

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ

ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

1

ИНСТИТУТ ЗА ИЗКУСТВОЗНАНИЕ

ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ - СОФИЯ

ISSN 0032-9371

ГОДИНА 40-A 2007



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SUMMARIES

STRATIFICATION OF MURAL FRAGMENTS IN THE BOYANA CHURCH

Vladimir Tzvetkov

The article treats an aspects of restoration work conducted in 2006 by Prof. Grigori Grigorov and Vladimir Tzvetkov concerning the murals in the naos of the Boyana Church. The greatest difficulties in this monument follow from the interventions, which have taken place during the first half of the 20th century. Specialists, who have worked at that time, have used materials, estimated as counter-indicative from a contemporary point of view, although the kinds of operations implemented with the purpose of consolidating the construction of the problematic area, are correct and are still applied nowadays.

One of the main problems is the cement, which has been integrated in the mural structure. It is material properties inappropriate and even harmful for the monumental paintings (powerful salts-generating factor, high dead weight and strong hygroscopic capacity). A decision was taken to remove the cement from several areas by means of stratification. Stratification is one of the most complicated restoration techniques, it is considered rather risky and its application has brought on many discussions. With a view to the objective condition of the murals this kind of cement intervention was estimated to be the most adequate to the particular case. During the period June-November 2006 4 fragments in the southern bay of the nave were treated there - three from the scene The Visit of the Virgin and one from the scene of The Nativity of Christ. Two different approaches were chosen. When removing the cement a face was discovered under one of the fragments - this is the sole preserved image of the paint layer dated from the 12th century. The stratification work was accomplished successfully and decreased the risks for the further preservation of the murals.

SPOLIA IN THE BOYANA CHURCH: BUILDING MATERIAL OR RELICS

Iva Doseva

Subject of this study are architectural details, used as secondary spolia in the Boyana church. In both construction periods fragments of reliefs have been used in the construction of the church and the capital. The spolia come from Roman and Early Byzantine periods.

The general direction of the secondary use of material is visible in the Boyana church as well, however there are also some specific features. As in most churches, where details have been placed in the walls, with attention to their relief, in spite of the fact they were plastered over. Hence, without being treated as ordinary building material, their functions is not decorative. Spolia have a substantial ideological function, seen as relics as well as apotropeic means. The placing of spolia in the Boyana church is also seen in the context of the periodical revival of

interest towards Byzantine culture, towards Antiquity and the Golden Age of Justinian.

ПОСЛАНИЕТО НА ВИЗАНТИЙСКИЯ КИЛИМ Нийл Моран

В книгата си "Животът на Св. Николай във византийското изкуство" Нанси Шевченко споменава, че Боянската църква е единственото място, където е представено изображение на чудото със Св. Николай и килима. Според славянските извори, това е разказ за това как един стар занаятчия в Константинопол е продал скъп килим, за да отпразнува Никулден. В нарисованата сцена брадацията Св. Николай купува килима заедно с жена си, изобразена отзад. Когато видният специалист по килимите Курт Ердман коментира тази сцена, вижда византийските образи по килима, но смята, че самия килим е продукт на турското изкуство в унисон с убеждението си, че килимарството е възникнало при номадите тюрки в централна Азия.

Откритието на килима от Пазирук породило съмнения пред хипотезата на Ердман. От една страна, руски учени, като Валентина Мошкова, са склонни да видят по-широк кръг от културни влияния, включвайки извори от Иран, Армения и Гърция; от друга, националистическите турски интереси са успели за заличат паметта на една гръцка традиция при килимарството.

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ON THE ICONOGRAPHY OF THE DOME OF THE THEOTOKOS PERIBLEPTOS CHURCH IN OHRID (XIIIth CENTURY)

Ivan Zarov

The Iconography of the Theotokos Peribleptos Church has attracted the attention of many Byzantinists that have dealt with multifarious aspects of Byzantine art history. The main task of this study is to decipher the prophetic texts written upon the scrolls in comparison to other contemporary monuments throughout the Byzantine cultural realm. The Peribleptos Church anticipated the new tendencies in Byzantine art, as a prolegomenon to many further features both stylistic and iconographic.

The uppermost part of the dome in the celestial sphere of the Microcosm is reserved for the head of Celestial Church the omnipotent ruler of the Universe-Christ. The medallion of the Pantocrator is supported by six flying angels. The Inscription around the medallion is written upon a white band, illustrating 79 (80) Psalm. It seems, that the angels supporting the medallion do not have a more complex and profound liturgical role in the composition. Beneath the medallion of the Pantokrator supported by angels, twelve prophets are depicted in the drum of the cupola (Ezekiel, Zechariah, Jeremiah, Habakkuk, Daniel, Joel, Solomon, David, Nahum, Zephaniah, Micah and Isaiah). Byzantine theologians regarded them as ideal archetypes for the kingship and priesthood of Christ. Most of their prophecies inscribed upon the scrolls, refer to the mystery of Incarnation and the Second Coming of Christ, but they display as well a subtle Christological and Marian

connotations that correspond, or are juxtaposed to particular scenes from a Great Feast cycle depicted in their vicinity. It is important to emphasize that the painters and their theological advisers in Peribleptos had chosen the most delicate and refine quotations from the Old Testament. By imposing them in the uppermost part of the dome, on the scrolls of the prophets, they managed to elevate the mind of medieval men towards contemplating and revealing the eschatological nature of Byzantine theology, transposed in multifaceted images.

WHEN WAS THE CHURCH AT THE ORLITSA MONASTERY BUILT AND DECORATED?

Alexander Kuymdzhev,
Emanuel Moutafov

The Church of the Holy Apostles Peter and Paul at the Orlišta monastery, belonging to the Rila Monastery was restored and decorated in the 15th century. Three main sources give information about these events - two donor's inscriptions of the church, dated 1478 and 1491, as well as the Rila Povest of Vladislav the Gramarian. The inscription of 1478, which in its present day appearance speaks of the construction of the church in the same year, is however in contradiction with the Mediaeval author, according to whose information the church was built before the return of the relics of St. John of Rila to the Rila Monastery, respectively before 1469. This paper deals with the inconsistency of the sources, which in turn has led to a variety of versions in literature.

The view has been expressed that even when it fell within events from the 15th century, the two donors inscriptions in the church were written in their appearance in the 19th century. Moreover this sounds quite logical as it is well known, that the church was restored by the monastic community, redecorated by Nikola Ikonopisets the master painter from Samokov, and partially in 1862-1863.

However while the inscription from 1491 was sufficiently preserved, allowing to present it comparatively fully in its first publication in the 19th century, as well as in its present day version, according to Neophyte of Rila, the inscription from 1478 was no longer entirely preserved in his day. Today however, we find a complete text of the inscription in Church Slavonic from a quotation in literature from 1901. We understand the this inscription 'emerged' somewhere from the first half of the 20th century, most probably as the outcome of the constant striving to give it an authentic character, which accompanied many of the older monuments in the last century. In this case these steps have led to a serious misunderstanding, as in fact the inscription from 1478 not only was completely intact in the 19th century and hence not only had been 'restored' quite loosely, but also it had another part, in Greek, fortunately preserved to this day in Neophyte of Rila's copy. From this copy we learn that the inscription does not speak at all of the construction of the church, rather of its decoration in that year. Yet determining what exactly this decoration stood for is difficult, because of the variations in the translation of the copy, hence several hypothesis concerning the construction and decoration of the church. The most probable is that

the church must have been built at the time when Abbot David was abbot of the monastery (1463-1469). After that in 1478 the vault of the church was decorated and still later, in 1491 the entire church was decorated anew by Abbot Theokistos, with a donation from Bishop Jacob II, also donor of the murals of the church of St. Demeter at Boboshevo (1488). Owing to the present condition of the vault of the church, it is not clear today whether this full decoration with murals included the secondary decoration of the vault or the earlier murals from 1478.

ЕДНА ИКОНА НА БОГОРОДИЦА ОТ КИКОС И СВЕТЦИТЕ ГЕОРГИ И ДИМИТЪР И ВЪПРОСЪТ ЗА ПОЛЗВАНЕТО НА ПРАВОСЛАВНИ ГРАВЮРИ ОТ ЗОГРАФИТЕ **Клер Бризби**

Иконата е част от колекцията на филиала за старо българско изкуство към НХГ - Криптата, в София. Това е най-ранното известно иконописно произведение на Захари Зограф. Статията идентифицира като източник за иконографията на централния образ в иконата една гравюра на Богородица Елеуса от Кикос, отпечатана във Венеция през 1778 г. Този пример е поредно доказателство за използването на тази конкретна гравюра за модел от възрожденските зографи, тъй като, както вече е посочвано в литературата, сцени от полето около централния образ са източници и за иконографските решения в стенописите на Христо Димитров в църквата "Покров Богородичен" при постницата "Св.Лука". Отпечатък от гравюрата съществува в архива на самоковските зографи в НХГ - София, но във фрагментарно състоя-

ние, като централната ѝ част, на която се основава и изображението от разглежданата икона, липсва. Всички православни гравюри с по-сложна композиция в този малко познат архив са запазени фрагментарно и неизменно централната част липсва. Според автора тази особеност е показателна за отношението на зографите към този тип изображения и за непосредствената им употреба в работния процес. Влиянието на тази гравюра върху продукцията на възрожденските зографи задълбочава знанието ни за ролята на православните хартиени икони, които са били замислени да функционират и като визуален прототип.

КΥΚΕΟΝ - A DYONYSIAN RITE OR A RITE OF THE CABIRI **Rositsa Gicheva-Meymari**

Put forth is a hypothesis of the etymology of the ritual names kuk, kuker, kukovden, in line with the Classical Greek κόκκος (seed), Middle Greek κουκί(ον)κουκί, Modern Greek κουκ(κ)ί and the name for broad beans and their seed. An important link in the etymological string is to be found in Chesyichius (5th century), lema κουκᾶνα forefathers, ancestors, kykeon. The etymology is confirmed by the use of broad beans in the rite of participation in the kukeri feast and the acceptance of kukeri as elders, ancestors. In order to examine the hypothesis on the similarity between the ancient tradition of the cabiri and modern participation in kukeri feasts, the ancients beliefs of the kyamoi are examined. A supposition is supported by the argument, that when kyamoi are mentioned in the plural in ancient authors, the meaning is not only broad beans, but also hyoscyamus - a herb with a strong hallucinogenic effect (cf. the Bul-

garian 'kuku' - 'mad, crazy'). An attempt has been made for the identification of elements of the herb in monuments of art in ancient Greece, Thrace and other eastern Mediterranean cultures. Together with an analysis of these monuments in the context of mystery cults. The parallels and analysis presented lead to the thesis of Semitic influences, long known in mystery cults, also related to the realia, semantic ritual practices and the etymology of names with roots "кок-", "κουκ-", "κύαμ-".

NEWLY REVEALED WALL PAINTINGS IN THE NARTHEX OF THE MONASTERY CHURCH OF THE DORMITION OF THE VIRGIN AT ARBANASI **Galina Nikolova**

The aim of this paper is to present the newly revealed wall paintings from the narthex of the Monastery church of the Dormition of the Virgin at Arbanasi (the end of the 17th century), which gave a new direction in the study of dynamic processes in art towards the last quarter of the 17th century and the beginning of the 18th century. The study offers for the first time an analysis of the iconographic programme and the artistic merit of the wall paintings in the monastery narthex, as well as a hypothesis as to who was the author and the dating of the wall paintings. The iconographic programme of the narthex of the monastery church is similar to the subject depicted and the themes to the remaining Arbanasi narthexes and above all to the church of St. Athanasius (1667). The wall paintings are built up in dense and deep murals, done with the love of detail and icon-like style, characteristic for the 17th century.