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Η μονή του προφήτη Ηλία στην Παδονία Ιωαννίων: Ένα άγνωστο έργο των Καπεσοβιτών ζωγράφων

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The monastery of the prophet Elijah in the settlement of Paidonia, Ioannina: An unknown work of the painters from Kapesovo

The monastery of the prophet Elijah (Fig. 1), in the settlement of Paidonia, is situated on a steep, inaccessible side of the mountain which rises above the village of Parakalamos1 in the region of Ano Kalama north of Ioannina. The monastic complex as well as the wall decoration and frescoes of its catholicon2 remain unstudied by research up until today. There are very few pieces of information about the history of the monastery3, likewise for its relations with the particularly important nearby monastery of Sosinou4. The catholicon of the monastery and its precinct5 survive in good condition, while the refectory and the cells are in ruins. The catholicon6 is a small single-nave church with a semicircular apse, while inside, a three partite Bema exists (Fig. 2). The successive interventions to the structure are obvious in its outer, as well as its inner surfaces. The different structural phases of the catholicon can most readily be seen in the vertical joints, at the points where the older masonry meets the newer, such as in the east wall. The off-center placement of the arch suggests the existence of a previous church, of smaller proportions, to which later additions were made, in particular to its northeastern section. At this point, the original phase is evident from the inside with the double depiction of Jonah...
emerging from the mouth of the sea-monster. On the western wall, the differentiation in the masonry reveals that, when the church was renovated, the original entrance was sealed and a new one was opened in the south side. This intervention happened before the surviving fresco given that there are no gaps in the iconography on the walls. The date of the first architectural phase can be placed before the 17th century: the arched ceramic decorative frame and the interjection of the ceramic tiles between the stones, sporadic but noteworthy mainly in the upper portion of the eastern wall, are elements of church architecture of the 15th and early 16th centuries in Epirus7.

The construction of the walls, for most of their length, follows the typical for the 18th century horizontal wooden reinforcement at regular intervals8. Besides the wall masonry, morphological evidence places the final architectural phase during the 18th century: the door frame, which has been built with orthogonal stones9 and the thin lighting slits, characteristic during the period of the Turkish occupation10.

The different architectural phases of the monument can be seen in the wall decoration as well. On the south wall of the main church, underneath the full-length saints we can see an older layer with full-length figures again, only depicted larger (plan 1). The draperies of their clothing, as well as the painted decoration suggests the dating of these frescoes to the 18th century. The templon was created during the same architectural phase11.

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7 In later monuments in Epirus we rarely see bricks being used in the construction of arches for the decoration of outer surfaces, P. Vokotopoulos, «Ο ναός του Αγίου Μηνά στο Μονοδένδρι του Ζαγορίου», Εκκλησίες μετά την Άλωση 1, Αθήνα 1979, 111–120, mainly 117–118. Henceforth: Vokotopoulos, «Μονοδένδρι».

8 For the masonry during this period, see K. Theocharidou, «Ο Προφήτης Ηλίας στη Σιάτιστα», Εκκλησίες μετά την Άλωση 1, 1979, 55–66.


10 Vokotopoulos, Μονοδένδρι, 118–119, fig. 13.

Internally, the church is full of frescoes. However the dedicatory inscription is, unfortunately, missing. The only inscriptive evidence we have can be found in the votive inscription, where we read about, among other names: ἀναστάσιος ἱερέως Ιωαν(νου)12.

At the Bema, on the semi-dome of the apse, we can see the Theotokos in the Vlachernitissa type with the accompanying inscription « Ἡ ΧΡΑ ΤΟΥ ἉΧΩΡΙΤου» (Fig. 2). On the face of the eastern wall, the Mandylion, a symbol of incarnation13, can be found within the scene of the Ascension14. We can find the Man of Sorrows15 in its traditional position16, within the conch of the prothesis 17. The upper zone is dominated by the Descent into Hades18 and the Lamentation19, scenes which express a significant

12 It is quite likely that this is Anastasios Kaloudis, a painter from Kapesovo, who was the son of the priest Ioannes and belonged to the first generation of Kapesovo painters, D. Konstantios, Προσέγγιση στο έργο των ζωγράφων από το καπεσοβιτικό της Ηπείρου, Athens 2001, 47 49 (henceforth: Konstantios, Προσέγγιση). Also Κ. Kontopanagou, Ο ναός του Αγίου Γεωργίου Νεγάδων στην Ήπειρο (1795) και το έργο των Καπεσοβιτίων ζωγράφων Ιωάννου και Αναστασίου Αναγνώστη, Ioannina 2010 (unpublished thesis), 2239 2240 (henceforth: Kontopanagou, Καπεσοβίτες).


14 Anastasios depicts this theme at the same point in Vella monastery (1745) and in the churches of the Taxiarchs (1749) and of the Koimesis (1763).


16 For the typical position of the scene, which is related to hymnology: S. Dufrène, «Images du décor de la Prothéa», REB 26 (1968), 297 310.

17 The scene is connected with the everyday completion of the Eucharist: Mantas, Ιερό Βήμα, 218 219.

18 The position of the scene is a sign of the influence of the liturgical practice and is connected with the tropraria before the Liturgy of the
Plan 1. The catholicon of Prophet Elijah.
THE MONASTERY OF THE PROPHET ELIJAH IN PAIDONIA, IOANNINA: AN UNKNOWN WORK OF THE PAINTERS FROM KAPESOVO

1. Tabernacle of David
2. Burning Bush
3. Annunciation
4. Nativity of Christ
5. Presentation of Christ in the temple
6. Baptism
7. Transfiguration
8. Raising of Lazarus
9. Triumphant Entry into Jerusalem
10. Birth of the Theotokos
11. Dormition of the Theotokos
12. Presentation of the Theotokos in the temple
13. Luke the Evangelist
14. Hospitality of Abraham
15. Ascension
16. Mandylion
17. Sacrifice of Abraham
18. Matthew the Evangelist
19. Theotokos Platytera
20. Ierotheos (medallion)
21. Autonomus (medallion)
22. Antipas (medallion)
23. hospitality of Abraham
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eschatological and salvatory character. In the conch of the diaconicon there is a depiction of Ignatius, bishop of Antioch, «θηρίοις γενέσθαι βορά»21. The inclusion of his martyrdom, being torn apart by lions, in the iconography of the Bema is undoubtedly because of its soteriological content22. On either side of the Ascension, we can see scenes from the Old Testament: the Hospitality, the depiction of the Eucharist23, and the Sacrifice of Abraham, a prefiguration of the Passion of the Christ and the Salvation24. The Tabernacle of David25 and the Burning Bush26, prefigurations of the Divine Dispensation27, can be found on the south wall. The iconographical program of the

Preparation: P. Trembelas. Αἱ τρεῖς λειτουργίαι κατὰ τοὺς ἐν Ἀθήναις κώδικας, Athens 1935, 83. The Lamentation is connected with the dogma about the double nature of Christ, as it refers to his three day burial and subsequent resurrection: I.K.M. Vafiades, «Το εικονογραφικό θέμα Ἀνω Σε ἐν θρόνῳ, Κάτω ἐν τάφῳ», Μακεδονικά 33 (2003), 223 228. It is also worth mentioning that the Kapesovo painters, in their later work (2nd half of the 18th century) depict the «Ἀνω Σε ἐν θρόνῳ, Κάτω ἐν τάφῳ» in the conch of the Prothesis, including the Lamentation in the lower section of the scene, see Kontopanagou, Καπεσοβίτες, 49 51.

20 This is a common placement for the scene in the work of the Kapesovo painters, Kontopanagou, Καπεσοβίτες, 65.
22 The phrase from the synaxarium of the saint «Ταύς, γενόμενον, ἔργος γένομαι καθαρὸς τῷ Θεῷ» (Delehaye, Synaxarium, 329.27), suggests the connection of his martyrdom with the sacrifice of Christ and as such, with the Eucharist. This relationship is reinforced by its common depiction on the sanctuaries of monasteries: L. Reau, Iconographie de l’art chrétien, 3.2, Paris 1958, 671 672.
23 These become typical scenes of the iconographical program in the holy Bema, Schrenk S., «Τύρος und Antitypos in der frühchristlichen Kunst», JAC Ergänzungsband 21, Bonn 1995, 55 58.
24 Mantas, Ιερό Βήμα, 188 189.
27 Concerning the inclusion of Old Testament depictions within the sanctuaries, see N. Gkioles, Οι τοιχογραφίες του καθολικού της μονής Διονυσίου στο Άγιο Όρος, Athens, 2009, 17 19.
sanctuary is completed by the Evangelists Matthew and John as well as full-length depictions of Hierarchs as well as their liturgical duties: Mantas, Ierou Bima, 136 137 and 164 165.

30 For the painter, see E. Dracopoulos, Εικονογραφία της Μονής τοῦ Προφήτου Ελικών, Athens 1990, 195 199. When Anastasios decorates churches with a dome, such as the Rogkovo monastery (1760) and St. Nicholas (1767) in Tsepelovo (for the churches see Konstantios, Προσέγγιση, 28 29). In that church Anastasios works together with his son, Ioannis Manopoulos, «Επανεξέταση των επιγραφών των Καπεσοβιτών ζωγράφων», ΗΧ 37 (2003), 305 306. Henceforth: Manopoulos, «Επανεξέταση». Their positions on the perimeter of the church allude to the Evangelists’ importance as a bridge between heavenly and earthly worlds, an opinion that led to their established position on the spherical triangles: N. Gkioles, Ο Βυζαντινός τρούλλος και το εικονογραφικό του πρόγραμμα, Athens 1990, 195 199. When Anastasios decorates churches with a dome, such as the Rogkovo monastery (1760) and St. Nicholas (1767) in Tsepelovo (for the churches see Konstantios, Προσέγγιση, 28 29). In that church Anastasios works together with his son, Ioannis Manopoulos, «Επανεξέταση», 300.

28 The Evangelists are depicted in the four corners of the building, just as in the other churches painted by Anastasios. Compare with the Taxiarchs in Chrysochache (1754). [For the church, see G. Manopoulos, «Επανεξέταση των επιγραφών των Καπεσοβιτών ζωγράφων», ΗΧ 37 (2003), 305 306. Henceforth: Manopoulos, «Επανεξέταση»]. Their positions on the perimeter of the church allude to the Evangelists’ importance as a bridge between heavenly and earthly worlds, an opinion that led to their established position on the spherical triangles: N. Gkioles, Ο Βυζαντινός τρούλλος και το εικονογραφικό του πρόγραμμα, Athens 1990, 195 199. When Anastasios decorates churches with a dome, such as the Rogkovo monastery (1760) and St. Nicholas (1767) in Tsepelovo (for the churches see Konstantios, Προσέγγιση, 28 29). In that church Anastasios works together with his son, Ioannis Manopoulos, «Επανεξέταση», 300.

29 For the common positions and depictions, see Ch. Konstantinides, Ο Μελισμός. Οι Συλλειτουργούντες Ιεράρχες μπροστά στην Αγία Τράπεζα με τα Τέμπη Διώριση, Κέντρο Βυζαντινού Εργασίων, Βυζαντινά Μνημεία, 14, Thessaloniki 2008, 125 ff.

30 The systematic inclusion of the Hierarchs and Deacons within the Bema is related to their position within the heavenly hierarchy as well as their liturgical duties: Mantas, Ierou Bima, 136 137 and 164 165.

31 For the painter, see E. Dracopoulos, Εικονογραφία της Μονής τοῦ Προφήτου Ελικών, Αθήνα 1990, 195 199. When Anastasios decorates churches with a dome, such as the Rogkovo monastery (1760) and St. Nicholas (1767) in Tsepelovo (for the churches see Konstantios, Προσέγγιση, 28 29). In that church Anastasios works together with his son, Ioannis Manopoulos, «Επανεξέταση», 300.

32 Konstantios, Προσέγγιση, 47.

33 According to the dedicatory inscription, Anastasios worked on the Taxiarchs by himself: Konstantios, Προσέγγιση, 28 29.

34 In that church Anastasios works together with his son, Ioannis Manopoulos, «Επανεξέταση», 300.

35 These themes can be found in most of the works by the Kapesovo painters, Konstantios, Προσέγγιση, figs. 92, 93, 96 101, 102 103, 104 105, 107 108, 106 107, 110 113, 115 119. Signifies the Theotokos’ role in the birth of Christ and is included in the framework of the particular iconographical practices of the 18th century which the Kapesovo choose to enrich the iconographical programs. In his early works, on the arch of the Holy Bema Anastasios describes the Vlachernitissa as Χώρα του Αχωρήτου, while Ioannes, an painter of the subsequent generation, prefers the description of Άγιος Μηνάς Μονοδενδρίου. Addenda et Corrigenda, ν. 40 (1765), 53 89 (henceforth: Velenis, «Άγιος Μηνάς»).

36 Konstantios, Προσέγγιση, 38 39.

37 For the churches, Konstantios, Προσέγγιση, 92, 96.

38 Konstantios, Προσέγγιση, 69 70, 79 82, 89 90.

39 Konstantios, Προσέγγιση, fig. 106a; Regarding the frequency with which this scene appears in Kapesolite, Konstantios, Καπεσοβίτες, 210 211.

40 Normally in post-byzantine depictions he converses with his mad (Matthew, 17, 19). Here however, Procla is depicted. See the depictions in Saint Katerini in Karousades (Corfu) (D. Triantaphyllopoulos, Die nachbyzantinische Wandmalerei auf Kerkya und anderen

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see Christ standing with his hands bound, while a Roman soldier holds him. The lyrical mood of the artist also draws interest in this scene, since among the crowd, a group of children is depicted. The depiction of multi-figure scenes, mainly in the iconographical cycle of the Passion, is a characteristic of the works of Anastasios and the Kapesovo painters in general.

Fig. 4. The Presentation of the Theotokos. Taxiarchs, Kato Soudena, Zagori.
Also, there are notable similarities between the physiognomical types in the church of the Prophet Elijah and the signed works of the painter: Saint Stefanos in the Taxiarchs and in the church we are examining, the only variation is the different angle at which the head is aligned (Figs 6, 7). The similar depiction of the full-length saints in the Taxiarchs and the Prophet Elijah led to the identification of the otherwise unidentifiable figure outside of the Bema as the homonymous prophet\(^\text{46}\). We can also see the same iconographical type in the medallions of the saints: Sebastian and Larianos (Fig. 3) in the church of the prophet Elijah are similar to Boniface in the Koimesis or the young Plato, with Lupo. Finally, the artist uses the same painted decoration: the use of concentric rhombuses of black and red color is a common characteristic of the church of the Prophet Elijah, the Taxiarchs, and the Monastery of Eleousa, on the island of Ioannina\(^\text{47}\).

Besides the aforementioned iconographical elements, it is mainly the style which alludes to the Kapesovites and Anastasios in particular. In the church of the Prophet Elijah, the anthropocentric images are either organized on either side of a vertical axis or are often developed around diagonal axes\(^\text{48}\), such as in the other works by the painter and those of the Taxiarchs and the Koimesis in particu-

\(^{46}\) In the Taxiarchs the prophet is depicted contra posto wearing a white pelt and an imation of grey color, exactly like the half destroyed figure in the church under examination, where he is depicted next to the iconostasis as a patron of the church. See the same iconography in churches of the 17th century: A. Tourta, \textit{Οι ναοί του Αγίου Νικολάου στη Βίτσα και του Αγίου Μηνά στο Μονοδέντρο}, Athens 1991, 161 162; I. Houliaras, \textit{Η Εντοίχια Θρησκευτική ζωγραφική του 16ου και 17ου αιώνα στο Δυτικό Ζαγόρι}, Athens 2009, 314.

\(^{47}\) In the monastery of Eleousa (1759) Anastasios works with his sons Ioannis and George Konstantion, \textit{Προσέγγιση}, 30.

\(^{48}\) In the church of the Prophet Elijah: Washing of the Feet, Judging of the High Priest, Washing of Pilate’s Hands, Sacrifice of Abraham.
lar. The space in some cases complements the scene by encircling the figures and in other cases has an organic relationship with them, alluding to the place where the events unfold. The western influence on the buildings in the scenes depicting the Passion is also noteworthy: structures with pseudo-renaissance façades, fully decorated capitals and lintels with rich sculpted decorations. Their figure, but also their style is evidence of the influence of western Baroque, which spreads to Eastern Europe through engravings and books during the 18th century.

Similar influences can be seen in the throne of Christ in the Last Supper (Fig. 7), in the impressive tripod and the round table in the depiction of the evangelist Luke and in the lion’s head which decorates the bench in the Judgement of the High Priests. Similar elements can be found in the churches of Taxiarchs and of Koimesis.

In the church of the Prophet Elijah we can find the stylistic features which are characteristic in the works of the High Priests, the Washing of Pilate’s Hands etc.

Regarding the development of a common aesthetic in the orthodox art of the Balkans during the 18th century, E. Dracopoulou, “The Itineraries of the Orthodox Painters in the Eighteenth Century: The Common Aesthetics in South East Europe”, *The Historical Review* 5 (2008), 21 40. The Baroque influences become more pronounced and reach sophistication in the works of Ioannis. In his art, the greater variation and the assimilation of baroque motifs are obvious, Kontopanagou, *Ketzarqofitec*, 363.

In the Taxiarchs, western influences are relatively minor while, on the other hand, in the church in Kapesovo the signs of western influence are more pronounced with characteristic depictions being those of the Ecce Homo and the Stripping, Konstantios, *Ποταμου*, 76 77.
Kapesovites\textsuperscript{55} the main characters are depicted with the correct proportions, however the secondary figures present certain shortcomings, such as the absence of necks on their bodies\textsuperscript{56}. Normally the figures are presented en face with their weight distributed evenly between their legs, and in other cases they are depicted contra-posto with the relaxed, static limb, while an even rarer case is their depiction semi en face. The intensity of their movements is depicted awkwardly, with their bodies rigid and in unnatural positions\textsuperscript{57}. The unsteadiness of a figure in motion is often due to the alteration of the iconographical type, such as with the soldier who has placed Christ under arrest in the Betrayal, a figure which is repeated with the same clumsiness in all the works of the Kapesovites\textsuperscript{58}. In the church being examined, we can see a certain shortcoming in the depiction of the seated figures, whose torsos are depicted unnaturally in comparison with the rest of their body\textsuperscript{59}. A similarly crude style can be seen in other works by Anastasios\textsuperscript{60}. Another characteristic of his art is the side face depiction of the figures’ faces such as the disciple to the left in the sixth Eothino Gospel in the Koimesis and in the scenes of the Passion from the Taxiarchs\textsuperscript{61}, a depiction which is similar to the frescoes of the Prophet Elijah (Washing of the feet, Betrayal, Last Supper Fig. 7).

\textsuperscript{55} For characteristic examples of the depiction of the figures in the church of the Taxiarchs, the frescoes of which have been used in the present study, as basic material for comparison, Konstantios, Προσέγγιση, fig. 11b.

\textsuperscript{56} Compare to the figures of the Jews in the Washing of Pilate’s Hands and of the two criminals in the Crucifixion in the Taxiarchs, Konstantios, Προσέγγιση, figs. 67b, 93a.

\textsuperscript{57} Just as the depiction of Isaac in the Sacrifice of Abraham.

\textsuperscript{58} This figure seems to be floating and has their back turned towards the viewer. The artist depicts him with the same unsuccessful way in all of his works, Konstantios, Προσέγγιση, 64b. A similar example would be the forced movement of the soldier in the Flagellation, Konstantios, Προσέγγιση, 75a 77b, Kontopanagou, Καπεσοβίτες, 163.

\textsuperscript{59} Mainly in the scenes of the Washing of the Feet and of the Last Supper.

\textsuperscript{60} In the depictions of the Last Supper and the Flagellation, Konstantios, Προσέγγιση, 58a, 59a, 75a.

\textsuperscript{61} Indicatively we can notice the figure in the lighted opening in the Flagellation, Konstantios, Προσέγγιση, 75a.
The painter of the Prophet Elijah paints with free brush strokes, dark olive-green models, rose-colored skin and white paint for light on the forehead and around the nose, a familiar stylistic particularity in the Taxiarchs in Soudena. What are missing however, from the depictions on the church under examination, are the rich tonal variations, which characterize the style of the artist, recognizable in his mature works, such as the Koinēsis in Kapesovo and the Rogkovo monastery. In these monuments, the art is more elaborate while the variations in color are carefully done, while above them we can often see schematized anatomical details. In the church of the Prophet Elijah we notice the two consecutive wrinkles underneath the eyes, a familiar element of the painters from Kapesovo, as well as the ear lobe, which is depicted with pronounced schematization, and the forked beard, which is defined by pronounced outlines, also a familiar element of the art of Anastasios.

Similarities with the Taxiarchs can be found in the depiction of the garments - the artist in Prophet Elijah creates deep and stiff folds in the clothing of the figures, with the use of alternating dark and light brushstrokes, without, however, the use of tonal variation. The general impression is that the garments describe the anatomical details, much like the Anastasios’ signed works. In fact, a characteristic detail of the frescoes under examination, a folded back detail of a garment in motion, connects the style of all Kapesovo painters.

Finally, apart from the iconographical and technical evidence, we can identify the painter through paleographical evidence. The scripture in the church of the Prophet Elijah is written with free brush strokes and absence of tonal variation, lead us to the inclusion of this monument among the painter’s early works. During his long artistic journey, there is a visible, gradual change in his signed works: The free style of the artist, with the fast, concise brush strokes in the church of the Taxiarchs (1749) is transformed, the painter renders the figures with more attention to detail, eminently visible in the Koinēsis in Kapesovo (1763). The existence of other painters during the creation of these works cannot be logically excluded, since most of the projects he works on also have the signature of other members of his family. The sole known until now signed church - which Anastasios decorated by himself - is that of the Taxiarchs in Soudena. At this point we must mention the fact that the possibilities in the division of labor between the Kapesovo painters are many and unpredictable and as such, the study of the many ensembles of frescoes created by this family workshop has proven that it is not always easy to discern the artists which worked on a particular monument. However, the differences are normally assimilated in the greater ensemble of the decoration, as the personal style of the most capable painter, who is the head of the project, is brought to the fore. In the catholicon of the monastery of the prophet Elijah, this master painter, who completely dominates the form of the work, must be Anastasios, «ἐκ λόγου κατευθοῦσα».

| 62 | A characteristic of the church of the Taxiarchs is the depiction of saint Stefanos and the saints in the medallions in the Prothesis, and of the saints Nestor, Theodore Tyrone and Jakob on the north wall. |
| 63 | For the change in style in the work of Anastasios: Konstantios, Προσέγγιση, figs 9, 61, 64b, 66b. |
| 64 | These differences are even more obvious in the same physiognomic types, such as the saints Prochoros (Koinēsis in Kapesovo) and Stefanos (Prophet Elijah). |
| 65 | A characteristic example is the folded back detail of the garment which creates the Imation of the apostle Peter in the Betrayal and the Washing of the Feet. |
| 66 | For related examples, Konstantios, Προσέγγιση, figs 9, 61, 64b, 66b. |
| 67 | His writing style can be found in the Taxiarchs, where he works by himself, in the benefactor’s inscriptions in the church of the Prophet Elijah in Statista and in the monastery of Vella, as well as the south aisle of the latter, Ελεν. Δυσμίσ. Μουδολόροις, 67 70. |
| 68 | Anastasios’ spelling errors can be pinpointed in the first works where he worked by himself or with other members of his family, in the Taxiarchs of Chrysorache and Kato Soudena and in the Koinēsis in Kapesovo, where similar spelling errors are found, e.g. the frequent wrong ending « τον», rather than the correct « τον» in the genitive plural. |
Η μονή του Προφήτη Ηλία στον συνοικισμό Παειοταδιαρείας βρίσκεται σε απόσταση δύολιθη πλαγιά στο βουνό που υπονοείται επάνω από το χωριό Παρακάλαμος στην περιοχή του Άνω Καλαμάρια βόρεια των Ιωαννίνων. Αγνωστά παραμένουν έως σήμερα στην έρευνα το μοναστηριακό φυσικό και ο τοιχογραφικός διακόσμος του κατάγαμαν καθολικού. Το μονόχωρο καθολικό (Εικ. 1) και ο περίβολος συζητο- ται σε καλή κατάσταση, ενώ τα υπόλοιπα κτίσματα, η τράπεζα και τα κελιά, είναι ερειπωμένα. Οι διαδοχικοί επεμβάσεις στο καθολικό γίνονται αντιληπτές τόσο στις εξωτερικές όσο και στις εσωτερικές επιφάνειες του. Η χρονολόγηση της πρώτης οικουδομικής φάσης σύμφωνα με τα μορφολογικά στοιχεία μπορεί να τοποθετηθεί περί τον 17ο αιώνα. Η κατασκευή των τοίχων, στο μεγαλύτερο μέγεθος τους, εκκινείται την τυπική για τον 18ο αιώνα αργολιθοδομία με τους οριζόντιους ξυλόδεσμους κατε διαστήματα.

Εσωτερικά ο ναός είναι κατάγαμαν, αλλά δυστυχώς δεν σώζεται η κτητορική επιγραφή. Τα μόνα επιγραφικά στοιχεία που διαθέτουμε βρίσκονται στις ενθύμεσες, όπου διαβάζουμε μεταξύ άλλων ονόματα: αναστάσιος ιερέως Ιωάν(νου). Το λιτό εικονογραφικό πρόγραμμα απαρτίζουν οι βασικές σκηνές του Χριστολογικού και του Θεομητορικού κύκλου. Η οργάνωση του λιτού εικονογραφικού προγράμματος με την κυκλική ανάπτυξη των σκηνών και η επιλογή των θεμάτων (Εικ. 3) μπορούν να παραλληλιστούν με το εικονογραφικό πρόγραμμα των ναών της Κοίμησης Καπεσόβου (1753), τον Ταξιάρχη στα Κάτω Σουδενά Ζαγορίου (1749) και την Χρυσόρραχη Ιωαννίνων (1754), έργα του Καπεσοβίτη Ζωγράφου Αναστάσιος. Η εικονογραφία πολλών συνθέσεων στον Προφήτη Ηλία παραπλησίων στον Αναστάσιο Ζωγράφο (Άκρα Ταπείνωση, Υπαπαντή, Γενέσιο της Θεοτόκου, Μυστικός Δείπνος, Προδοσία κ.α.). Επιπλέον παρατηρούμε κοινός ψυχαγωγικός τύπος με τα ενπρόθεσμα έργα τους: στην απεικόνιση του αγίου Στεφάνου στους Ταξιάρχες και στον ναό που εξετάσαμε το μόνο που πα-
φημένων συνόλων, τον οικογενειακό αυτού έργαστηρίου απέδειξε ότι δεν είναι πάντα εύκολη η διάκριση των ζωγράφων που έχουν εργαστεί σε ένα μνημείο. Ωστόσο οι διαφορές συνήθως αφομοιώνονται στο ενιαίο σύνολο του διακόσμου, καθώς τονίζεται το προσω-πικό ύφος του κανόνα στον ικανότερο ζωγράφο που είναι ο επικεφάλης. Στο δυσπρόσιτο καθολικό της μονής Προφήτη Ηλία αυτός ο πρώτος ζωγράφος, που καθορίζει απόλυτα τη μορφή του έργου, θα πρέπει να είναι ο Αναστάσιος, «ἐκ κώμης καπεσώβου». Ωστόσο οι διαφορές συνήθως αφομοιώνονται στο ενιαίο σύνολο του διακόσμου, καθώς τονίζεται το προσω-