

scientific specialty of *Art and Fine Arts*, professional field 8.1., Theory of Arts
INSTITUTE OF ART STUDIES, BAS



ELINA ANTONOVA ANASTASOVA

Personifications in Roman Art from the Territory of Bulgaria (1st - 3rd c. AD)

THESIS ABSTRACT

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The public defense of the dissertation will be held on 03.11.2023, 11 PM, Institute of Art Studies, 21 Krakra Str., in the framework of the scientific jury's session. The members of the scientific jury are:

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All materials referring to the public defense of the dissertation are available in the *Administration department*, Institute of Art Studies, 21 Krakra Str., Sofia.

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Introduction

The title of the dissertation “*Personifications in Roman Art from the Territory of Bulgaria (1st - 3rd c. AD)*”, is chosen by several reasons. First, the topic is current. It was chosen as an answer to the increasing interest to this category abstract images in ancient art, in the context of which we could observed the monuments from Bulgaria.

Up to the moment there is a lack of summarizing research about personifications in Roman art in Bulgarian scientific literature. At the first glance we could say that there are few images of personifications in Roman art from Bulgaria but that’s not quite right. There are many examples for sculptures in the round and reliefs. According to their function, this are: cult statues, votive statuettes, votive reliefs, funerary stelae, sarcophagi and other kind of funerary monuments; architectural details; there are few examples for decoration of Roman houses as fountain sculpture and trapezophore.

Aims and tasks of this research

The main task of this dissertation is to examine the entry and the development of personifications images during 1st - 3rd century AD, found in Bulgaria. The accent is put on the stone sculptures and reliefs but the images of personification depicted in small bronze figurines, coins, gems will be used as a parallels in process of studying the popularity of this personages in Roman provinces at the territory of Bulgaria.

One of the main aims which stood in front of us is to collect and analyze the published monuments with images of personification from Bulgaria. The personages of Nemesis, Nike-Victoria, Hygieia, Eros – with or without torch, Tyche-Fortuna, Bonus Eventus, Pudicitia, river gods, personifications of other natural phenomena as Helios-Sol, Selene-Luna, Eos, Aion and Oceanus were studied. It was made an attempt to specify the date of monuments analyzed by the previous scholars. It was paid attention to the chronological features, style, close parallels and date of the artefacts which were not commented to the moment. In addition, we searched for the earliest appearance of the images of personification among the monuments from Bulgarian lands, as well as the duration of their use.

The examination of the various iconographic schemes, their features and prototypes among the Classical and Hellenistic art, as well as their existence in Roman art will fill in our knowledge of Roman provincial art from the territory of Bulgaria.

Evidences for local production are sought; also, the main influences and parallels from Rome and Eastern provinces are marked.

The research analyses the role of military and city culture in the reception and the distribution of personifications in Roman art. The context of the monuments – public or private, cult or funerary, in urban or extraurban environment takes very important place in this text. The analysis of the different categories stone sculpture, allows us to make conclusions about its meaning and its perception by the provincial Roman population.

Research methods

To solve the already mentioned tasks are used style, iconographic, comparative and cartographic method. The style analysis is used as a try to give a narrower date of stone monuments with personifications and also to precisize the already made observations where is needed. The main criteria which are important for our work with ideal sculpture are: the way of sculpting the irises and the pupils of the eyes, the hairstyle which can be influenced by the imperial portrait; the

drapery, the proportions; some technical features such as use of drill, all related to the style of the era.

The iconographic analysis allows us to study the popular schemes among the different categories monuments, also their meaning and popularity among provincial population.

Through the comparative analysis and the similar in style and iconography parallels, it was made an attempt to narrow down the dating of the stone monuments which are subject of this dissertation. A more general date, based on the style is proposed for the monuments whose stylistic features are not well preserved.

The comparative analysis between different categories monuments gives us more general view over the used iconographic schemes and along with that it gives us an opportunity to look for their connection with imperial propaganda, which is an invariable part of Roman imperial art. The comparison between the same type of monuments from different provinces allows us to study the cultural influences and preferences of the local population to individual personifications and their iconographies.

Also, it was paid attention whether the monuments were equally distributed; is there a concentration of sculptures and reliefs along the Danube Limes or there are more monuments south of the Haemus?; where the personifications appear the earliest and where they are used longest? Furthermore, by comparison with pieces of art from Rome, Greece and Asia Minor, the features of the Roman art from the territory of Bulgaria are marked.

Cartographic method allows to track the territorial distribution of different categories monuments with personifications found in or out of the Roman cities in the territory of modern Bulgaria. The collected information about the monuments – common stylistic features, shape, material, iconography, concentration in some urban or extraurban place allowed us to localize the provincial Roman sculpture workshops.

Territorial range of the research

The dissertation examines the monuments from the territory of Bulgaria, part of the former provinces of Upper Moesia and Lower Moesia, Thrace and Macedonia. Since the modern political borders of Bulgaria do not coincide with those of the Roman provinces cited above, the catalogue does not include sculptures and reliefs found outside the territory of our country. On the other hand, in the analysis of the monuments, close parallels from the respective province were sought.

The comment over the Roman sculpture from the different provinces gives us a chance to make some observations about the iconography, style, shape and influences in Roman provincial art.

The Danube Limes was firstly inhabited with Roman military and later with Roman civilians. It gives a reflection onto local culture, and also on the sculptural monuments. It is no coincidence that Roman culture here is in its purest form, influenced by the capital's fashion.

The presence of Greek settlers on the West Pontic coast offers a slightly different perspective of the art, in the period of the 1st - 3rd c. AD. It was influenced by direct cultural contacts with Greece and Asia Minor, accompanied by the import of monuments, ideas and iconography, which we are about to explore.

The province of Thrace has a centuries-old contacts with Greek culture which have left an imprint onto the stone sculptures and reliefs. Last but not least, the monuments from the province of Macedonia, which are found along the middle course of the Struma River, complete the otherwise colorful picture of provincial Roman art from the territory of Bulgaria.

Chronological range of the research

The chronological range of the dissertation matches with the period of the Principate (1st – 3rd c. AD). The lower chronological limit of the study matches with the creation of the provinces of Moesia (15 AD) and Thrace (46 AD). Their establishment were accompanied by the development of the road network, the formation of new urban centers and the spread of Roman religion and culture in the newly annexed Thracian lands. Subsequently, conditions for creating of the sculpture workshops were created. The evidence for that are the many stone sculptural monuments that have reached to us.

The study of this period allows us to search for the earliest appearance of the personifications in Roman art from the territory of Bulgaria. There are a lot of examples for sculptural monuments in classicizing style dated back to Antonine and Severan dynasty. Along with that the study of the sculpture dated in the 3rd century AD allows us to trace the changes that occurred the art in the second half of the 3rd century AD.

Thus, the chosen chronological boundaries of the 1st – 3rd c. AD give us the opportunity for fully examining the process of entry and use of the personified image in Roman imperial art from the territory of Bulgaria.

Historiography

In this part an overview of the known publications about the personified image is made. Here they are systematized in the following categories – primary publications; thematic or territorial studies; publications of museums' collections; summarizing articles, studies and monographs of Bulgarian scientists; studies of foreign scholars about Roman art, which include monuments from Bulgarian lands; studies devoted to the epigraphic and paleographic features of the monuments.

In the beginning the accent is put on the primary publications published in the periodical issues of: Bulgarian Archaeological Institute, Archaeological Museum – Varna, along with the proceedings of museums in North Bulgaria and Southwest Bulgaria.

Even after decades the scholars' observations written in the primary publications are reasonable and provide a good basis for our research over the various categories of personifications. However, some of the promulgated monuments need more detailed analysis concerning their dating supported by parallels and observations on their style.

In the group of the thematic or territorial studies, the main accent is put on the publications of V. Dobruski, G. Katzarov, M. Tacheva, V. Naydenova, O. Alexandrov about Mithra's cult. Along with that it was made a preview over the catalogues and issues of stone monuments from Vidin's and Pleven's museums, National Archaeological Museum in Sofia; publications about the large Thracian sanctuaries near Glava Panega, Slivnitsa, Pernik and Batkun.

During the review of the summarizing articles, studies and monographs of Bulgarian scientists, the attention is paid on the studies of: Teofil Ivanov about „*Der Fortuna – Tempel in der Colonia Ulpia Oescensium in Moesia Inferior*“; Zdravko Dimitrov – “*The Architectural Decoration from Province of Lower Moesia (1st – 3rd c. AD)*“; Marina Koleva's monograph "*Roman Ideal Sculpture from Bulgaria*"; the study about "*The Cult of Isis and Sarapis in Roman Plastic from Bulgaria*", published by Vanya Popova.

The review of the foreign scholars' researches on Roman art, including monuments from our lands, singled out the studies of: E. Kalinka "*Antike Denkmäler in Bulgarien*"; S. Ferri "*Arte romana sul Danubio: Considerazioni sullo suiluppo, sulle derivazioni e sui carateri dell'arte*

provinciale romana"; F. Muthmann – "*Statuenstützen und decorativees Beiwerk an griechischen und römischen Bildwerken. Ein Beitrag zur Geschichte der römischen Kopistentätigkeit*". Some artifacts from the Bulgarian lands examined there are accompanied by a photograph, and in some cases, they have a dating. Also important for us is M. Opperman's article "*Denkmäler und Kult der Nemesis im Ostbalkanraum*", which examines the peculiarities of monuments with the face of Nemesis, including those found in Bulgaria.

Other important studies including materials which are the subject of the dissertation are: Sven Konrad's monograph "*Die Grabstelen aus Moesia Inferior. Untersuchungen zu Chronologie, Typologie und Ikonografie*", devoted to the funerary stelae from the province of Lower Moesia; the book by A. Filges "*Standbilder jugendlicher Göttinnen: Klassische Und frühhellenistische Gewandstatuen mit Brustwulst und ihre kaiserzeitliche Rezeption*", where the monumental sculpture of a goddess from Oescus is interpreted as the goddess Kore-Persephone created during the Severan period.

A small part of the monuments with images of personifications from Bulgaria are mentioned in the volumes "*Lexicon Iconographicum Mythologiae Classicae*". Here we can find some reliefs and statuettes which are commented during the analysis of iconography of the specific personification. Sometimes there is a comment on their date.

Among the studies dedicated to the epigraphic and paleographic features of monuments with personifications we'll mention G. Mihailov's "*Inscriptiones Graecae in Bulgaria Repertae*", published in five volumes, as well as the book of B. Gerov "*Inscriptiones Latinae in Bulgaria Repertae. Inscriptiones inter Oescum et Iatrum Repertae*" which are very important for our study.

Up to the moment, there is a lack of summarizing studies about different groups of personifications in the Bulgarian historiography. In general, the monuments are first published with a brief description accompanied by a photograph, but only to the more representative monuments is paid more attention. When stone monuments were published, quite often their style, dating, parallels and influences were not commented. This however, this gives us a chance for further analysis.

To sum up – better published are the well-preserved funerary monuments as sarcophagi, stone urns with decoration and stelae; also, monumental marble sculptures and votive tablets found in the large Thracian sanctuaries. The previous surveys dedicated to the stone monuments, also examined in this dissertation, are considered as a huge contribution and they will serve us a basis of this scientific work. Up to the present moment we consider as a disadvantage the lack of publications about sculptural monuments from the province of Thrace, which at first glance creates a feeling that the personified images within this Roman province are absent.

The dissertation has analytical text, catalogue and maps. The text covers 300 pages including an introduction, six chapters and a conclusion. The used literature is divided into 32 pages. It is systematized in two sections – in Cyrillic alphabet and in Latin alphabet. At the end of this list are placed the online resources that were used during our work. The catalogue has 270 pages and 227 artefacts which have been discussed there. In addition to the dissertation, 10 maps have been made to give us better view for the territorial distribution of the stone sculpture with the image of personifications found in Bulgaria.

Chapter I

Personifications in ancient art – origin, development and meaning

This chapter examines in detail the definition of the modern term "personification": an anthropomorphic representation of any non-human thing: natural phenomena like earth, sky, rivers; places – cities, countries; periods of time – seasons, months, life; states of the body – health, sleep, death; emotions – love, envy, fear; and political concepts – victory, righteous indignation, democracy, war. Very often these characters take a female form.

In addition, we paid attention to the category of political personifications. This term is used for all the abstract images in Greek art that were used for propaganda purposes during the Classical and Hellenistic periods.

The main stages of personification's development are: mention in passages from the "Iliad" and "Theogony"; formation and development of the image – first in Greek vase painting, and after the 4th century BC personification images were made of stone. Later the cult to the personifications was established. Almost all of the characters we've looked at follow this unwritten rule. There are few exceptions like the images of Nemesis and Hygieia, which have own cult and clear propaganda significance since the 5th century BC (sanctuary of Nemesis of Rhamnous; cult of Hygieia in Peloponnese, Athens and Epidaurus).

From the Hellenistic period onwards, the use of personifications for propaganda purposes increased. This element of their essence was transferred into Roman culture. Here they were perceived as powers guaranteeing a place in the heaven – a privilege that the other gods did not offer. Since their first appearance in Rome, personifications possessed a cult, so their transformation has long been completed. They were perceived and honored because of the desire for success in various military campaigns and political events. Along with that statues were erected in their honor. The idea of the so-called "virtues", which is the original meaning of these characters, is transferred to the image of the Senate and the Princeps. In this case the personifications *Spes*, *Concordia* and *Pax* were used for expressing ideas related to the community such as *Salus Populi Romani*, *Fortuna Populi Romani*, etc. During the late Republican period a new phenomenon was observed – the addition of personifications' names to the name of historical figures like *Victoria Sullae* and *Clementia Caesaris*. In this way honors were given to deserved persons who contributed to the good of the Roman Republic.

Not so long after that, various slogan concerning the emperor's virtues, his personality and his victories were disseminated through the images of personifications on coin reverses and triumphal monuments. In this way, propaganda ideas reach a wider range of people. During the reign of Emperor Augustus *Victoria*, *Pax*, *Fortuna Redux*, *Virtus*, *Clementia*, *Justitia* and *Pietas* became the prototype of the Principate and the symbol of imperial achievements, which bring prosperity to the Roman state. Every emperor after Augustus built his image in front of the Roman people by depicting personifications on historical reliefs and coins. They spread various messages – for peace, victory, piety, newly annexed territories, etc. This is a well-constructed propaganda through which emperor's rule can be identified.

Except in the official imperial art (historical reliefs, triumphal arches and columns with images), personifications take an important place in the daily life of the provincial population, where they appear most often onto funerary and cult monuments. Some of them also have a decorative function. This shows the important role of the personifications in the life of the ancient man.

Chapter II

Personifications of natural phenomena

The accent in this chapter is put on the anthropomorphic representation of various natural phenomena such as the Sun, the Moon, dawn, eternity, rivers and seas. Their main iconographies represented on stone sculpture monuments, coins, gems, small bronze sculpture are discussed. Observations about the style, close parallels, dating, territorial distribution and symbolism of the images are made.

II.1 Helios-Sol, Selene-Luna, Eos; Oceanus and Aion

In this subchapter attention is paid to the personifications of natural phenomena, which are very often presented on the votive tablets dedicated to the eastern god Mithra. Here are briefly discussed the features of the cult and the iconography of this type cult monuments in context of which are also analyzed monuments from Bulgaria. Parallels and information about local production, based on common stylistic features and the similar material from which the monuments were made, are sought.

The most popular personifications of natural phenomena among the stone sculpture from Bulgaria are Helios-Sol and Selene-Luna. They are almost always depicted as bust images, with an emphasis on the hairstyle and the elements added to their image – a ray crown and a crescent moon. The two figures are often represented in the upper part of the Mithra's reliefs, standing on either side of the god's head. Helios-Sol also takes part in scenes of initiation, banquet and deification, part of the lower register of the same reliefs. On the same category votives we also find the personifications of eternity (Aion) and that of all rivers and seas – Oceanus. The first figure appears sporadically among Mithra's votives. He has a lion's head and man's body, wings, a key and a scepter in his hands. The figure of Oceanus is more popular and is often presented in the apotheosis scene occupying the lowest register. Here he is depicted half-naked, with long beard and haircut, lying on his side.

The personifications of the Sun and the Moon are rarely depicted with the character of Eos (only on the Sandanski's relief). The personifications of health (Hygieia) and that of luck and success (Tyche-Fortuna) also present there. Together with Hygieia, Helios-Sol and Selene-Luna are also depicted on the Frieze with the deities of Health from Philippopolis and on relief from sanctuary near Glava Panega. Last but not least, the images of Sol and Luna are pictured on the marble funerary bust sculpture from Pavlikeni which has features of the deceased *in formam deorum*.

Most of the images of natural personifications are found in a cult context. There are few examples for monuments from a bath complex (relief from Sandanski) and those with a propaganda function (the Frieze of health deities from Philippopolis). We find a concentration of reliefs with the iconography of Mithra in: Ratiaria, Oescus, Sexaginta Prista, Odessos, as well as in the city territory of Serdica, Pautalia and Philippopolis.

Considering the iconographic and stylistic features of the personifications on the Mithraic reliefs, we can conclude that they were produced in the second half of the 2nd century AD until the 3rd century AD. In this particular case, we believe that the images of the Sun and the Moon refer to the idea of the eternal life of the soul.

The comparative analysis between the iconographies of the different categories monuments (stone sculpture, small bronze figurines, coins, gems) showed that the busts of Helios-Sol and Selene-Luna are found exclusively on stone reliefs. The standing figure of Sol, with raised hand,

is presented on gems and coin reverses. Only on the relief from Montana, the bust image of the god has a raised hand. As for the iconography of Sol in chariot drawn by four horses, it is represented on the gems and also on the relief from Sandanski.

Among the coin images, the full-length figure of Sol, with a radiant crown and a whip, is extremely preferred. His body is naked, barely covered with chlamys. His right hand is raised high as he greets. The same scheme is presented on the glyptic monuments where the god is racing in a chariot with four horses.

We can conclude that both iconographies of the Helios-Sol can be recreated on the reliefs. Personification of the Sun is represented in a chariot drawn by four horses only onto the relief from Sandanski. Meanwhile Luna is also depicted only on reliefs. Her iconography is conventional – a bust image, with a draped garment and a crescent-shaped elements coming out of the shoulders. The iconographies of Oceanus and Aion on the reliefs of Mithras are also conventional.

II.2 Personifications of rivers

In this sub-chapter is analyzed the anthropomorphic representation of rivers among the Roman sculptural monuments found in the territory of Bulgaria.

The few, but diverse in form and style examples included in this group have conventional iconography – a male figure, half-naked, lying on one side with a cloak draped over his thighs. His figure is combined with a long beard and long hair, along with various attributes – a palm branch, a cornucopia, an urn with flowing liquid from it.

The river god depicted among the Roman sculpture from Bulgaria is successfully combined with other characters. The relief from Nicopolis ad Istrum has a scene with a Nilotic landscape, along with crocodile and a Tritoness and the frieze-architrave block from the temple of Fortuna at Oescus is decorated with Eros holding a garland. River god is also pictured on: a votive tablet with the Thracian horseman and marble krater with Aphrodite and the marine thiasos from Serdica. River gods can also be depicted independently, and good examples for that are the votive relief from Asenovgrad district and the fountain sculpture from Augusta Traiana.

The image of the river deities is predominantly found in cult context – the temple of Fortuna in Oescus and the cult building from Nicopolis ad Istrum. The other votive reliefs were probably put in some extraurban sanctuary. Among other contexts in which personifications of rivers are presented are a bath complex and a Roman domus.

Monuments with images of river god are not numerous and there is no concentration of it in any urban center. However, they are found near the big cities in the provinces of Lower Moesia and Thrace, through which a river passes – Oescus, Nicopolis ad Istrum, Serdica, Philippopolis, Augusta Traiana.

As for the dating of the reliefs and the sculpture in the round with image of river god, they are popular from the middle of the 2nd century AD to the beginning of the 3rd century AD. It can be assumed that the earliest depiction of river deities among Roman sculpture from Bulgaria is from Nicopolis ad Istrum, followed by the commented artefacts from Philippopolis and Augusta Traiana, part of the province of Thrace. Personifications of rivers also appear in the art of Serdica and Oescus dated in the second half of the 2nd century AD.

Most of the monuments are made of marble, except for the architectural detail from the temple of Fortuna in Oescus, which is made of limestone. It should be noted that the river god is not a popular character among the bronze figurines found in Bulgaria. At the present moment, we have only two examples from Kyustendil district, which follow the well-known iconography.

On the other hand, coins reverses show a variety of attributes added to the conventional iconography of the river deities. Here we'll mention some of them – various plant branches, ears of corn, cornucopia, boat oar, wreath and poppy. Also, the reverses of the provincial coins copied the scheme of *Tyche of Antioch* – a city goddess, considered the patron of the Roman city, accompanied by a river god.

We can conclude that the figure of a river god is not widespread among the stone monuments from the provinces of Lower Moesia and Thrace. River gods in Roman art often have a propaganda functions. They are also a symbol of newly created provinces, a mark of local identity or an expression of the fertility and abundance which rivers bring to the lands they pass through. In context of this observations, the coin reverses struck in the provinces of Lower Moesia and Thrace express the idea of a local identity of the cities. We consider the personifications of rivers among the Roman sculpture from Bulgaria as a symbol of abundance, fertility and prosperity that these deities bring to the people.

Chapter III

Personifications of feelings and emotions. Eros – personification of love and overwhelming desire

This chapter examines one of the aspects of the multifaceted Eros – as the personification of love and overwhelming desire. Eros is one of the most popular personifications in Roman art from the territory of Bulgaria. The main features of his iconography are: a naked infant's figure, a young child or a youthful personage, often depicted with wings and a volume hairstyle which is well emphasized.

His iconographies, context and dating are various:

1. Eros holding a garland – sarcophagi, stelae, stone urns, friezes from the temple of Jupiter, and the frieze-architrave blocks of the temple of Fortuna at Oescus. Also, this is one of the longest used iconographies of personification among Roman monuments from Bulgaria – from the first half of the 2nd century AD until the second half of the 3rd century AD.

2. Eros with a dolphin – a sarcophagus from Odessos, the first quarter of the 3rd century AD.

3. Eros and Venus – a votive tablet and marble statuettes; the end of the 2nd century AD – the beginning of the 3rd century AD.

4. Eros alone – marble sculptures, the second half of the 2nd century AD.

5. Eros with a palm branch – a sarcophagus from Durostorum, the first quarter of the 3rd century AD.

6. Eros and Psyche – a stele, a coffered ceiling reused in tomb and a marble sculpture group. The iconography was used from the end of the 2nd century AD - the second half of the 3rd century AD.

Images of Eros have Hellenistic prototypes and they have continued to be produced during the Imperial period. The various iconographies are mostly distributed in funerary and cult contexts (architectural details from the temples of Jupiter and Fortuna at Oescus).

Personification of love is popular among Roman art from Ratiaria (Upper Moesia); Oescus, Novae, Odessos, Durostorum (Lower Moesia); Serdica and Philippopolis (Thrace); and along the Struma River (Macedonia). A concentration of monuments with his image can be seen among the art from Ratiaria and Oescus.

Most of the commented monuments are made of marble, however, there are examples for sculpting the figure of Eros from limestone. Most often, his character is represented on sarcophagi and urns; fewer in number are the sculptures in the round and the stelae with his image. Among the small bronze figurines, Eros is depicted in full-length or bust format. He is usually shown naked, in motion, with various attributes – a bow, a bird, a dolphin or with cornucopia.

On the reverses of coins minted in the provinces of Lower Moesia and Thrace (the territory of Bulgaria), the god is depicted with a lion, a dolphin, with Apollo and with Psyche. Similarity between the iconography of the coin images and the sculptural monuments, we find only in the scheme of Eros and Psyche.

In conclusion, we will add that the images of the personification of love are preferred for decoration of funerary monuments in the provinces of Upper Moesia, Lower Moesia, Thrace and Macedonia, following exactly the trends of Roman art in general.

Chapter IV

Personification of qualities and virtues. Pudicitia – personification of modesty or virtue of the Roman emperor?

This chapter is dedicated to Pudicitia – the personification of modesty, which was accepted as a symbol of high moral values and qualities; an ideal of piety inherent for women married only once.

She is often depicted as a straight female figure, whose body and head are tightly covered with a draped garment. The Pudicitia's sculptures can be distinguished by the position of the hands placed in front of the body – the right is bent and is put in front of the belly, while the left rests on it, and its palm touches the face. The prototype of this iconography can be searched in the so-called "Tanagra figurines" (4th-1st centuries BC) and Hellenistic stelae both discovered in funerary context.

Her image also appears on the coins struck during Emperor Hadrian's rule. In this case, her figure is considered as a well-chosen propaganda of high moral values, part of the imperial policy.

Only one monument in the cited iconography originates from the territory of modern Bulgaria, and it was discovered in Durostorum. The sculpture of a young woman, in human-size, with mild features of the face, is a good copy of Pudicitia's type statues. The face is detailly modeled – the eyes have precisely carved irises and pupils; the mouth and nose are plastically shaped with the help of a drill. The hairstyle is similar to the that of Empress Faustina the Younger. The head of the marble figure is covered by a veil which falls heavily on either side of the face and it is draped over the left shoulder. The statue has a garment of thinner material that completely covers the body. The characteristic gesture of bringing a hand to the face is well represented here.

All these features of the monument give us a reason to define it as a funerary portrait sculpture, part of the southern necropolis of Durostorum. It is believed that there was a local workshop which have worked for the needs of the necropolis.

The funerary statue is created during the reign of the Antonines (the middle of the 2nd century AD) and it is a good example for copying the iconography in the Roman province of Lower Moesia.

Chapter V

Personifications of body conditions

The chapter dedicated to the personifications of body conditions, is the longest in the dissertation. Along with that, it also includes the biggest number of monuments, which show the important place of the personifications of health and death in the daily life of the Roman provincial population.

V.1 Hygieia – personification of health

This sub-chapter examines the depictions of the so desired by all mortals gift of health, which takes the form of the youthful goddess Hygieia in ancient art.

Speaking of her as a personification, we must note that ever since her first appearance, she is worshiped as a goddess and her iconography started creating. She is also the most popular personification pictured among the Roman sculprute from Bulgaria. Her main iconographies are – Hygieia Broadlands, most often accompanied by Asclepius Giustini; Hygieia standing on plinth, depicted with Asclepius seated on throne; Hygieia with crossed left in front of right leg. Among the monuments from Bulgaria, there are a couple popular iconographies. Usually the goddess is sculpted straight, frontally or with a slightly turned head. Her hair is tied up high in a bun and a long draped garment covers her entire body.

The Broadlands type depicts Hygieia with a serpent coiled around her arm, while she feeds it from a vessel held in her other hand. This iconography has variations complemented by a drapery of her chiton, which uncover her shoulder or breast.

In the series of statuary groups from sanctuary near Batkun, the goddess is accompanied by an altar and a column but here the snake that Hygieia usually holds absents. The iconography is also complemented by the seated figure of Asclepius, which image finds parallels in a coin issue from Pautalia. The last iconographic scheme depicts Hygieia standing, with a draped garment, and one leg crossed in front of the other. It is rarely used – on a marble statuette from Kabile and on the already mentioned relief from Sandanski.

A concentration of monuments with the iconography of the Broadlands type is reported in the large Thracian sanctuaries near Glava Panega, Slivnitsa, Pernik and Batkun. Single examples are found in the urban territory of Oescus, Marcianopolis, Pautalia, Philippopolis, Kabyle and Augusta Traiana. Only in Batkun we find the images of the personification of health accompanied by an altar. Votive tablets made of marble, with and without inscriptions, predominate, and statuettes are less numerous. All of them are found in a cult context. We have single examples of a monumental sculpture of the goddess and a votive egg made of marble with her face. Interesting with its iconography is the historical relief called “the Frieze of health deities” from Philippopolis, where the images of the Sun and the Moon are also presented.

In general, the date of the monuments with the image of Hygieia Broadlands refers to the middle of the 2nd century AD – 3rd century AD. We can conclude that the iconographic scheme is earliest attested in the large extraurban Thracian sanctuaries Glava Panega, Pernik and Batkun (in the middle of the 2nd century AD). The quantity of votives with the image of Hygieia from the second half of the 2nd century AD is large, but such votives are also often dedicated at the end of the 2nd century AD - the beginning of the 3rd century AD. The Broadlands type is reproduced throughout the 3rd century AD, but the monuments with this dating are fewer in number. They can be easily distinguished by the flatter rendering of the drapery, simplification of the iconography and stencilling of the figures depicted on the votives. Good examples for the style of the 3rd century AD are the reliefs from Karanovo and Kabyle.

The statuary groups from Batkun, where Hygieia is accompanied by a column and an altar, as well as the scheme with the front leg crossed, are made in the second half of the 2nd century AD.

The reverse's images of the provincial coins copy the iconography of the Broadlands type. Here Hygieia can be represented alone or with Asclepius and Telesphorus, which is the most popular scheme depicted onto the stone sculpture we already analyzed.

In this specific case, the popularity of Hygieia among the Roman stone sculpture from Bulgaria reflects the beliefs of the local population and its honor to the gift of health which is so desired by all mortals.

V.2 Eros with a torch (Genius of death) – personification of death

This sub-chapter examines the images Eros with a torch, also known as the Genius of death. This is the second most widespread personification in Roman art from the territory of Bulgaria, after Hygieia.

Generally, Eros is depicted with frontal face, naked or with drapery that covers his hips; with or without wings; with crossed legs or in a straddled position. His head is often resting on his shoulder, and his gently closed eyes and lips seem to recreate a moment of sleep. What these iconographic subtypes have in common is the presence of the torch held upwards or turned downwards, which is seen as a symbol of human life.

The monuments with the image of Genius of death, found on the territory of Bulgaria, are very often put in a funerary context. Nevertheless, the monuments offer variety of forms, styles, dating, and iconographies as we shall see in the following lines.

1. Genius of death with a torch turned upwards – decorates sarcophagi (walls or acroteria) and stelae, dated back to the middle of the 2nd century AD - the middle of the 3rd century AD.

2. Genius of death with torch turned downwards and crossed left in front of right leg – funerary sculptures, funerary monument with a form of an altar, urn (middle of the 2nd century AD - second half of the 3rd century AD).

3. Genius of death with torch turned down and with a leg put aside – a stele, a sarcophagus and a statuette (2nd century AD - 3rd century AD).

4. Genius with a torch, holding a garland – a urn, in the middle of 2nd century AD.

5. Genius of death with a lion figure – architraves of tombs, a stele and an acroteria of stele (the end of the 2nd century AD - first half of the 3rd century AD).

6. Genius of death lying on one side – a series of sarcophagi's acroteria, funerary reliefs (the end of the 2nd century AD - second half of the 3rd century AD).

7. Genius of death with Venus with/without a dolphin – statuettes and a relief (the end of the 1st AD - 3rd c. AD).

8. Genius of death with a dolphin – trapezophore?, 2nd century AD.

9. Genius of death with a portrait statue – a funerary sculpture, the first half of the 3rd century AD.

10. Genius of death with a Thracian horseman – a relief, 3rd century AD.

Sculptural monuments with the image of Eros with a torch are more common in the province of Upper Moesia, more particularly in Ratiaria; the province of Lower Moesia – Oescus, Vratsa district, Pavlikeni, Nikopolis ad Istrum, Durostorum, Marcianopolis and Odessos; Thrace (Philippolis, Augusta Traiana) and Macedonia (the village of Slashten), part of the territory of modern Bulgaria.

We define the architrave from Ratiaria, the funerary monument from General Marinovo and the statuette from the village of Yasen as local production. We can also add in this group the

urn from Dolna Beshovica, as well as the stele from the village of Gorna Beshovica, which have close parallels among the Roman funerary monuments from the Vratsa region. The similar decoration of the series of acroteria of the sarcophagi from Oescus testifies for the presence of local workshops in the middle of the 2nd century AD - the first half of the 3rd century AD. The sarcophagus from Durostorum can also be considered as a production of a local sculptor.

Among the analyzed monuments, the most frequently chosen form for representing the image of Genius with a torch, is the acroteria of sarcophagi. However, it is also popular among sculptures in the round, stelae, sarcophagi, architraves of mausoleums and urns. There are only a few examples for a marble piece of furniture, a monument with the form of a votive plaque and a sculpture in the round depicting Eros with a portrait statue.

It should be noted that the figure of the Genius of death is particularly popular among numismatic monuments. On the reverses of the provincial coins struck in the towns in the provinces of Lower Moesia and Thrace, the figure is depicted standing or seated, with or without an altar, but always accompanied by a torch. The personification of death, upright, leaning on a torch held downward, is also depicted on gems (1st – 3rd c. AD), from which we can conclude that the iconography of the sculptural monuments was successfully copied on to the monuments of glyptic and numismatics.

The popularity of this character in the Roman provinces at the territory Bulgaria, as well as in Roman art in general, dues to his identification with the idea of death as eternal sleep.

Chapter VI

Personifications of abstract concepts and their connection with emperor's propaganda

This chapter provides an opportunity for examining the group of personifications which have important place in the imperial propaganda. However, as we shall see in the following lines, they also had their role in the life of the ordinary Roman citizen.

VI.1 Bonus Eventus – personification of luck and success in every undertaking

This subchapter is dedicated to the figure of Bonus Eventus, represented onto Roman sculpture from the territory of Bulgaria. The personification is not one of the most popular personages in Roman provincial art from our lands. Up to the moment are known only two marble statuettes from the province of Lower Moesia. They have some different features from the conventional iconography of the god as we shall see.

Usually, the personification of success in every undertaking is pictured as a young man, straight, naked, with a chlamys, holding ears of wheat and a patera in his hands. This iconographic scheme is believed to have been influenced by an original of Euphranor. However, among marble statuettes from Bulgaria, the personification is dressed in a tunic, cloak and tall boots. Also, the right leg of the figurine from Dluzhko is crossed in front of the left leg, while in the marble figure from Svishtov district has a straddle position.

There are lot of similarity between the monuments from Bulgaria and the conventional presentation of the personification like the added altar as well as the fruits and ears of wheat held by the personage from Svishtov district.

The dating of this group of monuments refers to the second half of the 2nd century AD - the middle of the 3rd century AD. The small size of the marble figures, as well as the dedicatory inscription written onto one of them, can be used as evidence for their votive function.

The iconography of the Bonus Eventus among the gems and reverses of the provincial coins struck in the cities in Lower Moesia and Thrace is the same. Most often he holds fruit, ears of wheat, a patera and a burning altar. In the case with the coins reverses, we consider that they have a propaganda function and they spread the imperial slogan of prosperity and welfare in the Empire, provoked by the rule of each emperor.

VI.2 Nemesis – personification of righteous punishment

In this sub-chapter, the few known monuments with the image of Nemesis, found in Bulgaria, are examined. Her most popular iconography is the so-called Smyrna type, the prototype of which was created at the end of the 4th century BC - the beginning of the 3rd century BC. The goddess-personification is straight, front view, in a contrapposto pose. She is dressed with a long chiton and a himation, which is slung over the left arm. Her hair is tied at the nape of the neck, and sometimes a moon-shaped diadem is added to it. The attributes that accompanied the goddess are various – a scale, a wheel, a griffin, a measuring stick or an altar. This iconography is represented onto statuettes, marble reliefs and column, dated to the middle of the 2nd century AD - the beginning of the 3rd century AD. The image is typical for the monuments found in Pavlikeni, Nikopolis ad Istrum, Odessos, and those from the urban territory of Serdica and Kabyle.

The figure of Nemesis among the reliefs of the Danubian Riders can be rarely seen. She was carved onto few monuments from Ratiaria, Almus and Pavlikeni, dated in the period of the end of the 2nd century AD until the 3rd century AD. Her image among the examined votives is highly stylized, her long dress is slightly noted, and one of her hands is brought to her face.

The last iconography that we find among the monuments from Bulgaria, is described as Nemesis stepping onto a human figure. It is typical for the fragments of reliefs discovered during the excavations of Heraclea Sintica's forum. Here the goddess is dressed in a short garment and has wings. She is also accompanied by a trident, helmet, short sword and scales. The fragmentary condition of these monuments allows us to give a more general date, in the 2nd - 3rd c. AD.

The image of Nemesis-Fortuna is not well represented among the stone monuments from Bulgaria. It can be seen only on a relief from Augusta Traiana, dated in the 3rd century AD. Here, instead of measuring stick, we recognize a cornucopia, to which we owe the interpretation of the character.

The preferred material for the production of the stone sculpture with image of Nemesis, is marble. The commented artefacts are mainly found in a cult context. According to the researchers of Heraclea Sintica, the reliefs from this ancient city testified for organizing of gladiatorial games in honor of the emperor.

The figure of the goddess is rarely depicted into a small bronze sculpture. The only example that we have is from Odessos where Nemesis is syncretized with Tyche. Here the goddess holds a cornucopia and a measuring stick.

Among the coin reverses minted in the *officinae* in provinces of Lower Moesia and Thrace (modern Bulgaria), the Smyrna type is preferred. The iconography of the reviewed gems is the same. In this case, we can assume that the scheme is extremely popular and wide spread over different categories of monuments.

To sum up, Nemesis's figure was depicted onto stone sculpture and gems. They all were preferred by the provincial population and were an expression of their personal beliefs. In this case, we can accept L. Vagalinski's thesis that the reliefs from Heraclea Sintica are related to the organizing of gladiatorial games in honor of the emperor.

We consider the coin reverses with the figure of Nemesis as a well-chosen propaganda, part of the emperor policy. In this case, they spread the idea of the righteous punishment that will reach his opponents.

VI.3 Nike-Victoria – personification of victory

In this sub-chapter the main accent is put on the winged figure of a woman, often hurried, with a waved drapery, a wreath and a palm branch in her hand, which is the manifestation of victory in ancient art.

The figure of Nike-Victoria is one of the most interesting characters among the stone sculptures from Bulgaria. The personification is depicted onto monuments with different form, context, function and dating. The following iconographic types are well-presented among the stone sculpture found in Bulgaria:

1. Nike-Victoria, straight, holding a garland – the iconography was chosen for the decoration of few sarcophagi, a urn and an acroterion. It was used from the middle of the 2nd century AD - the first half of the 3rd century AD.

2. double image of Nike-Victoria in flight – a pediment from the temple of Fortuna in Oescus, a series of reliefs found in Augusta Traiana (the second half of the 2nd century AD - the beginning of the 3rd century AD).

3. Nike-Victoria straight, with a wreath and a palm branch – a relief from Petrich district, in the middle of the 2nd century AD.

4. Nike-Victoria, straight, with a globe and a palm branch – a series of balustrade columns, as well as a head of a sculpture, found in the Roman thermae in Odessos (the second half of the 2nd century AD).

5. Nike-Victoria, straight, with a wreath – a funerary sculpture from Novae, the 3rd century AD.

6. Nike-Victoria, standing, in motion, with an uncovered breast – sculpture from Gotse Delchev district, the second half of the 2nd century AD.

The already mentioned iconographic types are influenced by a famous prototype – the sculpture of Paeonius, erected in the sanctuary at Olympia. It is associated with the victory in the Battle of Messenia or Sphacteria in 425 BC. It also has a propaganda function and significance. The iconographic type of Nike-Victoria, offering a wreath and with a palm branch in her hand, also became a symbol of the victory of the Roman emperors. The double image of the goddess in flight is represented on the triumphal arches of the emperors Augustus, Nero, Titus, Trajan, Septimius Severus. Because of that we can link this iconography to the imperial propaganda.

In the context of these observations, interesting for us is the series of reliefs from Augusta Traiana – with a sculpted gate which has close parallels to triumphal arches, and also a monumental relief with the double image of the personification of victory in flight. Here we can also add a pediment with a bust image, interpreted in this dissertation as Roma/Roma-Minerva, crowned by Nike-Victoria with a wreath. At this stage of research, we can ask the following questions without being able to give a definite answer:

Are the monumental depictions of Victoria with a palm branch part of an actual arcade gate represented on the cited relief in Augusta Traiana? – at this moment we cannot confirm that for sure.

Are the same monumental images of Victoria in flight part of a temple decoration that follows the iconography of what we call "Roma/Roma-Minerva relief"? – we don't have a clear answer to this question either.

Are the three monuments from Augusta Traiana part of one monumental structure? – at this stage of the research, we will leave this question unanswered.

We can certainly conclude that in Augusta Traiana there was one or more monumental architectural complexes decorated with propaganda images. At the present moment, they are not archaeologically attested but because of the close parallels of the iconography with emperor's arches, we can assume that they have triumphal symbolism, connected to the emperor's victories.

The monuments with the image of Nike-Victoria, are discovered in the large urban centers like Ratiaria, Oescus, Novae, Odessos, Heraclea Sintica, Augusta Traiana. There are few exceptions as the monuments from Prodanovtsi, Kasnakovo and the sculpture from Keratsata (near Gotse Delchev).

In most cases, the image of Nike-Victoria is associated with large public monuments, such as the temple of Fortuna in Oescus, the Roman baths in Odessos, the building next to the spring of the Nymphs and Aphrodite near the village of Kasnakovo, monumental buildings? in Augusta Traiana, which all have a public importance. The sarcophagus from Ratiaria, the funerary sculpture from Novae and the urn from Prodanovtsi have a funerary context. All of them, along with the sculpture from Gotse Delchev district, have a private character.

The image of the goddess-personification is extremely well represented among the small bronze figurines, gems and coin reverses, where a greater variety of iconography is observed, in contrast to the sculptural monuments. Among the gems that we'd examined, she is depicted together with Jupiter and Fortuna; in a chariot; in flight, with wreath and palm branch, while on the coin reverses, besides these examples, the goddess is depicted along with: Roma, City Goddess, the emperor, a garland, a trophy, in front of an altar with a cornucopia. In this case, we believe that the coin reverses have propaganda symbolism related to the imperial victories.

In conclusion, we will sum up that the image of the goddess with a wreath and a palm branch has a triumphal symbolism. When the personification of victory is represented onto monumental buildings, we could say there is a connection with the propaganda slogan of emperor's victory. If her image is put in a private context, personification of victory probably recreates the idea of triumph over death. This circumstance explains her popularity among stone sculptures from the provinces of Lower Moesia and Thrace.

VI.4 Tyche-Fortuna – personification of good luck and fate

The subject of this sub-chapter concerns Tyche-Fortuna – the personification of good luck and fate, which is among the popular images in Roman art from the territory of modern Bulgaria.

The creation of the sculpture of Tyche of Antioch, the work of Eutyhides, adds a new aspect to the image of the goddess-personification, namely propagandic. Depiction of Tyche with a mural crown and ears of corn, seated on a rock, accompanied by the river god Orontes, became a universal way of representing the urban goddesses during the Imperial period. Three heads of sculptures with features of city goddess are found in Bulgaria – in Ratiaria, Montana and Deultum. They all follow this scheme and have good parallels with Antonine art.

The most popular iconography of Tyche-Fortuna, among the Roman sculpture from Bulgaria, is that one with a cornucopia, a rudder, with/without a globe. Sculpted frontally, wearing

a long chiton, himation, and kalathos – these are the common feature of the character. The iconography was recreated onto different types of monuments – a monumental marble sculpture, an altar, votive tablets, a relief and an anta pilaster. The image was used from the middle of the 2nd century AD - the beginning of the 3rd century AD. It is preferred mostly in Oescus, where we find a concentration of monuments. It's also presented on the votive reliefs from the village of Gradeshnica, Philippopolis; a fragment of sculpture from Serdica, the altar from Chirpansko and the relief from Sandanski.

The image is combined with the character of Mercury (votive tablet from Philippopolis), as well as with the health deities and the personifications of the Sun and the Moon on the Sandanski's relief. The preferred material for making of Fortuna's monuments is marble. The only exception here is the limestone altar from Chirpan district, on which the goddess-personification is depicted with the Three Nymphs, the Thracian Horseman and Hecate.

As for the context of Tyche-Fortuna's images, they are often found in a cult context, in a city basilica and in a supposed bath complex. The last statement is made because of the combination of the images of the health deities and Tyche-Fortuna on the relief from Sandanski. The parallels with epigraphic monuments dedicated to Fortuna Balnearis, on which we also find images of Asclepius and Hygieia together with the personification of success, show that they were often put in the context of Roman baths.

The reverses of the imperial coins minted in the provinces of Lower Moesia and Thrace (present-day Bulgaria) offer a variety of schemes with the personification of fate. The goddess is pictured with a cornucopia and a rudder, and with a fortress crown; seated on a rock; with the emperor; with Victoria. In this case, the considered schemes are thought as an imperial propaganda. The iconographies of Fortuna-Isis, Nemesis-Tyche, and Tyche with a mural crown are preferred among the small bronze figurines. The same images are carved onto gems, but here the image of the City Goddess is replaced by Fortuna Panthea.

Conclusion

In the following lines, we will briefly discuss the observations and conclusions we reached during the review of the monuments with images of personifications found in Bulgaria.

Territorial distribution of monuments with a personified image

The monuments with images of personifications of natural phenomena – Sun, Moon, Eos, Oceanus and eternity, are found more often in the cities along the Lower Danube Limes – Ratiaria, Bononia, Oescus, Novae, Sexaginta Prista; also in Montana, Nicopolis ad Istrum and in Odessos. In the province of Thrace, they are grouped in the urban territory of Serdica, Pautalia, Sandanski and Kabyle. A good example from the province of Macedonia is the relief from Sandanski. We should note that most of the personifications of natural phenomena are pictured on Mithraic reliefs. In fact that reflects the popularity of the Mithraic cult in these places.

The stone monuments with the figure of river gods are few. They are not concentrated in one area, however it seems that they originate from Roman cities through which a river passes – Oescus, Nicopolis ad Istrum, Serdica, Philippopolis and Augusta Traiana. The only exception to this observation is the relief from Asenovgrad district, found near the Chaya River.

The monuments with image of Eros are one of the most numerous examined in the dissertation, after those with the features of Hygieia, the Genius of death, and Sol and Luna. They

are found in the large urban centers – Ratiaria (Upper Moesia); Oescus, Novae, Odessos, Durostorum (Lower Moesia); Serdica and Philippopolis (Thrace); and along the Struma River (Macedonia).

Up to the moment, only one monument with Pudicitia's iconography originates from Bulgaria, and it's found in Durostorum.

Most monuments with the iconography of Hygieia – depicted alone or together with Asclepius, are found during the excavations of the large Thracian sanctuaries in Glava Panega and Batkun. Votive plates from Slivnica and Pernik are few in number. Along with those from Oescus, Marcianopolis, Pautalia, Augusta Traiana and Kabyle, they can be defined as single finds. It is clearly visible that there is a concentration of monuments in the urban territory of Serdica and Philippopolis. From all that has been said so far, we can conclude that the health deities were worshiped predominantly in extraurban cult centers.

A predominant part of the monuments with Genius of death are found in the provinces of Upper Moesia and Lower Moesia (present-day Bulgaria). Up to the moment the examples from province of Thrace are rather sporadic finds. On the one hand, the popularity of the image in the mentioned territories reflects the increased Roman influence in the settlements along the Lower Danube Limes. Probably, the lack of monuments south of Haemus also dues to the current state of research. The personage of Genius with a torch is represented among the sculpture from Ratiaria, Oescus, Nicopolis ad Istrum, Durostorum, Odessos.

The funerary monument from General Marinovo, along with his numerous parallels from Ratiaria's art, outline another area of provincial sculpture workshops.

A concentration of funerary reliefs with the image of Eros with a torch is reported in Vratsa district. We have evidences for a local production there.

A series of acroteria of sarcophagi from Oescus, with an identical iconography and features, testify for the presence of a sculpture studio.

The image of Bonus Eventus can only be seen on two statuettes from the province of Lower Moesia – from a village of Tsarevets and a village of Dlazhko, Shumen district.

The reliefs with Nemesis's figure more often originate from the large urban centers like Ratiaria, Almus, Nicopolis ad Istrum, Odessos, Augusta Traiana, Kabyle and Heraclea Sintica. In the urban territory of Serdica, the concentration of votive monuments is noticeable. Because of that we can assumed that there were an extraurban sanctuaries.

Images of Nike-Victoria are discovered in the major urban centers like Ratiaria, Oescus, Novae, Odessos, Heraclea Sintica, Augusta Traiana. Only in Odessos and Augusta Traiana we can see a concentration of monuments influenced by the with iconography of the Peonius type. The monuments from Prodanovtsi, Kasnakovo, and the sculpture from Keratsata (Gotse Delchev district) have been found outside of any Roman city.

As for the images of Tyche-Fortuna, the most, and diverse in form and style monuments, originate from Oescus – an architectural detail and parts of two sculptures, one of which has a monumental size. Other examples are registrated in the urban centers of Ratiaria, Montana, Marcianopolis, Serdica, Philippopolis, Deultum and Sandanski.

The distribution of the monuments with personifications discussed in the dissertation is not equal. It seems to me that this circumstance is strongly influenced by the state of research and the lack of publication dedicated to the Roman sculpture in recent decades.

Leaving these observations aside, we will summarize that the majority of the images of personifications have been found in the provinces of Upper Moesia and Lower Moesia, more particularly in Ratiaria and Oescus, where we find the biggest concentration. This fact is not

surprising, having in mind the numerous camps, *castra*, and cities in the region of the Danube Limes, inhabited by a Roman population and military forces. This is why many funerary monuments with parallels from the western provinces have been discovered there. Along with that numerous Mithraic reliefs have been documented in both provinces, and in particular in the region of Oescus. They are associated with cult sites and mark Mithra's popularity among the Roman military. A concentration of Fortuna monuments is reported again in the same Roman city.

In the province of Thrace, funerary monuments with Eros are rarely found. The combination of Eros with a torch and Nike-Victoria figures, on the urn from Prodanovtsi, is unique. A concentration of monuments with the iconography of Nike-Victoria is reported in the ancient cities of Odessos and Augusta Traiana.

The middle course of the Struma River, part of the former province of Macedonia, offers us a slightly different picture. Here, the urns, which are smaller copies of the garlanded sarcophagi with Eros, predominate.

Apart from that, in the large Thracian sanctuaries of Glava Panega, Slivnitsa, Pernik, Batkun located in the urban territory of Serdica, Pautalia and Philippopolis, numerous votive tablets with the face of Hygieia are found.

Finally, we will mention a concentration of votive reliefs and a fragment of a sculpture with the iconography of Nemesis, from Heraclea Sintica. There, the researchers of the ancient settlement have discovered a sanctuary dedicated to the goddess.

In general, monuments with images of personifications are associated with urban and military culture. As it can be seen, most of them have been found along the Danube Limes, also in the large urban centers in the provinces of Upper Moesia, Lower Moesia and Thrace. Rarely there is a concentration outside Roman cities, but in the case of Hygieia's images they originate from extraurban sanctuaries. However they are also related to the urban culture.

Chronological limits of use of monuments with a personified image in Roman art from the territory of Bulgaria

The style of the Mithraic votives from Bulgaria, among which we often find the images of the Sun and the Moon, shows that the cult of the Mithra was popular in the second half of the 2nd century AD, as well as in the 3rd century AD.

We accept the second half of the 2nd century AD (the reign of Emperor Marcus Aurelius), as the date of creation of the Frieze of health deities from Philippopolis; the funerary busts from Pavlikeni with features of Sol and Luna have been created in the late Antonine - early Severan period, and the relief from Sandanski was made at the end of the 2nd century AD.

The group of images with river deities is generally dated from the middle of the 2nd - 3rd century AD. The earliest created monument is the fragment of frieze from Nikopolis ad Istrum – in the middle of the 2nd century AD. The frieze-architrave from Oescus is dated back to the end of the 2nd century AD. The krater from Serdica (from the middle of the 2nd century AD – the beginning of the 3rd century AD), the fountain sculpture from Augusta Traiana (2nd century AD). The reliefs from Philippopolis (the second half of the 2nd century AD) and Asenovgrad district (3rd century AD) have a wider date due to their fragmentary condition and their stylistic features.

The images of Eros are numerous and have different style and iconography. That allows us to make the following observations about their dating. The most popular scheme – Eros holding a garland is used from the 30^{'s} – 40^{'s} of the 2nd century AD until the second half of the 3rd century AD. The latest representative of this scheme can be seen on the urn from Dolna Beshovica.

The image of Eros with a dolphin is cut only on a kline-sarcophagus from the first quarter of the 3rd century AD. The scheme of Eros with a palm branch is chosen for the decoration of a sarcophagus from Durostorum, dated to the first half of the 3rd century AD. The iconography of Eros and Psyche is depicted on funerary monuments from the end of the 2nd century AD - the second half of the 3rd century AD, while that of Eros and Venus is preferred from the end of the 2nd century AD - the beginning of the 3rd century AD. His sculpture from Nicopolis ad Istrum is the earliest example of the group of images representing Eros alone. The iconography was used from the middle of the 2nd century AD - the 3rd century AD. The latest example with that date are the heads of Eros's sculptures.

The Broadlands type, which is also the most popular among the monuments of Hygieia, is represented on reliefs and statuettes created in the period from the middle of the 2nd century AD - 3rd century AD. As to the extraurban sanctuaries, the examined votives from Glava Panega and Batkun dated in the middle of the 2nd century AD - the first half of the 3rd century AD. One of the latest representative of this group is a relief from Glava Panega, which carries features of the 3rd century AD art – enlarged heads, a body with distorted proportions and schematic drapery. The iconography where Hygieia's garment uncovers her shoulder or breast is not among the most popular variants of the Broadlands type. In this case it is preformed from the second half of the 2nd century AD - 3rd century AD. Another iconography represented only among the votives from Batkun is Hygieia standing on a pedestal, while Asclepius sits on a throne. It was used in the second half of the 2nd century AD. The scheme of Hygieia with a crossed left in front of the right leg has the same date.

The monuments with carved image of Genius of death are also numerous and allow us to trace which iconographies have been used the longest time: Genius of death with a torch facing downwards and crossed left in front of right leg – in the middle of the 2nd century AD - second half of the 3rd century AD; Genius of death with torch turned upwards – the middle of the 2nd century - in the middle of the 3rd century AD; Genius of death with a torch turned down and a leg put aside – from the 2nd century AD – the first half of the 3rd century AD; Genius of death with torch and garland – in the middle of the 2nd century AD; Genius of death with a lion figure – the end of the 2nd century AD - 3rd century AD; Genius of death, lying on one side – the end of the 2nd century AD - the second half of the 3rd century AD; Genius of death with Venus and a dolphin – the end of the 1st century AD - 3rd century AD; Genius of death with a dolphin – the 2nd century AD; Genius of death with a portrait statue – the first half of the 3rd century AD; Genius of death with the Thracian horseman – the 3rd century AD.

In general, the image of Eros with a torch appears in the Roman sculpture from Bulgaria in the end of the 1st century, but only on one monument – a statuette from the necropolis of the villa near Chatalka. The iconographic scheme with the personification of death became popular after the middle of the 2nd century AD and persisted, at least in some varieties, until the end of the 3rd century AD. Here we can see a persistent tradition of depicting the personage on different kind of funerary monuments where his popularity is based on the meaning that people attached to him.

The date of the two monuments of Bonus Eventus is based on their stylistic features and close parallels. Along with that the figure from Shumen district there is an epigraphic text. Also, the precise sculpting of the facial details and the drapery of the statuette from Svishtov district suggest that it was made in the second half of the 2nd century AD. The other figure was dated in the end of the 2nd century AD - the middle of the 3rd century AD.

The votives of Nemesis, in the popular Smyrna iconography were preferred from the middle of the 2nd century AD - the first half of the 3rd century AD. The reliefs of the Danubian Riders,

where the personification of the righteous punishment was pictured, are dated from the end of the 2nd century AD - the 3rd century AD. The fragmentary condition of the other sculptural monuments of Nemesis does not allow us to put more precise dating. That's why they have a broader date in the 2nd century AD – 3rd century AD.

As for the date of the iconographic schemes of Nike-Victoria: among the earliest represented iconographies is that one where Victoria holds a garland (the middle of the 2nd century AD, the urn from Prodanovtsi). One of the latest dated examples is the acroterion from Kasnakovo (the end of the 2nd century AD - the first half of the 3rd century AD). The second scheme shows Nike-Victoria straight, with a wreath and a palm branch (relief from Petrich district) which has typical features for the Roman art from the middle of the 2nd century AD.

Dated to the second half of the 2nd century AD is the iconography of Nike, in motion, with an uncovered breast (sculpture from Keratsata, Gotse Delchev district). The images of Nike-Victoria in flight (Oescus, Augusta Traiana) and Nike-Victoria, standing, with a globe and a palm branch from the baths in Odessos belong to the second half of the 2nd century AD - the beginning of the 3rd century AD. The latest representative of the iconography of the victory is the funerary sculpture from Novae, holding a wreath (the 3rd century AD). In general, the majority of the monuments were made from the middle of the 2nd century AD - the middle of the 3rd century AD.

In general, the monuments with the face of Tyche-Fortuna with a cornucopia and a rudder are dated from the middle of the 2nd century AD - the beginning of the 3rd century AD. Among them, the latest examples (the end of the 2nd century AD) are: the relief from Sandanski, the anta pilaster of Oescus; the sculpture from Serdica (the end of the 2nd century AD - beginning of the 3rd century AD), the altar from Chirpan district (second half of the 2nd century AD - the beginning of the 3rd century AD).

The sculptures of the City Goddess with a mural crown have common stylistic features, typical of the Antonine period (second half of the 2nd century AD).

If you look at the Bulgarian monuments with images of personifications as an art phenomenon, some general conclusions can be made. The earliest example for a personification image in Roman sculpture from the Bulgaria, is the statuette from Mound 7, part of the Roman necropolis near Villa Chatalka. The burial complex is dated at the end of the 1st century AD by coins. In fact, from the necropolis of Augusta Traiana also originated a mirror with images of Nero and Roma, also dated to 1st century AD.

Other early dated monuments, discussed in the dissertation, have been found in the province of Macedonia. Here we'll mention the urn with Eros (30^s - 40^s of the 2nd century AD), as well as the relief with Nike from the Petrich district (the middle of the 2nd century AD).

The sculpture of Eros and the relief with the river god Nile from Nikopolis ad Istrum are dated to the middle of the 2nd century AD.

The predominant part of the examined monuments can be put into the chronological framework of the second half of the 2nd century AD. Most of the images of Helios-Sol and Selene-Luna, Nemesis, Nike-Victoria, Fortuna, the Genius of death and other aspects of Eros were produced back then. A huge part of the reliefs and statuettes of Hygieia from the large Thracian sanctuaries at Glava Panega, Slivnitsa, Pernik and Batkun can be cited here. This abundance of monuments continued until the end of the 2nd century AD even at the first decades of the 3rd century AD. This circumstance was probably dictated by the flourishing of Roman culture and art in the Thracian Roman provinces typical for the time of Antonine and also the early Severan period. In this particular case, sculptural monuments with images of personifications are no exception. Good examples for the art of the 3rd century AD are a couple of reliefs with Hygieia; the funerary statue

with features of Victoria from Novae, also some of monuments with images of Eros and those of the Genius of death. It turns out that the tradition of representing the image of Eros with a garland and Eros with a torch was preserved until the second half of the 3rd century AD. The latest representative of the both iconographies is the already mentioned urn from Dolna Beshovica and the stele from Gorna Beshovica, which share the same style and date. The images of Eros in his various iconographies mark the earliest and the latest use of the personified image among Roman sculpture from the territory of Bulgaria. Although the Hygieia's monuments are the most numerous, those of Eros with a torch/Genius of death have been used the longest.

As to the coins minted in the provinces of Lower Moesia and Thrace, the earliest issues are struck during the reign of the emperors Domitian (Philippopolis), Trajan (Deultum), Hadrian (Anchialos and Pautalia), Marcus Aurelius (Serdica). An extremely big amount of coins circulated in the province of Thrace during the time of Emperor Caracalla, which is associated with his visit in these lands. After the reign of Emperor Gallienus, all *officinae* in the two provinces ceased minting.

If we compare the information about dating the stone sculpture and the duration of provincial coinage use, we'll see that it does not match. This probably dues to the propaganda character of the Roman imperial coins, which were used for spreading various ideas related to emperor's personality and political achievements.

An early appearance of the images of personifications can also be noted on the glyptic monuments – dated to the 1st century AD or more generally the 1st century AD - 2nd century AD. Among the examined examples are the gems with the figures of Fortuna from Odessos, Sol-Helios from Durostorum, Nemesis from Aqua Callide, Genius of death from Kazanlak, Victoria from Ratiaria. Such artifacts are personal possessions. They show the perception of the deities as personal patrons and also reflect the personal belief and the people's choice. Although the gems are not very numerous, they show the first appearance of the personifications and their preference among the population at this period of time.

If we take Roman sculpture with images of personifications as one phenomenon, some general conclusions can be reached, which are visible in the commentary over the chronology so far. In the 1st century AD, personifications are not well represented among the Roman sculpture from Bulgaria, the only example of which is the statuette from the necropolis of Chatalka. According the already made observations, the numerous stone monuments with images of personifications belong to the flowering stage of Roman art in these provinces, which began with the reign of the Antonines and continued during the early Severan dynasty. Until the second half of the 3rd century AD, the use of these images has continued. However, they were represented in a smaller number and only the most popular schemes were pictured.

What kind of personifications are found onto the different categories of stone sculpture monuments from Bulgaria?

Among the monuments found in the Bulgarian lands (the provinces Upper Moesia and Lower Moesia, Thrace and Macedonia), the most popular are the personifications of body states (Hygieia and Eros with a torch), followed by those of natural phenomena, those of feelings and emotions (Eros), personifications of abstract concepts (Nemesis, Nike-Victoria, Tyche-Fortuna, Bonus Eventus) and virtues (Pudicitia).

Onto the sarcophagi, the iconographic schemes with Eros, the Genius of death, as well as Nike-Victoria, all holding garlands, are often found. The first two images are combined together

with the personification of the victory on the sarcophagus from Ratiaria and the urn from Prodanovtsi. Two different iconographies of Eros are combined with portrait images and a figure of a horseman, onto one of the latest monuments examined here – the urn from Dolna Beshovica.

Among the funerary stelae we find the iconographies of Eros with a garland; Eros with a torch and lion's figure, and also Eros and Psyche.

A greater variety of images is observed among the monuments of sculpture in the round. Those with a funerary function have the image of the Genius of death, Nike-Victoria and Pudicitia, while the funerary bust portraits with the features of Sol and Luna is represented in a bust format.

Small-sized statues with a presumed funerary context could be those with the figures of Eros with a torch, Venus and a dolphin. These observations are made according to close parallels, as well as the prevailing funerary context of the image of the Genius of death. The combination of the iconography of Eros and Psyche, typical for the Roman sarcophagi, leads us to the same thesis.

Marble statues of personifications also functioned in cult contexts. Good example for that are the monumental sculpture of Fortuna from Oescus, the statue from Heraclea Sintica, along with other Nemesis statuettes. In the case of the monumental statue of Fortuna from Oescus and that of Nemesis from Heraclea Sintica, they are considered as cult images, while the others rather have a votive function.

As for votive tablets, they are an extremely popular form for representing of: Hygieia, the personifications of the Sun and the Moon, Oceanus, Nemesis, Tyche-Fortuna, the river god and Nike-Victoria. Votive statuettes are rarely preferred for rendering the figure of Hygieia. There are few examples for marble figurines of Nemesis and Bonus Eventus, with a cult function.

A big part of the Mithraic reliefs, on which the personifications of the Sun, the Moon, eternity and the Oceanus are presented, have larger size (over 0.50 cm), which raises the question of their role not as a votive offering, but as a cult relief placed in the sacred speleum.

Another category of monuments with images of personifications on them are the architectural details. According to the previous analysis the Nike-Victoria's figure is highly preferred for this purpose. It is sculpted on the tympanum of a Fortuna's temple, a series of columns from the Odessos Baths; a relief part of a monumental structure, a model of a gate, both from Augusta Traiana; an acroterion from Kasnakovo. Another preferred character is that of Eros holding a garland, chosen for the decoration of the temples of Jupiter and Fortuna in Oescus. The relief with the river god Nile from Nicopolis ad Istrum was probably part of the decoration of a cult building.

Among the other categories monuments, we find a monumental frieze with the figures of Hygieia, the Sun and the Moon from Philippopolis; a fountain sculpture, a marble krater, as well as a trapezophore.

How and why do the different types of personifications combine on one monument?

There are several combinations between different categories of personifications. First of all, we will mention the reliefs of Mithras, where the so-called personifications of natural phenomena are often present. Usually, the upper part of the relief is occupied by the busts of the Sun and the Moon. In the lower register we find Sol's figure. Less often, Aion (personification of eternity) and Oceanus are depicted there. Sol and Luna are also successfully combined with Hygieia on a votive relief from the Glava Panega, the Frieze of the health deities from Philippopolis and the relief from Sandanski. At the latter, Fortuna is also depicted, in her aspect of the patroness of the bathing complexes.

Nike-Victoria and Roma/Roma-Minerva is the next pair of personifications presented on a relief from Augusta Traiana. Although the uncertain archaeological context, the parallels of the double image of the personification of victory, in flight, bearing a wreath, are speaking of a triumphal symbolism.

Last but not least, we will mention again the depiction of Eros or Genia of death, with the figure of Victoria among sarcophagi and their miniature copies – the urns from the province of Macedonia. Also, the figures of Eros with a garland and Eros with a torch put downwards are represented on the stone urn from Dolna Beshovica. Here we see that images with similar funerary symbolism were selected.

Is it possible images of personifications to determine the context of a monument, in case it is unknown?

Based on the analysis and cited parallels, we can conclude that the image of Eros with a torch is a good indicator for the funerary context of some monuments. From the mentioned examples among the Roman art from the territory of Bulgaria, it is clearly visible that his figure was performed only on the funerary monuments found mostly north of the Haemus. The combination between the figures of Eros with a torch and Victoria is also an indicator for a funerary context.

Sculptors, workshops, centers for the production of stone sculpture on the territory of Bulgaria. Imports.

Regarding the production centers, import of stone sculpture and local workshops in the Roman provinces of Upper Moesia and Lower Moesia, Thrace and Macedonia (present-day Bulgaria), we can sum up the following observations. Most of the monuments we have overviewed are made of marble. However, there are also monuments made of limestone – the funerary monuments found in the area of Ratiaria; funerary stelae from the region of Vratsa; the friezes from the temple of Jupiter and the frieze-architraves of the temple of Fortuna at Oescus; a sarcophagus and a stele from Durostorum; reliefs from Slivnitsa and Pautalia, as well as some votive reliefs from Oescus and Pavlikeni.

It is known that some sarcophagi from the territory of Ratiaria were imported from Eastern Greek studios, and the semi-finished products were fully finished after their transportation here. Sometimes images with local symbols were added because of the customer's request. According to other authors, the same sarcophagi from Ratiaria are made by traveling sculptors from Asia Minor, like the similar urns from the territory of Middle Struma.

The review of different categories of stone sculpture made in the urban territory of Ratiaria – the funerary monument from General Marinovo, the statuette from Yasen, the frieze-architrave with sculptural decoration, some of which have identical stylistic features and close parallels among other funerary monuments from the area, show the presence of the studios working during different periods. Such studio has certainly functioned in the 3rd century AD and it has been produced monuments with a funerary function.

The review of the monuments with the image of the Genius of death from Vratsa district shows a similarity in the choice and execution of motifs with funerary symbolism. Based on this, we can assume the existence of a local workshop in the Vratsa region, which had worked in the second half of the 3rd century.

The high concentration of fragments of sarcophagi's acroteria, with identical decoration (lying Genius with torch/wreath) and style found at Oescus, can be taken as evidence of local

production. Here we will also mention the reliefs of Mithras found in the same city. They have an equally cut top, a similar depicted scene and close features. Because of that we believe they were made by the same sculpture studio. At the same time, Z. Dimitrov sees in the friezes from the temple of Jupiter semi-finished products that were finished on site.

The examined monuments with distinctive iconography also speak of a workshop within Novae – the funerary statue with features of the personification of victory, as well as the relief of Eros with a torch and Venus, with a shape close to the votive tablets.

Next in our list is the ancient city of Durostorum. The well-preserved sarcophagus made of limestone, was considered by M. Ivanov as local production. A stele with similar stylistic features originates from the city. It also fits into the concept of Roman art from the 3rd century. The funerary statue of Pudicitia is also assumed to have been made in a local studio, near by the necropolis of the Roman city.

As it's known, the thesis for the presence of workshops for Roman sculpture near the big Thracian sanctuaries is not new to Bulgarian historiography. The huge number of reliefs and votive statuettes, with similar form and elements, confirms this opinion. The two votive tablets from Pautalia, with the image of Asclepius and Hygieia, have common features, form and proportions, and probably are made by the same master. The relief from Tavalichevo, dedicated to Mithras, as well as the most votives with such iconography, can be defined as a local production.

The same interpretation is given by the previous researchers for the statuette of Nemesis from Tuden and the unfinished relief from Philippopolis with Fortuna and Mercury, which was found in the context of an extramuros workshop. Also, the acroterion from Kasnakovo, made of limestone extracted from a quarry near the village of Krepost. It is a good example for a local production. Its unusual iconography confirms this idea.

In this group we can also include the votive reliefs with images of river deities, except the one from Nikopolis ad Istrum with a Nilotic landscape. For the relief from Sandanski and the altar found near Chirpan, we can assume that they were a private order, due to the unusual combination of images on the monuments.

For the urns found along the Middle Struma River, a local origin is suggested. Some scholars thought that they were made of marble from the quarry in Petrovo but other suggest that they were manufactured by traveling craftsmen from Asia Minor using local material. According other opinion some sarcophagi from Ratiaria and the reviewed urns found along the middle course of the Struma River, are the work of the same sculptures.

In the end, we can conclude that ateliers for Roman sculpture, where monuments with personifications were also made, existed at the Roman cities of Ratiaria, Oecus, Novae, Nicopolis ad Istrum, Durostorum, Philippopolis. We can assume that there were also such workshops at the extraurban Thracian sanctuaries. There are a huge number of evidences for local production, either from traveling craftsmen or from local workshops. The images of personifications are fully accepted as an iconography in the repertoire of the local studios, some of them even show a variety of iconographic types of the same character. As for the imported monuments with images of personifications, it's believed they have been imported from Eastern Greek studios.

Influences and parallels in copying of personifications' iconographies

The review of the Roman sculpture, the subject of the thesis, showed that there are three main influences represented among the monuments with personifications from Bulgaria. There are monuments with direct influence from Rome; those with parallels in the eastern Roman provinces, and a mixed type which combines elements from the two preceding groups. The sarcophagi from

the so-called Danubian type with big tabula ansata are a good example for Roman influence in the provinces of Upper Moesia and Lower Moesia. They are popular in the territories along the Roman Limes. In our case the large inscription box can be held by Eros with a torch (Ratiaria) and Eros with a palm branch (Durostorum).

The examined monuments with the image of Eros with a torch, find close parallels among the art of the Danube Limes (Noricum, Pannonia, Upper Moesia, Dacia). Moreover, the architraves from Ratiaria and Melita have a similar form, style and context like the examples from Upper Moesia's and Dacia's art. Based on these observations, the boundaries of a local group architectural details are outlined. They are absent south of the commented territories.

The motif of Eros with a torch was extremely popular in the western part of the Roman Empire during the Imperial period, but it was not that used in the eastern provinces.

The bust from Pavlikeni has also an interesting iconography. It finds close parallels with a funerary altar from Rome (1st century AD), and a relief with similar functions from Copenhagen (2nd century AD). This is the only one known example from Bulgaria, where mortals are represented *in formam deorum*. It has a funerary context, and it aims to express the idea of the eternal life of the soul of Emilia Vetia's grandchildren, who's bearing the features of Sol and Luna.

The relief from Durostorum, with a scene of a *coena funebris*, probably also has an import origin. It finds close parallels among the funerary sculpture from Rome. As for the Mithraic monuments, those from the territory of Ratiaria have parallels among the art of Pannonia, while the reliefs from Pleven's district have identical form and iconography with the votives from Dacia.

In the scientific literature, a number of monuments are associated with Greek studios – the sculpture of Eros from Nikopolis ad Istrum, Eros from Oescus; an Attic sarcophagus found in Odessos. As for the relief from Nikopolis ad Istrum with river god Nile, Vanya Popova thinks that it has been imported from a Greek studio.

Here we can also add the sarcophagi with garlands supported by the figure of Eros, which have Eastern Greek origin. However, this iconography is also widespread among funerary monuments in Rome. The discussion about the scheme of Eros holding a garland can be continued, focusing on the temple of Fortuna of Oescus. Z. Dimitrov finds exact parallels of it among the decoration of the temple of Fortuna in Rome.

The third group combines elements from the previous two groups. Here we can cite the urn from Prodanovtsi. R. Milcheva believes that it has bears the features of the workshops of Perge, Docimeion, Laodicea and Herapolis. At the same time, motifs from the metropolitan fashion, combined with Eastern iconography, are executed on it.

A similar trend is observed in the stone urn from Dolna Beshovica. It has four different schemes – Eros holding a garland, the Genius of death, portrait images and a figure of a horseman, typical for Roman funerary art. The combination of many and different images with funerary symbolic, is typical for the studio that worked near Gorna Beshovica and Dolna Beshovica, where we find many funerary monuments similar in style.

Context and symbolism of the personified image

In the following lines, we'll mark the main contexts of personifications in Roman art from Bulgaria. The personification of love, Eros, is very well-represented in different forms (stele, sarcophagi, urns) and style. However, the motif with Eros holding a garland is found, both in funerary and cult context. It is also used as a decoration of public and private monuments. In this case, its popularity can be explained with its connection with religious practices – cult or memorial. As a matter of fact, the character of Eros with a torch can be taken as a symbolic representation of

the end of human's life and death as a sweet dream. His figure is found mostly in funerary context. It is depicted on: sarcophagi – acroteria and walls, stelae, as well as in the sculpture in the round. It is less often chosen for the decoration of urns or statuettes. From all that has been said so far, we could assume that the depiction of the Genius with a torch has a funerary context and symbolism related to the death. In the context of these observations, we will mention that the various images of Eros from the territory of Bulgaria, fit well into the trends of Roman funerary art in general.

The figure of Victoria among the funerary monuments generally carries the idea of triumph over death, and Pudicitia is an ideal of female modesty, chastity and piety. This is exactly what makes her a popular character among sculptures or reliefs, dedicated in honor of deceased fateful wives or unmarried maidens.

The symbolism of the personifications of the Sun and the Moon is also dual. They were both represented on the funerary bust from Pavlikeni and onto big number of cult reliefs of Mithras and Hygieia. In the second case, we can assume that they mark the sky, but they also carry the idea of cyclicity and the rebirth of the soul.

The figure of Tyche-Fortuna is typical for cult context where she is seen as the patroness of fortune and success. Her sculptural images can be put in the temple and the civil basilica of Oescus. In the second case, she was probably worshiped as a patroness of trade. Although rare, her image was also depicted on votive tablets (Gradeshnitsa and Philippopolis). Speaking of the relief from Sandanski, we assume that it was placed in a Roman bath.

Tyche-Fortuna with mural crown is the typical iconography for City Goddess – the personification of the city she patronizes. Her prototype was created in the Hellenistic period.

The cult context of the reliefs and statuettes of Hygieia found in sanctuaries is also undeniable. A votive function can also be assumed for the egg-shaped monument with the goddess's face. The same opinion we have about the Nemesis votives with a dedicatory inscription.

Although it's not that popular, the figure of Bonus Eventus is recreated on small-sized marble statuettes. One of them also has a dedication, defining its cult character.

Speaking of the Frieze of health deities from Philipopolis (the second half of the 2nd century AD), we accept M. Tacheva's thesis. According to her opinion, the monument is a historical relief associated with the coming of age of Commodus and the receiving of the toga virilis, which was also accompanied by games in honor of the Dioscuri.

As for the image of Nike-Victoria among the Roman sculptures from Bulgaria, it has various contexts. We find it among the architectural decoration of the baths in Odessos, the temple of Fortuna in Oescus, at the acroterion from Kasnakovo. It is also presented on the votive relief dedicated to Artemis from Petrich district, along with three other monuments from Augusta Traiana, which we think could be part of one or more monumental structures.

The three reliefs from Augusta Traiana have good parallels of their iconography among the decoration of the triumphal arches that commemorate emperors' victories. The double image of the goddess, holding a shield, a wreath and/or a palm branch has a triumphal symbolism. On the relief from the same city, the winged goddess crowns the head of a figure which we interpretate as Roma/Roma-Minerva. The image of the personification of Rome is closely connected to imperial cult and imperial propaganda in general. We can conclude that the image of the personification of victory was preferred for the decoration of public buildings, some of which had propaganda symbolism related to imperial victories.

The reliefs and sculptures in the round with the features of river gods, which we have already analyzed, don't have a propaganda meaning. They rather have a cult and decorative function. Although they are rarely represented on Roman sculpture from Bulgaria, river deities

have different contexts, form and style. They have symbolized the idea of the abundance and fertility that rivers which they give to the areas they pass through. The fountain sculpture from Augusta Traiana is a good example for a garden's decoration.

The examined bronze statuettes, as well as the gems with personifications, were often accidentally discovered, without having a certain context. Here we will only note the propaganda function of the bronze image of Victoria crowning the emperor on the monumental bronze sculpture from Malak Preslavets, which has no analogue in Roman art from Bulgaria.

We can make a few notes when it comes to coin reverses. When personifications of victory (Nike-Victoria), Rome, together with Victoria; good luck and fate (Fortuna); success in every undertaking (Bonus Eventus); righteous punishment (Nemesis) are depicted, we believe they have a propaganda meaning concerning each emperor's victory and his political success. The reverses with river god, City Goddess with/without river god and temple, are more likely to reflect the local landmarks of the minting city.

In conclusion, we can assume that the monuments with personification's images from the provinces of Upper Moesia and Lower Moesia, Thrace and Macedonia (within the borders of Bulgaria) follow the main trends of Roman art. Speaking of an architectural decoration, we notice that both models both – from Rome and from eastern provinces, were used. Up to the moment the sarcophagi with garland decoration and eastern origin are more popular. However there are also typically Roman ones, such as those of the so called "Danubian type". The stelae are very well represented along the Lower Danube Limes, and the majority of them are influenced by Roman fashion and the military presence in the border areas. Votive reliefs represent some of the most popular types of personifications in Roman art, which were frequently copied throughout the Empire.

The present review of the Roman sculpture, the small bronze figurines, monuments of glyptic and numismatics with the image of personifications (1st - 3rd century AD), showed the important role that these deities have in the daily life of the provinces' population of Upper Moesia and Lower Moesia, Thrace and Macedonia (territory of modern Bulgaria). It is no coincidence that the most popular personifications are those of health and death, natural phenomena and love, which are closer to the everyday's life and beliefs of the provincial citizens, from the end of the 1st century AD until the 3rd century AD.

List of contributions of the Dissertation:

1. The chosen theme “*Personifications in Roman Art from the Territory of Bulgaria (1st - 3rd c. AD)*” is current and it has never been analyzed in the Bulgarian and the foreign language scientific literature.
2. The review over the different kinds of monuments such as sculptures in the round, reliefs, small bronze statuettes, glyptic, numismatic, during the period 1st - 3rd c. AD, allows us to trace the process of perception and use of personified image in the provinces of Upper Moesia, Lower Moesia, Thrace, Macedonia (on the territory of Bulgaria).
3. The comparative analysis between different categories monuments with images of personifications, mark the most popular iconographic schemes and their meaning among the provincial population.
4. We suggested dates for a lot of monuments which haven't been commented until now. Also, we attempted to narrow down the proposed date by the previous researchers, based on the style and close parallels with the pieces of Roman art.
5. Observations were made about the functioning of the sculpture workshops at the territory of Ratiaria, Vratsa district and Oescus.
6. A new interpretation of the Nike-Victoria's monuments from Augusta Traiana is proposed. We consider that they have a propaganda symbolism.

List of the author's publications on the topic of the dissertation

Анастасова 2020: Е. Анастасова. Персонификациите върху реверсите на сердикийското монетосечене като предмет на имперска пропаганда. – В: Сердика-Средец-София, т. VIII, 389-400. (Anastasova 2020: E. Anastasova. Personifications onto Reverses of Serdica's Coinage as a Subject of an Imperial Propaganda. – In: Serdica-Sredetz-Sofia, vol. VIII, 389-400, in Bulgarian, English summary).

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