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PRILOG POZNAVANJU LIKOVNIH KULTURNIH VEZA DUBROVNIKA I BUGARSKE



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CONTRIBUTION TO THE KNOWLEDGE OF THE ART CULTURAL RELATIONS OF DUBROVNIK AND BULGARIA

Abstract: *The connection between Dubrovnik and Bulgaria dates as far back as the XIIIth century. In addition to the known political connections, it is reflected in the stay of the Bulgarian blacksmith Georgius Bulgarus in Dubrovnik. In his work, the author elaborates on the Renaissance painting of Our Lady with the Infant Jesus from the Armenian Church of St Kevork in Plovdiv, dating it to the beginning of the XVIth century and connecting it with the Dubrovnik painting circle. The painting was originally part of a larger unit, i.e. polyptych, as evidenced by the remains of imprints of the vault capitals, small columns and by imprints of its insertion into the polyptych. The author connects this painting with the output of Father Marko Beneša, whose polyptych was kept in the Bulgarian Franciscan Monastery of St Anthony the Abbot near Čiprovci. Plovdiv's painting Our Lady with the Infant Jesus is at the same time the first Renaissance painting found in Bulgaria. A Gothic encolpion from the XVth century, reminiscent of those produced in Dubrovnik, is also kept in this Armenian Church in Plovdiv. The National Gallery of Sofia houses works of Croatian painters from the Dubrovnik area: Vlaho Bukovac and Mato Celestin Medović. As a place of artistic inspiration, Dubrovnik had a major influence on Bulgarian painters Bencho Yordanov Obreshkov and Mario Zhekov who stayed in Dubrovnik for an entire year. As Bulgaria's most prominent marinist painter, Zhekov painted a large number of Dubrovnik landscapes. Born in Stara Zagora, this Bulgarian painter was educated in France and spent almost his entire life travelling from the French Riviera to the Bosphorus, Dalmatia and the Black Sea. In 1940, the Bulgarian sculptor Asen Nicolov Peikov made a bronze plaque of St Blaise in Rome, commissioned by the Yugoslav diplomat Mirošević who was serving there at the time. The Constantinopolitan photographer Pascal Sebah connected Croats and Bulgarians in an interesting way. In his photo studio, he took portraits of numerous distinguished Bulgarian persons, but also of the Croatian ship-owners from the Kovačević family hailing from the village of Viganj on Pelješac Peninsula. Another intriguing person photographed by Pascal Sebah is Georgi Benkovski (1843–1876), the leader of the anti-Ottoman April Uprising of 1876 in the IVth Revolutionary District. During his exciting*

life, Sebah lived in Constantinople, Smyrna and Alexandria, and served as a bodyguard to the Persian consul. Having become a member of the Bulgarian Central Revolutionary Committee in 1875, Benkovski took an active part in the April Uprising. After the uprising's failure, together with his 200 fellow-fighters, he formed the Flying Squad (Hvarkovata četa). The squad included six Croats from Dalmatia. A constant scrutiny of the national heritage, both within and outside the Republic of Croatia, and its systematic recording and analysis is necessary for the valid comprehension of the Croatian cultural identity, in a permanent correlation with closely related nations and cultures, such as Bulgaria. At any rate, cultural and artistic connections between Dubrovnik and Bulgaria can be followed from the XIIIth to XXth centuries, during more and less intensive periods.

Keywords: *Surp Kevork, Plovdiv, Pascal Sebah, Mario Zhekov, Asen Peykov, Bencho Obreshkov*

1.1. Dubrovačko – bugarske povijesne veze

Dugotrajne kulturne, društvene i političke veze vezuju Bugare i Hrvate, još od vremena hrvatskih narodnih vladara i trgovačkih ugovora Dubrovnika s bugarskim vladarima u visokom srednjem vijeku. Sagledati nacionalne identitete kroz sačuvanu kulturnu baštinu danjašnjih dvaju naroda, nemoguće je da se ne promotre dugotrajne kulturne veze. Izravne političke i gospodarske veze možemo pratiti poslije pobjede bugarskog cara Ivana Aleksandra Asena na Kolokotnici nad despotom Teodorom I. Anđelom Dukom: Dubrovčani su tada sklopili trgovački ugovor. Bugarski car im dopušta da se slobodno kreću po njegovom carstvu i trguju, a da ih pri tom nitko ne smije ometati i sprečavati. Poimenice se spominju gradovi i područja: Vidin (Bdin), Braničevo, Biograd, Trnovo, dijelovi Makedonije, Albanije i Solun¹. U Dubrovniku je boravila i bugarska carica Ana. Poslije prevrata u svojoj državi ona se sklonila u Dubrovnik, i tu je provela desetak godina (1337. – 1346.). Dubrovački povjesničar Jakov Lukarević pisao je u svojoj kronici kako je njen mlađi sin Šišman boravio s njome u Dubrovniku i da je pokopan u benediktinskom samostanu na Lokrumu². Brojni dubrovački patriciji boravili su trgujući u Sofiji i Bugarskoj, pa se tako u arhivskim izvorima spominje 1376. Basilio Basilio da boravi u Sofiji, dok mu je brat Mache bio na Kosovu u Novom

¹ Smičiklas, Tadija. *Diplomatički zbornik Kraljevine Hrvatske, Dalmacije i Slavonije : Codex diplomaticus Regni Croatiae, Dalmatiae et Slavoniae*. Sv. III. Zagreb, 1905., 337; Foretić, Vinko. *Povijest Dubrovnika*. Sv. I. Zagreb, 1980, 86.; Lučić, Jozo. *Dubrovačke teme*. Zagreb, 1991, 66.; Božilov, Ivan. Car Ivan Aleksandar Asen (1331. – 1371.) i dubrovački historiografski krug. // *Zbornik radova međunarodnog znanstvenog skupa Hrvatsko-bugarski odnosi u 19. i 20. Stoljeću*. Zagreb, 2005, 39 – 44.; Божилов, Иван. БЪЛГАРИЯ И ДУБРОВНИК. Договорът от 1253 г. София, 2010, 1 – 138.; Večeva, Ekaterina. Dubrovnik i Bugari u XVII. stoljeću. // *Zbornik radova međunarodnog znanstvenog skupa. Hrvatsko-bugarski odnosi u 19. i 20. Stoljeću*. Zagreb, 2005, 339 – 349.

² Tadić, Jorjo. *Promet putnika u starom Dubrovniku*. Dubrovnik, 1937., 46.