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SUMMARIES

YANACHKO STANIMIROV FROM BREZE

Ivanka Gergova

The paper deals with a miscellany in handwriting (SS Cyril and Methodius National Library 1088), compiled in 1840 by Yanachko Stanimirov from the village of Breze and the local priest. The autographs of the icon-painter are used to identify his paintings. His unknown mural ensemble in the Serbian village of Dojkin-ci is presented in brief. It is assumed that Yanachko Stanimirov has been strongly influenced by icon-painter Kosta Valiov from Samokov, whose journeyman he supposedly has been. Influences of some icons by icon-painter Priest Rade are discernible. Yanachko Stanimirov has used as a model prints contained in the *Euchologion*, published in Venice in 1761.

REPRESENTATIONS OF THE LAST JUDGMENT IN THE VIL- LAGES OF SAMOVODENE AND HOTNITSA, VELIKO TYRNOVO

Elena Popova

The Last Judgment has been painted in the second half of the nineteenth century (after 1849) by unknown icon-painters at the parish churches of the villages of Samovodene and Hotnitsa nearby Veliko Tyrnovo, both dedicated to St Irene.

The mural in Samovodene has not been explored for the time being. On the basis of a comparison between texts in scrolls painted at the church in Samovodene and the murals by Zachary The Icon-painter at the Monastery of the Transfiguration (1849), direct borrowings were established from a number of Zachary's paintings. Examples of *The Last Judgments* painted by Zachary in 1847/48 at the Monastery of Trojan are also provid-

ed for comparison. The images and the scrolls of the archangels at the entrance prove identical; the prophetic texts from Exodus 18:15, Daniel 7:9 and Malachi 4:1 are also identically inscribed. The manner in which Zachary represented the Hetoimasia with the Tablets of Moses and quotes from the Revelation 20:15; 20:12 onto an open gospel is especially striking, following strictly the guidelines set out in the *Painter's Manual* of Dionysius of Fournas, whose *Hermeneia* in Greek the painter meticulously adhered to in his murals at a time, when most of the painters opted to use Athonite prints of *The Last Judgments* as models. Zachary The Icon-painter though did not copy the prints and the painter from Samovodene copied solely Zachary's murals.

The Last Judgments in Hotnitsa, in its turn, has overpainted an earlier layer of painting of 1837; now the murals are removed and kept at the Church of the Holy Archangels Michael and Gabriel, Arbanassi. Asen Vasiliev spotted *The Last Judgments* in Hotnitsa, in 1943 and erroneously dated it 1836, i.e. when the church was consecrated, finding a striking resemblance to the wall paintings by Zachary at the Monastery of the Transfiguration, defining the latter as influenced by those in Hotnitsa but in fact the reverse is true. The compositions of both monuments were influenced by *The Last Judgments* painted by Zachary at the Monastery of the Transfiguration.

THE CHURCH OF ST ANNE, VILLAGE OF YANA

Maya Zacharieva

The Church of St Anne is an unpublished and less well explored monument of the early nineteenth-century in Bulgaria. It was built in the cemetery of the village of Yana, district of Sofia.

The paper seeks to present the church

comprehensively, making some observations about the historic records, architectural specifics and the iconographic programme of an unpublished monument of the first half of the nineteenth century. The extant paintings of 1845 are not signed, but the iconographic and stylistic particularities refer to a group of monuments associated with Yanachko Stanimirov from the village of Breze.

ICONS BY PAINTERS FROM DEBAR IN BULGARIAN COL- LECTIONS

Mariela Stoikova

The paper deals with a few icons by painters from Debar kept in the collections of the National Art Gallery Museum of Christian Art (NAGM-CA), housed in the Crypt of the Cathedral of St Alexander Nevsky, Sofia; of the Metropolitan See, Vidin; of the Church of St George, Zlatograd and a privately owned icon. The best part of these has never been published being an invaluable source of establishing unknown facts related to the work of the Art School of Debar. The icons by Dičo the Icon-painter, have the makings of brilliance presenting good examples of the mature period of his oeuvre. Though their provenance is not fully confirmed, they are an important part of the painter's output and an invaluable source of information about his career. A number of the icons have been painted by Dičo's descendants or journeymen Avram and Krste or by the most gifted of them, Petre. These evince that they did their best to reproduce the models of their master. Though in most of the cases the colour, modelling, proportions and the fineness of Dičo's manner were lost, his trainees remained true to the specific types and compositional methods, developed by Dičo the Icon-painter in his work. Of

these, the icon by Petre Debranac excels in professionalism. The rest have been painted by Veno Kostov, Evgenij Kuzmanov, Marko Minov and Nestor Trajanov. Their works were more often than not commissioned directly by renowned members of Bulgarian clergy and intelligentsia whose activities were related to the struggle for an autocephalous Church and the establishing of the Bulgarian Exarchate. The icon-painters from Debar often worked in churches previously painted by masters from Triavna, Samokov or Adrianople, which had influenced their manner.

SEVERAL RELIQUARIES BY GOLDSMITHS FROM SOFIA

Darina Boykina

The presented six reliquaries have either not been published or have just been mentioned fleetingly in scholarly literature. The best part of the objects is alms boxes carried by taxidiote monks for almsgivings. These are made from hand-chased gold vermeil or are entirely wooden with metal finely decorated repoussé casings. All the objects under consideration have been used in Sofia or in its vicinities, which is attested to in the inscriptions they are bearing or in the books kept by the metropolitan church. In the eighteenth and the nineteenth centuries, it was a common practice among the taxidiote monks to enclose relics in a metal casing in the place to which they had been sent on a mission. The

boxes were usually small in size, containing a small cross of carved wood and relics. Artefacts would occur among the later monuments made after the mid-nineteenth century that contain not relics but resemble reliquaries just on the face of it, in form and decoration. Some of them feature also paintings representing the patron saint either of the church or the monastery the object comes from. All the reliquaries have been wrought in the nineteenth century by goldsmiths from Sofia. Most of the objects are hand wrought and Eucharistic symbols and images dominate their decoration. In the concluding part of the paper, their stylistic and technical specifics are considered. The presented cult objects both provide new information about the goldsmiths' trade in Sofia and show that local monasteries were actively engaged in alms gathering by monks though of limited in scope compared with the large monastic centres in the Balkans.

INDIRECT INFORMATION ABOUT REDATING THE MURALS OF THE NATIONAL REVIVAL PERIOD AT THE NAOS OF THE CATHOLICON OF THE MONASTERY OF KURILO

Alexander Kuyumdzhev

The paper suggests the murals of the National Revival period at the naos of the catholicon of the Monastery of Kurilo, believed to have been done in 1816 or 1846, to be redated. In fact

these were, in all probability, painted in 1856 by Theodore, an almost unknown icon-painter coming from the region of what is now the city of Montana. Almost next to nothing is known about him but for his work on the murals at the naos of the catholicons of the Monasteries of Kurilo and of Podgumer as well as the churches of St Petka, Svoge; of St Nicholas, the village of Gintsi and of St Nicholas, the village of Burzia. He was probably Yanachko Stanimirov's journeyman.

THE CHURCH OF THE HOLY PROPHET ELIJAH, VILLAGE OF BELASITSA (ELESHNITSA), REGION OF PETRICH

Vladimir Dimitrov

The paper focuses on a monument painted by the Minovs family of iconographers in the National Revival period. I came across it after publishing my study on the heritage of this family of icon-painters. The church is located in the village of Belasitsa (Eleshnitsa) in the region of Petrich and is dedicated to the Holy Prophet Elijah. The text presents the murals and the icons at the church.