

**ON THE INSCRIPTION OF AN ICON – A CONTRIBUTION  
TO THE QUESTION OF ARTISTIC CONNECTIONS OF  
POST-BYZANTINE ART IN HUNGARY**

I have already written about the icon of the Mother of God found in the Serbian Orthodox parochial church of Csobánka, Hungary (Pest County) in an earlier paper, currently in print.<sup>1</sup> (Fig. 1) In that paper I presented the previously unpublished work of art dating from the first half of the 18th century and attempted to identify the graphic prefiguration of the image. More specifically, rather than tracing back the Hodegetria icon to the iconography of the 'Stabbed' Mother of God (*Εσφαγμένη* in Greek, *Заклана* in Serbian), a wonder-working icon of the Vatopedi Monastery in Mt Athos, as proposed by earlier research, I saw its prefiguration in the so-called 'Ilyinskaya' Mother of God icon from Chernigov, Ukraine (*Черниговская Троицко-Ильинская Богоматерь*).<sup>2</sup> The Balkans connection is reinforced not only by the bleeding wound depicted on the Theotokos's face, presumably an influence of the former iconographical type as well as the overall Byzantine style of the icon, but also the fact that its inscription was written in Greek. Its composition, however, with the large crowns and the proportions of the figures show obvious similarity to the Ukrainian copper engraving from Chernigov dated 1725, depicting the Mother of God, whose copperplate was found in the Serbian monastic church of Ráckeve (*Српски Ковин*), Hungary.<sup>3</sup> (Fig. 2) The copperplate, assumed Dinko Davidov, must have been brought to the Hungarian Kingdom relatively early (not long after its execution), where numerous prints were made from it, still to be found in Serbian churches throughout Hungary, as well as in public or private collections.<sup>4</sup> Based

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<sup>1</sup> X. Golub, *Egy publikálatlan Istenszülő-ikon a csobánkai szerb templomból*, A Kárpát-medence, a magyarság és Bizánc, ed. T. Olajos, Szeged 2013 (currently in print).

<sup>2</sup> Д. Давидов, *Споменици Будимске епархије*, Београд 1990, 384.

<sup>3</sup> Cf. Д. Давидов, *Српски бакрорези у Будимској епархији*, Зборник Светозара Радојчића, Београд 1969, 55–76, 58–61.

<sup>4</sup> Давидов, *Српски бакрорези у Будимској епархији*, 58; Д. Давидов, *Иконе српских цркава у Мађарској*, Нови Сад 1973, 49. Among others there is one print in the possession of the Pomáz Serbian community, one on display in the Serbian Ecclesiastical Museum of Szentendre and one in a private collection, on which see Z. Szilárdfy, *A magán-áhitat szentképei a szerző gyűjteményéből III*. (Devotio Hungarorum 12. Fontes Religi-



Fig. 1 The Csobánka icon of the Mother of God, 1733. Serbian Orthodox Parochial Church of Csobánka, Hungary

Сл.1. Икона Мајке Божије, 1733. Српска православна парохијска црква у Чобанцу, Мађарска.



Fig. 2 The Chernigov icon of the Mother of God, copper engraving, 1725. Serbian Ecclesiastical Museum, Szentendre

Сл.2. Черниговска икона Мајке Божије, бакрорез, 1725. Музеј Српске православне епархије будимске, Сентаддреја

on the evidence of these icons Miroslav Timotijević assumed that the centre of the Serbian cult of the Mother of God icon from Chernigov may well have been in Srpski Kovin in the Hungarian Kingdom.<sup>5</sup>

The Hodegetria icon of Csobánka belongs to the not very numerous Post-Byzantine artwork in Hungary created in the first half of the 18th century and displaying a remarkably high artistic standard despite its later modifications. The icon was painted on wood using the traditional tempera method and was set in a frame only recently.<sup>6</sup> We have no further information concerning the origin and provenance of the icon: we don't know when it was purchased by the congregation of Csobánka. Its artistic quality and age place it way above the other artwork found in the village parochial church, only one of which, a Russian Mother of God icon on the Mother of God throne seems to come from the 18th century.

onis Popularis Hungaricae. Ed. G. Barna), Szeged–Budapest 2008, 280–281.

<sup>5</sup> М. Тимотијевић, *Богородица Смедеревска*, Зборник Матице српске за ликовне уметности 36 (2008) 57–87, 74.

<sup>6</sup> Dimensions: 36.5 cm x 51.5 cm.

The Serbian parish of Csobánka was founded following the Great Serbian Migration, the 'Seoba' of 1690. The village known as Boron in the Middle Ages was renamed Csobánka (in Serbian Чобанац) by the Serbs fleeing from the South in the late 17th century and holding the privileges of the Hapsburg Emperor Leopold I. Boron, or 'Boronypuszta' was granted to an ancient Hungarian aristocratic family, the Wattays in 1661, together with several estates in Pest county, i.e. Pomáz, Kalász (now Budakalász) and Kovácsi (now Kiskovácsi).<sup>7</sup> The new name of the village is first mentioned by Mátyás Bél, but in the early 18th century the old name was still in use.<sup>8</sup> From his description we know that in 1737 Csobánka counted 27 households, 2 of which had Hungarian, 22 South Slavic and 3 German names.<sup>9</sup> In 1739–1740 several more Serbian families moved here (and to nearby Pomáz) from Perkáta and Sósút, fleeing from the bubonic plague.<sup>10</sup> The Serbian parochial church of Csobánka, dedicated to Archangel Gabriel was completed in 1746 and is still in place.<sup>11</sup> According to archival data, however, the Serbs in Csobánka had their church built of permanent material already in 1733–1734.<sup>12</sup>

As for the history of the 'Bleeding Mother-of-God' icon of Csobánka, a more thorough analysis of its inscription can shed light on some further facts. The present donation inscription, written in golden maiuscule in Greek can be seen in the lower third of the frame on both sides, in the height of the Virgin's hand. (Fig. 3)

ΕΡΓΟΝΠΡΟ / ΤΟΝΓΙΝΟ / ΜΕΝΟΝ / ΠΑΡΑΝΙ / ΚΟΛΑ / ΙΟΥΑΝΤΟ /  
ΝΙΟΥΠΡΟ / ΤΑΝΟΒΙ / ΤΖΗΕ / ΚΠΕΣΤ / ΑΓΤΟΥΤΟΥ / ΜΙΟΥ·ΑΨΛΓ.

It needs to be noted, however, that the background of the icon has been subject to several repaintings, visible even to the naked eye.<sup>13</sup> Luckily, these

<sup>7</sup> L. Farbaky-Deklava, *A csobánkai görögkeleti szerb templom*, Műemlékvédelmi Szemle 1 (1994) 48–72, 50.

<sup>8</sup> Farbaky-Deklava, *A csobánkai görögkeleti szerb templom*, 51.

<sup>9</sup> M. Bél, *Notitia Hungariae novae historico geographica...* III. Wien 1737, 513.

<sup>10</sup> Давидов, *Споменици Будимске епархије*, 342.

<sup>11</sup> Г. Марјановић, *Први шематизам православне српске епархије будимске за годину 1896*, Сремски Карловци, 1896, 96. Cf. *Magyarország műemléki topográfija, V. kötet. Pest megye műemlékei I.* Ed. D. Dercsényi, Budapest 1958, 307; Давидов, *Споменици Будимске епархије*, 384.

<sup>12</sup> С. Гавриловић – И. Јакшић, *Грађа о православним црквама Карловачке митрополије XVIII века*, Споменик СХХIII. Одељење историјских наука 2. Београд 1981, 2. The Csobánka congregation was also the proud owner of several precious old ecclesiastical objects in the first half of the 18th century, presumably brought along from the Balkans during the Great Exodus of the Serbs. One proof of this is an inscription dated 1740 preserved in the Pentekostarion from Skadar, of 1563, which testifies to the fact that at the time it was already owned by the Csobánka congregation. On this see P. Станковић, *Записи и белешке у старим ћириличким штампаним књигама збирке Архива Српске Академије наука и уметности, Археографски прилози 9 (1987) 279–315, 298.*

<sup>13</sup> The strongest proof for this are the mistake in the lettering of the name of the Mother, the red line running along the edge of the gilding added later and the background of the letters in the lower third of the frame painted some shades darker at a later point. If we exami-



Fig.3 The inscription of the Csobánka icon of the Mother of God

Сл.3. Натпис иконе Мајке божије Чобанске

didn't involve the figures' faces, hands and tunics and maybe the two crowns either – that is, the most meticulously painted parts of the icon, which, thus, can still be seen in their original splendour. The present-day Greek inscription, however, judged by a detail still visible in the lower right-hand corner of the frame originally presumably had a brownish-red background. This background was first renewed – probably in order to make the lettering stand out even more – using a blackish layer of paint, in evidence today, but then the words were – supposedly – re-written on top of this layer, by copying the letters underneath it, probably dating from the same time as the icon itself. A more thorough conservator's analysis would obviously decide whether this was the case, in the lack of which, however, our hypothesis is that the inscription visible today, partly re-painted, is identical with the original, which we suppose to be the same age as the icon.

The lettering can logically be structured into this text: ΕΡΓΟΝ ΠΡΟΤΟΝ ΓΙΝΟΜΕΝΟΝ ΠΑΡΑ ΝΙΚΟΛΑΟΥ ΙΟΥ ΑΝΤΩΝΙΟΥ ΠΡΟΤΑΝΟΒΙΤΖΗ ΕΚ ΠΕΣΤ ΑΓΤΟΥ ΤΟΥ ΜΙΟΥ. ΑΨΛΓ. The last two letters, signifying numbers, can clearly be seen against the lower, brownish red layer of paint as well, but the impression is, with these as well as some of the other letters, that whoever renewed the background, painstakingly went round the letters rather than painting them over. All in all it is safe to say that – should we still consider the

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ne the contours of the figures, it becomes obvious that the gilded background, a later addition, runs onto their clothes at several points. As for the darker edge running along the frame, if examined in natural light, it can be seen that originally it was an ornamental floral relief.

date of the original inscription identical with that of the icon itself – the stylistic features of the picture may well correspond to the date 1733 given at the end of the text.<sup>14</sup>

An interesting fact, however, is that the inscription – disregarding the orthographic mistakes – is dissimilar to the linguistic clichés of the donational inscriptions and signatures usual at the time. First, with the preposition *para* standing without a verb it is indeed hard to decide if the name 'Nikolaos, son of Antonios Protanovitsis' was the commissioner or the painter of the icon.<sup>15</sup> Secondly, the phrase *εργον πρωτον* is unusual, especially with the emphasis on the work being 'the first one'. This raises the question what exactly the words 'first' or 'first made work' and the data given in the inscription actually refer to: the icon itself or its predecessor, 'the original'.<sup>16</sup> Considering that the copper engraving from Ráckeve is the graphic prefiguration of the icon of Csobánka, even this latter assumption sounds acceptable. If so, it means that the 'original work' is to be understood to mean the graphic prefiguration of the icon of Csobánka and we must find the connection between that and the person whose name is given in the inscription.

The inscription connects the Protanovitsis family (or possibly the icon) to the town of Pest. Even though earlier research identified the name as the painter of the icon, the uncertainty caused by the use of the preposition in this grammatical structure makes it possible to identify the person as the donor. The fact that no painter of that name is known by art historians from that period, however, is not enough to support this hypothesis.

Archival data prove evidence for the existence of the Prodanović family in Pest in the first half of the 18<sup>th</sup> century. The census of 1720 found a certain Anton Prodanovics Mercator in the town of Pest.<sup>17</sup> The date of the census is not

<sup>14</sup> It is a relatively archaic method to create a separate frame for the inscription on the two sides of the Mother and the Child – it was typical practice in the second half of the 17th century (see. e.g. the Hodegetria icon of 1660 from Győr from among the artwork of the Buda Eparchy).

<sup>15</sup> Traditionally in the icon painting of the time, in the donational inscriptions (still a rarity at the time), the commissioner was usually designated as 'as a Prayer from X, humble servant of God', while the artist as 'executed by the hands of X'. For examples for the verbs used with the preposition *para* in the Serbian graphic tradition see Д. Давидов, *Српска графика XVIII века*, Београд 2006, 265, 273, 277.

<sup>16</sup> If the inscription refers to the icon itself, putting the emphasis on it being the 'first' would mean that the inscription was made later than the icon itself. It is thus a way of commemorating the donator or the artist, involved in several similar projects, by posterity. Only a thorough conservator's analysis could shed light on these questions, however.

<sup>17</sup> И. Јакшић, *Из пописа становништва Угарске почетком XVIII века. II. Војвођански музеј. Прилози и грађа 4*. Ed. С. Гавриловић, Нови Сад 1968, 197. The 1720 census of the population of the Tabán district of Buda has a record of a Simeon Prodanovicz as well (Јакшић, *Из пописа становништва Угарске почетком XVIII века*, 173). The family name, in its shortened, Prodanics form, can be found recorded as early as 1699, see С. Гавриловић – И. Јакшић – С. Пецињачки, *Грађа о балканским трговцима у Угарској XVIII века. Књ. I. Зборник САНУ за историју, језик и књижевност српског народа. XXIV (1985) 136*. It is found in the Serbian population of neighbouring villages in 1720, e.g. in Kalász (Јакшић, *Из пописа становништва Угарске почетком XVIII века*, 108). In Csobánka, it was recorded already in 1744 and we have a record of a judge Szta-

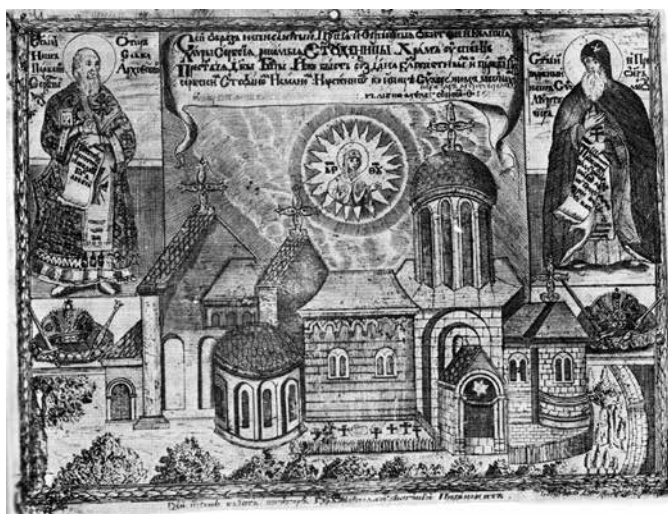


Fig.4 The Monastery of Studenica, copper engraving, 1740. Studenica (after Давидов 2006)

Сл.4. Манастир Студеница, бакорез, 1740. Студеница (по Давидов 2006)

far from the date given in the inscription, thus the Nikolaos referred to there can be the son of this merchant from Pest, considering both the patronymic name and the mention of the town of Pest. Since we know of no painter of this name among the few icon painters who were known by name at the time, it seems more likely that the son of a wealthy merchant wanted to make sure his name was remembered by posterity by commissioning works of art. The language of the inscription suggests that the commissioner was of Aromun origin, that is, a settler from the Balkans who was literate in Greek. This, and its high artistic standard suggest that the icon may have originally been made for the Pest community, more central both culturally and socially, and thus more likely to contain a group of commissioners with higher expectations and then it may have got to Csobánka through a family network.

The main argument supporting the hypothesis that the inscription contains the name of the donor rather than that of the artist is supplied by the donation inscription of a copper engraving of the Studenica monastery made in 1740. The image, engraved by Gottfried Dürst (Gotfri[e]d Do[u]rst) has got a Slavic inscription running along the lower edge of the frame, which states that it had been commissioned by Nikolaj Antonij Prodanović: Сей иконѣ бысть киторъ Гдр Николай Антоніи Проданович (Fig. 4).<sup>18</sup> Among the commissioners of

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no(je) Prodanovity as late as 1752, although at that time he was not a judge any more. The church registers of Csobánka start only from 1781, but in the earliest surviving matricules of neighbouring Pomáz there is a record for Prodanov from 1753 (Б. Чобан-Симић, *Корени* 4. Помаз, s.a., 119). Church registers in Pomáz noted several times around the turn of the 18th and 19th centuries that people with this family name were from Csobánka (Чобан-Симић, *Корени*, 119). The family name which has by now become extinct in both Pomáz and Csobánka continued to exist in the 1810 in the shortened form Prodán or Brodán (L. Horváth, *Csobánka története*, Csobánka, 1996, 92–94). In the 1868 census of Csobánka there are four records for the family name Prodan (Horváth, *Csobánka története*, 126–127).

<sup>18</sup> The inscription doesn't reveal whether it was the copper engraving itself or the graphic image serving as its model that Prodanović commissioned. The print (of the engraving) in

early Serbian copper engravings there were hardly any secular figures: at the time this new genre was mostly characteristic of progressive-minded church leaders and wealthier monasteries to place commissions of this kind. Serbian art history has proved that the creator of the view of the monastery from 1740 worked relying on an earlier copper engraving with the vedute of Studenica commissioned in 1733 by Arsenije Jovanović Šakabenta IV (Fig. 5).<sup>19</sup> The Monastery of Studenica, considered the embodiment of the independent Serbian state, where church founder St Sava placed the relics of his father, state founder St Stephen (Simeon) Nemanja had a significant role to play in the political representation of the Serbian national church, the Metropolia of Karlovci, at that time forced to function within the Hapsburg Empire.<sup>20</sup>

That copper engraving, commissioned by Patriarch Arsenije IV, who was probably also responsible for its symbolic content is the first surviving copper engraving depicting the view of a monastery in Serbia, which came to serve as a model for all similar artistic projects to come. By evoking memories of the ancient centres of Serbian spirituality, the aim of these engravings was obviously to strengthen the national identity of the Serbian community.<sup>21</sup> Nikolaj Antonij Prodanović – as the commissioner of the copper engraving view of Studenica from 1740 – was following the footsteps of no lesser personage than the ecclesiastical and spiritual leader who had canonized the artistic forms of Western Baroque art in the Serbian church. The view of the monastery itself placed in the centre of the frame of the 1733 copper engraving

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the possession of the Studenica monastery has been recently made as a gift from the Museum of the Serbian Orthodox Church of Belgrade, the keeper of the original plate (*М. Шаkota, Студеничка ризница, Београд, 1988, 224*). Its Slavic inscription gives the year 1740, while its Latin inscription can either be read as 'Gottfried Dorst fecit' (*Шаkota, Студеничка ризница, 211.*) or „Gottfried Dürst S. Pi.-ecit” (*Н. Цар, Документарне вредности ликовних представа Студенице. Каталог – Ликовне представе, Благо манастира Студенице, ed. Стојан Ђелић, Београд 1988. 269–302, 294*). The dimensions of the plate: 37 x 27 cm, see Цар, *Документарне вредности ликовних представа Студенице, 280–283, 294–295*, with further literature. D. Davidov – while claiming the family name of the artist illegible – considers the maker of the plate an artist from Vienna (see Давидов, *Српска графика XVIII века, 341, Fig. 186*). Šakota raises the possibility that – if its plate was still in Vienna in 1758 – the image from 1740 may have been the Studenica view of which Metropolitan Pavle Nenadović ordered 100 prints from Thomas Messmer (*Шаkota, Студеничка ризница, 211, cf. Давидов, Српска графика XVIII века, 216–217*). We know few details concerning the background of Dorst, but presumably he had come from a Dutch family. We have copper engravings made by him in the first quarter of the 18th century commissioned by French persons (*Saur Allgemeines Künstlerlexikon. Bd. 29. München–Leipzig 2001, 126*).

<sup>19</sup> The plate for the image made by an unknown artist is owned by the Studenica monastery, its proportions are 98,4 x 67 cm, of which the composition is 96,7 x 66 cm (see Цар, *Документарне вредности ликовних представа Студенице, 273–280, 292–294; Шаkota, Студеничка ризница, 223–224, Давидов, Српска графика XVIII века, 339–341, Fig. 186*).

<sup>20</sup> See also F. Kämpfer, *Drei Veduten des Klosters Studenica – Methodisches zu serbischen Kupferstichen des 18 Jahrhunderts*, Ethnogenese und Staatsbildung in Südosteuropa, ed. K.-D. Grothusen, Göttingen 1974, 30–33. М. Тимотијевић, *Serbia sancta u Serbia sacra у бароком верско-политичком програму Карловачке митрополије*. Свети Сава у српској историји и традицији, ed. С. Ђирковић, Београд 1998, 401–403.

<sup>21</sup> Cf. Цар, *Документарне вредности ликовних представа Студенице, 276*.

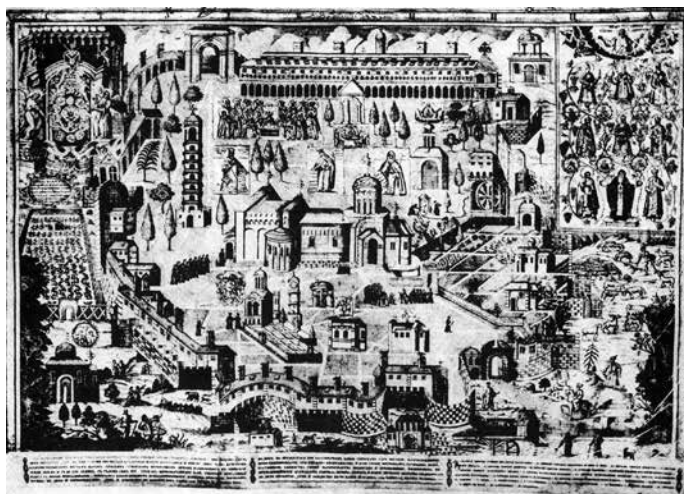


Fig.5 The Monastery of Studenica, copper engraving, 1733. Studenica (after Давидов 2006)

Сл.5. Манастир Студеница, бакрорез, 1733. Студеница (по Давидов 2006)

was complemented by larger-scale side figures (presumably following the instructions of Prodanović) expressing Serbian national identity: the members of the Nemanja dynasty, with a full-figure image of St Sava and his father, St Simeon.<sup>22</sup> This might be the reason why the copperplate view of the monastery from 1733 shows a unified and carefully considered artistic project, while in the one commissioned by Prodanović the portraits of the national saints – otherwise well executed – and their regalia depicted underneath them seem to be rather unorganic additions to the view of the monastery.<sup>23</sup>

Considering the history of the Studenica monastery it is no surprise to see the appearance of a donor from Pest.<sup>24</sup> The leaders of the monastery asked Vasilije Dimitrijević, Bishop of Buda for help several times during the year 1740, because with the renewing fights against the Turks the monastery was experiencing financial difficulties. Twice within one year Brother Gerasim was sent to Buda to collect donations for his monastery.<sup>25</sup> If we accept the assumption that Nikolaj Antonij Prodanović lived in or near Pest and had ambitions as a donor, it can be an explanation how the copper engraving made in 1740 got to the monastery, under Turkish rule at the time. Another historic figure connecting Studenica with the Pest congregation was monk Konstantin, one of the best Serbian scribes of the time and the later archimandrite of the monastery of Studenica (1751–1767). He possibly fled to the North with the second 'Seoba' of 1739 but previously studied in Kiev.<sup>26</sup> He spent some two

<sup>22</sup> For more on this see Љ. Стошић, *Српска уметност 1690–1740*, Београд 2006, 231.

<sup>23</sup> Стошић, *Српска уметност 1690–1740*, 227; 231.

<sup>24</sup> Another example could be the silver belt studded with gems that was donated to the monastery in 1735 by Nikolaj Filipović from Pest (*Шакота, Студеничка ризница*, 237).

<sup>25</sup> А. Василић, *Ризница манастира Студенице*, Саопштења II (1957) 1–116, 21.

<sup>26</sup> Б. Тодић, *О иконостасу из XVIII века у манастиру Студеници*, *idem*, Радови о српској уметности и уметницима XVIII века по архивским и другим подацима, Нови Сад 2010, 195–209. 199–200.



years serving the Serbian community of Pest as a priest.<sup>27</sup> After his return (before 1744) to Studenica he became the igumen of the monastery. There he continued to work on his major work, the translation of 'second despot' Georgije Branković's Slaveno-Serb Chronicle from Russian (1742–1748). It was him who in 1753 initiated the restoration of the treasures of the monastery in their original place, evacuated by archimandrite Vasilije to the North.<sup>28</sup> This he could manage supposedly due to his earlier established good connections with the high priests of the Metropolia of Karlovci. It was by no doubt his figure that provided the strongest link between Moscow–Kiev–Pest and Studenica in the period of the arts patronage of Prodanović. Moreover, Konstantin's later commissions of engraved vedutes of Studenica from Moscow in 1758–1759 seem to prove that all these historic figures belonged to the same highest clerical circle which approved the new genre of copper engravings in Serbian art, and possibly that of Patriarch Arsenije Jovanović Šakabenta IV himself, who made appearances in Hungary from 1737 onwards.

Considering all this, the assumption lends itself that the commissioner of the icon of Csobánka may well be identical with the progressive donor behind the copper engraving of Studenica, who was probably the son of the merchant registered in the 1720 census in the town of Pest as Anton Prodanovic Mercator. The Prodanović family thus must have enjoyed high social status and – judged by the data laid out above – was making a great effort to leave its mark on the history of the local Serbian community, despite their Aromanian roots. Their commissions signal the beginning of a bourgeois donation culture, a novelty in the Serbian community in the 18th century.<sup>29</sup>

Extrapolating the above, it might also be a feasible hypothesis that the Orthodox donor with a strong preference for the graphic genre, Nikolaos Antonios Prodanovitzis, or, in Slavic style, Nikolaj Antonij Prodanović was in some way involved in the history of the Mother-of-God copperplate from Chernigov that had been brought to Hungary at a relatively early point and then was found in Srpski Kovin. This could well explain the strangely worded donational inscription of the icon of Csobánka, stating that 'the original work' was made as a result of the generosity of Prodanović. A further consequence of this may be that the Csobánka icon was made in Hungary and had as its model the Srpski Kovin Mother of God engraving, which was at the time also in Hungary and presumably attributed considerable authority.

<sup>27</sup> Н. Синдик, *Каталог. Библиотека Б. Благо манастира Студенице*, ed. С. Велић, Београд 1988, 185–222. 213–214.

<sup>28</sup> Тодић, *О иконостасу из XVIII века у манастиру Студеници*, 201. Cf. Василић, *Ризница манастира Студенице*, 22. It was in 1753 that the embroidered cover for the relic case of St Stephen Nemanja, commissioned by Arsenije Šakabenta IV in 1747 got to the monastery, which is one of the strongest proofs that the Patriarch, who took refuge in Karlovci during the Second Great Serbian Exodus was in close contact with the monastery (Василић, *Ризница манастира Студенице*, 56).

<sup>29</sup> On the beginnings of a bourgeois donation culture see Д. Медаковић, *Дунавски путеви српске културе*, Сеоба Срба 1690. Eds. Р. Горјанац – П. Милошевић, Београд 1990, 219–230, 224.

It must be the subject of further research to shed light on the numerous questions generated by the icon from Csobánka. One of these is the origin of the motif of bleeding in the face of the Mother of God. We also need more information about the painter of the icon.<sup>30</sup> The cult of the Mother of God icon of Chernigov is another as yet unwritten chapter of Post-Byzantine art history in Hungary. This icon, however, is another proof that in the first half of the 18th century the Byzantine artistic tradition continued to live in Hungary, despite the ever stronger Western influence coming from various directions. The icon of Csobánka is byzantinizing in style, even though it follows a Ukrainian graphic prefiguration executed in an unquestionably Western style. This also reflects some of the aesthetic expectations of its time: while Orthodox donors, even those from the Balkans, had a more 'modern' set of expectations concerning graphic works – probably due to the relative novelty of the genre, as for icon painting, the 1730s still saw a conservative approach in the community, unwilling to give up an ancient artistic tradition.

Ксенија Голуб

О НАТПИСУ ЈЕДНЕ ИКОНЕ – ДОПРИНОС ПИТАЊУ УМЕТНИЧКИХ ВЕЗА  
ПОСТВИЗАНТИЈСКЕ УМЕТНОСТИ У МАЂАРСКОЈ

Овај рад жели да испита мрежу уметничких повезаности иконе Богородице пронађене у Мађарској, на основу њеног натписа. Недавно објављена икона Мајке Божије сачувана је у Српској православној парохијској цркви у Чобанцу, (Пештанска жупанија, Мађарска). Док су иконографске анализе слике откриле њене украјинске везе, њен натпис, написан на грчком језику и дајући датум 1733., због имена које садржи односи се на повезаност са Мађарском, као и са Србијом. Раније истраживање тумачило је „Николаос Продановић из Пеште, син Антонија“ као сликара ове слике, али архивска истраживања сугеришу да је то такође може бити име дародавца иконе који је био наследник богатог трговца настањеног у Пешти. Пошто се име „Никола Антоније Продановић“ појављује у словенском посвећеном тексту бакрореза из 1740. године који је поклоњен манастиру Студеница у Србији (са изгледом манастира и са неким додатним представама српских националних светитеља), можемо претпоставити да је њен дародавац био идентичан дародавцу иконе у Чобанцу. Како је чобаначка икона имала свој графички предлог у форми бакрореза (чудотворна икона Чернигово-Иљинске Богородице) претпоставља се да је Никола Продановић био напредан дародавац у првој половини XVIII века, који је путем својих наруџбина подржавао овај жанр, који је још био нов у црквеној уметности тог периода. И његови биографски подаци и радови које је наручивао су одлични примери широке мреже уметничких повезаности поствизантијске уметности у Мађарској, превазилазећи чак и национално - културолошке границе.

<sup>30</sup> We know little of the icon painters working in Hungary at the time. The two sources published by Dinko Davidov, however, might be of assistance, as in 1733 they tell of an itinerant painter-monk working for the church of St George in Pest at the time and painted an icon of St George using the donations of Serbian, Greek and Aromanian merchants from Pest. However, at the initiative of the Pest community, the icon was later transferred to the St Demetrius cathedral in Buda (Давидов, *Иконе српских цркава у Мађарској*, 101–103).