

Milco Georgievski



ICON GALLERY - OHRID

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In any attempt to make an exhaustive summary of icon painting in Ohrid and the surrounding region, from the beginning one is faced with a long period for which there is no evidence about the work of the painters of that time. Although such testimonies are missing today, it's almost certain that there were activities in that field. This is the period from the end of 9th till the middle of 11th century, i. e. the period from the construction of St. Clement's (893) and St. Naum's (900) churches till the time when St. Sophia, the cathedral of Ohrid, was decorated, around 1040/1045.¹

This is a period full of many events that are significant for the history of the Macedonian people. The Slavic educators Ss. Clement and Naum lived and worked in Ohrid in this period, the empire of Samuel was established as well as the patriarchate of Prespa and Ohrid.

But this was also when the empire was ruined and the patriarchate was reduced to the rank of an archbishopric.

However, besides all these events of an extraordinarily turbulent time, we must not conclude that the artistic activities were fully extinguished during the entire period. It's a pity that we don't have more evidence about that today, at least not enough to follow the artistic development of the painters of that time in order to perceive the stylistic characteristics of their works. Future studies will answer the questions concerning the quality of the production of the artistic works, the places of education and work of the painters as well as the development of the connections with the larger artistic centers of that time, first of all with Constantinople and Salonika.

After the fall of Samuel's empire (1018), the period of Byzantine rule began and lasted till the fall of the largest part of Macedonian territory to the Serbian medieval state, along with the capital of the Ohrid archbishopric in 1334.²

This period has left deep traces in the spiritual and cultural life not only in the residence of the archbishopric and its diocese, but also throughout this part of the Balkan Peninsula.

The first half of 11th century, precisely the period between 1040 and 1045, is the time when the decoration of the altar space, the nave and the narthex of the church of St. Sophia in Ohrid began. This painting is considered as one of the largest and best preserved painted theological compositions in any Byzantine cathedral church from 11th century. Although just a part of the original decoration of this church has been preserved up to now, in the general history of Byzantine art, St. Sophia is included in the rank of the key monuments of that epoch.

The monumental appearance of the figures, the plastic firmness of the forms, the stiff glance of the unnaturally large eyes of the holy persons, the limited palette of colors, as well as the simplified design are just a part of the characteristics of the style of this painting that's referred to as "monumental painting" in the history of the medieval art.

We can claim with great certainty that besides frescoes on the walls of the church, there were also icons made for the large marble iconostasis that enclosed the altar space of St. Sophia. They must have been as large as the throne icons that were made for this iconostasis later, in the 14th century and which are preserved up to now.

Two icons support this assertion. The first one is chronologically dated around 1045/50 and the other one to the second half of 11th century.³

¹ П. Миљковиќ-Пепек, Материјали за македонската средновековна уметност I, Фреските во светилиштето на црквата Св. Софија во Охрид, Зборник на археолошкиот музеј I, Скопје, 1955, 37-70; Id., Материјали за македонската средновековна уметност III, Фреските во наосот и нартексот на црквата Св. Софија во Охрид, Културно наследство III, Скопје, 1971, 1-25; Id., Водоча, Скопје, 1975, 35-38;

² Б. Панов, Средновековна Македонија, том III, Скопје, 1985, 794.

³ П. Миљковиќ-Пепек, Проучувањето на неколку новооткриени икони кои значително ја збогатуваат македонската колекција, Културно наследство IV, Скопје, 1972, 5-6, 10, сл. 1-2; Id., За најстарата икона во македонската колекција, Зборник на археолошкиот музеј VI-VII (1967-1974), Скопје, 1975, 133-148; Id., Антологија на македонската колекција на икони, Уметничкото богатство на Македонија, Скопје, 1984, 172, 174, 179-181; Id., La collection Macedonienne d'icônes du XI^e au commencement du XV^e siècle, estratto da XXXIII corso di cultura sull'arte ravennate e bizantina, Ravenna, 1986, 315, fig. 2, 4.

One of them, where two bishops St. Basil and St. Nicholas, are represented in full length (**cat. 1**) is distinguished by solid workmanship and an extraordinarily refined artistic expression. This, along with the manner of modeling of the figures, clearly points to a master from a Constantinopolitan artistic workshop from the middle of the century. The other icon depicts the Forty Martyrs of Sebaste (**cat. 2**).⁴ The subject of this icon is taken from the legend that was especially celebrated in Constantinople and is very rare in Byzantine art in general, so this icon is considered to be one of the oldest known icons with such a depiction. The stylistic analysis of this small, but very significant work of icon painting from this early period leads us to the conclusion that the unknown painter belonged to an atelier where a refined technique for painting icons was cherished. His design shows a very pronounced line that forms the figures in a deft way, freezing their reactions and its coloring is reduced to just a few nuances of green and ochre. All this brings the painter closer to those painters who decorated the church of St. Sophia in Ohrid.

A small icon with a theme that was treated very rarely in Byzantine icon painting is included among the most significant creations from the end of 11th or the beginning of the 12th century. The icon of the Communion of the Apostles (**cat. 3**)⁵ is the oldest icon with such a presentation found on Macedonian territory so far. Generally, the icon has not the characteristics of the icon painting that was cherished at that time in the artistic workshops in Constantinople or Salonika, but it could be attributed most probably to some of the local painters from the end of 11th and the beginning of 12th century.⁶

Working in a time when monumentality in painting slowly retreated in the face of the narrative style, the unknown painter created a work where the line of the drawing and the palette of colors are subordinated to the requirements of the new ideas and streams in painting coming from the capital.

By the use of the so-called "reversal" Byzantine perspective, the painter of this icon has positioned the apostles into two quite crowded, but clearly defined groups and shown considerable knowledge and capabilities in composing the space and figures.

When we discuss icon painting of this early period in Ohrid, we have to mention two large icons, actually the scene of the Annunciation, depicted on two separate boards.⁷ The enthroned Virgin (**cat. 4**) is presented on the first icon and the Archangel Gabriel (**cat. 5**) on the second.

The presentation of this composition on two separate icons is considered an archaic solution that was implemented under the influence of wall painting and in some way chronologically determines the time of their origin. The style of these icons shows a refined elegance in design and composition, while in the treatment of the faces of the figures depicted, we can feel the well known graphicness from the time of the Comnenus dynasty that will become typical for the painting of the second half of 12th century.

In the archangel's drape we can already feel the fluttery and disturbance that will culminate in the second half of the century (the fresco-paintings in Kurbinovo, 1191). There are many

⁶ В. Ј. Ђурић, Иконе из Југославије, Београд, 1961, 14-15, 75, Т. I.

⁷ Р. Милковић-Перек, Une icône de la comunión des apôtres „Χαρίστηριον εις Αναστάσιον Κ. Ορλανδον, Αθηνα, 1966, 95-409, Pl. CXXVI-CXXXI.

⁸ Id., оп. цит. 407-409.

⁹ Н. П. Кондаковъ, Македония-Археологическое путешествие, Санктпетербург, 1909, 262-270, Т. XI-XII.

opinions presented so far about the time of creation of these icons,⁸ but those who connect them with the period when the archbishop Leo Mung (1108-1120)⁹ was on the archbishopric throne in Ohrid are probably justified in their assertions. The icons are covered with coatings of silver plates that, according to the style and especially the way of realization of the relief figures of the prophets and archangels, as well as some decorative elements, are very similar to the works of Byzantine applied art from 11th and 12th centuries.¹⁰

Around the middle of 12th century the nephew of the Byzantine emperor Alexius Comnenus, John (ca.1143-ca. 1160), came to the head of the Ohrid archbishopric. In this period, as well as in the time of his successor, the archbishop Constantine I, the artistic activities in the Ohrid milieu intensified but without any larger accomplishments. Almost one hundred and fifty years would pass from the origin of the oldest icons till the appearance of the larger group of Ohrid icons from the second half of 13th century that is preserved so far. This was a period full of significant historical events for the states in the Balkans and the Byzantine Empire as a whole. At this time, after the fall of Constantinople in 1204, the Latin states were created on the territory of the Empire, but this was also the time of the restoration of Byzantine rule in 1261.

Bulgaria and the despotic domain of Epirus struggled to dominate Macedonia and in 1219 the Serbian church separated from the Ohrid archbishopric, which was faced with great difficulties and serious crises.¹¹

All these events are reflected in one way or another in the painting inside the borders of the autocephalous Ohrid archbishopric, when the archbishop Demetrios Homatian, known as an eminent fighter for its rights, was on its throne.¹²

The artistic works from the first half of the century are very scarce and quite modest in their artistic values but regardless, they are very important for following the continuity of the medieval painting in Ohrid.

Amongst the very few preserved works of the icon painting of this time is the large icon with the presentation of the Mother of God Hodigitria (**cat. 6**).¹³ The icon of St. Barbara that is modest in size and most probably was a home icon of one of the respectable Ohrid families, also belongs here. According to the general stylistic features and the basic elements of the painting, this small but very significant icon could be attributed to some local painter who was a master of his profession and knew the current specific artistic streams from the first half of 13th century.

In comparison with the first half, the second half of 13th century is a period when extraordinarily remarkable artistic works in the field of wall painting and icon painting were created. Owing to the preserved fresco-ensembles in the churches and the icons, which are sometimes exactly dated with inscriptions and various notes, today we are able to follow the development of the iconographic and stylistic features in the creative work of the painters from 13th century in a more complete way.

¹⁰ Id, op. cit., 264; Ђ.Мазалић, Нешто о иконама из цркве Св. Климента у Охриду, Старијар-III серија, књ. 14, Београд, 1939, 124-126; М. Кашанин, Охридске иконе, Уметност и уметници, Београд, 1943, 75-80; Р. Љубинковиќ-М. Коровиќ-Љубинковиќ, Средновековното сликарство во Охрид, Зборник на трудови на Народниот музеј во Охрид, Охрид, 1951,

¹¹ A. Grabar, Les revêtements en or et en argent des icônes byzantines du moyen âge, Venise, 1975, 13, 35-37, Pl. XVI-XVII, fig. 26-29; Ц. Грозданов, Орнаментиката на расцветаните лисја во уметноста на Охрид од XI-XII век, Студии за охридскиот живопис, Скопје, 1990, 63, 66, сл. 12-14.

¹² Г.Острогорски, Историја на Византија, Скопје, 1992, 520.

¹³ И. Снегаровъ., История на Охридската архиепископия I, София, 1924, 140-154.

¹⁴ П. Миљковиќ-Пепек, Проучувањата на неколку новооткриени икони кои значително ја збогатуваат македонската колекција, Културно наследство IV, Скопје, 1972, 6, 10-11, Сл. 3-4; Id., Антологија на македонската колекција на икони, Уметничкото богатство на Македонија, Скопје, 1984, 180-187.

The large icon with the presentation of Jesus Christ (**cat. 7**) is the first icon found so far where there is an inscription ¹⁴ giving the exact date of its origin. Namely, in five circular fields on the reverse there is an inscription where the Ohrid archbishop Constantine Cavašilas is mentioned as its donor as well as the year 1262/63. ¹⁵ Cavašilas was one of the most educated archbishops of Ohrid, a person who played a very significant role in Ohrid during the third quarter of 13th century. ¹⁶

Judging by the quality of this icon, the anonymous painter who probably belonged to some of the Ohrid artistic workshops, possessed a solid artistic knowledge, received in some maturer artistic milieu and followed the latest artistic streams from Constantinople. Those streams reached other church centers in the provinces and Ohrid was, doubtlessly, one of them.

The attempts of this painter of presenting the human body three-dimensionally and his moving away from the pronounced linearity of the Comneni period are notable, but the ancient practice in his artistic treatment still can be felt.

Such an old-fashioned treatment prevails in the icon of St. George from Struga. ¹⁷ This icon, according to the long inscription in Greek on its back, was painted in 1266/67 by the painter John on order of John, deacon and administrator of the Ohrid archbishopric. The figure of the saint is quite calm and stiff while his outfit, the weapons and all the ornaments are carried out with a much more care.

One of the real masterpieces of Byzantine icon painting, which was most probably produced in Constantinople and brought to Ohrid by one of the newly appointed archbishops, who were usually coming in that time directly from there, belongs to the end of 13th century. This is the processional icon with the presentation of the Mother of God Hodigitria (**cat. 8**) and the Crucifixion of Christ (**cat. 9**) on the reverse. ¹⁸ The unknown author of this icon who painted both sides, doubtlessly belonged to the rank of the most talented painters of his time. The main characteristics of his work are the refined, soft drawing, the rich palette of colors and the high technical attributes of the painting. The face of the Mother of God is reserved, showing great pain due to the consciousness of the destiny of her beloved son. The restraint and the calmness even in the moments of the greatest sorrow are also present in the scene of the Crucifixion on the reverse of the icon, where the disposition of the figures is typical for 13th century painting.

Through the icons that came to Ohrid from the ateliers of the Constantinopolitan and Salonikan masters of icon painting, the new achievements and artistic streams of the imperial workshops were made known.

During the renaissance of Byzantine painting from the time of the emperor Michael VIII Paleologus (1261-1282), the Constantinopolitan masters obtained models from the works of their predecessors from 9th and 10th centuries. They accepted their way of modeling of the incarnate by the use of the contrast of complementary colors, warm and cold, applied in

¹⁶ К. Балабанов, Икони од Македонија, Београд-Скопје, 1969, XIII.

¹⁷ В. Ј. Ђурић, Иконе из Југославије, Београд, 1961, 75, Т. III; Ф. Баришић, Два грчка натписа из Манастира и Струге, Зборник радова Византолошког института VIII-2, Београд, 1964, 17; П. Миљковић-Пепек, Црквата Св. Јован Богослов-Канео, Културно наследство III, Скопје, 1971, 91-93; Id., L'icone de Saint Georges de Struga, Cahiers Archeologiques XIX, Paris, 1969, 213-221; К. Балабанов, Какви податоци дава иконата св. Ѓорѓи, работена во 1267 година од зографот Јован за истоимената црква во Струга, за творештвото на зографот Јован, за личноста на ктиторот и времето на постанокот на градот Струга, Музејски гласник 3, Скопје, 1974, 63-70.

¹⁸ Н. П. Кондаковъ, Македония-Археологическое путешествие, Санктпетербург, 1909, 257-260, Т. IX; М. Кашанин, Охридске иконе, Уметност и уметници, Београд, 1943, 80, 82-83; П. Миљковић-Пепек, Авторите на неколку охридски икони од XIII и XIV век, Евтихие или Михајло?, Гласник на музејско-конзерв. друштво на Н. Р. Македонија, кн. 1, Скопје, 1954, 47-48, Т. IX-X.; Y. Blažić, Konzervacija ohridskih ikona i nove konstatacije, Zavod za zaštitu spomenika kulture, Skopje, 1957, 12-23, 29, т. I-IV; J. Маџан, Охридските икони, Културно наследство V, Скопје, 1959, 64-66; В. Ј. Ђурић, op. cit., 4, т. IV-VI; К. Балабанов, Икони од Македонија, Београд-Скопје, 1969, XIV, т. 4, 8-9; П. Миљковић-Пепек, Антологија на македонската колекција на икони, Уметничкото богатство на Македонија, Скопје, 1984, 195;.

transparent coats over an ochreous ground. These novelties arrived in a more direct and rapid way with the numerous talented painters from Constantinople and Salonika. They were invited by rich founders to decorate their newly erected churches as well as to paint icons for their iconostases.

Two such painters arrived in Ohrid in the last decade of the 13th century by invitation of the great commander Progon Zgur in order to decorate his newly built endowment, the church of the Mother of God Peribleptos.¹⁹

They were the painters Michael and Eutychios from Salonika²⁰ who worked more than two decades in this region. Besides the decoration of this church, they also decorated the church of St. Nicethas near Skopje and the church of St. George in Staro Nagoricane as well as several churches in Serbia.²¹

By completing these works, they aided the process of developing and forming a very individual and particular style in painting. This style is referred to in the history of art as a "renaissance of the Paleologues", after the name of the royal dynasty which has marked the whole epoch with its long reign (1261-1453).

The years of transition from the 13th to the 14th century are marked in the icon painting of Ohrid by the appearance of numerous artistic works that were mainly assigned to the church of the Mother of God Peribleptos then just recently built. Among the icons preserved from that period, only the icon where the Evangelist Matthew (**cat. 10**) is depicted, can be connected with any degree of certainty to the creative work of Michael and Eutychios, or more precisely, with the first phase of the painter Eutychios.²²

By its look and plastic treatment, the magnificent figure of the evangelist who holds an open Gospel in the hands, has its doubles in the figures on the walls of the church. On the frescoes of Peribleptos we can find saints whose heads are very similar to the head of Matthew and with the same treatment in the realization of the drapes as can be seen on his vestment.

Although this icon was conceived and realized under the influence of wall painting, the strength of the painter's imagination was considerably lessened here.

When he realized that he couldn't work on the icon in the same way as on the wall, the painter abated the strong contrasts of light and dark, and chose fine harmonies of colors and softer shades but still retained his individual grasp of the plastic treatment. The specific creative elements used during the painting, have reserved for this icon a high rank in the history of Byzantine art.

A larger group of feast-day icons from the church Peribleptos possess different features than the icon of Matthew. This group consists of the icons of the Nativity of Christ,²³ the Baptism (**cat. 11**), Descent into Limbo (**cat. 12**), Incredulity of Thomas (**cat. 13**), the Preparation

¹⁹ Й. Ивановъ, Български старини изъ Македония, София, 1931, 38-39.

²⁰ П.Миљковиќ-Пепек, Делото на зографите Михаило и Еутихиј, Скопје, 1967, 198, 235-238; Id., Прилог кон сознанијата за солунското потекло на сликарската фамилија Астрада и за можното поистоветување на зографот Михаило Астрада со Панселинос, Годишен зборник на Филозофскиот факултет во Скопје, 1979/80, 209-217.

²¹ Id., Денешните можности за одредување на авторите на фреските во главната манастирска црква на Хиландар, Гласник на Институтот за национална историја 2-3, Скопје, 1966, 203-220; Id., Делото на зографите Михаило и Еутихиј, 51-62, 203-217, 224-234.

²² Ibid., 218-220, T. CLXXXVIII; Id., Авторите на неколку охридски икони од XIII и XIV век, Евтихие или Михајло?, Гласник на музејско-конзерв. друштво на Н. Р. Македонија, кн. 1, Скопје, 1954, 34, 46, T. V; Id., L'evolution des maîtres Michel Astrapas et Eutychios comme peintres d'icônes, Jahrbuch der Österreichischen Byzantinischen Gesellschaft, XVI, Graz-Wien-Köln, 1967, 297-303.

²³ Десната половина од оваа икона денес се наоѓа во Галеријата на икони во Охрид, додека левата е во Народниот музеј во Белград, заведена под број 4030, каде што доспеала некаде во септември 1961 година, кога била приредена изложбата "Икони од Југославија" по повод XII Византолошки конгрес. Во таа прилика, по заслуга на Д-р Дејан Медаковиќ и Д-р Воислав Ѓуриќ, иконата била откупена од сликарот Петар Бибиќ, според чија изјава иконата потекнува од Охрид каде што тој, околу 1938 година, ја добил како подарок.

of the Cross (**cat. 14**), Presentation of the Virgin and the Dormition of the Mother of God (**cat. 15**).²⁴

After the tempestuous and epic art of the church of the Mother of God Peribleptos, the masters of these icons daringly strode into the stylistic grasps of the mature art from the epoch of the Paleologues. This is a refined and tender art with an expressive, finely modeled and racy colored plasticity where the figures are presented in harmonious and even feminine movements. The scene is always supplemented with scenery of the requisite architecture or landscape. The relation between the figures and the background is strictly calculated. The scenery has a certain role of emphasizing the most important persons or the most essential lines of the structure in the general composition of the picture. All this shows that these icons can not be attributed to Michael and Eutychios with certainty. Although they possess many general features peculiar to these artists, they show at the same time enough differences in comparison with their known works from their Ohrid period as well as from their later work.

The authors of these icons should be sought among the anonymous associates from their circle,²⁵ because of the great number of Byzantine painters who have dashed in search for a new stylistic expression, they were the first ones to have completely achieved this. This clearly points to their affiliation to some bigger painter's atelier such as that of Michael and Eutychios, which sprouted in an artistic center where they worked creatively on those problems, a center much more significant than Ohrid in that time. First of all Salonika, the closest one, is thought to be that center. There, in the mosaics of the church of the Holy Apostles, the frescoes of the churches of St. Catherine, St. Nicholas Orphanos, Holy Taxiarchos or in the St. Euthymios' chapel in the church of St. Demetrios, accomplishments closest to their painter's conception and artistic grasps can be found. Such a conclusion could be made on account of the historical fact that the founder of the church Peribleptos for which these feast-day icons were also painted, the great commander Progon Zgur, before the construction of his endowment in Ohrid, also erected a church in Salonika. This was the former church of St. Nicholas, called "Zgur's church", which had been a metoch of the Zograph monastery on the Mount Athos. After that the founder Zgur, who knew the Salonikan painters well, invited them to work in his endowment in Ohrid.²⁶

By an attentive analysis and comparison of these icons we can come to the conclusion that they were painted by at least three painters. The painter who has depicted the Nativity of Christ, the Baptism (**cat. 11**), the Descent into Limbo (**cat. 12**), the Incredulity of Thomas (**cat. 13**) and the Presentation of the Virgin is distinguished as the best and most refined one. The large icon with a magnificent coating of gilded silver,²⁷ with a presentation of the Mother of God Peribleptos (**cat. 16**) that was the temple icon of the church, could also be attributed to this painter. Besides the sameness in the treatment in general, numerous other details point to the hand of the same artist. Christ's head on this icon is depicted in the same way as the head of the left angel in the upper row on the icon of the Baptism of Christ.

The icon Preparation of the Cross (**cat. 14**), where the figures are considerably extended and the coloring is brighter and more lively in comparison with those on the previously mentioned feast day icons, is the work of another artist.

The third painter from this group is the least talented. The figures in his composition Dormition of the Mother of God (**cat. 15**) are deprived of the grace present in the paintings of

²⁴ Кон оваа група празнични икони би требало да се придодаде уште и охридската икона Слегување на Св. Дух, која е со ист формат како и другите од оваа група. Денес, заведена под број 4029, и таа се наоѓа во Народниот музеј во Белград каде што дошла на ист начин како и левата половина од Рождеството Христово.

²⁵ П. Миљковић-Пепек, Икона Успења Богородице из цркве Св. Николе-Геракомија у Охриду, Зборник радова Византолошког института LIX, Београд, 1958, 131-135.

²⁶ В. Ј. Ђурић, op. cit., 22.

²⁷ A. Grabar, op. cit., 37, Pl. XVIII, fig. 30.

the first two artists. Their faces are painted in a darker coloring and there are also differences in the types and the design.

The period from the construction and decoration of the church of the Mother of God Peribleptos (1295) till the fall of Ohrid under Serbian rule (1334) is a period of significant building and painting. There is, first of all, the construction of the monumental parvis of the Ohrid cathedral St. Sophia (1313/14) as a founder's deed of the archbishop Gregory I, known as a writer and politician who enjoyed the trust of the emperor Andronicus II Paleologus and his chancellor Theodore Metochite. The name of this archbishop is especially well known in the cultural history of Ohrid after his poems dedicated to the great teacher and missionary St. Clement of Ohrid. At this time, sometime before the fall of Ohrid to the Serbian medieval state, one of the most significant restorations of Clement's church of St. Pantheleimon was undertaken when a fresco-decoration was also done.²⁸

Several very significant icons that were originally, without doubt, in the church of St. Sophia, are dated to this time. After the conversion of St. Sophia into a mosque in the second half of the 15th century, they were removed to the church of the Mother of God Peribleptos, which then became a cathedral church of the Ohrid archbishopric and later, also an archbishopric museum.²⁹ An extraordinarily significant place among these icons belongs to the large processional icons that have very possibly been painted in the imperial workshops of Constantinople. These are the icons of the Mother of God Psychosostria (**cat. 17**) with the Annunciation (**cat. 18**) on the reverse and Jesus Christ Psychosostis (**cat. 19**) with the Crucifixion (**cat. 20**). The epithets of the Mother of God and Christ as "saviors of the souls" connect these icons with the source monastery of this cult, the Constantinople church of the Mother of God Psychosostria and thus explains their Constantinople origin.

The high artistic value of the painting of these icons, especially their magnificent coatings made of silver and enamel,³⁰ speak convincingly in favor of the opinion that they are products of the imperial workshops from the Byzantine capital.

They are rightfully included among the most beautiful and most successful artistic accomplishments in the Ohrid collection. Everything on them has a most noble aristocratic origin - from the poses of the figures, the coordinated movements, the light and unobtrusive design to the extraordinarily successful harmonies of colors. Their author, who was doubtlessly one of the greatest artists of his time, possessed an extraordinarily developed feeling for beauty and shine of the coloring as well as a great inventiveness for discovering fine solutions for the compositions and the figures.

The throne icon of the Mother of God Episkepsis (**cat. 21**)³¹ is also dated to the first decades of the 14th century and although it was discovered in the church of the Holy Physicians the Lesser, it was not originally assigned for its iconostasis.³²

²⁸ Ц. Грозданов, Охридското сидно сликарство од XIV век, 32.

²⁹ И. Ивановъ, *op. cit.*, 42-43.

³⁰ A. Grabar, *op. cit.*, 38-39, Пл. XIX-XXII, fig. 31-36.

³¹ P. Miljković-Peprek, L'icone de la Vierge Episkepsis d'Ohrid, Културно наследство III, Скопје, 1971, 139-144; Id., Црквата Мали Св. Врачи во Охрид, Културно наследство XIX-XX-XXI, Скопје, 1996, 91-100.

³² Оваа икона првобитно имала поголеми димензии од сегашните (ска 135 x 65 см.)

³³ В. Ј. Ђурић, Византијске фреске у Југославији, 69, бел. 80; Id., Иконе из Југославије, 29-30, 91, Т. XXXVI.

³⁴ Околу времето на настанувањето на црквата и нејзиниот живопис досега се изнесени различни мислења: К. Балабанов, Нови податоци за црквата Св. Никола Болнички во Охрид, Културно наследство II, Скопје, 1961, 32, црт. 1, сл. 1, кој ја датира во 1312/13 год; П. Миљковић-Пепек, О датирању фресака охридске цркве Св. Николе Болничког, Зборник Светозара Радојчића, Београд, 1969, ја датира во 1335/36, а Г. Суботић, Време настанка цркве Св. Николе Болничког у Охриду, Зограф, 3 Београд, 1969, 16-17, во 1345/46 година; В. Ј. Ђурић, Византијске фреске у Југославији, 67.

³⁵ Титулите крал и кралица кои ги носеле Душан и Елена во времето на сликањето на нивните портрети во Болничката црква, покажуваат дека фреските настанале пред пролетта 1346 година, кога Душан се крунисал за цар.

³⁶ В. Ј. Ђурић, Црква Св. Софије у Охриду, Београд, 1963, IX-X; Id., Византијске фреске у Југославији, 68.

³⁷ И. Ивановъ, *op. cit.*, 55.

Formerly, according to the similarity in the general conception, it was considered that this icon was most probably a work of the author of the frescoes in the apse of this church.³³ However, the types of the Mother of God and Christ on this icon are different enough from the figures in the apse that it could not be attributed to this artist.

Even in the newly created conditions after 1334, when the authority of the Serbian medieval state had been established in Ohrid, activities in the field of the painting did not abate. One of the firsts was the depiction of the group founders' portrait of the Serbian royal family on the external side of the southern wall of the church of St. Nicholas Bolnicki³⁴ after an order of the archbishop Nicholas. The archbishop is depicted on the left side of the bust of St. Nicholas in the niche above the door. On the right side of the door there are the portraits of the king³⁵ Stefan Dusan, the queen Elena, the young king Uros and Ss. Savas and Simeon Nemanja.

The archbishop Nicholas, who came to the throne of the Ohrid archbishopric after the intervention of the czar Dusan as his trusted man was a very important person in the ecclesiastical and political life of his time. He was one of the most significant founders in the history of the archbishopric, although the Ohrid diocese was the smallest during this period. However, his archbishopric position and even more his power, gained through the support and collaboration of Czar Dusan and the most influential people of the czardom, served as a solid basis for undertaking all the projects for building and decorating church objects.

At this time the painter John Theorianos, who had been hired by the archbishop Nicholas, finished the painting of the second floor of the parvis of St. Sophia.³⁶ Shortly after that, on the shore of Lake of Ohrid, close to the monastery of St. Naum, the church dedicated to the Mother of God Zahumska was built and decorated. According to the inscription preserved above the door,³⁷ the church was erected in 1361 by the means and intercession of the Caesar Grgur and Gregory, the bishop of Devol, in the time of the Serbian king Stefan Uros.

In the field of the icon painting, the circumstances also somewhat changed in contrast to those from the previous epoch when most of the icons come to Ohrid from the large artistic centers of the empire, Salonika and Constantinople. Now the new influences and powers that appeared played a significant role in the process of production of the icons as well as in the conceiving of the style. According to the inscriptions and notes found on icons from this period, we can see that now not only the rulers, the highest landowners and archbishops as it was in the past, but also wider social layers are included in the supplying of the churches with icons.

Different stylistic characteristics appear on the icons depending on their origin and the artistic education of their authors. The artistic works that originate from the time of Serbian rule can be roughly systematized into three groups.

The icons that were purchased in Salonika or were created in most direct contact with the Salonikan painting are in the first group. The second one consists of works that were made under the influence of the Western art of Byzantine origin and the third group includes the icons painted by the local painters who lived and worked in Ohrid, regardless of their ethnic origin.

³³ В. Ј. Ђурић, Византијске фреске у Југославији, 69, бел. 80; Id., Иконе из Југославије, 29-30, 91, Т. XXXVI.

³⁴ Околу времето на настанувањето на црквата и нејзиниот живопис досега се изнесени различни мислења: К. Балабанов, Нови податоци за црквата Св. Никола Болнички во Охрид, Културно наследство II, Скопје, 1961, 32, црт. 1, сл. 1, кој ја датира во 1312/13 год; П. Миљковић-Пепек, О датирању фресака охридске цркве Св. Николе Болничког, Зборник Светозара Радојчића, Београд, 1969, ја датира во 1335/36, а Г. Суботић, Време настанка цркве Св. Николе Болничког у Охриду, Зограф, 3 Београд, 1969, 16-17, во 1345/46 година; В. Ј. Ђурић, Византијске фреске у Југославији, 67.

³⁵ Титулите крал и кралица кои ги носеле Душан и Елена во времето на сликањето на нивните портрети во Болничката црква, покажуваат дека фреските настанале пред пролетта 1346 година, кога Душан се крунисал за цар.

³⁶ В. Ј. Ђурић, Црква Св. Софије у Охриду, Београд, 1963, IX-X; Id., Византијске фреске у Југославији, 68.

³⁷ И. Ивановъ, op. cit., 55.

The two oldest icons from this period, the largest in the Ohrid collection according to their dimensions, were most probably throne icons on the iconostasis of the cathedral church of St. Sophia. These are the icons of Jesus Christ (**cat. 23**) and Mother of God Psychosostria (**cat. 24**). If we judge by their almost identical size, considering at the same time the style and the treatment of the material, we can easily conclude that both of them originate from the same workshop, even by the hand of the same artist from the middle of 14th century. The soft modeling of the faces, especially of the infant Christ, the balance of the poses and movements as well as the skillful use of the colors, point to a painter who was educated in the spirit of the Salonikan painting.

Both icons have silver coatings that were made in the technique of coinage. Among the relief figures on the frame of the coating of the Virgin's icon, there is the figure of the archbishop Nicholas.³⁸ In the Greek inscription that is applied on the lower frame of the coating of Christ's icon the sebastocrator kir Isaac Ducas Kersak, commander of Czar Dusan's cavalry is mentioned as its donor.³⁹

The processional icon of the Mother of God Hodigitria with the Annunciation on the reverse, most probably painted in the third quarter of 14th century, is included in this group. The high mastery and the great skill of the artist as well as the dignified look of the depicted figures, speak of a talented painter who knew how to achieve monumental effects in his work. Now this icon is in the National Museum in Belgrade.⁴⁰

The second group of icons, where the spirit of the Western art of Byzantine origin pervades, is represented in Ohrid with the icons of the Virgin with Christ (**cat. 25**) and St. Nicholas.⁴¹

Their identical size shows that they are pendants and the style indicates that they originated in the same artistic workshop that was obviously under the influence of the West.

The unusual look of the Virgin, who is very different from most of the Byzantine works where she is presented as a mature woman, most obviously speaks in favor of the assertion of Western influence. She is showed here as a young and tender mother with obvious efforts of the painter to give her as natural of a look as possible. He treated her face with soft, gradual transitions from light to shade and also the treatment of the drapes differs from the Byzantine stylization and treatment. The vestment of Christ is painted with a particular sense of realism that is especially obvious in the look and naturalness of the folds that follow the anatomy of the body and its movements. On the head of the Virgin, instead of a Greek cap there is a blue kerchief sticking out under her maphorion, the same as Italian painters used since the 13th century.

It's a pity that we are unable to say something more precise about the painting of the other icon where St. Nicholas is depicted because even on the head, the only original part, there are not any particular details that could precisely answer the question about its origin and author. It seems that a painter who was educated in the West also painted this icon but not the same individual who painted the Virgin with Christ.

³⁸ Й. Ивановъ, *op. cit.*, *op. cit.*, 36-37.

³⁹ Ц. Грозданов, *Охридското сидно сликарство од XIV век*, Охрид, 1980, 35-37.

⁴⁰ Д. Милошевић, *Једна Охридска икона у Народном музеју*, *Зборник радова Народног музеја I-1956/57*, Београд, 1958, 187-205, сл. 1-2, 4-5, 7.

Околу 1930 година иконата му била дадена на кралот Александар како подарок од охридани и била сместена во дворската капела на Дедиње од каде што во 1951 година, со одлука на Маршалатот, доспеала во Народниот музеј во Белград, каде што е заведена под број 2316.

⁴¹ В. Ј. Ђурић, *Иконе из Југославије*, 25-26; М. Татић - Ђурић, *Охридска Богородица Утешителка*, *Зборник радова Народног музеја*, XIII-2, Београд, 1987, 31-39, сл. 1-2; P. Miljković-Peppek, *L'icone de la Vierge Episkepsis d'Ohrid*, *Културно наследство III*, Скопје, 1971, 139-144; Id., *Deux icons nouvellement découvertes en Macédoine*, *Jahrbuch der Österreichischen Byzantinischen Gesellschaft*, XXI, Wien, 1972, 208.

On the silver coatings of these icons we meet some decorative elements that are common both for the Byzantine and Italian filigree from the middle of 14th century. But there are also others, such as the types of the faces, the folds of the drapes and the proportions of the figures that are not in the spirit of Byzantine art but are almost entirely made in accordance with the Western, roman and gothic understandings.

There are no historical sources that would precisely answer the question of where the influence of Western stylistic elements on these Ohrid icons come from. But, it is a fact that in the provinces of the Serbian state in the second quarter of the 14th century the so-called "pictores graeci" appeared. They were mostly Greeks who worked on the Adriatic coast, especially in Kotor and Dubrovnik. With the spreading of the Serbian medieval state and the fall of Macedonia under its rule, the stylistic concepts and comprehension of these painters reached Ohrid.

The third group of Ohrid icons, mainly from the second half of 14th century, that were painted in the local painter's workshops, stands out as particular.

The composition Presentation of the Virgin (**cat. 26**) depicted on the reverse of the icon of the Mother of God Peribleptos (**cat. 17**) belongs to this group. The characteristic deformations of the physiognomies and the quite limited use of colors on this icon, point to the style of the painter who painted the frescoes in the chapel of St. Gregory around 1364/65. Gregory, the bishop of Devol,⁴² erected this chapel on the northern side of the church of the Mother of God Peribleptos.

The painters who painted frescoes in the churches also used to paint icons for their iconostases. It seems that this practice occurred very frequently in the churches in Ohrid. So, the author of the wall painting in the church of the Mother of God Bolnicka painted the Royal doors for its iconostasis.⁴³

On the preserved left wing, the figures of the prophet Solomon and the Archangel Gabriel (**cat. 27**) are depicted with an expressive plasticity. The strong contrast of light and dark and the parallel white strokes as light accents on the faces are identical with the treatment and the types of saints in the medallions on the northern wall of this church.⁴⁴

The reciprocal connection between wall painting and icon painting in the second half of the 14th century, the mutual dependence of the stylistic understandings as well as continuity in the work, confirm the existence of local artistic workshops in Ohrid. Even though there is no great originality and specific artistic expression in their work, the masters of these workshops show a considerable knowledge of the profession and the contemporary artistic currents in the painting.

Toward the end of the century the Royal Doors of the church of Ss. Constantine and Elena (**cat. 28**) originated. The lively and bent, but a bit unnatural line of the bodies of the Archangel and the Virgin, as well as the unusually wrinkled and fluttered drapes, express their inner excitement. Their creator, who certainly possessed a great knowledge of the painter's profession, was possibly one of the painters who completed the wall painting in this church.

The sole icon from the last quarter of the 14th century that exceeds all the contemporary accomplishments by its artistic value is the processional icon with the presentations of St. Clement (**cat. 29**) and St. Naum of Ohrid (**cat. 30**). These two Slavic saints are presented in an iconographical shape that had been customized in the 14th century icon painting in Ohrid. The tender modeling of the faces, refined design and the sensitive harmony of the coloring are very close to the style of the extraordinarily talented painter John Theorianos. A little earlier, around

⁴² B. J. Ђурић, Византијске фреске у Југославији, 73.

⁴³ B. J. Ђурић, Иконе из Југославије, Београд, 1961, 29-30.

⁴⁴ Ibid., 28-29.; Г. Суботић, Свети Константин и Јелена у Охриду, Београд, 1971, 63-64, 90.

1346/50, this painter painted the frescoes on the second floor of the narthex of the cathedral St. Sophia.⁴⁵

When in 1395 Turkish rule was established in the town under Samuel's fortress,⁴⁶ the activity of the painters' workshops did not stop suddenly.

The fact that the Ohrid archbishopric did not end after the fall of Macedonia under Turkish rule is of remarkable importance for the maintenance of the continuity of the artistic creativity in Ohrid and Macedonia in general. But the production of painters' works in this period was considerably reduced as well as the quality of the new creations. The sudden impoverishment of the population facilitated, to a great measure, the reduction of the demand for icons. This was the reason for the dismissal of many painters' groups. Those that survived had to adapt to the newly created conditions, working in a small, local area for extremely low prices that the rare purchasers could pay. However, even in this situation, Ohrid was in a favorable position in comparison with other towns and regions under Turkish rule.

In contrast to the beginning of the 15th century when a vacuum in the work of the painters in Ohrid appeared, a certain revival in the field of painting can be felt toward the middle of the century. The number of newly painted icons gradually increased although the abilities of the painters were considerably limited. An artistic work that takes a significant place by its artistic qualities in the creativity from the period of the Turkish rule in Ohrid was painted sometime at the beginning of the second half of 15th century. These are the Royal Doors from the church of the Mother of God in the village of Botun near Ohrid (**cat. 33**).⁴⁷

The hand of some local painter from Ohrid who knew his job quite well most probably painted them. The soft drawing, the tender modeling of the faces and figures as well as the matched coloring, are the basic distinctions of this icon, whose author is also characterized by his refined feeling for beauty and was one of the best of his time.

At the end of the 15th or the beginning of 16th century, the big cross from the iconostasis of the church of St. Demetrios in Ohrid was made in one of the local workshops.

In the second quarter of the 16th century, the archbishop Prochorus (ca.1525-1550),⁴⁸ one of the most eminent archbishops from the period of the Turkish rule, was the head of the Ohrid archbishopric. This was a time when the situation settled in Ohrid after the conversion of the churches of St. Sophia and St. Pantheleimon into mosques. Then the remains of St. Clement were removed from his tomb in St. Pantheleimon to the church of the Mother of God Peribleptos and placed into a new grave where, by his wish, the archbishop Prochorus was also buried in 1550. The inscription, that was additionally chiseled on Clement's tombstone and contains the year and his name, testifies to this.⁴⁹ Prochorus was known as a fighter for the expansion of the archbishopric diocese. He was striving that it should get back the former reputation and place as one of the ecumenical Orthodox Church institutions and was persistently protecting the rights of the archbishopric that it historically deserved.

One of the most significant occurrences connected to the name and patronage of Prochorus is the blossom of the scriptorium in the monastery of St. John the Forerunner in Slepce near

⁴⁵ В. Ј. Ђурић, Византијске фреске у Југославији, 68-69; Id., Црква Св. Софије у Охриду, Београд, 1963, X; Id., Иконе из Југославије, 31-32, 93, Т.ХЛ-ХЛII; П. Миљковиќ-Пепек, Проучувањата на неколку новооткриени икони кои значително ја збогатуваат македонската колекција, Културно наследство IV, Скопје, 1972, 7; G. Babić, Ikone, Yagreb, 1980, 25; П. Миљковиќ-Пепек, Црквата Мали Св. Врачи во Охрид, Културно наследство XIX-XX-XXI, Скопје, 1996, 91-95.

⁴⁶ Б. Панов, op. cit., 809.

⁴⁷ К. Балабанов, Икони од Македонија, Београд-Скопје, 1969, XXV, т. 51; Id., Иконите во Македонија, Скопје, 1995, 214, кат. 50.

⁴⁸ Ц. Грозданов, Студии за охридскиот живопис, Скопје, 1990, 150-158.

⁴⁹ И. Ивановъ, op. cit., 40; Д. Коцо, Надгробната плоча на Климент Охридски, Материјали од научен собир 1986 по повод 1100 годишнината од доаѓањето на Климент во Охрид, МАНУ, Скопје, 1989, 279-284.

Demir Hisar. On his order and because of his old and close collaborator Visarion of Debar, many church books were transcribed or edited in this monastery. His name is also connected with the foundation of the monumental dining room of the monastery Dochar on Mount Athos finished in 1547. In the time of this archbishop intensive activity in the field of literature and painting, and icon painting in particular, was begun in the eparchies and monastery centers near Ohrid. The number of newly painted icons constantly increased in contrast to the number of newly erected and decorated churches.

One of the significant works of icon painting from this period is the icon of Jesus Christ Savior from the church of St. John the Theologian at Kaneo in Ohrid from around 1534/35.⁵⁰ The painter Jovan (John) Todorov from Gramosta,⁵¹ author of this icon, is distinguished by a refined and precise drawing and matched but vivid coloring, created a work with a very pronounced aim of attaining the painters' level from the previous epochs.

The icons with presentations of Jesus Christ and the Virgin with Christ⁵² from the church of the Ascension of Christ (Holy Savior) in the village of Leskoec near Ohrid belong to the scarce specimens from 16th century that are dated. The year 1565 is mentioned in the inscriptions as well as the names of their donors-George, on the icon of the Virgin with Christ and Demetrios, on the icon with the presentation of Christ.⁵³

Many painters' workshops used to work in Ohrid in 16th century to fulfill the needs of the whole region, but they also worked for purchasers from other places throughout Macedonia. Many other icons besides the already mentioned, and not only from Ohrid and its surroundings but also from other places out of this region, confirm this.

First of all, the icons from the church of St. Nicholas Bolnicki in Ohrid should be mentioned here. Jesus Christ is presented on the first one and the martyrdom of St. Jacob of Persia (**cat. 34**) is depicted on the other icon. The icon Dormition of the Virgin from the church of the Mother of God Bolnicka in Ohrid belongs to the same painters' circle.

In the 17th century icon painting is still one of the basic preoccupations of the local painters in Ohrid but the fall of artistic values is more than obvious. The bad economic situation of the Ohrid archbishopric, one of the biggest purchasers of icons in the past, is one of the reasons for this.

It seemed as if the artistic work in the Ohrid artistic center lost its breath in the last decades of the century and was just a pale shade of the extraordinarily accomplishments from the previous epochs. The painters seemed to have exhausted all the possibilities of artistic expression. They show a great lack of inventiveness in the composing of figures and scenes, uncertainty in the drawing and plastic treatment of the forms and also the range of colors is poorer and rather ignoble.

One of the icons that originated in this period is the presentation of the Deisis from 1674, depicted on the reverse of the already mentioned icon Jesus Christ Savior from the church of St. John the Theologian at Kaneo in Ohrid. The unknown painter presented himself as a very bad draftsman who didn't care much about the proportions of the figures depicted and also the coloring, where the yellow and red prevail, is exceedingly limited and unmatched.

⁵⁰ К. Балабанов, Икони од Македонија, Београд-Скопје, 1969, Т. 57.

⁵¹ М. Машник, Јован Зограф и неговата уметничка активност-досегашни и најнови сознанија, Културно наследство XXII-XXIII, Скопје, 1997, 69-77, сл. 12.

⁵² Во 1962 година оваа икона му била дадена на Јосип Броз-Тито како подарок од граѓаните на Македонија и била сместена во музејот "25 мај" во Белград, каде што се наоѓа и денес.

⁵³ Р. Љубинковиќ, Црква Светог Вознесења у селу Лесковцу код Охрида, Старинар, Нова серија, Књига II, Београд, 1951, 215, сл. 24-26.

Many other icons from the second half of 17th century show the irrepressible fall of artistic values, but the beginning of the 18th century announced better days for painting in the Ohrid artistic center, particularly for icon painting.

The new currents in painting, when the drawing and the coloring of the figures and their garments as well as the decorative elements were treated in a more realistic way, are present in the icon painting in Ohrid from the first decades of the century in which the painting of icons still remained one of the main activities of the painters.

In 1711 a number of icons were painted for the newly constructed iconostasis of the church in the monastery St. Naum. The monk Constantine, who painted them, has presented himself as an already mature artist with a particular style and quite clear approach to composition. His style shows many similarities with the painting from the Mount Athos painters' workshops from the end of the 17th and the beginning of the 18th century and points in some way to the place of his painters' education.

In the painting of these icons, in the figures in particular, the painter Constantine preserved the contemporary manner of post-Byzantine art with some elements of compositional strictness, while in the painting of the accessory elements and details, baroque influence and his opening toward Western art are evident.⁵⁴

Besides the solid technical accomplishment and the aim for a rational use of the space and disposition of the figures and things, the most striking qualities in the painting of Constantine are the drawing and the coloring.

In the period from the beginning of the 18th century up to 1767, i. e. to the repeal of the Ohrid archbishopric, there are many icons in the churches in Ohrid that can be dated with great certainty. In the first place, the icons Baptism of Christ and the Descent of the Holy Spirit from the church of St. Nicholas Gerakomia in Ohrid should be mentioned here.

The icon where St. Marina is presented with twelve scenes of her life (**cat. 40**), one of the very few icons with such a presentation, belongs approximately to this period, the middle of the 18th century. Constantine Shpataraku from the village of Shpat near Elbasan in Albania painted this icon.⁵⁵

The newly created economic and political conditions in Macedonian society toward the end of the 18th and in the first half of the 19th century in particular, are reflected very positively in the field of painting in Ohrid and its region. The development of handicrafts and trade enabled the increasing and accelerated construction of new churches that were also decorated, as well as the production of a great number of new icons for their iconostases. The painting in this period attained a remarkable degree of development by the number of the newly created artistic works and their quality. The loyalty to the tradition and artistic experience, mostly based on the established canons in the painting of the monastic and spiritual center of Mount Athos, is present to a great measure in the creative work of the painters from this period. These artists, educated in the monastic ateliers or in some other artistic centers, gradually transferred to Macedonia the artistic currents and innovations that originated from the post Byzantine aesthetics. The favorable climate created on the basis of their creative work and artistic achievements was supported both by the monastery centers and church organizations in the developed urban and rural milieus.

Several icons from the church of the Holy Physicians the Greater are included in the rank of the first signed and exactly dated works that were painted in Ohrid in the first half of 19th century. On the icon of Jesus Christ that was painted in 1826, we meet the signature of the painter Athanasios Magarovic. Christo Konstantinov from Samarina painted the icons with the

⁵⁴ Ц. Грозданов, Свети Наум Охридски, Скопје, 1995, 67-82, т. VII-XI сл. 50-57.

⁵⁵ Ц. Грозданов, Портрети на светителите од Македонија од IX - XVIII век, 216-219, сл. 70-71; Е. Попова, За авторството на иконата св. Марина с житие в Галерията на икони-Охрид, Проблеми на изкуството 3, БАН, София, 1998, 33-39.

presentations of Ss. Spiridon, Anthony and Savas from 1836 and Ss. Ecatherine and Mercurios from the same time. In the work of these masters we meet the fully affirmed new approach to painting with a firm design and vivid coloring where particular attention is paid to the baroque details and ornaments.

The construction of many churches in Ohrid and Struga, as well as in the surrounding villages, broadened the field for the painters' work. With such enlarged needs for artistic works, the region of Ohrid became again very attractive for the revived and newly formed painters' groups that came mostly from the Mala Reka region. We meet their numerous icons in almost all churches in Ohrid and its surroundings and they speak about the long sojourn and artistic activity of these painters in this region.

In 1840 the painter Michael from the village Samarina in Epirus painted icons for the church of St. George in the Vlach quarter of Ohrid. This talented painter and his son Dimitar formed a painters' workshop in the monastery of St. John Bigorski near Debar owing to the outstanding activity of Arsenios from Galicnik, the prior of this monastery.⁵⁶ These two painters appeared in Macedonian art for the first time in 1826 in Bitola as already formed artists.⁵⁷ Their significant artistic accomplishments enabled the later independent work of Michael in the region of Ohrid because in the meantime, in 1832, his son Dimitar was admitted to a monastic order under the name Daniel.⁵⁸

Most of the icons on the large iconostasis of the church of the Holy Physicians the Greater in Ohrid are the work of the painter's group with Manuil Georgiev and Constantine Jovanov from the village Selica near Kastoria as the chief masters.⁵⁹ According to the preserved inscriptions we can see that the icons were painted in 1850 and 1851.

Toward the middle of the century the economic growth of our towns enabled their gradual development into cultural bastions of great importance for raising the national consciousness of the Macedonian people.

The pronounced activity in all fields of the art continued in the second half of the 19th century as well. Now the painters were equipped with painter's manuals translated from Greek or Russian, but they also introduced their own additions to them in their native language. The profession of painters become much appreciated and attractive because it was rather profitable.

One of the most famous painters from the 19th century is Dico Krstev from the village of Tresonce near Debar.⁶⁰

His earliest icon in Ohrid, known so far, is the icon of the Virgin with Christ designated as Pantonchara (**cat. 41**) from the church of St. John the Theologian at Kaneo, painted in 1844.⁶¹ During his sojourn in Ohrid, where in 1862 he concentrated his painting, Dico became one of the most sought after artists. He painted a great number of icons in this period and at the same time he painted frescoes in some churches in Ohrid, but in most cases, he only renewed and

⁵⁶ А. Николовски, Уметноста на XIX век во Македонија, Културно наследство IX, Скопје, 1984, 12.

⁵⁷ М. Машник, Дела од раната фаза од творештвото на Михаил Анагност и син му Димитар-Даниил, Зборник на Музејот на Македонија, Нова серија бр. 2, средновековна уметност, Скопје, 1996, 265-281.

⁵⁸ Ј. Ј. Тричовска, Западначки утицаји на црквено сликарство у Македонији преку зографа Михајла и Димитра из Самарине, Зборник радова Западноевропски барок и византијски свет, Београд, 1991, 208-209; М. Машник, Дела од раната фаза од творештвото на Михаил Анагност и син му Димитар-Даниил, Зборник на Музејот на Македонија, Нова серија бр. 2, средновековна уметност, Скопје, 1996, 269, ф. н. 31а.

⁵⁹ А. Николовски, *op. cit.*, 15.

⁶⁰ К. Балабанов, По повод сто години од смртта на Дичо Крстев Зограф од село Тресанче, Музејски гласник, 2, Скопје, 1973, 7-18.; А. Николовски, Уметноста на XIX век во Македонија, Културно наследство IX, Скопје, 1984, 17-18.; *Id.*, Иконописот во црквата и параклисот на манастирот Света Пречиста, Света Пречиста Кичевска, Скопје, 1990, 96-110.; Ј. Тричовска, Живописот во манастирската црква Богородица Пречиста-Кичевска, Света Пречиста Кичевска, Скопје, 1990, 67-94.; Е. Алексијев, Дичо Зограф, иконопис, Скопје, 1997, 6, 50-55.

⁶¹ К. Балабанов, *op. cit.*, 10.; Е. Алексијев, *op. cit.*, 6.

finished the old and incomplete iconostases in the churches. At this time Dico renewed the iconostasis in the church of St. Nicholas Gerakomia and in 1864 he made its fresco-decoration. In 1862, according to the preserved inscription, on November 20th, he finished the painting of two scenes on the western wall of the church of the Mother of God in the Celnica quarter of Ohrid and also worked on the decoration of the house of the well-known family Robevi. In December he painted the icon of the Holy Seven (the Slav educators Ss. Cyril and Methodius with their disciples) with Ss. Erasmus and John Vladimir as well as the icons of the Baptism of Christ and the Crucifixion in the church of the Mother of God Peribleptos.

In 1863 Dico worked on the wall painting in the church of the Dormition of the Virgin at Kamensko and the icon with presentations of Ss. Cyril, Clement and Methodius is also from that time.

Two of the three icons of Dico's from this period with presentations of several saints that are preserved in the church of the Mother of God Bolnicka are signed and dated in 1864. One of the larger works that he did in Ohrid in 1866 is the renovation of the large wooden iconostasis in the church of the Mother of God Peribleptos (St. Clement). He also restored some old icons in this church by repainting just the garments of the saints leaving their faces and naked parts of the bodies in the original state. Thus he expressed his regard toward the older painting and the respect that he felt for his predecessors.

Painting in Ohrid and its region grew even more in the second half of 19th century. A great number of painters with their groups worked in this period in these areas. They worked on the decoration of numerous churches that were erected especially in the villages but they also painted hundreds of larger or smaller icons. For example, in 1872 several painters from the Frckovski family from Galicnik-Christo, Isaiah, Seraphim and Cosma Makariev painted the frescoes in the church of St. George in Struga.

Somewhat later, according to the inscription preserved in 1889, an unknown master decorated the two domes of the church of St. George in the Vlach quarter of Ohrid by order of the priest John and his wife.

The number of painters, who remained loyal to the tradition and experiences from the first half of the century and had clearly expressed individuality, gradually decreased. By the work of many painters in the artistic milieus of the neighboring countries, Macedonian art and culture now was in direct touch with the culture and art of these peoples.

Toward the end of 19th century the painters already felt a need to modernize the style and artistic expression. Their works, created in this period, drift away from the classical iconographic comprehension to a great measure, striving at the same time for an eclectic and free way of expression. The structure of the composition was gradually changed by the introduction of artistic forms and a spirit of changes in religious painting that was assuming a more profane character. In the attempt to acquire a higher level of artistic culture through contact and education in the developed cultural and artistic centers such as Moscow, Kiev, Petrograd etc., the painters accepted the new artistic streams and currents.

The activity of these painters also continued in the first decades of the 20th century with the presence of attempts to leave the schematized Byzantine formulas in the church painting and to introduce artistic elements that would contribute for an essential change of its character.

CATALOGUE

1. St. Basil the Great and St. Nicholas, around 1045/50.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 110 x 74,5 x 3,5 cm.

Inv. No. 272

The two bishops and liturgists st. Basil the Great and St. Nicholas are presented on the icon in full-length.

St. Basil is dressed in a dark brown stycharion, deep green phelonion and light gray omophorion, decorated with golden crosses in a shape of a clover, filled with meticulously done ornaments. The same ornamentation is met on the right cuff, epigonation, the collar and a small fragment of the epitrachileion. In his left hand he holds a closed Gospel, touching it with his right hand. The binding of the Gospel is golden and richly decorated.

The incarnation of the face is done in an ochreous-olive tone with gradual shades into dark olive. His hair, beard and moustache are done meticulously with thin black hairs and locks that are drawn over a dark brown ground.

St. Nicholas is also dressed in a bishop's vestment. His stycharion is dark blue, the phelonion is shaded with light blue and rose tones and the omophorion, which is put over the phelonion, is grayish-green with large black crosses. He is blessing with his right hand and in the left one he holds a closed Gospel with a richly ornamented binding. The similar ornamentation is repeated in almost the same parts as on the figure of St. Basil.

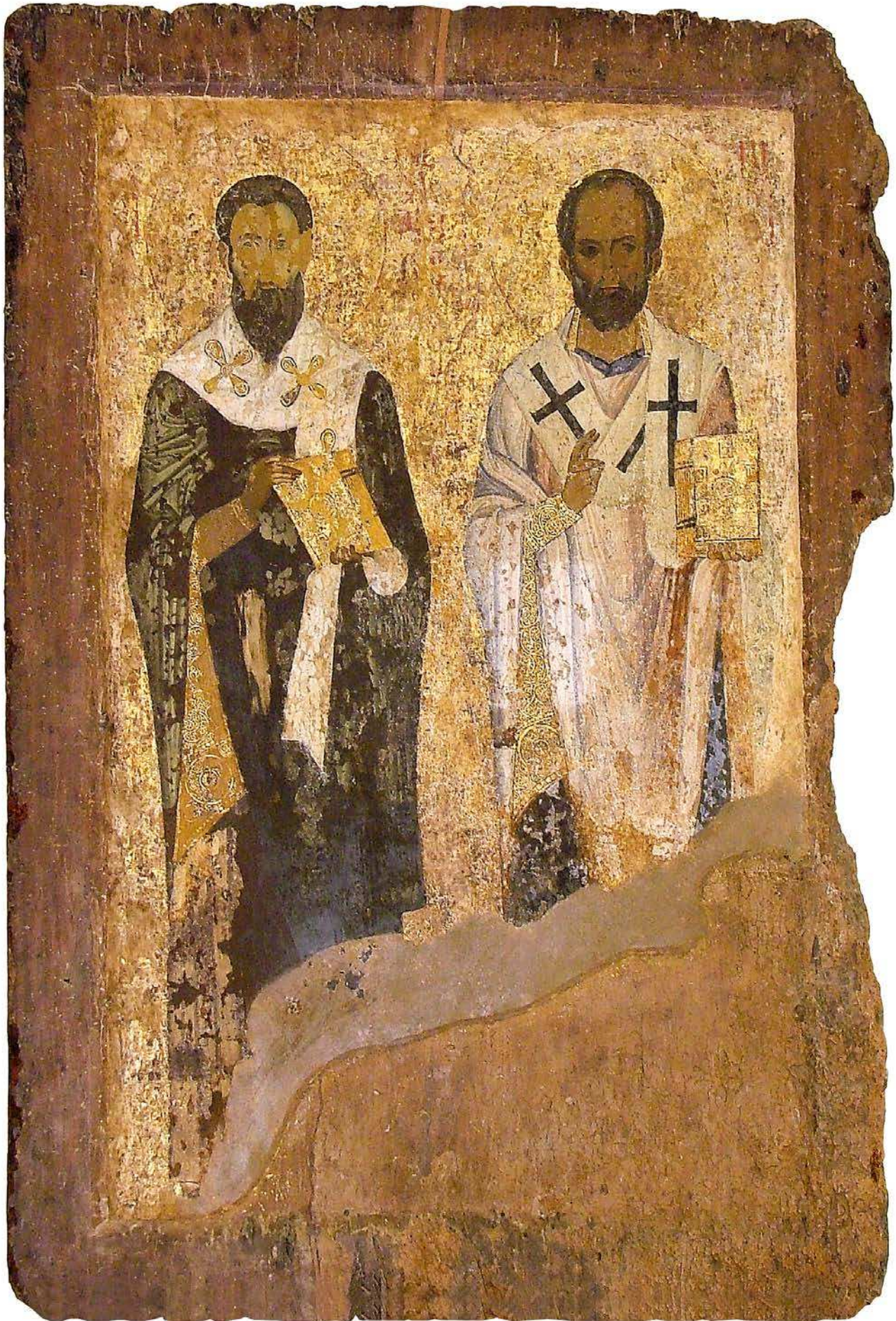
The incarnation of St. Nicholas is done in a warm ochreous tone, with a brown shading and red on the cheeks. The hair, beard and the moustache are dark colored with grayish hairs that are drawn over it as short, light lines.

The inscriptions: Ο ΑΓ[Ι]ΟC ΒΑCΙΛΕΙΟC and Ο ΑΓΙΟC ΝΙΚΟ[Λ]Α[Ο]C as well as the thin lines of the aureoles are drawn with red on a golden background. It has been established that originally the icon possessed a gilded silver coating that was fixed on the frame of the icon, wide about 8,5 cm.

Exhibition s: Vatican, 1986; permanently exhibited in the Icon gallery in Ohrid.

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2. The Forty Martyrs of Sebaste, second half of 11th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 43,5 x 33 x 2,5 cm.

Inv. No. 14

The forty soldiers-Christians, who died on the frozen lake in Sebaste true to their faith, are presented on the golden background of this icon. The scene, which is an illustration of the sufferings of these martyrs, is the last episode of their legend that was especially celebrated in the Byzantine capital.

The naked figures of the soldiers who have just simple cloth wrapped around their hips are of different age: beardless young men, middle-aged men up to gray-haired or bald old men with grayed beards, with numerous bleeding wounds on the bodies.

They are depicted into four rows crowded one over another, left to their sufferings without any noisy gestures or external dramatics. Their inner mood is expressed by the limited movements of their heads or the standardized expression of their faces through the lowered ends of the eyebrows.

The design has a rather pronounced brown line that skillfully forms the figures, following their every reaction in the process of freezing - from the helplessness and quiet reconciliation with destiny to the desperate addressing to Christ with upraised arms and glances. The coloring, which is reduced to just a few tones, also functions in presenting the slow process of the freezing. The bodies are painted in greenish color or nuances of ocher and the plasticity of the faces and the expressiveness of the significantly large eyes is achieved with white accentuation. Above, in the middle of the icon, there is a segment of the sky. Christ, who is depicted inside this segment, gives them victorious wreaths as a prize for their sacrifice that is in fact the basic idea of this hagiographic cycle.

The inscription: OI A[ΓI]OI TEC[CEP]AKONTA is written with dark brown.

Exhibition s: Ohrid, 1961; Paris, 1965; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery Ohrid.

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3. The Communion of the Apostles, end of 11th - beginning of 12th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 39 x 33 x 2,5 cm.

Inv. No. 282

The communion with bread and wine is presented in the middle of the composition. On the left side, under a baldachin, Christ is presented in a strictly frontal pose. He gives St. Peter a host with his right hand while in the left one he holds a quarter of unleavened bread. On the right, Christ is presented slightly stooped to the left, giving a chalice to St. Paul. He is dressed in a dark violet chiton and deep blue himation with a golden clavus on the left shoulder.

A holy dining table, covered with a vermillion cover with an ornamented golden border and gold decorations is placed in front of him. There are bread and two golden vessels for wine on the table. On the left and right of Christ, slightly stooped toward him, the apostles are presented in two crowded groups of six.

St. Peter, who has a blue chiton with a red clavus on the sleeve and a light, olive-ocherous himation is leading the left group. The other apostles of the group have blue and gray-greenish chitons with red and black clavuses and olive-ocherous and pale rose himations.

The first of the right group is the apostle Paul, dressed in a blue chiton and grayish-ocherous himation. The other apostles have blue, grayish-green, rose and olive vestments.

The incarnation is modeled with ochre, with grayish-olive shadings and white accents on the prominent parts and red on the cheeks.

The baldachin over Christ is grayish-rose with golden arches. It's standing on four columns with gold capitals. The architecture behind is all in ocherous-rose tones with white decorations and a blue frieze in the upper section.

The aureoles of Christ and the background are golden. Just the insignificant traces of red color point to the inscription that has been written on the left and right of the calotte of the baldachin.

Exhibitions: Paris, 1965; Tokyo, 1967; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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4. The Virgin from the Annunciation, beginning of 12th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 111 x 67,5 x 3,5 cm.

Coating of gilded silver. Inv. No. 12

Together with the icon of the Archangel Gabriel (cat. 5), this icon makes the composition of the Annunciation that once adorned the altar screen of the church of the Mother of God Peribleptos (St. Clement) in Ohrid.

The Virgin is presented sitting on a gilded, ornamented throne on a red pillow. Her feet, in dark-red footwear, are resting on a pedal that is also red. She is dressed in a blue chiton and a dark red maphorion (repainted later) with very plastically presented folds. In her right hand she holds a spindle with purple yarn on it.

The incarnate, in which the olive-green color in the shades with pale green nuances toward the enlightened parts of the face prevail, is treated with quite a bit of ocher and red on the cheeks.

The background and the frame of the icon are covered with a coating of silver plates with floral ornaments, figures and the title: O KYPIOC META COY ("God is with you"), made in technique of coinage. On the upper frame of the coating there are medallions with the figures of Christ, the Mother of God and St. John the Baptist (the Deisis) and the figures of the parents of the Virgin, Joachim and Anna. The medallions with the busts of Ss. Andrew and Blasios are on the lower one, while on the lateral frames there are ten standing figures of the prophets who have announced the coming of the Virgin in their acts. Samuel, David, Daniel and Zachary can be recognized among them. The ornamented metal aureole, the enameled plates with the votive inscription as well as the decorations made of semi-precious stone on the chest of the Virgin were attached later. The votive inscription where the archbishop Leo is mentioned is made on two vertical enameled plates and reads:

TA CA ΠΡΟCΑΓΩ COI ΚΟΡΗ ΠΑΝΑΓΙΑ. ΛΕΩΝ COC ΟΙΚΤΡΟC ΟΙΚΕΤΗCΘ(ΕΟ)Υ ΘΥΤΙC ("Most holy bride, I give you what is yours, your faithful servant, God's priest Leo") and most probably refers to the Ohrid archbishop Leo Mung from the beginning of 12th century.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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5. The Archangel Gabriel from the Annunciation, beginning of 12th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 111 x 67,5 x 3,5 cm.

Coating of gilded silver. Inv. No. 79

The icon is a part of the composition of the Annunciation together with the icon of the Virgin (cat. 4) and once has been on the iconostasis of the church of the Mother of God Peribleptos (St. Clement) in Ohrid.

The Archangel Gabriel, whose figure is presented on this icon with an expressive monumentality, is dressed in a blue tunic and olive-grayish cloak with greenish and white lighting. He is turned to the right, with raised right arm in a gesture of salutation while the left arm has entirely been destroyed. The folds of the vestment on the archangel's body, in a state of movement, are relief and quite deep.

His wings are painted in red and the feathers are drawn in brown and white.

The incarnation of the face has a mild modeling and is treated in a similar way as on the icon of the Virgin - mostly in olive-green tones with a limited use of ocher and red on the cheeks.

The background and the frame of the icon are covered with a coating of silver plates with the same floral ornamentation as on the coating of the Virgin's icon, but the relief figures are different. It's been damaged to a great degree on the upper and especially the lower frame of the icon. Standing figures of archangels are presented on the longer sides of the frame, four on the left and five on the right one. Some of them are dressed in dalmatica and hold labarum and a sphere in the hands and some have military suits with swords and scabbards in their hands.

The aureole around the head of the Archangel and the background under the silver coating are golden.

On both sides of the aureole there are threefold apertures where most probably the inscriptions, that are missing now, were placed.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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6. The Mother of God Hodigitria, first half of 13th century.

From the Church of the Holy Physicians the Greater in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 105 x 73,5 x 4,5 cm.

Inv. No. 62

The half-length figure of the Mother of God that holds the infant Christ on her left arm and points toward him with her right hand is presented on the icon. She is dressed in a dark green chiton and a deep brown maphorion hemmed with an ochreous stripe over it so that just the right sleeve of the chiton, also bordered with an ochreous double stripe, is visible.

The infant Christ, who is blessing with the right hand and holds a scroll in the left one, has a blue chiton and a light ochreous himation hatched with gold.

The background of the icon is golden but is damaged in a great degree. The gilding is better preserved in the sections of the aureoles that once have most probably been covered with coatings because there are traces of the fastening nails.

The incarnate of the faces of the Mother of God and Christ is treated by tender shades of pale green and light ochre with light accents and a transparent red on the cheeks.

Generally, the modeling is done in a very refined manner with an evolved sense of harmony and calmness of the expression on the faces of the depicted figures. The only exceptions of this way of modeling are the rougher treatment of the hand of the Mother of God and the dark line that draws the faces, but they don't lessen the general effect.

The insignificant visible remains show that the icon once had an inscription written in red.

Exhibitions: Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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7. Jesus Christ, 1262/63.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 134,5 x 93 x 3,5 cm.

Present of the archbishop Constantine Cavasilas.

Inv. No. 1

This icon of large size shows the strong bust of Jesus Christ that is somewhat shrunk in the shoulders in contrast to the proportions of his head with similar disproportion in the hands. His right hand is raised in a gesture of blessing and in the left one he holds a pale rose scroll.

He is dressed in a dark chiton colored in violet-brown, hatched with gold and a dark blue himation with black and grayish-blue folds.

The incarnate is treated with burnt ocher with mild transitions in dark olive in the shades and lightened parts on the prominent parts of the face accented by thin, white strokes.

The hairs and the locks of the hair, beard and the moustache are drawn in dark brown and black on an olive-brown base.

The aureole around Christ's head is golden and relief, with a floral ornamentation and an inscribed red cross with flowery ornaments and letters written with silver.

The icon has a double painted frame in deep red and greenish-gray and the inscription I(HCOY)C X(PICTO)C is written with red on the golden background.

This is one of the first icons in Macedonia dated exactly. In five big circular fields on its reverse there is an inscription where the Ohrid archbishop Constantine Cavasilas is mentioned as its donor as well as the time of the painting 1262/63.

Exhibition: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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8. The Mother of God Hodigitria, second half of 13th century.

Processional icon (on the reverse, the Crucifixion).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 95.5 x 65 x 2,5 cm.

Coating of gilded silver. Inv. No. 2

The Mother of God is depicted in a half-length frontal pose with the infant Christ on her left arm. She is dressed in a dark violet maphorion with an ochreous-gold hem and a light greenish-blue Greek cap on the head. Her chiton is green and hemmed with a golden stripe.

Her face is strongly accented with a contrast of light sections and dark shades so that she looks monumental in all her sorrow and absorption. The incarnate is modeled by just the basic tones of light and dark brown ochre without halftones. The hands of the Mother of God are painted in light tones of burnt and brown ochre, with greenish-olive shades.

Christ has an olive-green chiton and himation that is painted in burnt ochre and brown. He is blessing with his right hand while in the left one, usual in such presentations, is a scroll. His face is treated with a greenish tone in the shades, transparently put lighting of ochre and white, and red on the cheeks. His hands and bare feet are modeled with reddish ochre, greenish-olive and white tones.

The background of the icon is covered with a coating of silver plates with floral ornamentation and relief presentations of the Great Feasts and busts of various saints. The plates have been impressed with a matrix and the relief presentations are repeated many times.

The aureoles of the Mother of God and Christ are both made of silver sheet metal in the technique of coinage.

The inscriptions: M(HTH)P Θ(EO)Y, I(ECOY)C X(PICTO)C and Η ΟΔΗΓΗΤΡΙΑ are written on the coating in rectangular and circular fields. The background of the icon under the coating is golden as are the aureoles engraved with an ornament of spirals and dots. There is a red border on the edge of the icon and an ornament of golden lozenges on a black stripe on the edge of the recess.

The inscriptions under the coating are also red.

Exhibitions: Ohrid, 1961; Paris, 1965; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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9. The Crucifixion of Christ, second half of 13th century.

Processional icon (on the reverse, the Mother of God Hodigitria).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 95.5 x 65 x 2,5 cm.

Inv. No. 2

Just three figures-Jesus Christ, the Mother of God and the Apostle John make up the composition. Two flying angels that are painted in the upper angles supplement the symmetry even more.

The big, black cross with the crucified bent body of Christ, wrapped just with an ochreous-rose perisoma around the hips, is in the center of the composition. His leaned head is resting on the right shoulder while the dark brown, combed hair, freely falls on the left one.

The standing figure of the Mother of God with leaned head is on the left side of the cross. She points toward her dead son with the right hand while with the left one she snuggles on the chest the dark blue maphorion, decorated with gold. Under the maphorion she has a dark green chiton with golden hems on the sleeves and a grayish-green Greek cap on the head. Her footwear is red.

St. John is on the right of the cross, dressed in a turquoise-blue chiton and light, grayish-violet himation. His head is also bent but supported by his right hand.

The incarnate is treated with ochre, with brown-olive shades.

Two angels were painted in the upper angles of the icon but just the left one, with a green chiton and an ochreous himation, decorated with gold, is preserved.

The ground where the figures stand is dark green.

The rocks, where the cross is being raised, are painted in ochre with white lighting, and in the middle there is a hole with Adam's skull inside.

The background of the icon is golden and the aureoles are just engraved in it with spirals and impressed dots. The icon has a red painted frame and a black stripe with golden lozenges on the edge of the recess.

The inscriptions: O BACIA[EYC] (TH)C ΔΟΞ[HC], I(ECOY)C X(PICTO)C and H (CT)AYPΩCIC are golden and written on the cross while the inscriptions above the Mother of God and John: M(HTH)P Θ(EO)Y and O A[ΓIOC] IΩ(ANNHC) are red.

Exhibitions: Ohrid, 1961; Paris, 1965; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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10. The Evangelist Matthew, end of 13th - beginning of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 105 x 56,5 x 3 cm.

Inv. No. 3

The Evangelist and apostle Matthew is presented on this icon in full-length, in a semi profile, striding strongly with his right leg.

He is dressed in an olive-greenish chiton and a himation painted in dark ocher with olive-brown and white folds. The clavus over his right shoulder is colored in dark ocher and hatched with gold.

In the left hand he holds a Gospel which he opens with the right one. Its binding is richly decorated with gold, red and blue precious stones and pearls. On his bare feet he has sandals.

The incarnate is treated with ocher, with olive-brown shades and light sections accented with white on the prominent parts of the face, hands and the feet, while on the cheeks there is transparently put red.

The drawing is done with an excellent knowledge of the anatomy of the body whose movements can be felt through the drapes.

The coloring emanates warmth and harmony that are broken only by a part of the greenish chiton that covers the right hand and part of the chest. The plasticity of the drapes that follow the forms of the body is fully achieved by the help of mild contrasts of light and dark and harmonious matching shades.

Besides the painting of the vestment, the striving for stylization of the forms is also present in the treatment of the locks of the hair, beard and the moustache of the saint that are treated very carefully. The aureole around the head of the apostle Matthew is golden while the background is colored with just pale ocher and left unfinished because the icon was most probably intended to have an attached coating.

The inscription: ΑΓ[ΙΟ]C ΜΑΤΘΑΙΟC is written with black on both sides of the saint's aureole.

Exhibitions: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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11. The Baptism of Christ, beginning of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 44,5 x 36 x 3 cm.

Inv. No. 6

Christ, standing naked, with just a rose perisoma around his hips, in the blue-grayish water of the river Jordan, is in the middle of the composition. On the left of him is John the Baptist, presented in profile, with raised head and glance at the moment when he is touching Christ's head. He is dressed in a violet vestment made of fur and an olive cloak.

On the other shore, on the right of Christ, there is a group of four angels, "heavenly choirs". The left angel in the first row has a green chiton and a violet himation while the right one is dressed in a red chiton and greenish-olive himation. The chiton of the left angel in the second row is red and the himation is green while only the olive himation of the fourth angel can be seen. Their wings are brown and painted in gold and the lower feathers are rose and green.

The incarnation of the saints is done in ocher with olive and gray shades while the prominent parts of the faces are pronounced with light accents and transparently applied red on the cheeks.

In the lower left angle there is a personification of Jordan in a shape of an old man with gray wings and a red drapery around the hips, with an urn on which his right arm rests. As a pendant on the right side, there is a dragon as a personification of the sea.

Behind the figures there are symmetrically placed mountains in the background, painted in grayish and olive tones, accented with white.

Below the figure of St. John there is a blooming bush with an axe in its roots, the symbol of the Baptist and symbol of Christ's martyrdom. One of the beams, painted in blue and green that are coming out from the segment of the sky above the head of Christ falls onto him.

The background and the aureoles of the saints are golden while the inscriptions:

Н ВАП(ТН)СІС, О А[ГІОС] ІΩ(ΑΝΝΗΣ) Ο (ΠΡΟΔΡΟΜ)ΟС and Ι(ΕCΟΥ)C Χ(ΡΙCΤΟ)C are written with vermillion.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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12. The Descent into Limbo, beginning of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 44 x 36,5 x 3,5 cm.

Inv. No. 5

The central figure in the composition is Jesus Christ, depicted in a blue-green mandorla decorated with gold, with the crossed doors of Limbo underneath.

He is presented in vivid movement, dressed in a chiton and himation colored in light ocher with white lighting and gray shades.

He holds a scroll in the left hand, giving the right one to Adam who, is standing in a violet coffin, dressed in an olive vestment with gray shades and white lighting. Eve, who has a vermilion maphorion on her, stands behind Adam with her arms extended toward Christ. The left figure from the group of several, which is presented above her, holds a large shepherd's rod in the hands.

On the right of the central figure of Christ there is a group of four figures. David, with an imperial crown, dressed in a vermilion tunic and a dark green cloak, presented as an old man and Solomon, a young man with a crown on the head, in a dark green tunic and a purple-violet cloak, are in the first row. The crowns of these two prophets are painted in ocher and red and decorated with gold.

Behind them is St. John the Baptist, dressed in a light violet vestment and an olive cloak, with a long hair and beard, talking with the fourth person that is dressed almost identically.

The incarnate is modeled with ocher, with light sections on the prominent parts of the faces and olive shades while on the cheeks there is transparently applied red.

A painted landscape of symmetrically placed high, olive-gray rocks, is in the background behind the scene. In the space between the rocks, above Christ's mandorla, there is a group of angels in a half-length presentation, painted monochromatically in greenish-gray color.

The background and the aureoles of the saints are golden and in the upper part of the icon there are some remains of the inscription: H [ANACTA]CIC, written with red.

Exhibitions: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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13. The Incredulity of Thomas, beginning of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 44 x 36 x 3,5 cm.

Inv. No. 7

Christ, dressed in a red chiton and deep blue himation, is presented in the foreground of the composition among two almost symmetrically disposed groups of six apostles each. His figure is in a slight pose of counterpoise. The raised right hand and half of his torso are naked. Thomas is at the head of the left group of apostles, dressed in a grayish-blue chiton and dark olive himation. He points with his right index finger toward the wound on his teacher's uncovered chest. The five apostles behind Thomas follow his gesture, astonishingly discussing among themselves.

First of the right group is the apostle Peter, presented as Christ in a slight counterpoise. His head is turned toward the apostles that stand behind him while gesticulating with his hands toward Christ. He wears a grayish-blue chiton and ochreous himation. The apostle that is next to him is dressed in a rose chiton and an olive-brown himation. On the faces of these apostles there is also astonishment caused by the event that is taking place in front of their eyes.

The modeling of the faces of the figures is done with ochre, with gray-olive shades and light accents.

In the background there is a painted facade of some architectural construction with a two-winged door in the middle and four fields on each wing, painted in burnt ochre and richly hatched with gold. On both sides there are arches and columns with capitals with volutes. In the upper part there is a frieze of stylized leaves of acanthus and the concha above the door is divided into eleven segments painted in cobalt-blue, ochre and golden stripe on the edges. A vermilion drapery, ornamented with black, acts as an ending.

The aureole of Christ is golden such as the background, while the apostles are presented without aureoles.

Only a few remaining letters of the red inscription that can hardly be recognized are visible in the upper part of the icon.

Exhibitions: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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14. The Preparation of the Cross, beginning of 14th century.

From the Church of the Mother of God Bolnicka in Ohrid.

Tempera, plaster ground on board, 44 x 36 x 2,5 cm.

Inv. No. 8

The tremendous damage to the middle of the icon doesn't allow a complete perception of all the details around the elevation of the cross where the Savior will be crucified, neither a precise identification nor description of the depicted figures. However, from the preserved painting it can be perceived that certain innovations have been introduced in the painting of this icon in comparison with similar accomplishments.

The depicted figural composition fills up just the foreground while a second plan practically doesn't exist. There is neither a landscape nor a requisite architecture behind the figures, just a golden, neutral background.

The big black cross that extends up to the upper frame of the icon is in the center of the composition. On the upper part of the cross there are remains of the vestment of a destroyed figure of a soldier who attaches the cross standing on the last bar of the ladder resting on it.

Christ, with tied hands and in a red chlamys that the Jews have dressed him in, is presented on the left of the cross. On the right there is a soldier who gives him vinegar mixed with bile. On the left side of the cross, behind Christ, there is a group of people, Jews who followed him from Pilate's up to Golgotha. They are dressed in vestments of different colors-dark gray, red, dark violet.

Particular attention has been given to the modelling of the faces, which can't be said for the treatment of the hands and feet. The incarnate is done with ochreous tones with gray-olive shades and light sections on the prominent parts of the faces and bodies.

On top, on both sides of the cross the inscription: ΕΛΚΟΜ(ΗΝ)ΟC [ΕΠΙ] (CΤ)[ΑΥ]Ρ[Ο]Υ is written with red, while the inscription: Ι(ΕCΟΥ)C Χ(ΡΙCΤΟ)C is above Christ's head.

Exhibition s: Ohrid, 1961; permanently exhibited in the Icon gallery in Ohrid.

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15. The Dormition of the Mother of God, beginning of 14th century.

From the Church of St. Nicholas Gerakomia in Ohrid.

Tempera, plaster ground on board, 43 x 44,5 x 3 cm.

Inv. No. 9

In the middle of the lower part of the icon there is a catafalque with a drape put over it. The drape is gray and vermillion with sewn olive-green decorating stripes hatched with gold. The dead body of the Mother of God, dressed in a dark green chiton and purple maphorion, lies on it.

Behind the catafalque, a bit raised above the other figures, stands Christ dressed in an ochreous chiton and olive himation hatched with gold. He holds the soul of his mother in a shape of a little baby in his hands.

Figures of apostles, archpriests and angels are disposed around the catafalque. The apostles and the angels are dressed in purple, green, vermillion and olive-gray garments hatched with gold while the vestments of the archpriests are pale rose or pale green with white omophorions with big black crosses on them. The background behind the catafalque and the figures is filled with a requisite architecture in olive-gray tones with greenish-black roofs.

In front of the catafalque there is a pedestal painted in ocher with a pot full of embers on it.

The incarnate is done with dark ocher with gray-olive shades and light accents on the prominent parts of the faces.

The background of the icon is golden such as the aureoles of the depicted saints but the gold has disappeared and also the inscription, which has been written in the upper part, is fully erased.

The icon is significantly damaged in the middle in a form of big crack along its entire width.

Exhibitions: Ohrid, 1961; Paris, 1965; Vatican 1986; permanently exhibited in the Icon gallery in Ohrid.

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16. The Mother of God Peribleptos, beginning of 14th century.

Processional icon (on the reverse, the Presentation of the Mother of God in the Temple).
From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.
Tempera, plaster ground on canvas overlaid on board, 85 x 67 x 3 cm.
Coating of gilded silver. Inv. No. 4

The refined and deepened expression on the face of the Mother of God as well as the pronounced linearity of the drawing are the basic stylistic distinctions of this icon.

The figure of the Mother of God is depicted in half-length with the infant Christ on her left arm. The vague glance of the absorbed, almost weeping eyes, expresses all her sadness for the destiny of the beloved son.

She is dressed in a deep violet maphorion with dark sections of burnt sienna, hemmed with golden stripes and fringes.

Christ is sitting in his mother's lap, dressed in vestment painted in dark ocher and richly hatched with gold. He holds a scroll in his left hand while blessing with the right one and his glance is fixed on his mother who is clinging him with the left hand. His light brown hair is curled.

The incarnate is modeled with warm ocher with yellowish sections on the lightened parts and olive-brown shades. The plasticity of the faces is pronounced with white accents in a shape of thin lines.

The silver coating that covers the background of the icon is richly decorated with floral ornaments of intertwined thread that form rings which enclose stylized leaves of acanthus. The ornament is always different and is not repeated in two neighboring fields. The coating consists of several big pieces of silver sheet metal that are skillfully assembled together.

The inscriptions Μ(ΗΤΗ)Ρ Θ(ΕΟ)Υ + Η ΠΕΡΙΒΛΕΠΤΟС and Ι(ΕCΟΥ)C Χ(ΡΙCΤΟ)C are carried out on the coating in medallions and horizontal rectangular fields

The background under the coating is not treated at all because the icon has been prepared for covering with a coating during the painting.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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17. The Mother of God Psychosostria, beginning of 14th century.

Processional icon (on the reverse, the Annunciation).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 93 x 68 x 4 cm.

Coating of gilded silver with impressed enamel. Inv. No. 10

The figure of the Mother of God is depicted in half-length with the infant Christ on her left arm. She is dressed in a dark violet maphorion hemmed with an ochreous stripe that is decorated with gold and golden fringes on the right shoulder. On her head, under the maphorion she has a gray Greek cap.

The right sleeve of the chiton that is peeping under the maphorion is dark green with ochreous hems, also decorated with gold.

The expression on the face of the Mother of God is serious, even a little bit severe with dark eyebrows and large eyes.

Christ is depicted in his usual pose, blessing with the right hand and holding a scroll in the left one. His vestment is painted in ochre and richly hatched with golden and red lines and a blue clavus on the shoulders as well. His childish head is covered with a light, reddish curly hair.

In the upper angles of the icon there are two painted busts of the archangels, Michael dressed in a red stycharion in the left, and Gabriel in a blue stycharion in the right one. Their wings are treated with dark red.

The incarnation of all depicted figures is modeled with warm ochreous tone with olive-green shades and lightened sections pronounced with white strokes.

Only the figures on this icon are painted while the background has been left white and is covered with a richly decorated silver coating. Besides the geometrical and floral ornaments there are stylized rosettes and meticulously done relief busts of prophets and other saints on it.

The inscriptions: M(HTH)P Θ(EO)Y Η ΨΥΧΟ CΩ(CT)PIA and I(ECOY)C X(PICTO)C are made on the coating in medallions and rectangular horizontal fields.

Exhibitions: Ohrid, 1961; Paris, 1965; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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18. The Annunciation, beginning of 14th century.

Processional icon (on the reverse, the Mother of God Psychosostria).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 93 x 68 x 4 cm.

Inv. No. 10

There are just two figures presented in this scene - the Virgin is sitting on a throne under a baldachin on the right, and the Archangel Gabriel approaching on the left side.

The Virgin is sitting with great dignity on the throne as an empress, spinning a purple yarn. Her right hand is raised while in the left one she holds the spindle. She is dressed in a dark green chiton and dark violet maphorion, hemmed with golden stripes. On the head, under the maphorion, she has a light, greenish-blue Greek cap. The imperial shoes on her feet are purple such as the pillow that she is sitting on and the decorative drapery upon the baldachin.

The archangel is dressed in a light, grayish-blue chiton and grayish-rose himation, with a dark blue clavus on the sleeve. The wings, of which the right one is raised to the height of the baldachin, have a dark brown ground while the feathers are painted with grayish-blue, white and gold. He has sandals on his feet and stands on a podium, painted in grayish-blue tones.

The incarnate of both figures is the same-green bole with a transparent ocher. The luxuriously carried out baldachin, that has two columns with kneeling atlantes on the capitals, is painted in light gray and ocher and is decorated with gold. The requisite architecture behind the archangel is painted with violet, gray and olive nuances with white, lightened sections.

In front of the figures there is a small, grayish-olive well. The aureoles and the background are golden while the inscriptions:

M(HTH)P Θ(EO)Y, O (AP)X<ΑΓΓΕΛΟΣ> ΓΑΒΡΙΗΛ and O ΧΑΙΡΕΤΙΣΜΟΣ are written with vermilion.

Exhibitions: Ohrid, 1961; Paris, 1965; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid

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19. Jesus Christ Psychosostis, beginning of 14th century.

Processional icon (on the reverse, the Crucifixion of Christ).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 93 x 68 x 4 cm.

Coating of gilded silver with impressed enamel. Inv. No. 11

The half-length figure of The Savior is depicted in a frontal pose. He is blessing with his right hand while in the left one he holds a closed Gospel. The binding of the book is painted in ocher and richly decorated with gold and red and green precious stones while the edge of the leaves is red.

Christ is dressed in a purple-violet chiton with a golden clavus on his right shoulder and a bluish-green himation. His face is ascetic, serious, with a sharp, almost angry glance.

The modeling of the incarnate is carried out with a warm, ocherous tone, with greenish-olive shades and light sections with white accents.

Just the figure of Christ is painted on this icon while the background has been left white and is covered with luxuriously decorated silver coating with a meticulously done geometric and floral ornamentation.

The aureole around Christ's head is also made of silver sheet metal with four very stylized rosettes on it, and there are also smaller rosettes in the legs of the cross that is inscribed in the aureole. On the coating of the frame of the icon there are also rosettes as well as six preserved relief busts of apostles.

In the upper corners of the icon, in two medallions and two vertical rectangular fields on the coating are the inscriptions: I(ECOY)C X(PICTO)C O ΨΥΧΟCΩ(CTH)C.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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20. The Crucifixion of Christ, beginning of 14th century.

Processional icon (on the reverse, Jesus Christ Psychosostis).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 93 x 68 x 4 cm.

Inv. No. 11

The big dark brown almost black cross that is stuck in a rock, painted in ocher with grayish-white lightening and with Adam's skull in its cavity, dominates in the middle of the scene. The crucified Christ, whose torso is slightly bent, has an ochreous-rose perisoma wrapped around his hips. His head, with a curly, almost black hair and calm expression on the face, is gently leaning on the right shoulder. The wounds on his hands and feet are bleeding. The entire figure is painted in grayish-green and olive-ochreous nuances.

The Mother of God and the apostle John are depicted on the left and right side of the cross. Opposite to the calm, almost expressionless face of Christ, they are presented with expressions of pain manifested through their faces and gestures.

The Mother of God has a dark blue maphorion decorated with gold and a dark green chiton while on her feet she has red shoes. St. John is dressed in a blue-green chiton and ochreous himation. His hair is dark brown, short and curly.

The incarnate of the Mother of God and St. John is modeled in warm ochreous tones with grayish-olive shades and transparently applied red on the cheeks. Two flying angels, dressed in gray garments, are depicted in the upper angles of the icon. Behind the figures, in the background, there is an ornamented wall painted in nuances of green, with small bushes in front of it and a small tree behind the apostle. The aureoles are just engraved on the golden background on which the inscriptions:

Н (CT)(AY)ΡΩCIC, Μ(ΗΤΗ)Ρ Θ(ΕΟ)Υ and Ο Α[ΓΙΟC] ΙΩ(ΑΝΝΗC) Θ[Ε]ΟΛΟ[ΓΟC] are written with vermilion while on the cross there are the inscriptions: Ο ΒΑCΙΑ[ΕΥC] (ΤΗ)C ΔΟΞ[ΗC], written with gold on the board of the cross and Ι(ΕCΟΥ)C Χ(ΠΙCΤΟ)C, on its transversal leg.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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21. The Mother of God Episkepsis, beginning of 14th century.

From the Church of the Holy Physicians the Lesser in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 103 x 52,5 x 3,5 cm.

Inv. No. 84

The Mother of God is presented on this icon as a young, pretty woman, with a calm, but at the same time, absorbed glance. She is depicted in full-length (although the icon is somewhat shortened in the lower part so that the feet are missing), holding the infant Christ in her right arm. Her head is slightly bent toward Christ whose head and glance are raised toward his mother.

She is dressed in a dark green chiton, hemmed with gold and maphorion, painted with crimson and decorated with golden stripes, fringes on the left shoulder and other decorations. On the head, under the maphorion, she has a dark green Greek cap, decorated with gold.

Christ, whose head is covered with brown hair, has an ochreous-olive himation and red chiton both hatched with gold, while on the right sleeve he has a green clavus also with golden hatching. In his left hand he holds a greenish-white scroll while blessing with the right one.

In the upper angles of the icon the busts of archangels Michael and Gabriel, dressed in red chitons and blue himations with heads slightly bent toward the Mother of God, are depicted. The drawing of their wings is carried out with brown on the golden background and the feathers, that are entirely destroyed now, were white.

The incarnate is modeled with pale greenish ochre and greenish-olive shades while the lighting of the swelled parts of the faces and hands are done with pale ochre.

The aureoles are engraved in the golden background of the icon.

The inscriptions: M(HTH)P Θ(EO)Υ Η ΕΠΙΣΚΕΨΙC и I(ECOY)C X(PICTO)C, like the inscriptions of the archangels are written with vermillion.

Exhibitions: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Vatican, 1986; Zagreb, 1987; permanently exhibited in the Icon gallery in Ohrid.

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22. St. Nicholas with scenes of his life, middle of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 95,5 x 67 x 4 cm.

Inv. No. 352

On the right side of the icon, in a recessed field in the middle, the half-length figure of St. Nicholas is depicted on a vermillion base. The saint is presented in a frontal pose with an open book in his left hand, blessing with the right one. He is dressed in a himation colored in crimson with a dark green chiton peeping from under it. The hems of the sleeves and the collar are colored in ocher. Over his shoulders St. Nicholas has a white omophorion with large red crosses.

The incarnate is light ocher with olive-brown shadings and light sections while the plasticity is stressed with thin white lines. His hair, beard and moustache are treated meticulously - gray and white locks have been drawn on dark ocher base.

The aureole of the saint has a dark green ground with a floral ornamentation that has been carried out on it by the use of thin gray lines.

On both sides of St. Nicholas the busts of Jesus Christ, who gives him a closed book and the Mother of God, who gives him an omophorion, are depicted. Christ has a dark red chiton and grayish-green himation while his aureole is dark green with a red cross. The Mother of God is dressed in a maphorion that is colored in crimson and her aureole is yellow.

Around the bust of St. Nicholas, presented in the central field of the icon, there are several scenes of his life. Some of them are entirely destroyed while some are more or less damaged. Amongst the preserved scenes we can recognize the following: the nativity of St. Nicholas; the apprenticeship of St. Nicholas at the monks; the ordainment of St. Nicholas as an archpriest; pacification of a storm; saving a drowning person; saving the three innocent persons from execution and saving a girl from a snake; cutting the tree from which demons are landing and the death of St. Nicholas.

The palette of colors in these scenes consists of pale ocher, grayish-green, crimson, vermillion, grayish-blue and the aureoles are also in several colors-dark green, red and yellow.

The inscriptions of St. Nicholas O AG[I]OC NIK[OL]AOC, Mother of God M(HTH)R Q(EO)U and Christ I(HCOU)C C(RICTO)C, are white while the inscriptions of the scenes are written with red.

И з л о ж б и: Охрид, 1961; Љубљана, 1963; Париз, 1965; Токио, 1967; Загреб, 1987; Постојано изложена во Галеријата на икони во Охрид.

Б и б л и о г р а ф и ј а:

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23. Jesus Christ, middle of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 157,5 x 125 x 4,5 cm.

Coating of gilded silver. Inv. No. 83

The half-length figure of Christ of the Pantocrator type is presented on this icon. He holds an open Gospel in his left hand while blessing and pointing to the text with the right one that is touching the book. He is dressed in a red chiton and greenish-blue himation. Over the right shoulder he has an ochreous clavus that is hatched with gold.

The head of the Savior is slightly bent, the face is absorbed, even a bit stern and his glance is aimed toward the viewer.

The incarnate is treated with warm ochre, the shades are colored in olive while the most lightened parts of the face and hands are stressed with white. On the cheeks he has a transparently applied red.

The entire background of the icon is covered with a silver coating of decorated plates that are asymmetrically placed one by another. Besides the floral ornamentation on the plates, there are figural relief presentations of busts of saints and scenes of the lives of Christ and the Mother of God. The silver plates are serially produced because some scenes and figures are repeated many times. Especially the presentations of the holy warriors George and Demetrios, the archangels Michael and Gabriel, the portrait of St. Clement of Ohrid and some scenes of the Great Feasts are multiplied.

On the lower frame of the coating there is an inscription attached where the sebastocrator kir Isaac Ducas Kersak, commander of Czar Dusan's cavalry, is mentioned as its donor.

Christ's aureole and the entire background of the icon under the coating are golden.

Exhibitions: Ohrid, 1961; Paris, 1965; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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24. The Mother of God Psychosostria, middle of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 158 x 122 x 4 cm.

Coating of gilded silver. Inv. No. 82

The Mother of God, who holds the infant Christ on her left arm is presented half-length. She is dressed in a dark violet maphorion, hemmed on the edges with golden stripe, and a greenish-blue chiton.

On her head, under the maphorion, she has a dark green Greek cap.

The infant Christ, who is rather inclined backwards, blesses with the right hand while holding a scroll in the left one. He is dressed in a pale yellow chiton without sleeves, girded around the waist with a vermillion belt. Both his legs are bare above the knees.

The face and the hands of the Mother of God, like the face, hands and the bare legs of the infant Christ, are treated with light ocher on a dark, brown-olive base. The lighting of the prominent parts of the bodies is done with white and the liveliness of the faces is stressed with a transparently applied red on their cheeks.

In 19th century the painter Dico from Tresonce repainted this icon. Respecting the work of his predecessor, he repainted just the maphorion of the Mother of God, leaving her face and the figure of Christ untouched. This layer is now removed.

The background of the icon is covered with coating of gilded silver sheet metal made by impression.

The ornamentation of the coating is mainly geometric: it consists of mutually intertwined circles while on the frame of the icon there are floral ornaments and relief figures of saints, with the figure of the Ohrid archbishop Nicholas among them.

The aureoles of the Mother of God and Christ are golden such as the entire background of the icon under the coating.

On both sides of the Mother of God four silver plates, two circular and two rectangular, are attached. The inscription: M(HTH)P Θ(EO)Y H ΨΥΧΟCΩCTPIA is carried out on them in the technique of punching.

Exhibitions: Ohrid, 1961; Paris, 1965; Paris, 1971; Sarajevo, 1971; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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25. The Mother of God with Christ, around the middle of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 91 x 53,5 x 3,5 cm.

Coating of gilded silver. Inv. No. 81

The unusual iconography and the style distinguished in the first place by the realism and freshness of the coloring, set this icon apart from the rest in the collection.

The Mother of God is presented as a young woman, half-length with the infant Christ on her left arm. She has a red maphorion, hemmed with a yellow stripe, and underneath, on her head, she has a blue kerchief instead of the usual Greek cap.

Christ is dressed in a grayish-white chiton, girded around the waist with a red belt and in an orange cloak. He holds a scroll in the left hand and gives blessing with the right one. His hair is reddish-brown.

The incarnates are modeled in ochre with greenish and yellowish shades and red on the cheeks while the prominent parts are pronounced with white. The shadings of the faces are gradual so that it seems that the painter has tried to imitate the natural color of the skin. He has even drawn eyelashes on the Mother of God and colored her lips in vermillion.

The entire background of the icon and the aureoles of the Mother of God and Christ are covered with coating of ornamented silver plates

The decoration is floral and in the Mother of God's aureole there are three symbols of the evangelists: besides the symbols of Matthew (angel) and John (eagle), instead of the symbols of Luke (calf) and Mark (lion), there is just one symbol - a two-headed eagle with the names of these two evangelists.

On both sides of the Mother of God there is the inscription: M(HTH)P Θ(EO)Y, carried out in two medallions while Christ's inscription: I(ECOY)C X(PICTO)C is in his aureole.

Besides the floral and geometric decoration on the frame of the icon, there are five standing figures of prophets, turned to the Mother of God.

Exhibitions: Ohrid, 1961; Paris, 1965; Vatican, 1986; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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26. The Presentation of the Virgin in the Temple, second half of 14th century.

Processional icon (on the reverse, the Mother of God Peribleptos).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on canvas overlaid on board, 85 x 67 x 3 cm.

Inv. No. 4

The infant Virgin, dressed in a green chiton and deep violet maphorion, is in the middle of this composition. On the head she has a white veil, decorated with red bands, that is almost to her feet. Although she is three years old and short, she is presented as an adult. The priest Zachary who takes her with extended arms stands on the left of the Virgin. He is dressed in a green stycharion with golden hems and a phelonion over it, colored in ocher and brown and also decorated with hems that are hatched with gold.

The parents of the small Mary, Joachim and Anna are standing on her right side. The vestment of Joachim is dark violet and Anna is dressed in a green chiton and red maphorion.

Behind the Virgin a group of seven girls is depicted. Two of them, in the first row, have long veils over the heads while the rest of them are bareheaded with diadems in their hairs. Just two of the figures of the girls in the first row are depicted in full-length. The girl on right side has ochreous and green garments while the vestment of the left one is green.

Behind the figures, in the background, there is lengthened architecture, depicted in ochreous-olive nuances.

On the upper left, on the last stair of the temple, the Virgin, dressed in a dark violet maphorion, is presented at the moment she takes the bread from the Archangel Gabriel.

The figures of Zachary, Joachim and Anna are rather larger in comparison with the other people in the scene. The drawing is quite rough and linear. The coloring is bright and clear while the strokes are long and wide. The plasticity is expressed just on the faces of the figures while all the rest is reduced to just two dimensions. The aureoles and the background are painted with yellow ochre and the inscription: TA AGIA TON AGION is written with vermilion.

Exhibitions: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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27. The Annunciation-Wing of Royal Doors, second half of 14th century.

From the Church of the Mother of God Bolnicka in Ohrid.

Tempera, plaster ground on board, 113 x 36,5 x 3 cm.

Inv. No. 303

The surface of the icon is divided in two parts with a red border, the same as on its margins. In the upper part, the bust of the king and prophet Solomon is presented with a crown on his head colored in ocher and red and decorated with precious stones and pearls.

He points with his left hand to the unfurled scroll that he holds in the right one. The imperial vestment he is dressed in is richly decorated with gold, precious stones and pearls.

The Archangel Gabriel is depicted in the customary pose in the scene of the Annunciation: stepping with one leg, with raised right hand in a gesture of salutation while in the left one he holds a red herald's stick.

He is dressed in a vermillion chiton with dark brown clavus, hatched with gold, on the right sleeve. The himation that falls down in rich folds is colored in burnt sienna with grayish-white sections.

His wings are brown, the drawing of the feathers is made with gold and the lower rows of feathers are blue and gray.

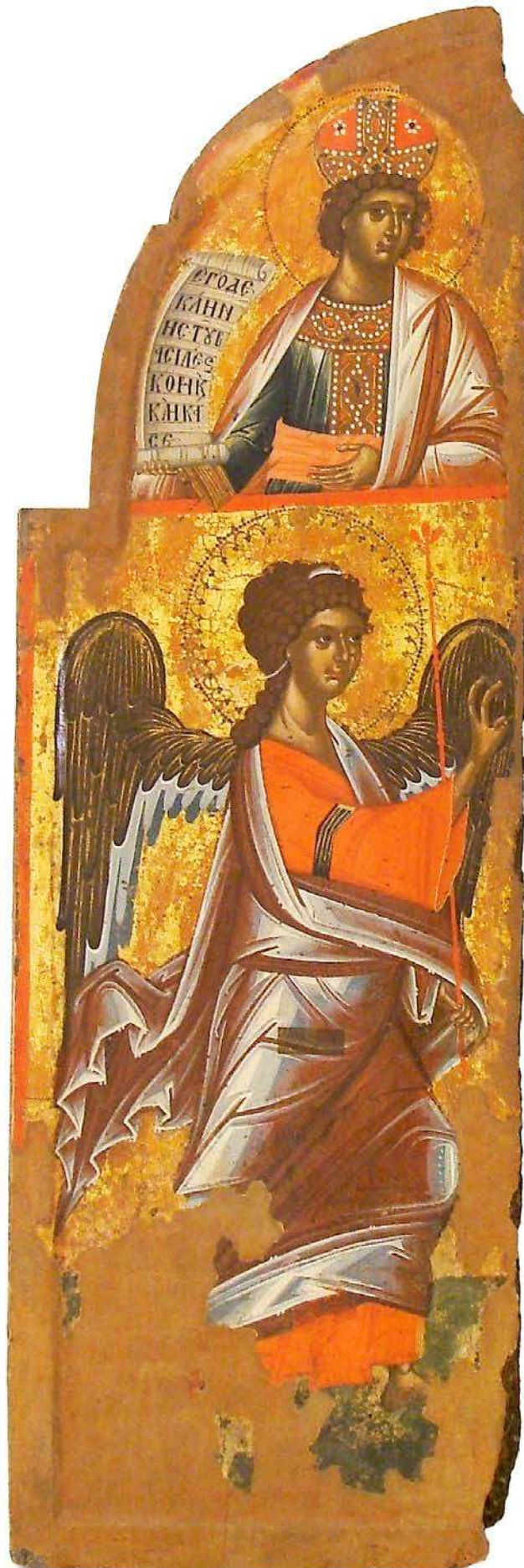
The incarnate is carried out with pale rose lighting with white accents in a shape of thin lines that are put over an olive ground. Both the hairs of Solomon and the Archangel are brown with locks that are carefully done with light brown and ocher.

The background of the icon is twofold: golden in the upper section and green in the lower one while the aureoles are impressed in it in the shape of dotted circles.

Exhibitions: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Vatican, 1986; permanently exhibited in the Icon gallery in Ohrid.

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28. The Annunciation-Royal Doors, end of 14th century.

From the Church of Ss. Constantine and Elena in Ohrid.

Tempera, plaster ground on board, 119 x 62 x 2,5 cm.

Inv. No. 97

On the left wing of the Royal Doors the Archangel Gabriel, standing on a pedestal that is colored in burnt and light ocher, is presented at the moment he approaches the Virgin. His right hand is raised in a gesture of salutation while with the left one he holds the herald's stick. He wears a red chiton with olive-green clavus on the right sleeve, and a crimson himation over it. The shades of the folds are done with dark green and olive and the lighting is stressed with white accents. The wings are painted in vermillion in the upper section and dark green in the lower one, while the drawing of the feathers is done with dark red and white.

The hair falling on his right shoulder is brown with locks and curls that are drawn over it with dark brown and ocher.

The Virgin is turned toward the archangel and stands on a brown pedestal in front of a throne that is colored in burnt and light ocher with two pillows on it - red and deep blue. She is dressed in a dark blue chiton and maphorion painted in crimson with golden hems and a dark green Greek cap on her head while the shoes on her feet are red. Around the palm of her left hand she has spun purple yarn while with the right one she holds the spindle.

The incarnate of the faces and hands is colored in dark ocher with wide olive shades while the lighting of the prominent parts is done with light ocher and white. On the cheeks there is transparently applied red.

A beam with the Holy Spirit in a shape of white dove is coming out from a segment of the sky above Gabriel's head and drops upon the Virgin.

The aureoles are colored in olive-brown such as the background of the icon and are carried out in a shallow relief with floral decoration and traces of red color on it. Only single letters of the inscriptions written with vermillion can be recognized.

Exhibitions: Paris, 1965; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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29. St. Clement of Ohrid, last quarter of 14th century.

Processional icon (on the reverse, St. Naum of Ohrid).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 86 x 65 x 3,5 cm.

Inv. No. 81

The saint is depicted in a frontal, half-length pose in an iconographical shape that has been customized in the Ohrid painting from this period. He is blessing with the right hand while in the left one he holds closed book with golden binding, decorated with red precious stones and pearls.

He is dressed in a purple-violet phelonion and white omophorion with large crosses, painted in black and decorated with gold, over the shoulders. The hem on the sleeve of the raised hand that comes out under the phelonion is golden and richly decorated.

The face of St. Clement is painted in rose ocher with discrete transitions in grayish-olive shades while the lighting of the prominent parts of the forehead, nose and around the eyes is done in the shape of thin white lines. On the cheeks he has transparently applied red.

The hair, beard and moustache of the saint are grayish and are treated with thin white and gray lines that are drawn on a brown-olive base.

The entire background of the icon is gilded and the inscription: Ο ΑΓΙΟΣ Κ(ΛΗ)(ΜΗ)C, in the upper angles on both sides of the bust of St. Clement is written with vermillion.

Exhibitions: Ohrid, 1961; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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30. St. Naum of Ohrid, last quarter of 14th century.

Processional icon (on the reverse, St. Clement of Ohrid).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 86 x 65 x 3,5 cm.

Inv. No. 81

The iconographic type of St. Naum that is presented in a half-length frontal pose is characteristic for Ohrid wall painting and the icon painting of the 14th century. The gentle and not intrusive expressiveness of his face is a result of the extraordinary balance of the drawing and coloring values that the author of this icon has achieved.

St. Naum is blessing with his right hand while in the left one he holds a grayish-yellow scroll, wrapped with a dark red band

He is dressed in a monastic vestment: gray-olive cloak with a hood and four crosses around the neck, and dark brown undergarments peeping underneath.

The incarnate of the face is carried out with rose ocher, olive shades and pale rose lighting while on the cheeks and the lips there is transparently applied red. The modelling is done with gentle shadings and white accents in the shape of short lines.

The hair, beard and moustache are olive-brown with brown and ochreous hairs drawn on them.

The background of the icon, in which the aureole of the saint is engraved, is golden. The inscription: O AΓΙOC NAOYM is written with red.

Exhibitions: Ohrid, 1961; Paris, 1971; Sarajevo, 1971; Vatican, 1986; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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31. St. Nicholas, end of 14th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 84,5 x 45 x 2 cm.

Inv. No. 276

St. Nicholas is depicted on the icon in a frontal half-length presentation. He is blessing with the right hand and in the left one holds a closed book. The binding of the book is colored in ocher and decorated with blue and red precious stones and pearls.

The saint is dressed in vestment that is colored in crimson with folds that are treated with black. The hems of the right sleeve and the collar are decorated in same way as the binding of the book, with precious stones and pearls. On the shoulders he has a pale ocherous omophorion decorated with large dark blue, almost black, crosses.

The incarnate is rose ocher with gentle olive-gray shades and white lighting. On the cheeks there is transparently applied red.

The plasticity of the face is obtained with accents in the shape of white lines. The hair, beard and moustache are carefully carried out with thin white and black lines on a gray base.

The aureole around the head of St. Nicholas is grayish-blue, filled with floral ornamentation that is painted with a lighter nuance of the same color.

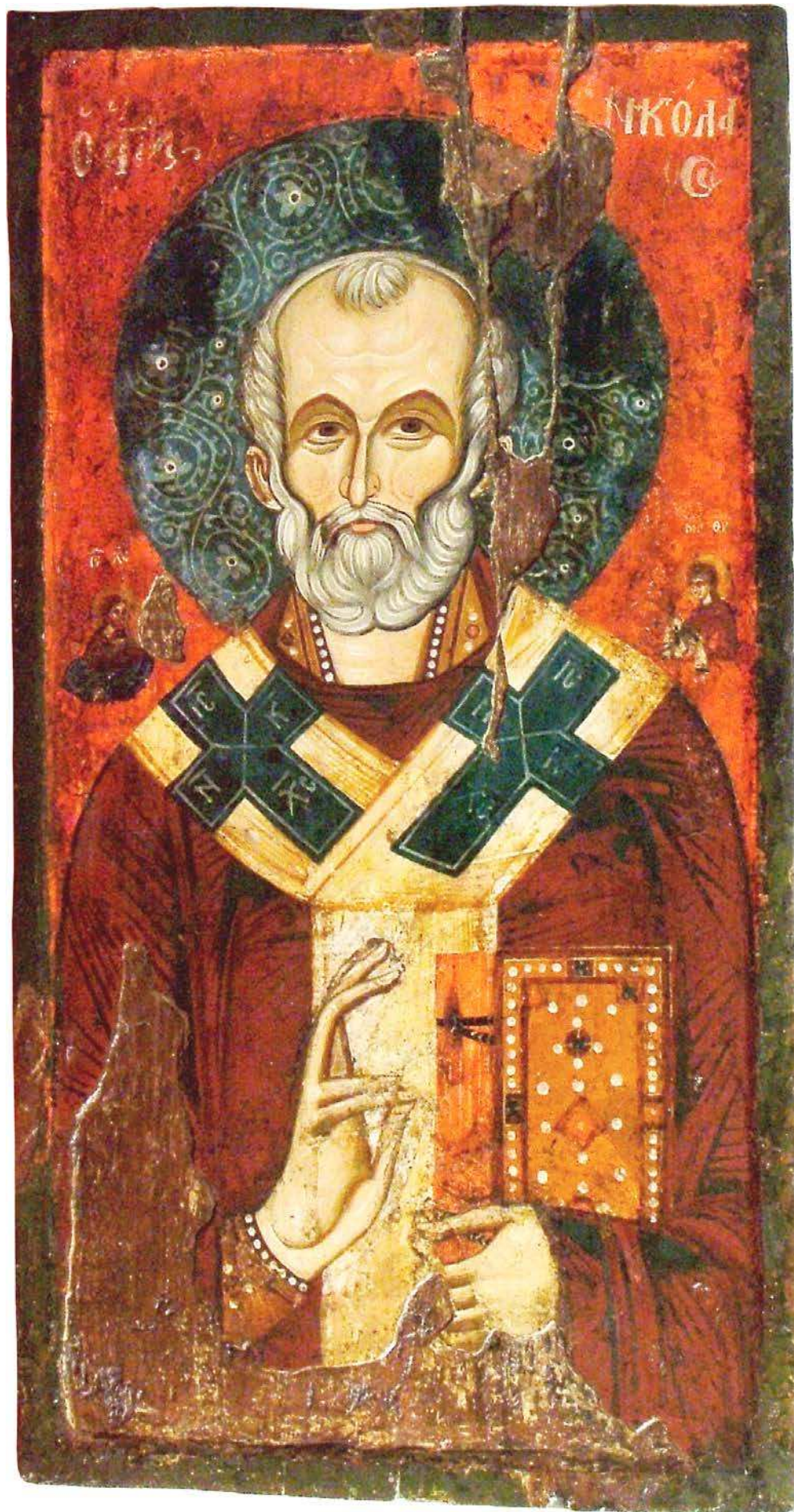
On the left and right of the bust of the saint, turned toward him, the half-length presentations of Jesus Christ and the Mother of God who are offering him a closed book and an omophorion are depicted.

The background of the icon is vermilion with a dark brown frame around. The inscription: O АΓΙΟС ΝΙΚΟΛΑΟС is white.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; permanently exhibited in the Icon gallery in Ohrid.

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32. St. Naum of Ohrid, second half of 14th century.

Processional icon (on the reverse, the Archangel Michael).

From the Church of St. Nicholas Bolnicki in Ohrid.

Tempera, plaster ground on board, 91,5 x 70 x 3,5 cm.

Inv. No. 274

The frontal half-length presentation of St. Naum of Ohrid is depicted on this icon. His face on this icon, such as on the rest of his portraits from the Ohrid artistic circle, is typologically completely defined, which confirms that the tradition of his presentation had been established a long time ago.

He holds a gray scroll in the left hand while blessing with the right one.

St. Naum is dressed in a characteristic monastic cloak in a dark violet-red color with very stylized folds in a shape of light sections and dark shades. On the frontal part green undergarments with sleeves hemmed with red is peeping out under the cloak.

The incarnate of the saint is modeled with light ocher, the shades are done with olive-green and the plasticity is obtained by the use of light accents in the shape of white short lines and red on the cheeks.

The locks and hairs are stressed with ochreous and black lines on the brown base of the hair, beard and moustache.

The background of the icon is covered with a layer of dark coating under which it can be seen that it is colored in ochreous-greenish.

The aureole is marked with dark red and it can be just seen that the inscription under the coating is written with red, as is the painted frame of the icon.

Exhibitions: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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33. The Annunciation-Royal Doors, around the middle of 15th century.

From the Church of the Mother of God in the village of Botun near Ohrid.

Tempera, plaster ground on board, 119 x 62 x 2,5 cm.

Inv. No. 320/321

The composition of the Annunciation is depicted in its customized form: the Archangel Gabriel is presented in full-length on the left wing and the Virgin on the right.

The striding archangel is standing on a green pillow, decorated with red. He is dressed in a vermillion chiton with a black clavus, hatched with gild and dark green himation that falls in sumptuous folds. In the left hand he holds a white herald's stick while the right one is raised in a gesture of salutation. On his bare feet, he wears sandals.

His hair is curly, dark brown with ochereous-olive locks and a gray-blue band in it.

The Virgin is standing in front of the throne with two pillows on it - green and red, decorated with gold. She stands on an ochereous pedestal with red edges. The spool is held over the open palm of her right hand while she holds the yarn in the left one. She is dressed in a dark green chiton and dark red maphorion, hemmed with golden stripes and fringes. On the head, under the maphorion, she has a green Greek cap, decorated with gold.

The incarnate is treated with ocher and light sections on the prominent parts of the faces and the hands.

Behind the figures of Gabriel and the Virgin, there is the requisite architecture on an ochereous background, painted in grayish-olive, ochereous, blue and olive tones with red roofs and drapes, decorated with floral ornaments.

From a segment of the sky in the upper part, the Holy Spirit in a shape of white dove descends toward the Virgin.

The aureoles are golden and the inscription: ПЛАГОВЕЩЕНИЕ is written with black while the inscriptions of Gabriel and the Virgin are red.

Exhibitions: Paris, 1965; Tokyo, 1967; Vatican, 1986; permanently exhibited in the Icon gallery in Ohrid.

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34. The Martyrdom of St. Jacob of Persia, middle of 16th century.

From the Church of St. Nicholas Bolnicki in Ohrid.

Tempera, plaster ground on board, 50,5 x 38,5 x 3 cm.

Inv. No. 306

According to his biography St. Jacob was born of Christian parents and was married to a Christian. Owing to his capability and cleverness, he was noticed by the Persian emperor Izdigerd who appointed him a nobleman in his court. As a servant in the court St. Jacob made sacrifices to the gods worshipped by the emperor. His parents blamed him severely for this so that he repented and devoted himself to Christ even more. The emperor sentenced him to death by mutilation until he died. The martyrdom, as the last episode of the life of this saint, is the theme illustrated on this icon.

On a golden background, there is a landscape of sloping dark gray rocks with vegetation on them, drawn with black. The lying, naked body of the saint-martyr with severed arms and legs is presented at the bottom of the rocks.

There are three figures of executioners around him that are cutting off bleeding parts of his body with knives and swords. To the right of them, a figure of some ruler, probably the emperor Izdigerd, who follows the torture, is depicted.

The ruler and two of the executioners have golden crowns on the heads while the fourth figure is bare-headed. They are dressed in vestments that are colored in vermilion, olive and grayish-blue.

The full-length figure of St. Jacob with a crown on his head and a white, martyr's cross in his right hand is presented on the right of this scene.

He is dressed in a richly ornamented vestment decorated with golden stripes, precious stones and pearls. He has golden shoes on the feet.

In the upper part of the icon there is a segment of the sky with two groups of monochromatically painted angels with Christ, giving the saint a martyr's crown, in the middle.

The incarnate of the figures is very dark, modeled with brown ocher and light sections only on the most prominent parts of the faces and bodies.

The aureoles are golden while only insignificant remnants of the inscriptions, written in white, can be noticed.

Exhibition s: permanently exhibited in the Icon gallery in Ohrid.

Bibliography:

Not published so far.



35. St. Clement of Ohrid, second half of 16th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 50 x 37 x 3 cm.

Inv. No. 354

The half-length figure of the patron of Ohrid-St. Clement, who holds a closed book in his left hand while blessing with the right one, is frontally presented on the icon.

Typologically, this portrait belongs to the group of his portraits where the physiognomic features of this saint, that had been adopted and cherished in the Ohrid artistic center long ago, are expressed to a great degree.

He is dressed in a dark red phelonion with lighting that is done with vermilion while the folds are black.

Over his shoulders he has a dark green omophorion decorated with big, black crosses.

The edges of the book are red while the binding is painted in ocher and richly decorated with green and red precious stones and pearls.

The incarnate of St. Clement is colored in dark ocher with lighting that is done with pale rose and white.

The hair, the long beard and moustache of the saint have a dark ground of brown ocher and the locks and hairs are very carefully drawn on it with gray and white.

The whole background of the icon is golden and the aureole of the saint is marked on it in the shape of two engraved, concentric circles.

The inscription of St. Clement: O AΓΙOC ΚΛΗΜΕ(N)ΤΙOC, is written with golden letters in two rectangular fields in the upper angles of the icon.

Exhibition s: Ljubljana, 1963; Vatican, 1986; permanently exhibited in the Icon gallery in Ohrid.

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37. St. Naum of Ohrid, second half of 16th century.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 50,5 x 37,5 x 2,5 cm.

Inv. No. 355

This icon, which was painted as a pendant of the icon with Clement's figure, is one of the most beautiful works with presentation of St. Naum of Ohrid from this period. It is distinguished by a precise and pure design, an extraordinary coloring and a remarkable achievement in the portrayal and individualization of his figure, which had been typologically determined since the 14th century.

The saint is painted from the waist up in a frontal pose. His hands are raised to the height of his chest - blessing with the right hand and holding a scroll in the left.

He is dressed in a gray monastic vestment and has a black cloak with hood over his shoulders.

The modeling of his face and hands is done with ocher with transitions in olive-brown shades.

The prominent parts of his face and hands are emphasized with white in the shape of short lines. The hair, beard and moustache of St. Naum are, at base, brown with carefully drawn locks and hairs in the shape of thin, dark brown and black lines.

The entire background of the icon is golden and the aureole of the saint is engraved on it in the form of two concentric circles.

The faded inscription O AΓΙOC NAYM, written with red is found in the upper part of the icon, on both sides of the bust of St. Naum.

Exhibitions: Ljubljana, 1963; Vatican, 1986; permanently exhibited in the Icon gallery in Ohrid.

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37. The Archangel Michael, second half of 17th century.

Processional icon (on the reverse, St. Naum of Ohrid).

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 91,5 x 70 x 3,5 cm.

Inv. No. 309

The half-length figure of Archangel Michael is depicted in a frontal pose on a golden background, with a glance fixed on the viewer. He holds an unsheathed sword in his raised right hand and a sphere in the left one.

The armor he is dressed in is colored ocher with golden hatches, while the applications on it, decorated with floral ornaments, are done with blue and gray. Under the armor he wears a gray shirt of which just the right, rolled-up sleeve is visible.

The sword is also painted in blue and gray, as is the sphere in his left hand.

Over the armor he has a vermillion cloak, decorated with white dots, that is tied under his left shoulder. His wings are brown with the feathers drawn in gold, while the lower rows of feathers are painted in blue and gray.

The incarnate of the archangel is modeled with ocher with shades of brown-olive while on the lightened parts of the face and the arms there is pink ocher with accents in the shape of white strokes.

The hair, with a white stripe in it, is executed carefully in a form of ochrous-olive locks on a dark brown base.

The aureole, made in a shallow relief, is filled with a floral ornamentation and gilded, as is the entire background of the icon.

The inscription: O A[P]X[ΑΓΓΕΛΟC] (MI)X[AH]Λ is written with vermillion.

Exhibition s: Ohrid, 1961; Paris, 1965; Tokyo, 1967; Paris, 1971; Sarajevo, 1971; Zagreb, 1987; Paris, 1999; Rome, 1999; permanently exhibited in the Icon gallery in Ohrid.

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Ђурић Ј. В., Иконе из Југославије, Београд, 1961, 27, т. XL; Balabanov K., Icônes de Macédoine du XI^e au XVII^e siècle, Collections Yougoslaves, Paris, 1965, 22, 24, Pl. XV-XVI; Balabanov K., Macedonian icons from Yugoslavia, Tokyo, 1967, 15, t. 15; Балабанов К., Икони од Македонија, Београд-Скопје, 1969, XX, сл. 48; Radojčić S., La Yougoslavie byzantine, L'art en Yougoslavie de la préhistoire à nos jours, Paris, 1971, 291; Umjetnost na tlu Jugoslavije od praistorije do danas, Sarajevo, 1971, 291; Babić G., Ikone, Zagreb, 1980, 25, sl. 36; Грозданов Ц., Портрети на светителите од Македонија од IX – XVIII век, Скопје, 1983, 108-109, т. VI; Balabanov K., Ikone iz Makedonije, Zagreb, 1987, 29; Балабанов К., Иконите во Македонија. Скопје, 1995, 203-204, кат. 34;



38. The Ascension of St. Elijah, end of 17th - beginning of 18th century.

From the Church of St. Nicholas Bolnicki in Ohrid.

Tempera, plaster ground on board, 91,5 x 59 x 4,5 cm.

Inv. No. 150

The prophet is presented on this icon at the moment he ascends to heaven in a carriage to which four winged horses have been hitched.

He is depicted in a two-thirds pose, turned half-left, with curly beard and hair that falls on his left shoulder. Besides the bridles of the team, he holds an unwrapped scroll in his left hand, while blessing with the right one.

He is dressed in an orange chiton while over the left shoulder he has a dark red cloak with a furry hem.

The carriage is olive with yellowish hatching and decorated with blue and red precious stones and pearls. The wheels are colored in burnt sienna. The horses are painted with orange and sienna while the bridles are black.

Under the left horse there is the small figure of the prophet Elisha in an orange chiton and greenish-blue himation, with black footwear on his legs. His arms are raised toward St. Elijah while around his head there is a yellow aureole and the dark red inscription: Ο ΠΡΟΦ<ΗΤΗΣ> ΕΛΗΦΕΑ, above.

The incarnates are colored in dark ocher with lighting of light ocher and contours of brown over it.

The drawing is rather clumsy, with great disproportion of the depicted figures and the gamma is considerably limited and ignoble.

The background of the icon is twofold and transparently painted: pale greenish-yellow in the upper part and green in the lower with a dark red painted frame around.

The aureole of St. Elijah is golden with a black border while the inscription: Ο ΑΓ[Ι]ΟC Η(ΛΙ)Α<C> like the text on the scroll, is written with black.

Exhibition: permanently exhibited in the Icon gallery in Ohrid.

Bibliography:

Not published so far.



39. **St. John the Forerunner, end of 17th - beginning 18th century.**

From the Church of the Mother of God Bolnicka in Ohrid.

Tempera, plaster ground on board, 89 x 56,5 x 2,5 cm.

Inv. No. 286

The ascetic, winged figure of the saint is presented half-length in a frontal pose.

In the left hand he holds a red painted salver decorated with precious stones with his severed head on it, while the right one is raised in a gesture of blessing.

He is dressed in his characteristic vestment of camel's fur painted in pale ocher and dark blue, with emphasized gray hairs. Over the left shoulder he has a richly draped green mantle.

On the left side, on the shoulder, he has an unwrapped gray scroll with Greek text, and a red stick with a cross on the top under it.

His wings are brown with a black line and hatched with gold and the feathers are drawn with red, blue and gold.

The face of St. John is very expressive, with strongly emphasized features of an anchorite and an indefinite glance. The incarnate is treated with burnt ocher, with rose lighting and white accents in a shape of thin lines.

The shaggy hair that falls over his shoulders and the beard are brown while the curls and the hairs are drawn with ocher and black.

The aureoles are made in a shallow relief, decorated with floral ornaments and gilded, as is the entire background of the icon.

The inscriptions: Ο [ΑΓΙΟΣ] ΙΩ(ΑΝΝΗΣ) Ο (ΠΡ)ΟΔΡΟΜΟΣ are written with gold in two red medallions on both sides of the saint's bust.

The icon has a red, painted frame.

Exhibitions: permanently exhibited in the Icon gallery in Ohrid.

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40. St. Marina with scenes of her life, middle of 18th century.

Author: Constantine Shpataraku from the village of Shpat near Elbasan, Albania.

From the Church of the Mother of God Peribleptos (St. Clement) in Ohrid.

Tempera, plaster ground on board, 92,5 x 60,5 x 3 cm.

Inv. No. 26

The surface of the icon is divided into thirteen fields: one large in the middle and twelve smaller around it, in which some episodes of the saint's life are depicted. St. Marina, sitting on a golden throne and leaning to the left, is presented in the central field. She has grasped the devil with her left lowered hand and swings to kill him with the wooden hammer that she holds in the right one.

She is dressed in a dark blue chiton decorated with a flowering ornamentation, with two crossed golden stripes with floral decoration on it. There is a vermilion mantle, also decorated with floral ornaments over her shoulders while its lining is pink. The mantle, the sleeves and the lower edge of the chiton are hemmed with a golden band. The saint has a golden crown on her head and her feet she has red footwear decorated with gold.

The scenes of the life and the martyrdom of the saint are arranged on the four sides around the central field:

Above: 1. St. Marina in front of the royal regent Olymbrios; 2. beating with clubs; 3. torturing with iron tridents;

Left: 1. St. Marina in prison with horrible demons; 2. St. Marina killing the devil; 3. St. Marina being tortured with burning candles;

Right: 1. the devil tempting St. Marina; 2. the appearance of the Holy Spirit; 3. St. Marina in the kettle with boiling water:

Down: 1. release from the kettle; 2. the appearance of Jesus Christ; 3. decapitation of St. Marina.

The incarnate is treated with dark ocher with olive shades and light accents on the prominent parts of the faces and the bodies.

The aureole of the saint is golden as well as the entire background of the central field while in the scenes of the life there is also the requisite architecture in pink and gray nuances. In recent times another aureole, made of silver metal sheet and decorated with flowering ornaments, has been put over the golden one.

The inscription: H A[ΓΙΑ] M(AP)(HN)A is red.

Exhibition: permanently exhibited in the Icon gallery in Ohrid.

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41. The Mother of God with Christ-Pantonchara, 1844.

Author: Dico Krstev from the village of Tresonce.

From the Church St. John the Theologian at Kaneo in Ohrid.

Tempera, plaster ground on board, 57 x 41 x 4 cm.

Inv. No. 106

The Mother of God is presented as an empress with infant Christ sitting on her left arm. She is dressed in a purple-pink maphorion decorated with engraved, golden floral ornaments. Her chiton is green, ornamented as the maphorion and decorated with two golden, crossed stripes with floral decoration. She has a golden crown on her head, a scepter in her right hand, while in the left one she holds a palm branch.

Christ is dressed as the Grand Archpriest in a golden-orange vestment decorated with flowering ornaments and golden stripes. In the right hand he holds a sphere, scepter in the left one and on his head he has a golden miter.

The incarnate is bright, with soft transitions in grayish-brown shades and illuminated sections, and transparently applied red on the cheeks.

The aureoles are golden, with engraved flowering ornaments.

On the left and right of the Mother of God the archangels Michael and Gabriel, dressed in green i. e. red chiton and red and green himation, kneel on dark gray clouds. Their wings are gray-brown with drawn light feathers. Each of them holds with one hand an unwrapped scroll with an inscription, both in Greek and Church Slavonic language, from the Acathist Hymn of the Virgin where she is celebrated as a blooming rose. In their other hands they also have unwrapped scrolls. Their aureoles are golden too.

The background of the icon behind the Mother of God is golden in the upper section while lower it's turquoise-blue with painted clouds and flowers.

Below the presentation of the Mother of God with Christ there is a frieze of standing figures of saints, shown in a three-quarters pose on a greenish background. They are, from left to the right: St. George, St. Demetrios, St. John the Baptist, St. Clement, St. Nicholas, St. Athanasios and St. George of Kratovo with a fez.

The inscription of the Mother of God: M(HTH)P Θ(EO)Y is engraved on the golden background of the icon while the attribute ΠΑΝΤΟΝΧ(ΑΡ)Α and the other inscriptions are black.

The icon has a double, painted dark red and black frame with an inscription on it's lower part that contains the name of the painter Dico from the village of Tresonce and the date of painting of the icon-1844

Exhibition: permanently exhibited in the Icon gallery in Ohrid.

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42. St. Marina, first half of 19th century.

From the Church of the Holy Physicians the Lesser in Ohrid.

Tempera, plaster ground on board, 89 x 34,5 x 3 cm.

Inv. No. 158

The saint is presented in full-length, gently inclined to the left.

In the left highly raised arm she holds a hammer and swings toward the devil that she grasps with the left hand.

She is dressed in a blue chiton with folds that are painted in black and gray and golden stripes with decorations on the sleeves and around the neck. Around the waist she has a golden belt hatched with red and white lines.

The maphorion is colored in vermillion while the lining is dark red. On her head, under the maphorion, she wears a blue Greek cap with gray decorations. Her footwear is red.

The fantastic figure of the devil, which the saint grasps by the hair, is colored in dark gray with light sections.

The opened snout, with two rows of teeth and a long red tongue, is lengthened while the nose is in a shape of a trunk and bent upward. Above the pointy ears it has brown-gray horns and a short tail on the rump. Around its neck there is a golden chain that also ties its hands and legs.

The background of the icon is twofold - golden in the larger part and pale blue, hatched with gray horizontal lines, below.

The aureole of St. Marina is impressed in the golden background in the shape of dotted circle with flowering decorations while in recent time a new one, made of silver sheet metal and decorated with flowering ornamentation, has been attached.

The inscription: Η ΑΓΙΑ ΜΑΡΗΝΑ is red like the border on the margins of the icon.

Exhibition: permanently exhibited in the Icon gallery in Ohrid.

Bibliography:

Not published so far



GLOSSARY

altar	the most sacred part of the temple where the main part of the religious service is performed, where the Eucharist, the saintly secrets are fulfilled.
apostle	representative, the one who spreads the teachings; the disciples of Jesus Christ that he has chosen and sent to spread Christianity are apostles.
apse	in the sacral architecture that is a semicircular part of the church on the eastern side.
archangel	God's servant, messenger, carrier or executioner of his will on Earth, among the people; the archangels appear in a visible, human shape and are individualized with personal names that at the same time explain their functions in the heavenly hierarchy; there are seven of them: Michael, Gabriel, Raphael, Uriel, Barachiel or Malthiel, Yechudiel or Yophiel and Sealthiel or Zeadchiel.
archbishop	the first bishop, metropolitan, archpriest.
archpriest	a bishop, supreme priest.
aureole	a light disc around the head of Jesus Christ, the Mother of God, angels and saints; just the persons that are canonized and whose holiness and cult are confirmed have an aureole.
baldachin	a roof on columns over a throne or bed, made of precious material; "heaven" that stands in front of the altar and is being carried in processions.
bole	earth from Lemnos, brown or red greasy clay silicate that is used as a paint or base for gilding icons.
capitol	the top part of the column, usually decorated.
chiton	a lower vestment with or without sleeves worn on a naked body and is girded with a belt.
chlamys	a short, soldier's mantle.
clavus	a band on the chiton; it can be decorated or of one color.
concha	a vault in a shape of a shell, semidome; semicircular bulge on the building, apse.
counterpoise	rhythmical balance of the parts of the body that are in

different movements.

dalmatica	a long, outer liturgical vestment with long sleeves, decorated with embroidery.
Deisis	"prayer"; a symmetrical composition where Christ is presented in the middle while on the left and right of him are the Mother of God and St. John the Baptist who are prayerfully turned toward him with risen hands and leaned heads.
diacon	a servant, attendant, church servant and helper during the religious service; the lowest, beginning priestly rank in the Orthodox church (he can't perform the religious service by himself but just helps the priest), assistant priest.
diaconicon	room in the southern part of the altar where the vestments, books and other things that are necessary for the service are kept.
diocese	real estate, administration, structure; now used just in the church administration and in the Orthodox church means bishopric.
epigonation	part of the archpriest's vestment, richly embroidered piece of fabric in a shape of a lozenge, hung over the right thigh, symbolic of a spiritual weapons against the heresy.
Episkepsis	"watchress, protectress", Byzantine type of the Mother of God that has originated on the basis of the cult of her maphorion.
epitrachileion	richly decorated part of the vestment of Orthodox priests worn around the neck under the main, top vestment the stycharion.
evangelist	the one who announces the salvation, who describes the life, acts and sufferings of Jesus Christ; there are four evangelists: Matthew, Mark, Luke and John, authors of so-called canonical gospels i. e. those that the church accepts as authentic and true in contrast to the great number of apocryphal that the church doesn't accept.
Golgotha	"place of a skull"; a hill near Jerusalem where Christ was crucified and where generally capital punishments were executed.
gospel	joyous news, good news that in the Christian preaching presents Jesus Christ as a promised messiah and savior of the human race; the New Testament or the announcement of the salvation; description of the life, acts and sufferings of Christ.

hagiography	life, biography of the Christian saints.
himation	an outer part of the vestment, mantle.
Hodigitria	"leader of the way", that is a Byzantine type of the Mother of God with Christ; it has got the name according to the source icon (attributed to the apostle Luke) that has been kept in the Constantinopolitan church on Hodegon, on the "road of guides" (professional escorts of travelers and caravans). Later a legend, that this icon has brought back the sight to the blind, developed and so became a "leader of the way".
icon	"picture, image", presentation, symbol; a sacred image of Jesus Christ, Mother of God, saints or events from the Christian history, carried out in various techniques.
iconostasis	a screen between the altar and the nave of the church on which the icons are put according to a fixed order.
labarum	a quadrangular church processional banner made of precious material with an image of the Resurrection or some saint.
liturgist	an archpriest who takes part in the service, liturgy.
mandorla	shining in a circular form or in a shape of an almond that surrounds the entire figure of Jesus Christ.
maphorion	an oriental woman's textile mantle that covers the head and the shoulders.
metoch	an agricultural settlement of some monastery where only monks lived and tilled the soil; a monastery which the founders contributed to some bigger monastery and put it under its administration; a real estate of some monastery that is far away from it.
miter	a liturgical cap, crown of Orthodox bishops that is a symbol of their power; it can be hemmed with precious stones, embroidered or quite undecorated.
narthex	vestibule, parvis in the churches where catechumens, penitents stand, where baptism is performed etc., an entrance hall to the nave.
nave	the main room inside the church where the believers stand.
omophorion	an exclusively archpriest's sign and the most important part

of the liturgical vestment of the archpriests; a long white band with crosses, thrown over the neck and showing by its shape and material that the bishop continues the Savior's service on the earth.

Pantocrator	"omnipotent"; presentation of Christ as an all-ruler, all-mighty creator of the world, master of the Universe.
Pantonchara	"most dignified"; an attribute of the Mother of God.
Peribleptos	"who see everywhere"; an epithet of the Mother of God; this name comes from the name of the Peribleptos monastery erected in Constantinople in the 11 th century.
perisoma	a simple piece of cloth wrapped and tied around the hips.
phelonion	the most important priest's vestment for religious service that covers all other vestments and protects them in the same time.
Psychosostis	"savior of the souls"; an epithet of Jesus Christ that is known since the 12 th century.
Psychosostria	"savioriness of the souls"; an epithet of the Mother of God that is connected with the source monastery of the cult of this icon, the church of the Mother of God Psychosostria in the area of Constantinople, Gel.
Royal Doors	central, two-winged door on the iconostasis.
sebastocrator	"dignified, royal"; a rank in the old Serbian army: commander of a part of the army.
stycharion	vestment of the priests that covers the entire body, from the neck to the feet.
volute	decoration on the capitals of the columns in a shape of a spiral.

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