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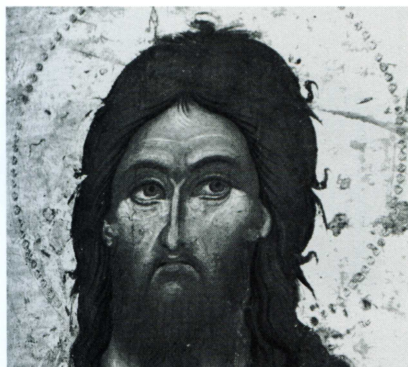
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SUMMARIES

EARLY BYZANTINE CAPITALS FROM SOZOPOL: TRADITIONS AND DIVERSITY

Iva Doseva

Published for the first time are 11 early-Byzantine capitals from Sozopol that are interesting not only because they represent the development of form during the period but because they are a unique proof of the active construction work and the sources of art in the city.

The examined on catalogue principal capitals represent almost all basic types of the epoch – Corinthian, Theodosian, Kempferia, Ionian Kempferia, and cubic ones. In the framework of these types there are the popular ones (capitals № 2.1, 2.2, 5, 6) but also some of the most lavish examples (№9), created in the Empire's ateliers at Prokonos. If not from Prokonos capitals № 8 and 10 could have been imported from Greece – the other source of architectural details on the West Pontic seacoast.

Some of the capitals have been made by local stone-cutters ateliers and are an example of the specific 'interpretation' of those from the capital (№ 3, 4, 7). Capital № 3 is presumed to have been created in what is now the region of Malko Tarnovo about which there exists information that at least during the Antiquity there were stone-pits and ateliers for marble work. Other capitals presume the existence of stone-cutting ateliers near Sozopol

(№ 4, 7).

The two works from the province (№3 and 4), in the framework of the old type of capitals, reflect the new tendencies in architectural sculpture which at the high, capital level turned into perfect new forms – Kempfer and cubic capitals. The published here capitals show, that in the city – heir of the ancient Greek Ionian colony Apollonia, existed stable traditions and active continuity.

A BRONZE RELIQUARY WITH THE IMAGES OF THE APOSTLES ST PETER AND ST PAUL

Stella Doncheva

The article studies a bronze reliquary of St Peter and Paul discovered near the village Pet Mogili (Shoumen region). A mediaeval fortress is situated near the village with settlements outside where during archaeological excavations lead lamellae with inscriptions, belt applications and decorations from the 10th c. were found.

The reliquary has a round shape and consists of two parts, connected in the lower and upper end. It was found empty inside but it is possible that it contained parts of relics, relics from the Holy Cross or some other relics. Of greatest interest was the relief images of the Apostles Peter and Paul found on the outer walls. The unique individualization of the images, the high relief and rhythmic drapery

of the attires place this reliquary at the end of the 10th – beginning of the 11th c. The paleography of the inscriptions is also archaic and it is similar to that of monuments from this period.

The examples, presented in the article and the specificities of the images connect the reliquary with Constantinople. It is one of the few original objects found on the territory of Bulgaria, which have been made in the capital of Byzantium and possibly served as a model for numerous object of the plastic art, created by the local masters.

EIKONOΠΑΘΕΙΑ (ICONOPATHY) OR WHO ARE THE ANCIENT PHILOSOPHERS DEPICTED IN THE REFECTORY OF BACHKOVO MONASTERY AND THE CHURCH OF THE NATIVITY IN ARBANASI?

Emmanuel Moutafov

For the first time E. Moutafov shows that the Greek texts on the scrolls of the ancient philosophers from the 17th century' frescoes in the Refectory of Bachkovo monastery and in the church of the Nativity in Arbanasi, Bulgaria, are transferred from a Byzantine manuscript sources of the type „Διήγησις τινος φιλοσόφου περί των επτά Ελλήνων των φιλοσόφων διά την άνω πρόνοιαν”, which are copied out and circulated at the Balkan monasteries during the 16-17th cc. After approving the fact that there

are not ever existing Greek names as Ariklos, Odoneristos, Lysitis, Astakor and Zialigis, the author gives a proof that in Bachkovo' Refectory are depicted: from South – Homer, Aristoteles, Galenus, Sybila, Plato, Plutarchus; and from North – Aristophanes, Don Trismegistos, Diogenes, Ares Kleos, Kleomedes and Socrates. In the Arbanasi' church are represented as follows: Kleomedes, Ares Kleos, Solon, Diogenes, Pythagoras, Socrates, Homer, Aristoteles, Galenus, Sybila, Plato and Plutarchus.

In contact zones like Arbanasi and Bachkovo, where the Greek clergy were surrounded by compact masses of Bulgarians in the 17th c., those texts and images for E. Moutafov are pure Phanariot' propaganda on behalf of the canonical reputation and antiquity of Constantinople' Patriarchy, of the Greek self-consciousness and of Greek language. The same phenomenon could be observed on Mount Athos at the same period and earlier. In the Moldo-Valachia during the 16-17th cc., on the other hand, in spite of Cyrillic epigraphy of the monuments, they are a medium of Ottoman and Phanariot' strategies for a removal of the Bulgarian element in order to create new, Romanian one, which adores the respectful history and the antediluvian piety of Greeks.

In conclusion, for the author the term Iconopathy is not only the pathological state resulting from an excess of images. More generally, it is the corruption of aesthetic experience, brought on by an excess of imagery, or other pathenogenic factors, like in this case, and it is appearing as a result of the mistakes in the manuscript' sources for those images of the ancient philosophers on the Balkans and Russia, and their appearance results in political factors as well.

NARRATIVE CYCLES OF THE LIFE OF ST GEORGE IN THE ARBANASI CHURCHES ST DEMETRIUS AND NATIVITY *Tzveta Kuneva*

The narrative cycles of the life of St George in the mediaeval mural monuments in today's Bulgarian lands are only three. Two of them – those from Arbanasi, are subject of special analysis for the first time in the present text.

In the St. George's Chapel of the Church of St. Demetrius in Arbanasi (second half of the 16th c.) 6 scenes from the life of its patron have been preserved: Interrogation of St. George before Emperor Diocletian, Beating Martyrdom, Torture in the Dungeon, Wheel Martyrdom, Lime Pit Martyrdom and Iron Shoes Martyrdom. With the exception of the Lime Pit Martyrdom, where there are included the figures of Empress Alexandra and the beheaded Anatolios and Protoleon, the cycle does not represent any iconographic specificities. At the gallery of the Nativity Church (1649) 9 scenes have been drawn that illustrate the life of St George: Interrogation of St. George before the Emperor, Wheel Martyrdom, Death of Alexandra, Beheading of St George, Resurrection of the Dead, Destruction of the Idols, Miracle in the Paphlagonian Temple (or the Miracle with the omelet) and St. George Saving a Youth from Captivity (in 2 parts). Of greatest interest are the last two, since they illustrate rare subject matters with the posthumous miracles of the saint, connected with children. The miracle of the saving of the youth from captivity is presented not as it is popular – a boy sitting on the horse behind St George, but in a narrative version. The narrative cycles of the life of St George in Arbanasi offer evidence about the history of the monuments. In the church of St

Demetrius the presence of the cycle proves the dedication of the initial chapel of St George. The scenes of the saving of the youth from captivity in the church of the Nativity are connected with the donor's portrait, placed close to them and bear evidence to the fact, that the murals in the Western part of the gallery have been commissioned in memory of the deceased child of the donor hadzhi Georgi. The narrative cycles of the life of St George from Arbanasi are situated in monuments that are close but differ in content and style. While the painters that have made the cycle in the church of St Demetrius came from a center of local importance, the masters of the church of the Nativity with their craftsmanship and knowledge of not so popular sources of St George's miracles showed a very high for the 17th c. artistic mastership.

GOSPEL'S COVERS FROM VRATSA – EXAMPLES OF LOCAL GOLDSMITH TRADITION FROM 17TH CENTURY *Nona Petkova*

Five Gospel's precious covers are recognized as related to the work of Vratsa's goldsmiths from 17th c. Three of them are made for churches in Vratsa, one for Rila Monastery and one for the church in Oryahovo.

The article analyzes the iconographical, stylistic and technological features of each work pertaining to this group. Particular attention is given to the earliest cover of the Saint Nicolas Church's Gospel (1623). With this cover an unknown craftsman introduces among Vratsa's goldsmiths the constructional principle of arrangement of the binding from different elements. This scheme is later adopted in the execution of the other four precious covers.

The presented five works display

