

ON THE IMAGE OF THE APPLIQUE OF PHIALE B 71 FROM TOMB 1/II IN THE MOGILANSKA MOGILA TUMULUS

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Cuvinte-cheie: *fiala B 71, mormântul 1/II, tumulul Mogilanska Mogila, iconografie monetară, Afrodita, nimfă, phiala.*

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Rezumat: *Articolul aduce în discuție identificarea reprezentării de pe aplica de pe phiala B71 din mormântul 1/II în tumulul Mogilanska Mogila. Între cercetători există păreri împărțite legate de identificarea imaginii feminine de pe aplica din partea interioară a omphalos-ului, încă de la descoperirea mormântului 1/II în 1965 și a inventarului său bogat, care include și phiala B67. Ivan Venedikov, unul dintre cercetătorii tumulului Mogilanska Mogila, a propus identificarea reprezentării cu Afrodita. Bogdan Nikolov susține că ea aparține zeiței Artemis, fără a-și sprijini afirmația cu dovezi credibile. Cei mai mulți cercetători bulgari, printre care și Totko Stoyanov și Nartsis Torbov, acceptă teoria lui Venedikov. Unii, precum Totko Stoyanov, chiar au propus identificarea imaginii feminine cu o nimfă. Originea phialei este de asemenea un subiect deschis discuțiilor între cercetători. Există două propuneri pentru originea phialei. Prima susține că phiala este produsul unui meșter grec și a unui atelier grecesc, iar cealaltă că phiala este opera unui meșter trac, ucenic într-un atelier din Cizic. În colecțiile Muzeului Regional de Istorie din Vratsa se păstrează matriță din bronz. Împrejurările descoperirii ei sunt necunoscute. Pe suprafața sa este reprezentat un cap de femeie întors spre dreapta, cu keriphalos sau eșarfă în păr. Cercetători precum Dobrin Antonov și Nartsis Torbov au adus în discuție o similitudine între reprezentarea de pe matriță și cea de pe aplica de pe omphalos-ul phialei B 71 din mormântul 1/II în tumulul Mogilanska Mogila. Alții, precum Totko Stoyanov, au sugerat o legătură între imaginea de pe aplică și cele de pe reversul monedelor bătute la Cizic și Lampsacus. Dobrin Antonov și Nartsis Torbov au observat o legătură între matrița de la Vratsa și imaginile de pe monede. O trăsătură comună între reprezentarea de pe omphalos și cele de pe monedele de la Cizic și Lampsacus sunt cerceii în formă de*

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ciorchine de strugure și colierul de perle. Acest tip de bijuterii este atestat pentru prima dată pe monedele de la Syracuse, bătute în timpul lui Dionysios I (405-367 a.Chr.), care poartă imaginea nereidei Arethusa, cu cercei în formă de ciorchine de struguri și un șirag de perle. Aceste monede au inspirat la finalul secolului al IV-lea – începutul secolului al III-lea a. Chr. producția așa-numitelor „cupe Arethusa” sau kilikes cu medalion cu reprezentarea Arethusei, împrumutate de pe o monedă a Syracusei, în Cales (Calvi Risorta) în Campania de nord. Practica decorării vaselor cu imagini de pe monede este propusă și pentru vesela din metal. Luând în considerare teoriile analizate în articol și analogiile sugerate de cercetători, putem presupune că imaginea de pe omphalos-ul phialei B 71 este cea a Afroditei sau a unei nimfe.

Abstract: The following article is dedicated to identifying the image on the applique on phiale B 71 from Tomb 1/II in the Mogilanska Mogila tumulus. Since the discovery of tomb 1/II in 1965 and its rich grave goods, among which is phiale B 67, there is a debate among scholars about the identification of the female image on the applique at the internal part of the omphalos. Ivan Venedikov, one of the researchers of the Mogilanska Mogila tumulus, has proposed that the image on the applique is that of Aphrodite. Bogdan Nikolov claims that the image is that of Artemis, without confirming his theory with credible evidence. Most Bulgarian scholars such as Totko Stoyanov and Nartsis Torbov, accept Venedikov's theory. Some, as Totko Stoyanov, even have proposed an identification of the figure as a nymph. The origin of the phiale is also a subject of much debate among the scholars. There are two opinions on the origins of the phiale- the phiale is a product of a Greek master and a Greek workshop and the other is that the phiale is the work of a Thracian master, who was an apprentice at a workshop at Cyzicus. In the collections of the Regional Museum of History in Vratsa, a bronze die is kept. The circumstances around the discovery of the die are unknown. On the surface of the die, there is an image of a female head, turned right with a kekriphalos, or headscarf, on her hair. Scholars like Dobrin Antonov and Nartsis Torbov have suggested a similarity between the image on the die and the image on the applique on the omphalos of phiale B 71 from Tomb 1/II in the Mogilanska Mogila tumulus. Others like Totko Stoyanov have suggested a parallel of the image on the omphalos of phiale B 71 with the images on the reverse side of coins, minted in Cyzicus and Lampsacus. Dobrin Antonov and Nartsis Torbov have suggested a connection between the Vratsa matrix and coin images. A common feature among the image on the omphalos of the phiale and the coins of Cyzicus and Lampsacus are the grape-shaped earring and the pearl necklace. Those pieces of jewelry are attested for the first time in the coinage of Syracuse, struck during the reign of Dionysios I (405-367 BC), which has an image of the nereid Arethusa, wearing grape-shaped earrings and a pearl necklace. These coins in the late fourth-early third c. BC inspired the production of the so-called "Arethusa cups" or kilikes with a medallion with the image of Arethusa, taken from a Syracusan coin, in Cales (Calvi Risorta) in Northern Campania. This practice of decoration of vessels with a coin image is proposed for metal ware as well. Taking into account the theories examined in the article and the parallels suggested by scholars, it is possible to assume that the image on the omphalos of phiale B 71 is that of Aphrodite or a nymph.

ARCHAEOLOGICAL RESEARCH OF THE MOGILANSKA MOGILA TUMULUS AND TOMB 1/II

Mogilanska Mogila tumulus is located in the center of the town of Vratsa, in plot on "Rechka "street (**Fig. 1.2**). The tumulus received its name in the beginning of the 20th century, when a family built a house on top of the tumulus. The family received the nickname "Mogilantsi" or "people, living on a tumulus"¹. The tumulus had the following dimensions before the archaeological research- height – 7 m and diameter of the base- 60 m². The top of the tumulus has collapsed in the northern part prior to the research³. The tumular embankment was composed of layers of soil, rocks, clay and in the top layer-of remains from modern day buildings (**Fig. 3**)⁴.

In November 1965, construction works for the building of a block of flats began near the tumulus. On November 12th, the excavator picked up metal elements from a four-wheel chariot⁵. Construction work ceased to a halt⁶. On the construction site came Dimiter Buchinski, a sculptor from the National Archaeological Institute with Museum, who salvaged the pieces from the chariot. On the next day, November 13th, began the rescue archaeological excavation of Mogilanska Mogila tumulus, led by Bogdan Nikolov, an archaeologist at the Regional Museum of History in Vratsa⁷. Later, Ivan Venedikov joined the archaeological team and became leader of the excavation, with Dimiter Buchinski and Bogdan Nikolov as deputies⁸. The archaeological team set up a trench in the tumular embankment, measuring 14 meters in length and 6 m in width⁹. The harsh weather conditions on the site didn't allow the archaeologists to properly document the stratigraphy of the tumular embankment and the plan of the burial chamber¹⁰. During the archaeological excavation, which lasted 12 days, the researchers discovered a four-wheel chariot, in front of which were the skeletons of two draught horses, the skeleton of a riding horse behind the chariot and a human skeleton with an iron fibula and 18 spear points¹¹. Next to the chariot the researchers discovered a rectangular tomb, made from wooden beams, connected with iron wedges (**Fig. 4, 5**)¹². In the burial chamber, the researchers discovered a skeleton of what Venedikov thought to be a young woman, lying on the ground face down¹³. On the skull there was a golden laurel wreath, near the ears - two golden earrings and on the body-golden appliques, probably from a garment,

¹TORBOV 2005, p. 11.

² TORBOV 2005, p. 11.

³ TORBOV 2005, p. 11.

⁴ VENEDIKOV 1966, p. 7; TORBOV 2005, p. 11.

⁵ VENEDIKOV 1966, p. 7; TORBOV 2005, p. 11.

⁶ VENEDIKOV 1966, p. 7; TORBOV 2005, p. 11.

⁷ VENEDIKOV 1966, p. 7.

⁸ VENEDIKOV 1966, p. 7.

⁹ VENEDIKOV 1966, p. 7; TORBOV 2005, p. 11.

¹⁰ TORBOV 2005, p. 11.

¹¹ VENEDIKOV 1966, p. 7-11.

¹² VENEDIKOV 1966, p. 7.

¹³ VENEDIKOV 1966, p. 11-12.

worn by the deceased¹⁴. Around the skeleton lay the grave goods – a silver-gilt greave, fragments of a bronze Chalcidian helmet, two iron knives, a makhaira, bronze arrowheads in a quiver, toiletries-golden spoons (earpicks?) and a bronze mirror, a glass pendant, shaped a satyr's head and clay figurines¹⁵. Because of the armament, found in the chamber, Venedikov expected to find a male skeleton as well in the chamber. But as the expansion of the trench showed up, such was never found¹⁶. Instead, the researchers found two groups of metalware – bronze, consisting of a hydria, situla and podanipter, and silver – a jug, jug-rhyton, shaped as an einkorn, and four phialae¹⁷. On three of them there is an inscription in ancient Greek, reading: KOTYOS ET BEOY¹⁸. On the fourth, on the internal part of the omphalos, there is an applique with a female image, which Venedikov identifies as Aphrodite¹⁹.

After the excavations, in the beginning of 1966, the site was handed over to the builders, who in turn restarted the construction works²⁰. On February 10th, a builder from the site met with Bogdan Nikolov and told him that the builders found a rock heap with two iron nails in it²¹. The information, given to him by the builder prompted Bogdan Nikolov to begin a new archaeological excavation of the site²². During this excavation the archaeological team, led by Bogdan Nikolov excavated two more tombs, which were designated as Tomb 2/III and Tomb 3/I²³. Tomb 2/III is rectangular in plan, with a substructure, made from river boulders, joined together without mortar and a superstructure, made from wooden beams, joined together by iron nails²⁴. The burial chamber is divided in to two, identical in size rooms, by a transverse wall²⁵. Tomb 3/I is round in plan, with a substructure, made from large river boulders and a superstructure, made from smaller boulders²⁶. The grave goods of Tomb 2/III are represented by a bronze Thracian type fibula, golden pendants in the shape of a bird and a sphere, an Attic red figure skyphos, a black glaze bowl, a quiver with 73 bronze arrowheads, two fragmented iron knives, clay figurines, a silver Phidias cup and a golden jug²⁷. In Tomb 3/I only clay vessels were found- a red figure skyphos, a kylix, a pot and a hydria²⁸.

The date of construction of the three tombs in the Mogilanska Mogila tumulus is the subject of debate between the scholars. Bogdan Nikolov dates the construction of Tomb 1/II in the middle of the fourth century BC, that of Tomb

¹⁴ VENEDIKOV 1966, p. 12.

¹⁵ VENEKIDOV 1966, p. 12.

¹⁶ VENEDIKOV 1966, p. 12.

¹⁷ VENEDIKOV 1966, p. 12; TORBOV 2005, p. 12-13; TORBOV 2015, p. 65.

¹⁸ VENEDIKOV 1966, p. 12.

¹⁹ VENEDIKOV 1966, p. 12.

²⁰ TORBOV 2005, p. 14; TORBOV 2015, p. 6.

²¹ TORBOV 2005, p. 14; TORBOV 2015, p. 6.

²² NIKOLOV 1967, p. 11; TORBOV 2005, p. 14; TORBOV 2015, p. 6.

²³ NIKOLOV 1967, p. 11-12; TORBOV 2005, p. 16-19; TORBOV 2015, p. 7-9.

²⁴ NIKOLOV 1967, p. 12.

²⁵ NIKOLOV 1967, p. 11-12.

²⁶ TORBOV 2005, p. 19-20; TORBOV 2015, p. 9.

²⁷ NIKOLOV 1967, p. 14-16.

²⁸ TORBOV 2005, p. 96; TORBOV 2015, p. 61.

2/III- the end of the third quarter of the fourth century BC, and that of Tomb 3/I- in the beginning of the second quarter of the fourth century BC²⁹. Nartsis Torbov dates the construction of Tomb 1/II and Tomb 2/III in the early Hellenistic period and that of Tomb 3/III- in the decades before the middle of the fourth century BC³⁰. Valeriu Sîrbu suggested a different date for the construction of Tomb 3/I, claiming that the tomb was constructed in second half of the fourth century BC³¹. Emilian Teleagă suggested much earlier dates for the construction of Tomb 3/I and tomb 1/II than the ones, suggested by Nikolov. He claims that Tomb 3/I was constructed and used in the period 375-350 BC on the basis of the red figure skyphos, found in the tomb³². According to Teleagă, Tomb 1/II was constructed and used in the period 425-375 BC on the basis of the black glaze skyphos and one of the oil lamps, discovered in the tomb³³

PHIALE B 71 AND THE THEORIES ABOUT THE FEMALE IMAGE ON THE INTERNAL PART OF THE OMPHALOS

One of the items, discovered in Tomb 1/II, is a silver phiale with a silver - gilded applique at the internal part of the omphalos, bearing a female image. The phiale is made from silver and it has the following dimensions: height - 4 cm, diameter-10 cm³⁴. The lower half of the body of the phiale is decorated with flutes (Fig. 6)³⁵. On the internal part of the omphalos there is a silver- gild applique with the image of a female head, soldered on the omphalos and a second applique with a feather motif³⁶. Unlike the other three phialae, found in the tomb, this one doesn't have an inscription on the neck³⁷. The phiale is now kept in the collections of the Regional Museum of History in the town of Vratsa and it is listed in the inventory books of the museum under the inventory number B 71³⁸.

Since the discovery of Tomb 1/II and its rich grave goods in 1965, there has been much debate among the scholars about the identification of the female image on the applique of the omphalos of phiale B 71. The first theory about the identification of the female image on the omphalos was proposed by Ivan Venedikov³⁹. According to this theory, the image is that of the goddess Aphrodite⁴⁰. However, Venedikov doesn't show any evidence or parallels to back up his theory⁴¹. Bogdan Nikolov proposed a different theory about the

²⁹ NIKOLOV 1967, p. 12-13, p. 18.

³⁰ TORBOV 2005, p. 95.

³¹ TORBOV 2005, p. 94.

³² TORBOV 2005, p. 94.

³³ TORBOV 2005, p. 94.

³⁴ NIKOLOV 1968, p. 150, cat. 48-49; TORBOV 2005, p. 101, cat. 67; TORBOV 2015, p. 65, cat. 67.

³⁵ NIKOLOV 1968, p. 150, cat. 48-49.

³⁶ NIKOLOV 1968, p. 150, cat. 48-49, POPOVA 2017, p. 20.

³⁷ NIKOLOV 1968, p. 150, cat. 48-49.

³⁸ NIKOLOV 1968, p. 150, cat. 48-49; TORBOV 2005, p. 101, cat. 67; TORBOV 2015, p. 65, cat. 67.

³⁹ VENEDIKOV 1966, p. 12.

⁴⁰ VENEDIKOV 1966, p. 12.

⁴¹ VENEDIKOV 1966, p. 12.

identification of the female image on the omphalos⁴². According to it, the image on the omphalos is probably that of Artemis⁴³. Just like Venedikov before him, Nikolov doesn't give any credible evidence or parallels to support his theory⁴⁴. Most of the Bulgarian scholars such as Totko Stoyanov and Nartsis Torbov support Venedikov's theory of identification of the female image as that of Aphrodite⁴⁵. Scholars like Totko Stoyanov even have suggested an identification of the image as that of a nymph⁴⁶. The identification of the female image on the omphalos as Aphrodite is also supported in a recent article about the phiale by Ruja Popova⁴⁷.

COIN IMAGES AND VESSELS

Some Bulgarian scholars have suggested a connection between the image on the internal part of the omphalos of phiale B 71 and images on the reverse side of Greek coins, mainly those of Cyzicus⁴⁸. The image on the omphalos is that of a woman, wearing a sphenone/*kekriphalos*- a head scarf, with a head, turned on the right, hair, tied into a knot and wearing a pearl necklace and earrings, which are interpreted either as pyramidal or as grape-shaped (**Fig. 7**)⁴⁹. Most scholars accept the second interpretation for the shape of the earrings - that they are grape-shaped⁵⁰. The grape-shaped earrings are attested for the first time in the images on the reverse side of the coins of Sicily, struck during the reign of Dionysios I (405-367 BC)⁵¹. The images on these coins are those of the patron deity of Sicily, the nereid Arethusa, wearing grape-shaped earrings, a diadem from water reeds and a necklace⁵². Similar earrings are attested in the coinage of Cyzicus and Lampsacus, which feature a female- nymph or Kore Soteira, wearing such pieces of jewelry-on the reverse side⁵³(**Fig. 9-12**). In Thrace, such pieces of jewelry are attested in phiale B 464 from the Rogozen treasure, featuring an image of the Tegean princess and priestess of Athena Auge and a drunken Heracles (**Fig. 13**) and in a matrix with an image of a female head, wearing a sphenone/*kekriphalos*, grape-shaped earrings and a necklace, kept in the collections of the Regional Museum of History in Vratsa⁵⁴. Parallels of the female head on the omphalos of phiale B 71 can be found in the image of two kantharoi, featuring an image of Aphrodite from the Vasil Bozhkov collection (**Fig. 14-15**)⁵⁵. Due to the similarity

⁴² NIKOLOV 1968, p. 150.

⁴³ NIKOLOV 1968, p.150.

⁴⁴ NIKOLOV 1968, p.150.

⁴⁵ STOYANOV 2003, p. 83; TORBOV 2005, p. 77; TORBOV 2015, p. 34.

⁴⁶ STOYANOV 2003, p. 83.

⁴⁷ POPOVA 2017, p. 20

⁴⁸ STOYANOV 2003, p. 91-92; TORBOV 2005, p. 77; TORBOV 2015, p. 34; SIDERIS 2016, p.189.

⁴⁹ TORBOV & ANTONOV 2002, p. 44; STOYANOV 2003, p. 87; TORBOV 2005, p. 77; ANTONOV 2007, p. 73; TORBOV 2015, p. 34; POPOVA 2017, p. 20.

⁵⁰ POPOVA 2017, p. 20.

⁵¹ GORZELANY 2012, p. 41.

⁵² GORZELANY 2012, p. 41.

⁵³ POPOVA 2017, p. 21-22.

⁵⁴ OGNENOVA-MARINOVA 1987, p. 46; TORBOV & ANTONOV 2002, p. 44.

⁵⁵ SIDERIS 2016, p. 136, image 56.8; p.162, images 64.6,64.7.

between appliques on the bottom of phiales and contemporary coins, some scholars have suggested a theory, according to which in the earlier stages of production of vessels with an applique with female heads, real coins were soldered on to the inside of the vessel, on the bottom⁵⁶. This theory is confirmed by the so-called "Arethusa cups". These vessels are shallow kylikes, on the bottom of which is a medallion/applique, taken from a coin of Syracuse, struck during the reign of Dionysios I (405-367 BC) (**Fig. 16**)⁵⁷. These coins in turn, inspired the production of "Arethusa cups" in the late fourth-early third c. BC in Cales (Calvi Risorta) in Northern Campania⁵⁸. It can be theorized that these vessels inspired the production of phialae with coin images in Thrace. The practice of using coin images as decorations on vessels is well known, as evidenced by phiale B71 from Tomb 1/II and the Vratsa matrix. Other evidences of this practice are phialae B 479, B 576 and B 592 from the Rogozen treasure (**Fig. 17-19**). These phialae have an applique with an image of a young man (Apollo ?)⁵⁹. These images were probably inspired by coin images. In the Vasil Bozhkov collection there is a kantharos, on the bottom of which there is a gilded medallion with the image of a young Heracles, slaying two snakes in his crib (**Fig. 20**)⁶⁰. According to the publisher of the kantharos, the image on the medallion was inspired by the silver coinage of Thebes and the anti-Athenian union of poleis, struck in 466/425-395 BC- in Thebes, 405/404-395 BC- the anti-Athenian union of poleis⁶¹. In the same collection there is a phiale, which has a gilded medallion on the omphalos with an image of a nymph with wavy hair, wearing earrings and a necklace⁶². According to the author the phiale is produced in a Greek workshop (**Fig. 21**)⁶³. The image on the medallion has very close parallels with the images on the reverse side of gold staters, struck in Lampsacus in 394-350 BC⁶⁴. Having in mind the parallels with the images on gold staters, struck in Lampsacus, it can be deduced that the medallion on the phiale from the Vasil Bozhkov collection was probably inspired by that coinage. The parallels, examined so far in this chapter make it possible to assume that the image on the applique on the omphalos of phiale B 71 from Tomb 1/II in the Mogilanska Mogila tumulus was inspired by images on coins and that this is an image of Aphrodite or a nymph.

⁵⁶ VICKERS *et alii* 1986, pl. 14; BOARDMAN 1987, p. 284.

⁵⁷ BOARDMAN 1987, p. 284; GORZELANY 2012, p. 41.

⁵⁸ GORZELANY 2012, p.41-43.

⁵⁹ NIKOLOV *et alii* 1987, p. 96, cat. 479, p. 109, cat. 101, cat. 102; FOL *et al.* 1989, p. 88, cat. 42, p. 138, cat. 101, p.139, cat. 102.

⁶⁰ SIDERIS 2017, p. 188, images 70.4-70.5.

⁶¹ SIDERIS 2017, p. 188.

⁶² MARAZOV 2011, p. 112-113.

⁶³ MARAZOV 2011, p. 112.

⁶⁴ <https://www.wildwinds.com/coins/greece/mysia/lampsakos/i.html> (visited on 08.10.2020).

THE VRATSA MATRIX AND PHIALE B 71. THEORIES ON THE ORIGINS OF THE MATRIX AND PHIALE⁶⁵

In the collections of the Regional Museum of History in the town of Vratsa, a bronze die is kept. This die is part of a collection of 23 bronze dies, which were chance finds⁶⁶. The circumstances around the discovery of the matrix are unknown⁶⁷. The die is made from bronze and has a circular shape⁶⁸. The matrix has the following dimensions: height-9 mm, maximal diameter- 21 mm, figure-height- 11mm and maximal diameter- 13 mm⁶⁹. On the upper surface of the matrix there is a positive image of a female head, wearing a sphenone/*kekriphalos*, grape-shaped earrings and a pearl necklace (Fig. 22-23)⁷⁰. The matrix is listed in the inventory books of the Regional Museum of History in Vratsa under the inventory number A 2907⁷¹. Since the first publication of the matrix, there has been debate among scholars about the function, origin and user of the matrix. Two theories about the function of the Vratsa matrix are proposed by scholars. The first theory was proposed by Dobrin Antonov, who suggested two different uses for the matrix⁷². According to this theory, the matrix had two different functions- a matrix, attached to a work bench, on the upper surface of which a sheet of silver or gold was placed and the smith would hammer out the image with a wooden mallet⁷³. The second possible function was that of a coin die⁷⁴. However, the second function is dismissed by Antonov on the basis, that the image on the matrix is a positive, not a negative one⁷⁵. The second theory was proposed by Ruja Popova, who claims that this is a matrix, but without giving any credible evidence to support her claims⁷⁶. Having in mind that the image on the upper surface on the matrix is a positive one, it can be deduced with a full degree of certainty that the instrument is indeed a matrix for the production of appliques/medallions⁷⁷. Two theories have also been proposed for the origin and user of the matrix. According to the first one the matrix was used by an itinerant Greek master, who came in Northwestern Thrace to produce appliques and vessels such as Phiale B 71⁷⁸. The second one claims that the matrix was owned and used by a local Thracian craftsman, who was an apprentice in a Greek work-

⁶⁵ I would like to thank Associate Professor Doctor of Historical Sciences Nartsis Torbov from the Regional Museum of History in Vratsa for the permission to include the matrix, inventory number A 2907 from the museum's collection in this article.

⁶⁶ TORBOV & ANTONOV 2002, p. 37.

⁶⁷ TORBOV & ANTONOV 2002, p. 37.

⁶⁸ TORBOV & ANTONOV 2002, p. 50, cat. I; ANTONOV 2007, p. 215, Table XVII, 1.

⁶⁹ TORBOV & ANTONOV 2002, p. 50, cat. I; ANTONOV 2007, p. 215, Table XVII, 1.

⁷⁰ TORBOV & ANTONOV 2002, p. 44, p. 50, cat. I; ANTONOV 2007, p. 215, Table XVII, 1, POPOVA 2017, p. 20.

⁷¹ TORBOV & ANTONOV 2002, p. 50, cat. I; ANTONOV 2007, p. 215, Table XVII, 1.

⁷² TORBOV & ANTONOV 2002, p. 38; ANTONOV 2007, p. 72-73.

⁷³ TORBOV & ANTONOV 2002, p. 38; ANTONOV 2007, p. 72.

⁷⁴ TORBOV & ANTONOV 2002, p. 38; ANTONOV 2007, p. 72.

⁷⁵ TORBOV & ANTONOV 2002, p. 38; ANTONOV 2007, p. 73.

⁷⁶ POPOVA 2017, p. 20.

⁷⁷ Personal observations of the matrix on site.

⁷⁸ TORBOV & ANTONOV 2002, p. 44; ANTONOV 2007, p. 90.

shop in the Propontis area, probably in Cyzicus⁷⁹. Antonov has even suggested a possibility that the matrix may be used by a local Thracian craftsman, who was an apprentice at a Greek workshop and who after his apprenticeship, brought the instrument back home⁸⁰. Due to the unknown origin of the matrix, Antonov remains inconclusive about the user, claiming that it was used either by a Greek itinerant craftsman or by a local Thracian craftsman, who had an apprenticeship in a Greek workshop⁸¹. Taking into the account the good artistic quality of the image on the upper surface on the matrix, it can be theorized that it was made and used by a Greek craftsman, working either as an itinerant craftsman or as a craftsman in a stationary workshop. This theory, however is open for discussion due to the fact, that the matrix is a chance find and that its origin is unknown. The positive image on the upper surface of the matrix supposes a function as a matrix for the production of appliques/medallions, omitting its function as a die for coin minting, as many scholars have proposed. Many scholars support the idea about the similarities between the image on the matrix, the image on the applique on the omphalos of phiale B 71 and contemporary coinage, mainly that of Cyzicus and Lampsacus⁸². Upon closer look at the images on the matrix, on the applique and those on the coins of Cyzicus and Lampsacus, this idea seems without any doubt plausible because of the common features among them-the use of nymphs or Aphrodite and the use of similar headdress and pieces of jewelry-sphendone/*kekriphalos*, grape-shaped earrings and pearl necklaces.

Theories have been also proposed for the origin of phiale B 71. The first scholar to propose a theory about the origin of the phiale was Bogdan Nikolov⁸³. According to this theory, the phiale was produced in a Greek workshop in an *apoikia* in the West Pontic region⁸⁴. However, Nikolov doesn't give any credible evidence in support of his theory⁸⁵. Torbov and Antonov claim that the tools for decoration, found in Northwestern Bulgaria prove that the decorated vessels, also found in the area, are of Greek origin⁸⁶. This idea seems credible, considering the good artistic quality of the images both on the omphalos of the phiale, and on the matrix. Stoyanov proposes the idea that the image on the applique of phiale B 71 is the work of a Greek workshop and that it has parallels with coin images from the second quarter of the fourth century BC, but doesn't give any credible evidence in support of this idea⁸⁷. However, as mentioned above, the image on the applique really does show parallels with contemporary coinage, which means that the vessel was probably produced in center with a coinage, well known in Thrace, such as Cyzicus. In his PhD thesis and subsequent catalogue about the Mogilanska Mogila tumulus, Nartsis Torbov accepts Stoyanov's idea about the

⁷⁹ POPOVA 2017, p. 21.

⁸⁰ ANTONOV 2007, p. 90.

⁸¹ ANTONOV 2007, p. 215.

⁸² TORBOV & ANTONOV 2002, p. 44 ; STOYANOV 2003, p. 91-92; TORBOV 2005, p. 77 ; TORBOV 2015, p. 34 ; POPOVA 2017, p. 21-22.

⁸³ NIKOLOV 1968, p. 150.

⁸⁴ NIKOLOV 1968, p. 150.

⁸⁵ NIKOLOV 1968, p. 150.

⁸⁶ TORBOV, & ANTONOV 2002, p. 44.

⁸⁷ STOYANOV 2003, p. 91-92.

Greek origin of the phiale⁸⁸. Torbov also proposes the theory that the phiale is produced in a center with a well-established coinage, such as Cyzicus⁸⁹. This theory is based upon the similarities between the images on coins, struck in Cyzicus and the image on the applique⁹⁰. Ruja Popova in a recent article about the phiale proposed a theory about the origin of the phiale, according to which it was a product of local craftsmen, who were apprentices in a Greek workshop in a center with a major coinage, such as Cyzicus⁹¹. As evidence for her theory, Popova cites the decorative elements of the phiale- the medallion/applique with a female image, the medallion/applique with feather motif and flutes/ova, which according to her, point to the so-called "hybrid decorative interactions" with the Achaemenid East and the Propontis region⁹². The phiale indeed shows signs for such interactions, but the more probable assumption is that this vessel is a work of a Greek workshop, making vessels for the Thracian aristocracy with motifs, preferred by them.

CONCLUSIONS ABOUT THE IDENTITY OF THE FEMALE IMAGE ON THE APPLIQUE ON THE OMPHALOS OF PHIALE B 71

After the examination of the theories about the identity of the female image on the applique of the omphalos of phiale B 71, the following conclusions can be made. Firstly, taking in to account the parallels of the image with images on coins, struck in Cyzicus and Lampsacus, it can be deduced that the image on phiale B 71 is inspired by the coinage of these centers. Secondly, these images propose with a certain degree of certainty that the phiale was produced in center with a coinage, which is well known in Thrace, which is Cyzicus. Thus, the coinage of Cyzicus inspired a production of vessels with motifs, taken from coin images in one of the many workshops in the polis. Phiale B 71 from Tomb 1/II can be considered as a product of such a workshop. The evidence, supporting this, is the quality in the execution of human heads and details of the face and jewelry. The parallels with phialae and kantharoi from Vasil Bozhkov collection, as well as phialae B 479, B 576 and B 592 from the Rogozen treasure show that the practice of using coin images as decoration on vessels was practice, well known in Thrace. The phialae B 479, B 576 and B 592 from the Rogozen treasure are evidence for the acceptance of the coin image in decoration of vessels by local craftsmen and their interpretations of coin imagery. A possible evidence to the introduction of coin imagery into Northwestern Thrace is the Vratsa matrix, by the means of an itinerant craftsmen or a stationary workshop, producing vessels for the local Tribalo elite. Another possible explanation for the origin of the Vratsa matrix is that it is a tool of a local craftsman, who was an apprentice at a workshop in Cyzicus. Neither of the explanations can be accepted for sure, because of the character of the matrix - a chance find without a certain archaeological context of discovery. The function of the matrix is the only sure aspect of it. It was used to produce appliques/

⁸⁸ TORBOV 2005, p. 77; TORBOV 2015, p. 34.

⁸⁹ TORBOV 2005, p. 77; TORBOV 2015, p. 34.

⁹⁰ TORBOV 2005, p. 77; TORBOV 2015, p. 34.

⁹¹ POPOVA 2017, p. 4.

⁹² POPOVA 2017, p. 24.

medallions for the decoration of vessels, which is proven by the positive image on top part of the matrix. Further research and new finds will enlighten the subject of coin imagery as decorative elements in Thrace and the import of Greek metalware in Northwestern Thrace.

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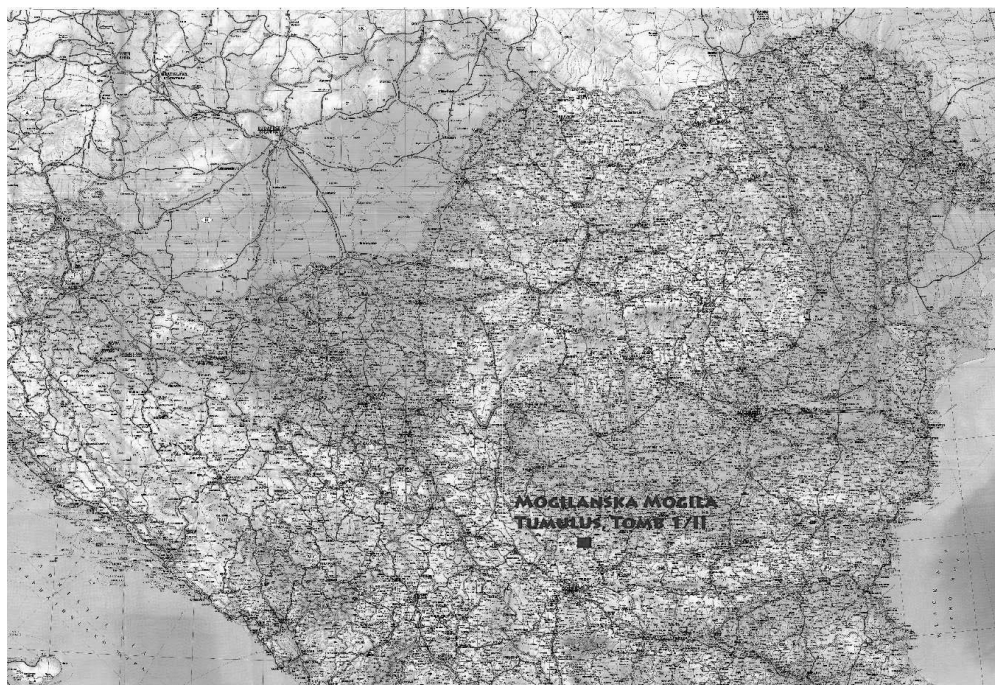


Fig. 1 - Map of the Balkan peninsula, showing the location of Tomb 1/II of the Mogilanska Mogila tumulus within the territory of present-day Bulgaria (*Пътна карта: Балкански полуостров, 2019*).



Fig. 2 - Location of the Mogilanska Mogila tumulus and Tomb 1/II within the center of the town of Vratsa (Google Earth).

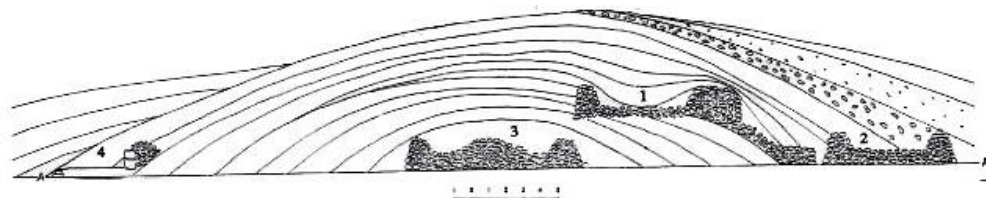


Fig. 3 - Stratigraphy of the Mogilanska Mogila tumulus, showing the excavated structures: 1-Tomb 1/II, 2-Tomb 2/III, 3-Tomb 3/I, 4 – crepidoma (after TORBOV 2005, p. 23, image 6).

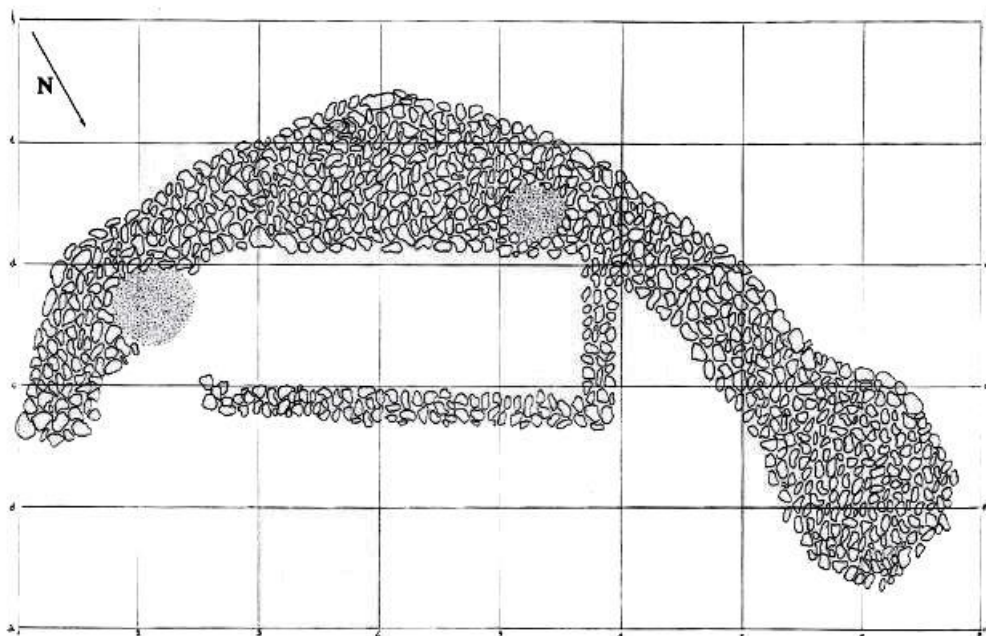


Fig. 4. - Plan of Tomb 1/II (after TORBOV 2005, p. 19, image 2).

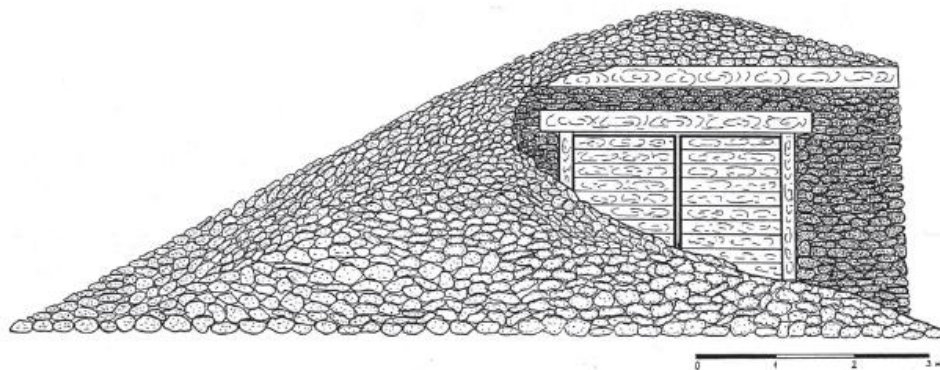


Fig. 5 - Hypothetical reconstruction of tomb 1/II (after TORBOV 2005, p. 33, image 12).



Fig. 6 - Phiale B 71 from Tomb 1/II in the Mogilanska Mogila tumulus, view from above.



Fig. 7 - Close-up of the applique on the omphalos of phiale B 71 from Tomb 1/II in Mogilanska Mogila Tumulus.



Fig. 8 - Silver decadrachm of Syracuse, struck during the reign of Dionysios I (405-367 BC) (after https://www.wildwinds.com/coins/greece/sicily/syracuse/dionysios_I/i.html).



Fig. 9 - Silver drachm of Cyzicus with an image of Kore Soteira on the reverse side (after <https://www.wildwinds.com/coins/greece/mysia/kyzikos/i.html>).



Fig. 10 – Bronze coin (AE 11) of Cyzicus, 3rd century BC (after <https://www.wildwinds.com/coins/greece/mysia/kyzikos/i.html>).



Fig. 11 - Bronze coin (AE 12) of Lampsacus, struck in 350-320 BC (after <https://www.wildwinds.com/coins/greece/mysia/lampsakos/i.html>).



Fig. 12 - Gold stater of Lampsacus, struck in 394 – 350 BC (after <https://www.wildwinds.com/coins/greece/mysia/lampsakos/i.html>).



Fig. 13 - Close-up of the medallion with the myth of the rape of Auge by Heracles on the inside of phiale B 494 from the Rogozen Treasure, showing the jewelry, worn by the Tegean princes and priestess of Athena Auge.



Fig. 14 - Image of Ariadne, Aphrodite and Minos on a kantharos, kept in the Vasil Bozhkov collection (after SIDERIS 2017, p. 136).



Fig. 15 - Image of Aphrodite, Helen of Troy, Paris and Hermes on a kantharos, kept in the Vasil Bozhkov collection (after SIDERIS 2017, p. 162, image 64.7).



Fig. 16 - "Arethusa cup" from the Prince Czartoryski collection of the Krakow museum (after GORZELANY 2012, plate 2).



Fig. 17 - Phiale B 479 from the Rogozen treasure (after FOL *et al.* 1989, p. 42, image 88).



Fig. 18 - Phiale B 576 from the Rogozen treasure (after FOL *et al.* 1989, p. 101, image 138).

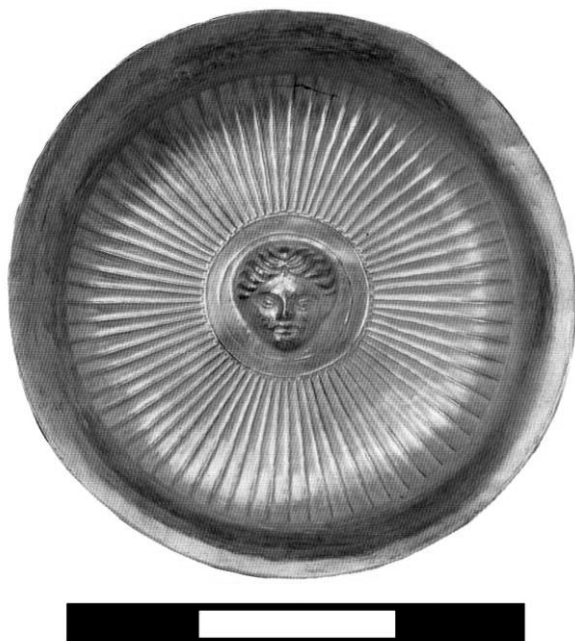


Fig. 19 - Phiale B 592 from the Rogozen treasure (after FOL *et al.* 1989, p. 102, image 139).



Fig. 20 – Medallion with an image of a young Heracles, slaying two snakes in his crib, on the bottom of a kantharos, kept in the Vasil Bozhkov collection (after SIDERIS 2017, p. 187, image 70.5).



Fig. 21 – Phiale with a medallion on the bottom with an image of a female head-nymph, kept in the Vasil Bozhkov collection (after MARAZOV 2011, p.112).



Fig. 22 – Upper surface of the Vratsa matrix (inv. number A 2907) from the collections of the Regional Museum of History in Vratsa.



Fig. 23 – Bottom surface of the Vratsa matrix (inv. number A 2907) from the collections of the Regional Museum of History in Vratsa.