

ПРОБЛЕМИ НА ИЗКУСТВОТО

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I корица

Цокълно пано на иконостаса в църквата „Архангел Михаил“, Хасково, 1861 г.

First cover

A dado panel, iconostasis, Church of St Michael the Archangel, Haskovo, 1861

IV корица

Хидрия от Коруджук, Турция Археологически музей Синопе, № 1.1.88

Back cover

Hydria from Korucuk, Turkey, Sinop Archaeological Museum, No. 1.1.88

SUMMARIES

EOS, IRIS OR NIKE: OF THE IMAGE ON THE HANDLE OF A BRONZE HYDRIA FROM STARO SELO VILLAGE

Ruslan Stoichev

This study deals with a handle of a bronze hydria, found in a grave beneath the burial mound near Staro Selo village, Sliven district. The article considers its decorative programme, focusing on the images playing an important role in specifying the date and provenance of the object with their specifics, iconography and style. The analysis of the images and the overall appearance of the handle put it in a frame of reference for dating it between 500 and 480 BC. The observations show that the Thracian object under consideration blends together different art traditions combining probably certain elements that have lost their distinctive style. Some parallels and analogies can be drawn to every motif, but it is their combination, which recent studies have identified as typical of the bronze production of the Attic workshops, that makes the artefact interesting. Accordingly, it is suggested that the hydria from Staro Selo might have been made at an Attic workshop.

EXAMPLES OF COEXISTENCE: ISLAMIC MOTIFS IN DECORATIVE SCHEME OF THE MANUSCRIPT BOOK ON THE BALKANS DURING THE 17TH–19TH CENTURIES

Nona Petkova

In the Slavonic and Greek manuscript collections of the National Library “Sts. Cyril and Methodius” in Sofia can be found an interesting group of manuscripts with decorative scheme that is partially influenced by the Arabographic tradition. These codices are created to be used by the Christian Orthodox and Catholic communities on the Balkans between mid-17th century and mid-19th century. Regardless of the contents, these are manuscripts influenced by the Islamic Art in which we can see,

although sometimes significantly changed, some of the typical vegetative and floral motifs like tulips and carnations and specific stylization of the ornaments. In the period from which these examples are taken the Christian inhabitants of the Balkans were already part of the Ottoman Empire and kept daily contact with Ottoman culture. This further facilitated the introduction of some new tendencies in the Christian artistic production in the 16th and 17th centuries. The process of “orientalization” is not a phenomenon, limited to a single sphere. It can be observed not only in the decorative scheme of the manuscripts, but also in the liturgical vessels and textiles, icons, etc.

The article discusses Islamic motifs in the ornamented bindings of two manuscripts: *Paulician Collection*, written in modern Bulgarian with Latin letters by the Catholic priest Petar Tsarski in 1793 (NBKM 1423), and *Greek Language Textbook* made by Zachary Christodulov from Haskovo in 1849 (NBKM 383). In terms of execution these bindings not only resemble the Islamic bindings, but probably are made by Ottoman binders. This paper also presents the Islamic influences in the illumination of two Greek manuscripts: *Euchologion* from the 17th and 18th c., *Musical-liturgical Collection* from the beginning of the 19th c. Some of the initial letters in these works are decorated with floral motifs – cups of tulips, carnation blossoms, etc., stylized in the spirit of Ottoman aesthetics. In this paper we also discuss the extraordinary illumination of the Greek language textbook (1849) and specially its impressive title page, executed entirely according to the Arabographic tradition with series of inserted in each other golden frames and ‘unwan. The ornamentation of this page is made by Ottoman illuminator. The textbook is designed and made as a precious gift from the teacher in Greek and Ottoman-Turkish Zachary Christodulov for his future wife. It is an extraordinary manifestation of personal emotions and admiration toward two big cultural traditions in the Balkans.

THE CATHOLICON OF THE ASSUMPTION MONASTERY OF CHEREPISH: HISTORY, ARCHITECTURE, PAINTING

Maya Zacharieva

Tough arousing researchers’ interest for decades now, the Catholicon of the Assumption, Monastery of Cherepish, is an understudied Bulgarian monument. This study seeks to summarise and complement the already existing ones. Fieldwork and an analysis of all the information (historical data, archival items, photographs, earlier publications) provide an opportunity for a more comprehensive overview of the history of the Cherepish catholicon. Among the sources adduced are records from manuscripts and incunabula such as the Cherepish typicon (Church-Historical and Archival Institute, no. 44), Cherepish Gospel (inv. no. 33), A bead-roll of church donors (Sts Cyril and Methodius National Library 292), etc., as well as various artefacts of applied arts from reliquaries to silver paftas (female belt buckles). Initially, the church was dedicated to the Annunciation, and after the 1830s, was renamed the Church of the Assumption.

Built at the turn of the seventeenth century, the main church was refurbished on more than one occasion: shortly before 1834, in 1888 and between the late nineteenth century and the 1940s. For the first time, were identified in their entirety the extant scenes and images of the four paint layers: of the sixteenth and seventeenth centuries, of the 1830s, 1908 and the 1940s. The history of the iconostasis at the catholicon has been traced since the 1830s by using archival photographs.

ICONS BY MACARIUS FROM GALATISTA WITHIN BULGARIA

Alexander Kuyumdzhiev

The article presents the production of icons known for the time being by Macarius from Galatista within what is now Bulgaria. It covers first of all

the region of the Rila Monastery, from where three sets of his icons are known, and from Samokov, where his individual artworks have been found. Neither of his icons bears his signature except those commissioned by Archimandrite Ignatius for the iconostasis of the Church of the Assumption at the Pchelina (Apiary) Metochion, Rila Monastery, dated 1789 and 1792 respectively. Icons by Macarius at the Rila Monastery and in Samokov along with the presence of his nephews in these places throughout the 1790s testify to a very productive cooperation of many years between painters from Galatista and local donors. The early murals and icons by Zachary and Benjamin are concentrated in the same region, and there is a great deal of icons of the period when the style of Macarius has reached maturity.

A critical evaluation is made of some wrong assumptions about the life and work of Macarius. The wrong notion in Creek literature that he had been trained with Damascene from Ioannina, who worked on Mt Athos in the early eighteenth century is corrected. Arguments are put forward, questioning whether or not Macarius should be believed to be an authentic Athonite painter, trained at the workshop led by Damascene from Karpenissi on Mt Athos or be said to be an 'external' painter, a member of a team formed back in Galatista, who later rented the cell of the Nativity of the Theotokos in Karyes to found a workshop on Mt Athos.

NEW-FOUND WORKS OF JOVAN ZOGRAF IN THE VICINITY OF LESKOVAC *Juliana Markovič*

Jovan Zograf is among the most significant members of the Samokov painting workshops in the 19th century. Data on his activity are mainly known from the memoirs of his son, Nikola Obrazopisov, with whom he has been working together since the fifth decade of the nineteenth century. The information from Nikola's memoirs indicates their work in Leskovac, which was completed independently by Nikola Obrazopisov in the year following Jovan's death. Recent research has shown that the record re-

fers to the iconostasis of the Church of the Holy Apostles in the village of Turekovac, west of the city. Jovan Zograf signed with the year 1853 on the back of the royal icons, in some cases together with the son. Compared with the known material, this iconostasis is the most mature and iconographically developed work of Jovan Zograf. With his son Nikola, Jovan painted 44 icons in total, while the only preserved osculating icon is attributed to Nikola Obrazopisov. The icons rely on iconographic solutions frequently used by the painter. Icons are well preserved, which provides an insight into the technique and original coloring. Contributory inscriptions testify of the patronage system guided by Church-school municipality in Leskovac that hired painters from Samokov, whose poetics were in line with the aspirations of ecclesiastical authorities.

НОВООТКРИТИ ТВОРБИ НА ЙОАН ИКОНОПИСЕЦ В ОКОЛНОСТИТЕ НА ЛЕСКОВАЦ *Юлиана Маркович*

Йоан Иконописец е между най-изтъкнатите членове на Самоковската художествена школа от XIX в. Сведения за неговата творческа активност имаме от спомените на сина му, Никола Образописов, с когото работят заедно през 50-те години на XIX в. Никола Образописов съобщава за тяхна работа в Лесковац, която е довършена от него след смъртта на Йоан. Последните изследвания показаха, че информацията се отнася за иконостаса на църквата „Св. Апостоли“ в с. Турековац, западно от град Лесковац. Йоан Иконописец е подписал, в някои случаи заедно с Никола, през 1853 г. гърбовете на царските икони. Сравнен с другите известни, това е най-зрял и развит от иконографска точка ансамбъл. Йоан и синът му Никола са изпълнили 44 икони, докато единствено запазените целувателни икона са атрибуирани на Никола Образописов. В иконите намираме иконографски решения, използвани често от Йоан Иконописец. Иконите са добре запазени и дават представа за техниката и оригиналния колорит. Да-

рителските надписи свидетелстват за патронажната система, поддържана в църковно-училищната община в Лесковац, ангажирала самоковските зографи, чиято поетика е в съгласие с желанията на църковните власти.

THE ICONOSTASIS AT THE CHURCH OF THE ASSUMPTION, HASKOVO, AND ITS PARALLELS *Simeon Tonchev*

The woodcarvings at the Church of the Assumption in Haskovo are unstudied. Judging by the payments entered in the kontakion kept at the church, it took a long time to complete its decoration. The ambo, the bishop's throne and the proskynetaria were made by woodcarvers from Edirne before 1837. The iconostasis was carved in 1840 by Diamandis Teladour from Edirne and Stamatis Marangoz (The Woodcarver) from Madytos. The iconostasis and its parallels give an idea of the activities of a woodcarving workshop of the second half of the nineteenth century in Thrace. In 1835, Stamatis Teladour carved the altar screen at the Church of St Anastasius in Didymoteicho, and in 1861, the iconostasis at the Church of St George in Souphlion, bearing his signature. The style and the compositional similarities allow to attribute to him the iconostasis at the Church of Theotokos in Didymoteicho, made in collaboration with Diamandis Teladour; the iconostasis (1847) at the Church of Christ the Saviour in Didymoteicho, the templon at the Church of St Michael the Archangel in Haskovo. It also dates from 1861 and was wrongly attributed in the literature to Yane Spirov, who was a painter, according to recent studies. To this body of works belong also the altar screens at the catholicon of the Monastery of *Kornofoleá* and at the Church of St Anastasius (1908–1913).

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