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Konstantinos Giakoumis është Profesor i Asociuar i Universitetit Europian të Tiranës, ku jep leksionet e lëndës së Historisë së Artit. Ka fituar titullin Ph.D. pranë Qendrës së Studimeve Bizantine, Osmane dhe Hellenike Moderne të Universitetit të Birminghamit në Mbretërinë e Bashkuar. Dr. Giakoumis është anëtar e Bordit Këshillues Shkencor i projektit *Historiografia në Europën Osmane*, auto rose bashkëautor i katër monografive, disa kapitujve librash dhe artikulujve në revista shkencore të indeksuara dhe të vlerësuara me faktor impakti. Kjo ekspozitë vjen në vazhdim të një ekspozite veprash arti dhe artefakteve që u krye në vitin 2015 në Berat, cf. Giakoumis, Konstantinos, red. 2015. *Uji në Arte dhe Zejtari në Rajonin e Beratit nga shek. IV para Krishtit deri në shek. XIX pas Krishtit.* Tirana: GentGrafik.



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Flora in Arts and Artefacts of the Korça Region
(Twelfth Century B.C. to Twentieth Century A.D.)

Bimësia në Arte dhe Artefakte të Rajonit të Korçës
(Shek. XII para Kr. - Shek. XX p.Kr.)

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The catalogue at hand is accompanying an exhibition to take place in Korça in May and June 2018, whose subject is *Flora in Artworks and Artefacts of the Korça Region (12th century B.C. to 20th century A.D.)*. The scope and ambition of the exhibition was conditioned by the project in which it was part. Indeed, the exhibition, its catalogue, some pedagogical modules developed on the basis of some exhibits and a guide for cultural heritage stakeholders were the main part of a wider project titled "Cultural Heritage as an Integral Part of the Korça Municipality's Development Plan: Mobile Museums." The aim of the project was the empowerment of local cultural heritage actors and the transfer of know-how in regard to modern ways, in which cultural heritage can be unleashed from its site, Museum, archive or collection confines and meet the local community where this community lives and socializes.

Katalogu në fjalë shoqëron një ekspozitë, që do të mbahet në Korçë në muajin maj dhe qershor të vitit 2018, subjekti i së cilës është *Flora në Veprat e Artit dhe Artefaktet e Rajonit të Korçës (Shek. XII para K. deri në Shek. XX p.K.)*. Qëllimi dhe ambicia e ekspozitës qenë kushtëzuar nga projekti në të cilin ishin pjesë. Në të vërtetë, ekspozita, katalogu i saj, disa module pedagogjike të zhvilluara në bazë të disa ekspoziteve dhe një udhëzuesi për palët e interesit të palëve të interesit të trashëgimisë kulturore ishin pjesa kryesore e një projekti më të gjerë të titulluar "Trashëgimia Kulturore si Pjesë Integrale e Planit Zhvillimor të Bashkisë së Korçës: Muzeumet e Lëvizshme". Qëllimi i projektit ishte fuqizimi i aktorëve të trashëgimisë kulturore lokale dhe transferimi i njohurive drejt mënyrave moderne, në të cilat trashëgimia kulturore mund të lirohet nga kufijtë e vendndodhjes së saj, Muzeu, arkivi ose koleksioni dhe mund të takohet me komunitetin lokal, aty ku ky komunitet jeton dhe bashkëvepron.



Flora in Arts and Artefacts of the Korça Region
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BIMËSIA NË ARTE DHE ARTEFAKTE TË RAJONIT TË KORÇËS (Shek. XII para Kr. – Shek. XX p.Kr.)



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Ky katalog u krijua në kuadrin e projektit “Trashëgimia kulturore si pjesë integrale e planeve buxhetore në Bashkinë e Korçës: Muzetë interaktivë.” Projekti u ideua dhe u implementua nga Dr. Ariana Çela dhe Prof. Asoc. Dr. Konstantinos Giakoumis me mbështetjen financiare e Lëviz Albania/ Agjencisë Zviceriane për Zhvillim dhe Bashkëpunim, me mbështetjen e Bashkisë së Korçës, Ministrisë së Kulturës dhe përkrahjen e Ministrisë së Arsimit dhe Sportit. Partnerë të Projektit: Qendra Kombëtare e Muzeumeve, Berat; Drejtoria e Kulturës Kombëtare, Berat; dhe Drejtoria Arsimore Rajonale, Berat.

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**FLORA IN ARTS AND ARTEFACTS OF THE KORÇA REGION
(Twelfth Century B.C. to Twentieth Century A.D.)**

**BIMËSIA NË ARTE DHE ARTEFAKTE TË RAJONIT TË KORÇËS
(Shek. XII para Kr. – Shek. XX p.Kr.)**

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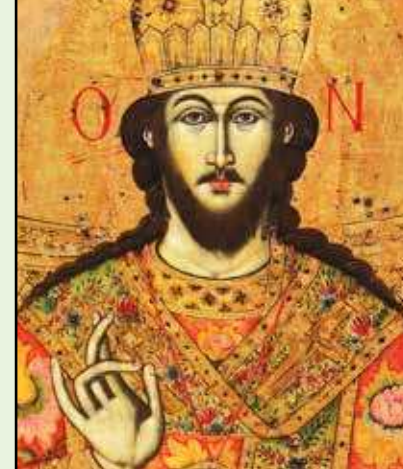
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III. CATALOGUE ENTRIES / ZËRAT E KATALOGUT

A. Flora as Subject of Artworks and Artefacts / Bimësia si subjekt i veprave të artit dhe artefakteve



A.10. Christ the True Vine / Krishti Hardhia e Vërtetë



Artist:	John Tzetiri from Grabova	Autori:	Joan Çetiri nga Grabova
Subject:	Christ as Great Archpriest and True Vine with Busts of Twelve Apostles	Tema:	Krishti i Fronëzuar si Kryepriift i Madh dhe Hardhi e Vërtetë me Bustët e Dymbëdhjetë Apostujve
Date:	February 15, 1798 A.D.	Data:	15 shkurti 1798 p.Kr.
Medium:	Tempera on Wood	Materiali:	Tempera mbi dru
Dimensions:	96.5 X 70.5 X 3.5 cm	Përmasat:	96.5 X 70.5 X 3.5 cm
Provenance:	Church of Saint George, Fier	Prejardhja:	Kisha e Shën Gjergjit, Fier
Kept in:	Museum of Medieval Art (Holding No. 6791) (NICCT No. 32061)	Ruhet në:	Muzeu i Artit Mesjetar Nr. Inv. 6791 (QKIPK Kodi: 32061).
Floral Identification:	Vine (L. vinea) [DL]	Identifikimi i Bimës:	Hardhi (L. vinea) [DL]

Inscriptions / Mbishkrime: -

1. **At the lower right part of Christ's footstool / Në pjesën e poshtme të stolit të këmbëve të Krishtit, djathtas:** 1798 φεβρουάριος 15 |² διὰ χειρὸς τοῦ ἰω(άννου) τζετίρη |³ ἐκ πολιτείας γραμπόβας (February 15, 1798, through the hand of John Tzetiri from the little city of Grabova / Më 15 shkurti 1798. Me dorën e Joan Çetirit nga qyteza e Grabovës). (cf. Popa 1998, Inscription No. 172; Drakopoulou 2006 (64), 186)
2. **Around Jesus' halo / Rreth aureolës së Krishtit:** Ο ΩΝ (He who is / Ai që jam).
3. **In the Gospel held by Jesus with capital letters in two columns / Në Ungjillin që mban Jezusi me gërma të mëdha në dy kolona:** Ἐγὼ |² εἰμι ἡ |³ ἄμπελ⁴ος, καὶ |⁵ ὅμις τ⁶ὰ κλήμ⁷/ατα ὁ μ²ένων ἐ³ν ἐμοὶ |⁴ καγὼ ἐν |⁵ αὐτῷ οὐ⁶τος, φέρει (I am the vine; you are the branches. Whoever abides in me and I in him, he it is that bears / Unë jam hardhia, ju jeni shermendet; kush qëndron në mua dhe unë në të, jep).

The icon of *Christ the Great High Priest and the True Vine* (**Fig. A.10.1**) painted by John Tzetiri from Grabova in 1798 served, alongside the icon of the *Virgin the Tree of Jesse* attributed to the same painter, as despotic icon on the iconostasis of the church of St. George in Fier. (Drakopoulou 2006 (65) & (66)) The abundance and richness of floral decoration and its symbolism make it an exemplary piece of the exhibition and its thematic focus. The dominant iconographic and symbolic motif of floral origin is the vine which sprouts from beneath Christ's feet in two symmetrical branches, each vertically forming six circular medallions with busts of the Apostles. The medallions are surrounded with delicate tendrils carrying vine leaves and grapes. Biblical, both the Old and the New Testaments (Moldenke & Moldenke 1952, 240-1) and patristic texts (Mantas

Ikona e *Krishtit kryepriift i fronëzuar si Kryepriifti i madh dhe Hardhia e vërtetë* (**Fig. A.10.1**), pikturuar prej Joan Çetirit nga Grabova, së bashku me ikonën *Virgjëresha, Trungu i Jeseut*, që i atribuohet të njëjtit piktor ikonograf, ka shërbyer si një ikonë despotike në ikonostasin e kishës së shën Gjergjit në Fier. (Drakopoulou 2006 (65) & (66)) Zbukurimet e pasura shumëlulëshe me simbolikën e tyre e bëjnë atë një vepër të veçantë, të shënuar të ekspozitës dhe fokusit të saj tematik. Motivi zotërues ikonografik dhe simbolik me origjinë floreale, është hardhia që mbin nën këmbët e Krishtit në dy degë simetrike, ku çdonjëra prej tyre formon vertikalisht gjashtë medalje rrethore me bustet e apostujve. Medaljet rrethohen nga gjethe dhe dredhëza të holla hardhie. Ikona gëlon me tekste biblike, si nga Dhiata e Vjetër, ashtu edhe nga ajo e Re, (Moldenke & Moldenke

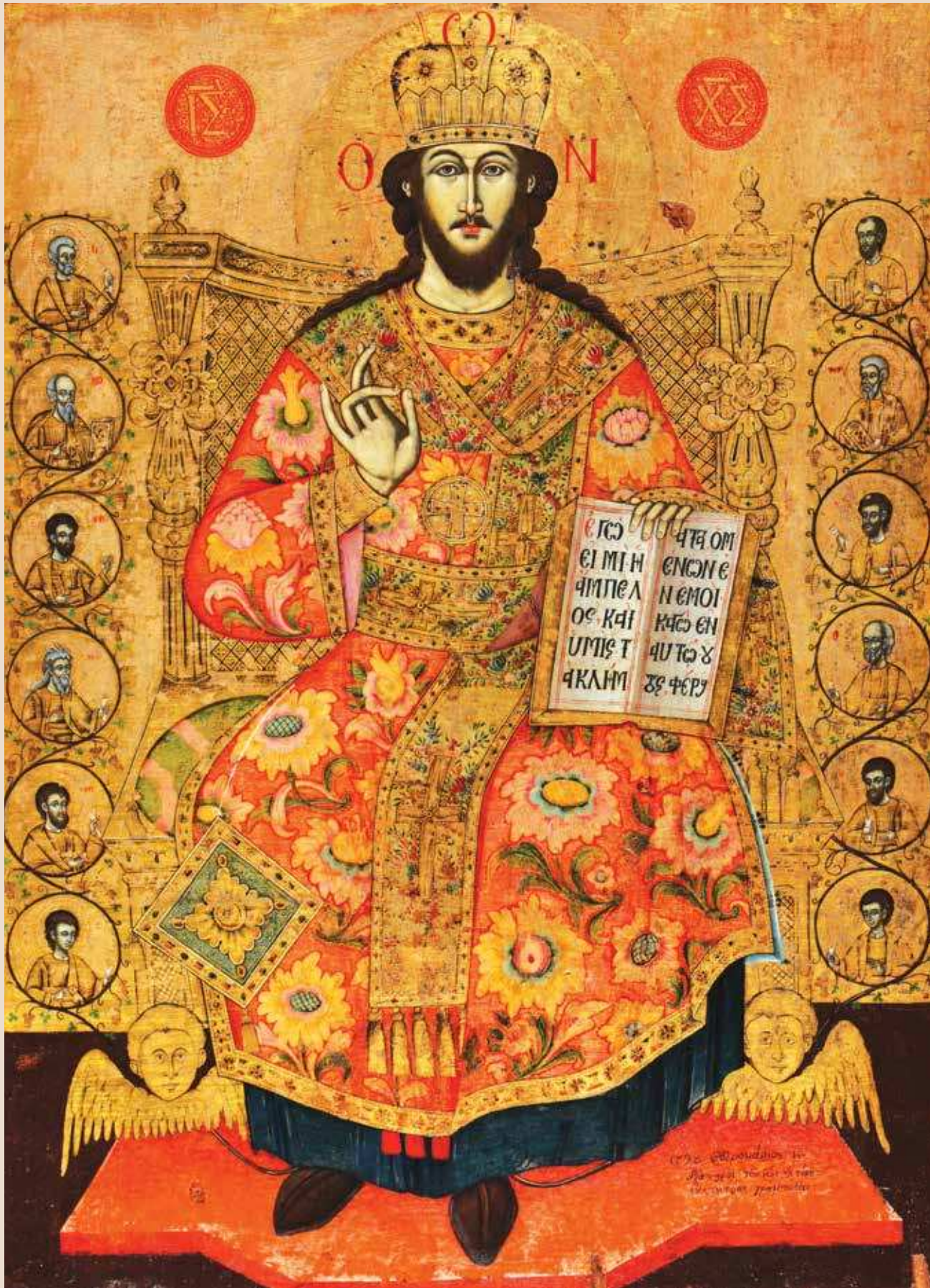


Fig. A.10.1: John Tzetiri from Grabova, *Christ the True Vine*, February 15, 1798 A.D., tempera on wood, 96.5 X 70.5 X 3.5 cm, **Provenance:** Church of St. George in Fieri. **Kept in:** Museum of Medieval Art, Holding No. 6791 (NICCT Code: 32061) / Joan Çetiri nga Grabova, *Krishti i Fronëzuar si Kryepriфт i Madh dhe Hardhi e Vërtetë me Bustët e Dymbëdhjetë Apostujve*, 15 shkurti 1798 p.Kr., tempera mbi dru, 96.5 X 70.5 X 3.5 cm. **Prejardhja:** Kisha e Shën Gjergjit, Fier. **Ruhet në:** Muzeu i Artit Mesjetar, Nr. Inv. 6791 (QKIPK Kodi: 32061).

2003, 347; Tatić-Đurić 2011, 96, 99) abound with metaphorical use of vine and grapes, considering and/or prefiguring Christ and the Virgin. The most famous passage of the Lord's word with the metaphor of a vine is narrated in the Gospel of John, (15:1-7) describing the episode on the night in Jerusalem when Christ, knowing of his imminent betrayal and death, called himself a vine, his Father a vinedresser, and his disciples the branches of a vine which would bear fruit abiding in him. The text on the open book in Christ's right hand cites John, (15:5; cf. **Inscription No. 3**) with the vine, branches and fruit mentioned in the single verse, thus forming the textual baseline for the pictorial symbolism of the icon.

However, the symbolic meaning of the vine is visually strongly overshadowed by the floral abundance of Christ's vestments, insignia and throne. The scarlet sakkos is made of finest woven silk brocade with large peony flowers. The golden crosses with *fleur-de-lis* adjuncts on the silk omophorion are set upon lavish background of peony and rose wreaths which were very popular patterns on sumptuous woven or embroidered textiles of the baroque and rococo periods. (cf. Köhler 1963, 148, 364; Bailey 2014, 219; cf. Johnstone 2002, 85-98) Both ecclesiastical vestments are additionally decorated with bands studded with precious gems and pearls, as are the *encolpion* on Christ's chest and the mitre on his head. The painter took much care in emulating the materiality and texture of the luxurious textiles; the red horizontal lines on the *sakkos* look like an attempt to imitate the woven structure of heavy silk brocade. This yields a sense of overpowering Christ's presence, set against lacy immateriality of the golden throne supported by two hovering Cherubs. Similar decorative traits can be seen in works of other skilled 18th century painters from the region, especially Konstantinos and Athanasios from Korça and Athanasios' son Terpos. (Drakopoulou 2006 (53); (60); (61), (64))

The overall iconography of the icon represents a variation of the theme of Christ Ampelos (the Vine), derived from traditional representations of the Tree of Jesse and established in Cretan painting of the 15th century. (Mantas 2003, 348-349; Tatić-Đurić 2011,

1952, 240-1) dhe patristike (dmth. të etërve të Kishës), (Mantas 2003, 347; Tatić-Đurić 2011, 96, 99) të cilat paraqesin në mënyrë metaforike me anë të hardhisë, parafigurimin e Krishtit dhe të Virgjëreshës. Pasazhi më i famshëm i fjalës së Zotit i shprehur nëpërmjet metaforës së një hardhie, na rrëfëhet në Ungjillin e Joanit (15:1-7) duke përshkruar episodin e ndodhur gjatë natës në Jeruzalem kur Krishti, duke e ditur se shumë shpejt do të tradhetohej dhe do të vdiste, e quan veten hardhia, Atin e quan vreshtar dhe dishepujt e tij i quan shermendet e hardhisë që do të japin fryte duke qëndruar në të. Teksti i shkruar në librin e hapur në krahun e djathtë të Krishtit citon Joanin (15:5 e më tej; **Mbishkrimi Nr. 3**) me hardhinë, shermendet dhe frytet e përmendura në një varg të vetëm, duke formuar kështu tekstin bazë të simbolikës (bazën tekstuale të simbolizmit të ilustruar) së ikonës.

Megjithatë, kuptimi simbolik i hardhisë hijesohet fuqishëm nga moria e luleve në veshjet, nga simbolet dhe froni i Krishtit, manteli me ngjyrë të kuqe të ndezur, i endur me mëndafsh dhe i pasuruar me bozhure. Kryqet e arta me shtojca zambaku mbi homoforin (veshjen e sipërme kryepriëtorore) prej mëndafshi janë vendosur në sfondin e gjerë të bozhureve dhe kurorave të trëndafilave të cilat ishin modele mjaft të njohura të tekstileve të kushtueshme të endura ose të qëndisura gjatë periudhës së stilit të barokut dhe të rokokosë. (cf. Köhler 1963, 148, 364; Bailey 2014, 219; cf. Johnstone 2002, 85-98) Të dyja veshjet klerikale janë zbukuruar edhe me shirita të stolisur me gurë të çmuar dhe margaritarë, siç janë enkolpioni që ndodhet në kraharorin e Krishtit dhe tek mitra sipër kokës. Piktori ikonograf është treguar shumë i vëmendshëm ndaj detajeve dhe endjes së veshjes luksoze. Linjat e kuqe horizontale të mantelit duken si një përpjekje për të imituar strukturën e endur të brokadës së rëndë prej mëndafshi. Kjo ngjall ndjenjën e pranisë mbizotëruese të Krishtit, të vendosur përkundrejt immaterializmit të kordonëve të fronit të artë mbajtur pezull nga dy kerubinë. Tipare të ngjashme zbukuruese mund të shihen në veprat e piktorëve të tjerë ikonografë të talentuar të shek. XVIII që i përkisnin rajonit, specifikisht të Konstandinit dhe Athanasit prej Korçës dhe Terpos, të birit të Athanasit. (Drakopoulou 2006 (53); (60); (61), (64))

Ikonografia e përgjithshme e ikonës paraqet një variant të temës së Krishtit Ampelos (Hardhi), e cila buron

95-96) The original solutions of Cretan painters, which featured the vine as a tree and the half-length representation of Christ Pantokrator, evolved in Post-Byzantine painting towards emphasizing the branches of the vine with apostolic figures. (Tatić-Đurić 2011, 96) The replacement of the Pantokrator image with the full-figure representation of Christ the Great High Priest has become an iconographical variant on large despotic icons since the 17th century. (Mantas 2003, 357-8) The emphasis thus shifted from primary soteriological meaning towards hieratic and ecclesiastical connotations, i.e. the necessity of the salvation of mankind through the Church and Christ as its only rightful Head, which was a notion especially important for the Orthodox under Ottoman rule.

The identity of the painter of this icon is still a subject of discussion in modern scholarship, despite the fact that he signed his name, origin and the precise date of the icon's execution in the right corner of the pedestal of Christ's throne. Earlier researchers identified John Tzetiri from Grabova with Jovan Četirević Grabovan, a painter of the same name and provenience, active in Slavonia, northern Croatia and Hungary in the second half of the 18th century. (Moutafov 2002, 217-21; Drakopoulou 2006 (66), 190; Giakoumis 2015d, 59-60) It has been recently suggested, however, that the master bearing the latter name could have been the earlier namesake of John Tzetiri, probably his relative and a member of an extended group of painters coming from Tzetiri family. Jovan Četirević Grabovan moved to Habsburg lands and developed a successful career working for Orthodox communities there. The stylistic traits of his painting and established dates of his movements starting from 1736 seem to contradict the idea that he could have returned to his native land after 1787 and continued painting icons up to the second decade of the 19th century. (Todić 2010, 376; Kučeković 2018, 363)

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nga ilustrime tradicionale të Tringut të Jeseut, që i përkisnin pikurës së zhvilluar në Kretë gjatë shek. XV. (Mantas 2003, 348-349; Tatić-Đurić 2011, 95-96) Zgjidhjet origjinale të piktorëve kretanë, të cilët e paraqesin vreshtin si një pemë dhe paraqitjen në gjysmëgjatësi të Krishtit Pantokrator (të gjithëpushtetshëm), të evoluuar në pikurën e periudhës pasbizantine me theksimin e degëve të vreshtit me figura apostolike. (Tatić-Đurić 2011, 96) Zëvendësimi i imazhit të Pantokratorit me figurën e plotë paraqitëse të Krishtit kryeprift, është bërë një variant ikonografik tek ikonat despotike të përmasave të mëdha që nga shek. XVII. (Mantas 2003, 357-8) Prandaj theksi kaloi nga kuptimi parësor sotiriologjik në atë hieratik dhe kishtar, pra domosdoshmëria e shpëtimit të njerëzve nëpërmjet kishës dhe Krishtit, i cili është kreu i saj i vetëm legjitim, që ishte një koncept mjaft i rëndësishëm për ortodoksët gjatë kohës së sundimit otoman.

Identiteti i piktorit është bërë objekt diskutimi në literaturë, edhe pse autori ka firmosur emrin, prejardhjen dhe datën e ikonës në krahun e djathtë të pedestalit të fronit ku ulet Krishti. Kërkues më të vjetër kanë identifikuar Joan Çetirin nga Grabova me Jovan Četirević Grabovan-in, një piktor me të njejtin emër dhe prejardhje, i cili ka qenë aktiv në Slavoninë, Kroacinë veriore dhe Hungarinë në gjysmën e dytë të shek. XVIII. (Moutafov 2002, 217-21; Drakopoulou 2006 (66), 190; Giakoumis 2015d, 59-60) Në kohën e fundit është propozuar se mjeshtri që mbart emrin e dytë mund të ishte një artist më i vjetër homonim i Joan Çetirit, mbase dikush nga fisi i tij që ka qenë pjesëtar i grupit të zgjeruar të piktorëve të familjes së Çetirëve. Jovan Četirević Grabovan-i udhëtoi në Hungari dhe zhvilloi një karrierë të suksesshme duke punuar për komunitetet ortodokse aty. Tiparët stilistike të pikurës së tij si edhe datat specifike të udhëtimit të tij, duke filluar nga 1736, duket se i kundërvihen pikëpamjes se mund të ishte kthyer në vendin e vet pas vitit 1787, ku vazhdoi të pikuronte ikona gjer në dekadën e dytë të shek. XIX. (Todić 2010, 376; Kučeković 2018, 363)

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