULGARICA  
XXI, 3 (2017), 1-36

Kalina YORDANOVA

**Abstract:** The paper presents an overview of all coins found in the territory of the Milesian colony of *Apollonia Pontica* (modern Black Sea city of Sozopol, Bulgaria) before the Roman conquest to date. The quantity of the numismatic material raises some questions on the role of the coins in funerary practices and the beliefs of ancient Apollonians. The aim is merely to represent some of the overall tendencies of this very scattered and complex material from the “city of the dead”.

**Key words:** *Apollonia Pontica*, Classical and Early Hellenistic necropolis, coins from excavations, funerary practices, “Charon’s fee”, grave goods.

Money was an integral part of the life of the people in the Black Sea region since as early as 6<sup>th</sup> c. BC. Earliest coin hoards from the area are dated in considerable ranges – mid-6<sup>th</sup> – mid-4<sup>th</sup> c. BC (Герасимов 1942, 88). For the ancient Greeks and Thracians, coins had a material value which was proportionate with the value of the material they are made of, but they also had a religious meaning clear from their role in the funeral rites. In Plato’s dialogue “Cratylus” Socrates explains the name of Plouton/ Hades and connects it with the meaning of the word πλοῦτος (wealth). He believed that the underworld gods were in some way a synonym of wealth because “the wealth comes from the bowels of the Earth” (Платон 1982, 283). In contemporary numismatics the idea that money, in Ancient Greece, was probably a way of communicating with the gods is very popular, for example, due to the manner of *do ut des* (“I give so that you will give”).

The main goal of the article is to revisit the question of monetary discoveries within burials through a contextual approach, incited by conceptual progress in the analysis of funerary documentation that has been made in contemporary science. The representation of coins from the Apollonian necropolis will be examined to gain an impression of the frequency of the coins in these burial structures, the specific type of the structures, the number of the coins in each burial, the selection of their types and denominations, the date of the issues, the evidence of use (such as wear, piercing etc.), the precise find spot next to the body, the social category, the gender<sup>1</sup> and age of the dead, the association with the other grave goods, and the date of the burial. Some of them were struck in *Apollonia*, while others were products of other cities’ mints. Unlike *Amphipolis* (Kosmidou 2006, 415-431) or Pichvnari (Kakhidze / Kakhidze 2010, 441-453), for example, the first coins in Apollonian necropolis appeared later, in Hellenistic times. The chronological framework covers the period between 400/375 and ca. 200 BC<sup>2</sup>.

According to myth, the ferryman Charon (Χάρων) took the souls of the dead and ferried them for a small fee (ναῦλον) across the river Styx or Acheron to the Underworld. Greek and Latin literary sources specify the coin as an obol. As reported by the ancient

<sup>1</sup> In contemporary archaeology “sex” and “gender” are not straightforward categories and their definition depends on the context of knowledge production (Laqueur 1990; Meskell 2000; Dimova 2014, 35). Both terms are a construction of their disciplinary context (Butler 1990; Dimova 2014, 35). Usually, “gender” is used to signify the difference between male and female graves through the grave goods and “sex” for the anthropological (osteological) analysis of the skeletons (Dimova 2014, 35). In this work I will use the term “gender” as long as I only use the results of the anthropological analysis carried out without focusing on the osteological aspect and biological sex.

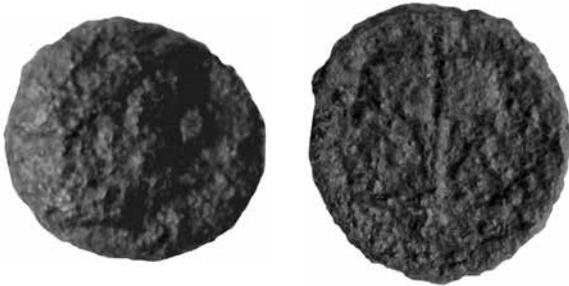
<sup>2</sup> The variability in depositional practices should provide insights into variations in the interpretation of the custom in different regions as well as the time of appearance of these practices. Even though coins are well known in Ancient Thrace since the 6<sup>th</sup> century BC the practice of placing coins was spread later and the earlier finds are from the end of the 4<sup>th</sup> century BC (Герасимова-Томова 1972, 13-16).



**Fig. 1.** Type AR I (ZP 5078, grave #7/2005)



**Fig. 2.** Type AR I (Kalfata locality, ZP 5040, grave # 3)



**Fig. 3.** Type AE I, var. I (ZP 5078, grave # 7/2005)



**Fig. 4.** Type AE I, var. III (Kalfata locality, grave #431/2005)



**Fig. 5.** Type AE I, var. IV (Kalfata locality, grave #4/2007)



**Fig. 6.** Type AE II (Kalfata locality, grave #35/1997)



**Fig. 7.** Type AE III (Kalfata locality, #161/1997)



**Fig. 8.** Philip II (359-336 BC) (ZP 5078, grave #7/2005)



**Fig. 9.** Alexander III (336-323 BC) (ZP 5078, grave #7/2005)



**Fig. 10.** Fourée of Thracian Chersones (Kalfata, grave #423/2005)

# The Inscriptions of the Roman Colony of *Deultum* in Thrace

ARCHAEOLOGIA BULGARICA  
XXI, 3 (2017), 37-64

Nicolay SHARANKOV

**Abstract:** The paper makes an outline of the epigraphical situation in the Roman colony of *Deultum* in Thrace and provides a preliminary publication of the more important Latin and Greek inscriptions found there. Most numerous and well-preserved are the inscriptions honouring Roman emperors and members of their families, which stood under statues dedicated by the city authorities. The funerary inscriptions found so far are mostly fragments which were re-used as building material in the city during the Late antique period. In the earlier period, they used to be in Latin, but from the mid-second century Greek prevailed and Latin was in decline, so it was used only for the official inscriptions. There are numerous inscriptions on *instrumentum* – weights and measures, lead mirrors, graffiti and dipinti on amphoras, etc.

**Key words:** *Deultum*, Roman Thrace, Latin and Greek inscriptions, imperial cult.

The Roman colony of *Deultum*, or *Colonia Flavia Pacis Deultensium*, one of the two Roman colonies in Thrace<sup>1</sup>, was founded by emperor Vespasian in the first years of his reign, probably in AD 70, and settled with veterans from *legio VIII Augusta*. It has been identified with the ruins near the village now called Debelt (formerly Yakezli), in the eastern part of Thrace, not far from the Black Sea, with which the city was connected through the Mandra Lake<sup>2</sup> (Gerov 1988, 48-59; Soustal 1991, 234-235; Балабанов / Петрова 2002; Драганов 2006, 25-38; Karayotov 2012).

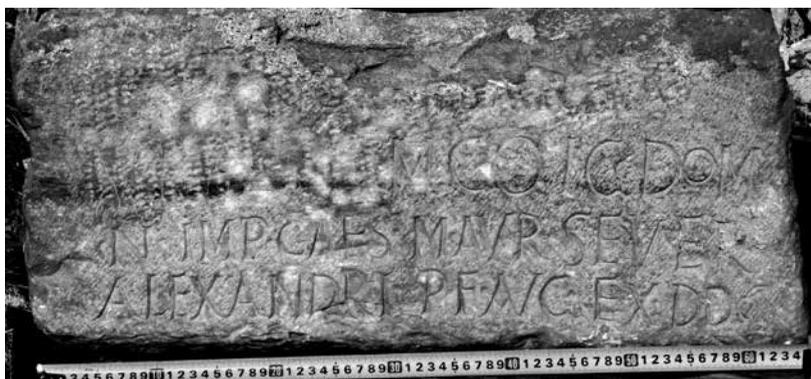
The regular excavations of the site were initiated in the 1980s by S. Damyanov and continue up to this day, but the results have not been published, except for some preliminary reports. A few years ago, I was invited by K. Kostova, director of the Museum of History in Sredets and one of the main researchers of Roman and Late Roman *Deultum*, and L. Vagalinski, director of the National Archaeological Institute and leading archaeologist of the site since 2003, to prepare a corpus of the inscriptions from the colony to be included in the forthcoming publication of the archaeological excavations.

The aim of this article is to present the more important texts of inscriptions found in *Deultum* in order to make them available to the scholarly community until the appearance of the full edition. As the reader will notice, most numerous and well-preserved are the inscriptions honouring Roman emperors and members of their families, which stood under statues dedicated by the city authorities; five of them were found in a building which has been identified as a temple of the imperial cult. On the contrary, the funerary inscriptions found so far are mostly fragments which were brought to the city from its necropoleis for re-use as building material in the Late antique period. For this reason the original context of all these inscriptions remains unknown.

<sup>1</sup> The case of *colonia Flaviopolis* mentioned by Pliny the Elder (Plin. *NH* 4.47) is unclear (Jones 1971, 16-17; Цветкова 2002).

<sup>2</sup> Cf. Plin. *NH* 4.45: *Develton cum stagno, quod nunc Deultum vocatur veteranorum*.

Fig. 2. A2. Statue-base for Barbia Orbiana, AD 225-227 (photo: K. Kostova)



## A2. Inscription for Severus Alexander's wife Barbia Orbiana, AD 225-227

*Deultum* Museum, *lapidarium*. Rectangular statue base made of marble, 31 x 65 x 52 cm. Found in 1987 re-use in a late wall to the south of the Late antique *thermae*. Two dowel holes for attaching a statue on the upper surface, and an inscription on the front side (fig. 2). The letters are from 5 (l. 1-2) to 4.5 cm (l. 3-4); there is one ligature – AV in l. 4. Ivy leaves are used as separation marks in l. 1-2 and at the end of the inscription; in l. 3-4, the words are divided by points. The names in l. 1-2 have suffered *damnatio memoriae* (except the final M of *Urbanam*), but can still be read.

[[Sall[us]ti[us]ti(am)] Barbi(am)]  
 [[Urbana]]m (!) co(n)i(u)g(em) Dom(ini)  
 n(o)stri Imp(eratoris) Caes(aris) M(arci) Aur(elii) Sever(i)  
 Alexandri P(ii) F(elicis) Aug(usti) ex d(ecreto) d(ecurionum).

“(Statue of) Sallustia Barbia Urbana [*sic*, instead of Orbiana], wife of our Lord Imperator Caesar Marcus Aurelius Severus Alexander Pius Felix Augustus, according to a decree of the *decuriones*”.

Gnaea Seia Herennia Sallustia Barbia Orbiana was wife of Severus Alexander for about two years – from AD 225 (not before the end of August) to late August AD 227 (*PIR*<sup>2</sup> S 101; Heil 2001; Kienast et al. 2017, 173). In our inscription, her *cognomen* is written incorrectly *Urbanam*<sup>6</sup>, which could be an indication that her names were not well-known in *Deultum*, and the rare *cognomen* Orbiana was therefore transformed into the more common Urbana<sup>7</sup>. In my opinion, such confusion would be more appropriate for the period immediately after Orbiana's wedding with Severus Alexander, and the statue could have been erected shortly after the information for the emperor's marriage reached the colony. On the other hand, the name Urbana was never corrected, so it could be due simply to the decline of Latin in the colony and the inability of most of its inhabitants to read and understand Latin<sup>8</sup>. The lack of the title *Augusta* could also point to an earlier date – cf. the reluctance of Severus Alexander's mother Iulia Mamaea to allow her son's bride to be called Augusta according to the histories of Herodian (6.1.9-10) and Zonaras (12.15). The names of Orbiana, however incorrectly written, were soon (after August AD 227) erased in an act of *damnatio memoriae*, after the wife of the emperor was

<sup>6</sup> One should also note the use of the accusative, typical for Greek honorary inscriptions, and not of the dative. Cf. the same in inscription A8 below. The abbreviation COIG for *coniugi* is also rather unusual.

<sup>7</sup> Cf. the transformation of BAPBIA to OPBA/OPB on some coins (Heil 2001, 236).

<sup>8</sup> This fact is best illustrated by the inscriptions honouring Philip the Arab and Otacilia Severa (see below).

# A 9<sup>th</sup> Century Seal of the Bishop of Cephallenia Found near *Durostorum*

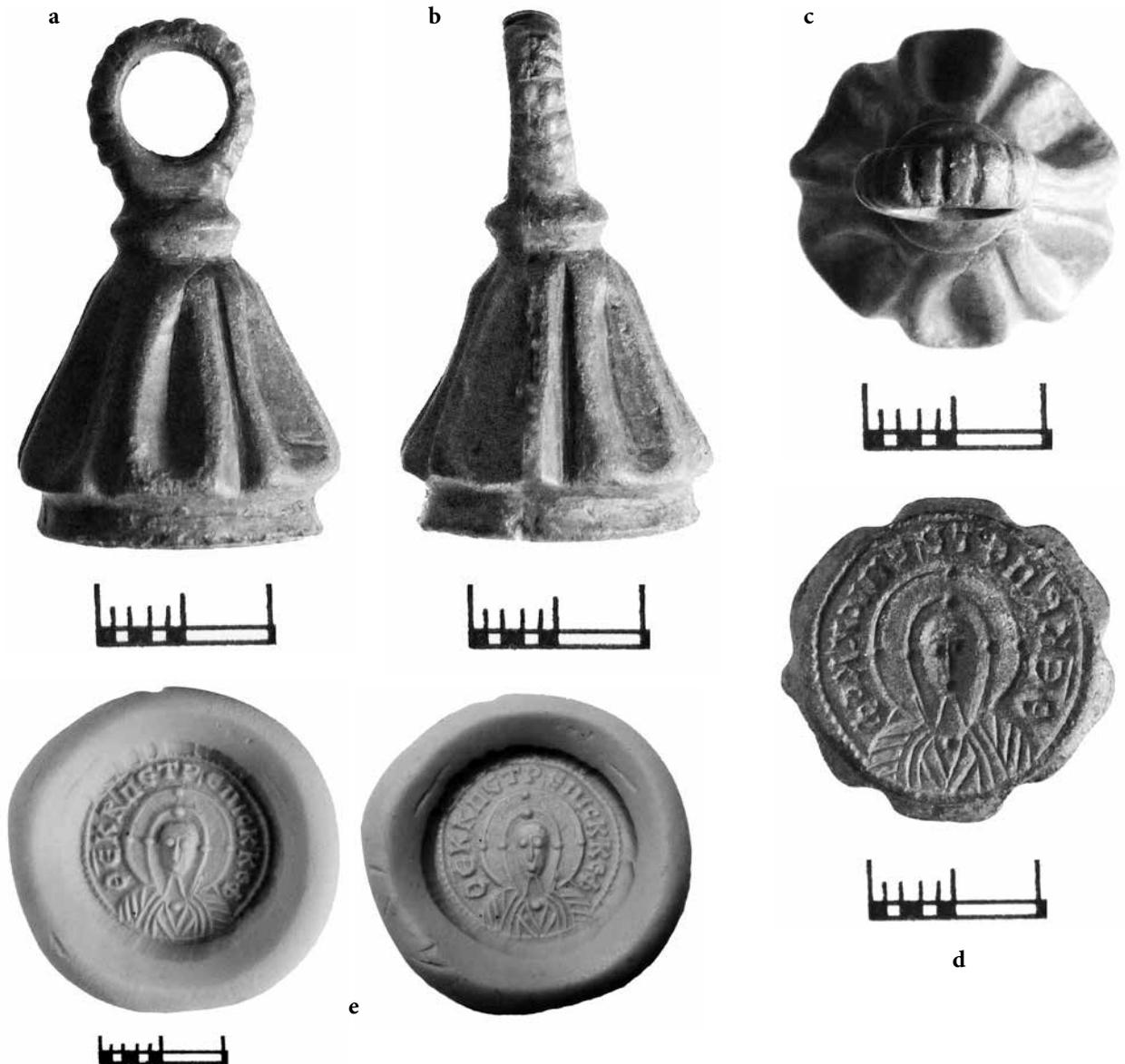
ARCHAEOLOGIA BULGARICA  
XXI, 3 (2017), 65-86

Stela DONCHEVA / Nikolay NIKOLOV

**Abstract:** This work is focused on a unique artefact that has no other analogues found so far. The artefact is a bronze personal seal found not far from the ancient *Durostorum* (medieval Drastar, now Silistra, on the Lower Danube, NE corner of Bulgaria), and more precisely between the modern towns of Dulovo and Glavinitsa, District of Silistra, Bulgaria (**fig. 1**).

**Key words:** Middle Ages, seal, bishop, Bulgaria.

The seal is an accidental finding, in no particular context. Currently, it is in a private collection. The seal demonstrates outstanding quality of workmanship and level of preservation (**fig. 2**). It belongs to the type of bronze personal seals featuring conical shape, a solid body, a hooking loop and a sealing plate (Дончева 2008, 401-411). The seal's body comprises of three parts with a total height of 3 cm, of which the round engraved plate takes 0.3 cm, the middle conical part with floral decorations takes 1.3 cm, and the hooking loop takes another 1.1 cm. Between the middle part and the loop, there is a biconical ring, which is 0.3 cm wide and 0.8 cm in diameter. The hooking loop has a reeded edge. The entire seal resembles a blossoming bud with six petals ending with a round plate with engraved images and inscriptions on it. A dotted rim goes along the seal's circumference. As far as the plate is concerned, a fully identical seal with inscription "Lord, help your servant Petronas" can be found in the Dumbarton Oaks Collection in Washington DC (**fig. 3**), (Vikan 1980, 21, fig. 45). Both seals' workmanship demonstrates the brilliant skills and utmost professionalism of Byzantine capital art school and makes us believe that both seals were made in a single workshop. The sealing surface also demonstrates outstanding quality. It is divided into three concentric fields. The bust of Theotokos is depicted in the middle of the seal with nimbus around her head. The outmost field is taken by a circular inscription. The Theotokos has a long face with mouth and eyes marked by dots. She has a straight nose, which gradually merges with the lines marking the eyebrows. Her garment consists of a maphorius and a chiton. The maphorius follows the lines of Theotokos' face and goes down below forming two creases shaped by slanted lines. The chiton is schematically portrayed with straight, slanted and curved lines outlining the body shapes. The shoulders are also outlined. So is the space in front of the Theotokos breast, which forms a medallion filled with V-shaped strokes. We could assume that the two arms of the letter "V" depict a frontal prayer gesture, if we presumed that this was a portrait of the Theotokos alone, but here the case is different. The seal depicts the Virgin and Child, however the typical medallion of Christ Child is missing. It is replaced by a cruciform nimbus placed next to the Theotokos' head, which is a very rare iconographic solution. Such representation was probably provoked by the lack of space, which on



**Fig. 2.** Bronze cone seal of Peter, bishop of Cephallenia (Glavinitsa). Found near *Durostorum*. Second half of 9<sup>th</sup> c.

the Theotokos closer to the pure Attic features of the Goddess Pallas Athena (Кондаков 1998, 17-18).

This image is very typical for the Byzantine sphragistics of the second half of the 9<sup>th</sup> century. It appeared earliest on the seals of Patriarch Photios I of Constantinople (858-867, 877-886), (Юркова 1981, 3-9). That is why these seals are considered prototypical (**fig. 4**). The obverse of the seal features the bust of the Virgin holding the Christ Child for the cruciform nimbus. An inscription goes around the image surrounded by two rows of dots: „+ ΘΚΕΡΟΗΘΕΙΤΩCΘΔ8ΑΓΩ“. The reverse bears the inscription „+ ΦΩΤΙ |.ΑΡΧΙΕΠΙC |ΚΟΠΩΚΩΝC |ΤΑΝΤΙΝ8ΠΟ |ΛΕΓΩCΝΕΑC |ΡΩΜΗC“, (“Holy Theotokos, help your servant Photios, archbishop of Constantinople, the New Rome.”), (Zacos 1984, 8-9, Pl. 2, 7b; Catalogue 2009, 204-205).

Usually, the Theotokos was portrayed with long, narrow face, wide-open eyes with dilated pupils, a nimbus made of big dots and a schematically drawn maphorius marked by slanted lines. In front of her breast, the Theotokos used to hold a big cruciform nimbus encircling the image of Christ. Alternatively, the Theotokos used to hold in

# The Medieval Church and the Tombstone Epitaph on the Archaeological Locality “Carevi Kuli” (Tsar’s Towers) – Strumica

ARCHAEOLOGIA BULGARICA  
XXI, 3 (2017), 87-95

Violeta KRSTESKA / Dushko CVETANOV

**Abstract:** In the past two years (2015 – 2016) an entire church was discovered at the base of the archaeological locality “Carevi Kuli”. This church formed a part of the urban core of Medieval Strumica. It is an aisleless, well-built church with partially preserved frescoes and an indoor ossuary. Three processed stone slabs were discovered in the church. One of them features a Cyrillic inscription whose epigraphic and paleographic analysis, together with the historiographic context suggests that the church had been built during the first half of the 13<sup>th</sup> century.

**Key words:** Medieval Church, Carevi Kuli, ossuary, epitaph, epigraphic and paleographic analysis.

Remnants of a medieval church in the archaeological locality “Carevi Kuli” – Strumica (Southeastern part of Republic of Macedonia) were found more than a decade ago. Considering its location, this church was thought to form a part of the urban core of medieval Strumica (Rujak 2015, 27). Indeed, the area on which the sacral building stood is one of the broader terraces of the hill itself, dominating over the town.

The archaeological surveys in the past two years discovered the full size of the church and tracked the building phases. The spatial, architectural and cultural features of the building were discovered, as well as the stratigraphic layers and the chronology. The building was an aisleless church, 10.20 meters long and 5.90 meters wide, built well with high standard building materials (brick, stone and lime mortar) (**fig. 1**). While, the masonry technique in certain sections seems to be cloisonné, in particular, the three-sided apse. The church had three entrances comprising of the main entrance on the west side and two secondary entrances on the south and the north side. If needed, during certain time periods, the secondary entrances were closed (walled-up). The church facades articulate blind niche systems which reflect the contemporary building trends. The presence of frescoes was confirmed by the modest remnants of the discovered frescoes in the western entrance, around the door frame, on both sides, featuring stylized floral motifs. Fortunately, such frescoes had been partially preserved because of the walling-up of the main western entrance (**fig. 2, 3**).

The surveying of the church recorded several phases of upgrades and repairs. At the beginning, it functioned as a small aisleless church which later became a chapel. During this phase, the main western entrance was walled-up due to the building of the ossuary in the church (**fig. 4**).

The ossuary is built of brick and lime and is located under the entrance itself. It is 2.04 meters long, 0.70 meters wide and 0.84 meters deep. The survey of the ossuary identified several burials, confirmed



Fig. 7. Three processed stone slabs in the church, to the southern wall (photo: D. Cvetanov)

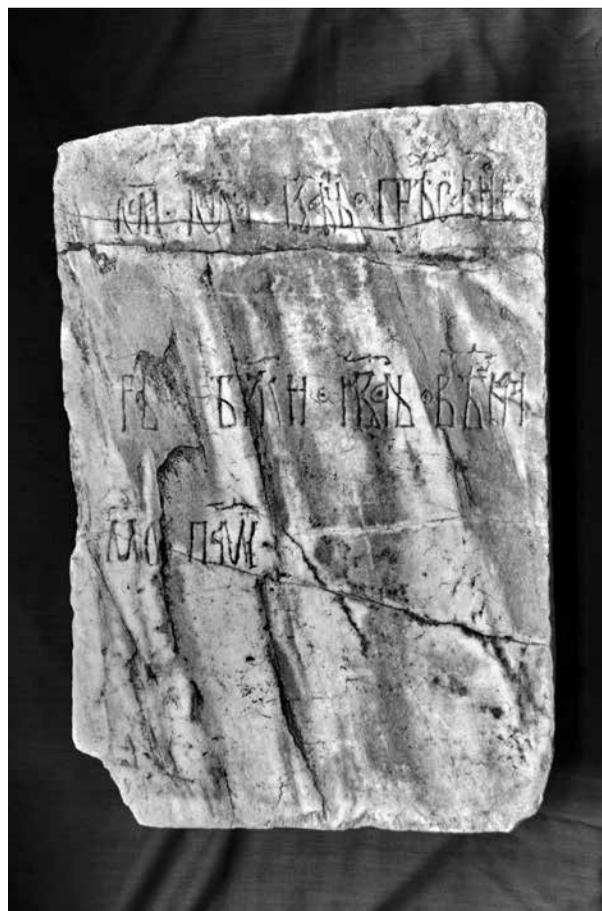


Fig. 8. The gravestone with Cyrillic inscription (photo: V. Ristov)

say that it is Old Church Slavonic, common for that time, with small deviations. The language seems to be the traditional literary language, which lets us believe that the text was written or carved by a very literate person, possibly a monk/priest, or, a literary writer as sometimes happened during that period. This is corroborated by the very few, since this is a small piece of text, linguistic and grammatical features, particularly the unabbreviated sections, are relatively authentic. From a phonological point, we can see consistent writing of the small *jer*, which does not drop even in weak position: Д(Ь)НЬ, РАВЬ, НВАНЬ. The front nasal vocal [e<sup>n</sup>], in the reflexive pronoun *са*, has already changed to *е* (прѣстави се). The morphological features confirm the Old Church Slavonic forms: the masculine nouns of *jo*-stem м(ѣ)с(е) ца маѡ are in the proper genitive form.

Concerning the use of ligatures and punctuation, we have the following situation:

The ligatures, generally common in Cyrillic inscriptions, mostly from the middle of the 13<sup>th</sup> century, could be used for clarifying the date of the monument: мца, маѡ, аднь, пр, ав, авь, нв, ань, ам. Such complex “groups” of letters can be particularly found in the period from the middle of the 13<sup>th</sup> century, under the influence of the letters used in the signatures of documents written on paper or parchment, the so-called charters (Томовић 1974, 27). Such ligatures persevered in epigraphic monuments until the end of the 15<sup>th</sup> century.

# REVIEWS

ARCHAEOLOGIA BULGARICA

XXI, 3 (2017), 97-104

## **Henrieta TODOROVA (†) (Hrsg.). Durankulak, Band III. Die hellenistische Befunde. Verlag Marie Leidorf GmbH. Rahden/Westf., 2016, 272 Seiten, 408 Abbildungen, 3 Karten, 52 Tafeln**

The goal of this volume is to present the discoveries and finds from the Hellenistic period within the territory of the multi-layer archaeological complex Durankulak. According to the authors, they should be considered to be closely correlated with each other, testifying to the existence here between the end of the 4<sup>th</sup> and the beginning of the 2<sup>nd</sup> c. BC of a clearly defined *territorium sacrum* dedicated to the goddess Cybele.

The investigations of the site began in 1975 and continued until 1996. A presumption about the existence on the Big Island of a cult complex associated with Cybele, which might have come into being as early as the 4<sup>th</sup> c. BC, was suggested for the first time on the basis of the 1979 excavation results (Тодорова / Ботов 1980, 155). In 1983 graves were discovered on the western bank of the Durankulak Lake (Тодорова 1984, 20), and in 1988 a series of ritual pits of a similar date were also found in this area (Тодорова / Димов 1989, 15).

Since 1991, the progressive increase in the amount of findings from the Hellenistic period, as well as their diversity and specifics, have made the study of Hellenistic remains in the area of the Durankulak archaeological complex a research priority. An important role for this was played by the scientific agreement with DAI – Berlin, on the basis of which Dr. J. Burow joined the research team as its representative.

The successful completion of the excavations in 1996 was followed by enthusiastic work on the analysis and systematization of the finds and field observations relating to the Hellenistic period, which were gathered in the course of the investigations in Durankulak. Unfortunately, the premature death of Dr. J. Burow († 2001), who was appointed editor-in-chief of the future thorough publication, has delayed the appearance of the latter, confronting the members of the team with a number of difficult to solve problems. Prof. H. Todorova (director of the excavations in Durankulak from the very beginning), who took over the burden of editor-in-chief of the volume, spent a lot of time and did her best in seeking out, putting together and bringing in order the manuscripts by J. Burow, which turned out to be at rather different degree of readiness. Part of the chapters initially planned by him however, remained unwritten. A palliative solution to cope with the situation was found by the inclusion of brief or broader additions and comments prepared by other members of the team, as well as by invitation of external authors whose materials would contribute to clarifying and/or presenting in broader context of the discussed matters. Unfortunately, Prof. H. Todorova also did not live until the final collection and publishing of the volume († 2015).

Perhaps, because of the objective circumstances or maybe due to the editorial views, *Durankulak III* in its present form is somewhat “non-standard” for a generic publication with a specific thematic focus: it looks much more like a collection of papers.

For example, the sections devoted to the geoarchaeology, palaeogeography and paleobotanics in the Durankulak region, placed at the

beginning and at the end of the volume (pp. 31-34, 199-208), would have stood much better were they united in an introductory chapter, along with the notes on the nature of the site and the history of its investigation. The authors identified a *territorium sacrum* of the goddess Cybele which includes three clearly identifiable components: a cave temple with a specific auxiliary infrastructure on the Big Island; a complex of ritual pits with its own space organization on the lake's bank; and a necropolis, also situated on the bank. Given their importance and territorial and functional distinctiveness, each of these components merits an explicitly formulated chapter that would include the individual papers associated with them. Also, since the volume is dedicated to the Hellenistic finds and findings at Durankulak, I do believe that the proper place of the external authors' contributions, whose relation to the subject matter is rather indirect, is in a special *Anhang*.

In the introduction (*J. Burow – H. Todorova, pp. 27-30*) is depicted the position of the Durankulak region in view of the historical, geographic and administrative realities during the Hellenistic period. The immediate proximity to Callatis, and the archaeologically attested chronological parallelism give the authors grounds to suggest that the cave temple on the Big Island came into being shortly after the foundation of the city. Its creators are considered to have been colonists from Bithynia and Asia Minor, who had brought the cult to Cybele from their motherland. This was the only possible place in the vicinity of Callatis for its practice, due to its exceptionally suitable natural conditions. It is also important to note that the formation of the cult complex and the time of its functioning coincide with the period of the greatest flourishing of Callatis.

The summarized results of palaeogeographic and geoarcheological studies (*H. Todorova, pp. 31-34; I. Vajsov et al., pp. 201-208*) convincingly prove that during the Hellenistic period the current Durankulak lake was deeply cut into the land firth, which was not only navigable, but had been continuously used by seagoing ships as a shelter from stormy weather. In those times, the Big Island was a peninsula. The abandonment of the cave temple in the first quarter of the 2<sup>nd</sup> c. BC, and of the entire cult complex together with it, is explained by its flooding as a result of rising sea levels. However, the claim that the sea level in the area of the Northwest Black Sea littoral at that time had reached the present mark (p. 33) is only a hypothesis, lacking any proof so far. A brief overview of the results from palynological and paleobotanical studies (*E. Bozhilova – Ts. Popova – S. Tonkov, pp. 199-200*) contributes to the description of the outlook of the region during the Hellenistic period.

The cave temple on the Big Island is discussed at length in a particular section (*I. Vajsov – G. Mavrov – H. Todorova, pp. 35-50*). Comprehensive information is presented about its location, the registered stratigraphy of the cultural layers, the general lay-out of the structure, and the building techniques used during its construction. The proposed dating (the end of 4<sup>th</sup> – the beginning of 2<sup>nd</sup> c. BC) is based on archaeological finds from trustworthy contexts, which however are not properly published, except for the amphora stamps. The rise of the structure is related to the tradition of rock and cave sanctuaries of Cybele in Anatolia, where its creators obviously came from. After a long hiatus, the remains of the partially destroyed cave were

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**Сте́ла ДО́НЧЕВА. Калъпи и матрици  
от българското средновековие (IX–XIV в.)  
[Stella DONCHEVA. Moulds and dies from the  
Bulgarian Middle Ages (IX<sup>th</sup> – XIV<sup>th</sup> c.)].  
Veliko Tarnovo. Publishing house „Фабер“, 2015.  
312 pages with 6 pages of English summary, 185  
pages of catalogue, 15 pages of appendix,  
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Dr. Stela Doncheva analyses in her books and articles a wide range of items, related to the jewelry and metal processing in medieval Bulgaria. In addition to jewelry, the researcher examines clothing accessories, and objects of personal Christian godliness. Many items come directly from the archaeological sites, researched by the author. Stela Doncheva pays much attention to the study of the cultural context for the emergence of various types of jewelry and non-ferrous metal products. An important advantage of her works is a detailed examination of the specifics of jeweler's production. In this context, her new book, "Moulds and dies from Bulgarian Middle Ages (IX–XIV c.)", has become an important source for many researchers. In the introduction Stela Doncheva notes that the moulds and dies (the basistools of jewelry production) are quite rare artifacts. Objects of good quality are rarely found in the workshops and metal ateliers. During the Middle Ages it was also common practice for the goldsmiths to leave their instruments to their sons and colleagues.

The monograph by Stela Doncheva fills in an obvious gap in the Bulgarian literature. Its detailed cataloging, research and dating of different types of jewelry tools has made it a significant source. The first, second and third chapters of the book are divided in the basis of the allocation of several chronological periods in the making and using of instruments under review. Each chapter consists of two parts – first "the moulds" and then "the dies". This separation is imposed not only by their different material, but also by their specific usage and purpose.

In the first chapter Stela Doncheva examines the jewelry tools from the Early Bulgarian Middle Ages (IX–XI century). Twenty moulds and six matrices were examined and it was found that a wide range of analogies were clear among the finished products.

Most common among the moulds are the stone ones, but some clay items usually formed from a brick fragments are also known, as well as two moulds was made from metal. Four moulds were used for casting the parts of belt sets, two – for medallions, one – for earrings with the "bunch" pendant and one – for a finger-ring (Cat. 2-8). Also, a number of forms intended for the moulding of two or more products, including crosses, are known.

From the archaeological excavations of a Little Palace in Pliska there was the provenance of half a double mould intended for adornments. On its surface there is an open-work buckle, medallions, spindle and cross (Cat. 1).

Moulds of lead core are known from Preslav and other regions of the country (Cat. 16-20).

The dies from this period are fewer but more varied. They are made only of bronze, and represent a wide variety of articles, mainly jewelry (the details of necklaces, buttons, finger-rings, cross) (Cat. 21-24). There are some of tools known for making of appliquéés with Christian symbols and mythological creatures.

The author analyses in detail the origins of ornamental motifs that adorn the items, crafted with the use of these matrices. A special attention should be given to the matrix with images of fantastical creatures (the siren), from the production center of Zlatar (Cat. 25). The dye for a bird (Cat. 25) was created under the direct influence of Byzantium, where the technology, system of symbols, and images were received.

In the second chapter Stela Doncheva deals with the materials of the Byzantine period (XI–XII c.). For this period there are only 16 bronze dies, but no moulds, known. Most of them represent Christian characters. Among them, the dies with Christ are only two; on one of them He is represented with the Holy Virgin Mary (Cat. 27-28). The die with the Christ Enthroned and the Holy Virgin Orans from Preslav have a range of analogies with the more Byzantine cameos and coins of the XI century (Cat. 27). The matrix with the figure of Christ Pantocrator, apparently, is a Byzantine work of the XII century (Cat. 28). There were three of the dies with figures of the Mother of God – two single images of Hodegetria (Cat. 29) and Episkepsis (Cat. 30) and the third one is a collective die with Christ on a throne (Cat. 27). The rest of the dies represent St. John the Baptist (Cat. 31), St. Peter (Cat. 32), St. Theodore Stratelates (Cat. 33), St. George (Cat. 34), St. Demetrius (Cat. 35-36), and the Archangels Michael and Gabriel (Cat. 37-38). The author mentioned that the saints-warriors were very popular in this period and tools with such figures had a priority within this group. According to the point of view of Stela Doncheva, the models of the different iconographic types were created mainly in the ateliers of the Byzantine capital. Imported originals were copied by the local jewelers of medieval Bulgaria. In some cases, it is enough difficult to determine the place of manufacture of the dies.

In the third chapter the materials from the Bulgarian Late Middle Ages (XII–XIV c.) were examined by the author. It is a time of development of urban crafts jewelry. The chapter presents forty-one moulds and twenty-one matrices.

For this period the typical moulds were for casting jewelry decorations and aver metal articles. Most numerous are the items with floral decoration (rosettes, little palms, trefoils, round appliquéés with rosette) (Cat. 39-44, 60), after them there are the different earrings and moon adornments (Cat. 45-47, 49-56, 57, 64). Also known are nine moulds for casting of buckles (Cat. 61-64), appliquéés (Cat. 43, 48, 53) and belt ends (Cat. 43). The most common ornaments, however, are buttons and pendants in the composite moulds (Cat. 54, 57). Some moulds of Christian cult objects, like crosses and medallions, also are known (Cat. 57-59). Almost all moulds include a set of images, rather than one negative. For XIV–XV centuries these are typical moulds for spherocones and metal ingots (Cat. 71-73).

Most of the moulds were double, but only one of the parts is still preserved. The complex composite forms, consisting of more than two separate parts, are also numerous (Cat. 40, 44-46, 49, 52-53, 56-57, 59, 64-65, 70-73). Two of the moulds discovered in the Tsarevets fortress