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3

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СЪДЪРЖАНИЕ

Мариела Инкова. За християнската символика на знака „ипсилон“ в старобългарската култура.....	3
Явор Митов. Рисунки графити на конници от средновековната църква „Св. Георги“ в Колуша, Кюстендил	11
Любен Домозетски. За стенописите в църквата „Св. Георги“ в Колуша, Кюстендил	15
Ивайла Богданова. За украсата в стил <i>in negativo</i> и неговите модификации в гръцките ръкописи от XIV век (Cod. D. Gr. 260 от колекцията на ЦСВП „Проф. И. Дуйчев“).....	23
Цвета Кунева. Две житийни икони на св. Георги от Църковния музей в София.....	29
Екатерина Андонова. Реставрация на свети двери от църквата „Св. Параскева“ в град Бяла.....	36
Георги Р. Парпулов. „Нравоучителни картини“ (Иконографска бележка).....	41
Христо Андреев. Бележки върху надпис с паримийен произход от църквата „Св. Богородица Одигитрия“ в Печката патриаршия.....	44
Цветан Василев. Текстовете на гръцки език от свитъците на пророци и светци в Алинския манастир „Св. Спас“.....	49
РЕЦЕНЗИИ	
Елка Бакалова. София – вековен религиозен център: минало и съвременност.....	58
Иванка Гергова. Сръбски художници от XIV до XVIII век.....	60
РЕЗЮМЕТА	62

CONTENTS

Mariela Inkova. Of Christian Symbolism of the ‘upsilon’ Sign in Old Bulgarian Culture.....	3
Yavor Mitov. Graffiti of Riders at the Medieval Church of St George in Kolusha, Kyustendil	11
Luben Domozetski. Of the Murals at the Church of St George, Kolusha, Kyustendil ...	15
Ivaila Bogdanova. On the <i>In Negativo</i> Style Decoration and its Variations in the Greek 14th Century Manuscripts (Cod. D. 260 from the Collection of the Ivan Duichev Center).....	23
Tsveta Kuneva. Two Hagiographical Icons of St. George at the National Church Museum of History and Archaeology, Sofia.....	29
Ekaterina Andonova. Restoration of the Royal Doors from the Church of St Paraskeva in the Town of Biala	36
Georgi R. Parpulov. „Moral Pictures“: An Iconographical Note	41
Hristo Andreev. Notes on an Inscription of Paroemiatic Origin from the Church of the Virgin Hodegetria in the Patriarchate of Peć	44
Tsvetan Vassilev. The Greek Texts from the Scrolls of Prophets and Saints in the Alino Monastery of Transfiguration.....	49
REVIEWS	
Elka Bakalova. Sofia: A centuries-old religious centre: Past and Present	58
Ivanka Gergova. Serbian Painters of the 14th through 18th Century.....	60
SUMMARIES	62



SUMMARIES

OF CHRISTIAN SYMBOLISM OF THE 'UPSILON' SIGN IN OLD BULGARIAN CULTURE

Mariela Inkova

The article offers an overview of the opinions of the geographic spread, dating, origins, palaeography and symbolism of the rune-like 'upsilon' symbol in Old Bulgarian culture. The study

seeks to present all the known for the time being monuments, featuring the symbol, and in a context too allowing for its interpretation as a theonym. For that reason, only monuments of the Christian period of Old Bulgarian culture were selected that could more or less prove this interpretation: seals (Fig. I, 1-3), coins (Fig. I, 4-5), medallions (Fig. III), crosses worn next to the

skin, marble slabs, blocks and building ceramics used for the construction of churches, graffiti from monastic complexes (Fig. II, VII), headstones (Fig. VI, 1-2), etc. The conclusions of its possible symbolism as an ethno-religious sign or a sign of the *σφραγίς Θεου* type would allow also for clarifying retrospectively its significance in the early pagan period.

**GRAFFITI OF RIDERS AT THE
MIEVEAL CHURCH OF ST GEORGE
IN KOLUSHA, KYUSTENDIL**
Yavor Mitov

The graffiti at the medieval Church of St George, Kolusha quarter, Kyustendil are overviewed. All the drawings at the church are found in the second paint layer, dating from the seventeenth century. This allows for dating them supposedly between the twelfth and fifteenth century. Looking into the arms worn by the people and the ship models, we could possibly refer them with the highest level of precision to the twelfth or thirteenth century. The drawings are divided into nine groups: riders, individual representations of humans, crosses, schematic representations, representations of the sun, symbols, ships and vegetal motifs. These have been considered also according to their positions in the murals of the church. Such a look reveals that the drawings tend to decrease against the sun. Because of the large number of drawings – a total of 216 representations – the paper deals with the first group of riders, the most frequently occurring. A similarity between the manners of representation of some of the riders was established, which allowed for dividing them in certain subgroups or scenes. The riders are more often than not drawn as waging war or hunting or triumphing. Not only the arms worn by the riders – spears, swords and clubs – but also the trappings of the represented horses as well as the comfortable saddles with large backrests pique our interest. Some of the riders are within a pentagram, which shows that these representations have been deemed by the drawing men to be magic symbols. Their representations in various scenes allow for understanding the significance with which the riders were endued in the minds of those who had sketched them. They are most probably epitomizing the invincible horse-riding hero much favoured by the vast populace. The graffiti of riders at the medieval church in Kolusha, Kyustendil are an unexplored for the time being source of the warfare, life and beliefs of the people, who lived in the region in the twelfth and thirteenth century.

**OF THE MURALS AT THE
CHURCH OF ST GEORGE,
KOLUSHA, KYUSTENDIL**
Luben Domozetski

The article deals with some of the extant fragments of the mural decoration

in the altar-space of the Church of St George, Kolusha, Kyustendil or more precisely: the representations of hierarchs in the central apse and the presbytery and the representations of deacons on the walls of the passages between the three parts of the altar. Some of the important stages of the development of the scene Adoration of the Lamb of God are given and parallels between this monuments and other ones of the age are drawn on the base of their iconographic specifics. The representation both of fathers bowing eastwards and of frontally presented hierarchs is of special interest. Such a combination is witnessed at the Church of the Virgin Eleousa, Velusa. Specifics of the iconography of the Adoration of the Lamb are also found in some miniatures. The characteristics of the Bishop's regalia of the hierarchs at the church in Kyustendil are considered in brief and compared to representations at other churches of the period 11th–12th century. The article highlights the representations of deacons at the Church of St George, Kolusha comparing these with similar representations at the Church of St Sophia, Ohrid and that of St Leontius, Vodoča. Due to the iconographic specifics of the scene Adoration of the Lamb of God and the characteristics of the Bishop's regalia, the murals at the church in Kolusha could convincingly be dated to the early decades of the twentieth century, being an interesting and rare example of the wall painting of the age.

**ON THE *IN NEGATIVO*
STYLE DECORATION AND
ITS VARIATIONS IN THE
GREEK XIV C. MANUSCRIPTS
(COD. D. GR. 260 FROM THE
COLLECTION OF THE IVAN
DUICHEV CENTER)**
Ivaila Bogdanova

The *in negativo* or carmine style, as named by Cavallo, is widely used in the Byzantine illuminated manuscripts both in its classical form and in various modifications. The decoration of the XIV C. Four Gospels Cod. D. gr. 260 from the collection of the Ivan Duichev Center is an example of stylistic interpretation of the Byzantine ornament in *in negativo* style. The colors used for the decoration are carmine red and yellow. Although the paint was applied very diluted, and not with the typical for the classical form of the carmine style intensity, the decoration of the

Cod. D. gr. 260 shows close similarity with the main characteristic of the style – negative representation of the ornamental shapes with red paint (in this case enhanced with yellow), that stands out against the natural color of the parchment.

The beginning of each Gospel is graphically separated with large polychrome headpiece and initial while the chapter headings of the Gospels of Matthew, Mark and Luke, the lections for the movable liturgical calendar, as well as the Eleven Resurrection Gospels are marked with small monochrome headpieces in carmine color.

Short headpieces and marginal signs are widely used in the decoration of the Cod. D. gr. 260, mostly in the lections for the movable and fixed liturgical calendar, as well as for the chapter headings of the John's Gospel. Special attention is paid also to the layout at the end of the main text parts.

All characteristics of the decoration in the Cod. D. gr. 260 shows familiarity with and following of a model in which the hierarchy of the text is emphasized by the decorative elements. This is most strongly pronounced in the grading of the ornamental elements used to separate the different parts of the text. The monochrome and polychrome variations of the *in negativo* style headpieces, together with the type of script in the Four Gospels from the Ivan Duichev Center closely resembles the provincial manuscript Christ Church gr. 27 from the end of XIII C. or the first third of the XIV C., which supports the initially proposed XIV C. dating of Cod. D. gr. 260.

**TWO HAGIOGRAPHICAL
ICONS OF ST GEORGE AT
THE NATIONAL CHURCH
MUSEUM OF HISTORY AND
ARCHAEOLOGY, SOFIA**
Tsveta Kuneva

The article deals with the hagiographical cycles of St George in the popular icon of St George and St Demetrius (NCMHA, Inv. No. 3140), found at the Church of the Virgin in Sozopol and in the icon of St George (NCMHA, Inv. No. 3919), signed by icon-painter Constantine.

A comparative analysis of the iconography and the manners as well as the almost identical content of the hagiographical cycles of St George proved that both monuments had been made by the same painter,

Constantine or at least by masters from the same workshop. The icon of the Virgin Kecharitomeni from Nessebar, also bearing the signature of the icon-painter and commissioned by Agalou (or Pagalou) also belongs to Constantine's works. This donor could possibly be linked to the one, who donated some of the murals at the Church of St John the Baptist in Nessebar, partially over-painted at the onset of the seventeenth century.

Judging by the analysis and the known information of the hagiographical cycles under consideration of St George at the National Church Museum of History and Archaeology (NCMHA), it could be confirmed that these have been made in the region of Nessebar dating to the last decades of the sixteenth century or to the early seventeenth century at the latest.

It is unknown from where icon-painter Constantine came to Nessebar or was he a local, adhering to the noteworthy works by the icon-painters from Northern Greece, yet the painting created by his workshop renders an ingenious reading of Cretan art, which fits in the 'classicizing' trend in the art of the second half of the sixteenth century.

RESTORATION OF THE ROYAL DOORS FROM THE CHURCH OF ST PARASKEVA IN THE TOWN OF BIALA

Ekaterina Andonova

The unexamined until now doors of the iconostasis at the Church of St Paraskeva in the town of Biala with the representations of the Annunciation, St Basil the Great, St John Chrysostom, Gregory the Theologian and St George, were restored in 2013 by the National Academy of Art.

Following in-depth analyses, removal of a thick layer of over-paintings and the overall restoration, some important facts of the monument's past were established alongside its stabilization. A donor's inscription was discovered in the area with the figure of Archangel Gabriel featuring the name of the donor, Sfrancis Reidzis. Despite the missing year of painting, on the base of a comparative analysis of the saints on the doors of the iconostasis at the Church of St Stephen from Nessebar (National Museum of History), the

doors from Biala could be dated too.

According to the existing publications, the doors at the Church of St Stephen were painted in 1660 or 1661, yet a careful perusal of the donor's inscription on them reveals that they have been made in 1606. The paint technology and the similar manners of the two monuments under consideration show that the doors from Biala also date from the early seventeenth century being part of the production of the Nessebar-based icon-painting workshops of the late sixteenth and the early seventeenth century.

„MORAL PICTURES”: AN ICONOGRAPHICAL NOTE

Georgi R. Parpulov

The 18th and 19th centuries are marked in the Ottoman Balkans by the rise of a more introspective and more conscious religiosity. Being comparable to similar developments in post-Reformation western Europe, this phenomenon brought about the adoption of some Catholic didactic imagery by Orthodox church painters. My note builds on the recent research of Elena Genova and Emanuil Mutafov, and traces two such imports back to their ultimate points of origin: the *peintures morales*, or *miroir de l'âme*, designed by Vincent Huby, S.J. (1608-1693) and engraved by Pierre Gallays (d. 1735), and the *Vitae Religiosae Typica Descriptio* designed by Christophorus Pilckmann, O. Praem (1565-1637) and engraved by Michel Birbaum (fl. 1608-1612). The iconography of both reached the Balkans indirectly, by way of Russia.

NOTES ON AN INSCRIPTION OF PAROEMIC ORIGIN FROM THE CHURCH OF THE VIRGIN HODEGETRIA IN THE PATRIARCHATE OF PEĆ

Hristo Andreev

The report specifies the origin of the inscription in the scroll of Moses the Prophet from the Church of the Virgin Hodegetria in Peć (1330s). It was established to be an incipit of the paroemia Ios. 5:10-15 (on Easter Saturday) in a version recorded in Cyrillic liturgical manuscripts of the late twentieth/fourteenth century. In

the course of the research, the origin of an inscription in the scroll of Isaiah the Prophet from the Church of Joachim and Anna in Studenitsa (1318/1319) was also ultimately specified. It proved to be an incipit of the paroemia Is. 42:5-16 (on the fifth Thursdays of Great Lent) in a textual version known from a Cyrillic manuscript of the early thirteenth century. The two epigraphic fragments are yet another evidence of the direct relation between part of the mural inscriptions and the usual at the time scribal liturgical practice.

THE GREEK TEXTS FROM THE SCROLLS OF PROPHETS AND SAINTS IN THE ALINO MONASTERY OF TRANSFIGURATION

Tsvetan Vassilev

Greek inscriptions from the seventeenth century form a significant part of the epigraphic data preserved in Alino monastery of Transfiguration nowadays. There are number of similar churches from the period in question, which contain both Cyrillic and Greek inscriptions, with Seslavtsi monastery of the St Nicholas, Iskrets monastery of the Dormition of the Virgin, Karlukovo monastery of the Dormition of the Virgin among others. The article presents for first time fifteen Greek inscriptions from Alino monastery while at the same time deals with the role of each language in relation with the place of texts in the iconography of the temple and the literacy of both painters and viewers. Each inscription is presented with translation and comments. An attempt has been made for restoring the 'Path of the mistake' from the Icon-painter's manual, the *Hermeneia*, to the mural inscription in general, which is a complex and unresolved matter until now due to lack of key data in that process. The main conclusion is that the role of the Greek language in the scrolls of prophets and saints in churches and monuments with both Cyrillic and Greek inscriptions is not to inform, but to imply the higher spheres of the Word of God, its eternity and permanence, which is meant not to be read and comprehended directly, but to be an object of contemplation and reverence by the visitors.