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THE PROPHETIC FIGURES AND THEIR QUOTATIONS IN THE CHURCH OF ST. NICOLAS IN VAROŠ, NEAR PRILEP (THE SYMBOLISM OF THEIR MEANING)

The decoraton of the vaulted ceiling in the church of St. Nicholas in Varoš, near Prilep (1298), contains 16th Old Testament priests, kings and prophets. In the following article the author makes attempt to identify these Biblical figures and to decipher and interpret the texts on their scrolls. Emphasizing the symbolism of the prophet's quotations will be useful in comprehending the icvonographic program of this church in whole.

Key words: Old Testament priests, kings, prophets, quotation, scroll, eschatological symbolism, iconographic program.

The vaulted ceiling of the one nave church St. Nicholas in Prilep (1298) is divided with a painted meander in two equal half's. Each half includes eight old testament patriarchs, high priests, kings and prophets. Until now, there was no attempt to identify the 16 th biblical figures[1], to decipher the Old Testament quotations on their scrolls, and to, equally, establish some relations among them. The less, to find any correlation among form and function, that is between the artistic conceptualization of the images and the liturgical practice.

During the Middle Byzantine period representations of the prophets became an integral part of monumental church decoration and its dogmatic program[2]. By the time of the XIII century, not only continued to develop, but the formal and theological elaboration of the iconographic program of the upper

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[1] Except of the identification of the two first figures from east and the second one on the south half of the vault by G. Millet, and B. Babić. G. Millet et A. Frolow, *La peinture du Moyen âge en Yougoslavie*, Paris 1954, Pl. 21, 2; Б. Бабић, *Црквата св. Никола во село Варош (Прилеп)*, Споменици за средновековната и поновата историја на Македонија, том IV, Скопје 1981, 505; R. Hamann-MacLean und H. Hallensleben, *Die Monumentalmalerei in Serbia und Makedonien, vom 11. bis zum 14. Jahrhundert*, Band 3-5, Giessen 1963, Plan 19 a und b, V, 2-9, 11-18.

[2] В. Н. Лазарев, *История византиской живописи*, Москва 1947, 76.

parts of the churches progressed and became exceptionally rich. The Old Testament prophets, priests and kings, attested the historic role of Mother of God and emphasized the coming of the Messiah as well as Christ's Second Coming and Resurrection[3].

On the south half, starting from east to west, an old man with long white hair and beard is depicted (ill. 1). He is wearing a red tunic above a green garment, and a mantle buttoned with agrapha. There is a priest crown, called mitra, adorned with pearl flowers, on the top of his head. The inscription ΣΑΜΟΗΛ together with the deer horn which he is holding with both of his hands identify him as the Old Testament high priest Samuel[4].

An old person with similar physiognomy is second in the row (ill. 1). He has a long white beard which is divided into three locks of hair and is carrying a plate which contains three round loafs with his both hands. His shoulders are covered with a red mantle above a deep - green tunic and a red garment. This Old testament patriarch is accompanied with the inscription ΜΕΛΧΗΣΕΔΕΚ which reveals his identity[5].

The third figure, again, is an old man with white hair and a long gray beard arranged in two splits (ill. 1). He has a crown on the top of his head. With his finger he is pointing to the sky. His green mantle ends with a string of pearls. In his left hand, he is holding an open scroll. The following words ΥΙΟΣ ΣΩ|ΦΟΣ ΕΥΦΡ[ΑΙ]|ΝΕΙ... are inscribed on the scroll. This word can be applied either to Pro. 10:1 "υἱὸς σοφὸς εὐφραίνει πατέρα υἱὸς δὲ ἄφρων λύπη τῇ μητρί" or to Pro. 15:20 "υἱὸς σοφὸς εὐφραίνει πατέρα υἱὸς δὲ ἄφρων μυκτηρίζει μητέρα αὐτοῦ".* The first verse Pro. 10:1 is read on the vespers of Thursday, the third week of the fast[6], and the second verse Pro. 15:20 as a part of the liturgical readings on the vespers of Wednesday, the fifth week of the fast[7]. The first of the two verses Pro. 10:1 is written on the scroll of the

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[3] Г. Бабић, *Иконографски програм живописа у припратама цркава краља Милутина*, in: Византијска уметност почетком XIV века, Научни скуп у Грачаници, 1973, Београд 1978, 119.

[4] G. Millet et A. Frolow, *op. cit.*, Pl. 21,1; Б. Бабић, *op. cit.*, 505.

[5] G. Millet et A. Frolow, *op. cit.*, Pl. 21,1; Б. Бабић, *op. cit.*, 505.

* The greek citations are from "*Septuaginta, Id est Vetus Testamentum graece iuxta LXX interpretes*", ed. Alfred Rahlffs, Deutsche Bibelgesellschaft, 19722; and "*Novum Testamentum Graeca et Latina*, Textus Graecus, cum apparatu critico-exegetico, Vulgata Clementina et Neovulgata", cur. Gianfranco Nolli, Libreria editrice Vaticano, Citta del Vaticano 1981.

[6] Митрополит Амфилохије, *Историјски пресјек тумачења Старог Завјета*, Никшић 1996, 263.

[7] A. Rahlfs, *Die Alttestamentilichen Lektionen der griechischen Kirche*, Nachricten der K. Gesellschaft der Wiessenschaften zu Göttingen. Philologisch-historische Klasse 1915, 37, 131; Митрополит Амфилохије, *op. cit.*, 264.

prophet Solomon in Qaranleq Kilisse (1020-1130)[8] and Elmale Killise, Göreme (XI century)[9], both in Cappadocia.

An old man, with messy long gray hair, follows (ill. 1 and 2). A thick and curly beard encloses his chin. He is characterized by wide open eyes and arch curved eye brows. A little red hat, identical with that of prophet Daniel, is depicted on the top of his head. It is a symbol of an eastern priesthood[10]. He is accompanied by the inscription [.]ΑΝΑΣΙΣ[11]. This Greek signature is miss spelled, but never the less, it recalls the name of the Old Testament king Manasses, Christ's predecessor (Math. 1:10)[12]. His garment which is very similar to those of the kings David and Solomon on the opposite side, only upholds this identification, but the little red hat is not at least alike a king's crowns[13]. This little clothing item is identical with that of prophet Daniel and it is a priesthood sign. On his scroll a following text is written: [Δ]ΙΚΑΙΟΙ [ΔΕ] | ΕΙΣ ΤΟΝ [ΑΙ]|ΩΝΑ ΖΩΣ| ΚΑΙ ΕΝ Κ(ΥΡΙ)Ω | Ο ΜΙΣΤΟΣ | ΑΥΤΩΝ Κ(ΑΙ) Η ΦΡ[Ο]|ΤΗΣ ΑΥΤΟΝ | ΠΑΡΑ ΥΨΥΣΤΩ. This quotation is part of the Solomon's fifth book of Wisdom 5:15 "δίκαιοι δὲ εἰς τὸν αἰῶνα ζῶσιν καὶ ἐν κυρίῳ ὁ μισθὸς αὐτῶν καὶ ἡ φροντὶς αὐτῶν παρὰ ὑψίστως". Exactly this verse was read on the vespers of the Office of Holy prophet and the Liturgy of martyrs[14], as well as on the vespers of the feast of the Pentecost[15]. In the fifth book of Wisdom the sinners are put on trial, therefore to the spiritual God's trial of the souls after death. In the kingdom of the Messiah, which will be replaced with the Eternal kingdom, the sinners will be punished[16]. The righteous, in the meantime, as a reward for their charity, will gain in the kingdom of Glory, a beautiful wreath from God's hands (5, 15-16)[17]. We can not established with certainty, if in our case the Old Testament personage is the king

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[8] G. de Jerphanion, *Une nouvelle province de l'art byzantin. Les églises rupestres de Cappadoce*, II, Paris 1932, 403.

[9] A. M. Gravgaard, Inscriptions of Old Testament Prophecies in Byzantine Churches, Copenhagen 1979, 83.

[10] М. Марковић, *Програм живописа у куполи*, Зидно сликарство Дечана, Београд 1995, 103.

[11] G. Millet has given an reproduction of the representation of this prophet, but not an identification. G. Millet et A. Frolow, *op. cit.*, Pl. 20,3.

[12] The name of this Old Testament king and Christ's predecesor is spelled Μανασσης, and the difference with our inscription is obvious, but error in alterating "η" with "ι" is not so rare.

[13] cf. *infra*.

[14] Митрополит Амфилохије, *op. cit.*, 260-261.

[15] A. Rahlfs, *op. cit.*, 34, 132; Митрополит Амфилохије, *op. cit.*, 267.

[16] Д. Афанасьевъ, *Руководство къ изученію священнаго писанія Ветхаго Завѣта, часть третья. учительныя книги*, Holy Trinity Monastery, Jordanville 1975, 305-306.

[17] *ibid*, 305.

Manasses[18], nor can we trace his identity through the Old Testament passage on his scroll.

At the end of the XIIIth and the beginning of the XIVth century, in Byzantine churches, an illustration of the Christ predecessors emerged, as for example in Protaton, on Mount Athos (around 1290)[19], Holy Mother of God Peribleptos in Ohrid (1295)[20], King's Church in Studenica (1314)[21], Kahriye Djami (Christos Chora) in Constantinople (1315-1320)[22], in Gracanica (1321)[23], as well as in the miniature painting, as for example the earliest in Four Gospel Paris. gr. 74, fol. 112v, (XIth century)[24]. This ancestors and Manasses too, testify on the historic role of Jesus Christ on earth[25]. Manasses is usually painted in bust, in which case he doesn't carry a scroll. So far, we haven't discovered an image of king Manasses with a scroll, no less with verses from Solomon's book of Wisdom. As a contrast to the Manasses's image in St. Nicholas in Prilep, his face in Protaton (around 1290)[26], King's Church in Studenica (1314)[27], Kahriye Djami (Christ Chora) in Constantinople (1315-1320)[28] and in the Greek Four Gospel from Mokva in Georgia, Tbilisi Q-902, (1300)[29] is assigned with king's attribute - a crown. Manasses was one of the most infidel Old Testament personages. He was nor wise, nor brave, nor happy. He was evil and tried to suppress his peoples faith. The second book of Kings affirm this statements II King. (IV) 21:1-18. However, according to the second Chronicle book, there is

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[18] In the Hermenaion king Manasses was described as an old man with wide white beard. Διονύσιου τοῦ ἐκ Φούρνα, *Ἑρμηνεία τῆς ζωγραφικῆς τέχνης*, А. Παπαδόπουλου-Κεραμέως, ἐν Πετρούπολει 1909, 75.

[19] G. Millet, *Monuments del'Athos,* I (Les peintures), Paris 1927, Pl. X, XI, XII.

[20] П. Миљковић-Пепек, *Делото на зографите Михаил и Еутихиј,* Скопје 1967, 48.

[21] Г. Бабић, *Краљева Црква у Сшуденици*, Београд 1989, 76, 86.

[22] P. A. Underwood, *The Kariye Djami*, I, Mosaics., Bollingen Series LXX/Pantheon Books, New York 1966, 50.

[23] Б. Тодић, *Грачаница, Сликарсшво,* Београд - Приштина 1989, 127.

[24] A. Grabar, *Les voises de la creation en iconographie chretienne, Antiquite et Moyen age*, Paris 1994[2], fig. 115. The painted representations of Christ's ancestors in miniature art have been influenced by the hymn celebrating Christ's ancestors, which has been read in Liturgical Office one week before Christmas since the IXth century. G. Millet, *La Dalmatique de Vatican. Les élus, images et croyances*, Paris 1945, 83.

[25] The appearance of Christ' ancestors in the Byzantine churches in this period, depths his presence to the more powerful cult of Mother of God in Byzantium from the second half of XIII century, as well as the desire to emphasis the role of David's dinasty in Christ's earthly life. Г. Бабић, *Краљева Црква*, 76, 86.

[26] G. Millet, *Monuments del'Athos*, Pl. XII.

[27] Г. Бабић, *Краљева Црква*, 76, 86, Таб. III.

[28] P. Underwood, *The Kariye Djami*, I. 50.

[29] Г. Бабић, *Краљева Црква*, 86.

a new hope for the pride king. The writer of this book speaks of his conversion. Being in a trouble Manasses started to pray to Jahve, and God fulfilled his prayers (II Chron. 33:11-14). This testimony uncovers the fact that the faith in One and Only God lives, and is waiting for the right time to erupt, moreover king Manasses with his conversion represents that moment[30]. Are there any massage in the words of St. John Chrysostom, when he says that the book of Wisdom contains the knowledge of the justice and the ways how to recognize and to separate good from evil people[31]. And maybe for that reason these very verses were chosen for the scroll of the converted king.

Fifth in the line is a prophet in a simple traditional hiton and himation (ill. 2). His hiton is placed over his left shoulder and bungled into dense folds around the waist. A wide white beard and long gray hair which falls in his eyes are a distinctive mark. With his right hand, he is showing to the sky and besides to his left is an open scroll with the following text: [.....] | [....] ΠΡΟΣ | ΤΟΝ ΛΑΟΝ | ΠΡΟΣ ΑΓΑΓΕ|Ε[Τ]Ε ΠΡΩΣ ΜΕ | Κ(ΑΙ) ΠΡΟΣ Η | ΜΕ[..] ΠΑ[Σ] | Ο ΛΑΟΣ | ΠΡΟΣ ΑΥ|ΤΟΝ. The verse 18:30 "καὶ ειΗλιου πρὸς τὸν λαόν προσαγάγετε πρός με καὶ προσήγαγεν πᾶς ὁ λαὸς πρὸς αὐτόν", belongs to the first book of Kings and is read on vespers of the Epiphany[32], besides the feast of prophet Elijah on July 20th[33]. "Then Elijah said to all the people, "Come near to me"; and all the people came near to him. And he repaired the altar of the Lord that had been thrown down". Repairing the old altar, Elijah showed how much he respects the Testament which God made with the Israelites when they crossed the Red Sea and reached the promised land[34]. According to the physiognomy, likewise the text from the book of Kings, the person represented here is without doubt the prophet Elijah. Usually he wears a mantle with fur, similarly to that of John the Forerunner, but some images of Elijah in hiton and himation also exist (Qaranleq Killisse (1020-1130) and Decani (1335-1348)[35]. Prophet Elijah was one of the most popular Old Testament persons. His cult was spread, instantly, not only in the Holy Land, but also in the capital of the Eastern Empire. Elijah and his Ascension were prefiguratio of Christ's Ascension, along with that of his Second Coming[36]. The faithful saw Elijah as a

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30 C. Tomić, *Veliki Proroci*, Zagreb 1987, 87.

31 *Творения святого отца нашего Иоанна Златоуста, архиепископа Константинопольскаго*, въ русскомъ переводѣ, том VI, кн. I, С-Петербургъ 1900, 671.

32 A. Rahlfs, *op. cit.*, 33, 130.

33 *ibid*, 51, 129.

34 Ј. Г. Вајт, *Пророци и цареви, Историјско разјашњење ропства и обнове Израиља*. Београд 1978², 103.

35 М. Марковић, *op. cit.*, note 33, сл. 10.

36 Л. Мирковић, *Хеортологија*, Београд 1961, 250.

representative of the ones which will be transformed at the end of the history of the world from mortals in to immortals and will be ascended to the sky without experiencing death[37].

In conversation with the previous one, there is a prophet with, not a very long, dark brown beard and hair (ill. 3). He wears a violet tunic and green himation. The posture and way they are turned towards each other indicate that these two characters are a pair. The second one is pointing his finger to the sky and with the other arm is carrying a scroll with the following words: ΕΙΠΕΝ ΙΛΗ|Α ΣΤΩ ΕΛΗ|ΣΑΙΕ ΚΑΘΟΥ | Δ[.]Υ ΕΝΤΑΥ|[..] ΟΤΗ Κ(ΥΡΙΟ)Σ). This text can be identified with the beginning of two identical verses 2:2 "και` εἶπεν Ηλιου πρὸς Ελισαιε κάθου δὴ ἐνταῦθα ὅτι κύριος ἀπέσταλκέν με ἕως Βαιθηλ καὶ εἶπεν Ελισαιε ζῇ κύριος καὶ ζῇ ἡ ψυχή σου εἰ καταλε ίψω σε καὶ ἦλθον εἰς Βαιθηλς" or 2:4 "καὶ εἶπεν Ηλιου πρὸς Ελισαιε κάθου δὴ ἐνταῦθα ὅτι κύριος ἀπέσταλκέν με εἰς Ιεριχω καὶ εἶπεν Ελισαι ε ζῇ κύριος καὶ ζῇ ἡ ψυχή σου εἰ ἐγκαταλείψω σε καὶ ἦλθον εἰς Ιεριχω" from the second book of Kings. These verses can be ascribed either to Elijah or Elisha. Analyzing his feature, we can observe that it is not a physiognomy of an old, but rather mature man whose face characteristics does not alike to those of apostle Paul, which by the iconographic tradition resemble to the Elisha's one[38]. Nevertheless, a dark beard and smaller sideburns on his forehead, as well as the words on his scroll, which with no exception are affiliate to one of the two prophets, can lead to an assumption that in this instance, Elisha - the younger of these two is represented[39]. This exact verses are read July the 20th on the feast of Elijah's Ascension in the sky[40], and on 14th of June at the day of the celebration of prophet Elisha[41]. Because of his association with the prefiguration of Christ's Ascension, it is possible that this verses attains eschatological connotation. Verses 2:2 or 2:4 is inscribed on the scroll of Elisha in the church of Archangel Michael at Thari, in Rodos (first half of the XIIIth century)[42], in Parigoritisa in Arta (around 1290)[43]and in the church Christ Savior in Veria (1315)[44]. An interesting detail can be stressed in King's Church in Studenica

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[37] J. Г. Вајт, *op. cit.*, 153.

[38] Διονύσιου τοῦ ἐκ Φούρνα, *Ἑρμηνεία*, 77, 150.

[39] According to the physiognomy this prophet resembles most prophet Ezekiel in Gračanica which again is not a typical iconography of Ezekiel's features. М. Марковић, *op. cit.*, ill. 6.

[40] A. Rahlfs, *op. cit.*, 51.

[41] *ibid*, 37.

[42] Τ. Παπαμαστοράκης, *Ἅγιος Δημήτριος τοῦ Κατσούρη· τὸ εἰκονογραφικὸ πρόγραμμα τοῦ τρούλλος*, Πρακτικα Διεθνου Συμποσίου για το Δεσποτατο της Ηπειρου, Αρτα, 27-31 Μαΐου 1990, Μουσικοφιλολογικοσ Συλλογοσ Αρτησ, ἐκδ. Ο Σκουφασ, Αρτα 1992, 437.

[43] Α. Ορλάνδου, *Η Παρηγορήτισσα της Άρτης*, ἐν Ἀθῆναις 1963, 121.

[44] Σ. Πελεκανίδης, *Καλλιέργης, Όλης Θετταλίας ἄριστος ζωγράφος*, Ἀθῆναι 1973, 80-81.

(1314)[45], Staro Nagoricino (1318)[46], and Gracanica (1321)[47], where both prophets Elijah and Elisha are carrying on their scrolls the same verses 2,2;4;6 from the second book of Kings.

A young beardless prophet, with a fresh face is depicted as seventh in the row, on the south vault (ill. 3). The larger part of his body, beside his right hand is covered under the pink himation. With the other hand he is holding roll of parchment in front of him. From the badly damaged scroll we can extract only fragments: ΤΑΔΕ [.....] | ΠΑΝ[.....]|ΤΩ[Ρ] [...]| ΕΓΩ [ΑΝΑ]ΣΟΖΩ | ΤΟΝ Λ[ΑΟΝ] | ΜΟΥ Α[...]. This text fragment from this scrolls can be pursue to the seventh verse of the eighth chapter of prophets Zachariah's book "τάδε λέγει κύριος παντοκράτωρ ἰδοὺ ἐγὼ (ἀνα)σῴζω τὸν λαόν μου ἀπὸ γῆς ἀνατολῶν καὶ ἀπὸ γῆς δυσμῶνς". Alongside with the representation of old and mature prophets, there were some who were traditionally portrayed young, and usually beardless. By a system of elimination, even without a quotation, we can establish a positive identification of such prophets. The beardless physiognomy and the classical antique garment, of the seventh prophet in St. Nicholas in Prilep, suit only Habakkuk or the young Zachariah[48]. Furthermore, because this young prophet carries a scroll with quotation from the book of Zachariah we can identify him with certainty as Zachariah the Younger. The text Zach. 8:7 is read on Friday the week before Lent[49]. In the Hermeneia, the same text is mentioned in accordance with the festivity of prophet Zachariah on February the 8th[50]. A typical portraiture of young prophet Zachariah can be found in St. Nicholas, in village Manastir (1271)[51], in the church of Holy Mother of God Ljeviska (1307-1313)[52], and in St. Mary Pammakaristos in Istanbul (1315)[53]. However, the quotation on the scroll of Zachariah in St. Nicholas in Prilep is not a very common and widespread. We can trace him on the scroll of Zachariah in St. Mary Pammakaristos (1315) and on the scroll of the seventh prophet in the line in the church of St. George in Kurbinovo (1191)[54].

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45 Г. Бабић, *Краљева Црква*, 72.

46 Б. Тодић, *Сшаро Нагоричино*, 81.

47 id, *Грачаница*, 81.

48 Lj. D. Popovich, *Hitherto Unidentified Prophets from Nova Pavlica,* Зограф 19, (1988), 31-32; H. Belting, C. Mango and D. Mouriki, *The Mosaics and Frescoes of St. Mary Pammakaristos (Fethiye Camii) at Istanbul*, DO Studies 15, Washington D. C. 1978, 48, pl. 40, 8.

49 A. Rahlfs, *op. cit.,* 34, 133.

50 Διονύσιου τοῦ ἐκ Φούρνα, *Ἑρμηνεία*, 78.

51 Д. Коцо и П. Миљковић-Пепек, *Манасшир*, Скопје 1958, 60.

52 Д. Панић и Г. Бабић, *Богородица Љевишка*, Београд 1988, 118-119, таб. 2

53 H. Belting, C. Mango and D. Mouriki, *op. cit.,* 48, pl. 40, 8.

54 L. Hadermann-Misguich, *Kurbinovo, Les fresques de Saint Georges et la peinture byzantine du XIIIe siecle*, ed. Byzantion, Bruxelles 1975, 198-206.

Brown thick curls lay on the shoulders, of the last prophet on the south half of the vaulted ceiling, while a dark beard confine his chin (ill. 4 and 5). The pink tunic and olive green himation outline his figure. The words on the scroll he is holding are: ΤΑΔΕ ΛΕΓ[Ε]Ι | Κ(ΥΡΙΟ)Σ ΑΚΟΥΣ|ΤΕ ΛΟΓΩΝ | Κ(ΥΡΙ)Υ ΑΝΔΡΕΣ | ΤΕΘΛΗΜΕ|[Ν]Ι Κ(ΑΙ) ΑΡ(Χ)ΟΝ(Τ)Α| [...] [Ε]Ν ΙΕ|[.....]. This quotation is from the book of Isaiah - Isa. 28:14 "διὰ τοῦτο ἀκούσατε λόγον κυρίου ἄνδρες τεθλιμμένοι καὶ ἄρχοντες τοῦ λαοῦ τούτου τοῦ ἐν Ιερουσα λημ", and it is read on the Thursday morning on the fourth week of the fast[55]. It is very similar to Isa. 3:14 "αὐτὸς κύριος εἰς κρίσιν ἥξει μετὰ τῶν πρεσβυτέρων τοῦ λαοῦ καὶ μετὰ τῶν ἀρχόντων αὐτοῦ ὑμεῖς δὲ τί ἐνεπυρί σατε τὸν ἀμπελῶνά μου καὶ ἡ ἁρπαγὴ τοῦ πτωχοῦ ἐν τοῖς οἴκοις ὑμῶν", which can be associated with the Second Coming of Christ[56]. These latest Isaiah's verses are read on the Liturgy on Friday, the first feast week of the Great fast[57].

On the north half of the vault, a line of prophets starts with a bold man who has short and abundant white beard (ill. 4 and 5). Wide nose and tall forehead with sideburns are characteristics of the face of prophet Jonah. He is represented in contraposto possition and at the same time, high above his head, he is carrying an open scroll with a inscription on it: ΕΓΕΝΕΤΟ | ΛΟΓΟΣ Κ(ΥΡΙ)Ο | ΠΡΟΣ ΙΩΝΑ | ΤΩΝ ΤΟΥ | ΑΜΜΑΘΗ | ΛΕΓΩ ΑΝΑ|ΣΤΗΘΗ Κ(ΑΙ) | ΠΟΡΕΥ|ΘΗΤΗ ΕΙΣ| ΝΥΝΕ/ΥΗ. This verses belong to the very popular book of Jonah - Jon 1:1 "καὶ ἐγένετο λόγος κυρίου πρὸς Ιωναν τὸν τοῦ Αμαθι λέγων" and Jon 1:2 "ἀνάστηθι καὶ πορεύθητι εἰς Νινευη τὴν πόλιν τὴν μεγάλην καὶ κήρυξον ἐν αὐτῇ ὅτι ἀνέβη ἡ κραυγὴ τῆς κακίας αὐτῆς πρό ς με". There is now doubt that these quotations have a liturgical connotation. Not only some verses, but the whole first chapter of the book of Jonah is used as lityrgical readings on Holy Saturday, i.e. on vespers of the Holy Sunday[58]. The same verses which are inscribed on Jonah's scroll are read also for the feast of the Epiphany[59]. Jon. 1:1 and 1:2 , are not so frequent, as the most prevalent one - Jon. 2:3. There are some monuments, starting from the XIIth century, in which the same verses as on Jonah's scroll at St. Nicholas in Prilep can be encountered. As for example, verse 1:1 is inscribed on Jonah's parchment in Cefalù (around

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55 A. Rahlfs, *op. cit.*, 37, 134.

56 Διονύσιου τοῦ ἐκ Φούρνα, *Ἑρμηνεία*, 140; A. Graavgard, *op. cit.*, 49.

57 Митрополит Амфилохије, *op. cit.*, 262.

58 For the liturgical reading of this text see the Office of Holy Saturday in Triodion. *Τριωδιον. Τησ Αγιασ και Μεγαλησ Τεσσαρακοστησ*, εκδοσισ τεταρτη, Βενετια 1876, 414-415; A. Rahlfs, *op. cit.*, 40, 133; A. Graavgard, *op. cit.*, 69; E. C. Constantinidis, *The Wall Paintings of The Panagia Olympiotissa at Elasson in Tessaly*, Vol. I&II, Athens 192, 102.

59 A. Rahlfs, *op. cit.*, 40.

1170)[60], in Panagia Arakou in Lagoudera (1192)[61], St. Nicholas Rodias (1200-1220)[62], in the dome of Parigoritissa at Arta (around 1290)[63], at Panagia Olimpiotissa at Elasson in Thessaly (1295)[64], in Staro Nagoricino (1318)[65], and in Gracanica (1321)[66]. The first chapter of the book of prophet Jonah describes his flight to and his escape from Niniva[67], while, the first verse of the same chapter is related to the appearance of God Word to Jonah. This same verse underline the power of Almighty (Ruler of whole world) as infinite beginning. Prophet Jonah is a prefiguratio of the Resurrection of Christ, and his three day stay in the wheel's stomach is anticipation of the Anastasis, and thus of the orthodox conceiving of the event as "Christ Descending to Hell" (Math. 12:39-40)[68].

Two prophets which follow Jonah are represented in contrapossto position, towards each others in a dialogue (ill. 5 and 6). Both are identically represented as old men with white long silver hairs and short curly beards[69]. Their mouths are bracked with curved moustaches. The first is dressed in a golden hiton and violet himation and the other in violet hiton and green himation. In line with his shoulders, in one hand, he is carrying a scroll with the text: ΤΑΔΕ [....] | Κ(ΥΡΙΟ)Σ ΕΑΝ ΘΕΛ[ΗΤΕ]| ΚΑΙ ΚΑΙ ΕΙΣΑ|ΚΟΥΣΕΤΕ | Τ Α ΑΓΑΘΑ ΤΗΣ | ΓΗΣ ΦΑΓΕΣΘΕ | ΕΑΝ ΔΕ ΜΗ | ΘΕΛΗΤΕ Μ[Η]|ΔΕ ΕΙΣΑΚ ΟΥ. It is a quotation from Isa. 1:19 "καὶ ἐὰν θέλητε καὶ εἰσακούσητέ μου τὰ ἀγαθὰ τῆς γῆς φάγεσθε", and Isa 1:20 "ἐὰν δὲ μὴ θέλητε μηδὲ εἰσακούσητέ μου μάχαιρα ὑμᾶς κατέδεται τὸ γὰρ στόμα κυρίου ἐλάλησεν ταῦτα". Verses Isa 1:19 and 1:20 are read many time during Feast's fasts. Also the same verses are being present on the liturgy of January the 5th, a day before the Epiphany[70], as well as on Monday and Thursday of the first week of the

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60 O. Demus, *Mosaics in Norman Sicily*, Cambridge Mass. - London 1949, 13.

61 Τ. Παπαμαστοράκης, *op. cit.*, 439, πιν. 33α.

62 *ibid*, 439.

63 Α. Ορλανδου, *op. cit.*, 121.

64 E. C. Constantinidis, *op. cit.*, 102.

65 Lj. D. Popovich, *Compositional and Theological Concepts in Four Prophet Cycles in Churches Selected from the Period of King Milutin (1282-1321)*, Cyrillomethodianum, VIII-IX (Thessalonique 1984-1985), 288.

66 *ibid*, 288.

67 Протосинђел Дометијан, *Пророчке књиге старог завета*, Београд 1908, 210.

68 As Theofilactus from Achrida assert us: "Αλλωσ τε και ωσ, τυποσ Χριστου, εν καρδια τησ γησ τρεισ ημερασ και τρεισ νυκτασ διαγεγονοτοσ, εικοτωσ εν κοιλια αδου διαγεγενησθαι φησι". J. P. Migne, *Patrologia Graeca, Cursus Completus*, 126, col. 936.

69 Isaiah and Jeremiah are equaly painted in King's Church in Studenica. Isaiah is with gray, crly beard, and Jeremiah with short one. Г. Бабић, *Краљева Црква*, 72.

70 A. Rahlfs, *op. cit.*, 33, 35, 133, 134.

Great fast[71]. The first chapter of the book of Isaiah contents his first prophetic speech. The low moral condition of the Judeians is emphasized. Isaiah has oracled a destruction of their cities and relinquishness of their land. Alongside poverty, if they don't repent, a greater misfortune will reach them[72]. Beside the fact that this quotation is often in services, it's display on prophet's scrolls is rare. We have encounter none.

A finger pointed at the sky is convenient gesture for the words: ΤΑΔΕ ΛΕ|ΓΗ Κ(ΥΡΙΟ)Σ ΙΔΟΥ | ΗΜΑΙΡΕ[Σ] | ΕΡΧΩΝΤΕ | ΚΑΙ ΔΗΑΘΗ|ΣΩ ΜΕ ΤΩ| ΟΙΚΩ, on the scroll of the third prophet on the north vault, who is paired with the previous one. They belong to the 31 verse of the 38 chapter of Jeremiah's book: "ἰδοὺ ἡμέραι ἔρχονται φησὶν κύριος καὶ διαθήσομαι τῷ οἴκῳ Ισραηλ καὶ τῷ οἴκῳ Ιουδα διαθήκην καινήν" - "Behold, the days are coming, says the Lord, when I will make a new covenant with the house of Israel and the house of Judas"[73]. Jerimias's verse 38:31 is a part of the Liturgy of the Holy Saturday, immediatly before the Liturgy of St. Basil the Great and the beginning of the festivity of Easter[74]. Jeremiah is holding the same verse in King's Church in Studenica (1314)[75], Gracanica (1321)[76], and Decani (1335-1348)[77]. Initiating with 27, and ending with 31 verse, the book of Jermiah is stressing the strength of the Israelite moral (31:29-31) and the fulfillness of the agreement with God and his promise of the New Covenant (31:31; 31:37)[78]. In St. Nicholas, Jeremiah, sometimes depicted as mature man with brown hair, has features of an very aged man.[79]

A very young prophet without beard and mustaches, with a characteristic little red hat of an eastern priest, can be only Daniel (ill. 6). He is wearing a green tunic, girded with a belt on his waist. A red garment with pearls on the edges, is lying on his shoulders. He is wearing dark green stockings. Probably Daniel was also wearing boots, but the lower part of his figure is destroyed, so

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71 *ibid.* 34, 35, 133.

72 Протосинђел Дометијан, *Пророчке књиге*, 24.

73 The verse 31. from 38 chapter of the Jeremiah's book in Septuaginta edition is citated as in the modern editions as 31 verse of the 31 chapter of the same book. cf. М. Марковић, *op. cit.* , 103, note 34.

74 *Τριῳδιον*, 72, 86; A. Rahlfs, *op. cit.*, 40; A. Graavgard, *op. cit.*, 61.

75 Г. Бабић, *Краљева Црква*, 73.

76 Lj. D. Popovich, *Compositional and Theological Concepts*, 290.

77 М. Марковић, *op. cit.*, 103.

78 Протосинђел Дометијан, *op. cit.*, 85; Lj. D. Popovich, *Compositional and Theological Concepts*, 290.

79 In Manastir he has been painted as a mature man, along with the way it was suggested in the Hermenaion. Д. Коцо и П. Миљковић-Пепек, *op. cit*, 61; Διονύσιου τοῦ ἐκ Φούρνα, *Ἑρμηνεία*, 77.

we can not establish with certainty, the kind of footwear he was depicted with. His right palm is open, but with his left he is holding an open scroll. On his scroll there is a text: ΕΙΠΕΝ | ΔΑΝΙΗΛ | ΤΩ ΝΑΒΟΥ|ΧΟΔΩΝΟ|ΣΟΡ ΣΙ ΒΑΣΙ|ΛΕΟΥ ΕΘΕΟ... Daniel belongs to the group of the four great prophets, but usually he is the one who is omitted in a smaller ensembles. However, in St. Nicholas, where the space permits a larger amount of Old Testament figures, Daniel was certainly included in the iconographic program of the vaulted ceiling. Finally Daniel is linked with the Incarnation and is represented on the east side, together with Solomon and David[80]. The quotation on Daniel's scroll is a paraphrase of his second book in which king Nebuchadnezer's dreamed a dream and forgets everything. Only a young Daniel has succeeded to interpret his dream: the king must not be proud and vain, because a punishment will reach him[81]. This verses are similar with parts of the verses 27-29 from Daniel's second book. Fragments from second chapter of his book, especially verses 26-46 can be related with the Incarnation and are read as lityrgical reading on vespers of Christ's birth - Christmas[82].

A physiognomy of an old man with short white beard and short, but abundant gray hair, is defining the features of the fifth figure on the north half of the vaulted ceiling (ill. 7). We can recognize the Old Testament king David. On his head there is a so called closed crown, adorned with precious stones and pearls. Next to his hips is his right hand, and with his left he is carrying a scroll with the following text: ΥΙΕ Ε[ΜΗ] | ΣΩΦΥΑ ΠΡΟΣ|ΕΧΕ ΤΗΔΕ | ΦΡΩΝΗΣΕ | ΜΟΥ ΚΛΗΝΙ | ΤΟ ΟΥΣΟΥ. The first part of the quotation belongs to Pro 5:1 "υἱέ ἐμῇ σοφίᾳ πρόσεχε ἐμοῖς δὲ λόγοις παράβαλλε σὸν οὖς". This verse is read on vespers of Thursday, the third week of feast. Unfortunately we couldn't locate the exact location of the probable verse and chapter to which this other part of the quotation belongs.

The sixth figure is a beardless young man, with long hair up to his shoulders (ill. 7). A so called open crown, adorned with precious stones and pearls is represented on the top of the head. This beardless person can be identified as king Solomon, also by the quotation on his scroll assigned to him: Η ΣΟΦΥ|Α Ο(Ι)ΚΟΔΟ|ΜΙΣΕΝ Ε|ΑΥΤΗ ΟΙΚΟΝ | ΚΑΙ ΗΠΗΡΕΙ|ΣΕ(Ι)Σ ΣΤΗ ΛΟΥΣ. Pro. 9:1 "ἡ σοφία ᾠκοδόμησεν ἑαυτῇ οἶκον καὶ ὑπήρεισεν στύλους ἑπτας", as well as the iscription ΣΩΛΟΜΩΝ, next to his head. With his right arm is pointing to the sky. On the parchment that is holding, Solomon has a quotation which is one of the most cited from the book of Proverbs[83]. The book

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80 E. C. Constantinides, *op. cit.*, 100.

81 Протосинђел Дометијан, *Пророчке књиге*, 137.

82 *ibid.* 149; Ντ. Μουρίκη, *Τὰ ψηφιδωτα τῆς Νέας Μονῆς Χίου*, Αθήνα 1985, 168-169, πιν. 73β.

83 Διονύσιου τοῦ ἐκ Φούρνα, *Ἑρμηνεία*, 77.

of Proverbs is traditionaly assigned to him. The first verse of the ninth chapter is read on many occasions: as a lityrgical reading on the feast of Pentecost; on the fourth week after Easter[84]; on the vespers of the Annunciation on March the 25th[85]; as well as on the liturgy of the Birth of Virgin Mary[86]and on the feast of his Dormition[87]. Announcing Mother of God as a temple which was to serve as habitation of God's Wisdom, the Old Testament king Solomon has anticipated the New Testament personification of the Holy Wisdom through the Incarnated God's Logos - Word[88].

A prophet with long dark hair and very elongated face which ends with small black beard and is depicted as seventh on the north half (ill. 7). On his head, along with the two previous Old Testament kings, he has similar crown, but however it can be classified as priesthood crown called mitra. A black scarf is tied around his neck. Upon his shoulders there is a very beautiful, adorned and ornamented garment. In his left hand he is holding the law, and in his right a menorah. Those attributes as well as the first two characters of the saved inscription MΩ, identify him as Mosses. The gold candle stick, which is an Old Testament prefiguration of Mother of God, along with the other objects from Mosses shrine has uncovered the future secrets of the New Testament[89]. The typology of Mosses face each time differs. Once he is portrayed as beardless youngster[90], the other time, as a middle-aged or older man[91]. Nevertheless his physiognomy of mature man with brown beard and hair is prevalent. Similar Mosses feature is represented in Protaton (around 1290)[92], in the church of Holy Mother of God Peribleptos in Ochrid (1295)[93] and in Dečani (1335-1348)[94]; with

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84 A. Rahlfs, *op. cit.*, 44, 130; Митрополит Амфилохије, *op. cit.*, 267.

85 A. Rahlfs, *op. cit.*, 50.

86 *ibid*, 46. The same verse was read on February the 2nd, on the Feast of Presentation at the Temple (Hypapante). *ibid*, 49.

87 В. Милановић, *"Пророци су ше наговесшили" у Пећи,* Архиепископ Данило II и његово доба, Међународни научни скуп поводом 650 година од смрти, децембар 1987, Београд 1991, 410, note 12. Vesna Milanović is pointing to two serbian Parimeinics in which this quotation was read along the mentioned Feasts.

88 J. Meyendorff, *L'iconographie de la Sagesse divine dans la tradition byzantine*, CA, X, (Paris 1959), 259-277.

89 В. Милановић, *op. cit.*, 412.

90 Beardless Mosses is portrayed in Panagia Laggoudera at Arakou in Cypress (1192) and in St. Nicholas in vilagge Manastir (1271). Љ. Поповић, *Фигуре йророка у куйоли Богородице Одигишрије у Пећи: Идентификација и шумачење шексшова,* Архиепископ Данило II и његово доба, Међународни научни скуп поводом 650 година од смрти, децембар 1987, Београд 1991, 445, note 18; Д. Коцо, П. Миљковић-Пепек, *op. cit.*, 64.

91 In Mileševa he is older bold man. С. Радојчић, *Милешева*, Београд 1963, таб. XXX.

92 G. Millet, *Monuments del'Athos*, Pl. VIII.

93 K. Balabanov, *Freske i ikone u Makedoniji, (IV-XV vek)*, Beograd 1983, 65, sl. 36.

decorated priesthood dress as in Sopoćani (1263-1268)[95], Arilje (1296)[96], and Dečani (1335-1348)[97]; and with the law, the same attribute as in St. Nicholas, we see him in Protaton (around 1290)[98]and in Arilje (1296)[99].

The last, eighth Old Testament character is an old man, with long white beard[100]. As well as Mosses, he has the same type of priesthood mitra, adorned with pearl flowers. A red cloak and green tunic, embroiderd at the end, is worn by him. In his hands there is a long blooming rod and a big golden vessel. These symbols are attributes of Aaron. Only the last letter from his name-inscription, with the epithet, can be seen O ΠΡΟΦΗΤΙΣ [ΑΡΟ/Ω]Ν. The blooming rode is in affiliated along with Aaron's choose as high priest[101]. And if the vessel which Aaron is holding can be attributed also to Mosses, the blooming rod is symbol only of the Old Testament priest Aaron. The blooming rod is associated with the symbolism of Incarnation or with Mother of God through which the Incarnation is fulfilled. As only Aaron's rod has miraculously blossomed, hence Virgin Mary was the only one "chosen among other women", miraculously conceived, and has fleshly born God the Savior[102]. The gold vessel is a symbolic picture of Mothers of God's womb, which as, usually, has been stressed in the church hymnography, inside herself beared the Divine life-carrying (ζωοδοχοσ) manna, Christ Savior himself[103].

The repertoire of the represented Old Testament persons on the vaulted ceiling of St. Nicholas is very distinct and diversified. All together, sixteenth symmetrically classified high priests, kings and prophets, have been portrayed. The Old Testament high priests are recognized by their richly decorated garments, sometimes by the preserved inscription, as well as the symbols they are holding. The prophets are pictured in traditional antique clothes - the hiton and himation, and can be identified by the characteristic physiognomies and partly by the quotations on their scrolls. Assemble of their profession, symbols and the dogmatic determination of their quotations on the scrolls can be perceived. The division is made by east-west symmetrical axis. In the group of

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94 В. Петковић, *Дечани, II*, Београд 1941, т. CLXVI.

95 В. Ј. Ђурић, *Сопоћани*, Београд 1963, 122.

96 Б. Живковић, *Ариље*, Београд 1970, III, 10.

97 В. Петковић, *Дечани, II*, т. CLXVI.

98 G. Millet, *Monuments del'Athos*, Pl. VIII.

99 Б. Живковић, *Ариље*, III, 10.

100 This last prophet was incorrectly identify as Mosses by B. Babić. Б. Бабић, *op. cit.*, 505.

101 Ντ. Μουρίκη, *Αί βιβλικαί προεικονίσεις τῆσ Παναγίας εἰσ τὸν τροῦλλον τῆς Περίβλεπτου τοῦ Μυστρᾶ*, Ἀρχαιολόγικον Δελτίον, τομ. 25, (Αθῆναι 1971), 218-219, πιν. 77.

102 *ibid*, 226-227.

103 *ibid*, 224-226; В. Милановић, *op. cit.*, 410.

the Old Testament persons who illustrate Christ Incarnation, through symbols and texts which represent Mother's of God prefiguratio, are Samuel, Melchisedek, Aaron, Mosses, David, Solomon, Daniel, and one unknown Old Testament priest. Isaiah, Jeremiah, Jonah, Zachariah the Younger, Elijah, Elisha, king Manasses, and one unidentified prophet is a sum of prophets concentrated in the west segment of the vaulted ceiling. The quotations of the last group of prophets are inspired by the eschatology.

The representation of the Old Testament kings, high priests and prophets with their attributes or quotations from their prophetic books is one of the ways of celebrating the fundamental truth of Christian faith. It is also the mode of deepening, widening and developing the typological relations in the content of the two Testaments (the two scales of God's revelation - Devine manifestation)[104]. The pervade of the Old and the New Testament is always present and clearly expressed entity in the iconographic program of this kind. The new Testament is fulfillment of the Old Testament prophecies and the rediscovery of it's prafiguratio. The content of the mythic experience of the Old Testament is weave in the truth of the New Testament Revelation and the preaching of the faith, while that spiritual-historic alliance can be revealed and has fulfilled his significance through the personality of Mother of God[105].

The Old Testament characters who in association with their attributes and prophetics texts, symbolically indicate, or even more, explicitly reveal the role of Mother of God in the Incarnation, are frequently painted in the upper parts, on arches, vaults, ceilings or under the dome of the Christian temples. They are on the east side, closer to the altar conch, as messengers of the mystery of Incarnation[106]. Therefore, the east segment of the drum of the dome, or as in our case the vaulted ceiling of the church, is ordinary occupied by the Old Testament high priests, kings and the most important prophets. The direction of the sun rise, the rise of the light, is an obvious reason to emphasize the east half of the church - implication which has an comprehensible Christological context[107].

Comparing to other monuments it seems as the chosen group of Old Testament figures in the church of St. Nicholas is similar to others ensembles of prophets, but this does not seems to be the case, as a comparative analysis indicates. The results thus obtained permit the following classification. Through

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[104] В. Милановић, *op. cit.*, 409.

[105] *ibid*, 413.

[106] Г. Бабић, *Краљева црква*, 62.

[107] Lj. D. Popovich, *Compositional and Theological Concepts*, 295-296.

* About the funeral symbolism of the program and the mausoleum character of the church St. Nicholas in Prilep, I am preparing an article "The Content of Iconographic Program of the Church St. Nicholas in Varos, near Prilep and its Usage as Funeral Chapel".

the selection of prophets, major or smaller and less significant one, and the use of varied quotations can be intentionally assigned different theological emphasis. In the church of St. Nicholas, evidently, the quotations of prophetic scrolls, represented on the west part of the vaulted ceiling, are chosen according the funeral character of the sacral building*. Namely, two of the selected texts (Jon. 1:1; 1:2 and Jer. 38:31) can be connected to the festivity of Easter; one is read during the Pentecost (Pro. 5:1); another two and the prophets that are carrying are related to the Ascension (I King. III 18:30 and II King. IV 2:2; 2:4); Isaiah's quotation 3:14, which is very resembling to our Isa. 28:14, is affiliated to Second Coming of Christ. All of the mentioned quotations are associated to the Feasts, celebrated, beginning with the Liturgy on Holy Saturday - the day which from the ancient Christian times was dedicated to the commemoration of the Savior's physical remains in the tomb and his victory over Hell and death[108]. The celebration of this event, tied with Christ's earthly activities, logically gains eschatological implication.

For the remaining three texts on the scrolls of the unidentified Old Testament high priest (Pro. 10:1 or 15:20), Zachariah the Younger (Zach. 8:7) and Isaiah (Isa. 19:20)[109], although that they are read in Liturgy, we couldn't find open eschatological symbolism. It is possible that future researches throughout homiletic literature can detect this very quotations and their exegeses, which could easily be of a Christologic nature.

[108] М. Марковић, *op. cit.*, 103.

[109] An allusion of the Second Christ's Coming, and for this reason an eschatological implication, can be traced in the verse Isa. 1:18 "Come now, let us reason together, says the Lord: though your sins ...", which precedes the Isa 1:19 and 1:20, verses incribed on the scroll of the second prophet on the north part of the vaulted ceiling in St. Nicholas in Prilep.

Петрула КОСТОВСКА

ПРОРОЧКИТЕ ФИГУРИ И ЦИТАТИТЕ НА НИВНИТЕ СВИТОЦИ ВО ЦРКВАТА СВ. НИКОЛА ВО ВАРОШ, КАЈ ПРИЛЕП (СИМБОЛИКА НА НИВНОТО ТОЛКУВАЊЕ)

Резиме

Во полуцилиндричниот свод на еднокорабната црква Св. Никола во Варош кај Прилеп се насликани шестнаесет старозаветни ликови. Старозаветните првосвештеници, цареви и пророци се поделени по осум на секој од двата сегмента на сводот. Идентификацијата на овие фигури во цел раст е изведена, кај пет фигури според зачуваните сигнатури, делумно според карактеристиките на ликовите, иконографските особености на облеката и зачуваните атрибути, а во најголем број случаи според припадноста на цитатот на нивните свитоци. Движењето на телата, заедно со позицијата на главата и разместеноста на рацете придонесуваат да се долови впечатокот на композициско единство и ја сугерираат психолошката свесност за Божјата присутност над нив.

Од вкупниот број личности, старозаветните првосвештеници Самоил, Мелхиседек, Арон, Мојсиј и уште еден неидентификуван првосвештеник, заедно со царевите Давид и Соломон, како и пророкот Даниел, всушност оние коишто се насликани во близина на олтарната апсида, преку симболите, коишто претставуваат старозаветна префигурација на Богородица ја илустрираат Христовата инкарнација.

Царот Манасија, Илија и Елисиј, Захарија помладиот, Јона, Исаија, Јеремиј и еден средновечен неидентификуван пророк се насликани во западната половина на сводот. Длабока есхатолошка симболика се крие во стиховите на нивните пророштва. Два цитата (Јона 1, 1; 1, 2 и Јер. 38, 31) се поврзани со литургијата на Велигден. Еден е читан за време на празнувањето на Педесетницата (Приказ. 5,

1). Стиховите кои ги држат Илија и Елисиј, како и самите личности се старозаветна префигурација на Христовото Вознесението. Цитатот на Исаија се поврзува со Второто Пришествие. За останатите три текстови (Приказ. 10, 1 и 15, 20; Зах. 8, 7 и Иса. 1, 19 и 1, 20) и покрај тоа што се читани во Литургијата, не можевме да најдеме отворена есхатолошка симболика. Меѓутоа, сосема е можно идните истражувања низ хомелитичката литература, да покажат дека овие цитирани стихови или нивната егзегеза се од Христолошка природа.



ill. 1 Old Testament high priest Samuel, Old Testament high priest Melchisedek; unidentified Old Testament high priest; and king Manasses (south half of the vaulted ceiling).

сл. 1 Старозаветен првосвештеник Самоил; старозаветен првосвештеник Мелхиседек, неидентификуван старозаветен првосвештеник и цар Манасија (јужна половина на сводот).



ill. 2 King Manasses and prophet Elijah (south half of the vaulted ceiling).
сл. 2 Цар Манасија, пророк Илија (јужна половина на сводот).



ill. 3 Prophet Elisha, prophet Zachariah the Younger (south half of the vaulted ceiling).
сл. 3 Пророк Елисиј, пророк Захарија Помладиот (јужна половина на сводот).



ill. 4 Unidentified prophet, prophet Jonah (south and north half of the vaulted ceiling).
сл. 4 Неидентификуван пророк, пророк Јона (јужна и северна половина на сводот).



ill. 5 Prophet Jonah, prophet Isaiah (north half of the vaulted ceiling).
сл. 5 Пророк Јона, пророк Исаија (северна половина на сводот).



ill. 6 Prophet Isaiah, prophet Jeremiah, prophet Daniel
(north half of the vaulted ceiling).
сл. 6 Пророк Исаија, пророк Јеремиј, пророк Даниел
(северна половина на сводот).



ill. 7 King David, king Solomon, Mosses (north half of the vaulted ceiling).
сл. 7 Цар Давид, цар Соломон, Мојсиј (северна половина на сводот).