A LIFE ON TOP:
A SURVEY OF STYLITE SAINTS

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THE STYLITE

Foundering in hermit-hounding waves
of devotees, he saw he'd be devoured
by those expecting him to damn and save,
unless the grip of panicked hands allowed
him refuge from the suffocating crowd

Upon a column standing idle there.
Out on its top, alone, his spirit soared,
and once again he started to compare
his weakness with the strength that is the Lord.

No end to it: as fast as he could praise,
the other grew, and overtopped it all.
Rustics, stopping near the foot to gaze,
would see a lonely madman, high and small,

In lively conversation with the sky.
The howls came plunging down for them to hear
when rainy weather screened him from their eyes.
He seemed to pray by shouting in their ears
and yet he didn't realize for years

That, all this while, his following had grown.
Around the column, seating was set out
for pious tourist, amateur devout—
the column had more glamour than a throne.

Then as he battled with his daily fiends,
crying aloud, so mortified by them,
despairing of a way to make them go,
the maggots, which had fattened up of late,
dropped from his wounds upon the foremost row
of those by whom he felt himself demeaned—
there to festoon the princely diadem
and pupate in the velvet robes of state

Rilke (1875-1926)

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

Dr. Julian Bennett
Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

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ABSTRACT

A LIFE ON TOP: A SURVEY OF STYLITE SAINTS
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This thesis presents the available information about the stylite saints who lived during the Byzantine period within the borders of modern Turkey. Stylites are Christian ascetics who lived on top of columns. There are over a hundred stylites mentioned in written sources, who lived between the fifth century and the nineteenth century. The vast amount of information is diverse ranging from historical and literary evidence to art historical and archaeological remains. This evidence is evaluated in order to present the circumstances that led to the invention of stylitism and outline a stylite's daily life. Later, the iconography of stylites is discussed. The last section of the work is reserved to the Monastery of St. Simeon the Younger in Samandağı near Antioch. The author hopes that this work has contributed to this interdisciplinary subject for the use of future studies.

Keywords: Architecture, Ascetic, Asceticism, Byzantine, Christianity, Saints, Stylite, Stylitism, Syria.

ÖZET

TEPEDE BİR HAYAT: SÜTUN AZİZLERİ ÜZERİNE BİR İNCELEME

Aykanat Çam, İlke

Yüksek Lisans, Arkeoloji ve Sanat Tarihi Bölümü

Tez Yöneticisi: Dr. Julian Bennett

Eylül 2003

Bu tez, Bizans döneminde günümüz Türkiyesi sınırları içerisinde yaşamış olan sütun azizleriyle ilgili mevcut bilgiyi sunuyor. Sütun azizleri, sütunların üzerinde yaşayan ve kendilerini her türlü dünyevi zevkten soyutlamış hıristiyanlardı. Beşinci ve ondokuzuncu yüzyıllar arasında yaşamış ve yazılı kaynaklarda ismi geçen yüzün üzerinde sütun azizi vardır. Bu engin bilgi çok çeşitli olup tarihi ve edebi kanıtlardan sanat tarihsel ve arkeolojık kalıntılara kadar değişkenlik gösterir. Bu bilgiler sütun azizliğinin bulunuşunu ortaya çıkaran koşulları sunmak ve bir sütun azizinin günlük hayatının taslağını çıkarmak için değerlendirilmiştir. Daha sonra sütun azizlerinin ikonografisi tartışılmaktadır. Bu çalışmanın son bölümü, Antakya yakınında Samandağı'ndaki Genç Aziz Simeon'un manastırına ayrılmıştır. Yazar bu çalışmanın, gelecek çalışmalar için bu disiplinlerarası konuya katkıda bulunmuş olduğunu umuyor.

Anahtar kelimeler: Asetiklik, Azizler, Bizans, Hıristiyanlık, Stilit, Suriye, Sütun azizleri.

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CHAPTER I

INTRODUCTION

The aim of this thesis is to present the historical, literary and especially the art historical and archaeological evidence for the stylite saints who lived in Anatolia and Thrace, specifically within the modern borders of Turkey. The information about these saints is very diverse and the nature of the evidence suggested that dividing the material into four main sections, in addition to the introduction and the conclusion, was the most manageable solution. This first chapter, the Introduction, states the subject of the thesis and gives a brief discussion on the sources used and problems and limitations that came across during the research. The second chapter outlines the historical, religious and philosophical circumstances prior to the invention of stylitism as a practice by St. Simeon the Elder in the fifth century. The third chapter summarizes the Lives of six stylite saints written by witnesses of these saints' lives. This information is then evaluated in order to outline a stylite's daily life, his habits and his motivations. The fourth chapter focuses on the representation of stylite saints in art, mainly pilgrimage

tokens, reliefs and icons. The fifth chapter is about the Monastery of St. Simeon the Younger, a stylite saint, near Antioch. The final chapter recapitulates the evidence and makes suggestions for further research on the subject.

I chose to limit the geographical and chronological scope of my research on the stylite saints in Anatolia during the Byzantine period for two main reasons. Firstly, a study focusing on the stylite saints in Anatolia has never before been made. Secondly, there are over a hundred stylites mentioned in ancient sources in the Near East, Egypt, Anatolia, Europe and Russia between the fifth and the nineteenth century.[1] It would be impossible to include all of them in a work of this scale as they all had different historical, religious and cultural backgrounds in different geographies and periods. However, this diversity is mentioned wherever needed to indicate the immediate acceptance of stylitism all over the Christian world.

My reason for selecting Simeon the Elder, Daniel, Simeon the Younger, Alypius, Luke and Lazaros as the stylites whose lives are summarized in the third chapter is that their lives are the only major ones that survive in primary sources for Anatolia. They range chronologically from Simeon the Elder at the beginning of the fifth century to Lazaros in the eleventh century and provide a lucid and fairly comprehensive picture of a stylite's style of life and the common practices of a

[1] For a complete list of stylite saints, see Pena, 1975. For Syrian Stylites, see Castellana, 1975.

stylite that prevailed over such a time span, and an interesting variety in detail. Great care was taken during research in order to find the original Greek texts and translations in different languages of these sources, in order to eliminate any mistranslations, for stylitism is not a well-known subject and previous research has focused mainly on translation of ancient texts without interpreting the information. This makes the comparison of different stylites' lives very difficult as it is almost impossible to pick out facts, because, as with the lives of Christian saints, in general they imitate the patterns of the Bible and while contemporary, sometimes exaggerate events in order to make them compatible with Christ's miracles.

There is no extensive research on the iconography of stylite saints and publications about the art history and iconography of Christianity generally cover only Christ, the Evangelists and other well-known saints. This made the research for the third chapter very problematic, since most photographs of manuscripts and icons bearing images of stylites were found from the internet without any detailed information attached to them. In spite of this, I preferred to include all the information I was able to find, although not complete, as my primary aim in this work is to present all the evidence available about the stylites of Anatolia.

I reserved a chapter for the Monastery of St. Simeon the Younger, because it is important as the only monastery that survives in Anatolia. Many other stylites founded monasteries in Anatolia, but these have left no remains. There may have

been differences in layout and architectural detail, but this account of the monastery of St. Simeon the Younger gives a good idea of the main elements of a stylite's monastery and the activities that took place there. The Monastery of St. Simeon the Elder in Qalat Siman in Syria is in a better condition than that of St. Simeon the Younger. Although I have included information about the life of St. Simeon the Elder, as the father of stylitism, his monastery, however, lies outside the borders of Turkey. Moreover, it is a better researched site to which I could add no significant additional information to that which has been published. This monastery, however, does provide some interesting parallels for the monastery of St. Simeon the Younger.

CHAPTER II

HISTORICAL DEVELOPMENT OF STYLITISM

2.1 ASCETICISM

Asceticism is defined as the practice of austerity and self-discipline[2]. The chief forms of asceticism are fasting, continuous praying, avoiding any physical comfort, celibacy and isolation. Stylitism is a special form of asceticism, which is basically living an ascetic life on top of a pillar. Stylites live like other ascetics; however they do everything on top of their pillar and most of the stylites stayed there for years.

In order to understand the philosophy behind stylitism, we have to understand the origins of Christian asceticism which began in Syria in the fourth century AD. After the Roman peace, the province of Syria experienced stability and prosperity that had not been known in the previous centuries. Beginning in the

[2] The word comes from the Greek word άσκησις meaning exercise or training.

fourth century until the Persian invasion in 614, there was intensive commercial, agricultural and building activity in the province. This period contrasts with the economic decline in Italy, Spain and Gaul that began in the third century.[3] In the Syrian province, there were large cities such as Antioch, Aleppo, Apamea, Palmyra, Damascus, Bostra, etc., which controlled commercial activity. Grain, vine and olive production was intensive, these three being the most important products for the empire. The immediate result of this economic and cultural prosperity was an increase in population in the whole province.[4] This population had many different backgrounds; therefore, the Syrian Orient inherited many different cultures: Babylonian, Assyrian, Palestinian, Arab, Hellenic and Jewish; and the earliest manuscripts from this geographical area are in both Greek and Syrian. The medium in Syria, therefore, was appropriate for new philosophies and practices, and after Christianity became the official religion of the empire in the late fourth century, the province of Syria also gained religious importance.

For early Syrian Christianity, asceticism was a common practice. It was not an activity of a bunch of extremists or influenced from the "exotic religions" of the

[3] Pena, 1975: 24.

[4] Increase in population in the region was verified by Tate's (1992) work on 46 well-preserved villages. He reached the estimate of 300,000 for the population of north Syria in late antiquity. Quoting Foss (1995: 215): "At harvest time (October-November), the whole mountain would have been crowded with itinerant agricultural workers –for the crop demanded more labor than could be raised locally- people involved in packaging and transport, and peasants going to market to lay in provisions for the winter. The presence of so many people explained the construction of churches which seemed far too large for the needs of the villages."

East.[5] Although there indeed were extremists and external factors, asceticism held a fundamental place in early Christian thought which had its roots in the Semitic tradition. Judaism –including early Jewish Christianity- was a religious tradition that stressed the importance of behavior. Both the Old and the New Testament are full of stories of people's devotion to God by avoiding society's comforts. The immediate consequence of the stories of Moses, Elijah, Elisha, John the Baptist, Jesus and Paul was the thought that "what one does with one's body is indistinguishable from what one believes."[6]

Browning lists the common features of the holy man in Early Christianity.[7] He withdraws from society and he has no ordinary needs, such as sexual relations, food, sleep, shelter, clothing, fire or family. In the Gospels, some of these aspects are stressed; Jesus orders his disciples to break with their families, to have no material possessions and no fixed abode, and to bear their daily troubles.[8] Although, the evidence of fasting in the life of Jesus is not very clear, religious regulations about food were common in Greco-Roman and Jewish traditions[9], and those who were familiar with these traditions wanted to maintain them as

[5] Harvey, 1990: 2.

[6] Harvey, 1990: 8.

[7] Browning, 1981: 119.

[8] Brock, 1973: 4.

[9] Consumption of meat was discouraged and sometimes banned in eastern religions.

Christians. The statement in the Synoptic Gospels that John the Baptist included locusts -considered as a kind of meat- in his diet caused disturbances among the ascetically minded, and many different explanations were given to exonerate him.[10]

According to early Syrian Christianity, body and soul were inseparable. Therefore, in order to be totally devoted to God, one should devote also one's body, and the Syriac-speaking church thought that celibacy was important for a Christian. They even found 'proof' in Luke xx 35-6. This passage is parallel with Mark xii 25, which says, "When the dead rise, they will neither marry nor be given in marriage; they will be like the angels in heaven". On the other hand, in Luke, there is a significant difference: "But those who are considered worthy of taking part in that age and in the resurrection from the dead will neither marry nor be given in marriage, and they can no longer die; for they are like the angels". In other words, the worthy already anticipate the marriageless life of angels in this world.[11] The Syriac church stressed this so much that in earliest Syrian Christianity, the word "virgin" could also mean "Christian" and similarly, the word for "single one" could also mean an ascetic and later a monk.[12] Until about the third century, celibacy was often a vow taken at baptism, or later having one or two children. Thus, celibacy was not a marginal pursuit, it was almost fundamental for a Syriac Christian. This

[10] Brock, 1973: 5.

[11] Brock, 1973: 6.

[12] Harvey, 1990: 6-7.

first requirement of asceticism was widely accepted in Syria before the existence of any other ascetic movement.

The definition of asceticism agreed on by both Eastern and Western Christians is "to be dead[13] to the world as it is and alive to existence in the kingdom of God, an existence actualized by the ascetic's practice"[14]. One of the first martyrs of Syrian Christianity was Habib, the deacon of Edessa.[15] When Habib refuses to make sacrifice for the emperor, his torturer asks him, "Does your doctrine teach you to hate your bodies?" His answer is the main point in the origin of asceticism, "We do not hate our bodies. We are taught that he who loses his life shall find it." With the influence of the writings of Aphrahat the Persian (fl. 336-345) and Ephrem Syrus (d. 373), asceticism gained a greater meaning: the earlier understanding that body and soul must be united in the act of devotion was not enough anymore: total self-giving to God was necessary. That was a difficult and constraining task. This may be the reason that, in the fourth century, Syrian Christianity shifted from an ascetic religion to a philosophy that accepts asceticism as a possible vocation.

[13] "to be dead" here means to give up the normal wordly life.

[14] Harvey, 1990: 10.

[15] Harvey, 1990: 10.

The first examples of this philosophy were also seen in the fourth century. Jacob of Nisibis (d. 338) and Julian Saba (d. 366/367) of Mesopotamia became the archetypes for later ascetics. Jacob lived on the mountains, only ate wild uncooked plants, was continually exposed to the harsh weather as he never wore any clothing and did not make use of fire. As a reward for this spiritual greatness, he was blessed with the gift of prophecy. After he was discovered by people, he returned to society and was ordained bishop of Nisibis. He continued his life as a bishop, went to the Council of Nicaea during the Arian controversy and worked with his people during the Persian siege of Nisibis, but never abandoned his private asceticism. Julian Saba also lived alone in the wilderness, in a cave, ate once a week, limiting his diet to barley bread, salt and water, and constantly praying. His fame grew rapidly and disciples settled in the nearby caves, imitating his life style. He also eventually returned to society, mainly to work against the teachings of Arius.

The lives of these two men are the blueprints that later Syrian ascetics followed. Their asceticism was the reason for their popularity and their return to society, and although they worked for the public in worldly affairs when confronted with religious or political threats, they never left their ascetic way of life. Later ascetics imitated their way of life as well as that of the biblical models, especially Christ. Soon, the public loaded a greater meaning on them. People saw the ascetics as emulators of Christ, more as holy men who could also imitate/repeat Christ's acts. Crowds came to them for prayers, exorcisms, cures, advice, and even justice.

Ironically, the ascetic's withdrawal from society resulted in increasingly heavier responsibilities towards that same society.

2.2 STYLITISM

The stylites had two principal but opposing duties: solitary life and apostolic duty[16]. While continuing a life "halfway between heaven and earth"[17], they had to lead and advise people.

The first stylite saint was St. Simeon the Elder (389-459), who set up a column on top of a mountain, now known as Qalat Siman, 50 km. northeast of Antioch. According to Theodoret of Cyrrhus, St. Simeon the Elder's only intention was to lead a solitary life as distant from this world as possible.[18] He not only chose a spot on top of a mountain, but he climbed onto a pillar, so that he would be away from the world both horizontally and vertically. We understand that in time he was disturbed by the crowds of disciples and pilgrims gathered around his column, because later on, he ordered the successive erection of even taller columns. He wanted to be even further away from this world and/or closer to heaven. His main

[16] Pena, 1975: 30.

[17] Evagrius Scholasticus: I, 13.

[18] Pena, 1975: 30.

intention, apparently, was to be nearer to heaven *non tantum mente et cogitatione, sed corpore*[19], but was this his only aim?

Theodoret, in his life of the saint, claims that he cannot accept that Simeon's standing on his column occurred without divine dispensation. God has always told holy men what to do: "He ordered Isaiah to walk naked and without shoes; Jeremiah to put a girdle round his loins and in this way pronounce his prophecy to the unbelieving, and at another time to place a wooden collar round his neck and later on an iron one; Hosea to marry a prostitute and again to love an adulterous woman of evil life; Ezechiel to lie down on his right side for forty days and one hundred and fifty on his left, to dig through a wall and flee, portraying in himself the captivity, and another time to sharpen a sword to a point, shave his head with it, and divide the hair four ways and assign a part here, a part there, without listing it all."[20]

There is one point that Pena draws our attention to: if St. Simeon the Elder wanted to be alone, why did he choose such a prominent location to build his column?[21] There was a popular commercial road from Apamea to Cyrrhus passing through the region of Qalat Siman. Later stylites in the same region also followed

[19] Wright, 1968: 44.

[20] Theodoret, 12.

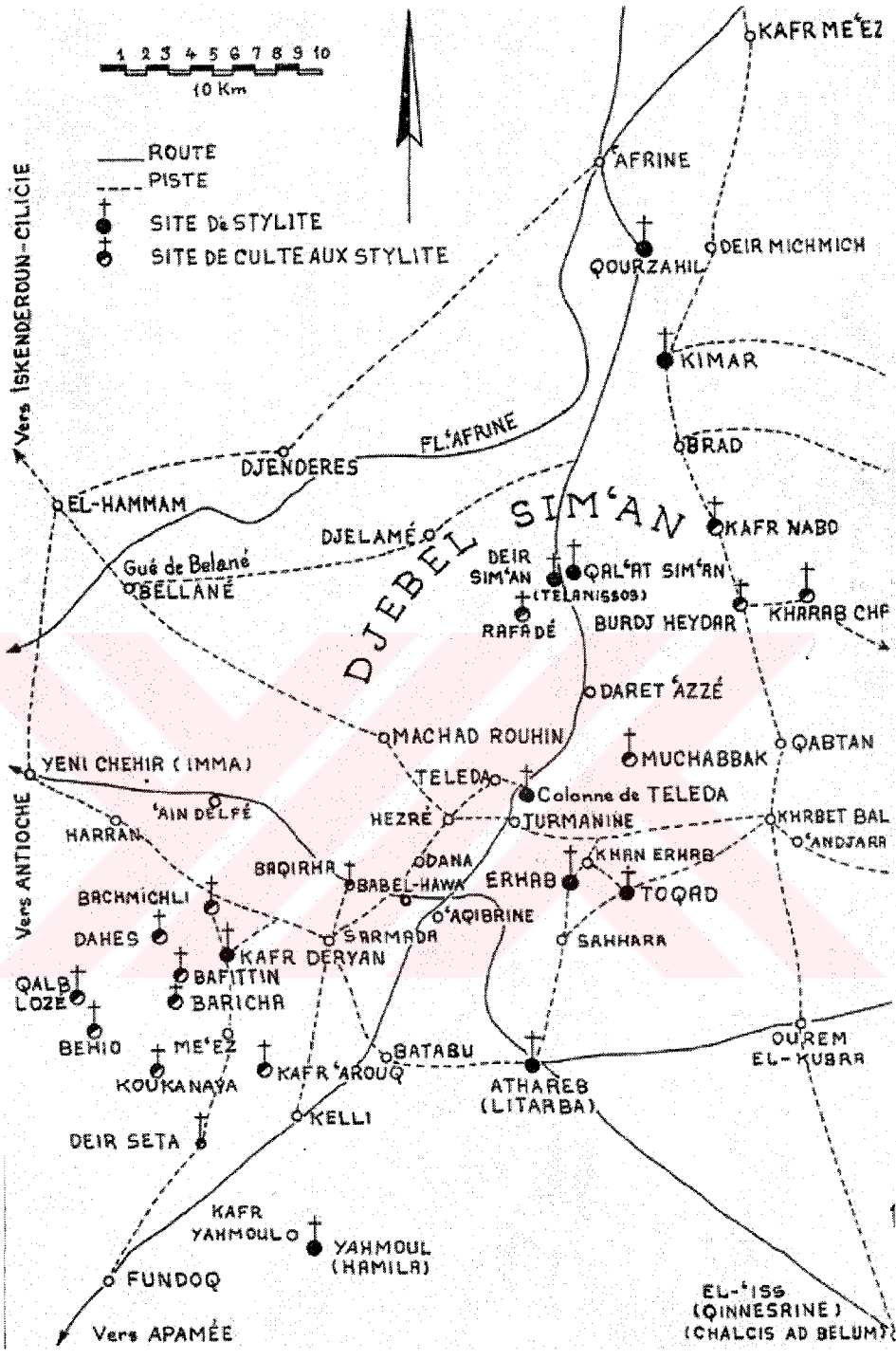
[21] Pena, 1975: 30.

Simeon's example and often placed their columns on the same road or roads from Antioch to Aleppo or from Antioch to Chalcis (map 1). Did Simeon want only to be alone with God, or was it essential for his example to be seen by the world?

Theodoret, again, gives the answer to this: "The Ruler of the universe ordered each of these things to be done so that by the strangeness of the spectacle he might gather those who would not be persuaded by speech nor give an ear to prophecy and so dispose them to hear the divine oracles."[22] According to Theodoret, God ordered Simeon to stand on a pillar so that people for whom the Gospels are not satisfactory proof would be astonished by the miracles and the weirdness of the saint's acts and convert to Christianity. If Theodoret is correct, then Simeon (through the orders of God)[23] is the inventor of the ascetic practice of standing on a column. Was Simeon really the first man to stand on a column in order to pray to his Deity?

[22] Theodoret, 12.

[23] Compare with Mt 5: 14-16: "You are the light of the world. A city on a hill cannot be hidden. Neither do people light a lamp and put it under a bowl. Instead they put it on its stand, and it gives light to everyone in the house. In the same way, let your light shine before men, that they may see your good deeds and praise your Father in heaven".



Map 1: Map Showing the Sites of Syrian Stylites around Qalat Siman.[24]

[24] Pena, 1975: 31.

Lucian describes the second century AD pillar climbing cult at the great temple of Atargatis at Hierapolis, only a few days walk from Qalat Siman:

> "In the gateway [of the Hierapolis temple] stand the *phalloi* which Dionysus set up; they are 1800 feet high. A man climbs up one of these *phalloi* twice a year and lives on the tip of the *phallus* for a period of seven days. This reason is given for the ascent. The populace believes that he communes with the gods on high and asks for blessings on all Syria, and the gods hear the prayers from nearby. Others think that this, too, is done because of Deucalion, as a memorial of that disaster when men went to the mountains and the highest of the trees out of terror at the flood. Now, these explanations seem unbelievable to me. I think that they do this as well for Dionysus. I make the conjecture for these reasons: Whoever erects *phalloi* to Dionysus sets on them wooden men – for what reason I will not say. At any rate, it seems to me that the man climbs up in imitation of this wooden man.
>
> The ascent is like this: The man ties a short cord around himself and the *phallus*; then he goes up on pieces of wood attached to the *phallus*, large enough for his toes. As he ascends, he throws the cord up on both sides as though he were handling reins. If someone has not seen this but has seen those who climb the date palms either in Arabia or in Egypt or in some other place, then he knows what I mean.
>
> When he reaches the end of his climb, he lets down another cord which he has. This is a long one, and with it he hauls up what he wants, wood and clothes and utensils, from which he puts together a dwelling like a nest, settles there and remains for the number of days I mentioned. Many come and deposit gold and silver, others deposit bronze, which they use as coin, into a large jar which sits in front and each person says his name. Someone else stands by and calls up the

name. The climber receives it and makes a prayer for each person. As he prays, he shakes a bronze device which sounds loud and sharp when it is moved. He never sleeps. If sleep ever does overtake him, a scorpion climbs up, wakes him, and treats him unpleasantly. This is the penalty imposed on him for sleeping. They tell holy and pious stories about the scorpion. Whether they are accurate, I am unable to say. It seems to me that one thing that contributes greatly to wakefulness is the fear of falling. This is enough said about the *Phallobates."*[25]

There are two opposing ideas about the origins of the Christian ascetic practice of stylitism. Some scholars tried to make connections between the practice of Simeon the Elder and that of the *phallobates*. Toutain was the first scholar to look outside Christianity for the origin of the idea of pillar climbing, but perhaps he went too far in claiming that stylitism was "a survival of an ancient Syrian pagan practice".[26] Frankfurter is the only other scholar to agree with Toutain's ideas.[27]

Delehaye, however, a representative of the Bollandist school, rejected any parallels between pagan practices and stylitism by claiming that a young shepherd, Simeon, who hardly knew about his own religion, could not have known about a local pagan cult.[28] Although Delehaye has done the most extensive survey on

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[25] Lucian, 28-29.

[26] Toutain, 1912: 171-177.

[27] Frankfurter, 1990.

[28] Delehaye, 1923: clxxvii.

stylites, he appears to have forgotten that St. Simeon the Elder did not ascend a pillar before he was 35 and no longer a young shepherd. More recent works on the subject also reject any connections between stylitism and earlier pagan traditions, but their only basis for this is that Simeon would not imitate a pagan.[29] However, this argument is so weak that I agree with Frankfurter that "In view of the history of the scholarship, one might well presume that it has been due to theological discomfort that the origins of stylitism have not been sought seriously outside the spectrum of a monolithic Christian asceticism".[30]

Did Simeon know about *phallobates*? Are they proto-stylites, or are there any parallels between the two? These questions are difficult to answer, but we can observe some parallels[31]: *Phallobates* and Simeon, although apart by three hundred years, lived in the same region. The *phallobates* were intercessors for the people, and Simeon often listened to people's problems and most probably prayed for them. One difference is that the *phallobates* ascended the pillars for a week, while Simeon never came down, except for the purpose of ascending a higher pillar: in other words, Simeon lived permanently between heaven and earth, while the *phallobates* only rose up to the gods. Finally, Simeon was a charismatic and

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[29] Festugiére, 1959; Brock, 1973.

[30] Frankfurter, 1990: 174.

[31] Frankfurter, 1990: 171.

famous ascetic, which contrasts with the anonymity of the *phallobates.* Even so, Frankfurter claims that there is a continuity of religious and traditional practices in rural Syria from the early pagan to the Islamic period. Although there is a clear social, religious and chronological separation between the *phallobates* at Hierapolis and the stylites, if the existence of a continuity of traditions or cults can be proven, then the existence of a connection can be discussed.

Since northern Syria was a rural area, changes occurred slowly. Thus Christianity was still a minority religion even in the fifth and sixth centuries, and paganism remained strong in the regions where there was only gradual change, that is, in the villages of rural Syria.[32] Most existing local pagan traditions continued in the area after ca. 400; Hierapolis retained a central importance for the region's native cults even in the sixth century, and Harran appears to have maintained its native religions even into the Islamic period.[33] In addition, there is also continuity concerning the sacredness of high places. Jacob of Saroug's account on the sacredness of high places in sixth century rural Syria shows the use of pillars as symbols:

> On the tops of the hills (Satan) had built palaces to the goddesses, and on the high places (erected) painted temples to idols... There was no hill that was not moist with the blood of sacrifices, and no high place

[32] Frankfurter, 1990: 177.

[33] Segal, 1953: 108-109.

that was empty of libations… And the gods had a lofty seat of renown and images were erected on heroic pillars…[34]

Wright claims that Simeon the Elder's ascent of the pillar was *quia sine nullo exemplo in exemplum potius proposita ceteris est.*[35] However, he nonetheless adds that the crowds from every belief from all over the empire were attracted by more than novelty. Was the idea of pillar climbing really a novelty, or was it new only to Christian thought? The diversity of Simeon's crowds might give us an idea of how people saw Simeon at the time:

> One could see, as I said, Iberians, Armenians, and Persians coming to gain the benefit of divine baptism. The Ishmaelites, who came in bands of two or three hundred at a time, sometimes even a thousand, with a shout repudiate their ancestral error; they smash in front of that great luminary the idols revered by them and renounce the orgies of Aphrodite – for originally they had adopted the worship of this demon. They partake of the divine mysteries, accepting laws from his sacred mouth and saying farewell to their ancestral customs, as they refuse to eat wild asses and camels.[36]

The number and diversity of Simeon's visitors suggest that people who came to him for whatever reason were familiar with an earlier pillar cult. For example,

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[34] Quoted in Frankfurter, 1990: 179.

[35] Wright, 1968: 41. "For without an example it has since set an example."

[36] Theodoret, 13.

the goddess whom Theodoret named as Aphrodite could be Atargatis whose cult was very popular in that region, especially in Hierapolis. If the people who came to convert knew about pillar climbers came to Simeon to convert, it could very well be that Simeon had also heard about the *phallobates* before he ascended his own pillar.

A continuity of a pillar cult in the region can be also suggested from the Islamic Period into the modern era. Pena discusses what he believes is a probable connection between the stylite's column and Muslim minarets.[37] He claims that both the column and the minaret had similar functions: the stylite talked to and advised people from the top of his column and he gathered them around him; the minaret was also used for the call to prayer and to gather people.[38] Some of the stylite columns had a shelter on top, and the same architectural structures can be still seen in rural Syrian mosque minarets (figure 1).

In South Arabia, there still exists a custom which resembles the pillar climbers at the great temple of Atargatis at Hierapolis in the second century. It is also similar in meaning to this ritual as is about fertility:

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[37] Pena, 1975: 44-47.

[38] On the contrary, according to Grabar (2000: 44), during the first centuries of Islam, the minaret was primarily a visual beacon indicating a Muslim community. Hattstein (2000: 626) claims that the idea for the minaret probably arose from the house of Muhammad in Medina in 624, where there was a raised area for the call to prayer, and that the design partly developed in the western Mediterranean from the lighthouses of Greek and Roman times. Minaret literally means "place of light or fire", which might support this assumed connection.

> The central ceremony consists in the erection of two wooden poles, one longer and one somewhat shorter... The preparation of the poles starts in the evening after sunset. The poles are first washed with water, and then henna is applied... The two poles are decorated with a bundle of cloth... When the two poles are erected, boys climb up them, usually suspended from a rope fixed on top of the pole. They then slither down, go up again, and so on...If the children played zealously, many boys would be born in the following year.[39]

The existence and apparent continuity of a pillar cult in Syria from early pagan times to the modern era cannot be completely rejected, and stylitism may be a part of this continuous culture. However, throughout the ages, the philosophy and the religious meaning of each pillar cult has been different and the pillar has mostly had a physical meaning. In this sense, stylitism cannot be associated with the pillar cult at Hierapolis as a way of religious practice. While the origin of Simeon's ascetic practice may well be the mysterious pillar cults of Syria, the origin of the philosophy of his act was asceticism.

Some stylites chose to live on top of trees or rocks instead of columns. There were monks who lived on top of high rocks in Meteora, Greece (fig. 3). Those who lived on rocks are known as "Dendrostylites" or "Dendrites". Georges (d. 724), the bishop of Arabia, wrote about them: "There are many, who live on top of trees and eat the fruit and leaves of the trees, most of them climb to spend the

[39] Daum, 1987: 7.

rest of their lives there, however they have a hard time because of the strong wind".[40] A manuscript from the monastery of Mar Maron near Apamea gives us information about another dendrite: "In the metropolis of Apamea, there is a village called Irenin. In that village, there is a big cyprus tree on which lives a man of God."[41] One of the better-known dendrites is David of Thessaloniki who lived on an almond tree near the monastery of St. Theodore and St. Mercury for three years.[42] A monk in that monastery, Adolas from Mesopotamia, after David's death entered a tree trunk, opened a window for communication and stayed there for the rest of his life. St. Luke, before becoming a stylite, was working in a monastery as a cellarer, and every night he went into a tree trunk in the courtyard of the monastery. This class of ascetic is called the "intermittent dendrite". [43]

[40] Delehaye, 1923: clxxiii.

[41] Delehaye, 1923: clxxiii.

[42] Delehaye, 1923: clxxiv.

[43] Delehaye, 1923: clxxiv.

CHAPTER III

THE LIVES OF STYLITE SAINTS

3.1 INTRODUCTION

St. Simeon the Elder, the father of stylitism, inspired many others with his way of life. The first imitators were mainly those in Syria and they chose spots near Qalat Siman (map 1). The number of imitators increased rapidly starting in the fifth century and reached the maximum in the sixth and seventh centuries. As the cult of stylites slowly spread around the Christian world, we see stylites everywhere, even in the medieval period.

It is impossible to calculate the total number of the stylites. It must have been a very popular vocation, as Justinian set up laws for stylites in the *Corpus Juris*. There were even female stylites.[44] There are over a hundred stylites mentioned in ancient sources.

[44] Delehaye, 1908:391.

The biographies of six of these hundred stylite saints were written by authors who knew them personally (most were disciples). In the next section, summaries of these lives are given.

3.2 THE LIVES

3.2.1 The Life of St. Simeon the Elder:[45]

Simeon was born in 389 in the village of Sisa near Nicopolis on the border between Cilicia and Syria. His parents were Christians and had Simeon baptized. Simeon grew up tending his parents' flocks. As the flocks grazed, he would gather storax and put it on the fire not knowing clearly what he was doing.[46] On a snowy Sunday, Simeon could not take the flocks out, so he accompanied his parents to the church. There, he experienced a conversion as he heard the priest read the Gospel. He was very impressed with what he heard and while he was in a chapel nearby he saw a vision of an old man. He then joined a group of ascetics in the environs and spent two years with them. He then moved to a monastery in Teleda where he

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[45] Summary from Theodoret, *Vita Simeonis Stylitae* and the Syriac *Vita.*

[46] Storax is a fragrant gum resin used as incense. Strabo notes that it was used in large quantities in the Taurus mountains by worshippers of the gods (12.7.3). It is still used in Hz. Hizir in Samandağı (ancient Seleucia where St. Simeon the Younger lived) near Antioch.

stayed for ten years. Everyone in the monastery ate once every two days, while Simeon ate only once a week. The superiors of the monastery always quarreled with him about his disobedience; however he continued to fast deliriously. He once tied a rope made out of palm leaves around his waist under his garment. It was so tight that after ten days he was bleeding when someone saw him and informed the superior of the monastery. He, with great difficulty, untied the rope, but Simeon refused to apply any medicine to it. As Simeon continued to perform such extreme acts of devotion, he was forced to leave the monastery of Teleda by the superiors out of fear that those with a weaker physical condition would imitate him.

Simeon found a waterless cistern and crawled into it. He sang hymns to God for five days until the superiors of the monastery found him and brought him back. After a short time there, Simeon left the monastery again and went to Telanissos. He found a small hut and spent three years in it. He tried to persuade Bassus, who used to take him food and water, to seal the door of the hut and leave him inside for forty days without any food or water. When Bassus told him that this would be suicide, Simeon told him to leave ten loaves of bread and a pitcher of water and then seal the door with clay. Bassus did what Simeon told him to do. After forty days, Bassus removed the clay and went into the hut. He found the food and water untouched and Simeon breathless, unable to move. Bassus prayed besides him and wet his lips with a sponge, and after Simeon revived a little he

enjoyed a meal of herbs and some lettuce. For the rest of his life, Simeon fasted for forty days each Lent.

After this miraculous event, Simeon attracted more than two hundred disciples whom he did not permit to own an animal or land or to accept money offered to them. They had to stay around the hut at Telanissos all the time. They could not leave to see their families or buy anything they needed.

After three years in the hut, Simeon moved to a nearby summit and ordered a circular wall to be built. He shackled his right foot to a rock in the middle of the wall with a chain twenty cubits long. A couple of years later, a man called Meletius, sent from Constantinople to visit the region of Antioch, heard of the fame of the saint and visited him. Meletius persuaded the saint to take off the iron chain by saying that he did not need it as long as he had the will to stay inside. Simeon obeyed him and ordered a smith to take off the fetter. When they took it off Meletius saw about twenty bugs in the wound in his ankle. Simeon could have easily killed them, but he chose to regard them as small struggles, as training for greater ones.

As Simeon's reputation spread, people came to him from all directions. As well as people from neighboring cities, Ishmaelites, Persians, Armenians, Iberians, Homerites, Spaniards, Britons and Gauls also came to him. He was so well known

that in Rome small portraits of the saint were set up on a column at the entrance of every shop to bring protection and security. People came to him for healing and exorcism. As more and more people came every day to touch him or to take a piece of his garment to gain some blessing, the saint found this annoying as all he wanted was to be alone with God. He ordered the erection of a column and invented the ascetic act of standing on a column. His first column was six cubits (2.5 m.), the second was twelve (5 m.) and the last one was thirty six cubits (15 m.) high.

St. Simeon the Elder spent about 45 years on top of columns until his death. He continued his usual fasting and praying. He ate once a week and prayed all day long. He used to bend over many times during his prayers. When he bent down, he brought his forehead near his toes. One of the spectators counted him bend 1244 times, then was distracted and lost count. He stood all night and day long. During Lent, as he continuously fasted and prayed for forty days, he would tie himself to the pole at the top of the column, so that he would stay in a standing position even if he lost consciousness. As a result of this standing, his left foot developed an ulcer. On a holy day, a worm fell down from his ulcer and an attendant picked it up. When he opened his hand there was a pearl instead of a worm.

Simeon performed many healings and exorcisms from the top of his column. Twice a day he delivered the divine teaching. He also made predictions of future events. He foretold two years in advance the drought that took place around

Antioch. Another time he announced an attack of grasshoppers. He also predicted the revolt of the Persians and the Scythians against Roman rule.

Although he devoted his life entirely to God, the saint was not insensitive to daily affairs and church matters. He would sometimes write to the emperor about pagan impiety, Jewish audacity and factions of heretics which the church combated.

He died on a Friday during his daily prayers. His body was taken to a church called Cassianus in the city of Antioch. After thirty days, a military commander, Ardabur, gave an order to place it in the great church. An oratory was built next to the great church of Antioch, and his coffin was placed there.

3.2.2 The Life of Daniel the Stylite:[47]

Daniel was born in a small village called Meratha in Samosata in Mesopotamia in 409. His parents' names were Elias and Martha. Martha was barren and one night she secretly prayed to God to give her a baby. Later that night she had a vision of two great circular lights resting besides her, and she became pregnant.

[47]Summary from *Vita Sancti Danielis Stylitae.*

Daniel was raised as a believer and at the age of five he was given his name in a monastery as he picked up Daniel's book alone from among many others. When he was twelve years old he heard his mother say "My child, I have dedicated you to God". So, one day without telling anybody, Daniel went to a monastery of fifty brethren ten miles from his village. He begged the abbot to receive him. The abbot tried to send him back; however Daniel insisted that he was ready for his education.

As he made progress in asceticism, he put in his mind to go to the Holy Land and on the way there visited St. Simeon the Stylite, the man on the pillar. Soon after this, the Archbishop of the time organized a meeting in Antioch that every abbot in the region would attend. The abbot of the monastery took Daniel with him as his disciple. On their way to Antioch, they lodged in a monastery in Telanissos, where St. Simeon the Stylite had received his training. As the monk there insisted on visiting St. Simeon, they went to Qalat Siman. When Simeon learned that he had visitors, he ordered the ladder to be placed against his column. Only Daniel among all the others had the courage to ascend the ladder. Simeon blessed him and said: "Play the man, Daniel, be strong and endure; for you have many hardships to endure for God. But I trust that God whom I serve will himself strengthen you and be your fellow traveler".

When Daniel was thirty seven years old, he was raised to the position of abbot. However, he thought that it was time to accomplish his intention to go to the Holy Land and so left the monastery. He first went to Qalat Siman and stayed there for two weeks. Simeon tried to persuade him to stay even longer, but Daniel wished to travel to the holy places as soon as possible. He heard, however, that the road to Palestine was dangerous because of a revolt of the Samaritans against Christians. While he was contemplating what to do, he met an old man resembling St. Simeon. The old man said, "Do not go to those places, but go to Byzantium and you will see a second Jerusalem, namely Constantinople; there you can enjoy the martyr's shrines and the great houses of prayer, and if you wish to be an anchorite in some desert spot, either in Thrace or in Pontus, the Lord will not desert you". The two men lodged in a monastery nearby. In the morning, when Daniel woke up the old man had already left. Daniel started on the road to Constantinople wondering if it had been an angel.

He reached Anaplus[48] in 451 where there was an oratory dedicated to the Archangel Michael. Daniel spent seven days in the oratory. There he heard about a church nearby that was possessed by demons. He went to the church with a cross in his hand and entered the church with continuous prayers. He went around every corner of the church praying. When the demons tried to throw him out, he bolted

[48] Pargoire cited in Dawes on the location of Anaplous: 1. the Bosphorus, 2. the southwest coastline of the Bosphorus from Sycae (Galata) to the narrows halfway between Constantinople and the Black Sea, 3. modern Rumelihisar. It is reasonable to assume that Anaplous is modern Rumelihisar and Talbert (2000: 53 B2) also favors this, but the Life does not tell us about his crossing the Bosphorus.

the door of the church and left only a small window to be able to converse with people.

Daniel spent nine years alone in that church standing on top of a column capital. One night the vision of Simeon appeared to him, ordering him to mount a pillar and take up his mode of life. A couple of days later, a disciple of St. Simeon, Sergius, announcing the saint's death, brought Simeon's leather tunic to give to the Emperor Leo. The emperor was busy and Sergius on his way had heard about Daniel, so he went to him to give him the tunic. Daniel told him that he wanted to erect a column and asked help from Sergius.

They set up the column in a spot indicated by a dove. It was only about the height of two men. Daniel was 51 years old at this time. Although not very impressive, that column attracted many people who came for the saint's blessing or asking for healing and exorcism.

Daniel soon moved to a taller column which gained even more attention. The Emperor Leo visited Daniel many times and even persuaded the saint to erect a double column.[49] Daniel moved to his new column with a ceremony which was attended by almost the whole city and the people from the opposite shore attended.

[49] This is not two columns next to each other, but probably two column drums one on top of the other.

However, two years later, the double column was destroyed during a storm because it was only held together by an iron bar in the middle. The saint almost drowned in the Bosphorus. The emperor ordered the column to be fixed more securely.

A year later Daniel again faced death during another storm. He was exposed to snow all night long and since the storm was very severe, the disciples could not help him. He almost froze to death; miraculously, however, the next day he woke up as if he had been sleeping. After this incident the emperor Leo ordered the construction of a shelter on top of the column.

Daniel continued to practice healings and exorcisms, and at the same time he was the chief counsellor of the emperor. Leo consulted with him about military and political affairs as well as family matters. This continued until the emperor's death on January 18th, 474.

Soon after this date the new emperor, Zeno, was attacked by those close to him and sent into exile on January 9th, 475. Basiliscus, after replacing Zeno, came to the saint for blessing; however, Daniel did not bless him and instead implied that he was a sinner. He organized a riot against Basiliscus and descended the column to walk to the city, visit the churches and thus gather more people. He continued until Basiliscus came to him to ask for forgiveness. Daniel accepted him and ordered him to talk to the crowd and then go back to the palace.

After Daniel returned to his column, he gathered his disciples and told them that Basiliscus was not honest and that they would soon see the glory of God. After a short time, the Emperor Zeno returned to the capital, at the end of August, 476.

Besides practicing the ascetic mode of life, St. Daniel was also a prophet as he foretold the deaths of the Emperor Leo and the Emperor Zeno. He was not just a hermit, but also a statesman and a religious leader. He never isolated himself and always was in touch with people.

St. Daniel died on a Saturday in 493. He was 84 years old. The corpse was taken to an oratory and buried there to rest with the holy martyrs as he had wished.

3.2.3 The Life of St. Simeon the Younger:[50]

Simeon was born in Antioch in 521. His father, John, and his mother, Martha, were Christians. St. John, a stylite in the vicinity of Antioch, had foreseen his birth and name. When he was a baby, Simeon refused to take his mother's right

[50] Summary from *Vita Simeonis Stylitae Iunioris*.

breast.[51] He was baptized when he was two years old. Following this, for seven days he repeated these words: "I have a father, and I do not have one; I have a mother, and I do not have one". When he was five years old, he lost his father in an earthquake. He climbed a mountain named Pila and lived there with animals for some time. Not far from the mountain was the monastery where John the Stylite who had foreseen his birth lived. He was accepted into the monastery. His austerity, wisdom and progress caught everybody's attention. On his demand, a column was erected next to the column of John. He was only seven years old; he lost his first teeth on this column.

Starting from the day he ascended the pillar, a demon attacked him continuously and violently. He remained fearless on his column. He gained the power to heal and to exorcise. He tied a thick rope around his body so tightly that it cut into his flesh and his health was in danger. His spiritual master, John, ordered him to loosen the rope little by little, but even at that young age, he taught the monks in the monastery much about asceticism. One of the monks saw a dove landing next to him which was taken as a sign that his wisdom came from heaven.

During winter, he gave his only garment, a leather tunic, to a beggar. His spiritual master said, "This only leaves you to take a sword and kill yourself". However, he could not prevent his student from creating new methods of self-

[51] There is no explanation about this in the Life.

torture. Simeon remained in a squatting position the whole year round. Horrible wounds formed in his legs, but miraculously he managed to survive.

He then ordered the construction of a taller column, 40 feet high. He ascended this column in the presence of the bishops of Antioch and Seleucia. He had a tent without any windows on this pillar. He predicted St. John's coming death. After the death of St. John, he prayed past the ninth hour of the day and he continued to pray all night long, holding his left hand in the air and hitting his chest vigorously with his right. For thirty days he did not sleep. He prayed to God to take away his bodily needs, including sleep, but he heard a voice saying "You need to sleep a little".

He continued to have visions and perform miracles and resurrected a dead man. The number of people coming to him to be cured increased so much that he was forced to ask help from his disciples. He gave the disciples blessed bread to give to people asking for help, so the disciples began to cure them in his name.

He predicted the earthquake in Antioch and the attack of Chosroes on the city (540). The monastery was saved from both of these catastrophes by his prayers.

When he was 20 years old, because of the number of people he attracted, he decided to move to a neighboring mountain, which was almost inaccessible. He learned in a vision that the mountain was called the Miraculous Mountain. He was searching unhappily for the path to the top of the mountain when he met a poor man asking for help. Simeon gave his tunic to him. It was November, and he remained naked until June. On top of the mountain, he sat on a rock and continued to heal people. He showed his prophetic powers by predicting the death of Archbishop Ephrem, who was replaced afterwards by Domninos. He also predicted the earthquakes in Antioch (557), Constantinople, Nicomedia, Nicaea and Rhegium. He stayed on that rock for ten years.

There was no place for his disciples to live on the mountain. Simeon had a revelation that God wanted a monastery. An angel came down from heaven, and traced the plan of the monastery. The Isaurians, in order to show their gratitude to the stylite, worked on the construction of the monastery. They erected a column to him when the work was over. Christ came down from heaven to bless it, and the saint wanted to celebrate this miraculous event every year on that day. The next day, he conducted his disciples to their new residence, and thus began his 45 years on the column.

When Antioch was suffering badly from a plague, one of the fervent disciples of Simeon died, but after long prayers, the stylite resurrected him.

A Georgian priest took a lock of the saint's hair. He put it in a cross and placed the cross in a chapel. This relic was the cause of many miracles. The bishop rejected the idea of the relic and persecuted the priest, but a demon possessed the bishop, and he was finally cured by this relic. During the Persian invasion, some of their soldiers entered this chapel and they died because of the presence of this reliquary.

The bishop of Seleucia offered the stylite a priesthood, but the saint refused it. However, he then had a vision telling him to accept this honor. The bishop of Seleucia ascended the column and laid his hands on the saint, and he was ordained priest at the age of 33.

The number of people cured by the stylite increased day by day. A believer placed an image of the stylite at the entrance of his workshop. Non-believers tried to take it down. Antioch was full of these people and a couple of them came to dispute with the saint. He foresaw the arrival of a powerful man sent from Constantinople to punish them; three months later a man called Amantios appeared to act against these non-believers.

A Sarrazin prince, Alamundarus, who was one of the biggest enemies of Christians, declared war against the empire. A general, Arethas, was sent to meet him. Simeon prayed for the Empire and peace was regained.

John the Scholastic of Antioch came to the stylite asking for a consultation. Simeon predicted that he would become the Archbishop of Constantinople and that Justin II would succeed Justinian. He also predicted that the Archbishop of Antioch, Domninos, would die soon (599) and a Palestinian would replace him. The Palestinian who later replaced Domninos was called Anastasus.

After Justin II took the throne, he wrote to Simeon about his daughter's illness. Simeon healed her. Later, when Justin himself became sick, he did not want Simeon's help and called him a magician. Simeon predicted that the anger of God would descend on him.

The methods of Simeon when performing miracles were invocation, visions, direct contact or contact by his stick.

On the point of death, Simeon called his disciples and showed them how God accepted his prayers to be delivered. He died on a Friday, May 26th 592.

3.2.4 The Life of St. Alypius the Stylite:[52]

Alypius was born in Hadrianople in Paphlagonia during the reign of Heraclius (610-641). His birth was announced to his mother beforehand in the form of a lamb with two lighted candles on his horns. After his birth, his mother had another vision. She saw an entire city walking after her son singing hymns. Alypius lost his father when he was three years old. His mother took him to a church and left him in the hands of the bishop Theodorus. Alypius received his education in this church.

He was given an administrative duty in the church and did everything to great perfection. One day, he gave all he had to the poor and told his mother that he wanted to go to the East to embrace a monastic life. His mother encouraged him, so he set off. A few days later, the bishop noticed his absence and went after him. He found him in Euchaita on St. Theodorus' day and brought him back. After he returned to the church, he had a vision of saints deciding to live a pious life dedicated to God. With this vision, he decided to isolate himself and looked for a place outside the city. He found a spot on the mountain to the south of the city, but the mountain lacked water. He dug, hoping to find water, but he could not. Then he found a man who could find places where there was water; they dug together and water streamed out from the first spot they dug. He ran to the bishop and asked him

[52] Summary from *Vita Alypii.*

to bless the altar that he was planning to take to the mountain. The bishop seemed to approve his decision, but secretly blocked up the spring to force Alypius to come down to the plain near the city where he could be more accessible.

Thus, the saint began to search for another isolated spot. Around the city, there was a large deserted area full of pagan tombs. There, he found an ancient funerary column with an animal (half bull, half lion) figure on the capital. He went back to the city to find a cross and a lever. Then he destroyed the animal figure and replaced it with the cross. He settled there and said, "Here is my resting place." On his first night, he dreamed of two venerable men whose remains were soon found in the vicinity.

One day, the bishop persuaded Alypius to accompany him to the court in Constantinople. On their way, in Chalcedon, the saint slept on the seashore near the monastery of St. Bassus. St. Euphemia, the patroness of Chalcedon, appeared to him in a dream, and ordered him to go back to his town, assuring him of her protection. Alypius returned and built a chapel in the martyr's name with the help of his friends. He also constructed a cell and stayed there for two years, waging relentless war against the demons. Their evil suggestions could not shake him, and he drove them off with the sign of the Cross and the fire-bearing words of Holy Scripture.

People who heard that a holy man lived near their city began to come. As the crowds became larger and larger, Alypius decided to ascend the column. He put wooden planks on the capital, but still it was not wide enough for him to lay or sit down. He stood all the time like a statue. First, he had a small wooden shelter, but one day he asked his mother to give him an axe, and knocked down the roof. He was then exposed to all weather conditions, and stones were thrown at him and he suffered demonic troubles. His mother moaned at his excessive austerity, but when she realized that her son suffered for Christ, she did not hesitate to approve his way of life. She started to live in a tent at the foot of the column, gave away all her possessions and dedicated herself to her son's service.

Women began to unite at the foot of the column; the first was a woman called Euphemia, the second was Eubula, the head of the nunnery in the city, and the third was Alypius's sister, Maria. There was also a group of men. Two monasteries were built for these two groups. Seven times a day and night, the desert witnessed these disciples, the stylite and the people around saying divine prayers and singing psalms.

Witnesses affirm that a supernatural light descended on the stylite one night. With this light, he was given the power to foresee and to heal. One day, he gave his only garment, his tunic, to a beggar and remained naked until a recluse

helped him. With these powers and his way of life, his reputation as a holy man spread more and more.

After 53 years on the column, half of his body was paralyzed. During the last 14 years of his life, his feet did not serve him. When he died, he was ninety nine years old. People tried to touch his body or take a piece of his tunic as a relic. His memory was never forgotten. In the Orthodox churches, he is still prayed to in the name of Stylianos by women for blessing of their maternity.

3.2.5 The Life of St. Luke the Stylite:[53]

St. Luke was born in 879 in Attoukome in Persia. His parents, Christophus and Calia, were rich people and worked for the army. When Luke was eighteen years old, the war against the Bulgarians began. He signed up as a soldier. He met two other soldiers who were once disciples of a stylite. Luke was influenced by them and was introduced to the ascetic life. When the troops set off on route for Bolgarophygos, Luke decided to embrace the religious life. He wanted to find the stylite who was the teacher of his friends. He practised all sorts of austerity; he tied himself with chains and ate once every eight days.

[53] Summary from *Vita Loukas*.

After six years of such austerity, he was ordained priesthood. He then joined the army again. For the six years he spent in the army, he was an almsgiver. His parents provided money for his food and other needs, so he could give away everything that he did not need. He continued to eat once in every eight days, and his diet consisted only of uncooked vegetables.

After he came back to his home town, a severe famine struck his country. He gave away all his family's reserves to the poor. He distributed 4000 measures of wheat and there was none left for the animals. Only after he did this did he let his parents learn about their generosity. Surprisingly, they approved. Luke needed new resources to help the poor. One day, he let his father believe that he wanted to become the bishop of Sebaste. The position was vacant at the time, and whoever wanted to take it had to pay 1000 pieces of gold. Luke's father gave him the money; however Luke immediately spent it for almsgiving.[54]

One day, Luke decided to leave his home and family without letting anyone know. He went to Mount Olympos where he found himself at the Monastery of St. Zachariah. One of the monks of the monastery, Petrus, gave him the job of cellarer. For three years, Luke performed his job in silence. During the night, he climbed a tree and prayed there until dawn. A pilgrim recognized him one night and told his

[54]The biographer does not seem to be shocked by this deceit of Luke, because he claims that Luke did everything for good reasons and that Luke's aim was to create a celestial metropolis.

superiors and other monks about him. In order to avoid temptation, Luke escaped from the monastery, and he arrived at a village called Lagaina where he became a pig-herder and continued almsgiving.

After two years, he returned to his home town and settled in a cave in which he lived for two and a half years. During his years in this cave, he had to struggle with demonic attacks and insupportable ulcers in his legs.

He abandoned the cave and erected a column, 12 elbows long, in his paternal territory near the Monastery of St. Demetrius in 933. That winter was very harsh, but he resisted without relinquishing his austerity.

After three years on top of this column, the saint sensed that he was called to the capital; he heard a voice ordering him to ascend a pillar in the Eutropus quarter near Chalcedon. He obeyed without any hesitation. With the authorization and the benediction of Michael, the bishop of Eutropus, he mounted his new column and started a long period of austerity in December 11th, 935.

From the top of his column, St. Luke performed many miracles. He healed people from different classes of society, including patriarchs and farmers, using blessed bread, blessed water, pieces of his belt, and a wooden cross that he made. He advised people on many different subjects, he exorcised demons by attaching

bands of cloth cut from a hand towel on a wall in the shape of a cross, all accompanied by his prayers.

He stayed on top of his column for exactly 44 years. He died on December 11th, 979.[55]

3.2.6 The Life of St. Lazaros of Galesion:[56]

The first name of the saint was Leon. He was born in a village near Magnesia-ad-Meandrum in 972. When he was six years old; his family took him to a priest called Leon for his education. Three years later, he was sent to the notary Georges to continue his education. When he was nine years old, his uncle, who was a monk in the Kalathon Monastery, took him to give him an ecclesiastical education. However, Leon escaped the monastery with the aim of visiting the Holy Land. His uncle found him and took him back. Two years later, he placed Leon in the Monastery of Strobilion. He tried to escape to visit the Holy Land, and on his third attempt he finally succeeded. He was fourteen years old.

[55] St. Luke is still celebrated in the Orthodox Church on this day.

[56] Summary from *Vita Lazarii.*

On his way to the Holy Land, he entered a monastery near Attalia. He closed himself in a cave near this monastery for seven years. He then journeyed to Jerusalem and stayed there for sixteen years. When the Saracens attacked the Holy Land, he set off to return.

On his way back, he visited the Monastery of St. Simeon the Younger. He was influenced by the idea of stylitism and when he arrived at Ephesus he erected a column near the chapel of St. Marine with the help of two monks named Hilarius and Leontius. Soon after he climbed the pillar, and his fame spread rapidly. So many people came to see him that they needed to build cells for disciples and a small oratory. Lazaros spent seven years on top of this column, exposed to all kind of weather conditions. His diet included only barley bread, uncooked vegetables and water. He slept very little and he wrapped himself in chains.

The column was close to the caravan route, so he could not have the solitude he wanted. He decided to move to the neighboring mountain which was inaccessible and full of wild animals. The name of this mountain was Galesion.[57] He moved to a sacred cave on that mountain which had previously been occupied by a monk called Paphnutius. Lazaros stayed there for six months until the Metropolite of Ephesus ordered him to return to St. Marine, because the cave was so isolated and his life was in danger. Lazaros did not obey, but instead he fixed the

[57] Galesion is the modern Alamandağ.

cistern near the cave and asked his disciples to bring him food every week. He also erected a column which he dedicated to the Savior in front of the cave, and he only entered the cave in order to sleep and eat. One day he knocked down the pitcher full of water accidentally, and had to spend the rest of the week without any water. After this event, he had to accept company in the cave.

A woman from Ephesus chained herself at the foot of the column. The saint did not want this and sent her away. However the woman returned, and soon gossip started in the city. The saint was disturbed about this, so he ordered one of his disciples secretly to build a new column at one of the highest parts of the ravine, and one night he escaped to his new column, on which he stayed for twelve years. On this new column, which was dedicated to the Virgin, he heard about a woman stylite (stylitesse) who sat and hung her feet down from her column. Lazaros began to imitate her, but his disciples and his mother begged him not to.

The saint ordered the construction of a small apse (or an open chapel) in front of his column, so that when a ritual was performed by the disciples, he could give them his spiritual assistance. After a couple of years, this chapel was not large enough, so his disciples constructed a church which was dedicated to the Virgin. However, in a short time, the saint moved again to another, even higher column on the mountain. Just like the previous time, a community formed around the column, and a monastery was built nearby which took the name of Holy Resurrection. This

one was the last, largest and the most important of the three monasteries founded by St. Lazaros. According to the *Typikon* of the Monastery of the Holy Resurrection, forty monks lived here, while only twelve monks lived in each of the previous two monasteries, the Savior and the Virgin.

St. Lazaros governed these three monasteries from the top of his column and planned new constructions. He was always exposed to harsh weather conditions as none of his columns were covered. When it was very cold, his disciples threw something up to cover him.

In the Monastery of Holy Resurrection, his column was next to the church. There was an opening into the church through which he could communicate from the column with people inside.

St. Lazaros continued the tradition of the great stylites. He was never inferior to them in austerity, and he was a great organizer as he governed three monasteries. In his last days, he wrote the *Typikon* of the Monastery of Holy Resurrection. St. Lazaros died on November 8th, 1054 when he was 86 years old. His body was brought down from the column and was placed in the church.

3.3 THE LIFE OF A STYLITE

A stylite, with his frighteningly ascetic life, gives us the impression that he had no need for food, sleep, movement or family. In spite of this tough life, all stylites that we know of spent long years on top of their columns and lived long lives.

The daily life of a stylite was fairly simple and organized. He prayed, received visitors, gave them advice and healed them, and prayed again. St. Simeon the Elder used to pray all night and all morning until the ninth hour of the day, after which he dealt with spiritual matters, answered the questions of his disciples, talked to the crowds, and performed miracles of healing and exorcism. Towards dusk he started praying again[58]. Stylites remained in a standing position. This *stasis (στάσις)* was a part of their penitence, and they stayed like that unless they had serious health problems. Some of them tried to make their life even more difficult. St. Simeon the Younger squatted on his heels for one year just to torture himself[59]. St. Simeon the Elder, during his prayers, continuously bowed. A friend of Theodoretus counted up to 1244 bows, before he got tired and quit counting;[60] Simeon however was tireless and continued bowing.

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[58] Theodoret, 24.

[59] Delehaye, 1923: clxix.

[60] Theodoret, 28.

Although St. Simeon the Elder led a rather unadventurous life as the first stylite[61], not all stylites spent their whole lives praying and preaching. Writing books and letters, copying books and painting icons were the main "leisure" activities of later stylites[62]. We have letters of St. Simeon the Younger and Joshua the Stylite written on various subjects such as liturgy, patrology and astronomy[63]. St. Simeon the Younger was one of the earliest hymnographers of the Greek church[64]. We know that St. Daniel used to write letters, as he cured a man through one[65]. An eighth century stylite, Yohannan of Athareb, was the author of the "Book of Calculations of Years"; another eighth century stylite had an observatory installed on top of his column[66]. St. Luke wrote a letter to Patriarch Theophylactus[67], and St. Lazaros dictated the *Typikon* of his last monastery in his

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[61] He did not know how to write. Delehaye, 1923: clxxi.

[62] Pena, 1975: 51-2.

[63] Pena, 1975: 51. Delehaye, 1923: clxxi.

[64] Delehaye, 1923: clxxi.

[65] *Vita Sancti Danielis*, 88.

[66] Pena, 1975: 51.

[67] Delehaye, 1923: clxxi.

last days[68]. Among the stylites of the eleventh century, we know of one who practiced calligraphy[69].

Stylites were exposed to every sort of difficulty during their lonely lives on columns. They had to deal with all kinds of weather conditions such as freezing cold, scorching heat, hard rains and storms. Due to their harsh asceticism, most of them refused a shelter, while others used their shelter as a tool for isolation. Simeon the Elder did not have a shelter and wore a hood only during the harsh winter[70]. Simeon the Younger, on the other hand, had a tent made of goat skin with a window on his second column, but he closed the window after the death of his master, St. John, to prevent the sunlight coming in[71]. Daniel did not have a shelter at the beginning of his career as a stylite, as he imitated St. Simeon the Elder, and he even refused the emperor's offer to build a shelter for him. However, after a terrible night when he almost froze to death, he allowed his disciples to build a shelter on the column[72]. St. Alypius had a sentry box made of wooden planks which was too small for him to sit or lay down: Towards the end of his life, he knocked it down with an axe and lived his last days exposed to the cold north

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[68] *Vita Lazarii*, 230.

[69] *Vita Lazarii*, 230.

[70] Theodoret, 21.

[71] *Vita Simeonis Stylitae Iunioris*, VI.

[72] *Vita Sancti Danielis*, 54.

wind[73]. St. Lazaros of Galesion started his life on a column with a roofless enclosure, so that he was exposed to sun and rain, but later he likewise demolished it with an axe[74].

As a result of such a stringent life, sicknesses were common for a stylite. Due to exposure to severe weather conditions, lack of nutrition and lack of movement, most stylites experienced severe health problems at quite a young age. St. Simeon the Elder had a serious wound in his leg which festered so badly that there were numerous worms in it which even occasionally fell out[75]. St. Simeon the Younger's ulcer stank so much that his disciples had to put perfume on their noses before climbing up the ladder.[76] Because most stylites did not have enough space to sit or lie down on top of the column, their feet were often paralyzed[77]. In spite of all the discomfort caused by these health problems, they were accepted as the grace of God.

The diet of stylites was very simple. Just like other ascetics, they did not eat cooked food. Their meals consisted of roots, greenery, uncooked cereals, beans,

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[73] Delehaye, 1923: CLVIII.

[74] *Vita Lazarii*, 235.

[75] *Vita Simeonis Stylitae*, VII.

[76] Brock, 1973: 8.

[77] Pena, 1975: 58.

lentils, bread and oil. Together with their strict fasting, this diet might have caused health problems. Periods of fasting would have exacerbated this. St. Simeon the Elder, for example, only ate once a week (on Sundays), and during Lent he fasted for forty days[78].

One of the more extreme penitences of the stylites was the deprivation of sleep. St. Simeon the Elder spent his nights praying[79]. St. Simeon the Younger wanted so much to devote himself entirely to God that he prayed to God to take away the need to sleep: his master, St. John, persuaded him to take a light sleep every day, but even then, according to the biographer, the sleep arrived like a slave whenever Simeon called it[80]. Although this tells us that even the most austere stylites took a short sleep, we are told that St. Simeon the Elder stayed still in a standing position for one year without even taking a step[81]. On most stylite columns, there was not enough space to lie down, therefore when sleep beckoned, most stylites took a short nap leaning on a balustrade (if one existed) or either standing or squatting. St. Lazaros had a special seat that he used when sleeping[82].

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[78] Theodoret, 26.

[79] Theodoret, 22.

[80] Delehaye, 1923: clxx.

[81] *Vita Simeonis Stylitae*, VII.

[82] *Vita Lazarii*, 35.

A stylite made an oath of *statis* when he ascended his pillar. In spite of all the adverse weather conditions and health problems, he usually never descended from his column except when he moved to a new column. However, there are instances when some led processions. It is known that a group of stylites left their pillars to attend the funeral cortege of St. Ephrem in Syria[83]. St. Simeon the Younger received his priesthood on top of his pillar[84]. St. Daniel did not even leave his column when it was almost knocked down during a storm, or when his tunic flew away and he was exposed to snow all night long and almost froze to death. [85] However, he did descend for a period of time in order to help the Archbishop of Constantinople to quell a riot[86]. St. Alypius, however, remained on top of his column even when his legs were paralyzed[87]. In Justinian's *Corpus Juris,* according to canon 105, "a stylite can only leave his column in case of attacks of the enemy, and must ascend again as soon as security is reestablished"[88]. Accordingly, all stylites died on their columns.

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[83] Delehaye, 1923: clxviiiI.

[84] *Vita Simeonis Stylitae Iunioris*, XIX.

[85] *Vita Sancti Danielis*, 47.

[86] Kaplan, 1995: 199.

[87] *Vita Alypii*, 1923: clxvii.

[88] Delehaye, 1923: clx, Pena, 1975: 63. Pena mentions another canon which says that no woman can ascend the pillar of a stylite, and if a stylite receives a woman, he is to be imprisoned for five years.

3.4 THE COLUMN

The column was the residence of the stylite. Most stylites had a series of columns, each being higher than the previous one. Apparently, the nature or material of the column did not matter much. Sometimes they used ancient columns. The column of St. Alypius the stylite was taken from an abandoned pagan funerary monument. He just replaced the figure of an animal (half lion, half bull) with a cross[89]. Triumphal columns in Constantinople and the colonnade in Athens were also used as residences for stylites[90].

No contemporary description of a stylite's column exists. However, using the biographies of stylites and the remains of columns, we can reconstruct the columns (and the life on top of them). All columns were composed of three sections: the base, the shaft and the platform (Figure 140). The heights of the surviving bases vary between 0.50-2.20 m., and the diameters of bases between 0.76-2.20 m. Reconstructing the height of the shafts is not easy, because we do not even know the number of drums that were used. However, the diameters of surviving shaft drums are between 0.75-2.00 m. and the combined heights of

[89] Christianizing a pagan remain was not something new: a couple of years before St. Simeon the Elder, another hermit, St. Maron, converted a pagan temple, "residence of demons", into a church, see Pena, 1975: 23.

[90] Delehaye, 1923: cxlix.

columns (base and shaft) vary between 4.00-18.40 m.[91] The enormous heights of some of the columns affected communication between the saint and the community. Either the stylite had to shout in order to dominate the crowd or he had to talk to people through the mediation of a disciple standing on a ladder or raised platform.

The column shaft was attached to the base, and the shaft drums to each other by means of iron dowels as is seen in the remains of the columns at Kafr Deryan, Kimar, Teleda and Qalat Siman. The iron bar assured the stability of the column in case of a danger such as an earthquake, a quite frequent occurrence in the province of Syria.[92] However, the biography of St. Daniel the stylite reports a terrible event when the column, which was composed of two drums, collapsed because of the strong wind. Likewise, an earthquake in 986 knocked down the column of St. Luke the Stylite and hurled the stylite himself into the sea.[93]

On some of the column shafts there were ornaments or inscriptions.[94] Three crosses carved on the column in Telanissos can still be seen.[95] According to the

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[91] Pena, 1975 and Djobadze, 1986.

[92] Pena, 1975: 28.

[93] Delehaye, 1923: clvii.

[94] Pena, 1975: 35.

[95] Pena, 1975: 37.

biography of St. Alypius, a cross was carved on his column, and the capital of the column of St. Luke was ornamented by crosses on the corners of the capital.[96] On the column in Teleda, besides geometric motifs, there is a Greek inscription of which only the word *Αφιερωμα*, "the devoted object", can be read. The author of the Life of St. Daniel gives us the name of a layman, Cyrus, who inscribed the following lines on the column of the stylite:

> "Standing twixt earth and heaven a man you see
> Who fears no gales that all about him fret;
> Daniel his name. Great Simeon's rival he
> Upon a double column firm his feet are set;
> Ambrosial hunger, bloodless thirst support his frame
> And thus the Virgin Mother's Son he doth proclaim."[97]

On top of the column shaft, there was always a platform large enough for the stylite to stand, pray and sleep. Unfortunately, none of the platforms have survived, leaving us only the information we have from the biographies of stylites. The platforms were probably square or circular areas larger than the area of the shaft, and constructed from wood. They had an iron or a wooden balustrade around them, and in some cases a closed area or a shelter on top.[98]

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[96] Delehaye, 1923: cxi.

[97] *Vita Sancti Danielis*, 80.

[98] Lassus, 1947: 71.

Stylites also had accessories on top of their residences. St. Simeon the Elder had a pole during his first years as a stylite to which he attached himself during Lent[99]. Lazaros had an "excretionary" pipe from the top of the column down to the bottom[100]. There are traces of what might be a similar accessory at Kafr Deryan, a hollow cavity in the base of the column, in which a lead or a terracotta pipe could have been placed[101]. The vertical grooves on the base of the column of St. Simeon the Younger and the water channels around the column might be indications of a similar system (fig. 2).

The column of a stylite was usually at first a center for a group of disciples, and then later the focus of a monastery. A monastery was built around St. Simeon the Elder's column after his death, and the Emperor Leo ordered the building of the monastery next to Daniel's column.[102] St. Simeon the Younger and St. Lazaros ordered the building of monasteries around/beside their columns themselves.

There was a hierarchy among the disciples around the column. One or two of the older disciples devoted themselves to the service of the stylite, and the other

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[99] Theodoret, 26.

[100] *Vita Lazarii*, 222.

[101] Pena, 1975: 58.

[102] *Vita Sancti Danielis*, 57.

disciples served them in turn. New disciples always served the older ones. However, the disciple who devoted himself to the saint dealt with every sort of need of the stylite: he brought water and wood, he prepared the stylite's meals, he went fishing for the community, mended the nets and took care of the table. He was the head of the community in a sense.[103]

[103] Delehaye, 1923:clxix.

CHAPTER IV

THE REPRESENTATION OF STYLITE SAINTS IN ART

4.1 INTRODUCTION

Pilgrims in early Christianity visited holy sites not only seeking divine recognition, but mostly for the blessing of a saint by coming close to his/her relics. The relics of a saint were very sacred and people believed that they had miraculous powers. This is the reason that the body of St. Simeon the Elder was carried to Antioch in the presence of Martyrius, the Patriarch of Antioch, and six bishops, with a group of soldiers, for fear that the body might be attacked by zealous believers. However, not only the body of a saint, but also everything that belonged to him or even everything that he touched was considered sacred, and pilgrims wanted to take something with them, not simply as proof of their visit to the site like the modern tourist, but they wanted to have a piece of "portable sanctity which

possessed spiritual powers".[104] When St. Simeon the Elder was alive, and not yet a stylite, people would frequently try to rip pieces off his leather tunic or touch him and this was said to be the reason Simeon decided to move to the top of a column.[105] The actual column of a stylite was considered as the principal relic after a stylite's death. At the site of Qalat Siman, the remains of the stylite's column resemble a rounded rock rather than a cylindrical column, as pilgrims have subsequently chipped small pieces out of it (fig. 4).

When a stylite was alive, simple physical contact was highly desired by those seeking to shave his religious power. Consequently, in order to prevent people from trying to touch the stylite to receive benediction, his disciples distributed small bottles of water and oil blessed by the saint. It was believed that these souvenirs, *eulogiai,* also had the power of healing.

The term *eulogia* literally means "blessing" and it is normally used to denote a small quantity of oil, water or earth which had been sanctified by contact with a holy person.[106] The term is used many times in the Ancient Life of Simeon the Younger, meaning "something received by a pilgrim"; water from the cistern of the monastery, earth from the foot of the stylite's column, bread blessed by the

[104] Vikan, 1982: 13.

[105] Theodoret, 26.

[106] Vikan, 1982: 10.

stylite, or a lock of his hair. However, most of the time, *eulogiai* consisted of the tokens made of the reddish earth from near the base of his column.[107]

From ancient sources we learn that *eulogiai* were used as medicine or an amulet.[108] For example, one of the miracles of St. Simeon the Younger is about a monk who set out to sea during a harsh winter: "The monk took the dust of the saintly servant of God that he carried with him as an *eulogia*, and after having put it into water, he threw it on the sea and sprinkled some all over the boat, saying: 'Holy servant of God, Simeon, direct us and save us.' With these words, all those on board were impregnated with perfume, the water of the sea surrounded the boat like a wall, and the waves were powerless against it."[109]

Eulogiai did not need to be ornamented to have miraculous powers. However, the ones made of earth sometimes bore images of a holy person or carried inscriptions referring to their origin. Some examples of these pilgrimage tokens of St. Simeon the Elder and St. Simeon the Younger have survived to our day.

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[107] *Vita Simeonis Stylitae Iunioris*, 163.

[108] Vikan, 1982: 13.

[109] *Vita Simeonis Stylitae Iunioris*, 235.

4.2 *EULOGIAI*

1. Clay pilgrimage token. Found at Qalat Siman. Sixth century. Bust of Simeon the Elder with a hood, on top of a column. Two flying angels one on each side of the stylite. On the right of the column, there is a ladder and a cross; on the left, there is a censer (?). (fig. 5)

2. Clay pilgrimage token. Found at Qalat Siman. Sixth century. Bust of Simeon the Elder with a hood in the shape of a cross, on top of a column. Two flying angels one on either side of the stylite. On the right of the column, there is a ladder. At the foot of the column, two human figures (one a woman?). (fig. 6)

3. Clay pilgrimage token. Found in Laodicea (Haffa). Diameter 19 mm. Thickness 6 mm. St. Simeon the Younger is depicted on a column with a capital. There are two angels, each holding a palm leaf. On the capital, there are four small squares to resemble the cross. At the foot of the column, there is an opening (or a carving?). A ladder is depicted on the right side, and there is a tripod with a flame on the left side. (fig. 7)

4. Clay pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Ca. 600. Badly broken. The saint is depicted on

his column. There is an angel on the right bearing a palm frond of victory and on the left side a monk climbs the ladder while holding a censer with his raised hands. Inscription around the circumference: "Blessing of St. Simeon of the Miraculous Mountain". There are at least six tokens of this type surviving. Houston, Menil Foundation Collection. (fig. 8)

5. Clay pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Ca. 600. Very similar composition to the previous token. Inscription: "Receive, O Saint, the incense, and heal all." Bobbio, Museo di S. Colombano. (fig. 9)

6. Clay pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Ca. 600. The saint is depicted on his column. There are two angels one on each side and a monk climbs the ladder with a censer in his hands. On the lower right quadrant of the token, the Baptism of Christ is depicted. Christ appears frontally as a naked boy; John the Baptist, a much older bearded man, approaches from the right to lay a hand on Christ's head while from above descends the dove of the Holy Spirit carrying a tiny crown. There are two other bird figures, one behind John the Baptist and the other behind the monk. The word *hygieia* (health) is spelled backwards slightly above mid-level across the face of the token. Houston, Menil Foundation Collection. (fig. 10)

7. Clay pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Ca. 600. Same composition as number 4, but with a palm print on the reverse of the token. The clarity of the prints on the Simeon tokens and the surprising consistency with which the hand is either parallel or perpendicular to the shaft of the column suggests a certain intention. The bust portrait impressed on the front of the token invoked Simeon's presence, the stamped inscription around its circumference invoked the blessing of his voice, and the impression of a hand on reverse invoked the saint's healing touch.[110] Houston, Menil Foundation Collection. (fig. 11)

8. Clay pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Ca. 600. Diameter 35 mm. A bust of the saint on a column. Two hovering angels carrying palm fronds. A monk is climbing the ladder on the left and another figure on the right is holding an incense burner. Seven vertical lines can be seen below the bust. Archaeological Museum of Antioch. (fig. 12)

[110] Sacred impressions of hands and feet ranked high among Early Byzantine pilgrim attractions; they were used frequently as sources of miracle-working blessings. Vikan, 1982: 39.

9. Clay pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Ca. 600. Diameter 29 mm. A bust of Simeon in the frontal position on a column. He is wearing a pointed monk's hood and has a wreath held over his head by two hovering angels. The lower part of the bust is seen through three vertical lines (a balustrade?). A monk is climbing the ladder on the right and there are two praying figures on the left. Archaeological Museum of Antioch. (fig. 13)

10. Clay pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Ca. 600. Diameter 20 mm. Large bust of Simeon on a short column. Two angels one on each side of the saint, holding palm leaves. A monk is climbing a ladder on the left, and on the right there is an unidentified figure. Archaeological Museum of Antioch. (fig. 15)

11. Lead pilgrimage token. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Eleventh century. A large bust of Simeon on an elaborately rendered column. There are two hovering angels, and two figures on each side of the column in the *Deesis* position. Inscription: "Blessing of Saint Simeon of the Miraculous Mountain". Archaeological Museum of Antioch. (fig. 14)

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DOKÜMANTASYON MERKEZİ

12. Medallion. Found in El-Faza. Eleventh century. Black marble. Broken in the middle, only one half survives. Diameter 90 mm. Thickness 20 mm. Face: Bust of St. Simeon the Younger and a cross. Reverse: Bust of St. Simeon the Younger on a column. An angel is depicted holding a ladder. There is a figure of a monk/disciple. Inscription: "Eulogia of Our Father Simeon". (fig. 16)

13. Casting mold of steatite. Eleventh century. Used to produce lead pendant medallions such as number 14. Inscription: "Blessing of Saint Simeon *Thaumatourgos*" (miracle-worker). Paris, Thierry Collection. (fig. 17)

14. Lead pendant medallion. Found in the Monastery of St. Simeon the Younger on the Wondrous Mountain. Eleventh century. Diameter 57 mm. Very different in composition from the sixth century originals. The saint holds a decorated Gospel book atop his column. The column is elaborately rendered with a Corinthian capital. Instead of the ladder and the monk, there is a *Deesis* scene with the disciple, Konon, whom St. Simeon had raised from the dead, and the saint's mother, Martha. Inscription: "Blessing of St. Simeon *Thaumatourgos* (miracle-worker), Praise God in his saints. He loves the righteous". On the reverse, there is a cross. Houston, Menil Foundation Collection. (fig. 18)

15. Glass medallion. Found in Aleppo. Date unknown. Diameter 1.50 cm. Bust of Simeon with a hood and with raised hands in praying position, on top of a column. Two crosses on either side of the stylite. The Franciscan Museum of Aleppo. (fig. 19)

4.3 RELIEFS AND ICONS

1. Basalt relief. Found in Qasr Abu-Samra. Sixth century. Sketchy bust of a stylite. A dove brings a crown, in the middle of which there is a tongue of fire. A monk is descending from a big ladder with an incence burner/chalice. There is an opening (or a carving?) on the column. Four crosses are depicted.[111] (fig. 20)

2. Basalt relief. Found in Hama. Sixth century. Dimensions 70 x 60 cm. Very similar to the basalt relief of Qasr Abu-Samra. A dove brings a crown with a tongue of fire to the stylite. A monk is descending from the ladder with an incence burner/chalice in his hand. There are four openings (the lowest one may be a door) on the column. Museum of Hama. (fig. 21 a, b)

[111] Fernandez, 1975: 180.

3. Basalt relief. Found in Sidon. St. Simeon the Younger. Sixth century. Very sketchy. The column is topped by a protective hut and there is a window below the capital. A dove brings a crown to the stylite. A ladder and a serpent are depicted. There is a human figure with an oversized censer in his hand on the right.[112] Paris, Museum of Louvre. (fig. 24)

4. Basalt relief. Found in Damas. Sixth century. Very sketchy, looks as if it is incomplete. The bust of the stylite is very badly depicted. There is a disciple on a ladder and an unidentified figure (serpent?). National Museum of Damas. (fig. 22 a, b)

5. Votive plaque. Silver gilt. Sixth century. St. Simeon the Elder is depicted on a very elaborate column while reading the Gospel. A giant serpent is climbing the column. There is a ladder on the right side. Inscription below: "In thanksgiving to God and Saint Simeon, I have offered this". Paris, Museum of Louvre. (fig. 23)

6. Votive plaque. Silver with gilt. Relief icon with St. Simeon the Younger and donor/suppliant. Dimensions 35.5 x 23 cm. Found in Lagami, Georgia. Ca. 1015. The saint is depicted on an elaborate column, and the donor,

[112] Fernandez (1975: 182) claims that the human figure with the burner is a depiction of two human figures instead.

Antoni Cagereli (the bishop of Ishkhani), is in the *Deesis* position. The inscription is in Georgian; it describes the donation and identifies the artist as Pilipe. The composition is framed by figures of Evangelists and Archangels. Tblisi, Georgian State Art Museum. (fig. 25)

7. Icon. Tempera on wood. Enthroned Virgin surrounded by prophets and saints. Dimensions 48.5 x 41.2 cm. Made in Sinai or Constantinople. Ca. 1080-1130. On the reverse of this icon, St. Simeon the Elder and St. Simeon the Younger are represented in the lower corners. The Holy Monastery of St. Catherine, Sinai, Egypt. (fig. 26)

8. West façade of the church of Oski. Eleventh century. Bust of St. Simeon the Younger on a column. Oski, Georgia. (fig. 27)

9. Chancel screen. Eleventh century. St. Simeon the Younger on a column. The column is well-rendered; it has a balustrade, a capital and a base. Zedazeni, Georgia. (fig. 28)

10. Chancel screen. Eleventh century. St. Simeon the Younger is shown on an elaborately decorated column. St. Martha is on the left side of the composition. In the background, the monastery at Qalat Siman is shown. Siomgwime, Georgia. (fig. 29)

11. Wooden door of church of Cukuli. Eleventh century. The bust of St. Simeon the Younger on a column. Cukuli, Georgia. (fig. 30)

4.4 ILLUMINATED MANUSCRIPTS

1. *Menologian* of Basil II. St. Simeon the Elder. Ca. 1000. This book is the first volume of a church calendar arranged chronologically and starting with the first day of the indiction, 1 September, which corresponds to the feast of Saint Simeon the Elder. Here, the saint is on his column and there are pilgrims/monks around the column praying. Vatican Library. (fig. 31)

2. Tempera on parchment. St. Simeon the Elder is depicted on a column while accepting pilgrims. To the right of the column there is a female figure. Eleventh-twelfth century. Mount Athos. (fig. 32)

3. Chludov Psalter, fol. 3. Ninth century. Constantinople. St. Simeon the Elder is shown on a column while suspending a basket, probably in need of food or drink. A disciple approaches to the column from the right as if he is there to answer the saint. St. Simeon is inside a shelter in the shape of a hut,

which has a window from where the saint can look around. Above the saint, there is Jesus Christ in a medallion. Moscow. (fig. 33)

4. Tempera on parchment. St. Simeon the Elder is depicted on an elaborate column with large stairs around it. Two figures are seen on the stairs in *Deesis* position. (fig. 34)

5. Tempera on parchment. St. Simeon the Elder is shown on a column while suspending a basket. A monk climbs a ladder on the left. There is a dove approaching to the saint from the right side. (fig. 35)

4.5 FRESCOES / MOSAICS

1. Church of St. Nicetas, Cappadocia. Wall-painting on the *tympanum*. St. Simeon the Elder is depicted on his column on the right side of a *Deesis* scene. Tenth century. (fig. 36)

2. Cathedral of Monreale, Italy. Mosaic apse. St. Simeon the Elder is shown on his column among other Christian saints on the soffits around the apse. Ca. 1180. Artists from Constantinople. (fig. 37)

3. Trebizond, St. Sophia. Wall-painting above north wall. St. Simeon the Elder and Saint Simeon the Younger are shown on their columns (very similar columns). Thirteenth century. (fig. 38 a, b)

4. Hilandar Monastery. Wall-painting of St. Lazaros of Mount Galesion. Lazaros is shown in a goat skin tunic. This is one of the few representations of stylites where a stylite is not shown on top of a column. Fourteenth century. (fig. 39)

4.5 THE SYMBOLISM IN THE REPRESENTATION OF STYLITES

The monasteries of St. Simeon the Elder and St. Simeon the Younger have always been pilgrimage centers, therefore most of the representations above belong to these two saints. The *eulogiai* and the reliefs of the sixth century have the same basic iconography for both saints: The bust of the saint is shown on a column flanked by two angels holding a crown or palm leaves, there is a disciple with an incense burner in his hands climbing the ladder, and usually at least one praying figure. In one or two cases, a dove and a serpent are also represented.

The column is the essential element of the stylite iconography as it is the most important relic of a stylite. The ladder is an accessory of every stylite column

and it is also used as a tool for climbing to heaven in Christian iconography. Therefore, the place of the stylite "between heaven and earth" is emphasized with the inclusion of the ladder in the composition.

The saint is seen only from the breast up. This tradition may have been conditioned by "reminiscences of sculptural busts on columnar socles" as Demus suggested.[113] However, a more natural explanation is that the lower part of his figure is hidden by the balustrade which rose to the breast in order to serve its purpose. This disproportion between the size of the saint and that of all other elements can be explained by the need to stress his importance within the small surface to be decorated.

The angels depicted on the *eulogiai* are the Archangels Michael and Gabriel who were very popular in north Syria. Many churches and chapels were dedicated to them in the region. The inscribed or painted abbreviation, $X\,M\,\Gamma$ (Christ, Michael, Gabriel), was very popular and frequent. According to the general belief of that era, the two archangels had the duty of protecting the friends of justice during their last/final journey. They would take them to heaven and assist them into the presence of God. Therefore, they are depicted on the tokens and reliefs as the protectors of a saint. The crown and the palm leaves in their hands are symbols of the divine judgment and eternal life, respectively.

[113] Demus, 1947: 29.

Another essential element of the stylite iconography is the disciple with an incense burner. Incense played a crucial role in all stylites' miracles. The healings or the exorcisms could only be performed with the help of the incense. With the inclusion of a suppliant in the composition, the *eulogia* becomes a guide showing the pilgrim how to pray to the holy man.

On some of the pilgrimage tokens, inscriptions were needed in order to distinguish the two Simeons. While Saint Simeon the Elder was addressed only by his name, the *locus sanctus* of Saint Simeon the Younger was defined on his tokens and on some occasions the latter is referred to as the miracle-worker, *Thaumatourgos*.

Most representations of stylites in the manuscripts or wall-paintings belong to Saint Simeon the Elder, as he was the father of stylitism and his feast day corresponded to the first day of the indiction. People idealized his figure to compare it with Christ; he was the *alter Christus* and his column was the cross. The representations of Saint Simeon the Elder on the column are reminiscent of images of Christ on the vertical arm of the cross. His icons ornamented many *iconostases* of oriental churches. This devotion to St. Simeon the Elder in Syria began to decline only after the tenth century with the destruction of his monastery at Qalat

Siman. However, it continued elsewhere, especially in the Balkans, although sometimes he was replaced by St. Alypius (figs. 44, 45).

The cult of St. Simeon the Younger continued on the Wondrous Mountain into the medieval period. The *eulogiai* of the eleventh century are similar to the sixth century tokens in their composition, but most of them are lead instead of clay and the *Deesis* scene has replaced the disciple climbing the ladder. His cult had by this time spread to Georgia and the cult of stylite saints continued after the medieval period in many regions (figs. 40, 41, 42, 43). Even today, their icons remain very popular (fig. 46).

CHAPTER V

THE MONASTERY OF ST. SIMEON THE YOUNGER

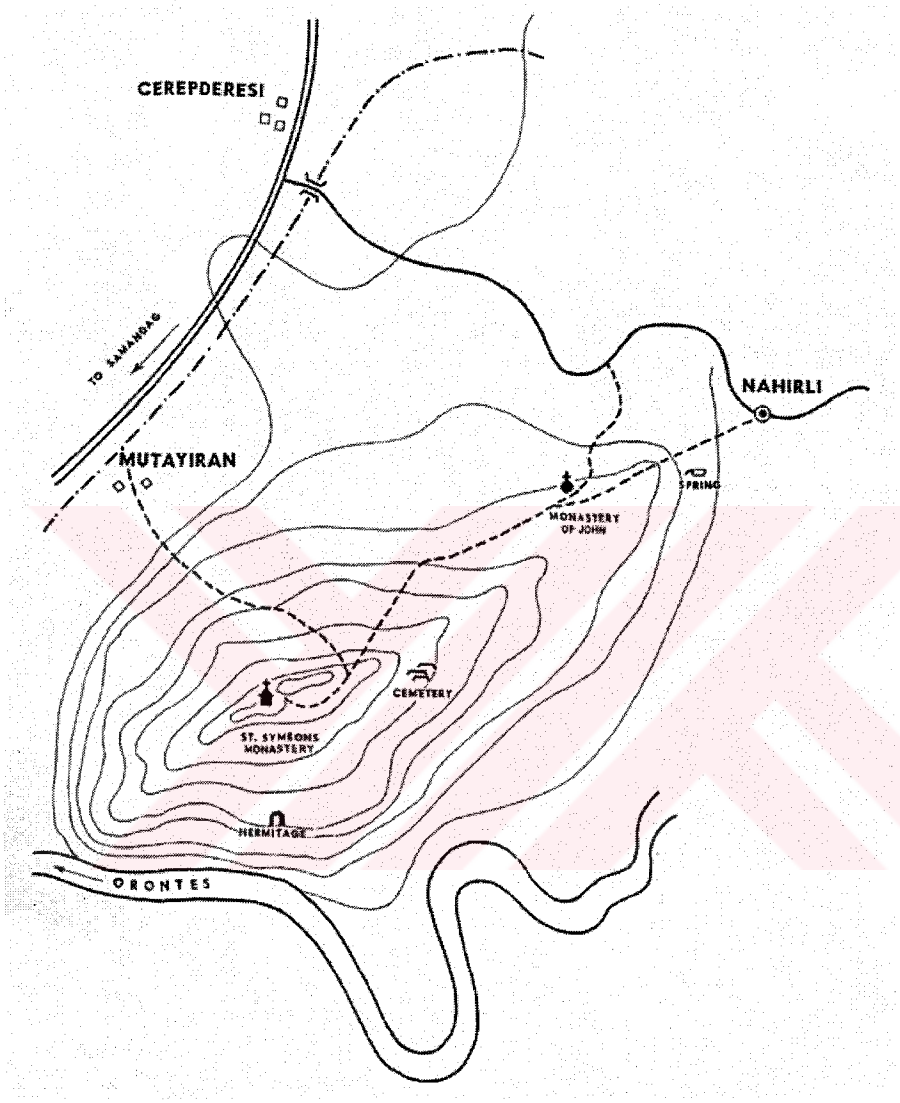
5.1 INTRODUCTION

The monastery of St. Simeon the Younger is the only archaeological evidence from the long tradition of stylite saints surviving in Turkey. The monastery is on a 482 m. high barren hill, near Seleucia Pieria, about 17 km. to the west of Antioch.[114] The mountain is called Samandağı[115] or the Wondrous/Miraculous Mountain (Θαυμαστὸν Ὄρος) (map 2). From the top of this

[114] Measurements made by Dr. Julian Bennett with a GPS in August, 2002. Djobadze claims that the monastery is 479 m. above sea level. Mécérian's measurement of 550 m. is quite probably an exaggeration.

[115] Samandağı literally means "Simeon's mountain". In order to distinguish it from Qalat Siman in north Syria, it has been called Gebel Mar Siman or just Mar Siman. For a discussion on the name of the mountain, see Djobadze, 1986: 57.

mountain the monastery commands a view towards the ancient harbour of Seleucia Pieria to the southwest and the River Orontes to the east (figs. 47, 48, 49, 50).[116]



Map 2: Map of Samandağı, Antioch.[117]

[116] This area has always been a sacred place. Seleucus I, after founding the city of Seleucia Pieria, went to Mount Casius (the mountain to the south of the Wondrous Mountain) to make a sacrifice to Zeus. Trajan, before the Parthian campaign, made dedications to Zeus on Mount Casius. See Bennett, 2001: 191. On the hill southeast of the monastery of Simeon, there is a *ziyaret (türbe),* still visited by Muslims in the region. See Cimok, 1994: 69.

[117] Djobadze, 1986: plan C.

The site was excavated by Jean Mécérian, professor at the University of Beyrouth, between 1932 and 1939. He abandoned the work when the Second World War broke out, and he died in 1965 without publishing any definitive reports. In 1967, Jacqueline Lafontaine-Dosogne published a book on her travels around Antioch that included information from Mécérian's hand-written notes.[118] In the 1960s, Wachtang Djobadze, from the University of Utah, published his research on archaeological remains left by Georgians at the site, but it was not until 1986 that he published a book on Simeon's monastery.[119] The information presented in this chapter is based mostly on personal observations made in August 2001 and August 2002, and is partly supplemented from the works of Djobadze and Lafontaine-Dosogne. The ancient Lives of St. Simeon and his mother, Martha, are also important sources.[120]

The monastery of St. Simeon, carved partly from living rock, consists of a large complex containing three churches and various monastic structures arranged around an octagon where the column of Simeon once stood. There is a baptistery to the north of this inner monastic structure and the complex is enclosed by long irregular walls (figs. 51 and 52).

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[118] Lafontaine-Dosogne, 1967: 70.

[119] Djobadze, 1986.

[120] *Vita Simeonis Stylitae Iunioris.*

The monastery is not very well preserved since it has been used as a stone quarry for the two villages nearby (Nahırlı and Ziri). However, because it is partly cut from living rock, the rock-cut walls still survive to a height of almost three meters. The high quality of the ashlar masonry used in the construction of the upper portions of the walls enable a reconstruction of the overall architecture.

According to the Life of St. Simeon the Younger, the saint directed the construction of the monastery over a period of ten years after he moved to the Wondrous Mountain from his master's monastery. The plan of the monastery was "traced by an angel" and it was constructed by pilgrims, mostly Isaurians, who came to see the saint, in gratitude for having their prayers answered.[121] The construction of the octagon, the pillar, the central church, the grain storage room, the kitchen, the bakery, the smithy and the hospices was completed in 551[122]. This implies that the original plan of the monastery, with the octagon in the middle, a church to the east, a propylon to the west and two flanking passages to the south and north, was in the form of a cross, which was the case for some of the churches of the fifth and sixth centuries, such as the Holy Apostles in Constantinople, St. Babylas in Kaoussiye near Antioch, St. John in Ephesus and St. Simeon the Elder in Qalat Siman, all of which were *martyria* (figs. 53, 54, 55). The south church,

[121] *Vita Simeonis Stylitae Iunioris*: 95, 96, 172, 192.

[122] *Vita Simeonis Stylitae Iunioris*: 113.

which is the martyrium of St. Martha, was a later addition, built after Martha's death in 562.[123]

5.2 DURATION OF THE MONASTERY

The monastery of St. Simeon the Younger on the Wondrous Mountain was built between 541 and 551. However, the Life of the saint relates that two cisterns were already there when he arrived.[124] Likewise, Djobadze discovered a structure that may have been a Roman garrison building to the west of the cistern outside the north gate.[125] Interestingly, however, there is no obviously Roman material reused in the monastery.

The later existence of the monastery is attested both in written sources and by archaeological remains. A library was founded here and contained 420 books in the eleventh century.[126] The monastery was still flourishing in the thirteenth century when it was visited by Oliverus Scholasticus.[127] Some Georgian inscriptions dating to the eleventh century in the mosaic pavement of the Trinity

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[123] Djobadze, 1986: 59.

[124] *Vita Simeonis Stylitae Iunioris*: 97.

[125] Djobadze, 1986: 57.

[126] Djobadze, 1986: 59.

[127] Djobadze, 1986: 59.

church and pieces of thirteenth century al-Mina glazed ware in the southwest quadrant were found.[128]

Was there continuity between the sixth century occupation of St. Simeon's community and the medieval Georgian community in the monastery? There is no evidence of destruction or rebuilding activity; the only changes that can be observed are those made for enlargement (extended circuit walls) and minor alterations (addition of a *piscina* in the baptistery). There are medieval burials in the north passage and a funerary chapel was added to the north gate, perhaps to replace an Early Christian cemetery nearby.[129] While it is difficult to establish continuity in the monastic life from the archeological evidence, the works of art, especially in Georgia, indicate a continuity of the cult of St. Simeon the Younger.

5.3 ARCHITECTURE

5.3.1 The Octagon (fig. 6)

The octagon is the center of the monastic complex, both physically and spiritually, as the column of the stylite stood here. It measures 22 m. from north to south and 22.50 m. from east to west. It is almost entirely cut from living rock,

[128] Djobadze, 1986: 84, 98.

[129] Lafontaine-Dosogne, 1967: 79.

including the base of the column in the middle (fig. 57). To the south of the column, there is a free-standing monolithic staircase that rises towards the column (fig. 58). On the four cardinal sides of the octagon, there are remains of arches leading to the central church to the east, the atrium to the west, and the long passages to the north and south. Between these arches, on the other four sides of the octagon, there are benches facing the column, probably for pilgrims (fig. 59). Behind the benches, there are deep semicircular niches or *exedrae* on the northeast and the southeast walls and a small tetraconch within the solid rock of the southwest wall. Apart from the benches the northwest wall was left plain. There is a tomb cut into the floor to the north of the column (fig. 60).[130]

The height of the walls of the octagon carved from living rock is almost three meters. The higher sections of the walls were constructed by using neatly cut stones. Fragments scattered in the octagon indicate that the walls were originally higher. There is, however, no evidence for a roof. The existence of shallow rainwater channels on the floor of the octagon, the absence of remains of a roof around the column, the nature of Simeon's asceticism and the lack of reference to a roof in the Life of the saint suggest that the octagon was a hypaethral structure. The cruciform martyrium of Babylas at Kaoussiye outside Antioch and the octagon of Qalat Siman were likewise open-air structures (figs. 53, 54).

[130] This tomb is probably medieval as it is very similar to the tombs in the north passage. Djobadze, 1986: 61.

The use of polygons as the focus of the structure in early Syrian churches was very common. The tetraconch church at Seleucia Pieria (fig. 61), the tetraconch church at Resafa (fig. 62), the church at Bosra (fig. 63) and the monastery at Qalat Siman (fig. 54) are some examples.

5.3.1.1 The Column (fig. 64 and 65)

The surviving portion of the column is 4.15 m. high and has three parts: a socle of three steps (ht. 1.40 m., w. 6.20 m. on each side), the pedestal block (ht. 1.80 m., w. 2.50 m. on each side) and the column consisting of a torus (ht. 0.30 m., d. 2.50 m.) and the shaft (remaining ht. 0.65 m., d. of largest drum 1.90 m.) (fig. 66)[131]. The dowel holes on the north side of the base indicate the probable existence of an iron balustrade around the base of the column, as mentioned in the Life of Simeon the Younger[132]. There are seven fragments of column drums on the north side of the base, some of which have a height of 1.50 m. (figs. 67, 68). Djobadze's calculation of the original height of the column based on these fragments is between 9.00 to 12.45 m.[133] However, Lassus offers a reconstruction based on the

[131] Djobadze, 1986: 61. According to Djobadze's examination of surviving drums, the diameter decreased towards the top of the column.

[132] *Vita Simeonis Stylitae Iunioris*: 113, 134, 221.

[133] Djobadze, 1986: 62-64.

ratio of the shaft diameter to the height, which was 1:8 for the late Roman period[134], and he suggests a height of 18.40 m. It is fair to think that Simeon the Younger erected a very high column in the octagon as in the Life this column is called *ὁ μέγας στύλος*[135]. However, imagining an old and physically disabled person successfully standing on an 18 m. high column in the strong wind which blows forcefully from the west in the afternoons, even during summer, is rather difficult. Therefore, I consider Djobadze's reconstructed height of c. 9-12 m. to be the more realistic estimate.

The discovery of a stone platform that had been placed on top of the column is mentioned in Mécérian's notes[136]; however, no evidence of such a large rectangular piece was found by either Lafontaine-Dosogne or Djobadze. Van den Ven[137] and Lassus[138] claim that there was probably a decorated capital on top of the column, considering the iconography of some *eulogiai*.[139] Those particular pilgrimage tokens, however, are of a later date where the iconography is the result of artists' imagination. Djobadze, on the other hand, rejects all of these assumptions

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[134] Lassus, 1947: 153.

[135] *Vita Simeonis Stylitae Iunioris*: 95.

[136] Lafontaine-Dosogne, 1967:104.

[137] Van den Ven, 1962: 110.

[138] Lassus, 1947: 278.

[139] For *eulogia,* see Chapter 4.

and claims that there was neither a platform nor a capital on top of the column, stressing the fact that there is no evidence of either[140]. However, although there is no archaeological evidence, according to the Life of the saint there was a balustrade and a shelter on top of the column[141], and in order to construct these, there must have been a platform of some sort larger than the column drum itself.[142]

5.3.1.2 The Staircase (fig. 69 and 70)

The staircase three meters to the south of the column has seven surviving steps today. It is 3.30 m. high, 1.35 m. wide and 4.95 m. long. Since the staircase is cut from the living rock, it must be contemporary with the column and the surroundings in the octagon. According to Djobadze's measurements and calculations, the staircase originally had twelve steps (fig. 71).[143] There are dowel holes in the steps, indicating the existence of a balustrade on both sides of the staircase (fig. 72). The holes in the top step might be for a wooden ladder that was used to climb to the top of the column in order to talk to or contact the saint.

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[140] Djobadze, 1986: 65-67.

[141] *Vita Simeonis Stylitae Iunioris*: 143.

[142] Dr. Julian Bennett was very kind to share his observations that one of the column drums had dentations (fig. 67) which might indicate the existence of a balustrade without a platform.

[143] Djobadze, 1986: 69.

5.3.1.3 The Exedras

The southeast wall of the octagon has a row of benches, three thrones in the middle of the benches, a semicircular niche, a chamber behind the niche and a cistern, all cut from living rock. The thrones have curved backs, and they probably served for distinguished guests (fig. 73). Behind the thrones, there is an exedra which was carved right after St. Martha's death and functioned as her burial place until her martyrium was constructed[144].

The northeast wall of the octagon is very similar to the southeast wall. The exedra here is not mentioned in the Life of the saint, but probably it was carved at the same time as the other, to be used as the saint's burial place.

5.3.1.4 The Tetraconch

The tetraconch behind the southwest wall of the octagon was cut from living rock except for the top section of the central dome which was constructed from smoothly cut stones (fig. 74). The conches are approximately 2.50 m. deep and the square central space measures 2.90 m. on each side[145]. The southeast conch leads to the south passage (fig. 75) and the northeast conch leads to the atrium (fig.

[144] *Vita Simeonis Stylitae Iunioris*: 146.

[145] Djobadze, 1986: 71.

76). There is no doubt that the tetraconch is contemporary with the octagon, because the benches on the southwest wall of the octagon are arranged on either side of the entrance of the tetraconch.

5.3.2 The Central Church (The Holy Trinity Church)

The three-aisled basilica dedicated to the Holy Trinity is the earliest church of the monastic complex (fig. 77 and 78). It measures 23 m. in length and 19 m. in width.[146] It has a deep semicircular apse with a *synthronon* of two steps, but no trace of an ambo was found (fig. 79).[147] The walls of the church are double-faced in smoothly finished dry masonry around a narrow core of rubble, the same construction used for the flanking churches.[148] The church has three doors in its south wall leading to the martyrium of St. Martha (fig. 80). Two doors in the north wall communicate with the north church (fig. 81).

The archway opening from the octagon to the church is approximately 7.50 m. wide (fig. 82). There are two aisles separated from the main nave by two rows

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[146] Djobadze, 1986: 75.

[147] Djobadze, 1986: 75. A *synthronon* is a rarity in Syrian churches, although an ambo is frequently found in Syrian architecture. See Tchalenko, 1953 and Lassus, 1947. The *synthronon* at Qalat Siman is apparently a later addition, Lassus, 1947: 199.

[148] Djobadze, 1986: 75.

of six columns which carried trabeate architraves.[149] All twelve column bases are *in situ* as they were cut out of living rock. All twelve column capitals survive, each decorated with basket and rinceaux ornament containing human and animal figures. The use of trabeate architraves in the colonnades of early Syrian churches is rare.[150] All doors and windows had relieving arches, similar to those of other north Syrian churches, in particular to Qalat Siman.

5.3.3 The South Church (The Martyrium of St. Martha)

The south church was built after the death of St. Martha in 562.[151] It is a three-aisled basilica attached to the south wall of the central church (fig. 83). The central nave is divided from the side aisles by four piers on either side. The triconch at the east end of the church has three apses; a large one on the east, and two smaller apses on the south and north (fig. 84).[152] There is a small chapel attached to the southeast corner communicating with the south aisle. The doorway

[149] For architraves, see section 5.3.

[150] Very few churches were built using the architrave system: el-Bara (fourth century), Zebed (fourth century), Btirsa (mid-fifth century), St. George and Bacchus at Umm es-Surab (489). Butler, 1929; Lassus, 1947; Tchalenko, 1953.

[151] Djobadze, 1986:59.

[152] According to the Life of Simeon, Martha appeared to him in a vision telling him that her martyrium should have three conches. *Vita Simeonis Stylitae Iunioris*: 416.

in the south apse providing an entrance to the chapel might be a later modification (fig. 85).

The walls of the church are partly cut from rock and partly built from courses of ashlar. The surviving height of the walls is approximately 3 m. There are three doorways at the west end of the church communicating with the south passage. Similarly, there are three doorways in the north wall of the church allowing communication with the central church, of which one is blocked. (fig. 86)

The pieces of red, green and gray marble found by Djobadze in the triconch[153] and the dowel holes on the walls imply that the entire triconch from the floor up to the cornice level was reveted with marble panels, which was a frequent practice in Justinianic churches (fig. 87).[154]

The chapel on the southeast corner is aligned with the south aisle of the basilica. Its apse on the east, however, extends about three meters beyond the walls of the monastic enclosure (fig. 88). It is probable that the chapel was constructed after the church, because its north wall is shorter than its south wall, as if it was fitted into that space. On the lower walls of the chapel and the walls of the church there are traces of wall paintings (fig. 89).

[153] Djobadze, 1986: 80. None of these marbles are local and so they are among the few imported materials in the monastery.

[154] Hutter, 1981: 74.

5.3.4 The North Church

The third church is on the north side of the central church, symmetrically balancing the martyrium of St. Martha on the south (fig. 90). This church is also a basilica divided into a nave and two aisles by two pairs of rectangular piers. The apse at the east end has a two-stepped *synthronon* with uneven tiers. Of the three symmetrically arranged windows of the apse, two had been blocked (fig. 91).

Like the south church, this basilica has three entrances at the west, the middle one larger than the two lateral ones. However, the wall is too badly damaged to be able to make accurate measurements. The central portion of the west wall was repaired with small neat blocks, and the filling between the interior and the exterior walls is much thicker than that of the original walls. The repair has been dated to the post-Arab period.[155]

There is no evidence to support the opinion expressed by Lassus[156], that this church was a "domed basilica", which, in any case, was not the custom in the region. The disproportioned placement of the four free-standing piers in the middle

[155] Djobadze, 1986: 82.

[156] Lassus, 1947: 134.

of the church and the use of wide-spanned arches suggest that the north church was perhaps a pitched-roofed basilica like the basilica at Qalb Lose (fig. 92).

Nothing is known about the church's function, but it may have been related to the adjacent baptistery. No information is available for its name or the date of its construction, but the lack of mention in the Lives of the saint and his mother suggests that it was built after St. Martha's death in 562 and probably before the Arab invasion of 632.[157]

5.3.5 The *Propylon* and The Atrium

The *propylon* on the west side of the monastery was the main entrance (fig. 93). It has a double gate and is flanked by two small compartments on the north and south.[158] The atrium is between the *propylon* and the octagon (fig. 94). It is very similar in plan to the north church, with two pairs of piers dividing it into three bays. Compatible with the first phase of construction of the monastery, the lower parts of the walls are cut from living rock.

[157] Djobadze, 1986: 82.

[158] Djobadze identifies these compartments as a gatekeeper's lodging and a souvenir shop, 1986: 82.

5.3.6 The Passages

The doorways on the north and south walls of the monastic complex open into passages which lead to the octagon in the middle. These passages served as nartheces of the south and north churches and provided access to and from the octagon for the processions of the pilgrims. The floors of both passages are bedrock.

The walls of the south passage are entirely cut from living rock (fig. 95, 96) and have a gradual inward curvature, indicating that the passage was originally barrel-vaulted. There are traces of lime plaster and painting on both walls (fig. 97). At the north end of the east wall there is a niche which was probably used for an icon (fig. 98).

The north passage is not as well preserved as the south passage as the upper parts of the walls were constructed with neatly cut blocks and only the lower parts were rock-cut (fig. 99). This passage was probably barrel-vaulted as well. It communicated with the domestic quarters through a doorway in its west wall (fig. 100). One of the two semicircular niches in the west wall has a cistern which was probably used exclusively for drinking water. There are two east-west oriented

rock-cut tombs in the floor which Mécérian dated to 1193 and 1266 according to the inscriptions he found in the tombs.[159]

5.3.7 The Domestic Quarters

The door in the west wall of the north passage leads into the northwest quadrant of the monastic complex. Rows of small chambers on north, west and south sides surround a larger central area. A damaged staircase in the southeast corner indicates that it was a two-storeyed structure. As suggested by Simeon's Life, this might be the hospice of the monastery which served for distinguished visitors from Cappadocia, Cilicia, Isauria, Georgia and Persia.[160]

In the southwest quadrant of the monastery, which has an entrance only from the atrium, Djobadze noted two large cisterns, a fireplace, bones of a calf, numerous sherds of *pithoi* and glazed thirteenth century al-Mina tableware, all of which indicate that this area served at least in its latest period as the cooking and perhaps the dining area of the monastery.[161]

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[159] Lafontaine-Dosogne, 1967: 132.

[160] *Vita Simeonis Stylitae Iunioris*: 43, 73, 99, 118, 130, 227.

[161] Djobadze, 1986: 84.

5.3.8 The Baptistery (fig. 101)

A baptistery, identified as such by the baptismal font it contains, lies five meters from the north wall of the north church, outside the walls of the inner monastic complex. There is no reference to a baptistery in the Lives of St. Simeon or St. Martha. However, the similarity of the building technique with that of other structures of the monastery indicates that it was built before the Arab invasion of 632, if not between 541 and 551.[162]

Like all the other buildings in the monastery, the baptistery is also partially cut from living rock, up to a height of 1.60 m. which forms the monolithic podium upon which it was built (fig. 102). The construction of a podium for early Syrian baptisteries was quite common (fig. 103). The upper portions of the structure are constructed from neatly cut rectangular blocks.

The exterior of the baptistery is an irregular polygon in shape. In the interior there is a circular area with a diameter of 6 meters, to the east of which is a rectangular bema and an apse. At the south is a vestibule flanked by two small chambers on the east and west, which serves as one of the two entrances of the

[162] Djobadze, 1986: 88.

baptistery (fig. 104). The other entrance is at the north, approached by rock-cut staircases rising from east and west (fig. 105).

There are two font structures or *piscinae* in the baptistery, one in the middle of the circular area and the other in the apse. The first is a cylindrical font cut into the bedrock with a diameter of approximately one meter (fig. 106). It has a square exterior outline, and there are dowel holes on the corners and grooves on three sides except for the east, probably for a closure screen or a *ciborium* (fig. 107). Thus the pilgrims would approach the font from the east. In the middle of the north wall between the staircases there is a drain for the water from this *piscina.* Against the west wall of the circular area there is a semicircular stone bench.

Virtually all that survives of the *piscina* in the apse are the remains of two semicircular steps. The degree of curvature on the exterior coincides with that of the apse, so that the *piscina* was set against the apse wall, completely filling its semicircular space (figs. 108).[163] This feature confirms that the baptistery of St. Simeon the Younger was a typical apse baptistery resembling others in north Syria such as St. Babylas at Kaoussiye (end of the fourth century), the tetraconch church at Seleucia Pieria (end of the fifth century), Qalat Siman (476-490) and St. George

[163] Djobadze, 1986: 85.

in Dar Qita (537-567).[164] It appears that this *piscina* had three steps with a total height of 0.80 m., which is the average height of baptismal fonts in northern Syria, making baptism by submersion almost impossible. Instead, the custom in northern Syrian baptisteries of pouring water on the head of the baptismal candidate who stood in water must have prevailed.[165] The dimensions of some Syrian baptisteries are so limited that some scholars believe that people never entered them and instead just bent their heads above them.

The peculiarity of the baptistery of our monastery is the presence of two baptismal fonts, which is seen only rarely, as for example in the church of St. George at Dar Qita.[166] The reason for this is unknown. Two possibilities that might be considered are that two *piscinae* were required for a large number of baptismal candidates or that a smaller one was needed for children. A large number of baptismal candidates is not entirely plausible for St. Simeon, since by the early fifth century Antioch was mainly Christianized. A better explanation might be that the two fonts were not contemporary and that the original *piscina* in the apse was replaced by the font in the circular area at a later date, perhaps in the eleventh to twelfth centuries, when the monastery was occupied by Georgian monks. The

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[164] See Lassus, 1947: 225 ; Butler, 1929: 156, 203, figs. 168, 194 ; Tchalenko, 1953: 286, pl. IX-3; Kleinbauer, 1973: 93; Mango, 1986: 51, fig. 66. The baptistery of St. Babylas appears to be the earliest surviving baptistery in northern Syria, see Djobadze, 1986: 85.

[165] Djobadze, 1986: 86.

[166] Tchalenko, 1953: 286, pl. IX-3.

blocked doorway between the southeast chamber and the bema might suggest that the font in the apse became non-functional at some time, as it restricted access to the apse.

Nothing is known about the functions of the southeast and southwest chambers of the baptistery. However, it is reasonable to think that one served as a *vestiarium.* Another obligatory component of baptisteries is the *consignatorium,* where neophytes could enter after baptism to receive the bishop's *benedictio.* [167] The remains of a structure on the south wall of the baptistery indicate that there was a passage between the baptistery and the north church, which was possibly used by neophytes to enter the north church after baptism, in which case the north church would have served as a *consignatorium* like the basilica next to the baptistery of Qalat Siman.[168]

5.3.9 The Circuit Walls

The monastery of St. Simeon the Younger has an irregular rectangular courtyard (ca. 132 x 160 m.) (fig. 109, 110) surrounded by a wide double wall on

[167] This was a changing room where baptismal candidates could change into the white baptismal shirt. See.Djobadze, 1986: 88.

[168] Djobadze, 1986: 88. According to Tchalenko (1953: 237, note 1) this basilica was built later than the baptistery.

three sides (max. ht. 3.10 m.).[169] The exterior and interior walls are not parallel to each other. The walls are constructed from the same neatly cut rectangular blocks used in the construction of the monastery. However, no mortar was used.[170]

There are two gates, one on the east of the north wall and the other in the middle of the west wall. The north gate consists of a double gate, each 2.55 m. wide, connected by a barrel-vaulted hall. A door in the middle of the east wall of this hall leads into a funerary chapel and/or charnel house.[171] On the lintel blocks of the north face of the south gate are carved inscriptions which narrate some of the miracles performed by St. Simeon the Younger on his column in the octagon (fig. 111).[172] These inscriptions were clearly to be read by pilgrims on entering the monastery complex. The fact that the inscriptions are on the south gate, i.e. the inner gate, suggests that the north gate and the connecting hall were later additions, as the pilgrims entering the monastery would not be able to see the inscriptions in the darkness created by the barrel-vaulted hall. If the two gates were contemporary it would have been more logical to carve the inscriptions on the north face of the outer north gate.

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[169] Lafontaine-Dosogne, 1967: 74.

[170] Djobadze, 1986: 89.

[171] Lafontaine-Dosogne, 1967: 79.

[172] Lafontaine-Dosogne, 1967: 80.

The west gate is heavily destroyed; the remains, however, suggest that the gate had two pairs of *antae* on the exterior and interior and was barrel-vaulted on both sides (fig. 112).[173]

The construction date of the circuit walls and the gates is unknown. However, the content of the inscriptions on the south gate of the north entrance indicates that they were built after the first building phase between 541-551 and the position of the inscriptions suggests that the north gate was built even later. Djobadze suggested that they were built and repaired at intervals in the sixth century, during the invasion of the Arabs and the medieval period.[174]

5.3.10 The Cisterns

In the monastery of St. Simeon the Younger, there are eleven cisterns of various sizes and forms (figs. 113, 114). They were all cut from bedrock and coated with waterproof plaster, and at least some were barrel-vaulted with limestone and brick.[175] The enormous number and capacity of the cisterns indicate that the

[173] Djobadze, 1986: 89.

[174] Djobadze, 1986: 90.

[175] See Djobadze (1986: 90-95) for a comprehensive discussion on the water supply of the monastery.

number of pilgrims visiting the monastery was very large. Although it is not possible to determine the number of pilgrims, literary sources inform us that there were thirty-five monks in the monastery during the lifetime of St. Simeon, and sixty Georgian monks in the eleventh century. On the other hand, there were no springs in the immediate environs and the provision of water would have been an important concern for the monastic community at all times, regardless of their number or the number of the visitors.

5.4 SCULPTURAL DECORATION

The sculptural decoration in the monastery is mainly limited to the architraves and column capitals of the Holy Trinity church. The interior and exterior walls of the south church, north church and the baptistery are completely devoid of the sumptuous carved ornamentation (door and window frames, cornices, apsidal arches, capitals) which since the middle of the fifth century and sixth century had become obligatory for north Syrian churches such as Qalb Lose (fig. 92). All carvings in the central church are from locally-quarried limestone and identified as Early Christian by Djobadze, and there is nothing that could be characterized as medieval.[176]

[176] Djobadze, 1986: 97.

The decoration of the soffits with such diversified ornamentation is quite unusual for Syria. There are swastikas, and diaper and meander patterns with geometric and floral motifs.[177] Although in the Life of St. Simeon the Younger it is repeatedly stated that the architect and the masons of the monastery were Isaurians, the closest affinities for these architraves are found in Justinianic buildings, in St. Polyeuktos in Constantinople, S. Apollinare in Classe at Ravenna, the tetraconch church at Seleucia Pieria, and in Amida (modern Diyarbakır)[178] (Compare fig. 115 with 116, 117 with 118, 119 with 121, 120 with 122, 123 with 124 and 125).

The decorations of all twelve column capitals in the central church are very similar (fig. 127). The lower zone is rendered as a woven basket with double-grooved strands (figs. 128, 129). The upper zone is composed of a rinceau of single-grooved semi-S scrolls which is filled with human and animal figures (figs. 130, 131). The scenes are mainly derived from rural life, which was a popular subject in the Roman and Early Christian periods. However such scenes are not usually seen on capitals.[179] This can perhaps be explained by the continuation of

[177] Dr. Julian Bennett suggested that some of these might have been inlaid.

[178] In fact, there is no contradiction here. The Emperor Zeno (474-491), who was an Isaurian himself, employed large numbers of countrymen –among whom there were surely master-builders- from his home land to inaugurate building schemes throughout the empire (Hill, 1996: 7).
[179] Djobadze, 1986: 107.

pastoral narratives in the secular art in Antioch and the artist of the capitals being a monk, John, who was not enlightened in the trends of ecclesiastical iconography.[180]

5.5 MOSAIC DECORATION

All three churches, the tetraconch and the martyrium of the monastery were decorated with floor mosaics which were uncovered during Mécérian's excavations in the 1930s (figs. 132, 133).[181] Later they were all covered with dirt by Djobadze in the 1960s.[182] Only the floor of the apse of the north church was of marble *opus sectile.* The tesserae used in the tetraconch and apses of the central and the south church were glass and of a high quality with a wide range of colours: shades of green and blue, black, dark red and gold. The mosaics in the naves and in the martyrium were apparently repaired in the medieval period.[183]

The predominant motifs of the mosaics are birds of various kinds scattered around, recalling the birds carved on the capitals of the central church (figs 134, 135, 136, 138). In spite of the small number of original mosaics and large number

[180] *Vita Simeonis Stylitae Iunioris*: 134.

[181] Lafontaine-Dosogne, 1967: 119-130.

[182] Djobadze, 1986: 78.

[183] Lafontaine-Dosogne, 1967: 120.

of repairs, the similarity of the subject matter with that of contemporary pavement mosaics in Antioch and Ravenna can be deduced.[184] The sixth century mosaics of Mabada near Jerusalem suggest that birds and fish figures (Multiplication of Loaves and Fishes) were popular in the Near East (figs. 137, 139).

[184] Djobadze, 1986: 78.

CHAPTER VI

CONCLUSION

This thesis has presented the evidence for the stylite saints that lived within the borders of modern Turkey during the Byzantine period. In the second chapter, I have tried to answer the questions about the origins of stylitism. The fact that the topic of Christian saints, and thus the stylite saints, is recognized only as a religious subject rather than a historical one, makes the academic research relatively difficult. While most scholars believe that climbing on top of a column to be nearer to God was an invention of St. Simeon the Elder, I tend to believe that there is a connection between *phallobates* and stylitism.

In the third chapter, I have presented a discussion on a stylite's daily life using the Lives of six stylite saints. I have tried to portray their motivations and intentions in choosing this ascetic way of life, the problems that they came across and the deeds they performed for the benefit of the society. I have realized that these Lives can also be used as sources for archaeology and political and social

history, as well as religious history, for they contain information about the construction of the monasteries around the stylite's column, the social life in the settlements near the monastery and the important political events of their period, as most stylite saints were highly respected, even by the reigning emperors and were often asked to advise them.

In the fourth chapter, I have put together the information on religious artifacts which bear representations of stylites and given a brief discussion of their iconography. Further research should be carried out on the iconography of stylite saints by means of comparison with the iconography of other Christian saints in order to establish a better understanding on how they were perceived by society.

The Monastery of St. Simeon the Younger on the Wondrous Mountain near Antioch is an exceptional site since the information gleaned from the archaeological remains can be complemented by literary evidence. Hanri Leylek, a theologian and an archeologist, is writing his Ph.D thesis on this monastery. He has informed me that he has noted errors in the measurements made by Djobadze and was working on a new improved plan and a 3D reconstruction of the monastery.

I hope that this present work has successfully been able to gather and present the historical, literary and archaeological evidence for the stylite saints that lived within the borders of modern Turkey during the Byzantine period, and I hope

that I was able to make a contribution to this interdisciplinary subject for the use of future studies.

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FIGURES

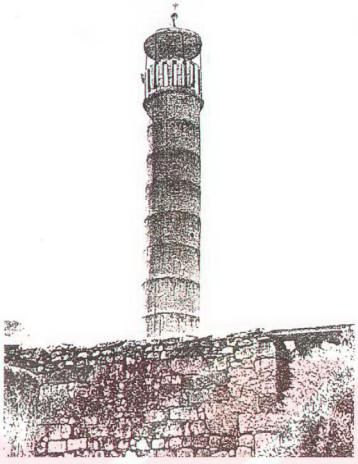

Figure 1: Minaret, Athareb.

Figure 2: Detail of the column base, Monastery of St. Simeon the Younger.

Figure 3: Meteora, Greece.

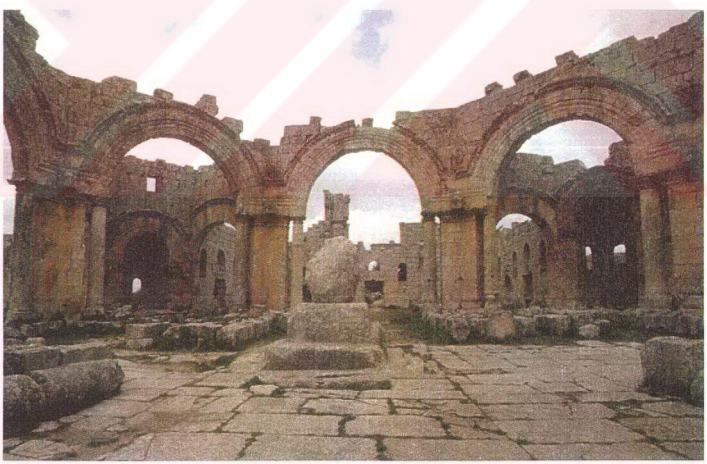

Figure 4: Column of St. Simeon the Elder, Qalat Siman.

Figure 5: Token, Qalat Siman

Figure 6: Token, Qalat Siman.

Figure 7: Token, Haffa.

Figure 8: Token, Wondrous Mountain.

Figure 9: Token, Wondrous Mountain.

Figure 10: Token, Wondrous Mountain.

Figure 11: Token, Wondrous Mountain.

Figure 12: Token, Wondrous Mountain.

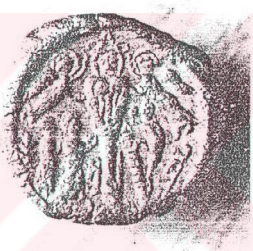

Figure 13: Token, Wondrous Mountain

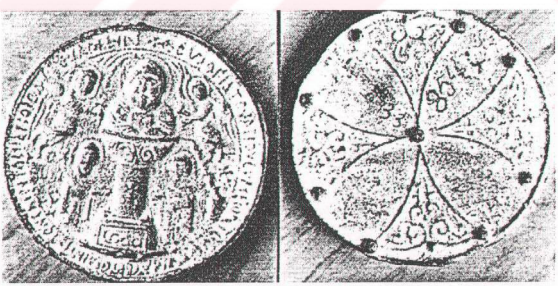

Figure 14: Token, Wondrous Mountain.

Figure 15: Token, Wondrous Mountain.

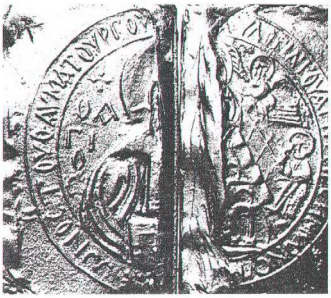

Figure 16: Medallion, El-Faza.

Figure 17: Casting mold.

Figure 18: Medallion, Wondrous Mountain

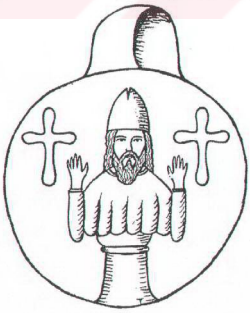

Figure 19: Glass medallion, Aleppo.

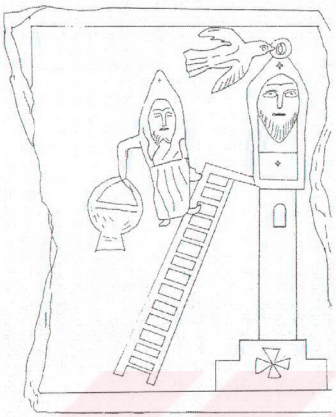

Figure 20: Relief, Qasr Abu-Samra.

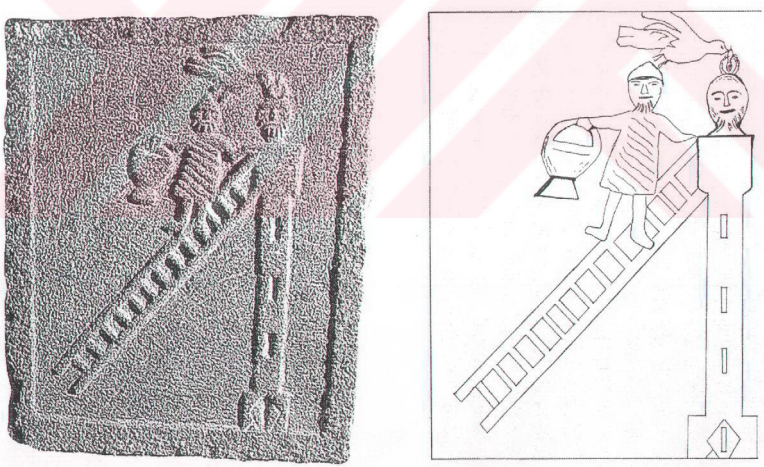

Figure 21: Relief, Hama.

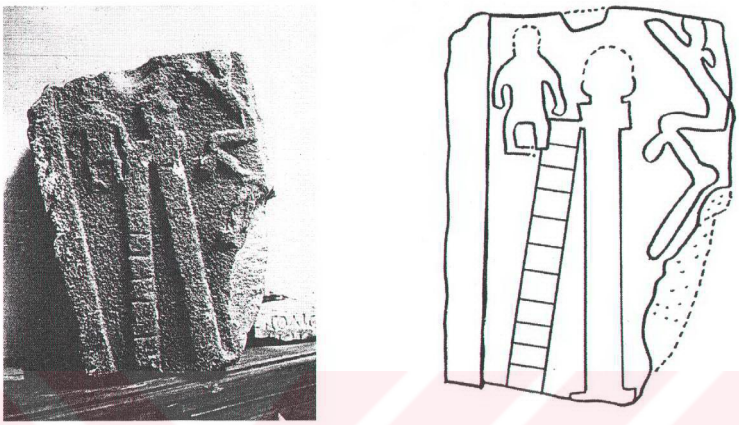

Figure 22: Relief, Damas.

Figure 23: Votive Plaque, Museum of Louvre.

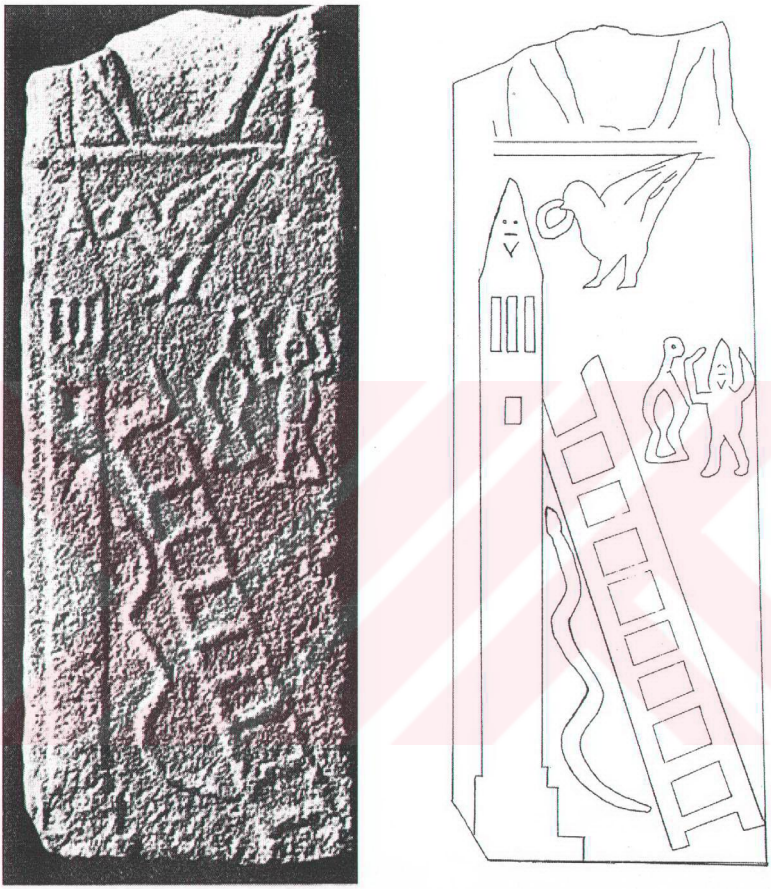

Figure 24: Relief, Sidon.

Figure 25: Votive Plaque, Georgia.

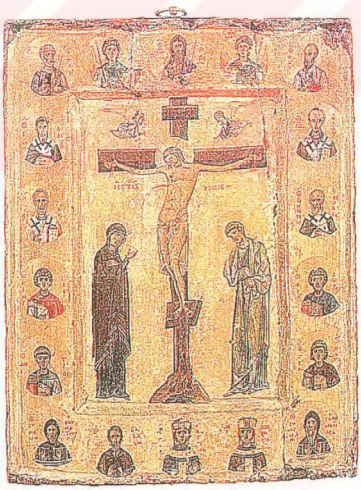

Figure 26: Icon, Sinai.

Figure 27: Façade of Church of Oski, Georgia.

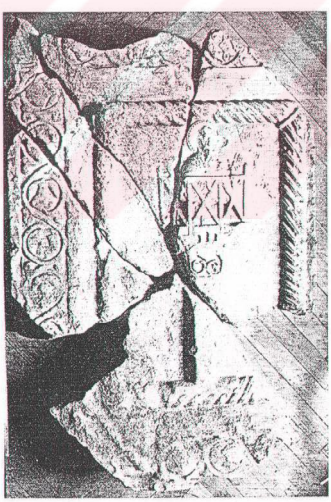

Figure 28: Chancel Screen, Georgia.

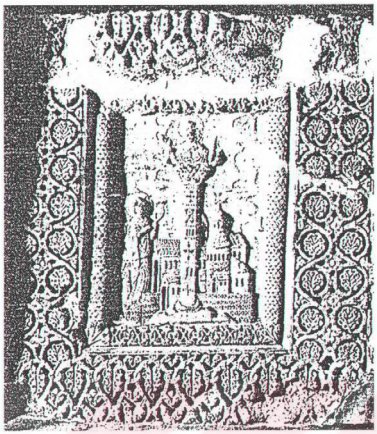

Figure 29: Chancel Screen, Georgia.

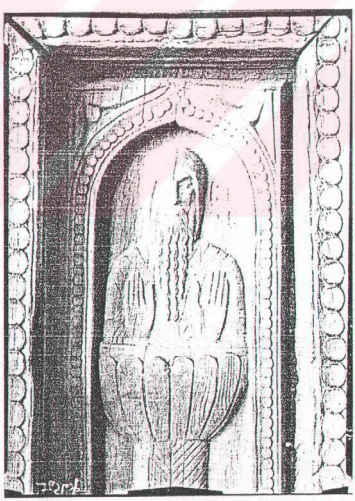

Figure 30: Wooden Door, Georgia.

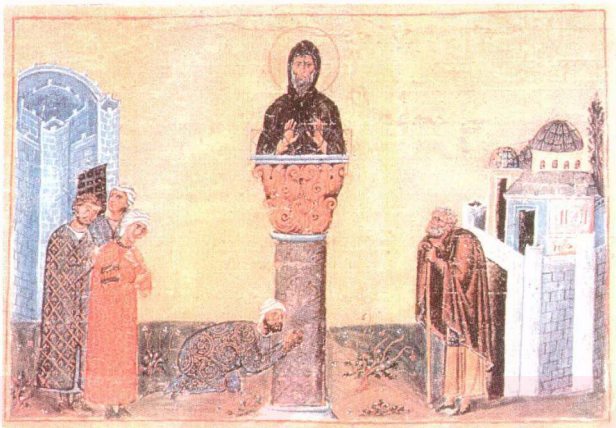

Figure 31a: Menologian of Basil II, Vatican Library.

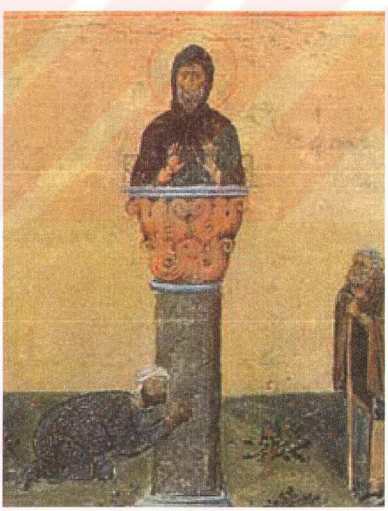

Figure 31b: Detail, Menologian of Basil II, Vatican Library.

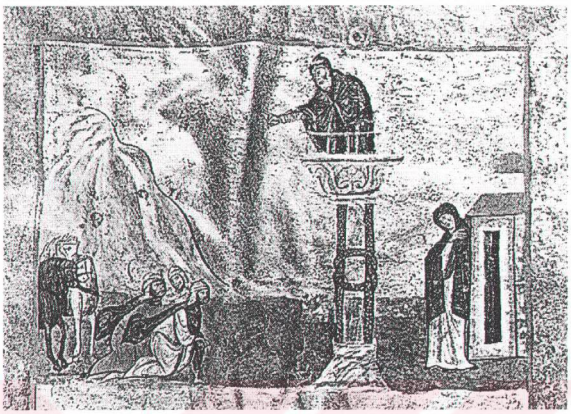

Figure 32: Manuscript, Mount Athos.

Figure 33: Chludov Psalter, Moscow.

Figure 34: Manuscript.

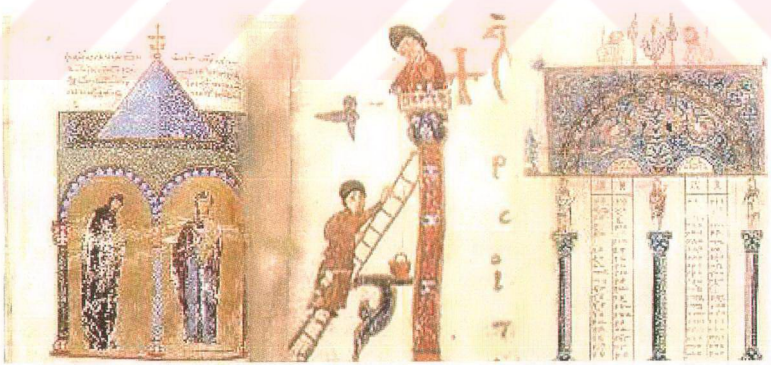

Figure 35: Manuscript.

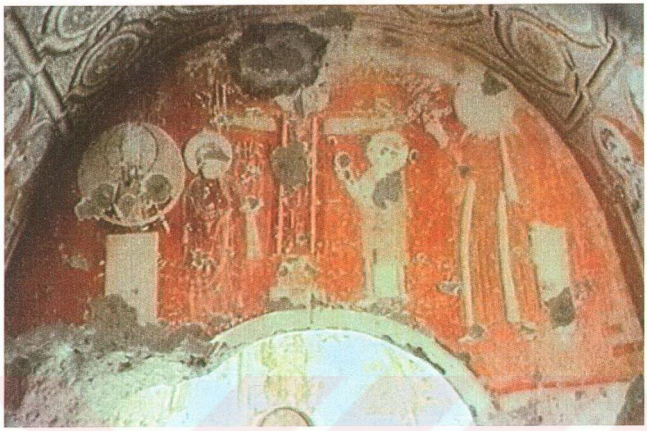

Figure 36: Wall-painting, Church of St. Nicetas, Cappadocia.

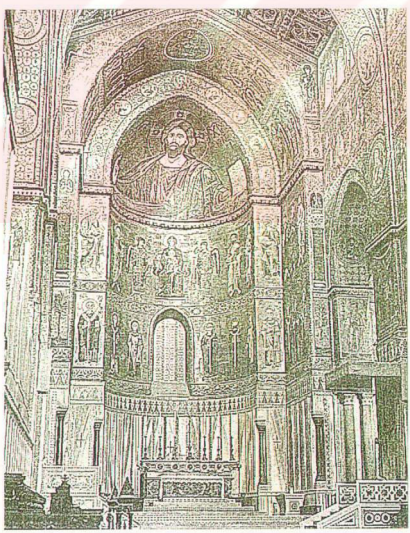

Figure 37: Mosaic apse, Cathedral of Monreale.

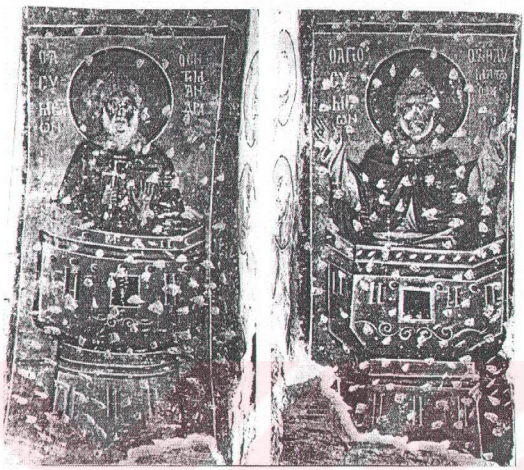

Figure 38 a: Wall-painting, Hagia Sophia, Trebizond.

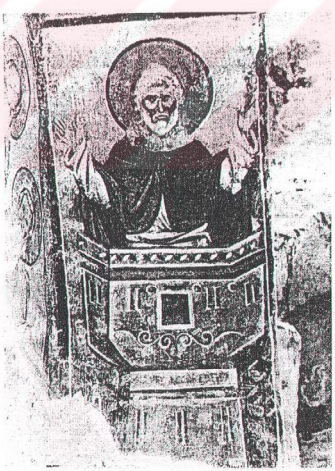

Figure 38 b: Wall-painting, Hagia Sophia, Trebizond.

Figure 39: Wall-painting, Hilandar Monastery.

Figure 40: Icon of St. Daniel the Stylite.

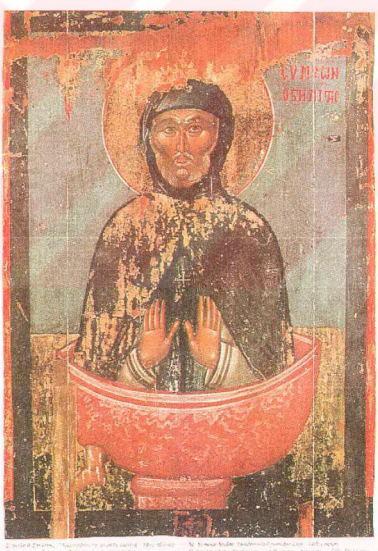

Figure 41: Icon of St. Simeon the Elder, Greece.

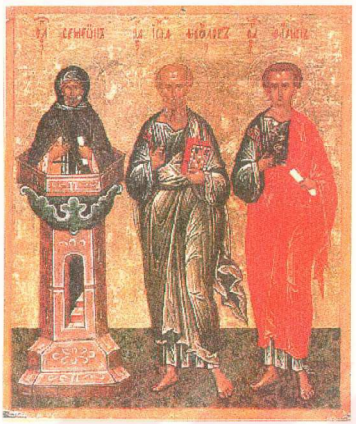

Figure 42: Icon of St. Simeon the Elder with two other saints, Russia.

Figure 43: Icon of St. Simeon the Elder and St. Simeon the Younger.

Figure 44: Icon of St. Simeon the Elder.

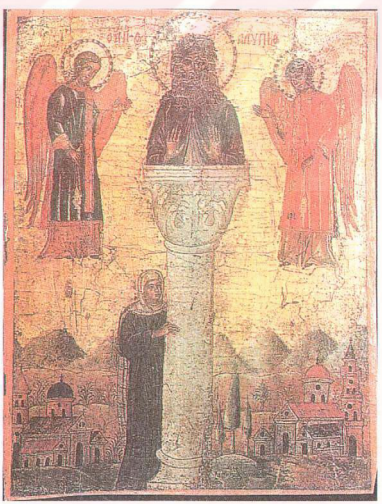

Figure 45: Icon of St. Alypius the Stylite.

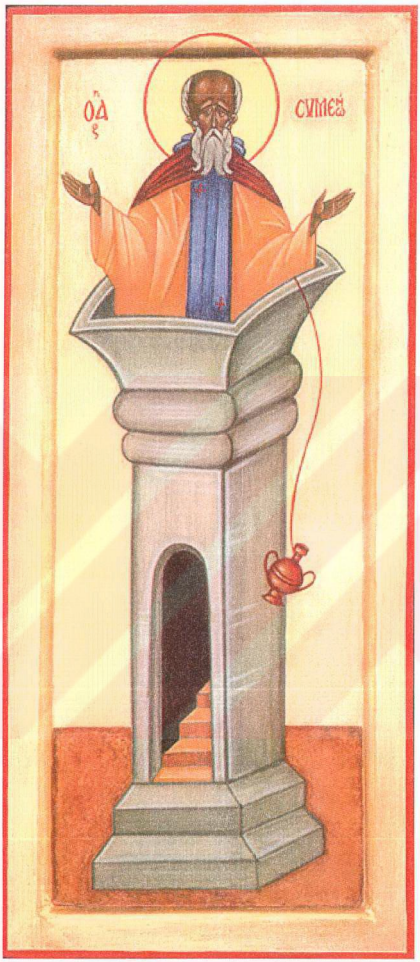

Figure 46: Icon of St. Simeon the Elder.

Figure 47: View towards west, Monastery of St. Simeon the Younger.

Figure 48: View towards east, Monastery of St. Simeon the Younger.

Figure 49: View towards north, Monastery of St. Simeon the Younger.

Figure 50: View towards south, Monastery of St. Simeon the Younger.

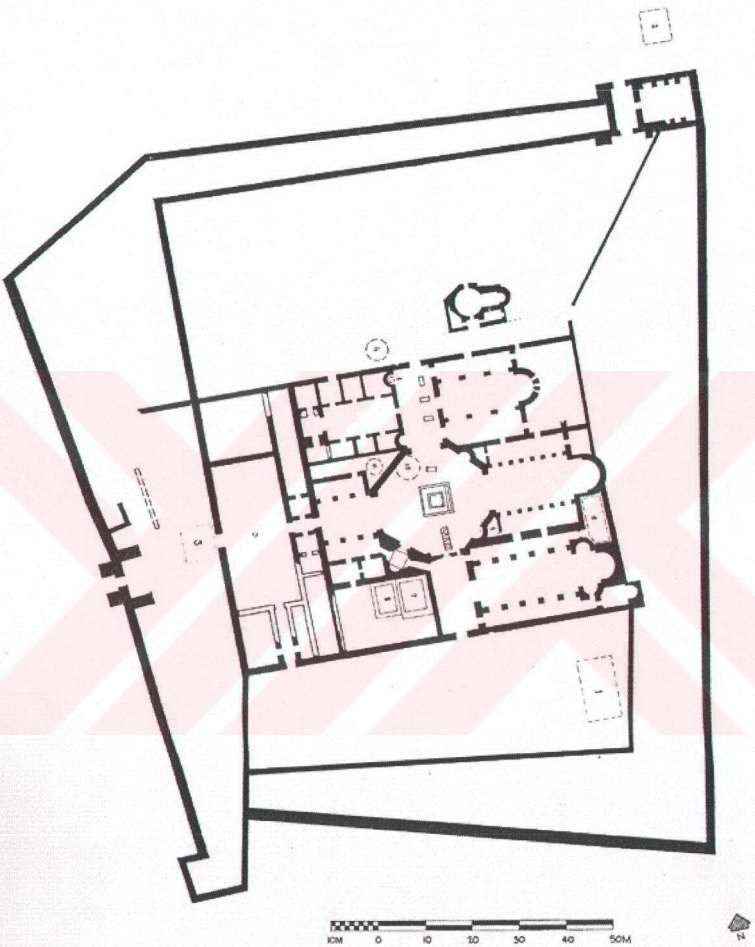

Figure 51: Plan of the Monastery of St. Simeon the Younger.

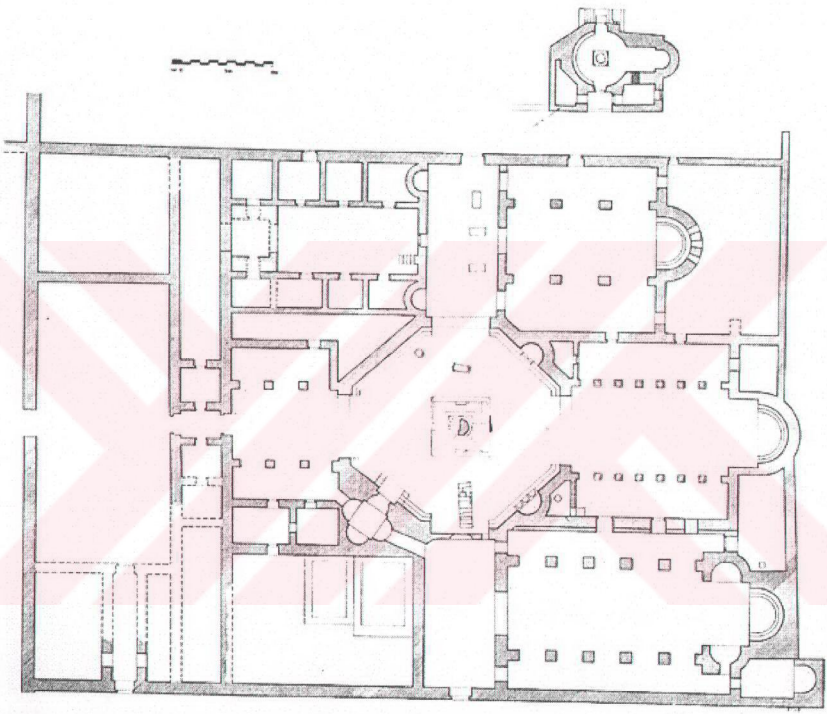

Figure 52: Plan of the Monastery of St. Simeon the Younger.

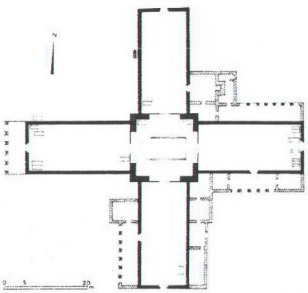

Figure 53: Plan of the martyrium of St.Babylas at Kaoussiye, Antioch.

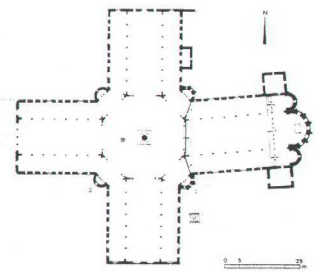

Figure 54: Plan of the Monastery at Qalat Siman.

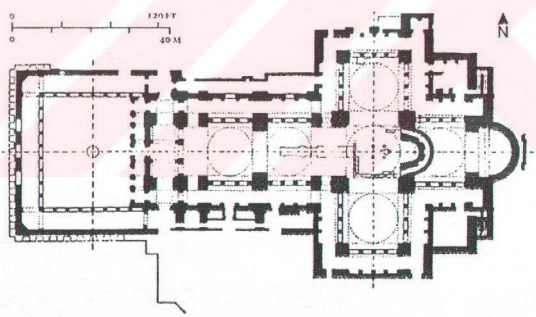

Figure 55: Plan of the Church of St. John, Ephesus.

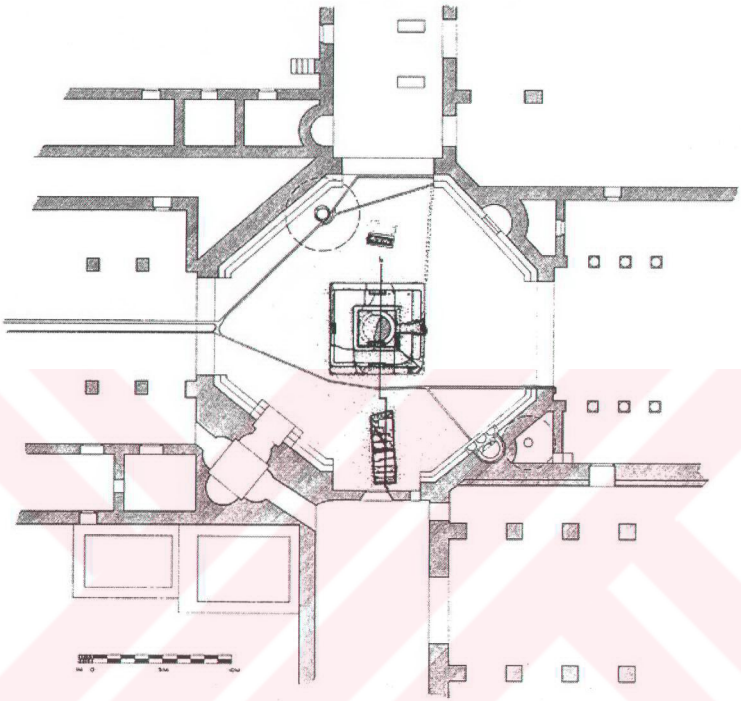

Figure 56: Plan of the Octagon, Monastery of St. Simeon the Younger.

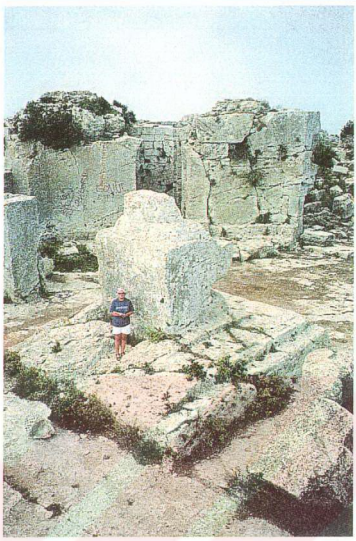

Figure 57: Column in the Octagon, Monastery of St. Simeon the Younger.

Figure 58: South portion of Octagon, Monastery of St. Simeon the Younger.

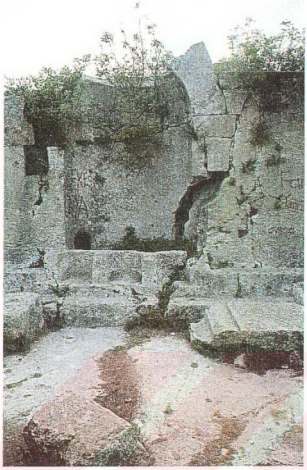

Figure 59: Southeast wall of Octagon, Monastery of St. Simeon the Younger.

Figure 60: Tomb in the Octagon, Monastery of St. Simeon the Younger.

Figure 60: Tomb in the Octagon, Monastery of St. Simeon the Younger.

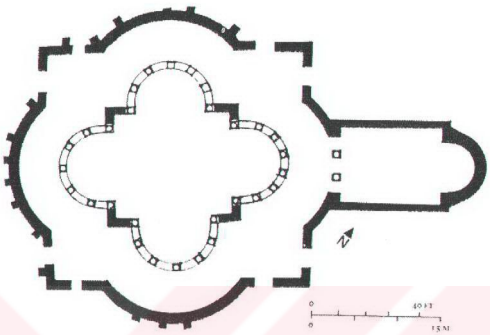

Figure 61: Plan of tetraconch church, Seleucia Pieria.

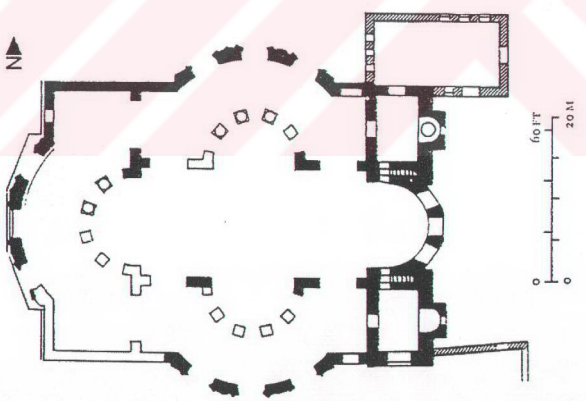

Figure 62: Plan of tetraconch church, Resafa.

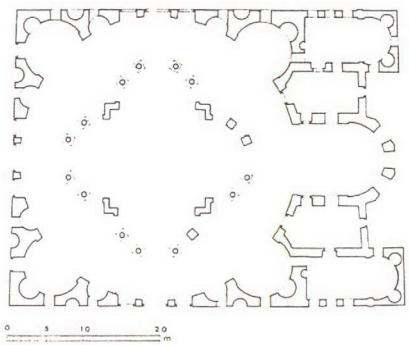

Figure 63: Plan of church, Bosra.

Figure 64: Column of St. Simeon the Younger.

Figure 65: Column from west, Monastery of St. Simeon the Younger.

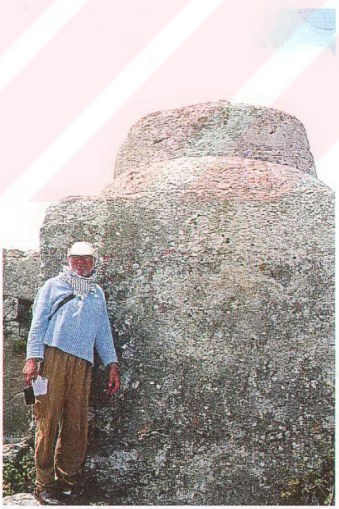

Figure 66: Column from north, Monastery of St. Simeon the Younger.

Figure 67: Column drum remains, Monastery of St. Simeon the Younger.

Figure 68: Column drum remains, Monastery of St. Simeon the Younger.

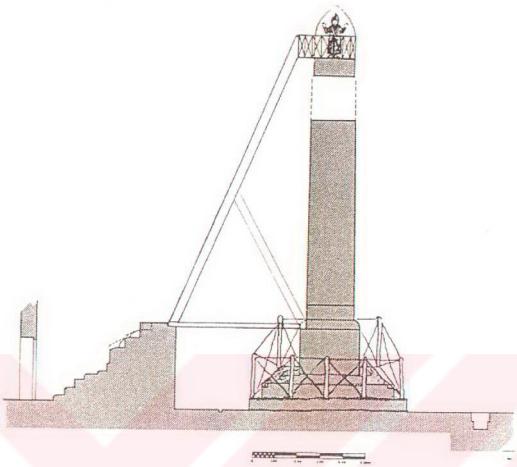

Figure 69: Reconstruction of Column and Staircase.

Figure 70: Staircase from west, Monastery of St. Simeon the Younger.

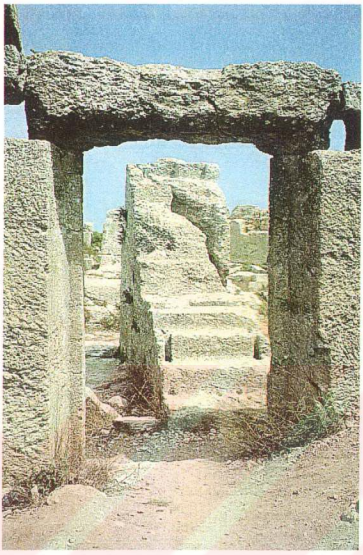

Figure 71: Staircase from south passage, Monastery of St. Simeon the Younger.

Figure 72: Detail, Staircase, Monastery of St. Simeon the Younger.

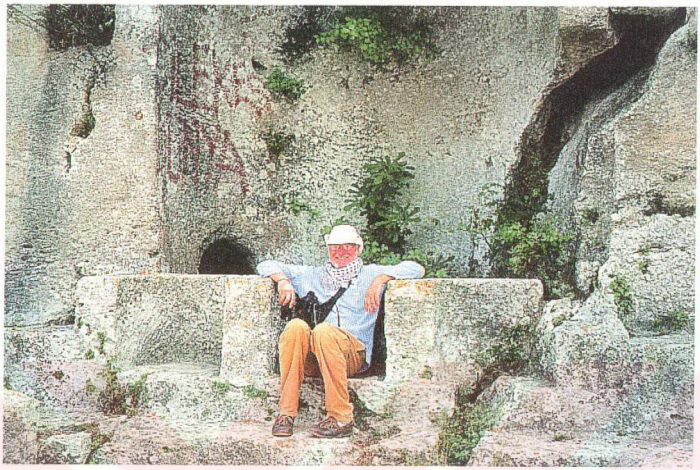

Figure 73: Southeast wall of Octagon, Monastery of St. Simeon the Younger.

Figure 74: Tetraconch from Octagon, Monastery of St. Simeon the Younger.

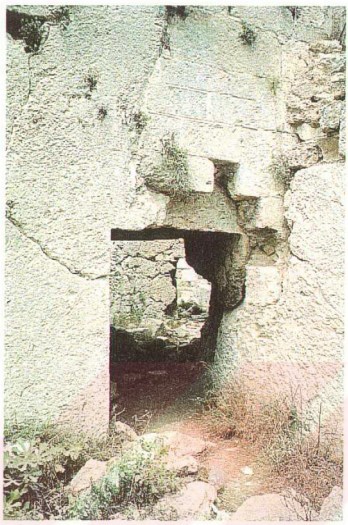

Figure 75: Tetraconch from south passage, Monastery of St. Simeon the Younger.

Figure 76: Atrium from Tetraconch, Monastery of St. Simeon the Younger.

Figure 77: Central church from west, Monastery of St. Simeon the Younger.

Figure 78: Central church from northwest, Mon. of St. Simeon the Younger.

Figure 79: Apse of Central church, Mon. of St. Simeon the Younger.

Figure 80: South wall of Central church, Mon. of St. Simeon the Younger.

Figure 81: North wall of Central church, Mon. of St. Simeon the Younger.

Figure 82: Octagon from Central church, Mon. of St. Simeon the Younger.

Figure 83: South church from west, Mon. of St. Simeon the Younger.

Figure 84: Apse of South church, Mon. of St. Simeon the Younger.

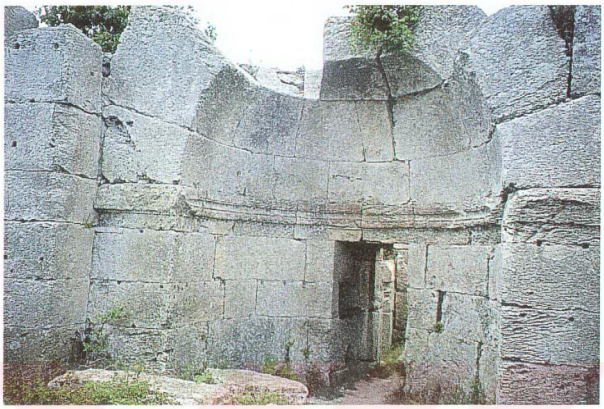

Figure 85: Doorway in the south apse, Mon. of St. Simeon the Younger.

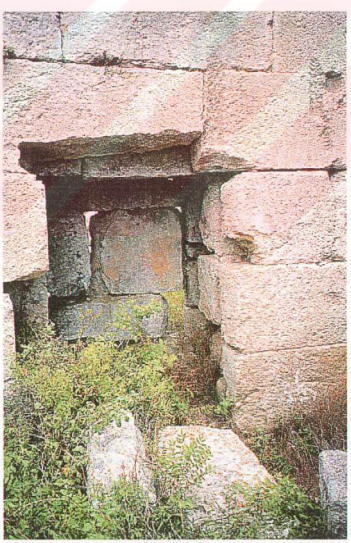

Figure 86: Blocked doorway, South church, Mon. of St. Simeon the Younger.

Figure 87: North apse, South church, Mon. of St. Simeon the Younger.

Figure 88: Apse of chapel, South church, Mon. of St. Simeon the Younger.

Figure 89: Wall-painting remains, South church, Mon. of St. Simeon the Younger.

Figure 90: North church, Mon. of St. Simeon the Younger.

Figure 91: Apse of North church, Mon. of St. Simeon the Younger.

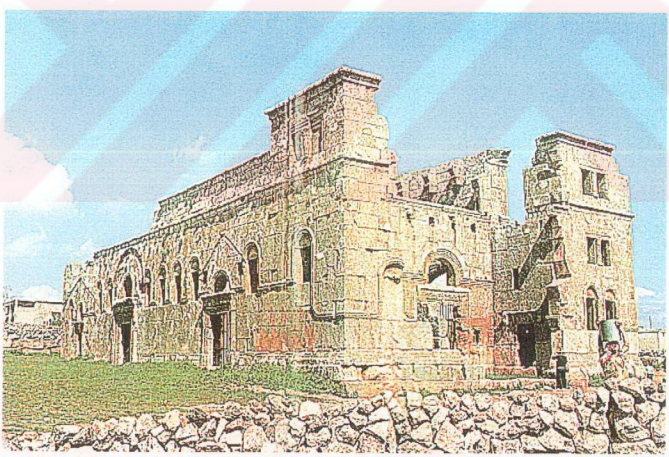

Figure 92: Church at Qalb Lose.

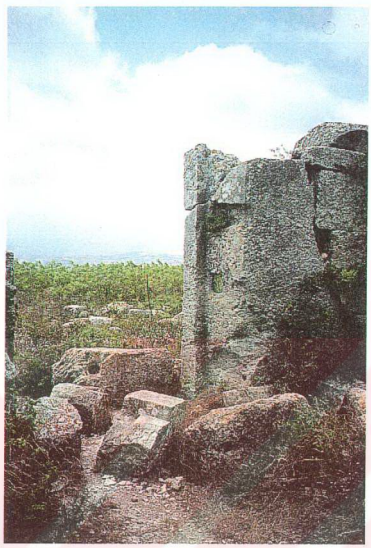

Figure 93: Propylon, Monastery of St. Simeon the Younger.

Figure 94: Octagon from Atrium, Mon. of St. Simeon the Younger.

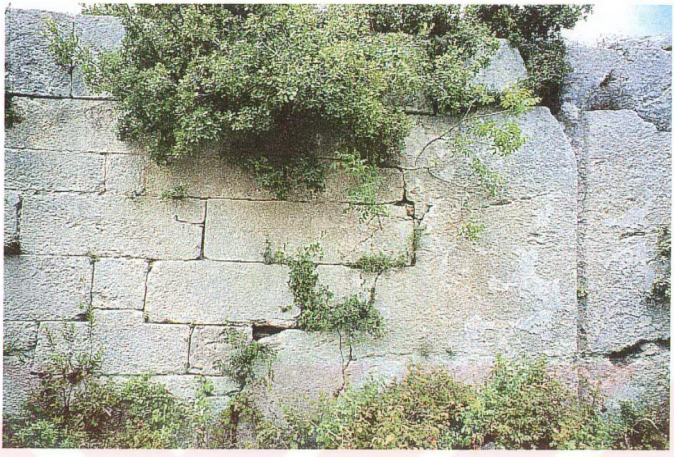

Figure 95: West wall of South Passage, Mon. of St. Simeon the Younger.

Figure 96: West wall of South Passage, Mon. of St. Simeon the Younger.

Figure 97: Wall-painting remains, South Passage, Mon. of St. Simeon the Younger.

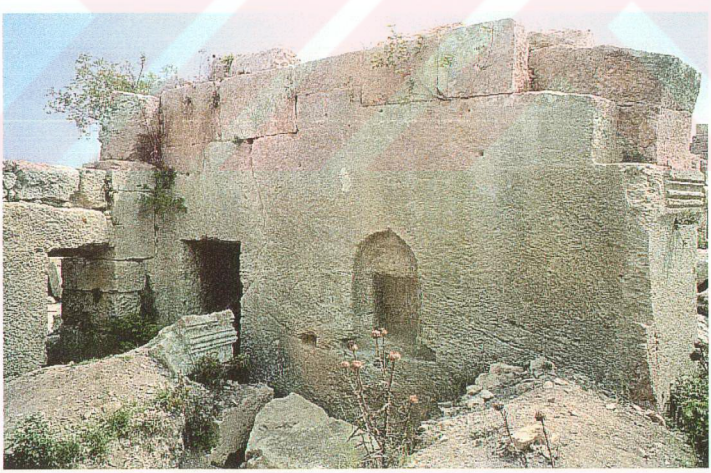

Figure 98: East wall of South Passage, Mon. of St. Simeon the Younger.

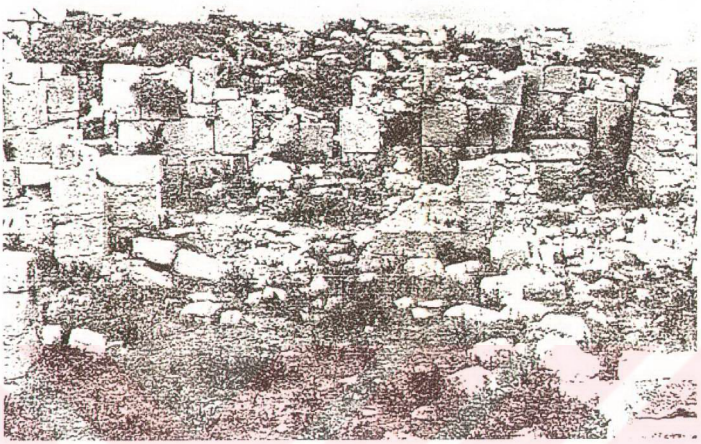

Figure 99: North Passage, Mon. of St. Simeon the Younger.

Figure 100: Doorway on west wall, North Passage, Mon. of St. Simeon the Younger.

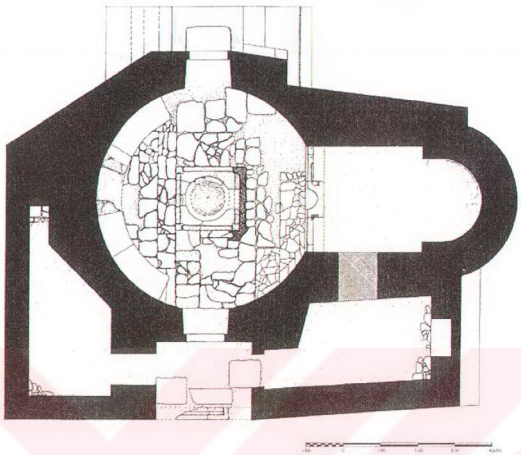

Figure 101: Plan of Baptistery, Mon. of St. Simeon the Younger.

Figure 102: Baptistery, Mon. of St. Simeon the Younger.

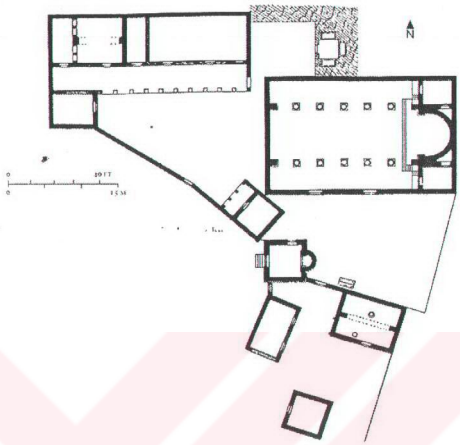

Figure 103: Plan of St. Peter and Moses, Dar Qita.

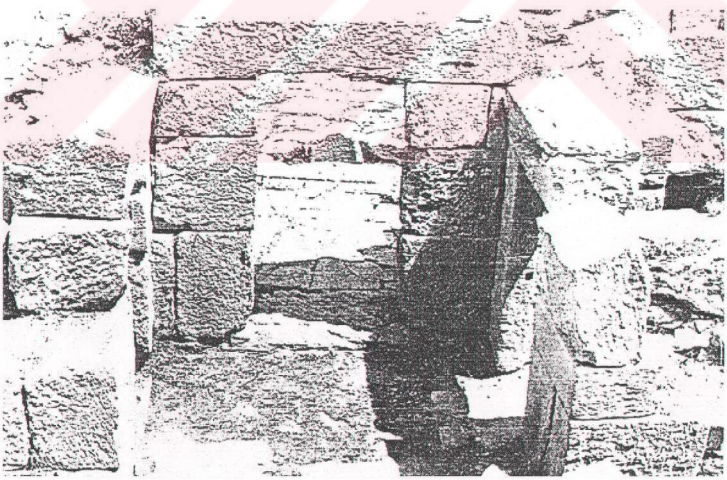

Figure 104: South vestibule, Baptistery, Mon. of St. Simeon the Younger.

Figure 105: Staircase, Baptistery, Mon. of St. Simeon the Younger.

Figure 106: Circular room, Baptistery, Mon. of St. Simeon the Younger.

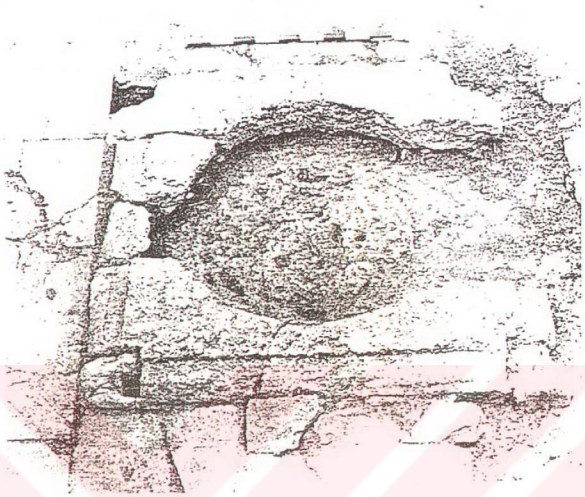

Figure 107: Piscina in circular room, Baptistery, Mon. of St. Simeon the Younger.

Figure 108: Piscina in apse, Baptistery, Mon. of St. Simeon the Younger.

Figure 109: South courtyard, Mon. of St. Simeon the Younger.

Figure 110: Southeast corner of circuit walls, Mon. of St. Simeon the Younger.

Figure 111: North Gate, Mon. of St. Simeon the Younger.

Figure 112: West Gate, Mon. of St. Simeon the Younger.

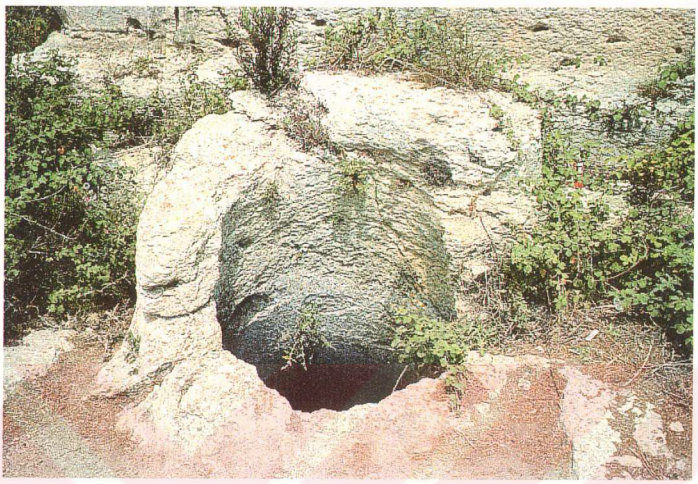

Figure 113: Cistern, Mon. of St. Simeon the Younger.

Figure 114: Cistern, Mon. of St. Simeon the Younger.

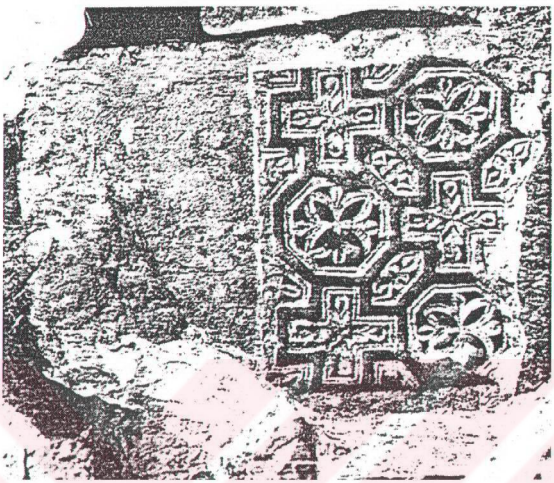

Figure 115: Architrave, soffit, Central Church, Mon. of St. Simeon the Younger.

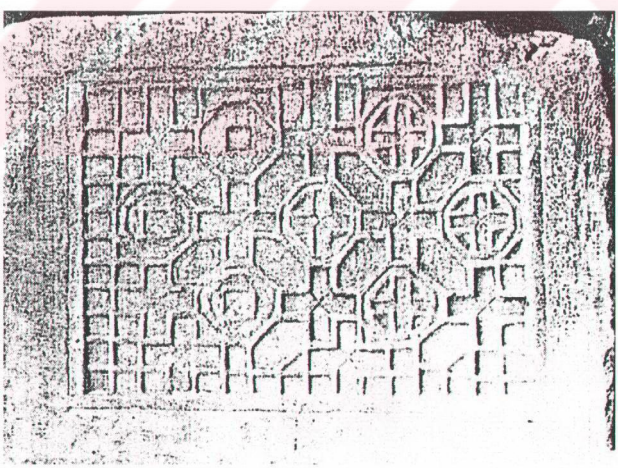

Figure 116: Closure Slab, Hagia Sophia, Constantinople.

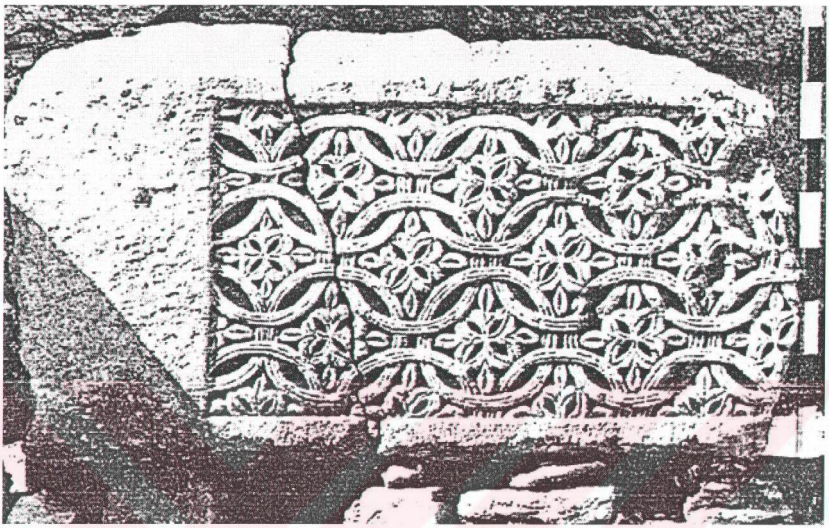

Figure 117: Architrave, soffit, Central Church, Mon. of St. Simeon the Younger.

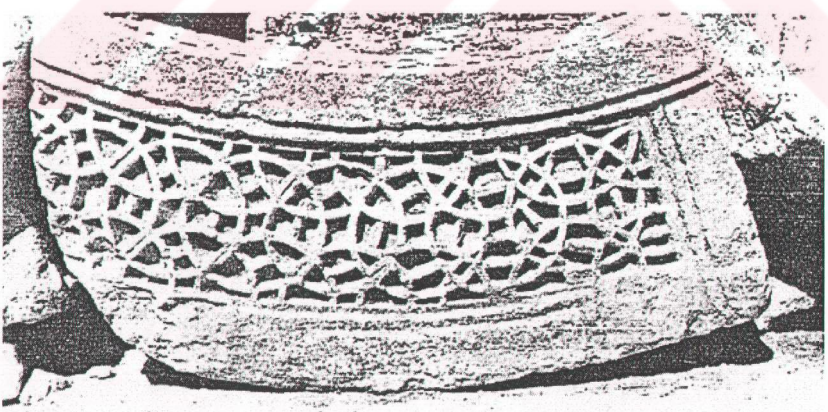

Figure 118: Fragment of Archivolt, Qalat Siman.

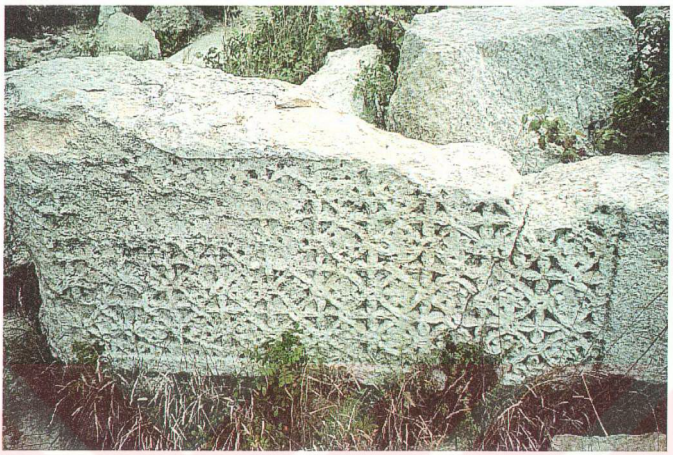

Figure 119: Architrave, soffit, Central Church, Mon. of St. Simeon the Younger.

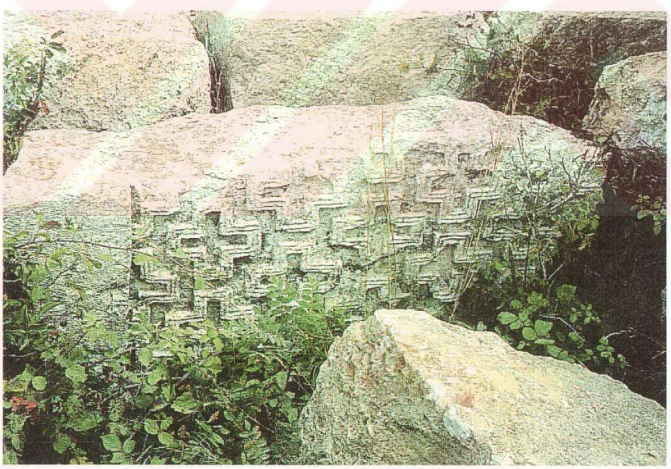

Figure 120: Architrave, soffit, Central Church, Mon. of St. Simeon the Younger.

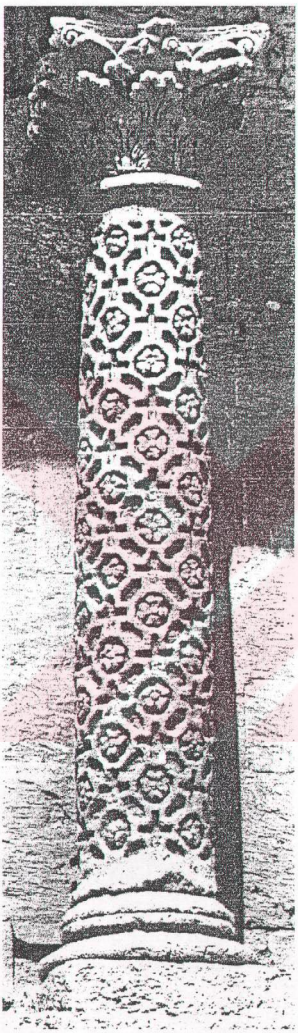

Figure 121: Column, Diyarbakır.

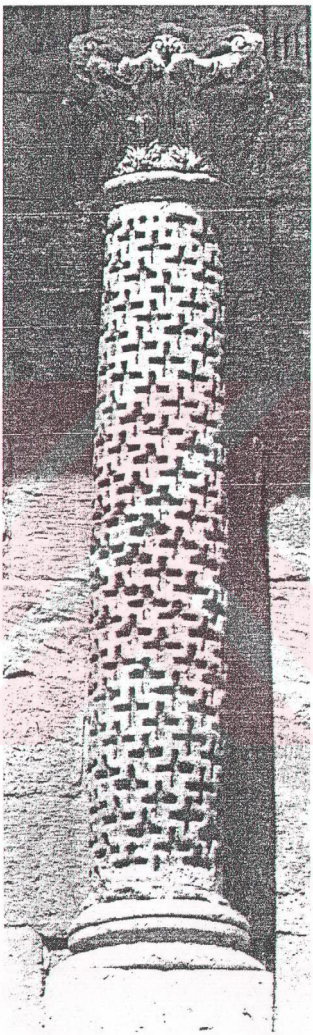

Figure 122: Column, Diyarbakır.

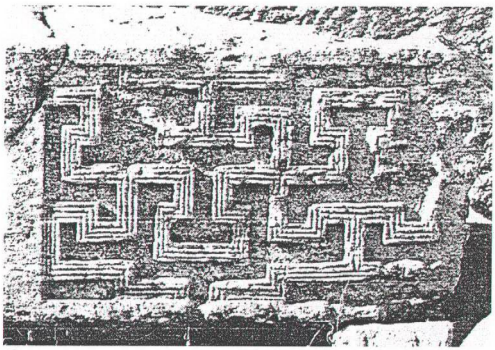

Figure 123: Architrave, soffit, Central Church, Mon. of St. Simeon the Younger.

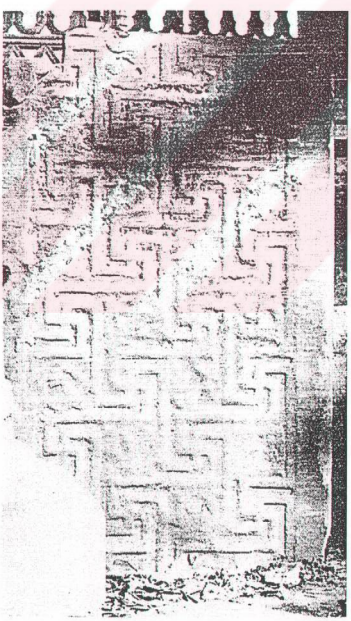

Figure 124: Closure Slab, Hagia Sophia, Constantinople.

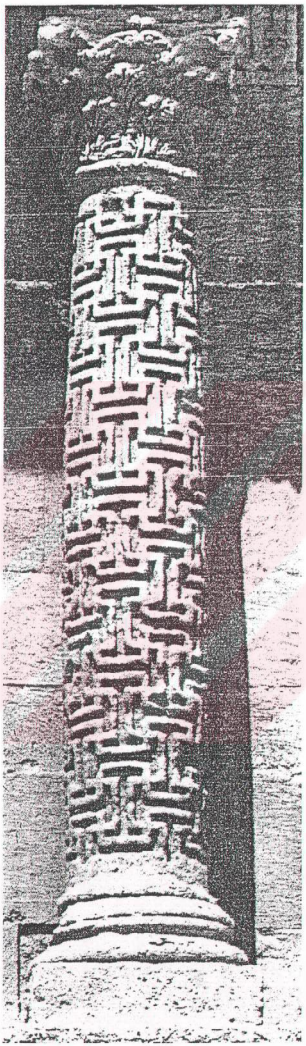

Figure 125: Column, Diyarbakır.

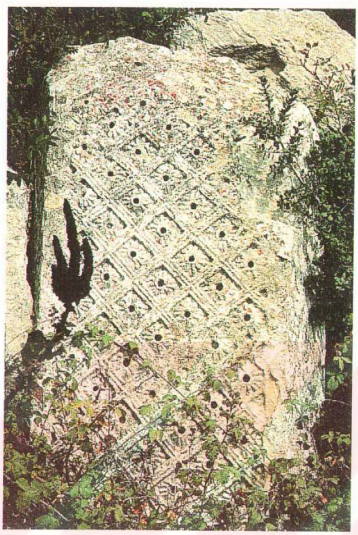

Figure 126: Architrave, soffit, Central Church, Mon. of St. Simeon the Younger.

Figure 127: Capitals, Central Church, Mon. of St. Simeon the Younger.

Figure 128: Capital, Central Church, Mon. of St. Simeon the Younger.

Figure 129: Capital, Central Church, Mon. of St. Simeon the Younger.

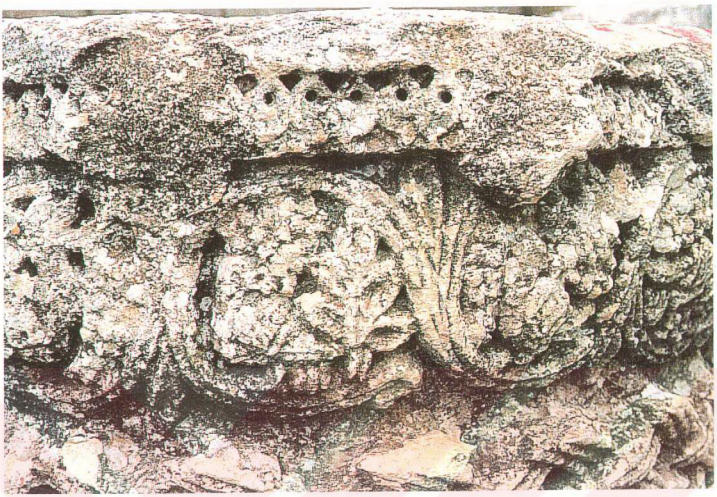

Figure 130: Detail, Capitals, Central Church, Mon. of St. Simeon the Younger.

Figure 131: Detail, Capitals, Central Church, Mon. of St. Simeon the Younger.

Figure 132: Floor mosaic, Mon. of St. Simeon the Younger.

Figure 133: Floor mosaic, Mon. of St. Simeon the Younger.

Figure 134: Floor mosaic, Mon. of St. Simeon the Younger.

Figure 135: Floor mosaic, Mon. of St. Simeon the Younger.

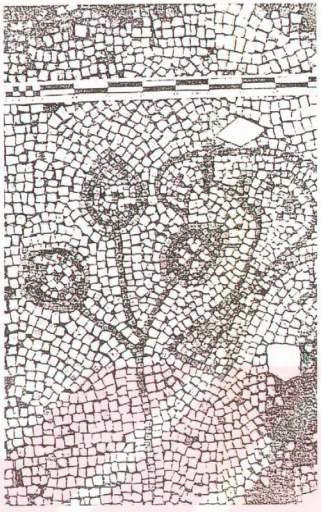

Figure 136: Floor mosaic, Mon. of St. Simeon the Younger.

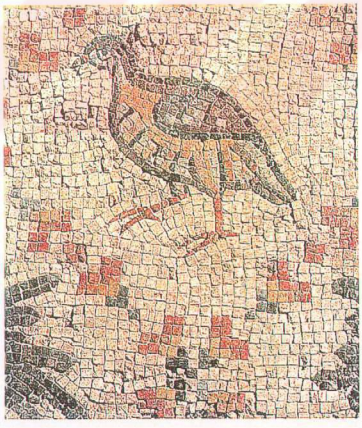

Figure 137: Floor mosaic, Mabada.

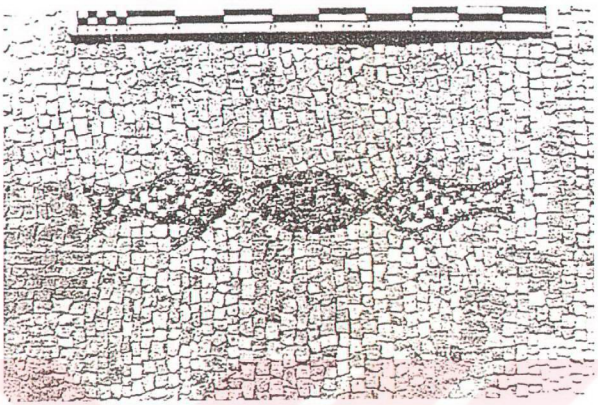

Figure 138: Floor mosaic, Mon. of St. Simeon the Younger.

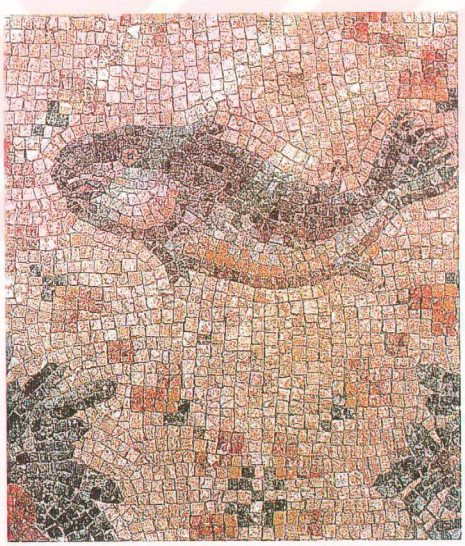

Figure 139: Floor mosaic, Mabada.

DIMENSIONS OF SURVIVING STYLITE COLUMNS

Location / Stylite	Height of base	Diameter of base	Height of shaft	Diameter of shaft	Number of drums	Combined height
Qalat Siman/ St. Symeon the Elder	1.50 m.	-	preserved 8.80 m. reconstructed 16.0 m.	1.80-2.00 m.	originally three	preserved 10.30 m. reconstructed 17.50 m.
Wondrous Mountain/ St. Symeon the Younger	3.20 m.	-	preserved 0.95 m. reconstructed 15.20 m.	1.60-1.90 m.	seven fragments average 1.52 m.	preserved 4.15 m. reconstructed 18.40 m.
Kafr Deryan/ Mar Jonas	1 m.	-	preserved 7.00 m. reconstructed 7.70 m.	0.75 m. 1 m.	one preserved	preserved 8.00 m. reconstructed 8.70 m.
Erhab/ ?	0.75 m.	0.95 m.	4 m.	0.77 m.	two	4.75 m.
Toqad/ ?	0.65 m. (mandra)	4.15 m. (mandra)	-	-	-	-
Qurzahil/ ?	0.55 m.	1.78 m.	-	-	-	-
Amareb (Litabra) / ?	1.20 m.	-	-	-	-	-
Kimar/ ?	1 m.	2.20 m.	preserved 12.52 m. reconstructed 15.68 m.	0.73-1.15 m.	three preserved 11 fragments	preserved 13.47 m. reconstructed 16.68 m.
Teleda/ ?	(mandra)	(mandra)	-	0.76-1 m.	-	4.48 m.
Constantinople/ Daniel	-	-	-	-	-	first column 4 m.

Figure 140: Table for Dimensions of Surviving Stylite Columns