

# ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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тенденции в живописа, в резултат на което не би било възможно създаването по това време на еднотипна живопис или школа в града. От иконите през този период 20 се приписват, въз основа на стилистични белези, на известни зографи от втората или третата четвърт на XVI в. На Йоанис от Грамошта, който твори основно извън Костур, в областта Горна Македония в периода 1535-1545 или 1550 г., се приписват 6 икони (№ 111, 112, 113, 115B, 115A, 116), 1 царска двер (№117) и части от дейсисен фриз (№114). На зограф Онуфриос Аргитис се приписват 4 икони (№ 121-124) и 2 царски двери (№ 125-126), на Франгос Кателанос — 3 икони (№ 128, 130, 131), на Антоносиос, известен главно от дейността си на Света гора в периода 1537-1552 г. — 1 икона (№133), 1 царска двер (134) и част от дейсисен фриз

(№ 135), а на Николаос от Линотопи — 1 икона (№ 120).

От публикуваните икони от XVI в. само 4 са подписани творби. От тях 2 са на критския зограф Йоанис Пермениотис (№ 100, 101), известен с художествената си дейност през първата четвърт на XVI в. във Венеция, 1 на зограф Йеремиас (№ 109) и 1 на зограф Евстратиос, протосингел на Костур (№ 118).

След разцвета на художествената дейност в Костур в периода 1530-1560 г., от втората половина на XVI в. се наблюдава значителен спад, тъй като се изгражда само 1 църква, изписана със стенописи в 1593 г. Публикуваните от този период икони са 12, от които 7 царски двери, като повечето са творби на анонимни зографи от местни художествени ателиета (№ 136-147).

Книгата завършва с дълго резюме на английски език, библиография и индекси за паметници, топонимии, исторически личности и иконография.

В заключение бихме могли да обобщим, че книгата на професор Евтимиос Цигаридас за иконите от Костур в периода XII-XVI в., където е показан неизвестен материал от Костур и региона, е едно изключително важно изследване за византийското и поствизантийското изкуство, което се нарежда сред най-ценните книги за икони, издавани до днес. Фактът, че по-голямата част от публикуваните икони произхождат от църкви в Костур, извисява града до един от най-важните икономически, културни и художествени центрове в областта Горна Македония, с широк отзвук на Балканите.

## SUMMARIES

### FROM THE 'ANTIQUARIAN' TO THE 'AVANT-GARDE' IN PRESLAV'S ARCHITECTURAL STATUARY Albena Milanova

The stone decoration of various buildings in the capital city Preslav is interpreted not only as a testimony to the development of a representative work, but also as an ideological message of otherness equal to Byzantium.

It was Byzantium that gave an initial impetus to the mushrooming of art workshops, which shaped the contemporaneous for that period manner of the earliest Preslavian monuments in the style of the 'Macedonian' tenth century with its reversion to the early Byzantine models combined with the orientalising thickly filigreed carving (the cladding slabs in lavish relief and some of the cornices). Dominating, though, was the affection for classical in terms of their provenance motifs occurring on friezes and capitals. The 'antiquarian' tastes of the court of King Simeon's 'golden age' drew inspiration from the paragons of Justinian's golden age. The striving to stand 'equal' to the most relevant or magnificent Byzantine monuments was in keeping with Bulgaria's claims under Simeon.

An interesting example of the same

trend was the revived ancient practice of setting animal heads in the round on the stone downpipes (Church no. 1 in Avradaka locality), typical of Byzantium of the age. Unlike these, the animal protomai freely projecting from the walls and the numerous external cornices have no equivalent in Byzantine architecture. They testify to the 'emancipation' from the direct Constantinopolitan influence in the second half of the tenth century and to the formulation of modern decorative concepts, which were avant-garde plastic quests ushering in the Romanesque art. Making original works was an art response to the need for building a culture with its own distinctive physiognomy in the world of Christian universalism, which Bulgaria joined in the second half of the ninth century, and to the growing cultural influence of Byzantium under King Peter.

### UNPUBLISHED RELIQUARIES WITH GREEK INSCRIPTIONS FROM BACHKOVO MONASTERY Emmanuel Moutafov, Darina Boykina

The text presents a preliminary study of ten unpublished reliquaries from the collection of Bachkovo Monastery and briefly comments on their

artistic and functional characteristics. At the beginning, it is summarized the information from rare written sources about the relics, which have belonged to the monastery until the end of the nineteenth century. The main part of the article deals with the reliquaries, presented in chronological order with their descriptions, translation and interpretation of Greek inscriptions on them. The reliquaries, dating from the early eighteenth century to the late of nineteenth century, are keeping up with the tendencies of goldsmithery of that period; most of them were manufactured in the small goldsmiths' workshops in places, located near the Bachkovo Monastery such as Pazardzhik and Sliven. Among them, there are few examples, which were imported from Western Europe as well as Greek goldsmiths' workshops. In conclusion, it is outlined the different aspects of functional characteristics of reliquaries. Judging to their form and decoration, some of them may have belonged to the group of so-called "taxidiot boxes" which were used from the travelling monks of Bachkovo Monastery. The role of contained relics in the iconographic programme of the monastery's katholikon as well as in the development of local cults of saints such as St Cyrillus, St James of Persia, St Haralam-

bos, St Tryphon, St Marina, etc., is drawn briefly at the end of the article.  
**DECORATIVE METALWORK ON CHURCH OBJECTS AND THE OTTOMAN AESTHETIC**  
Liliana Stankova

The article seeks, first and foremost, to identify and present the motifs coming mainly from the Islamic art developed within the Ottoman Empire, which occur in the decorative metalwork of church objects such as the metal overlay of communion-table gospels and crosses, ciboria, communion cups and censers, made in cultural hubs within what is now Bulgaria. The reason is in that there is a lack of clarity as to the definitions and provenance of these motifs in Bulgarian scholarly literature. The first part of the paper deals with the characteristics of two groups of silver church plate: hemispherical chalices and cruetes decorated with a combination of Christological iconographic elements and motifs of the earliest stylistic royal trend of the Ottoman decorative style. Used in a Christian and a Islamic contexts, these testify to the mutual exchange of goldsmith practices in the Balkans and have probably brought about the spread of Ottoman motifs in the decoration of church objects. A centre of the manufacture of hemispherical chalices was Chiprovtsi. The second part of the text describes the characteristics of the three main groups of motifs (Rumi-Khatai patterns, palmettes and saz leaves, floral patterns), illustrating by examples of their occurrence on Bulgarian monuments. Using a comparative analysis, an attempt is made to compare this phenomenon with the production of other Orthodox ethnic communities, mostly Serbs and Greeks. At the end, attention is drawn to cloisonné enamelwork technique, a singularity of a group of monuments associated with a workshop in the region of Plovdiv and the Monastery of Bachkovo. In conclusion, Ottoman motifs are found in the ornamental repertoire of the metal church objects of the seventeenth through the mid-eighteenth centuries, reflecting a trend typical of all forms of Christian art of the age.

**MORE ABOUT THE NINETEENTH-CENTURY MURALS AT THE CHURCH OF ST MICHAEL THE ARCHANGEL IN THE TOWN OF RILA**  
Elena Popova

Following the latest restoration works of the nineteenth-century murals at the Church of St Michael the Archangel in the town of Rila, we can now to a great extent reconstruct the conceptual approach taken by the commissioners and icon-painters to the decoration of the southwest area of the naos, formed by three arches and the party wall on the west. Michael the Archangel is depicted on the vault, surrounded by four scenes from the Archangelic Cycle in the four lunettes, to which three more are added on the extrados. Some of the scenes have apparently been inspired by an earlier icon of the archangelic miracles from the same church. Most of them show ingenious interpretations.

In the representations of the prophets, of special interest are the inscriptions on their scrolls, two of which are mirror-reversed. Some of them relate to the Most Holy Mother of God, whose frescoed icon has been painted on the west side of the arch which is to the east of the newly built narthex; above it is Gabriel the Archangel from the Annunciation, and St Nicholas is depicted in the niche. We could hypothetically reconstruct the earliest decoration of the southwest area of the naos that collapsed after an earthquake in 1928: Christ Pantocrator, Theotokos from the Annunciation; John the Baptist was in the niche. The entire decoration has been adapted to the funerary character of the west areas of the cemetery church, testifying to the high theological literacy of the commissioners.

Stylistically, parallels of this painting are found in two opposite directions. A similar type of stylisation and painting techniques are discernible in the mural monuments in the precinct of Rila Monastery, dated to the 1790s, as well as in works by Samokovian painter Kostadin Petrovich Valiov of the 1830s. The name of icon-painter Phillip can also be associated with this church: his is the Christ the Great Hierarch icon on the cathedra, now in the Parish Church of St Nicholas in the town of Rila. He possibly painted also parts of the iconostasis. His manner of the period shows, very much like that of Kostadin Valiov, the same influences of icons and murals by the Athonite monks who, in the late eighteenth century, worked at the Rila Monastery churches and chapels.

Highly debatable is the participation of proto-master builder Alexi Rilets

in the repairs and the refurbishing of the Church of St Michael the Archangel. On a metal nameplate attached onto the backrest of the cathedra he has defined himself as a 'donor and applied artist'. In all likelihood he was the one who paid for making the iconostasis and his nameplate has initially been attached to the iconostasis and moved to the surviving cathedra in the wake of the earthquake.

**ЕРМИНИИ, НАРЪЧНИЦИ И СБОРНИЦИ С МОДЕЛИ В ЗОГРАФСКАТА ПРАКТИКА – ЗАХАРИ ЗОГРАФ ОТ САМОКОВ (1810–1852)**  
Клер Брисби

Текстът третира проблема за използването на ерминии от иконописците, като въз основа на творчеството на двама прочути възрожденски зографи от Самоков — Христо Димитров и Захари Зограф, оспорва липсата на официални ерминии.

В статията са представени документални свидетелства за респекта на Захари към ерминииите и подбора на алтернативни източници на изображения за поръчаните му икони на св. преп. мъченици Параскева/Петка и Юлита, като се анализира интерпретацията му на източниците при третирането на образите в двете икони на св. Параскева и св. Юлита от Горни Воден, понастоящем в Епархийската сбирка в Пловдив.

Обсъдена е относителната роля на ерминииите като източник на образност и е оценена незадължителната им функция в практиката на зографите.

**VENETIAN MASQUERADE MASKS: BETWEEN THE TRADITION AND THE 'CARNIVAL INDUSTRY'**  
Emilia Boiadjieva Peeva

The paper presents and analyses a contemporary cultural phenomenon, the Venetian carnival and in particular, its emblematic masquerade masks. The historical development of the Venetian masks, iconographically rooted in a popular form of medieval street theatre, *Commedia dell'arte*, is traced. The article raises the issue of the activities of traditional artisans (in particular, the so-called *mascaieri*, Venetian mask makers) in the contemporary conditions of globalism. An example of an artist is considered, who has learned and successfully practices his craft,

## АВТОРИТЕ В БРОЯ:

Доц. д-р **Албена Миланова**, историк, Център за славяно-византийски проучвания „Проф. Иван Дуйчев”, Софийски университет „Св. Климент Охридски”, milanova\_albena@yahoo.com

Assoc. Prof. **Albena Milanova**, PhD, historian, Centre for Slavo-Byzantine Studies “Prof. Ivan Dujcev”, Sofia University “St. Kliment Ohridski”

Проф. д-р **Емануел Мутафов**, изкуствовед, Институт за изследване на изкуствата – БАН, moutafov1@gmail.com

Prof. **Emmanuel Moutafov**, PhD, art historian, Institute of Art Studies – Bulgarian Academy of Sciences

Д-р **Дарина Бойкина**, изкуствовед, Институт за изследване на изкуствата – БАН, dboykina@gmail.com

**Darina Boykina**, PhD, art historian, Institute of Art Studies – Bulgarian Academy of Sciences

Д-р **Лиляна Станкова**, изследовател на свободна практика, l\_stankova@mail.bg

**Liliana Stankova**, PhD, freelance researcher

Проф. д.изк. **Елена Попова**, изкуствовед, Православен богословски факултет на Великотърновския университет „Св. св. Кирил и Методий” и Институт за изследване на изкуствата – БАН, elpopova@abv.bg

Prof. **Elena Popova**, DSc, art historian, Faculty of Orthodox Theology at the St. Cyril and St. Methodius University of Veliko Tarnovo and Institute of Art Studies, Bulgarian Academy of Sciences

Dr. **Claire Brisby**, art historian, Sotheby’s Institute, Victoria and Albert Museum, Courtauld Institute, London, claire.brisby@gmail.com

Д-р **Клер Брисби**, изкуствовед, Лондон

**Емилия Бояджиева-Пеева**, докторант към Институт за етнология и фолклористика с Етнографски музей – БАН, emili\_84@abv.bg

**Emilia Boiadjieva-Peeva**, PhD student, Institute of Ethnology and Folklore Studies with Ethnographic Museum – Bulgarian Academy of Sciences

Проф. д-р **Ирина Генова**, изкуствовед, Институт за изследване на изкуствата – БАН, irina.genova20@gmail.com

Prof. **Irina Genova**, PhD, art historian, Institute of Art Studies – Bulgarian Academy of Sciences

Гл. ас. д-р **Иван Попов**, Катедра „Германистика и скандинавистика”, Факултет по класически и нови филологии, Софийски университет „Св. Климент Охридски”, icpopov@uni-sofia.bg

Asst. Prof. **Ivan Popov**, PhD, Faculty of Classical and Modern Philology, Sofia University “St. Kliment Ohridski”

Гл. ас. д-р **Александра Трифонова**, Център за славяно-византийски изследвания „Проф. Иван Дуйчев”, Софийски университет, altrifonova@yahoo.com

Asst. Prof. **Alexandra Trifonova**, PhD, Centre for Slavo-Byzantine Studies “Prof. Ivan Dujcev”, Sofia University “St. Kliment Ohridski”