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SUMMARIES

THE PAINTINGS OF ZACHARY ZOGRAPH IN THE PREOBRAZHENSKI MONASTERY. RECENT RESEARCH ABOUT THE CHURCH DURING RESTORATION

Lozinka Koinova-Arnaudova, Svetla Koinova-Mechkueva

The renovation of Transfiguration church in the Preobrazhenski Monastery during the mid 19th c. was made by masters of the Samokov and Tryavna art schools. Zachary Zograph was the key figure. He has observed the canonic requirements when painting the church. The icon painter has created for his murals a strict system concerning the composition and the use of colors. But his name is also connected with the introduction of new ideas and a new aesthetics typical for the Revival period. The church has drawings on its façade which is quite rare for our churches. The artistic arrangement of part of the antechamber and the façade was the work of the Samokov masters

of decorations with the participation of Zachary Zograph.

In connection with the restoration that took place in the period 2004-2010, a number of problems have become clear such as the state of the original, the image of the holkel, the places where corrections have been made during the renovation and after the earthquake in 1913. It is also reported about the discovery of parts of older architecture. Regardless of the deteriorated state of the decorations it was established that it is possible to preserve greater part of the original and in the ruined parts of the façade to undertake a well-grounded reconstruction.

ZACHARY ZOGRAPH'S INFLUENCE IN THE MIDDLE RHODOPE MOUNTAINS

Nikolay Klissarov

Zachary Zograph revived the monumental painting in the middle of the 19th c. He borrowed ideas from the

secular ornamental-decorative painting used in the more representative buildings and in the houses that were decorated by French artists-decorators in Istanbul and Edirne. He encountered the Edirne style, undertaken in Plovdiv. Changed by the icon painters from Samokov it was widely put into practice. From the ornamental forms Zachary Zograph created a system for decoration of murals and church facades. Following in his footsteps the idea was later undertaken by the icon painter Alexi Attanasov from Assenovgrad who well new Zachary's style. Alexi drew in the churches a great number of ornaments round the figures and compositions. He surrounded them with wide ornamented frames, decorated with vases, baskets with flowers, festoons, bouquets, with diversified compositions of acanthuses. The gay coloring of bright colors stood out on the white background. The interior impressed with its colorfulness as a spring garden. The decorations began to overtake

over the evangelistic subjects. Surrounded by wide frames they looked like hanged baroque paintings without any chronological ties between them. Five churches in the Middle Rhodope Mountains were decorated according to this system and this could be seen only in this region of Bulgaria. In the latest one, dated 1901 in the village of Solishta, the few religious images were almost lost in this color diversity. In the affluent houses in Smolyan and Chepelare 'alafrangas' with bouquets or landscapes are drawn in the decorative niches, decorated were also the entrance pediments. In a mosque in Zlatograd (nonexistent now) a large cupola with plant ornaments, stylized according to the Islam tulips were drawn – the work of icon painter from Assenovgrad and dated 1845. The Rhodope decorative system reflected the last stage of development of monumental painting on the Bulgarian lands till the beginning of the 20th c.

DRAWINGS FOR THE APOCALYPSE FROM THE ARCHIVE OF ZACHARY ZOGRAPHS AT THE NATIONAL ART GALLERY AND THEIR WESTERN PROTOTYPE

Alexander Kujumdzhiiev

The National Art Gallery treasures an album with drawings which contains also 12 illustrations of the Apocalypse made during the second quarter of the 19th c. by the icon painter Yordan Mihov from Elena. Their prototypes are found in the Bible of Matthaus Merian (1593-1650) published in Strasbourg (1630). Merian made for the Bible 12 engravings to illustrate the Apocalypse, which are absolutely identical in number, content and iconography as those drawn by Mihov.

It is difficult to accept the fact that this Bible has directly reached Y. Mihov. The grounds for this conclusion are based on the fact that it contains over 200 illustrations and among the other drawings from the album of the National Art Gallery there are no iconographic concurrences outside the Apocalypse. Besides, in Mihov's drawings there were small changes – for example, the designation of the

figures in chapter 11 as Enoch and Elijah. We have also evidence how these engravings by Merian have reached the East. It is known, that in 1650 the governor-general of Livonia – Erik Dahlbergh (1625-1703) got in touch with Merian's family and concluded a long-term agreement for the preparation of topographic maps. Between the years 1681 and 1700 he was already in Riga (Latvia) which was the first border town of Enlightened Europe in the direction of Russia. So it was quite possible for him during his work on the topographic maps for Dahlbergh in Riga the Bible of Merian to have been circulating there. In the 18th c. the illustrations in this Bible of the Apocalypse could have been separated in some Russian/Ukraine publication so that they have reached also Mihov a century later.

Merian's Bible also gave the prototype for Chapter 18 of the Apocalypse depicted by the Samokov master Dimitar Hristov in the Catholicon of the Rila Monastery (1844). This chapter was missing in the engravings by Nikodim Zubritzky of the New Testament, Chernigov (1717), which were the model for the rest of the scenes from the Rila church. So it is quite probable the Dimitar Hristov has used two separate sources for the composing of the cycle for the Apocalypse in the Rila Monastery. That being the case, his second source must have coincided with the publication used by Y. Mihov.

THE MIRACLES OF ST. GEORGE IN A 1837 ICON BY ZACHARY ZOGRAPHS

Georgi Minchev

The icon "Saint George with scenes from his life" was painted by Z. Zograph in 1837, ordered by rich merchants from Koprivshitsa for the Church of the Falling Asleep of the Blessed Virgin Mary. The composition of the scenes – particularly to the left of the saint – diverges from the traditional way of portraying miracles, the last three of which (the miracle of the widow, the miracle of the youth from Militina and the miracle of the youth from Amira) exemplify the rare case of visualizing a saint's *post mortem* deeds.

In the paper, an attempt is made to analyse the three above-mentioned miracles in comparison with literary texts and gravures from Mount Athos. It can be stated that Z. Zograph made use of ready-made visual models, even though he might also have been influenced by certain literary works (e.g. Damascene Studite's *Thesaurus*).

THE PAINTINGS OF DICHOS ZOGRAPHS IN THE CHURCH ST. GEORGE, LAZARPOLE (CONTRIBUTION TO THE EARLIEST SIGNED WORKS)

Sasho Cvetkovski

The text examines the work of Dicho Zograph in the church St. George in the village Lazarpole, Mala Reka Debarsko. Following the restoration of the church part of the initial murals by Dicho in the apsis were discovered as well as some 30 unknown icons. In the apsis were discovered part of the figures of bishops, part of the composition Melismos – St. Basil the Great, St. Spyridon, St. Cyril of Alexandria, St. Sava and St. Grigory Dvoeslov. All images resemble stylistically the realistic manner of Dicho from the period 1844/5-1852. Two ktitor's inscriptions from 1941 were preserved in the church but we are not sure whether the murals relate to that period. They could have been made later since Dicho returns for a number of times to the village for different orders.

Of the newly discovered icons two for the moment have been identified as the earliest signed by him icons from 1840. The icons in question are the Three Hierarchs and the icon of St. Panteleimon and St. Paraskeva. The rest of the icons were made for the church in the period 1843-1844. They are of great importance for the study of the development of his style in these important first years. Not less important are the icons of 1854: St. Theodore Tyrone, St. Haralambos, St. Sava, St. Euthymius and St. Anthony which can be dated during the period of progress of the creative work of the icon painter and also reflected his style.

The last signed icons by Dicho from

the church in Lazarpole are: a box with relics of St. Cosmas and St. Damian from March 19th 1866, the icon of Pentecost and of the Throne Cross with the Crucifix. These last icons demonstrate stylistic perfection which is typical of his later works.

**ЖИВОПИСТА НА ДИЧО
ЗОГРАФ В ЦЪРКВАТА „СВ.
ГЕОРГИ“, ЛАЗАРОПОЛЕ
(ПРИНОС КЪМ НАЙ-
РАННИТЕ ПОДПИСАНИ
ПРОИЗВЕДЕНИЯ)**

Сашо Цветковски

В текста се проучва живописата на Дичо Зограф в църквата „Св. Георги“ в село Лазарополе, Мала Река, Дебърско. След реставрацията в църквата бяха разкрити части от първоначалните стенописи на Дичо в апсидата, както и тридесетина досега непознати икони. В апсидата се откриха части от фигурите на архиереи, участващи в композицията Мелисмос – св. Василий Велики, св. Спиридон, св. Кирил Александрийски, св. Сава и св. Григорий Двоеслов. Всички образи напомнят за стилово-пластичния маниер на Дичо в творбите му от периода 1844/5-1852 г. В църквата са запазени два ктиторски надписа от 1941 г., но не сме сигурни, че стенописите се отнасят към това време. Те биха могли да са по-късни, тъй като Дичо многократно се връща в селото за различни поръчки. От новоразкритите икони засега две – „Трима йерарси“ и „Св. Пантелеймон и св. Петка“ се идентифицират като най-ранни негови подписани икони от 1840 г. Останалите икони са изпълнени за църквата в периода 1843-1844 г. Те са от голямо значение за проследяването на развитието на стила на Дичо Зограф в тези важни начални години. Не по-малко важни са и иконите на св. Теодор Тирон, на св. Харалампий, св. Сава, св. Ефтимий и св. Антоний от 1854 г., които се отнасят към периода на подем на творчеството на зографа и в същото време отразяват неговия вече изграден стил. Последните подписани произведения на Дичо от църквата в Лазарополе са кутията за мощи с образите на св.

Козма и св. Дамян от 19 март 1866 г., иконата „Преполовение на празника“ и напестолният кръст с Разпятие. Тези последни изображения демонстрират стилово съвършенство, което се проследява като една константа в последните години на неговата активна зографска кариера.

**THE WALL-PAINTINGS OF THE
FIRST HALF OF 19TH CENTURY
IN SERBIA – THE CHURCH IN
THE MONASTERY TRONOSHA**
Gordana Kelic

After dramatic historical circumstances and riots against the Ottoman rule in the beginning of 19th c., and the efforts for establishing state and church autonomy, we notice a revival of artistic practice in Serbia. The first decades of the century are marked by the artistic practice which inherited the zograf painting tradition. First zograf painters who worked on the territory of the independent Principality of Serbia came from the South. The iconographic and stylistic characteristics of their painting derived from the centuries-long artistic tradition of the Ohrid Archbishopric. In this group of painters belong zograf Mihailo Konstantinovic from Ohrid, and Nikola Jankovic from Bitolj who painted in Serbia for several decades during 19th c. Fresco paintings of the Church of the Presentation of the Holy Virgin in Tronosa Monastery represent their most important work. In this paper we shall point on the several iconographic and thematic characteristics of the fresco paintings of the church in Tronosa. Painters Mihail and Nikola accomplished this fresco ensemble due to their experience gained on the territory of the Ohrid Archbishopric. Their style we associate with work of the zograf from Korca from the second half of the 18th and the beginning of the 19th c.

**ЖИВОПИСТА ОТ ПЪРВАТА
ПОЛОВИНА НА XIX В. В
СЪРБИЯ - В ЦЪРКВАТА НА
МАНАСТИРА ТРОНОША**
Гордана Келич

След драматичните исторически съ-

бития и въстания срещу Османската власт в началото на XIX в. и усиленията за установяване на държавна и църковна автономия, забелязваме едно възраждане на художествения живот в Сърбия. Първите десетилетия на века са белязани от произведения, които продължават иконописната традиция. Първите зографи, които работят на територията на независимото Княжество Сърбия, идват от юг. Иконографските и стилови характеристики на техните творби произхождат от многовековните художествени традиции в Охридската архиепископия. Към тази група принадлежат зографите Михайло Константинович от Охрид и Никола Янкович от Битоля, които вече десетилетия са работили в Сърбия. Стенописите в църквата „Въведение Богородично“ в манастира Троноша представляват тяхното най-важно произведение. Статията акцентира върху някои иконографски и тематични характеристики на стенописите от църквата в Троноша. Художниците Михаил и Никола изработват този стенописен ансамбъл благодарение на опита си от територията на Охридската архиепископия. Техният стил се свързва с творбите на зографите от Корча от втората половина на XVIII и началото на XIX в.

**THE ROYAL DOORS AT
THE ICONOSTASIS IN THE
ASSUMPTION CHURCH IN
VELIKO TURNOVO AND THE
PAINTINGS OF STANIO NEIKOV
MARANGOZINA**

Elena Popova

There is an unique icon collection in the temple of The Dormition in Assenov (Lower, Tobacco) block in Veliko Turnovo – its parts had been descending from all the churches in the parish, destroyed by the catastrophic earthquake in June 1913. The parochial church had been bad damaged also so it was rebuilt in 1923 with much huge dimensions, partly because of the necessity to accommodate all the sets of icons and wooden parts of old iconostases with different origins.

Newbuilt iconostasis dates from 1933 but its Royal doors obviously were made a century before. This article offers the hypothesis that they – as well as the similar Royal doors which were in the Archbishop's church of the Holy Apostles Peter and Paul before 1913 – were made in the beginning of the 30^{es} years of 19th c. by master Stanio Neikov Marangozina who had woodcutting establishment in Turnovo and huge practice in the town, in the villages and monasteries in diocese of the Turnovo Archbishop. Last ten years of his life, between 1836 and 1845, old master Stanio spent in a close collaboration with his young relative and ex-people, the brilliant architect Nikola Fichev. So his last woodcuts are made in style strongly touched by the influence of the unique style of Fichev. Ergo, the Royal doors at the iconostasis in the Assumption Church and the doors from the Holy Apostles church were probably the works marking the end of a long, fruitful and quiet traditional practice of Stanio Neikov, before his ten years of brave experiments with forms and constructions in the very end of lifetime.

ON THREE UNPOPULAR ICONS OF THE CHRIST'S PASSIONS FROM THE REGIONAL MUSEUM OF HISTORY, VELIKO TARNOVO

Plamen Savev

We have numerous Passion icons preserved on the territory of Veliko Tarnovo, Elena and Tryavna varied in their theme and authors. Most of them have not been studied, they are not properly conditioned and that is why, they need restoration urgently. Subject of my study are three icons, presenting moments of the Passion week which are kept in the Veliko Tarnovo museum and are not published so far. The first icon holds chosen moments of the Passion week. The central part of it has six scenes. This specific combination of events follows the Good Thursday's liturgical readings. In addition, the icon is dated from the second half of the 18th c. and its authorship originates from the Greek school. The other icon covers a larger range

of liturgical readings; it has twelve scenes from the Great Lent and the Passion Week. On the second row we have interesting and somehow rare combination between scenes from the Passions of Christ and didactic plots of the future and the Second Advent. The third icon presents Christ's Crucifixion on the Calvary but in a more symbolical and liturgical iconography. At the basis of the cross, where we'd typically notice the Adam's skull we spot a sacrificial altar (a reminiscence of the Holy Table) and a seven-branch candleholder (Menorah) on it, and at the bottom we see a discus with the Body and the Blood of the Saviour. This interpretation leads towards the western artistic influence and the works of certain Renaissance authors. According to their purpose the icons can be viewed as *proskynetarion* type, or from the Greek *προσκύνηση* – worship, meaning that they were specially purposed to give glory to the New Testament events. After the example of the Byzantine liturgical practice, in the biggest spiritual centers on the Balkans, in 18th and 19th cc. we have a lot of icons of the *menealogian* type. Their contents have been reproduced in the Revival period in Bulgaria.

MURALS BY ZACHARY POP HRISTOV RADOYKOV IN THE ST. JOHN THE FORERUNNER CHURCH IN THE VILLAGE OF KARABUNAR, PAZARDJIK REGION

Vladimir Dimitrov

The St. John the Forerunner Church is located in the vicinity of the village of Karabunar, Pazardjik region, and was built to serve as a parish church for the village in 1818. The entire interior of the temple is richly adorned with varied imagery. There is no other information about the first layer of paintings except for an uncovered image of Archdeacon Stephan. The second layer, dating back to 1861, is the work of Samokov zograph Zachary Pop Hristov Radoykov who has also left his own self-portrait.

The iconographic programme includes both standard themes and saints, and some rarer or new themes in the art of

the Bulgarian National Revival, such as the Wheel of Life, the Parable of Hypocrisy, the Winged Virgin Mary, etc. Some of the themes are of moral-didactic nature: right and wrong religious beliefs, going to the medicine-woman for cure, ordeals of the soul, etc. These themes and stories are highlighted in the article.

THREE ROYAL ICONS FROM THE PERIOD OF THE WORKSHOP OF HRISTO DIMITROV

Darko Nikolovski

Recently, in frames of a private art collection in Macedonia we were acquainted with several icons which had characteristic Athonite impression embodied with innovations of the Slavico-Levantine Baroque that was headed by the important representative of Samokov, the zograph Hristo Dimitrov. The three Royal icons (cat. no. 1. Jesus Christ Pantocrator, no. 2. The Holy Virgin with Christ and no. 3. St. John the Forerunner) are dated by the hand of Dimitar in 1792. For these icons we have no information of their origin and according to some stylistic information we can make some suppositions.

At this level we cannot be sure of identifying other works by Zograph Dimitar, but simply of naming a list of about ten zographs who are also known by the name of Dimitar and worked in Greece in the 18th c. and are mentioned by M. Chatzidakis who gives the in-depth review of the names of the painters from the period of 1450-1830. The three Royal Icons from the Zograph Dimitar are associate to the classic manner of the Balkan region from the 18th c. Therefore, the Zograph Dimitar is a representative of the so-called „Athonite” style that was active at the end of the 18th and the 19th cc. Followers of this style are Makarios and the monk Zacharios from Galatista on Halkidiki who worked vigorously in the monasteries on Mount Athos, as well as in the Rila monastery where we find inscriptions and dates of the Royal icons. In Bulgaria there are other authors in this Athonite manner who also were from Greece (Thessaly) and were educated on Mount Athos, like

Mithrophanis Nikiphoru in the church of St. Archangel Michail at Etropole (1809) and Nikophoros in the church of St. Nicholas at Elena (1805). From this aspect the observation allows us to presume that the Zograph Dimitar is also one originating from North Greece and his work is close to the Athonite style of the 18th c. Perceiving the time when Dimitar worked and his style, we believe his achievements are near to the workshop of Hristo Dimitrov, the founder of the Samokovian School, who personally gave credits of affirmation of this style noticeable in the wider region.

ТРИ ЦАРСКИ ИКОНИ ОТ АТЕЛИЕТО НА ЗОГРАФА ХРИСТО ДИМИТРОВ

Дарко Николовски

Наскоро, в частна художествена колекция в Македония се запознахме с няколко икони, които притежаваха характерния за Атон стил с нови елементи на славяно-левантийски барок, свързан с представителния за

Самоков зограф Христо Димитров. Трите царски икони (каталожен номер 1, „Христос Пантократор“, 2. „Богородица с Младенеца“ и 3. „Св. Йоан Кръстител“) са датирани от 1792 г. от Димитър. Ние не разполагаме с никаква информация за произхода на тези икони и на базата на някои стилови характеристики можем да изкажем само предположения.

Засега не можем със сигурност да идентифицираме други творби на Зограф Димитър, а само да направим списък с имената на десет зографа, които също носят името Димитър и са работили в Гърция през XVIII век и са споменати от М. Хадзидакис, който прави задълбочен анализ на имената на художници от периода 1450-1830 г. Трите царски икони от Зограф Димитър са в класическия стил на балканския регион от XVIII в. Затова считаме, че Зограф Димитър е представител на т. нар. „атонски“ стил, който доминира в края на XVIII и началото на XIX в. Последователи на този стил

са Макариос и монахът Захариос от Галичица на Халкидики, които са работили усилено в манастирите на Атон, както и в Рилския манастир, където ние откриваме надписи и дати на царските икони. В България има и други автори, които творят в този „атонски“ стил и които също идват от Гърция (Тесалия) и са получили образованието си на Атон, като например Митрофанис Никифору в църквата „Архангел Михаил“ в Етрополе (1809) и Никифорос в църквата „Св. Николай“ в Елена (1805). От тази гледна точка нашите наблюдения ни карат да заключим, че Зограф Димитър също произхожда от Северна Гърция и стилът му е близък до атонския стил от XVIII в. Имайки предвид времето, през което е работил Димитър и стилът му на работа, ние считаме, че неговите постижения го свързват с ателието на Христо Димитров, основателят на Самоковската школа и един от най-забележителните творци в този регион.