

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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2

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СЪДЪРЖАНИЕ



Мargarita Куюмджиева. Отново за резбования кръст от църквата „Св. Димитър“ в Свищов.....	3
Нона Петкова. Обкови на напрестолни евангелия – паметници на златарския център от района на Пловдив и Бачковския манастир	8
Мария Колушева. Поглед към творческата лаборатория на художниците Михаил и Евтихий (за цикъла на Успение Богородично)	21
Цвета Кулева. Стенописите в Долнобешовишкия манастир „Св. Архангел Михаил“	26
Майя Захариева. Цикълът на Деянията и Чудесата Христови от притвора на Черепишката манастирска църква „Успение Богородично“	31
Светозар Ангелов. Стенописите на църквата „Св. Архангел Михаил“ край с. Горановци, Кюстендилско (нови данни)	37
Цвета Евлогиева-Кацарова. Поп Петър, ученикът на поп Йоан Кратовски.....	45
Ольга Белова. Иконография на святих и разкази о них: Богородица „Троеручица“ (принципи на взаимодействието на образа и текста)	50
Александра Ф. Трифонова. Надписи от Горноводенския манастир „Св. Св. Кирик и Юлита“ край Асеновград. Предварителни бележки.....	54
Емануел Мутафов. Още един достоен юбилей – Иванка Гергова на 60 години!.....	59
Иванка Гергова. Библиография.....	60
РЕЗЮМЕТА.....	62

CONTENTS

Margarita Kujumdjieva. Once Again on the Cross from St. Demetrius Church in Svishtov.....	3
Nona Petkova. Precious Gospel Covers – Works from the Goldsmith Centre in The Region of Plovdiv and Bachkovo Monastery.....	8
Maria Kolusheva. An insight into the creative laboratory of painters Michael and Eutychios (on the Assumption cycle)	21
Tsveta Kuneva. The murals at the Monastery of St Michael the Archangel in Dolna Beshovitsa	26
Maya Zacharieva. The cycle of Christ’s acts and miracles at the narthex of the Catholicon of The Assumption, Monastery of Cherepish.....	31
Svetozar Angelov. The murals in the Church of St Michael the Archangel at the village of Goranovtsi, Kyustendil district (recent data)	37
Tsveta Evlogieva-Katsarova. Priest Peter, a disciple of Priest John of Kratovo	45
Olga Belova. Iconography of the saints and the stories about them: the three-handed Theotokos / Bogoroditsa Troeruchitsa (the principles of interaction between image and text).....	50
Alexandra Trifonova. The Inscriptions Of The Sts Cyricus And Julitta Monastery At Gorni Voden. Preliminary Notes.....	54
Emmanuel Moutafov. Yet another noteworthy anniversary: Ivanka Gergova turns 60!.....	59
Иванка Гергова. Bibliography	60
SUMMARIES.....	62



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I корица

Кръстът, дарен от Строе Леурдеану и съпругата му Виша на манастира Виеръш през 1642 г., днес в църквата „Св. Димитър“ в Свищов

First cover

The cross donated by Stroe Leurdeanu and his wife Vişa to Vieroş Monastery in 1642, kept today in St. Demetrios Church in Svishtov

IV корица

Църквата „Св. Архангел Михаил“ в Долна Бешовица, апостол Филип, фрагмент от Петдесетница

Back cover

St Michael the Archangel Church in Dolna Beshovitsa, apostel Philip from the Pentecost (fragment)

SUMMARIES

ONCE AGAIN ON THE CROSS FROM ST. DEMETRIUS CHURCH IN SVISHTOV

Margarita Kujumdjieva

In Bulgarian literature by far this artefact was regarded as a donation of the Wallachian Prince Matei Basarab to the Holy Monastery of Iviron on Mount Athos, which is an assumption made upon an incorrect reading of the donor's inscription. Located on the handle of the cross, the Cyrillic inscription clearly states that the cross was commissioned by the grand treasurer Stroe and his wife Viša and was given to the Vieroş monastery in 1642 during the days of Matei Basarab. The grand treasurer Stroe was the eminent member of the Leurdeanu boyar family and one of the most intriguing figures on the Wallachian political stage in 17th century. During his marriage to Viša and while he was serving as a grand treasurer, Stroe Leurdeanu made donations for the subsistence of certain churches and monasteries related to his wife's family. The donor inscription on the cross commissioned precisely for Vieroş monastery is the earliest evidence for Stroe's support of this holy place.

Apart from the survey on Stroe's cross in Bulgarian and Romanian historiography, the article deals with its present day condition, possible initial function, technical and stylistic characteristics. The wooden part of the Stroe's cross is a work of high skilled Athonite master. The closest parallel is an identical cross which has the same proportions, technical features, and similar program and iconographical details, that is today in the collection of the State Hermitage museum. In comparison to the woodcarving, the metal cover is not of the same exquisite quality and looks heterogeneous. The frame on the face and the reverse of the cross is strongly worn out and its original look was lost as a result of the subsequent interventions, but the part of the mount connecting the handle with the base of the cross provides opportunities for attribution evoking associations with the production of

Aegean Macedonia's craftsmen, influenced by the Greek ateliers in the capital, who were skillful to weave motifs of the Ottoman art of the time into their works. The carving was undoubtedly made by a Greek master and we can find Greek influence on its cover. These characteristics of the object are indicative of Stroe Leurdeanu's high rank, range of contacts and preferences.

PRECIOUS GOSPEL COVERS – WORKS FROM THE GOLDSMITH CENTRE IN THE REGION OF PLOVDIV AND BACHKOVO MONASTERY

Nona Petkova

Eight precious Gospel covers with common typological characteristics and technology of execution are related to the production of the goldsmith centre in the region of Plovdiv and Bachkovo Monastery (its place has not been exactly determined even nowadays). They belong to the group of multi-structured Gospel precious covers and their decoration invariably includes central composition and different kind of frame (casted and embossed plaques, open-work elements or enamel bands with reach filigree ornamentations). Usually on the front cover is represented the scene Descent into Hell, and on the back side - Crucifixion of Christ and this interchange of the position of the two main themes in the iconographic program of the precious Gospel covers is one of the particularities of the group.

Five of the works discussed in the article are made for Bachkovo Monastery, and the rest are related to the cultural history of Koprivshitsa, Krichim and Samokov. The precious Gospel covers are divided into three main groups according to their characteristics. In the first two the examples are put together on the basis of the similarity in the arrangement and techniques of execution while the third group is formed on the basis of the fact that three of the works belong to the quite rare type of box bindings.

In the presented precious Gospel

covers one can see gradual deterioration of the execution and quality of the works as a whole with each decade. The deterioration of the goldsmith centre in the region of Plovdiv and Bachkovo Monastery made evident by the examples testifies a longer and overall process on the Balkans - the common tendency of disappearance of the mediaeval traditions at the end of 17th century and during 18th century.

AN INSIGHT INTO THE CREATIVE LABORATORY OF PAINTERS MICHAEL AND EUTYCHIOS (ON THE ASSUMPTION CYCLE)

Maria Kulusheva

The availability of a rare cycle of the Assumption scenes in the post-Byzantine painting at the Church of St George in Veliko Turnovo (1616) made us look at the root of its visualisation.

The extant pictorial cycles both from West Europe and the Orthodox Christendom show that until the late eighteenth century the representation of the subject has still been in a process of formation and any established iconographic tradition is out of the question. The things changed when the workshop of painters Michael and Eutychos Astrapas from Thessalonica took to the visualisation of the Assumption. In the late thirteenth and the early fourteenth centuries they were commissioned to decorate several monuments in the territory of what are now Macedonia, Serbia and Kosovo. The approach of the masters to the subject was creative and innovative. Working on various mural ensembles, they succeeded in inventing new compositions, introducing and establishing a number of iconographic elements in the traditional depicting of the Assumption.

The next generation of painters followed closely and at times, more freely the model preset by the painters. With the fall of the Balkans to the Ottomans the tradition of representation of the cycle of the Assumption began to wane, but never faded away.

THE MURALS AT THE MONASTERY OF ST MICHAEL THE ARCHANGEL IN DOLNA BESHOVITSA

Tsveta Kuneva

Most of the murals at the catholicon of St Michael the Archangel near-by the village of Dolna Beshovitsa, Vratsa district, were uncovered in the restoration work of 2006 by Dimcho Radev and were not been published. The extant murals are set mostly on the east side. The wall-painting programme features a combination of Catholic influence and gearing to the selection of the representations of the patron saint of the church, St Michael the Archangel. The Catholic influence is discernible in the architecture and in the representations of Roman Popes and of SS Cyril the Philosopher and Methodius. An explanation of the individual figure of the Mesopotamian prophet Balaam is provided by the dedication of the church, as he is represented in the scene of an Angel appearing to him. An Archangel, holding the Holy Sudarium, is painted mirroring Balaam's figure. The representation of the two small figures of angles, flanking the image of Christ in the composition Adoration of the Lamb in the apse, is also in all likelihood connected with the patron saint of the church.

The just a few studies mentioning the murals at the church of Dolna Beshovitsa, date them to the seventeenth century at the earliest. Their manner as well as the Heirmologion copied for the monastery in 1549 by Deacon John, suggest the assumption that the murals under consideration have been painted circa the mid-sixteenth century.

THE CYCLE OF CHRIST'S ACTS AND MIRACLES AT THE NARTHEX OF THE CATHOLICON OF THE ASSUMPTION, MONASTERY OF CHEREPISH

Maya Zacharieva

The article treats the iconographic specifics of the cycle of Christ's acts and miracles at the earliest narthex of the Catholicon of The Assumption, Monastery of Cherepish, which researchers traditionally attribute to the work of St Poemen of Zographou. The study makes also certain observations about their connection with the so-called School of

Epirus as evinced in the murals at the Church of St Nicholas of Philanthropeni in Ioannina, Pamvotida lake, as well as in other examples in the Balkans and the Athonite monasteries of the age. The analysis shows that the icon-painters were familiar with the models used by the sixteenth-century leading post-Byzantine artistic centres.

AN INSIGHT INTO THE CREATIVE LABORATORY OF PAINTERS MICHAEL THE MURALS IN THE CHURCH OF ST MICHAEL THE ARCHANGEL AT THE VILLAGE OF GORANOVTSI, KYUSTENDIL DISTRICT (RECENT DATA)

Svetozar Angelov

The article gives a comprehensive description of the extant murals. With the collapsed vault, only the murals in the bottom tier have survived. Special attention is accorded to deciphering and identification of the texts on the extant scrolls. Two layers of paint were established and an attempt was made to date those.

An interesting element of the decoration of the apse is the inclusion of Archangels Uriel and Raphael in the scene Melismos, as well as using a relatively rare abstract of the Divine Liturgy of St Basil the Great. Some other specific images of the iconographic programme of the church: Joshua (represented as a lord); the martyr St Blaise/Bucolus, holding a calf; St Demetrios, clad in garments of a seignior; a full-length image of St Anne, holding a cross. The publication takes to identify the scene, which has been set in the left niche of the altar. The various decorative elements of the mural decoration at the Church of St Michael the Archangel by the village of Goranovtsi are considered. A possible dating to the late fifteenth or the early sixteenth century is proposed.

PRIEST PETER, A DISCIPLE OF PRIEST JOHN OF KRATOVO

Tsveta Evlogieva-Katsarova

This study presents the known manuscripts by Priest Peter, who has lived until about the first decade of the seventeenth century. The first chapter of the article deals with the manuscript in which marginalia occur, being the

main source to Priest Peter: Tetraevangelion, Church-Historical and Archival Institute, Sofia (CHAI) 28. Then comes another manuscript that is also attributed to the same scribe, but it features no extant notes by the author: Tetraevangelion, CHAI 26. The last chapter of the work presents yet another manuscript containing notes by the same author: Tetraevangelion, Peč 18. The latter, though known, failed to stir research interest and has not been published for the time being as a manuscript by the same man of letters.

The extant marginalia in the two author's notes provide also biographical information about the scribe, while the information about the school, where he was trained and about his workplace, along with the changes in the representative types of decoration, of the signed manuscripts, provide evidence of the clout of the literary centre on the creative selection and the aesthetic choices of scribes/decorators.

ИКОНОГРАФИЯ НА СВЕТЦИТЕ И ПРЕДАНИЯТА ЗА ТЯХ – БОГОРОДИЦА ТРОЕРУЧИЦА (ПРИНЦИПИТЕ НА ВЗАИМОДЕЙСТВИЕ МЕЖДУ ОБРАЗА И ТЕКСТА)

Олга Белова

Една от характерните особености на „народната Библия“ (народните легенди, възникнали въз основа на сюжети от Стария и Новия завет) е обстоятелството, че нейни източници наред с каноничния библейски текст и житийните паметници са апокрифните сказания и образците на християнската иконография. Влиянието на иконографските паметници върху формирането на фолклорните текстове е изключително интересна изследователска сфера: налага се да се изучава влиянието на каноничната и на „наивната“ сакрална живопис върху устната традиция; принципите на интерпретиране на изображенията в устните текстове и механизмите на зараждане на фолклорните наративи, основаващи се на трактовката на едно или друго изображение. В тази статия ще се спрем на един показателен пример и по-точно – на връзката „иконография – устен текст“, представена в народните разкази за иконата на Богородица Троеручица. В статията се анализират народните предания за иконата на Богородица Троеручица, записани в различни

региони на Русия, Украйна и Беларус. Образът на Троеручицата е много популярен във фолклорната среда, но интерпретацията му в източнославянския фолклор често се основава не на епизода от житието на св. Йоан Дамаскин, а на вярванията за третата ръка на Богородица, чудотворно дарена ѝ от Господ (или Христос). Съгласно народните поверия Богородица с Младенеца се спасила от гонения и преплувала морето точно благодарение на нея. Смята се също, че иконата на Богородица Троеручица е целебна при заболявания на ръцете: наличието на три ръце в изображението се разглежда като свидетелство, че помощта на иконата е адресирана към всички страждущи и молещи се. Благодарение на иконата, ако бъде пусната да плава по вода, може да бъде намерен удавник. Редица календарни забрани (например, че човек не бива да плува и да се къпе на Преполовение, чието название в народната етимология се извежда от думата “переплывать” (рус.) – “преплувам”) и местни предания за камъни със следи от стъпките на Девата също се свързват със сказанието за Богородица Троеручица.

ICONOGRAPHY OF THE SAINTS AND THE STORIES ABOUT THEM: THE THREE-HANDED THEOTOKOS / BOGORODITSA TROERUCHITSA (THE PRINCIPLES OF INTERACTION BETWEEN IMAGE AND TEXT)

Olga Belova

One of the characteristic features of the „Folk Bible” (folk legends based on the plots from the Old and New Testaments) is the fact that apocryphal tales and samples of Christian iconography became its sources together with

the canonical biblical text and hagiography texts. The influence of iconography masterpieces on the structure of folklore texts is an extremely interesting area of research: it demands the study of the influence of canonical and „naive” sacred paintings on oral tradition; the principles of image interpretation in oral texts, and mechanisms of generation of folk narratives, based on the interpretation of this or that image are also to be analyzed. In this paper, we will focus on one illustrative case, i.e. the relationship of iconography and oral text in the folk stories about the icon of the three-handed Theotokos (Bogoroditsa Troeruchitsa).

The article examines the narratives about the icon of Bogoroditsa Troeruchitsa, recorded in different regions of Russia, Ukraine and Belarus. The image of Bogoroditsa Troeruchitsa is rather popular in the folk tradition environment, but its interpretation in East Slavic folklore is often based not on the episode from the life of Saint John of Damascus, but on the beliefs about the third hand of the Virgin, miraculously given to her by God (or by Christ). According to popular belief, because of this the Virgin and Child escaped from the chase and crossed the sea. It is also believed that the icon of the Bogoroditsa Troeruchitsa helps from the hands and arms disease: the presence of three hands on the image is regarded as evidence that the icon’s help is addressed to all the suffering and praying. With the help of this icon, if it was put on the water, the body of a drowned man can be found. A number of calendar prohibitions (for example, one cannot swim or bath in the Midfeast, which name *Prepolovenie* in folk etymology is explained through the word *pereplyvat’* „to swim”) and local stories about the stones with traces of feet of the Virgin are associated with the legend of Bogoroditsa Troeruchitsa as well.

THE INSCRIPTIONS OF THE STS CYRICUS AND JULITTA MONASTERY AT GORNI VODEN. PRELIMINARY NOTES
Alexandra Trifonova

In this paper the inscriptions of the Sts Cyricus and Julitta monastery at Gorni Voden are discussed. They give valuable information about the historical persons who contributed to the weal of the monastery. Based on them, it comes out that the monastery was built in 1835 with the donations of the habitants of the Greek community of Gorni Voden. The naos was painted in 1847-1848 with the sponsorship of laymen of Bulgarian origin, whereas the narthex was painted in 1850, during the time of the hegoumenos Gerasimos Iviritis, by the painter Alexios Athanassiou from Naoussa. The wood-carved iconostasis was painted with the help of Greeks from Philippopolis during the period of 1864-1871. Among the donors of the monastery laymen of Bulgarian origin dominate who come from the places Assamita, Gerdima, Gorni Voden, Guzurlı, Edbek, Irinziik, Karaorman, Kezik, Meriza, Muldava, Tremezli and Chiflik mahala, as well as members of the guilds of the chandlers, the grocers and the snippers of Philippopolis. Donors were also by separate persons from this town, as Georgios Kazandzoglou (1847), Georgios Athanassiou Kaftandzis (1864), Anasstasios hadji Dimitriou Koimdzis (1864), Athanassios Iakovou Argyriadou (1868), Vassilios G. Klieanthis (1870), Ekaterina A. Tomidi (1871) and Josif, as well as persons from the ecclesiastical circle, as hierodeacon hadji Makarios from Bursa, the hegoumens of the monastery Gerasimos Iviritis (1850) and hadji Jeronimos Philippopolitis, the priest Dimitrakis Chrisafi Frangakis and the monks Sofronios and Josif.

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