

COMETS – FIERY SWORD CONNECTION: A KRUŠEDOL CLUE

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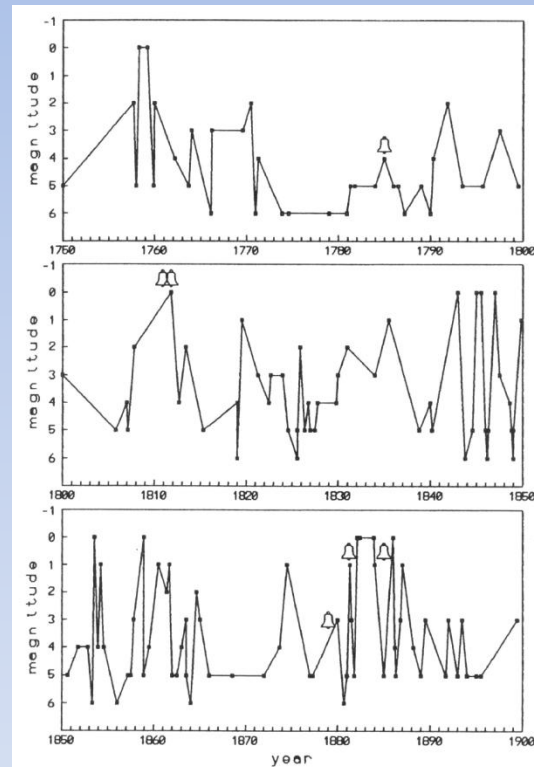
ASTRONOMICAL TRADITIONS IN PAST CULTURES



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FONDAZIONE FEDERICO ZERI ATTMTA' FOTOTECA BIBLIOTECA ARCHIVIO LINKS INFORMAZIONI

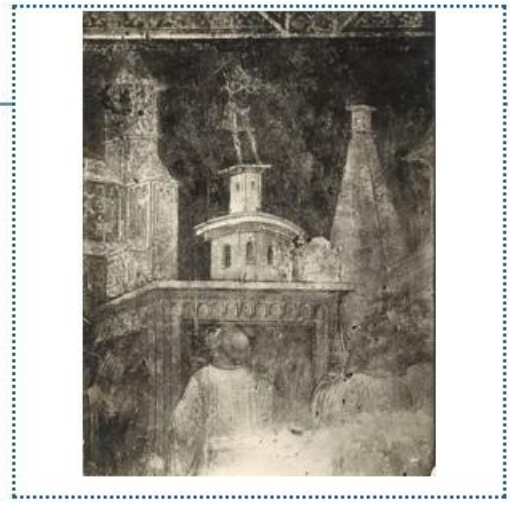
Spinello Aretino , Apparizione di san Michele Arcangelo a papa Gregorio Magno

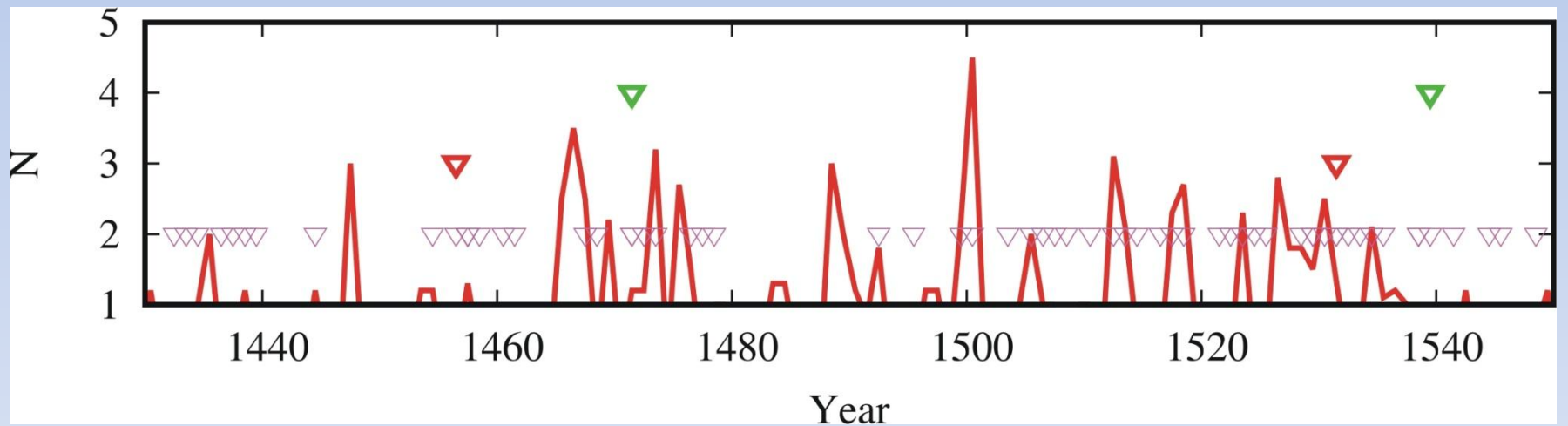
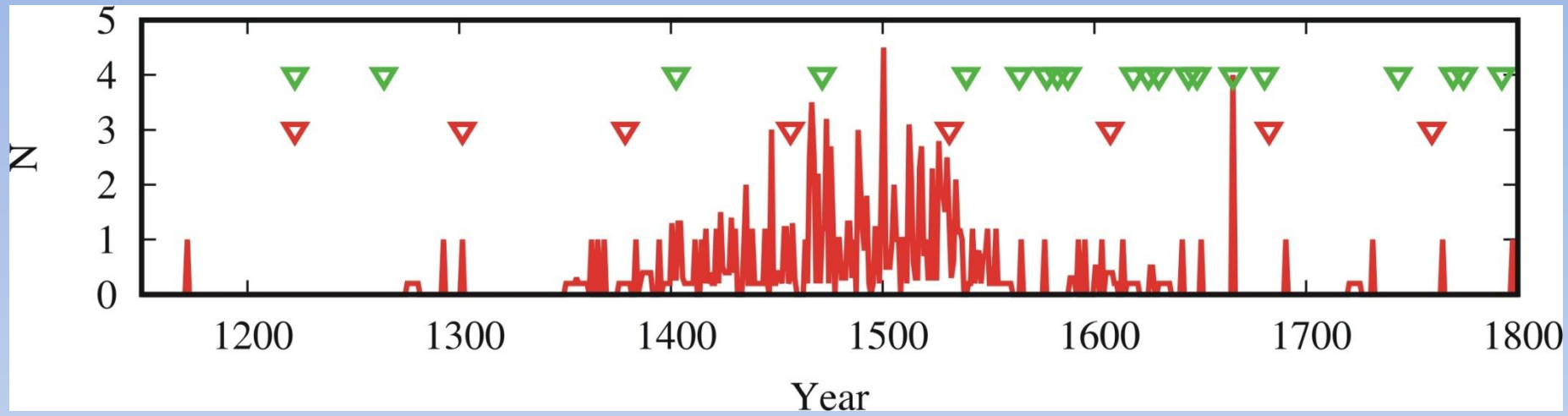


-  CATALOGO FOTOTECA
-  CATALOGO BIBLIOTECA
-  CATALOGO ARCHIVIO
-  CATALOGHI D'ASTA

CODES

Entry number	4039
Archive series	Pittura italiana
Container number	0054
Container heading	Pittura italiana sec. XIV. Firenze. Spinello Aretino, Giovanni d'Agnolo di Balduccio e aretini sec. XIV
Folder number	2
Folder heading	Spinello Aretino: Pisa, Arezzo e altro, affreschi





Разпределение на извадката от изображения, с датировка,
по-добра от 6 години

Gunnar Norling

- Genevieve Miller, 'A Seventeenth-Century Astrological Diagnosis', *Science Medicine and History: Essays written in honour of Charles Singer*, Vol. II, 28-33, 1953.
- W. J. Miller, 'Galileo's Visits to Rome', *Sky and Telescope*, **11**, 211 ff., 246 ff., 1952.
- O. Neugebauer, 'Tamil Astronomy: A Study in the History of Astronomy in India', *Osiris*, **10**, 252-76, 1952.
- W. Norlind, 'Copernicus and Luther: A Critical Study', *Isis*, **44**, 273-6, 1953.
- 'A Hitherto Unpublished Letter from Tycho Brahe to Christopher Clavius', *Observatory*, **74**, 20-3, 1954.
- G. Norling, 'The Date for the Construction of the First Temple of Jerusalem and its probable connection with an Appearance of Halley's Comet', *Actes du VII^e Congrès Int. d'Hist. Sci.* 458-60, 1953.
- Juan J. de Orus, 'Teorias sobre los brazos de las nebulosas espirales', *Archives Internationales d'Histoire des Sciences*, Septième Année, 141-60, 1954.
- A. Pannekoek, 'The Astronomical System of Herakleides', *Proc. Astr. Inst. Amsterdam*, **B**, **55**, 33-41, 1952.
- J. Pelseneer, 'En marge d'un centenaire. L'expérience de Foucault et sa signification morale', *Rev. univ. Brux. nouv. série*, 4^o ann. 2-3, 220-39, 1952.
- 'Lettres inédites de Condorcet', *Osiris*, **10**, 322-7, 1952.
- 'A propos de la première édition des Principia de Newton', *Acad. R. Belg. Bull. Cl. Sci.* 5-série, **38**, 219-20, 1952.

Similarities

- shape
- nature
- color
- function
 - omen
 - punishment
- solarity



Исторически аргументи

- **Витлеемската звезда** (Джото, 1304-6)
- **Орден на светото Михаи-лово Криво**
(Real Ordem de São Miguel da Ala) дон Алфонсо Енрике (1147 г.)



Проблемът $\Delta\tau$

3 1400 1405 YES 1402 C/1402D1 ~1

35 1499 1499 y 1499 ~5

55 1600 1601 y 1596 ~4

64 1665 1665 YES 1665 ~0

128 1368 1368 y 1364 no ~4

149 1425 1430 NO 1416 ~9?

216 1447 1447 y 3 ~0

289 1731 1731 y 1729 ~3

369 1595 1595 y 1593 ~2

434 1690 1690 y 1689 ~1

443 1464 1467 y 1461 -3

450 1544 1545 y 1544 ~0

498 1518 1518 y 1518 ~0

Джото: $\Delta\tau \sim 3-5$ г.





Архангел Михаил изгонва сарацините от Прочида

Russo Nicola

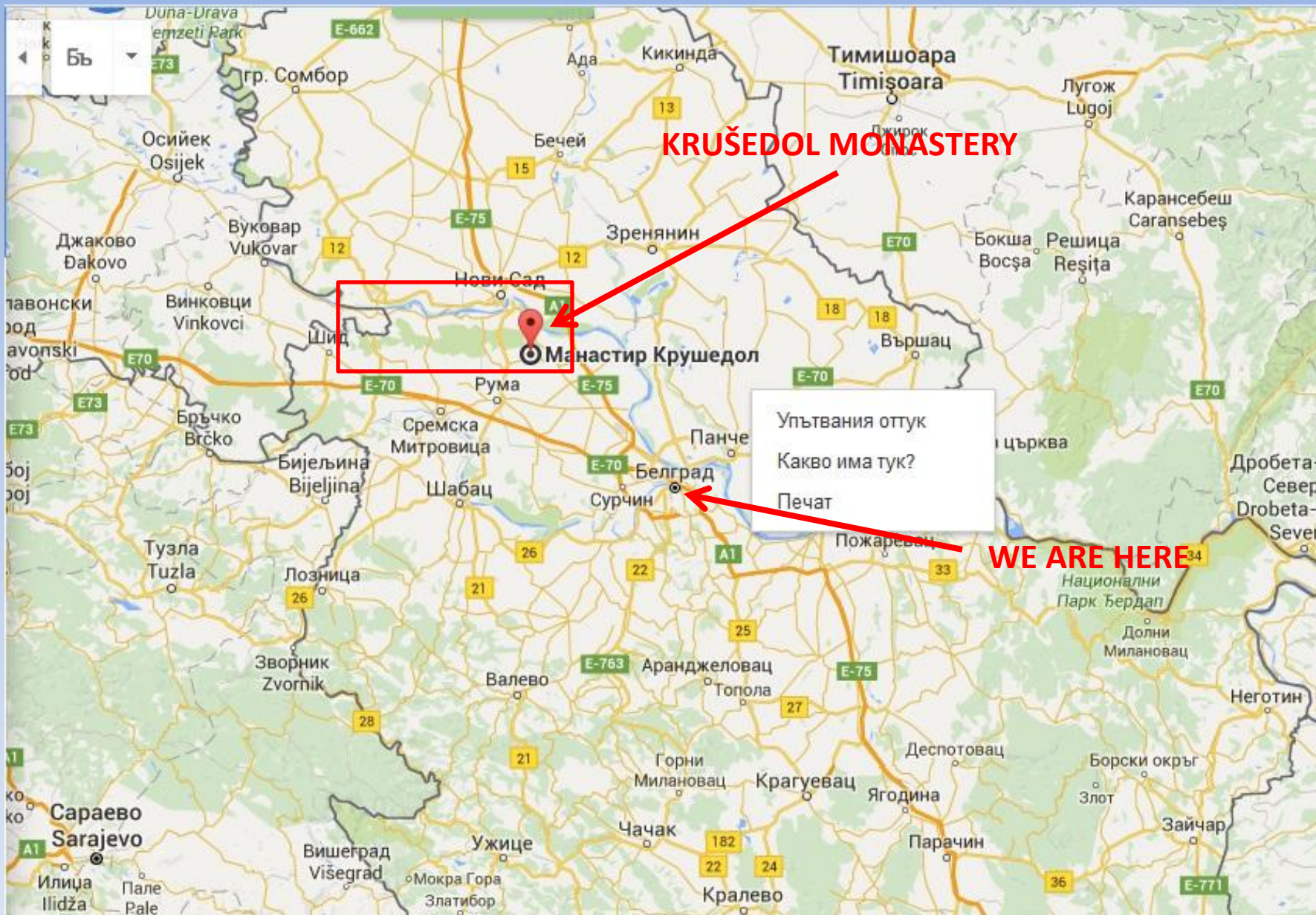
1690 - 1690

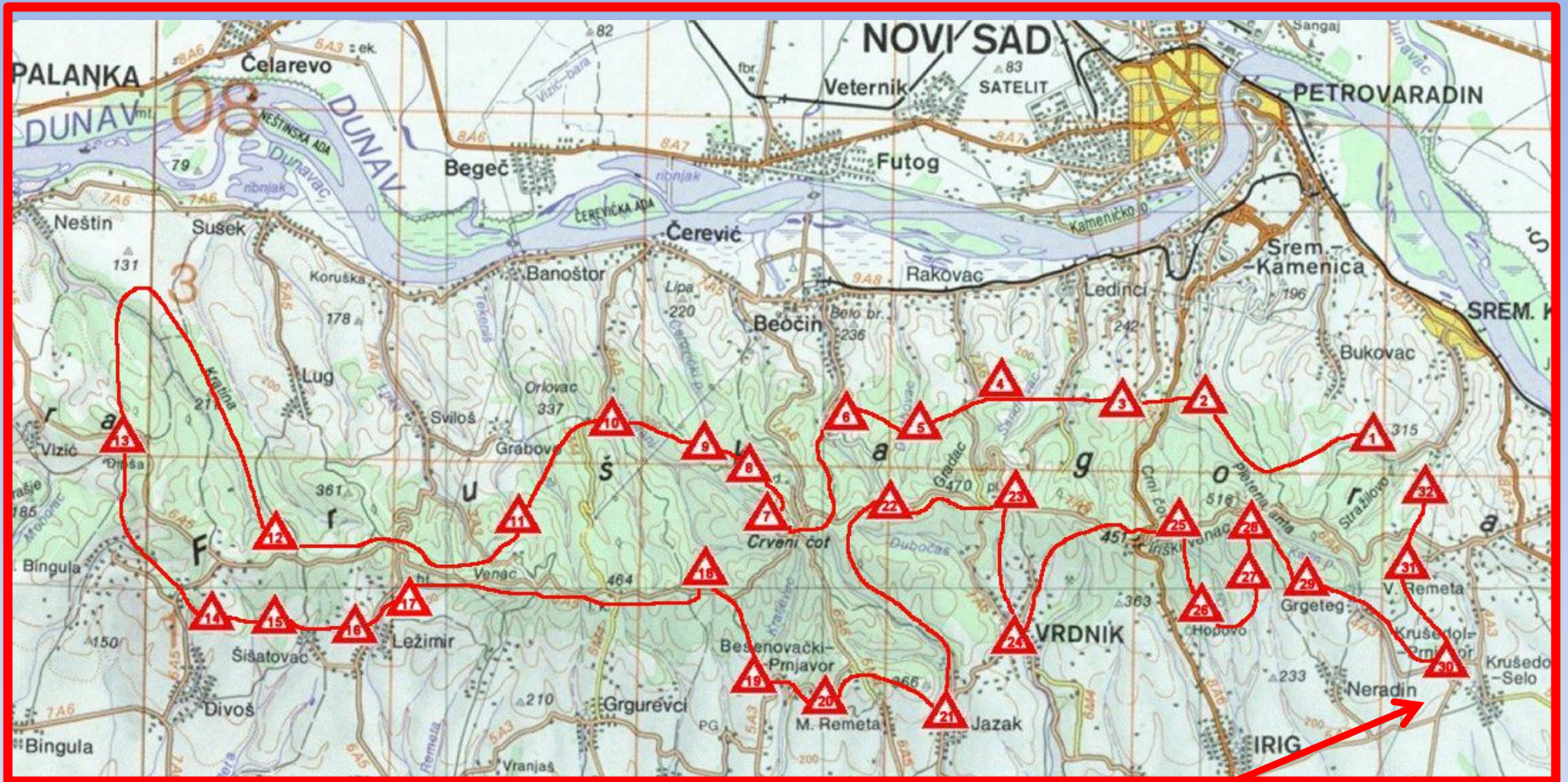


Гривели
1476
Темпера върху дърво
90 x 26 cm
Национална галерия,
Лондон



BONIFACIO VERONESE
St Michael Vanquishing the Devil
1530





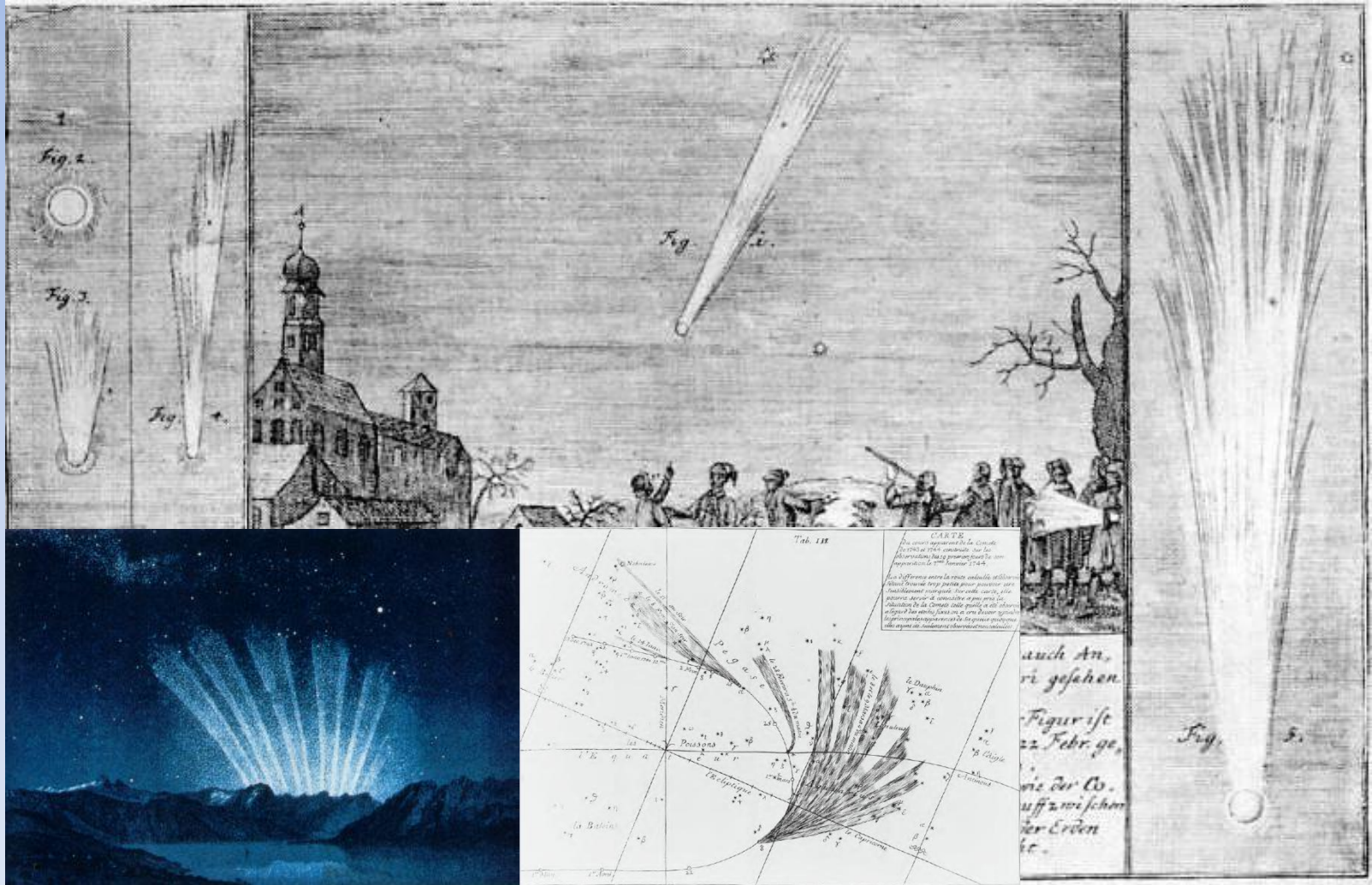
KRUŠEDOL MONASTERY







The Great Comet on 16 February 1744 over Nuremberg. An engraving illustration of "COMET-STERNS" (Comet-Stars) by astronomer & master engraver Johann Georg Puschner







COPIES OF THE MURAL PAINTINGS IN THE MONASTERY OF KRUŠEDOL

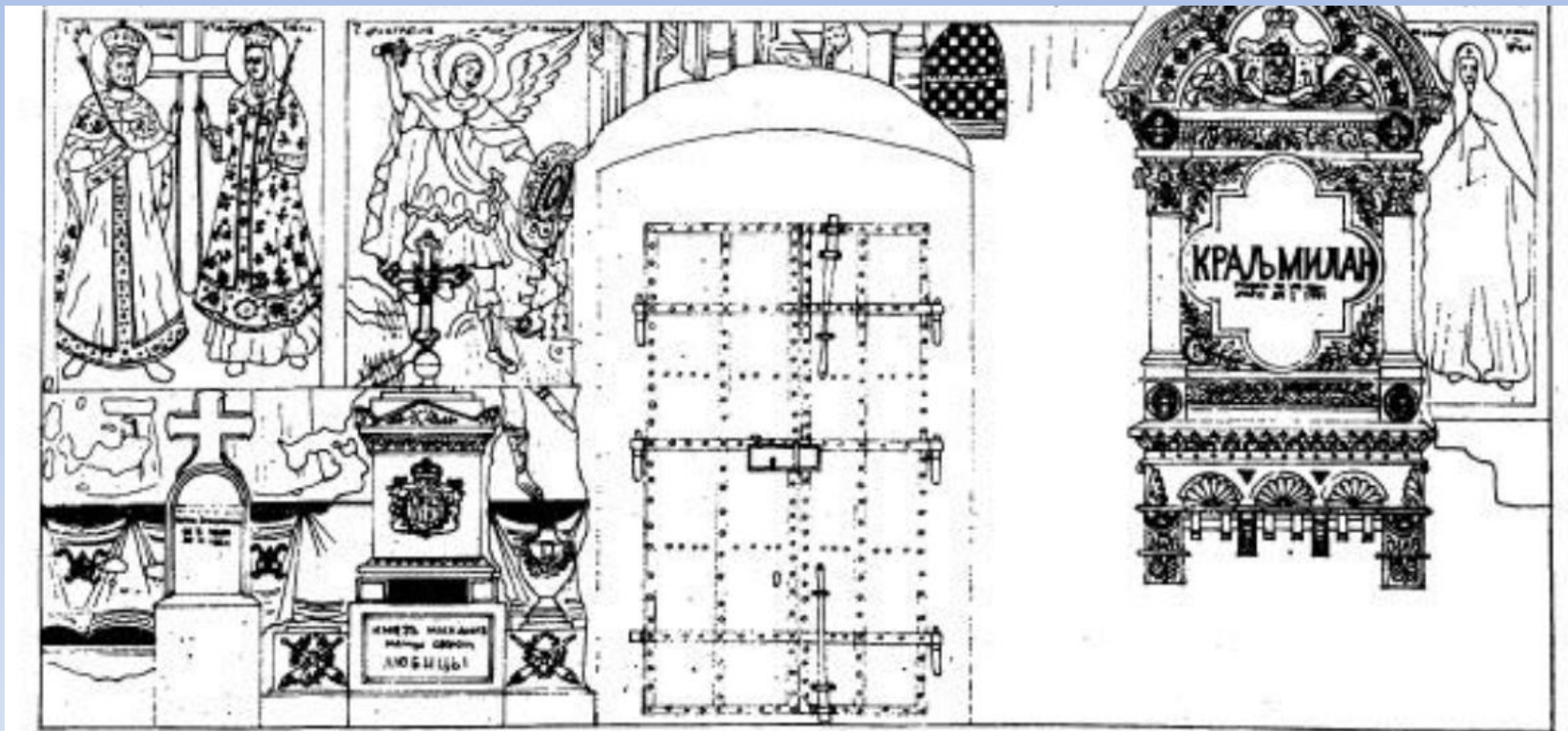
Dušan Mihailović, 1958 Copy of St.
Michael the Archangel (1750)



Credits:  Галерија Матице српске

TIMOTIJEVIĆ (1987):

Conceptual program of mural painting in the
narthex of Krusedol monastery, Saopshtenia,
v. XIX, p. 109



Сл. 1. Круседол, западни зид припрате (цртеж: Петар Балабановић)

Fig. 1. Krušedol, mur occidental du narthex (dessin: Petar Balabanović)



Mihailo



king Milan I
(1854-1901)

prince Miloš Obrenović I
Ljubica Vukomanović
(1785-1843)

Jovan

Jevrem

Teodor Mihailović

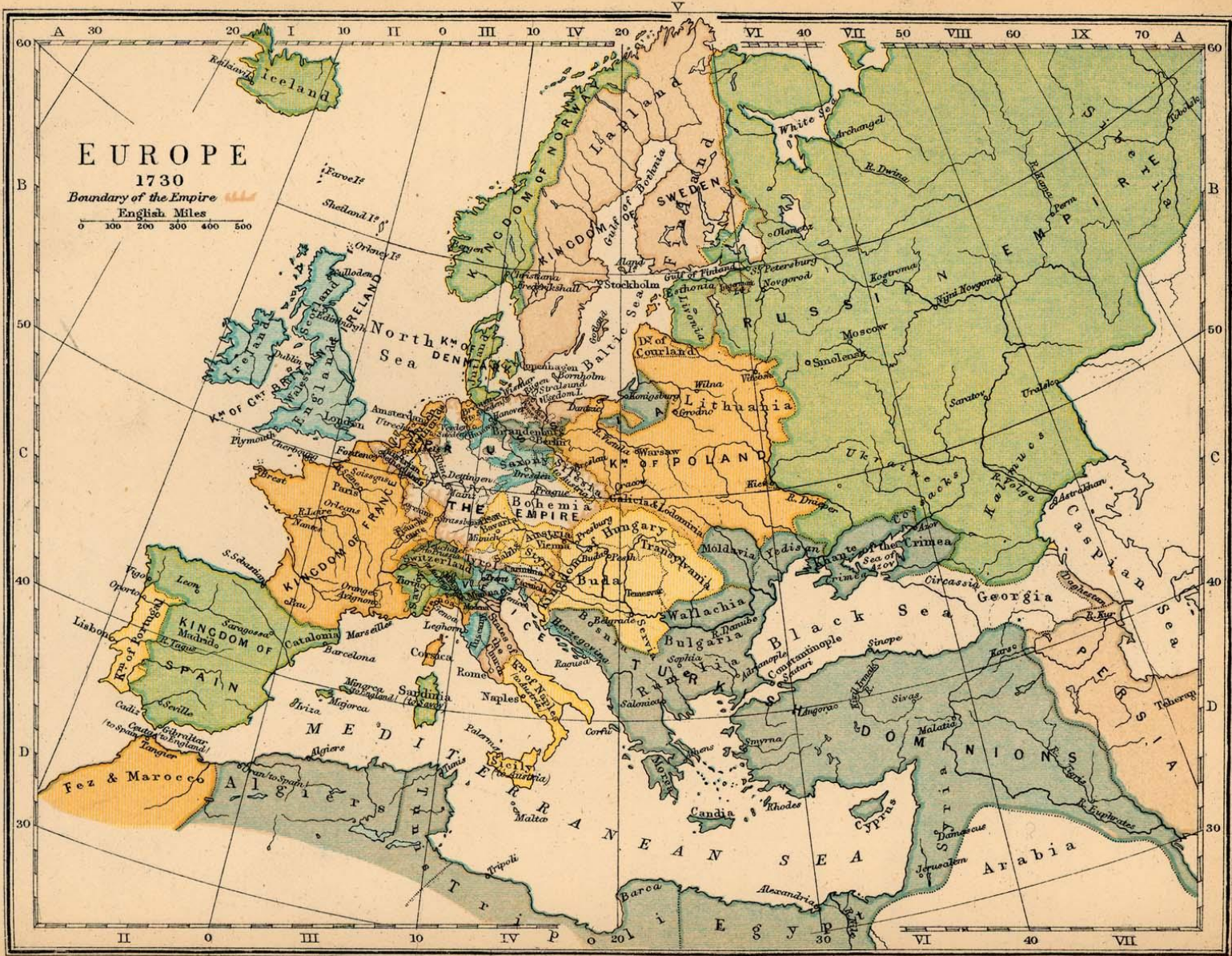
EUROPE IN 1721

after the
TREATIES OF UTRECHT & NYSTAD

English Miles
0 100 200 300



NOTE:-
The towns in the Austrian Netherlands held by the Dutch
as Barrier places, are written thus.....TOURNAY.

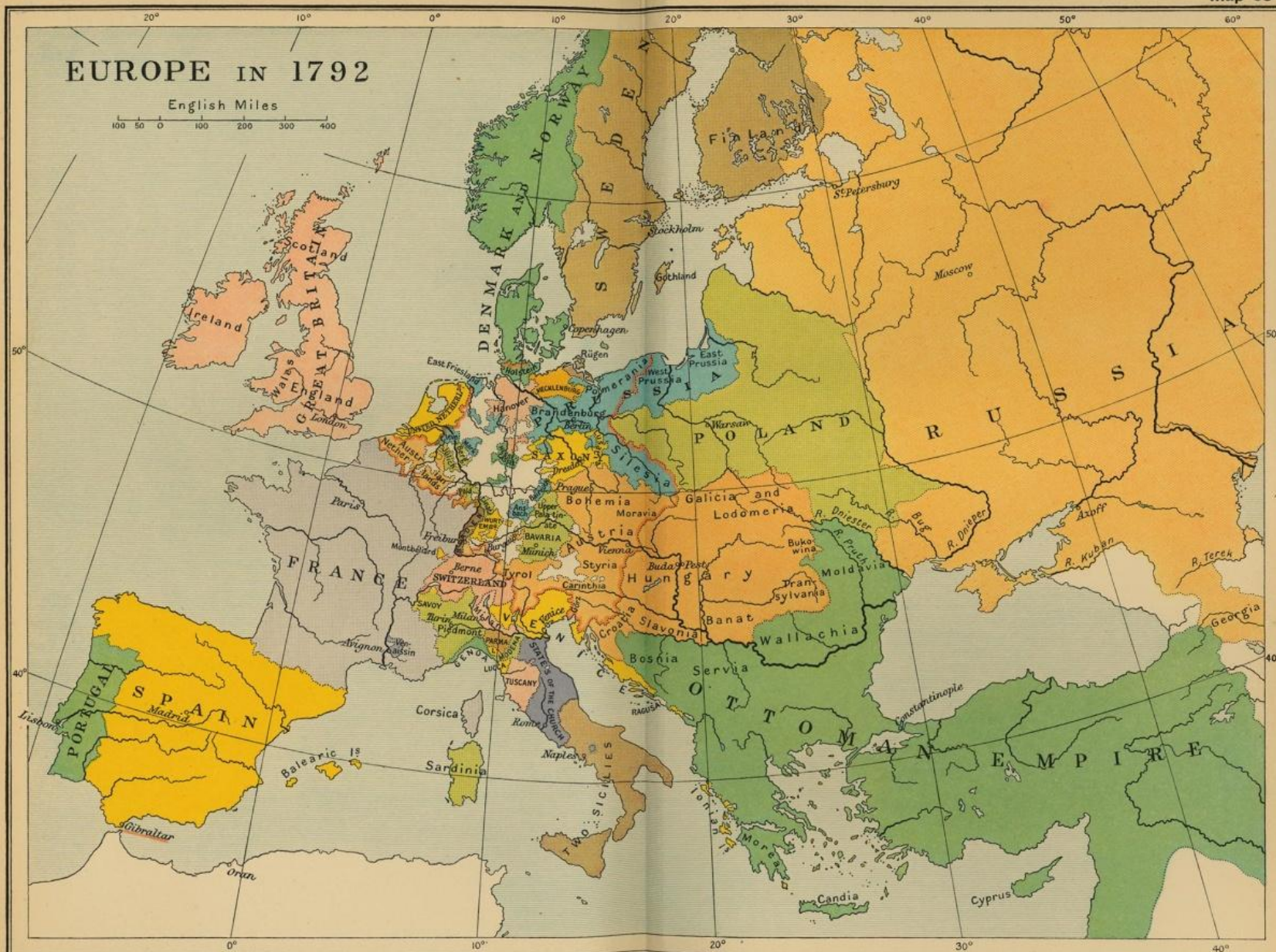


Longmans, Green & Co. London, New York & Bombay.



Longman's Frederick the Great.

Longmans, Green & Co., London, New York & Bombay.



Some historical context:

According to Petrov (1904) Jov Vasiljeviča was graduate of Kievo-Pecherskoj lawry (1/2-1/3) foreign/non russians but orthodox students from the Poland-Litvanian state Where Orthodoxy was chased (mainly Ukranian, but also from Serbia even Sambor Hristofor Papich , 28 of 31 true foreigners were serbs) it was hard to come back to their native places

Important dates:

1690 Pereselenie serbow w Ausria-Hungary in the end of XVII with the partiarch Aresenij III Chernoevich

1716 r. turks burnt out the Krushedol monastery

1718 Belgrade released from turks

1719 g. -1739 new large parts of Serbia became part of A-H empire in order to oppose the catholicism call for orthodox teachers

slavic and latin school opened in Karlovci

1731 first Karlovci students to continue their education in Kiev

1733 new six teachers in Karlovci latin school

1737 new war with Turkey the territory lost

1740 starts the total reconstruction of the church of the Krushedol monastery:

repair of the iconostasis

full renovation of the mural paintings

1743 Queen Maria Theresia proclaimed privileges granted to the Serbian Church and the Serbian people in the Habsburg Monarchy

1744 National Assembly in Karlovci is convened in order to ratify the privileges

1749 Karlovici school repaired but due to the spoiled relation Russia refused to send new teachers to the austrian serbs; no need serbs had their own teachers learnt in Kiev and before that in Karlovci

1615 Larva typography prpagates catholicism and uniatism

1686 Peace deal between Russia and Poland against Turks. Ukranian ortodox church had lost its sovereignty

Kiev: Academy (**Киево-Могилянка**) and Icon painting school-workshop Lavra (**Киево-Печерская**)

Style: combines west European naturalistic manner

With easteuropean iconography

Baroque subtleness with the elevation with common sense of the beautiful

Such icons are called Ukranian barocco or “barocco”

Characteristics:

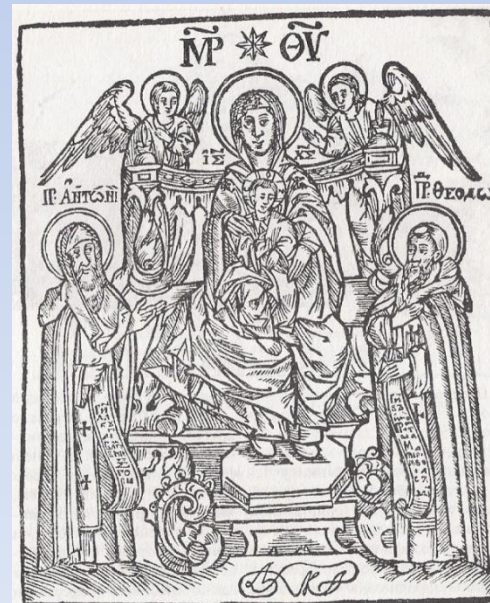
Cheerfulness

Joyfulness

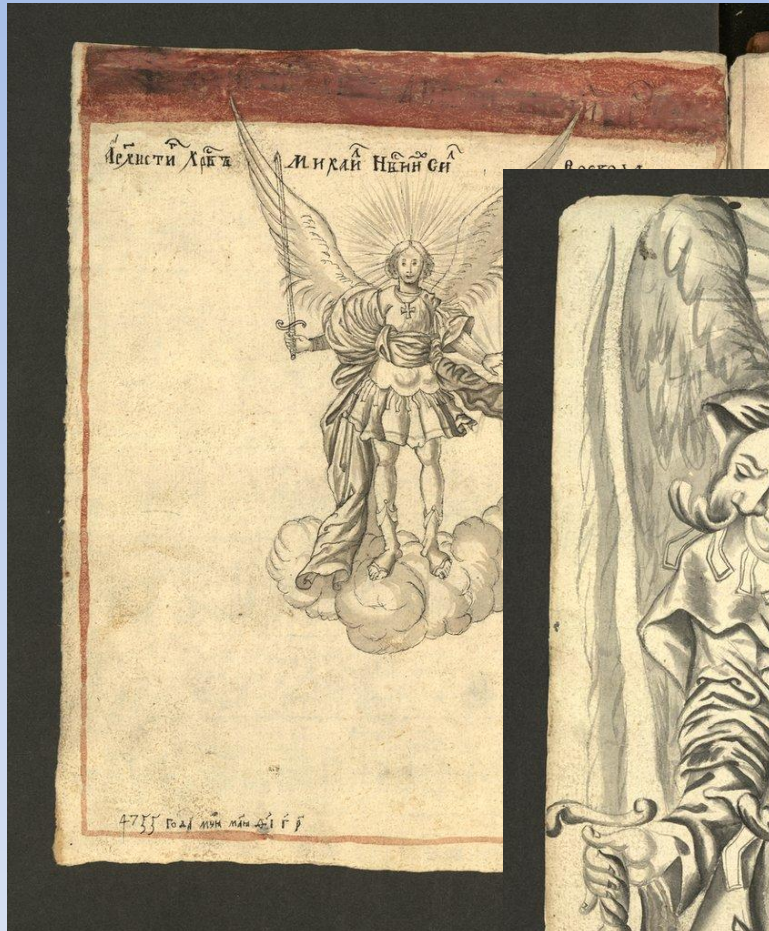
Festiveness

Opulent ornamentation

Dynamics



Рисунки и эскизы учеников мастерской Киево-Печерской лавры XVI–XVIII веков





Жертвоприношення Авраама. 1731-1734. Іконостас Троїцької надбрамної Церкви. Києво-Печерська Лавра Алимпий Галик 1744 г.



Архангел Міхаїл. Іконостас Троїцької надбрамної Церкви



Emperor Dušan, 1743-1744. National Museum – Joca Vujić Collection, Belgrade

Арсеније IV
архиепископ,
односно
патријарх
„свих Срба,
Бугара,
западног
Поморја,
Далмације,
Босне, обе
половине
Дунава и
целог
Илирика“,



Patriarch Arsenije III Čarnojević, 1744, Museum of the Serbian Orthodox Church, Belgrade

Who was Jov Vasiljevič?

1730-39 studied in icon painter school in the Lavra ruled by Teoktist Pavlovski

Invited in Karlovci by Dionisij Novakovich (studied in Kiev until 1737) and ep. Visarion Pavlovic

1740 spring Jov Vasiljevič advent, Firstly resides in Petrovaradin, the center of Eparchy of Bačka

1742 Contract with Icon-painter from Kiev who was in Petrovaradin castle
1742 and 1745-1748 monastery of Bajanima

1743/1744 in Sremski Karlovci - the seat of the Patriarch Arsenije IV Jovanović Šakabenta

1745/6 манастира Бођана (3 oblasti wyw Wojbodina Srem Banat I Bachka)

1745 цркве манастира Крушедола

1745-1748 monastery of Bajanima

1749 две иконе у манастиру Шишатовцу

1750 painted the narthex (assistant Vasile Ostoich the most talented)

1751 painted the altar space

1751 left Karlovci Metropolis

Other sources:

Филип Вишнич: **Почетак буне против дахија:**

...От Св. Георги до Св Димитри
Постояно кр̀вави знамена/bloody banners/ идваха
Над Ср̀бия по ведрото небе
Ср̀бите на въстание да идват
Но Ср̀бите не смееха да станат.

.Комета която е могла да стане инспирация на
Филип Вишнич за кр̀вавите знамена
е „ звезда която е видена на 24.6. 1798. в ден
неделя в два часа след обед и могла
е да се види на небето до ноца“ .

В записите от манастир СВ Троица намираме „ На знание, когато сл̀нцето се
зацрни в месец декемврий на ден 25. 1805. година.

И с луната се случи същото и след тях страшна звезда беше на многи за учудване.
Това стана в януарий на ден 14“ , значи 1806.



Споменик Филипy Вишњићy
(1767-1814) y Крушевцу

Симон Ушаков: wrong dating:
7184 (1676/1677), а не 7182 (1674/1675)

Typical:
единоличных изображений Архангела, который утвердился в русском искусстве позднего средневековья и, в общих чертах, восходил к известному храмовому образу Архангельского собора Московского Кремля 1399 года.

Левон Нерсисян



990	1672 Mar. 2		E	P23	m=1, A
991*	1673 Mar. 10	Ari	C	CSK	
992	1676 Feb. 14	Eri	E, C	P23, CSK, Hsi(88)	m=3
993	1677 Apr. 27	Ari	E, C, K	P24, CSK, S(65)	m=0, A



Thanks to:

Nenad Glisic (www.pravoslavie.nl)

Деян Джорджевич

Branko Stevanovic

Biljana Begovic

Левон Нерсисян (Третьяковка)

иерей Виталий Беликов (Киев)

snimak n. glisic 2009
nenad.bds@eunet.rs

Conclusion

- We expanded the areal of iconographic themes, which meets fiery sword, possibly connected with the appearance of bright comets
- Some evidences have been given to support the hypothesis of G. Norling that fiery sword of St. Michael the Archangel as depicted in the inner nartex of the Krusedol monastery has the Great Comet in 1744 as its prototype
- the study of the potential connection is a perspective one both by conventional approaches, based on statistically significant samples and case investigations backed by specific historical facts

A bright blue laser beam cuts diagonally across a black background. The beam is very intense, with a white core and a blue glow. In the center of the beam, the word "Край" is written in a bold, yellow, sans-serif font. The beam originates from a small, dark object in the bottom-left corner, which appears to be the nozzle of a laser cutter or a similar device.

Край