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**BULGARIAN ICONS**



Cover: *The Virgin with the Child Christ playing*, 1880. Carved wooden frame. Tempera on wood, 30 x 53 cm . Collection: National Art Gallery, Sofia.

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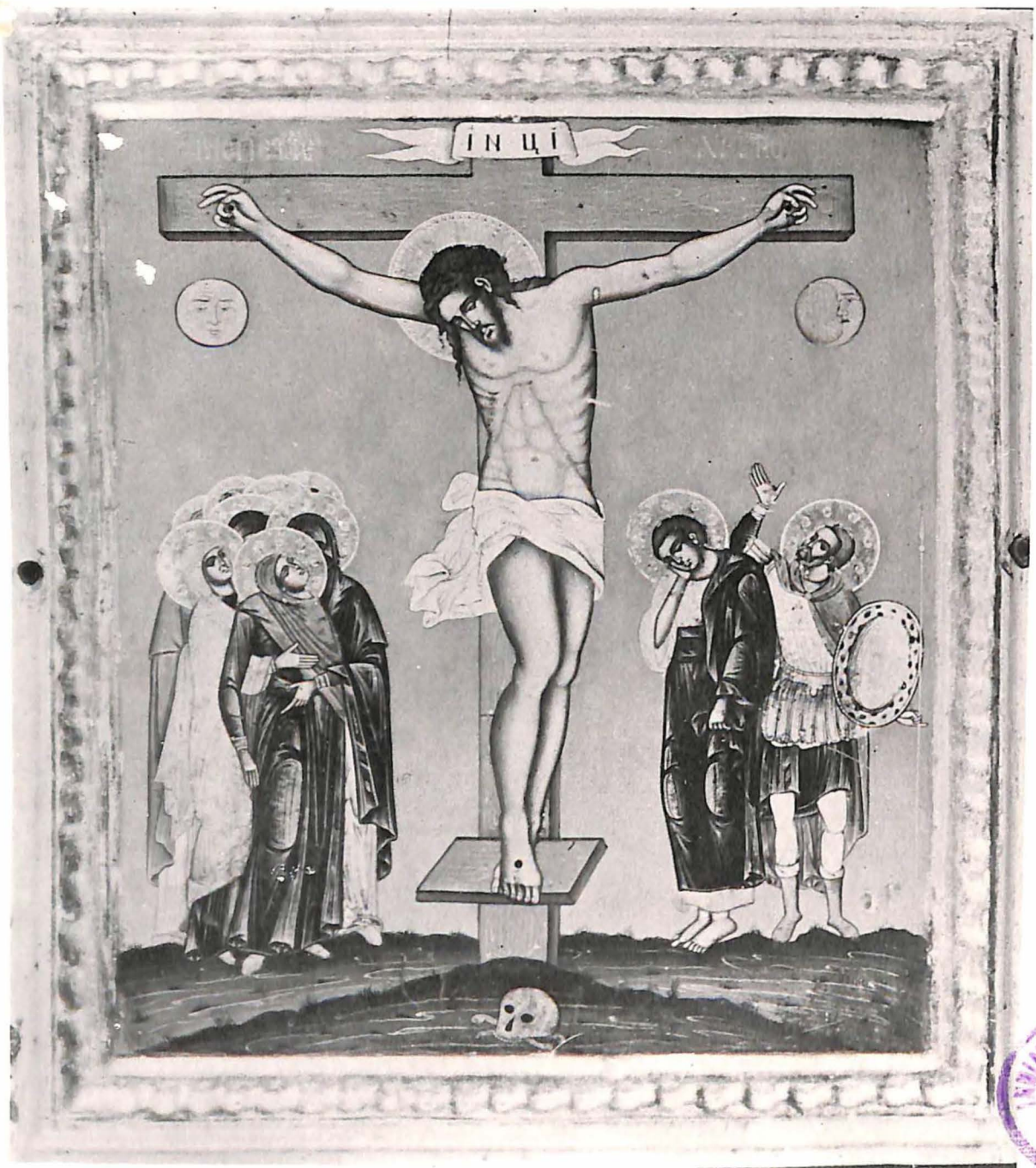
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## BULGARIAN ICON

This exhibition is arranged under the Indo  
Cultural Exchange Programme.

National Gallery of Modern Art  
Jaipur House, India Gate, New Delhi  
Telephones: 384560, 384640, 382835  
Open Until December 11, 1983 (Mondays closed)





*The Crucifixion of Christ, Second half of the XVIIIth century, Tempera on wood, 38 x 44 cm., Collection: Institute and Museum of Archaeology at the Bulgarian Academy of Sciences, Sofia.*

## **MESSAGE**

It is very satisfying to know that the Republic of India has agreed to display in India "Bulgarian icons". This exhibition has already been received with great interest and considerable enthusiasm in Paris, Vienna, Munich, Moscow, Leningrad, Brussels, Edinburgh, Warsaw, Venice, Caracas, Mexico and Havana.

Now on display in the National Gallery of Modern Art, New Delhi this rich collection is showing examples of centuries-old icon-painting tradition of Bulgaria, covering nearly twelve centuries between 7th A.D. and 19th A.D. This collection speaks eloquently of the rich artistic traditions of our lands at the time.

The opportunity of showing these rare treasures from Bulgaria is a symbol of a great friendship which exists between the People's Republic of Bulgaria and the Republic of India. We are very thankful to the Government of India who has generously made it possible to show this exhibition to the Indian people. We are beholden to the Director of the National Gallery of Modern Art, Dr. Sihare and his team of specialists for all the arrangements to receive this unique collection and organise the exhibition at the National Gallery of Modern Art.

I hope this exhibition will contribute in increasing the close and friendly relations between the People's Republic of Bulgaria and the Republic of India and will serve the cause of peace, culture and mutual understanding.

TOCHO TOCHEV

Ambassador of the People's Republic of Bulgaria in  
India.



*The Virgin with the child, End of the XVIIIth century, Tempera on wood, 55 x 75 cm., Collection: Bishopric of Plovdiv.*

## BULGARIAN ICONS

The past years have witnessed a heightened interest in the icon and this has contributed to a large extent to organizing splendid exhibitions of icon paintings.

The desire to gain an intimate knowledge of this strange and moving art characterized by its own norms and ideas of the world, motivates the great interest in the exhibition of the Bulgarian icon, recently held in Paris, Vienna, Munich, Moscow, Leningrad, Brussels, Edinburgh, Warsaw, Venice, Caracas. The Bulgarian icon which is a variety of Eastern (Greek) Orthodox iconography and which embodies elements of the spirit of the Bulgarian people, has captured the attention and has delighted both specialists and art connoisseurs with its specific and original features.

The current exhibition of the Bulgarian icon offers valuable examples of the millennial development of icon painting in our lands, and at the same time reveals the main stages and trends in its evolution.

The exhibition includes church plate used in religious ritual, e.g. altar crosses, chalices, censers, reliquaries, church books with repousse covers, etc.

The exhibits have been selected from the collections of the major museums and galleries in the country, namely, the Crypt (a section of the National Gallery in Sofia for Old Bulgarian Art and Art of the National Revival Period), the Church Museum of History and Archaeology, the National Archaeological Museum, the Art Gallery of Plovdiv, the District Museum of History in Veliko Turnovo, the Rila Monastery National Museum, etc.

The year 865 marks the beginning of Bulgarian icon painting. It was the year of the official adoption of the Christian religion by Prince Boris. The occurrence of icons long before that date, however, is not to be excluded in view of the fact that the Slav-Bulgarian

state was founded in 681 on the lands of a long Christianized population.

The earliest icons found in Bulgaria, dating back to the IXth-Xth centuries, are executed on ceramics, a material rather unusual for this type of art. In the strange expression of the magnified eyes of the saints and in the prevailing significance of the thick brushstrokes outlining the flat figures, one can feel the influence of the more expressive art of the East.

Though few in number, the icons created during the XIIIth and XIVth centuries, reveal a talented elaboration on the subject-matter and achievement of high professionalism. Some of the specific features characterizing the representative icons of this period tend to be balanced compositions, focusing emotional intensity on the logical center of the work, monumental plastic depiction of figures, richness, complexity and subtlety of colouring, striking depth and spiritual heightening of the images, and in some cases even a certain degree of distortion, justified by the desire for better expressive presentation.

The tragic events that befell the Balkan peninsula at the end of the XIVth century as a result of the Ottoman invasion, deprived Bulgaria of her independence and predetermined her future for the next 500 years. From 1393 until 1878 Bulgaria remained under Ottoman rule. This put an end to her administrative integrity, her sovereignty and her independent chuck, hindered her development and reverted her to the backward and despotic system of Eastern Ottoman feudalism.

The silent and meditative art of the icon continued its development, though it now lacked its former brilliance and promise, but as a donor's inscription reads, it was an art created "at the time of need." Strange as it may seem, there is a great number of churches and icons created during this period of Ottoman rule. This may be explained by the social prerequisites and the changed religious conscience of the people. Religion was democratized and from an

upholder of the official power, it once again became the belief of "the humiliated and the offended," such as it was during the first ages of Christianity. The opposition to the oppressor who held another belief, inevitably led to the fusion of the religion with the national feeling. By defending their religion, the Christians actually defended their nationality which was identified with their religious belief.

Most of the icons dating back to the XVth and XVIth centuries, or attributed to this period, are strikingly different in their style. Part of them are closely dependent on the art of the preceding centuries and especially on the Palaeologian art of the XIVth century.

The icons of this period, as for example. The Virgin Phaneromeni, Deesis, reveal on the one hand a respect for tradition and reproduction of the wonderful examples of the past. On the other hand, they reflect on great artistic culture, exquisite and elegant execution which prove the artistic abilities of the icon painters.

In view of the changes that took place and following the publication of a series of icons from Bulgaria and the neighboring Balkan states, it may be said that the XVIIth century is the most interesting and decisive period in icon painting. As is with every art culture, here, too, we perceive two basic trends: the official one, subsidized by the wealthy merchants and craftsmen, and the popular one. A group of icons from the town of Nessebur, dating back to the end of the XVIth century and the beginning of the XVIIth century belong to the former. In these icons we become aware of the feeling for monumental representation, along with a certain touch of calligraphic depiction of the figures, and the ability of the artist for dimensional presentation. Some of the features characterizing this group of icons are monumental depiction of the images, though by means of flat presentation, abstract human figures, geometric austerity in portraying the faces, and folds, which have already lost the logical link with the movements of the body.

The other trend, with monuments widely scattered over the country, expressed the historical yearnings of the people with greater spontaneity and immediacy. Both styles, however, reflected though at different level and skill, the new tendencies typical of Balkan painting, and especially the painting of the XVIIIth century. They showed a turn to the abstract, which represented the natural reaction of the people under yoke, and led to mysticism. The painter expressed this reaction by darkening the carnation and by using lighter colour for the faces-a technique, which if skillfully applied, achieved dramatic effect. The contrast between the dimmed areas of the face which was usually painted dark, nearly black in shade, and the brightly lit upper parts, rendered by even, wide patches was so abrupt sometimes that it upset the integrity of the flesh. Wherever the artist was not lacking talent, he succeeded in charging this approach with certain emotional intensity, as is the case with The Virgin Odegitria from the XVIIIth century.

Parallel to this manner of depiction there are other trends, which, though, full of vitality, are of no further significance for the development of the icon. Reference is made here to the decorative principle, the source of which may be found in mystic and abstract events leading to stylization and generalization of the plastic manner of representation. The ornamentation of the icon, however, which was perhaps the result of growing mysticism and which followed the complex and conflicting paths of artistic rationalization, and especially under the influence of the ethnic factor, turned into a denial of the mystic feeling.

During this period the popular trend in Bulgarian art gained strength and became predominant. This was quite natural because, as the studios supporting the official art declined, there appeared a tendency to decorative art, which, though suppressed until then, had not ceased to exist in the work of the unschooled painters since the beginning. The icon still served as



an object of cult, i.e. a material protection of the spiritual image as it were, but both painters and donors showed an equally strong desire to paint it in bright colours. It was the manifestation of the aesthetic taste that played a leading part in this new attitude to it.

The icons of the XVIIIth century point to different regional centers which adopted the new criterion and thus rendered to the icons a decorative quality in two ways: by means of marked stylization of the form, and by introducing the plastic element. At first, decoration appeared timidly, only as rope-like ornament trimming the icon case. The effect was so great, however, that soon afterwards instead of surrounding the old, projecting frame only, the icon was circumscribed by ornaments from within, thus enclosing the entire space. Gradually, ornamentation covered up the whole surface of the icon. Sometimes, ornamentation was very common, represented only by two rosettes in high relief, as is the case with the XVIIIth century icons from the iconostasis at the Church of the Holy Trinity at the Monastery of Etropole, the Varovitets, as it was called, a lively educational center from the XVIth to the XVIIIth century.

Judging by the dated models, we cannot link the elaboration and development of ornamentation in the Bulgarian icon to any fixed chronological stages. It became more complicated not, however, in the course of time, but as a result of the creative imagination, the ability and taste of the painter himself. Its widespread occurrence became a typical feature of Bulgarian art during the XVIIth and the first decades of the XVIIIth century. According to its originality and novelty, it may be localized to several significant centers-Sofia and the area, Vratsa, Veliko Turnovo, and others of lesser importance.

Examples show that ornamentation of the icon, be it of the frame or the background, gained wide geographic spread and was not confined to any

particular region in Bulgaria. In one or other form, it is encountered in icons coming from Czechoslovakia, Rumania, Yugoslavia and Greece.

Another group of icons from the XVIIth century show that the artist's interest in ornamentation found other means of expression. He applied it to that part of the icon which was comparatively free of dogmas, i.e. the colouring. We see a marked lighting up of the colouring. Pure colour was used and was flatly applied in broad patches. The folds of the drapery were not modelled by semitones as was usual, but were only graphically outlined. This flatness of presentation, together with the purely applied colour and emphasis on the contour, gave the icon the quality of a colour drawing.

The attachment to the use of pure colour, the short and stocky figure with a big head and expressive eyes, the love for intricate details, and, above all, the heightened power of expression-these, as a rule, are the features typical of monuments of popular art. Primitive iconography displayed characteristics common to the other Balkan countries as well.

Judging by the earliest preserved models, both decoration and expression became a specific quality of the Bulgarian icon, and continued to characterize its ethnic identity, especially from the XVIIth century onwards. Its manifestations are usually linked to the naive, primitive art, but we are often astounded by the deep meaning in the exactness of the gesture and expression, revealing an emotional world which we have been unable to explain until now.

In so far as the Bulgarian icon is concerned, the intensification of the expressive and decorative feeling is, in fact, a revival of an old tradition cherished through the ages in the national conscience. At a time when the style of icon-painting marked a decline due to the artificially preserved principles in the course of centuries, and which were now beginning to lose their power under the blows of their own laws, it was the popular spirit that revived the icon and renovated it for

decades ahead. A close parallel may be drawn between the development of Bulgarian icon-painting and that of Serbia and Macedonia, and even Greece. This in itself is a fact pointing to their Balkan basis.

During this period, the intensification of the popular character in art served as an impulse to the wide reading of the hagiographic genre in icon-painting. Scenes from the lives of saints were often based on apocrypha and allowed the artist greater chances of realistic treatment. He often included realistic details of life scenes, which, nevertheless, remained just separate realistic touches in the generally abstract style of the icon painter. In the art of the Balkan countries, the hagiographic icon was conceptualized in the same manner, and differences were felt only in the details. Usually, the figure of the saint, either standing or sitting, full-length or waist-high, took up the entire surface. Scenes from his life surrounded the two, or all four, sides of the frame. An interesting example, built on the above mentioned principles, is the icon of St. Nicholas from the XVIIth century.

The first half of the XVIIIth century did not witness any significant changes. Different and even conflicting artistic modes of expression existed parallel to one another in icon painting. Iconography marked a general decline due to the fact that it was usually practised by unschooled craftsmen. The period saw the mass production of triptychs, i.e. icons for the common people. These icons, which were sometimes in the form of diptychs, and whose purpose was to replace the home iconostasis, became widespread as early as the end of the XVIIth century. Earlier critics tended to connect their appearance and provenance with the town of Trjavna and its area, but their great number and their presence in practically every old Bulgarian house, point to the mass nature of their origin.

Most of the icons created during the second half of the century bear the stamp of an original interpretation of the religious subject-matter and

characters. A new type is introduced into the icon, featuring a stocky figure with big head, small drooping ears and large, black eyes. This new type responded to the events with an almost grotesque subtlety.

During the XVIIIth and XIXth centuries, basic socio-political and social changes took place in the Bulgarian society, which could not but affect art as well. This was the period of National Revival, a process quite different, both in character and manifestation, from the one that affected Western Europe nearly four centuries earlier, though bearing the same name. The icons of this period gradually lost a number of the qualities which during the Middle Ages had given them their specific character. They were the result of the new social relations and that is why they should be viewed as a special manifestation of the struggle between the two existing outlooks, the religious and the secular.

The typological variety encountered in the icons of the preceding centuries began to be replaced by the rigid programmes of the schools, where experience and titles were handed down from generation to generation together with the "recipes" for preserving the secrets of the craft. This family continuity, which has given birth to iconographic generations, is characteristic of the three biggest and largest in terms of regional scope schools of the National Revival Period in Bulgaria: the schools of Trjavna, Samokov and Bansko.

The exhibition contains icons by Zahari Zograph, the most brilliant representative of the Bulgarian Revival Period.

The unschooled, primitive, artists continued to work side by side with the schooled masters who had drawn their knowledge from the Erminii (A Manual to Iconography, compiled in the XVIIth century) and from real life, as well as from the art of Western Europe, which some of them had known in the original. Their art fascinates one with its spontaneity and immediacy, its original and specific treatment of

well-known religious scenes and characters and with its freedom of interpretation. Life-like presentation was often achieved, not by means of objective authenticity, but by means of distortion, inspired by the desire to express; a distortion which had become the bearer of expression through the intensity of the colouring, as well as through the austere but free line of the contour.

The new elements which made their way into the icon set it free from Medieval canon. However, by giving an earthly feeling to the religious subject-matter, by crowding the scenes with life-like characters, and through the impression of real natural and architectural surroundings, the artists of the National Revival Period changed the icon and blazed the trail to secular art. In dying away, grandeur, laconicism and deep expressionism destroyed all that comprised the essence and inner specificity of the icon.

One feels a powerful vitality in the great variety of artistic expression which even the hard conditions of Ottoman rule could not deform. They reflect a conception of the world which despite its religious character, has its deep realistic roots in the people.

Kostadinka Paskaleva  
Director  
Section for Old Bulgarian Art,  
the Crypt,  
National Art Gallery

### **Acknowledgement:**

This exhibition has been under negotiation for the last few years. Therefore, many individuals and institutions — both from Bulgaria and India — have contributed their share for its success. Indeed, we are grateful to all of them:

### **Bulgaria**

The late Madam Lyudmila Zhivkova, former Minister of Culture, Government of People's Republic of Bulgaria; Mr. Pyo Berbenliev and Mr. Svetlin Russev, Deputy Ministers of Culture, Government of People's Republic of Bulgaria; Prof. Detchko Ouzounov, former President of the International Association of Plastic Arts; His Excellencies Mr. Stoyan Zaimov and Mr. Tocho Tochev, respectively former and present Ambassadors of People's Republic of Bulgaria; and Mr. Morfi Scarlatov and Mrs. E. Kamova respectively former and present Director/Cultural Counsellors of the Embassy of the People's Republic of Bulgaria, India.

The Directors and Heads of all the Museums and Institutions in Bulgaria who have so kindly spared works of art for this exhibition.

### **India**

Prof. S. Nurul Hasan, Dr. P.C. Chunder, Dr. Karan Singh, former Ministers of Education and Culture; Shri P. Sabanayagam, Shri T.N. Chaturvedi and Smt. Anna R. Malhotra, former Secretaries and Shri A.S. Gill and Shri Mir Nasrullah, former Additional Secretaries, Ministry of Education and Culture.

Smt. Sheila Kaul, the present Minister of Education and Culture and Smt. Serla Grewal, the present Secretary of Education and Culture, Ministry of Education and Culture.

Several officials of the Ministry of Education and Culture, Ministry of Home Affairs and Ministry of Finance and Department of Customs.

L.P. SIHARE  
DIRECTOR  
NATIONAL GALLERY OF MODERN ART  
JAIPUR HOUSE, NEW DELHI.



*Head of a Saint, VIIIth century wall painting, Fresco, 14.5 x 16 cm., Collection: District Museum of History, Shoumen.*

Emotionally, psychologically, conceptually, and spiritually the art of Icon has a close kinship with the art of India. Just as countless masterpieces of Indian art were destroyed or mutilated by the iconoclasts, such as Mahmood Ghaznavi and Aurangzeb, similarly thousands of Icons perished during the eighth and ninth centuries due to the fanaticism of iconoclasts, who objected to any kind of figurative rendering of divine. Furthermore, just as it was expected of Indian artists, *Shilpi-Yogis*, to pursue the path of righteousness to purify and enlighten their mental vision, so also was the case with the artists who painted Icons.

According to one of the hieratic treatises, the Icon painter had to be "meek, mild, pious, not given to idle talk or laughter, not quarrelsome or envious and not a thief". It was also expected of him that he should not tend to show independence, and no "thinking for himself" so far as he was involved in the painting of Icons. Thus, Icon artists were persons of high moral convictions and ideas, selflessly devoted to their pursuits, and motivated by their inner convictions, having faith in their artistic creations. They were guided by calmness and sobriety of mind, devoid of fanatical tendencies, and were also imbued with a sense of proportion in day-to-day pursuits.

Art in the service of religion has always posed a problem regarding the relation between the religious leaders or priests—the iconographers—and artists. The same applies to the realm of Icon art. It is a well known fact that many priests or monks were also accomplished artists who could create icons as per their mental vision, conditioned by required hieratic norms. When such a happy amalgamation of extraordinary spiritual and creative faculties was lacking, the iconographers provided a point-to-point guidance to artists who created icons exactly as it was expected from them.

On the other hand, just as some of our ancient Indian texts refer to artist as a *Silpi-Yogin*, who through the act of meditation and enlightenment at

their own also perceived appropriate mental images of gods and goddesses and rendered them in visual terms to achieve finest aesthetic results, so did several Icon artists whose inner visions, although conditioned by religious norms, accomplished extraordinary creative results.

Furthermore, just as traditional Indian art was bound by three levels of experience: gross or physical, the subtle where emotions and senses play an important role, and the realm of spirit which is above and beyond the two, so also were some of the guiding principles for creation of Icons. In Indian art, a *murti*, an image of the god, is a visual manifestation of invisible inner realisation of the image in which one perceives the semblance of God while enjoying the earthly pleasures; in the same way Icons reveal one's desires to strive towards higher planes and to aspire for highest spiritual manifestations to have a communion with God, without discarding or despising the earthly, the mortal flesh or to fight with such tangible embodiments. The world along with all its complexities was viewed as kind and sympathetic. Therefore, Icons, imbued with deep symbolic meanings, contributed to establish a deep spiritual and transcendental rapport between man and God through images of holy personages such as Christ, Virgin and Saints.

A gross ignorance or antipathy towards such concepts impelled iconoclasts to unleash the devastating onslaught on Icons. Therefore, towards the end of the 10th century, Presbyter Cosmas tried to defend the practice of Icon worship through his sermons, citing the views of Nicene Council of A.D. 787. Accordingly, the Icons were to be honoured by relative worship, such as kissing and offering, without assigning them the highest reverence which is due to God alone. Cosmas also wrote about the portrayal of the favourite Virgin, the so-called Odegitria type: "When we behold on an Icon His lovable image clasped in thine arms, then do we sinners rejoice, sink at our knees, and kiss Him with



adoration....But when we behold a saint portrayed, then do we say: Saint of God, pray for me so that I may find my salvation through my prayers." Cosmas also informs us that icons were painted in colour on wood panels and "the evil spirits quake in fear before the image of lord painted on board....We do not bow before either the paint or the wood but rather before Him who is portrayed thereon".

In the same spirit, the modern Orthodox church defines Icons "as a representation of sacred subjects on portable plaque of wood, stone or metal whether executed in paint, enamel or mosaic". Therefore, neither an Icon was meant to be fixed on the wall, nor was like a visual rendering of a book illustration related to some specific texts. Originally, the place of icons was inside the church, to be carried during religious processions, or were supposed to accompany man in his daily pursuit. They became the centre of attraction for a community of people and/or to hold the attention of the individual to absorb him. Therefore, like masterpieces of Indian traditional bronzes meant for public and private temples vis-a-vis votive small bronzes for a common man, one finds major Icon meant for worship in churches or in private affluent dwellings and the small votive Icons which were within the reach of a common man. The latter during the XVIIIth and XIXth centuries were responsible for the creations of Icons in folk styles which could vary from region to region and where indigenous traditions asserted their own artistic character within the overall iconographic norms. Since Icons were portable, they could easily be copied, resulting in different colloquial styles which have greater naive and primitivistic appearance infused with high emotional and poetic feelings.

Initially, Palestine, Syria, Egypt and Asia Minor provided models for early Bulgarian Icons in regard to their subject matter, iconography and styles. At that time, the residues of Hellenistic traditions were still continuing in these countries, and sacrifices of first Christian martyrs were often remembered. In



Diagram A

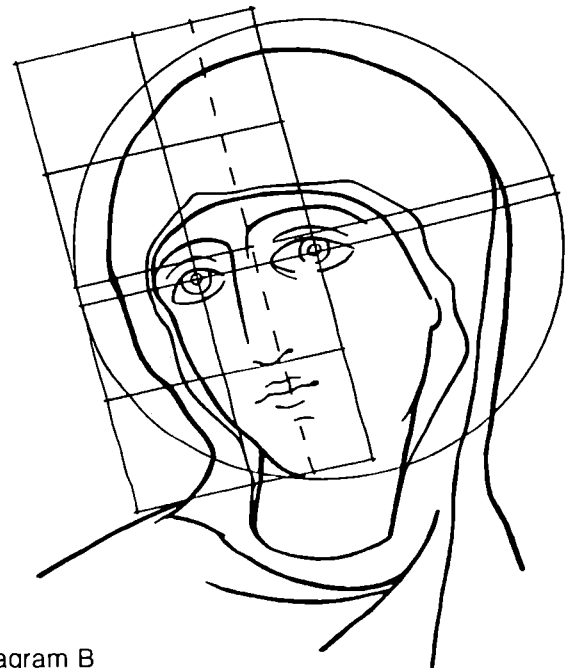


Diagram B

addition, Constantinople, the capital of the Byzantine Empire, became the secular and spiritual centre. Therefore, the compositional structure of the icons, by and large, had to be based upon the Christian world order: church was considered to be analogous to the cosmos, while its cupola was the sky.

Whereas early Bulgarian icons under the influence of Hellenistic traditions emphasized the modelling with light and shade, those of later period became highly stylised emphasising the linear character. Being free from the bondage of rendering linear perspective and to apply colours following naturalistic principles, Icons were conceived more in narrative terms according to which the story had to be told directly without being contaminated by that visual and conceptual approach which became common in western paintings from renaissance onwards. Colours were used not only to render sensuous effect and portray intensity of feelings and emotional impact, but also to contribute towards that harmony which is crucial to achieve a balanced composition. Gradually, lines became more and more sharp and piercing, emphasising curvilinear angular rhythm. Orchestration of space became rather complex due to the integration of different types of perspectives, including the aerial one. By and large, symmetrical or asymmetrical compositions were preferred and symbols of orthodox church also made their contribution to evoke the feeling of reverence as was expected from the devotees. Subsequently, decorative elements became predominant to the extent that silver and golden decoration embedded with precious or semi-precious stones covered not only the borders, but also most of the icons, leaving the face and other parts of the body of religious images.

While these stylistic manifestations yielded highly creative and later decorative results, the basic principles of the iconometry of principal images remained the same which, by and large, even continued to guide artists during later periods.

These iconometrical principles are commonly referred to as "the Algebraic System". Unlike the "fractional system" which contributed towards the objective appreciation of human proportions and assisted artists towards three-dimensional organic rendering of forms, "the Algebraic System" became constructible. Following the traditions, artists came to know that multiplication of specific unit could provide the basic dimensions of the body. Therefore, by the successive use of *moduli* they could assemble "each figure on the picture plane with the opening of the compass unchanged" quickly and almost independently of the organic structure of the body.

The "three-circle scheme" (diagram A) essentially emerging out of the early Byzantine art was also liberally used by the makers of Icons during subsequent periods. Even the measurements of the details of head in terms of *moduli* system were determined as described by Prof. Erwin Penofsky, "taking the length of the nose (= 1/3 the length of the face)." While citing Adolphe Didron's *Painters' Manual of Mount Athos*, Prof. Penofsky in one of his papers now considered a classic and reprinted in his book: *Meaning in the Visual Arts*, mentions that "the length of the nose equals not only the height of the forehead and the lower part of the face..., but also the height of the upper part of the head, the distance from the tip of the nose to the corner of the eye, and the length, down to the pit, of the throat."

The standardization of the head into the vertical and horizontal dimensions of a single unit equally contributed towards a system which manifested with particular clarity of planimetric schematization. Since the "nose-length" became a constant unit both for horizontal and vertical, the entire configuration could be determined by three consecrated circles with a common centre in the root of the nose. According to Prof. Penofsky "the inner most—with 1 nose-length as radius—outlines the brow and the cheeks; the second—with 2 nose-lengths as radius—gives the exterior measurements of the head (including the

hair) and defines the low limit of the face; the outermost—with 3 nose-lengths as radius—passes through the pit of the throat..."

This formula of planimetric schematization was even employed to heads turned to the three-quarter profile (diagram B). As described by Prof. Penofsky: "exactly as in the case of frontal face, the 'foreshortened' face was constructed by means of the planer scheme operating with equal modules and circles... representing as it were, a supplement to the 'three-circle system' employed for the frontal face, this construction of the three-quarter profile was applicable only under the assumption that the head, while being turned, must not be tilted forward but only inclined towards the right or left." Since the vertical dimensions remain the same, only the schematic foreshortening of the horizontal dimensions were required. This could be done in two ways: (a) the customary unit, i.e., one "nose-length" continued to be valid; and (b) it was still possible, irrespective of changes in quantity, to determine the contour of the head by a circle with a radius of two nose-lengths. Since the turning of head was lateral, the centre of circles could no longer coincide with the root of the nose but had to remain within that half of the face which is turned towards us.

Thus, it is evident that the basic idea of the iconometric division of Icons (although varying in proportion) had a further kinship with Indian traditions of constructing images following the principle of *Talamana* and *Sutras*.

It is hoped that this exhibition will be viewed in a proper perspective, and our artists would find an additional source of inspiration from these Icons which excel in the native and primitivistic characters during the later period for their creative endeavours.

L.P. Sihare



*The Virgin Mourning*, (Detail from an iconostasis crucifix), XVIIth century, Tempera on wood, 18 x 42.5cm.

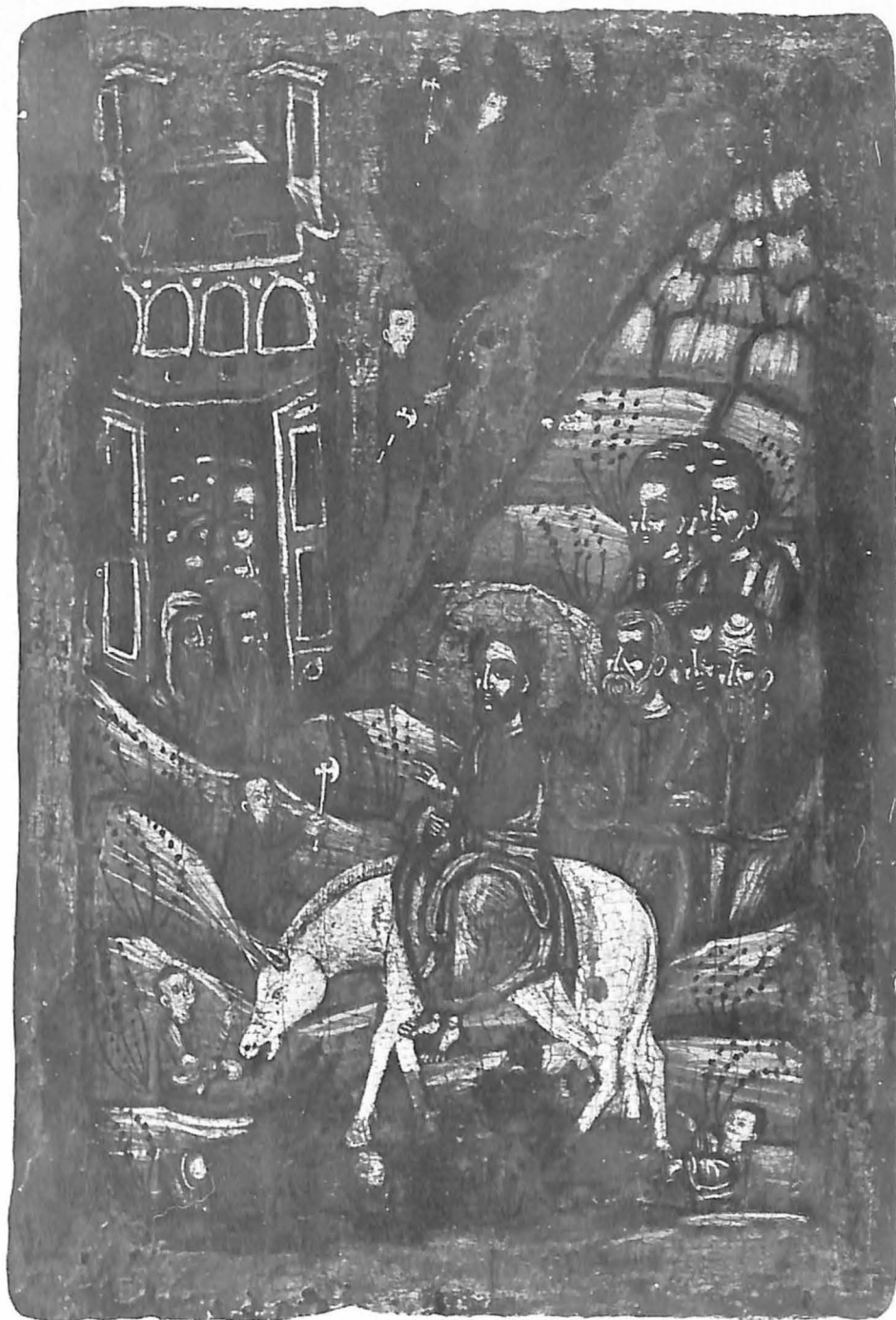


*The Birth of the Virgin*, End of the XVIIIth century, Tempera on wood, 33 x 25 cm., Collection: Institute and Museum of Archaeology at the Bulgarian Academy of Sciences.



*Christ Almighty*, Tempera on wood, 22.5 x 29 cm., Collection: Church Museum of History and Archaeology

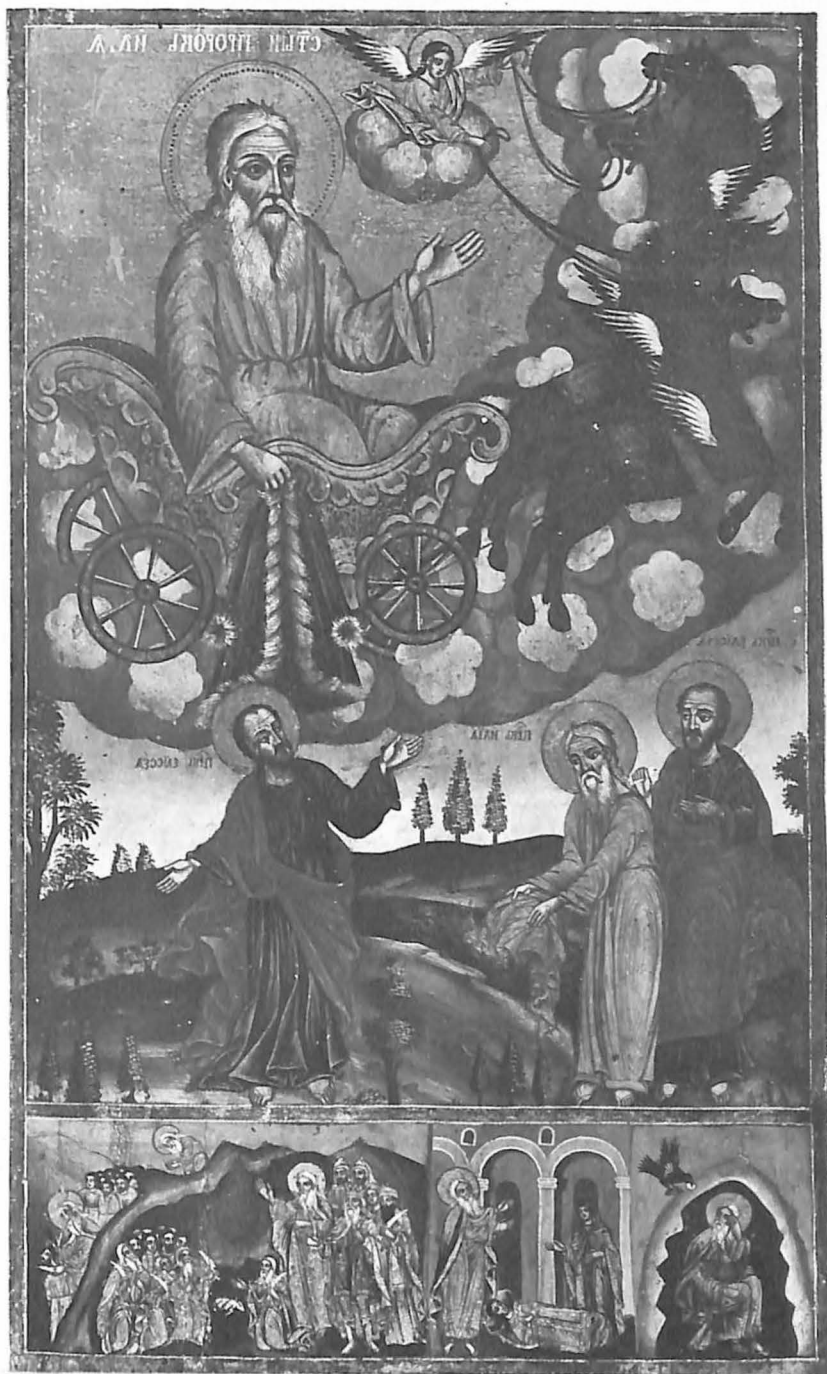




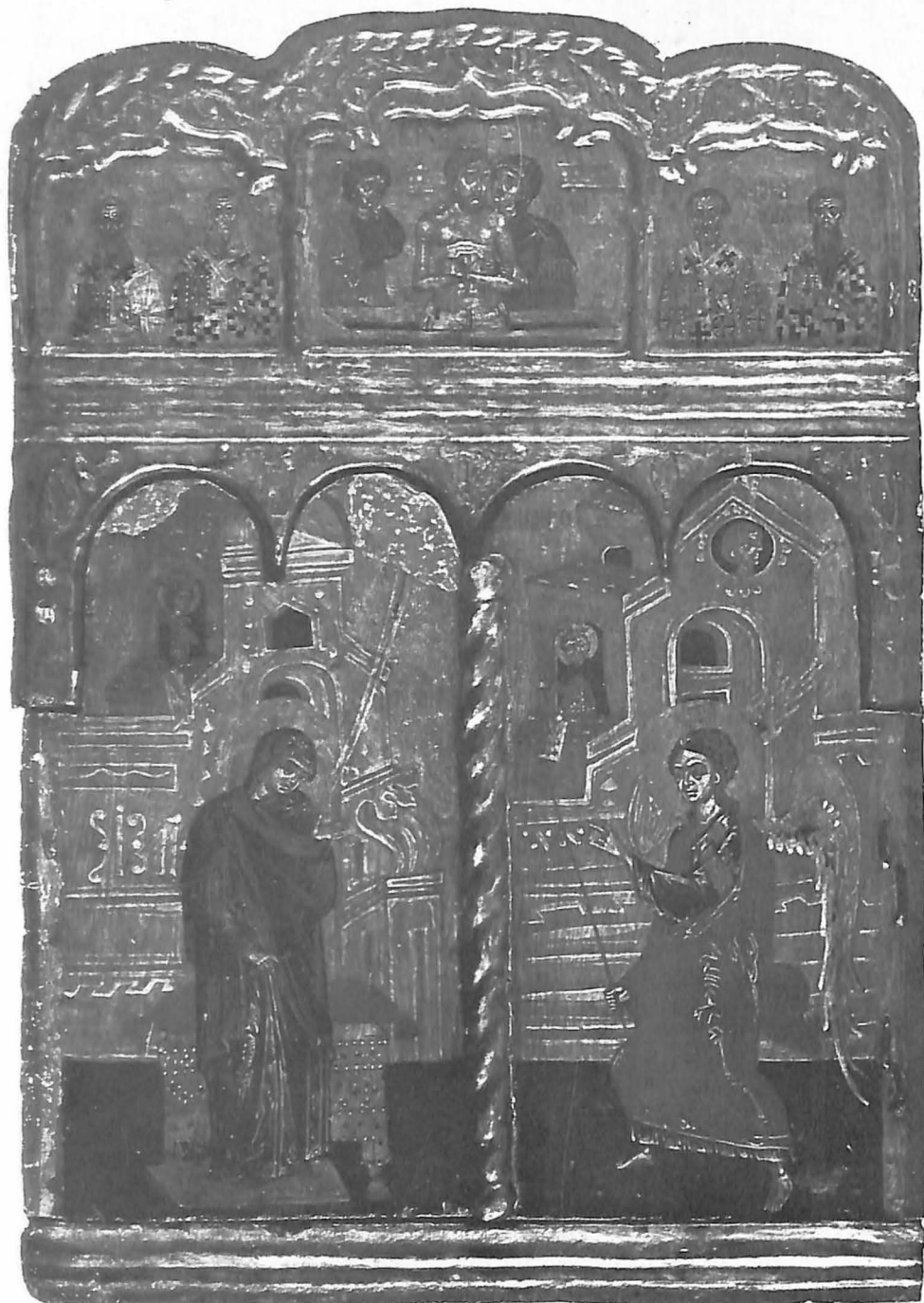
*The Entry into Jerusalem*, XVIIth century, Tempera on wood, 27.5 x 41 cm., Collection: National Art Gallery, Sofia.



*The Baptism of Christ*, End of the XVth and the beginning of the XVIth century; Tempera on wood, 24.5 x 33.5 cm., Collection: Institute and Museum of Archaeology at the Bulgarian Academy of Sciences, Sofia.



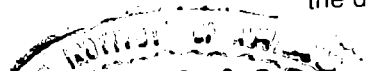
*The Prophet Iliya*, First half of the XIXth century, Tempera on wood, 62 x 101 cm.,  
Collection: State Gallery of Art, Plovdiv.



*Triptych with an Inside Beadroll, (Scenes from the Annunciation), First half of the XVIII century, Tempera on wood, 44 x 61 cm., Collection: District Museum of History, Veliko Turnovo.*

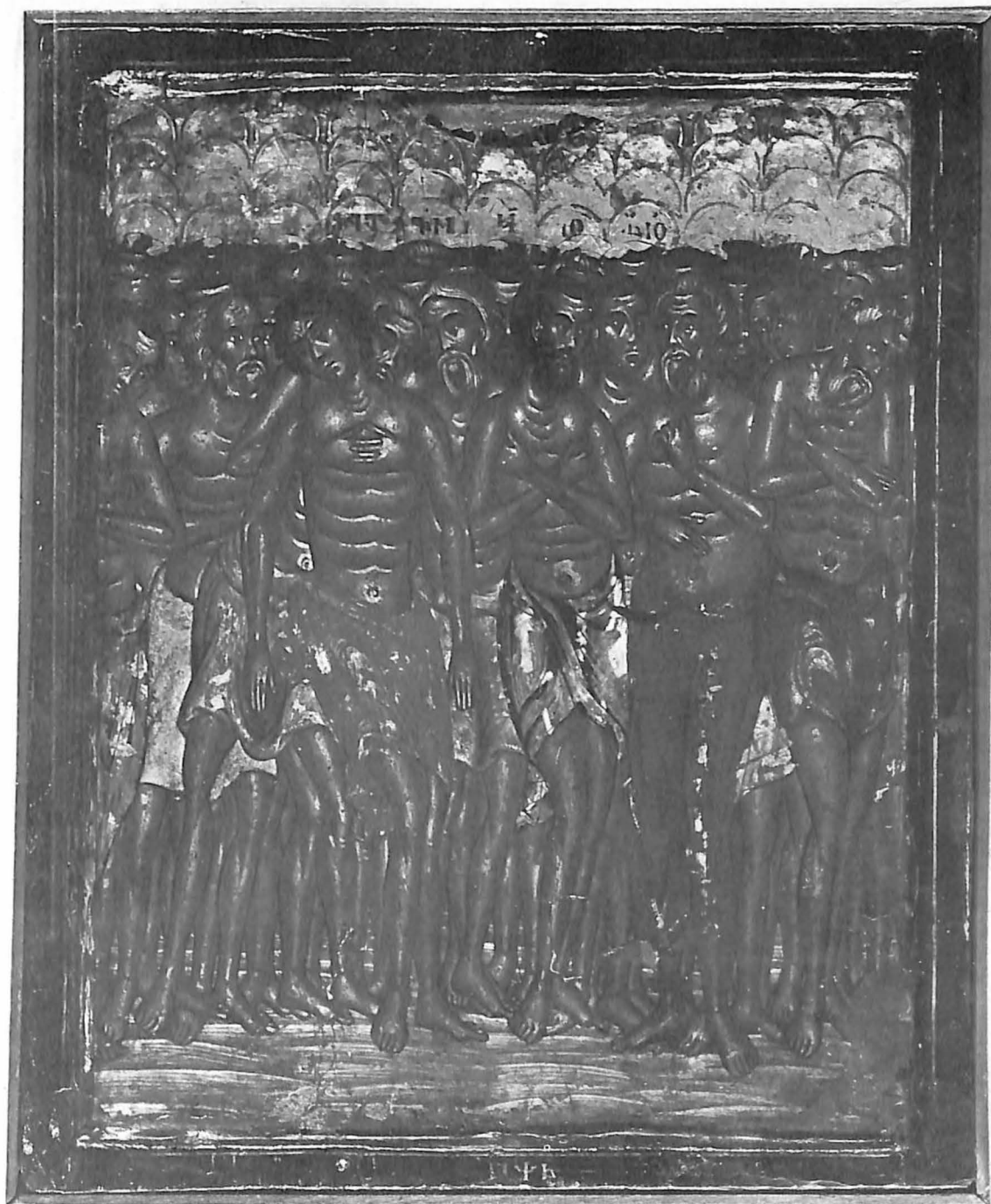
## Important Dates in the History, Evolution and Development of Icons in Bulgaria

N.B.	This factual information is culled from the Chapter—Bulgaria: Icon Painting from the 9th to the 17th century by Krsto Miatev, published in <i>Icons from South Eastern Europe and Sinai</i> , 1968, London, Thames and Hudson Ltd.	1185 A.D.	Bulgaria again became a sovereign state and its capital was established in Tirnovo.
681 A.D.	The first Bulgarian State was formed out of the Byzantine Balkans	Middle of the 12th century A.D.	Busts of Archbishops in the Apse and Crypt of the Church of the Backovo.
787 A.D.	The Nicene Council declared that the cult of Icon is not idolatry.	1230 A.D.	The Church of the forty Martyrs in Tirnovo Frescoes were painted.
843 A.D.	Icons became inevitable in religious worship.	1249 A.D.	La Sainte Face de Laon, a well known Bulgarian Icon was sent to the Cathedral of Laon in northern France.
852-89 A.D.	The first Christian Prince of Bulgaria, Boris, built seven Cathedrals in different parts of his country.	Around 1259 A.D.	Flanking the altar in the Church of Bojana, the enthroned Christ Evergetos and the standing figure of St. Nicholas were painted.
865 A.D.	Bulgaria embraced Christianity as the State Religion.	13th-14th century A.D.	Literature, Architecture and Art received extra-ordinary patronage both from State and Church.
893-927 A.D.	Simeon, the successor of Prince Boris in collaboration with the nobility and clergy further built more churches and several monasteries.	1310 A.D.	Two brothers from Georgia donated the famous Icon of the Virgin to the monastery of Backovo.
900 A.D.	One of the Icons was painted around this time in the Church of Preslav.	Around 1343 A.D.	The Virgin Odegitria was painted over the entrance to the Ossuary in Backovo.
927-69 A.D.	Peter, the successor of Simeon extended further patronage to the Churches and monasteries which became centres of art and literature.	1343 A.D.	A close relative of Tsar Ivan Alexander donated an Icon of the Odegitria to the monastery of the Virgin Eleousa in Nessebri.
Until 972 A.D.	According to the Byzantine historiographer, Ivo the Deacon, an Icon of the Odegitria Virgin was seen in the Palace Church, Preslav.	Towards the late 14th century A.D.	The Byzantine Empress Helena, the wife of Emperor Manuel II Palaeologue, the daughter of the Prince Constantine
Around 1018 A.D.	The Golden Age of Bulgarian state and its culture began to decline.		





	Dejanov and the grand-daughter of Tsar Ivan Alexander donated an important Icon to the monastery of John the Evangelist, near Poganovo.	1703 A.D.	Nicholas was an important Icon artist.
1396 A.D.	Bulgaria was conquered by the Turks and remained under the Ottoman Empire until 1878.	Around 1715 A.D.	Panaiot, the painter was a practising icon artist.
Around 1642 A.D.	Yerey Gergin was an important Icon artist.	Around 1750 A.D.	Kosta and Tson were important teachers of Icon painting.
1652 A.D.	Nedelko, the painter was an important Icon artist.	1762 A.D.	Pajsije, the first Bulgarian historian wrote his Slavic Bulgarian history and mentioned that Pimen, a monk learnt architecture and painting in the monasteries on Mount Athos and was very active in these two areas.
Around 1667 A.D.	Stamen, the painter was an important Icon artist. Vassili, the monk was an important Icon artist.	Around the end of 18th century A.D.	Thomas Vishanov was an important practising Icon artist.
Around 1699 A.D.	The Parish priest Peter, Lord of Toma was a well known Icon artist.	After 1843	Reverence towards Icons was established within the Christian Religion.



*The SS. Forty Martyrs*, 1780, Tempera on wood, 33 x 41.5 cm., Collection: Church Museum of History and Archaeology



*The Virgin Galaktrophousa, (The Virgin Suckling the Child), End of the XVIIIth century, Tempera on wood, 23 x 27.5 cm., Collection: State Gallery of Art, Plovdiv.*



*The Virgin the Undying Rose*, Second half of the XVIIIth century, Tempera on wood, 21 x 27 cm., Collection: National Art Gallery, Sofia.



*The Holy Trinity*, The 40's of the XIXth century, Painted by Zahari Zograph, Tempera on wood, 39 x 56 cm.,  
Collection: State Art Gallery, Plovdiv.



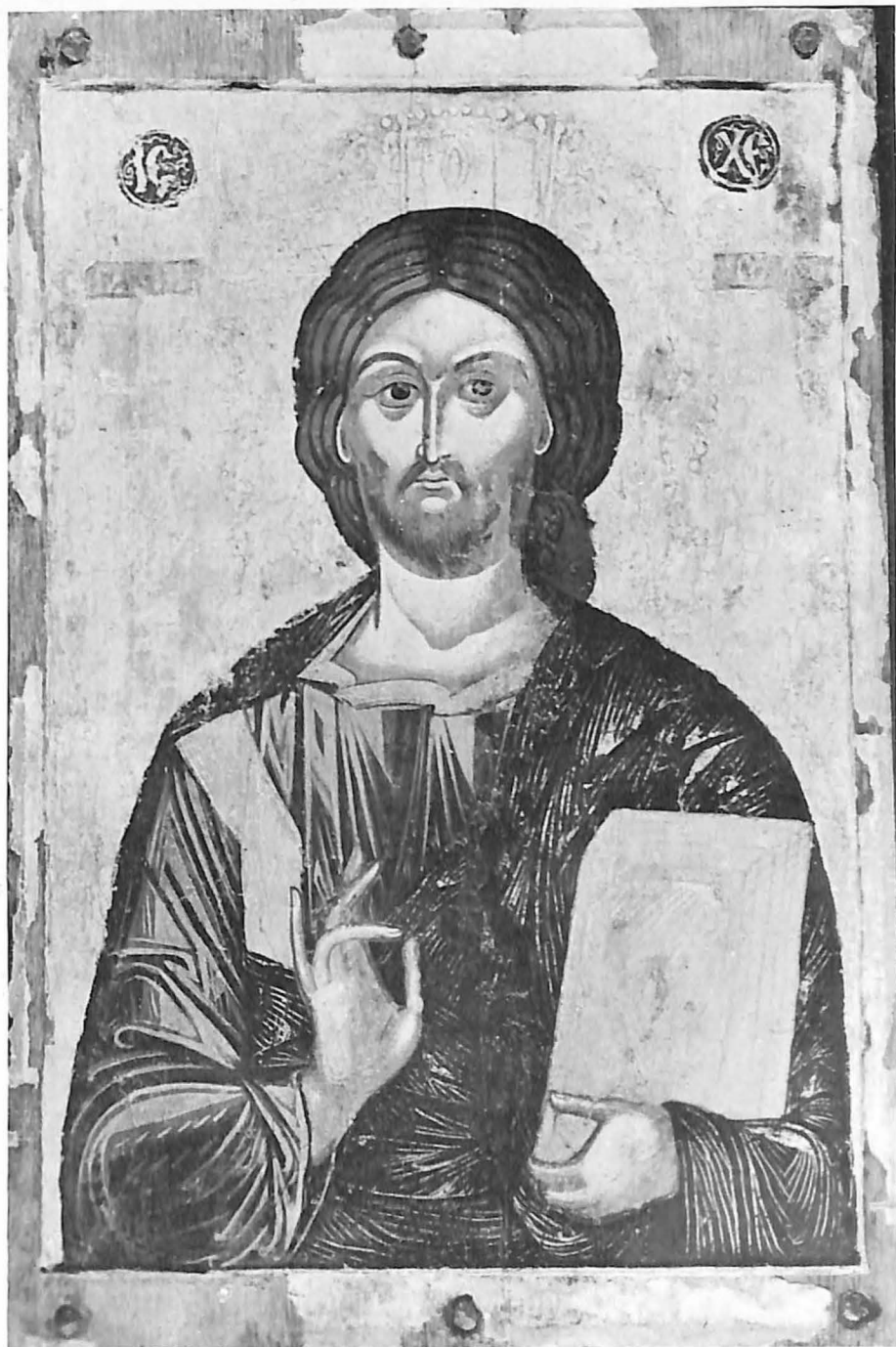


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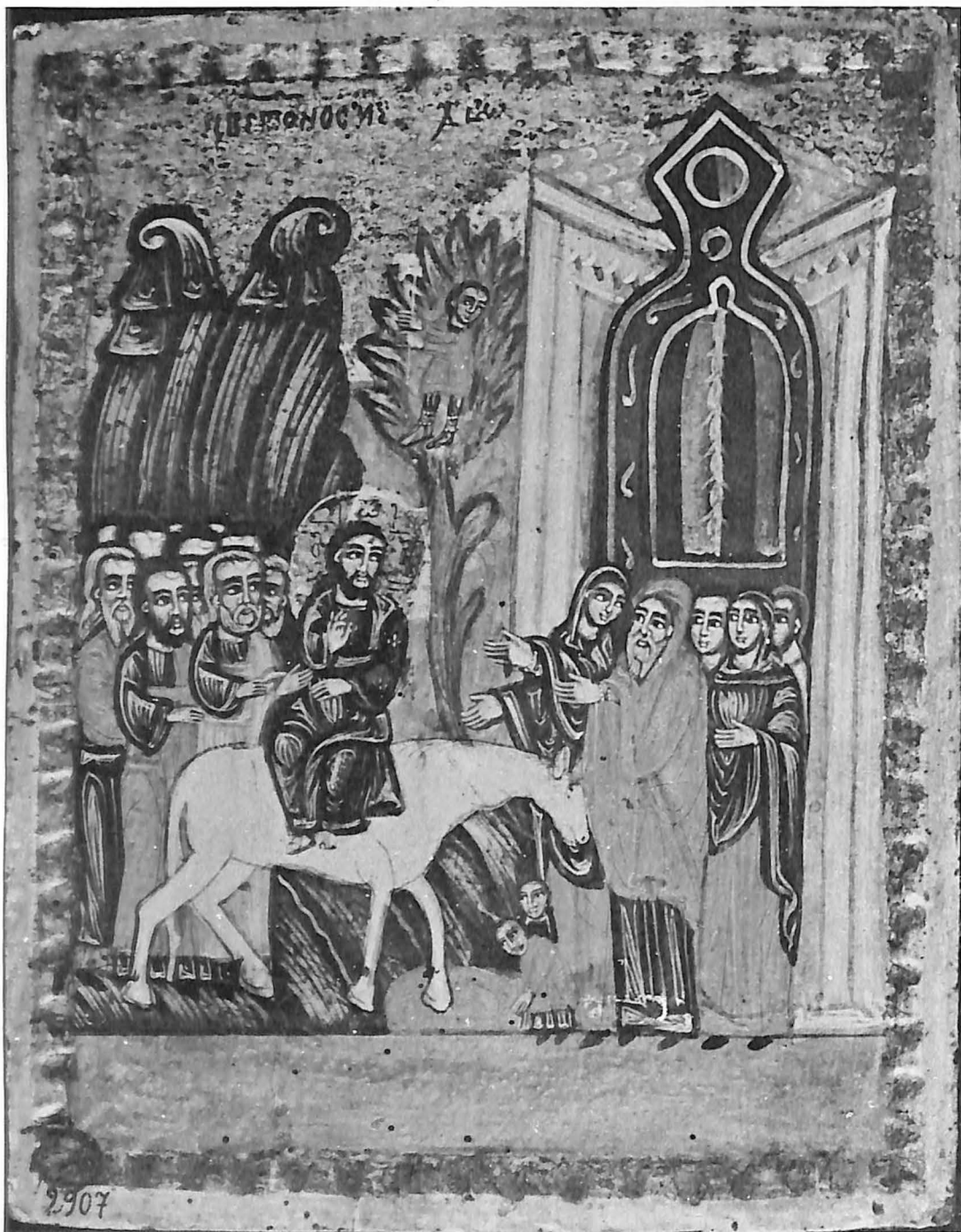
*The Annunciation*, First half of the XIXth century. Painted by Ivan of Samokov, Tempera on wood.  
28.5 x 40 cm.



St. Attanasius, End of the XVIIth century, *Tempera on wood*, 21 x 30.5 cm., Collection: Institute and Museum of Archaeology at the Bulgarian Academy of Sciences.







*The Virgin with St. Nicholas and St. Nedelija (Triptych), End of the XVIIIth century, Tempera on wood, 31 x 32.5 cm., Collection: State Art Gallery, Plovdiv.*



## LIST OF EXHIBITS

N.B. The exhibits listed in the catalogue have been selected from:

1. The Crypt, a section for Old Bulgarian Art at the National Art Gallery, Sofia.
2. The National Archaeological Museum, Sofia.
3. The Church Museum of History and Archaeology, Sofia.
4. The Rila Monastery National Museum.
5. The District Museum of History, Veliko Turnovo.
6. The State Gallery of Art, Plovdiv.

### 1. HEAD OF A SAINT

VIIIth century wall painting. Fresco. Provenance: the village of Tsar Kroum, Shoumen area. District Museum of History, Shoumen. 16 x 14.5cm. Exhibited in Sofia, Paris, Moscow, Vienna, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979), Caracas (1983). Published.

### 2. CHRIST ALMIGHTY

Provenance: Sofia area. Church Museum of History and Archaeology. Tempera on wood. 29 x 22.5cm. Catalogue No. 3834. Exhibited in Sofia, Paris, Vienna, Moscow, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979), Caracas (1983). Published.

### 3. THE VIRGIN GALAKTROPHOUSA (THE VIRGIN SUCKLING THE CHILD)

End of the XVIth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on Wood. 23 x 18cm. Catalogue No. 5. Exhibited for the first time. Not published.

### 4. ROYAL HOLY GATES

Altar in the chapel of St. John the Baptist in the church of the Birth of Christ. Provenance: Arbanassi, Veliko Turnovo area. End of the XVIth century. Tempera on wood. 134 x 77.5cm. Exhibited in Sofia, Paris, Vienna, Moscow, Berlin, Warsaw, Caracas. Published.

### 5. THE BAPTISM OF CHRIST

End of the XVIth and the beginning of the XVIIth century. Provenance: Gorna Orjahovitsa. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences, Sofia. Tempera on wood. 33.5 x 24.5cm. Catalogue No. 3119. Exhibited in Sofia, Paris, Vienna, Moscow, Berlin (GDR), Warsaw, Brussels, Munich (1976-1979), Caracas (1983). Published.

### 6. TRIPTYCH WITH AN INSIDE BEADROLL

Scenes from the Annunciation. First half of the XVIIth century. Provenance Veliko Turnovo area. District Museum of History, Veliko Turnovo. Tempera on wood. 44 x 61cm. Catalogue No. vol. 43. Exhibited in Sofia, Paris, Vienna, Moscow, Berlin (GDR), Brussels, Munich, Warsaw, (1976-1979), Caracas (1983). Published.

### 7. THE ENTRY INTO JERUSALEM

XVIIth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 41 x 27.5cm. Catalogue No. 649. Exhibited for the first time. Published.

### 8. THE VIRGIN MOURNING

Detail from an iconostasis crucifix. XVIIth century. Provenance: the Monastery of Bachkovo. Tempera on Wood. 42.5 x 18cm. Catalogue No. 284. Exhibited for the first time. Published.

### 9. DETAIL OF AN ICONOSTASIS FRIEZE—DEESIS WITH THE ARCHANGELS MICHAEL AND GABRIEL

XVIIth century. Provenance: unknown. Town Museum of History, Elena. Tempera on wood. 38 x 129cm. Catalogue No. 21. Exhibited in Sofia, Paris, Vienna, Moscow, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979). Published.

### 10. ST. NICHOLAS

XVIIth century. Provenance: Sofia area. Institute and Museum of Archaeology at the Bulgarian



Academy of Sciences, Sofia, Tempera on wood. 30 x 21.5cm. Catalogue No. 1682. Exhibited for the first time. Not published.

#### 11. CHRIST PANTOKRATOR

Second half of the XVIIth century. Provenance: Veliko Turnovo area. District Museum of History, Veliko Turnovo. Tempera on wood. 75 x 49cm. Catalogue No. 106. Exhibited for the first time. Not published.

#### 12. THE VIRGIN WITH THE CHILD

End of the XVIIth century. Provenance: St. Demetrius Church in Plovdiv, Bishopric of Plovdiv. Tempera on wood. 33 x 25cm. Catalogue No. 36. Exhibited in Mexico City, Monterrey, Lima, Lisbon, Basel (1978-1980). Published.

#### 13. THE BIRTH OF CHRIST

End of the XVIIIth century. Fragment from an icon. Provenance: the Monastery of Bachkovo. Tempera on wood. Catalogue No. 196. Exhibited for the first time. Not published.

#### 14. ST.ATTANASIUS

End of the XVIIth century. Provenance: unknown. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 30.5 x 21cm. Catalogue No. 2925. Exhibited in Sofia, Paris, Moscow, Vienna, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979), Caracas (1983). Not published.

#### 15. THE SS. FORTY MARTYRS

1780. Provenance: the Monastery of Kuklen, near Assenovgrad. Church Museum of History and Archaeology. Tempera on wood. 41.5 x 33cm. Catalogue No. 3255. Exhibited in Paris, Vienna, Moscow, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979), Caracas (1983). Published.

#### 16. OLD TESTAMENT HOLY TRINITY

1785. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 52.5 x 41cm. Catalogue No. 622. Exhibited for the first time. Not published.

#### 17. DEESIS WITH ANGELS

Triptych. 1976. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 52.5 x 78cm. Catalogue No. 584. Exhibited in Caracas (1983). Not published.

#### 18. THE VIRGIN ODEGITRIA

First half of the XVIIIth century. Provenance: unknown. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 22 x 17cm. Catalogue No. 3318. Exhibited in Caracas (1983). Not published.

#### 19. ST. NICHOLAS

XVIIIth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. Catalogue No. 685. Exhibited in Caracas (1983). Not published.

#### 20. ST. JOHN THE BAPTIST

Second half of the XVIIIth century. Provenance: unknown. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 119 x 81cm. Catalogue No. 3757. Exhibited in Caracas (1983). Not published.

#### 21. THE ASSUMPTION OF ST. JOHN OF RILA

Second half of the XVIIIth century. Provenance: the Rila Monastery. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences, Sofia. Tempera on wood. 29 x 21cm. Catalogue No. 2934. Exhibited in Sofia, Paris, Vienna, Moscow, Berlin (GDR), Brussels, Munich, Warsaw, Caracas (1983). Published.

#### 22. THE VIRGIN ODEGITRIA

Second half of the XVIIIth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 26 x 20cm. Catalogue No. 363. Exhibited in Caracas (1983). Not published.

#### 23. THE VIRGIN THE UNDYING ROSE

Second half of the XVIIIth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 27 x 21cm. Catalogue No. 498. Exhibited in Caracas (1983). Not Published.

24. THE CRUCIFIXION OF CHRIST

Second half of the XVIIIth century. Provenance: the Rila Monastery; Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 44 x 38cm. Catalogue No. 3652. Exhibited in Sofia, Paris, Vienna, Moscow, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979), Caracas (1983). Published.

25. THE SS. FORTY MARTYRS

Second half of the XVIIIth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 36 x 26cm. Catalogue No. 635. Exhibited in Caracas (1983). Not published.

26. THE BIRTH OF THE VIRGIN

End of the XVIIIth century. Provenance: Vratsa area. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 33 x 25cm. Catalogue No. 2904. Exhibited in Caracas (1983). Published.

27. THE DESCENT INTO HELL

End of the XVIIIth century. Provenance: Vratsa area. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 40.5 x 27.5cm. Catalogue No. 2903. Exhibited in Montreal (1971), Caracas (1983). Not published.

28. THE VIRGIN WITH THE CHILD

End of the XVIIIth century. Provenance: Momchilovtsi, Smoljan area. Bishopric of Plovdiv. Tempera on wood. 75 x 55 cm. Exhibited in Mexico City, Monterrey, Lima, Lisbon, Basel (1978-1980), Caracas (1983). Published.

29. THE VIRGIN GALAKTROPHOUSA (THE VIRGIN SUCKLING THE CHILD)

End of the XVIIIth century. Provenance: the village of Sheitanovo, Plovdiv area. State Gallery of Art, Plovdiv. Tempera on wood. 27.5 x 23cm. Catalogue No. 40. Exhibited in Mexico City, Monterrey, Lima, Lisbon (1978-1980), Basel, Caracas (1983). Published.

30. THE ENTRY INTO JERUSALEM

End of the XVIIIth century. Provenance: Vratsa area. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 33 x 25.5cm. Catalogue No. 2907. Exhibited in Caracas (1983). Not published.

31. ALL SAINTS

Middle part of a triptych. End of the XVIIIth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 35 x 26cm. Catalogue No. 579. Exhibited in Caracas (1983). Not published.

32. THE VIRGIN WITH ST. NICHOLAS AND ST. NEDELJA (triptych)

End of the XVIIIth century. Provenance: Plovdiv. State Gallery of Art, Plovdiv. Tempera on wood. 32.5 x 31cm. Catalogue No. 166. Exhibited in Mexico City, Monterrey, Lima, Lisbon, Basel (1978-1980), Caracas (1983). Published.

33. THE DESCENT INTO HELL

End of the XVIIIth century. Provenance: unknown. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 33.5 x 24cm. Catalogue No. 925. Exhibited in Prague (1975), Caracas (1983). Not published.

34. THE VIRGIN MOURNING

Detail from an iconostasis crucifix. End of the XVIIIth century. National Art Gallery, the Crypt. Tempera on wood. 39 x 24cm. Exhibited in Caracas (1983). Published.

35. ST. JOHN THE DIVINE

Detail from an iconostasis crucifix. End of the XVth century. National Art Gallery, the Crypt. Tempera on wood. 34 x 23cm. Catalogue No. 642. Exhibited in Caracas (1983). Not published.

36. THE VIRGIN, THE FOUNTAIN OF LIFE

1801. Provenance: unknown. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 64 x 46cm. Catalogue No. 3298. Exhibited in Caracas (1983). Not published.

37. THE VIRGIN ESPHIGMENY

1809. Provenance: Mt. Athos (?). National Art Gallery, the Crypt. Tempera on wood. 32 x 22cm. Catalogue No. 539. Exhibited in Caracas (1983). Not published.

38. ST. MINNA

1823. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 41 x 33cm. Catalogue No. 736. Exhibited in Caracas (1983). Not published.

39. THE TRIAL OF PONTIUS PILAT

1829. Provenance: unknown. National Art Gallery, the Crypt. 54.5 x 76cm. Catalogue No. 602. Exhibited in Caracas (1983). Not published.

40. THE VIRGIN WITH THE CHILD CHRIST PLAYING, ST. GEORGE AND ST. DEMETRIUS

1830. Painted by Zahari Zograph. National Art Gallery, the Crypt. Tempera on wood. 39.5 x 30.5cm. Catalogue No. 690. Exhibited in Caracas (1983). Not published.

41. THE HOLY TRINITY

The 40's of the XIXth century. Painted by Zahari Zograph. State Gallery of Art, Plovdiv. Tempera on wood. 56 x 39cm. Exhibited in Caracas (1983). Published.

42. THE MERCIFUL VIRGIN

1858. Painted by Nikola Obrazopissov. Provenance: Samokov. National Art Gallery, the Crypt. Tempera on wood. 58.5 x 44.5cm. Catalogue No. 536. Exhibited in Caracas (1983). Not published.

43. ST. MINNA

1860. Painted by Nikola of Edirne. Provenance: Plovdiv area. State Gallery of Art, Plovdiv. Tempera on wood. 53.5 x 47cm. Exhibited in Mexico City, Monterrey, Lima, Lisbon, Basel (1978-1980), Caracas (1983). Published.

44. SS. CONSTANTINE AND HELEN, AND ST. GEORGE

1869. Painted by Nikola of Edirne. National Art

Gallery, the Crypt. 38.5 x 26cm. Catalogue No. 255. Exhibited in Caracas (1983). Not published.

45. THE VIRGIN, THE FOUNTAIN OF LIFE

1871. Provenance: Trjanva. National Gallery of Art, the Crypt. Tempera on wood. 41 x 31.5cm. Catalogue No. 1031. Exhibited in Caracas (1983). Not published.

46. THE SS. FORTY MARTYRS

1874. Painted by Nikola of Edirne. National Art Gallery, the Crypt. Tempera on wood. 36 x 29cm. Exhibited in Caracas (1983). Not Published.

47. THE VIRGIN WITH THE CHILD CHRIST PLAYING

Carved wooden frame—1880. Provenance: Eastern Thrace. National Art Gallery, the Crypt. Tempera on wood. 53 x 30cm. Catalogue No. 626. Exhibited in Caracas (1983). Not Published.

48. THE VIRGIN AND SCENES FROM HER LIFE

1886. Painted by Nikola of Edirne. National Art Gallery, the Crypt. Tempera on wood. 79.5 x 50.5cm. Catalogue No. 533. Exhibited in Caracas. Not published.

49. THE ANNUNCIATION

1895. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 67 x 44.5cm. Catalogue No. 802. Exhibited in Caracas (1983). Not published.

50. THE ANNUNCIATION

First half of the XIXth century. Painted by Ivan of Samokov. Provenance: the Rila Monastery. Tempera on wood. 40 x 28.5cm. Catalogue No. PM-III-2. Exhibited in Sofia, Paris, Moscow, Vienna, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979), Caracas (1983). Published.

51. ST. DEMETRIUS

First half of the XIXth century. Provenance: the village of Ichera, near Kotel. State Gallery of Art, Plovdiv. Tempera on wood. 94 x 88cm. Catalogue No. 128. Exhibited in Mexico City, Monterrey, Lima, Lisbon, Basel (1978-1980), Caracas (1983). Published.

## 52. THE PROPHET ILIYA

First half of the XIXth century. Provenance: the village of Ichera, near Kotel. State Gallery of Art, Plovdiv. Tempera on wood. 101 x 62cm. Catalogue No.10. Exhibited in Mexico City, Monterrey, Lima, Basel, Lisbon (1978-1980), Caracas (1983). Published.

## 53. THE VIRGIN WITH SAINTS

Triptych. XIXth century. Provenance: the Rila Monastery. Rila Monastery National Museum. Tempera on wood. 45.5 x 64cm. Catalogue No. PM-III-322. Exhibited in Sofia, Paris, Moscow, Vienna, Berlin (GDR), Brussels, Munich, Warsaw, Caracas (1983). Published.

## 54. THE RESURRECTION OF LAZARUS

XIXth century. Provenance: Gorna Orjahovitsa. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 36 x 25cm. Catalogue No. 2901. Exhibited in Caracas (1983). Not published.

## 55. WOODCARVED POLYCHROME GRYPHONS

XIXth century. Provenance: unknown. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Tempera on wood. 35 x 62cm. Catalogue No. 3765. Exhibited in Sofia, Paris, Moscow, Vienna, Berlin (GDR), Brussels, Munich, Warsaw (1976-1979), Caracas (1983). Not published.

## 56. THE BIRTH OF CHRIST

XIXth century. Provenance: Gorna Orjahovitsa. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences, Sofia. Tempera on Wood. 36 x 29cm. Catalogue No. 2900. Exhibited in Caracas (1983). Published.

## 57. THE IMMACULATE CONCEPTION

XIXth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 35.5 x 25cm. Catalogue No. 625. Exhibited in Caracas (1983). Published.

## 58. THE VIRGIN AND SAINTS

Metal triptych. XIXth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 34.5 x 45cm. Exhibited in Caracas (1983). Not published.

## 59. DEESIS WITH SAINTS (triptych)

XIXth century. National Art Gallery, the Crypt. Tempera on wood. 19 x 28cm. Catalogue No. 646. Exhibited in Caracas (1983). Not published.

## 60. THE THREE—HANDED VIRGIN (metal frame)

XIXth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 19 x 15.5cm. Catalogue No. 40. Exhibited in Caracas (1983). Not published.

## 61. THE VIRGIN WITH THE CHILD, CHRIST PANTOKRATOR, SCENES FROM THE GOSPELS, AND SAINTS

XIXth century. Provenance: Trjavna. District Museum of History, Veliko Turnovo. Tempera on wood. Diptych. 79 x 60cm. Catalogue No. 179-x. Exhibited in Caracas (1983). Published.

## 62. THE BIRTH OF CHRIST

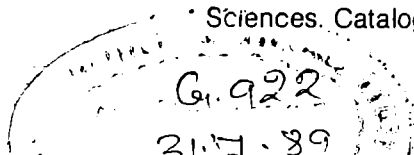
XIXth century. Provenance: unknown. Church Museum of History and Archaeology. Tempera on wood. 60 x 48cm. Catalogue No. 3030. Exhibited in Caracas (1983). Not published.

## 63. THE VIRGIN GALAKTROPHOUSA (THE VIRGIN SUCKLING THE CHILD)

XIXth century. Provenance: unknown. National Art Gallery, the Crypt. Tempera on wood. 43 x 32cm. Catalogue No. 617. Exhibited in Caracas (1983). Not published.

## 64. APOSTLE THOMAS AND SCENES FROM HIS LIFE

1768. Tempera on wood. 48 x 33cm. Institute and Museum of Archaeology at the Bulgarian Academy of Sciences. Catalogue No. 3263



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