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2

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СЪДЪРЖАНИЕ

Yuri Stoyanov. The Protection of the Sacral Cultural Heritage of the Levant Between Theology, Sociology and New Legal Initiatives.....	3
Ива Досева. Оригинал и рефлексии: средновековни, ренесансови и барокови художествени произведения, използвани като документи при реконструкции на археологически обекти в България	9
Станислав Станев. Църквата „Св. Йоан Алитургетос“ в Несебър: история на ранните ѝ проучвания	19
Елена Малджиева, Иван Халев. Нови открития за строителната техника на църквата „Св. Йоан Алитургетос“ в Несебър	25
Иван Ванев. Опазването на Силистренската гробница	28
Стефан Белишки. Видима-индуцирана луминесценция на египетска синя: за документирането на ефекта при стенописи in situ и в музеи	39
Владимир Димитров. От национални герои към светци или за живописата в църквата в село Драгодан	44
Ивайла Богданова. Опазване на фондове, съхраняващи писмено културно наследство	50
ЮБИЛЕЙ	
Нона Петкова. Калейдоскоп от интереси. Елисавета Мусакова на 60 години	53
IN MEMORIAM	
Владимир Дмитриевич Сарабянов	58
РЕЦЕНЗИИ	
Елка Бакалова. Да уловиш неуловимото	61
РЕЗЮМЕТА	63

CONTENTS

Юри Стоянов. Опазването на сакралното културно наследство на Леванта между теологията, социологията и новите правни инициативи	3
Iva Dosseva. Originals and Reflections: Medieval, Renaissance and Baroque Artworks Used as Documents in Reconstruction of Architectural Sites in Bulgaria	9
Stanislav Stanev. Church of St John Aliturgetos, Nessebar: History of Its Early Exploration.....	19
Elena Maldjieva, Ivan Halev. New Findings about the Building Techniques of the Church of St John Aliturgetos, Nessebar.....	25
Ivan Vanev. Preservation of The Roman Tomb in Silistra.....	28
Stefan Belishki. Visible-Induced Luminescence of Egyptian Blue: Notes on Imaging of The Effect on Wall Paintings in Situ and in Museums	39
Vladimir Dimitrov. From National Heroes to Saints or of the Paintings in the Dragodan Village Church.....	44
Ivayla Bogdanova. Preservation of Funds, Containing Written Cultural Heritage.....	50
ANNIVERSARY	
Nona Petkova. A Kaleidoscope of Interests. Elisaveta Musakova Turns 60	53
IN MEMORIAM	
Vladimir Dmitrievic Sarabianov	58
REVIEWS	
Elka Bakalova. To capture the elusive	61
SUMMARIES.....	62



SUMMARIES

ОПАЗВАНЕТО НА САКРАЛНОТО КУЛТУРНО НАСЛЕДСТВО НА ЛЕВАНТА МЕЖДУ ТЕОЛОГИЯТА, СОЦИОЛОГИЯТА И НОВИТЕ ПРАВНИ ИНИЦИАТИВИ

Юри Стоянов

Специфичният характер и особености на сакралното културно наследство и неговите обекти неизбежно са били и остават предмет, както и на по-теоретични теологични и религиоведски подходи и дискурси, така и на по-смирени антропологически и социологически изследвания. „Приписването“ и манипулирането на религиозни измерения на серията от военно-политически конфликти след края на Студената война доведе и до целенасочено унищожаване на емблематични паметници на сакралното културно наследство, най-често като последствие от политика на систематична атака срещу етно-конфесионална идентичност (или идентичности), исторически свързана/и с разрушените паметници.

Масовото и целенасочено унищожаване на обекти на културното наследство като цяло по време на военно-политическите конфликти на 90-те доведе и до приемането на Втория протокол към Хагската конвенция от 1954 г. за защита на културните ценности в случай на въоръжен конфликт през 1999 г. Приемането и продължаващото ратифициране на Втория протокол на съответните национални нива се превърна в процес, съпроводен и с иницирането на редица национални, регионални и глобални проекти, експертни инициативи и форуми за търсене на нови подходи, методологии и правни инструменти за разрешаването на многобройните възникващи критични ситуации с опазването на културните паметници, не само при въоръжен конфликт, но и в контекста на неконтролиран масов туризъм и деструктивни псевдо-реставраторски практики. Някои от тези международни проекти и експертни инициативи са предимно в областта на защитата на сакралното културно наследство и настоящата статия предлага анализ на техния интердисциплинарен характер и стремеж към интегрирането на модели и методи от няколко дисциплини в работните им документи, декларации и резолюции и техните окончателни варианти.

ORIGINALS AND REFLECTIONS: MEDIEVAL, RENAISSANCE AND BAROQUE ARTWORKS USED AS DOCUMENTS IN RECONSTRUCTION OF ARCHITECTURAL SITES IN BULGARIA

Iva Dosseva

The article treats the incorrect in terms of methodology use of artworks as a 'credible source' for reconstructing architectural sites in ruins.

Medieval representations from Veliko Tynovo treated in scientific publications form the first group. Enough arguments have been adduced pertaining to their specificity of typologizing images following particular iconographic patterns. Hence the second group is accentuated, containing drawings and engravings by West-European artists of the sixteenth and the seventeenth centuries with regard to Philippopolis (Plovdiv), Kyustendil and Sozopol. Significant discrepancies are witnessed showing that these artworks wouldn't also evince strict topographic descriptions. Furthermore, western artists have inevitably reproduced any situation premising on their experience got from their own environments, perception, knowledge, etc., i.e. foreign cultural stereotypes underlie these works.

An artwork is in itself a reflection depending on historical, cultural, and individual factors. Using such a category of pictorial material in gathering information about the respective sites, might lead to replacing direct by indirect evidence and an ensuing series of interrelated assumptions. Against a backdrop of the recent massive construction and reconstruction works carried out on Bulgaria's heritage sites, individual instances are dealt with of ignoring the original artefacts, which results anew in creating fakes thus irreversibly damaging the authenticity of cultural values.

CHURCH OF ST JOHN ALITURGETOS, NESSEBAR: HISTORY OF ITS EARLY EXPLORATION

Stanislav Stanev

A project of the same title on the preservation and conservation of the medieval Church of St John Aliturgetos, Nessebar implemented currently by a team of the Bulgarian National Committee of the International Council on Monuments and Sites, briefly BNC of ICOMOS, underlies this article. The study, seeking to find, systematise and present the available mostly in the publications until the mid-twentieth century textual, graphical and photographic information, comprises above all the explorations of arch. Alexander Rashenov; Peter Mutafchiev; Max Zimmerman; G. Balş and Nicolae Ghika-Budeşti; of the unknown until the 1960s arch. Petr P. Pokryshkin; the Škorpil brothers, Karel and Hermenegild; Konstantin Jireček and Felix Kanitz.

Prior to Felix Kanitz's visit in 1872, the church was explored by the Frenchmen Xavier Hommaire de Hell and Jules Laurenes, who visited the town in 1846. Two drawings from nature by Laurenes were published in 1859, in an album of lithographs, put out as v. 2 of Hommaire de Hell's accounts of his

travels in Turkey and Persia. Alongside these two prints, reproduced in 1912 by Romanians Balş and Ghika-Budeşti, Laurenes also made a sketch (croquis) of the church plan with an explanatory text. Published in 1860 at the end of v. 4, the last one of the travel notes, these were placed next to the sketch and notes pertaining to another church in Messembria, that of Christ Pantocrator, incorrectly given as Saint-Michel archange. The fact that the plans and the notes happen to be the earliest records of these two churches, affords ground for reproducing them in this article.

NEW FINDINGS ABOUT THE BUILDING TECHNIQUES OF THE CHURCH OF ST JOHN ALITURGETOS, NESSEBAR

Elena Maldjieva, Ivan Halev

In the course of the restoration work launched in 2015 on the roofing, part of the authentic roof structure was discovered in the north-east corner of the building: a mound of earth thickly strewn with sherds of medieval pottery. Deep down in the mound, amphorae were unearthed, arranged upside down upon evening courses of brickwork. No such find is known to the authors on medieval sites within the contemporary Bulgarian lands. Descriptions of similar building techniques occur in publications on the Ochrid Church of St Sophia of the tenth or the eleventh century. Using pottery to reduce the weight of the structures has been described as a widely spread building method in Byzantium by its earliest explorers. Constructive use of amphorae occurs in Roman buildings between the fourth and the tenth centuries in ribbing small vaults and domes cast of slaked lime or plaster. Using pottery in construction of churches across Europe dates back to the tenth through the fourteenth century and beyond either as a method to improve the acoustics and/or reduce the weight of massive roof trusses. The find from Nessebar has an apparent structural function to take the weight off the mould, meant to shape the slopes of the pitched roof.

PRESERVATION OF THE ROMAN TOMB IN SILISTRA

Ivan Vanev

This study traces the history of the conservation of the Roman tomb in Silistra, unearthed in 1942. The earliest conservation works were led by experts from the National Museum, Sofia. A number of either unpublished or less known records attesting to the interventions and covering the trends in the preservation of the mural paintings at the tomb over the last seven decades are presented. The grave prob-

blems facing the protection of such monuments in this country are due to the flaws in the system of protection of Bulgaria's heritage sites for want of a sustainable strategy. In such a discouraging context, entrusting the management of the tomb to Silistra Municipality in 2011 could prove to be a step in the right direction. From that moment onwards, local authorities in their own right, enlisting professional organizations and experts to help, have been able to initiate and coordinate all forthcoming initiatives related to the protection of this exceptional monument.

**VISIBLE-INDUCED
LUMINESCENCE OF EGYPTIAN
BLUE: NOTES ON IMAGING
OF THE EFFECT ON WALL
PAINTINGS IN SITU AND IN
MUSEUMS**

Stefan Belishki

Egyptian blue is one of the oldest synthetic pigments. It has a particular property – when excited in the visible spectrum to emit strong infra red radiation. The effect is called visible-induced luminescence (VIL). The luminescence of the pigment is so strong, that allows imaging of very small, sometimes almost invisible quantities in the paint. This non-invasive method for identification of the pigment is used in investigation and conservation of cultural properties. The publications on the subject to date are focused mainly on objects in museum collections. The article explores some practical aspects of the imaging of the VIL on wall paintings, both in-situ and in collection or storage. Two case studies are presented: the wall paintings in the late antique tomb in the town of Silistra – examination *in situ*, and a wall painting fragment from

the so-called “Red Church” near the town of Perushtitsa – examination in conservation studio. Different equipment was used as alternative to the one in the publications to date. The results of the examination in the two case studies are compared. The use of different equipment and conditions of imaging are explained and evaluated. The results demonstrate that alternative equipment can be used successfully in VIL of Egyptian blue. The technique can facilitate the examination and documentation of the pigment in conservation of wall paintings and archaeological objects. The method is used for the first time in Bulgaria.

**FROM NATIONAL HEROES TO
SAINTS OR OF THE PAINTINGS
IN THE DRAGODAN VILLAGE
CHURCH**

Vladimir Dimitrov

This article adds yet another monument to the hitherto known churches painted in 1885 by Michalko Golev and Dimiter Sirleshtov from Bansko, i.e. the Church of SS Cyril and Methodius in the village of Dragodan. The article provides a comprehensive description of the mural paintings and the icons at the church. Close attention is devoted to such historic figures as St Prince Boris-Michael and mostly, to Khan Asparukh, the founder of the State of Bulgaria, whose representation is set on a panel below the icons on the iconostasis. The historical sources of the Period of the National Revival used by the painters are overviewed. The modifications in the texts as well as their bearing on the changes in the iconographical programme of the monuments of the Late National Revival Period are traced, which have led to the canonization of such national heroes as

Bulgaria's first sovereign, Asparukh Khan of Bulgaria.

**PRESERVATION OF FUNDS,
CONTAINING WRITTEN
CULTURAL HERITAGE**

Ivayla Bogdanova

Written cultural heritage is being preserved mainly in the funds of libraries and museums. Depending to the scientific or cultural area of interest, archival and literary movable cultural properties are being attributed to it. These are manuscripts, incunabula, rare and valuable books, archival documents, periodical editions in the periods 1844-1878 and 1878-1944, rare and valuable editions in different languages dating from 100 years ago, photographs, postal cards, graphics, prints, lithographs, printed maps, posters, watercolor and pastel painting. Deterioration of these monuments is due to the processes of natural aging and physico-chemical destruction of the paper on which they are written, printed or painted, but also due to the way of preservation and usage.

In order to protect and preserve the written cultural heritage it is necessary to constantly conduct comprehensive set of activities, including periodic inspection in order to establish the status of the monument or collection; carrying out conservation and restoration processes; creating optimal conditions for preservation and conducting processes of reformatting of the information to another medium in accordance to the requirements imposed by laws, regulations, standards. In reality, however, researches has shown that in general the majority of requirements are not being followed or are unknown to those who are in direct contact with the monuments of the written cultural heritage while performing their specific activities.

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