СЪДЪРЖАНИЕ
Лозинка Койнова-Арнаудова, Светла Койнова-Мечкуева. Зографията на Захари Зограф в Преображенския манастир. Последни проучвания за църквата по време на реставрацията ........................................ 3
Николай Клисаров. Влиянието на Захарий Зограф в Средните Родопи през втората половина на XIX век .................................................. 7
Александр Куюмджиев. Рисунки към Апокалипсиса от архива на селските зографи в НХГ и техният западен прототип .......... 14
Георги Минчев. Чудесата на св. Георги от една икона на Захарий Зограф от 1837 г. ............................................................. 20
Сашо Цветковски. Живописът на Дичо Зограф во църквата „Св. Георги“, Лазарополе (приложи кои познаване на найрите потпишани дела) ................................................................. 24
Гордана Келич. Зографско сликарство првите половине 19. век в Србия – пример църквата Ваведение Богородично манастира Тронаша ................................................................. 29
Елена Попова. Царските двери в църквата „Успение Богородично“ във Велико Търново и творчеството на Станю Нейков Маригоцина ......................................................... 37
Пламен Събев. Три неизвестни икони със Срастиите Христови от фондоването на Регионален исторически музей Велико Търново ................................................. 42
Владимир Димитров. Стенописите от Захарий поп Христов Радойков в храма „Св. Йоан Предтеча“ в село Карабунар, Пазарджишко .................................................. 48
Дарко Николовски. За три престолни икони от времето на ателието на Христо Димитров ................................................................. 57
Мирослава Миравева. Заuncanя Зограф през погледа на библиографа ................................................................. 60
РЕЗЮМЕТА ................................................................. 61

CONTENTS
Lozinka Koinova-Arnaudova, Svetla Koinova-Mechkueva. The Paintings of Zachary Zograph in the Preobrazhenski Monastery. Recent Research about the Church during Restoration ........................................ 3
Nikolay Klissarov. Zachary Zograph’s Influence in the Middle Rhodope Mountains . . . 7
Alexander Kujumdzhiev. Drawings for the Apocalypse from the Archive of Zachary Zograph at the National Art Gallery and their Western Prototype .......... 14
Georgi Minchev. The miracles of St. George in a 1837 icon by Zachary Zograph. . . . 20
Sasho Tzvetkovski. The Iconography of Dicho Zograph in the Church St George, Lazaropol (Contribution to the Earliest Signed Works) ................................................................. 24
Gordana Kelic. The Wall-Paintings of the first half of 19th century in Serbia – the Church in the Monastery Tronosha ................................................................. 29
Elena Popova. The Royal Doors at the Iconostasis in the Assumption Church in Veliko Turnovo and the Paintings of Stanio Neikov Marangozina ......................................................... 37
Plamen Sabev. On Three Unpopular Icons of the Christ’s Passions from the Regional Museum of History, Veliko Tarnovo ................................................................. 42
Vladimir Dimitrov. Murals by Zachary Pop Hristov Radoykov in the St. John the Forerunner Church in the village of Karabunar, Pazardzhi region ......................................................... 48
Darko Nikolovski. Three Royal Icons from the Period of the Workshop of Hristo Dimitrov ................................................................. 57
Miroslova Mircheva. Zachary Zograph through the view of the bibliographer. . . . 60
SUMMARIES ................................................................. 61
SUMMARIES

THE PAINTINGS OF ZACHARY ZOGRAPHS 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 ZOGRAPHS 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.

**THE PAINTINGS OF DICH O ZOGRAPH IN THE CHURCH ST. GEORGE, LAZARPOLE (CONTRIBUTION TO THE EARLIEST SIGNED WORKS)**

Saso 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 apsises were discovered as well as some 30 unknown icons. In the apsises 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 Dvoselov. All images resemble stylistically the realistic manner of Dicho from the period 1844/5-1852. Two kitor’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. Haralambs, 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-РАНИТЕ ПОДПИСАНИ ПРОИЗВЕДЕНИЯ) Саио Цветковски

In the text we can read the biography of the painter Dimitar 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.

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 zografs 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 zografs from Korca from the second half of the 18th and the beginning of the 19th c.

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

След драматичните исторически събития и въстания срещу Османската власт в началото на XIX в. и усилията на установяване на държавна и църковна автономия, забелязваме едно възраждане на художествен живот в Сърбия. Първите десетилетия на века бяха белизна от произведения, които продължаваха иконографската 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 Михаило Константинович от Охрид и Никола Якнович от Битола, които вече десетилетия са работили в Сърбия. Стенописите в църквата „Въведение Богородично” в манастира Троноша представляват тяхното най-важно произведение.

THE ROYAL DOORS AT THE ICONOSTASIS IN VELIKO TUNOVO AND THE PAINTINGS OF STANIO NEIKOV MARANGOZINA Elena Popova

There is an unique icon collection in the temple of The Dormition in Asse nov (Lower, Tobacco) block in Veliko Tarnovo – its parts had been descending from all the churches in the parish, destroyed by the catastrophic earthquake in June1913. 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 Archibishop’s church of the Holly Apostles Peter and Paul before 1913 – were made in the beginning of the 30th 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 Archibishopy.

Last ten years of his life, between 1836 and 1845, old master Stanio spent in a close collaboration with his younig relative and ex-people, the brilliant architect Nikola Fichev. So his last woodcuts are made in stile strongly touched by the influence of the unique stile of Fichev. Ergo, the Royal doors at the iconostasis in the Assumption Church and the doors from the Holly 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 Sabev

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 discos 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 meneaologian 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 Archedeacon 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 DIMTROV

Darko Nikolovski

Recently, in frames of a private art collection in Macedonia we were acquainted with several icons which had a characteristic Athonite impression embodied with innovations of the Slavic-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 Dimit 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 Zacharias from Galatista on Halkidiki who worked vigorously in the monasteries on Mount Athos, as well as in the Rila monastery were 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
ТРИ ЦАРСКИ ИКОНИ ОТ АТЕЛИЕТО НА ЗОГРАФ ХРИСТО ДИМИТРОВ
Дарко Николовски

Наскоро, в частна художествена колекция в Македония се запознахме с няколко икони, които притежаваха характера за Атон стил с нови елементи на славяно-левантийски барок, свързан с представителя 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 Дмитър. 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 Дмитър, а само да направим списък с имената на десет зографа, които също носят името Дмитър и са работили в Гърция през XVIII в. със споменат от М. Хадзидакис, който провежда анализ на имената на художници на периода 1450-1830 г. Трите царски икони от Зограф Дмитър са в класически стил на балканския регион от XVIII в. Затова считаме, че Зограф Дмитър е представител на т. нар. „атонски” стил, който доминира в края на XVIII и началото на XIX в. Последователи на този стил са Макарнос и монахът Захарий 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 Дмитър също произхожда от Северна Гърция и стилът му е бил до атонския стил от XVIII в. Имате предвид времето, през което е работил Дмитър и стилът му на работа, ние считаме, че неговите постижения го свързват с ателието на Христо Димитров, основател на Самоковската школа и един от най-забележителните творци в този регион.