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# SUMMARIES

## **PORTRAITURE FROM HADRIAN'S PERIOD FOUND IN BULGARIA (117-138 AD)**

**Marina Koleva**

In the present article several examples of Roman official portraiture from the Hadrian's period found in the present-day Bulgarian territory are discussed. Among them there are a portrait of Hadrian, dated at the end of his reign or at the beginning of Antonine period and three portraits of his wife Sabina /one from Durostorum and two from Philippopolis/, dated between 128 and 138 AD. Two portraits of priests are discussed also - a priestess' head from Durostorum, which has a typical Roman iconography /that of vestal virgin/ and belongs to Late Trajanic and Early Hadrianic time and a priest's head found at Dionysopolis with classical Græek iconography, dated at the end of Hadrian's reign. Most of the portraits are imported from workshops at Greece and Asia Minor, but there are some of Italian origin /Hadrian's portrait and priestess head from Durostorum/. So far there are no data for local workshops at Thrace and Moesia at Hadrianic period, but there are - for traveling sculptors, working at customer's order /Sabina's head with crescent-shaped diadem from Philippopolis/.

## **PARTICULARITÉS DE LA FONCTION ET DE L'ICONOGRAPHIE DES ÉPITAPHIOI BYZANTINS AU XIV-XVE SIÈCLES. EPITAPHIOI BYZANTINS EN BULGARIE.**

**Juliana Boycheva**

Les voiles liturgiques byzantins et surtout les épitaphioi représentent un grand intrêret du point de vue de leur fonction rituelle, du symbolisme liturgique et de l'iconographie de la broderie en général. Le present article propose une analyse des particularités fonctionnelles des épitaphioi byzantins aux XIV-XVe s. et de leur iconographie.

L'étude examine en détail quatre épitaphioi de l'époque Paléologue, se trouvant actuellement en Bulgarie : l'épitaphios de l'empereur Andronique II Paléologue, don à la cathédrale St. Sophie d'Ochrid (Musée d'histoire nationale à Sofia) ; l'épitaphios du monastère de la Vierge Pétridzos à Bachkovo (Musée ecclésiastique d'histoire et d'archéologie à Sofia), l'épitaphios de l'église st. Nicola à Rila et l'épitaphios du despote de Jannina Esaou Bouondelmonti de l'église Présentation de la Vierge à Blagoevgrad. Notre but est de reconstruire leur fonction et leur symbolisme dans le cadre de la Divine liturgie, en tant que groupe particulier des voiles

liturgiques, qu'on appelle « aer-épitaphios ». Ce type de voiles diffère des vrais « épitaphioi », qui apparaissent vers la fin du XV-ème – début du XVI-ème siècles et dont l'usage dans l'office des Vêpres du Vendredi-Saint et de l'orthros du Samedi-Saint fut réglementée seulement au XIX-ème siècle. Un autre aspect de l'étude est l'analyse iconographique de la scène « Christ-Amnos », présentée sur ce type de voiles et sa correspondance avec le programme décoratif de l'église.

## **ON THE FUNCTION OF THE CHURCH "ST. VIRGIN", DOLNA KAMENITSA (XIV C.)**

**Teodora Burnand**

Certain aspects of the iconographic program of the church "St. Virgin", Dolna Kamenitsa (XIV c.) point to its funeral purpose. The scenes of the Passion cycle dominate the nave. A very dramatic Lamentation is depicted along the whole length of the north wall opposite to that of the Last Supper. The Marian cycle, the Life of St. Nicholas and the Life of St. Paraskevi are painted in the narthex. The Mother of God, St. Nicholas and St. Paraskevi appear as great intercessors and protectors of people in the face of various illnesses and afflictions. What is more, they intercede for people on the Day of Judgement. Representations of Virgin Eleousa and scenes of Nicholas cycle are very often found in conjunction either with actual burials or with painted portraits of noble donors, whose tombs though lost, we may presume to have been located nearby. The name of St. Paraskevi is associated with a particular day of the week – Friday – and the fast which is held on that day in memory of the Sufferings of Our Lord. The selection of saints in Dolna Kamenitsa includes Holy Warriors and Holy Healers who are directly connected with life and death. One of the Holy Monks, St. Stephen the Younger, holds a diptych showing the lamenting Virgin and the Man of Sorrow. Such icons were placed on the chest of the dead during funerals. The scene of the communion of St. Mary of Egypt by St. Zosimas also has substantial funeral connotations.

## **THE FLYING ICON OF SVETA BOGORODICA FROM THE VILLAGE OF KONCHE, RADOVISH DISTRICT: LOOKING AT THE SYMBOLIC MEDIATION OF THE ICON**

**Galia Valtchinova**

The paper deals with a case of a miraculous icon of the Holy Mother of God which was believed to 'fly' from one place to another in order to express her own will. The scrutiny and confrontation

of oral data collected by the author in two Macedonian villages show that the beliefs about the flying icon converge on several points, well fitting inside the religious-ideological framework of local Orthodox people. If the 'flying' miraculous icon can be seen as an embodiment of the local community, her 'flight' depicts real displacements of parts of, or the entire community, between regions or from one nation-State to another. It also conveys, symbolically, the idea of the 'loss' due to a change of identity, from Christian to Muslim, especially for women, through marriage. Last but not least, the paper shows the role of a local visionary woman in spreading these beliefs and rooting them into her own community.

## **ON THE THEORY OF RESTORATION OF CERAMIC FINDINGS IN ARCHEOLOGICAL CONTEXT**

**Krassimira Frangova**

The article discusses the problems of the theory of ceramic restoration. The lack of a theoretical grounds and inertia in this field cause mass destruction of valuable objects. On the one hand, they are acknowledged as artifacts of documentary, historic or religious/ritual and artistic value. On the other, such value is totally neglected in restoring them. They are viewed simply as objects, whose missing fragments might easily be replaced. Such an act, though, replaces their identity, as well (in all aspects of the findings' value). In order to assess properly the value of a ceramic finding and to take appropriate measures for its preservation, one should take into account such important factors as the archeological context, condition of the object and a state of preservation. Only then one can take an adequate decision for the restoration of a particular finding. Based on these features, an attempt is made to systemize the ceramic findings according to their preservation state, stressing the possibility for restoration of all of the described groups. Such a typology is an open system that can be modified in case of need and under certain conditions.