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## THE PROSKYNETARION ICON IN THE PRIVATE COLLECTION

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Marko Katić

*Keywords:* proskynetarion, Jerusalem, pilgrimage, Holy Sepulcher, representation.

The subject of this paper is an example of the painted Jerusalem proskynetarion in a private collection in Podgorica, Montenegro (fig. 1)<sup>1</sup>. This gives us ability to study this icon separately and more closely, and to draw attention to some of the general features of this type of icon. Proskynetaria were specific pilgrimage icons that the Orthodox pilgrims of the Holy Land used to brought from their journey. They were painted from the first half of the 17<sup>th</sup> to the beginning of the 20<sup>th</sup> century, and were made in local Palestinian icon-painting workshops. They had the central representation of the church of Holy Sepulcher in Jerusalem in cross-section, as well as the representations of other sacred places visited by the pilgrims. According to Christian belief, these were the very places of the various events described in the Old and New Testaments as well as in various apocryphal traditions.

We would like to point out that these icons were known in both the Romanian and Moldovan areas, but, as far as we know, they are not closely examined. In the article of the Russian philologist Jacimirskij a large number of them was told to be seen in the churches and monasteries of Chisinau and its surroundings<sup>2</sup>. He also attested one of the of the oldest icons of this kind in the church of the village Buciumeni (Яцимирскій 1902, 140-142).

The proskynetarion in question is a dimensions of 172×90 cm, and it was painted with tempera

on a canvas. The painted layer is very well preserved, although in many places it can be noticed that the color in small pieces has fallen off. The inscriptions on the icon are Greek. It is dated on the basis of three inscriptions. Below the figure of Christ Elkomenos on the right side of the icon there is a cartouche with the inscription in gold letters X: \_\_\_\_\_ ΠΡΟΣΚΥΝΙΤΗΣ ΤΟΥ ΠΑΝΑΓΙΟΥ Κε ΖΩΟΔΟΧΟΥ· ΤΑΦΟΥ: 1819 (fig. 2). On the back of the icon there are two inscriptions in decorative cartouches. In a larger one, there is inscription X ΠΕΤΡΕ ΣΑΡΚΟΥΛΗ·1819, in red letters, while in a smaller one we read the Serbian inscription ХАЦИ ПЕТРЪ Ѓ ТИРОТЪ 1818, in black color (fig. 3). The name of the pilgrim was omitted on the front, while it was given on the background. It was Hadži-Petar from Pirot, a city in southern Serbia. Tirot was obviously wrongly listed Serbian name of the city of Pirot, while Sarkuli was wrongly listed Turkish name for the same city, the proper form was Şehirköy. The years 1818 and 1819 in two cartouches indicate that Hadji-Petar probably was on pilgrimage for two years<sup>3</sup>. That, by all means, leads to the conclusion that the icon, in fact, should be dated to 1818. The inscriptions on the front and back were common elements of the painted proskynetaria of Jerusalem. The one on the front was a standard formulation that can be found on a series of other icons, where the name of the pilgrim and the year when the pilgrimage was made was added to the already written inscription. This inscription is usually separated into a separate field or cartouche. The name, as was the case here, can be omitted. The labels on the backside were very common but not obligatory. They brought the name of the pilgrim, usually the year of the pilgrimage, and they were mostly placed in a decorative cartouche. It was most commonly, as in this example, decorated with small representations of a cross, spear and cane with sponge.

<sup>3</sup> The pilgrims usually stayed on their journey for one year, but it was not uncommon to stay longer.

<sup>1</sup> We want to express our gratitude to the owner of the icon, collector Novica Jovović from Podgorica (Montenegro), on the permission to publish the proskynetarion. Also, we were able to examine the icon during May 2016, while it was still in Belgrade. The photos published here are made by Relja Mirković.

<sup>2</sup> “Въ церквахъ и монастыряхъ одной только Бессараби и Молдавіи намъ удалось видѣть больше сорока такихъ иконъ-картинъ. Въ г. Кишиневъ хорошіе экземпляры сохранились въ Мазаракиевской и Ильинской церквахъ, въ Фрумошскомъ и Цыганештскомъ монастыряхъ и многихъ другихъ...” (Яцимирскій 1902, 139).

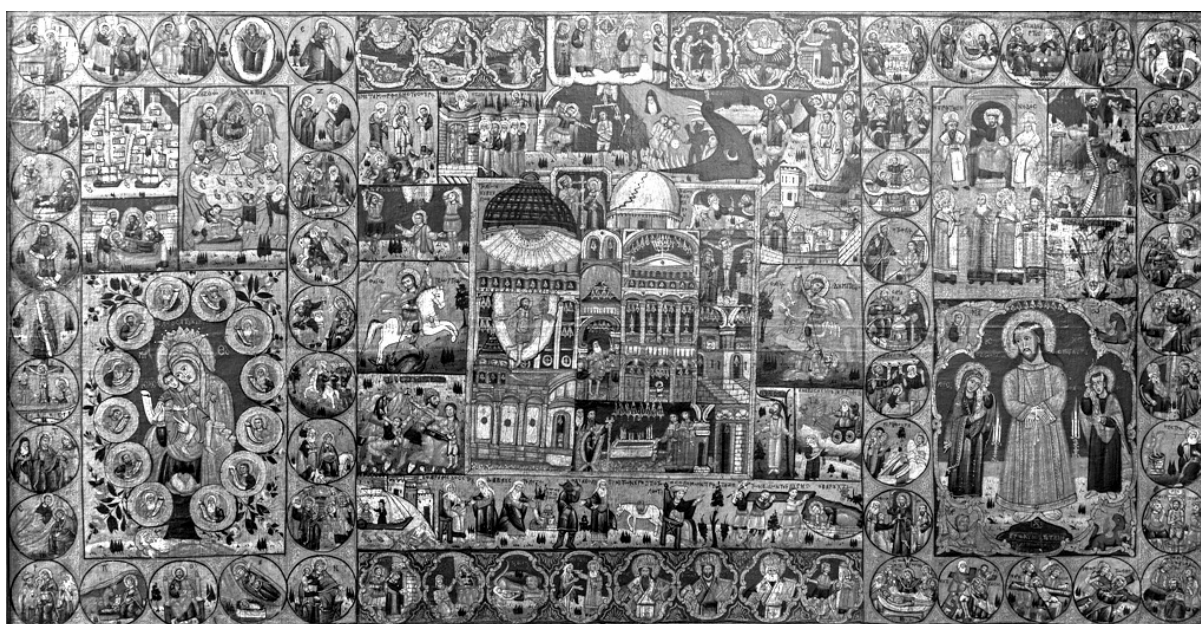


Fig. 1. Painted proskynetarion of Jerusalem, 1818/1819.

The composition of the icon was in the form of an elongated, laid rectangle with a clear three-part composition, resembling a large triptych. The central part was occupied by the representation of the church of Holy Sepulcher in Jerusalem in a cross-section, surrounded by other smaller scenes. Above this representation there was the representation of the Last Judgement. Below the representation of the church of Holy Sepulcher there were the cycle of the Tree of the Holy Cross and the one of St. Mary of the Egypt. On the sides of the representation of the Church there were representations dedicated to the Virgin Mary on the left, and to the Christ on the right. Left and right sides were fully symmetrically organized and functioned as pair. On the left side the main one was the representation of the miraculous icon of the Virgin Eleousa tou Kykkou, and on the right side the representation of the Christ Elkomenos. These representations, with some secondary scenes, were both, in the same way, surrounded by a frame of 24 medallions.

Colorism was based on the contrast of clear blue and strong orange-red color, harmonized by using of the gold on ornaments and some other parts. Red-orange, usually filled with golden ornament, was reserved for frames on the left and right wing of the icon. The blue color was mainly on the backgrounds of the representations. It existed in two tones: predominating bright heavenly-blue, as well as darker, more closed and festive.

Rarely, the background could be orange-red. In light blue and orange-red backgrounds the inscriptions were black, while those on dark-blue backgrounds were golden. Gold, as a traditional element of the icon-painting, was widely used. Ornaments, inscriptions, frames, garments on clothes of the most important representations, certain parts of architecture, all were made with gold. Of the other colors, there were only a few – green, brown, dark red, pink and yellow. Human figures were in some way schematized and with no excessive sense of proportion and anatomy, although they were painted with great care. They stood out in high contrast to the background of individual scenes, whose design is meaningful, organic and convincing. The landscape was painted with ochre, green and brown color<sup>4</sup>. Trees and plants were secondary element in the landscape, as well as the representations of the architecture. They were painted in white, with red rooftops and golden domes. Windows and doors were only marked by few lines. Stone squares in the walls can be represented by series of upright and horizontal lines.

Quite separate entity with characteristics of its own was the representation of the church of the Holy Sepulcher (fig. 4). Since it was the sacred

<sup>4</sup> In the background of certain scenes between the ground and the sky is a horizontal strip of orange color.



place of the whole Christendom<sup>5</sup> and the main goal of the pilgrimage journey, its representation was absolutely central in relation to other parts of the icon. The complex composition was placed in a clearly visible golden frame. The representation of the church of Holy Sepulcher was not given by rules of architectural drawing, but it was concentrated on smaller parts and details given in separate plans. These subcategories and details framed the central sacred places in the church, those that were the main goal of the pilgrimage. When these separated plans were seen as a larger whole, they form a unique mental picture of the church and pilgrimages to the sacred places that it encompasses. It was underlined by the golden frame surrounding the representation of the church.

Individual sacred places were everywhere marked by representations of numerous lamps and candlesticks. They filled arcades, spaces between columns, windows and doors. This characteristic of this proskynetarion, as well as of all other ones, was the real feature of the church of the Holy Sepulcher. In it, every sacred place was marked by a large number of lamps and candlesticks. Their number was carefully divided between individual churches that have the right to use the Holy Sepulcher Church<sup>6</sup>. Also, in the pilgrimage guides that were written in the period between 16th and 19th centuries, the number of lamps and candlesticks in a certain places was always pointed out. Lamps and candlesticks were concrete material and ritual evidence of respecting a particular place as a sacred one.

It is important to point out that this representation of the Church of the Holy Sepulcher was painted on the icon dated in the years 1818-1819. This largely determined its appearance. In the autumn of 1808, the church of the Holy Sepulcher in Jerusalem suffered one of the greatest fires in its history. A large part of the church was destroyed. The reparations was done by the Greek Patriarchate of Jerusalem, which in the beginning of 1809 succeeded in securing the sultan's ferman for the repair of the church (Μητροπούλος 2009). The works, led by architect Kalfa Komnin, were completed in autumn 1810. They gave the church a completely new look, which was in detail and in

<sup>5</sup> About the structure and history of The Church of the Holy Sepulcher: Pringle 2007, 6-72, no. 283.

<sup>6</sup> The Jerusalem Patriarchate has even special monks in charge of the care of its candles.



Fig. 2. Inscription from 1819 in cartouche on frontside.



Fig. 3. Inscriptions from 1818 and 1819 in cartouches on backside.



Fig. 4. The Church of the Holy Sepulcher in Jerusalem.

whole transmitted to proskynetaria painted after that year. The political situation in the Christian countries at the time, due to the Napoleonic wars, was favorable for the Greek Patriarchate of Jerusalem to do these reparations.

At the representation of the church, the exterior and interior architectural parts were blended, with clear domination of the inner ones. The exterior ones were most recognizable: portal and two monumental domes. Apart from the domes, there were two smaller details that refer to buildings that are not part of the Church of the Holy Sepulcher in strict terms, but were located immediately next to it. Their symbolic significance required them to be represented. Between the domes of Rothonda and Catholicon, in a separate golden frame, St. Constantine and Helene – *κωνσταντηνως & ελενι*. This representation marked the church dedicated to these saints, which was located in the complex of the Patriarchate, just west of the church of the Holy Sepulcher. At the same time, they were the first builders of the church, so their representation is also logical in this respect. On the ultimately right side was Avraham's sacrifice – *Η ΘΙCΙΑ ΤΟΥ ΑΒΡΑΑΜ*. The scene represented a place where, according to the belief, this event took place, and in which place there was the monastery of St. Prophet Abraham.

In the lower right corner was the recognizable double portal of the Holy Sepulcher. The right part of the portal was walled, while only one wing of the door was open on its left. The rest of the space was occupied by representation of the ceremonial coming of the patriarch of Jerusalem in the church. The Patriarch of Jerusalem was welcomed by two deacons with censers, immediately next to the Stone of Unction. This scene had the role of a visual introduction to the inner space of the Church of the Holy Sepulcher. After passing through the portal, the Stone of Unction was the first holy place met by a pilgrim. The stone, marked *ΕΠΙΚΑΘΑΟΧ*, was represented in red<sup>7</sup>.

Left side of the representation of the Church of the Holy Sepulcher was taken by representation of the Rothonda. That was the part of the church with the sepulcher of Christ itself. At the top of it the dome of the Rothonda was represented, what

it looked like after its restoration. Lead plates covering the dome were represented, as also was an opening with a railings. It was marked with inscription *ΤΟ ΑΓΙΩΝ ΚΟΥΒΟΥΚΑΙΩΝ*. Below dome the interior of Rothonda was represented. The inner side of the dome in the middle had an opening, around which were distributed individual segments. Below was a colonnade of pilasters connected by arches. Details of the 1809 restoration – decorative ornaments in the dome, and the small round windows in the lower parts of the pilasters, were meticulously represented. In the middle of Rotonde was a smaller church – the Kubouklion of Sepulcher of Christ. That was the very grave believed to be the one in which the body of dead Christ was laid and where he resurrected. Here was also the stone on which the angel appeared to the Myrhbearers. This place of the utmost sacredness to all Christendom was represented mainly in red color, way it looked like after 1809-1810 reparations. The resurrected Christ was represented above the Kubouklion, in a red mandolla with radial golden rays, surrounded by clouds. He was marked *Η ΑΝΑΣΤΑCΗC ΤΟΥ ΧΡΙCΤΟΥ*.

To the right of the Rotonda the Catholicon was represented, that is the Cathedral Church of the Resurrection. Inscription *ΤΟ ΑΓΙΩΝ ΚΑΤΟΛΗΚΟΝ*. signified the dome of the Catholicon. It was represented in a light color, and around it a wavy line goes. That was a staircase that once spirally twisted around the outside body of the dome. Below the dome of the Catholicon two narrow fields were represented. In the left-hand one, the unusual scene was marked *Ο ΑΓΙΟC ΠΙΕΤΡΟC*. A patriarch with two candles lit in his hands was carried by a man on his shoulders. There were two people on the side, giving their hands to them. The Jerusalem ritual of the miraculous Holy Fire – or Nur – on Great Saturday wa represented in this way. The patriarch, after receiving the Holy Fire in ther Tomb of Christ, was carried on their shoulders by the men from the gathered congregation from Tomb to Catholicon. Since the Rothonda and Katholikon are connected by a high vault, in this left-hand, narrower field we should see exactly this vault as represented. The next, right-hand field below the dome represented the interior of the Katholikon. In the lowest part, the so-called Trikamaron – entrance part made up of three arches on the pillars was represented. Above the arches is a balustrade,

<sup>7</sup> It is believed that Joseph and Nicodemus laid a dead Christ on it and, according to the Jewish custom, anointed him with fragrant oils, before wrapping Him in a burial mantle.

and between the side columns are stone barriers. Through the central arch there is a view of the stone vase located in the middle of the Katholikon, which was believed to be mark of the center of the world. Above the Trikamaron, the iconostasis of Katholikon was represented: pillars and arches as a series of icons, and a gable at the top. These were approximate representations of the appearance of Trikamaron and the iconostasis, built in the rebuilding of 1810. A large chandelier was represented, hanging from the vault above.

In the final right field, Golgotha, the place of Christ's Crucifixion, was represented. The main representation in this part was Christ on the cross with the Virgin on the left and St. John the Evangelist on the right. The Crucifixion with Mother of God and the favorite disciple of Christ pointed out to the great Crucifixion in natural size that is on Golgotha itself<sup>8</sup>. Below the Crucifixion is a red altar trapeza. Below it is the golden circle that marked the place on which the cross of Christ was put. Architectural changes that took place in 1809-1810 renovation were represented below Crucifixion: a gray wall with stairways and arches, these being painted in red.

The representation of the Church of the Holy Sepulcher as a whole reveals the outstanding emphasis on the architectural details that were realized in the 1809-1810 renovation. The use of the red color for their representation was emphasized, thus drawing attention to their real color. It is a consequence of the use of the stone in that color as a material in construction work<sup>9</sup>. Other details were clearly and unequivocally presented: the dome of the Rothonda, the Kubouklion of Sepulcher of Christ, Katholikon, both floors of the Golgotha, and the Stone of Unction. These details highlighted the new appearance of the Church of the Holy Sepulcher, that was merely the merit of the Jerusalem Patriarchate. Some religious ceremonies attended by the pilgrims were also represented: the coming of the Patriarch in the Church

and the Great Saturday. We also have to mention the numerous lamps and candlesticks, on whose representation was persistently insisted. They reflected a specific atmosphere inside the church of the Holy Sepulcher, where every sacred place was marked with lamps and candlesticks. The number of sacred places that are displayed was reduced to the most basic ones. This created an easily understandable and memorable microarchitectural pictogram, which was easily reminiscent for the pilgrims. For those who were preparing for the pilgrimage these representations easily could be a kind of tutorial on what they will see and gave them basic visual points of reference in the area of the Church of the Holy Sepulcher.

Around the Church of the Holy Sepulcher, other iconographic units were arranged in several horizontal and vertical zones. In the highest zone were mixed representations of the Creation and the Last Judgement, while in the lowest were the cycles of the Tree of the Holy Cross and of the St. Mary of the Egypt.

At the top is the representation of the Last Judgement. It was simplified in a completely conventional iconography. The most interesting is the Deisis with Holy Trinity. In the lower part of the representation of the Last Judgment is the usual iconography: Paradise (H ΠΑΡΑΔΗCO) in the form of a fortress, Just Measures, and the River of Fire that leads into Ad (IKOΛACH). By local, but wider, widespread belief, the Last Judgment will take place in Jerusalem. Christ will descend from heaven to the same place from which he ascended to the Heavens, that is the Mount Eleona east of the city of Jerusalem. Even the River of Fire was said that will run from the Valley of Josaphat east of the Jerusalem, carrying the sinners to the Hell, placed exactly in the Dead Sea. Hence there was the logical involvement of the Last Judgement in the composition of proskynetarion.

The vertical series of scenes to the left of the church of Holy Sepulcher was begun by the representation of the Transfiguration of Christ, H METAMΩPΦOHC TOY COTIPOC. The place where this sacred event took place was pointed out, that is Mount Tabor in northern Palestine. There follows The Stoning of St. Stephan, TOY APXIDIAKONOY ΣTEΦANOY. The event was believed to happened right next to the northern side of the walls of Jerusalem, at the one of the gates that leads to Eleona. This gate was there

<sup>8</sup> About the date of the creation of the great Crucifixion with the Virgin and St. John on Golgotha we could not find any concrete information. It was probably created during or immediately after Comnin's rebuilding.

<sup>9</sup> Komnin carried out the renovation with one local Palestinian type of pale red stone (so-called malaky), which can be found in large numbers in the vicinity of Jerusalem. It is easy to be punch so that it gives the impression of the marble. This is most noticeable on Kubouklion itself, but also in some other parts. So, the red color that we see so much used to represent The Church of the Holy Sepulcher should be viewed as a realistic detail.





Fig. 5. Temptation of Christ; Baptism of Christ; Monastery of St. Sabbas the Sanctified.

fore given the name of St. Stephen. Below is St. George, ΟΑΓΙΟC ΓΕΓΩΡΓΙΟC, and at the bottom is The Massacre of the Children of Betlehem: ΗΒΡΕΦΟΚΤΟΝΙΑ.

The vertical series of representations to the right of the Church of Christ's grave is symmetrical in relation to those of the left. It begins with two scenes, Temptation of Christ and The Baptism of Christ (fig. 5). In the first *CAPANΔΑΡΙΓΩΝ ΟΡΟC*, Christ stands on the top of a hill, while one black devil falls beneath him from the hill. The second scene, *ΙΓΩΡΔΑΝΗ*, Baptism, showed the place of Christ's baptism in Jordan. This place was of special significance, because the pilgrims came here in a large parade and bathed in the river. They did this in a specially prepared shirt and veil, which they then preserved to be buried in them. Also, it was customary to take water from Jordan exactly from this place. Below the monastery of St. Sabbas the Sanctified, *ΟΑΓΙΟC CABAC* : ~ was represented (fig. 5). The whole monastery, one of the favorite pilgrims' destinations, was painted, located on steep cliffs, with defensive walls, a church, a tomb of St. Sabbas, its miraculous palm, buildings, towers to which stairs lead, and once again a small tower outside the walls. The saint was portrayed as standing in the monastery and blessing with his right hand. The St. Demetrios, *Ο ΑΓΙΟC ΔΗΜΗΤΡΙΟC*, Judas (hanged on the tree),

*ΙΟΥΔΑC*, and the Assumption of St. the prophet Elijah, *ΑΝΑΒΑΧΗC ΙΑΙΟΥ ΤΟΥ ΠΡΟΦΗΤΟΥ*, were represented further bellow.

A section below the church of The Holy Sepulcher was taken by a long horizontal field. In the extreme left of this field was the representation of the city of Jafa, *ΙΑΦΑ*. The city is on the sea coast, with a ship at sea. At the bottom the prophet Jonah was represented, *ΙΟΝΑ* [N], who is thrown out from the deck. Jafa was the port where the pilgrims came to Palestine first, while it was also believed that story Jonah happened in this city. On the right several scenes that represent the apocryphal legend of the Tree of the Holy Cross were represented (fig. 6). This was the legend about the tree, from which a cross on which Jesus Christ was crucified, was made. This legend was related to the Monastery of the Holy Cross west of the Jerusalem, since the church of this monastery was in a place where that tree was believed to have grown. To the far right in this field The Baruch that slept for 72 years was represented (*Ο ΒΑΡΟΥΧ 72*). This was an apocryphal tradition about the Old Testament Baruch: he was sent to gather figs, but he lay in one cave and fell asleep. He was sleeping in God's favor for 72 years and overslept the destruction of Jerusalem and the Babylonian captivity. He waked up after the return of the Jewish people to Jerusalem. There is cavern near walls of Jerusalem, and the monastery of the Holy cross, that was believed to be the one in which the Baruch was sleeping.

The aforementioned legend of The Tree of the Holy Cross (fig. 6) was composed out of the following scenes: the first one is Avraam giving Loth three parts of the wood from fire, *Ο ΑΒΡΑΑΜ ΕΔΟΣΕ ΤΡΗC ΔΑΒΛΟΥC ΤΟ ΛΟΤ*. It follows the Loth that waters the Tree, but the scene was not marked with an inscription. The Monastery of the Holy Cross was incorporated into it, in which the three-partite Tree that Lot waters was represented. The monastery was marked *μανασιρι του σαουου*. Following this scene, there is the Devil drinks water from Loth, *Ο ΔΙΑΒΟΛΟC ΠΙΝΙ Τω ΝΕΡΟ ΑΠΟ ΤΟ ΛωΤ*. The unity was concluded by scene Solomon orders the cutting of the Tree, *Ο ΣΟΛΟΜΩΝ ΠΡΟCΤΑΖΗ ΤΩΝ ΕΙΛΩΝ ΤΟΥ ΣΤΑΥΡΟΥ*, and Workers who carry the Tree, which were not marked. This legend was tell to the pilgrims when visiting the monastery: the Old Testament Loth, having sinned with her daughters after the flight from Sodom, felt the remorse



Fig. 6. Cycle of The Tree of the Holy Cross.

he confessed to Abraham. Abraham had to punish Loth for sin, and gave him three pieces of wood from the fire. Loth was obliged to plant these pieces a half-day walk from the Jordan River. He had to water them every day until they grow out. Lot did so. But while Lot was carrying water on the donkey from Jordan to the place where he planted the pieces, the devil was constantly appearing in various embodiments. The devil constantly reduced the quantity of water Loth was carrying, asking Lot to give him drink. Despite this disturbance, Lot remained very persistent. The pieces growth as a composite tree, composed of three different trees: pine, fir and cedar. Many centuries later, Emperor Solomon ordered that this tree should be cut down, because there was need for materials for the Temple that. However, the piece of wood that was made this way did not fit anywhere in the building, so the masters throw it away. At the time of the Passion of Christ's Suffering, this piece was found and used to make a cross on which Jesus Christ was crucified. This cycle was characteristic almost exclusively for proskynetaria and, as a rule, was their obligatory element (Katić 2016).

Scenes dedicated to Creation at the top of the proskynetarion were visually emphasized by being presented in very decorative gold baroque cartouches. The first scene to the left is Creation of the day and the night, ΕΠΙ ΙCΕΝ Ο ΘΕΟΣ ΤΗΝ ΙΜΕΡΑΝ ..... νιχθα. God the Father spreaded his hands, and below it were two separate surfaces, blue and dark red. On the latter, stars, Sun and Moon were presented (fig. 7). In this and all other scenes of the cycle God the Father was identically represented. He was in the red segment of the sky surrounded by clouds, from which the golden rays emerged. God was in a golden tunic, with white beard and hair, and with a triangular golden halo with the letters ΟΓΩΝ. Next scene was marked as Creation of Adam, Η ΠΛΑΧΗC ΤΟΥ ΑΔΑΜ, al-



Fig. 7. God separates day and night.

though The Creation of Eve was represented. The third scene in the series was marked ΕΠΙΑΡΑΝ ΠΛΕ. Adam and Eve kneeled naked in front of the God, who gave them orders. After being interrupted by Last Judgement, the cycle is continued by the representation of the Original Sin, ΑΔΑΜ Ι.Α ΓΡΟ ΓΟΥΝ. Adam and Eve are represented at the sides of the Tree the Knowledge of Good and Evil. A snake was represented on the Tree. The right scene is God is looking for Adam and Eve, ΑΔΑΜ ΑΔΑΜ ΠΟΥΙ. The golden ray comes out of the mouth of God, while Adam and Eve are hiding in the lower register. The last scene of the cycle is the Expulsion from Paradise, ΕΞΟΡΙΑ. Adam and Eve, wrapped around the thighs, look back to Paradise, presented in the form of a wall with doors, while above them is an angel with a fiery sword. The main feature of this whole is the anthropomorphic representation of God the Father – Sabaoth. The cycle was reduced to the most basic elements. In addition to the belief that God created Adam in the Holy Land, and that Paradise was located somewhere in the East, one should also count on the didactic moment of these representations.





Fig. 8. St. Mary of Egypt prays to the Mother of God.



Fig. 9. Icon Eleosua tou Kykkou.

In the lowest zone the cycle of St. Mary of Egypt was represented. The scenes were arranged in golden baroque cartouches identical to those with the representations of the Creation. In the first scene Maria, in a red dress, was represented with a sailors on the boat. This scene was incorporated into the representation of the ship in front of Yafo in the upper row. The inscription is  $\text{I OCIA MAPIA HC TO KAPABI}$ . In the lowest zone of this first scene, The Angel does not allow Mary to enter the Temple,  $\text{OANTEAO}\varsigma$ . In the next one, Mary prays to the icon of the Virgin, giving her an oath,  $\text{HC THv(?.) \Theta EOTOKOY}$  (fig. 8). The next scene was Death of St. Mary of Egypt, with wrong inscription  $\text{H KYMICH}\varsigma \text{ TH}\varsigma \Theta EOTOKOY$ : the deceased

Mary was represented lying at the lion. This scene was mistakenly placed ahead of the next, Zosima giving Communion Maria,  $\text{I META\Lambda\Lambda ABE}$ . The old man Zosima gives the Communion to Mary, dressed in a robe that he gave to her.

The remaining cartouches in the lowest zone included representations that do not belong to the cycle St. Mary of the Egypt. In them the Tree Holy Hierarchs and Beheading of St. John the Baptist were represented. Three Hierarchs were in separated cartouches: St. Basil the Great,  $\text{OAGIO}\varsigma \text{ BACIAIO}\varsigma$ ; St. John the Chrisostomos,  $\text{OAGIO}\varsigma \text{ I}\Gamma \text{ XPICO}\varsigma \text{TOMO}\varsigma$ , as well as St. Gregorios,  $\text{OAGIO}\varsigma \text{ GP} \text{I}\Gamma \text{OPIO}\varsigma$ . In the last cartouche were Beheading of St. John the Baptist,  $\text{I APIOTOMI TOY IPO\Delta POMOY}$ . The soldier cuts off the head of St. John, while Salome is waiting on the side to receive it on the tray<sup>10</sup>.

On the left part of the icon central is the half-length performance of the Virgin with Christ on his left hand (Fig. 9), in a very complex position ( $\text{MHP } \Theta \text{OY}; \text{IC } \text{XC}$ ). The Virgin was represented as having long light scarf and a crown over the maforion. Small Christ was represented in a short golden tunic, holding a developed scroll in his right hand. The left hand was stretched out through the Virgin's head covering. The iconographic version of this representation and the inscription  $\text{I E\Lambda EOYCA TOY KYKOY}$  leave no doubt that the icon-painter was referring to Eleusa tou Kykko, the miraculous icon of the Kykko Monastery in Cyprus, also known as Kykkotisa<sup>11</sup>. It should be emphasized here that the icon of the Virgin with Christ was represented, that is the Kykkotisa miraculous icon. Replicas of miraculous icons have had according to old beliefs, a part of the miraculous power of the original, so this representation should also be observed in that way.

The figure of the Virgin with Christ was placed in a wreath with twelve small roundels with representations of the Old testament Prophets. This wreath with prophets grows out as a tree out of the lying figure of Jesse represented below. From

<sup>10</sup> Beheading of St. John the Baptist, according to the old belief, happened at the site of the mosque in the city of Sebaste in northern Palestine.

<sup>11</sup> This was miraculous icon of the Virgin from the Kykko monastery in Cyprus, which was believed to be the one of tree painted by the Holy Apostle Luke, and blessed by the Mother of God. This icon is covered with a cover that is never removed, so virtually no one has even seen the icon, even members of the monastery clerk. About iconography and theological symbolism of the icon: Weyl-Carr 2004.



the spaces between the prophets grow red and white roses with leaves. One rose of slightly larger dimensions is just below the figure of Virgin. These details – the ancient ancestor Jesse from which the tree grows, the prophets, the prominent role of the rose flowers – leads to the conclusion that this is an iconographic amalgam of several themes. The Tree of the Jesse, the Prophets, and The Never-fading Rose were assembled with the Eleousa tou Kykko into one whole. In this way, the thematic and hymnographic celebration of Eleousa tou Kykko was clearly underlined.

Above Eleousa tou Kykko with the Prophets there were more representations related to the Virgin. The first of them is Mount Athos, (ΑΓΙΩΝ ΟΡΟΣ). Monasteries were represented schematically on the slopes. At the bottom the sea with ships and fishes, and at the top icon of Virgin with Christ all were represented. Athos, it should be noted, was dedicated to the Virgin, carrying the epithet “The Garden of the Virgin”. The next representation was Virgin the Life-giving Font, Η ΖΟΓΔΑΧΟΥ ΠΙΠΗ. This theme was based on a cult connected to the church of the same name with the source of miraculous water in Constantinople. Both representations, the Holy Mountain of Athos and the Life-giving Font are based on numerous copperplates engravings on these subjects (Papastatos 1990, 172-182, 385-402). Below the Athos Assumption of the Virgin was represented, Η ΚΥΜΙΧΗ ΤΗΣ ΘΕΓΤΟΚΟΥ. The scene primarily referred to the underground church of the Sepulcher of Virgin in Gethsemane, near the walls of Jerusalem. However, it could also point to a special way Assumption of the Virgin was celebrated in Jerusalem<sup>12</sup>.

All these above described representations dedicated to the Virgin were surrounded by the red frame with 24 scenes of Akathistos in small roundels. In this ritual hymn, the initial letters of alternate Oikos and Kontakion together form acrostich of 24 letters of the Greek alphabet. Scenes of Akathistos are marked such way here, from α to ω. The first 12 Oikos and Kondakions were in some way descriptions of events related to the birth of Christ, and therefore some of



Fig. 10. Oikos A, Annunciation at the well in Nazareth.

them can be viewed topographically<sup>13</sup>. Oikos A represents apocryphal Annunciation at the well in Nazareth (fig. 10); Kontakion B and Oikos Γ represented Biblical Annunciation in a house in Nazareth. Oikos E represented the meeting of the Virgin Mary and the Elisabeth in Orini, west of Jerusalem, while Oikos H represented the Birth of Christ in Bethlehem. Oikos Λ depicted The Escape of the Holy Family in Egypt. Kondakion M represented Candlemas and therefore the Jewish Temple of Jerusalem. Complex iconographic connection of Eleousa tou Kykkou and The Never Fading Rose with the Prophets and Jesse, then the other themes – Holy Mountain of Atos and The Life-giving Font – were connected in one unity by Akathistos. During the Great Lent, a special day was dedicated to Akathistos – Saturday of Akathistos. On this day Akathistos was sung in front of the icon of the Virgin. Particularly it could be sung in front of the icons believed to be miraculous, which therefore makes its purpose here quite clear. Akathistos emphasized the liturgical celebration of the icon of the Eleousa tou Kykkou. The question why the Eleousa tou Kykkou was painted on proskynetaria is complex. This icon was represented in a whole series of other proskynetaria, and it can be concluded that at this time it was highly respected in Jerusalem. We should add that iconography of the Akathistos here was surprisingly similar to that on the icon from the Church of St. Constantine and Helene in Jerusalem Patriarchate, painted in 1758 (Χατζηδακης 1987, 234).

<sup>12</sup> The main characteristic of this holiday in Jerusalem is the procession during which the *plastanica* of the Virgin Mary through the city takes place. The ritual represents of the stage with the Holy Mother of God by the apostles of Zion in Gethsemane. About the ritual of Дмитриевский s. a., 155-171.

<sup>13</sup> In the remaining half, there were dogmatic teachings related to the Virgin, the Holy Trinity, Christ, and so on.



Fig. 11. Christ Elkomenos.

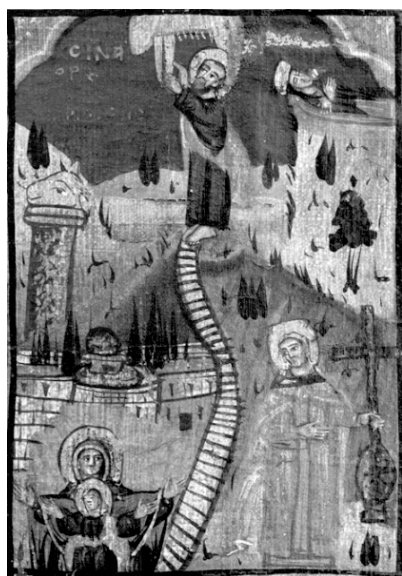


Fig. 12. Holy mountain of Sinai.

The right wing of the icon was dedicated to Christ. The central position in this part was taken by the full-length representation of Christ in a long red robe decorated with golden stripes with pearls, His hands bounded in front, and with crown of thorns (fig. 11). On each side of the figure of Christ one candlestick was represented, while eight lamps was hung over His head. Besides Him Virgin on the left and St. John the Evangelist on the right were painted, both holding the wipes in their hands and crying. Above the head of Christ is a longer inscription Ο ΕΛΚΟΜΕΝΟΣ ΕΠΙ ΣΤΑΥΡΟΥ. The described composition was surrounded by baroque ornaments which are placed

in an octagonal field, leaving free spaces in the corners. In them, on the red background, are represented beings symbolically depicting the four writers of the Gospels: angel, winged lion, winged bull, and eagle. In a separate cartouche at the bottom is pilgrimage inscription.

The inscription Ο ΕΛΚΟΜΕΝΟΣ ΕΠΙ ΣΤΑΥΡΟΥ, a quote from the Lenten Triodion, is to be seen as an explanation of the whole scene. Its meaning is about “The one who is led to the Cross”. Christ was represented on the way to Golgotha, were, according to the apocryphal sources, he met the Virgin and St. John the Evangelist. The red tunic represented the tunic which Pilate soldiers forcefully put on him for mockery (Jn 19, 1-3). This iconographic type of Christ was characteristic of post-Byzantine art. The purpose of the icons of this type in the Greek Church was connected with the first three days of the Passion Week. Such representations on proskynetaria were quite common, beside being very striking. Obviously, there was a common iconographic anthivolon for these representations. In the 18th century on the Golgotha was the icon of Christ led to Passion, which was evidently reproduced on proskynetaria created before the 1808 fire (Κατιч 2017, 312). This representation of Christ was also painted on the proskynetaria created after that fire, which is also the one we are studying here, also with the lamps and candlesticks that were represented. As we saw in the representation of The Church of the Holy Sepulcher, the lamps were common sign for a respected holy place, which leads to the conclusion that on Golgotha after 1808 fire there also was an icon of Christ led to Passion. In 1809, icon-painter Demetrios son of Isak painted the icon of Christ Elkomenos and two separate panels with the Passion scenes, most likely as a replacement of the icon that was destroyed in 1808 fire (Ορλανδου 1956, 253-254). Hence, Christ Elkomenos on proskynetarion we are studying here can be considered to be the reproduction of 1809 Demetrios work.

Above the Christ Elkomenos there were three smaller scenes represented. On Holy Mountain of Sinai, CINA ΟΡΟΣ (fig. 12) in the lower left is the Sinai monastery as a fortress. Just above the monastery is a pillar with a Golden Calf. From the monastery stairs lead to the top of Sinai, where Moses (ΜΟΙΧΗC) received two tables with 10 Divine commandments. To the right of the monas-



tery is the representation of St. Catherine, while above the same saint was represented, her body lying on the on of the top of Sinaj. This described representation of Holy Mountain of Sinai was created according to the copperplate engravings, as well as Athos and the Life-giving Font above the Virgin (Papastratos 1990, 337-385). Under the Sinai, the martyrdom of the prophet Isaiah was represented (ΟΠΡΟΦΙΤΗΣ ΙΣΑΙΑΣ : ~). To the left of the Sinai the First Ecumenical Council (Η ΠΡΟΤΗ ΧΗΝΟΔΟC) was represented. In the upper part, St. Emperor Constantine on the throne under the canopy talks to two bishops. In the lower part St. Nicholas and St. Spiridon are debating with two heretics.

Medallions with scenes of the Miracles and Passion of Christ make up the frame of the right field, and the scenes begin in the upper left corner and go to the right. The first is the Marriage at Cana (Ο ΓΑΜΟC), the first miracle performed by Christ. The second scene was Tiberias Sea (ΤΗΒΕΡΙΑΔΟC ΤΑΛΑCΑ). The third one was Feedeing the multitude (ΠΙΝΔΕ ΑΡΤΟΥC), and the fourth one The Resurrection of the Four-day Lazarus (ΤΟΥ ΛΑΖΑΡΟΥ). The event took place in Vitania, a place east of Jerusalem, where pilgrims traveled to the cave where Lazarus was buried. To the right was a medallion with the representation of The Entry into Jerusalem (Η ΒΑΓΙΟΦΟΡΟC). These two representations were related to Lazarus' Saturday and The Flowery Sunday. Below were medallions with representations of The Last supper (Ο ΔΙΠΝΟC), Washing of the Feet (Η ΝΙΠΤΗΡΑ), Prayer in the Garden (Η ΠΡΟC[ ] ΧΗ), Betrayal of Juda (Η ΠΡΟΔΟCΙΑ), Christ before Pilate (Ο ΠΙΛΑΤΟC), Peter's denunciation (Ο ΠΙΕΤΡΟC), Scouring (Η ΜΑCΤΙΓΟΧΗC), Crown of Thorns (Ο ΑΚΑΝΤΙΝΟC ΣΤΕΦΑΝΟC). At the bottom were the representations of Christ under the cross (ΙΦΟΡΤΩΧΗC), Nailing to the Cross (ΗΚΑΡΦΟCΙC), Removing from the Cross (Η ΚΑΤΕΒΑΧΗC), and Mourning of Christ (Ο ΕΠΙΤΑΦΙΟC ΘΡΙΝΟC). Representations of the Passion of Christ can be undoubtedly connected with the places believed to be the very places of their happening. Also, the services during the Great Week during which these events were mentioned was pointed out. The remaining representations were the representations of the Sundays of Flowery Triodion: Sunday of Tomas (Ο ΘΩΜΑC), Sunday of Myrh-bearers (ΜΙΡΟΦΟΡΗ), Sunday of the Paralytic (ΠΑΡΑΛΙΤΟC), Sunday of the

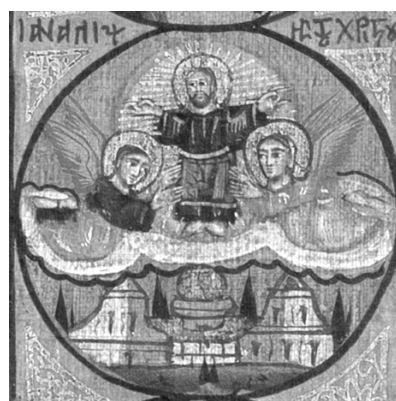


Fig. 13. Ascension of Christ.

Samaritan Woman (CΑΜΑΡΙΑ), Sunday of Blind Man (Ο ΤΙΦΛΟC). The introduction of the First Ecumenical Council should be viewed as a supplement to these scenes, because one of the Sundays of the Flowery Triodion was the Sunday of the Fathers of the First Ecumenical Council. In this way, a part of the year between The Passion Weej and The Pentecost was presented, which we see presented in the next scenes, Ascension of Christ (Ι ΑΝΑΛΙΨΗC ΤΟΥ ΧΡΙCΤΟΥ, fig. 13). The last scene of this part was The Pentecost (Ι ΑΓΙΑ ΠΙΝΔΙΚΟCΤΗ), which completed it.

It is undoubtedly that the scenes in medallions around the representation of the Christ Elkomenos were thought to remind of the very places of their occurrence, which were visited by pilgrims. However, the link with the places they are supposed to represent is weak (except in the scene of Ascension of Christ). In our opinion, these scenes should be viewed as related to the liturgical purpose of the representation of Christ Elkomenos, but also as those that pointed out to the period after Resurrection, to The Ascension and The Pentecost.

On the whole, the logic behind this proskynetarion was topographic. Apart from the central object of pilgrimage, The church of Holy Sepulcher in Jerusalem, a number of other places were represented, just by a small part marked by the representations objects that were to be found there, and mainly with a scene that was related to them. Some of these places stand out with clearly developed cults, popular devotions connected with them. On the other hand, there were certain representations that could not be connected to any specific place at all. It remains to be concluded

that they are intended primarily to emphasize the holiday of a particular saint. Some representations clearly pointed out thaumaturgical icons popular in Palestine in late 18th and early 19<sup>th</sup> Century. The representations in medallions were characterized by relative weak connection with the places of worship and pilgrimage, and more pointed to the liturgical celebration of the larger representations to which they were related. A specific problem are the notions that were not related to the sacral topography of Palestine: Sinai, Athos, and The Life-giving Font. Their presence can be explained by a large number of editions and copies of copperplate engravings with representations of these sacred places.

Proskynetarion of Hadži-Petar from Pirot from year 1818-1819 was a typical example of one type of these icons, which were painted in the period roughly from about 1790 to after 1830. Such was the icon from the National Museum in Warsaw (Laptaš 2004), from the Hernen Castle in the Netherlands (v. Aalst, Immerzeel 2005), icon sold at Christie's in the 2006 (Christie's 2006, lot. 287). The layout of composition on these icons was mostly as one described on this icon. Stylistically, this type of proskynetaria represents a fusion of diverse elements. On the one hand, there were elements of the classic iconography originating even from Byzantine art: linear modeling of the faces and volume of figures, simplified representation of space without a linear perspective, predilection for the use of gold, as well as inevitable inscriptions. The second element was the Baroque style, present primarily in ornamentation. But Baroque should also be seen on scenes whose anthivola were highly refined representations from Western European engrav-

ings and illustrated Bibles. The above mentioned lighter blue tones on the background of individual scenes can be considered an element of Baroque that most likely comes to Palestine via Russia or the Balkans. These elements formed a specific Syrian-Palestinian style of the icon-painting. This style was characterised above all by the above-mentioned much used red-orange color. In the iconography of this region it is used roughly from the beginning / mid-17<sup>th</sup> to the middle of the 19<sup>th</sup> Century (Пятницкий 1998). Its qualities should include the extraordinary iconographic narrativeness, which is especially evident in proskynetaria. The proskynetaria of this group, and also this one, were in every sense typical representatives of the Syrian-Palestinian icon-painting of the last decade of the 18<sup>th</sup> and first decades of the 19<sup>th</sup> Century.

The icon was supplied with a large and heavy decorative frame in gold color. The time of its installation was not known, but it can be assumed that the frame was added by the heirs of the pilgrim to honor the pilgrimage of the ancestor. Although it is in a certain mismatch with the icon, this frame should not be seen as a foreign body, but rather as a testimony of the respect of pilgrimage and proskynetarion in one family for several generations.

Either way, the painted proskynetarion in a private collection is one of these icons whose study is in the beginning. The issues that these icons set out are numerous, and here we tried to answer only some of them. We hope that the future research will shed more light on these somewhat blunt and clumsy, yet enigmatic and still not widely known paintings.

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### Un proschinitar dintr-o colecție particulară

*Cuvinte-cheie:* proschinitar, Ierusalim, pelerinaj, Mormântul Domnului, imagine.

*Rezumat:* Articolul este consacrat unui proschinitar ce face parte dintr-o colecție privată. El reprezintă icoanele aduse de pelerini din Locurile Sfinte, date de la începutul secolelor XVII-XX. Astfel de icoane s-au păstrat atât pe teritoriul României, cât și pe teritoriul Republicii Moldova. Icoana prezentată datează din perioada 1818-1819, aparținând pelerinului Petaru din Pirot, un oraș din sudul Serbiei. În icoană se distinge gama cromatică intensă, cu prevalarea nuanțelor albastră și roșie, precum și auriul abundent. Concepută inițial ca o icoană cu canaturi, aceasta reprezintă în partea centrală Biserica *Sfântului Mormânt* din Ierusalim. În imagine se atestă și detalii din arhitectura templului restaurat după incendiul din anul 1808. Tot în acest spațiu sunt reprezentate mai multe scene biblice și cele de legendă, care s-au desfășurat conform tradiției în Locurile Sfinte. În partea stângă a proschinitarului este reprezentată Maica Domnului *Milostiva* din Kykkos, iar în dreapta – Hristos în lanțuri (Hristos Elkomenos), ambele imagini fiind foarte populare în Palestina la începutul secolului al XIX-lea. Aceste reprezentări sunt încadrate de scene mici ce evocă cultul Născătoarei de Dumnezeu și al Pruncului. În ansamblu, icoana poate fi caracterizată drept o imagine topografică a Locurilor Sfinte. Icoana reprezintă un model tipic al iconografiei siro-palestiniene din acea perioadă, îmbinând elementele artei occidentale și ale picturii de icoane orientale. Multitudinea acestor icoane nu le-a adus însă și faima cuvenită, cercetarea lor fiind abia la început de cale.

*Lista ilustrațiilor:*

1. Proschinitarul din Ierusalim, 1818-1819.
2. Inscripție din anul 1819 din cartușul de pe fața icoanei.
3. Inscripții din anii 1818 și 1819 din cartușul de pe spatele icoanei.
4. Biserica *Sfântului Mormânt* din Ierusalim.
5. Ispitirea lui Hristos; Botezul Domnului; Mănăstirea *Sf. Sava cel Sfințit*.
6. Ciclul despre lemnul Sfintei Cruci.
7. Dumnezeu desparte ziua de noapte.
8. Sf. Maria Egipteanca rugându-se Maicii Domnului.
9. Maica Domnului *Milostiva* din Kykkos.
10. Buna Vestire de lângă Fântâna din Nazaret.
11. Hristos în lanțuri (Hristos Elkomenos).
12. Sfântul munte Sinai.
13. Înălțarea Domnului.

### Проскинетарион из частной коллекции

*Ключевые слова:* проскинетарион, Иерусалим, паломничество, Гроб Господень, изображение.

*Резюме:* Статья посвящена проскинетариону из частной коллекции. Он относится к типу икон, которые привозились паломниками из Святой Земли. Они датируются началом XVII – началом XX веков. Такие иконы сохранились как на территории Румынии, так и на территории Республики Молдова. Данная икона датирована 1818-1819 гг., она принадлежала паломнику Петару из Пирота, города на юге Сербии. Икона отличается насыщенностью цветов, в основном синего и красного, а также обильным использованием золота. Она была задумана как трехчастная. В центральной части представлено основное изображение – Храм Гроба Господня в Иерусалиме. На изображении присутствуют архитектурные детали, появившиеся в процессе восстановления храма после пожара 1808 года. Другие изображения в этой же части представляют отдельные *библейские события* и *легенды*, действие которых, по верованиям, происходило в Святой Земле. В левой части представлено изображение Божией Матери «Милостивой» Киккской, а в правой – Христос в веригах (Христос Элкоменос). Обе эти иконы были почитаемы в Палестине в начале XIX века. Их окружают более мелкие изображения, связанные с культом Богородицы и Младенца. В целом икону можно охарактеризовать как топографическое изображение Святой Земли. Она является типичным образцом иконографии сирийско-палестинского региона того времени, объединившей черты западной живописи и восточной иконописи. Эти иконы многочисленны, но не широко известны, и их только начинают изучать.

*Список иллюстраций:*

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3. Надписи 1818 г. и 1819 г. в картуше на обратной стороне.
4. Храм Гроба Господня в Иерусалиме.
5. Испытание Христа; Крещение Христа; Монастырь св. Саввы Освященного.
6. Цикл о древе Креста Господня.
7. Бог отделяет день от ночи.
8. Св. Мария Египетская молится Матери Божией.
9. Божия Матерь «Милостивая» Киккская.
10. Благовещение у колодца в Назарете.
11. Христос в веригах (Христос Элкоменос).
12. Святая гора Синай.
13. Вознесение Господне.

19.03.2018

Marko Katić, University of Belgrade, Vojvode Dobrnjca 50, 11 000 Belgrade, Serbia, e-mail: aspazije@gmail.com