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notions did not find their full expression until the restoration of the Serbian state, when the glorification of the past and its greats became one of the main identity categories. In official culture's symbolic politics Stefan of Dečani was not assigned an important role, but in public national culture he became a favourite hero, as shown by his central role in many visual depictions and historical plays. The historicization of Stefan of Dečani did not, however, imply suppression of his cult. In the nineteenth century it underwent a revival, especially in private popular piety, and the attention of the faithful became focused on the monastery of Dečani, still an unavoidable *topos* of religious and patriotic pilgrimage.

In its theoretical postulates and methodological approach, the book of Smilja

Marjanović-Dušanić belongs to the domain of total cultural history. The introduction of a specifically medieval subject into a broader temporal and spatial frame and its multidisciplinary analysis in the light of the history of memory shows more than convincingly how the "vertical" historical approach can elucidate "horizontal" historical strata. Of course, a productive implementation of such an approach to a period of more than six centuries requires outstanding scholarly abilities and erudition, and these are obvious in every single page of this book. The book is furnished with an English summary (pp. 565–583), list of sources (pp. 585–590), bibliography (pp. 591–620), and index (pp. 621–647). Moreover, its 137 mostly colour illustrations fully contribute to the visual presentation of the phenomenon under study.

GREEK ICON PAINTERS IN BULGARIA AFTER 1453

Е. МУТАФОВ, И. ГЕРГОВА, А. КУЮМДЖИЕВ, Е. ПОПОВА, Е. ГЕНОВА, Д. ГОНИС,
ГРЪЦКИ ЗОГРАФИ В БЪЛГАРИЯ СЛЕД 1453 Г. СОФИЯ: ИНСТИТУТ ЗА ИЗКУСТВОЗНАНИЕ ПРИ БАН,
 2008. Е. ΜΟΥΤΑΦΩΦ, Ε. ΓΚΕΡΓΚΟΒΑ, Α. ΚΟΥΠΥΜΤΣΙΕΦ, Ε. ΠΟΠΟΒΑ, Ε. ΓΚΕΝΟΒΑ, Δ. ΓΟΝΙΣ,
ΕΛΛΗΝΕΣ ΑΠΟΓΡΑΦΟΙ ΣΤΗ ΒΟΥΛΓΑΡΙΑ ΜΕΤΑ ΤΟ 1453. ΣΟΦΙΑ 2008, pp. 272, ill. 337

Reviewed by Ljiljana Stošić*

After the already classical two-volume encyclopaedia of post-Byzantine Greek painters (M. Chatzidakis and E. Dracopoulou, *Έλληνες ζωγράφοι μετά την Άλωση*, Athens 1987/97), a Bulgarian team gathered round the Institute of Art History of the Bulgarian Academy of Sciences published a bilingual Bulgarian-Greek catalogue *Greek Icon Painters in Bulgaria after 1453*. The realization of this ambitious project was made possible by the previous ten-year work of collecting the material, published as *The Corpus of Eighteenth-Century Bulgarian Icon Painters* (Sofia 2007).

Apart from the catalogue as its most extensive part, the book offers Elena Popova's precious introductory study on

Greek painters in Bulgaria between the fifteenth and nineteenth centuries, which is chronologically divided into the earliest period or the late sixteenth and the seventeenth centuries and the eighteenth century, while the nineteenth-century painters are additionally discussed by area: southeast Bulgaria (Nesebar, Sozopol), central Bulgaria (Plovdiv, Asenovgrad) and southwest Bulgaria (Melnik, Kyustendil). For each of the eighty icon painters arranged in alphabetic order there is a short biography with their associates, signatures, works and the basic literature. The painters bearing the same name (e.g.

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Athanasios, Demetrios, Jacob, John etc) are listed chronologically, from the Ottoman conquest of Constantinople in 1453 to 1912. A distinctive quality of the book stems from the large number of colour photographs, most of them published for the first time and showing details such as the painters' signatures. It has been observed that the use of at least two different languages in the icons resulted in many orthographic or dialectal mistakes and omissions. The extensive listed literature is divided according to the script into Cyrillic (mostly Bulgarian), Latin and Greek. The introduction penned by the authors of the catalogue headed by the project director E. Mutafov, is translated into English to serve as the interested reader's reliable guide.

The criteria for inclusion in this catalogue are that the painter came from what is now Greece or that he signed his works exclusively or predominantly in Greek, that he came from the large Greek community in what is now Bulgaria and bore a Greek name, that he was trained on Mount Athos or in some other Greek centre or that his work honoured Greek traditions (local Greek saints). Research based on these criteria has produced a rapidly increasing number of painters: from the few in the sixteenth and seventeenth centuries to several tens in the eighteenth and nineteenth centuries. The itinerant painters and workshops followed two main routes: from northern Greece, Mount Athos and the islands of Corfu, Thassos, Chios and Crete to southern Bulgaria, and from Brasov and Bucharest to northern Bulgaria. In contrast to the sixteenth and seventeenth centuries, the eighteenth-century icon painters came in part from what is now Albania (Korca) and painted in the so-called international Athonite style, with Greek manuals (*pop* Danilo, Dionysios of Fourni) extensively copied. Many icons from this period are unsigned. If it is established that some of the many Greek

workshops produced them, they will be attributed and published in the catalogue currently under preparation.

In terms of style and iconography, the icons painted by Greeks generally show the use of a gold background, intense colours, baroque-rococo chairs with footrests, and marble floors in chequered patterns, and they favour local saints, such as Sts Stylianos, Elephterios, George of Ioaninna, Theodora of Thessalonica or Febronia, or the cult of the Virgin under her various aspects such as Kykkotissa (of Kykkos), Kecharitomene (Full of Grace) or the Unfading Rose.

In order that the full picture of the activity of Greek icon painters across the Balkans can be obtained, a similar task awaits scholars in Romania, Serbia, Macedonia and Albania. For Romania's and Serbia's distinctive and concurrent openness to Russia, Austria and Venice, their catalogues should include not only Greek but all other foreign icon painters and engravers. The use of well-proven documentation and systematization methods would greatly facilitate the work of collecting and publishing the national corpuses, which, taken together, would constitute the Balkan nations' momentous cultural legacy for the future.