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BRICK SUBSTANCE AT ZAUM CHURCH IN OHRID**

Key words: brickwork, facades, economy, Zaum church, Ohrid, Late Byzantine architecture, labyrinth, meander, synergeia, substance

Abstract: *Focusing on the first half of the 14th century exterior of the church of Zaum at Ohrid lake in Macedonia, this article explores the way brick, mortar, and their substance appear and effect on the beholder. Facades are predominantly filled with fret, meander, fleur-de-lys, chess board motives which are of great importance in visual exegesis of Byzantium.*

It is already known fact that the innovative character of architectural aesthetics contributed to an ever – changing appearance of Byzantine church exteriors. One example of such exteriorized aesthetics is wall arrangement at Zaum church at Ohrid Lake. Located on the eastern shore of Lake Ohrid the Church of the Holy Mother Zahumska Zaum [fig. 1] often drawn the attention of researchers.¹ Zaum church was

founded by Grgur, the second son of sebastocrator Branko Mladenović, mentioned as a caesar in a letter from Pope Innocentius VI to the Emperor Dušan dated 1347.² An inscription in the interior indicates that the church was built and fresco painted in 1361.³ Although the epithet Zahumska is not part of this topic, it is worth to mention that transposition of name could represent an expression of ktetor's origin, almost the same as with Eleusa epithet probably translated from Constantinople.⁴

Small by its proportions, Zaum church was built as a domed, cross in square church, which was widespread type of sacred space at the time in question [fig.2]. A special significance for the ideas which encircled the architecture in the 14th century represents the façade *επιφανεια* of the church. Our attention will be focused this time on the north and south façade concepts, in detail and in general and how they can be interpreted. It is already known fact that Late Byzantine facades are articulated through the use of

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¹ P. N. Miljukov, *Christianskija drevnosti zapadnoj Makedonii*, Izvestija ruskago areheologičeskago instituta v Konstantinopoli, IV, 1, Sofija, 1889, 85; G. Millet, *L'ancient art serbe. Les églises*, Paris 1919, 15; Idem, *L'école grecque dans l'architecture byzantine*, Paris 1916, 63, 264; M. Zloković, *Stare crkve u oblasti Prespe i Ohrida: Crkva Svete Bogorodice Zahumske*, Starinar III, 3 / (1925), 141 - 143; V. Marković, *Pravoslavno monaštvo i manastiri u srednjovekovnoj Srbiji*, Sremski Karlovci 1929, 117 - 118; Đ. Mano – Zisi, *Crkve u okolini Ohrida*, Starinar III, 6 (1931), 135 – 136; V. Petković, *Pregled crkvenih spomenika kroz povescnu srpskog naroda*, Beograd 1950, 126; A. Deroko, *Monumentalna i dekorativna arhitektura u srednjovekovnoj Srbiji*, Beograd 1962, 148, 154; Spomenici na kulturata, 257 – 259; V. J. Đurić, *Vizantijske freske u Jugoslaviji*, Beograd 1974, 72; I. Đorđević, *Zidno slikarstvo srpske vlastele*, 188; *Spomenici na kulturata na Makedonija*, ur. K. Balabanov, A. Nikolovski, D.

Kornakov, Skopje 1990, 157. In light of ornaments and its contexts cf. B. Cvetković, *Semantika i ornament: Prinos kim metodologijata na izučavane srednjovekovnata ukrasa*, Problemi na izkustvoto 2 (2009), 3 - 9, particularly 4, fig. 3.

² M. Šuica, *O kesaru Grguru*, ZRVI 34 (1995), 175 (with bibliography).

³ C. Grozdanov, *Ohridsko zidno slikarstvo*, 103.

⁴ The question of translation of Greek epithets of saints represents particular problem in Byzantine tradition. Similar case is noted with the epithet Eleusa - Virgin of Thenderness - celebrated especially in Constantinople. N. P. Kondakov, *Icons*, Parkstone Press International, 2nd ed., New York 2012, 245. It could be assumed that the cult of Eleusa variant of Virgin was transferred from Constantinople also to Strumica thanks to its founder. It is interesting circumstance that this ideologcal context of founding the monastery left uninterpreted until nowadays in historiography of Strumica church. Cf. P.Miljković-Peppek, Veljusa. Le monastère de la Vierge de Pitié au village de Veljusa près de Strumica, Skopje 1981.



Fig. 1. Church of the Holy Mother Zahumska, Zaum, Ohrid, photo: Jasmina S. Ćirić

various building materials and opus. Articulating elements transform the plane of the walls horizontally, vertically and grid which combines two directions, so that means in threedimensional form. Zaum façades crucially exposes the dialectic of the relationship between image as material object and beholder, and sears away any lingering notion we may still have of the possibility of an idealistic or internally formalist basis for the history of art. Perhaps *that is why* the history of art as it is traditionally conceived has evaded analysis of one of the most striking forms of response to real images, one of the few kinds of response to manifest itself on an obviously behavioral level. Façades of Zaum church are carefully constructed surfaces encircling the church as *φαντασια* which are imprints on the soul of sense apprehension.⁵

Of significance for this article are philosophical connotations of wall arrangement. In previous article dedicated to west facade of Holy Archangels in Štip it was mentioned that walls were encapsulated with Constantinopolitan idea of “living walls“ filled with “τῆς χροῶς ἑτερότητι *συνεργούσης* τῆς τέχνης καὶ σοφίζομένης τῆς ἀναλογίαν τῆς ἀρμονίας.”⁶ These

⁵ R. Webb, *Ekphrasis. Imagination and Persuasion in Ancient Rhetorical Theory and Practice*, Farnham 2009, 85 – 130.

effents tap into perceptual experiences. So instead of “regularity of arrangement” word “τῆς *συνεργούσης*” as the genitive form “of the synergy” [of materials], will be used as a container of substance of materials.

Central position of the façades are stressed with decorative arch which precisely reflects the internal structure of building. The idea of facade treatment is generally pronounced with strict horizontal brick lines and ornaments fitted together.⁷ It is already known fact that previously was concluded that: “Brick, put in two horizontal lines, separates and corrects stone rows” and “all along the facade between the two strips with open meander motif, arranged diagonally, is set square motif in rows of brick and limestone.”⁸ It is of utmost importance to stress that

⁶ *Nicaea A Byzantine Capital and Its Praises With the Speeches of Theodore Laskaris*, in: Praise of the Great City of Nicaea and Theodore Metochites Nicene Oration, transl. C. Foss – J. Tulchin Brookline – Massachusetts 1996, 179 – 181. Cf. J. S. Ćirić, *West façade of Holy Archangels church in Štip: Economy of the wall*, PATRIMONIUM.MK Year 5, N°10 (2012), 139 – 148.

⁷ V. Korać, *Spomenici monumentalne srpske arhitekture XIV veka u Povardarju*, Beograd 2003, 251.

⁸ *Ibid*, 248.

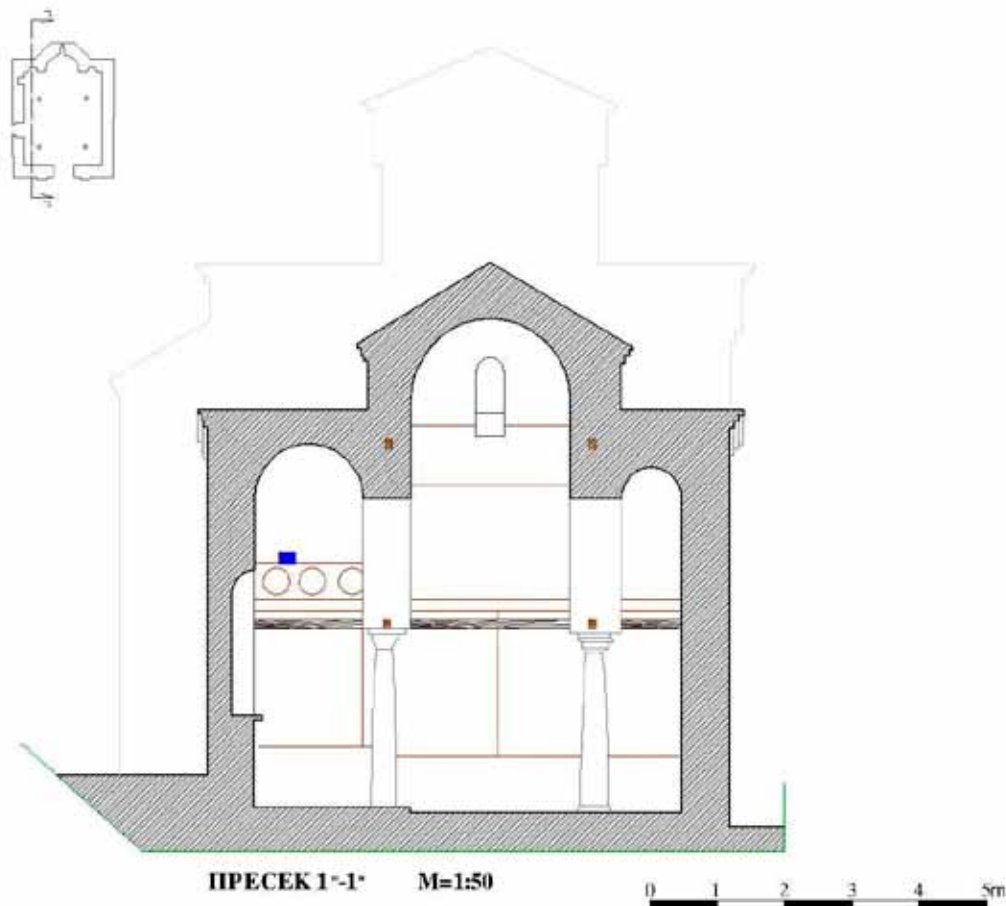


Fig. 2. Architectural plan of Zaum church

double horizontal motif divides the wall: it consists of meander directed from left to the right. Between these motives are placed chess board fields. First rope encircles the church from left to right and its mirrored image is above chess field motif. Pseudo Denys Areopagites recognized this as “motion in right line” and it corresponds to the exercise of $\nu\acute{o}\upsilon\varsigma$ whose main organs are human eyes and brain. As a result of this motion appears “circular motion” which is reversible, returnable and capable to found itself.⁹ Although these descriptions are accurate and precise it is possible to describe and moreover interpret *ornamental frames* in different mode of imaging, visual rhetoric. Visual *rhetoric* and narrative ideas are the actual image or object rhetors generate when they use visual symbols for the purpose of communicating. It is the purposive production or arrangement of materials, forms, and other elements to communicate with an audience. Visual rhetoric is symbolic action in that the relationship it designates between image and referent is arbitrary, in contrast to a sign, where a natural relationship exists between the sign and the object to which it is connected. Visual narrative are arranged

and modified by a rhetor not simply for the purpose of emotional discharge but for communication with an audience, even if the master builder is the sole audience for the image or object. Nevertheless, it is a critical-analytical tool or a way of approaching and analyzing visual data that highlights the communicative dimensions of images or objects. A rhetorical perspective on visual artifacts constitutes a particular way of viewing images as a set of *conceptual lenses* through which visual symbols become knowable as communicative or rhetorical phenomena.¹⁰ In common scholarly parlance, problem of precise description and act of writing as vertigo of infinite correction, perhaps most vividly confirm the awkward position of an interpreter in relation to the picture.

Regarding the best preserved examples of last phase of Byzantine architecture the suggestive context of brickwork *ποικιλια* assumed different purpose. First of all, Byzantine mason marks put ornaments in *the specific wall frames and its sumptuous*

⁹ Sveti Grigorije Palama, *Trijade u odbranu isihazma*, Beograd 2008, 2, 5.

¹⁰ On rhetorics in architecture see: M. R. Kanengieter, *Message Formation from Architecture: A Rhetorical Analysis*, PhD, Dissertation University of Oregon, 1990; S. K. Foss, *A Rhetorical Schema for the Evaluation of Visual Imagery*, *Communication Studies* 45 (1994), 213-224.



Fig. 3. Facade, northern side, Zaum church,
photo: Jasmina S. Ćirić

décor usually arranged in pairs whose pattern creates a continuous wavelike design. In the rhetoric of visual communication, wall ornament direct the viewer to understand what is seen in a particular way. It orchestrates our interpretation of what we see. This process is very clear when we look at how ornament creates frames of *εμψυχος γραφη*. Brick ornaments does not supply an alternative narrative to distract the viewer. What it does instead is much more subtle: it organises and structures the viewer's experience of the facade, it tells us how to look it, to read it.¹¹

Most of all arrangement of the wall or *economia* of southern and northern façade must be described precisely. In comparison with lower register where dominates irregularly cut stone, upper register is designed with brick and mortar rows which allows us to connect it with so called *cloisonée* system of wall arrangement [fig. 3]. Term *cloisonée* which for the first time appeared in Gabriel Millet's study *L'ancien art Serbe. les églises*,¹² shows the actual sense of the

¹¹ J. S. Ćirić, *Décryptage du mur : l'Arbre de Vie dans l'architecture byzantine tardive*, Collection of Works "Spaces of Memory: Art, Architecture and Heritage", ed. A. Kadijević, Faculty of Philosophy, Belgrade 2012, 19 - 31.

¹² G. Millet, *L'ancien art serbe. Les églises*, Paris 1919, 106.



Fig. 4. Open meander (swastika),
photo: Jasmina S. Ćirić

wall and surfaces, cell of body of Christ as part of the purest Earth and brick solidified as material by dry exaltations from the depths of the earth.¹³ Exceptions are the straps of so called "open meander" and diagonally positioned squares. The question of interest is what is, for example, visual discourse of the north façade and how to interpret exteriorized images of Zaum church? At this point, one should recall the notion of engaging the visual framing of the facade. Visual framing provides an important new direction for theory building and future research. Schemata of interpretation of frames suggest what the controversy is about, the essence of the issue". The general idea is that a news frame is an ever-present discursive device that channels the audience as it constructs the meaning of particular communicative acts. carry "excess meaning" as *they activate some related ideas or thoughts*, and they have an accepted shared meaning within a culture as they resonate with its members. Images are powerful framing tools because they are less intrusive than words and as such require less cognitive load. Therefore, peripheral rather than central processing may be activated and beholders may be more likely to accept the visual frame without question. By recognizing the dialectical nature of the frame in an art historical and philosophical context, diverse 'classical' implications as discreteness, boundary and exclusiveness have constituted a function of an intermediate zone, medium, continuity and context, which performs the function of inclusive-

¹³ O. Clément, *Le visage interieur*, Paris 1978, 13; E. Lévinas, *Totalité et infini*, Paris 1990, 215. Филон Александријски, *О стварању света*, 136 – 137. *The same idea was mentioned at*: R. Halleux, *Le problem des métaux dans la science antique*, Paris 1974.



Fig. 5. Southern facade of Zaum church, photo: Jasmina S. Ćirić

ness as well. The implicate mediality of the frame has confirmed that the separation of parergon and ergon leads either ad absurdum or beyond the visibility to a kind of indefinite ‘temporarily’ zone, so setting not least incremental and processual questions in focus.

Exterior of the wall can operate as framing device insofar as it make use of various rhetorical tools — metaphors, depictions, symbols — that purport to capture the essence of an issue. Through the application of these devices, a salient idea becomes easier to understand and easier to remember than other ideas. Polychromy as idea and when optical illusion trigger the polychromy of wall surfaces is actually the moment when beholder perceives these exterior changes.¹⁴ It is useful to distinguish at least three parts of Zaum facades: the eastern side of the north wall as a frame, middle frame, exterior projection dome area and the west side of the north wall, the projection of the west bay. Having in mind that images are examined as “visual sensations or stimuli that activate the nerve cells in the eyes to convey information to the brain, frames are identified by enumerating the objects and discrete elements actually shown in the

visual; frames result from recognizing design elements and by organizing or combining visual sensations into “themes” following some principles of organization. Open meander motif [fig. 4] runs through whole facade surfaces, both north and south.¹⁵ It is a meander shaped as Cyrillic “II” where the two vertical bricks alternating with two horizontal positioned above the point where is the starting point of vertical bricks. Approximately in the middle of this registry master builder put a brick in the middle of the vertical line making visually allusive swastika motif. The same motif is repeated symmetrically placed in the middle register of the north face of the south, so it looks like specular symmetry. Viewed in isolation, this motif can be described as a meander-shaped II that is associated with the following vertically reversed “II”. This motif is shown as doubled. However, if this motif is visually framed differently, it is clear that the swastika motif formed by two pairs of two bricks placed vertically and two horizontally arranged in the upper and lower third of the left and right are in relation to motives position. The same is repeated on the south facade [fig. 5]. Ornaments are set in a completely identical distance - 8 brick

¹⁴ R. Nelson, *Emphatic Vision: Looking at and with a performative Byzantine Miniature*, AH 30 / 4 (2007), 489 – 502.

¹⁵ V. Korać, *Spomenici*, 114, 246.



Fig. 6. Brick arrangement at southern facade, Zaum church, photo: Jasmina S. Ćirić



Fig. 7. Central arch of Zaum church, photo: Jasmina S. Ćirić



Fig. 8. Southern facade, detail, photo: Jasmina S. Ćirić



Fig. 9. Polychromy of facade, Zaum church, detail, photo: Jasmina S. Ćirić

wall from the beginning. On the south to the north face of the register are brickwork diamond motives and three vertically laid bricks which are half-height of the entire wreath and meander set above [Fig.6]. Three bricks are covered with one horizontally positioned brick. Similarly is registered on the southern wall of the southern register.

The next one frame is central [fig. 7]. Central arch is wider and taller than the side arches on the facade. Arch of middle niche is filled with geometric ornament formed with diagonally crossed bricks. This motif is executed with synthesized tetrahedron and octahedron, which together make three-dimensional pattern of the Tree of Life like at west façade of St. Theodora in Arta or central apse of southern church of monastery Constantine Lips in Constantinople. One ornamental unit looks like schematized mirror reflected fleur-de-lys. Symbolic communication between two mutually dependent ornaments can be related with the interpretation of the apostolic idea that “now we see as in the mirror” (1.Cor, 13, 12). That is the case with a fleur-de-lys which via “mirror symmetry” becomes Christ’s monogram as at St. Catherine’s church in Thessaloniki. Multiplication of such

ornamental unit results with so-called diagonally and vertically divided grid. Those multiplied octahedrons are difficult to be visually observed because of *two-dimensional expressive possibilities of brick* as a material for the façade ‘vocabulary’.¹⁶ On central frame of south facade, master builder put slightly different motif although it is similar in its iconography. Namely, it is the Tree of Life [fig.8] as at St. Sophia in Ohrid west façade. Namely, instead of “fish bone” motif we can see the real nature of the ornament: depiction of Life Giving Tree motif the same as depicted beneath St. Archangel Michael next to west portal of the church.¹⁷ This particular motif, observed as ‘decorative’ unit represents powerful transmitter

¹⁶ More on this topic: J. S. Ćirić, *West facade of Holy Archangels church in Štip: Economy of the wall*, PATRI-MONIUM.MK Year 5, N°10 (2012), 139 – 148.

¹⁷ T. F. Mathews, *The Byzantine churches of Istanbul: Photographic Survey*, Penn. State University Press 1976, 386. About ornaments et the west façade of St. Sophia Church in Ohrid and its interpretation: J. S. Ćirić, “*Writing in Light*”: *Same as Different at the West Façade of St. Sophia Church in Ohrid*, International Conference: Ser-



Fig. 10. Constantine Lips Monastery in Constantinople, southern church apse, diaconicon detail, photo: Jasmina S. Ćirić

of complex exegetic messages expressed with rectangular cut bricks. Visually equivalent motives of Life giving Tree are painted in the lower registers of the west wall of naos in St. Sophia church in Ohrid below depictions of Holy Archangels as gatekeepers of the west portal and Tree of Life.¹⁸ It is interesting that, the southern arc of central register still has certain discrepancies in the opus setting brick: as it is a synthesis of the Tree of Life and diamond motifs on the northern side.

It could be assumed that the builder base ornament placed under a slightly higher angle. That is the reason why we see deviations are primarily found in such a way that the whole brick and would not fit in its full length in the register. This decoration frames and punctuates viewers experience, it structures viewers interpretation and worshipper's understanding of his position in the Church itself. It was evidently a question of understanding that ornaments are best framed

bian Language - Literature - Art - Art History, Faculty of Philology and Arts, Kragujevac, Serbia (forthcoming).

¹⁸ M. Tatić-Djurić, *Archanges gardiens de porte a Dečani*, ur. V. Đurić, Dečani i vizantijska umetnost sredinom XIV veka. Međunarodni naučni skup povodom 650 godina manastira Dečana (septembar 1985), Beograd 198, 361–362; G. Gerov, *Angelite – paziteli na vhoda*, Zbornik radovi Vizantološkog instituta 46 (2009), 435 – 442.



Fig. 11. Perivlepta church in Ohrid, detail of the apse, photo: Jasmina S. Ćirić

human contact with the holliness. It controls the viewers understanding and less frequently becomes the narrative itself. Byzantine beholder wanted to see the presence of spirit in what is actually changing appearances of matter. Ornamental technique in Zaum church made by brick creates considerable optical tension: ornaments taken by themselves, give the illusion of occupying three dimensional space impacted with polychromatic effect of brick and mortar [fig. 9]. That fuses foreground to background and enforces a vision of a *transparent screen*, not that space areas. It creates illusion that the wall is transparent; it is a paradoxical vision which gives rise to the effect of the walls having been de-materialised. The membrane-like wall falls down around the church like a curtain, draping the body of the edifice, like a **new skin, the cover of flesh**.¹⁹ As Gregory of Nyssa stated, sense perception is a means of reaching the spiritual or Ps 18: 29: “In your strength I can crush an army with my God I can scale any wall”.²⁰ That type of meander with flat, rectangular constituent elements is used in the brickwork ornamentation of diakonikon of south church of Constantine Lips in Constantinople. [fig.10].²¹ It is indicative, however, that there are nu-

¹⁹ Temples as reservoirs of faith or safe heavens in the sea of life: “dazzling the eyes with brilliant fire, sending forth a kind of enchanting glow unto the eyes”. R. S. Nelson, *To Say and to See, Visuality before and Beyond the Renaissance*, ed. R. S. Nelson, Cambridge 2000, 143 – 168, esp. 150 – 154. Cf. J. S. Ćirić, *Decryptage du mur (Forthcoming)*.

²⁰ Gregory of Nyssa, *De Sancto theodoro*, trans. Leemans et al., *Let us Die That We May Live*, 86.

²¹ J. S. Ćirić, *Articulacija istočne fasade katolikona manastire Konstantina Lipsa u Carigradu*, Niš i Vizantija V (2007), fig. 11.



Fig. 12. The apse of Paregoretissa in Arta, photo: Remi Terryn

merous examples of meanders with almost identical proportions surviving examples of late Byzantine architecture in Arta. Except Zahumska Church in Ohrid it appears on the apse of Virgin Periblepta [fig. 11].²² The same brickwork is found on the lateral walls of the Church of Hagios Nicholas, Hagios Demetrios at Varoš (Prilep) ca 1298th. On a similar position can be found at the northern part of the apse of Paregoretissa [fig. 12],²³ apse of Agio Vassilios church [fig. 13] and south side of Aghia Theodori church in Arta.²⁴ The representation of these motifs only supports the close

²² I. Zarov, *Arhitekturata na manastirskata crkva Sv. Bogorodica Perivlepta vo kontekst na tendenciite na vizantiskata arhitektura od XIII – XIV vek*, PATRIMONIVM. MK III (2010), 160 - 169.

²³ V. Papadopoulou, *The Monuments of Byzantine Arta*, 62. I want to express my most sincerest gratitude to Mr Remi Terryn, research fellow at Alexandar S. Onassis Foundation and collaborator of Benaki Museum at Athens for providing me photos of Virgin Paregoretissa and Agios Vassilios church at Arta.

²⁴ Ibid, 136. See the same motif that frames the image of the Ocean – mosaic at Ain Témouchent Setif in the northeastern province of Algeria. K. M. D. Dunbabin, *The Mosaics of Roman North Africa*, Oxford 1978, 151– 152, table 143; H. Maguire, *Nectar and Illusion: Nature in*

connection of the ornaments with the architectural structure regardless of the materials used.²⁵ After all, this understanding appears to frame the concept of the ornament with fleur-de-lys depicted on the portals and the facades visually unifying idea of holiness in almost all openings. That is illustrated by the concept of ornament not only depicted on Mandilion²⁶ than on *ἀγιον κεραμίδι*.²⁷

What is of significance here is the mechanism of understanding: the constitutive system of these ornamental phenomena which like a labyrinth encircled both interior and exterior of church in its organic, Divine attributes., as mentioned in Ps 16: 6: “The boundary lines have fallen for me in pleasant places; What a wonderful inheritance!” It began with the visitor seeing the church from a remote vantage point

Byzantine Art and Literature, Oxford University Press, Oxford 2012, 20, 26.

²⁵ B. Cvetković, *O ulozu ornamenta u sakralnom kontekstu*, Kruševački Zbornik 14 (2009), 35 – 49.

²⁶ Idem, *Semantika i ornament: prinos km metodologijata na izučavanje na srednovjekovnata ukrasa*, Problemi na izkustvoto 2 (2009), 5, sl. 4.

²⁷ H. A. Klein, *Visualisierungen von Herrschaft*, BYZAS 5 (2006) 79-99, especially 80.



Fig. 13. Agios Vassilios church, Arta, photo: Remi Terryn

and observing its silhouette. Important to the labyrinth and observer within it, is the symbolic process of reversal. The most perfect form of the Late Byzantine church labyrinth possesses a double – retrograding rhythm [turning and returning]. Similarly, Christ’s journey from Heaven to Hades and back involved a recursive progress a miraculous reversal, as medieval theologians often emphasized.

Gregory of Nyssa imagined an army following in step beyond its general, the Redeemer, as it marches out of the labyrinth.²⁸ Strictly speaking, this sign of meander is a metaphorical armor to be worn by the observer or pilgrim. It repels the evils and temptations of this sinful world. It wards off death. It girds the faithful during the march toward everlasting life. That is the ambience of *homo viator* whose soul sails through the riddles of the terrestrial world in search of its true spiritual essence, guided by the words of Christ - Logos.²⁹ Christ wrote on the Earthly mate-

²⁸ Gregoire de Nysse, *La cathese du foi*, Paris 1978, 90.

²⁹ I. Stevović, *Towards New Directions of Investigation of Late Byzantine Architecture*. Visualisation of “text” on the facades of the church of the Virgin Krina (Chios), SYMMEIKTA. Collection of Papers Dedicated to the

rial, wrote with his finger on the ground like in the Bible verse John 1:14: “*And the word became flesh and dwelt among us.*” It is a skin, Christ’s bodily substance. Dressed in Christ’s armor, Christian continues his pilgrimage: the perception of that act intensified with the approaching than with the entering through the doors into the interior of the church. The flesh of Christ therefore if composed of brick and marble, consists of earthly substances which clothe both Church and believers.

We read in so many words: “*The first man is of the earth, earthy; the second man [Adam] is the Lord from heaven.*” [1 Corinthians 15:47]. This passage, however, has nothing to do with any difference of substance; it only contrasts with the once earthly substance of the skin of the first man, Adam, the “sacred” substance of the spirit of the second man, Christ. That refers to those whom it compares to Him evidently become celestial — by the Spirit, of course — even in this “earthly skin.” Now, since Christ is heavenly even in regard to the skin, they could not be compared to Him, who are not heavenly in reference to

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their flesh. Semiotic brickwork ornaments viscerally confirmed the universal Christian message, marching in and out of the labyrinth transformed with visible earthly substance in sacred skin. In our pilgrimage gazing upon the whole of this world, upon men who on every side are running unto the faith loving eternal life in Land of Living, scorning the present, and filled with joy at such a spectacle, we say: “*The earth is full of Your creation*”.

In exploring the ways images and walls appear and the way they affect the beholder, Zaum church exhibits rare type of polychromy which was reversible mirrored: what was seen on the northern facade is the opposite of southern facade. Like a reflective mirror the meaning of Zaum facade rises from the

interaction of ornaments. The entire repertoire of such architectural expression at Zaum church was the product of further practical elaboration of the fundamental idea of the Christ’s skin incarnated in the temple. „Mirror effect of Zaum ‘lateral’ walls are potential to show how Late Byzantine masterbuilder thus became the brick substance «illuminator» of a sort, quite like Gregory of Naziansus wrote: “The earth and its surroundings are poised in the middle, and that the motion of all the revolving bodies is round this fixed and solid center, then, I say, there is an absolute necessity that, whatever may happen to each one of the atoms on the upper side of the earth, the same will happen on the opposite side“.³⁰

³⁰ *Nicene and Post-Nicene Fathers*, Series 2, Vol. 5, ed. Phillip Schaff, Grand Rapids, MI: Christian Classics Ethereal Library, 826.

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Јасмина С. ЌИРИЌ

СИНЕРГИЈА НА ТУЛА НА ЦРКВАТА ЗАУМ ВО ОХРИД

Резиме

Трудот претставува продолжение на истражувањето објавено во претходниот број на PATRIMONIUM.MK. Во минатиот број на примерот на црквата во Штип е прижано како може да се интерпретира значењето на тулата. Сега, на друг пример, на фасадите на црквата Света Богородица Заумска – Заум – во Охрид се анализира начинот на кој можат да се посматраат орнаментите во вертикален распоред. Од гледната точка што ја прикажуваат изворите настанати при крајот на XIII век сосема е извесно дека на ѕидовите им се припишуваат прерогативи на живот. Така ѕидовите се поместуваат, светломрцаат (светкаат) или поседуваат енергија. Исто така во изворите се спомнува и зборот синергија, која претходно е интерпретирана како умевање на складно уредување на ѕидот. Во претходниот труд ја анализиравме таа појава како т.н. икономија на ѕидот и икономија на спасението. Покрај тоа значење, изразот употребен во генитив кој означува дека ѕидот е од синергија, покажува ускладена употреба и ускладено дејство на материјалот. Ѕидовите на Заум се посматраат во три „рамки“: североисточен, централен и јужен, поточно југоисточен, централен и југозападен. Со опишувањето на мотивите и на

нивниот распоред се заклучи дека станува збор за огледалско пресликување на фасадите: тоа што градителот го прикажал на североисточната страна се појавува на друга страна и vice versa. Бидејќи венацот кој наликува на шематизирано прикажаното латинично слово S ги опкружува ѕидовите на храмот, како и П меандарот, заклучено е дека освен тоа што станува збор за прикажување на сензуално соединување на верниците со Логосот, најнапред по пат на визуелна перцепција и молитва на телото, може да стане збор за своевидно алудирање на Псалмот 16:6 „Мојот дел зафати пријатни места; да, добив прекрасно наследство“, додека празните простори и одвојување на деловите на ѕидот на ќелии претставуваат „ќелии“ на телото Христово. Со оптичката илузија која на моменти се повлекува напред и назад така што посматрачот на момент гледа во прв план мотив на шаховско поле, а на момент меандар во прв план, се алудира на Псалмот 18, 29 „Зашто преку Тебе го разбивам полкот, со мојот Бог прескокнувам преку ѕид“ со што се тежнее на дематеријализација на ѕидната површина како на кожа Христова.

