The scene of the martyrdom of Saint Demetrius in post-Byzantine art
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This study is devoted to iconographic types of presentations of the martyrdom of St. Demetrius in post-Byzantine art, but it also includes later examples from the 18th and 19th centuries, when the scene was entirely simplified. It also discusses the inclusion of presentations of the death of St. Demetrius in other iconographic cycles, as well as its significance for the iconographic formulae in presentations of the death of some other saints.

Of all the scenes in the iconographic cycle of the life and miracles of St. Demetrius that developed in the Byzantine period, 1 that of the martyrdom of the patron and protector of Thessaloniki was the most widely depicted. It was closely associated with the effusion of myr- rhorn from the relic of the saint, which from the 10th century onward played an important role in the further dispersion of his veneration. 2

Later, during the period of Ottoman rule, this scene was even more frequently used, in the context of a general tendency to portray the martyrdoms of the saints; for these images were a source of strength and consolation to the enslaved and oppressed Christians. 3 There is noth- ing fortuitous in the fact that the aspect of St. Demetrius

most forcefully projected in the texts of this period was the courageous defender of the Christian faith against the infidel. 4 In the post-Byzantine period, the scene of his martyrdom retained the basic iconographic format that had developed in the Palaiologan era: St. Demetrius is depicted seated, right hand raised, on a stepped seat or upon some stone steps, 5 in front of a building that represents his prison, accepting death at the hands of a body of soldiers who are piercing his right side with their spears. 6 An angel descending from on high places a crown on his head, while his servant Lupus, standing behind him, wears an expression of awe mixed with wonder. 7

2 Ibid., 11. For the phenomenon of the effusion of myrrhorn, see the recent studies: D. Vakaros, Ο εικονογραφικός κύκλος της ζωής του Αγίου Δημήτριου, Thessaloniki 1984; A. Mentzos, Ο Άγιος Δημήτριος ο αθλοφόρος της Θεσσαλονίκης και της Οικουμένης, Athens 1994, 45–50, 120–156; Ch. Bakirtzis, Η μυροβλησία του Αγίου Δημητρίου, addendum to the volume Αγίων Δημητρίων Θαύματα, Οι ανάλυσες αρχιεπισκόπου Ιω- άννου και Ανωνύμου. Ο βίος, τα θαύματα και η Θεσσαλονίκη του Αγίου Δημητρίου, Thessaloniki 1996, 222–223.
A typical Late Byzantine example of this depiction is an icon from the Monastery of Great Lavra on Mount Athos, dating from the late 14th or early 15th century (Fig. 1). This representation of the martyrdom of St Demetrios contains the earliest known instance of the iconographic detail of one of the party of soldiers having bared his head and staying his hand from the spear-thrust. This detail is recorded in the *Ekphrasis*, written (as we have noted) about an icon depicting the martyrdom of St Demetrios by Makarios Makris, although earlier thought to have been composed by Marcus Eugenicus.

This complete type of the martyrdom of St Demetrios is found in a number of post-Byzantine works, starting in the 16th century. Among the earliest of these is an icon of the 15th or 16th century in the church of St George in Venice (Fig. 2). Here, the scene of the martyrdom takes place in front of a complex of fortified buildings with two towers, representing the saint’s prison; this architectural framework developed in the 16th century, and is based on Palaiologan models. On the right, the figure of the saint is seated on a sort of backless marble throne, framed by the arch of a broadly horizontal gateway. An angel descending from on high prepares to place the crown of martyrdom on the saint’s head, while Lupus stands behind him, looking on with arms outstretched in an attitude of awe and wonder. On the left a party of six soldiers are plunging their spears into his right side – all but one, who, bareheaded, is obviously unwilling to smite the saint. The spearmen are grouped in front of the tower on the left, whose doorway has two projecting ledges.

The Venice icon follows the Palaiologan icon of the Great Lavra in the basic iconographic presentation of the scene, but differs from it in the upward thrust of the architectural background, for the prison complex in the Athos icon has no towers. There are also differences in the figure of Lupus, whose emotional response is portrayed in the Lavra icon by a gesture of bringing his right hand to his face.

The iconographic rendition of the scene of the martyrdom as it appears in the icon from St George’s in Venice recurs in a number of icons from the 16th century on. One such example is that of the late 16th-century icon from the Sinaite Monastery of St Catherine’s (Fig. 3).

The scene is depicted as described above, but without the bare-headed soldier who refuses to smite the saint. For the rest, the soldiers wear similar uniforms and helmets, the most characteristic feature being that of the execu-

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11 M. Chatzidakis, *Ικώμες του Αγίου Γεώργιου των Ελλήνων και της Συλλογής του Ινστιτού. Λεύκωμα*, Βερολίνο 1957, 38, π. XXVII, 1–17, in which the author redates the icon, placing it in the 15th–16th century.

12 Χαπαρέζου, *Ο εικονογραφικός κύκλος*, 42.


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tioner standing nearest to the figure of the saint, who is portrayed wearing a helmet curiously ornamented with acanthus leaves. The martyr, seated on a stepped throne of deep red, has a halo set with precious stones; Lupus, behind him, has a silver-gilt halo with an engraved floral decoration. Filling the background of the scene are, right and left, two towers, rendered in much the same way as those in the Venice icon.

This iconographic type of the martyrdom of St Demetrios appears in three 16th-century works in Epirus. The earliest of these is a mural in the Monastery of Philanthropenon on the island of Ioannina, which was painted in 1542 (Fig. 4). Somewhat later are the mural paintings of the same scene in the churches of St Demetrios in Veltsista (post-1558) and of St Nicholas in Krapsi (1563), which are associated with the workshop of painters Frangos and Georgios Kontaris. In all three instances the iconographic pattern follows the 16th-century development of the Palaiologan model, but with the introduction of certain Western elements, such as, for example, the strongly animated figures of the saint and the soldiers, and the elaborate uniforms of the latter.

Of particular iconographic interest is the miniature of the martyrdom of St Demetrios in the folio part (fol. 233r) of Codex 761 in the Monastery of Vatopedi, which, as has been said, is probably a 16th-century work (Fig. 5). Here, standing behind St Demetrios, who is being crowned by an angel, are two youthful figures of saints, very likely Nestor and Lupus. The artist appears to have used as his model the iconographic type of St Demetrios enthroned, in which he is often flanked by these two particular saints. Their presence in the scene of the martyrdom is a rare iconographic feature, which should probably be associated with the ecclesiastical circles of Thessaloniki, insofar as we accept that the folio addition to Codex 761 was made while the parchment manuscript was in the possession of Metropolitan Makarios of Thessaloniki. The fact that three saints particularly associated with Thessaloniki, SS Gregory Palamas, Demetrios and David, are depicted on another leaf of the same folio (fol. 232r) lends further weight to this view.

The iconographic type of the martyrdom of St Demetrios that includes Lupus and the angel and the bare-headed soldier refusing to smite the saint persisted into the 17th century, as shown by the icon depicting this subject painted by Georgios Kortezas some time in the first decades of that century (Fig. 6). Both in general pattern and in detail Kortezas faithfully followed the iconographic model created in the late 15th and early 16th century out of Palaiologan tradition, as found in the earliest known example of the icon, in St George’s in Venice.

The same scheme is repeated in the 1663 mural in the church of St Nicholas of Archontissa Theolo-
sition of the angel, who is depicted descending from the upper central part of the scene, following the iconographic tradition of Thessaloniki, as illustrated by the Palaiologan examples in the mural decoration of the church of the Twelve Apostles in Thessaloniki and the Serbian monastery of Gračanica, which is thought to have been painted by Thessalians Michael Astrapas and Eutychios.

Interesting variations on the depiction of the martyrdom of St Demetrios appear in the 17th century in two icons painted by the Cretan artist Emmanouil Tzane Bounialis, who uses the figure of St Demetrios as a horseman as his central motif, surrounding it with scenes from the saint's life. The icons follow Italian iconographic and stylistic models, and are thus very different from contemporary works depicting the same theme but adhering more closely to their Byzantine roots. In the older of these two icons, which was painted in 1646 and is now in the Laverdos Collection, the soldiers in the martyrdom scene have been divided into two groups, three on the left, in the usual position, and two on the right, in front of the figure of Lupus. In the upper part of the scene, two angels escort the soul of St Demetrios to heaven, a detail that recalls the iconographic treatment of the assumption of the soul of the Blessed Virgin in the representation of the Dormition. This detail also appears in the design of an anthivolon in the Andreas Xyngopoulos Collection in the Benaki Museum (no. Ξ.258), which is associated with the workshop of Emmanouil Tzane (Fig. 8), although on the anthivolon the soldiers are grouped together on the right side of the composition, with Lupus on the left. Here, too, one of the execution party refuses to smite the saint, while the complex of buildings behind the soldiers, in the background, is clearly meant to represent Thessaloniki.

There is a similar landscape reference to the city of Thessaloniki in the second of the two icons by Emmanouil Tzane depicting this subject. In this work, which was painted in 1672 and is in the Marinos Kalligas Collection (Fig. 9), there are four soldiers on the left and one on the right. One detail common to both these icons and the anthivolon is the gesture of the soldier nearest St Demetrios, who attempts to touch him with his free hand. The icon from the Kalligas Collection does not include the scene of the ascension of the soul of St Demetrios or the figure of the soldier who refuses to plunge his spear into the saint's side.

In the final centuries of Turkish rule the figures of Lupus and the angel are found less and less frequently

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23 A characteristic example is that of the Melchite icon of 1637, depicting St Demetrios, on horseback, slaying the Bulgarian prince John Skylitzes. A secondary scene shows the martyrdom of the saint, executed by a single spearman, portrayed according to earlier iconographic tradition as receiving the blow standing, while an angel descending from heaven places a crown on his head, cf. Lumières de l'Orient Chrétien. Icônes de la collection Abou Adal, Musée d'art et d'histoire de Genève, Geneva 1997, 156, fig. 62. For the varying number of soldiers, v. Xyngopoulos, Ο εικονογραφικός κύκλος, 29.
in the scene of the martyrdom of St Demetrios. Two instances may be seen in the Byzantine Museum of Athens, one of them from Corfu (index ¹ B. M. 917) and the other an 1820 work by the Cretan painter Georgios (² 2739).²⁹

In the first of these icons a group of seven spearmen are lunging at the saint, who, with Lupus and the angel descending from heaven, is seen against the backdrop of a towering building with an arched doorway. On the left, in the natural landscape behind the soldiers, stands a church building that is probably meant to represent the church of St Demetrios in Thessaloniki. In the second icon, which has an ornately carved wooden frame (Fig. 10),³⁰ the angel descending from heaven occupies the upper central part of the composition, a detail customary in Palaiologan works associated with Thessaloniki.³¹ The figures are visibly moved, most strikingly that of Lupus, who is depicted throwing his arms up in ecstasy. Here, too, as in the icons by Emmanouil Tzane cited above, the soldier nearest the saint is shown extending his free hand to touch him. This icon, finally, presents elements drawn from both folk and Western art, as for example in the soldiers’ dress.

Far more frequent, throughout both the post-Byzantine and the Later Ottoman periods, are treatments of the scene of the martyrdom comprising only the principal actors, that is, St Demetrios and the party of his executioners, although here too the figure of either Lupus or the angel is occasionally included. One of the oldest examples of this nuclear iconographic type is an early 15th-century Russian icon in the Hermitage Museum, depicting St Demetrios enthroned within a border of scenes from his life, one of which is his martyrdom.³² The mural depiction of the same scene in the church of St Demetrios in Gratiansi (Velvendo), parts of which are preserved on the outer façade of the south wall, probably also dates from the 15th century.³³ Of this composition only two of the execution party can today be discerned, while the figures of the martyr and the crowning angel are in better condition.

The fresco depicting this subject in the church of St Demetrios in Boboševo (Bulgaria), now half-hidden behind the wooden ceiling joists, was painted in 1487–1488.³⁴ The scene, which has been inversed, displays numerous iconographic similarities with the illumination in the 14th-century Oxford manuscript (Bodleian Gr. Th. F1), which is associated with Thessaloniki.³⁵ The differences between the Boboševo fresco and most other contemporary works, and the points of resemblance with the Oxford illumination, suggest that the painter of the Bulgarian monument may have patterned his work on some similar illuminated manuscript.³⁶

Next in chronological order comes the representation of the scene in the katholikon of the Prodromou Monastery in Serres, painted in the late 15th or early 16th century, which includes the figure of Lupus.³⁷ The scene, which is placed over the keystone of the northwest arch of the southern compartment, known as the makryna-
riki), follows the Palaiologan iconographic tradition as this developed particularly in the monuments of Thessaloniki in and after the 15th century.

Moving on to the 16th century, we have the familiar icon from Mykonos, depicting St Demetrius enthroned, with scenes from his life forming a border around the main subject. The scenes of the martyrdom are almost identical in these two icons, both in the arrangement and attitude of the figures and in the natural landscape and architectural framework. One major difference between them is the type of seat upon which the saint sits, which in the Karakalou icon is not a throne, as it is in the Mykonos icon, but the iconographically customary marble seat – and in this instance, indeed, a particularly low one. A further difference exists in the figure of the bare-headed soldier, who in the Athos icon is portrayed pointing his spear at the saint’s right side but avoiding actual contact. The close iconographical, morphological and stylistic links between the two icons confirm Xyngopoulos’ view that the Mykonos icon is the product of a Macedonian workshop.

The same iconographic tradition, adapted to the artistic framework of the Cretan painters, is found on Mount Athos in two more 16th-century scenes of the martyrdom. The earlier of these occurs in the mural decoration of the refectory of the Great Lavra and was painted by Theophanes in the second quarter of the 16th century. Here the scene is part of the pictorial representation of the menologion, and the architectural background has been minimised due to constraints of space. St Demetrius is framed by an arched gateway with a floral decoration, and the execution party includes the figure of the bare-headed soldier refusing to strike the martyr. The representation of the scene in the katholikon of the Monastery of Docheiariou is iconographically identical to that in the Great Lavra, save that here the architectural framework is fully developed. The same iconographical pattern is also followed in the in the scene of the martyrdom in the mural decoration of the katholikon of the Barlaam Monastery at Meteora, and in the narthex of the Patriarchate at Peć (1565), where it is part of the cycle of the menologion (Fig. 11).

41 Xyngopoulos, Ο εικονογραφικός κύκλος, 49.
43 Xyngopoulos, Ο εικονογραφικός κύκλος, 49.
44 There is a brief presentation of the icon in the 2005 Calendar published by the Agioreitiki Estia, entitled Ο Άγιος Δημήτριος στην τέχνη του Αγίου Όρους, Thessaloniki 2005, 87, fig. 35.
45 Millet, op. cit., pl.. 234.2. Cf. Stavropoulou-Makri, Les peintures murales, 154, fig. 47.
46 Mijović, Menolog, 365, fig. 70.
In two Russian icons of this same period the scene is depicted quite differently. In the earlier of these, painted some time in the first half of the 16th century and now part of the collection of the Museum of Nizni Novgorod, scenes from the life of the saint form a border around the depiction of St Demetrios slaying the Bulgarian ruler Kalojan. In the scene of the martyrdom the saint is shown within the walls of the prison, framed by the opening of the arched doorway, hands outstretched in a gesture of supplication, accepting death at the hands of two soldiers. This preserves an older iconographic tradition, in use before the age of the Palaiologans. A similar austerity of style and composition prevails in the scene of the martyrdom on a second 16th-century Russian icon, this one depicting a standing St Demetrios, in the dress of a military officer. This icon was painted in 1586, and is now in the Novodenichij Monastery in Moscow. Around the edge of the silver sheath covering the icon are sixteen scenes from the saint’s life, including that of the martyrdom. Here, too, St Demetrios is depicted within the arched opening of the prison gate, accepting death at the hands of a party of spearmen. The martyr is represented seated (?), hands outstretched in the gesture of supplication, thus combining elements of both Middle Byzantine and Palaiologan iconographic tradition.

The early 17th-century (1603) depiction of the martyrdom of St Demetrios on the wall of the refectory of the Athonite Monastery of Dionysiou follows the iconographic tradition developed by the Cretan painters of the 16th century. The representation of the same scene on the wall of the katholikon of the Piva Monastery in Montenegro is virtually contemporary (1604–1605) and iconographically very similar, as is the treatment of the scene of the martyrdom in the katholikon of the Hopovo Monastery in Vojvodina, painted in 1608 (Fig. 12), where, exceptionally, it is found in the diakonikon, a space rarely decorated with scenes of martyrdoms.

The next work, an example of the Russian Stroganov school painted in 1609, is the icon in the Tretjakov Gallery depicting St Demetrios slaying Kalojan. Around the border are twenty-four scenes from the saint’s life, including that of his martyrdom. Somewhat later is the representation of the martyrdom in the church of St Demetrios in Peć (Fig. 13), painted by Georgije Mitrofanović when the monument was redecorated in 1620. In all these works the rendition of the scene of the martyrdom faithfully follows the iconographic model developed in the 16th century. The differences between them lie chiefly in the morphology and garb of the figures and in the architectural framework and natural background, although even here there are no major divergences from the established iconographic models.

These models are also echoed in the depiction of the martyrdom in the set of fourteen scenes framing the

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48 E. Smirnova, Le miracle de saint Démètre et les deux vierges de Thessalonique dans l'iconographie russe, AXAE 22 (2001) 301, fig. 3.
49 Χυνγοπούλος, Ο εικονογραφικός κύκλος, 28.
50 Smirnova, op. cit., 299, fig. 1.
51 Ταβλακίς, Το εικονογραφικό πρόγραμμα, 129, phot. 40.
52 S. Petković, Zidno slikarstvo na području Pečke patrijaršije 1557–1614, Novi Sad 1965, 199.
56 Ν. D. Siokis, Ανέκδοτη εικόνα του Αγίου Δημητρίου με σκηνές από το βίο του στο Λέχοβο Φλωρίνης, Elinika 47 (December 2001) 124–159, esp. 139–142.

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Fig. 11. Patriarchate of Peć, the narthex, mural, 1565

Fig. 12. Vojvodina, Hopovo Monastery, mural, 16th c.
representation of St Demetrios enthroned on a mid-17th-century icon in the church of St Demetrios in Chryssapha (Lakonia). Here, however, in a departure from the traditional iconography, the figure of the martyred saint is placed within the opening of a doorway surmounted by a trilobate arch. Three more works painted according to the iconographic tradition created in the 16th century for the depiction of the martyrdom of St Demetrios are found in the region of Trikala, in the churches of the Dormition of the Virgin in Zarko (Trikala) (1621), of St Athanasios in Agiophyllo (Kalambaka) (1623) and of the Archangels in Taxiarches (Trikala) (1637), in which the figure of Lupus appears behind that of the saint.

Two more 17th-century examples of the scene exist in Arbanasi, Bulgaria, in the churches of the Nativity (1643) and of St Athanasios (1667). By the 18th century the scene of the martyrdom of St Demetrios had been greatly simplified, and was thenceforth depicted with only the figures of the saint and his executioners and the supplementary elements (architectural framework, natural landscape) equally reduced. On Mount Athos, for example, apart from the single instance of the refectory in the Monastery of Esphigmenou (early 18th century), which includes the detail of the angel crowning the saint, the representation of the martyrdom is radically simplified. One characteristic detail that appears in most of these Athonite wall-paintings – and they are not few in number – is the scorpion being crushed under the foot of the saint. Examples include the katholikon of the Monastery of Philotheou (1752), the chapels of St Demetrios in the Monasteries of Chelanda-rí, chapel of St Demetrios, mural, 1779.

Fig. 13. Patriarchate of Peć, church of St Demetrios, mural, 1620

Fig. 14. Mount Athos, Monastery of Chelanda-rí, chapel of St Demetrios, mural, 1779

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57 Α. Σπουρίτσας, Χρύσαφα, Μαλεβός (June 1925) 400; Μ. Χρυσούλακη-Σπανού, Μ. Κατούτου, Ο ναός του Αγίου Δημητρίου στην Χρύσαφα Λακωνίας, in: Εκκλησίες στην Ελλάδα μετά την Άλωση 2, Athens 1982, 293, fig. 16.
58 Ε. Σαβανικού, Ο ζωγραφικός διάκοσμος του παρεκκλησίου των Τριών Ιεραρχών στην Φιλοθέου της Θεσσαλονίκης, in: Εκκλησίες στην Ελλάδα μετά την Άλωση 2, Athens 1982, 293, fig. 16.
59 Ε. Σαβανικού, Ο ζωγραφικός διάκοσμος του παρεκκλησίου των Τριών Ιεραρχών στην Φιλοθέου της Θεσσαλονίκης, in: Εκκλησίες στην Ελλάδα μετά την Άλωση 2, Athens 1982, 293, fig. 16.
60 Ε. Σαβανικού, Ο ζωγραφικός διάκοσμος του παρεκκλησίου των Τριών Ιεραρχών στην Φιλοθέου της Θεσσαλονίκης, in: Εκκλησίες στην Ελλάδα μετά την Άλωση 2, Athens 1982, 293, fig. 16.
61 Lj. Praškov, Cárkvata Rođestvo Hristovo v Arbanasi, Sofia 1979, 120 ff, fig. 127.
62 S. Raceva, Ikonografska i stilova karakteristika na stenopisnija ansambul ot cárkvata “Sv. Atanasij” v Arbanasi ot 1667 g. Problemi na izkustvoto, izvanreden broj (Sofia 1998), 41 (drawing); eadem, Cárkvata “Sv. Atanasij” v Arbanasi i tradiciite na episkoto atelie, Veliko Tarnovo 2005, 100, fig. 123.
63 Tavlakis, To eikonografiko prógramma, 138–139, 313, 355, phot. 109.
64 The scorpion, symbol of Satan, is an iconographic motif that usually appears in depictions of St Demetrios enthroned and in the scene of the saint in prison; cf. Χυνγορουλού, O eikonografikos kýklkos, 21.
ies of Chelandari (Fig. 14) and Zographou (both painted in 1779), and the kyriakon in the Skete of St Demetrios belonging to the Monastery of Vatopedi (late 18th – early 19th c.).

In the chapel of St Demetrios that occupies the northwest corner of the katholikon of the Monastery of Vatopedi, the scene of the martyrdom of the saint is depicted twice. The earlier of these two representations, in the mural decoration of the nave of the chapel, was painted in 1721 and is part of the cycle of the menologion (Fig. 15). The most noteworthy features of this painting are the figure of Lupus standing behind St Demetrios, who is being put to death by three spearmen, the extremely low seat upon which the saint is sitting, and the complete absence of any architectural elements, evidently due to lack of space. The second depiction of the martyrdom is in the narthex of the chapel, where most of the decoration was painted in 1791 (Fig. 16). In contrast to most of the other representations of the scene in the Athonite mural decoration of this period, here St Demetrios is portrayed in the standing type of Middle Byzantine tradition. This type is also the model for the depiction of the saint, with Lupus behind him, in the scene of the martyrdom on the border of an icon in the Byzantine Museum in Athens, of St Demetrios slaying the Bulgarian ruler Kalojan. The martyrdom of St Demetrios is also included among other subjects on another icon in the same museum, painted by the priest Andreas in 1797. St Demetrios slaying Kalojan is also the subject of two Athonite icons, one in the Monastery of Philotheou and the other in the Monas-

![Fig. 15. Mount Athos, Monastery of Vatopedi, chapel of St Demetrios, nave, mural, 1721](image)

![Fig. 16. Mount Athos, Monastery of Vatopedi, chapel of St Demetrios, narthex, mural 1791](image)

![Fig. 17. Kavasila (Veria), church of St Demetrios, mural, 1736](image)
An early 19th-century depiction of the martyrdom of St Demetrios (1805) in the inner narthex (mesonyktikon) of the katholikon of the Prodromou Monastery in Serres includes the figure of Lupus and the detail of the bare-headed soldier who is unwilling to smite the saint. There are also instances of misrepresentations, as in the 1729 icon of St Demetrios enthroned, from Boboševo (Bulgaria), where in the scenes of the life of the saint surrounding the central subject the execution of St Demetrios is confused with that of St Nestor, and is depicted as a beheading.

The widespread popularity of the martyrdom of St Demetrios as a theme for depiction is further indicated by its inclusion in other iconographic cycles, such as a late 18th-century icon of the Twelve Great Feasts from the Rila Monastery in Bulgaria, where it replaces one of the Gospel scenes. There are, finally, a number of instances where the death of St Demetrios is depicted in association with representations of the martyrdoms of other saints, most frequently that of St George, often indeed with interchanges of iconographic details, for the two scenes parallel one another in many ways.

The iconographic pattern of the martyrdom of St Demetrios served, as we have seen, as a model for the corresponding depiction of the death of the Russian saint, Boris. It was further used as a model for the representation of the martyrdom of St Thomas, also put to death by the spear, in the framework of the iconographic cycle that was created in relation to the martyrdoms of the Apostles, as shown by the example in the church of St Athanasios in Arbanasi (Bulgaria), painted in 1667 (Fig. 18), which is virtually identical to the scene of the martyrdom of St Demetrios in the same church.

Taking into account the fact that, in addition to the examples of the martyrdom of St Demetrios that have been mentioned in this present study, there are a number

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74 The icons are unpublished and were presented for the first time in the Agioretiki Estia 2005 Calendar, fig. 64, 73.
78 As in the painting from 1800 in the church of the Transfiguration in Dryouvoyou (Sisanionpoli), where the martyrdom of St Demetrios is depicted in the narthex together with the scenes of the martyrdoms of SS George, Barbara and Catherine. Cf. A. Dardas, Ta monastiea tis Metamorphoseos, Thessaloniki 1993, 92.
80 For example, the scene of St Demetrios on horseback slaying the dragon in the narthex of St Germanos, Prespa, from 1743; v. Pelekanidis, Vodevane i metaphevanja mnogija, 48.
81 See above, n. 6.
82 Račeva, Cerkovta “Sv. Atanasij”, 100, fig. 73.
83 Ibid., fig. 71.
of others, less well-known and still unpublished, we may conclude that the depiction of the martyr’s death of the patron saint of Thessaloniki was very widely used over a broad geographical area throughout the entire period of Turkish rule, suggesting that for the enslaved Christians of the Balkans this scene was a wellspring not only of endurance and fortitude but also of fighting spirit in the long and difficult centuries of infidel occupation.

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89 For example, the wall-painting of 1785 in the church of St Athanasios of Zikovista, near Statista; v. Dardas, Ta monastiria, 322, p. 224. Also, the scene in the narthex of the katholikon of the Monastery of the Prophet Elijah in Zitsa (Ioannina); v. D. Konstantios, Προσέγγιση στο έργο των ζωγράφων από το Καπέσοβο της Ηπείρου. Συμβολή στη μελέτη της θρησκευτικής ζωγραφικής στην Ήπειρο το 18ο και το α’ μισό του 19ου αιώνα, Athens 2001, 125.