

# ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВАТА  
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## SUMMARIES

### EARLY BYZANTINE CAPITALS FROM THE EPISCOPAL BASILICA OF PHILIPPOLIS

*Iva Dosseva*

For the first time capitals of the Episcopal Basilica of Philippopolis, samples of the and impost the Ionic impost type – Byzantine inventions designed to carry arcades – are being published. Some of the specimens testify to a large-scale reconstruction of the roof structure of the basilica. The analysis of the shape and decoration places the capitals in the period between the second half of the 5th century and the second half of the 6th century. The limits become even narrower of the already proposed stages of laying floor mosaics, probably preceded by other construction activities, are being taken into consideration. Most likely, the capitals and the reconstruction of the church accordingly date from the reign of Justinian I.

The parallels from Constantinople, Chersonesos, Greece, Odessos, etc. suggest that most on the capitals of the Episcopal Basilica of Philippopolis originated from the imperial quarries and workshops on the island of Proconnesos. Juggling by some marked but not sufficiently shaped details of the relief decoration as well as by specific decorative schemes of pulvinae, at least the final phase had to be executed on site. The unfinished Ionic capital made of syenite, the material extracted close to Philippopolis during the Roman period is evidence of continuing, albeit limited, stonemasonry activity.

### AN ICON OF ST ANASTASIA PHARMACOLYTRIA WITH EIGHT LIFE SCENES (1789)

*Alexandra Ph. Trifonova*

In this paper an icon of St Anastasia Pharmakolytria with eight life scenes (1789) is presented. The icon originates from the monastery of St Anastasia on the St Anastasia island of the Black Sea Coast, but nowadays is

kept in the church of Dormition of the Virgin (1869) in Burgas. The icon of St Anastasia Pharmakolytria bears the following vita scenes: 1. St Anastasia reads the letter of her teacher Chrysogonus; 2. St Anastasia imprisoned by the perfect's order; 3. St Anastasia in front of prefect Phloros; 4. St Anastasia in front of emperor Diocletian; 5. St Anastasia in front of king Poplios; 6. St Anastasia in front of the perfect of Bethania; 7. St Anastasia in a ship with a lot of martyrs; 8. The martyrdom of St Anastasia in the fire. There is also a donor's inscription: ἡ δέησις τοῦ δούλου τοῦ Θεοῦ, Γεωργάκη [...] χατ[.....] / ἀψιθ ὀκτωβρίου / κγ / χεῖρ δημητρίου – / προσκυνητοῦ, which indicates that the icon was ordered by Georgakis and was painted by Dimitrios pilgrim (προσκυνητής) on 23th of October 1789. The presented icon is of great iconographical interest, because is the one of the three known vita icons of St Anastasia Pharmakolytria from the Balkans. Moreover, our research indicates that five of its life scenes are unique, which indicate that the painter of the icon, Dimitrios pilgrim, was inspired by a vita text of St Anastasia Pharmakolytria or by another lost nowadays vita icon of the saint.

### SEVERAL 19TH-CENTURY RELIQUARIES AND THE GOLDSMITHS' TRADE IN PAZARDZHIC

*Darina Boykina*

This article presents for the first time reliquaries made by Pazardzhik goldsmiths and the sources for them known in the scientific literature. The taxidiotic boxes of Ignatious of Rila (Rilets) of 1842, Abraham (Avram) of Bachkovo of 1843, two reliquaries from the Batkun Monastery made in 1851 and 1861 and one from the Church of Transfiguration in Pazardzhik of 1869, are examined and analyzed in the context of Pazardzhik goldsmiths' trade. The text also presents systematized informa-

tion about the development of the goldsmiths' trade in Pazardzhik relying mostly on written sources: data from Ottoman documents, evidence from the 1720 Travel Notes of Chrysanthos Notaras, inscriptions from goldsmiths' works, etc. Data shows that goldsmiths emerged in Pazardzhik as early as in the early 16th century as in the end of the following century there was already a functioning goldsmiths' guild with an impressive number of masters that continued to actively develop during the 18th century and the 19th century. Such data as well as the preserved goldsmiths' works provide a reason to propose a hypothesis that Pazardzhik is one of the options for the localization of the so-called "goldsmith centre in the area of the Bachkovo Monastery and Plovdiv". The article puts just the beginning of an exploration of the goldsmiths' trade in the town and its role during the period of Ottoman rule on the territory of present-day Central Southern Bulgaria.

### STEPHANOS K. NIKITAS: A PAINTER AND CLERIC FROM THRACE OF THE LATE NATIONAL REVIVAL PERIOD

*Simeon Tonchev*

Painter Stephanos K. Nikitas (ca. 1822-1908) was born in Adrinopole (Edirne), to a family of high standing. His manner with apparent influenced by the academic art distinguished him from the rest of the painters in the local art centre. From his known icons and murals it transpires that he flourished in the early 1850s until 1861. These artworks are in the south of Bulgaria or in the diocese or the Metropolitan See of Plovdiv. His latest commission were the 1861 murals at the Church of St Nicholas in Limenas on Thassos, his only artwork known in Greece. No later than the beginning of 1866, but in all likelihood immediately after the Union, Stefanos abandoned painting and was not the author of the several icons signed by Stefanos

Adrianoupolites, as their manner shows.

Various extant records testify to the religious activity of Stephanos Nikitas, most important of these are his letters written between 1870 and 1881 and Victorin Galabert's diaries. In 1861, he joined the Panteleimon's sect on Thassos, thus marking its beginning. He was a deacon, a hierodeacon, socius of the preacher, who prepared him to take his position. They joined the Bulgarian Union on 6 January 1864. In the summer of 1867, Nikitas headed for the Vatican and in 1868 took over as the archimandrite of the monasteries of Panteleimon in the villages of Studena and Mustrak (in the region of Edirne at the time). Nikitas reconverted to Orthodoxy and returned to the Bulgarian Orthodox Church in 1892.

**THE CHURCH OF THE  
MOTHER OF GOD OF THE  
LIFE-GIVING FONT,  
PODUIANE BOROUGH**  
*Veselina Yoncheva*

The Church of the Mother of God of the Life-giving Font in the Sofia borough of Poduiane was built in 1883, shortly after the Liberation. As the synaxes in Poduiane were tradition-

ally held even before 1878 on Easter Fridays (the first Friday after Easter), the Mother of God of the Life-giving Font (Theotokos Zoödochos Pege) was declared the patron saint of the church. The church was built by masters from Slatina as a triconch domed church with a polygonal apse at the eastern end and a narthex at the western entrance. Initially, the church had three domes, a central one and two blind domes in the narthex. The two-tiered iconostasis was made in 1883, partly decorated with wooden fretwork. Nikola Dospevski painted the icons from the Sovereign tier and Evgeni Pop Kuzmanov painted the tier with the icons of the Apostles, the painted part of the Crucifixion and the Holy Doors. The church was painted in several periods: initially in 1888; then in 1933 and lastly in 1989-2002. The earliest extant murals are in the apse, both conchs, the pendentives, in the lower and partly in the second register of the north and the south walls as well as at some places in the vaults. The donor's inscription in the south conch makes it clear that this stage of painting was completed on 18 July 1888. The murals are unsigned, but judging from the manner, they may be attributed to Evgeni Pop Kuzmanov from Galičnik. Comparing them with artworks signed by

him such as the murals at the Church of St George in the village of Deleina, the region of Vidin, shows that it was the same painter, who worked on the church in Poduiane.

The decoration of the Church of the Mother of God of the Life-giving Font in the Sofia borough of Poduiane was made by some of the icon painters well known to the scientific literature, members of two of the most significant schools of the period of the Bulgarian National Revival. The icons from the Sovereign tier were painted by Nikola Dospevski, a member of the art school of Samokov. Evgeni Pop Kuzmanov, a member of the art school of Debar, painted the tier with the icons of the Apostles, the painted part of the Crucifixion on the crest of the iconostasis and the Holy Doors as well as the murals of 1888. The publishing of these icons and murals deepens the knowledge of the artists' work and enriches our notions of that much less well-explored period of transition between the National revival and the modern era.

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