

MACEDONIAN
CULTURAL
HERITAGE

OHRID
WORLD HERITAGE SITE



UNESCO Office in Venice

ISBN 978-608-4549-09-3



UNESCO Office in Venice



MACEDONIAN CULTURAL HERITAGE

This work has been published with the financial support of the UNESCO Venice Office – Regional Bureau for Science and Culture in Europe (UNESCO-BRESCE) and Cooperazione Italiana.

The designations employed and the presentation of the material throughout this text do not imply the expressing of any opinion whatsoever on the part of the UNESCO Secretariat concerning the legal status of any country or territory, city or area or of its authorities, the delimitations of its frontiers or boundaries. The author(s) are responsible for the choice and the presentation of the facts contained in this text and for the opinions expressed therein, which are not necessarily those of UNESCO and do not commit the organisation.

Skopje 2009

OHRID
WORLD HERITAGE SITE

M A C E D O N I A N C U L T U R A L H E R I T A G E

OHRID WORLD HERITAGE SITE

M A C E D O N I A N C U L T U R A L H E R I T A G E

● Ohrid region / Ohrid Lake		12			
● Pile house settlements on lake Ohrid		16			
● Penelope, prehistoric settlement	Ohrid	22			
● Bay of the bones, prehistoric wetland settlement	Ohrid Lake	26			
● Trebeništa, necropolis	near v.Gorenci	30			
● Lihnidos – Ohrid		34			
● Engelana	St. Erazmos near Ohrid	38			
● VIA EGNATIA		42			
● Ancient theater	Ohrid	44			
● Samuel's fortress	Ohrid	48			
● Plaošnik	Ohrid	54			
● The period of the Basilicas	Ohrid	62			
● Holy Sophia	Ohrid	72			
● The Holy Mother of God Peribleptos	Ohrid	80			
● Gallery of icons	Ohrid	86			
● Saint Demetrius	Ohrid	90			
● Saints Constantine and Helen	Ohrid	94			
● Holy Healers the Lesser	Ohrid	98			
● Saint Clement of Ohrid – The Lesser	Ohrid	102			
● Holy Virgin of the Hospitals	Ohrid	106			
● Saint Nicholas of the Hospitals	Ohrid	110			
			● Saint Nicholas - Gerakomia	Ohrid	114
			● Holy Mother of God – Kamensko	Ohrid	118
			● Saint John Theologian – Kaneo	Ohrid	122
			● Monastery of Saint Nahum of Ohrid	near v. Ljubaništa	126
			● Saint Nicholas	near v. Ljubaništa	132
			● Zaum Monastery,	near v. Trpejca	34
			● Holy Virgin of Peštani	auto-camp Gradište, nr. Ohrid	138
			● Dormition of the Holy Virgin	v. Velestovo	140
			● Holy Savoir	v. Leskoec	142
			● All the Saints	v. Lešani	146
			● Holy Virgin – The Cell	v. Velmej	148
			● Saint George	v. Godivje	152
			● Nativity of the Holy Virgin	monastery Kališta	154
			● Saint Athanasius	monastery Kališta	156
			● Holy Archangel Michael in Radožda	v. Radožda	158
			● Saint George	Struga	162
			● Ali pasha mosque	Ohrid	166
			● Zeynel Abedin pasha tekke	Ohrid	170
			● Sinan Çelebi's turbe	Ohrid	174
			● Halveti tekke	Struga	176
			● Ohrid's traditional town architecture		178

OHRID SUB SPECIE AETERNITATIS

In the treasury of European prehistory and history Ohrid is a "live city" for seven and half thousand years from which twenty four hundred years is an urban capitol on the coast of the magnificent Lake Ohrid, which alongside the Baikal Lake in Kafkaesque and the African Lake Tanganyika is considered among the oldest lakes in the world. This aqua system is not only abundant with the endemic species and fauna, but also at the bottom of the lake are preserved exceptional archaeological values from the old prehistoric period. These are remains from pile lake dwellings from the Copper, Bronze and the Iron Age on the sites of Usta on Drim and Vrbnik at Struga, and the surroundings of Struga, further in the Bay of Bones (Zaliv na Koskite) and the Bay of Bombs (Zaliv na Bombite), at the v.Peštani, and the Bay of the Goat (Zaliv na Prčot) by the v.Trpejca on the east lake coast. The city of Ohrid, a legitimate heir of the bright ancient

Lychnidos, actually represents a brief cultural history of Republic of Macedonia, a bishopric center embedded in the powerful antique civilization, and later through the well known Ohrid Archbishopric with the vision of St.Cyril and St.Methodius, the protectors of Europe become a worldwide reference, and lead the way for the Slavic civilization. Moreover, throughout the centuries it also designates the entire Macedonian ecclesiastic history.

Within the city in the 10th century the first pan Slavic University in Europe was founded with the activity of St.Clement and St. Nahum of Ohrid, thus obtaining the prestigious name of "Slavic Jerusalem", and "Venice of the Balkans". Ohrid was the most important Macedonian-Slavic seat of the so called Samuel's Kingdom. In this eternal city from the 10th to the 20th centuries there was a legend that 365 churches were erected for each day of the year, and the immortality of many icon and fresco painters, builders and artisans

has been interlaced, namely those who in the Byzantine and Ottoman period spread the glory of this city and of Macedonia worldwide and their achievements are vivid till day.

With every step taken in the city the cultural – historical monuments render the continuity of life: the Ancient Theater in the old part of the city, the epigraphic monuments built into later date edifices and the fortress walls, the basilicas with lavish mosaic floors from the Early Christian period (5th – 6th century), the medieval sacral monuments with exceptional fresco ensembles are representative specimens of the Byzantine art- the cathedral church of the Ohrid Archbishopric, the Holy Sophia (10th -14th centuries), the Holy Virgin Peribleptos (13th century), St.John the Theologian-Kaneo (13th-14th century), St.Nicholas and the Holy Virgin of the Hospital (Bolnica) from the 14th century, the Small St.Clement (14th century), Sts. Constantine and Helen (14th century), the Small Holy

Healers,the Great Holy Healers, St.Demetrius,St. Nicholas of Gerakomia, the Holy Virgin of Kamensko... Today, the archeological compound at Plaošnik with Saint Clement's restored church of St.Panteleimon (10th-15th centuries) and Samuel's fortress that stands proudly on the high west slope above the shore of Lake Ohrid all create a perfect architectural bond.

In the newer history the radiance of the city of Ohrid was felt in the 19th century, when it was the core of the revival movement in Macedonia, especially with the activity of one of the most powerful intellectual minds of the time in Europe, Grigor Prličev a native of Ohrid, the great poet who in 1861 in Athens was proclaimed the "Second Homer". In the 20th century Ohrid was a dominant cultural and spiritual center of Macedonia, with the strive to develop even more, from the period of the Ilinden Uprising (1903) and the dream of the Macedonian people for their own state was achieved through the National Liberation War with the

constituting of Republic of Macedonia in 1944 in frames of the Yugoslavian Federation. Becoming a shield of the Macedonian national identity, Ohrid was the center of the restored Ohrid Archbishopric embodied in the Macedonian Orthodox Church, and in 1967 in the House of Urania was founded the Macedonian Academy of Sciences and Arts. A crown even was the assertion of Ohrid, and Lake of Ohrid in world's cultural heritage list by UNESCO in 1979/80.

With the independence of Macedonia on September 8th 1991, Ohrid once again became a synonym for an international scientific and cultural center, and a represent of Republic of Macedonia as a unique destination in the social and political life (with J.Plevneš).

Pasko Kuzman

OHRID REGION



The region of Ohrid is a naturally closed geographic unit which has certain strategic advantages compared to the other geographic areas of the current Macedonian state. It is encircled by high mountains: Jablanica with its highest peak Crn Kamen (2,259 m) and Belica mountain with its highest peak of 1,946 m on the west; the mountain ridges of Galičica and Petrino are on the east, and together with the Plakjenska mountain (the highest peak is 1,933 m) and Ilinska mountain with its highest peak of 1,909 m they close the Ohrid geographic region on the east and north-east side; the mountains of Karaorman and Stogovo are on the north, making a geomorphologic

unit; from the south as well, where the Ohrid Lake opens the space with its width, at the monastery complex of St. Nahum the area is closed again with the mountain ridge of Galičica. This closeness, as we stressed in the beginning, has its advantages with respect to protection from several aspects; the area is connected with the rest of the continental world via several significant mountain and river crossings, such as the mountain crossing of Bukovo, on the east, leading to Prespa and further to Pelagonija, and via the valley of the Sateska river and the mountain crossing of Preseka towards Kičevo and further to Polog field in the north-west part of Macedonia. The Ohrid region has a very significant exit position west of the lake at Kafasan, where there is the border crossing to Albania, and further to the south, where the old (prehistoric) road of Candavia used to be, which was used in the Antiquity to establish the well-known regional road of Via Egnatia, as well as south of the lake to the Korča region, today in the eastern part of middle Albania, which is connected to the other large lake area in Macedonia and Greece via the Ohrid area. The deep and narrow canyon of the Drim River, which runs out of the Ohrid Lake in the city of Struga itself, and runs to the north in a very picturesque way, directly connects the Ohrid area to the Adriatic Sea. The Ohrid Lake, which covers the central and south part of the Ohrid-Struga valley, together with the Prespa Lake and the Malik Lake belongs to the so-called Dassaretian Lakes (name given according to the ancient area of Dassaretia, introduced by F. Fisher), which indicates the fact that at the time of their creation, in the Tertiary era, these lakes were part of a larger lake unit which filled in the current valleys in this region. Since always, and today as well, these lakes have been separated by high mountain ridges from the valleys on the east, and they never had any relation to the old Aegean Sea, but rather belongs to the mouth of the Adriatic Sea.





2

Taking into consideration these data, we would very logically understand the general and especially the cultural relations of Ohrid and the region with the Adriatic cultural area since the oldest times. Ohrid, as a west Balkan micro-region, was always, despite the openness and the influences which could have come from the Aegean areas and Thessaly via the Korča valley which from Albania stretches to Greece and via the eastern mountain crossings to the fertile field of Pelagonija in the west part of the Macedonian state, in a very close relation to the east Adriatic coast via the attractive valley of the Crn Drim river which runs out of the Ohrid Lake at the city of Struga, runs northward through the west part of Macedonia, then turns west to Albania and runs into the Adriatic sea.

THE OHRID LAKE

The Ohrid Lake is a tectonic creation of the power of nature. It has an almost elliptic shape, which extends north-south. It is on 41° north geographic width,

and between 20° and 21° east geographic length. It belongs to the Neogene Dassaret Lake (called like this by F. Fisher according to the names of the valleys at Roman times), which covered the areas west of the Neogene Aegean Lake. These two Neogene lakes had no hydrographical connection, i.e. the waters of the Neogene Dassaret Lake belonged to the Adriatic Sea. This Neogene Dassaret Lake, when its waters diminished later, created the Ohrid Lake (Lychnidos Lake in the Antiquity, the Prespa Lake, Korča Lake and Bilistan Lake; the latter was later fully drained, while the Korča Lake was reduced to the small and shallow Malik Lake (Albania). The Ohrid Lake is one of the oldest, biggest and deepest (seventh deepest lake in Europe), the Balkans and South Europe. The scientists, quite rightly, assume that the Ohrid Lake originates from as early as the Tertiary era (Pliocene), i.e. that it is more than 3,600,000 years old.

The Ohrid Lake covers an area of 358 km², with a coastal line of 87 km, a maximum length of 30 km, a maximum width of 14.50 km, an average width of 11

km, a maximum depth of 288.70 m and an average depth of 151 m. Its volume is 54,280 m³. It is on 695 m height above the sea level, i.e. it is 158 m lower than the Prespa Lake, because of which, as it has been scientifically proven, these two lakes are in a hydrographical relation, because the water of the Prespa Lake goes down the rocky massif of Galičica and Suva Gora and comes out on several places in the Ohrid Lake, such as St. Nahum springs, on the south part by the lake. 40 smaller rivers and springs also flow into the lake (on Albanian and Macedonian territory) and the Crn Drim river runs out of it; it is created at St. Nahum springs and comes out at the mouth in the city of Struga. Because the lake is mainly fed by spring water, it is very transparent, and therefore the circular white Secchi plate sunk in the clear waters in the summer months can be seen up to 21 m depth.

The temperature of the water near the coast can go up to 26°C, the surface layers get to 24°C, and the temperature in the deepest layers comes close to 6°C. The Ohrid Lake is a giant basin and together with its living communities (plants and animals), with which it is closely connected in a single unity, is a very complex eco-system (biotope).

The fish fauna in the lake is made of 17 species, which belong to three groups: trout (Salmonidae), white fish and eels (Anguillidae). Ten of these species (60%) are endemic species. The typical fish *Salmo Letnica* comes in four variants, and the second representative of the trout – *Belvica*, is an exceptionally interesting endemic fish which seems to be a representative of the most primitive features of the *Salmo* variety. The other animal species are even more endemic: 86% of the snails and 70% of the water worms. The total number of snails found in the Ohrid Lake so far has become 60, and *Ochridaspongia Rotunda* which is a relic form and has no close relatives in the current living world.

The plant world has been less researched, but, as an example, we can mention the Diatomeae group, which is old relic species, remains from the Tertiary period, which were known only in fossil shapes so far. The life on the Ohrid Lake, together with the Tertiary flora and fauna was never stopped by anything, It has become a giant refuge for many plants and animals, which also means that the "archaic world of the Ohrid Lake has a double protection from extinction: first, because of the long continuity of life in the lake, and second, because of the isolation from new invasions", which gives us the right to state that the Ohrid Lake is "one of the largest natural monuments in Europe" (S. Stanković).

Pasko Kuzman

Bibliography: П. Кировски, Природно-географските одлики на Охридско, ОХРИД, книга прва (монографија), Скопје-Охрид 1985, 11; Ј. Хашишче Серафимова, Охридско Езеро, ОХРИД, книга прва (монографија), Скопје-Охрид 1985, 33, 50; С. Станковиќ, Охридското Езеро и неговиот жив свет, Скопје 1957; Ј. Хашишче Серафимова, Охридско Езеро, Охрид, книга прва (монографија), дел I, гл. II, Охрид-Скопје 1985, 33-59.

PILE HOUSE SETTLEMENTS ON LAKE OHRID



The pile house settlements in Macedonia were mentioned far back by Herodotus (B, 16) who gave a description of a lake settlement on the Lake Prasidae (the Lake Butkovo or Lake Doyran).

Lake Ohrid, together with Lake Prespa was part of the great neogen Dasaret Lake and part of the Adriatic basin. Research has determined a diluvia terrace 10 to 12 meters above the present day water level, and beside this it has been confirmed that coast line was 4, 0 m above the present day lake level. In the past the lake had occasional lower water levels. This has been stated according to preserved traces, archeological finds, different data, but from legends as well. Historians, chronologists, traveler writers, and

researchers have left behind information according to which archeological surveys are carried out in the lake. The most impressive remains for now from the underwater cultural heritage are the pile dwellings ruins from the Prehistoric period. These are mainly remains of wooden poles inserted at the bottom of the lake, as well as archaeological finds on the sites. On the coast line of Struga this type of sites were stated at: Usta on Drim, which stretches out on a wider coastal area and in the lake, the site where the river Crni Drim flows out from Lake Ohrid into Struga; Vrbnik, in the lake west of Usta on Drim near Struga, or approximately 2,5 km between Struga and Kališta, about 200 m south of the coast, and Crkveni Livadi, at the v. Vranishta, the section where the river Shum flows into Crni Drim, a river settlement similar to the stilt house remains near Lake Ohrid. In the Albanian section of the lake remains from pile dwellings were registered at Podgradec. All of these settlements have abundant archeological finds originating from the Prehistoric epoch, the Early Stone Age (Neolithic period), Copper Age, Bronze Age and the Iron Age. From the above mentioned sites of special importance is Usta on Drim, on Lake Ohrid in the section of Struga, where in 1961 during the works on the regulation of the river bank of Crni Drim machines scooped stone





2



3



4

and flint tools, and pottery fragments. As result of this a brief archeological research was conducted (trenches on the shore) with substantial finds that are related to the Eneolithic Period, and the Bronze Age. The settlement extended on a large coast area, and was comprised of small stilt houses set closely, while the dwellers were mainly fishermen, hunters and grew crops. Today the archeological finds from this site are housed in three museums, in Struga “D-r Nikola Nezlobinski”, in Ohrid, and the Museum of Macedonia in Skopje, but also in several private collections in Struga.

The regulation of the river bank of Crni Drim in the 1960's also directed to discovery of similar site, the one at Crkveni Livadi in v. Vraništa, 4 km from Struga, on the section where the river Šuma flows into the river Crni Drim. The National Museum of Ohrid then carried out the protective archeological survey and in 1979 the

Archeological Museum of Macedonia from Skopje in collaboration with the Museum D-r Nikola Nezlobinski” from Struga conducted excavations on this site, thus confirming one more stilt house settlement on the river bank, dating from the Bronze Age.

In the last years of the 20th century three Prehistoric stilt house settlements were discovered on the east coast of Lake Ohrid, namely on the rocky coast which was considered “unwelcoming” for this type of a Prehistoric dwellings. In 1997 the first underwater archeological research was conducted in Macedonia on the site Ploča Mičov Grad, at Zalivot na Koskite (Bone Bay), on the south coast of the Gradište peninsula, near the village Peštani. On a depth of 3, 00 to 5, 00 m on the bottom of the lake were discovered many affixed wooden poles, and archeological finds dating to the period of the Late Bronze Age and the Iron Age. The second underwater campaign on this site

took place in 1998, when 3102 wooden poles were discovered, measured, numbered and positioned. The campaign was carried out continually till 2002, and with some interruptions up to 2005, when remains of 6000 wooden poles were recorded. According to the measuring survey the settlement grasped an area of approximately 8500m². It was erected on wooden deck with poles affixed to the bottom of the lake. The diameter of the poles range from 13, 0 to 30, 0 cm. It was stated that the nearest pole to the north shore from the bay is located c.a. 12 m in the lake, giving the possibility that the pole once belonged to mobile bridge that connected the settlement with the land coast. Research exposed that at the bottom of the lake settlement there is a substantial concentration of remains from pottery vessels, stone artifacts, and animal bones. The pottery vessels and fragments have rough structure and are rarely decorated with relief

ornaments. A dominating form of the pottery finds are the vessels with handles which in upper section are narrowed in to angle shape. Especially noticeable are the vessels with horizontally set handles, but there are also vessels without handles, pots which are narrowed in the neck and have holes probably for inserting rope or leather bands so they could be carried on the shoulder or in similar manner. Among the handles there also vertical ones, suspended from the rim with a round or flat cylindrical column finish, distinctive for the Early Iron Age, namely for the Mediterranean the Proto-geometric and the Geometric period. From the archeological finds also interesting are the clay plates with various diameters, which have two, three or four round holes. It is assumed that these objects were used by the dwellers as fishing tools. Likewise were found different clay objects with a cone, biconus shapes, and objects for ritual sacrifice. Generally



5

the remains are from stone tools for wheat pounding, and ellipse shaped polished stones probably used for washing garments. Bone fragments from domestic animals were found on the site, as well as deer horns probably used as tools. As result of the archeological underwater research and the analysis of the finds it can be said that this pile house settlement surely belongs to the Late Bronze Age and the Early Iron Age, namely the period from 1500 to 700 years B.C.

In November of 1998 remains from one more pile house settlement was discovered in vicinity of the village Trpejca, on the site of Na Dol, in the Zalivot na Prčot (Goat Bay). Wooden poles and archeological finds (pottery, stone tools) were registered 5, 00 – 7, 00 m below the water level, and for photo documentation of this settlement underwater survey was carried out. From the characteristics of the finds it was stated that the settlement most probably

originates from the Late Bronze Age.

In July of 1999, a third settlement was discovered on the east cost of Lake Ohrid. This time the area of the settlement encloses the north coast of the village Peštani, the section known as Zaliv na Bombite (Bomb Bay). Here on the coast by chance a wooden pole was found, as well as pottery fragments which have almost identical typology with the previous finds from the other two settlements.

There is a supposition for one more Prehistoric settlement on Lake Ohrid, on the south coast, on the site called "Vojna plazha" (the Army Beach), west of the monastery of St.Nahum.

Pasko Kuzman

Bibliography: Д. Коцо, „Наколните жилишта во Охридското Езеро крај Струга“ и средновековните споменици во Струга и Струшко, Годишен зборник, книга 4, Филозофски факултет на универзитетот - Скопје, Скопје 1951, 3-6; П. Кузман, Залив на Коските, Плоча Миџов Град, праисториска надводна Населба – Bay of the Bones, Plocha Michov Grad, Prehistoric palafitte Settlement, Skopje-Ohrid 2008.

6

PENELOPE



The chronologically oldest part of Ohrid is not the hill and the old part of the city, but the low part, south-east of the hill. It is the space of Letnica complex and the square up to the Ohridati residential complex and Biljanini Izvori sports centre, i.e. the densely populated part nowadays, filled with contemporary architectural constructions, streets and yards. This space by the lake was probably only a marshy area overgrown with reed and other vegetation. Only until several years ago we had no data that this coastal area of the Ohrid Lake was an exceptional prehistoric oasis. However, it is not certain that for a longer time there was a powerful wetland (palafitte) settlement, a “prehistoric town” built on wooden piles stuck deep into the marshy land. With

further activities, mainly ad hoc ones, there have been prehistoric archeological finds discovered on certain places of this city area, which have only been illustrated so far by the recorded powerful wooden piles and movable archeological finds. At the city neighborhood of Ohridati, on 4.30-4.50 m the above mentioned indicators have been found, showing the chronological belonging to the Bronze era, but also with indications that the settlement also existed from the end of the Neolithic period to the end of the Bronze Age and the beginning of the Iron Age. This chronological determinant was especially indicated by the movable archeological material: the fragmented pottery, fragments of stone and flint stone tools and animal bones. This site was quite accidentally discovered, and the location was not recorded and registered previously, as no surface indicators were known, and there were no indications of possible archeological finds, because the remains that have been discovered were covered in deep layers of clay. The stratigraphic picture revealed a sterile surface layer of brown-gray color of 0.90 m and then a layer of insufficiently compact gray clay of 1 m and a 1.50 m layer of compact gray clay. The cultural layer started at the depth of 3.40 – 3.50 m and it was constantly under water.

It should be stressed once again: this was not possible



1



2



3



4



5



8



9



6



7

to be recorded until now on the area that has been populated with residential buildings and other public buildings (the restaurant high school, Tourism Faculty, forestry company building, hotels and other facilities). This situation is relevant also for the area around Palas hotel complex, as well as the old bus station Galeb near the city post office.

Pasko Kuzman

Bibliography: Unpublished.



10

BAY OF THE BONES



The underwater archaeological excavations at the site "Ploča Mičov Grad" in the Bay of the Bones, in the waters of the Ohrid Lake, by the south coast of Gradište peninsula, near the fisherman's and tourist village of Peštani were implemented by activities on annual basis, starting from 1997 to 2005, and in 2007-2008 there was a reconstruction made of part of the settlement, presenting an attractive archaeological location at an attractive area of the lake. In Macedonia, these excavation activities officialised for the first time the underwater archaeology as a branch of the archaeology that deals with remains, preservation and presentation of the underwater cultural heritage, which, because

of various circumstances in the past and today has remained under the waters of the Macedonian lakes. Based on the current information, the Ohrid Lake is especially abundant in remains of prehistoric wetland settlements, facilities of the Antiquity and the Middle Ages which were sunk in the waters, mainly because of the differences in their levels, as well as movable artefacts which ended up in the bottom of the lake in the past, mainly due to fishing activities or during the time there was lake traffic in the past centuries. A prehistoric palafitte settlement has been discovered at the location Ploča Mičov Grad, belonging to the late Bronze and early Iron era; the remains of 6,000 wooden piles have been recorded in the excavations so far, at a 3-5 m depth, which probably supported a common wooden platform on which there were some twenty prehistoric residential facilities, also built of wood. The underwater archaeological activities undertaken so far indicated the scope of the settlement, there was an underwater archaeological square net placed and there were excavations on several fields. Many Bronze Age and Iron Age artefacts have been collected, mainly fragments and whole clay vessels, stone and flints stone objects, and to a lesser extent, bronze ones, with many animal bone fragments, some





2

3



4

5



6

7

8



9

of them used as tools. The location Ploča Mičov Grad at the Bay of the Bones is now an attractive museum complex which contains: the reconstructed palafitte settlement above the lake water, a Roman castrum which has been preserved, restored and presented on the highest plateau of Gradište hill, an accessible facility with museum showcases and a facility for underwater tourism.

Pasko Kuzman

Bibliography: П. Кузман, Залив на Коските, Плоча Миčov Град, праисториска надводна населба – Bay of the Bones, Plocha Michov Grad, Prehistoric Palafitte Settlement, Skopje-Ohrid 2008.

TREBENIŠTA NECROPOLIS



The "Trebeništa" necropolis is at about 9 km north-west of Ohrid, immediately next to the village of Gorenci and covers the locations of Suva Češma, Tri Čeljusti and Vrtuljka, to the left and right, as well as the very area under the regional road of Ohrid-Kičevo-Skopje, close and east of the north half of the runway of the Ohrid international airport St. Paul the Apostle.

The discovery took place in May 1918 when the Bulgarian soldiers discovered the first five rich tombs at the location of Suva Češma, and then, an expert from Sofia discovered two more tombs like these. The total number of all discovered burrial goods of the seven graves, recorded and taken to the National Museum of Sofia (now the Archaeological Museum of Sofia) is

258. Among them, exclusive finds are the two gold burial masks which has been differently interpreted by the scholars. Besides them, there were many gold, silver and bronze objects discovered in the graves (a crater with volute hands and relief decorations, seven helmets, etc), objects made of clay, amber, glass and stone. These seven graves caused a real sensation in the archaeological world then, and the myth of the gold masks started to be spread among the people. In 1930-1934 there were archaeological excavations undertaken at the same site by prof. Nikola Vulić from Belgrade who discovered six more rich graves. In 1934 he discovered the third group of graves which is about 100 m north of the previous two. This group consists of a total of nine graves which are called "poor" because the objects found were more than modest. Within Vulić's six rich graves there was an almost identical material to the seven graves excavated by the Bulgarians – archaeological wealth of precious and non-precious metals, clay, glass and amber. This material, was clearly quite legally then taken to Knez Pavle Museum (now the National Museum) in Belgrade. According to N. Vulić, the total number of these archaeological finds is 187, and according to the presented catalogue units of the archaeologist from the National Museum in Belgrade, d-r Ljubiša Popović, this number was 147. Among these objects there are two more gold burial masks, gold sandals (five in total), a gold glove and many other gold, silver and bronze objects (among them a massive crater with volute handles decorated with Medusas and snake heads, as well as representations of horsemen in gallop on its neck), clay vessels, gold amphorae, and necklaces of glass paste and amber.

After World War II and in our times there were again archaeological excavations in 1953 and 1954 (Vasil Lahtov from the National Museum of Ohrid and Jože Kasteli from the National Museum of Ljubljana), and





2



3



4



5

there were 11 more grave units found, significant for the archaeology but "poor", with no gold material, no gold masks, etc. This group of graves, together with Vulić's nice so-called poor graves, is about 100 m north of the previous groups. The archaeological material is predominantly bronze objects, and some silver, iron and baked clay objects.

The latest archaeological excavations on the area of Trebeništa necropolis were made in the summer and autumn of 1972, led by the archaeologist Vlado Malenko from the Institute for Protection of the Monuments of Culture in Ohrid. The graves were discovered at two points: the location of Tri Čeljusti and the location of Vrtuljka, under the surface of the current asphalt road, left and right of it, west from the village of Gorenci. There were 23 grave units discovered, again "poor" graves. This group, a fourth separate group of graves on the necropolis area, is about 400 m north of the previous one, third group of graves. The archaeological material in this case was mainly made of bronze, iron and baked clay.

Taking into consideration all of the information so far, the graves of the Trebeništa necropolis at Gorenci chronologically belong to the time at the end of the VII century to the end of the IV century BC, with a stress on the time of the end of the VI century to the beginning of the V century BC, which covers the dignitary type of graves and rich accessories in them.

Pasko Kuzman

Bibliography: B. Filow, Die archaische Nekropole von Trebenishte am Ochrida-See, Berlin-Leipzig 1927; Popović Lj., Katalog nalaza iz nekropole kod Trebeništa, Narodni muzej Beograd, Beograd MCMLVI; В. Лахтов, Ј. Кастелиц, Нови истражувања на некрополата „Требениште“ 1953-1954, Лихнид I, Народен музеј-Охрид, Охрид 1957; П. Кузман, Три Челоусти и Вртуљка – Требеништа 1972, Завод за заштита на спомениците на културата и Народен музеј-Охрид, Охрид 1985; П. Кузман, Уметноста на Требеништа, Гурѓа, Скопје 1997.



6



7



8

LYCHNIDOS - OHRID



Ohrid, a city located in the south-western part of Macedonia on the north shore of the Lake Ohrid (Lychnidos) is one of the oldest cities in Europe. On the east slope the Ohrid hill in the city plane beside the lake rich material culture remains were stated, namely a large pile house settlement which lived continually from the Neolithic period to the Iron Age. The settlement was erected on a swamp terrain and today with the prehistoric remains is covered with a 4 meters thick layer of clay and soil, and above it stretches the plane section of the city of Ohrid. Towards the Late Bronze Age and the Early Iron Age the dwellers slowly settled the hill, the higher west slope where the old town core of Ohrid remains till day, more precisely the area from the Samuel's fortress and the site Plaošnik. Namely, with the latest archaeological excavations were discovered

various finds unglazed painted pottery, graves from the Early Iron Age (8th- 7th century) with objects which are scientifically known as "Macedonian bronzes". From this period remains from settlements were also stated in the Ohrid Lake: on the site Usta at Drim and at Vrbnik in the neighboring Struga, one site in vicinity of Podgradec (Albania) and three more on the east lake coast: the Goat Bay (Zalivot na Prčot) near the v.Trpejca, Bone Bay (Zalivot na Koskite) at the peninsula "Gradište", and the Bomb Bay (Zalivot na Bombite) near the v. Peštani. For Ohrid and its vicinity, and for the archeological science the Archaic Period (6th-5th century) is one of the most important since from this period originate the well known gold masks discovered in 1918, on the necropolis of "Tebenište" near the v.Gorenci northwest of Ohrid, later in 1930-1934, as well as the specimen found during the extensive archeological research in 2002, on the city site Gorna Porta (Upper Gate). Beside the grave finds at these burial grounds other offerings were discovered which were also made from gold, silver, bronze, amber, and pottery belonging to the tribal aristocracy of the time, the Enchelei (Engelani), a tribe from Upper Macedonia, often mentioned in the ancient sources.

In the period when the Macedonian King Philip II (358 B.C.) passed through Lychnitida (a region beside Lychnidos and Lake Lychnidos) he surely had noticed the strategic positions of the two hills, north of the lake (of Ohrid and Gabavo) and had ordered on these locations to be erected strong fortresses - walls. Remains from the oldest Ohrid fortress were excavated in 2001-2002, on the area of the present day Samuel's fortress, while on the Gabavo Hill evident are remains from the walls with megalithic stone blocks ("cyclops") where once was the powerful Enchelei capital, and later on of other Macedonian kings.

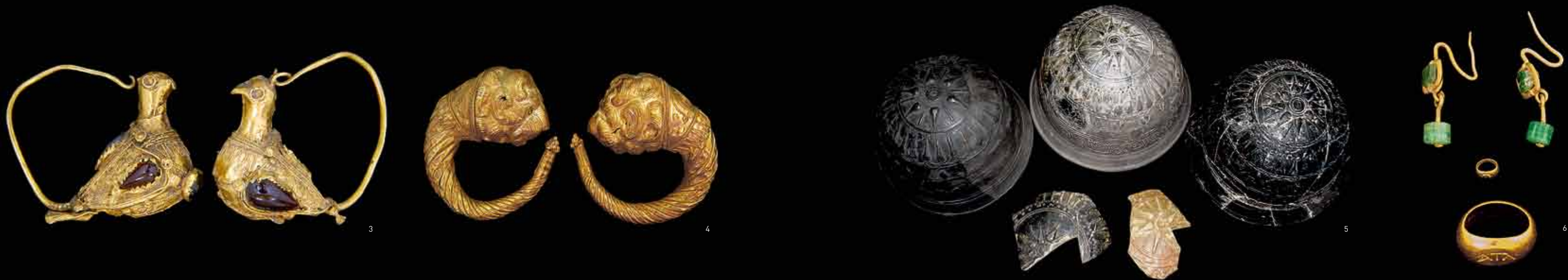
During the Macedonia-Hellenistic Period (late 4th to 1st century B.C.), Lychnidos was a wealthy and urbanized town on the coast of the White (Lychnidos) Lake, on the well known ancient road of Via Egnatia. Testimony for the period is the necropolis at Deboj (smaller sector of the Ohrid hill) and at Gorna Porta (the north entrance to the old town section of Ohrid) researched in 1978/1979, 2000-2002 with abundant archeological finds of gold, silver, bronze and pottery, which presently are part of the



1



2



“Golden Collection” housed in the Museum at “Robevci” in Ohrid. The Ancient Theater located on the higher east slope of the city near Gorna Porta (the Upper Gate) also originates from this period. It was probably erected in the 2nd century B.C. (and was readapted by the Roman society in the 2nd century A.D.), excavated in depth, researched and conserved, the theater today is home to spectacular events held in frames of the cultural life of Ohrid and Macedonia. Near the theater, on the west side, an old Macedonian tomb has been fully preserved with a step leveled entrance, dromos, pre-chamber and chamber, and as such was positioned in the old part of Lychnidos in the late 4th or the early 3rd century B.C. In the ancient sources the town of Lychnidos and the fortress for the first time were mentioned by Livy in 209 B.C., during the reign of the Macedonian King Philip V. This data tells that till the end of the 3rd century B.C., in all crucial moments of the town the fortress had played a significant role for Lychnidos, present day Ohrid. In the Roman period Lychnidos was *libra gens*, a town which to

a great level was developing freely. From this period originate the newly discovered mosaic floors at Plaošnik (1st century B.C.) depicting a fortress with towers and other mosaic images found in frames of the luxurious palaces. The present-day appearance and spread of the fortress most probably were developed in the 4th century A.D., in the masonry technique of *opus mixtum* (bricks laid in four and three rows and delineated by lime mortar). The historical sources give an account that the fortified town was defensively powerful, and King Theodoricus the Amelian, king of the Eastern Goths in 497 on his campaign from Macedonia to the New Epirus was not able to conquer Lychnidos “since the town was located inside a fortification and had abundant water springs inside the walls”. This is the period of the basilicas. Like in the Hellenistic period, Lychnidos during this period was also rich in lavish edifices. Although on a small area, at Plaošnik remains from three monumental Early Christian buildings were uncovered: a tetraconche church with an atrium and baptistery, a three aisle

basilica with a narthex, atrium and a spacious baptistery with precious floor mosaics depictions, and one more building which is still researched, that probably was the bishopric residence in the period when Lychnidos for a longer period of time was the Bishopric center of the New Epirus province. In Ohrid are found remains from other five basilicas originating from the period when Justinian I, reigned with East Roman Empire. The following important phase for Lychnidos / Ohrid is the period of the 9th century when for the first time in the historical sources the town is mentioned by the name of Achrida. From then on it was no longer Lychnidos, and the life in this Slavic - Byzantine environment persisted under the name of Ohrid. The town, commencing from Saint Clement’s period the late 9th - early 10th century, the period of the great first Slavic bishop, the educator St. Clement of Ohrid who had an exceptional edifying mission, and from whom at Plaošnik we have the thronch church, now restored, through the Middle Ages, Ohrid developed in to an important ecclesiastic center with numerous

churches adorned with frescoes standing till day as significant monuments in the Byzantine art. In the life of the town till the abolishing of the Ohrid Archbishopric in 1762, the fresco and icon paintings had key roles. The Medieval sacral monuments: the cathedral church of the Holy Sophia of Ohrid (11th- 14th centuries, the Holy Virgin Peribleptos (13th century) and others, are all momentous values of the famous past of Ohrid.

Pasko Kuzman

Bibliography: Ф. Палазоглу, Охридско во праисторијата и во античкиот период, ОХРИД (монографија), Дел втори, Охрид-Скопје 1985, 92 (заб.6 - Лив. XXVIII, 32, 9.); В. Битракова Грозданова, Топографија и урбаниот развој на Лихнидос, Историја, год. XXII, бр. 2, Скопје 1986, 249-265; В. Битракова, Старохристијански споменици во Охридско, Охрид: Завод за заштита на спомениците на културата и Народен музеј 1975; В. Маленко, Раносредновековната материјална култура во Охрид и Охридско, Охрид (монографија), кн. I, дел VI, Охрид-Скопје 1985, 269-339; П. Кузман, Охрид-Личнидос, Археолошка карта на Република Македонија, Том II, Скопје 1996, 255-261; В. Битракова-Грозданова-П. Кузман, Lychnidos во раната антика [Нови археолошки докази], Археолошки откритија на почвата на Македонија-Прилози за истражувањето за историјата на културата на почвата на Македонија, книга 18, Македонска академија на науките и уметностите, Скопје 2008, 343-357.

ENGELANA



“Philip then advancing with his army recovered the cities, took Creonium and Gerus in the Dassaratis, Enchelanae, Cerax, Sation and Boi in the region of Lake Lychnidos, Bantia in the district Caloecini and Orgissos” (Polybius 5,108).

This is the first mentioning of Lake Lychnidos in the historical sources, and the first mention of the town of Enchelanae (with etymologic root from Enchelaia, and with the ancient Macedonian transcription Engelana), which till recent date in science, or at times was identified with the present day town of Stuga on Lake Ohrid. Thus, Philip II, the Macedonian king riding with his soldiers in the land of Lychnidos in 358 B.C., as war strategist surely had noticed the

position of the two hills on the north cost of Lake Lychnidos (Ohrid); the “Magic” hill (present day Ohrid) and the Gabav hill (northwest of Ohrid c.a 5 km). The Gabav hill is steep and rustically rough and rises above the basilica and church of St.Erazmo. The strategic position of these two hills is exceptional: from both of them the plane terrains by the lake and the Kandavian road (later date Via Egnatia) can be viewed and controlled. With the archeological excavation in 2000/2002 on Samuel’s fortress /citadel were uncovered remains from the oldest fortress in Ohrid ,parts of the walls and a tower erected from large stone blocks , chiseled in quite a rough manner, probably from the 4th century B.C., the period of Philip II. This is only part of the wealth of the Magic hill. The second wealth, the Gabovo hill is located c.a. 5 km northwest of Ohrid, and unveils the cultural-historic past from over 2400 years. The position of this steep hill with the fortress is an “eagles” peak with outlook to Ohrid and the plane in the east, west towards to Struga and its plane, and south to the blue waters of Lake Ohrid. The remains from the “stone” civilization are monumental. For many years it was believed that the ancient Lychnidos (present day Ohrid) was located on this hill, and not on today’s site.

The results from the recent archeological research support the conclusion that this site was a tribal “capital” of the upper Macedonian tribe Engelani, and “base of the Macedonian kings in the 3rd – 2nd centuries B.C., encompassed with powerful fortress walls made from megalithic blocks in the so called “Hercules” masonry technique.

In 1931-1932 archeological excavations were conducted on part of the “cyclop” walls by V. Unverzagt from Berlin ,Reishvic and Keller, and by M. Grbich from the National Museum in Belgrade, thus this fortress was documented an enrolled in the world archeological literature. The results showed that in the central





2

part of the fortress, on the highest point a foundation was made for a small acropolis, probably a shelter for the ruler and his closest associates. Moreover, the researchers discovered the economic quarter in the fortress, the area where the pithoi, the large vessels for storage of food and liquids were kept. The northwest section of this cyclops fortress was most powerful in the protection, with a monumental wall 2, 10 m wide and six impressive towers erected on megalithic blocks, the largest in size 1, 80 x 09, 0 m.

In 2007-2008 extensive archeological research was conducted on the site, and the borders of the fortified town were determined. In the center, at the highest plateau the acropolis section was stated made from smaller stone blocks, without the use of bonding mixtures. North, on the lower points stretches the town area encompassed by megalithic stone blocks, while to the south at the wide but steep section were stated smaller amphora and cut stones, also without bondage.

We assume that this Cyclops fortress is one of the most significant archeological sites in frames of the Mediterranean cultural complexes of this type. Without doubt there is need for further research, conservation and restoration for better presentation, and for cultural functioning of the site. The research will shed light on the dark archives and periods of Lychnitida, the wide ancient civilization spread by the waters of the Lake Lychnidos, where in frames of the natural borders stands high the seat of the North Macedonian population, Engelana.

Pasko Kuzman



3



4

Bibliography: М. Рицл, Полибије, Историје I, Матица Српска, Нови Сад 1988, 474 (Полибиј 5,108); V. Unverzagt, Die Burganlage über dem Kloster Sv. Erasmo am Ochridasee, Germania XXXII, 1954, 19-21, Tafel 9, 10, Beilage 1; P.Lisičar, O Lihnidskoj akropoli, Жива антика, IX год, 1-2 том, Скопје 1959, 231-233; Владо Маленко-Паско Кузман, Хермелеја, Лихнид, Зборник на трудови, бр. 6, Охрид 1988, 96-99.

VIA EGNATIA



Via Egnatia is known as a significant Antiquity regional road which connected the Roman imperial centre with the Balkan Peninsula hinterland and Asia Minor, i.e. it connected the city of Rome with Constantinople. It is actually a large reconstruction of the already known prehistoric trade road known as Candavian road (the name was given because of the Candavia mountains, the old name for the mountain ridge of the current Jablanica and Mokra Mountain, as well as the mountain ridges that came close to the Pindus mountain). The reconstruction of this road communication route around year 130 BC when Macedonia was a Roman province for already twenty years, and it was named according to Gn. Egnatius, the head of the reconstruction of this

regional road. It connected Rome with Brindisi on the west coast of the Adriatic Sea, and then it continued to Durres (Dyrrachion) on the east coast of the same sea, via Lychnidos (Ohrid), Heraclea (at Bitola), Pella and Thessalonica to Byzantium in Asia Minor. This road had a great military, trade and cultural significance at the time of the Roman expansion, but also before that. The stations of Via Egnatia were noted in several old itineraries: Itinerarium Antonini, Itinerarium Burdigalensis and Tabula Peutingeriana. On the territory of the Ohrid region, part of this road has been preserved on the hilly part west of the village of Radožda, on the west coast of the Ohrid Lake, 2.50 m wide. The road was built of amorphous stones with various dimensions, mad smooth from usage, and at times there are remains of the edges made of larger stone slabs. Near the last village houses of Radožda the road is lost, but it is assumed that it went towards the lake, along the very coast of the lake (now under the water level) and that it connected Lychnidos (nowadays Ohrid) to the rest of the world then.

Pasko Kuzman

Bibliography: В. Битракова Грозданова, Прилог за Via Egnatia на делницата Lychnidos - Pons Servilii, Лихнид 6, Охрид 1988, 37-52; La Via Egnatia entre Lychnidos et Pons Servilii (nouvelles preuves archéologiques), Ancient Macedonia VI/I, Thessaloniki 1996, Julia Vikotoupoulou In memoriam, Thessaloniki 1999, 153-156; Fasolo M., La Via Egnatia I, Da Apollonia e Durachium ad Heracleia Lynkestidos, Roma 2003, 229-238.



ANCIENT THEATRE



The Ancient Theatre is located at the eastern foot of the higher western part of the Ohrid hill in the old part of the city. It was constructed on the natural slope in this part of the hill, but there were also substructures built to place the seats. N.P. Kondakov was the first to indicate that such a construction must have existed in the Ohrid, i.e. in ancient Lychnidos, not only because of the significance of this urban space in Antiquity times, but also because of the definite indicators which he pointed as early as 1900, during his visit to Ohrid. Those were the two relief plates with representations of Dionysus and the muses (both exhibited today in the Robevci Museum lapidary), as well as many other construction

materials which used to be built in various constructions in the city of Ohrid (theatre seats and architrave beams). In year 1959/1960-1962 the first archaeological excavations were undertaken by the National Museum of Ohrid (by the archaeologist Vasil Lahtov) and there were nine rows of seats discovered, made in gray stone and travertine. Even at that time there were inscriptions with names of distinguished families noticed to have been carved in them, as these families rented the seats to be able to regularly follow the shows.

Broader archaeological excavations were undertaken fifteen years later, i.e. in 1977 (by the archaeologist Vlado Malenko), when another larger part of the auditorium was discovered. In 1984/1985 there were archaeological excavations conducted again and they revealed an orthostatic wall, built during the re-adaptation of the theatre by expanding the scene into an arena for Venation games and fights with animals; there were four cages for keeping the animals built behind the orthostatic wall at that time.

The biggest archaeological excavations and preservation and restoration activities took place in year 2000/2001 when the auditorium was fully conserved and restored, as well as the perimetral wall with the diazoma, after which this spectacle





2

facility was presented and put in function for various theatre, concert and related events. In order to reveal and put into usage this Antiquity facility, it was necessary to remove and dislocate 14 individual residential facilities and dislocate two streets in this part of the city. During the excavations and the conservation and restoration activities there were remnants of three medieval churches discovered: one in the south-west part of the complex, another one in the north-east part with 280 medieval grave units and

ruined grave constructions in its vicinity, a basilica (or a medieval church?) and a tank north of the auditorium, while some ten meters west of the northern part of the auditorium there was also a monumental "Macedonian type" of a tomb discovered with a dromos, an ante-chamber and a chamber, which was placed there at the end of the IV century BC or the beginning of the III century BC. During the excavations there were also many movable archaeological find discovered, such as pottery, metal objects, individual and group finds of coins,



3

epigraphic monument with an inscription of the name of the city Lychnidos, as well as objects made of glass and bone; with the latter, one should mention the find of a miniature theatre mask (1.5 cm high), which has a relief representation of two faces, made with lot of detail and with a realistic approach, one with a tragic, and the other one with a comic facial expression. It is also necessary to stress that based on all features, this facility in the "heart" of the old part of the city of Ohrid was most probably built in the II century BC, and it was re-adapted at the time of the

Roman imperial period, i.e. the II century AD. It was in function until the end of the Antiquity period, i.e. by the occurrence of the first Christian communities in the city of Lychnidos.

Pasko Kuzman

Лит.: В. Маленко, Нови антички наоди во Охрид и Охридско, Жива антика, год. XXVIII, том 1-2, Скопје 1978, 342-347; Т. Јанакиевски, Антички театри во Република Македонија, Битола 1998, 42-43; 49-51; 57-59; В. Маленко, Античкиот театар во Охрид, Македонски археолошки преглед 1, Скопје 2008, 75-80.

SAMUEL'S FORTRESS



The fortress in Ohrid was named after Czar Samuel due to the fact that one period of his reign he had chosen Ohrid as the capital of his kingdom. The fortress is a profane edifice inseparably connected with the entire history of Ohrid from the oldest periods till day. The town Lychnidos and the fortress for the first time were mentioned by Livy in 209 B.C., during the reign of the Macedonian king Philip V. This data tells that at the end

of the 3rd century B.C., the fortress was fully erected and functioned in the crucial moments in the history of the town of Lychnidos (Ohrid). The present day appearance of the fortress with its size most probably was established in the 4th century A.D., as visible from the building technique of opus mixtum (bricks laid in four and three rows and delineated by lime mortar). Accounts in the historical sources tell that this type of a city fortresses had a powerful defense role, and this is why in the year 479, Theodoric Amali the king of the East Goths during his campaign from Macedonia to New Epirus was not successful in occupying Lychnidos, since "the town was laid in a fortress and had abundant (water) sources inside the walls".

The fortress depending on the historical circumstances was more or less in focus, it was restored or demolished. Nevertheless, the space surface from time of the Late Antiquity remained generally unchanged; accept for authentic form of the central part, the construction of the citadel that took place in the late 10th and the early 11th century. This was the period of czar Samuel, when Ohrid became the capitol of the first Macedonian- Slavic kingdom, even though in the historical science has viewed this with a different overtone. After Samuel's death in 1014, without struggle





2



3

Ohrid was taken by Basil II, so the fortress was left undamaged. In the second half of the 14th century, namely the period of the governing of the great perish Andrea Gropa with the region of Ohrid, the citadel was restored and enforced. After the Ottomans seized Ohrid, a military unit was stationed inside the fortress; however the fortress was not mentioned as an edifice where important events took place. At last, in the late 18th century and the beginning of the 19th century the self-willed ruler Jeladin bay who "at the same time demolished and built" has been credited for significant interventions on the fortress citadel. During these activities, in 1808 he erected a Saray (palace) in the south section. From this



4

period on ward, it became customary the citadel to be called "Gorni (Upper) Saray". With this ends the historic role of Samuel's fortress. In 1934, King Alexander for the inhabitants of Ohrid had built a water line, and the reservoirs were set in the northeast section of the south half of the citadel. The fort in Ohrid is comprised of a Central area (acropolis, citadel, kale), that stretches to the west high part of the town hill, and the area better known as "Podgradie" (literally meaning the section below the town) envelops the east part of the town hill, as well as the south foothill of the mentioned west section. The Central area (the citadel) has a shape of a cut ellipse which in the middle is divided by the fortress

wall that runs in an east-west direction. An impressive entrance with two semicircular towers is located on the south-east side of the fort. The fortress walls in the Central area (the citadel, kale, Gorni Saray) are preserved and range from 10 to 18m in height. The fortress has 18 defense towers, 4 gates: Iron gate, Upper gate, Front gate and Lower gate. During the period of 2000-2002, on Samuel's fortress were carried out the largest research and conservation-restoration works. Likewise, systematic archeological excavations were undertaken on the entire citadel area, and the walls were completely restored, and on some section the height of the walls are up to 20 m. In frames of the extensive research on the area of the Upper gate



5



6



7

the oldest burials and the most significant archeological finds were discovered, the "Ohrid" gold funerary mask and the golden glove, unique finds only noted on the territories of Ancient Macedonia from the period of the 6th century and the early 5th century B.C.

Pasko Kuzman

Bibliography: Ф. Папазоглу, Дасаретија и Лихнид во времето на римско-македонските војни, Охрид, книга прва (монографија), дел втори, Охрид-Скопје 1985, 92 (прв помен на тврдината цитирано од Лив. XXVIII,32,9); А. Николовски, Д. Корнаков, К. Балабанов, Споменици на културата во НР Македонија, Скопје 1961, 217-218; И. Микулчиќ, Средновековни градови и тврдини во Македонија, книга 5, Скопје 1996, 241-246; С. Бояжиев, Самуиловата крепост в Охрид (коавтори: П. Балабанов, Н. Тулешков), Крепостно строителство по Българските земи, София 2000, 181-186.



8

PLAOŠNIK



The archeological complex of "Plaošnik" in Ohrid is the most significant and sacred space for Macedonia and the whole Slavic world in historical, cultural and spiritual sense. It is situated on the higher hill of Ohrid, between Samuil's fortress and the picturesque area of the church St. John the Theologian of Caneo, on the coast of the Ohrid Lake.

The chronological vertical life line spans from prehistoric times (end of Bronze Age), over the Antiquity and Late Antiquity period and Early Christianity, to the High Middle Ages. The data indicate that towards the end of Bronze Age and in Iron Age at the area between Samuil's fortress and Plaošnik, the first settlement on Ohrid hill,

existed. This is confirmed with the archaeological investigations (1996, 2007-2009) which unearthed numerous fragments of mat painted ceramics and Iron Age tombs with rich offerings of ceramic, bronze and other objects, known in archaeology as "Macedonian Bronzes". Further on, the data also indicate that in Antiquity, in the time of the large development of the aristocratic town of Lychnidos, (the old Ohrid) it was the location of the most significant antiquity temples, among which, also the temple of the god Dionysus.

In the Late Antiquity and Early Christianity (4 – 6 century), Lychnidos was the Episcopal centre of the Macedonian-Roman province of New Epirus, and Plaošnik was the place where monumental early Christian basilicas with rich architecture and with even richer mosaic floor areas were built on the ruins of the pagan temples. At the end of the 9 century the first Slavic archbishop St. Clement came to these areas, and he reconstructed an old three-foiled church (built most probably at the beginning of 7 century) and he dedicated it to the holy doctor St. Panteleimon. Here and in the monastery complex that developed in the next centuries, St. Clement started with a strong educational and literary activity (Ohrid Literacy School), the First Slavic University





2

was started, and from there the Old Slavic literacy, art and culture had spread. Even during his lifetime, St. Clement expanded the church towards the west, and he built a modest grave in the pronaos where he was buried after his death in year 916.

The church of St. Clement was later reconstructed and painted with frescoes (13-14/15 century) on the same foundations and it functioned as such until the end of 15 century when it was demolished down to its foundations by the Ottomans, and Sultan Mehmed's Mosque was built on its place. This building functioned for some time and then it was deserted.



3

In 1942/1943 the first archeological excavations started here, when the remains of the old St. Clement's church dedicated to St. Panteleimon and the grave of the holy one were discovered. These discoveries were made by the head of the Antiquity Office of Ohrid, Kiril Prličev, the son of the well known poet and romanticist from Ohrid Grigor Prličev, and the work was continued by his successor in the same office, also a man from Ohrid Dimče Koco. In the period of 1964-1967 there were additional archeological excavations made and there was a conservation of the remains of the St. Clement's



4



5

church made, while the ruined walls of the mosque were fortified in order to “physically protect the church”.

On the occasion of the jubilee of “2000 years of Christianity in Ohrid and Macedonia”, in the period between 1999 and 2002 at the area of the site i.e. at the area with the remains of St.Clement’s church and the mosque, were performed revising and systematic archaeological investigations and conservation/restoration, upon which the Instauration of St. Clement’s church “St. Panteleimon” commenced.

The direct work on the reconstruction of St. Clement’s temple started in March 2001, and in the summer of the same year, further systematic archeological research continued in order to provide appropriate conditions for the access to the St. Clement’s church. The remains of the monumental five-nave early Christian basilica around St. Clement’s church were discovered, placed in the central part of this big early Christian sacral facility. The work also continued in 2002 and there was a monumental baptistery discovered south from the apse of the basilica, with preserved mosaic floors and beautiful representations of the symbolic early Christian cosmogony (vegetal and zoomorphic representations, swastika crosses, etc), narthex with preserved parts of mosaic floors in many phases in the northern nave of the basilica; spacious atrium in the northern part with marble bases and pillars, auxiliary rooms and spacious yards in the eastern part of the complex etc. St. Clement’s church of St. Panteleimon was completely reconstructed by the end of July 2002, on the same foundations of St. Clement’s time (9 century) and the additions (chapels, northern and southern porch and church bell (8-14/15 century) with the same construction materials and the same



6



7



8



9



10

approach to work, as it was done in the old times of its former reconstructions. It is a three-foil church with a naos (central nave), narthex with a gallery, northern porch, southern open porch, dome above the altar area, dome above the central area and a church bell on the western part. In the interior, there is preserved fresco painting from the time of its reconstruction in 11-12, 13-14 century and the remains of older phases of floors that are today presented with floor glass areas. The old floor in the altar area and in the naos (central part) has been reconstructed in marble, based on the remains of the old original floor. There is a marble altar



11

screen and carved gates, iconostasis and the grave of St. Clement. On the walls of the northern porch the discovered fragments of the frescoes of the old church are presented. St. Clement's temple has received its original shape with its whole historical magnitude and spiritual dimension that reminiscently brings back St. Clement's time to our modern times, to be reconstructed and last in the future with an eternal faith and respect to the immortal spirit of the holy one. In 2007-2009 were performed vast systematic archaeological investigations on the entire area of



12

Plaošnik with the goal to discover all relevant data that would enable the implementation of another vast project at this area: the Instauration of the complex "St. Clement's University".

Pasko Kuzman

Bibliography: Д. Коцо, Климентовиот манастир „Св. Пантелејмон“ и раскопката при „Имарет“ во Охрид, Годишен зборник на Филозофскиот факултет, 1, Скопје 1948, 129-180; Ц. Грозданов, П. Кузман, Т. Бунташеска Паскали, Плаошник, Возобновената црква на Св. Климент и Пантелејмон, Охрид 2003; В. Битракова Грозданова, Линид во ранохристијанскиот период и неговото урбано јадро, Јубилеен зборник, 25 години митрополит Тимотеј, Охрид 2007, 257-268.

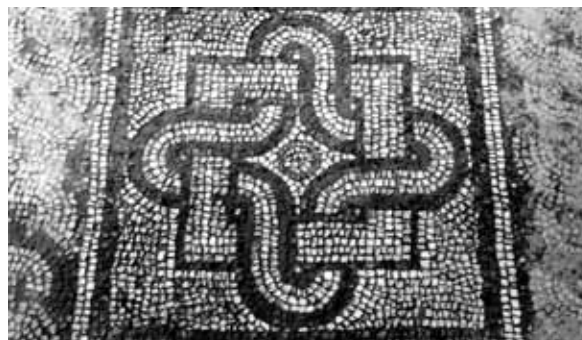


13



14

THE PERIOD OF THE BASILICAS



Apostles Paul was the first missionary of the Christian faith on the Balkan Peninsula, whilst in the region of Lychnidos (Ohrid) the oldest penetration of Christianity was linked to the late 3rd century and the preacher Erasmus of Antioch, who was persecuted by Diocletian's exile of the Christians. In the early 4th century officially stopped the exile of the Christians (with the Milan Edict, issued by Emperor Constantine in 313), and in the first half of this century Lychnidos (present day Ohrid) is mentioned as a bishopric center of the province of New Epirus. Since that time onward, till the end of the Early Christian Period in the rich ecclesiastic history this city the following bishops of Lychnidos are known to us: Dionysius

who is mentioned at the Synod at Serdica in 343, as Dionysius de Macedonia de Lychnido, Anthonius at the Council in Chalcedon from 451, Laurentius, at the end of the 5th century, and Theodoretus at the beginning of the 6th century. These bishops of Lychnidos were followers of Orthodoxy, and thus were attached to the pontifical chair.

Currently, only in the city of Ohrid from the Early Christian Period nine churches have been stated, while in the entire region of Ohrid and Struga nearly twenty sacral edifices have been discovered dating to the period. Additionally, there will be mention of all the recorded, stated, and partially researched basilicas in this region. While the more important cases researched to greater extent will be individually presented.

Far back in the year 1927 archeological excavations were carried out at the Old Christian basilica at Oktisi, near Struga by the Professor from Belgrade, Nikola Vulič. At the time only the baptistery was unveiled. Professor Dimče Koco continued the works in 1957-1958 when the mosaic floor in the narthex was unearthed. From 1968, till day systematic archeological excavations have been carried out by Professor Ph.D. Vera Bitrakova Grozdanova. The research work has confirmed the presence of a three



aisle basilica with a baptistery, narthex and annexes. It is assumed that it was build for the needs of some small settlement near by. The floor mosaics were adorned with geometric, floral and zoomorphic ornaments, and especially interesting is the narthex section with the depiction of a kantharoi flanked by lambs, an assumed allusion of a dwelling in paradise. In Ohrid from 1966-1970 traces from an Early Christian edifices were discovered on the streets of "Ilindenska" and "Klimentaska" and later on remains from edifices of this period were stated around the churches of St. Nicholas of Čelnica, St. John of Arbanasi, the Holy Virgin Pandathos and St.Nicholas Gerakomia.

From the results of the archeological and conservation activities on the area of the Cathedral church of Holy Sophia at Ohrid (1951, 1952, 1974 and 1984-1985) it was acknowledged that this church was erected on the foundation of a building from the Late Antiquity, most probably an Early Christian basilica. In 1971, during the road tracings on the site of Manastirišta-Raica remains from walls and sculptural decoration were found in vicinity of the foothill of the village Ljubaništa, alongside the south coast area of Lake Ohrid. About 50 m west of this finding walls from a larger edifice were discovered. It is assumed that these two edifices were had sacral function and belong to the Late Antiquity- Early Christian Period.

In the course of the building of the new school "St. Clement of Ohrid" in 1978, on the site Deboi in Ohrid extensive archeological excavations were carried out, and then came to the discovery of the Hellenistic and a Roman necropolis of Lychnidos, as well as an Early Christian basilica, and an Early Medieval necropolis. The basilica has three aisles and two phases. The edifice from the first phase was comprised of an atrium, narthex with annexes to the sides, and a nave

with three aisles that were separated by colonnades. The narthex, nave, as well as the side aisles were covered with floor mosaics. The second phase of the edifice was comprised of an exonarthex and narthex (located on the atrium space from the first phase), annexes on the north and the south side of the narthex, a nave with three elongated aisles, and most probably a baptistery in the south compartment. The floors in the narthex and the central aisle were adorned with mosaics, while the floors of the side aisles and annexes were paved with bricks. The floor in the exonarthex was covered with stone slabs. In 1980 on the street "Ilindenska" in Ohrid during the digging for the foundation of a private house remains from four chambers were discovered. These rooms once belonged to a monumental building from the period of the Late Antiquity, and were lavishly adorned with various floors, decorative stone sculpture, fresco paintings and wall mosaics. It is assumed that this was an ecclesiastic building; however it is more likely it was a profane house – possibly a bishopric residence.

Finally, in 1987 on the site of Gorni Saray at the east foothill of Samuel's fortress in Ohrid one more Early Christian church was discovered by chance, but later destroyed. This occurred during the digging of a foundation of a private building when on an area of 90m² the mechanization destroyed the walls and the floor mosaics. Afterward preventive archeological excavations were carried out and it was affirmed that most likely these are remains from an Early Christian polyconchal church, like the one at Plaošnik (Imaret). In addition this edifice is of great significance for the ecclesiastic history of Ohrid. Together with the two churches of this type in Ohrid only one more polyconchal church has been discovered of this architectural form on the opposite coast side of Lake Ohrid, in the village Lin in Albania.

Chronologically all the above mentioned edifices belong to the Pre -Justinian and to the Justinian Period, more precisely the 4th to the 6th centuries. It is apparent that the region of Lake Ohrid is abundant with ecclesiastic monuments from the Early Christian Period of which the majority are located in Ohrid and its surroundings, and they definitely enhance the city's image in the cultural history - making it throughout the centuries a cultural and ecclesiastic stronghold. Moreover, the number of the listed ecclesiastic edifices is not final. In future, the legend about the fantastic number of churches in Ohrid from various periods may be confirmed, that is to say: How many days in the year, that many churches in Ohrid!

THE POLYCONCHAL CHURCH AT PLAOSNIK

One of the most vital Early Christian religious monuments in Ohrid and further is the well known polyconchal church on Plaošnik (Imaret). It is set in the north section of the monastery complex of the old St.Clement's church of St.Panteleimon, on the hill south of the Samuel's fortress. This area has been researched in several campaigns. The polyconchal Early Christian church was affirmed in 1959, and the excavations continued in 1961, and in 1965-1966, and was completely researched and restored during 1969-1971. This distinctive ecclesiastic building stands out with its monumentality, the architectural form, and the lavish floor mosaics. The building has a quatrefoil layout (a nave with a four leaf form), narthex, atrium, annexes on the sides, a catachumenicum and a baptistery. The maximum width of the basilica is 39 m, and the length is 43 m. From all four sides the central nave extends into apse enlargements. The three folium shaped baptistery is south of the





3

nave. The greater part of the floors in the church are embellished with lavish mosaics, and each decoration is a unique picture with different pattern of elements, geometric, floral, zoomorphic and anthropomorphic images. From all the achievements the rich mosaic carpet in the central nave is the most prominent one. The center is adorned with a geometric picturesque ornament. Twenty rows of double braids are interlaced creating free planes, which are adorned with images of pheasants, doves, swamp birds... Images of animals of animals are also depicted: a lamb, a donkey, a laying cow, a jumping lamb, rabbits (one eating grapes, the other eating a beet root). Likewise interesting is the mosaic decoration in the north-east annex, especially in the apse section where from four yellow circles, four brooks spring out, which symbolize the four rivers of paradise, and the Genesis, and descend from the celestial arches. From the brooks, from the left and the right side two dears come forward to drink water. Below this scene is the donors' inscription, they have omitted their names as a sign of modesty. The inscription is written in Greek and reads: "They

made it for their blessing, those whose names are known to God". Of special importance is the mosaic decoration in the three-leaf shaped baptistery executed in the technique of opus vermicilatum, where the four rivers of paradise are depicted as human heads with long mustaches, a symbolic rendition of the composition Fons vitae (The Fountain of Life). This mosaic decoration in the baptistery all together is "a result of great theological knowledge and of a scholarly pictorial disposition, which in a suggestive manner amplify the paradise illustration", the imagined Garden of Eden with abundance of holy water springing out from the mouths of the four river fountains is the place where the faithful are portrayed in forms of dears and lambs and are given water. The inscriptions of the rivers of paradise are legible. The polyconchal church at Plaošnik was elaborately decorated with frescos and wall mosaics, as confirmed from the gold covered glass mosaic fragments found in the excavation in the baptistery, and the north aisle. According to some suppositions this monumental Early Christian edifice in Ohrid from the Late Antiquity was the Cathedral church of the Lychnidos bishops.

THE THREE AISLE BASILICA AT PLAOSNIK

Not far from the polyconchal church at Plaošnik, more precisely north-east of it, on the sector of Clement's church of St. Panteleimon, in 1965 a three aisle Early Christian basilica was stated above its foundation, and inside the interior was situated St. Clement's three-conchal church. From 1999-2002, during the works on the project Restoring Saint Clement's church of St. Panteleimon in Ohrid, which commemorated the jubilee of "2000 years of Christianity in Macedonia and the World", large



4

revised and systematic archeological excavations were carried out on the area inside and around St. Clement's church, when the remains of this monumental Early Christian building were completely unveiled. The full length of the edifice (with the apse) is 47 m, while the absolute width (with the atrium) is 26, 50 m. The edifice was a three aisle basilica delineated by colonnades, with a narthex on the west side, a baptistery on the south-east side (south-east of the apse) and an atrium on the north side. The narthex with the annexes was adorned with floor mosaics, and remains from mosaics were stated in the central aisle, as well as in the specious baptistery. The older phase is believed to be the mosaic base in the piscine where the scene with the Fountain of Life is illustrated. The remaining space in the baptistery is also covered with a mosaic floor with geometric, zoomorphic and floral ornamentation, and especially persuasive is depiction in the west section of a lion with the snake, and the swastika - crosses.



5

THE EARLY CHRISTIAN BASILICA "STUDENČIŠTA" NEAR OHRID

In 1957 archeological excavations were carried out on the site Studeničišta in vicinity of Ohrid, they continued in 1968, and finished in 1971 with the conservation - presentation treatments by the Institute for the Protection of Cultural Monuments of Ohrid. The research was headed by the archeologists Vasil Lahtov, Vera Bitrakova Grozdanova, and Vlado Malenko. A three aisle basilica with a nave, narthex, side annexes, baptistery, a double atrium with a pool, and a formal entrance into the basilica was discovered on the site. The architectural distinctiveness of this edifice is that the length of the nave is shorter than the width, an unusual characteristic for the south Balkan area. The central nave space and the narthex were adorned with mosaic floors with geometric, floral and zoomorphic images.



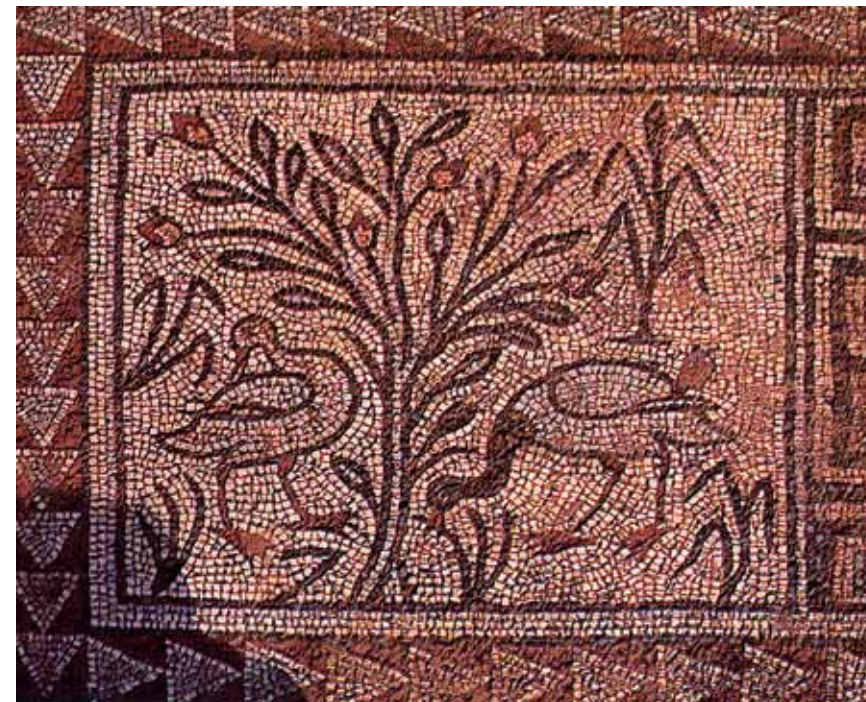
THE EARLY CHRISTIAN BASILICA OF "ST.ERASMUS"
NEAR OHRID

In 1974-1975, roughly 5 km west of Ohrid during the building of the main highway Ohrid-Kičevo archeological excavations were carried out at the south foothill of the Gaban Hill, close to the cave church of St.Erasmus. During the excavation a monumental Early Christian basilica was found with a three aisles layout, with an elaborate presbytery with a cruciform crypt, a narthex with an annex to the north and the south side, a baptistery with a round piscine, a specious atrium set west of the narthex, and a number of auxiliary rooms. The floors in the narthex, the annexes on the sides, the central aisle and the diaconicon were covered with mosaics with geometric, floral and zoomorphic ornaments, while the side aisles and baptistery were paved with bricks. The atrium floor was covered with stone slabs. It is believed that this basilica was erected in honor of the great saint Erasmus of Lychnidos. It is important to mention that in the basilica and around it a significant medieval necropolis was discovered dating from the 7th to the 14th centuries. Some of the graves were directly dug into the floor mosaics inside the basilica.



AN EARLY CHRISTIAN BASILICA
AT RADOLIŠTA NEAR STRUGA

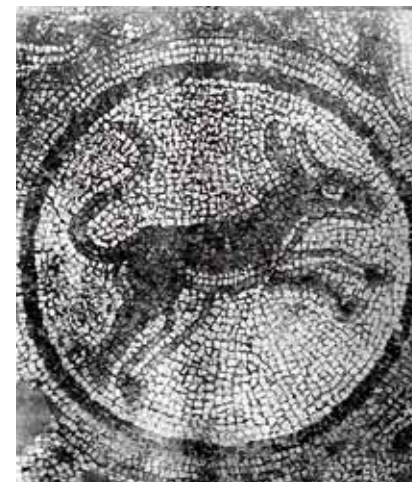
On the site known as "Ciganski grobišta" (The Gypsy cemetery), east of the village Radolišta in 1954 an Early Christian three aisle basilica was discovered. The research work was carried out till 1976, when inside the basilica graves from the Early Medieval Period were excavated as well, while the conservation - restoration works were carried out in 1980. The basilica has an altar space with an apse to the east





13

side, three aisles, a narthex with a diaconicon on the north side, a cathahumenum on the south side, an exonarthex with two annexes on the north and south side, a baptistery on the south side, and a small porch on the west side. The central aisle and the narthex were adorned with floor mosaics, while the remaining rooms were paved with bricks of different sizes. The mosaic floors were decorated with geometric and zoomorphic images. The baptistery was erected at later date when two walls were joined at the east wall of the cathahumenum, and the south aisle wall. In the middle section a cruciform piscine was erected that could be step into and step out from the stairs found on the west and east side. Fragments from decorative sculpture were discovered from columns capitals, and screens and most probably



14



15



16



17



18



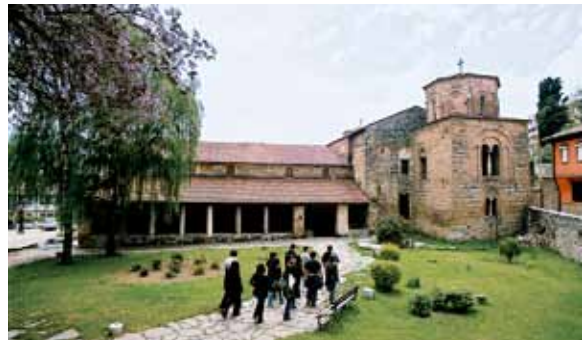
19

originate from the sanctuary (the altar space). Early Medieval graves dating to the period from the 7th to the 14th centuries were discovered on the entire area of the basilica, of which especially important is the grave buried into the far north part of the exonarthex where a stone plate was found with a Eucharistic imagery, and an inscription in Greek indicating the buried presbyter Georgie. The excavations gave valuable data and had confirmed that the Early Christian basilica was erected on the foundation of an older edifice from the Roman Period.

Pasko Kuzman

Bibliography: Д. Коцо, Ранохристијански базилики во областа на Охридското Езеро, Зборник на трудови, Народен музеј-Охрид, Охрид 1961, 15; В. Битракова Грозданова, Старохристијански споменици во Охридско, Завод за заштита на спомениците на културата и Народен музеј-Охрид, Охрид 1975, 82; В. Маленко, Ранохристијански објекти од Охрид и Охридско, Лихнид 7, Завод за заштита на спомениците на културата и Народен музеј-Охрид, Охрид 1989, 5-6.

HOLY SOPHIA



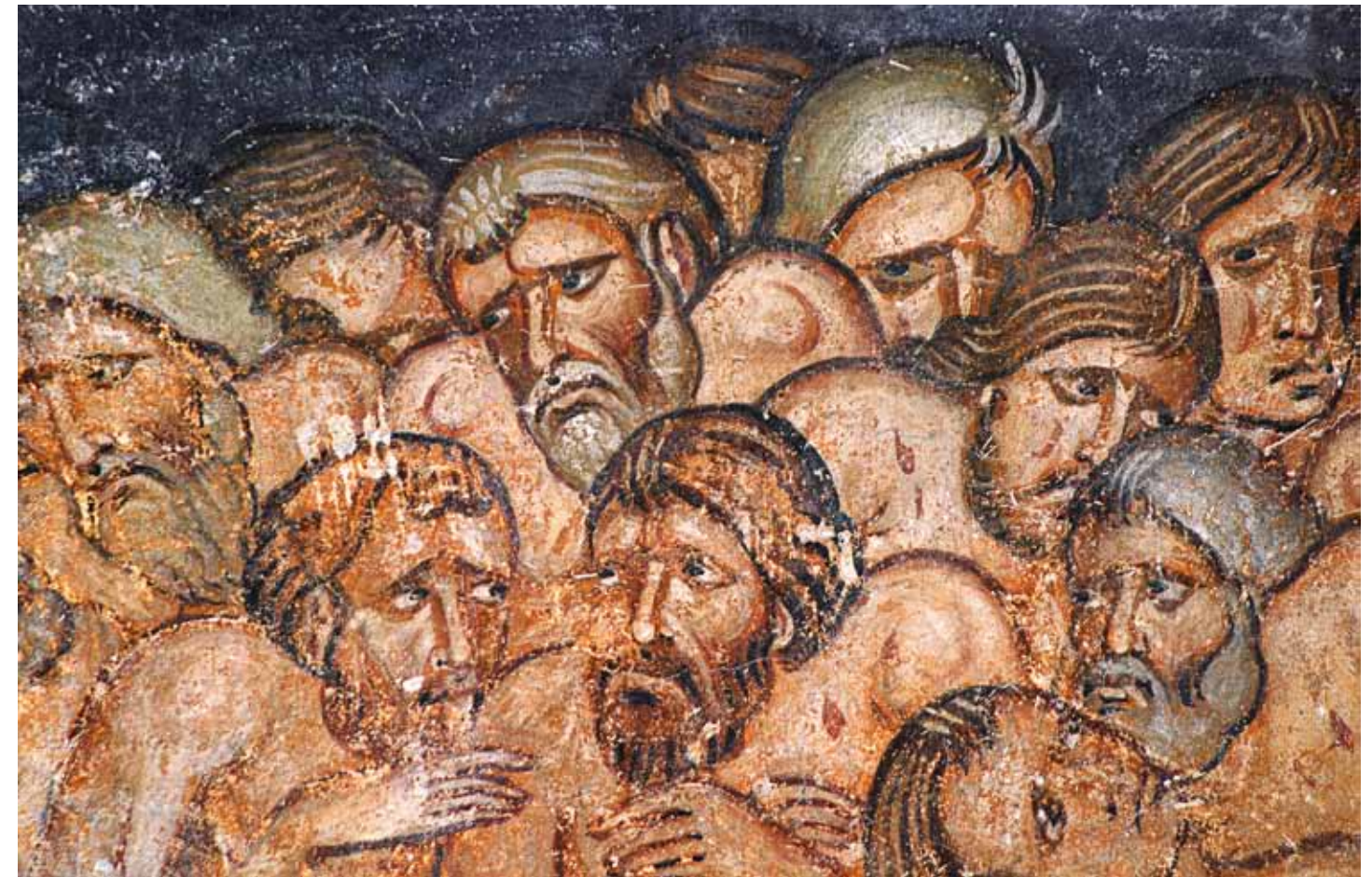
The church was built in the centre of Ohrid's old town, upon the foundations of an old Christian structure. During Tsar Samuel's reign (976-1014) it served as the cathedral temple of the Church that had a patriarchal status. The building was reconstructed in the time of the Ohrid Archbishop Leo (1037-1056), when its broad stone dome and marble altar screen were built. The latter is among the oldest in the Eastern Christian world. The intensive construction activities undertaken in the early 14th century defined the church's luxurious appearance marked by its interior and exterior two-storey narthexes. Its west façade has been compared to that of Halke Palace in Ravenna, also known as the residence of Emperor Justinian I.

The church's earliest wall paintings were devised and commissioned by the Ohrid Archbishop Leo, who, being the leading theological erudite, was a negotiator plenipotentiary on behalf of the Ecumenical Church in the doctrinal and theological dispute with Rome in the years of tension preceding the Schism (1054). In the years around 1045, Leo visually materialised his erudition by sponsoring a unified ensemble which would be a visual argument in support of his theses about the Eastern Orthodox universalism under the patronage of Constantinople. Hence, the first zone of the church was painted with images of the most prominent superiors of the Christian churches. Placed in specifically designated positions, the archpriests illustrated the idea of the hierarchy of the church capitals throughout the Christian world. Places of honour were awarded to the bishops of the (Ecumenical) Church of Constantinople, and the churches of Jerusalem, Alexandria and Antioch, whereas the Church of Rome, included in the basic Christian institutional system, was represented in the diaconicon through the portraits of the six popes. Along with the bishops of Cyprus, the images of St. Cyril of Salonika and St. Clement of Ohrid were added to the composition at the end of this gallery in testimony of the ecumenical status of the Ohrid Church Cathedra. Both representations of





2



5



3



4

these saints are the oldest preserved in Byzantine art. The gallery of the prelates in St. Sophia is the most populous ever painted, and includes the group of popes, while the portrait of Pope Innocent is unique in fresco painting. The highly selective list of thematic and iconographic exclusives in this ensemble also includes a unique scene of the Liturgy of St. Basil the Great, the scene of Abraham's Sacrifice, whose narrative quality remains unsurpassed, Christ's blessing of the unleavened Eucharist in the scene of the Apostles' Holy Communion, the gallery of female saints in the narthex,

including the representation of the Mother of God sitting erect on a pillow on the floor. The representation of the Mother of God with her son on the north column in the naos is exceptional in that it shows Christ's bare feet, which were to be observed in Western painting as late as the 13th century and whose depiction has been interpreted as the germ of the idea of humanising Christ's divine figure and image. The prothesis, dedicated to the Forty Martyrs of Sebaste, contains one of the most extensive Byzantine cycles illustrating their lives from their conversion



to Christianity to their massacre. Their group representation as canonised saints, with features of their martyrdom, is the only known painting of this kind in Byzantine art. The entire south part of the sanctuary, called deaconicon, is decorated with scenes from the life of St. John the Baptist and was most probably a chapel dedicated to him, serving as a baptistery.

This largest 11th century fresco-ensemble in Europe – dark and sombre, expressive and mystical, analytical and stern – is a negation of the earthly and the banal, of the corporeal and the material, of beauty. The messages this painting style sends are the summit of monastic aesthetics and an expression of “ascetic” surrealism in art.

Important painting work also took place in the 14th century, in the time of Archbishop Nicholas. During that period, the walls in the upper storeys of the church’s extensions became inviting painting canvases. The small church to the north of the upper storey of the narthex was the first to be decorated between 1347 and 1350. Its donor, despot John Oliver, had dedicated it to his namesake saint, St. John the Baptist. The walls were painted with scenes from the patron’s life, while the lower zone was decorated with the images of the members of the donor’s family, who are also significant due to their historical importance. The painting style employed is illustrative of the echoes that Byzantine Renaissance had in the 14th century and eloquently speaks of the talent of its author, the painter Constantine.

The upper storey of the narthex was fresco painted around 1345, owing to a donation from the Archbishop of Ohrid, Nicholas. As befits a cathedral church, this space is dominated by the cycle of the Ecumenical Synods. One of the most important fresco painters in the Balkans and teacher of numerous generations of fresco painters in Ohrid, the painter John Theorian, left his signature on Archangel Michael’s sword in the scene of King David in Penitence.





10

It was precisely Theorian's disciples who produced the rare painting programme on the upper storey of the exonarthex, also known as Gregory's Gallery. Under the patronage of the same archbishop, the scenes of the Last Judgment, the Legend of Joseph from the Old Testament and the Act of the Separation of Soul and Body were illustrated around 1355. The cycle of Joseph, depicted in forty scenes, was illustrated so extensively only in one other place in the middle ages – St. Mark's



11

Church in Venice. This scene of the posthumous separation of soul and body, along with the accordingly entitled cycle in St. George's Church (13th century) of the Hilandar Monastery on Mount Athos, is the only remaining depiction of the monastic-mystical saga in Byzantine art.

The magnificent fresco painting in the cathedral of the Ohrid Archbishopric is a unique textbook on mediaeval art between the 11th and the 14th centuries. Here, as

in few other places in the Slavonic-Byzantine universe, painted and painted over continuously through the centuries, these fresco-murals are a stratigraphy of superior European achievements in fine arts.

Aneta Serafimova

Bibliography: В. Ј. Ђурић, Црква Свете Софије у Охриду, Београд 1963. Ц.
Грозданов, Охридското ѕидно сликарство од XIV век, Охрид 1980, 60 - 101. Ц.
Грозданов, Студии за охридскиот живопис, Скопје 1990, 24 - 75.

THE HOLY MOTHER OF GOD PERIBLEPTOS



The church of the Holy Mother of God Peribleptos, erected on the loftiest platform in the centre of town, ranking third in the Archbishopric town, after St. Sophia's Cathedral and Clement's bequest, the church of St. Panteleimon, thrived with full-blooded intensity from the 13th century until the 19th century, amassing within itself a fundamental creative material of epochal consequence. According to the donor's inscription, the church was built and originally decorated in 1295 following a commission by the Byzantine governor Progonos Sgouros, relative of Emperor Andronicus II Paleologue, in the time of Makarius, Archbishop of Ohrid. Built with a cross-in-square plan, with a dome and a narthex, this church is particularly impressive because of

its cascading roof cornices and tile decoration. The authors of the frescoes, the painters Michael Astrapas and Eutychios, created an ensemble unique in terms of style and abundant with premier visual solutions that would later become paradigmatic for the painters of the following centuries, although shifted among the scenes of the Great Feasts, the Christological cycles, the childhood and early womanhood of the Mother of God, her Dormition... The Saga of the Dormition, composed of six scenes, is the earliest cycle dedicated to the last days and death of the Mother of God in Byzantine wall painting. The upper or celestial part of the central scene showing the paying of last respects to the Mother of God who lies on a bier illustrates the Assumption of her body into Heaven. This narrative approach would be repeatedly assumed throughout the following centuries. The north wall contains the earliest known portrait of St. Clement of Ohrid, painted outside the altar, to be near the worshipers who venerated him as their guardian and protector. Next to him is Constantine Cabasilas, the 13th century Archbishop of Ohrid. Juxtaposed in the first zone, these saints are a metaphor for the Slavic-Byzantine acculturation. In addition to the message about the unity of the cultural particularities, it also sends a visual message of universalism. Placed beside each other, the legendary founders of the Roman Catholic and the Eastern Christian Church, the brothers Apostle Peter and Apostle Andrew, materialise the message of consanguinity, of the fundamental unity of the Christian universe. The paintings' semiotic density is also manifest in the narthex, where there are Old Testament prefigurations that make this section the first Byzantine gallery entirely dedicated to this subject. The scenes include Old Testament events the iconography of which was first established here. It was precisely in the narthex of Peribleptos that the Christmas Hymn got its earliest Byzantine visual form.





2



3

The reconciliation of the great painters' varied inclinations resulted in the creation of a non-standard creative "construct" of universal significance. Its extreme dramatism and anti-lyricism make these paintings unique in the corpus of Slavonic-Byzantine fine arts. Deconstructing previous visual art experiences, it is grounded on the negation of the classicistic approach. The volume and its treatment as a painted sculpture give rise to the basic formal, classicistic impression of the ensemble. Yet, its elaboration and final effect are entirely anti-classical. The rough, stern and formidable figures are eternal and atemporal in their indomitability and untouchability. They are a visual metaphor of spiritual resoluteness.

The wall paintings in Peribleptos are not dramatic; rather, they are a drama unfolding through images. The expression is ardent to the point of pain, screaming and despair. Solemnity has been substituted with a turbulent "mass" of pathetic poses or tempestuous movement. The geometry of the line – angled and broken, sharply curved – gives shape to the turbulent figures: it ploughs their faces; plunging and disappearing only to pitch elsewhere. A palette of expressions appears on the faces of the saints, ranging from expressions of vigour to fierce grimaces. The cubic pieces merge into a mass and become alive through the intensity of the contrasts. Upon the dark and sombre basic hues glare the pure pigments of blue, ochre, red and white.

The great masters never repeated their heroic style of Peribleptos. With secular self-consciousness about the supreme merits of the works they created, they left their signatures in ten places inside the church. About twenty years later, they were past their youth and their vigour had waned. With their subsequent works they fitted superbly in Constantinople's classicism of the time. The second phase of the church's fine arts history, which took place in 1365, involved the painting of the walls in the north and south chapels, dedicated to St. Gregory



4

the Theologian, as well as the church's open porch. These works, created by the disciples of John Theorian, the leading 14th century Ohrid painter, left an obvious mark on the town's art in the second half of the 14th century.

On the west facade of the north chapel and the adjacent south wall, standing erect in a praying gesture, the images of the town's and the church's most reputable personages, aligned as a group of donors due to their merit in the creation of the new fresco-ensemble. To the right of the chapel's entrance is the Archbishop of Ohrid, Gregory II, accompanied by the donor of the chapel – the Devol bishop Gregory – and the monk

John, archimandrite of St. Clement's Monastery. To the left, next to Emperor Stephen Uroš V, who is depicted frontally in line with the protocol, are the images of Grgur and Vuk, the sons of the then late governor of Ohrid – the sebastokrator Branko. This group portrait is an invaluable historic frame.

In 1595, on the west facade of what once used to be an open portico, skilled masters painted the scene of the Last Judgment with impressive narrativeness. When St. Sophia's Cathedral was turned into a mosque (15th century), Peribleptos became a cathedral church with a rich archbishopric library, numerous icons and liturgical items. In the 18th century, an archbishopric



5



6



7

palace was erected but it suffered in a fire in the 19th century. During the same century, the open portico was masoned and became an external narthex, which now extends all around the church.

The church's large iconostasis, made in 1862/63 by the painter Dičo, was dismantled in 1960 when the old marble partition was reconstructed. The latter now accommodates a number of icons dating from various periods. The throne icons of 1778 and the 1779 patron's icon of St. Clement of Ohrid with a 1816 plating, placed on the north-east column, are works of painters with (pro) baroque stylistic inclinations. The same town workshop produced a variety of items for the Peribleptos, including the hagiographic icon of St. Naum of Ohrid (1778-80), now located in the Church of St. Nicholas – Geracomia, as well as the painting on the royal door, whose woodcarving dates back to the 16th century, and on the iconostasis cross. In 1713, the icon painter Michael, who earned his authority and credibility having worked in Naum's eminent monastery, furnished the church with two icons painted in a proto-Paleologean manner. One of them, representing St. John the Baptist, is on the east column, while the other, representing Archangel Michael, is now exhibited in the Gallery of Icons. This gallery now also houses three icons from Peribleptos showing St. John the Theologian and Apostle Matthew, St. Athanasius and St. Spiridon, and the Three Hierarchs respectively. These have been dated to 1750 and the prolific icon-painters Constantine and Athanas of Korča have been credited with their authorship.

Modern scholars from around the world are unanimous in emphasising the grandiose significance of this formidable monument to the superb painting masterwork from the period between the 13th and the 19th centuries.

Aneta Serafimova

Bibliography: П. Миљковиќ - Пепек, Делото на зографите Михаило и Еутихиј, Скопје 1967. Ц. Грозданов, Охридското ѕидно сликарство од XIV век, Охрид 1980, 121 - 144. В. Поповска - Коробар, Иконописот во Охрид во XVIII век, Скопје 2005, 24, 39, 107 - 108.



8



9

GALLERY OF ICONS



The Icon Gallery in Ohrid is situated in the ambience of the whole "St. Clement", in front of the entrance of the church of the Holy Mother of God Peribleptos/St. Clement, nearby the churches of St. Demetrius, SS. Constantine and Helen and Holy Healers the Lesser. In 19th century this entire complex had explicitly religious and educative character. This object was built in 1845-50 in the yard of the church of St. Clement as a class school "in front of the church entrance of the Metropolitan's residence, on the place of the destroyed rows of monastery buildings". After the expulsion of the Greek metropolitan from Ohrid, around 1873-74, this Greek school was used for education in Church-Slavonic language.

During World War II this object housed the city library of Ohrid and after the war it was used for various purposes. In addition to everything else, the professional theatre of Ohrid prepared and performed its plays in the period between 1949 and 1954.

While the old elementary school "St. Clement of Ohrid" was in use, this object was used as a gymnastic hall for the pupils, so-called "amusement room". When the new elementary school was built the object was given to the Institute for protection of the monuments of culture and National museum-Ohrid.

In the period between 1981 and 1983 the object was reconstructed and revitalized into a modern Gallery of icons where the most valuable icons from the region of Ohrid, created in a longer period of time between 11th and 19th centuries, are displayed. Previously, these icons were placed in the external parvis of the church of the Mother of God Peribleptos where they were displayed for the first time in 1961 on occasion of the 12th Byzantologists Congress that was held in Ohrid.

In 2000, while all the world was celebrating the great anniversary of the Christianity, the Icon Gallery in Ohrid was readapted. With a new concept of the





2



3



4



5



6

collection, modernization of the spatial, security and microclimatic conditions, the icons of Ohrid finally got a room that they certainly deserve according to their significance, quality and beauty. Most of these icons that, besides the icons from Mt. Sinai, Mt. Athos and Russia, belong to the rank of the greatest achievements of the Byzantine and Slavic icon painting, possess high artistic qualities and are set apart by their extraordinary coloristic refinement and beauty of the artistic treatment. Many of them have been painted in the mediaeval workshops of Ohrid while some have been brought in Ohrid from Salonica and Constantinople as presents for the churches. Some of these icons are covered with silver

coatings that are decorated with miniature figures of prophets and various saints, scenes from the Old and the New Testament as well as floral and geometrical ornaments. Now, gathered in one place, in the Icon Gallery-Ohrid, these icons are accessible to the senses of the numerous visitors, experts and passers-by, and through various international exhibitions, Orthodox Christian art lovers in Paris, Sarajevo, Tokyo, Kyoto, Vatican, Zagreb, Rome, Padua, Krakow, New York, London, have also admired their beauty.

Milčo Georgievski

Bibliography: В. Ј. Ђурић, Иконе из Југославије, Београд 1961; М. Георгиевски, Галерија на икони - Охрид, Охрид 1999.

SAINT DEMETRIUS



This small single nave church that the sources refer to as the first chapel dedicated to the sublime Holy Mother of God Peribleptos houses an impressive painting decoration. The reduced programme conforming to the narrow interior is superiorly interpretative. The uppermost portions of the south and north walls are filled with busts of prophets. The only cycle from the feast scenes is structured in line with the old standards, which were widely observed in the Byzantine churches. In the zone of the standing saints, there is a selection of saints which were usual in the 14th century churches of Ohrid. Among them are the inevitable depictions of St. Clement of Ohrid and St. Nicholas, but there are also five holy warriors whose depiction in mails was not

quite so usual for the town's painting at the time, when depictions with features of martyrdom were preferred. The presence of the prophets, the iconographic features of the feast scenes and the guard of warriors are the key arguments that rank this body among the ensembles that were paradigmatic for the 15th century furtherers of the Ohrid painting tradition. The dark shades around the saints' faces are the dominant and distinctive elements of this painting expressiveness. The mask-like faces carry the anticlassicist atmosphere that strives towards a mystical and dramatic effectiveness of the image / scene. This impression about the atmosphere is further emphasised by the scene's ambience, particularly by the visualness of the landscape. It seems like an assemblage of merged cubic masses that, in turn, seem like a stone sculpture of geometric bodies. Placed at the top of the scene, rocks open in the foreground, thus creating a broad pit in which the event unfolds. This abstract, metaphysical geography strongly emphasises dramatic mysticism as the general atmosphere of the scene. The origin of this expression is the masterly painting in The Holy Mother of God Peribleptos (1295). Mannerism as an approach in the recycling of the old plastic patterns gives new expressiveness to the more recent painting style, which is of superior quality in its own right. However, the essential aesthetic ideas of this painting style originate from the art at the core





2



3

of the Ohrid Archbishopric that had been created by the second generation of disciples of the authoritative painter and master known as John Theorian and that reached its summit in the 1380s. This body of paintings is the work of two superior masters who worked in synergy to "create" the frescoes in the small church of St. Clement in 1378, while a year later (1379) they painted the commemorative mural of the nobleman Ostoja Rajaković Ugarić in the niche of the vaulted tomb in the narthex of St. Demetrius, the icon depicting St. Nicholas, shown against a red background and with ornamental lacework in his halo. The saint's particular physiognomy is impressive because of the paleness of his smooth countenance, almond eyes and broken arched eyebrows. Hence,

science has been bound to date the early paintings adorning St. Demetrius's Church in Ohrid to around 1378/79. In the 19th century, the damaged frescoes in the church's altar space were restored and the present iconostasis was installed, with its door and the three royal icons depicting Christ, the Mother of God and St. Demetrius, as well as the arch above the royal doors with Christ the High Priest in a medallion trimmed with a floral ornament. There is a close stylistic relationship between the paintings in the altar space, on the doors and the royal icons, which has given rise to the assumption that they are the work of the same author, possibly Michael of Samarina, who was one of the most important painters of his time.



4

The time determinant for this set is the year 1827 inscribed on the right margin of the royal icon depicting the Mother of God. Obviously brought from another temple, the iconostasis cross and the epistyle were placed on the new templon. The epistyle was reduced and thus adapted to the width of the iconostasis. The comparative analyses of the stylistic features of these works suggest that they can be dated back to the first half of the 17th century.

Aneta Serafimova

Bibliography: A. Серафимова, Фрескоживописот во црквата Св. Димитриј во Охрид во контекст на градското сликарство од втората половина на XIV век, Зборник за средновековна уметност 6, Скопје 2007, 67-104.



5

SAINTS CONSTANTINE AND HELEN



For the history of Ohrid in the early years of the Ottoman govern also of importance is the church dedicated to the first Christian rulers St. Constantine and Helen, erected towards the late 14th century. The one aisle church topped by a semicircular vault has a horizontal aisle, which as a space layout probably resulted from the traditional connections with Epirus, where it was especially applied. During the same period a parakklesion (chapel) was built on the south side dedicated to the Roman martyr St. Petka (Paraskev), while the present day closed porch on this side is of later date.

The donor of the church, the heironomachos Partenij from Ohrid is depicted on the south wall of the nave with his mother the presbyteress Maria, and his

deceased son Mihail. According to the large real-estate that he bestowed, mentioned in the donor's inscription it is believed that he belonged to wealthy family. The painting in the church has a simple theme program from which prominent is the iconographic solution of the Holy Trinity set in the vault crown, above the nave. The separate depictions of Jesus Christ Pantocrator, Christ Ancient of Days, and the Prepared Throne with the Holy Ghost rendered in form of a dove, borrowed from the repertoire of the older monuments shaped an interesting unity of the One God that exists in Holy Trinity, which in the history of Byzantine painting previously was not noticed in this form.

The 14th century frescos are preserved partially on the south façade of the main church in the lunette above the entrance with the patron's image, while the remaining paintings originate from the mid 15th century. During this period were rendered the after death portraits of the archimandrite Nikandar, the nephew of the donor Partenij, and of a person by the name of Jovan from Ohrid with his wife and children, and is believed that they might be buried here.

The small one aisle space of the south parakklesion (chapel) from the 14th century, beside the saint figures in the lower register, and the common depictions in the sanctuary, houses only scenes dedicated to the Great





Feasts, which simply unfold on the vault and the side walls. Twelve scenes from the life and the sufferings of St. Petka are illustrated on the west façade, thus confirming the chapel's dedication.

From both periods of the church history the painters remain unknown, however their stylistic features are closely linked to the Ohrid painting traditions and its nearby surroundings.

From the old church inventory are preserved parts

of the iconostasis construction, the Royal Doors, and the icon of the Presentation of the Holy Virgin, now exhibited in the Ohrid Icon Gallery, as well as the plastically attractive wooden doors.

Viktorija Popovska-Korobar

Bibliography: Ц. Грозданов, Охридско ѕидно сликарство од XIV век, Охрид 1980, 159-165; Г. Суботиќ, Охридската сликарска школа од XV век, Скопје 1980, 78-86; Г. Суботиќ, Св. Константин и Јелена у Охриду, Београд 1977.

HOLY HEALERS THE LESSER



The Holy healing temple dedicated to the miracle curing saints Cosmas and Damian is a one aisle church erected on one of the winding cascades of ancient Ohrid. From the narrow plateau where the caller is presented with a picturesque view, the small temple welcomes him with its intimacy.

Although partially preserved, the fresco painted walls dating from the 1340's, store the creator's noble idea to embody an ode to health as a divine blessing. In the church apse, with a serious expression- a rendition of power presides the image of the Holy Virgin bearing the appellation Acreiopiaeta (Not Made by Human Hands). In front of her is the infant Christ immersed in a six sided vessel with healing water, thus fully embracing

the idea of the iconography known as the Fountain of Life. Very few churches exist where the elucidating pictures match health with life, and where the baptism font is watched over by the Virgin in eternal prayer for salvation. The prayer is highlighted with the Deesis scene which is set above the apse in the east corner, an uncommon location for the three holy images. In the first register on the south wall, outlined by a decorative frame as a magnificent fresco-icon stand the patron saints in full figure, the moneyless healers Cosmas and Damian blessed by the young beardless Christ. In a benediction gesture with a model of the town they are approached by St. Clement of Ohrid, the symbol of the Archbishopric. The supplementing of Constantine Cabasilas, the Archbishop of Ohrid from the 13th century in the composition of the officiating celebrants of the Liturgy of the Holy Lamb underlines his greatly venerated cult in the first half of the 14th century. From the small number of preserved Feast compositions distinguished by fine craftsmanship especially striking is the throbbing scene of the Dormition. Perfection in detail rendition is achieved with of the holy couple, Constantine and Helen garbed in lavish Byzantine attire. The same perfection is also visible on the noble garbs of the holy warriors who bear a cross in their hands, which emphasizes their martyrdom. This type of saint's





2

model will prevail throughout the 14th century in the fresco painting in Ohrid. The pictorial differences of the frescoes on the east wall with what has been mainly preserved in the nave are apparent. The differences are result of two separate pictorial and concurrently used approaches. Scholarly parallels for the paintings in the nave are found in the top narthex in the cathedral church of the Holy Sophia in Ohrid, where Jovan Theorijan (John Teorianis) had left his signature. Edified on the great works from the Byzantine renaissance this leading painter and teacher

had enhanced the works by meticulous drawing, and restrained color with lyrical shimmer. In comparison to him, his associate chose a different aesthetic approach which is based on the late Komnenian works. His figures are massive, but not elegant with plastically accomplished details, for example the monastic hair cut-tonsure and the distinct facial graphics. In icon painting this author achieved prime creativity, as verified by the large icon that depicts the Holy Virgin with the appellation Episkepsis, portrayed in full figure with Christ in her arms. The icon is part of the

magnificent collection of works kept in the Ohrid Icon Gallery. The church of the Holy Healers the Lesser is also fascinating according to the impressive number of icons, nearly seventy, which are mainly housed in the Institute and Museum of Ohrid. Among the oldest works surely is the small icon with the depiction of St. John the Baptist, originating from the Deesis panel from the first half of the 13th century, but there are valuable icons from the Post Byzantine period as well. The large Iconostasis Cross found in the church was created in the early 17th century and initially till the year 1711 it stood on the top of the iconostasis in the Monastery of St. Nahum near Ohrid. The painting on the Cross is enveloped with gold gilded and colored wood carved floral and geometric ornaments. Below the Crucifix, on the foot of the Cross are portrayed the busts of St. Nahum of Ohrid and next to him are the holy archangels Gabriel and Michael. On the base of the Cross, namely the bottoms of the Crucifix stand two winged fish like creatures with dragon faces and flaming tongues. These are the personifications the Hades, who is shattered from the miraculous Resurrection of Christ after his earthly death at Golgotha. This small church is an abundant treasury and sanctuary where for centuries salvation prayers and healing blessings were deposited.

Aneta Serafimova

Bibliography: Ц. Грозданов, Охридското ѕидно сликарство од XIV век, Охрид, 1980, 47-53; Р. Миљковиќ-Перек, L'icône de la Vierge Episkepsis d'Ohrid, Културно наследство 3, Скопје, 1969, 139-144; Истиот, Големiot крст од црквата Мали Свети Врачи, Тематски зборник на трудови 1, Скопје, 1996, 151-161.



3



4



5

SAINT CLEMENT OF OHRID - THE LESSER



The small one aisle church with a barrel vault, erected in the mid center, is the sole church in Ohrid that originally was dedicated to the emblem of the Archbishopric and the town patron, St. Clement of Ohrid. The name of the donor, the priest Stefan is acknowledged on the inscription, as wealthy person from Ohrid who erected his family's endowment in the year of 1378. Testimony for the high pictorial values of the ensemble are the preserved frescos on the east (partially), the south and the west walls. The modest in size temple was adorned with a fresco program which was commonly used in the city painting. The portraits of the holies, attributes of the Ohrid Archbishopric, the figures of St. Clement of Ohrid and St. Nahum of Ohrid,

and the bust of St. Achillius of Larissa are conceptually "interlaced" with the renditions of St. Nicholas, the holy healers Cosmas and Damian and St. Petka. From the Great Feats cycle the best preserved compositions are the Dormition, captured as standstill frame of the dignity conquering the grief event, as well as the Palm Sunday (Entry into Jerusalem) a contrasting scene to the previous one, where everything is in motion, from the children's joy and the crowd witnessing Christ's Entry into Jerusalem. In the altar space are depicted the Fathers of the Church officiating the Liturgy of the Holy Lamb. In the apse conch is the Holy Virgin Orans in the elaborate and refined manner, captured according to the equal model found in the Peribleptos church. The achieved elongated figures, saints with distinct physiognomic features, creamy coloring in which the hue effects define the plasticity, are some of the characteristics that establish the high quality values of this particular painting.

Two painters, cultivated on the Ohrid opus of the eminent painter Jovan Teorijan (John Teorianis), worked together on the wall paintings of the church of St. Clement of Ohrid the Lesser, St. Demetrius, the commemorative mural dedicated to Ostoya Rayakovich Ugarchich in the acrosolium of the Holy Virgin Peribleptos (1379), as well as on three icons





2



5



6



3



4

now displayed in the Ohrid Icon Gallery: the icon depicting St.Nicholas, the Vita icon of St.Nicholas, both originating from Peribleptos, and the icon with the image of St.Nahum of Ohrid, originating from the church of the Holy Virgin of the Hospitals. The first icon is the work of the head painter of St.Demetrius, while the other two were accomplished by the chief painter who worked at St.Clement of Ohrid the Lesser. In the mentioned works the supreme pictorial novelty of the stylistic line which conditionally has been labeled as mannerist monumentalism represents the final medieval spree of the Ohrid painting which was created during the office of the Archbishop Grigorij

(Gregory) II, and the mayor Andrej (Andrew) Gropa. The painting couple from St.Clement of Ohrid the Lesser are recognized for accomplishing an impressive work with the elongated refine figures on one side, and mask- like images on the other side, that alone amplify the dramatic mysticism, and as a leading scene atmosphere completely capture the church interior.

Aneta Serafimova

Bibliography: Ц. Грозданов, Охридското ѕидно сликарство од XIV век, Охрид, 1980, 141-145; А. Серафимова, Фрескоживописот во црквата Св. Димитриј во Охрид во контекст на градското сликарство од втората половина на XIV век, Зборник за средновековна уметност 6, Скопје, 2007, 67-104.

HOLY VIRGIN OF THE HOSPITALS



In the old city core of Ohrid, known as a hospital cluster with healing powers, stands the church dedicated to the Holy Virgin, once a catholicon of the single city nunnery. Erected at first as a one aisle building by the donor Jakov, a hegoumenos (prior) of Clements monastery of St.Panteleimon in Ohrid, the church right away was adorned with frescos. This occurred round about the years of 1368 and 1370. For this period the pictorial testimonies are buried in altar space and on the north wall of the nave. Above the Liturgy of the Holy Lamb stands the Holy Virgin with the infant Christ in the iconographic form called Platytera (The Sign). She is depicted in a modest long dress with an impressive neckline, uncommon for the Holy Virgin, but common

for the aristocratic garb. From the old paintings on the north wall are preserved the depictions of the holy martyrs Nestor, Demetrius, George and the Holy Virgin from the Deesis, topped by medallions with martyr busts. This painting is distinguished by mask-like faces with a prominent darkness on the eyes that attain a mystical-dramatic expression. This eclectic style supported in Ohrid during the eight decade of the 14th century by the followers of the painting workshop of Jovan Teorijan (John Teorianis) are stylistically united by the rendition of five monks on the north wall of the nave in the cathedral of the Holy Sophia, the fresco ensembles in the churches of the St.Clement of Ohrid the Lesser and St.Demetrius, as well as paintings in the small cave churches of the Holy Virgin of Peshtani, and St.Nicholas at Ljubanishta. The same stylistic approach is perceptible on several icons housed in the well known Ohrid icon collection (Icon Gallery), and on the pseudo-icon depicting Ostoya Rayakovich Ugarchich in the narthex of the Peribleptos church. The wall paintings in the nave of St.Constantine and Helen, simplified to schematism represent the final retreat of this pictorial expression. This same line is also complemented by the new fresco -painting layer in the church of the Holy Virgin of the Hospitals.

Namely, around about the year 1400 the church was





2



3



4

reconstructed with a horizontal aisle rising above the nave roof, and adorned with a new layer of fresco paintings on the vault sections, the south wall, and the altar space. The three renditions on the vault, Jesus Christ Patocrator, Christ Ancient of Days, and the Hetoimasia, which as one symbolizes the Holy Trinity, will become a paradigmatic example for program ideas for many churches in the 15th century on the long stretch from Ohrid to Sophia, painted by artists educated in Ohrid. Low in the vault, choirs of angels celebrates the Devine Liturgy. Below them unfold the Great Feasts, among which in the second zone on the

south wall is the patron's scene, the Birth of the Holy Virgin. In the altar space, the younger painters of the frescos depicted the Service of the Archpriests with the holy bishops Gregory the Theologian and Cyril of Alexandria, and the bust of the archpriests framed in medallions, as well as the Last Supper. In this church which is ideal for contemplation, with the beautiful garden- a green oasis in mist of the (over) crowded town center, in the extensive centuries of Ottoman rule had continued with the artistic creativity. Testimonies for this are the icons in the Ohrid Icon Gallery, originating from the church of the Holy Virgin



5

of the Hospitals, as well as those on the iconostasis executed in 1833 by the artist-carver Nikola Debreljija of Lazaropole. The inscribed years are undisputable evidence that the gold gilded Royal Doors, the door to the prothesis, and the Iconostasis Cross were created in 1808. The five story wood carved partition that summits to the vault in the slender intimate space creates a barrier, but also a bond between the visible and the mystery which can only be achieved through immaculate spiritual devotion of the Lords idea.

Aneta Serafimova Bibliography: Л. Мојсоска, Света Богородица Болничка, Охрид 2001

SAINT NICHOLAS OF THE HOSPITALS



The narrow cobble stones which separate the two Hospital churches encompassed by a wall, the only barrier between the church of the Holy Virgin and the church dedicated to St. Nicholas create a magnificent echo when walking. Nested in the picturesque yard, the small one aisle church with a barrel vault was erected and painted for the first time around about 1330 and 1340. The first fresco painters executed the wall paintings in the nave, and the altar space with themes and depictions which were standard program concepts for the churches in Ohrid in the 14th century: Liturgy scenes, the Great Feasts cycle, busts of saints, and full length saints in the first zone. From above, on the vault the interior is behold in a symbolic manner

by the encircled images of the Ascended Christ, Christ portrayed as an old man, the Heavenly Throne-prepared for Him, and of the Archangel Gabriel. The 14th century pictorial completeness of the church is enhanced with the donor's composition headed by His Holiness the Ohrid Archbishop Nikola, portrayed on the south façade in the year of 1345, when the south porch was defined. The portrayed group on the south façade where King Stefan Dushan is included with his family and St. Simeon Nemanja and St. Saba is a historical composition, which clearly speaks for the reconciliation and the collaboration of the ecclesiastic and the political subjects at the time in Ohrid. Accomplished with high artistic merit and clarity, these precious portraits perceive an opus of highly skilled and talented painter, no doubt contemporary of John Teorianis.

The building activities and the fresco painting in as well as on the church continued also in the 15th century. Around about the year 1467 the south chapel dedicated to the Holy Apostles was added and fresco painted, which had a funerary function. At the same time the south façade was once again painted. Soon after, in the year of 1480/81 the west façade was adorned with frescos, unusual according to the chosen scenes. Some of them are standard for the altar space





2



4



3

[the Holy Virgin and Christ, the Holy Fathers of the Church, the Annunciation), while the rest of the scenes illustrate how Christ in a miraculous way creates and multiplies food (the Appearance on the Tiberian Sea, Christ Feeds Five Thousand People) and how he turns water into wine (the Marriage at Cana of Galilee), suggest a refectory character of this part of the church. Among the churches in Ohrid this is a unique solution for the meal corner. The magnificent wood carved door from St.Nicholas of the Hospitals from the 14th century housed in

the Archaeological-Historical Museum in Sophia, comprised of 16 panels is a rare artifact, and has been an object of scholarly polemical analysis for many decades. The six holy warrior equestrians set in the center are accompanied by profane and allegorical scenes, and enveloped by decorative ornaments. On the door from the church of the Hospitals are brought together the influence from the domicile mythological-folk layers, the Byzantine tradition, and the heritage from the East. Into an exclusive whole on this door were united motives and themes from the decorative

and the basic medieval plastic works scattered throughout the Balkans. Moreover, in this lays the uniqueness and the everlasting significance of the door.

Aneta Serafimova

Bibliography: Ц. Грозданов, Охридското ѕидно сликарство од XIV век, Охрид, 1980, 37-45, 53-59; Г. Суботик, Охридска сликарска школа XV век, Охрид, 1980, 104-113.

SAINT NICHOLAS - GERAKOMIA



In the elite part of the old town nucleus, in the proximity of the famous St. Sophia church, in mid-19th century was erected the three-aisled church of St. Nicholas Gerakomia. It was called "gerakomia" most probably because of the direct communication with a building that functioned as an "old people's home" ("gerakomia"), and which was a part of the developed architectonic complex of the cathedral church of Ohrid Archbishopric. Hence, also the parish, where this church was located, was called Gerakomia according to the Codice of Metropolitan Cosimos from the end of the 17th century. To the west of the basilica, coupled with the church walls, a bell tower with quite unusual roof construction of zigzag shapes was erected, while a porch had been

added at the southern side.

The upper church parts are embellished with modest wall painting – on the three blind domes, the surfaces under the vaults of the lateral aisles and the arches above the columns separating the aisles. The fresco painting is an oeuvre of the guild of the painter Dičo Krstevič, made in 1864, in the time when the popular Tresonče painter worked intensively on the fresco painting in another Ohrid monumental church – the church of the Holy Mother of God – Kamensko, as well as on icons for several Ohrid churches and reputable Ohrid families. The large scale of the orders of Dičo the painter implied participation of many collaborators, noticeable in the schematic treatment of the figures, the linear treatment of the vestments' draperies and the dry colouring of the representations in the row of prophets' figures in the surfaces under the vaults and in the medallions linked with grapevine motif on the arches. The most impressive representation made personally by Dičo the painter is the illustration of the hymn to the Mother of God "It's Truly Meet to Call the Thee Blessed" in the central dome of the central nave. The vibrancy of the angels encircling the waist-length image of the Holy Mother of God – Empress of Heaven with Christ – Emperor, and the carefully modelled drapery are recognizable characteristics of the style of this painter.





2

This rare iconographic model of the song to the Mother of God is taken over, almost in entirety, from the painting album of the famous Samarina painter Mihail, and can also be seen in the fresco painting on the ceiling of the apse of the male refectory in Bigorski monastery, work of Mihail and his son - the monk Daniil, in whose guild Dičo the painter learned the secrets of the craft. The painted frontal side of the two-storey iconostasis construction and the iconostasis icons in the church of St. Nicholas are also work of Dičo the painter, made over two years before the completion of the wall painting (1862-1863). The baroque decoration manner of the

iconostasis surfaces with painted decoration of floral motifs that becomes a tendency in the religious art in the Balkan of 18th century, in Macedonian churches is persistently supported precisely by the work of Dičo the painter. The Gerakomia iconostasis is among the most representative painted iconostases by this painter, as the ones in the church of Ss. Peter and Paul in his birth village Tresonče, the church of St. George the Victorious in the village Rajčica and the church of St. Achillius of Larisa in the village of Trebište, metochions of the Bigorski monastery in the Debar region and the church of St. Elijah in the village Stenče in the region of Gostivar.



3

Out of the big fund of icons, placed in glass cases on the walls in the western part of the church, painted in the period between 16th and 20th century, characteristic are the works of the painters from the Ohrid-Moscopole painting circle from the second half of 18th century– the icon of the popular local saint, the monk miracle-marker, Nahum, with scenes from his Life made by an anonymous painter according to a model from the graphics of Hristofor Žefarovič; several icons with representations of saints from the famous Korča painters Konstantine and Atanasius; the icon – entrance door in the prothesis with a representation of Archangel Michael



4

Taking the Soul of the Rich Man, work of anonymous painters from the so-called Ohrid pro-Baroque group etc. From the 1950s to the 1990s the relics of the Ohrid saint - Saint Clement were kept in the church of St. Nicholas Gerakomia.

Julija Tričkovska

Bibliography: В. Шекеровска, Сидното сликарство и иконописот на Дичо зограф во храмот Свети Никола – Геракомија во Охрид, Зборник за средновековна уметност, 3, Скопје 2001, 243-256; Ј. Тричковска, Песната Достојно ест од куполата на црквата Св. Никола Геракомија во Охрид, Културно наследство 28-29/2002-2003, Скопје 2004, 209-210, 218-223; В. Поповска-Корбар, Иконописот во Охрид од XVIII век, Скопје 2005, 25, 80,107.

HOLY MOTHER OF GOD - KAMENSKO



Descending from the city walls through Gorna porta (Upper Gate) towards the old Ohrid bazaar, at the flattened plateau in the former parish (enoria) Mesokastro, in 1832 was erected a three aisle church dedicated to the Dormition of the Holy Mother of God. Despite its modest exterior, the interior of the church is completely decorated with wall paintings whose rich repertoire can rarely be seen in the urban 19th century churches in Macedonia. The biggest part of this painting is work of the guild of Dičo the Painter from the village of Tresonče, dating from 1863-64 and later re-painted by painters from Lazaropole. In the vaults of the lateral aisles there are illustrations of the Great Feasts, the Passion and Christ's Public Ministry, the

dramatic Bethlehem events related to Christ's nativity – the Massacre of the Innocents, Rachel Crying for Her Children and the Flee of Elizabeth with St. John the Forerunner in a cave. The vault and the wall surfaces at the southern part of the church are dedicated to scenes from the Virgin Akathyst Hymn, a theme exceptionally rare in the late wall painting in Macedonian churches. Here we can see the embraced Mary and Elizabeth, the Kings/Magi rushing to the adoration of the newborn Son of God– Christ, Joseph and Mary, excited from the news about the conception of the Saviour. The western dome of the central nave is also dedicated to the patron of the church – the Holy Mother of God. On the pendentives there are two scenes from her life (Nativity and Presentation in the Temple), the Dormition and the symbolic representation Source of Life.

A rich repertoire is also pursued in the upper parts of the altar space. Among the predominantly Old Testament topics, the surfaces under the vaults are decorated with two scenes from the life and the martyrdom of Apostle Thomas that is exceptionally rare in the religious art of this area. The illustrations of the sacrifices of Righteous Job, of the prophet Elijah, Abraham, Abel, Cain, the three Ephesus Youths (in the fiery furnace), of the prophet Daniel (in the lion's den) and the composition Moses Grazing Sheep follow.





2

The figures of the archpriests – the first pan-Slavonic educators Cyril and Methodius, with the scroll with the Slavic alphabet, at a dominant position on the eastern wall, have a special, foremost historical and documentary significance. On the southern part of the altar are the figures of their Ohrid disciples – St. Clement and St. Erasmus. The popularity of local cults was accentuated in this period of awakened educationist reflections, and contributed to the placing of the figures of saints Cyril, Methodius and Clement at a quite unusual place in the lower parts of the royal doors of the iconostasis. The wall painting in Kamensko represents one of

the most extensive engagements of the guild of Dičo the painter. The oscillations in the figurative treatment confirm the participation of several of Dičo's collaborators, among them also his two sons – Avram and Spiridon and the disciple Petar Jovanovič, whose names are enlisted in the donor inscription above the external entrance door to the diaconicon. The individual work of this skilled painter can be recognized at several saints' representations in the first zone on the lateral walls, especially on the figure of Archangel Michael – the guardian of the temple, painted next to the south entrance door and on the image of Christ on a towel (Mandyllion) under the central dome.



3

The carved iconostasis had been most probably made right after the building of the church and gold-plated much later (1867). The biggest part of the icons was made by incoming painters, among them the painter Manuil Georgios from Selica (Kastoria region) who, in 1845, signed the sovereign icon of the patron feast Assumption of the Holy Mother of God.

Julija Tričkovska

Bibliography: К. Балабанов, По повод сто години од смртта на Дичо Крстев Зограф од село Тресанче, Музејски гласник 2, Скопје 1973, 7-18; Ц. Грозданов, Непознати и малку познати портрети на словенските учители во уметноста на XIX век, во: Уметноста и културата на XIX век во Западна Македонија (студии и прилози), Скопје 2004, 122, 128-133.



4



5

SAINT JOHN THE THEOLOGIAN – KANEO



On a natural platform, defiantly wonderful upon a world of crags above Lake Ohrid – or the White Lake as it was befittingly called in the middle ages – the church dedicated to the evangelist St. John the Theologian stands on the most beautiful of the town's spots, known today as Kaneo. Built in the form of a cross inscribed in a rectangle, it has a single dome with a peculiar roof cornice that rather than being flat or undulating, as would be usual, makes angled tympanums, which is a unique example in the broader area of the central Balkans.

The earliest fresco-paintings, dated to around 1290,

have been preserved in the apse of the dome, while the naos contains fragments of the Passion scenes. In line with the traditional programmatic arrangements, the altar space contains depictions of the Liturgical scenes and the Adoration of the Lamb, while between them there are portraits of the busts of selected church fathers. Several portraits of saints from the church calendar of the Ohrid Archbishopric are particularly memorable and significant: St. Clement of Ohrid, St. Erasmus of Lychnidos and St. Constantine Cabasilas. If compared to other 13th century monuments, the image of St. Clement of Ohrid, with its semiotics that is emblematic of the Ohrid Cathedra, contains the first physiognomic features of its typology that became standardised only later. St. Erasmus of Lychnidos (+303), an Antiochian bishop who apostolic deeds involved preaching Christianity and Christianising people from Lebanon through Macedonia all the way to France and Italy, is the symbol of the Christianisation in pre-Slavic Lychnidos (Ohrid). Deliberately placed beside each other, St. Clement of Ohrid and St. Erasmus of Ohrid embody the message of the uninterrupted flow of the apostolic succession, before and after the arrival of the Slavs in Macedonia. It was in this church that St. Constantine Cabasilas, the Ohrid archbishop from the 1260s, got





2



3



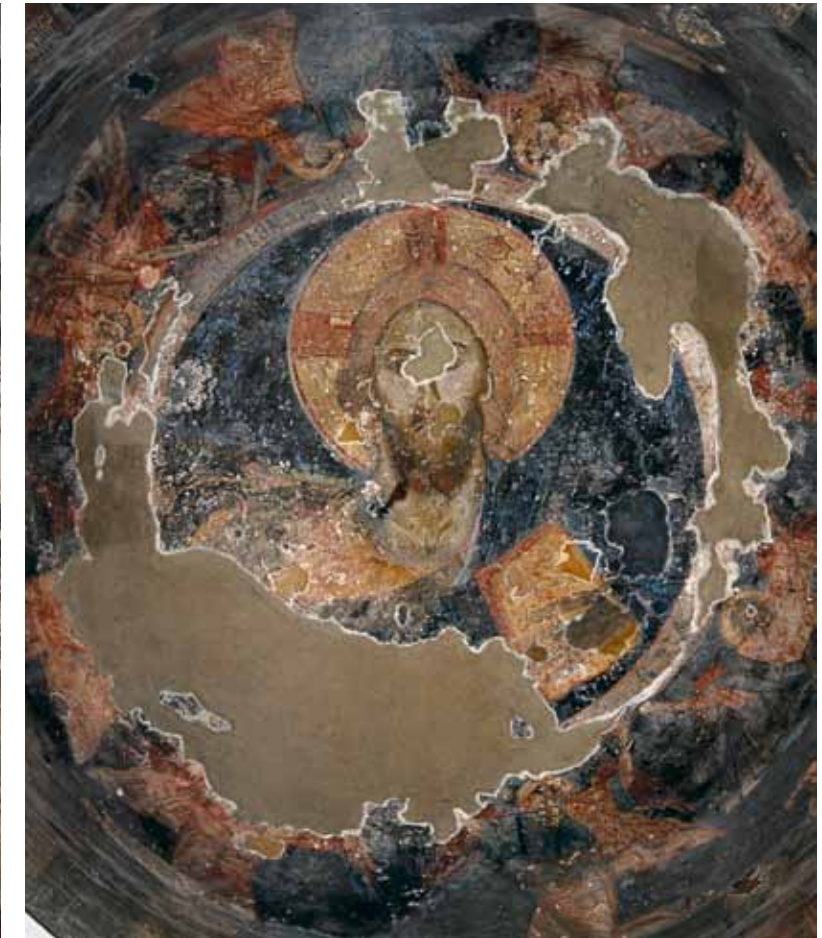
4

his first portrait. It is located in the apse and depicts him in the procession of high priests in the Adoration of Christ the Lamb. This learned Byzantine cherished the traditions of St. Clement of Ohrid and St. Naum of Ohrid, as well as the tradition of the Fifteen Martyrs of Tiveriopolis (Strumica), and contributed to them with his own literary works. Through Cabasilas's portrait, the painter immortalised his reverence for those very contributions.

The wooden iconostasis was installed in the 19th century and it was also then that the damaged portions



5



6

of the old frescoes were repainted. The dome was redecorated, as well as the concha of the apse with the dominant and solemn figure of the Mother of God Platitera with Christ, placed in her bosom as a sign. In 1844, the eminent and exceptionally productive fresco-painter Dičo made for this temple the valuable icon of the Mother of God Pantochora, which added to the space's atmosphere of a spiritual chamber.

Aneta Serafimova

Bibliography: П.Миљковиќ-Пепек, Црквата Свети Јован Канео во Охрид, Културно наследство III, Скопје 1971; Истиот, Un courant stylistique dans la peinture du XIII^e siècle en Macédoine, Културно наследство V, Скопје 1972.

- MONASTERY OF ST. NAHUM OF OHRID
- CHURCH OF HOLY ARCAHANGEL MICHAEL
- VILLAGE OF LJUBANIŠTA , NR. OHRID

MONASTERY OF SAINT NAHUM OF OHRID



For over one thousand years this monastery has played an important role in the cultural history of Macedonia, and in the region which once was under the jurisdiction of the Archbishopric of Ohrid. It was founded by the most holy St. Nahum of Ohrid († 910), one of the disciples and associates of the holy Cyril and Methodius during the well known edifying mission in Moravia. According to his Slav Hagiographies it is known that he was an active presbyter and teacher from the year of 893 in the administrative church region of the bishop St. Clement of Ohrid. In the year of 900 or 905, St. Nahum erected the church dedicated to the Holy Archangels where he was buried as head of the monastery. The belief in the healing powers of Archangel Michael in

these regions are ascribed as well to St. Nahum, who as a miracle worker and exorcise of demons from soul was highly venerated trough out the Balkans. Especially so during the monastery feasts celebrated on (3rd July and 23rd December) when pilgrims among them often Muslims visited this holy place with dual dedication, venerating the relics of St. Nahum that rest in a separate parakklesion (chapel) on the south side of the church.

Some of the chronological phases of the church were determined by the archeological research, the preserved fragments of stone carvings, and the frescos. The tribelon from the pro-nave is the only visible original trace from the 10th century trichonch building. Furthermore some of the graffiti written in the Glagolic and Cyrillic script found here are among the oldest Slavic epigraphic monuments preserved in Macedonia. After many phases of additions and rebuilding the present day appearance of the church was defined towards the late 18th century, and the second half of the 19th century. The other buildings in the monastery complex are of modern-day origin.

An artistic treasure in the monastery is the open cut (ajure) wood gold gilded iconostasis from 1711, accomplished in the style of high raised iconostasis found in Epirus, the Greek Islands and Mount Athos.





2



5



3



4

The painting group which is credited for painting the icons was lead by the hieromonachos Constantine, who in the course of this year signed three out of the six Despotic icons (Jesus Christ King of Kings and Archpriest, The Holy Virgin Eleousa, The Synaxis of the Archangels, St. John the Forerunner, the Holy Clement and Nahum of Ohrid, and Sts. Marina and Jovan Vladimir). The style and painting analysis has determined that Constantine also painted the Iconostasis Cross, while the remaining works were

made by his assistants. The Great Feast icons from which only two remain after the theft (The Presentation of the Holy Virgin in the Temple, and The Baptism) are ascribed to David from Selenica, while the Royal Doors and the epistyle with the extended Deesis were painted by Michael from Ohrid. Apart from for the last painter, the other two are highly skilled artists, excellent representatives of the early 18th century painting which first and foremost is distinguished by traditional iconography of the so called proto-paleologue epoch



6

6



8



9

from the late 13th century enriched by baroque elements. The frescos in the church were executed by the painter Trpo from Korçë, who in 1800 painted the funerary chapel, and in 1806 the nave and narthex. This painter was educated in his father's and his uncle's atelier, the well known Constantine and Anastasius of Korçë, and in the program complexity of ten theme cycles his insufficient painting skill was enhanced by his theological culture. Special notice deserve his solutions for the scenes dedicated to St.Nahum, the composition of the Seven Holy Slav Teachers (Sedmochislеници), as well as the other saint cults venerated in the Ohrid Archbishopric. As the largest preserved fresco ensemble from the early 19th century in Macedonia, these frescos are a reflection of the cultural and artistic traditions cherished between Ohrid and Mount Athos, where the painter Trpo was previously engaged. Valuable source for the history of the monastery, and the church conditions are the few preserved donors inscriptions. The old monastery inns with rooms and the porches were named after the donors from Ohrid, Korçë, Voskopojë, L'anga and from many other places; the monastery school and the economic facilities were destroyed from the fire blaze in 1875. A greater part of the church treasury was looted during the winds of the wars. Since 1991, the Macedonian Orthodox church has restored the monastic life and has under gone intense rebuilding activities.

Viktorija Popovska-Korobar

Bibliography: Ц. Грозданов, Свети Наум Охридски, Скопје 2004; В. Поповска-Коробар, Иконописот во Охрид во XVIII век, Скопје 2005; Група автори, Наум Охридски, Охрид 1985.



10

SAINT NICHOLAS



In the heart of the mountain Galičica, on the south slope called Osoj between the tourist camp Ljubaništa and the monastery church of Zaum, within the steep rocks a cave church is located, which among the local inhabitants is known as St.Nicholas.

In the relatively wide and rough cavern in a fragmentary state are preserved the scenes of the Dormition of the Holy Virgin, the Crucifixion, the Descent into Hell, the

Myrophores at the Empty Tomb, Jesus Christ, St. John the Baptist, Archangel Michael from the Deesis, as well as the archdeacon Stephen, the Father of the Church St. Basil, and the holy martyr St.Petka. The compositions are characterized by high symmetry where the key place is given to the central figure (Christ in the Descent into Hell, and the angel on Christ's tomb). Surprising is painter's rich and juicy color palette where strong red and blue hues prevail. The figures are slender but with a reserved elegance, and the plasticity of the images is achieved by use of ocher and greenish shadows. The anonymous painter is skilled in drawing, his strokes are short and secure, and his attention is focused on the treatment of the images, and the folds of the garments which trail the body movement.

The fresco painting at St.Nicholas is listed among the artistic achievements of the last decades of 14th century in Ohrid. The painter was associated to artist circle from the period of the descendants of the workshops of the great Ohrid painter Theorian. From iconographic and from aspect of the compositions the frescos at Ljubaništa are reminiscent of the painting in the church of St.Demetrius in Ohrid.

Goce Angeličin Žura

Bibliography: Г. Ангеличин Жура, Страници од Историјата на уметноста на Охрид и Охридско (XV-XIX век), Охрид 1997, 11-20.



- ZAUM MONASTERY
- CHURCH OF THE HOLY VIRGIN
- VILLAGE OF TRPEJCA, NR. OHRID

ZAUM MONASTERY



On the enchanting coast of Lake Ohrid, in the village Trpejca, accessible only from the waterfront, nestled in the picturesque landscape stands the church of the ancient monastery of Zaum, dedicated to the Holy Virgin of Za(h)um. The domed edifice with a cross-in-square layout once had a narthex which now is missing. The inventive themes of the narthex can be anticipated from the fresco paintings preserved on the east wall, namely the present day west church façade. The inscription above the entrance into the nave is testimony that the church was erected by the distinguished nobleman from Ohrid, with a title of a kesaros, and bearing the named of Grgur Golubovich. The Bishop Grigorij (Gregory) of Devol was the donor of

the fresco paintings created in the year of 1361, one of the most influential dignities of the Ohrid Archbishopric, head of the first seat of the Bishopric of Devol, a well educated theologian and great admirer of the arts. The fresco painted interior is crowned by Jesus Christ Pantocrator in the dome. Below him, in the drum stand the nicely preserved prophets with their foretelling messages and in the pendentives the evangelists with their writings. The narrative scenes in reduced numbers illustrate the Feasts and the Passion events. The second register is dedicated to the patron's cycle, to events from the childhood and Virgin's the womanhood days. Three scenes related to the tales of her death are painted on the west wall, among them the rarely depicted scene of The Meeting of the Holy Virgin with Apostle John. With clearly allied idea, set below the scene that illustrates the Birth of the Holy Virgin, on the first zone of the north wall is portrayed Anna, the Virgin's mother, breastfeeding her newborn daughter. The realistic motherly approach, odd to the Byzantine art has been grasped in its true human and natural dimension. Among the comparable depictions in San Marco in Venice, and in the church of The Holy Virgin Peribleptos at Mistra on the Peloponnesus, in midway of these sites is the third example in Ohrid that conveys the same contextual link with the Mary's





2



3



4



5

cycle. On the south wall rise the renditions of the holy images from Ohrid, Clement and Nahum accompanied by St. Nicholas and the monk Stephan the New. Next to the iconostasis is the Enthroned Christ bearing the appellation of a Supreme (Stern) Judge. Portrayed as metaphorical gateway between the transitory and the eternal world, the one who reviews the deeds on earth and the human souls, Christ's image is dignified and celestially powerful; however with a captivating

gentleness visually attaining absolute righteousness. In the sanctuary, in the first zone unfolds the Liturgy service commemorating / revealing Christ's sacrifice topped by bust of the Fathers of the Church. In the apse conch is the Holy Virgin bearing the appellation Acrheiopaieta (Not Made by Human Hands). She extends her arms in an orans gesture, carrying an all cosmic veil and bequeathing universal life, according to choice and divine blessing.

A complex theme known as the Celestial Court is illustrated on the west façade of the former narthex. In the large lunette above the door is portrayed Jesus Christ as the Supreme Judge in royal garb. Next to him stand the Holy Virgin and St. John the Baptist. At Zaum in the interpretation of the Celestial Court, Christ has called upon the chosen ones: apostles, Old Testament characters, holy monks, and holy warriors. The warriors are garbed in patrician attire, elegant caps and hold aristocratic staffs in their hands. The splendor of the images in the first zone of the north wall section is best revealed from preserved depiction of St. George. The complete results from the illustrative speech analysis of the frescos at Zaum in which likewise are incorporated the style analysis, the vocabulary of the thematic program, and the typological saint features demonstrate close analogies with the fresco-paintings in the church of St. George tou Vounu in Kastoria, the second cultural center in the region of the Ohrid Archbishopric.

Aneta Serafimova



6

Bibliography: Ц. Грозданов, Охридското ѕидно сликарство од XIV век, Охрид, 1980, 103-120; И. М. Ђорђевић, О ѕидном сликарству XIV века у костурској цркви Светог Ђорђа тоу Вошпои, Трећа југословенска конференција византолога, Београд - Крушевац, 2002, 451-459.

HOLY VIRGIN OF PEŠTANI



The cave church dedicated to the Holy Virgin is located twenty kilometers from Ohrid in the rocky scenery of the tourist camp Gradište, on the east coast of Lake Ohrid. In spite of the long term humidity which has influenced the color changes of the frescos they still remain to be the largest preserved ensemble in a cave church on the shore of Lake Ohrid.

In the interior some of the areas were flattened with mortar fillings so the surfaces could be prepared for painting. However in the upper registers of the cave the painters had to adapt and to paint on the uneven surface.

The painting in the alter apse is destroyed, and only fragments from the Ascension of Christ in the top

register of the conch can be seen. In the nave the Deesis is painted, and next to it is the figure of St. Nicholas the miracle worker. Continuing in the same register are the holy warriors in noble garb adorned with pearls and geometric ornaments: Demetrius, Nestor, Artemius, Neketa, Theodor Tyro, Theodore Stratilates, Mena and Procopius. Above them are portrayed the holy healers Cosma and Damianos, followed by St. Clement of Ohrid, St. Anthonius, and St. Ephtimius.

The Great Feasts begin with the Annunciation, and on the north side continue with compositions of the Nativity, the Presentation in the Temple, and the Baptism. The scenes of the Raising of Lazarus and the Entry into Jerusalem are well preserved on the south side. In the west section of the temple are the compositions Crucifixion and the Myrophores at Christ's tomb. At the west side, above the dado is the depiction of the Transfiguration of Christ, and on the north part of the west wall is the Dormition of the Holy Virgin.

Although the frescos are severely damaged the analysis have shown that this painting has a number of features which are close to the Ohrid painting work shop from the 1360's. This is not only confirmed by the program concept of the whole ensemble and from the iconography of some of the scenes, but with the chosen repertoire of saints. The work resembles the frescos of the first group of artist who worked in Marko's monastery and according to the structure of the compositions they are close to the well known Ohrid painter Jovan Theorian from the 14th century, who was the head artist of the Grigoria's gallery in the cathedral church of St. Sophia in Ohrid.

Goce Angeličin Žura

Bibliography: Г. Ангеличин Жура, Пештерните цркви во Охридско-Преспанскиот регион - (Р. Македонија, Р. Албанија, Р. Грција), Охрид 2004, 27-35; Ц. Грозданов, Охридското ѕидно сликарство од XIV век, Охрид 1980, 147-149; Р. Љубинковиќ и М. Коровиќ-Љубинковиќ, Средновековното сликарство во Охрид, Зборник на трудови, Охрид 1961, 101-147.



DORMITION OF THE HOLY VIRGIN



The church dedicated to the Dormition of the Holy Virgin is a one aisle temple with a semi-barrel vault, and a three sided apse. It was erected from crushed stones, and only for the entrance corners cut stones were applied.

The fresco painting in the interior was repainted at newer date in consistence with the old program.

According to the two preserved inscriptions the original frescos were painted in two phases, in the year 1444, and in 1451. The older inscription written in the Old Church Slav language gives an account that the painting began in April of 1444, and was finished during the same year in May, with the effort of the priest Gjorgjiya and the villagers Stanche, Miho, Rayko, and Petko. The second inscription located on the west wall tells that the painting continued

on the rest of the surfaces in the years of 1450-1451. This inscription beside the mention of the names of the donors Velko, Slavko, Gruban, Miho and Nikola, also mentions Nikola, the Archbishop of Ohrid.

On the highest register of the vault is portrayed Christ Ancient of Days, to the east Christ from the Ascension, and to the west the Prepared Throne. Below them are the busts of the New Testament prophets bearing scrolls, while the scenes from the Great Feasts are depicted on the remaining vault space, and the narrow wall strips. The Holy Virgin Orans with the infant Christ is portrayed in the apse, below is the scene of the Sacrificed Christ, and rendered in the side niches are the Pieta, and St. Roman Melodus (the hymnographer). The patron of the church the Holy Virgin was bestowed with a place of honor on the south wall, next to the iconostasis, followed by the highly venerated St. Nicholas and by St. Clement the patron of Ohrid. The procession of the holy warrior Theodore Stratilates, Procopius, Mercurius, Demetrius, and George the Triumphant is located on the north wall. The position of St. Petka in the sanctuary next to St. Basil the Great is an unusual feature. The concept link for the depiction is possibly to accentuate the act of the transferring of the sanctified gifts, which according to the Liturgy of the Sanctified Gifts written by St. Basil the Great takes place on Good Friday.

The artists of the frescos from the first phase are distinguished by a more secure and subtle drawing in comparison to their later date followers. Their precisely painted forms, especially the images of the holy warriors on the north wall acquired stiffness from the contrast clashes which dose not diminish their pleasant expression. The rendition solutions of St. Nicholas and St. Clement of Ohrid have resemblance to some of the best plastic presentation of the Ohrid paintings from the last decades of the 14th century.

For now, the painting of the younger artist who is credited for finishing the fresco decoration in the church



in 1451 can only be judged by the images of St. Theodore Stratilates on horse, and Archangel Michael. The juicy colors and the distinct solution of some parts of the face is not a novelty, although modified to a greater level, and obtaining caricature feature they allow the expressiveness of the fresco decoration in the church of Sts. Constantine and Helen in Ohrid to be perceived.

Goce Angeličin Žura



Bibliography: Г. Ангеличин Жура, Христијански храмови и свети места во Охридско, Охрид 2007, 21-22; Г. Суботиќ, Охридската сликарска школа од XV век, Охрид 1980, 61-69; К. Балабанов, А. Николовски и Д. Корнаков, Споменици на културата во Македонија, Скопје 1980, 284.

HOLY SAVOIR



Northeast of Ohrid in the old village of Leskoeck a small size, one aisle church was erected dedicated to the feast of the Ascension of Christ. The inscription in the interior, above the west entrance written during the rebuilding of the church (1898) when to the west, and east side of the church a narthex was added gives mention of the year of 1462, as the date when the church was erected and painted. The temple of the Ascension of Christ was built with joined labor of the inhabitants, and they are mentioned by name in the inscription located above the south entrance. In this long and hardly legible inscription over twenty names are cited, among them the most worthy donors are Todor and his wife Bulka.

The interior of this small temple is home to the largest preserved fresco ensemble from the 15th century in Macedonia. It is not only wealthy with numerous scenes and individual figures, but also with unique and rare iconographic features. The large scale of the painting program was achieved by maximum reduction of the dimension of the images, and of the compositions as well.

On the upper section of the vault are the renditions of Jesus Christ from the Ascension, the bust of Jesus Christ Ancient of Days, the Prepared Throne, and below them are the busts of the Old Testament prophets. Scenes from the Great Feasts unfold on the lower section of the vault and the side walls. The Dormition of the Holy Virgin is on the west wall as usual, but in the narrow strip ahead of this scene is portrayed Pilatus washing his hands, and Judas receiving the silver coins. Above the window in the altar apse is the image of the Holy Virgin, and below is the damaged scene of the Sacrificed Christ.

A selection of prominent saints venerated in the region of Ohrid are portrayed in the lowest register of the nave: on the south wall next to the iconostasis is St. Clement of Ohrid, St. Nicholas, and the donors Tode and Bulka, while behind the south door are St. Paraskevy the Miracle worker, and St. Marina killing





2



5



3



4

the devil with a hammer. The holy warriors Mercurius, Procopius, Demetrius the great duke, and St. George are illustrated on neighboring wall, and on the side from the iconostasis is the Royal Deesis. In the church of the Ascension of Christ in the village of Leskoc the influence from the Ohrid painting tradition and its milieu is confirmed by the rare iconography of St. Clement, the patron of Ohrid, who is portrayed with a model of the town in his hand, and the unusual detail in the scene of the Last Supper,

where on the table a trout from Lake Ohrid is shown with its the distinct red spots.

Goce Angeličin Žura

Bibliography: Г. Ангеличин Жура, Христијанските храмови и свети места во Охридско, Маседонија Прима, Охрид 2007, 42-43; Г. Суботиќ, Охридската сликарска школа од XV век, Охрид 1980, 93-104; Р. Љубинковиќ, Црква Светог Вознесења у селу Лесковцу код Охрида, Старинар II, Београд 1951,193-216.

ALL THE SAINTS



Built in the middle of the 15th century the church of All the Saints in the village Lešani belongs to the small one aisle cemetery temples. The dedication of the church to All the Saints that are venerated as protectors of the dead, and the preserved old tomb stones speak for the funerary character of the temple. The latest archaeological excavations have confirmed the existence of an older temple with a three sided apse and narthex, and fresco fragments have been preserved from the former east wall of narthex. According to the inscription that was read by the researcher Victor Grigorovič in the spring of 1845, the temple was erected by Nikola Bozhikov from

Ohrid in 1452, during the office of the archbishop Nikola. Below the vault are painted the Prepared Throne, Christ Ancient of Days, encompassed by seraphims, angels and tetramorphs, and Christ from the Ascension. While in the lower registers are the semi-length figures of the Old Testament prophets, Isaiah, Malachi, David, Samuel, Micah, and Moses. The Great feasts unfold from the east wall with the Annunciation, and continue on to the south wall the Nativity, the Presentation in the Temple, the Baptism, and the Raising of Lazarus. Among the semi length saints in medallions and in rectangular frames are depicted: Sylvester, Basel and Achilius, the holy healers Cosma and Damianos and Panteleimon, and patron of Ohrid, St.Clement. The holy warriors Demetrius and George are represent on the north wall, and next to the iconostasis from the Royal Deesis only the image of the Holy Virgin the Empress is visible. The figures of the Holy Fathers and the saints from Alexandria, Peter and Athanasius continue in the sanctuary. The simplicity and the easy manner in which the program is conveyed at Leshani reveals an experienced painter, an artist with a temperament who trails a specific trend in the fresco painting



of the monuments in the Ohrid basin, that can be followed from the 1360's to which belong some of the frescos in Marko's Monastery near Skopje.

Goce Angeličin Žura



Bibliography: Г. Ангеличин Жура, Христијанските храмови и свети места во Охридско, Маседонија Прима, Охрид 2007, 44-46; Г. Суботик, Охридската сликарска школа од XV век, Охрид 1980, 69-76.

HOLY VIRGIN - THE CELL



The small church of the Holy Virgin in the village of Velmej is a one aisle edifice with semi barrel vault, and a three sided apse. The patron of the church The Holy Virgin of the Tenderness type is depicted in an elaborate floral frame in the lunette above the entrance door.

The interior of the temple is fully adorned with frescos. In the north section of the altar the Vision of St. Peter of Alexandria is depicted, while in the conch is the Holy Virgin Platytera with a medallion, containing the bust of Emmanuel on her breast. Below is the common depiction of the Sacrificed Christ accompanied by the Archangels Michael, and Gabriel garbed in dalmaticas (tunics), lavishly decorated loro

(long scarves), and holding ripidions (liturgical fans). The Mandylion, the image of Jesus Christ not made by human hands is carried by two angels wearing long himations (mantels). Next to them are the twelve apostles in vivid gestures who are looking up to Jesus Christ in the Mandorla who is accompanied by four angels.

On the north wall in the first zone are the holy warriors and the Deesis, and on the south wall counterparts are the two holy warriors Theodore Tyro, and Theodore Stratilates bearing martyr crosses in their left hand, and showing a gesture of reverence with their right hand. An interesting feature is that these martyrs on the heads are adorned with martyr wreaths.

Impressive is the depiction of St. Ephtimius one of the founders of monasticism with his long white beard and hair, high forehead, dressed in a monk habit. The Holy Father holds an open scroll in his right hand which is inscribed with his words: "Brothers, the weapon of the monk is thinking, prayer, calmness and wisdom". The scenes from the Great Feasts are illustrated in the third zone, starting from the altar space onto the south and the north wall, whereas the scene of the Dormition of the Holy Virgin is depicted above the entrance, on the entire west section.

The small size of the temple of The Holy Virgin-Cell





2



3



4



5

had conditioned the theme concept of the fresco program to be encompassed as a whole; it has great similarities with the fresco ensembles of the one aisle paraklesions (chapels) in Ohrid from the 14th century, and the village churches in the region of Ohrid from the late 15th century. This is especially evident in the choir of the selected saints, starting from the Deesis, the holy warriors, the distinguished monks, the medallions with martyrs, the chosen scenes from the Great Feasts, and the three visualizations of Christ on the vault – The Son of the Lord, Christ Ancient of Days, and Christ the Angel of the Great Council. The fresco analysis has shown presence of two painting signatures that in the execution of the saint's images

have conceptual difference. The first artist who completed the greater portion of frescos was knowledgeable in theology and a gifted artist. His subtle painting manner is recognizable in the treatment of volume of the saints' images, especially the holy warriors and the apostles where he employs a warm ochre hue for the flesh, pale red blush, and green shadows. The artist was profoundly inspired by the 14th century painting, which can be seen in the harmony of the compositions, enhanced with rocky and forest scenery, framed with rich architecture, as well as in the execution of the figures, the modeling of the garment and the folds which trail the body movement. In the illustration of the Dormition

of the Holy Virgin this educated in theology painter was inspired by the poems of St John of Damascus. The frescos in the church to The Holy Virgin represent leading painting achievements from the late 15th century and the early 16th centuries in Macedonia.

Goce Angelichin Žura

Bibliography: Г. Ангеличин Жура, Св.Богородица Пречиста-Келија, с. Велмеј -Охридско, Културно наследство, 19,20,21/1992-93-94, Скопје 1996, 149-164; П. Миљковиќ-Пепек, Една непроучена црква во с. Велмеј во Охридскиот крај, Зборник на Археолошкиот музеј на Македонија, 1975-1978, Скопје 1978, 105-109.

SAINT GEORGE



The church of St. George according to the architecture is a one aisle vaulted structure with a raised horizontal aisle, an architectural type which appeared in Ohrid towards the late 14th century, like the churches of the Holy Virgin of Bolnica and Sts. Constantine and Helen. The fresco paintings were permanently destroyed in the west section of the church prior to World War I, when on the west side a wide nave was supplemented and a sanctuary was created from the old church. On the vault of the horizontal aisle Jesus Christ Pantocrator is depicted (repainted at later date) encompassed by tetramorphs. The old frescos on the

sides of the vault are still visible which depict seraphims and angels, while in the triangular segments of the vault are the images of the four evangelists Mark, Luke, Matthew, and John.

The compositions from the Great Feasts are rendered on the sides of the vertical aisle, from south: Nativity, Presentation in the Temple, Baptism, and the Raising of Lazarus. The cycle continues on the north side with the scenes of the Entry into Jerusalem, Crucifixion, Myrophores, and Descent into Hell. In the apse is the composition of the Sacrificed Christ and on the east wall is the Annunciation.

The patron of Ohrid, St. Clement was bestowed with a prominent place, before the Royal Deesis on the north wall, next to the iconostasis. The image of St. Nicholas which usually is depicted near the iconostasis in this temple was placed at the west end of the south wall. The scene of the Transfiguration is illustrated in the first zone of the south wall, next to the iconostasis which is an unusual place.

The author of this painting was guided by the older painting achievements in Ohrid, and the Early Christian symbolism. In this context well defined is the presence of traditional symbols of royal reign - the double headed eagles (in a decorative frame, on the east wall), as well as the long ago abandoned symbolic depiction of Jesus Christ - a lamb with his monogram.

The frescos accomplished by an anonymous painter from the 15th century are not characterized by distinct artistic qualities. The figures in the compositions which are set in second, or third plan have an emphasized isocephalia. Nevertheless, the painting is attractive with its juicy colors.

The fresco inscriptions at Godivje give interesting data. All the scenes and figures are inscribed in the Old Church Slav language with insertions from the local dialect, which during this period is a rare feature in the monuments of the Ohrid Archbishopric. As usually



the texts are written in Greek on the scrolls which the Holy Fathers of the church hold. The use of the Old Church Slav language became more frequent on the fresco paintings of the Ohrid diocese in the period of the Ottoman rule, especially during the office of the Ohrid Archbishop, Prochor.

The characteristic architectural solution completed according to the 14th century monuments in Ohrid, as well as the thematic bond with its fresco paintings from this period, show that the commissioned artists for

temple of St. George at v. Godivje were well acquainted with the artistic fund of Ohrid, however their creative potential was not comparable with the older artistic achievements.

Goce Angeličin Žura

Bibliography: Г. Ангеличин Жура, Христијанските храмови и свети места во Охридско, Македонија Прима, Охрид 2007, 28-30; Г. Суботиќ, Охридската сликарска школа од XV век, Охрид 1980, 27-34; Ц. Грозданов, О портретима Климента Охридског у охридском живопису XIV века, ЗЛУ, Нови Сад 1969, 10.

NATIVITY OF THE HOLY VIRGIN



The present day monastery complex developed around the medieval monastic habitat and a church erected in the cliffs. The oldest preserved fresco paintings are found in the church dedicated to the Nativity of the Holy Virgin dating from the late 16th century. The upper section of the edifice made of stone, bricks and wood is partially visible since is incorporated into the modern-day building. Adjusting to the rocky surface, the anonymous painters achieved a common iconographic program by painting small images in the narrative scenes. The Officiating Fathers of the Church, and themes related to the Eucharist are depicted on the north wall. St. Cyril the Philosopher, St. Clement of Ohrid and St. Spyridon bearing scrolls with liturgical texts stand in the arch topped niche. The

uniqueness of the scene of the service of the Holy Liturgy is created by the absence of the common ecumenical Father of the Church. Instead of them, next to the Amnos-symbol of the sacrificed Christ (not visible today) stand St. Constantine- Cyril the Philosopher, and St. Clement of Ohrid, the Slav missionaries and educators from the 9th-10th century. This iconography is one of the most powerful testimonies for their veneration on the territory of the Ohrid Archbishopric during the Post Byzantine period. Towards the late 18th century probably as result of the damages of the frescos they were restored in the apse, and the proskomidy niche in the traditional style, however in a baroque manner by the zographs (painters) who signed their names in Greek as John and Angel. Kališta is an active nunnery with carefully kept grounds which in the 20th century were enhanced with the main church of the Holy Virgin, the parakklesion (chapel) of the Holy Apostles Sts. Peter and Paul, located next to the holy spring, economic and administrative edifices, and the residence of the Archbishop of the Macedonian Orthodox Church.

Viktorija Popovska-Korobar

Bibliography: Г. Ангеличин-Жура, Страници од историјата на уметноста на Охрид и Охридско (XV-XIX век), Охрид 1997, 33-40; М. Коровиќ-Љубинковиќ, Одроз култа Кирила и Методија у Балканској средњеveковној уметности, Кирил Солунски, кн. 1, Скопје 1979, 123-130.



SAINT ATHANASIUS



In vicinity of the monastery of Kališta, ingrown into the rocks is the small cave church dedicated to St. Athanasius, the archbishop of Alexandria. It was erected with the efforts and the labor of the monks from the nearby monastery . The shallow hole of the cavern was used for the structure of the church, and walls were erected on the east side with a three sided apse, which was roofed by

stone slabs. A stair case of stone steps lead towards the temple. The church is home to the richest preserved medieval fresco ensemble in the region of Struga. The stylistic features of these frescos show a skilled painter from the 1370's, who was well educated in theology as well. In the 19th century a part of the fresco ensemble was painted over. In the apse is portrayed the Holy Virgin Orans, and below is the scene of the Sacrificed Christ. On the small wall portions of the nave the selection of the saint figures was achieved with great skill. Next to the iconostasis on the south side are depicted St. Clement, the patron of Ohrid, followed by the hermit monks Ephantimius and Anthonius, the holy healers Cosma and Damianos, the warriors Demetrius, George, and Theodore Tyro, Archangel Michael and St. Nicholas the miracle worker. The Deesis is depicted on the north side of the iconostasis. From the cycle of the Great Feasts are depicted the Nativity, the Presentation in the Temple, the Crucifixion, and the Myrophores at the Empty Tomb of Christ, while on the west section is the Dormition of the Holy Virgin. The remaining scenes, the Annunciation and the Ascension, which belong to this cycle, are in their usual place, in the sanctuary. The patron of the temple St. Athanasius is portrayed above the south door.

Most probably during the 17th century the paintings in the sanctuary were enriched with images of several prelates. Above the south door in rectangular frames are rendered busts of the holy women Petka, Marina, Nedela and Barbara. In the church among the features of the oldest painting a trace of eclecticism is revealed. On the folds of the garments and especially on the backdrop the painter used light and pure color. The images have vivid expressions and the draperies fall freely. The painter has a sense for color contrast. Some



of the images resemble to the older frescos in Transfiguration monastery in the village of Zrze, near Prilep, and some features are reminiscent to the frescos in the church of the Holy Virgin of Zaum near Ohrid dating from 1361.

Goce Angeličin Žura

Bibliography: Г. Ангеличин Жура, Пештерните цркви на брегот од Охридското Езеро, Македонија Прима, Охрид 1999, Ц. Грозданов, Охридското ѕидно сликарство од XIV век, Охрид 1980, 158-159; 19-26; В. Ј. Ђурић, Византијске фреске у Југославији, Београд, 1975, 90.

HOLY ARCHANGEL MICHAEL IN RADOŽDA



Rising high above the village of Radožda, in the picturesque rocky landscape and only some hundred meters from the shores of Lake Ohrid, the unwavering mediaeval monks adapted the small but rich in painted decoration space for their abode and dedicated it to the heavenly archistrategos, the Archangel Michael. Despite the damages that the painting suffered on several occasions, today, the multiple layers of frescos dating from the 13th, 14th, 15th and 17th centuries can still be seen in the naos and the narthex, as well as the modestly decorated wooden iconostasis with icons from the 19th century. The earliest layer of fresco painting, mostly discovered on the south wall of the narthex,

revealed the composition the Miracle at Chonae, a representative thematic, iconographic and visualized fragment from the narratives about the feats of Archangel Michael that stands out as the hallmark of this church. It is believed that the central place given to this scene and the meticulously shaped space are the result of the wish to pay tribute to the earliest shrine of the Archangel Michael at Chonae. On the same wall, under a layer of frescoes from the 14th century, a depiction of St. Paraskevy has also been discovered, while on the west wall, the figures of St. John Calabytes and the local saint Clement of Ohrid. The fresco painting in the naos which dates from the 15th century is a separate unit. Here, we come across the Holy Healers Cosmas and Damianus and two figures of female saints (the east wall), Ss. Constantine and Helena (south wall), and on the north wall, St. Theodore of Tyron and St. Theodore Stratilate, Hieromartyr George, Archangel Michael and the composition of the Deesis can be also identified.

The second zone is dedicated to the scenes from the Great Feasts, while Christ Pantocrator is painted in the area where the dome is customarily built. Below this painting are the figures of the prophets. The figure of the patron Archangel Michael on the east





2



5



3



4

façade dates from the late 17th century. The stylistic and painterly features of the earliest painting which make this cave church in Radožda so famous speak of the contemporary challenges that the fresco painters faced as they worked in the context of the painterly tendencies of the proto-Palaeologue and Palaeologue art, skilled in the organization of the delicate space and impressive in their expression of the subtle character of the saints' figures. All the later "replicas" and/or newly formed painting units confirm the exceptional place that this shrine

holds as a rare example of a church built in the specific natural environment on the shores of Lake Ohrid, offering a glimpse into the history of many centuries and exceptional artistic potential.

Julija Tričkovska

Bibliography: Г. Суботик, Охридската сликарска школа од XV век, Охрид 1980, 21 - 24. Д. Барсиева - Трајковска, Пештерната црква Архангел Михаил, Радожда, истражувања и конзервација, Скопје 2004.

SAINT GEORGE



The central core of the city of Struga is round up the small medieval temple enlarged into a three-aisle basilica with walls partially dug into the ground. The narthex and the bell tower on the west were built later. The spacious interior of the church is divided between the storey-gallery set on the west and the two-rowed iconostasis structure on the east, crafted in 1847, in both stone and wood. The church was painted twenty years later (1872-1874) by the brothers Makariev painting guild from Galičnik. The iconostasis and the wall painting are the most specific features of this temple as well as highlights of the XIX century religious art in Macedonia. The marble parapet slabs of the iconostasis are made in

shallow carved framing with floral motifs and birds of Paradise as the central theme. When repeating the central motifs on the slabs, the master avoided the scheme by placing the birds in different places on the marble plate shaping them in various poses. Resuming the disharmony of the marble decoration, in the upper corner of the parapet slab (under the Royal icon of Christ), the master placed the figure of St. George on horse – the patron of the church. The upper parts of the iconostasis were made in deep carving with floral and zoomorphic motifs. A similar iconostasis concept in this region could be seen only in another municipal church in Ohrid – Dormition of the Holy Virgin – Kamensko. Both iconostasis represent a rare artistic expression of intertwined elements of medieval marble altar blocks and contemporary wood-carved iconostasis.

The painting of the brothers Christo, Isaac and Cosma Makariev, whose names are written above the south entrance of the deaconicon, witness the contemporary tendencies in the iconography programme, mostly originating from the popular graphic production. The ample walls of the church are replete with scenes of various cycles – the Genesis, the Great Feasts, Christ's Passion, deeds, miracles and parables, each scene with enumeration of the Bible chapter and





citation corresponding with the illustration. The popularity of certain saints is particularly emphasized in the painting programme. The Holy Slavic Teachers (the Seven Holy Slavic Teachers) are positioned on the north wall near the iconostasis, whereas the figure of the Zeta king John Vladimir, whose cult was especially honored in the central and western parts of the Ohrid Archbishopric, is

represented above the Slavic teachers composition, painted according the Stematography of Christopher Žefarovič. The four scenes moralizing the final moments of the earthly life of the Christian conveyed with amazing sense of narrative suggestion, are the jams of the gallery's painting programme. The most valuable item in the church is the large-scale

icon of the patron St. George, dated 1267. This unique piece of art attributed to the painter and referender of the Ohrid Archbishopric, John , represents the final chord of the artistic accomplishments of the late Comnenian style. Listed among the other icons dated mostly in the 16th century, is the icon of St. George with scenes from his life, placed at the southern corner of the iconostasis' row of Royal icons; the icon of the Holy Virgin, attributed to the painter John of Gramosta; the icon of the Holy Apostles Peter and Paul, and many other, fifty of them and more, accidentally found on the roof of the church in 1990. This lavish collection testifies of the pinnacle of creative artistic production of the Ohrid Archbishopric during the reign of the Archbishop Prochorus (1525-1550). Considerable part of this collection is exhibited today at the narthex of the church.

Julija Tričkovska

Bibliography: Ц. Грозданов, Сидното сликарство и иконописот во струшкиот крај, во: Струга и Струшко, 335-345; Истиот, Влијанието на Христофор Жефарович врз творештвото на македонските мајстори од XIX век, во: Западно-европски барок и византијски свет, Зборник радова са научног скупа (1989), САНУ, књ.18, Београд 1991, 207-212; Ј. Чокревска-Филип, Праведено и грешно исповедување во црквата Св. Горѓи во Струга, во: Јубилеен зборник 25 години митрополит Тимотеј, Охрид 2006, 295-308.

ALI PASHA MOSQUE



The Ali Pasha Mosque stands in the Old Bazaar in Ohrid. No information survives on the date of its building and its donor. According to one waqfname (endowment charter) which dates from 1491, and which refers to a serai and waqfnames which belong to Ali Pasha, it can be concluded that there was also a mosque that bore his name. On the basis of its architectural characteristics and simplicity of form it can be safely assumed that it was built in late 15th or early 16th centuries. In 1823, a medresse was built as part of the mosque, but it does not survive today. The plan is square, with the dimensions 15 x 15 m, with an octagonal tambour rising above it; it also possesses one specific feature, and that is another twelve-sided

tambour vaulted with a shallow dome. The interior of the mosque has tromps, which make possible the transition from one surface to another in the design of the interior. All sides of the harim lead uninterruptedly to a single point in the dome, symbolizing the oneness of Allah. The recessed dome roof and the fairly narrow window openings are characteristic of local building techniques, which indicates that its builder was probably from Ohrid. The original portico does not survive, but by analogy, judging on the basis of similar structures from this period, it can be assumed that it was of the open type with small domes (probably similar to the one that stands there today). The interior of the mosque is characterized by unity of space, simplicity of forms and domination of its spaciousness. The mihrab on the southeast wall is simple in form: it is carved in the wall, without decorative elements and framed with a shallow profiled frame. The minbar is made of stone and is the only ornamented object in the entire interior. Its upper part is decorated with rosettes and cypress motifs in low relief; the cypress tree, in fact, represents an old and universal image which reflects funerary symbolism; it can also be considered a typical folklore motif from the late 18th and early 19th centuries. Along the entire length of the southwest side stands





the mahvil which, in its own specific way, subdues the volume of the interior. The remains of the minaret are on the south side of the mosque. It was pulled down in 1912 and has not been rebuilt to this day. The dimensions of its basis indicate that it must have dominated with its height and elegance over this part of the Old Bazaar in Ohrid. It was built with brick and was accessed both from the porch and the mahvil inside the mosque. Of special interest is the fact that another minaret stood on the west side of the mosque. In his Seyahatname (Books of Travel), Evliya Çelebi refers to the fact that in Ohrid, there is a mosque with two minarets. The mosque originally had one minaret, and later, Sultan Bayezid II (1481-1512) decreed that one more minaret be built as well. The possible existence of another minaret is also confirmed by the traces left at that part

of the mosque. The citizens of Ohrid themselves speak of a mosque with two minarets. If we accept these claims as tenable, then the Ali Pasha Mosque is one of the few mosques with two minarets erected in the Balkans. It is built of stone and baked brick and belongs among the first mosques built in Macedonia. In addition to the fact that it is one of the few mosques with two minarets ever built in the Balkans, it should also be noted that the entire harim of the mosque, as a whole, has no shapes or forms that would disrupt its unity.

Zoran Pavlov

Bibliography: М. Ибрахими, Али Пашина џамија во Охрид, Ел-Хилал ноември-декември 1987 год., 12; Е. Н. Ајверди, Османли Мимари Есерлери, Југославија, III. Cilt, 3. kitab, Istanbul 1981, 136.

ZEYNEL ABEDIN PASHA TEKKE



This highly significant tekke, which belongs to the Halveti dervish order, stands in the immediate vicinity of the ancient plane tree in Ohrid.

According to the inscription kept at the tekke, after the arrival of Pir Hayati, they began to obtain the title of sheyhs in 1766. Having obtained the hillaferet from Şeyh Hussein, the karabaş of Serres, Şeyh Mehmed Hayati travelled to Ohrid where, after a period of time, he founded this tekke and the Halveti dervish order with the ferman (decree) of the Sultan. The tekke is a complex which consists of several buildings, different in their purpose and significance, but all equally important in the social life of the faithful and their needs. The tekke mosque was probably built in the late 16th century as the endowment of Zeynel Abedin Pasha. It has all the

rooms necessary for the performance of religious rites: the semahane (room for namaz/prayer), the kafe odzak, the prayer hall, and the guest room. The minaret, which survives in its entirety and its full height, was built in the 17th century. The tûrbe, which stands next to the entrance of the complex, was built in two phases. The tûrbe in which Hayati Baba is buried and in which there are three other graves was built in the 18th century. It was restored in the 19th century by Şeyh Zekiriya in the Empire style. In this reconstructed rectangular part are the graves of nine sheyhs from the tekke.

The şadrvan is a polygonal structure flanking the west side of the tûrbe. It served for the ritual of ablution before prayer, and as a place for relaxation and conversation of the dervishes.

The family house of the şeyh also stands in the tekke. It was reconstructed on the basis of a facsimile in the late 20th century and with its architectural and artistic values (carved ceilings, old artifacts, a library with rare books, etc.) represents an inseparable part of the spiritual and religious life of the tekke.

In the tekke, there are also two cemeteries, the first next to the mosque, and the second, which belongs to the şeyh's family, where the members of his family are buried, as well as servants and the tekke's donors.

The tekke acquired its present-day appearance in the 19th





2



3



6



4



5

century, which is confirmed by the elements of the Empire style.

During his life, Mehmed Hayati gave the hilla fet to a large number of şeyhs in Macedonia and Albania, which resulted in the establishment of one tekke in Struga as well. The tekke in Ohrid is an âsitâne (mother house) to which the other fraternal tekkes in Struga, Kichevo and Shtip were subordinated.

Zoran Pavlov

Bibliography: Г. Паликрушева, Дервишки ред Халвети во Македонија, Зборник на Штипскиот народен музеј I, Штип 1958/59, 105-119; Е. Н. Ауверди, Авгура'да Osmanlı Mimari Eserleri - Yugoslavya, III. Cild, 3.Kitab, İstanbul 1981, 142-144.

SINAN ÇELEBI'S 'TÚRBE



At Plaoshnik, in the immediate vicinity of the Church of St. Clement, stands the türbe of Sinan Çelebi, his burial site. It is of a fairly free architectural form and well developed due to the fact that there are two graves in it. Its basis is L-shaped and it belongs to the open type, supported by two square columns at each corner. The left part of the türbe is smaller, and it is the burial site of Hassan Baba, while the other grave is probably that of Sinan Çelebi's brother or perhaps his son. According to certain sources, the child of Ana Tashula, a Christian, wife of Dzeladin Bey, is buried in this grave; she allegedly strangled her child because she did not want it to receive the Muslim faith. The grave of Sinan Pasha with an inscribed funerary slab is in the larger, elongated space. The inscription written in Arabic and decorated with a stylized leaf above it, states that Sinan Çelebi died on 19 April 1493. Today, this grave slab is at the Institute and Museum in Ohrid. The türbe's architectural features make it unique in Macedonia and make possible its exceptional blending with the surrounding landscape. It is a cult site for the Muslims who come to visit it in large numbers especially on 6 May, the religious holiday H'd'rlez/St. George's Day.

Zoran Pavlov

Bibliography: K. Томовски, Преглед на позначајните турбини во Македонија, Годишен Зборник на Технички Факултет, III-3, Скопје 1957/58.



HALVETI TEKKE



The tekke belongs to the ahşab type of buildings. It is a structure with a number of rooms small in dimensions whose functionality justifies their presence. These are the semahane (room for namaz/prayer), kafe-odzak (conversation room), yaz-odzağı (summer residence) and misafirhane (guest-room). All rooms are covered with a four-ridged roof divided into two parts. Contrary to the custom, the entrance to the tekke is on the south side, where the minaret has been erected as well. It is built of high-quality rectangular stone blocks probably in 1922, the year inscribed on its shaft. An original wooden dome survives in the interior of the prayer area. With its cultural and aesthetic values, the Halveti Tekke represents a typical example of Ottoman building of the 18th and early 19th centuries.

Zoran Pavlov

Situated in the old part of the town, near its centre, the Halveti Tekke in Struga is a significant monument of Ottoman culture. There is no inscription that would indicate the precise date of its foundation, but according to oral tradition, it was founded by Hassan Baba (Asan Dede), a prominent dervish from Struga; it was granted its khalifa by Pir Hayati from Ohrid in the early 18th century.

Bibliography: E. H. Ayverdi, *Avrupa'da Osmanlı Mimari Eserleri - Yugoslavya*, III. Cild, 3.Kitap, Istanbul 1981, 241; *Исламска заедница и нејзините институции*, Скопје 1997, 85-86.



OHRID'S TRADITIONAL TOWN ARCHITECTURE



The architectural structure of Ohrid developed on the remains of Ancient Lychnidos, above the dominant positions of the Antique and Late Antique town enhancements which lay approximately 1, 50 m below the present-day level of Ohrid. The modern-day architectural surroundings were founded on the saddle shaped hill of Ohrid, above the lake coast, and in recent times have expanded into the fields

encompassing the hill. On the upper slope area, the High Fortress (Visoko Kale) where Samuel's Fortress / the citadel of the Ohrid stronghold ascends, that is the east foothill and on the saddle shaped section which outline the two slopes, as well as the west and the south sections of the minor hill of the lower-town part, that is to say the areas under the town, encompassed by fortress walls had developed into a quarter known as Varoš, or the old town core. This area was architecturally connected and assembled around the sacred edifices, the churches of St. Clement and St. Panteleimon, the Holy Virgin Peribleptos, Holy Sophia, the Great Holy Healers, Holy Healers, Sts. Constantine and Helen, the Lesser St. Clement, the Hospital churches of St. Nicholas and the Holy Virgin, St. Nicholas of Gerakomia, as well as the settlement of Kaneo on the lake coast hanging on the south-west cliff where in the 13th century the church of St. John the Theologian - Kaneo was erected.

The architectural bond of the east lower section of the smaller hill, which finishes with the popular Ohrid market place (Čaršija), namely the east part of the minor hill, outside the town walls is the district popularly known as Mesokastro which was established during the Ottoman rule, and has





2



3



4

corresponding architectural features with the Varoš area.

Having in mind the fact that the present day appearance of the traditional Ohrid architecture was generally founded on the conditions and the construction abilities of the town population from the second half of the 19th century, which in comparison to the industrial growth of the West European civilization had remained in medieval frames and the building materials for the dwellings were limited to

autochthonous natural materials: stone, wood, and lime. Stone was mainly applied in the construction of the basements, the ground walls, and often these stone walls were raised high and exceeded the first floor. The stories and semi portion levels were accomplished by a frame system - a timber skeleton. "The horizontal and vertical elastic constructions were bonded into a stable whole" (Čipan), and with aid of triangular forms which were incorporated into the walls, rough thin cut boards were affixed from



5



6

both sides and were plastered with mortar (lime and sand). So the walls were formed from two screens with air between them, fabricating efficient thermo insulation. The building idea was also followed in the roof construction which was carried out by a vertical support and by minimal slanting, thus a key element in the roof system became the roof tiles. In reference to this it must be noted that the applied materials and the building forms were under "complete rule" of the builder, and a feeling of composed safety and harmony was created in the construction issues for the static stability.

The general impression for the exteriors of the traditional town architecture of Ohrid's most elite building achievements is that there was a strive for elevation of the stories, which at the front sides expended forward and were supported by projecting wooden beams (erkers), complemented by an effect in two colors: white on the façade walls, and brown on the single or horizontal rows of wooden window frames, which were balanced by an identical color harmony from the wooden entrance doors.

This type of edifices are preserved on several locations in the old part of present day Ohrid, on the streets "Samuilova" and "Kosta Abraš" in the south foothill of the minor Ohrid hill, near or on the lake coast, like on the street of "Ilindenska" (popularly known as "Poparnica") which stretches on the saddle shaped area between the two hills, from the Upper Gate (Gorna Porta) to the Cathedral church of Holy Sophia, like the mansion of the Karčev family next to the Upper Gate, which was demolished towards the 1960's, the house of the Ognenov family (today no. 45); several buildings of this type are found on the streets "Samuilova" and "Kosta Abraš", like the Stružančev's mansion leaning on the preserved tower of the Lower Gate (Dolna Porta) of the Ohrid fortress, the mansions of the Čaulev family, the Robev family,



7

the Urania house, the mansion of the Savinov family (the present day villa "Holy Sophia") that is set next to the church of St. Nicholas Gerakomia, and the house of the Grunčev family south of the church of the Holy Sophia. Some of these buildings bear the appellation "Ohrid's architectural beauties", like the impressive Grunčev's building (next to the Holy Sophia), the Robev's mansion, the house of Urania, and the Savinov's mansion, as well as the house of the Karčev family beside the Upper Gate, lost from the face of Ohrid in the 1960's. These houses were erected in the middle of the 19th century by the wealthier city families which became rich from opening workshops for leather processing, "guild families that left behind elegant material traces of their activity and existence... for their homes they brought from Europe very modern supplies, and they were not impressed with the Classicistic

mansion; they remained loyal to the local tradition and elevated it to an original perfection. They created a specific autochthonous architecture which was not influenced by the large Ottoman Empire centre, like Istanbul and Salonika" (Čipan), although in the architectural system were incorporated certain elements from the oriental building imagery. Having in mind that at the beginning and the first decades of the 20th century the population of Ohrid was stricken by poverty (as result of the Ilinden Uprising, the Balkan Wars, World War I), and later features of the European Classicistic architecture become dominant and sometimes lavish buildings of this type appeared and were "supplemented into the space", for in recent times to be once again affirmed. Moreover, the style of the traditional Ohrid town architecture on some locations has been executed into full exterior replicas, but likewise



8

there another types of architectural approaches, that is to say the birth of the so called new traditional town architecture of Ohrid. Namely, modernization of the style of the traditional town architecture, which with some stylistic exterior modifications in the structure (brought about from the modern needs) have been fully enclosed in the traditional Ohrid town architecture (of course there are some individual and minor clashes, the use of atypical elements like tympanums and annexes in the old

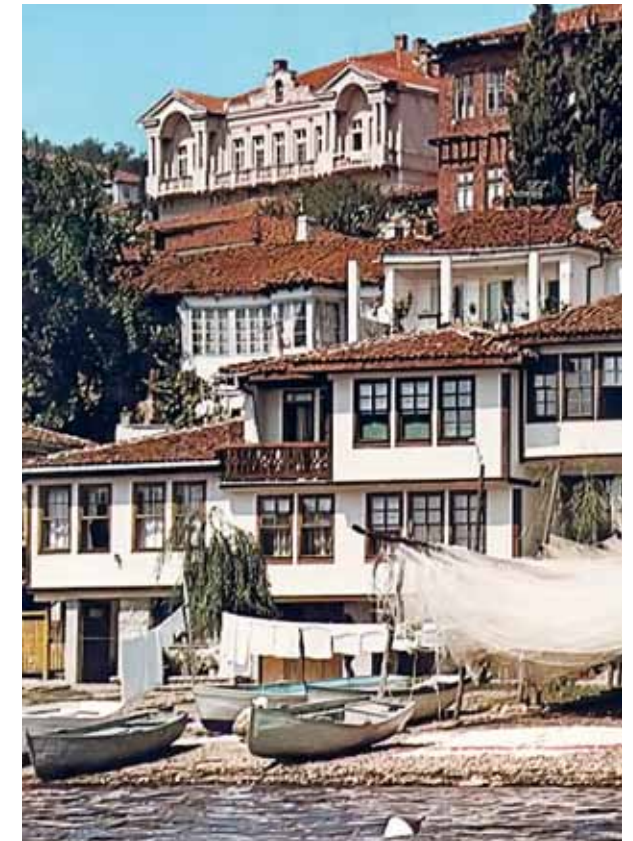
town core). Examples of this type which deserve mentioned are house of the Daravelski family (the old Tomchov family building) on "Samuilova" street (across St.Nicholas Gerakomia), then the family house of the writer Radoslav Petkovski on the street of "Ilindenska" no. 41, also part of the house south of the Upper Gate where the street of "Ilindenska" closes, the house of Dr. Branko on the street "Kuzman Kapidan" that braches toward Plaošnik and etc.

Today, the traditional town architecture of Ohrid is experiencing its recollections, of course with new and modern approaches, but likewise creating new architectural trends (having in mind that Ohrid from 1980 to present day is under special legal protection with the national legislation, and the principles asserted by UNESCO) that by the way can not be fully stopped, since Ohrid is continually a living city. Nevertheless, the planning of the city must be guided toward protection of old values, even in frames of the new architectural approaches for the typical architectural structure of the city.

Pasko Kuzman



9



10

Bibliography: Б. Чипан, Стара градска архитектура во Охрид (второ дополнето издание), Македонска книга, Скопје 1982; В. Чипан, Изразни средства на современата архитектура во градови со историско наследство, Архитектонско-градежен факултет, Скопје 1970; D. Grabrijan, Makedonska kuća ili prelaz iz orijentalске u savremenu evropsku kuću, Ljubljana 1955; Б. Чипан, Сè поблиску до исчезнувањето, Нова Македонија, ЛИК, 5 јули 1995.

GLOSSARY

ARCHAEOLOGICAL SITES

Acropolis (Gr. *ἀκρόπολις*)

The most prominent part of a fortress; a fortified city; upper town; an area protected by rampart walls

Ambra (Arab. anbar)

Ambra or amber, aromatic resin extracted from the glands of a whale species, used to perfume oriental chambers; a pleasant scent placed in the rooms of Roman thermal baths

Amulet (Lat. amuletum)

A pendant, amulet or object made of various materials (stone, bone) believed to have supernatural powers, protecting those who wear it from all evil

Andesite/Andesite rock

In geology, volcanic rock

Antechamber

In ancient Macedonian and Roman types of tombs, the chamber in monumental tombs in front of the entrance to the main burial chamber

Apodyterium (Lat. apodyterium)

The changing room in Roman thermal baths

Arch (Lat. arca: chest)

In architecture, a semicircular architectural structure spanning a space to support two columns

Askos (Gr. *ἄσκός*)

An asymmetric ceramic vessel with one handle, slanting neck and unusual form resembling a water bird

Atrium (Lat. atrium)

A forecourt, the front part of a temple or a church, courtyard for visitors

Baptistery (Gr. *βαπτιστήριον*)

Part of the Early Christian basilica or church where baptism was administered

Barbotine

A technique of ceramic pottery surface decoration in prehistoric periods (Neolithic, etc.) involving the application of a suspension in water of clay and/or other materials (slip) to the pot, not in an even layer but in the form of thick incrustations in patches or trails, thus forming crude ornamentation

Basilica (Gr. *βασιλική*; Lat. basilica)

In Greek architecture, the hall in which the archon held office; in Roman civilian architecture, a large hall with a pronounced longitudinal axis, customarily divided into three or five naves of which the central one is the highest; in sacral architecture, the most common architectural form in Early Christianity (5th to 6th centuries).

Bukranion (Gr. *βουκράνιον*)

An animal (ox) head carved in relief; a religious symbol linked with the fertility cult; in Greek and Roman architecture, an architectural decorative element; an ornament on sarcophagi and funerary monuments

Caldarium (Lat. caldarium)

A room with a hot bath in Roman thermae

Cardo Maximus (Lat. Cardo Maximus)

The principal street forming an intersection with the Cardo Decumanus (Lat. cardo decumanus); transversal street in military castra or camps/towns in Roman Antiquity

Castel

A fortified castle

Castrum (Lat. castrum)

A Roman military camp surrounded with trenches; later, fortified with rampart walls

Chamber (Gr. *καμέρα*; Lat. camera)

A vaulted room, a burial chamber room in family tombs

Colonnade (Fr. colonnade)

A series of columns placed at regular intervals; a hall/structure composed of columns

Council (Lat. concilium)

An assembly of church dignitaries for regulating relevant ecclesiastical matters of doctrine; a church synod

Dipterium (Lat. dipterium)

A room in Roman thermae where the ailing and the bathers were anointed with oils; sanatoriums

Dipylon (Gr. *δίπυλον*)

Double gate. In Athens, it has one exterior and one interior gate, and between them, a yard with lateral cemeteries and a pompeion, a building used for preparing ceremonial processions

Dodge (Ital. doge; Lat. dux)

Leader, duke; title of the heads of the Republic of Venice and Genoa

Dome

A semi-spherical structural element in sacral architecture which customarily rises above the roof construction of the central part of the church

Dromos (Gr. *δρόμος*)

A racetrack; a passageway (corridor) into a tomb

Eneolithic (Lat. aeneus:copper; Gr. *λίθος*: stone)

Also known as Copper Age. A transitional period between the Neolithic (Early Stone Age) and the time of the discovery of metals in the prehistoric period; the period between the Late Neolithic and Early Bronze Age

Epebhos (Gr. *ἐφέβ*)

A youth (16 to 18 years of age), a model of physical beauty and harmony

Exedra (Lat.exedra)

Semicircular (apsidal) form incorporated in a large architectural structure

Extra muros (Lat. extra muros)

Outside the walls

Glazing

A technique of pottery decoration in the Roman period, Oriental in origin. In the Middle Ages it was applied on Byzantine and Ottoman ceramic ware. It involves coating vessels with lead, quartz or alkaline glaze decorated with various ornaments

Gymnasion (Gr. *γυμνάσιον*)

A facility/space for athletes' exercise, later for epheboi as well. These buildings had specialized halls for various sport disciplines, courtyards, palaestrae, libraries, etc.

Imbrex (Lat. imbrex)

A semi-cylindrical roofing tile used to cover a two-ridged roof

Impost (Lat. imponere: to impose)

In building: block of stone used to carry the arch and the vault; stone plastics; also a decorative slab at the top of a capital in the shape of a truncated pyramid

Insignia (Lat. insignia)

Emblems of status, tokens of honour or symbols of merit

Isar (Tur. hisar: fortress)

A hill; fortified city

Kantharos (Gr. *κάνθαρος*)

A metal or ceramic vessel on a high foot with two vertically placed (high swung) handles on each side, used for drinking wine; an attribute of Dionysus

Kastrophytax

The title of the military commander of a fortress in the Byzantine period

Kephalos (Gr. *κεφαλος*)

The civilian commander of a fortress

Lagum (Lat. lagum)

A vaulted structure above or under the ground

Libation (Lat. libatio)

Cult ritual of pouring a liquid offering as a gift to the gods

Macedoniarch(ont)

Social rank (office) of a Macedonian in the Roman period

Manuscript (Lat. manu scriptum)

A book, document, or other composition written by hand

Martyrium (La. marturium)

A church, part of church or other edifice with the grave of a Christian martyr

Mobiliary (Neo-Lat. mobiliare)

Portable objects, furniture; church furniture in the altar space, the iconostasis, etc.

Mudbrick

A mixture of mud and straw used for coating houses in the prehistoric period.

Necropolis (Gr. *νεκρός*, *πόλις*)

City of the dead; a group of graves; cemetery

Neolithic (Gr. *νέος*: νεω; *λίθος*: stone, "New" Stone Age)

A term denoting New/Early Stone Age introduced by John Lubbock in 1865, denoting the age of the first prehistoric communities which grew crops and lived in permanent settlements, an age also characterized by the manufacture of ceramic ware and use of ground-stone/ polished tools

Opus sectile (Lat.opus: building and decoration technique; sectile: technique of fixing mosaic peaces of stone)

Technique of floor paving and wall decoration with multi-coloured mosaic larger pieces of stone

Outbuilding (Lat. annexus)

An addition, a subsidiary/lateral room; a building subsidiary to, but separate from, a main house or building

Palafitte (Ital. palafitta: piles, logs)

Pile-dwelling houses, houses on stilts and wooden platforms

Palisades

Defensive structures made of earth and wood

Parekklesion

Subsidiary chamber in the altar area next to the apsidal recess

Peristyle (Gr. *περίστυλον*; Lat. peristylum, peristylum)

A columned porch surrounding a courtyard on four sides in Macedonian-Hellenistic and Roman palaces, villas and houses. This architectural style was originally applied in public building, and later, in building private houses as well

Pilaster (Ital. pilaster)

A projecting rectangular column built into or applied to the face of a wall

Pintadera (Sp. pintadera)

A small object made of baked clay, sometimes of stone, similar to tools (stamps) used for decorating bread, with simple geometric carvings (flutes) on the lower, often elliptical, base side; ceramic seals originate from the Neolithic cultures from southeast and central Europe and the Middle East; they are believed to have been used for applying pigments to the skin or to garments

Piscina (Lat. piscina)

In Roman thermae, a water pool. In Early Christian basilicas, a baptistery (baptismal font holding a basin of water)

Polychrome (Gr. *πολύ*, *χρωμα*)

Multi-coloured; of many colours

Porta Principalis (Lat. Porta Principalis)

Main gate leading to the centre of a Roman city

Portico (Lat. porticus)

In Roman architecture, a covered porch with columns

Prefurnium (Lat. praefurnium)

A furnace for a smaller bath

Principia (Lat. principia)

In the Roman period, the headquarters of a fort, the building which accommodated the commanding officers

Psaln (Gr. *ψαλμός*)

The term derives from the Greek 'play on a stringed instrument'; a sacred song/hymn in praise of God. There are 150 psalms in the Old Testament, ascribed to King David

Pythos (Gr. *πίθος*)

In Antiquity, a large ceramic vessel, often with pointed bottom, used for storing grain and other supplies; sometimes, these vessels were used for burials. They originate from the Cretan and Mycenaean cultures, the Archaic period and can also be found among artifacts from the Middle Ages.

Pyxida (Gr. πυξίς)

In the Antique period, a small (round) box made of baked clay, metal, boxwood or ivory used to store jewellery, spices or perfumes

Quadriburgium (Lat. quadriburgium)

A fortified military camp square in form made from the Roman period

Rampart

A wide defensive wall with towers

Receptacle (Lat. recipiens)

To receive, to store things; belly of a ceramic vessel used as a container in which liquids are poured

Sacrificial altar

The place where the offering is made; an object, ceramic vessel of special shape made for the ritual of making an offering

Skene (Gr.)/Scaenae (Lat.)

In Antique theatres, subsidiary building behind the stage connected with the acting platform, used for storage of theatre costumes.

Spatula (Lat. spatula)

Shallow spoons with long handles made of bone. They appear as early as in the Paleolithic (Old Stone Age) and the Neolithic (New/Early Stone Age), as well as in Antiquity. They are believed to have been used for smoothing animal hide, stirring food and for cosmetic and medical purposes

Xenodocheion

A guest-house (esp. in a monastery), inn, tavern

CHRISTIAN MONUMENTS

Aisle

the lateral nave(s) of the church interior space organization

A-jour-work (openwork)

an ornamental technique of carving wood or metal with openings in the material.

Akathist

the most ceremonial church song which is sung without sitting. The oldest known akathist is dedicated to the Mother of God and contains 24 stanzas.

Altar (also *sanctuary*)

the holiest space in the temple, located in its east part. It is separated from the naos with an altar partition (screen). This is where the most solemn part of the liturgy takes place – the transformation of bread and wine into the body and blood of Christ (the Eucharist)

Altar screen – a stone/marble or wooden partition separating the altar space from the naos

Ambo

a raised stone or wooden structure in the temple used as a podium/pulpit.

Analogion

a high wooden stand/lactern on which icons, the Gospel Book or a cross are placed during the divine services.

Anchorite

a hermit who withdraws from the world to live in solitude

Apocalypse/The Revelation to Apostle John the last book of the New Testament foreseeing the end of the world and the beginning of a “new life in the new Holy City of Jerusalem”.

Apocrypha

non-canonical books, scriptures with biblical content, rejected by the church

Apse

a semicircular projection on the east side of the altar space, ending with a concha

Arc/Arch

a semicircular structural element connecting two columns or pilasters

Archbishop

a bishop of the highest rank, a chief bishop.

Archbishopric

a district under the spiritual authority of an archbishop

Archpriest

a priest of the highest rank

Archestrategos

the supreme commander of the heavenly army

Archon

a ruler, prince

Arcosolium

a semicircular vaulted shallow niche/recess in a wall used as a burial place. In its original form it is most often a part of the catacombs

Barrel (vault)

semispherical vault

Bay

a part of the church delineated by the structure of the dome and emphasised by columns or pilasters

Biphorium

a window divided vertically by a column in the middle to form two separate openings.

Bishop

a high ranking cleric with authority over the clergy in a specific church administrative district.

Bishopric (also Diocese)

a church district under the authority of a bishop.

Canon

an established or basic rule of the church; a poetic form composed of nine poems which are sung during worship

Calotte

a windowless dome which is not visible on the exterior of the church

Capital

the top part of a column

Chapel

a small church with a special dedication, added to or incorporated in the main church, having a funerary function or used as a baptistery

Cherub

the mother of angels represented as having a set of four wings

Christ's deeds, miracles and parables (Public Ministry of Christ)

scenes illustrating Christ's works on earth, his miracles, teachings and morals

Christ's Passion

the events from the last days of Christ's earthly life: the Last Supper, the Washing of the feet, the Prayer on Mount Gethsemane, Judas's treason, the Trial before Annas and Caiaphas, Peter's denial, the Trial before Pontius Pilate, the Mocking of Christ, the Path to Golgotha, the Crucifixion, the Deposition, and the Lamentation.

Conch

the half dome covering an apse or a semispherical space in the wall of another part of the temple.

Console

support, bracket, corbel, beam

Deacon

an initial clerical rank, an assistant partaking in some parts of the liturgy

Deaconicon

southern part of the altar space of the orthodox church where the sacred vestments, vessels books etc. are kept

Dedication

the purpose, saint or holiday to which the temple is dedicated.

Deesis (Prayer/Supplication)

a symmetrical composition in which the primary intercessors for the salvation of humankind – Mother of God and St. John the Baptist – are shown facing the central figure of Jesus Christ with their hands raised in supplication.

Despot

an imperial governor, ruler with unlimited authority, autocrat.

Dome

a hemispherical ceiling or roof structure

Donor

the founder, contributor, benefactor of a church or a monastery

Drum

see tambour

Ecumenical Councils

a cycle composed of seven historical councils of the Eastern Christian Church repudiating the heretical doctrines/movements.

Emmanuel (also Immanuel)

Christ's birth name, meaning “God is with us”

Epistyle

a monolith wooden plate located on the upper part of the iconostasis.

Eucharist

a key part of the liturgy – the transformation of bread and wine into the body and blood of Christ which takes place in the presence of the Holy Ghost.

Exonarthex

an external narthex, an addition to the west side of the narthex.

Great Feasts

a Christological cycle composed of twelve scenes: Annunciation, Nativity, Presentation in the Temple, Baptism, Transfiguration, Raising of Lazarus, Entry into Jerusalem, Crucifixion, Resurrection/Descent into Hell, Ascension, Descent of the Holy Spirit and Dormition of the Holy Mother

Great schemamonk

a monk in a great schema (holy life), a rank acquired by the monks after many years of strict ascetic life.

Hagiography

a writing about the life of a saint or a mediaeval ruler.

Heavenly Mansions (Heavenly Jerusalem)

the core of the scene is the royal Deesis, to which depictions of the holy warriors in mediaeval aristocratic attire are added

Hegoumen

head of a monastic community or monastery, appointed by a bishop or elected by members of the community

Heretic

a person who deviates from the true/offical church dogma

Hetoimasia (*also* The Prepared Throne)

a symbolic representation of the heavenly throne prepared for Jesus Christ's second coming

Hieromonk

a monk entitled to officiate at liturgy

Holy Towel

a miraculous image of Christ, “not-made-by-human-hand” impressed on cloth, which was brought from Edessa to Constantinople in 944

Holy Tile

Christ's “not-handmade” image on a tile

Icon/fresco painter

a painter of frescoes and/or icons

Iconostasis

a wooden structure with icons separating the altar space from the naos

Immanuel

see Emmanuel

Intarsia

a technique of decorating wood by inlaying various materials (ivory, mother-of-pearl, metal)

In Thee Rejoiceth All Creation

a hymn dedicated to the Mother of God, arising from the eight tone of the Octoechos. It is a part of the Liturgy of St. Basil the Great

It's Truly Meet to Call Thee Blessed

a hymn dedicated to the Mother of God, a part of St. John Chrysostom's Liturgy

Laura(*also* lavra)

initially a cell/hermitage of an anchorite/hermit, later a large monastery covering a number of smaller monasteries

Last Judgment

Christ's second coming announced in in the Revelation to Apostle John

Liturgy

an Eastern Orthodox worship ritual the most solemn part of which is the transformation of bread and wine into the body and blood of Christ (Eucharist)

Lunette

a semicircular space in the surface of a wall above a door or a window.

Mandorla

oval glory surrounding the figure of Christ

Mandylicion

see *Holy Towel*

Memorial book

a book containing the names of deceased or living church dignitaries, monks or laymen that are to be mentioned during worship

Menology (calendar)

an ensemble composed of representations of individual saints and scenes illustrating the death of a certain saint according to the dates of the church year

Metropoly (also metropolis, motropolitan see metropolitanate)

a district under the authority of the metropolitan

Monstrance

a wooden box in the shape of a temple used for keeping holy gifts

Mother of God Odegetria (She who shows the way)

the most frequent iconographic representation of the Mother of God in full-length with the Child Jesus.

Mother of God Orant

a frontal full-length representation of the Mother of God with arms raised at shoulder level and pointing skywards.

Mother of God Panagia (Our Lady of the Sign)

a depiction of the Mother of God with her hands in the orans position and the image of Child Jesus depicted with a round aureole upon her bosom.

Mother of God Pelagonitissa

an iconographic representation of the Mother of God with the Christ Child whose back is turned to the viewer; the term originates from the toponym Pelagonia.

Mother of God Platytera (Broader than the Heavens)

a representation of the Mother of God with Christ on her bosom

Mitropolitan

the highest clerical order ranking below the patriarch and the archbishop

Monogram

a short form of writing one's name and surname using the first few characters (usually the initials) combined in a single design.

Naos

the central part of the temple intended for the congregation

Narthex

a porch added to the west end of the naos (or cella), used for various ceremonies, such as baptisms, funerals and processions.

Nave

see aisle

Niche

a semispherical recess in a wall

Octoechos

a collection of offices arranged for eight ecclesiastic modes and used for period of eight weeks

Old Testament prefigurations

prophetic visions announcing the Mother of God or Christ's incarnation

Pantokrator

"All-Sovereign" (a less literal translation would be *Sustainer of the World*), a frontal figure or a bust of Jesus Christ – creator of the world and ruler of the universe.

Pendentive

spherical triangles formed by intersecting of the dome by two pairs of opposite arches

Parable

a moral story with an allegorical meaning, largely relying on comparisons

Parapet

a wooden or stone screen

Patriarch

the supreme prelate in the Orthodox church

Patriarchate

the highest church district consisting of several episcopates and governed by the patriarch

Pilaster

a support or pier projecting partially from a wall

Polyeleos (choros)

a circular metal or wooden object suspended in the space under the dome used for lighting but also with a function in the liturgy

Prefigurations

see Old Testament prefigurations

Presbyter

an elder, clergyman who can perform certain services

Prepared Throne, The

see Hetoimasia

Proskomedia

see prothesis

Prothesis

the north part of the altar space where the holy offerings are prepared and the service proskomedia is conducted

Referendar

a church official mediating between the church and the secular authority

Royal doors

a two hinged doors, the central opening in the iconostasis and entrance from the naos to the sanctuary (altar space)

Royal icons

icons (of the first row) of the iconostasis

Stucco

a plaster plate easy to mould and can be coloured. It is used for moulding relief ornaments

Tambour (*also* drum)

a cylindrical part of a dome

Tree of Jesse

an illustration of Christ's genealogy in the form of a branching tree at whose root is always the first progenitor, Jesse. The genealogy involves Old Testament characters and scenes from the prophetic visions about the life and works of Jesus Christ.

Sacristy

see deaconicon

Sakkos

an upper vestment worn by a priest, an embroidered tunic

Scriptorium

a workshop for writing or copying manuscripts

Sebastocrat

a mediaeval aristocratic title, a military commander

Seven Saints

a group representation of the panslavic educators Ss. Cyril and Methodius with their disciples, Ss. Clement, Naum, Gorazd, Angelarij and Sava

Sinaxar

and Eastern Orthodox church book with brief hagiographies of the saints organised according to the church calendar

Vestibule

a porch, entrance hall.

OTTOMAN MONUMENTS**Dervish**

persian for poor and means a Sufi. The Arabic equivalent is faqir.

Kible

direction of Mecca (to which mosques are

orientated and to which a Muslim turns in worship); name of the wall in a mosque which faces the city of Mecca

Mahfil

tribune for muezzins or the royal loge

Medresa

muslim theological school (college) and educational building

Mihrab

niche in the Kibble wall of a mosque or mesjid, indicating the direction of Mecca and therefore of the prayer. Often made of marble and lavishly decorated with stalactite carvings and geometrical designs.

Minare

tower, pillar, or other vertical element in or near a mosque used by a priests to call the faithful to prayer; distinctive architectural features of Islamic mosques.

Minber

pulpit of a mosque. A hooded dais reaches by a long stairs from which the Friday sermon is declaimed. The Imam stands on the minbar to give his Friday sermons (khutbahs) as well as the one he gives on the two Eids.

Mosque (Dzami, Cami)

islamic place of worship. Friday mosque with a minber from which the Hatib may preach the Friday sermon.

Pasha

a high rank in the Ottoman Empire political system, typically granted to governors and generals.

Semahane

hall of a dervish convent (tekke) used for the rituals and extatic dance (Sema) of the dervishes.

Şadrvan

a kind of fountain for ritual ablution in the court of a mosque or medrese.

Şerefe

balcony (gallery) of a minaret from which the call to prayer is made.

Şeyh (Sheikh)

head of a dervish order or dervish convent.

Tekke

dervish convent, lodge

Turbe (Tomb)

mausoleum, usually a polygonal domed structure of relatively small size but of monumental proportions.

Vakfiye (Waqfname)

deed of trust, endowment, listing the buildings and the property of a Vakf and the stipulations about staff, payment etc.

Waqf

pious foundation It is an inalienable religious endowment in Islam, typically denoting a building or plot of land for Muslim religious or charitable purposes.

ILLUSTRATIONS

ARCHAEOLOGICAL SITES

OHRID REGION

1. Ohrid hill and surrounding mountain areas, a southern view
2. Ohrid hill with the lake, southern view
3. Ohrid Lake with St. John the Baptist Kaneo church at dusk

PALAFITTE SETTLEMENTS AT THE OHRID LAKE

1. Remains of wooden piles at the bottom of the lake
2. Discus-shaped clay plates for fishing nets
3. Amulet, leather
4. Stone and bone tools
5. Flints stone tools – knives
6. Stone pendants and projectile

PENELOPE

1. Figurine head, clay
2. Figurine, clay
3. Cult vessel, clay
4. Pot, clay
5. Pot, clay
6. Stone axe and flint stone knives
7. Animal bone amulets and needles
8. Ornamented sacrificial fragment, clay
9. Ornamented vessels fragment, clay
10. Phallus representation, clay

BAY OF THE BONES

1. Pile settlement Ploča Mičov Grad, the Bay of the Bones, reconstruction
2. Remains of wooden piles on the bottom of the lake
3. Clay vessel fragment on the bottom of the lake, in situ
4. Underwater archaeological excavations, diver on the bottom
5. Interior of a prehistoric house of the Bay of the Bones settlement, reconstruction

6. Clay vessel fragment on the bottom of the lake
7. Clay vessel fragment on the bottom of the lake
8. Clay vessel fragment on the bottom of the lake
9. Bridge and prehistoric houses of the settlement, reconstruction

TREBENIŠTA NECROPOLIS

1. Chest cover, end of the VI-beginning of the V century BC, gold
2. Ritual burial mask, gold, end of the VI-beginning of the V century BC, Archaeological Museum of Sofia, Republic of Bulgaria
3. Ritual burial mask (fragment), gold, end of the VI-beginning of the V century BC, Archaeological Museum of Sofia, Republic of Bulgaria
4. Ritual burial mask, gold, end of the VI-beginning of the V century BC, National Museum of Belgrade, Republic of Serbia
5. Ritual burial mask, gold, end of the VI-beginning of the V century BC, National Museum of Belgrade, Republic of Serbia
6. Crater with volute handles, bronze, end of the VI-beginning of the V century BC, National Museum of Belgrade, Republic of Serbia
7. Oinochoe, bronze, end of the VI-beginning of the V century BC, Archaeological Museum of Sofia, Republic of Bulgaria
8. Helmet with gold application of a horseman and Macedonian shield, bronze, end of the VI-beginning of the V century BC, National Museum of Belgrade, Republic of Serbia

LYCHNIDOS

1. Statue of goddess Isis, Pentelic marble, II century BC, National Institution Institute and Museum Ohrid
2. Negroid earrings, gold and glass paste, III-II century BC, Gorna Porta Ohrid
3. Dove earrings, gold and ruby, III-II century BC, Trebeništa Fortress, Ohrid

4. Lion head earrings, gold, III-II century BC, Gorna Porta Ohrid
5. Complete and fragmented relief cups, clay, III-II century BC, Samuel's Fortress Ohrid
6. Jewellery, gold and malachite, III century, Vidobišta Ohrid

ENGELANA

1. Cyclops' wall, north-west part of the fortress
2. Remains of tower 3, north-west part of the fortress
3. Cyclops's fortification wall, north-east view
4. Remains of tower 4, north-west part of the fortress

VIA EGNATIA

1. Remains of the Antiquity regional road Via Egnatia at the village of Radožda, Struga

ANCIENT THEATRE

1. Theatron and part of the diasom, east view
2. Theatron with the perimentral wall, diasom and arena, west view
3. Theatron, seats of stone and limestone

OHRID FORTIFICATION

1. Ohrid fortification – Samuel's fortress (citadel), at night south-east view
2. Ohrid fortification – Samuel's fortress, east view
3. Samuel's fortress – citadel, at night, east view
4. Samuel's fortress – citadel, north-east part, inner side
5. Burial ritual mask and glove, beginning of the V century BC, gold, Ohrid fortification – Gorna Porta
6. Helmet with ram heads on its paragnatides, bronze, beginning of the V century, Ohrid fortification – Gorna Porta
7. Crater, clay, IV century BC, Samuel's fortress – citadel

8. Portrait of a man of a horseman sculpture, bronze, I century BC, Samuel's fortress – citadel

PLAOŠNIK

1. Plaošnik, air view
2. Plaošnik, air view
3. St. Clement and Panteleimon church at Plaošnik
4. Cult vessel with a lid, Macedonian bronze, VII century BC
5. Macedonians bronze, VII century BC
6. Cult vessel with a lid, Macedonian bronze, VII century BC
7. Horseman, bronze, Archaic period
8. Daedalus, bronze, III-II century BC
9. Portrait of man, application of a toiletry box, bronze, Roman period
10. Portrait of a man with a wreath and hat on his head, marble, I century BC
11. Dionysius, bronze, III-II century BC
12. Mosaic floor, Roman period, I century BC
13. Byzantine coin (tracheas) hoard, XIII century
14. Cross-encolpion/ pectoral cross, reverse with a representation of Holy Mother of God Oranta, bronze, XIII century

BASILICA TIME

1. Dolphin with a polyp, mosaic floor, V-VI century, Deboj basilica, Ohrid
2. Polyconchal church, V-VI century, Plaošnik
3. Birds, mosaic, polyconchal church, V-VI century, Plaošnik
4. Lion with snakes and an eel, mosaic, baptistery, three-conchal basilica, V-VI century
5. Crosses, mosaic, baptistery, three-conchal basilica, V-VI century
6. Narthex with a mosaic floor, V-VI century, basilica at Studenčišta – Biljanini izvori at Ohrid
7. Representation of birds in medallions, mosaic, V-VI century, basilica at Studenčišta – Biljanini izvori at Ohrid
8. Three-conchal basilica, V-VI century, St. Erasmus at Ohrid
9. Birds and a tree in a medallion, mosaic, V-VI century, three-conchal

- basilica, St. Erasmus at Ohrid
10. Pendant with Holy Mother of God Oranta, bronze, VII-VIII century, early medieval necropolis in the basilica, St. Erasmus at Ohrid
11. Pendant, bronze, VII-VIII century, early medieval necropolis in the basilica, St. Erasmus at Ohrid
12. Ray-shaped fibula, bronze, VII-VIII century, early medieval necropolis in the basilica, St. Erasmus at Ohrid
13. Three-conchal basilica, V-VI century, village of Radolišta, Struga
14. Animal representation, mosaic, V-VI century, three-conchal basilica, village of Radolišta, Struga
15. Scorpio representation, mosaic, V-VI century, three-conchal basilica, village of Radolišta, Struga
16. Decorated strawberry earring, bronze, XI-XII century, early medieval necropolis in the basilica, village of Radolišta, Struga
17. Necklace with glass paste beads and bronze earrings with spiral-shaped pendants, IX-X century, early medieval necropolis in the basilica, village of Radolišta, Struga
18. Mosaic floor, three-conchal basilica, V-VII century, village of Radolišta, Struga
19. Ray-shaped fibula, iron, VII-VIII century, necropolis in the basilica, village of Radolišta, Struga

CHRISTIAN MONUMENTS

HOLY SOPHIA, OHRID

1. The Enthroned Mother of God with the Ascension, altar apse, ca. 1045
2. Six Roman Popes, the apse of the deaconicon
3. The Communion of the Apostles, (fragment), altar apse
4. The Liturgy of St. Basil the Great, altar apse
5. The Forty Martyrs of Sebaste (fragment), prothesis
6. St. Cyril of Salonika, deaconicon
7. The Holy Mother of God with Christ, southern pillar
8. The Second Ecumenical Council,

- the upper floor of the narthex, ca. 1345
9. A view of the north wall on the upper storey of the narthex
10. Joseph Being Sold to the Ishmaelite Merchants, Gregory's gallery, ca. 1355
11. Holy Monks (great schemamonks), upper storey of the narthex, ca. 1345

HOLY MOTHER OF GOD - PERIBLEPTOS, OHRID

1. The Ascension (fragment), 1295
2. St. Clement of Ohrid and St. Constantine Cabasilas, naos
3. The Presentation into the Temple of the Virgin, naos
4. The Last Judgement, west facade, the closed porch, 1595
5. The Dormition, naos, 1295
6. The Crucifixion (detail), naos
7. The Agony in the Garden (detail), naos
8. Jacob's Ladder and Jacob's Wrestling with an Angel, naos
9. Nebuchadnezzar's dream and the Prophet Daniel interpreting Nebchadnezzar's dream, narthex

ICON GALLERY, CHURCH OF HOLY MOTHER OF GOD – PERIBLEPTOS, OHRID

1. The Annunciation, early 14th century
2. The Holy Virgin Psyhosostria, early 14th century
3. Isus Christ, mid 14th century
4. The Annunciation, Royal Doors, late 14th century
5. Matthew the Evangelist, end of 13th – beginning of 14th century
6. St. Nicholas, end of 14th century

SAINT DEMETRIUS, OHRID

1. St. Demetrius, naos, ca. 1378/79
2. St. Clement of Ohrid, naos
3. Holy Women at the tomb of Christ, naos
4. Ss. Theodore Stratilates, Theodore Tyron and Procopius, naos
5. Transfiguration (fragment), naos

SAINTS CONSTANTINE AND HELEN, OHRID

1. Archangel Gabriel from the Annunciation (detail), altar, late 14th century
2. Donor composition (detail), naos
3. Presentation (detail), naos
4. Transfiguration (detail), naos
5. The Liturgy of the Holy Archpriests (detail), altar apse
6. The Holy Trinity and the Divine Liturgy, vault

HOLY HEALERS THE LESSER, OHRID

1. The Iconostasis Cross, beginning of the 17th century
2. The Dormition of the Holy Mother of God, naos, ca. 1340
3. St. John the Chrysostom and St. Athanasius of Alexandria, altar apse
4. Ss. Constantine and Helen, naos
5. St. Euplos, deaconicon

SAINT CLEMENT OF OHRID THE LESSER, OHRID

1. St. Clement of Ohrid, St. Nicholas and St. Nahum of Ohrid, naos, 1378
2. St. Roman Melodus, deaconicon
3. St. Paraskevy, naos
4. The Holy Cloth, altar apse
5. The Holy Mother of God with the archangels Michael and Gabriel, altar apse
6. St. John the Chrysostom (fragment from the Liturgy of the Holy Archpriests), altar apse

HOLY VIRGIN OF THE HOSPITALS, OHRID

1. The Ancient of the Days, vault, ca. 1400
2. A view of the altar apse, ca. 1370
3. The Last Judgment (fragment), south façade
4. Holy Women at the tomb of Christ, naos, ca. 1400
5. The Ascension (fragment), altar space

SAINT NICHOLAS OF THE HOSPITALS, OHRID

1. A view of the western and southern facades (closed porch)
2. The Communion of the Apostles, southern chapel, ca. 1467
3. The King Stefan Dušan and the Quinn Helen, southern façade (southern porch), ca. 1345
4. Deesis, naos, 1330-1340

SAINT NICHOLAS - GERAKOMIA, OHRID

1. The painted wooden iconostasis, detail
2. The Mother of God Hymn "It's Truly Meet to Call Thee Blessed", blind dome, central aisle, naos
3. The Prophet David, north-west pendentive of the blind dome, central aisle, naos
4. Christ the Good Shepherd, deaconicon, detail

HOLY MOTHER OF GOD - KAMENSKO, OHRID

1. A view of the iconostasis
2. Scenes from the Great Feasts, vault of the southern aisle
3. Arcestrategos Michael, southern wall, naos
4. Ss. Cyril and Methodius, altar space
5. Holy Towel (Mandylion), central dome, naos

SAINT JOHN THE THEOLOGIAN - KANEO, OHRID

1. The Communion of the Apostles (fragment), altar space, ca. 1290
2. Holy Archpriests, altar space
3. St. Clement of Ohrid, altar space
4. Holy Archpriests, altar space
5. The Liturgy of the Holy Archpriests (fragment), altar apse
6. Christ Pantocrator and the Divine Liturgy, the central dome, 19th century

MONASTERY OF SAINT NAHUM OF OHRID

1. Saint Nahum of Ohrid, detail, burial chapel, 1800
2. A view of the tribelon and a part of the narthex space, 1806
3. The iconostasis, 1711
4. Portraits of the donors, burial chapel, 1800
5. Dormition of the Holy Mother of God, naos, 1806
6. Dormition of St. Nahum of Ohrid, detail, burial chapel, 1800
7. The Miracle of St. Nahum - Harnessing the Bear, burial chapel
8. St. Eliah massacre the Baal's prophets, narthex, 1806
9. The Holy Seven Slav Teachers, narthex
10. St. John Vladimir, narthex

SAINT NICHOLAS, VILLAGE OF LJUBANIŠTA

1. Deesis and the Decent into the Hell, details

ZAUM MONASTERY

1. St. Anna breastfeeding the Holy Virgin, naos, 1361
2. Christ - the Supreme (Stern) Judge, and St. Nicholas, St. Clement of Ohrid and St. Nahum of Ohrid, naos
3. Holy Monk (great schemamonk), naos
4. A view of the northern wall of the naos
5. A view of the altar space
6. The Enthroned Mother of God with Christ, naos

HOLY MOTHER OF GOD - PEŠTANSKA

1. Holy Saints
2. St. Nicholas and St. Panteleimon
3. Ascension of Christ, detail

DORMITION OF THE HOLY VIRGIN, VILLAGE OF VELESTOVO

1. St. Theodore Stratilates, detail
2. St. Clement of Ohrid, detail
3. St. Mercurius, detail

HOLY SAVOIR, VILLAGE OF LESOKOEC

1. St. Antonius the Great and St. Athanasius of Alexandria
2. Theodor and Bulka (Donor composition), detail
3. St. Clement of Ohrid and St. Nicholas
4. Ss. Constantine and Helen, detail
5. The Last Supper

ALL THE SAINTS, village of LESANI

1. Nativity, detail
2. Ascension of Christ, detail

HOLY VIRGIN - THE CELL, VILLAGE OF VELMEJ

1. Presentation into the temple of the Virgin, naos
2. Archangel Gabriel (from the composition of the Annunciation)
3. Pieta, prothesis
4. St. John Chrysostom (detail from the Liturgy of the Holy Archpriests), altar
5. Holy Virgin Platitera, altar apse

SIANT GEORGE, VILLAGE OF GODIVJE

1. Dormition of the Holy Virgin, detail, naos

NATIVITY OF THE VIRGIN, MONASTERY OF KALIŠTA

1. The Vision of St. Peter of Alexandria, detail, altar space
2. St. Ermolaus and St. Panteleimon, detail, naos
3. St. Cyril of Salonika and St. Clement of Ohrid, naos

SAINT ATHANASIUŠ, MONASTERY OF KALIŠTA

1. Crucifixion, northern wall
2. Presentation of the Christ into the Temple, vault

ARCHANGEL MICHAEL, VILLAGE OF RADOŽDA

1. The Miracle at Chonae, detail, south wall, late 13th - early 14th century
2. The Presentation of the Holy Mother of God into the Temple, naos, 15th century
3. St. John Calabytes, naos, late 13th - early 14th century
4. The Ascension, naos, 15th century
5. The Miracle at Chonae, south wall, late 13th - early 14th century

SAINT GEORGE, STRUGA

1. The Iconostasis, detail, 1847
2. A view of the southern part of the iconostasis, detail
3. The Holy Mother of God - Source of Life, south wall, naos, 1874
4. Visiting the sorseress, north wall, naos
5. Revelation of St. John the Theologian, detail, upper gallery
6. St. John Vladimir, north wall, naos
7. Marble decoration of the iconostasis, detail, 1847

OTTOMAN MONUMENTS**ALI PASHA MOSQUE, OHRID**

1. The view of the central dome and domes of the porch
2. Genel view of the mosque with its surrounding from north-west
3. The entrance door to the prayer hall of the mosque
4. Minbar in the prayer hall - detail
5. Mahvil in the prayer hall - detail
6. Interior of the mosque - mihrab and minbar
7. Location of the mosque in the bazaar, view from south

ZEYNEL ABEDIN PASHA TEKE, OHRID

1. Alem on the top of the türbe's dome - detail
2. Minare

3. A mosque - as a part of the tekke complex
4. The view of the türbe from north
5. Şadrvan
6. Sarcophaguses in the interior of the türbe

SINAN ÇELEBI'S TÜRBE, OHRID

1. Genel view from north
2. Sarcophagus in the türbe's interior
3. The interior of the türbe

HALVETI TEKKE, STRUGA

1. Harim - the prayer hall of the tekke
2. Kafe-ocak, the room for rest and talking
3. Room for rest and talking

OLD OHRID URBAN ARCHITECTURE

1. Uranija palace, XIX century, Samuilova street
2. Robevci and Uranija palaces, XIX century, Samuilova street
3. Robevci palace (facsimile reconstruction), XIX century, Samuilova street
4. Interior - shirvan at Robevci palace, XIX century, Samuilova street
5. House on Ilindenska street, no. 45
6. Branko Miloševski's house, neo-old urban style, Kuzman Kapidan street (Plaošnik direction)
7. Daravelski house, neo-old urban style, Samuilova street
8. House of the writer Radoslav Petkovski (heirs), neo-old urban style, Ilindenska street
9. Paunčevci house, between two world wars, classical style, 7th November street
10. Castle palace (Radnička), classical style, Boro Šain street
11. Saraišče complex, Kosta Abraš street, with Castle palace (Radnička) in the background

EXPLANATORY
NOTE

In the English text the following letters have been used:

Letters	English pronunciation
Č	Ch (as ch in chalk)
Ž	Zh (as s in pleasure)
Š	Sh (as sh in show)
Dž	- (as j in joy)
Ї, ѥ	Ch (as ch in chalk)
Ѕ, ѕ	Sh (as sh in show)

Published by
Ministry of Culture of the Republic of Macedonia – Cultural Heritage Office

For the publisher
Pasko Kuzman

Editorial board
Pasko Kuzman, Dr. Julija Tričkovska and Zoran Pavlov, M. A.

Authors
Pasko Kuzman, Prof. Dr. Aneta Serafimova, Dr. Viktorija Popovska-Korobar, Dr. Julija Tričkovska, Goce Angeličin-Žura, Milčo Georgievski, Zoran Pavlov, M.A.

Translation
Elizabeta Bakovska 12, 22, 26, 30, 42, 44

Ognen Čemerski 72, 80, 90, 122, 188

Milcho Georgievski 86

Jasmina Čokrevska - Filip 9, 16, 34, 48, 54, 62, 94, 98, 102, 106, 110, 126, 132, 134, 138, 140, 142, 146, 148, 152, 154, 156, 178

Rajna Koška 38, 44, 158, 166, 170, 174, 176, 186, 191

Kristina Biceva 114, 118

Ivona Tričkovska 162

Photos
Miše Tutkovski, Pasko Kuzman, Zoran Pavlov

Glossary
Pasko Kuzman, Jehona Spahiu, Zoran Pavlov

Design and Computer layout
Artbaiter

Printed by
Pro Point

Copies
1200



© Copyright
Ministry of Culture of the Republic of Macedonia,
Cultural Heritage Protection Office, Skopje 2009

CIP – Katalogizacija vo publikacija
Nacionalna i univerzitetska biblioteka “Sv.Kliment
Ohridski” – Skopje

726.54(497.7)
726.7(497.7)

CHRISTIAN monuments
(authors Aneta Serafimova ... i dr. ; editor Julija
Tričkovska ; translation Ognen Čemerski, Rajna
Koška, Kristina Biceva ; photos Miše Tutkovski,
Vlatko P. Korobar ; glossary Jehona Spahiu). –
Skopje : Cultural Heritage Protection Office, 2009.
– 124 str.: ilustr. : 23x23 cm. – (Edicija Makedonsko
kulturno nasledstvo)

Podatocite za avtorite prezemen od kolofonot. –
Glossary: str. 118-121.

ISBN 978-608-4549-05-5

1. Serafimova, Aneta (avtor)
2. Tričkovska, Julija (urednik)
a) Crkvi - Makedonija b) Manastiri - Makedonija

COBISS.MK-ID 77603594