

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

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ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВОТА
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I корица

Мистичният годеж на св. Екатерина с Христос

First cover

The Mystical Marriage of St Catherine to Christ

IV корица

Медно клише за гравюрата Св. Йоан Рилски и св. Йоан Богослов. 1822 г.

Back cover

A copperplate with Sts John of Rila and John the Theologian. 1822

SUMMARIES

THE HERMENEIA OF DRAWINGS FROM TRIAVNA AND SOME MODELS USED BY THE PAINTERS FROM TRIAVNA

Elena Genova

Commemorating Prof. Elena Popova

The Hermeneia of Drawings from Triavna contains 66 ff. Only a few details and contours of the pencil drawings are made in ink or light and shade effects. They were made probably by different painters, as two or three hands are identifiable.

The manual contains separate drawings of saints and compositions along with entire cycles of lives, the Gospel and the Old Testaments with accompanying inscriptions. The Hermeneia has probably been compiled around the turn of the nineteenth century, the earliest marginal note in the manuscript dating from 1821, and probably belonged to the Vitanovs.

This article studies and analyses the preparatory drawings and some of the models used by the painters from Triavna. The groups of full-length apostles for instance on several pages of the manual have been modelled on two apostles by Gregory Levitsky, a Kievan engraver of the first half of the eighteenth century.

Several drawings leave a deep impression, because their subjects are a very rare occurrence in Bulgarian nineteenth-century church painting, such as the multi-figure composition of the Protecting Veil of the Most Holy Mother of God. This subject occurred in Bulgarian church painting in the late eighteenth century and was a particular priority of the painters from the Art School of Samokov.

The painters from Triavna rendered it very rarely. Krustiu Zachariev painted the scene at the Church of St Michael the Archangel in Triavna, in 1842.

The composition of the Holy Trinity with the Seven Archangels, very popular in the Western European painting, is unique. Flemish artist Hieronymus Wierix made an engraving on this subject in 1599. The archangels are depicted full-length in the foreground with their symbolic attributes. The composition in the Hermeneia from Triavna is vertical; still, the names of

all the seven archangels and almost all their attributes are identical with those of the Flemish artist's engraving. The drawing from Triavna is found on an icon at the National Archaeological Institute with Museum, neither signed nor dated, but apparently belonging to the nineteenth century.

A drawing from the Hermeneia of Drawings from Triavna represents an allegorical composition, very rarely treated in the Orthodox painting, of Christ the Eucharist/An Allegory of the Eucharist. Christ is rendered full-length, stepping on a high plinth, his hands raised. Blood flows from all his wounds into a big vessel in front of him looking like a baptismal font, or a holy water stoup.

The last drawing catching our attention is of the Most Holy Mother of God stepping on a moon and her proto-images in the prophetic visions. This subject and the iconography are the epitome of the Catholic doctrine of the Immaculate Conception, as well as of some of the symbols of the litanies surrounding her image. The model used by the painter from Triavna occurs on an engraving of the Most Holy Mother of God and Child stepping on a moon surrounded by the symbols of her immaculacy, published in the 1753 Kievan Heirmologion. Two icons (from the National Archaeological Institute with Museum and the Monastery of Kilifarevo) were painted using the drawing.

The Hermeneia of Drawings from Triavna is a highly interesting evidence of the stages in the work of the painters and of their approach to the preparatory drawings, developed with a lesser or greater degree of detail. It is also interesting for the gamut of the subjects included.

THE MYSTICAL MARRIAGE OF ST CATHERINE TO CHRIST: AN UNPUBLISHED ICON FROM THE MUSEUM OF CHRISTIAN ART, SOFIA (PRELIMINARY OBSERVATIONS)

Ralitsa Rousseva

This article deals with a very rare occurrence in the iconography of the

Christian orthodoxy, the so-called Mystical Marriage of St Catherine of Alexandria to Christ. For the lavishly embossed revetment of the icon, a thick sheet of silver, exclusively wrought for the purpose, was used. In the bottom area of the icon, the year 1817 and the signature of the painter John are inscribed. The legend of the mystical marriage of St Catherine is not found in the Byzantine vitae of the saint and was included for the first time in the Book New Paradise by the monk Agapios Landos of Crete, published in Venice, in 1664. The subject emerged in the Orthodox art in the sixteenth century, in the artworks of Cretan painters influenced by the Italian painting; still, the examples are just a few. Since the late seventeenth century the Mystical Marriage of St Catherine has been included as a scene in composite hagiographic icons and prints. The icon from Sofia is among those isolated examples in the Balkan Orthodox art that treat the Mystical Marriage of St Catherine of Alexandria. The rest of the artworks dealing with the same subject differ widely by composition and iconography. The painter is well versed; his style is notable for blending Wet-European influence with the post-Byzantine tradition.

On the verso of the board, a sheet is glued with fragmentally damaged text in Greek, showing that the icon has been presented on 26 October 1843 in Ortaköy to a Thrasivoulos on the occasion of the latter's twenty-fifth birthday by his godfather. There is uncertainty about which place is referred to, but most probably in the nineteenth century it was in Istanbul's Ortaköy neighbourhood. The icon could have originated from any production place, still, the used precious materials such as silver and gold and the painter's artistry of a high order suggest that it has been made in a great centre of art.

MONK ENGRAVER LEONTIOS RUSS

Ivanka Gergova

Young Leontios, a taxidiote monk from the Monastery of Chelandari, Russian by birth, arrived in Triavna in 1803. Three copperplate engravings were

made in 1818/19 for the Monastery of Trojan bearing the signature of monk Leontios Russ, who apparently was the same Chelandarian monk. The three engravings were modelled on various Athonite prints. Un dated graphic work depicting St Charalampos, also bears the signature of monk Leontios, who made its version as well, which has no artist's signature. Based on the signed artworks, this article ascribes to Leontios two more engravings made in 1822: of the Monastery of Vratsa and of its patron saints, St John of Rila and St John the Theologian. A version of the latter one is supposed to have been intended for the Monastery of Chiprovtsi. A print of the Dormition of the Theotokos was made together with it.

An analysis of Leontios Russ's artworks identifies him as an Athonite engraver, though stylistically, his works are associated with the Russian popular prints (luboks).

Some form of printing press to produce prints was supposedly installed at the Monastery of Trojan. Leontios Russ was among the earliest copperplate engravers in the Bulgarian lands.

TWO STUDIES ON THE ART AND HISTORY OF THE NINETEENTH-CENTURY BLACK SEA LITTORAL

Alexander Kuymdzhev

The article seeks to give several icons made by a painter, who signed them using the initials XP MX, currency in science. As far as we know, he worked in the 1810s, in the region of the Southern Black Sea. Nothing is known about his life. His name was probably Michael, but even this has yet to be specified. The second part of the study argues that the Monastery of St George in Pomorie was in fact an out-of-town church surrounded by the churchyard of Anchialos. In all likelihood, the church had been elevated to the monasterial status because of religious and ethnic controversies, perhaps after the Unification of the Principality of Bulgaria and Eastern Rumelia in 1885, when the town came under Bulgarian control, but its ecclesiastical institutions remained under the jurisdiction of the Oecumenical Patriarchate.

THE CHURCH OF ST KYRIAKE (1832) IN PLOVDIV BASED ON THE GREEK EPIGRAPHIC EVIDENCES

Alexandra Ph. Trifonova

In this article twenty-nine Greek inscriptions, dating back to the first quarter of the 18th till the third quarter of the 19th century, which come from the church of St Kyriake (Nedelya) in Plovdiv (Philippoupolis) or refer to it, are presented. These inscriptions, preserved on portable icons, paper, metal and marble, are grouped in categories - ktetors inscriptions (4), dedicatory inscriptions (15), grave inscriptions (8) and inscriptions with the name of the painter (2). They give valuable information about the Metropolitan of Philippopolis and its clergy, as well as about the society of the town, including secular persons – donors, painters, deceased persons, and merchants' guilds. More precisely the presented members of the ecclesiastical circle in the inscriptions are the metropolitan of Philippopolis *Nicephorus of Lesbos* (1824-1850) and the hieromonk *hadji Cyril of Bachkovo* (†1851).

The secular persons, among which donors of icons and metal work, appear from the first quarter of the 18th century to the second quarter of the 19th century - *anonymous orthodox Christians of Philippopolis*, some couples with their children – *Vlasios and Rali, Panayiotis and Smaragda, Georgakis and Mariola, Valko Tchahukov and Elisavet, Ioannis and Smaragda*, the couple *Konstantinos and Melahro*, someone *Peyo* and the *Zafeiriadis brothers*.

The painters, referring to the Greek inscriptions, are three of the third quarter of the 19th century – *Stefanos Antoniadis, Dimitrios and Stefanos Adrianoupolitis*, known also as *Stefan Zografina* or *Stefan Antonov*. The main painter of the iconostasis's icons, who is not signed in the inscriptions, undoubtedly according to the style of painting, is *Dimitar Hristov Zograf* from Samokov, along with his brother *Zaharij Zograf*.

The deceased persons, buried in the yard of the church from the second to the third quarter of the 19th century are the parents of *Artritsa Panayotou, Milahro hadji Iovani, Manouil and Teofano, Georgios Papasaoul, hadji Io-*

annis Konstantinou Tiutious, Lambros Petrou Kazisis and Maria Athanasiou, Zhelyo D. Boyadzis, and Christos.

The inscriptions give as well information about four merchants guilds during the second and the third quarter of the 19th century – the guilds of gardeners (*μπαχατσεβάνηδες*), of goldsmiths (*κουγιουμτζήδες*), of makers of woolen textile “tsoha” (*τσοχατζήδες*) and of sellers of textile (*σαλιτζήδες*).

THE DONOR OF THE KREMIKOVTSI MONASTERY METROPOLITAN KALEVIT AND THE BRANKOVIĆ DYNASTY

Tsveta Kuneva

The Branković dynasty with its importance for the Serbian-Bulgarian cultural relations is subject of a huge body of scientific research. This article follows some aspects of the influence of the Brankovićs on the orthodox art during the end of the 15th and the beginning of the 16th centuries in Bulgaria. One of the main directions of this influence reveals through the connections of Maxim, Metropolitan of Srem (George Branković) with the Kremikovtsi Monastery.

The scientific disagreements in regard with the close relationship between the Sofia Metropolitan Kalevit and Metropolitan Maxim are reevaluated in the light of the historical evidence. In addition to the numerous references to the donor of the Kremikovtsi Monastery in various epigraphic artifacts, the inclusion of his name in two Serbian beadrolls (beadroll of Pchinya and beadroll of Krušedol) and two Serbian genealogies (Karlovački genealogy and Brankovićs genealogy) is particularly interesting. All these texts are related to the Brankovićs dynasty. Up to now the literature on the subject also fails to account for the translation of the relics of St. George the New martyr of Sofia (whose hagiography by priest Peyo also honours Metropolitan Maxim) to the Kremikovtsi Monastery in the 16th century.

The presented historical evidence challenges the current scientific agreement regarding the ancestry of Metropolitan Kalevit as one of the last members of the old Bulgarian nobility.

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