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Summaries

THE MOSAIC FROM ROOM 13 IN VILLA ARMIRA: UNPUBLISHED TEXT FROM THE ARCHIVE OF JANKA MLADENOVA

Julia Valeva

The late Janka Mladenova archaeologically investigated the Roman villa near Ivaylovgrad. When interpreting the material scientifically, her interest was mainly focused on the architectonic decoration and the mosaics that cover the living and representative rooms of the villa. The archives of Janka Mladenova contain detailed studies of the mosaic decoration in each room. The present article reproduces the part from her archives that describes and comments on the mosaic in one of the secondary rooms, corridor No. 13. Janka Mladenova's text reflects her efficient working method, competence, and erudition, for which she was known.

В ТЪРСЕНЕ НА ИЗГУБЕНИТЕ И ПОВРЕДЕНИТЕ ФРЕСКИ В АЛАДЖА МАНАСТИР

Васил Тенекеджиџев

Тема на статията са стенописите в средновековния скален манастир край Варна (Аладжа манастир). Малка част от тях са оцелели до днес, при това в лошо състояние, но все пак статията дава възможност да се направят някои наблюдения и заключения. В работата са проучени фрагментите, запазени намясто, а освен това са използвани разнообразни архивни документи и публикации, съдържащи първична информация за обекта. Особено внимание е обърнато на няколко изображения, документирани през първите десетилетия на XX в., които днес вече не съществуват. Фреските в параклиса на горния етаж са описани, като са добавени и нови данни. Предложена е нова интерпретация на някои от елементите от иконографската програма. За първи път са идентифицирани със сигурност част от изгубените фрески от екстериора на параклиса. Събрана е и е представена наличната информация за декорацията в двете църкви на първия етаж. Очертани са проблеми, свързани със съхранението и изучаването на стенописите в манастира.

FIVE PORTRAITS IN THE ORIGINAL GRAPHICS COLLECTION AT THE NATIONAL LIBRARY

Elissaveta Moussakova

A small part of the National Library's Graveure collection consists of portrait prints

that have not been extensively studied, even after their digitisation within the Original Prints collection accessible through the Library's website. The author's selection, made somewhat randomly, nevertheless represents people from various countries and social positions and also includes artistic works from different periods. It focuses on the engraved portraits of Hieronymus of Prague/Hieronimus Pragensis, Balthazar Hubmor/Hubmaier, Arthur Phillip, Peter Johan Uz, and Alexander II Nikolaevich, with an attempt to supplement and specify the metadata for these portraits in the Digital Library. By utilising Internet information sources, some positive results of the preliminary study can be summarised in the clear awareness that art critics and antique dealers may have analysed the observed objects in publications unavailable to the author. For two of the engravings in Sofia – the portraits of Arthur Philipp and Johann Peter Uz – their most likely sources from corresponding book editions were established. The date of Balthazar Hubmor's engraved portrait was corrected, along with the addition of the engraver's name and place of print. Their role as engravers and not as printers was clarified for Eberhard Siegfried Henne and Clemens Kohl. A connection with the watercolour portrait by Pyotr Sokolov (1828) was suggested for the lithograph representing the boyish portrait of Alexander II. If valid, it indicates a date for the graphic work slightly later than the supposed date. The indication of actual cliché measurements is the essential basis for further study of the National Library objects when the origin of the prints is called into question. A challenge for subsequent research remains the print with the image of Hieronymus of Prague/Hieronimus Pragensis, which currently appears to be a rarity.

THE CONCEPT OF MEDIEVAL THEATRE AND ITS METAMORPHOSES IN MODERN BRITAIN, WITH AN EMPHASIS ON LATIN LANGUAGE PRODUCTION. (ARCHIVES AND IDEOLOGIES)

Slava Yanakieva

The academic study of what has been called, for brevity, 'Medieval Theatre' began at a relatively late period - the second half of the nineteenth century. Up to this point, the Middle Ages have been perceived as a - conventionally speaking - cultural lacuna outlined by the Enlightenment paradigm of the Dark Ages. In the nineteenth century, this paradigm no longer had relevance, while at the same time, an interest in ritual theories and evolutionism in the humanities was gaining momentum. To bridge the gaps, scholarship turned its attention to the pursuit of material evidence - manuscripts, artifacts from the period, etc. The process of publishing and interpreting these finds underwent various phases of re-evaluation. At

the same time, the search broadened its horizons until it reached the current state of what is called 'normal science'. This text aims to trace the above-described dynamics across present-day Britain while keeping in mind both interpretive and archivist strategies in the region.

ARCHITECTURAL GRAPHICS FROM THE "ARCHITECT PANAYOT KALCHEV" ARCHIVE. INTERIORS OF THE RHODOPE MOUNTAIN HOUSES

Dimitrina Popova

I am focusing my research interests on a group of archive architectural drawings representing houses from the 19th century. I am reconsidering their formation into a collection because of the current process of documents' digitisation. Considering the context of the archive collection is very important; therefore, the archive architectural documents of architect Panayot Kalchev are reviewed in a background of more significant events affecting the Bulgarian state during the 1940s and 1950s regarding architectural heritage. The research compares and divides the architectural drawings into groups, mainly representing Rhodope houses' ceilings and, to a lesser degree, interior walls and axonometric representations of architectural elements.

THE CHURCH OF ST. ANNUNCIATION IN THE TOWN OF RAZLOG

*Vesselina Yontcheva
Kamen Nikolov*

The text aims to present the church "St. Annunciation" in Razlog, which has not been studied in the scientific literature. Based on the preserved archival documentary sources, the history of the church's construction (1925–1939) is reconstructed, and the church's architecture, carving, and painting are examined. The author of the project is architect Alexander Rashedinov, and the review of his work shows that this is the only church building he designed. From the preserved archival documentation, it is established that the icons and murals in the church were painted by Stefan Sharich. Although the name of this painter is known, his work has not been examined yet. The attribution of the painting in the church of Razlog makes it possible to identify his other works, as well as some of the stylistic peculiarities of his production for the Church. It is clarified that he worked in tandem with the famous woodcarver Petar Kushlev in a certain period. The publication of the architecture, painting, and carving in the temple completes the artistic biographies of the artists. It enriches the insight into the understudied period from the Liberation to the beginning of the First World War in Bulgarian art and architecture.