



# THE AMERICAN RESEARCH CENTER IN SOFIA

Newsletter No. 8, Summer 2011

En route from Edirne to Sofia in April, the ARCS Academic Program visited the 16th century Ottoman bridge over the Maritsa River at Svilengrad.



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# ARCS 2010/1 Fellows

By Denver Graninger, Director and Professor, American Research Center in Sofia

ARCS welcomed three fellows to its 2010/1 Academic Program.

Jeremy Ott, a PhD student in the Institute of Fine Arts, New York University, returned to ARCS as an Associate Fellow. Jeremy's dissertation research on a cemetery in early medieval Corinth has led him to look in much broader perspective at the architecture and ornament of tombs throughout the Balkan peninsula in an attempt to gauge their social context and eschatological purpose. He delivered an insightful and inspiring lecture on 'Tomb Decoration in Late Antique Thessaloniki and Sofia' in November. Read more about Jeremy's research on p. 4.

Tara Yin, an MA student in Dance at York University, has researched Peter Deunov and the theory and practice of Paneurythmy, the philosophical-religious dance movement that took root in Bulgaria in the early twentieth century and remains popular today. As part of her research program at ARCS, Tara participated in the large paneurythmy gathering in the Rila mountains; she has also interviewed

several elders in the paneurythmy community who have offered important insight into the movement. Tara gave a rich and informative public lecture at ARCS in April on the topic of 'Dances of the Eternal Return? Time, Space and Archetypes in the Paneurythmy'. She successfully defended her MA thesis (by skype!) in the spring.

Lilia Topouzova, a PhD student in History at the University of Toronto, participated in the second semester of the ARCS academic program. Lilia's dissertation is a comprehensive study of the Bulgarian forced labor-camp system during the Communist period. During her fellowship, she continued work on an oral history project that will form an important part of the dissertation. This research has led Lilia to interview not only the survivors of these camps, but also those who served as guards and administrators in these facilities. She offered preliminary results of this research in her April public lecture at ARCS: "'Who is the Bulgarian Survivor?': an Oral History of the Bulgarian Camp and Prison System, 1944-1962'.

Evelina Kelbecheva, Professor of History at the American University in Bulgaria, leads ARCS staff, fellows, and friends on a walking tour of socialist and post-socialist monuments in Sofia.



# Late Roman Burials in Serdica

By Jeremy Ott, ARCS Associate Fellow and Doctoral candidate at the Institute of Fine Arts, New York University

By the sixth century AD a basic burial format had become the standard throughout Byzantine communities in the Balkan Peninsula and much of the Mediterranean. The body was laid at an east-west orientation with the head at west, and, for multiple-burial tombs, entrances were provided at the east. Painted decoration of the tomb interior was rare and, in the sixth century, limited primarily to christograms, although in the fourth and fifth centuries it is found somewhat more frequently and includes figural imagery. Sofia, aided by a large body of Early Byzantine tombs including some identifiably Christian examples dating as early as the fourth century, offers an advantageous setting for exploring the development of this burial format and the impact of Christian belief on the often conservative mortuary sphere.

The Early Byzantine (circa fourth to sixth century AD) cemeteries of Serdica (the ancient name of Sofia) lay, as was typical for this period, outside the city wall in areas already used for burial since at least the second century AD and not far from extramural structures of the living including a massive amphitheatre (Figure 1) [1]. Excavation, usually the result of construction and infrastructure projects, has revealed some 200 Early Byzantine graves, most of which are situated at a considerable distance (500-1000 m.) from the city wall. The

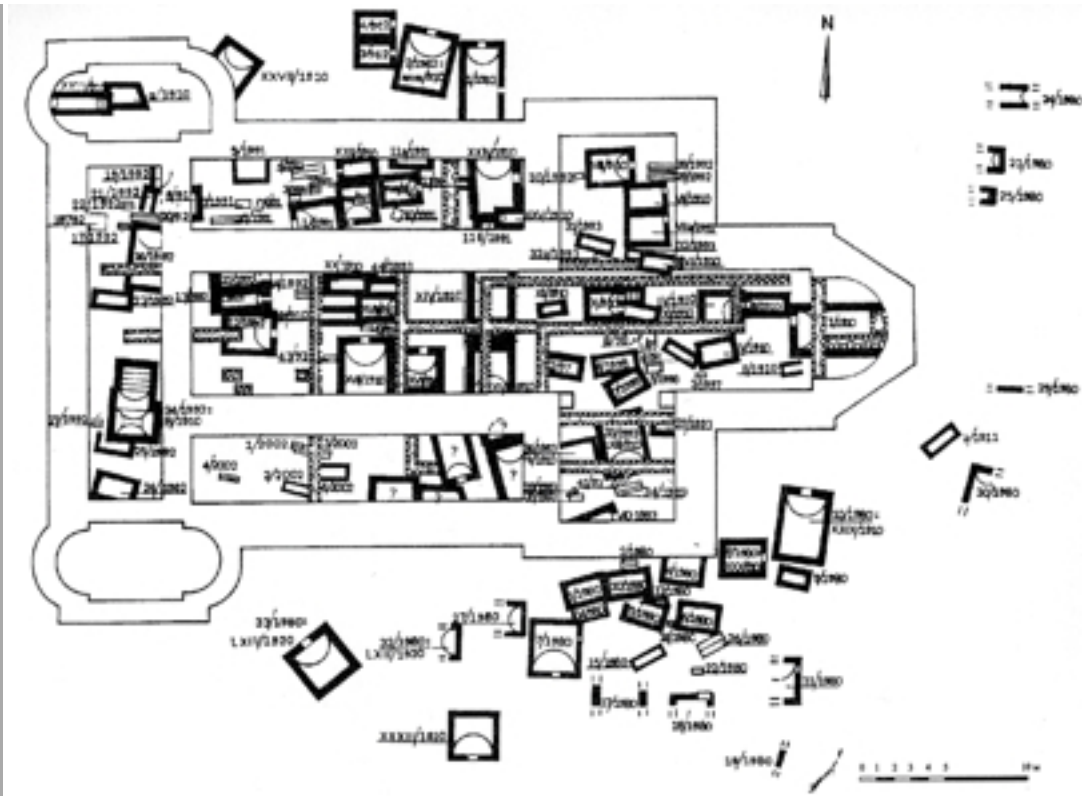
vast majority of known burials belong to the East Cemetery and are sited in the general area of the modern church of Saint Sofia, to the church's east as far as the National Library, and to the church's south as far as Gurko Street. Only a handful of other tombs have been revealed and lie well to the west of the city wall at Gruev Street and at Pozitano Square. Additionally, two Early Byzantine mausolea have been uncovered at some distance from the city and outside known burial areas in the modern neighborhoods of Hadji Dimiter and Lozenets. The majority of the city's extramural space remains unexcavated, however, and the many burials discovered around the turn of the twentieth century were documented in a manner customary for that era but lacking by today's standards. Thus, it should be kept in mind that our picture of Early Byzantine Serdica and its cemeteries is a significant but very incomplete one.

The Christianization of Serdica's mortuary topography is evident in the fourth century and beyond through the construction of at least two probable martyria and three extramural basilicas of a presumably funerary function. In the east cemetery, on the site of modern Saint Sofia, a small apsidal mausoleum with a floor mosaic that likely served as a martyrion (a structure for the veneration of a Christian martyr) was constructed in the



Figure 1: Plan of prominent sites discussed.

**Figure 2:** Burials (mostly sixth-century A.D. and earlier) at the site of St. Sofia church.



fourth century. The initial mausoleum seems to have attracted new burials to the site and subsequently received an extension westward so that a nave-like space was created. From this point onward the building, taking on the role of a cemetery church, expanded in a total of seven phases over the area, including part of the Roman and Early Byzantine cemetery, and acquired a standard three-aisle basilica form through the addition of two side aisles. Today, more than 100 graves of the sixth century and earlier (in addition to later mediaeval burials) lie below and around the basilica in a maze-like array (Figure 2). The mausoleum and its church phases have received relatively early dates in Bulgarian scholarship: The initial mausoleum is thought to have been erected in the reign of Constantine, and the single-aisle church is considered to have already stood at the site for its destruction at the hands of Julian's supporters between 361 and 363. While such a chronology may be correct, it relies more on historical events than the archaeological record; it is at least clear that the first mausoleum belongs to the fourth century (arguably the century's first half based on the style of the apse mosaic) and its extension probably does as well. Future rescue excavations in the area of Saint Sofia as well as current efforts to conserve the tombs and early

church structures here may enhance our knowledge of this densely layered, important site.

A second martyrion, likewise of fourth century date and built over by a three-aisle basilica in perhaps the fifth century, was identified directly outside Serdica's east gate during the laying of the foundation for the former headquarters of the Communist Party; it consists of an apse with two wings and an entrance at west. While the original burial that inspired the creation of the mausoleum-martyrion beneath Saint Sofia remains unknown, in this second martyrion a stone sarcophagus containing what were probably believed to be the bones of the martyr was placed neatly within the apse. Four later burials, presumably belonging to individuals wishing to rest near the martyr's body, were inserted in the martyrion's wings in the form of cist graves.

Finally, in Serdica's west cemetery ten fourth- to fifth-century tombs, nine of which are vaulted, have been excavated on the modern Gruev Street and Pozitano Square. The scanty remains of a basilica, which has been dated to the fifth century, were additionally uncovered at the Gruev Street site.

The impact of the Christian theology of judgment and resurrection on burial practices (most of which probably remained quite similar to non-Christian customs) is most clearly discernible in the form and decoration of vaulted chamber tombs in Serdica and elsewhere. While these tombs would not have been financially accessible to the lower classes, they serve as a useful body of evidence due to: the large number of surviving examples; potentially diagnostic form-related variables including size, ground plan, and entrance position; the occasional presence of painted decoration lacking in most other burial formats; and the fact that vaulted tombs, especially those with painting, have enjoyed a far better history of publication than their less elaborate counterparts.

Several trends in vaulted tombs are apparent beginning in the fourth century. While graves from the second to fourth century take a variety of orientations, in the fourth century (and perhaps somewhat earlier) vaulted tombs as well as other burial formats increasingly assume an east-west alignment. By the mid-fifth century an east-west orientation is the rule, and at about the same time entrances, which for tombs of this orientation previously occurred at either east or west, now became limited to the east end. In terms of decoration, Serdica's 17 tombs with painted interiors, all but two of which are vaulted, reveal the persistence of religiously ambiguous imagery, including grapevines, kantharoi, birds, and imitations of marble revetment, until the fifth century. Christian elements, most commonly

various forms of the cross, are introduced in the fourth century, integrated within the traditional décor, and endure until the sixth century by which time other figural decoration had almost completely vanished.

These characteristics are consistent with tomb development in much of the Early Byzantine Mediterranean, although some areas were more conservative than others. In central and southern Greece, for example, the relatively late appearance of securely-dated Christian imagery in the sixth century presumably corresponds to that religion's slow regional growth, and it is likewise only in the sixth century that an east-west orientation becomes dominant there.

How should the evolution of the Early Byzantine tomb be interpreted? Julia Valeva has convincingly argued that some distinctively Christian elements of decoration, including various forms of the cross, are both apotropaic and eschatological, offering protection to the tomb's occupants at the Last Judgment. A particularly striking example is Serdica's 'Tomb of the Archangels', located in the east cemetery on modern Gurko Street. On the vault of this tomb, within a traditional system of composition, a radiant cross surrounded by a wreath is positioned at center, and at the four corners lie busts of four named archangels (Figure 3). Rather than a merely eloquent display of Christian imagery, however, the combination of cross and archangels is linked to Early Christian texts describing the circumstances of the Last Judgment, as Valeva has articulated [2].

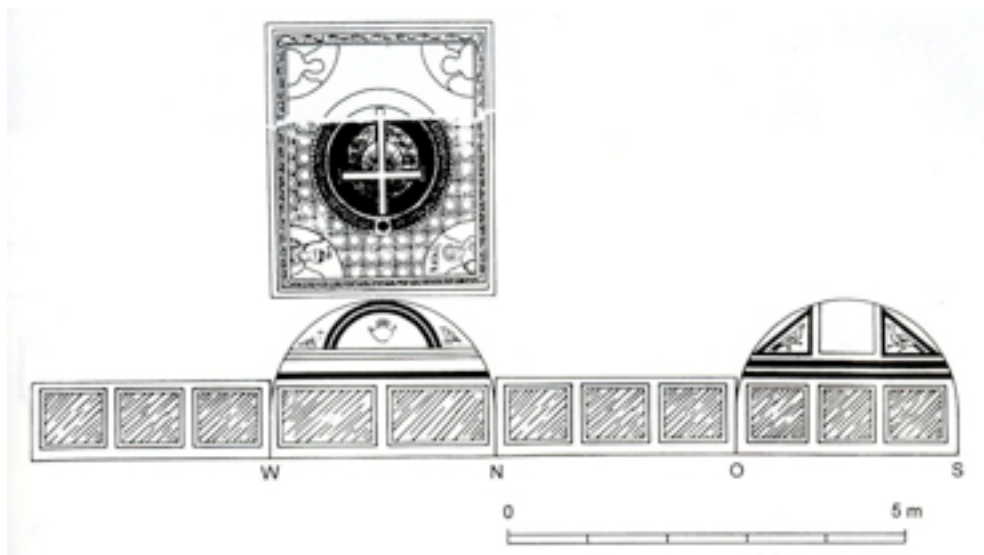


Figure 3: 'Tomb of the Archangels', ceiling and interior panel decoration.

I would take this a step further and suggest that from an Early Christian perspective the tomb in its entirety should be viewed as a kind of capsule that not only offered basic physical protection against accidental disturbance or intentional desecration, but in an effort that borders on sympathetic magic, attempted to ensure for its occupants a successful outcome at the Last Judgment: the ‘resurrection of the righteous’. It is clear that, as much as the Church discouraged such beliefs, Christians felt that they could positively intervene on behalf of the dead. Much of the polytheist mortuary ritual, including the lighting of terra cotta lamps and the offering of libations to the dead, remained in heavy use by Christians, who additionally offered prayers addressed to their own god requesting divine favor for the departed.

Holy images were one source of aid for both living and dead. Although the sign of the cross was the only officially sanctioned means of Christian protection, religious images generally functioned as both representations of divine power and magical agents for the apotropaic activation of that power. Icons, were, of course, famously known as miracle-working agents. A somewhat different and more personal class of image, as indicated by texts and artifacts, exists in the biblical miracle scenes and ambiguous equestrian ‘holy warriors’ that were sewn onto garments, appear on pendant amulets, and were stamped or painted onto dining vessels. All of these goods came into close bodily contact and had the perceived power to ward away evil from the wearer or diner. Within the setting of the tomb we should likewise believe that distinctively Christian imagery and perhaps some ambiguous paintings as well, while at first embedded within the traditional decorative program, were intended to aid the most important need of the dead: their salvation. A representation of the Last Judgment, then, might bring the deceased closer to meeting Christ on that day, and the appearance of the cross, a representation of Christ’s triumph over death, could assist the deceased’s own resurrection.

The tomb’s orientation and the position of its entrance may be considered in the same way. While the burial of the dead facing the east, sometimes with a stone or tile pillow as a head

prop, may be the result of chance, sun worship, or some other belief, in a Christian sense it is generally regarded (and hinted in some textual sources) as enabling the dead to face Christ at the dawn of the Last Judgment. By extension, if the extremely popular resurrection story of Lazarus and some accounts of the Last Judgment serve as guides, the eastern position of the entrance would enable the tomb’s blocking stone to be most directly removed, and the dead to come forth, at the command of Christ as he approaches from the east. We find no texts in which this or most other aspects of mortuary practice (unless coming dangerous close to polytheism) are explicitly recommended by Christian authors, suggesting that these concepts may relate more to popular belief than doctrine. Nevertheless, the growth of these customs until, with very few exceptions, they are the rule indicates that they were taken quite seriously.

**‘...from an Early Christian perspective the tomb in its entirety should be viewed as a kind of capsule that not only offered basic physical protection against accidental disturbance or intentional desecration, but in an effort that borders on sympathetic magic, attempted to ensure for its occupants a successful outcome at the Last Judgment’.**

At ground level, belief and reality sometimes stood at odds. In Serdica there are several examples of tomb use implying late occupation of considerably earlier tombs in manners contrary to tomb design but in keeping with Christian custom. In the east cemetery a tomb with painted decoration, including crosses and a probable psalm inscription that find their best parallels in the fifth and sixth centuries, lies at a north-south orientation suggestive of a somewhat earlier date; in all likelihood the decoration is much later than the construction although it respects the character of the pre-existing architecture. Paintings of the tomb made circa 1900 reveal at least one semi-articulated skeleton not customarily extended along the chamber’s long north-south axis but rather lying along its narrow one, facing east

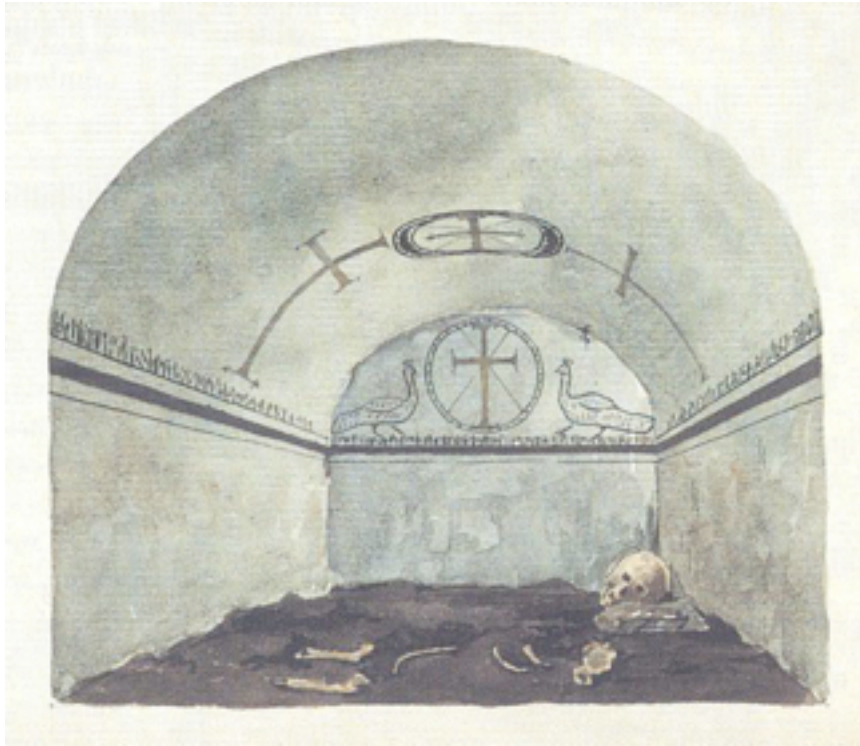


Figure 4: Tomb with probable psalm inscription.

(Figure 4). This striking deviation was surely intentional. In several other cases tombs are given entirely new entrances, usually eastern ones, in later phases. This may at times relate to re-use after the original entrance was blocked by another structure, as occurs at a tomb on Gruev Street in the west cemetery with a western entrance made inaccessible by the construction of another tomb. Some entrance modifications do not obviously relate to any difficulties of access via the original entrances, however, and may simply represent a retro-fitting of old tombs for new beliefs.

The development of the basic Early Byzantine tomb format may therefore be best regarded as a standardization and adaptation of pre-existing mortuary elements to serve the eschatologically-driven needs of the growing Christian religion. With the possible exception of Christian imagery, it cannot be assumed that burial features are diagnostic indicators of the deceased's faith, however: as Christianity became the majority religion, its mortuary practices, embedded in polytheist tradition in the first place, were likely taken up in turn by polytheists who otherwise leave little archaeological trace in the mortuary record in the Byzantine communities of the Balkans after the fourth century.

#### Notes

[1] While there is no comprehensive study of Sofia's Early Byzantine burials, individual cemeteries, tombs, and especially tomb painting have received scholarly attention. Nearly 100 years ago Bogdan Filov published a monograph on Saint Sofia church and its cemetery that was exceptionally detailed for its time: *Филов, Б. 1913. Софийската църква „Св. София“*. Sofia. An accessible bilingual overview of the site has been recently offered by Stefan Boyadjiev: *Boyadjiev, S. et al. 2009. The Early Christian Church of St. Sofia - God's Wisdom*. Sofia. Julia Valeva has published extensively on Early Byzantine tomb painting in the Balkans including Sofia; see most recently: *Valeva, J. 2001. "La peinture funéraire dans les provinces orientales de l'Empire romain dans l'Antiquité Tardive". Hortus Artium Medievalium. 7. 167-208*. See also a recent survey of Early Byzantine painting in Bulgaria including Sofia's painted tombs: *Pillinger, R. et al. 1999. Corpus der spätantiken und frühchristlichen Wandmalereien Bulgariens*. Vienna.

[2] Valeva, J. 1976. "La Tombe aux Archanges de Sofia: Signification eschatologique et cosmogonique du décor". *Cahiers Archeologiques. 34. 5-28*.

# Visiting Scholars at ARCS 2010/1

By Denver Graninger, Director and Professor, American Research Center in Sofia

Daniel Weiss, a doctoral candidate in the Graduate Program in the History of Art and Architecture at the University of Virginia, visited ARCS for several days in July 2010 on his way to excavations at the Roman fort of Porolissum in Salăj, Romania. Dan's dissertation focuses on the northwestern limes in Roman Dacia, and he is interested in possibly pursuing in the future a field project at a site along the Roman limes in Bulgaria.

Simon Connor, a paleoecologist based at the Universidade do Algarve in Faro, Portugal, and a team of research assistants were based at ARCS in August and September 2010. Simon has collaborated on the Tundzha Regional Archaeological Project (TRAP) with Adela Sobotkova and Shawn Ross. He returned to Bulgaria to take sediment samples, or cores, from a series of sites throughout the country. These cores will provide invaluable evidence about the ancient climate in this region.

Carol Silverman, Professor of Anthropology at the University of Oregon and a recipient of a John Simon Guggenheim fellowship for 2010-2011, stayed at ARCS for two weeks in Sep-

tember 2010 conducting research on the globalization of Romani music. She made a splendid contribution to the ARCS academic program by offering a lecture, delivered before a large audience at the Red House Centre for Culture and Debate in central Sofia, on 'Transnational Identities: Life History of Bulgarian/Turkish/Romani Musician Yuri Yunakov'. Read more about Carol's research on p. 11.

Adela Sobotkova and Shawn Ross, co-directors of the Tundzha Regional Archaeological Project with G. Nehrizov, stayed at ARCS for several days in December 2010 at the conclusion of a successful excavation and study season outside Yambol. Read more about the results of their projects on p. 15.

Gabriella Parissaki, Senior Researcher at the Institute for Greek and Roman Antiquity, National Hellenic Research Foundation, and Aliénor Rufin Solas, doctoral candidate in Greek history at the University of Lille 3, stayed at ARCS for several days in June 2011 during a research trip to Bulgaria. Both scholars have long-term research interests in ancient Thrace.

Votive offering  
near Demir Baba  
Tekke (Isperih re-  
gion).



# The 2010 Eugene Schuyler Lecture

By Denver Graninger, Director and Professor, American Research Center in Sofia

On Friday, November 26, before a full auditorium at the American Corner in the Sofia City Central Library, Mark Stefanovich, Professor of Anthropology at the American University in Bulgaria, delivered the third Eugene Schuyler Lecture, on the topic of ‘Archaeogenetics and Prehistory’. Previous Schuyler lecturers include Steve Tracy, Emeritus Professor of Classical Studies at the Ohio State University and former Director of the American School of Classical Studies at Athens (ASCSA), and John Oakley, Professor of Classical Studies at the College of William and Mary and former Mellon Professor at ASCSA. In a spell-binding fifty-minute lecture, Mark introduced the audience to the potential impact of ancient DNA studies on our understanding of the movements of peoples in Eurasian prehistory. As a veteran of the carbon-dating revolution, Mark offered important insight into how interpretive paradigms may shift in the coming decades and how new research questions may impact the conduct of field excavations.

This lecture is always a special event in the ARCS calendar because it allows the ARCS

community to honor the memory of Eugene Schuyler. Schuyler was among the group of three Yale students who received the first PhDs ever awarded in the United States in 1861. After his doctoral work in psychology and philosophy, Schuyler earned a law degree at Columbia before turning to the study of Finnish and Russian (and becoming an accomplished translator of literary works in both languages). He joined the State Department in 1867, and by 1876 he was Consul General in Istanbul. At great personal risk, Schuyler personally investigated and reported on the atrocities committed against Bulgarians in the aftermath of their uprising against the Ottoman Empire in April 1876. His account brought international attention to the plight of Bulgarians and helped to prepare the ground for the emergence of an autonomous Bulgaria in 1878. As a great scholar and humanist, as a lover of southeastern Europe and especially Bulgaria, and above all as a man of action and social conscience, Schuyler’s life continues to inspire the work of ARCS.



Left: Mark Stefanovich and Denver Graninger catch up before the Schuyler lecture.

Right: A sign marking Schuyler Street near ARCS.

# Transnational Identities: Life History of Bulgarian/Turkish/Romani Musician Yuri Yunakov

By Carol Silverman, Professor of Anthropology, University of Oregon

Excerpt from "Music and Transnational Identity: The Life of Romani Saxophonist Yuri Yunakov." *Dzaniben* (Czech Journal of Romani Studies). Winter 2009: 59-84.

This paper explores identity and resistance in transnational contexts via a case study of Yuri Yunakov, a Bulgarian/Turkish/Romani musician who has performed both for local Romani communities (on several continents) and for the global music market. In discussing Yunakov's life history, I also question the very dichotomy of local/global, arguing that many of the supposedly recent distinguishing characteristics of the global age, such as border-crossings, hybridity, multiplicities of identity, and the interconnectedness of economic systems, have been operable for Roma for centuries. Further, I insist that we interrogate the local and national arenas with as much vigor as we interrogate global arenas, for all arenas reveal economic and political hierarchies and stylistic and representational conflicts. Romani music is a particularly rich site for examining these multiplicities because music historically has been one of the primary commodities in cross-border traffic. Through Yunakov I illustrate how musical performances are strategies in personal identity politics. With music, Yunakov mediated the tension between supposed binaries such as official/unofficial, traditional/modern, authentic/hybrid, socialism/postsocialism, inclusion/exclusion, and local/global. But rather than a celebratory tale, Yunakov's life also reveals the disjunctures and challenges in Balkan Romani identity-making via musical performance.

Yuri Yunakov was born in 1958 in the Muslim Romani/Turkish-speaking neighborhood of Haskovo and considered himself a Bulgarian Turk until quite recently. While Yuri's relatives identified as a type of Turk, according to historians they were indeed Roma who lost the Romani language and adopted Turkish during the Ottoman period in their effort to move up the social and economic hierarchy. More important, despite language, most Bulgarians saw

Yuri as Romani. While his own community preferred Turkish music, his role of professional musician necessitated knowing multiple repertoires, including Bulgarian; in the Haskovo region the ethnic groups served included Bulgarians, Turks, Turkish-speaking Roma, Romani-speaking Roma, Bulgarian-speaking Roma, and Pomaks. Yuri expanded his repertoire and mastered Bulgarian music and the saxophone under the auspices of the legendary accordionist Ivan Milev.

Yuri experienced prejudice during the late 1970s and 1980s when the socialist government forced all Muslims to change their names to Bulgarian ones, and prohibited Turkish and Romani music, clothing, languages, and customs (such as circumcision). Yunakov's life reveals insights into the selective and exclusionary representations of folk music during the socialist period. Rice and Buchanan have thoroughly explored the socialist ideology whereby "authentic folk music" was narrowly defined as "village" music played on "traditional" instruments and was valorized as the soul of the nation. In the 1970s officials and scholars alike claimed Turkish and Romani musics were "foreign" to Bulgaria and was corrupting folk music, to which no one listened anymore. The new genre called "wedding music" was seen as the culprit for the decline in folk music.

Wedding music is characterized by melodies with wide ranges, syncopations, daring key changes, fast tempos, and chromatic and arpeggio passages. These practices were threatening to the socialist establishment because they represented a stylistic abandonment of the official folk music formula. Furthermore, wedding music was coded as "ethnic" because Roma helped create the style, and the Romani genre *kyuchek* represents a large part of the

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repertoire. In 1985 Ivo Papazov, the legendary star of wedding music (also of Turkish Romani ancestry), invited Yuri to join his band Trakiya. The 1980s was also the era of socialist attempts to harass, regulate, and intimidate wedding musicians. Yuri and his colleagues were jailed twice for playing *kyucheci*.

After touring with Trakiya, Yuri decided to stay in the United States because the situation of Roma in Bulgaria was declining rapidly. In the United States Yuri came to feel he was Romani on a deep personal level. I believe one reason Yuri came to identify as Romani was his immersion in the Macedonian Romani neighborhood in New York where he lived for many years. A second reason for Yuri rethinking his identity may be his exposure to Romani history via conversations with me, and a third reason may be the public attention to "Gypsy" music in the last decade, discussed below.

As soon as he arrived in New York, Yuri widened his musical niche, partly due to necessity (to obtain more work). His instrument, the saxophone, and his ability to improvise could be adapted to pan-Balkan and even Middle Eastern music. In addition, Yuri has served as a bridge between Americans interested in Romani music and Macedonian Romani community musicians. For example, he is mentoring a young Macedonian Romani community clarinetist.

Because he missed playing the Bulgarian genres of wedding music, Yuri formed the Yuri Yunakov Ensemble in 1995, composed of

Roma, Bulgarians, and Americans. The ensemble produced several albums with the label Traditional Crossroads. The ensemble's identification with the global aspect of Gypsy music was cemented in 1999 when it was invited to take part in the North American Gypsy Caravan tour. Note that Yuri, like other Romani musicians, rarely resists the use of the exotic/authentic Gypsy stereotype. Most Roma accommodate to exoticism because it helps to sell tickets. Historically, Roma have sometimes believed and transmitted stereotypes about themselves, such as their "genetic" gift for music. Romani musicians, who have never been in control of their own imagery and reputations, are quite used to being made and making themselves into "exotic others" or "authentic originals". This is part of the collaboration with dominance which is always paired with resistance.

Rather than focusing on the dichotomies of local vs global or Romani musicians vs. non-Romani marketers and managers, I argue that these categories themselves need to be interrogated. This echoes the call to examine not just the politics between resisters and dominants but also the internal conflicts within marginal groups. All the local contexts in Yuri's life reveal representational conflicts. Through his life we have seen the myriad divisions and conflicts within the category Roma; in Bulgaria he felt this label did not include him and in transnational musical contexts the label Roma includes widely disparate groups.

Throughout his life Yuri accommodated to some representations of himself imposed by dominant structures, such as his name (imposed by socialists) and the Gypsy authenticity of his music (imposed by capitalists), but he resisted in select arenas, such as repertoire and instrumentation. Yuri flatly rejected certain images of Gypsies he found offensive, such as that of the "backward peasant." When the Taraf de Haidouk members arrived in New York from Romania for the 1999 Gypsy Caravan tour with suitcases with holes, without cases for their musical instruments, and wearing tattered clothing in which they performed, Yuri, from an urban clothes-conscious tradition, offered to personally take Taraf members shopping at his expense. He spoke to Michele Winter, the Taraf manager, about this "disgrace," but Winter replied that audiences actually like the tattered peasant image-- it is good for business. Yuri, on the other hand, embraced an "alternative modernity," which rejects purity and embraces eclecticism.

Heterogeneity may describe a specifically Romani sense of adaptation or perhaps it is Yuri's personal style. Yuri may sound like a free-spirit hybrid, but part of Yuri's strategy comes from exclusion-- from being an outsider. Yuri arrived in America neither with a stable band nor with a saleable music product. His mainstay, wedding music, was not viable in America so it had to be broken into parts and expanded. His fluency with Romani and Turkish

music served as entry points into Albanian and Middle Eastern styles. He was a loner who needed to find several musical niches because no one musical niche was reliable. His role as performer (rather than composer, arranger, organizer), necessitated fitting into other musician's groups.

Music is Yuri's language of artistry, commerce, and socialization. Music allowed him to cross borders but music also created barriers. Through his style of music and his dark-skinned physical appearance he was known according to various labels: Muslim, Turk, Gypsy, Bulgarian, which implied alternately inclusion and exclusion. Among Westerners, he could be seen as exotic, among Bulgarian he might be suspicious. He could never be fully accepted by Bulgarians because he is Muslim, Turkish-speaking, and Romani; he could never be accepted by Turks because he is from Bulgaria; even Macedonian Roma, with whom he felt most comfortable, often reminded him he is Bulgarian. Yuri's life urges us not to romanticize and valorize hybridity as mere creativity--the celebration of hybridity sometimes obscures its economic and political implications. Embracing hybridity does not necessarily activate a critique of the world music market that itself promotes hybridity. Striving to neither essentialize capitalism nor hybridity, I have rather focused on the negotiating practices within capitalism that musicians such as Yuri have fashioned.

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# Building Bridges for the Cultural Heritage of Bulgaria

By Emil Nankov, Archaeology Program Officer, American Research Center in Sofia

One of the chief goals of ARCS is to foster international collaboration between scholars, while raising awareness about the importance of preserving the cultural heritage of Bulgaria. With the generous support of the America for Bulgaria Foundation (ABF), ARCS has established, in conjunction with the Field Museum of Natural History in Chicago, an open and competitive process to evaluate applications for funding within the framework of two major archaeology programs. The ***International Collaborative Archaeological and Bioarchaeological Research Program*** (ICAB) funds archaeological and bioarchaeological research, including fieldwork, and museum and laboratory research. ICAB projects require collaboration between North American and Bulgarian scholars. The ***Site Preservation, Collections, and Museum Enhancement Program*** (SPCME) funds projects that concern archaeological sites and museum collections in Bulgaria suffering from long periods of neglect and in dire need of restoration. The program also welcomes proposals that stimulate the development of cultural tourism and the economy of Bulgaria.

These projects are advertised annually, and ARCS anticipates that it will receive increasing numbers of proposals as these funding opportunities become more widely known both in Bulgaria and abroad. To increase the visibility of these programs, ARCS has launched a new website (<http://www.arcssofia.org>) that contains basic information about each program, application materials, and a networking resource for institutionally-affiliated scholars and advanced doctoral students from Bulgaria, the Balkans, and North America. As we witness the first

results of these programs, we grow ever more enthusiastic about ARCS' role in researching and preserving the rich cultural heritage of Bulgaria.

Short summaries of the progress of the projects awarded funding in 2010 are presented below.

## ***International Collaborative Archaeological and Bioarchaeological Research Program*** (ICAB)

### ***Balkan Valley Project Phase II: Survey of the Tundja Valley***

Prof. David Strait, CUNY Albany, and Prof. Stefanka Ivanova, National Institute of Archaeology with Museum-Bulgarian Academy of Sciences, report:

The Balkan Peninsula lies at the gateway of Europe; it is one of very few pathways along which mammals, including humans, can enter or leave the continent. It is very likely that Paleolithic human populations dispersed through modern-day Bulgaria during the Pleistocene as the advance and retreat of continental glaciers had a dramatic effect on prevailing environmental conditions. In the Fall of 2010, a joint Bulgarian and American research team (the Balkan Valley Project, or BVP), funded by the American Research Center in Sofia, conducted surveys and preliminary excavations in southeastern Bulgaria focusing especially on caves in the Strandja Mountains east of the Tundja River Valley. This research has documented the first evidence of Paleolithic occupations in this region of Bulgaria. Over 30 caves were assessed for their likelihood of preserving traces of human activity, and formal test excavations were conducted at two caves, Leyarna 1 and 2, near the town of Malko Tarnovo. Leyarna 2 preserves a late Pleistocene fauna (Figures 1, 2) including equids, hyaenids, ursids and canids. Flint artifacts were found *in situ* in association with the fauna, demonstrating convincingly that humans oc-

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Figure 1 (left): fossilized mandible of an extinct hyaena (*Crucuta spelaea*) from Leyarna 2.



Figure 2 (right): view of the excavation in Leyarna 2.



occupied this region during this time period. In addition, late Pleistocene fauna were recovered as surface finds from a nearly collapsed cave, Mechata Dupka. These fauna preserve interesting skeletal elements suggesting the presence of archaic populations of, particularly, cave bears. Fossils that had previously been recovered from the cave indicate the presence of pre-late Pleistocene fauna, making this site significant paleontologically. In future field seasons, the BVP will survey in the northern Tundja Valley in order to provide a broader picture of how Paleolithic humans were distributed across Pleistocene Bulgaria.

***Dodoparon Excavations and Paleoenvironmental Sampling undertaken during Fall 2010 season of Tundzha Regional Archaeological Project (TRAP)***

Adela Sobotkova, Chris Ratte, University of Michigan, and Stefan Bakardzhiev, Regional Historical Museum-Jambol, report:

Work at the hilltop site of Dodoparon, near the village of Golyam Manastir in Yambol region, was launched in September 2010. The first two weeks were dedicated to extensive clearance as the 600 m. hillside was thoroughly impenetrable due to dense low brush. Under the supervision of the forestry personnel, one narrow path for pedestrian access was cleared and, with the help of a hired bulldozer, a new dirt road was cut along an old military route which facilitated access to the site by a four-wheel drive vehicle. Three areas were cleared on the top of the hill where excavation took place. Two test trenches were plotted along the visible remains of fortification walls, while a third test trench was placed on an elevated platform in the middle of the fortress.

Excavation was conducted from October 6 through November 17, although there were occasional stops imposed by heavy rainfall. From November 18 to December 5, the team processed the archaeological materials and geodetic survey recorded the disposition of the trenches. An emergency conservation was completed. Besides the Jambol museum personnel (Ilija Iliev, Georgi Iliev, Yavor Rusev and Stefan Bakardzhiev), a dozen local workers and TRAP volunteers participated in the excavations and documentation.

Excavation of the test trenches was conducted in spits or in contexts once differences in soil matrix or other features emerged. All material from the test trenches was sieved on the spot, its volume was quantified, and archaeological remains were sorted and taken down the hill for processing (Figure 3). Pottery was washed and processed at the base (Figure 4). Environmental samples were collected from each spit or context and floated and analyzed at the end of the project by Catherine Longford (University of Sheffield).

After six weeks of excavation two stretches of fortification wall were exposed down to bedrock. In test trench 1 the wall consisted of two drywall faces filled with rubble. Several fragments of Early Iron Age wares were discovered lodged in the wall (stamped ware Pshenichevo type) but no stratigraphy appeared in the surrounding deposits due to very thin sediment on the bedrock. The wall's preserved height is between 1.5-2.1m, and width 2.9m.

Test trench 2 revealed a wall preserved to 3 m. in height and 2.1 m. in width, consisting of two faces filled with rubble and mortar. The

faces were composed of layers of ashlar, and rubble composition suggested that this wall section was chronologically later than that in test trench 1. The rubble consisted of small loose stones and sandy concrete. Three stages of construction were detected in the wall construction. On the interior of the west wall, the sediment was 2 m. high. The top 60 cm. presented a wild mixture of humic sediment and archaeological materials spanning from the sixth to third century A.D.. Below the topsoil, distinct layers were recognized, dated to the sixth to third century A.D. respectively. No features or structures were detected in the test trench. While most materials were not associated with any specific feature, the density and diversity of material especially in the top half of the deposit was remarkable. Pottery and architectural remains were interspersed with animal bone, coin and metal work. Several large pieces of slag and many small implements indicate metal production and processing activities at the site.

Central test trench 3 revealed the stone foundation of a late antique house in a shallow deposit on top of bedrock. Dated by a hoard of 9 coins into the sixth (536-572) century A.D., the structure seems to have housed administrative or business activities, with a quantity of metal finds, ceramics, and jewelry. At the conclusion of excavations, the test trenches were covered by nylon and backfilled. Final pottery analysis is in progress.

The supra-regional phase of the paleo-ecological research was conducted by Simon Connor of the University of Algarve in late August and early September. Dr. Connor and his two assistants toured most of the Bulgarian pollen sites between Varna and mountain lakes

in Pirin and Rila on an action-packed pollen-collecting mission. After ten days of nerve-racking driving over mountain sides and shredding one tire after another of his four-wheel drive rental vehicle, he managed to extract all but two of the designated lake cores and to collect control samples from all over Bulgaria. This dataset now forms a sufficient basis for the random sample of wetlands from all over Bulgaria. Analysis of this new data as well as comparison with the core from the Atolovo mire is in progress and should be completed by April 2011. C14 dates commissioned for the Atolovo mire in fall 2010 have yielded a well-aligned sequence (only one reversal), reaching to 32,000 years cal B.C..

***Interim Report on ARCS Site Preservation Projects at Nicopolis ad Istrum and Deultum, 2010***

Emil Nankov, Archaeology Program Officer, ARCS reports:

In 2010 two major site preservation projects received funding through ARCS upon the recommendation of the ABF Archaeological Advisory Committee at the Field Museum in Chicago. These were “*Conservation and Protection of Monuments and Signatures in the Town of the Victory Nicopolis ad Istrum*” and “*Conservation, Restoration, and Socialization of Archaeological Monuments from Ancient Colony Deultum near Debelt village*”. In late summer of 2010, ARCS concluded Grant Agreements with the institutions responsible for these two sites--the Regional Historical Museum of Veliko Turnovo and the Historical Museum of Sredets, respectively. This is an interim report on activities accomplished by the SPCME projects for four months (September-December 2010). As Archaeology



Figure 3 (left): work in progress at the site of Dopolaron.

Figure 4 (right): processing small finds at the archaeological base.

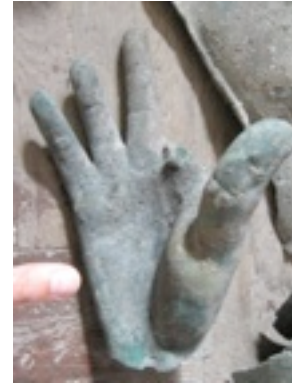
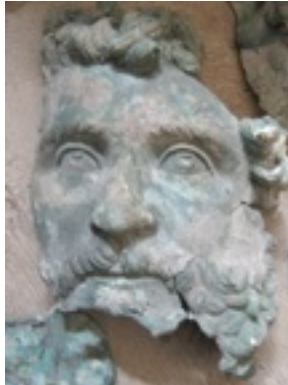
Figure 5 (upper left): new roof over statue base, Nicopolis ad Istrum.



Figure 6 (upper right): new roof over drainage channel, Nicopolis ad Istrum.



Figure 7 (lower left) and Figure 8 (lower right): fragmentary bronze statue of Septimius Severus, Deultum.



Program Officer, I made monthly trips to these sites to perform strict oversight on the progress of these projects. In the process, we have been able to establish solid working relationships with the project directors, Dr. Pavlina Vladkova, Curator of Antiquities at the Regional Historical Museum of Veliko Turnovo, and Dr. Krasimira Kostova, Director of the Municipal Museum of Sredets, and their staffs.

At Nicopolis ad Istrum – a Roman town founded by the emperor Marcus Ulpius Traianus to honor his victories over the Dacians in AD 101 and 106, located near the village Nikyup, 20 km. northwest of Veliko Turnovo . One of the main goals of the project has been completed: roofing was constructed over (1) the ancient council house of the city, (2) an equestrian statue base (Figure 5), (3) a built drainage channel (Figure 6), and (4) two wells; and individual protective covers were placed on several significant inscriptions. The next stage of the project focuses on site maintenance and socialization by means of explanatory information boards and road signs. After only four months' work, the site has already become much more accessible for visitors.

At Deultum is a Roman *colonia* founded by the veterans of *Legio VIII Augusta* during the first century A.D., located near the village of De-

belt, 20 km. southwest of Burgas. The main focus of the project is the curation of artifacts unearthed during the primary excavations in the 1980s. These finds will be publicly displayed upon completion of the project. The centerpiece is a fragmentary bronze statue of the Roman emperor Septimius Severus – a unique find in the territory of Bulgaria – whose restoration is underway (Figures 7-8). Thanks to the professional skills of Dr. Daniela Cherneva, a conservator from the National Museum of History, Sofia, the conservation work on the Roman glass is now complete. For this project, the Sredets museum has been working closely with highly specialized personnel based in museums, institutes and laboratories in Sofia. Petya Nikolova (National Museum of History, Sofia) and Dr. Petya Penkova (National Institute of Archaeology with Museum-Bulgarian Academy of Sciences) are supervising the conservation of the statue of Severus. An initial step has been made towards receiving permission from the "Road administration" in order to install special road signs in the territory of Burgas district that will point the way to Deultum. Since the project has begun, ARCS has been delighted to learn from the project director that another major, state-funded initiative, involving renovation of the archaeological base at Deultum, is in the final stages of preparation.

# To Athens and Istanbul

By Denver Graninger, Director and Professor, American Research Center in Sofia

ARCS is committed to fostering the development of the next generation of Bulgarian scholars. Now in its second year, the FADS (Fellowships for Advanced Doctoral Students) program administered by ARCS sends advanced Bulgarian doctoral students to conduct research at the American School of Classical Studies at Athens (ASCSA) or the American Research Institute in Turkey (ARIT) for a period of one month. From a deep pool of 28 applicants, ARCS awarded 10 fellowships in February 2011. Here follows a list of the fellowship winners, their institutional affiliations and research projects, and where each fellow held their fellowship:

Teodora Bogdanova, National Institute of Archaeology with Museum-Bulgarian Academy of Sciences, 'The role and place of toiletries in the life of Greek women in the Greek colonies in the western Black Sea area, 6th-1st c. BC' (Prof. K. Panayotova), ASCSA.

Drago Garbov, Department of Archaeology, New Bulgarian University, 'Settlement of the Middle Struma valley in late antiquity (4th-7th c. AD)' (Prof. I. Gatsov), ASCSA.

Vladislav Ivanov, Department of History, Sofia University, 'The Order of Hospitallers in Rhodes as a factor in the Balkan Politics (XIV-XV c.)' (Prof. A. Nikolov), ARIT.

Silvia Ivanova, Department of Archaeology, Sofia University, 'Chemical composition and typology of Bronze Age copper and copper alloy artifacts from Bulgaria' (Prof. I. Kuleff), ASCSA.

Marta Ivaylova, Department of Classical Studies, Sofia University, 'Minor Prophetic Gods in the Ancient Greek Pantheon. Function and Development' (Prof. M. Slavova), ASCSA.

Alexander Manev, National Institute of Archaeology with Museum-Bulgarian Academy of Sciences, 'The Role of the Church in settlements' life in the dioceses Thrace and Dacia

during Late Antiquity (IV – VI AD)' (Prof. E. Gencheva), ARIT.

Nayden Prahov, Department of Archaeology, Sofia University, 'Reconstructing the Paleolandscape and Creating Predictive Models for Identifying Submerged Archaeological Sites' (Prof. T. Stoyanov), ASCSA.

Ivanka Slavova, Department of Archaeology, Sofia University, 'Archaeobotanical research as a resource of data about the paleodiet, paleoenvironment and the use of plants in ritual context during Antiquity in present-day south-east Bulgaria' (Prof. J. Atanassova), ASCSA.

Miglena Vassileva, National Institute of Archaeology with Museum-Bulgarian Academy of Sciences, 'Classification of the fibulae in Thrace during the Late Iron Age' (Prof. M. Tonkova), ASCSA.

Slava Vassileva, Department of Archaeology, Sofia University, 'Painted Pottery from Apollonia Pontica: the Kerch style vases' (Prof. M. Reho), ASCSA.

ARCS also offered short-term fellowships to Regular and Associate Members from ASCSA to conduct research at ARCS. Here follows a list of the fellowship winners, their institutional affiliations, and their research projects:

Martin Gallagher, Boston University, 'Settlement patterns in Archaic Thrace'.

Reema Habib, Florida State University, 'Ethnicity and the Thracian/Celtic frontier'.

Katie Lamberto, State University of New York-Buffalo, 'Dionysus cult in ancient Thrace'.

Sarah Madole, New York University, 'Descent into the Underworld: mythological narratives on Roman sarcophagi'.

# The NEH Challenge Grant: ARCS on Way to Sustainable Financial Future

By Todor T. Petev, Director, United States Office of the American Research Center in Sofia

In the past year ARCS has been fortunate to attract several major donations and grants of a size that permitted the Center to expand significantly its academic activities and projects and to launch an endowment campaign. The National Endowment for the Humanities (NEH) Challenge Grant (\$750,000) awarded to ARCS in 2010 ushers the Center into a new phase of development and financial sustainability. The purpose of the grant is to set up an endowment that will generate income for the development and maintenance of the library collection and also for staff salaries. In order to receive the full NEH match, ARCS must raise \$2,250,000--a ratio of \$1 from NEH for every \$3 in non-federal funds. So far, ARCS has raised a total of \$398,816. Every July 31<sup>st</sup> until 2015, ARCS has to report the total amount raised for the given period; if the donations are beneath the assigned benchmark, the cor-

responding portion of the matching grant is irretrievably lost.

To increase the incentive for donations towards the NEH Challenge Grant, two businessmen have recently challenged us to raise \$5,000 and \$10,000, respectively (each with a 1:1 match). Pledges are also eligible for the NEH grant and these have to be fulfilled by July 31, 2015. ARCS is a tax exempt as a 501(c)(3) organization, as determined by the U.S. Internal Revenue Service.

Inquiries on how to help us with this challenging opportunity may be sent to ARCS - United States Office, 120 Goldwin Smith Hall, Department of Classics, Cornell University, Ithaca, NY, 14853; Telephone: (917) 572-2491; E-mail: [todor7@hotmail.com](mailto:todor7@hotmail.com).

## An Update on the ARCS Library

By Todor T. Petev, Director, United States Office of the American Research Center in Sofia

With the acquisition of permanent quarters in 2008, the American Research Center in Sofia began to develop a strong research library, now numbering about 10,800 volumes. The core strengths of the collection are in ancient Balkan history and archaeology, with growing coverage of Balkan culture, history and society of the Middle Ages, the twentieth century, and the contemporary period. The collection includes an increasing number of materials that are unique or hard to access elsewhere in Bulgaria.

The library is managed by a full-time qualified librarian. It is open to the public during work hours throughout the year. The facility is equipped with a wireless high-speed internet connection and several electronic databases, including JSTOR, are available to library patrons. An ever increasing number of students and scholars are making use of the collection.

In the last few years ARCS has been very fortunate to receive major grants for collection

development, from the Getty Foundation, the America for Bulgaria Foundation, and the Kress Foundation. The Center has also been successful in acquiring, either by donation or by purchase, several major book collections from institutions or retiring scholars. In 2010 ARCS received a five-year Challenge Grant from the National Endowment for the Humanities (\$750,000). One of the main purposes of that grant is to establish an endowment fund for the library. For every dollar from the grant ARCS has to raise three dollars. Setting up a library endowment is the only way to ensure continuous development and proper management of the collection.

Any donations of books or financial contributions towards the challenge grant will be deeply appreciated by ARCS and by our increasing number of readers.

Should you have any questions, please contact Todor Petev, Director, US Office of ARCS, at: [todor7@hotmail.com](mailto:todor7@hotmail.com).



Zemen Monastery,  
Church of St. John the  
Theologian, window  
detail.



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