



ABSTRACT: *The paper deals with the iconography of the Holy Stylites in the Church of the Virgin Hodegetria in the Patriarchate of Peć (around 1335-1337) and discusses the meaning and reasons for their positioning in the sanctuary area. The paper concludes that these four saints, depicted in the two registers, each pair of them in one zone, flanking the compositions of Communion of the Apostles and Officiating of Holy Fathers, refer to eucharist, to Christ's passion and sacrifice.*

On the frescoes of the church of the Virgin Hodegetria in the Patriarchate of Peć (around 1335-1337), the endowment of Serbian archbishop Daniel the Second (1324-1337) we find four figures of Holy Stylites (ill. 1).¹ According to the programmatic idea, they are

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¹ В. Петковић, *Животис цркве Св. Богородице у Патријаршији Пећској*, Известия на Българския Археол. Институтъ, София 1927, 161, Т. XIX, fig. 3; М. Ивановић, *Црква Богородице Одигитрије у Пећкој патријаршији*, Старине Косова и Метохије II-III (1963) 144; С. Томековић, *Монашка традиција у задужбинама и списима архиепископа Данила II*, Архиепископ Данило II и његово доба (Међународни научни скуп поводом 650 година од смрти: децембар 1987), Београд 1991, 425-426.

On the iconography of this group of saints see 'Α. Ευγγόπουλος, *Οί στίλιται εἰς τὴν Βυζαντινὴν τέχνην*, 'Επετηρὴς 'Εταιρείας Βυζαντινῶν Σπουδῶν 19 (1949) 116-129; D. Mouriki, *The Mosaics of Nea Monion Chios*, Vol. II, Athens 1985, 171-176 (with previous bibliog-

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placed in to two registers of the altar area, more precisely, on the lateral sides of the triumphal arch.²

In Byzantine and Serbian monumental painting the Holy Stylites often appear around the entrances of the churches,³ but they can also be depicted on the colonettes of the windows,⁴ on the lateral sides

raphy); И. М. Ђорђевић, *Свети столпници у српском зидном сликарству средњег века*, И. М. Ђорђевић, *Студије српске средњовековне уметности*, Београд 2008, 64-75 [= И. М. Ђорђевић, *Свети столпници у српском зидном сликарству средњег века*, Зборник Матице Српске за ликовне уметности 18 (1982) 41-52, fig. 1-8]; G. R. H. Wright, *The Heritage of Stylites*, *As On The First Day. Essays in Religious Constants*, Leiden 1987, 82 [10]-102 [30]; Б. Цветковић, *Манастир Нова Павлица. Историја, архитектура и живопис*, Београд 2009 (unpublished doctoral thesis, Faculty of Philosophy, Belgrade, in Serbian) 153; T. Starodubcev, *Srpsko zidno slikarstvo Lazarevića i Brankovića: 1375-1459*, Београд 2007 (unpublished doctoral thesis, Faculty of Philosophy, Belgrade, in Serbian) 186-187.

On further bibliography on these saints in general see <http://csc.org.il/db/browse.aspx?db=SB&sL=S&sK=stylites&sT=keywords> (accessed: March 15th, 2014).

² Ивановић, *Црква Богородице Одигитрије*, 144; Ђорђевић, *Свети столпници* (2008), 68.

³ Such a solution is seen e.g. in the church of Sopoćani, in St. Peter Church in Old Ras, in the Virgin Church of Ljeviška or in Dečani. See И. М. Ђорђевић, *Стуб и столпници као мотиви хеленистичког порекла у византијском и српском фреско-сликарству*, Ђорђевић, *Студије*, 44-45; Ead., *Свети столпници* (2008) 67 [= Ead., *Свети столпници* (1982) 44-45, fig. 6].

⁴ As for instance in Грачанца (Б. Тодић, *Грачанца. Историја и сликарство*, Београд – Приштина 1988, fig. 41), in Hilandar (Hostetter, *Hilandar. An interactive presentation of the frescoes in the main church of the Hilandar monastery on Mt. Athos*, Београд 1998, CD-ROM) or in King's Church (Г. Бабић, *Краљева црква у Студеници*, Београд 1987, fig. 43, 53-55, 89-91 et pass.).



1. Church of the Virgin Hodegetria in Peć, apse, c. 1335-1337
Црква Богородице Одигитрије у Пећи, олтар, око 1335-1337

of the windows,⁵ in altar area⁶ or in its immediate vicinity.⁷ In the church of the Virgin in Peć Stylites are represented in the sanctuary area, what is less frequent practice in Serbian medieval art, than their positioning next to the entrances and windows. Their placement, however, on the triumphal arch around the apse, represents a rare phenomenon, as was once aptly noted in the previous bibliography.⁸

⁵ As an example we may mention the figures of Stylites in the catholicon of the Resava monastery (Б. Тодић, *Манастир Ресави*, Београд 1995, 100).

⁶ As for example in Prohor Pčinjski (М. Ракоција, *Манастир светог оца Прохора Пчињског*, Врање 1997, figs. on the pages 36 and 37) or in Nova Pavlica (Цветковић, *Нова Павлица*, 111, 153).

⁷ Such is a case for instance in the Catholicon of the Lesnovo Monastery (Cf. С. Габелић, *Манастир Лесново. Историја и сликарство*, Београд 1998, 76, et pass., Т. XII).

In the Virgin Church in Peć St. Symeon the Elder and St. Daniel the Stylite are depicted next to the scene of the Communion of the apostles in the second register of wall painting (ill. 1, 2, 3), while St. David of Thessalonika and St. Symeon of Taumaston Oros are represented in the register below, in the zone of standing figures, flanking the composition of the Officiating of Holy Fathers (ill. 4).

St. Symeon the Elder – СИМЕОН(Ъ) | СТ(Ъ) ЛПЬНИК(Ъ) – the fifth-century ascetic from Syria and the founder of stylitism, is represented on the northern side of the triumphal arch, next to the composition of the Communion of the apostles, as an imbed elder with white moustache and short, round,

⁸ Б. Тодић, *Иконографски програм фресака из XIV века у Богородичиној цркви и припрати у Пећи*, Архиепископ Данило II и његово доба, 364.



2. Church of the Virgin Hodegetria in Peć,
St. Symeon the Elder
Црква Богородице Одигитрије у Пећи,
Св. Симеон Старији

white beard with little curls (ill. 1, 2).⁹ His head is ensconced in a dark blue Syrian veil without orna-

⁹ On the iconography of St. Symeon the Elder and his vita see v. Ph. Verdier, *A Medallion of Saint Symeon The Younger*, *The Bulletin of the Cleveland Museum of Art*, Vol. 67/1 (Jan. 1980), 17; D. Mouriki, *The Mosaics of Nea Monion Chios*, Vol. I, Athens 1985, Pls. 87b, 89b, 240, 241b and 243; Mouriki, *Mosaics*, Vol. II, 175-176 (with further bibliography); A. Kazhdan, N. P. Ševčenko, *Symeon the Stylite the Elder*, *Oxford Dictionary of Byzantium*, Vol. III, London – New York 1991, 1985-1986; C. Jolivet-Lévy, *Contribution à l'étude de l'iconographie mésobyzantine des deux Syméon Stylites*, *Les saints et leur sanctuaires à Byzance: Textes, images et monuments* (éd. C. Colivert-Lévy, M. Kaplan, J.-P. Sodini), Paris 1993, 35-47, fig. 1-8; S. Tomeković, *Ermîtes et Moines dans la peinture murale Byzantine*, Paris 2011, 36-39, fig. 85, 86.

ments, whose drapery falls over the left shoulder. He is dressed in dark green monastic clothing, his hands under the cloak, placed along his body. The Stylite is depicted on a marble column, with a base and a wooden enclosure on the top. Including chronologically close monuments, we found him in Protaton,¹⁰ Staro Nagoričino,¹¹ King's church,¹² Gračanica,¹³ Chilandar,¹⁴ Lesnovo,¹⁵ Mateič¹⁶ and Zaum.¹⁷ In most of the mentioned churches, St. Symeon wears one of his standard attributes, monastic cowl, while in Virgin's church in Peć we see his head ensconced in Syrian veil. Since it is unusual, the posture of Stylite's hands covered by the cloak is worthy of attention. Hands of the Stylites are in general placed in front of the body with opened palms in the gesture of prayer. They can be stretched in the form of the cross, or the Stylite may in one hand hold a cross while the other hand is open.¹⁸ Such an iconographic detail of the covered hands, thus, represents a characteristic of the fresco from Peć.

Opposite the figure of St. Symeon the Elder, the painter depicted *St. Daniel the Stylite* – ДАНИЉ | СТ(Ь)АЛПНИК(Ь) ✪ – the ascetic who led a monastic life in the vicinity of the Byzantine capital (ill. 1, 3).¹⁹ St. Daniel the Stylite was the first Constantinopolitan Stylite²⁰ and the church celebrates him on December the 11th.²¹ In the Virgin's Church in Peć, St. Daniel

¹⁰ Μανουήλ Πανσέλιнос, *Εκ του Ιερού Ναού του Προτάτου*, Θεσσαλονίκη 2008, 270, εικ.137-138.

¹¹ Б. Тодић, *Старо Нагоричино*, Београд 1993, 76, Т. 40, 41.

¹² Бабић, *Краљева црква*, 111, 238 (drw. VI), fig. 43, 53.

¹³ Тодић, *Грачаница*, 99, fig. 115.

¹⁴ М. Марковић, *Првобитни живопис главне манастирске цркве*, Г. Суботић (ур.), *Манастир Хиландар*, Београд 1998, 222; Hostetter, *Hilandar*, CD-ROM.

¹⁵ Габелић, *Лесново*, 76, cf. also *Ead.*, *Op. cit.*, Т. XII.

¹⁶ Е. Димитрова, *Манастир Матејче*, Скопје 2002, 225.

¹⁷ Ц. Грозданов, *Охридско зидно сликарство XIV века*, Београд 1980, 110; Ђорђевић, *Свети столпници* (1982) drw. 2, fig. 4.

¹⁸ Ђорђевић, *Свети столпници* (1982) 43 [= Ђорђевић, *Свети столпници* (2008) 66].

¹⁹ On the vita of St. Daniel the Stylite and his iconography see J. Поповић, *Житија светих за децембар*, Београд 1977, pass.; Mouriki, *Mosaics*, Vol. I, Pls. 87a, 89a, 240, 241a and 242; Mouriki, *Mosaics*, Vol. II, 174-175; A. Kazhdan, N. P. Ševčenko, *Daniel the Stylite*, *Oxford Dictionary of Byzantium*, Vol. I, London – New York 1991, 585; Tomeković, *Ermîtes et Moines*, 28-29.

²⁰ S. E. Insley, *A Syrian Ascetic in the Big City: A Re-evaluation of the Life of Saint Daniel the Stylite*, *Thirty-sixth Annual Byzantine Studies Conference (Abstracts of Papers)*, Philadelphia 2010, 104-105.

²¹ H. Delehaye, *Synaxarium Ecclesiae Constantinopolitanae*, Bruxelles 1902, 299-300.

the Stylite is depicted in the bust, as a nimbed elder with medium-long, pointed, white beard, wearing a dark purple cassock, which is buttoned up, covering sleeves. He is wearing a dark blue Syriac veil, which should obviously represent a visual substitution for koukoullion, once given to him as a gift from St. Symeon the Elder.²² Daniel's hands are stretched in a gesture of prayer in front of his body, with opened palms. In the Virgin's church in Peć we see him on the top of the monolyte, polygonal, stone column with a base and an ornamented capitel, protected from all sides with a wooden balustrade on the top. In early manuscripts we find the portrait of St. Daniel the Stylite in the Menologion of Basil the Second (c. 1000)²³ and in Theodore Psalter (1066).²⁴ In church decoration we see him e.g. in the catholikon of Nea Moni on Chios,²⁵ or in the hermitage of St. Neophytos on Paphos.²⁶ Including the chronologically close monuments, we may notice his presence in the church of the Virgin Peribleptos in Ochrid,²⁷ in Protaton,²⁸ in Staro Nagoričino,²⁹ most probably in the King's Church in Studenica,³⁰ in Gračanica,³¹ Chilandar,³² St. Demetrius in Peć, Kučevište,³³ Pološko,³⁴ Psača³⁵ and Dečani.³⁶ We may conclude that St. Daniel the

²² Поповић, *Житија светих за децембар*, 314.

²³ Kazdhan, *Ševčenko, Daniel the Stylite*, 585.

²⁴ http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_19352, fol. 26v (accessed: 6th March 2014).

²⁵ Mouriki, *Mosaics*, Vol. I, Pls. Pls. 87a, 89a, 240, 241a and 242.

²⁶ Tomeković, *Ermitage de Paphos: Décor peint pour Néophyte le Reclus, Les saints et leur sanctuaires à Byzance. Textes, images et monuments* (pub. par C. Jolivet-Lévy, M. Kalpan et J-P. Sodini), Paris 1993, fig. 11.

²⁷ М. Марковић, *Иконографски програм најстаријег живописа цркве Богородице Перивлепте у Охриду*, Зограф 35 (2011) 126, fig. 6.

²⁸ V. J. Djurić, *Les conceptions hagiologiques dans la peinture du Protaton*, Хиландарски Зборник 8 (1998), 45, 84, fig. 8.

²⁹ Тодић, *Старо Нагоричино*, 76, Т. 60.

³⁰ Бабић, *Краљева црква*, 111, fig. 54.

³¹ Тодић, *Грачаница*, fig. 41.

³² Марковић, *Првобитни живопис*, 222; Hostetter, CD-ROM.

³³ И. М. Ђорђевић, *Зидно сликарство српске властеле у доба Немањина*, Београд 1994, 132.

³⁴ Томековић, *Монашка традиција*, 426; Ђорђевић, *Зидно сликарство*, 149.

³⁵ Ђорђевић, *Зидно сликарство*, 174.

³⁶ М. Марковић, *Појединачне фигуре светитеља у наосу и параклисима*, Зидно сликарство Дечана. Грађа и студије, Београд 1995, 255. For more monuments



3. Church of the Virgin Hodegetria in Peć,
St. Daniel the Stylite
Црква Богородице Одигитрије у Пећу,
Св. Данило Столпник

Stylite is in most churches depicted without any head covering, what makes his figure in Peć exceptional and noteworthy. Since this saint is represented with a koukoullion in Dečani, concerning the motive of Syriac veil, as well as saint's physiognomy, the closest analogy to the figure of this Stylite in Peć is the one from St. Demetrius in Peć (copied).³⁷

St. David of Thessalonika – Д(А)В(И)Д(Ъ) | СОЛВНЬСКИ – is represented on the northern side of

where St. Daniel the Stylite is depicted see Томековић, *Монашка традиција*, 426, footnote no. 9.

³⁷ On the fresco-layer from 1619-1620, St. Daniel the Stylite is depicted with a veil covering his head, bearded, with a cross in his right hand, while his left hand is bent in front of his body with an open palm.



4. Church of the Virgin Hodegetria in Peć, Holy Stylites and Officiating of Holy Fathers
Црква Богородице Одигитрије у Пећу, Свети столпници и Служба отаца

the triumphal arch in the register of the Officiating of Holy Fathers (ill. 1, 4, 5).³⁸ As a supporter of the highly extreme asceticism – stylitism, St. David the Stylite was the most respected Thessalonika's saint, immediately after St. Demetrios. He was born around 450 in Mesopotamia and during the first decades of the 6th century he came to Thessalonika, in whose vicinity he spent three years in profound asceticism, living on an almond tree. Later he was sent to Constantinople to the emperor Justinian the First and his wife Theodora in whose presence he performed a miracle, holding pieces of burning coal without burning his hands.

³⁸ On the iconography of St. David of Thessalonika see R. J. Loenertz, "Saint David de Thessalonique", *Révue des Études Byzantines* 11 (1953) 205-222; E. Konstantinou, *David v. Thessalonike*, *Lexikon des Mittelalters* III, München – Zürich 1984, 606; A. Kazhdan, N. Patterson-Ševčenko, *David of Thessalonike*, *Oxford Dictionary of Byzantium* Vol. I, London – New York, 1991, 590; K. Kunze, J. Myslivec, *David*, W. Braunfels, *Lexikon der Christlichen Ikonographie* Bd. 6, Rom [etc.] 1994, 37; Tomeković, *Ermities et Moines*, 34.

In the canon dedicated to him he is being glorified as new David, who has been overcoming temptations of the body like second David.³⁹

The iconography of St. David of Thessalonika in the Virgin church is usual. He is depicted as an elder with white curly hair and a long, flat beard which falls in narrow, white, parallel strands, narrowing at the end. The column of this Stylite in Peć has a small balustrade on all four sides. The presence of St. David the Stylite can probably be traced in the hermitage of St. Neophytos at Paphos, because the physiognomy of the saint depicted there, corresponds to the one of St. David from Protaton,⁴⁰ from Peć and from Chora.⁴¹ St. David the Stylite was once maybe depicted in

³⁹ E. Konstantinou, *David v. Thessalonike*, *Lexikon des Mittelalters* III, 606.

⁴⁰ Cf. G. Millet, *Monuments d'Athos*, Paris 1927, pl. 45/1; Πανσέλιμος, εἰκ. 108.

⁴¹ Cf. Tomeković, *Ermitage*, fig. 11; P. Underwood, *Kariye Djami*. Vol. 3, *The Frescoes, Plates 335-553*, New York – Princeton 1966, pl. 260.

Kučevište,⁴² while the fresco from the nartex of Chilandar shows him as a standing figure, but without a koukoullion.⁴³

St. Symeon of Taumaston Oros – СИМЕОНЪ | ДЪВЪЛНИЕ / ГОРЪИ ❖ – the sixth-century Antiochene Stylite and the imitator of St. Symeon the Elder, is depicted in Peć opposite St. David, on the southern side in the lower register of the triumphal arch (ill. 1, 4, 6).⁴⁴ Here we see the elder with long, semi-white, pointed beard in a frontal posture in dark green monastic attire with characteristic dark blue veil on his head with white crosses, the distinguishing indication of his Syriac origin. He is represented in a bust, with stretched hands in front of his body, in a gesture of prayer.

This Stylite is present in certain number of Byzantine churches, for instance in Nea Moni on Chios⁴⁵ and in St. Sophia in Trebizond.⁴⁶ A great number of his portraits has been preserved in Georgian art.⁴⁷ In Serbia, we found his figure i.e. in Dečani (within the Menologion)⁴⁸ and in Lesnovo, as an independent figure.⁴⁹ The characteristic Syriac veil associates the figure from Peć with the one from Dečani, while in Lesnovo the saint neither wears a veil, nor a koukoullion.

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⁴² Томековић, *Монашка традиција*, 426; Маркова et al., *Црквата Воведение на Богородица Кучевиште*. Црежи на фрески, Скопје 2008, 12; Ђорђевић, *Свети столници* (1982) fig. 7. For more painted ensembles with the figure of St. David of Thessalonika depicted as a Stylite see v. Томековић, *Op.cit.*, 426.

⁴³ Hostetter, *Hilandar*, CD-ROM.

⁴⁴ On the vita of St. Symeon of Taumaston Oros and on his iconography see J. Поповић, *Житија светих за мај*, Београд 1974, 561-581; C. Squarr, K. G. Kaster, *Simeon Stylite der Jüngere vom Berg der Wunder*, *Lexikon der christlichen Iconographie VIII*, Rome etc. 1976, 364-367 (with further bibliography); Verdier, *A Medallion*, 17-26; Mouriki, *Mosaics*, Vol. I, Pls. 86a, 88a, 238, 239; Mouriki, *Mosaics*, Vol. II, 171-173; A. Kazhdan, N. P. Ševčenko, *Symeon the Stylite the Younger*, *Oxford Dictionary of Byzantium*, Vol. III, London – New York 1991, 1986-1987; Jolivet-Lévy, *Contribution*, 35-47, fig. 1-8; Tomeković, *Ermites et Moines*, 37, 39, fig. 83-86.

⁴⁵ See Mouriki, *Op. cit.*

⁴⁶ D. T. Rice (ed.), *The Church of Haghia Sophia in Trebizond*, Edingburgh 1968, 120, pl. 44C.

⁴⁷ Mouriki, *Op. cit.*, 172.

⁴⁸ В. Р. Петковић, *Манастир Дечани*, II, Београд 1941, 18 (in Menologion cycle, under May the 24th).

⁴⁹ Габелић, *Лесново*, 201-203, fig. 109.



5. Church of the Virgin Hodegetria in Peć,
St. David of Thessalonika
Црква Богородице Одигитрије у Пећу,
Св. Давид Солунски



6. Church of the Virgin Hodegetria in Peć,
St. Symeon of Taumastion Oros
Црква Богородице Одигитрије у Пећу,
Св. Симеон Дивногорац

The first preserved representations of Holy Stylites in Byzantine art appear in Constantinopolitan manuscripts of the post-iconoclastic epoch.⁵⁰ One of the earliest examples is the Psalter of Hludov, dated around the year 863.⁵¹ Ascetic hermitages and chapels in Cappadocia e.g. the chapel of St. Nicetas the Stylite⁵² or the chapel of St. Symeon in Güllü Derein

⁵⁰ S.Yidiz Ötügen, *Konstantin IX. - "Soliman," "Einzelkämpfer," –und die "Unbesiegbare Theotokos", Byzantine Constantinople: Monuments, Topography and Every day Life* (ed. N. Necipoğlu), Leiden – Boston – Köln 2001, 183.

⁵¹ М. Щепкина, *Миниатюры Хлудовской псалтыри*, Москва 1977.

⁵² G. P. Schmienz, *Die Kapelle des Styliten Niketas in den Weinbergen von Ortahisar*, JÖB 18 (1969) 247-248,

Zelve⁵³ got the first preserved representations of Holy Stylites in Byzantine painting. The choice mainly falls on the most respected ascetic, St. Symeon the Elder. A great number of Stylites is represented in the Menologion of Basil the Second.⁵⁴ In the 11th century the repertoire of Holy Stylites is enlarged by the representations of other Stylites, when the figures of St. Daniel the Stylite, St. Luke the Stylite and St. Alimpus the Stylite are recorded.⁵⁵

Holy Stylites very often appear in Serbian monumental painting of the 14th century. We found them for example in the Virgin of Ljeviška,⁵⁶ Staro Nagoričino,⁵⁷ King's Church,⁵⁸ Prohor Pčinjski,⁵⁹ Gračanica,⁶⁰ Chilandar,⁶¹ St. Demetrius in Peć, Kučevište,⁶² Lesново,⁶³ Dečani,⁶⁴ Mateič,⁶⁵ Presentation of Christ on Meteora,⁶⁶ Zaum,⁶⁷ Monastery of Marko,⁶⁸ Nova Pavlica,⁶⁹ Ramaća,⁷⁰ Lju-

Abb. 6; C. Jolivet-Lévy, *Les églises byzantines de Cappadoce. Le programme iconographique de l'abside et de ses abords*, Paris 1991, 55-56.

⁵³ Ead., *Contribution*, 37 et sqq.

⁵⁴ Ötügen, *Konstantin IX.*, 183-184.

⁵⁵ G. de Jerphanion, *Une nouvelle province de l'art byzantin: Les églises rupestres de Cappadoce*, Paris 1925-1942, II/275, 295, 304 (Soğanli Belli I and III); *Op.cit.*, III, 155, 321, 326 (Göreme Eusthatus; Tokalı II).

⁵⁶ Д. Панић, Г. Бабић, *Богородица Лјевишка*, Београд 1975, 128 (drw. 18).

⁵⁷ Тодић, *Старо Нагоричино*, 76, fig. 60 (St. Alimpus the Stylite and St. Daniel the Stylite).

⁵⁸ Бабић, *Краљева црква*, 111, 232, drw. VI, VII, сл. 43 (96), 53 (102), 54 (103), 55 (102); Тодић, *Српско сликарство*, 327.

⁵⁹ Ракоција, *Op.cit.*, loc.cit.; Б. Тодић, *Српско сликарство у доба краља Милутина*, Београд 1998, 319.

⁶⁰ Тодић, *Грачаница*, 97, 110, 134, fig. 41, 115.

⁶¹ Марковић, *Првобитни живопис*, 222; Hostetter, *Hilandar*, (CDROM).

⁶² И. М. Ђорђевић, *Сликарство XIV века у цркви Св. Спаса у селу Кучевишту*, Зборник за ликовне уметности 17 (1981) 100; Маркова et al., *Кучевиште*, 11.

⁶³ Габелић, *Лесново*, 201-203, fig. 109.

⁶⁴ Марковић, *Појединачне фигуре*, 255.

⁶⁵ Ђорђевић, *Свети столпници* (2008) 65.

⁶⁶ *Op.cit.*

⁶⁷ Грозданов, *Охридско зидно сликарство*, 110; Ђорђевић, *Свети столпници* (2008) 65, fig. 14 [= И. М. Ђорђевић, *Свети столпници* (1982) drw. 2, fig. 4].

⁶⁸ Ђорђевић, *Свети столпници* (2008), 65.

⁶⁹ Цветковић, *Нова Павлица*, 111, 153.

⁷⁰ Б. Кнежевић, *Црква у селу Рамаћи*, Зборник за ликовне уметности 4 (1968) 150; Ђорђевић, *Свети столпници* (2008) 65.

bostinja⁷¹ and Resava.⁷² However, their appearance on the triumphal arch is in Serbian art much more rarely recorded— in the parecclesion of Dragutin in Djurdjevi Stupovi,⁷³ in Žiča,⁷⁴ in St. Demetrios in Peć and in Zaum.⁷⁵ Thus, the assumption that the model for a programmatic solution of the figures found in Peć should basically be sought in Žiča,⁷⁶ or perhaps indirectly in the church of St. Demetrios in the Virgin Church in Peć, which is chronologically and territorially even closer to the programmatic solution present in Peć, seems rather logical.

Concerning the choice of the figures of Holy Stylites, it is already stated in previous bibliography that the depiction of St. David of Thessaloniki in Peć as a Stylite on the pillar is a unique phenomenon in Serbian medieval art.⁷⁷ The depicting of the upper pair of Stylites (St. Symeon the Elder and St. Daniel the Stylite) as counter parts is usual in Byzantine tradition, having in mind also the data from the vitae of these two saints. However, the placement of this pair of stylites on the triumphal arch in the sanctuary is a rare phenomenon. The same pair of Stylites from Peć (St. Symeon and St. Daniel) is depicted on the triumphal arch in the altar in Zaum and once most probably in St. Demetrios in Peć as well (now on the layer from 17th century). Thus, these figures by their location in the church and by their choice represent the closest analogy to the representations of Holy Stylites from the Virgin Church in Peć. In the church of St. Demetrios in Peć, in the register of the Communion scene, on the northern side of the triumphal arch, St. Daniel the Stylite is depicted (copied), while it can be assumed that on the southern part it is St. Simeon the Elder who is represented. Among the Byzantine monuments in a broader sense of the word, the upper pair of Stylites from the Virgin church in Peć (St. Daniel and St. Symeon the Stylite) is for instance represented on the triumphal arch in the cathedral of Monreale in Sicily.⁷⁸

Thereby, Holy Stylites depicted in Žiča, St. Demetrios in Peć and Zaum, and broadly speaking, in Monreale, represent some of the closest analogies to the figures of Holy Stylites in Peć.

⁷¹ С. Ђурић, *Љубостиња. Црква Успења Богородичиног*, Београд 1985, 87.

⁷² Тодић, *Ресава*, 100.

⁷³ Ђорђевић, *Свети столпници* (2008) 68.

⁷⁴ Б. Живковић, *Жича. Цртежи фресака*, Београд 1985, 14-15; Ђорђевић, *Свети столпници* (2008) 65, 68.

⁷⁵ See our footnote no 67.

⁷⁶ Тодић, *Иконографски програм*, 364.

⁷⁷ Ђорђевић, *Свети столпници* (2008) 66.

⁷⁸ О. Demus, *Mosaics of Norman Sicily*, London 1949, 115, 229, 323, fig. 59.

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The practice of depicting the Holy Stylites in the sanctuary area can be traced from the 12th century.⁷⁹ The pillar, as the Stylites' dwelling's place, represented the symbol of Christ, while Stylites, leading extremely rigorous ascetic life of constant standing, to use the words which described the life of St. Basil the Great: „...without a single movement of body, eyes, thoughts... as petrified image in the glory of God and altar,”⁸⁰ represented the figure of His Passion and Sacrifice.⁸¹ By leading such an extremely uneasy life, and by subjecting their bodies to the severity of asceticism, by living the life at the top of the column, certain Stylites would literally hold their hands stretched, willingly imitating crucified Christ.⁸² In certain cases in church decoration they are depicted with stretched hands, like for example in Gračanica.⁸³ Crosses which Stylites have been connected with and with which they were represented in the arts of the East-Christian world would also indicate to the sacrifice as stylites' way of life and in certain cases, as said, even physical imitating of crucified Christ. Thus, on one medallion kept in the Museum in Cleveland the figure of Holy Symeon the Stylite is represented on the averse and the image of the cross is seen on the reverse.⁸⁴ It is the same case with the medallion kept in the Museum of Arts and Archeology, University of Missouri-Columbia,⁸⁵ while in the Hludov Psalter across the figure of St. Symeon the Elder on the pillar, we see the cross of Calvary.⁸⁶ In monumental painting, e.g. in the chapel of St. Nicetas the Stylite, one of the two Symeons the Stylite (most probably St. Symeon the Elder) is depicted in the lunette of the east wall, right next to the scene of Christ's Crucifixion.⁸⁷ The figure of St. John the For-

⁷⁹ Томековић, *Монашка традиција*, 425.

⁸⁰ S. Ćurčić, *Representations of Towers in Byzantine Art: The Question of Meaning*, Byzantine Art, Recent Studies, Princeton (NJ) – Tempe (AR) 2009, 19 et pass.; Jolivet-Lévy, *Les églises*, 56, 101; Ђорђевић, *Стуб и столпници*, 46; V. H. Elbern, *Hic SCS Symion: eine vorkarolinische Kultstatue des Symeon Stylites in Poitiers*, CA 16 (1966) 31 (f. 32).

⁸¹ Jolivet-Lévy, *Contribution*, 36.

⁸² Verdier, *A Medallion*, 17.

⁸³ Cf. Тодић, *Грачаница*, fig. 41.

⁸⁴ Verdier, *A Medallion*, 17 et pass.

⁸⁵ Ead., *Op.cit.*, *loc.cit.*

⁸⁶ Ćurčić, *Representations*, fig. 14-15; Щепкина, *Миниатюры*, f. 3v, 4r.

⁸⁷ Schmienz, *Die Kapelle*, 247-248, Abb. 6; Jolivet-Lévy, *Les églises*, 56.

runner, on the other side of the Crucifixion, with the text on his scroll: "Behold, the Lamb of God..." (John 1:29) testifies that the frescoes in the lunettes form one conceptual unity, expressing the idea of sacrifice.

In the context of the aforementioned, one may say that the placement of Holy Stylites on the inner triumphal arch in the altar area of the church of the Virgin Hodegetria in Peć, in the registers of the scenes of Communion of Apostles and the Officiating of Church Fathers alludes to Christ's Passion and Sacrifice and is suggestive of the eucharist.⁸⁸ Namely,

by their life, Holy Stylites are "renewing" Christ sacrifice, whose memory represents the eucharist, which unfolds in the sanctuary.⁸⁹ It is clear that the place of the Holy Stylites in the altar is not only due to pure formal reasons. Not only are the Holy Stylites in the Virgin Church in Peć set in the sanctuary area, but also their placement under the medallions with the figures of eminent archbishops, gives them the connotation of ascetics as successors of apostles and martyrs that are renewing Christ's Passion and Sacrifice, participating, thus, in the economy of Salvation.⁹⁰

⁸⁸ Jolivet-Lévy, *Les églises*, 346; Ead., *Contribution*, 36.

⁸⁹ Ead., *Op.cit.*, 41.

⁹⁰ Jolivet-Lévy, *Les églises*, loc.cit; Б. Цветковић, И. Стевовић, Ј. Ердељан, *Манастир Јошаница*, Београд 2008, 47.

* Origins of Illustrations / Порекло илустрација: W. Taylor-Hostetter (1, 4, 5, 6); Blago Funds Archive (2, 3).

Ангела Ѓ. ГАВРИЛОВИЌ

СВЕТИТЕ СТОЛПНИЦИ ВО ЦРКВАТА БОГОРОДИЦА ОДИГИТРИЈА ВО ПЕЌСКАТА ПАТРИЈАРШИЈА

Резиме

Во трудот станува збор за иконографијата на светите столпници во црквата на Богородица во Пеќската патријаршија, за нивното значење и за причините на поставувањето во просторот на олтарот. Ликовите на четворицата свети столпници - св. Симеон Постариот, св. Данило, св. Давид Солунски, св. Симеон Помладиот се наоѓаат на северното и јужното чело од тријумфалниот лак на олтарот. По двајца столпници прикажани во две зони, меѓусебно се одделени со композиции во средишниот дел од олтарот, со Причестувањето на апостолите, односно со Службата на отците на црквата. Св. Симеон Столпник е облечен во карактеристична сириска наметка, додека рацете му се прекриени со монашка одежда. Кога се во прашање портретите на св. Данил Столпник мотивот на куколот кој тој го има на главата претставува необична реткост во српското средновековно сликарство. Иако појавата на св. Давид Столпник на столб во српската уметност е единствена, како што е и порано воочено, неговата иконографија е вообичаена. Портретот на св. Симеон Дивногорец

е доста редок во српската средновековна уметност, но се јавува уште на пр. во Дечани и Лесново. Во трудот е воочено дека светите столпници се прикажуваат често покрај претставите на крстови, со кои се и доведуваат во значенска врска. Од една страна, со поставувањето на ликовите на столпници во олтарскиот простор, во две зони, така да ги фланкираат претставите Причестувањето на апостолите и Службата на отците на црквата, се алудира на Христовата жртва и се потсетува на евахристијата. Всушност, столпниците со својата постојана жртва на крстот, ја „обновуваат“ Христовата жртва, потсетувајќи и укажувајќи на евахристијата, што се одвива во просторот на олтарот. Не само што овие светители се прикажани во олтарот, туку тие се и поставени под медалјоните со допојасја на уважени архиереи, што укажува на нив како на аскети предгаранти/прејемници на апостолите и мачениците, кои обновувајќи ја со својот живот Христовата жртва, учествуваат во икономијата на Спасението.