

# ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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## SUMMARIES

### **WALLACHIA AND THE BULGARIAN LANDS OF THE SEVENTEENTH CENTURY: CONTACTS AND CULTURAL INTERRELATIONS**

*Margarita Kuyumdzhieva*

This paper seeks to outline the mechanisms behind the contacts between Wallachia and the Bulgarian lands in the XVII century, using information about social groups who had more mobility in the period under consideration such as the Wallachian voevodes, members of the higher clergy, merchants, men of letters and icon-painters. The sources show that Ottoman authorities treated the Wallachian rulers as responsible for the Christians living south of the Danube in order to integrate Wallachia into the Ottoman imperial system. They enjoyed extensive rights in the lands south of the Danube, being able to support the locals. The most significant expression of this support was their donations to monasteries, to construction and painting of churches. The sources have it that when resuming a lord's patronage of a sacred place, earlier records were mentioned in the newly issued chrysobulls. Many Wallachian voevodes were patrons of monasteries within the Bulgarian lands, yet funding was provided more often than not on a request by the ecclesiastical authorities, mostly by the hegumens, south of the Danube. A possibility that donations were initiated by the metropolitans is indicated, giving examples of relations between metropolitans of Tarnovo and Wallachian voevodes and their courts of the seventeenth and the eighteenth centuries.

The practice to dedicate Wallachian churches and monasteries to certain monasteries south of the Danube as their metochia is also dealt with. The metochia in Wallachia had to transfer part of their annual surpluses to the places they were associated with. Such was the Monastery of SS Peter and Paul in Bucharest (the Târnovului, i.e. the Tarnovan Monastery), which probably was a metochion of the Monastery of the Holy Trinity in the vicinities of Tarnovo or of

the Metropolitan Church of SS Peter and Paul in Tarnovo. The story of the Church of the Assumption (Biserica Scaune), which was constructed by the Guild of the Butchers in the late XVII century to be refurbished as early as the turn of the XVIII century, is given in a nutshell. The funds were provided by Thanasie from Tarnovo and his nephew Stavro. In Bulgarian literature, until lately, the church and the portraits of the donors in it were groundlessly dated to 1633.

The study devotes special attention to the relations between the village of Arbanassi and Wallachia, to the presence of members of the Wallachian branch of the Kantakouzenos (Cantacuzènes) family. The issue is broached of the participation of icon-painters from Wallachia in the painting of Arbanassian churches at the turn of the XVIII century. This information has been recorded as late as the mid-XVIII century. The similarities between the church painting ensembles in Wallachia and Arbanassi of the previous decades are due mainly to the fact that the commissioners on both sides of the Danube have hired teams of painters of the same extraction and place of training related to the workshops in North Greece and especially to Linotopea. Members of those teams were, as a rule, Greek masters, but they would work with local icon-painters executing commissions by wealthy church donors from a vast Balkan area in the XVII and the early XVIII centuries.

### **RELATIONS BETWEEN THE KASTORIAN ART CIRCLE AND MOLDAVIAN CHURCH PAINTING AT THE END OF THE XV CENTURY AND THE FIRST DECADES OF THE XVI CENTURY**

*Tsveta Kuneva*

The paper sums up researchers' varying opinions about the relations between the Kastorian artistic output of the late fifteenth and the early sixteenth centuries and some monuments of the Moldavian church painting of the age. The Moldavian

churches in Pătrauți; Bălinești; Popauți, Botoșani; Dorohoi and Hârlău are most commonly associated with Kastoria as an art hub. In the churchyard in Hârlău, a headstone was found featuring in Cyrillic letters the name of icon-painter George from Trikala (Thessaly). It is the sole, but unverified evidence associating the Moldavian with the Kastorian monumental painting of the age.

Though evincing iconographic specifics, culture-specific elements and certain assumed poses and figures in the compositions typical of the Kastorian artistic output, Moldavian paintings of the late fifteenth and the early sixteenth centuries had specifics in their own right. They represented not a main feature of the Kastorian artistic output, i.e. the Deisis, the traditional central depiction of Christ Pantocrator and the Most Holy Mother of God as the Queen of Heaven and Earth. Apparent are also considerable stylistic differences.

From these examples of the similarities and differences in the iconography and styles we infer that Moldavian painting was not directly related to the Kastorian art circle, but was a result of combining various influences, where the Kastorian was the main one as Kastoria was a leading art centre at the time that has spread certain iconographic schemes across the Balkans.

### **АРАБСКИ ПИРАТ – ХРИСТИЯНСКИ СВЕТЕЦ. НЕИЗВЕСТНА ЖИТИЙНА ИКОНА НА СВ. ВАРВАР** *Йоанис Циурис*

Сведения за св. Варвар черпим главно от текст от края на XIII в. на Константин Акрополит, макар да съществуват други три текста, датиращи от IX в. до 1734 г. Според тях Варвар е арабин, участвал в набезите по Средиземноморието през XI в. Един от текстовете разказва, че той е откъснат от другарите си в Западна Гърция, скита се, приема християнството и умира като отшелник в същия район. В средата на XVI в. венециански чиновник, превозващ мощите му

във Венеция, е принуден поради буря да акостира в с. Потамос на о. Корфу, където св. Варвар извършва множество чудеса. Така той се превръща в светец покровител на селото и там е съградена църква в негова чест.

Култът към този не особено популярен светец, който, макар и покръстен, запазва името, свързано с произхода му (Варвар = варварин), се разпространява от Западна Гърция и Света гора до Далматинското крайбрежие и България. Обикновено е изобразяван анфас, облечен с химатион и здраво окован, но въпреки разпространението на култа към него липсваха негови житийни сцени. Все пак неотдавна ми се удаде да установя на Корфу негова неизвестна, уникална житийна икона.

В центъра светецът е изписан фронтално в цял ръст и здраво окован. В долното поле са изобразени някои епизоди от житието му – от набезите до чудото в с. Потамос на о. Корфу. Стилните характеристики на иконата свидетелстват за голямото майсторство на иконописеца в миниатюрата, като тя е датирана към началото на XVIII в. Качеството и находчивостта говорят и за способността на художника да сътвори живописен цикъл, като се опира единствено на житийни текстове без наличието на сходни по-ранни иконографски варианти.

#### **BEYOND THE BORDERS: SOME NOTES ON THE PRODUCTION OF CHIPROVTSI GOLDSMITH CENTER IN THE MIDDLE OF 17<sup>TH</sup> CENTURY**

*Nona Petkova*

Chiprovtsi was among the most important goldsmith centers on the Balkans at the end of 16<sup>th</sup> century and during 17<sup>th</sup> century. Its prosperity was based on the rich deposits of metals in the region, the Catholic orientation of considerable part of the population and the active trade of some of the local inhabitants in and outside the Ottoman Empire. The scope of the work of the local goldsmiths encompassed broad spectrum of objects for the needs of the church as well as the typical for this period hemispherical bowls. The craftsmen of Chiprovtsi were famous for their skilful apply-

ing of various goldsmith techniques and the quality of execution and as a whole their works were notable with their complex iconographic choices and low relief combined with a specific variation of orientalized floral ornamentation engraved in the backgrounds.

During the mentioned period the popularity and interest in the production of Chiprovtsi goldsmith center went beyond the borders of the present Bulgarian territory and even outside the Balkan Peninsula. Some of the craftsmen executed very important orders for the big Serbian monasteries Dečani, Hopovo, Krušedol and Vrdnik. Another group of goldsmiths found a warm reception across the Danube and also received opportunity to express its creativity in silverware for the Wallachian monasteries Bistrița, Tismana and Snagov. Among these craftsmen stands out the figure of Francesco (Franco) Markanich who in 1642 by order of the Metropolitan of Wallachia Teofil executed gilt silver Gospel cover for the Bistrița Monastery. The subject of this paper is that work of Markanich as well as two other Gospel precious covers. Probably they were also made by goldsmiths from Chiprovtsi, but in 1656 for the Krušedol Monastery. Some of the characteristics of these book bindings are examined in the context of their ordering, the taste of the donors, current tendencies in the region and also in comparison with other famous examples of Chiprovtsi goldsmith tradition. In more general terms are traced some of the changes in the iconographic program of Gospel precious covers during the Post-Byzantine period.

#### **THE MODIFIED FUNCTION OF THE INITIAL LETTER IN ROMANIAN LITURGICAL MANUSCRIPTS OF THE 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURIES**

*Lora Nenkovska*

This article aims to present an important change in manuscript decoration that took part during the 17<sup>th</sup> and 18<sup>th</sup> centuries within the territories of the Romanian principalities Wallachia and Moldavia. It discusses the initial decoration of a group of four luxury liturgical manuscripts three of which were written and decorated in

Wallachia and one in Moldavia. All of them are showing the features of the modified function of the initial letters under the influence of the liturgical texts. There are different reasons for this modification. Some of them have their basis in politics while others have ecclesiastical motivation. But what is important here is the result – the appearance of the visual discourse of the initial letter that decodes and provides an additional source for understanding the sophisticated and abstract meaning of the liturgical texts.

The initial letters from the four Romanian liturgical manuscripts (AR ms. rom. 1790, AR ms. slav. 170, AR ms. rom. 1384 held in the Library of Romanian Academy of Science in Bucharest and AR ms. rom. 1216 kept in the Library of Romanian Academy of Science in Cluj-Napoca) are grouped into four basic groups based on their visual function and interaction with the text. Last but not least the article presents an attempt to decode the symbolical meaning and allusions that these initial letters probably implied back in time they were created as a pictorial comment to the texts of liturgy books.

#### **ROMANIAN NEW DRAMA IN BULGARIA**

*Kamelia Nikolova*

The paper deals with the presence of Romanian new drama in Bulgaria. To this end it specifies the meaning of the term 'Romanian new drama' presenting its advent and development ever since 2002 when the DramAcum (Drama Now) movement was launched in Bucharest by young playwrights and directors as a platform for new Romanian playwrighting. Over the years, the platform has established itself as a major space for salient and inventive plays in various aesthetics, invariably and closely scrutinising the problems and dilemmas of the contemporary society and young people. Outlining the profile of the Romanian new drama, the paper proceeds with specifying how and how much it is present in and familiar to Bulgaria's cultural domain. Over the last decade, Bulgarian theatre companies and audiences got widely and profoundly familiarised with the Romanian new drama due

mostly to the activities of *36 monkeys* Organization for Contemporary Alternative Art and Culture, which launched its *ProText* project in 2007. The initiative was meant to mount site-specific new European and Bulgarian theatre in unconventional environments. Two of the project's editions, in 2009 and 2015, were entirely devoted to the Romanian new drama and implemented in close cooperation with DramAcum. The outcome was staging two plays and publishing a collection of a total of 25 Romanian drama texts by over 15 authors.

These major displays of interest in the Romania new drama and its reception by contemporary Bulgarian theatre are analysed. The paper presents also the performance read-throughs of two works by Gianina Cărbunariu: *The Day After Tomorrow*, *the Day Before Yesterday* (2009), and *Mihaela, the Tiger of Our Town* (2015), and two collections of works by young playwrights, published by Panorama+: *New Romanian Drama* and *The Green Cat. Contemporary Romanian Drama*.

#### **SOME NOTES ON ROMANIAN AND BULGARIAN COMEDY PLAYWRITING UNTIL MID-TWENTIETH CENTURY IN THE CONTACT BALKAN ZONE OF THE COMIC**

*Romeo Popiliev*

The paper deals with the common cultural, social and psychological dispositions that have influenced comedy playwriting in Romania and Bulgaria from the nineteenth century until about 1944, in the beginning drawing parallels between three renowned Balkan comic dramatists: Ion Luca Caragiale, Branislav Nušić and Stefan L. Kostov. The very troubled history of the Balkans with its inevitable closenesses, but also with its conflict-ridden and pulling-apart confrontations; with the aspirations of the Balkan nations both to identify themselves and their histories and to fit in with the European process of development, created a comic situation in itself, where the 'bodies' of these nations seemed to be unsettled between moving ahead and backwards at the same time; a movement that can't but provide a lot of comic situations. Romanian comedy playwriting

in the interwar period is analysed in brief using as examples the works of such playwrights as Victor Eftimiu, Camil Petrescu, Tudor Mușatescu and Mihail Sebastian, where an ideal, poeticised principle is contrasted to vile passions and aspirations in life: a new subject matter undoubtedly. The article ends with general reflections on the uniting power of theatre.

#### **ROMANIAN PERFORMANCES IN BULGARIA AFTER 1989**

*Nikolay Jordanov*

The paper explores the relations between Bulgarian and Romanian theatres in the last two decades and a half in the light of the visiting Romanian theatrical productions. Festival circuits along with joint initiatives of companies from both countries have acted as a catalyst for this process. *Varna Summer International Theatre Festival* has most consistently presented the achievements of Romanian theatre in its selections over the years. Most of these guest performances have been deemed to be major events in Bulgaria's cultural life.

It all began in 1998 with *Philoctetes* by Sófocles, in the rendition of Andreea Vulpe (Caragiale National Theatre of Bucharest). The National Theatre was invited again to the Varna Festival two years later with Mihai Măniuțiu's signature production of *Joan of Arc. Pages of a File*, a combination of a fiction and documents (built on records of the trial of Joan of Arc) and an integrated whole of word, dance, music and singing.

The auteur visual theatre of Surrealistic characters came to Varna with two productions of internationally acclaimed director Silviu Purcărete: Shakespeare's *Twelfth Night* (2006) and *The Tempest* (2012), both of them staged at Marin Sorescu National Theatre, Craiova. In its 2010 and 2011 editions, Varna Festival presented a new figure of Romanian theatre, director Radu Afrim and two of his productions: *Lucia patinează* (Lucia Is Skating) by Lithuanian writer Laura Sintija Černiauskaitė (Theatre Andrei Mureșanu, Sfântu Gheorghe) and *The Avalanche* by Turkish playwright Tuncer Cücenöglü (Caragiale National Theatre of Bucharest).

Such a high intensity of contacts between Bulgarian and Romanian

theatres shows in itself strong mutual interest. The opportunities for its development lie mostly in launching joint projects at bilateral, regional and European levels both through theatrical coproduction and general rethinking of the histories and the present of Bulgarian and Romanian theatres.

#### **LEGISLATION AND FOREIGN CULTURAL POLICY: THE EXAMPLE OF ROMANIAN NEW FILM**

*Anna Shoyleva-Chomakova*

The article examines two different aspects of the state cultural policy in Romania in the film industry. On one hand it marks the legislative regulation of the Romanian cinematography from the 30's of the past century until today, and on the other – the accent is put on the active foreign policy of the country over the past years, which is directed toward popularization of the Romanian culture abroad as a whole and cinema in particular. The Romanian film is regarded by the state as a cultural product of national importance, which by different mechanisms like legislation and cultural diplomacy is supported and distributed worldwide. In the analysis of the framework of the state cultural policy in Romania in cinematography, there are several points that make impression. After the turbulences in the years after 1989, the state is trying to support traditions in passing protectionist policy toward cinema. Following the French law regulation and mechanisms of financing, there are attempts to form a European model of cinema industry development: creation of a special cinema fund, engagement of the TV channels and cable operators in the film production financing, imposition of taxes over the cinema theatre tickets.

At the same time, the role of the state cultural diplomacy in distributing the new Romanian cinema worldwide is very active and important. The Romanian cultural centers are the focus points, where different activities are located such as festivals, film screenings etc. In conclusion –legislative frame and diplomacy are onlylevers, which gives basis for cinematographic development. However, such a state support is essential to have a new wave in the Romanian cinema.