

**ON SOME UNIDENTIFIED FIGURES IN THE WALL
PAINTINGS OF THE CHURCH OF THE VIRGIN
HODEGETRIA IN PEĆ**

Concerning the amount of painted surfaces and abundance of issues, as well as the differences in chronological periods when frescoes were executed, and complexity of iconographic and theological ideas underlying the program of the frescoes, wall paintings of the churches in the monastery complex of Pećka patrijaršija represents real treasury for researching serbian monumental medieval art. Although the art monuments of this complex are much studied in scientific literature, they are not fully studied. Certain figures in the scope of the fresco ansamble of Virgin Hodegetria, foundation of the serbian archbishop Daniel the Second (1324-1337) are not even identified. In this effort, we shall direct our paper, to identify the two figures executed in the arch of the passage that connects main altar area with the chapel of Saint Arsenius (ill. 1).¹

Jagged architectonical space of the church of the Virgin Hodegetria has given the painters the possibility to arrange the program of its frescoes in a specific manner, setting individual figures on the different locations in the church: from the easily noticed register of stading figures to the specific parts of the altar area hardly visible to eye.

The church of the Virgin Hodegetria has the ground plan of the developed inscribed cross and above the main aisle is an octagonal dome, which rests on four free pillars. Inside the church, on the north and on the south of the main altar area according to life of Daniel the Second, this serbian archbishop built two chapels "in order that parakleisis should be chanted there".² The north one he dedicated to serbian archbishop Arsenius, and the south one to Saint John the Forerunner.

Frescoes of the unidentified figures which we are about to deal with are located, as we have already mentioned, in the arch of the passage that connects main altar area with the chapel of Saint Arsenius (ill. 1, 2 and 3).

¹ The origin of the illustrations is the following: (1) W. T. Hostetter; (2) W. T. Hostetter; (3) W. T. Hostetter; (4) W. T. Hostetter (5) С. Габелић, *Манастир Лесново. Историја и сликарство*, Београд 1998, fig. 4; (6) Петковић, *Морача*, 1986, т.11; (7) В. Ј. Ђурић, В. Кораћ, С. Ђирковић, *Пећка патријаршија*, Београд 1990, fig. 88 (p. 149).

² Арх. Данило, *Животи краљева и архиепископа српских*, (прев. Л. Мирковић, предговор др. Н. Радојчић), Београд 1935, 281.



Fig. 1 The arch binding the chapel of the St Arsenius and main altar area of the Church of the Virgin Hodegetria, XIV c.

Сл. 1 Лук који повезује параклис Светог Арсенија и главни део олтарског простора Богородичине цркве у Пећи, XIV в.

Investigating „more important“ and more accessible issues, the researchers of the wall paintings of the church of the Virgin Hodegetria haven't identified the figures which are the subject of our attention (ill. 2 and 3).³ Vladimir Petković is saying that these figures represent two Old Testament patriarchs: „On the left and the right of the archangel is painted on either side one of the Old Testament patriarchs.“⁴ Then he says: „Both of them are old with long beard and long hair, which falls on to shoulders. Both of them are holding in one hand long, opened scroll“.⁵ Petković's assumption that painted figures which we are

³ П. Мијовић, *Пећка патријаршија*, Београд 1960, 17-22; G. Vabić, *Les Chapelles Annexes des Églises Byzantines. Fonction liturgique et Programmes Iconographiques*, Paris 1969, 137-138, fig. 102-106; М. Ивановић, *Црква Богородице Одигитрије у Пећкој патријаршији*, in: *Старине Косова и Метохије II-III*, Приштина 1963, 133-156; Ead., *Богородичина црква у Пећкој патријаршији*, Београд 1972, V-XIV; Ead., *Средњовековни споменици*, in: *Косово, некад и данас*, Београд 1973, 397-398; С. Петковић, *Пећка патријаршија*, Београд, 1982, 23-27 (= S. Petković, *The Patriarchate of Peć*, Beograd 1982, 23-27); Б. Тодић, *Иконографски програм фресака XIV века у Богородичиној цркви и припрати у Пећи*, in: *Архиепископ Данило II и његово доба*, Београд 1991, 370.

⁴ В. Р. Петковић, *Животис цркве Богородице Одигитрије у Патријаршији Пећкој*, in: *Известия на Българския Археологически Институт IV (1927)*, 163, т. XXIII, 2-3.

⁵ *Ibid.*, 163.



Fig. 2 Prophet Eliah, Church of the Virgin Hodegetria, 1331-1337.

Сл. 2 Пророк Илија, црква Богородице Одигитрије у Пећи, 1331-1337.г.



Fig. 3 Prophet Elisha, Church of the Virgin Hodegetria, 1331-1337.

Сл. 3 Пророк Јелисеј, црква Богородице Одигитрије у Пећи, 1331-1337.г.

talking about are prophets perhaps could be caused by the fact that two Old Testament patriarchs, Jacob and Juda, are painted on the arch of the vault above the grave of serbian archbishop Daniel the Second, the founder of the church. Patriarch Jacob is represented with long, grey hair and beard.⁶ Petković, however, haven't taken into account that the figures represented in the arch of the passage from the central altar area to the chapel of Saint John Forerunner are the figures of the prophets. Or he was using the term 'Old Testament Patriarch' to denote any Old Testament figure and not only Virgin ancestors in the flesh. Only Milan Ivanović said for these figures that they are prophets.⁷ In nowadays's fullest paper on the iconographic program of the Virgin Hodegetria's church,

⁶ Петковић, *Животис*, 152.

⁷ Ивановић, *Црква Богородице Одигитрије*, 144.

Branislav Todić mentions Old Testament patriarchs in the lower parts of the church, unidentified by the legends, whose presence he brings into the connection with Christ's Incarnation.⁸

On one hand, partly aggravating circumstance in identifying the characters in the arch of the passage connecting the chapel of Saint Arsenius with main altar area represents the fact that on either on the frescoes, there hasn't been preserved any legend with the name of the represented figure, and on the other, the fact that the painter has left the scrolls unwritten. Although V. Petković mentions that the legend which marked their names vanished today,⁹ we are of the opinion that the inscriptions haven't even been written. Besides, the painted figure on the east part of the arch is represented in the non-typical iconographic type for the representation of this Old Testament figure. Beside the mentioned circumstances, iconographic analysis, as well as future interpretations of the wall painting in the church and the place of these figures in the programme could lead to the conclusion which figures are here executed.

The figure in the west part of the arch (ill. 2) represents the old man with elongated, oval face, grey hair, mustaches and slightly pointed beard. He is represented in three-quarter profile, in the whole figure, in standing posture, with calm, contemplative sight. He is wearing yellow, lower robe with wide long sleeves, which reaches to the floor and leaves feet and ankles visibles. Above the yellow tunic this figure is wearing green cloak, set with white fur. Almost without doubt we can conclude that the executed figure is prophet Eliah.¹⁰ His unique attribute is a cloak set with white fur, so called *aderet* or *melot*.¹¹ Besides he is represented in this way in other monuments as well, in the scenes of his vita's cycle in monumental painting¹² (to mention only the most important examples in Morača¹³ and Gračanica¹⁴) as well as in the case when he is painted

⁸ Б. Тодић, *Иконографски програм*, 370.

⁹ Петковић, *Живопис*, 163. On the photo which Petković brings we couldn't notice visible traces of the inscriptions.

¹⁰ On the iconography of this prophet s. J. H. Lowden, A. Cutler, C. B. Tkacz, *Elijah*, in: *The Oxford Dictionary of Byzantium*, Vol. I, ed. P. Kazhdan, New York, Oxford 1991, 687-688; K. Wessel, *Elias*, in: *RbK II*, Stuttgart 1963, 90-93; E. Lucchesi-Palli, L. Hoffscholte, *Elias*, *LCI I*, 607-613; H. Leclercq, E., *DACL IV*, 2670-2674; Ј. Поповић, *Фигуре пророка у куполи Богородице Одигитрије у Пећи*, in: Данило II и његово доба, Београд 1991, 456-457; Ј. Проловић, *Сликани програм куполе и поткуполних простора у цркви манастира Ресаве*, in: *Зограф* 136-137; И. К. Заров, *Портрети и натписи во олтарскиот простор и наосот на Св. Богородица Перивлепта во Охрид*, in: *Патримониум. МК. Списание за културното наследство-споменици, реставрација, музеи-год. 2, бр. 3-4, 5-6, 2008-2009, 75, fig. 72*; on this prophet and his work s. Р. Ракић, *Илија*, in: *Енциклопедија православља, II, И-О*, Београд 2002, 773-774; Ead., *Илија*, in: *Библијска енциклопедија, I*, Београд, Србиње 2004, 354-356.

¹¹ Lucchesi-Palli, Hoffscholte, *Elias*, 607; Ј. Поповић, *Фигуре пророка*, 456.

¹² В. Ј. Ђурић, *Византијске фреске у Југославији*, Београд 1974, 37, 194-195 (footnote 37).

¹³ Cf. С. Петковић, *Морача*, Београд 1986, т. 6, 7, 8, 9, 10.

¹⁴ Б. Тодић, *Грачаница. Сликаство*, Београд 1988, XVI. In Gračanica, though, Eliah's cloak is purple, while in Peć it is green. (Cf. previous footnote).

among the prophets in the dome.¹⁵ Unfortunately, the figure of prophet Eliah from the scene of Transfiguration in the church of Virgin Hodegetria hasn't been preserved,¹⁶ but his figure in the dome of the same church has preserved (ill. 4).¹⁷

The other figure, in the eastern part of the arch (ill. 3) which binds the chapel of Saint Arsenius, could represent prophet Elisha,¹⁸ Joel,¹⁹ or prophet Jeremiah.²⁰ If we behold the other monuments, we will see that prophet Elisha is, in typological sense, though rarely, represented in the manner in which the figure in the eastern part of the arch which binds the chapel of Saint Arsenius and the main altar area is painted.²¹ This figure represents the old man with long, dense, grey beard, with accented grey mustaches, and quite a long beard, slightly divided in the middle.²² He is wearing orange tunic (hiton) with blue clavus and green cloak (himation). In his left hand he holds a scroll, which is raised up and partly covered with himation. The scroll of the prophet Elisha is unwritten, as well as the scroll of the prophet Eliah. If we compare the figure of prophet Elisha from the tambour of the Lesnovo church (ill. 5) and from the diaconicon of the monastery of Morača (ill. 6)²³ with our figure,²⁴ non regarding the curly hair of the Elisha in Lesnovo, we see that theirs' appearance quite match.

If we compare the typology of the figure from Peć with the typology of prophet Isaia from the dome of the Lesnovo church, we also notice similarity.²⁵ However, the prophet Isaia is in the church of the Virgin Hodegetria represented

¹⁵ Љ. Поповић, *Фигуре пророка у куполи Богородице Одигитрије у Пећу*, in: Данило II и његово доба, Београд 1991, 456.

¹⁶ Stated on the basis of the photo documentation of W. T. Hostetter.

¹⁷ Поповић, *Фигуре пророка*, fig. 8.

¹⁸ On the iconography of this prophet s. А. Сковран-Вукчевић, *Фреске XIII века у манастиру Морачи*, in: ЗРВИ 5, Београд 1958, 162, fig. 8 (rare typology); Габелић, *Лесново*, 58 (rare typology); Проловић, *Сликани програм купола*, 137 (usual typology); Б. Тодић, *Грачаница*, Београд 1988, fig. 13 (usual typology); G. Millet, *La Peinture Serbe du Moyen Âge en Yougoslavie, Fasc. III*, pl. 112/1 (usual typology); Р. Ракић, *Јелисеј*, in: *Енциклопедија православља*, II, И-О, Београд 2002, 860-861; Ead., *Библијска енциклопедија*, Београд 2002, 430-432.

¹⁹ On the iconography of the prophet Joel s. Поповић, *Фигуре пророка*, 449, fig. 3; В. Петковић, *Манастир Дечани*, II, 1941, Т.СLXI; М. Марковић, *Програм живописа у куполи*, in: *Зидно сликарство Дечана. Грађа и студије*, Београд 1991, 102, fig. 7; Проловић, *Сликани програм купола*, 139-140; On prophet Joel and his book s. Ракић, Јоил, in: *Енциклопедијски речник*, 467-468; Ead. *Енциклопедија православља*, I, 902.

²⁰ On the iconography of this prophet s. А. Heimann, *Jeremias*, in: LCI II, Freiburg, Basel, Wien, 1970, 387-392; Беловић, *Раваница*, 85; on this prophet s. Р. Ракић, *Јеремија*, in: *Енциклопедија православља*, II, И-О, Београд 2002, 863;

²¹ In this way is prophet Elisha for example depicted in the diaconicon of the monastery of Morača, in the scene *Elijah anointing Hezael and Yehu for kings, and Elisha for the prophet* (s. Сковран-Вукчевић, *Фреске XIII века*, 162, fig. 8, Петковић, *Морача*, т.11), in the church of the Monastery of Lesnovo (Габелић, *Лесново*, 58).

²² Габелић, *Лесново*, 58.

²³ Сковран-Вукчевић, *Фреске XIII века*, 162, fig. 8; Петковић, *Морача*, т. 11.

²⁴ *Ibid.*, fig. 4.

²⁵ *Ibid.*, fig. 1.



Fig. 4 Prophet Elisha, tambour of the dome, Church of the Virgin Hodegetria, 1331-1337.

Сл. 4 Пророк Илија, тамбур, црква Богородице Одигитрије у Пећи, 1331-1337



Fig. 5 Prophet Elisha, Monastery of Lesnovo, tambour of the dome, 1340/1341-1347/1348.

Сл. 5 Пророк Јелисеј, Лесново, тамбур куполе, 1340/1341-1347/1348.г.

once in the dome,²⁶ another time in the register below the Great Feasts.²⁷ It would be too unusual that he would be depicted in this place for the third time, and this coupled with the prophet Elisha. Moreover, prophet Isaiah is usually represented as very old man, which is not the case with the figure from the church of the Virgin Hodegetria.

Regarding the prophet Jeremiah, it would be difficult that the creator of the iconographic programme has decided to depict him coupled with the prophet Elisha, although his prophecies are connected with the Descent of the Holy Spirit. Besides, although prophet Jeremiah is sometimes depicted in pair with prophet Elisha,²⁸ he is usually depicted coupled with the prophet Isaiah, denoting the symbolics of Christ's Incarnation (Birth).²⁹

Concerning the prophet Joel, the depictions of this prophet were not often executed in Byzantine art and in the art of the land under its cultural influence.

²⁶ Поповић, *Фигуре пророка*, 450-451, fig. 4.

²⁷ Stated on the basis of the photo documentation given by W. T. Hostetter.

²⁸ Lucchesi-Palli, Hoffscholte, *Elias*, 608.

²⁹ Д. Војводић, *Зидно сликарство цркве Светог Ахилија у Ариљу*, Београд 2005, 48 (footnote n. 221).



Fig. 6 Elisha anointing Hezeal and Jehu for the kings and Elisha for the prophet, monastery of Morača, c. 1260.

Сл. 6 Илија помазује Азаила и Јуја за царева, а Јелисеја за пророка, манастир Морача, око 1260.г.



Fig. 7 Altar of the Church of the Virgin Hodegetria in Peć

Сл. 7 Олтар цркве Богородице Одигитрије у Пећи

From the end of the XIII c. onwards he is usually represented as much older person, and the figure in question is not depicted as the old one, but with rather youngfull face in spite of his grey hair and beard.³⁰

In favor of the assumption that the depicted figures in the arch binding the chapel of Saint Arsenius and central altar area are prophet Elisha and Elisha, could speak the fact that exactly these prophets are in most number of cases represented in pair. As one more argument could serve the circumstance that the creator of the iconographical programme in Peć, repeats the figures of the prophets already depicted in the dome, putting them in the lower parts of the church, sometimes varying their typology. In that way, beside the prophet Elisha and Elisha we find: prophet Isaia (in the register below the Great Feasts, in the register of the Cycle of Christ Appearances after the Ressurrection), prophet Habbakuk and prophet Daniel (as conterparts of the prophets Elisha and Elisha, on the arch binding the south chapel with the main altar area), and on the west wall of the south choir could perhaps be the space for one figure, most probably of the prophet, maybe Jeremiah, as counterpart of prophet Isaia. Two Old Testament figures represented in the arch binding the north chapel with the main altar area are, inter alia, in the same posture: they are leaning with the full weight on the outstretched leg, while the right one is slightly bent, shaping folds

³⁰ Поповић, *Фигуре пророка*, 449.

of the drapery and their fall. One fact more that should be born in mind during the consideration of the identity of the figures is the fact that their scrolls are left unwritten. If we recall the case of Arilje, these two prophets don't even hold the scrolls in their hands.³¹ Perhaps, because of the same reason, which may lay in the fact that Eliah and Elisha are not the writers of the canonical writings, these texts are not written on their scrolls.³² There is one more argument in favor of the assumption that the depicted figures in the arch binding the north chapel with main altar area are prophets Eliah and Elisha. Namely, in the church of the Saint Achilius in Arilje, in the arches of the great underdome vaults, beside the pair of Joakim and Ann, in the arch of the eastern vault, Jeremiah and Isaia, on the eastern side of the lateral dome arches, on the arch of the western vault are depicted exactly the prophets Eliah and Elisha as counterparts to the Virgin grand-parents.³³ Similar programme is executed in the church of the Virgin Hodegetria in Peć, only in a slightly different spacial framework. If in the monastery of Arilje, their symbolics would relate to the prediction of the future Christ's Ascension, perhaps this could be the case in the church of the Virgin in Peć as well. More precisely, we think that, as in the monastery of Arilje, the representations of the prophets Eliah and Elisha should be interpreted as relating to the mysteries of Christ's Ascension and the Descent of the Holy Spirit. Towards this conclusion may also lead the view of prophet Elisha directed towards the scene of the Descent of the Holy Ghost (ill. 7), because as well as Eliah has sent from heights his melot to Elisha, so „Christ has sent to the apostoles the Holy defender“ that is the Holy Ghost.³⁴

Анђела Гавриловић
О НЕКИМ НЕИДЕНТИФИОВАНИМ ЛИКОВИМА У ЖИВОПИСУ ЦРКВЕ
БОГОРОДИЦЕ ОДИГИТРИЈЕ У ПЕЋИ

Зидно сликарство цркава у оквиру манастирског комплекса Пећке патријаршије представља праву ризницу за изучавање српске средњовековне уметности. Иако су уметнички споменици овог комплекса у научној литератури доста проучени, они то нису у потпуности. Поједине фигуре и сцене нису чак ни идентификоване. У том настојању, у овом раду ћемо у оквиру живописа цркве Богородице Одигитрије, задужбине српског архиепископа Данила II (1324-1337), извршити идентификацију двеју фигура у потрбушју пролаза који повезује параклис Светог Арсенија и централни део олтарског простора ове цркве.

Испитујући „важније“ и приступачније теме, истраживачи сликарства Богородичиног храма у Пећи и његових параклиса нису разрешили идентитет фигура које представљају предмет наше пажње. Делимично отежавајућу околност

³¹ Војводић, *Ариље*, 50.

³² There also exists an open possibility that the painter himself hasn't written out the text on their scrolls, as in the case for example of Saint Gerasim and Saint Paul of Latros.

³³ Војводић, *Ариље*, 46-53, 288, 289 (IV, 15).

³⁴ On the strong dogmatic connections between the Ascension and the Descent of the Holy Ghost s. Ead., *Ibid.*, 69-71.

при откривању идентитета ликова изображених у потрбушју лука улаза који повезује северни Богородичин параклис са главним делом олтарског простора представља с једне стране чињеница да се ни крај једне од њих не налази натпис са њиховим именом, а с друге стране чињеница да је сликар њихове свитке такође оставио неписане.

Лик у западном делу потрбушја лука представљен је као старац издуженог, овалног лица, скоро сасвим седе косе, бркова и благо шпицасте браде. Преко жуте тунике ова личност носи зелени плашт, постављен белим крзном. Готово без резерве се може закључити да је у питању пророк Илија. Његов јединствени атрибут је плашт постављен крзном тзв. адерет тј. милот. Поред тога, пророк Илија је на овакав начин приказан и у другим споменицима, у сценама житијног циклуса у монументалном сликарству. Друга личност приказана у источном делу потрбушја лука који повезује параклис Светог Арсенија сва је прилика приказује пророка Јелисеја. Ако погледамо друге споменике, видећемо да је пророк Јелисеј, у типолошком смислу, понекад, мада доста ретко, али постојано, приказиван на начин на који је насликан лик на источном делу потрбушног лука који одваја северни Богородичин параклис и главни део олтарског простора. Овај лик приказан је као старији човек дуге, густе, беле косе, наглашених белих бркова и подуже седе браде, која је по средини благо раздељена. Пар пророка о коме говоримо насликан је, у потрбушју олтарског лука између осталог и у истом ставу. Сматрамо да би, слично решењу у Ариљу, представе пророка Илије и Јелисеја требало протумачити као подсећање на тајне Вазнесења и Силаска Светог Духа које су иначе и приказане у близини ове двојице пророка, тј. у своду олтара. Ка оваквом закључку би могао да нас увери и сам поглед пророка Јелисеја уперен управо ка сцени Силаска Светог Духа на апостоле, јер као што је Илија „са небеске висине послао свој милот-адерет Јелисеју“, тако је „Христос својим апостолима послао Светога Бранитеља...“ односно Светог Духа.

