

THE PAINTING OF THE 13^{0Y} CENTURY
IN THE TEMPLE OF SAINT DIMITRIOS IN KASTORIA

The temple of Saint Dimitrios Eleoysis, is a elegant building, which transfers two historical phases as far as its construction is concerned. The older phase (plan 1) from which only the eastern wall and under the later flooring the foundation of initial temple were maintained,¹ preserves a layer of murals that belongs in the third decade of the 13^{0y} century. The excavation research in the south-western corner of initial foundation, brought a grave in the surface (fot. 1) and it is very likely that this grave is related to the family of the sponsor and of the owner. The grave was covered by big stone plates under which two burried women were found, one of them in a small age. The older students of Kastoria² do not make a discrimination between in the two layers of painting, considering perhaps the decoration of the monument unique. It is reminded that in the rest of the temple's walls, the painting belongs to the year 1609,³ according to a sign that is preserved above the entry. The student that noticed this differentiation, studying the exterior sign in the eastern pediment was G. Golompias,⁴ who dated the murals in the second half 13th century, while later E. Drakopoyloy includes the initial painting decoration in the dues of the 12th century.⁵ The graphic character of the sign does not have any relation with that of internal decoration, it is however certain that it belongs to the same period and it was

¹ In 1995 in the frames of documentation for the study of restoration, became excavation research, in which apart from the revelation of foundation, I. Σίσιου, *Ο Άγιος Δημήτριος Ελεούσης*, Καστοριανή Εστία, Kastoria 1995, 45-56.

² Γ. Χρηστίδης, *Αι εκκλησίαι της Καστοριάς*, Γρηγόριος Παλαμάς 6 (1922), σ. 175, Α. Ορλάνδος, *Τα βυζαντινά μνημεία της Καστοριάς*, ΑΒΜΕ 4 (1938), σ. 182, Π. Τσαμίσης, *Η Καστορία και τα μνημεία της*, Αθήναι 1949, σ. 131, Ν. Μουτσόπουλος, *Καστοριά*, Λεύκωμα, Ιστορική – χωροταξική – πολεοδομική – μορφολογική μελέτη Καστοριάς, Θεσσαλονίκη 1972, του ιδίου, *Συμβολή στη μορφολογία της ελληνικής γραφής*, Λεύκωμα βυζαντινών και μεταβυζαντινών επιγραφών, Θεσσαλονίκη 1977.

³ Μ. Παϊσίδου, *Οι τοιχογραφίες του 17^{ου} αιώνα στους ναούς της Καστοριάς*, Δημοσιεύματα αρχαιολογικού δελτίου αρ. 80, Αθήνα 2002.

⁴ Γ. Γκολομπίας, *Ανέκδοτες επιγραφές και συσχετισμοί τοιχογραφικών συνόλων Καστοριάς*, Ιστοριογεωγραφικά, τόμος 2, Γιάννενα – Θεσσαλονίκη 1988, σ. 34-36.

⁵ Ε. Δρακοπούλου, *Η πόλη της Καστοριάς τη βυζαντινή και μεταβυζαντινή εποχή*, ΧΑΕ, Αθήνα 1997, 35.

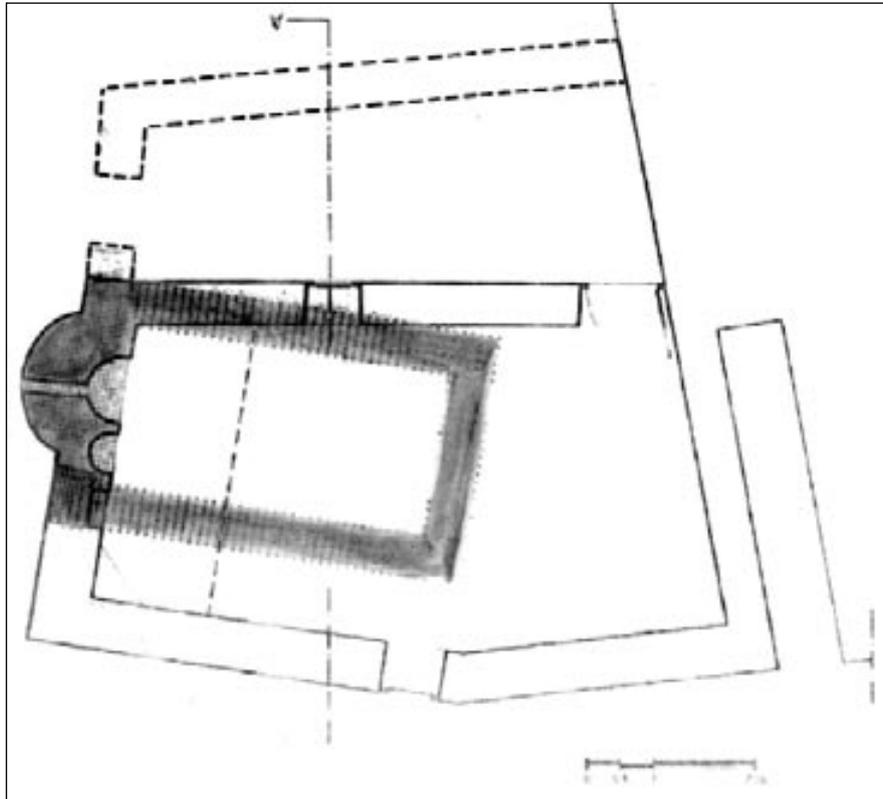


Fig. 1. The Church of St. Demetrios. Two historical phases. The XIII and the XVII century
 Сл.1. Црква Св. Димитрија. Две историјске фазе. Тринаести и седамнаести век

ordered by someone called George Hrysokladaras.⁶ The exterior representation that apart from the sign, it represents a castle, is extended in the dimensions of the initial temple, while the particular dedication is certainly related to the founder and sponsor of temple. Perhaps and the existence of the grave in the interior is related to the sudden death of certain members of the owner's family. From such signs and representations we draw important conclusions about the distinguished noblemen that participated in the social and cultural life of the city in the 13th century.⁷ Many monuments of Kastoria, especially those of the 14th century, have exterior representations in the Eastern wall. Some of them are the temples of St. Nikolaos of Tzotza, St. Nikolaos of Kyritsi, Ioannis the Precursor and St. Nikolaos of Kasnitzzi belonging to the 12th century. The scene of Deisis dominates in this depictions, which simultaneously reveals a different relation of

⁶ Η ανάγνωση του Γ. Γκολομπία έχει ως εξής: ΔΕΥΣΙΣ ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ ΘΕΟΥ ΓΕΩΡΓΙΟΥ ΤΟΥ ΠΛΑΓΙΟΥ ΤΟΥ ΧΡΥΣΟΚΛΑΔΑΡΑ.

⁷ A. Laiou, *The Byzantine Aristocracy in the Paleologean Period, a story of arrested development*, *Viator* 4.1973), 131-151.

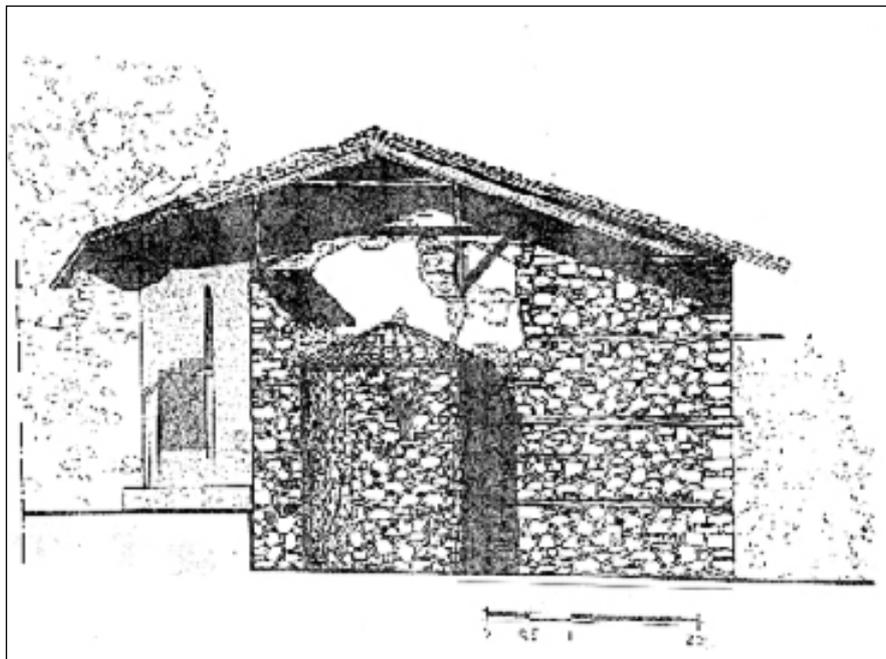


Fig. 2. Eastern facade of the Church of St. Demetrios
Сл.2. Источна фасада цркве Св. Димитрија

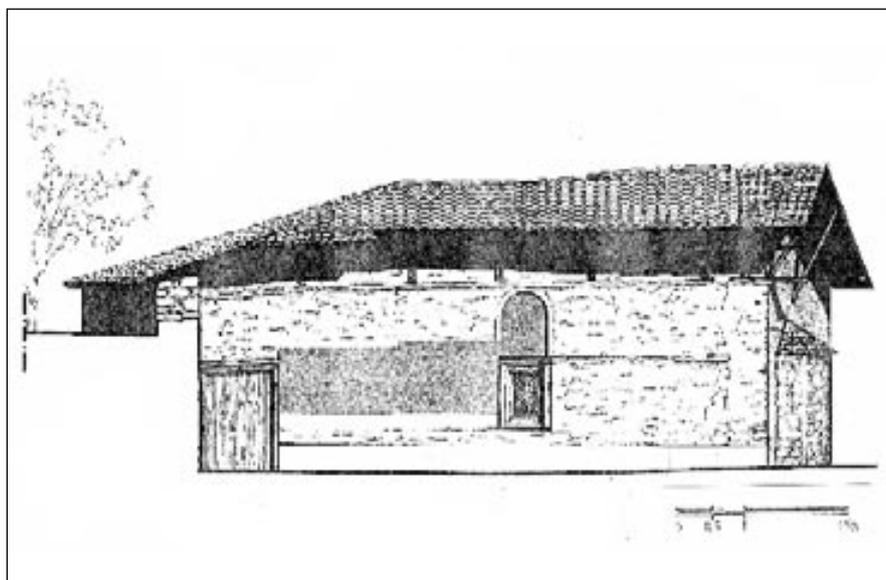


Fig. 3. Southern facade of the Church of St. Demetrios
Сл.3. Јужна фасада цркве Св. Димитрија

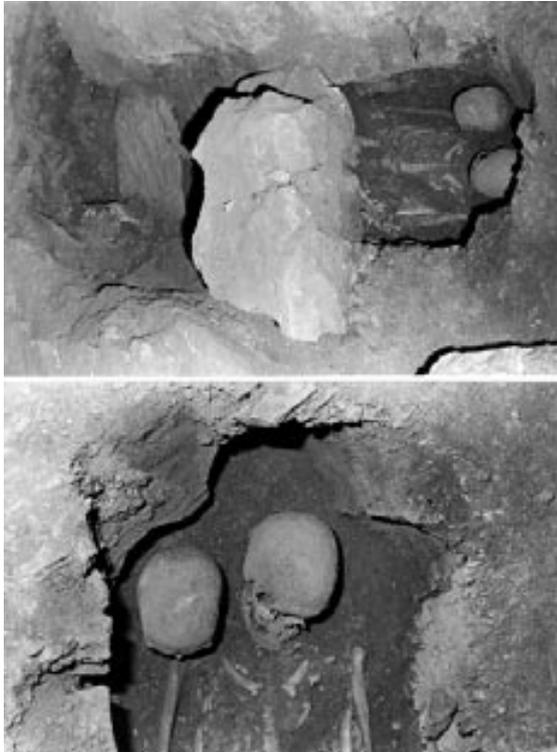


Fig. 4. The Church of St. Demetrios, the ktetor's tomb
 Сл.4. Црква Св. Димитрија, Гроб ктитора

communication of the kastorian citizens with the basic iconographic ideology. The small dimensions of monument (4,5m X 2,8m) and the cheap constructional materials lead to the conclusion that the sponsor couldn't afford to pay such an amount of money as that which was spent for the external decoration of older monuments of Kastoria as the temple of Saint Anargyri and the Saint Stephanos which are found near the temple of Saint Dimitrios. He is, however as personality that certainly belongs in the circle of the small and big owners of high cultural level, that rendered Kastoria an important artistic centre from the middle of the 12th century. The local aristocracy was expressed in a superior level via names as the Limnjotes and the Kasnitzis, with an economic surface that gave

the possibility for implementation of art work with quality.⁸ However, the same quality existed in the representatives of the church, a conclusion that comes out from the study of the correspondence of the bishop of Kastoria Konstantinos⁹ (after 1220)¹⁰ and protothronoy with Ioannis Apokaykos of archbishop Nafpaktos.¹¹ The common education and military service of these two persons in Constantinople was a big advantage and favourable coincidence. The intellectual and cultural level of the city was maintained intact, because of the posi-

⁸ A.W. Epstein, *Middle Byzantine Churches of Kastoria, Dates and Implications*, Art Bulletin 62.1980), 200, M. Angold, *Archons and Dynasts: Local Aristocracies and the cities of the Later Byzantine Empire, The Byzantine Aristocracy, IX to XIII Centuries*, Bar Inter, Series 221, Oxford 1984, 236-253.

⁹ Α. Παπαδόπουλος – Κεραμεύς, *Συμβολή εις την ιστορίαν της Αρχιεπισκοπής Αχρίδος*, Πετρούπολη 1905, 23-24.

¹⁰ Ν. Β. Τωμαδάκης, *Οι λόγιοι του δεσποτάτου της Ηπείρου, Ιωάννης Απόκαυκος, μητροπολίτης Ναυπάκτου*.

¹¹ Ε. Δρακοπούλου – Μ. Λουκάκη, *Ανέκδοτη επιστολή του Γρηγορίου Αντιόχου προς τον επίσκοπο Καστορίας στα τέλη του 12^{ου} αιώνα, Παρατηρήσεις στην εκκλησιαστική ιστορία της πόλης*, Βυζαντιακά 9 (1989), 134-135.



Fig. 5. The Church of St. Demetrios, eastern wall
Сл.5. Црква Св. Димитрија, Источни зид



Fig. 6. The Theotokos from the apsidal concha

Сл. 6. Црква Св. Димитрија, Богородица из конхе апсиде

tive contribution of the the historical events. Kastoria as we are informed by the the sources, was not conquered by the Latins and only this time period it faced passing troubles by Bulgarian raids, a fact that led to their stay in the city for a few months¹² after the year 1230.¹³ From 1246 until 1252 governor of the city is the general and relative of Micheal 2nd of Epirus, Theodoros Petralifas.¹⁴

Between the 1219-1235 the bishop of Kastoria, in a local session that Theodoros Doykas convened in Achrida after the election of Dimitrios Chomatianos, masterly handled a very serious matter that was related to the so called Bulgarobishops.¹⁵ In this session it was decided their removal and their replacement by Greek people, after the presentation of proven opinions of the Kastorian bishop.¹⁶ Dimitrios Chomatianos for the polite and precious offer of the Kastorian bishop, does not hesitate to characterize him a fighter of justice and a person that is honoured by wisdom. The intellectual and cultural picture of the city after the golden period of the second half 12th century, with important

¹² В.Н. Златарски, *История на Българската държава*, III, София 1940, 339-340ю

¹³ Ακροπολίτης, 41-42

¹⁴ Ακροπολίτης, 84-90, Γρηγοράς I, 48.

¹⁵ Ε. Δρακοπούλου, *Η πόλη ...*, 67

¹⁶ J.P. Pitra, *Analecta Sacra et Classica VI, Juris Ecclesiastici Graecorum Demetrius Chomatianus*, rw'mi 1891, 85, 379.



Fig. 7. The Church of St. Demetrios, the altar apse, Panagia Vlahernitisa and Adoration of the Lamb

Сл. 7. Црква Св. Димитрија, Апсида олтара, Богородица Влахернитиса и служба архиереја

painting totals as the St. Nikolaos of Kasnitzi¹⁷ and the Saint Anargyri,¹⁸ as they all show in the first decades of the 13th century, maintains the same characteristics. The quality of the art works that is ordered and the choice of iconographic programs, are the best proofs for the decision of the continuation of this strong tradition. Certain individual representations in St. Stephanos¹⁹ and some others in Virgin Mary Mavriotissa,²⁰ show the parallel coexistence of two different tendencies in the artistic environment of the city. The more conservative one follows the traces of the tested after-kommenian style and the other that is included in a new movement ready to express the monumentality and the plasticity. In Kastoria, the process of receiving the tradition and the elaboration of the old Byzantine solutions, led to new plastic formes. It is the intermediary

¹⁷ T. Malmquist, *Byzantine 12th Century Frescoes in Kastoria, Agioi Anargyroi and Agios Nikolaos tou Kasnitzi*, Upsala 1979

¹⁸ L. Hadermann-Misguich, *Kurbinovo, les fresques de Saint georges et la peinture byzantine du XIIIe siecle*, Bruxelles 1975

¹⁹ Στ. Πελεκανίδης – Μ. Χατζηδάκης, *Καστοριά*, Αθήνα 1984, 19.

²⁰ Στ. Πελεκανίδης- Μ. Χατζηδάκης, 81.



Fig. 8. The Church of St. Demetrios, the Ascension
Сл.8. Црква Св. Димитрија, Вознесење



Fig. 9. The Church of St. Demetrios, the Ascension, the Theotokos, a detail
Сл.9. Црква Св. Димитрија, Вознесење, Богородица, детаљ



Fig. 10. The Church of St. Demetrios, Adoration of the Lamb
Сл.10. Црква Св. Димитрија, Служба архијереја

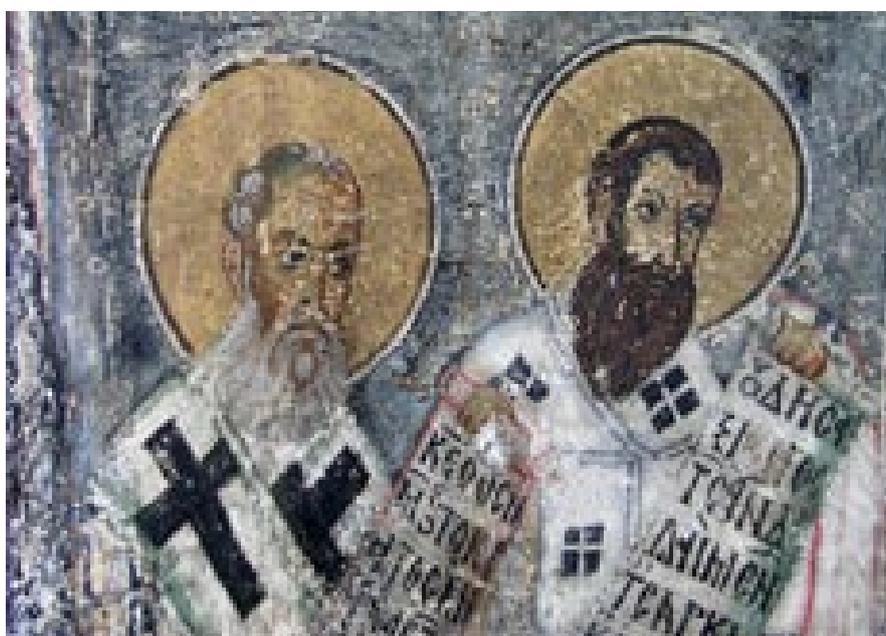


Fig. 11. The Church of St. Demetrios, Adoration of the Lamb, a detail
Сл.11. Црква Св. Димитрија, Служба архијереја, детаљ



Fig. 12. The Church of St. Demetrios, Archangel Gabriel, the Annunciation

Сл.12. Црква Св. Димитрија, Арханђео Гаврил, Благовести

stage during which the high art of Koumbelidiki,²¹ is thought over and it will be presented a little later.

The dynamic and expressive painting of Virgin Mary of Mavriotissa, which was resulted around the year 1200, showed this release from the linear net of the komnenian period. Two decades later, on this layer of painting the representation of Baptism on the right of the entry of the catholic under the dominating scene of the Second Presence is added. The characteristics of this scene as well as its style approach the artistic language of a fantastic world of the line. The search of new solutions in the scenes of the Annunciation and the Purification becomes perceptible in the decoration of the temple of Saint Alypios,²² where a particular attachment to the old values is observed from a stylistic point of view. Certain separate details in the iconography of Virgin Mary Mavriotissa and Saint Alypios, as that of dialogue of archangel Gabriel with the Virgin Mary in the scene of the Annunciation, via a text that is almost identified in the two cases, refer to the open line of communication of the Kastorian artists in and the integration of all the innovations that appear in the iconography this period of time. After all, this layer of painting in Saint Dimitrios apart from the problem

²¹ X. Μαυροπούλου – Τσιούμη, *Οι τοιχογραφίες του 13ου αιώνα στην Κουμπελίδικη της Καστοριάς*, Θεσσαλονίκη 1973.

²² E. Tsigaridas, *La peinture a Kastoria et en Macedoine grecque occidentale vers l'anne 1200*, Studenica et l'art Byzantin autour de l'anne 1200, Beograd 1988, 309- 313.

of following the stylistic searches, sets another basic question about the permanent or not presence of painters in the city, painters that already knew the previous tradition. The small dimensions of temple of Saint Dimitrios and the height of the arch, also determined the basic choices of the painter for a condensed iconographic program, in which the effect of mass was something more than visible. By the eighth decade of the 12th century in the temple of Saint Anargyri²³ and later in the temple of Saint George in Kourbinovo (1191),²⁴ the decoration of the pulpit contained all the settled ideas that resulted after the theological discussions and conflicts in the oecumenical councils in the years 1156 until 1176²⁵. It is the period during which it is attempted the revision of the basic dogma for the human nature of Christ and in a wider sense, the meaning of the thanking sacrifice in the mass. The scene of the four hierarches that celebrate mass together in the conch under the icon of Virgin Mary Vlahernitissa with



Fig. 13. The Church of St. Demetrios, the Virgin from the Annunciation

Сл.13. Црква Св. Димитрија, Богородица из Благовести

Christ, is sufficient enough to declare the relation, between the incarnation of God of Reason and the thanking sacrifice in the mass. Here, the secret presence of the God of Reason in glory in the embrace of Virgin Mary, becomes perceptible. The tradition about the miracle that was happening in Vlahernes of Constantinople every Friday during the mass, contains the mystery of the appearance of God of Reason in the embrace of Virgin Mary Vlahernitissa who was that disappearing the rest of the days of the week.²⁶ This mystic experience and particularly the victory against the heretics during the period of Christological juxtapositions established the picture of secret Reason (logos) in the embrace of Virgin Mary in glory as a symbol of the divine victory against

²³ Στ. Πελεκανίδης – Μ. Χατζηδάκης, 23.

²⁴ Св. Grozdanov – L. Hadermann Misguich, *Kurbinovo*, 51- 55.

²⁵ Г. Бабић, *Христолошке распре у XII веку и појава нових сцена у апсидалном декору византијских цркава*, ЗЛУ 2,

²⁶ Н. П. Кондаков, *Иконографія Богоматери II*, С. Пб, 1915, 56-92

deception.²⁷ The texts of the ilitarion, that are kept by the archpriests explain the composition.²⁸ They certify the active participation of the saint fathers to the symbolically attending mass. The choice of the archpriests begins with the writers of the mass, Vasilios the Great and the saint John the Chrysostomos, while other two are added, Athanassios the Great and saint Gregory Theologos. On the left side of the conch in the ilitarion of the Saint Vasilios the Great who is turned to the small opening of the conch, the prayer of cherubic hymn is written: ΟΥΔΕΙΣ ΑΞΙΟΣ ΤΩΝ ΣΥΝΔΕΔΕΜΕΝΩΝ ΤΑΙΣ ΣΑΡΚΙΚΑΙΣ ΕΠΙΘΥΜΙΑΙΣ ΚΑΙ ΗΔΟΝΑΙΣ²⁹ (This particular hymn, according to George Kedrinos is a creation of Vasilios the Great and it was included in the mass during the 6th century). Saint Gregory Theologos is standing by his side, holding the ilitarion with the prayer on it: ΚΥΡΙΕ Ο ΘΕΟΣ ΗΜΩΝ Ο ΠΑΝΤΟΚΡΑΤΩΡ... On the right side saint John Chrysostomos is the first who holds ilitarion with the prayer: ΩΣ ΠΡΟΒΑΤΟΝ ΕΠΙ ΣΦΑΓΗΝ ΗΧΘΗΣ ΚΑΙ ΩΣ ΑΚΑΚΟΣ ΑΜΝΟΣ. Saint Athanassios the Great, standing by his side, is holding ilitarion that says: Ο ΕΥΛΟΓΩΝ ΤΟΥΣ ΕΥΛΟΓΟΥΝΤΑΣ ΣΕ ΚΥΡΙΕ ΚΑΙ ΑΓΙΑΖΩΝ ΤΟΥΣ ΕΠΙ ΣΟΙ ΠΕΠΟΙΘΟΤΑΣ.

The symbolic composition of the arch of functional character in Saint Dimitrios, has as basic objective it stress all the dogmatic details and the conclusion of a dialogue between the fathers of the church about the two substances of Christ. The writing of the wish of the cherubic hymn “*Συ γαρ ει ο προσφέρων και προσφερόμενος και προσδεχόμενος και διαδιδόμενος Χριστέ ο Θεός ημών*” is the one which clarified the things for the thanking sacrifice. Furthermore the sense of the presence of Christ, although there was no space for the Lamb, exists under the table on the apron with a cross on it bringing his symbols. The figure of the archdeacon Stephanos on the left side of the arch of the sanctuary in a smaller conch, is related to his real mission in the daily deaconship of the mass.³⁰ The circle of big feasts opens with the scene of **Annunciation**,³¹ on the left and right side of the arch and closes with the scene of **Ascension** in the triangular pediment. The symbolism of scene of Annunciation with the incarnation of reason is described in the best way by the texts which are written above the archangel Gabriel and the Virgin Mary. The archangel Gabriel greets the Virgin Mary as mother of God of Reason (*Χαίρε μητέρα του Λόγου*) and then she adheres to the will of God (*γένοιτο μοι*). The explanation of particular scene with the help of the texts, is an old habit of the Kastorian artists, which has been observed in the temple of Saint Anargyri, saint Alypios³² and the Virgin Mary Mavriotissa. In the scene of Annunciation there is such a dialogue, although

²⁷ М. Татић-Ђурић, *Мистични логос и његова слика*, Balcanica XXV-1, Београд 1994, 308.

²⁸ Л. Мирковић, *Православна литургија, други посебни део*, Београд 1982, 67.

²⁹ F. E. Brightman, *Liturgies Eastern and Western*, I Eastern Liturgies, Oxford 1896, 318, 4-9.

³⁰ Л. Мирковић, 114

³¹ J. M. Spieser, *Liturgie et programmes iconographiques dans Travaux et Memoires*, 11, 1991, pp. 575-590.

³² E. Tsigaridas, *La peinture*, 310

not identical, in the two previous temples.³³ The introduction of these innovations along with the apposition of explanatory texts, gives the real picture of the agitation that was risen from the discussions about the person of Christ. The intellectual circles of Kastoria felt the need to answer via iconography for the correctness of the doctrine and the artists transferred these reflections in their work.

The painting layer of the **Ascension** is firmly connected to the upper part of the conch and it is extended to the entire pediment of the sanctuary. Only to the higher parts there were certain completions in 1609, when the second painting layer had been created. However the difference between the two layers is distinct. The fortieth day after Easter the church celebrates the Ascension of Christ and the anthems that are chanted begin during the mattins of Wednesday before the Ascension and last until Saturday before Pentecost. According to the christian teaching the Jesus Christ, as the second person of Holy Trinity and son of God, who is eternally born by the father, was incarnated by Virgin Mary to begin the process of passions on Earth in order to take away the sins of the human kind. The third day after his death he was resuscitated and his body through the Resurrection became unsubstantial. Afterwards the fortieth day he appeared in front of his students as a human and only they could see him. Forty days after his resurrection he was taken up into Heaven on the right side of his father. According to the acts of the apostles, after forty days, Jesus appeared in front of them on the mount of olive trees and they saw him to be taken away in a cloud. As long as they were watching him going up to Heaven, two men in white clothes stood in front of them and said:

ΑΝΔΡΕΣ ΓΑΛΙΛΑΙΟΙ ΤΙ ΕΣΤΗΚΑΤΕ ΒΛΕΠΟΝΤΕΣ ΕΙΣ ΤΟΝ ΟΥΡΑΝΟΝ.
ΟΥΤΟΣ Ο ΙΗΣΟΥΣ Ο ΑΝΑΛΗΦΘΕΙΣ ΑΦ ΎΜΩΝ ΕΙΣ ΤΟΝ ΟΥΡΑΝΟΝ
ΑΥΤΟΣ ΠΑΛΙΝ ΕΛΕΥΣΕΤΑΙ ΟΝ ΤΡΟΠΟΝ ΕΘΕΑΣΑΣΘΕ ΑΥΤΟΝ
ΠΟΡΕΥΟΜΕΝΟΝ ΕΙΣ ΤΟΝ ΟΥΡΑΝΟΝ

Πράξεις 1, 3, 9-11, Μαρκ. Ιστ, 19, Λουκ. Κδ, 50-52.

The placement of the scene of Ascension on the eastern wall of the holy sanctuary,³⁴ is related to the thanking character of the subject. The Holy Mass ideologically contributed to this and it is the one that brings forward the sacrifice on the cross and the victory against death and the Ascension³⁵. Simultaneously, the late character of the scene becomes perceptible because it is found near the arch of the holy sanctuary, where the great critic is usually placed.³⁶ It is a pity that we have to limit the particular iconographic observations to the limits of only the eastern wall. The clear ideas of the sponsor and artist allow us to make assumption for the rest of the program, which certainly hid several

³³ H. Hadji, *The Presentation of Annunciation in the church of Saint Alypios in Kastoria, Niš and Byzantium III*, Niš 2005, 293-298

³⁴ Б. Тодић, *Грачаница*, 117

³⁵ R. Vogner, *les commentaires byzantin de la Divine liturgie du VIIe au Xve siecle*, Paris 1966, 60,65.

³⁶ S. Dufrenne, *les programmes iconographique des cuppoles dans les eglises du monde byzantin et post-byzantine*, Information d' Histoire de l' Art, 5, Paris 1965, 191.

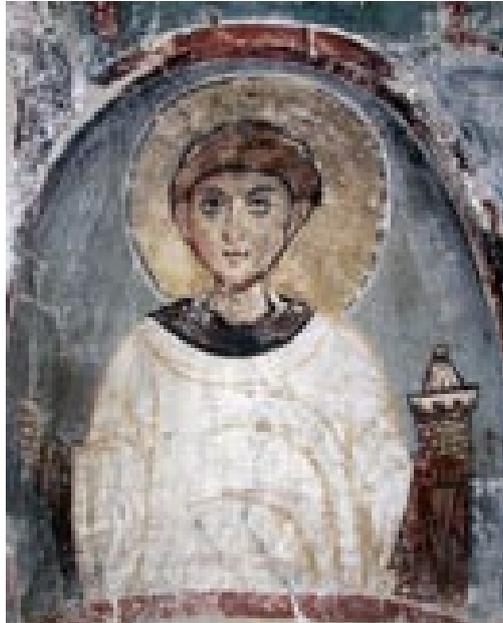


Fig. 14. The Church of St. Demetrios,
Archdeacon Stefan

Сл. 14. Црква Св. Димитрија, Архиђакон Стефан

interesting elements. However, this small extract may have a different value, because it enables us to think about the essential influences in the constitution of the program. The scenes are not strange to the area of Kastoria. There are the examples of Saint Anargyri, Saint George in Kourbinovo, whose relation to Kastoria is well-known,³⁷ Saint Alypios and Virgin Mary Mavriotissa. Such condensed program is presented in saint Alypios, whose murals are dated around 1200. Specifically for the temple of Mavriotissa, where the upper part of the sanctuary was reconstructed, after it had been collapsed and redecorated around the middle of the 13th century, with the obvious aim the initial representation of Virgin Mary with the angels in the arch to be restored and the Ascension to be added, too, which presents

several iconographic resemblances with the one of Saint Dimitrios. It was then that, in the old part, Christ Emmanouel, the upper part of the small wall with the tree in front of Virgin Mary of the Annunciation and the monk as well,³⁸ were added. With the style of painting of the eastern wall and the Resurrection, the external mural of Mavriotissa is related with the Root of Jessai. The iconographic loans and the corresponding ways of presentation of the subjects as far as the scene of Annunciation concerns and that of Ascension, are now a certainty which has solid bases. This ascertainment helps us to draw conclusions on the variety of expressive means of the authors of the city. The artist of Mavriotissa took the text of the Annunciation from Saint Alypios, while the provision of the Ascension from Saint Dimitrios. The insistence on the explanation of the scenes with the help of texts is a common characteristic in all cases. Certain mural totals in Kastoria, like Saint Stephanos³⁹ and the Virgin Mary Koumbelidiki⁴⁰ (layers of the 13th century), stand out in the history of painting, because some other could not be considered as equals to them from the style and value point of view. The comprehension of the relations and movements of the artists, who create in this town has not reached the most desirable level. However in the painting decoration of Mavriotissa of the precocious period, that is dated in the

³⁷ Cv. Grozdanov – L. Hadermann – Misguich, 80-82.

³⁸ Στ. Πελεκανίδης – Μ. Χατζηδάκης, 77.

³⁹ Στ. Πελεκανίδης, 6-21.

⁴⁰ Χ. Μαυροπούλου-Τσιούμη

first years of the 13th century, the addition of scene of Baptism above the older layer with characteristics of the after-kommenian art confirms the reflections on the parallel coexistence of artists, that belongs in two currents. The technical way that the shaping of the face is done with the netting of the lines and the raised curved as well, are typical elements for the murals like in Nerezi⁴¹ and in Saint Nikolaos of Kasnizi.⁴² Perhaps it is a wanted imitation of older technique without a complete result, as it was observed that it had been done in Saint Nikolaos of Manastir (1271)⁴³ at the same period.

The painting of Saint Dimitrios serious and monumental, refers to an artist that used the most beautiful models of Byzantine painting. In this painting a perceptible reprocess of linear solutions is observed. The responsibility goes to the processing of the volume through the balance of the colours. The figures of archangel Michael and of the tall and thin Virgin Mary of Annunciations remind us the old kommenian technique. The tendency to monumentality is evident and it becomes more perceptible in the composition of Ascension. The figures of the Saints have larger dimensions. They affect with a secret, slight and lyric way. The beauty of the parts exceed in value the beauty of the total. Examining the artistic characteristics of the painter we realise that his responsibility was to focus on the perfection of the output of the head and the creation of a classic model. In order to achieve the perfect output, which in some way refers to the classic art, he drew from his pallet those colours that contributed in the sweet passages and the softness of the material. The organisation of composition and the treatment of the clothing was not a priority, if someone compares the figures of the apostles with free clothes. The protagonist of the composition attracts attention with his size and the domination of his figure. The painted architecture and the attribution of a landscape is absent. Following the work of certain painters of verge from the 12th to 13th century, that they were nourished in the values of the kommenian art, we observe that the painter of Saint Dimitrios conforms to the new data and the new requirements of this period. He seeks the plasticity in different techniques. The figures become bulkier, the artlessness in the description of the portraistic elements recedes and colours become more impressive. He achieves the plasticity with a wide treatment and makes the compositions more dynamic. Even though the expressiveness of figures of Koumbelidiki still doesn't exist, the looking at the past and the powerful bonds with the direct past dissuades it from being expressed in a better way. After all the artist knows the cultural heritage of Kastoria very well and he draws many elements from it. The style of Saint Dimitrios is found in the intermediary stage between the painting of Saint Stephanos (beginning of 13th century) and the painting of Virgin Mary Mavriotissa of (in the middle of 13th century, exterior decoration and a part of eastern wall), that is, the third decade of the 13th century.

⁴¹ В. Ђурић, *Византијске фреске у Југославији* Београд 1975, 13

⁴² T. Malmquist, 125

⁴³ В. Ђурић, *Византијске фреске*, 16-17.

Сисју Јанис

СЛИКАРСТВО XIII ВЕКА У ЦРКВИ СВ. ДИМИТРИЈА У КАСТОРИЈИ

Црква Светог Димитрија у кварту Елеусе је једнобродна и елегантна црква, на којој се сагледавају две историјске фазе. Од старије фазе сачувао се само источни зид и темељи који показују размере првобитне зграде. Археолошка ископавања су показала да се у југозападном углу темеља налази гроб ктитора.

Међутим, старији истраживачи нису приметили да постоје два слоја живописа у наосу. То је запазио Г. Голомбиас који је датирао фреске у другу половину XIII века.

Мале димензије цркве Св. Димитија одредиле су и главни иконографски програм. Слични програм имао је прилику да види сликар у цркви Св. Врача у Касторији и у цркви Св. Ђорђа у Курмбинову из друге половине XII века.

Симболична композиција ефхаристичног карактера на источном зиду показује главни циљ мајстора да представи резултат дуге дискусије једног дијалога између догматичара око две хипостазе Исуса Христа.

Циклус Великих Празника, почиње са Благовестима и затвара се са Вазнесењем. Према црквеном учењу Исус Христос је друго лице Свете Тројце, Бог Син, који се вечно рађа од бога оца, а који се када се навршило одређено време, оваплоћује од Богородице и страда на земљи ради искупљења рода од људског греха. У трећи дан после своје смрти васкрсао је, из гроба устао телом које је чином васкрсења постало нематеријално. Потом се 40 дана јављао својим ученицима као жив и само су га они којима се јављао могли видети у људском облику.

Такве сцене нису стране на тлу Касторије. Фреске Светог Алимпија и Богородице Мавриотисе на источном зиду представљају на најбољи начин сличне идеје о програму.

Сликар Светог Димитрија знао је све претходне радове и припадао је круговима уметника који су се кретали и радили у широј околини Касторије. Његов рад је творевина треће деценије XIII века.