

REPRESENTATIONS OF THE WELLS IN THE BYZANTINE ART. CONTRIBUTION TO THE RESEARCH OF THEIR ICONOGRAPHY^{1*}

Introduction and historiography

The topic of the present paper is the iconography of the wells² in the Byzantine art in the scenes of Old Testament and New Testament cycles, the hagiographic cycles and the cycles illustrating the stories from the paterika, as well as in the scenes of the Cycle of the Virgin, in some rare scenes with historical content and in other compositions.

The theme of the well in the Byzantine art is not enough covered and not even treated by scholars. The most investigated theme is the fountain of life (fons vitae),³ in the scene of the Virgin *Virgin Ζωοδόχος πηγή*⁴ and in the

¹ * I dedicate this paper to the memory of my grandmother Veroslava Kostić, born Kopša.

² Concerning the wells in general v. the reference *Brunnen*, in: *Lexikon für Theologie und Kirche*, II, Freiburg-Basel-Rom-Wien, 1994, 727-728 (H. Brakmann); *Beersheba*, in: *Ibid.*, 124. About the iconography of the wells, in: *Lexikon der Christlichen Ikonographie*, III, (hrsg. v. E. Kirschbaum et al.), *Quelle, Quellenbrunnen*, 486-487; *Brunnen*, in: *Lexikon der Christlichen Ikonographie*, 330-336 (A. Thomas). For the iconography of the scenes that will be mentioned in the text we refer to corresponding lines in the following lexicons and manuals: Н., Покровский, *Евангелие въ памятникахъ иконографіи преимущественно византихъ и русскихъ*, С. Петербургъ, 1892; E. Kirschbaum, W. Braunfels, (hg.), *Lexikon der Christlichen Ikonographie*, Bd. 1-8, Rom, Freiburg-Basel-Wien, 1968-1976; Carbol, F., Leclercq, H., *Dictionnaire de l'archéologie chrétienne et de liturgie*, I-XV, Paris, 1924-1953; L. Réau, *L'iconographie de l'art chrétien*, I, II, III/3, Paris, 1955-1959.

³ P.A. Underwood, *The Fountain of Life in Manuscripts of the Gospels*, Dumbarton Oaks Papers Vol. 5, 1950, 41-138 (further: Underwood, *The Fountain*); T. Velmans, *L'iconographie de la "fontaine de vie" dans la tradition byzantine à la fin du Moyen Âge*, y: *Synthronon, Art et Archéologie de la fin de Antiquité et du Moyen Âge*, Recueil d'études, Paris, 1968, 119-134; Д. Медаковић, *Богородица „Живоносни источник“ у српској уметности*, in: *Зборник Радова Византолошког Института* Књ. 5, Београд, 1958, 203-218.

⁴ В. Милановић, *О фресци на улазу у Богородичину цркву архиепископа Данила II у Пећу*, in: *Зорграф* 30, Београд, 2004-2005, 141-165 (The author deals with the ico-

individual representations of the paradise fountains in the Gospel manuscripts.⁵ On the other hand, there is much less talk about the representations of the wells from other scenes in other art media, and only occasionally in the framework of individual scenes. This mentioning is mainly reduced to the description of the form of the well.⁶ Sometimes, although very rare, it is mentioned through the construction material of which wells represented on frescoes were built from. In most cases, the material used was marble.⁷

In such a way, already Pokrovski, describing the scene of the Annunciation to the Virgin at the well from the Illuminated Akathist (from the Museum of Saint Peterbourg Spiritual Academy), mentioned that this well has a marble footstall consisting of several steps.⁸ For the other wells, from the homonymous scenes, Pokrovski only gives a general epithet "classical".⁹ Peter Singelenberg on a few places describes the form of the well in the scenes of the Healing of the Blind Born.¹⁰

In recent times, speaking of the Christ Ministry Cycle, Paul Underwood, mentions several wells from different scenes. To the description of each well he gives space of one sentence, or less. He describes their form and sometimes relates the water in the wells with the symbolism of baptism from the scenes the Healing of the Blindborn at the Pool of Siloe, the Encounter of Christ with Samaritan Woman and The Healing of the Paralytic at the Pool of Vithesda.¹¹ He mentions the example of the scene the Healing of the Blind Born at the Pool of Siloe at the Serbian monastery of Chilandar,¹² and Christ and Samaritan Woman in monastery of Dečani, where in both cases the well has the appearance of a baptismal font.¹³ Ivan Drpić also mentions forms of wells, and sometimes points out the construction material of the wells: „the quatrefoil stone well“ in the scene of the Healing of the Paralytic in Vithesda in the nartex of the Serbian

nography of the motive of the vessel in which Virgin *Ζωοδόχος πηγή* carries Christ in the west façade of the nartex in Church of Pečka patrijaršija); M. Tatić-Đurić, *Лук и порука Богородице „Извор живота“*, in: Студије о Богородици, Београд, 2007, 510 (=Tatić-Đurić, M., *Image et message de la Théotocos „Source de vie“*, in: Association Internationale d'Études du Sud-est Européen, Bulletin XIX-XXIII, 1-2, Bucarest, 1993, 31-47, fig. 1-8. The author mentions the same vessel from the same scene).

⁵ V. the cited text of Underwood in our footnote no. 2.

⁶ P.A. Underwood, *Some Problems in Programs and Iconography of Ministry Cycles*, in: *The Kariye Djami, Vol. 4, Studies in the Art of The Kariye Djami and Its Intellectual Background*, Princeton, 1975, 258, 261, 262.

⁷ V. our previous note; И. Дрпић, *Три сцене из циклуса Христових чуда и поука у сопоћанском нартексу*, in: Саопштења 34 (2002), Београд, 111, 112, 114, 115, 123, 125.

⁸ Покровский, *Евангелие*, 23.

⁹ *Ibid.*

¹⁰ P. Singelenberg, *The Iconography of the Etschmiadzin Diptych and the Healing of the Blind Man at Siloe*, Art Bulletin, Vol. 40, No.2 (Jun., 1958), 110-111.

¹¹ Underwood, *Some Problems*, 258.

¹² *Ibid.*, 261.

¹³ *Ibid.* 262.

monastery of Sopoćani,¹⁴ „the cruciform well“ in the scene of the Healing of the Blind Born at the Pool of Siloe from the same church,¹⁵ „the cruciform Jacob’s well“ in the scene of Christ and Samaritan Woman from the same church,¹⁶ „the cruciform vessel“ in the scene with the same content from the chapel of Saint Euthymios in Thessalonika,¹⁷ „the cruciform marble bassin on the stair-cased base“ from the scene with the same content from monastery of Protaton at Holy Mountain,¹⁸ „the cruciform bassin“ from the scene Prophet Elisha heals the bad water in Jericho from the north dome of the nartex in the monastery of Chilandar.¹⁹ Thalia Gouma-Peterson points out that the well from the scene of the Encounter of Christ with Samaritan Woman has the cruciform shape as well as the scene of the Baptism of Aspebetos from the cycle of Saint Euthymios from the of the Chapel of Saint Euthymios in Thessalonika.²⁰ She relates them to the symbolics of baptism.²¹ Miodrag Marković, describing the scene of the Healing of the Blind Born at the Pool of Siloe in Dečani mentions „the round well“.²² The same author mentions that the well from the scene of the Encounter of Christ with the Samaritan Woman has the shape of a cruciform baptismal font with a staircased base.²³ Bojana Popović states that the fountain from the scene of the Annunciation to Ann in Dečani consists of two bassins, a cruciform one and a rectangular one,²⁴ and that the font from the scene of the Annunciation to Virgin Mary is round-shaped.²⁵ Smiljka Gabelić notices that the wells from the scenes of the Teachings of Saint Gregory the Theologian and of Basil the Great in the nartex of the monastery of Lesnovo are cruciform.²⁶ For the wells from the scenes of the Encounter of Christ with the Samaritan Woman and the Healing of the Blind Born the same author mentions that they are „in the form of the crosses“.²⁷ She asserts that the cross-shaped well is in the connection with the symbolics of baptism,²⁸ as Gouma-Peterson asserts as well. Milan Ivanović

¹⁴ Дрпић, *Три сцене*, 111.

¹⁵ *Ibid.*, 111, 114.

¹⁶ *Ibid.*, 112, 114.

¹⁷ *Ibid.*, 115.

¹⁸ *Ibid.*, 125.

¹⁹ *Ibid.*, 123.

²⁰ T. Gouma-Peterson, *Christ as Ministrant and Priest as Ministrant of Christ in a Paleologian Program of 1303*, in: DOP 32, Washington, 1978, 212, fig. 27.

²¹ Gouma-Peterson, *Christ as Ministrant*, 209.

²² М. Марковић, *Христова чуда и поуке*, in: В. Ј. Ђурић (ур.), *Зидно сликарство Дечана. Грађа и студије*, Београд, 1995, 136 (further: *Зидно сликарство Дечана*); Петковић, *Дечани*, Pl. СХСII.

²³ *Ibid.*

²⁴ Б. Поповић, *Програм живописа у олтарском простору*, in: *Зидно сликарство Дечана*, 91 (further: Поповић, *Програм живописа*).

²⁵ *Ibid.*, 92.

²⁶ С. Габелић, *Манастир Лесново. Историја и сликарство*, Београд, 1998, 162 (further: Габелић, *Лесново*).

²⁷ Габелић, *Лесново*, 91.

²⁸ *Ibid.*

in one scene of the Cycle of the Virgin in the Church of the Virgin Hodegetria in Peć, notices „the cruciform two-stepped base (the encloisture of the well?)“.²⁹ On the basis of that observation, he identifies the scene as the Annunciation at the well. These very brief and side mentionings of the wells in literature are justified by the simplicity of their iconography. Still, regarding present day literature, exempting the wells from the scenes of the Encounter of Christ with the Samaritan Woman, the Healing of the Paralytic at the Pool of Vithesda and the Healing of the Blind Born at the Pool of Siloe,³⁰ these mentionings are the furthest statements reached in the research of the relationship between shapes of the wells and their symbolic meaning. We leave for future work the review in this direction, regarding wells in broader set of cases, while we will now deal with the iconography of the wider repertoire of wells and with the general questions which are imposed when analyzing this motive.

In the text there will be talk about the questions of shape, appearance and symbolism of wells, as well as about the degree of the reality of their representation. The word will go about the wells in general. Until this day, there has not been a study which would put in it's scope wider iconographical repertoire of the motive of the well. The present text would contribute to the acquaintance of this theme.

Listing of the scenes

In the Byzantine art and in the art of it's cultural sphere we will find the representations of the wells in the following scenes: *Moses by the well*-fig.1-(Ex.2:15),³¹ *Moses and Daughters of the Midian priest Jethro water the flock*-fig.2-(Ex.2:16),³² *Rebecca water the camels of Jacob*-fig.3-(Gen.24:20),³³ *Joseph thrown to the pit* -fig.4-(Gen.37:24),³⁴ *Lifting Joseph from the pit* -fig.5- (*Joseph sold to merchants*-Gen. 37:28),³⁵ *Reuben returning to the pit*

²⁹ М. Ивановић, *Црква Богородице Одигитрије у Пехкој пампујарушију*, in: *Старине Косова и Метохије II-III*, 148 (133-156).

³⁰ B. P. A. Underwood, *Some Problems*, 245-302.

³¹ O. Demus, *The Mosaics of San Marco in Venice 2, Vol. II: Plates*, Chicago, London, 1984, Pl. 312, Pl. 321; Demus, O., *Die Mosaiken von S. Marco in Venedig*, Wien, 1935, Abbild. 50.

³² O. Demus, *The Mosaics of San Marco in Venice 2, The Thirteenth Century, Vol. Two: Plates*, Chicago, London, 1984, Pl. 77 (colour plate), Pl. 322 (black-and white plate); Ead., *Die Mosaiken*, Abbild. 50.

³³ E. Kitzinger, *Mosaics of Monreale*, Palermo, 1960, Fig. 30, Pl. 38.

³⁴ O. Demus, *The Mosaics of San Marco in Venice 2, The Thirteenth Century, Vol. I, Text*, Chicago, London, 1984, 131, Pl. 37 (black-and-white plate); Ead., *Ibid.*, Vol. II: *Plates*, Pl. 244; Pl. 250; E. Vio, *St Mark's Basilica in Venice*, London, 2000, 24-25, fig. 13 (colour plate), or in: Demus, *Die Mosaiken*, Abbild. 31 (black-and-white picture). The pit is here represented as a well, as in two following scenes. V. next two notes.

³⁵ Two events, the event of „*Lifting Joseph from the pit*“ and „*Joseph sold to merchants*“ are in some cases, as for example in the Baptistery in Florence, executed as one scene. Sometimes, as is the case in the Basilica of St Mark in Venice, these are executed as two different scenes. V. O. Demus, *The Mosaics of San Marco in Venice 2, The Thirteenth Century, Vol. II, Plates*, Pl. 252 (*Lifting Joseph from the pit*, the Church of Saint Mark); Guadalupi, G., *The Holy Bible, Places and Stories from the Old and New Testament*, Turin, 2003, 76, fig. 76 (*Joseph sold to merchants*, the dome of the Baptistery in Florence).

Fig. 1 Moses by the well,
the Basilica of St Mark,
Venice, XIII c.

Сл. 1 Мојсеј на бунару,
базилика Светог
Марка, Венеција, XIII в.



Fig. 2 Daughters of
Median Priest water the
flock, the Basilica of St
Mark, Venice, XIII c.

Сл. 2 Мојсеј и
ћерке мадијамског
свеишеника поје
стадо, базилика
Светог Марка,
Венеција, XIII в.



Fig. 3 Rebecca water-
ing camels of Jacob, the
Cathedral of Monreale,
Sicily, XII c.

Сл. 3 Ревека поји
Јаковљеве камиле,
катедра у Монреалеу,
Сицилија, XII в.





Fig. 4 Joseph thrown to the pit, the Basilica of St Mark, Venice, XIII c.

Сл. 4 Јосифа бацају у бунар, базилика Светог Марка, Венеција, XIII в.



Fig. 5 Lifting Joseph from the pit, the Basilica of St Mark, Venice, XIII c.

Сл. 5 Јосифа ваде из бунара, базилика Светог Марка, Венеција, XIII в.



Fig. 6 Reuben returning to the pit, the Basilica of St Mark, Venice, XIII c.

Сл. 6 Рувим се враћа на бунар, базилика Светог Марка, Венеција, XIII в.



Fig. 7 The Annunciation to the Virgin Mary, the Basilica of St Mark, Venice, XIII c.

Сл. 7 Благовести Богородици на бунару, базилика Светог Марка, Венеција, XIII в.

-fig.6- (Gen.37:29),³⁶ *Prophet Elisha heals the bad water in Jericho* (2 Kings 2:19-22),³⁷ *the Annunciation to Ann* -fig.15, fig. 16- (acc. to apocrypha),³⁸ *the Annunciation to Virgin Mary at the well* -fig.7- (acc. to apocrypha),³⁹ *the Healing of the Blind Born at the Pool of Siloe* (Jn. 9:7),⁴⁰ *the Encounter of Christ with Samaritan Woman* -fig.13-(Jn.4:6-21),⁴¹ *the Healing of the Paralytic at the Pool of Vithesda*-fig.12-(Jn. 5:2-9),⁴² *Christ Sends Apostols to Baptize Peoples of the World*,⁴³ *Ananias baptizing Paul* -fig.8-(Acts.22,16),⁴⁴ *Peter baptizing centurion Cornelius* (Acts.10:48),⁴⁵ *Peter baptizing the young maiden in the house of Cornelius* (the variant of the previous scene),⁴⁶ *Mark baptizing Athaulf in Aquileja* -fig.11- (acc. to apocrypha),⁴⁷ *Mark baptizing Anianus*

³⁶ O. Demus, *The Mosaics of San Marco in Venice 2, The Thirteenth Century*, Vol. II: Plates, Chicago, London, 1984, Pl. 255.

³⁷ М. Марковић, *Првобитни живопис главне манастирске цркве*, in: *Манастир Хиландар*, Београд, 1988, 229.

³⁸ V. R. Petković, *La peinture Serbe du Moyen Âge, I*, Beograd, 1930, Pl. 84a (the well with two rectangular recipients and ancient mascaron ornament on the upper recipient from Bela Crkva in Caran); Ead., *La peinture Serbe du Moyen Âge, II*, Beograd, 1934, 23, fig. 24 (the cruciform well from the catholicon of Hilandar monastery); Поповић, *Програм живописа*, 91, fig. 17b (the cruciform well in the prothesis of Dečani); V. N. Lazarev, *Old Russian Murals and Mosaics*, London, 1966, fig. 32 (the cylindrical well from the church of Saint Sophia in Kiev), etc.

³⁹ М. Ивановић, *Црква Богородице Одигитрије у Пећкој патријаршији*, in: *Старине Косова и Метохије II-III*, 148 (the Virgin Hodegetria in the monastery of Peć); Поповић, *Програм живописа*, 92, fig. 18 (the prothesis of the Dečani); Lazarev, *Old Russian Murals*, fig. 33 (the skeuophilakion of the church of Saint Sophia in Kiev); O. Demus, *The Mosaics of San Marco in Venice I, The Eleventh and Twelfth Centuries*, Vol. II: Plates, Chicago, London, 1984, Pl. 41 (the Church of Saint Mark -colour plate).

⁴⁰ Singelenberg, *The Iconography*, 111, fig. 9 (the Gospel Rossano from the Archbishop Library, fol. 7); *Ibid.*, fig. 10 (the manuscript of the Homilies of Grigorius of Nazianze – manuscript from the Paris National Library Par. Gr. 510, fol. 316v); O. Morisani, *Gli Affreschi di Sant'Angelo in Formis*, Napoli, 1962, fig. 20 (the church of San Angelo in Formis); Gouma-Peterson, *Christ as Ministrant*, fig. 25 (from the church of Saint Catherine in Thessalonika) etc.

⁴¹ В. Р. Петковић, *Дечани, II*, Београд, 1941, Pl. CXCI (the catholicon of Dečani); Дрпич, *Три сцене*, 107-129, fig. 7, (the Protaton at Holy Mountain); Gouma-Peterson, *Christ as Ministrant*, fig. 22 (the church of Saint Virgin Peribleptos, i.e. Saint Clement, in Ochrid), etc.

⁴² С. Ђурић, *Љубостиња. Црква Успења Богородичиног*, Београд, 1985, fig. II, etc.

⁴³ Vio, *St Mark's Basilika*, 145, 149, fig. 115; Demus, *Die Mosaiken*, 6.

⁴⁴ Тодић, Б., М. Чанак-Медић, *Манастир Дечани*, Београд, 2005, 485, fig. 402.

⁴⁵ Е. Димитрова, *Манастир Матејче*, Скопје, 2002, fig XXXIII.

⁴⁶ G. Babić, *Les chapelles annexes des églises byzantines. Fonction liturgique et Programmes iconographiques*, Paris, 1969, 106, fig. 71 (the Chapel of Saints Peter and Paul in the Church of Saint Sophia in Kiev).

⁴⁷ М. Глигоријевић-Максимовић, *Циклус дела апостолских у византијском сликарству*, Београд, 2007 (непубликована докторска дисертација), 199 (further: Глигоријевић-Максимовић, *Циклус*); O. Demus, *The Mosaics of the San Marco in Venice 2, The Thirteenth Century*, Vol. I, Text, Chicago, London, 1984, 186, 282, Pl. 78 (color plate), Pl. 336, Pl. 337 (black-and-white plate); Ead., *Ibid.*, I, *The Eleventh and Twelfth Centuries*, Vol. I, Text, 58, 60, 61.

(?),⁴⁸ *Hermagoras baptizing the youth*-fig.10-(acc. to apocrypha),⁴⁹ *Martyrdom of Matheew*-fig.9-(acc. to apocrypha),⁵⁰ *The Baptism of Nachor*; *The Baptism of Aspebetos*,⁵¹ *Saint Isidoros baptizing harlots*,⁵² *Palladios runs away from the well in which he saw the asp*,⁵³ *Abbot Doretheus giving instructions to Palladios and blessing the well*.⁵⁴ Beside these scenes, wells appear in the next ones: *Byzantine emperor Leo guides a blind man in the presence of court members and priests*,⁵⁵ *the Teaching of Saint Basil the Great* (fig.9),⁵⁶ *the Teaching of the Saint Gregory the Theologian*,⁵⁷ *the Virgin Ζωοδόχος πηγή*,⁵⁸ and on canon tables of Gospels Manuscripts.⁵⁹

Iconography

Regarding the theme of wells, the language of the Byzantine iconography was very miscellaneous. This diversity first refers to their shape, and then to

⁴⁸ Глигоријевић-Максимовић, *Циклус*, 199; М. Глигоријевић-Максимовић, *Сцене из живота светог Марка у византијској уметности*, у: Саопштења XXV, Београд, 1993, 45, fig. 5 (the enamel plaque from Pala d' Oro). V. also the note No 21 from the her text in: Ead., *Ibid.*

⁴⁹ Глигоријевић-Максимовић, *Циклус*, 199; O. Demus, *The Mosaics of San Marco in Venice I, The Eleventh and Twelfth Centuries, Vol. II: Plates*, Chicago, London, 1984, 61, 62, Pl. 45.

⁵⁰ *Ibid.*, Pl. 360, Pl. 371 (south aisle, the Basilica of Saint Mark in Venice).

⁵¹ Ch. Walter, *Art and Ritual of Byzantine Church*, London, 1982, 46, XII-fig. 28 (Paris. Graec. 1128, f. 144v); Gouma-Peterson, *Christ as Ministrant*, 212, fig. 27.

⁵² E. Vio, *La capella di Sant' Isidoro e i restauri dei mosaici*, in: Зорграф 32, Београд, 2008, 121, fig. 6a (a marble well in the form of the cube; the chapel of Saint Isidoros in the Church of Saint Mark in Venice). The scene represents one event from the vita of Saint Isidoros.

⁵³ М. Марковић, *Илустрације патеричких прича у припрати хиландарског католикона*, in: *Осам векова Хиландара*, Београд, 2000, 520, 530, 534 (Sch. II, 35a). The literal base for this, and following scene, are the paterika.

⁵⁴ *Ibid.*, 520, 530, 534 (Sch. II, 35b). I use this opportunity to express my appreciation to Ph. D. Miodrag Marković for pointing me out the presence of wells in two last mentioned scenes.

⁵⁵ T. Velmans, *La peinture murale byzantine à la fin du Moyen Âge*, Paris, 1977, 74.

⁵⁶ Габелић, *Лесново*, fig. 76.

⁵⁷ *Ibid.*, fig. 77.

⁵⁸ *Ibid.*, fig. XLV.

⁵⁹ Underwood, *The Fountain*, 41-138. We shall mention two more scenes, which don't enter into the scope of our study, because they belong to the postbyzantine period, but which can be added to the repertoire of the scenes with the motive of the well. These are two scenes from the Cycle of the Holy Cross: *Young men pull the Old Jew Judah out of the well* (v. С. Пејић, *Манастир Свети Никола Дабарски*, Београд, 2009, 169, fig. 116; M. Janocha, *Exaltation de la Sainte Croix dans le cadre de cycles illustratifs d'invention de la Sainte-Croix dans la peinture monumentale post-byzantine de la fin du XVe et XVIe siècle*, in: Niš and Byzantium-зборник радова III, Niš 2005, 310-311) and *the Baptism of Judah in the well* (Пејић, *Манастир Свети Никола*, 169, fig. 116; Janocha, *Exaltation*, 310-311). I use this occasion to express my warm gratitude to Ph. D. Svetlana Pejić, for pointing me out that the theme of the well appears in these scenes.



Fig. 8 Ananias baptizing Paul, the monastery of Dečani, XIV c.

Сл. 8 Ананија крштава Павла, манастир Дечани, XIV в.



Fig. 9: Martyrdom of Matheew, the Basilica of St Mark, Venice, XIII c.

Сл. 9: Мучење Матеја, базилика Светог Марка, Венеција, XIII в.



Fig. 10 Hermagoras baptizing the youth, the Basilica of St Mark, Venice, XIII c.

Сл. 10 Хермагора крштава младића, базилика Светог Марка, Венеција, XIII в.



Fig. 11 Mark baptizing Athaulf, the Basilica of St Mark, Venice, XIII c.

Сл. 11 Марко крштава Атаулфа, базилика Светог Марка, Венеција, XIII в.



Fig. 12 The Healing of the Paralytic at the Pool of Bethesda, the Monastery of Ljubostinja, XV c.

Сл. 12 Исцељење раслабљеног у бањи Силоамској, манастир Љубостиња

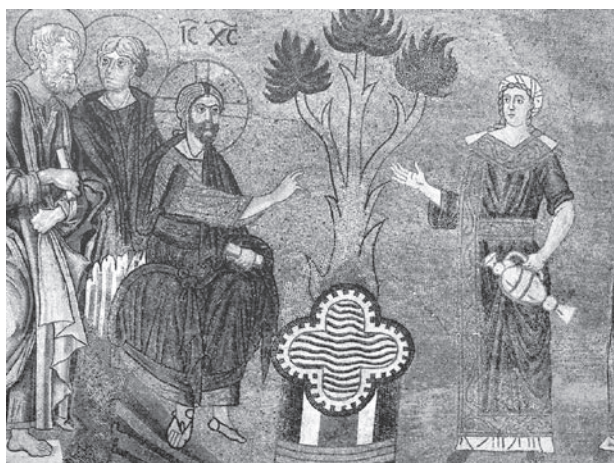


Fig. 13 Christ and Samaritan Woman, the Basilica of St Mark, Venice, XIII c.

Сл. 13 Христос и Самарјанка, базилика Светог Марка, Венеција, в.

Fig. 14 The Teaching of St Basil the Great, the monastery of Lesnovo, XIV c.

Сл. 14
Учитељство
светог Василија
Великог, манастир
Лесново, XIV в.



their secondary iconographic characteristics, the colors of wells, their height, the presence or absence of the base, as well as the appearance of the water in wells (in the case it was depicted).

a) *The shapes of wells.* Regarding the shapes of the wells they can be represented in cruciform,⁶⁰ cylindrical form,⁶¹ square-shaped (horizontally⁶² or vertically placed⁶³), in the form of hexaetre,⁶⁴ or in the form of octoetre.⁶⁵

⁶⁰ Singelenberg, *The Iconography*, 110, fig.10 (*the Healing of the Blind Born* on the miniature from Homilies of Gregory of Nazianze from Paris National Library Manuscript Par. Gr. 510, fol. 316v); В. Р.Петковић, *Дечани*, 33, Pl.CXCII (*Christ and the Samaritan Woman*, the Monastery of Dečani); Дрпић, *Три сцене*, fig. 7 (*Christ and the Samaritan Woman*, Protaton); Gouma-Peterson, *Christ as Ministrant*, 199-216, fig. 21 (*Christ and the Samaritan Woman*, the chapel of Saint Euthymios in Thessalonika); Gouma-Peterson, *Christ as Ministrant*, fig. 25 (*the Healing of the Blind Born*, the church of Saint Catherine in Thessalonika); Габелић, *Лесново*, fig. in color XVIII (*Christ and Samaritan Woman*, the church of Saint Archangels in Lesnovo) etc.

⁶¹ Morisani, *Gli Affreschi*, fig. 21 (*Christ and Samaritan Woman*, the Church of San Angelo in Formis); Kitzinger, *Mosaics*, Fig. 44, Pl.38 (*Rebecca waters the camels*, the cathedral of Monreale); Gouma-Peterson, *Christ as Ministrant*, 199-216, fig. 22 (*Christ and Samaritan Woman*, the church of the Virgin Peribleptos in Ochrid); В.Р. Петковић, *Животис цркве у Љуботену*, Гласник Скопског Научног Друштва II, Скопје, 1927, 109-124, рс. 4 (*the homonymous scene*, the church of Ljuboten); М. Беловић, *Раваница. Историја и сликарство*, Београд, 1999, fig. LXX- in color, LXIX –black and white photo (*the Healing of the Paralytic at the Pool of Vithesda*, monastery of Ravanica) etc.

⁶² G. Millet, A. Frolow, *La peinture serbe du Moyen Age en Yougoslavie*, Fasc. II, Paris, 1957, Pl. 60, 1 (*the Annunciation to Ann*, the catholicon of Gradac) etc.

⁶³ И. М. Ђорђевић, *Зидно сликарство српске владете доба Немањина*, Београд, 1994, 146 (*the Healing of the Blind Born at the Pool of Siloe*, the church of Saint Nicolas in Ljuboten).

⁶⁴ Габелић, *Лесново*, fig. XLV (the Virgin Ζωοδόχος πηγή) etc.

⁶⁵ S. Dufrenne, *Les programmes iconographiques des églises byzantines de Mistra*, Paris, 1970, Pl. 13, Schéma IX: Afendiko, église-nartex (*Christ and Samaritan Woman*, the

Regarding the height of the wells they can be elongated⁶⁶ or shallow.⁶⁷

Concerning their complexity, wells can be composed from one main recipient, in which water flows directly from the spring⁶⁸ or one or more other recipients in which water overruns.⁶⁹ Cruciform wells can be represented with the four usual, rectangular endings,⁷⁰ and can be represented with the rounded endings.⁷¹ Cylindrical-shaped wells can have rounded⁷² or oval openings at the top,⁷³ while those square-shaped often have rectangular⁷⁴ rather than square openings.⁷⁵ There are such representations of the wells which reassemble baptismal fonts.⁷⁶

One of the present architectual elements of the well, which appears occasionally, are two stone or two wooden pillars above the well and the construction which binds them. Stone pillars appear, by our knowledge, in the scenes of the Encounter of Christ with Samaritan Woman.⁷⁷ While the wooden pillars are found in the scene of the same content, they can be seen as well in the scenes of the Annunciation to Ann⁷⁸ and the Annunciation to the Virgin Mary.⁷⁹

north vault of the narthex of the church of the Hodeghetria Apendiko in Mistra).

⁶⁶ Ђурић, Љубостиња, fig. II (*the Healing of the Paralytic at the Pool of Vithesda*, the monastery of Ljubostinja).

⁶⁷ Millet, Frolow, *La peinture serbe du Moyen Âge en Yougoslavie, Fasc. III*, Paris, 1962, Pl. 125, 4 (the drawing of the well from the scene of *Christ and Samaritan Woman*, the Catholicon of Staro Nagoričino) or in: Б. Тодић, *Старо Нагоричино*, Београд, 1993, fig. 73.

⁶⁸ O. Demus, *The Mosaics of San Marco in Venice I, The Eleventh and Twelfth Centuries, Vol. II: Plates*, Chicago, London, 1984, Pl. 41 (the Church of Saint Mark -colour plate) or in: Покровский, *Евангелие*, 23, drawing 28).

⁶⁹ Г. Бабић, *Краљева црква у Студеници*, Београд, 1987, fig. 119 (*the Annunciation to Ann*, the King's Church at the monastery of Studenica) etc.

⁷⁰ V. our note no 59, which refers to the cruciform wells.

⁷¹ Беловић, *Раваница*, fig. LXXXII-in color, LXXVI-black and white photo., LXXI (*the Healing of the Blind Born*, the monastery of Ravanica); В.Ј. Ђурић, *Сопотани*, Београд, 1991, 161, fig. 121:2 (*the Healing of the Paralytic at the Pool of Bethesda*, the narthex of monastery of Sopoćani).

⁷² Поповић, *Програм живописа*, 92 (*The Annunciation to the Virgin Mary at the well*, monastery of Dečani, prothesis), etc.

⁷³ Kitzinger, *Mosaics*, Fig. 30, Pl. 38.

⁷⁴ V. our note 61.

⁷⁵ Vio, *La capella*, 121, fig. 6a.

⁷⁶ A.M. Talbot, *Epigrams of Manuel Philes on the Theotokos tes Peges and Its Art*, *Dumbarton Oaks Papers* Vol. 48 (1994), Fig. 5 (*the Virgin Ζωοδόχος πηγή*, the Church of Saint John at Mistra) etc. Cf. also supra.

⁷⁷ G. Schiller, *Iconography of Christian Art*, London, 1971, Fig. 453 (*Christ and Samaritan Woman*, the relief in ivory, the Maximian Episcopal throne from Ravenna, year 545-546; G. Schiller, *Iconography*, Fig. 454 (*the homonymous scene*, the bronze pillar of Bernward in the Cathedral in Hildesheim, between years 1015-1022) etc.

⁷⁸ Ø. Hjort, *The Sculpture of Kariye Djami*, *Dumbarton Oaks Papers*, Vol. 33, Washington, 1979, fig. 15 (*Christ and Samaritan Woman*, the Church of Saint Apollinare Nuovo); Kitzinger, *Mosaics*, fig. 44 (*the homonymous scene*, the cathedral of Monreale); G. Millet, A. Frolow, *La peinture serbe du Moyen Âge en Yougoslavie, Fasc. III*, Pl. 2,4; Pl. 3,1 (*the Annunciation to Ann*, the church of the Virgin Peribleptos at Ochrid) etc.

⁷⁹ В. Р. Петковић, *Живопис цркве Богородице Одигитрије у Патријаршији*

Beside the pillars, the base is one of the architectural elements of the wells which can occasionally be seen in the Byzantine art.⁸⁰

b) *Water in wells*. In execution of the wells the artist had the option to vary the way he portrayed movements of the water and its color.

Water represented in the wells is depicted by rule in the movement. This would be done in two most frequent ways: by overrunning the water from the main recipient to another or more of them or by accentuating the contours of the flow of water currents. The movement of the currents can follow the shape of the vessel or it can be represented by many smaller circular whirlpools.⁸¹ The movement of the water can be also depicted in parallel winding lines along the surface of the vessel.⁸² There are examples of wells where water in them is still.⁸³

In regards of the coloring there exist some examples of the wells where the color merges into the interior of wells, so that it is very difficult to distinguish the color of the water from the color of the well.⁸⁴ There are also cases where water is represented with one colour gradient, from the lightest to the darkest.⁸⁵ The shades of the water are very often of the same color in which the well is depicted.⁸⁶ It would be logical to assume that the dark shade of the color of the water in the middle of the well could indicate its depth. Of course, there are cases of the scenes with wells, where water isn't represented at all.⁸⁷ Regardless of the coloring in which the well is depicted, in numerous cases it can be noticed that equality exists of the color of the construction material of the well and of the water within it. There are also examples in which color of the water differs from the color of the well.

Пехкој, in: Известия на Българския Археологически Институт IV (1927), 145-170, fig. 50 (*the Annunciation to the Virgin Mary at the well*, the church of the Virgin Hodegetria in Peć).

⁸⁰ O. Demus, *The Mosaics of San Marco in Venice I, The Eleventh and Twelfth Centuries, Vol. II: Plates*, Chicago, London, 1984, Pl. 41 or in: Покровский, *Евангелие*, 23, drawing 28 (the base consisting of few steps, *the Annunciation to the Virgin at the well*, the Basilica of Saint Mark in Venice); Дрпић, *Три сцене*, fig. 7 (*Christ and Samaritan Woman*, Protaton); Ђурић, *Љубостиња*, fig. II (*the Healing of the Paralytic at the Pool of Vithesda*, the catholicon of the monastery of Ljubostinja) etc.

⁸¹ V. our note 61 (*the Annunciation to Ann*, the catholicon of Gradac).

⁸² O. Demus, *Die Mosaiken*, 6, Abbild. 23 (*Christ and Samaritan Woman*, the Basilica of Saint Mark in Venice), etc.

⁸³ Дмитрова, *Матејче*, fig. XXXIII (*Peter baptizes Cornelius*, the Church of Mateič).

⁸⁴ Петковић, *Дечани*, Pl. CXCI, CCXXV (*Christ and Samaritan Woman*, the monastery of Dečani).

⁸⁵ V. our following note.

⁸⁶ Kitzinger, *Mosaics*, Fig. 30, Pl. 38 (*Rebecca waters camels* from the cathedral at Monreale).

⁸⁷ Дрпић, *Три сцене*, fig. 7 (*Christ and Samaritan Woman*, the church of Protaton); Millet, Frolov, *La peinture, Fasc. III*, Pl. 2,4; Pl. 3,1 (*the Annunciation to the Virgin at the well*, the Church of Virgin Peribleptos at Ochrid); Петковић, *Живонис*, fig. 50 (*the Annunciation at the well*, the church of Virgin Hodegetria in Peć); Габелић, *Лесново*, fig. XLV (*the Virgin Ζωοδόχος πηγή*, the narthex of the monastery of Lesnovo) etc.



Fig. 15 The Annunciation to Ann, the Church of St Sophia, Kiev, XI c.

Сл. 15 Благовести Ани, црква Свете Софије у Кијеву, XI в.

We can conclude that there didn't exist unique pattern in representing wells in the Byzantine art, but still, in some cases, the consistencies can be noticed.

c) *Construction material of wells.* On the basis of the observations of representations of wells in art and some written testimonies about them, we can with quite certainty assume that marble was in most cases the construction material of which wells represented in the Byzantine art were built from. In great number of cases, if we would rely on the data which art material provides, we could have been sure in the mentioned statement.⁸⁸ We will mention now some examples of these wells.

In the sixth century, at the Pool of Siloe, water rose beneath the basilica build on the place where the Blind Man was healed, and was conducted into the basin, divided into two parts to provide that both sexes could be undisturbedly immersed. For these divided two parts (i.e. divided pools, divided bassins) it is clearly stated in the source that they are built from marble: „et habet duo solia ex marmore“.⁸⁹

The Pool at Vithesda constituted of two basins, the upper and the lower one, and was vaulted with characteristic portico with five vaults.⁹⁰ On the example of the scene in the monastery of Ljubostinja we can see that the artist represented the pool where Christ healed the Paralytic and its surroundings, with lavishly decorated marble wall, marble pillars, with the high well on the

⁸⁸ If we compare some representations of wells from art material with real marble, we come to this assumption.

⁸⁹ P. Geyer, „*Itinera Hierosolymitana saeculi III-VIII*“, „Corpus scriptorum ecclesiasticorum Latinorum, XXXVIII, 1898, 175-176 (cited according note no 13 from: Singelenberg, *The Iconography*, 108).

⁹⁰ Јп., 5,2; М. Татић-Ђурић, *Витезда*, in: *Енциклопедија православља*, Књига прва, А-З, Београд, 2002, 381.

Fig. 16 The Annunciation to Ann, the monastery of Dečani, XIV c.

Сл. 16 Благовести Ани, манастир Дечани, XIV в.



marble base (v. fig. 12).⁹¹ Here, as well as in the case of aforementioned wells, we ask the questions of the symbolism of the scenes and the wells in them and of their realistic appearance. Where the wells were originally built of the marble and where the marble was connected only through symbolic meanings of the scene and the message it represents. The question posed was their surrounding really been built of marble as well. Are the representations of the marble wells in the Byzantine art the reflection of the realistic situation which regards each individual well in individual scene at the time of the execution of the certain scene or the reflection of the real circumstances of earlier times? Or, in other words, do the representations of the wells in the art material have their “material”, original or some other model or is the model from later period or are they just the reflection of the symbolic meaning of the scene? Or can we submit the third option that the representation of the well in each individual scene contains elements based on real appearance of wells, as described in certain biblical or other events. The further research would first require analytical approach to the problem: research of individual problems of each well, its appearance and its symbolics, and then, observe possible similarities and differences in appearances and symbolics of scenes. Here we have only indicated the most important problems. We will not be in position to deal with these problems in more detail because of purpose of this text and of the limited time and space on our disposal.

In conclusion we can say that on one hand, we can see that there are indications that the connection between marble and construction materials of certain wells gives the possibility that certain real wells could really have been built of these materials. In depicting the construction material of wells, the artist could depict them according to the church furniture he had around him.

d) *Coloring of the wells.* In the Byzantine art, wells can be executed in one colour, or represented with one or more colors gradients. Although one colour could seem dominant, shades and spillings of one or more colours can be noticed on each individual well. Still, different shades of purple color mostly

⁹¹ Ђурић, Љубостиња, fig. II.

appear.⁹² Sometimes, even when executed in the same church, wells from different scenes can be carried out in the grades of different colours. When executed in marble, they can be marked with different marble veins.

Although the differences in colors and their shades represent wells in the Byzantine art in broader sense of the word, there also existed others themes which artist painter executed in the same manner as themes of wells.⁹³ The colour and construction material of these themes didn't always represent the unique iconographical solution of wells. Here, we first think of the theme of Christ tomb, the rock rolled from Christ's tomb, and also of some architectural elements, such as pillars, socle, floor, even tables, all of them also represented in numerous different scenes. Regardless of the model which artist used it can be noticed that similarity exists in the execution of all these themes. Aforementioned description also apply to these themes, and these require further future research on subject of the theme of wells. Perhaps, the multicolourness and variety of wells shown in the Byzantine art could be explained by the assumption that the constructing material shown by Byzantine artist in the execution of the wells is in the number of cases marble.

It should be recalled that marble is the unusual, multicoloured, stone, and that it has the unique physical property of shimmering, from which it got it's name.⁹⁴ It also should be mentioned that numerous Byzantine authors admired and described the beauty and physical properties of the marble stone.⁹⁵ And just as it is very difficult, for example, to define color of certain marble blocks on the façades of churches Studenica⁹⁶ and Banjska,⁹⁷ because of the complex multicolourness caused by the multiple spilling of the stone colours, which at the first glance seem to be one-coloured, the same case is with colours of certain wells shown in the Byzantine art. If we assume that certain wells were really built from marble, we can also assume that they were shimmering. The effect of the marble shimmering can even today be seen on the sunny day on the façades of Studenica and Banjska. Of course, this is just assumption. The detailed analysis of individual cases of wells is still to be done.

Regarding the fact that in the Byzantine art and in the art of those lands which were under Byzantine occupational cultural influence great number of wells were represented in different scenes and so preserved in that way, these scenes have various meanings given within their own context of conceptual meaning. Hence, we believe that the further research in this direction would present the analysis of the individual symbolics shown in different scenes. In

⁹² Morisani, *Gli Affreschi*, fig. 20 (*Christ and the Samaritan Woman*); Ђурић, *Сопоћани*, 161, fig. 2 (*the Healing of the Blind Born at Siloe*) etc.

⁹³ V. for example the case of Mateič in: Димитрова, *Матејче*, fig. 11.

⁹⁴ H.G.Liddel and R. Scott, *A Greek-English Lexikon*, rev. and augm. by Sir H. S. Jones et al., Oxford, 1996, 1081.

⁹⁵ V. the reference „marble“ in the index, in: C. Mango, *The Art of Byzantine Empire 312-1453*, Sources and Documents, ed. by J.H. Janson, New Jersey, 1972, 270.

⁹⁶ M. Šuput, *Gottesmutterkirche als Kultbau im Rahmen der byzantinischen Architektur Ihrer Zeit*, in: В. Кораћ, (ур.), *Студеница и византијска уметност око 1200. године*, Београд, 1988, fig. 2, 3, 6 (133-139).

⁹⁷ Тодић, Чанак-Медић, *Дечани*, 255, fig. 192.

that sense, it would be important to observe wells from three points of view: from the point of view of the picture which shows archeological findings of wells on the territory of Holy Land, Byzantium and lands of its cultural influence, then through reflections of representation of wells in Byzantine art, and also through the picture of wells seen through the mirror of literal sources. In the framework of observations of wells through the prism of archeological findings, the questions especially appear from the observation of relationship between the appearances of the baptisteries and wells, and also between agiasms and wells. In the view of a third angle of observation of wells, *inter alia*, the important place should be given to the analysis of symbolic meaning of wells, baptisteries and agiasms. Equally important place belongs to the analysis of etimological and deeper conceptual connections of those words which authors use in texts dedicated to wells.

To conclude, here we tried to expose, in general, the contours of the iconographic characteristics of the bulk of art material related to wells in the Byzantine art, to expose some problems of the possible construction material from which various wells were represented in various works of art. We will speak about other problems at another time.⁹⁸

Анђела Гавриловић

**ПРЕДСТАВЕ КЛАДЕНАЦА У ВИЗАНТИЈСКОЈ УМЕТНОСТИ.
ПРИЛОГ ПРОУЧАВАЊУ ИКОНОГРАФИЈЕ**

Тема овог рада је иконографија кладенаца у византијској уметности у сценама старозаветних, новозаветних, хагиографских, богородичиних и патеричких циклуса, као и у сценама историјске садржине и другим појединачним композицијама.

У раду ће бити речи о питањима облика, изгледа, и симболике кладенаца, као и о степену реалистичности њихових представа. Биће речи о кладенцима уопштено. До данашњег дана, није написана студија која би у своје оквире обухватила шири иконографски репертоар теме кладенаца у горе наведеним циклусима и сценама. Рад који је пред читаоцем допринео би познавању овог мотива.

У закључку можемо рећи да с једне стране постоје индикације да повезаност између мермера и грађевинског материјала кладенаца даје могућност да су поједини кладенци заиста били изграђени од ових материјала. У приказивању грађевинског материјала кладенаца, уметник је могао да их изобрази према црквеном мобилијару који је имао пред собом. Без обзира на узор који је уметник имао пред собом уочава се да постоји сличност у извођењу свих ових мотива. Претходно поменути описи могу се односити и на ове теме, а оне захтевају даља будућа истраживања мотива кладенца и других мотива. Можда би се шаренило у бојама и разноврсност у приказивању кладенаца у византијској уметности могли објаснити претпоставком да је грађевински материјал од кога су кладенци изграђени приказивани мермер у великом броју случајева. Треба се присетити да је мермер шарен, необичан камен са природним својством да светлуца, по којем је и добио име. Споменимо и то да су се лепоти и природним својствима овог камена дивили и описивали их бројни византијски писци. Ако претпоставимо да

⁹⁸ For the origin of the pictures v. our notes that refer to individual scenes.

су поједини кладенци заиста били изграђени од мермера, и као такви приказивани у византијској уметности, могли бисмо да претпоставимо и да су мрцали. Наравно, ово је само претпоставка. Детаљна анализа појединачних случајева кладенаца тек предстоји.

С обзиром на чињеницу да је у византијској уметности и уметности земаља под њеним цивилизацијским утицајем приказиван и очуван велики број различитих представа кладенаца у различитим сценама, оне имају сопствену симболику везану за сопствени идејни контекст. Стога, мислимо да би даља истраживања у овом правцу подразумевала разматрање појединачних симболика сцена, као и заједничких места симболике одређених композиција. У том смислу, од значаја би било сагледати кладенце кроз три призме: са становишта слике коју дају археолошки налази кладенаца на подручју Свете земље, у Византији и земљама њене културне сфере, затим кроз одраз ликовних представа кладенаца у уметности Византије и њеног културног круга, као и свакако кроз слику кладенаца у огледалу литерарних извора. У оквиру посматрања кладенаца кроз призму археолошких налаза, посебно питање отвара се сагледавањем односа између изгледа крстионица и кладенаца, агијазми и кладенаца, као и њихових изображења у уметности. У склопу треће стране сагледавања проблематике кладенаца, поред осталог, важно место би требало да припадне симболичком тумачењу кладенаца, крстионица и агијазми, као и разматрању етимолошко-идејних веза речи које писци користе у својим саставима посвећеним кладенцима у ширем смислу речи.

Овде смо се потрудили да уопштено изложимо контуре иконографских особености обимне ликовне грађе кладенаца, као и да изнесемо претпоставке о могућем грађевинском материјалу од којег су поједини кладенци изграђени приказани на фрескама.