

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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SUMMARIES

**PAGES OF THE
PILGRIM'S DIARY: SOME
OBSERVATIONS ON THE
CHRISTIAN ORTHODOX
ART IN JERUSALEM AND ITS
CONNECTIONS WITH THE
BALKAN TRADITION DURING
THE OTTOMAN PERIOD**
Emmanuel χ. Moutafov

This text tries for the first time in art history to draw a general view of the development of the Christian Orthodox art in the Holy Land and in particular in Jerusalem from the 4th century to 1918. Starting with the origins of the Christian visual tradition related with the sacrifice of Jesus and his resurrection in Palestine I essay to offer a critic chronological perusal of the presence of different cultures and visions of the divine in the Middle East with their interactions of the Early Byzantine and Islamic centers. The majority of the observations here however are devoted to the art of the Christian Orthodox community during the Ottoman period, which remains out of the serious interest of the scholars until our days. All the existing bibliography on this subject is presented and analyzed. I tried to follow the steps of the Bulgarian pilgrims and to find some interesting traces of their contact with the holiness of *Loca Sancta* on the basis of which some conclusions of their faith are made. New data is also provided especially for some late icons and artists in their connection with the Balkan tradition, Crete, Rhodes, Cyprus, Izmir, etc. The unique chance for me to work in person with the famous priest Daniel's hermeneia helped me to provide some general conclusions on the existence of the treatises on painting in the Eastern tradition, their connection with Crete in the 16th century and to provide an unpublished owner's note from the abovementioned manuscript here. As a typical product of Jerusalem art in my opinion could be determined only the 18-19th century production of the pilgrim's oil-painted canvases made by local Melkit and other touring Orthodox masters, which is a sign for me to assert that Jerusalem is mainly a consumer of art than a creator of artistic trends just like Mount Athos of the same period was.

At the end of this text several general topics are commented like: How are the various Orthodox cultures in Jerusalem defined and approached? What are their characteristics, similarities and/or differences and to what extent can the term *Post-Byzantine* be valid here or is obsolete? Why Greeks preferred more Mount Sinai than the Holy Sepulchre? For centuries after the fall of the Byzantine Empire, Orthodox Christian populations continued to produce art within environments bearing no geographic, social, political, ecclesiastical uniformity whilst lacking the impact of a unifying centre. For sure Jerusalem was not such a centre, but the majority of the art preserved there is from the Ottoman period and has to be properly collected and studied.

I wish to thank the Albright Institute for the award of the A. Mellon Fellowship and to the Greek Orthodox Patriarchate for giving me an access to their collections in 2012 which have afforded me an excellent opportunity to further my research.

**THE INSCRIPTION AROUND
THE IMAGE OF JESUS CHRIST
PANTOCRATOR IN THE
CHURCH OF THE MONASTERY
OF ST JOHN THE THEOLOGIAN
AT THE VILLAGE OF
POGANOVO**
Christo Andreev

The scientific report deals with the inscription of 1499 around the image of Jesus Christ Pantocrator on the dome of the church in the Monastery of St. John the Theologian at the village of Poganovo (now in Serbia). It has been established that it was a troparion by Basil the Great, sung on Holy Saturdays. Some collations suggest that the protograph of the inscription ought to be searched among the edited texts of the mid- or late fourteenth century. Its place in liturgy is compared to that of Psalm 101:20b-23a, also inscribed on the dome of the church. It is argued that both texts have been selected in relation to their usage in the course of the Easter services. In the case of Psalm 101:20b-23a, the epigraphic tradition of the Palaiologian period has had its serious impact. In all probability, *Sileat omnis caro* is directly related to the

composition *Heavenly Liturgy*, unfolding beneath. In this context it is also treated as the textual beginning of the mural.

**NEW DATA ON THE VISUAL
CULT OF THE HOLY
HEPTARITHMOI IN THE
EIGHTEENTH – NINETEENTH
CENTURY IN THE TERRITORY
OF PRESENT DAY ALBANIA**
Ralitsa Russeva

I express deep appreciation to Albanian restorer Zamir Marika for his selfless help, which made this study possible. This article deals with a few unknown representations of the Holy Heptarithmoi (the Seven Slavic Saints), as well as of St John Vladimir and of New Martyr St Nicodemos of Vithkuq by icon-painters of the Chetiri family (John, George, Nahum, Nicholas) at the churches of St Nicholas (1795) in the village of Vanaj; of the Annunciation (1806) in the village of Kozare and on the iconostasis of the Church of the Assumption in Berat. These have been explored in the context of and in relation to the images of the Holy Heptarithmoi, painted by the family of Constantine and Athanasios from Korçë. Brought together, the works by these two families of icon-painters outline a particular geographical region (Muzakia) and a timeline scope, where images of the Holy Heptarithmoi have been heavily present. According to the study, the activity of the Bishops of Berat also underlay this process.

In the second half of eighteenth century, in the monuments of the territory of Albania a general iconographic scheme of the composition of the Holy Heptarithmoi was formed, which underwent some internal variations. The representation of the Holy Heptarithmoi has already found its permanent place in the 'topography' of churches: on the western wall of the naos, next to the entrance, as protectors and patrons of the Church area. On the monuments under consideration the images of St John Vladimir and of St Nicodemos of Vithkuq also have a permanent place in the iconographic programme of the churches:

on the north wall amidst the standing saints.

The images under review fill in the gaps in the chronology and development of the Holy Heptarithmoi's iconography, enriching the overall picture we have for the Arts as well as for the general historical trends of the given period.

TWO UNIDENTIFIED SCENES FROM THE OPEN GALLERY OF THE CATHOLICON AT THE MONASTERY OF RILA

Alexander Kuyumdjiev

The eastern front of the open gallery of the catholicon of Rila was painted in 1843-1844 by Dimiter Christov and his son Zaphir (Stanislav Dospevski). Among the murals there are two compositions, which have not been identified and introduced into scientific use for the time being.

The first one features the labourers in the vineyard (Matthew 20:1-16). It is in the second blind dome (a low windowless dome) to the south, in the western part of the narthex next to the pendentives. Traditionally, the parable is represented as a narration illustrating the biblical text. The iconographic solution to the composition of Rila, however, follows almost entirely the description given in the *Hermeneia* by Dionysius of Fourna. It is radically different from the narrative version and consists of several episodes, presenting symbolically the eschatological nature of the parable. It is the only version of such an illustration of the parable known to me.

The second composition, *Descent of the Virgin into Hell*, based on the apocryphal work *The Mother's of God Purgatory* was painted on the wall of the narthex to the right of the central entrance to the church. The scene is signed and divided into two parts. In the upper part Virgin Mary is depicted with a halo with psalmists John of Damascus and Cosmas of Maiuma by her side; as a lower part a piece of the frieze is used with tortured sinners, which encompasses the entire facade.

Such a representation of a subject in two separate parts is not, of course, an original approach, invented by Dimiter Zograph. But the fact that this composition has not yet been identified shows that in this case its two parts could be linked together only by association, given that the theme is familiar as the tortures of sinners are in their rightful place and chime in with the rest of the paintings on the eastern front wall.

AN UNUSUAL FUNCTION OF AN ICON

Ivanka Gergova

The article deals with an icon representing six saints: Eustatius, Modestus, Conon the Gardener, Tryphon, Niphont and Julian at the Church of St Nicholas in the village of Alino, Samokov region. The icon was painted by an icon-painter of the Samokov School in the late nineteenth century. An attempt is made to identify the saints and follow the logic of presenting them together. Three of the saints – Tryphon, Eustatius and Julian, are related to an order of the Book of Needs to prevent pests in vineyards, fields and orchards. Supposedly, Conon the Gardener is also related to the same order. St Modestus, traditionally a protector of livestock, expands the range of the protective function of the icon.

THE SCENE OF THE CRUCIFIED MONK IN ORTHODOX PAINTING OF THE BALKANS

Elena Genova, Emmanuel Moutafov

A rarely occurring composition of moral and didactic nature is known in our literature as *The Crucified Monk*. In the Eastern Orthodox tradition and particularly in the tradition of Mt Athos and Bulgarian tradition stemming from the latter, the composition is titled *Ο βίος του αληθούς μοναχού* (*Vita of a Righteous Monk*), while in Russian tradition it occurs under the titles *Crucifixion of Passions*, *A Monk's Purity*, *A Legitimate Image of Eldership*, *A Legitimate Image of Life*, *Crucifixion of Flesh*, etc.

The storyline of the crucified monk is rooted in Galatians 6:14, being an intricate symbolic composition representing monastic asceticism in its entirety as striving for the monk's moral perfection and resisting carnal temptations. The latter are represented as symbolic figures or texts about the seven (deadly) sins. The scene occurs in two iconographic versions. In the early eighteenth century, the composition was described in detail in *Hermeneia* by Dionysius of Fourna. For the time being the earliest mural on the subject is that of 1699 in the hospital chapel of the Monastery of Horezu, Romania.

The article deals with murals dating to the eighteenth and nineteenth century at the Monasteries of Dochiariou and Chilandariou on Mt Athos as well

as those at the Monasteries of Ss Peter and Paul, Vithkuq (Albania); of Virgin Mary Ikosifinissa (Serres) and the Sokolsky Monastery (Gabrovo), representing the first iconographic version of the scene. The second version is studied on the wall-paintings at the Monastery of Philotheou on Mt Athos; a print at the Neamt Monastery (Southern Moldova); the Monastery of St John the Forerunner in Serres, as well as in the mural by Toma Vishanov at the Church of the Protecting Veil of the Mother of God at the hermitage of St Luke, the Monastery of Rila.

To give a more complete idea of the rise and development of the scene, the Russian tradition is also considered, mostly in *Sivsky Painters' Guide* (*Podlinnik*), the album of the Kiev-Pechersk Lavra (Monastery of the Caves) and a print of a Russian folk picture (lubok). At the end, the Western tradition is also considered most of all on examples of Protestant art.

The final conclusion is that the composition draws on the same idea though differing in terms of the number and diversity of details as well as of some of the texts.

THE LAST STAGE OF THE RESTORATION OF THE MURALS AT THE CHURCH OF ST DEMETRIUS IN PATALENITSA

Ivan Vanev

With the financial support of the A.G. Leventis Foundation, the years-long restoration of the wall paintings at the Church of St Demetrius in Patalenitsa was completed in 2012. The article follows the story of the uncovering of the murals and presents the last stage of the restoration. Bulgarian educator Stefan Zakhariiev in his book published back in 1870 mentions about wall paintings once existing in this church. At the time, the old church in Patalenitsa was already refurbished by the local Christian community and the murals were covered with new plaster and stucco. In 1911, the naos was entirely painted. The church came within sight of Bulgarian researchers as late as the end-1930s. Several years later, the first explorations to uncover the earlier murals were conducted. A team led by Dragomir Peshev started the complete uncovering of the murals in the early 1970s. After a break of almost a decade, the restoration work

on the wall paintings continued under the guidance of Peter Popov. So, in the period 1986–1987 the loose patches of the plaster and the layer of painting were fixed and cleaning of the extant fragments began. For want of funds the restoration work was stopped. The finalisation of the restoration was completed in two stages, in 2011–2012 by restorers Spaska Popova, Lachezar Stefanov and Peter Popov, who led the team. The activities performed could be grouped into three lines: consolidation of the support (plaster), cleaning of the paintings and colour integration of the damaged painted surfaces.

Against a backdrop of a completely destroyed system of preservation of Bulgaria's cultural heritage, the finalization of the decades-long restoration and repair of the wall paintings at the Church of St Demetrius in Patalenitsa could be deemed to be a happenstance. The last stage of the restoration uncovered for the researchers unknown details of the technology, techniques

and the iconographic programme of medieval wall painting, succeeding at the same time in regaining the authentic colours.

**FIGURES IN BULGARIAN
CARTOONS: ALEXANDER
BOZHINOV AS AN EDITOR OF
BULGARAN WEEKLY (1904-1909)**
Milena Georgieva

Alexander Bozhinov was the most popular name in *Bulgaran* weekly, an emblematic contributor and leader of the bohemian artistic group of the same name of the early twentieth century. His contribution of a cartoonist has not been studied thoroughly for the time being due, most probably, to his huge lifework. He enjoyed a long and relatively happy life, working hard all along and gaining recognition and was looked up to by all Bulgarian cartoonists. He had a number of followers and many admirers due to the unbelievable popularity he had acquired over the

years. Alexander Bozhinov set the beginning of modern Bulgarian cartoons, which strived to match contemporary European models. It was not a coincidence that during his lifetime he was styled the founder of Bulgarian cartoon. The articles is of culturological nature, reconstructing the relationship of Alexander Bozhinov in his capacity of a leading editor of the weekly with its contributors, mostly artists, but also writers of which there are extant sources and visual documents. These were Peter Morozov, Peter Paspalev, Aneta Chodina-Čermakova, Ivan Slavov, Elin Pelin, Dimiter Andreev-Andro, Christo Silianov, Peter Neikov, Serbian painter Beta Vukanović, Andrei Protich, Alexander Balabanov, indirectly Jules Pascin (*Simplicissimus* satirical magazine), etc. The article outlines the circle of the *Bulgaran* group and particularly, of Bozhinov's closest collaborators in publishing the newspaper of the same name to explicate the unifying role and skilful artistic management of its editor-in-chief, Alexander Bozhinov.