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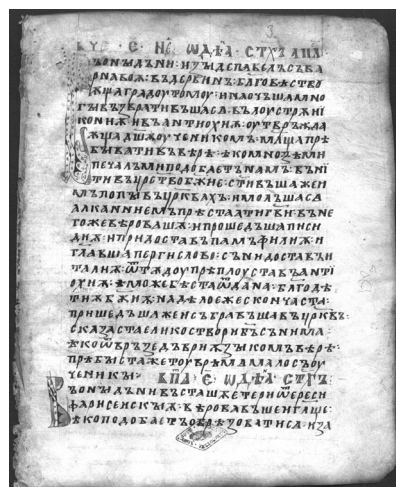
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# SUMMARIES

## SEMANTICS AND ORNAMENT: AN ESSAY IN METHODOLOGY OF RESEARCH OF MEDIEVAL DECORATION

*Branislav Cvetković*

The author analyzes a range of ornamental motifs used in the well-known headpiece illustration painted at the beginning of the Synaxarion in the 13th c. Bulgarian manuscript Dobreyshe's Gospels, and the role of „ornament” in medieval art. With structure being made up of interlaces and of intertwined circles and palmettes, the headpiece has long been a matter of scholarly attention, due to inscription written above it: this is the heaven, also called paradise, which clarifies its meaning. In order to uncover the actual origin of the motifs, the author surveys a huge body of comparative material and scrutinizes existing methods in research of both function and sense of medieval and Byzantine ornament. The issue of terminology is firstly questioned, as being mirrored in free associations used in descriptions (headpieces as „carpets”), in unfounded typology (classification of ornaments as geometric, floral or animal), and in superficiality of „norms” (palmettes, acanthus, lily, etc).

Given the immense significance of etymology of terms denoting ornament in various languages, which has been traced in a number of scholarly works, the author puts forward his argument that the sense of „ornament” in a sacred context is not purely decorative, but that its basic role is to denote sacredness of a particular space and/or the constant presence of God. Various examples from all periods of Byzantine art corroborate the thesis, from manuscript illumination and wall paintings (Cappadocia, Russia, Balkans), to revetments and painted or mosaic backgrounds of icons. H. Kessler's research of Judaeo-Christian symbols-paradigms points to essential value of the Old Testament Tabernacle images from several manuscripts of Christian Topography in producing sources of symbolic motifs to appear in multiple later instances. Although not much varied, the motifs always form a structural unit (starry or flowery fields, interlace or diaper schemes, checkerboards). They originate from the coffered ceilings of antique tombs and temples signifying

Heavens and Elysium, and reappear with identical forms in medieval art, firstly in painted ceilings of catacombs and on arches of Early Christian basilicas. The author analyzes the neglected segment of the portrait miniature from the Gospels of Jacob, the Metropolitan of Serres, perhaps the most obvious testimony to the meaning the diapered pattern with flower motifs had for the medieval people and their artists. The upper segment of the miniature, consisting of the diaper pattern with inscribed flowers, scholars describe as a decoration, or the flowery background. But, since it completely follows the structure of illustrations already mentioned, such a description appears erroneous. The meaning of the pattern is revealed by its sheer position as being inserted over the heavenly segment with Christ's bust. The miniature therefore resembles older Byzantine models the best of which is found in the Sinai manuscript of the Christian Topography gr. 1186. Since both examples have diapered patterns there is absolute identity between the two. And since the Sinai miniature has also been labeled  $\eta$  βασιλεία τῶν οὐρανῶν, it is plausible to conclude that they represent the Heavenly Kingdom. Moreover, both images comprise a circle; the London manuscript contains text lines of the metropolitan's eschatological prayer, while the Sinai one has the bust of Christ. The hitherto unnoticed structural and topographic identity of the quoted examples strengthens the urge that the „ornament” in sacred context must be accorded more precise terminology springing from the essence of illuminated liturgical manuscripts. The best proof for this conclusion is provided by the scribe's colophon in the London manuscript, in which he compared the overall illumination of the codex to the starry sky. The mention of sky should be understood not as the astronomical, but the theological one.

The author also puts an emphasis on hitherto overlooked example from the Hval's Codex, an early 15th c. manuscript, containing textual explanatory inscription similar to the one from Dobreyshe's Gospels. Preceding the Ten Commandments chapter, the illuminator painted a lavish headpiece illustration consisted of diaper pattern with inscribed golden lilies. Close to the headpiece on the left margin the scribe wrote down the God's name in an abbreviated form of sacra nomina, thus

pointing to a reader what the headpiece miniature actually stood for. Usage of various diapered motifs with lilies in West European art has also been very frequent. The meaning of the motif as a designation for saintliness is encountered in the royal symbolism too. All of the analyzed examples, the origin of which may be traced as far back as the curtains of the Tabernacle, are common signifiers for the presence of one's sainthood in all possible contexts, including such instances as are the patterns decorating newly published medieval shrine for the relics of St John of Rila.

## THE WRITTEN IN RED INK GOSPEL KORCHA 92 FROM TIRANA (PRELIMINARY NOTES)

*Axinia Djurova*

The author gives preliminary information about the Gospel Korcha 92, kept in fund 488 of the State Archive in Tirana, which comprises 100 Greek manuscripts and 17 fragments from the 6th to the 19th c., still little-known to the scholars. Ms Korcha 92, in particular, is one of those manuscripts that have not been studied by Erich Trapp and Johannes Koder, who worked in the mid-60s of the 20th c. in Tirana and described 25 manuscripts and fragments altogether. The Albanian scholars T. Popa and Sh. Sinani, as well as R. Mullen, have assumed for the Gospel dates of origin ranging between the 13th and the 15th c., whereas the present article is arguing for its mid-tenth century origin on the basis of the script (minuscule bouletée type), the writing in red ink, and the illumination and miniatures.

## THE MOTIFS OF THE TERATOLOGICAL INITIALS IN THE RUSSIAN MANUSCRIPTS FROM THE 13<sup>th</sup> CENTURY. SOME OBSERVATIONS

*Angelina Smirnova*

The initials of the Gospel Lectionary from A.D. 1270 are examined in this study. In the past the Lectionary was known under No 105 in the collection of count Rumiantzev, while at present it is kept in Russian State Library in Moscow. The manuscript was ordered by Simon, a monk of the Novgorodian Yuriev monastery. In the initials, among other motifs, there are image compositions, alluding to Christ or to the issues

of good, wisdom and grace: the lion, the dove, the Sirin-bird, the pelican, King David. A special place is given to the images of snake, coiled around a tree, as a symbol of evil and temptation. These initials are not exemplifications of Gospel episodes, but pictorial implications, allegorical admonitions of different events and ideas from the Gospel. Almost all of them (except the snake on the tree) can change their places since they are grounded on general allusions and not on concrete indications to a situation. As the comparison of several Russian Gospel Lectionaries from the end of 12th-13 c. shows, some of the motifs in their initials are identical. However, in every single manuscript these motifs are localized in different places, in their own manner. It is impossible to establish any permanent connection between a text and a motif of an initial. The choice of the initial was spontaneously made by the artist according to his own incentive. Additional argument to the claim that the motifs in the initials have been rationalized is the concentration of Christological allusions at the end of the Lectionary, where the Menology and Sunday Gospel readings are placed. In the 14th century the teratological compositions in the Russian initials became entangled and decorative, loosing their connection with the text.

#### **THE IMAGE OF THE RULER IN THE TEXT AND MINIATURE (NOTES ON THE ILLUMINATED COPY OF THE VATICAN MANASSES, VAT. SLAVO 2)**

*Vasia Velinova*

The article presents a systematic approach to the illuminated Middle Bulgarian copy of the translated Chronicle of Constantine Manasses executed for the Bulgarian Tsar Ivan Alexander. The main task of the author is to trace the link between the text and the miniatures on the ground of biblical idea of history. An attempt is made to deduce a system of distribution of the images according to the text, as well as to make new identification of some of the personages included. The chronological limitation from the Creation up to Crucifixion and Resurrection of Christ of the investigated text corresponds to the biblical idea of providential principle in the world according to which the mankind lived in two eras: before the Incarnation and after

Saviour's self-sacrifice on the cross. According to the results of the analysis in the first epoch of human history only these kingdoms which are included in prophetic model of Daniel are attested with images. The miniatures themselves follow strictly the content of the episodes. In this context the images can be interpreted as visual accents on the biblical providentialism, creating opportunity to read not literal, but mystical history of the mankind, in which also the history of the Bulgarian kingdom is interwoven through series of miniatures.

#### **FOUR GREEK MINIATURES FROM FOURTEENTH-CENTURY BULGARIA**

*Georgi Parpulov*

The article discusses Greek Ms 235 from the National Library of Russia, Saint Petersburg. This paper codex contains Archbishop Theophylact of Ohrid's Commentary on the Four Gospels (ed. PG, vols 123-124) and was copied in AD 1337 for a certain John, protopapas and nomikos of the city of Anchialus (present-day Pomorie) in Northern Thrace. Since the region was under Bulgarian rule at that time, the four evangelist portraits associated with the manuscript are important for the history of Bulgarian medieval art. The watermark (Mošin-Traljić 7152) in one of them confirms that they must also date from 1337. The images of Matthew, Luke and John are markedly similar to those in two other Gospel books (Athens, Byzantine Museum, Ms 157; Tirana, State Archives, Ms 10). The Tirana manuscript is written in Hodegon script and therefore must certainly have been made in Constantinople. Even as he followed metropolitan models, the artist of the Saint Petersburg miniatures adhered to a distinctly provincial and decorative style. In this latter respect, his work is very close to the evangelist portraits from Athos, Koutloumousiou, Ms 69. The distinct combination of Constantinopolitan novelties and local tradition seen in the Petersburg images illustrates the manner in which Byzantine artistic influences were received in Bulgaria during the first decade of Tsar Ivan Alexander's reign (1331-1371). Such developments paved the way for a full adoption of the Byzantine Palaeologan style in the 1360s.

#### **CODEX 862 FROM THE NATIONAL LIBRARY – ANOTHER GOSPEL WITH MISSING MINIATURES?**

*Elissaveta Moussakova*

Folios missing from the quires at the beginning of each of the Four Gospels from the Cod. 862 of St. Cyril and St. Methodius National Library in Sofia (CMNL), suggest that once there were portrait miniatures of the Evangelists. A correspondence between the codicological and palaeographical features of this and two other copies of the Gospels – CMNL 484 and Cod. 18 of the Ecclesiastical Historical Archive Institute (EHAI), both with full-page miniatures sharing stylistic and iconographical characteristics, lend support to this suspicion. Taking into consideration the year 1623, when the precious metal cover of EHAI 18 has been crafted, and the data obtained from the analysis of the paper water-marks, it is possible to state that all the three codices could have been written between the early 20s and the 30s of the 17th c. While EHAI 18 and CMNL 862 could be attributed to the same, anonymous, scribe, CMNL 484 is a work of a different hand, though possibly of the same atelier with a high standard of scribal rules. Whether Vratsa could be regarded as the place of origin of the three Gospels is still an open question but the mutual visual repertoire, as confirmed by other patterns, offers a strong argument in favor of their common origin. The proposed reconstruction of a group of Gospels with full-page portraits of the Evangelists, a rare practice in the 17th c. Bulgarian manuscript illumination, opens the way to speculations about the strategy of discerning, implemented by the local workshops: demonstrated by a preference for certain models, it is difficult to trace down to the source, when considering the intricate relations between individual copies.

#### **THE SAMOKOV PAINTING SCHOOL AND THE ILLUMINATION OF THE MANUSCRIPT**

*Ivanka Gergova*

In their repertory, the zographs belonging to the Samokov painting school included illuminated manuscripts, which in the major part have not been studied yet. Most of them were written for personal use connected with the zographs' work (hermēneia) as well as for satisfying

spiritual needs (prayer-books), for self-educating purposes (manuals) or for replenishing private libraries (Aesop's fables). Their illumination has complicated relations not only with the hand-written tradition, but with the tradition of printed book as well. Samokov zographs were acquainted with the illumination rules of the manuscripts and generally followed them. They put headpieces at the beginning and tailpieces at the end of the texts, used cinnabar in the titles and made decorated initials and miniatures. However, with few exceptions, the painters did not employ the decorative repertory of the former centuries. In their manuscripts the geometric compositions, interlaced design and palmettes are completely missing. The compositions are inventive and do not repeat anything traditional even when teratological images have been utilized. Major part of the ornaments is inseparable from the decorative system elaborated by the zographs from Samokov and applied to the monumental painting: sprays, baskets of flowers, cartouches etc. The influence of printed book is most obvious in a hand-written miscellany by Nicola Obrazopisov. In other manuscripts it is displayed in accomplishing of the title pages, in using the pattern of the typographic semi-uncial and even in applying of pagination, including the cases of artistically treated numbering of the pages. The manuscript illumination practiced by the Samokov zographs should not be defined as a belated or archaizing phenomenon, but, as a last stage of the development of the history of Bulgarian hand-written book.

#### **ON THE TECHNIQUE AND MATERIALS OF THE ILLUMINATION IN DOBREISHO GOSPEL** *Mladost Valkova*

The study of the technique and materials of the illumination of Dobreisho Gospel, one of the most famous mediaeval Bulgarian manuscripts of the 13th c. (from the National Library in Sofia 17), is prompted by the visible

anomalies in the miniature, representing priest Dobreisho. The materials and the manner of accomplishing the whole illumination of the manuscript are examined in order to clarify the reasons for the changes that occurred to the original. The places of later additions or over painting in the Gospel text, miniatures or ornaments have been localized on the basis of the data from the initial photograph with ultraviolet illumination, infrared and x-ray and the results achieved through the analysis of the paint ingredients (SEM-EDS, FT-IR). The comparative analysis carried out allows a hypothetical reconstruction to be made of the primary state of the illumination before its later corrections. Though not final, the conclusions make a step further towards the elucidation of the iconographic symbolism and stylistic appurtenance of the manuscript and to solving the enigma of the image of priest Dobreisho in particular. The technological information could be used in the next stage of investigating not only of Dobreisho Gospel, but of other mediaeval South Slavonic manuscripts as well.

#### **RESTORATION OF A GREEK PARCHMENT MANUSCRIPT FROM THE ELEVENTH CENTURY: MINIMUM INTERVENTION IN ORDER TO PRESERVE IMPORTANT CODICOLOGICAL INFORMATION**

*Rumiana Decheva*

Manuscript P 99, kept at Ivan Vazov National Library in Plovdiv, was executed at the beginning of the 11th c. in Constantinople. It is a Gospel Lectionary, containing 155 folia, written on parchment with iron gall ink. The illumination includes two headpieces, one tailpiece and initials. The codex consists of 21 quires (quaternions), sewed on stitch. Fully preserved are the entire lower and half of the upper endband. The manuscript was received at the Restoration laboratory of Ivan

Dujčev Centre for Slavo-Byzantine studies in extremely poor condition. During its ten-century-long existence the codex was put to moisture, dry, biological infection and other effects leading to diluting and dropping off of inks and paints, tearing, spoiling and sticking of adjacent sheets. The preserved constructive elements and the lack of evidence for later rebinding of the codex gave us reason to restore it without unstitching it. This method is more labour-consuming, but is gentler to the original. After disinfecting and cleaning, the process started with repair of the tearing and reconstructing of the original size of parchment sheets. The restoration materials were selected in view to their qualities, reversibility and under the condition that they do not produce further tensions. The sewing of the quires was restored, preserving the original fragments. In this case the minimum intervention during the process of restoration guarantees the survival of important codicological data of the manuscript.

#### **THREE ADDENDA TO THE EARLY DESCRIPTIONS OF THE ZOGRAPHOU MONASTERY**

*Georgi R. Parpulov*

The short article contains (1) the annotated text of a Russian description of Zographou made ca. 1663; (2) two previously unedited building inscriptions from the monastery, dated 1683 and 1726; (3) a note on the administrative history of Zographou, which as late as 1792 was a coenobium and at some point thereafter became idiorhythmic, until its coenobial constitution was restored in 1849.