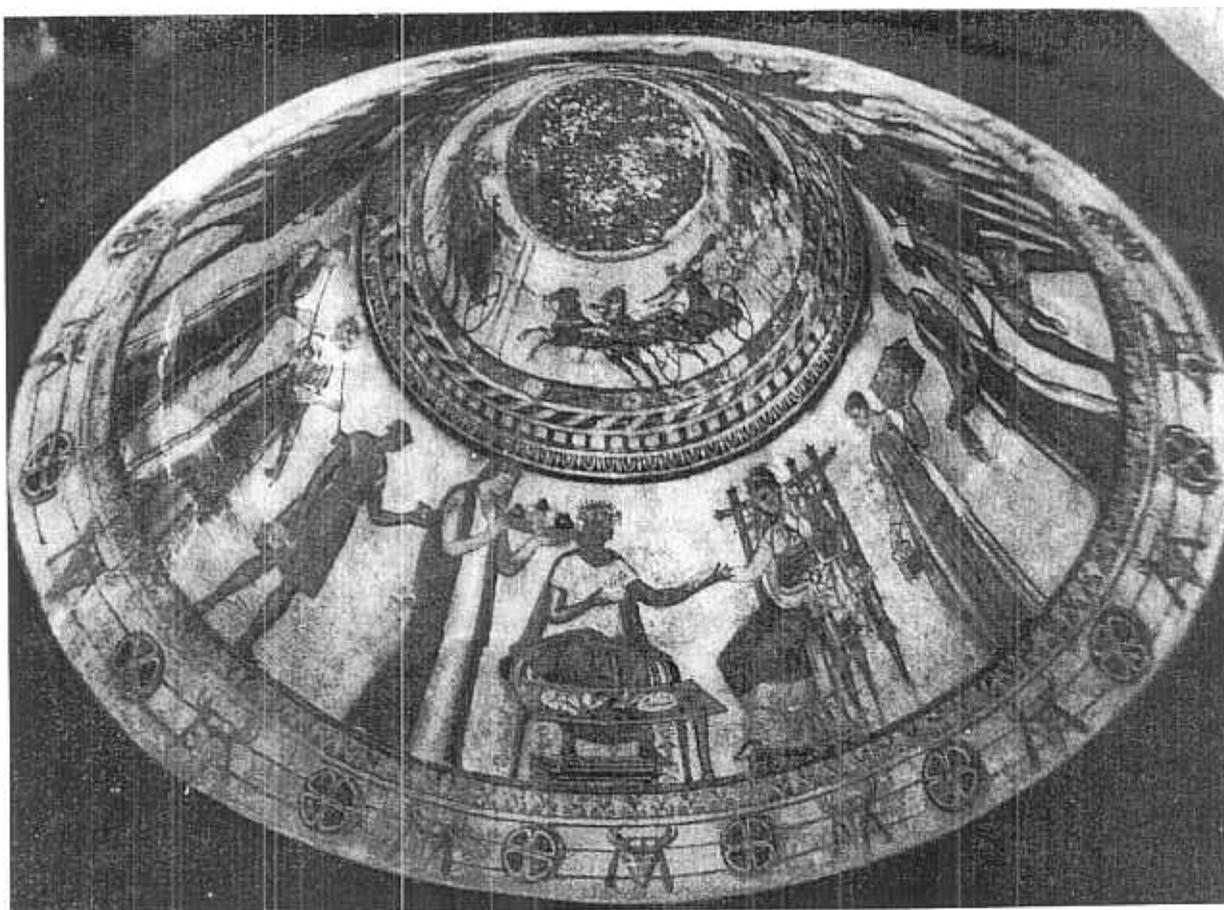


THE ARCHITECTURAL HERITAGE OF BULGARIA

An important anniversary is the reason for a retrospection of the concerns for protecting the cultural and historical heritage in the People's Republic of Bulgaria — the Thirteen-hundredth Anniversary of the Foundation of the Bulgarian State. The troubled and uneven development of that state accompanied by times of uplift and those of long-continued political and economic oppression does not at all decrease the importance of the historical fact that Bulgaria is one of the oldest European states — recognized in

August 681 A. D. Both the longer- and the shorter-lasting presence of other nations, either before or after the formation of that state, created those unique conditions for a mutual enrichment and interpenetration of cultures, as well as for the material and artistic and spiritual and intellectual values to merit an estimate of being of universal human importance. The Bulgarian lands were, for objective reasons, one of the great intercontinental crossroads where creation both reflected tragic political events and long-lasting economic processes

1. The Kazanluk Thracian tomb (3rd century B. C.). The dome frescoes





2. Town of Hissar, Plovdiv district. Remnants of the west antique fortress gate (3rd-4th century)

and built up an indigenous culture.

Remains of some human habitation are discovered in the lands within the present borders of Bulgaria, dating back to the Early, Middle and Late Paleolith. Abundant material from a later period (the Neolithic and the Aeneolithic) was studied that witnessed an active existence — prehistoric villages, remains of the everyday life as well as of art and culture of the people of that time. The cultural layers of mound Karanovo, the prehistoric village at Stara Zagora, as well as the necropolises near Varna in particular, are of extreme interest.

The oldest known population in the Bulgarian lands were the Thracians, people that “. . . are second to the Indian only most numerous out of all people. . .” (Herodotus). They left behind fortresses, village mounds, more than 8,000 burial mounds, highly artistic mural paintings (at Kazanluk), examples of burial internal rooms (at Mezek), a highly developed culture of construction — they used burnt bricks before the Greeks and knew both the vaulted and the domed construction. Their cities that were excavated — Seuthopolis and Kabille — showed that they had developed a high urbanistic culture as well. The cult constructions — the dolmens — were an original type in the sacral architecture, while

the votive plaques developed a highly artistic school of stone plastics.

The Greeks, attracted by the rich deposits of raw materials in the Thracian lands, colonized — probably about the sixth century B. C. — the western Black Sea coast and founded permanent strong commercial cities like Dionysopolis (nowadays Balchik), Odessos (Varna), Messambria (Nessebur), Ankhialos (Pomorie), Apollonia (Sozopol). These cities built up a bridge for a cultural exchange between the Thracians and the Mediterranean. Architecture and arts developed in them. Works by Polykletos and Praxiteles are preserved carved in Apollonia — a colossal thirteen metres-high statue of Apollo. Theatres, stadiums, gymnasia, palaestrae and rich temples were constructed in the polises.

In 46 A. D. Moesia and Thracia were included within the borders of the Roman Empire. That was a new qualitative leap in the cultural development of the Balkans. Three cultural trends, — the Thracian, the Greek and the Roman — met together and entered an active interinfluence, thus preparing a new quality. The Romans initiated a large-scale urbanization on those lands and spread the building and artistic achievements of the metropolis. Laid out roads were under construction as well as

new cities: Nicopolis ad Istrum, Nicopolis ad Nestum, Serdica, Trimontium, Aescus, Abritus, Pautalia, Augusta Trajana among others. They affirmed the Roman town-planning scheme and construction techniques while mural paintings, mosaics and stone plastic filled the public buildings (thermae and villas). The stadium and the ancient theatre in the city of Plovdiv; the thermae in the city of Varna, the Armira Villa — all of them are monumental constructions and rival the greatest achievements of Roman architecture.

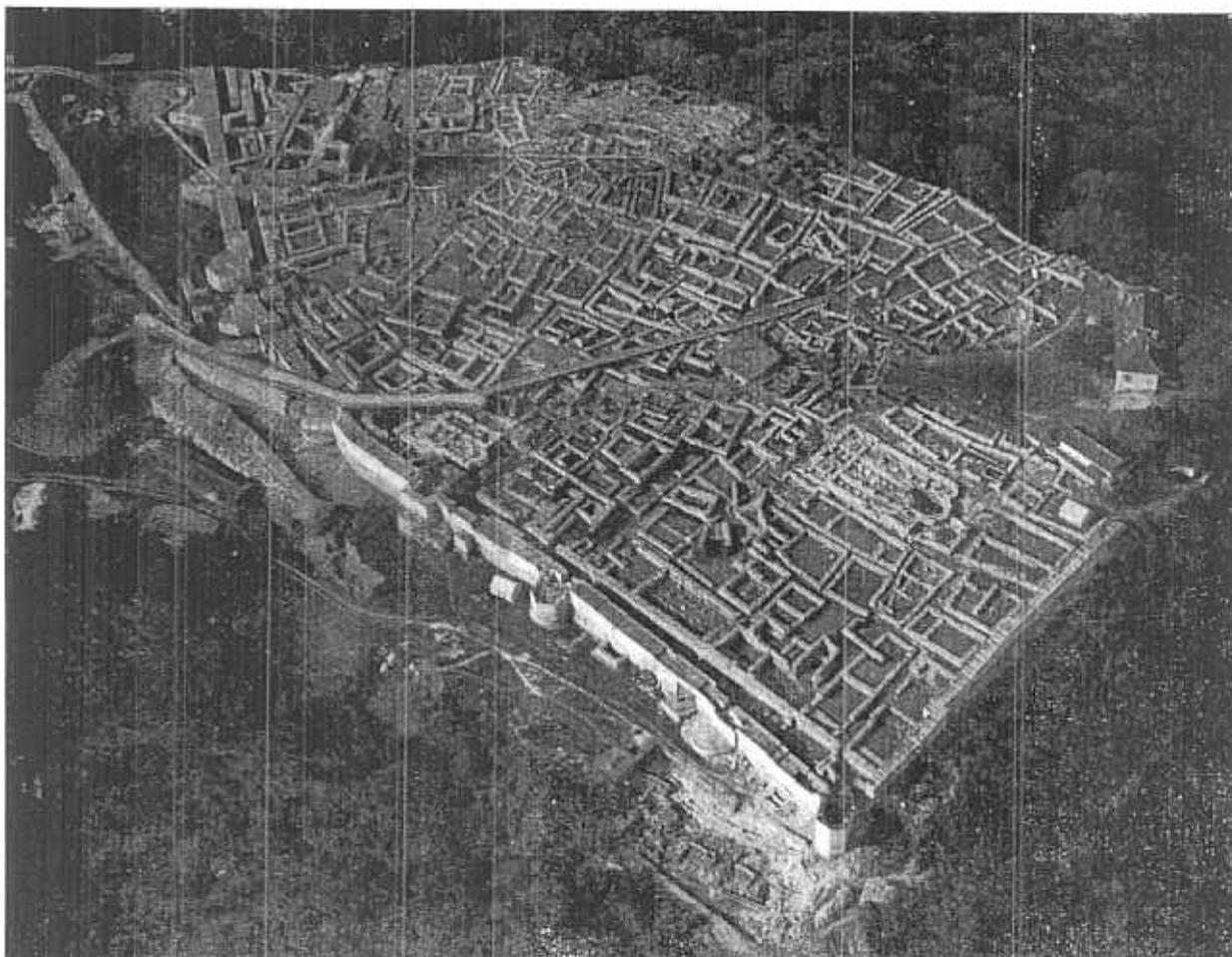
The Early Christian and Early Byzantine period coincided with the disintegration of the Roman Empire into a Western part and an Eastern one (end of fourth century A.D.) and with the strengthening of Byzantium until the formation of the Bulgarian State.

The active Christianization determined the large

share of church architecture there, the nowadays Bulgarian lands included. The basilica shape, under the influence of both the Hellenistic scheme and of Asia Minor, is present with ample dispositions (the church of St Sophia, the Old Bishopry in Nessebur): with a mastership in the massive overcover technique (the church at Golyamo Belovo) and with the advent of a dome (the Elena Basilica). The central scheme was developed in the famous Red Church near the town of Peroushtitsa. Thus, more than eighty basilicas from the period that were studied confirmed the decline of the basilica at the expense of the cross-domed scheme.

The Slavs started their permanent settlement of the Balkan Peninsula as early as the sixth century A. D. and they reached both Peloponessus and the Aegean islands. The found population, mostly Thracian one, was assimilated by them.

men (9th-14th century) after



The Proto-Bulgarians — coming from Central Asia — established themselves between the Caspian and the Black Sea, c. second century A. D. In the fourth and the fifth centuries they were already approaching the borders of the Eastern Roman Empire and in 620 and 626 they attacked successively Thessalonika and Constantinople. Conquering the left bank of the Danube, in the second half of the seventh century they settled in the land of Moesia (Northern Bulgaria) and the foundations of a Bulgarian state headed by Asparukh were laid in a military alliance with the indigenous population (Slavs and Thracians).

The First Bulgarian State existed within the time period from 681 to 1018. After hundred and sixty-seven years of Byzantine vassalage, Bulgaria was again a free state in 1185 and until 1396 when the 500-year long Ottoman domination began.

Both Bulgarian culture as a whole and plastic arts in particular inherited all the achievements of the peoples that had inhabited those lands and laid the foundations for a structural commitment of that heritage with their own, Slavonic and Proto-Bulgarian, culture.

In order to establish clearer grounds for a most general estimate of plastic arts during the First Bulgarian State, it is necessary to point out, side by side with the other social conditions under which they developed, three extremely important historical circumstances:

- the creation of the Slavonic alphabet (865).
- the conversion to Christianity as an official ideology.
- the highly-centralized and with extensive borderline Bulgarian State — from the Black Sea to the Adriatic, including lands to the north of the Danube and to the west those adjacent to the Franks.

The strong Bulgarian state had the boldness to rival Byzantium and that explained the construction in a short time of large fortress-cities (Pliska covers 23 sq. km.), defended by walls and ramparts, with an internal citadel-castle — on the basis of developed town-planning principles brought with by the Proto-Bulgarians. Palaces, throne-rooms and rich dwellings in the capital cities (Pliska and Preslav), palace and monastery churches being in synthesis with the plastic decoration — all were an expression of wealth and creative potentialities of the maturing unified nationality in the Bulgarian society. The building technique was high — the masonry consisted of worked quadras while the defensive system was unique, different from the Byzantine one and close to the Near Eastern.



4. St. George Church in Sofia. An archangel (fresco, 9th-10th century)

The church architecture was monumental (the Grand Basilica, the Round Church) with rich stone carvings and later with ceramoplastic decoration. The political aim of the supreme power was Bulgaria to set itself up as a third Christian centre and that point was further advanced with the complete introduction of Slavonic-Bulgarian language and script, and books in church rites. The independent development of Bulgarian church architecture is demonstrated by the fact that while the cross-domed type was the dominant type of that time, the naved basilica was widely spread in Bulgaria. The central plan would appear at the end of ninth /beginning of tenth century, but along a way different from the Byzantine one. Simeon constructed the Round Church with twelve conches and the cross-domed scheme would set itself up with its specific characteristics. A new trend became fully developed at precisely that time — the rich decoration with stone carvings and coloured ceramics that would include all artistic trends and the so-called Preslav Artistic School would be formed. Its first example was the ceramic icon with the image of St. Theodore. The painted ceramics was used in designing interiors, in floor covers and facades. That trend was also connected with a

novel attitude towards church rites that required more spontaneity and intimacy from architectural space. Human measures and proportions stemming out of human body were again a determining principle like in Antiquity.

The period of Byzantine vassalage did not break the architectural development but intensified the influence over Bulgarian plastic arts. The abolishment of the basilica type and the spread of monospatial and cross-domed churches in Bulgarian architecture in the period between eleventh and fourteenth centuries was favoured also by the circumstance that the Second Bulgarian State was already in the stage of feudal separatism — weakening of central authority and a strengthening of the independent boyars. That was also the time of the crusades and of mighty invasions from both the north and the east that brought about destruction and threatened all the Balkan peoples. That was one of the reasons for the decorative trend in Bulgarian architecture to consolidate and develop which after the recognition of classical examples in the capital city of Veliko Turnovo and in the Boyana Church, would reach its climax in Nessebur. But the cross-domed scheme evolved independently from Byzantium also as long as the steric disposition and the tactile-façade design were concerned. There appeared an unknown in Byzantium belfry-tower above the narthex (the church at Assenova krepost, the Church of the Archangels Michael and Gabriel in Nessebur) and the surfaces were filled with frescoes (the Boyana Church, the Zemen church: the church of the Forty Holy Martyrs in the town of Veliko Turnovo among others) where both the canon and the iconography subjected the surfaces into a structural synthesis and art itself broke away from the Byzantine canons along the way of deep artistic realism. Sociophilosophical trends (the Bogomils) and heretical ones (the hesychasm) rooted themselves deeply in Bulgaria that influenced plastic art style and techniques of Bulgarian art.

The Ottoman domination (1396-1878) passed through two periods until the seventeenth century, the Turkish feudalism included, and later followed by the Bulgarian National Revival. The political and economic slavery destroyed the state and subjected the Bulgarian nationality to harsh oppressions. Eventually five centuries later the Bulgarian nation liberated itself by its own efforts and with outside help, being already a built up nation that had passed through its Renaissance, with a well preserved way of life and folklore, and language, and literature, and produc-



5. The Boyana Church. Christ and the sages, wall painting of 1259

ion processes, and art, as well as with its own intelligentsia capable of taking over the government of the state. That historical phenomenon should be explained only by the fact that there did exist a Bulgarian "spiritual" state during the centuries-long slavery.

6. A lion. Stone relief of the 10th-11th century discovered near Stara Zagora



Language and script, and culture, and nationality were preserved like burning coals under the ashes — in semi-mountainous and mountainous villages and hundreds of monasteries, brief resistance with swords and rifles blazed — all lasting more than three centuries. Mosques, town-halls, roofed bazaars as well as large public Turkish baths were constructed and painted then, but they were constructed by Bulgarian master-builders. Thus the tradition was preserved and the knowledge — enriched. Church buildings were erected and richly painted far out of sight of the political authorities (the Bachkovo Monastery). Some privileged groups of the Bulgarian population (the villages of Bansko and Arbanassi) would preserve the mediaeval architectural tradition in their dwellings. As a result of the socio-economic changes in the Turkish Empire, both the beginning of the downfall and the start of the Bulgarian Revival were set up. The Bulgarians returned to the cities, took the crafts in their hands, grew rich and became merchants. Architecture and arts were revived. The old villages were renovated and new ones were built up. That time left to us — side by side with the mediaeval architecture — completed urban

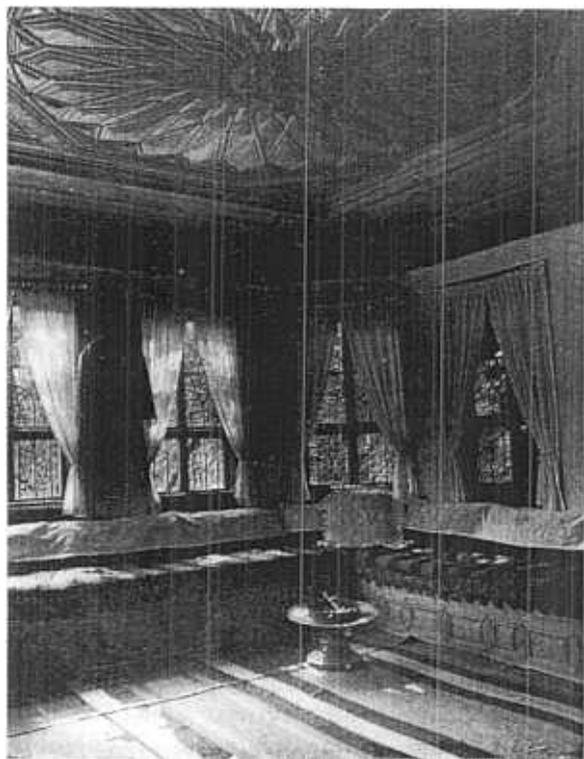
planned villages and blocks, Plovdiv, Koprivstitsa, Arbanassi, Nessebur, Sozopol, Melnik among dozens of others, with the typical urbanism and architecture of dwellings, public structures and church buildings whose anonymous authors reached the level of highly professional art. Architecture had a deeply national character, it was both plastic and varied as well as in organic synthesis with mural decoration and with the marked master-ship in woodcarving. The dwelling was functional and with rich interiors, all of it submerged in the courtyard greenery. The church architecture revived the basilica type and perfected it — spacious Renaissance dispositions with monumental woodcarved iconostasi (Pazardzhik, Plovdiv, Veliko Turnovo). There were established architectural and pictorial centres (the villages of Tryavna, Debar, Bratsigovo, Bansko, Samokov among others) that reflected the regional peculiarities of folk art. Large and rich monastery complexes were revived (the Rila Monastery, the Rozhen Monastery, the Troyan Monastery, the Bachkovo Monastery) in which the most progressive characteristics of the National Revival Period culture were expressed and those of plastic arts in particular.

7. The village of Bozhentsi, Gabrovo district. An architectural ensemble (19th century National Bulgarian Revival)



The post-Liberation period and until 1944 was time of capitalism in Bulgaria. That new social structure directed architecture along another path. European architects were involved who brought with the architectural trends from Europe over to Bulgaria and the Bulgarian specialists who graduated there did spread them. The neo-classical style, together with reminiscences of the Renaissance and Baroque, determined the architecture at the end of nineteenth /beginning of twentieth century in the larger towns of Bulgaria. (the Sofia University, the National Accademic Theatre in Sofia). A narrow trend of traditionalists made an attempt at reviving national shapes (the Covered Market and the Holy Synod Building in Sofia). Co-operative housing construction intensified after World War I where the apartment cell found an excellent decision — establishing the living room as a centre of family life. Mature solutions of public buildings were designed and constructed — the Courts of Justice Building, the National Bank, the National Library, the Bulgaria Hall among others. The socialist period up to our days is a real bloom of arts, architecture included. The dynamic development and urbanization intensifies beyond com-

8. The town of Tryavna, Gabrovo district. Daskalov's house — interior (19th century National Bulgarian Revival)



parison the construction activity. Modern Bulgarian architecture has its own contribution to universal experience, especially marked one in resort construction activity along the Black Sea Coast — the resort complexes of Albena, Rousalka, Zlatni Pyassatsi (Golden Sands) and Slunchev Bryag (Sunny Beach).

Modern Bulgaria is the heir of cultural and historical monuments that have passed through destruction and are as yet not completely discovered and studied: 11,000 Thracian and Roman burial mounds as well as 400 village mounds, more than 2,000 archaeological single monuments, part of which are concentrated in more than 40 historical and architectural reservations; 500 mural paintings — dating back from the Antiquity to the National Revival period, 150 monastery complexes: over 2,000 churches, 150 Moslem and other cult buildings, 12,000 architectural buildings of the Revival and post-Liberation period, 1,000 historic buildings and localities, 120 monumental iconostasis of carved wood, over four million museum exhibits of which 50,000 are icons, etc.

To protect this cultural and historic heritage laws were enacted as early as after Liberation from Ottoman bondage but they were rather a desire and an appeal. In fact, cultural monuments came to be cared for after the socialist revolution of 1944. In 1957 the Council of Ministers issued a decree for monuments and museums and in 1969 the National Assembly voted a law and in 1972 and 1980 — amendments to it.

The National Institute of Cultural Monuments set up in 1975 and its sections architecture, constructions, installations and wall paintings, a research group and a laboratory is responsible for all search, inventory, conservation, restoration and presentation of cultural monuments all over Bulgaria. The institute employs 2,000 specialists and workers and fulfils an annual plan of 12 million leva (about 12 million US dollars) and is subsidised by the state budget. The boards Cultural and Historical Heritage at the district people's councils and the national museums at the Committee for Culture with some 2,000 museum workers from the respective research institutes at the Bulgarian Academy of Sciences, the Committee of Architecture and Urbanisation, the Union of Bulgarian Architects, the societies of friends to monuments of culture and other public organisations and central state institutes all these take care of cultural heritage. The national committees of ICOMOS and ICOM play a particular role in protecting Bulgarian cultural and historical heritage. They organise spe-

cialists' meetings, national and international conferences and symposia, issue special editions, make popular Bulgarian and foreign experience both in this country and abroad. The International Committee of Vernacular Architecture at ICOMOS which is seated in Plovdiv also takes an active part in the solution of many theoretical and practical problems.

The brief but dynamic national experience is being continually improved and enriched. A strict theory, methodology and applied activity that comply with international norms and requirements have been worked out. The protection of cultural and historical heritage is a definite state concern and activity and as such figures as an item on national economic plans and in legislation which regulate the Committee for Culture's relations with other organisations and relations between owners of cultural value and public state rule.

Hence the established practice to work out a historical map of cultural and historical heritage of the country and of similar regional maps reflecting the monuments of culture. These are an element of the united territorial lay-out plan of the country and all urban designs of populated areas and out-town territories must comply with them when construction is undertaken. In this way legislative measures become compulsory for the investor when he

comes in contact with historical background with all material and financial consequences that it entails.

By virtue of this legislation the owner — a state or public body — are obliged to pay for the measures to protect cultural and historical monuments whereas the restoration of privately owned cultural monuments is subsidised by the state. The only restriction for private owners is a nominal mortgage of the sum spent on restoration which they must refund to the state in case they sell their property.

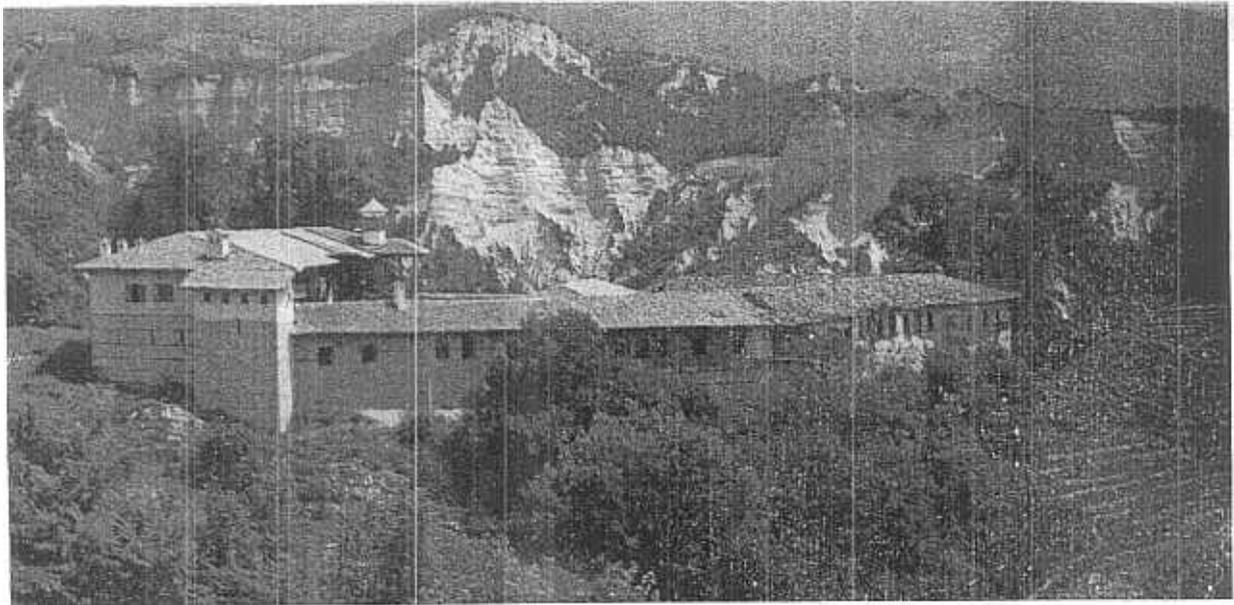
A united approach to past and tradition — architectural monuments, nuclei and ensembles, archaeological remains, folk crafts, folklore and way of life; valuable hand-written books; unique works of fine arts — all this imposes a simultaneous study, scientific interpretation and presentation. That is why Bulgaria operates with a single concept — cultural and historical heritage and on this basis builds the systems of management and along with that — develops the theory and methodology of its protection and incorporation in modern life.

Bulgarian conservational science: generalising its experience, develops the theory and methodology of practical work. It works on the presumption that cultural and historical heritage is a constituent of a broader concept "culture" — a generalised expression of human nature and activity. From this point of view cultural and historical heritage is a subsystem of the material life environment including material and spiritual values and creating spatial conditions for their manifestation and development. Such an understanding is a reconsideration of heritage and it acquires an educational function. It gives meaning to values of the past that being relatively intransient have power and significance for modern culture, determine the vertical sections of historical phenomena and build the longitudinal profile of development from the remotest times to the present day and have the strength of scientific truths exceeding the proofs of records.

Present-day Bulgarian culture is grounded on the view that it is impossible to create new cultural values in a "cultural vacuum", in a background having nothing to do with the past, i. e. without traditions. Tradition is a starting point for any living art, it draws our spiritual image not in terms of unchangeable, limited definitions but as leading force lines that must be considered and reconsidered time and again. Because passive protection or romantic meditation is of no use. That is why the protection of progressive traditions is

9. The Rila Monastery. A wooden carved cross (1790—1802)





10. The Rozhen Monastery (16th-19th century). General view

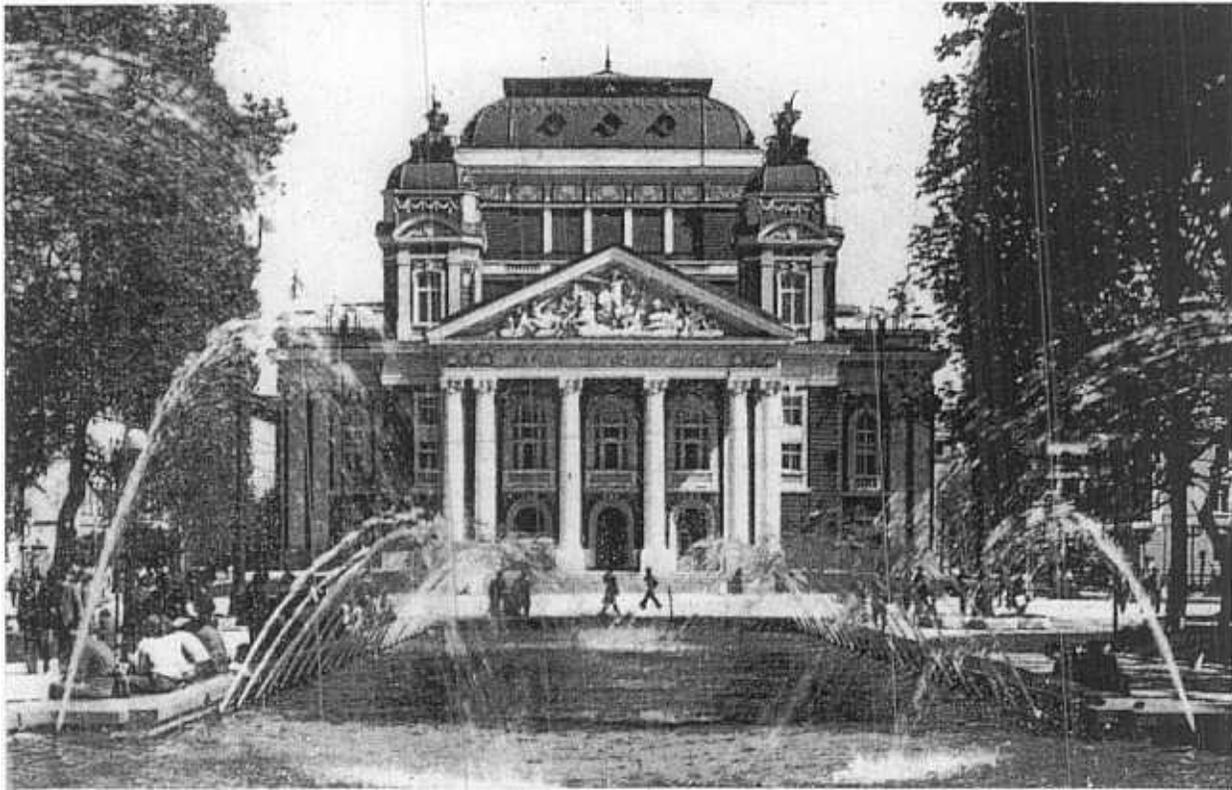
an activity characteristic of development and not museum operations. The physical protection of the historical architectural substance and the formation of spatial compositions is in our opinion, possible through ensuring the social future of the appreciated material environment and endowing it with up-to-date functions characteristic of its nature which will be affirmed in the all-round functional structuring of the urban organism. A present-day city must be viewed as an organic alloy of past and present. What matters in an organism is the fusion and unity of the entire composition rather than magnificent separate unique extant objects. Keeping the historically formed spatial image and the material of which it is made the historical nucleus must be ensured conditions of development that guarantee its social future. This way of thinking leads to the conviction that to make a unity of heterogeneities (past and present) is a creative process and requires great skill. Perhaps for this reason restoration should be regarded as an end and not as means.

An old architectural ensemble, part of a town organism, may have a long "biography" dating back to different ages. A difference in styles is not a justification to say "no" because it was in historical evolution that this original "polyphony" has come to sound as a harmonious whole. Therefore, what we add today enriches and develops a

great idea appearing not in architectural creation directly but in the philosophy of life and in the complexity of human views.

It is justifiable to pose here the question of the authenticity of art monuments in cases of interference. It may be treated from two opposite angles. Naturally, works devoid of function should be immediately excluded; on account of their character — wall painting, sculpture, and on account of time — archaeological remains. As an inseparable part of active life architectural heritage is "burdened" with the duty to continue serving people and to comply with the changes that have occurred in their life. Therefore, the desire to have a maximum authenticity leads to sterilisation and a static state provided science and technology have ensured suitable ways for the absolute stability of the old material. And such a view leads to the conclusion that the original is assigned a definite lifetime and that it will, die in the long run.

If matter is in constant motion and change we must accept change as an inevitable process. It means that a monument is also relatively authentic. Today it is not what it was yesterday and tomorrow — will not be what it is today. Everything changes — its material, the background in which it exists, men and thinking. Therefore, it grows old and ageing is its natural mode of existence. Changes bring the monument into new re-



11. The Ivan Vazov National Academic Theatre in Sofia (1907), after restorat

lations with men and generations. Ruins are also an authentic state and it is hardly necessary to achieve the archetype even when we have irrefutable historical data. In principle, the contradictions between tradition and contemporaneity are not antagonistic and it is our duty to help overcome them.

People live, think, create and cooperate (no longer on a national scale only) in conformity with their knowledge and experience. But human knowledge and experience are restricted by the brevity of human life. Therefore, to live life in its richness and fullness by the individual and society, the past must be "present" in any individual and any society, i. e. the knowledge and experience amassed. To prolong the material existence of monuments is the need for direct contact and borrowing this experience and this knowledge.

The protection of cultural and historical heritage is a vitally necessary activity the realisation of which depends on the extent of a society's cultural level and its possibilities; material and financial resources, personnel, the capacities of science and technology.

Carrying the spiritual message of the past heritage embodies through its current existence a living evidence of the century-old traditions. In an age that becomes with every passing day more and more aware of the deep unity of human values, it will unite nationals' common heritage who are jointly responsible to the coming generations and must hand it over to them in all its wealth.

There could hardly be anyone who does not believe that the protection of the environment creates the necessary material basis for psychological stability and that he (man) is not an accidental particle in infinite creation, that there had been predecessors who bequeathed values and that he in turn protects the treasury of eternal values and makes his contribution to it. Preserving monuments, man preserves his own self.

PEYO BERBENLIEV

Deputy Chairman of the Committee for Culture
Honorary Chairman of the Bulgarian National
ICOMOS Committee

RESUME

C'est la commémoration d'un anniversaire insigne — le 13ème centenaire de la fondation de l'Etat bulgare — qui a suscité cet examen retrospectif des soins que nécessite la sauvegarde du patrimoine culturel de la République populaire de Bulgarie. Soulignant l'abondance des vestiges archéologiques qui témoignent d'une vie active sur les terres bulgares dès le paléolithique, le néolithique et l'énéolithique, l'auteur s'étend sur le riche héritage culturel des Thraces, le peuple le plus ancien ayant habité sur ces terres selon les sources historiques; des Hellènes, qui ont colonisé le littoral ouest de la mer Noire au Vème siècle avant notre ère et des Romains qui, au Ier siècle, ont fait de la Mésie et de la Thrace des provinces romaines. La conversion active au christianisme pendant le IVème siècle explique la présence sur le territoire actuel du pays de vestiges de constructions religieuses datant de cette époque.

En venant d'Asie centrale, les Protobulgares trouvent sur la péninsule balkanique des tribus slaves, venues s'y installer au VIème siècle, et, en 681, ils fondent leur propre Etat. Trois événements déterminent le développement des arts plastiques du Premier Etat bulgare: la création de l'écriture slave en 865, l'adoption du christianisme en tant qu'idéologie officielle et la présence d'un pouvoir étatique puissant et centralisé. On construit des cités-forteresses, des palais et de riches maisons dans les capitales Pliska et Preslav, des églises dans les palais et les monastères, rehaussés d'une décoration plastique. La domination byzantine (1018—1185) n'enfreint pas le développement de l'architecture, mais pose son empreinte sur les arts plastiques. Pendant le Deuxième Etat bulgare, parallèlement à la construction de la capitale Veliko-Tarnovo et de forteresses, on note le renforcement de la tendance décorative de l'architecture bulgare qui atteint le niveau des modèles classiques.

Pendant les siècles de la domination ottomane (1396—1878), dans les centaines de villages et les dizaines de monastères nichés dans les montagnes, le peuple bulgare a su conserver sa langue, son écriture et ses traditions de construction. Pendant le XVIIIème siècle débute la période du Réveil national bulgare qui nous a laissés des agglomérations et des ensembles

d'un urbanisme fini, des édifices publics et des églises, des monastères et des oeuvres de la peinture, de la sculpture sur bois et des autres arts plastiques d'une grande valeur artistique. Après la Libération (1878), la nouvelle structure sociale oriente l'architecture et les arts vers une nouvelle voie et ils subissent l'influence des styles de l'Europe de l'Ouest — le néo-classicisme, le modern style, etc.

La période socialiste du développement de la République socialiste de Bulgarie débute en 1944. C'est une période d'épanouissement des arts, et notamment de l'architecture. La sauvegarde du riche patrimoine culturel fait l'objet de soins spéciaux, fixés par divers décrets, lois et règlements. On fonde l'Institut national des monuments historiques qui supervise toutes les activités ayant trait à l'inventorisation et à la restauration du patrimoine archéologique et architectural avec le concours d'autres institutions et organisations publiques, dont le Comité national de l'ICOMOS. La culture contemporaine bulgare se fonde sur la conception selon laquelle la tradition est le point de départ de tout art vivant et l'unité entre le passé et l'avenir est un processus de création. Le patrimoine architectural assume l'obligation de continuer à servir les hommes en prenant en considération les changements intervenus dans leur vie. La sauvegarde de ce patrimoine est une nécessité vitale, car en conservant les monuments l'homme se conserve pour l'avenir!

1. Le tombeau thrace de Kazanlak (IIIème siècle avant notre ère). Les fresques de la coupole
2. La ville de Hissar, département de Plovdiv. Vestiges de la porte antique ouest des remparts (IIIème—IVème siècle)
3. Forteresse médiévale près de Choumen (IXème—XIVème siècle), après restauration
4. L'église Saint-Georges de Sofia. Un archange, peinture murale (IXème—Xème siècle)
5. L'église de Boïna. Jesus Christ et les sages, peinture murale de 1259
6. Relief sur pierre (Xème — XIème siècle) découvert près de Stara Zagora
7. Le village de Bojentsi, département de Gabrovo. Ensemble architectural du XIXème siècle (Réveil national bulgare)
8. La ville de Triavna, département de Gabrovo. Intérieur de la maison des Daskalov (XIXème siècle — Réveil national bulgare)
9. Le monastère de Rila. Croix en bois sculptée (1790—1802)
10. Le monastère de Rojen (XVIème — XIXème siècle). Vue générale
11. Le théâtre académique national Ivan-Vazov à Sofia (1907), après restauration