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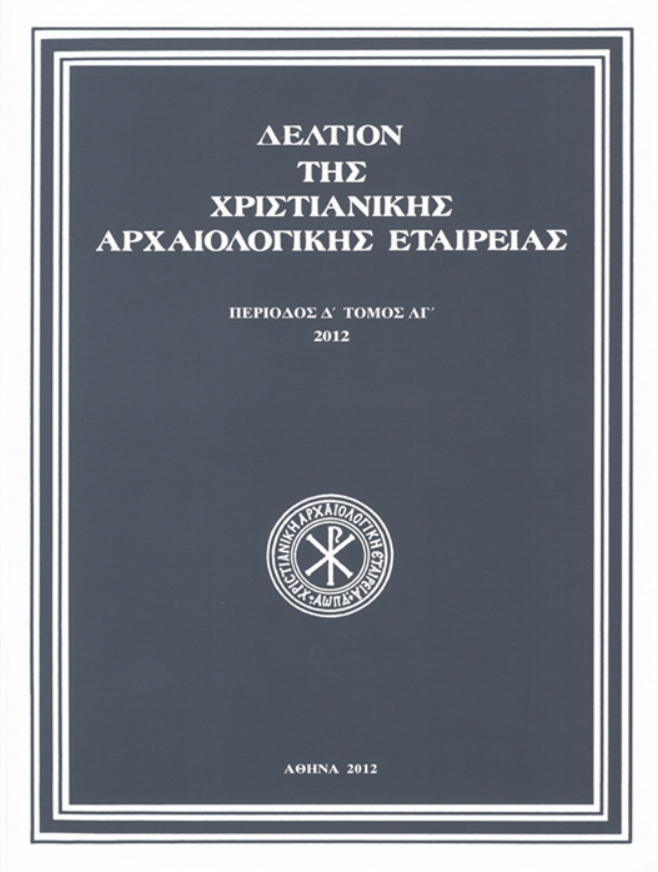

Η μονή του προφήτη Ηλία στην Παδονία Ιωαννίνων: Ενα άγνωστο έργο των Καπεσοβιτών ζωγράφων

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Katerina Kontopanagou

THE MONASTERY OF THE PROPHET ELIJAH IN PAIDONIA, IOANNINA: AN UNKNOWN WORK OF THE PAINTERS FROM KAPESOVO

Η μονή του Προφήτη Ηλία στον συνοικισμό Παϊδονιά βρίσκεται στο βουνό που υψώνεται επάνω από το χωριό Παρακάλαμος στην περιοχή του Άνω Καλαμά βόρεια των Ιωαννίνων. Εικονογραφικές, παλαιογραφικές και κυρίως υφολογικές παρατηρήσεις υποδεικνύουν ότι ο ανώνυμος ζωγράφος του καθολικού είναι ο Αναστάσιος Καπεσοβίτης.

The monastery of the prophet Elijah in the settlement of Paidonia is found on the mountain that rises above the village of Parakalamos in the region of Ano Kalama north of Ioannina. Iconographic, paleographic and stylistic observations in particular illustrate that the anonymous painter of the katholikon is Anastasios of 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 Parakalamos[1] in the region of Ano Kalama north of Ioannina. The monastic complex as well as the wall decoration and frescoes of its catholicon[2] remain unstudied by research up until today. There are very few pieces of information about the history of the monastery[3], likewise for its relations with the particularly important nearby monastery of Sosinou[4].

The catholicon of the monastery and its precinct[5] survive in good condition, while the refectory and the cells are in ruins. The catholicon[6] is a small single-nave church with a semicircular apse, while inside, a three partatite 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

Λέξεις κλειδιά
18ος αιώνας, Ήπειρος, Παρακάλαμος, Παϊδονιά, Προφήτης Ηλίας, Καπεσοβίτες ζωγράφοι, Αναστάσιος ζωγράφος.

Keywords
18th century, Epirus, Parakalamos, Paidonia, Prophet Elijah, Painters from Kapesovo, Anastasios the painter.

[1] The area of Pogdoriani was renamed to Parakalamos (1927): P. Soustal και J. Koder, *Nikopolis und Kephallēnia* (*Tabula Imperii Byzantini* 3), Vienna 1981, 130; A. Gkogos, *Παρακάλαμος. Από τα προϊστορικά χρόνια ως την απελευθέρωση του 1913,* A., Athens 1995, 22 27 (henceforth: Gkogos, *Παρακάλαμος*).

[2] The presentation and study of this unknown monument could not have been completed without the fundamental study of D. Konstantios for the Kapesovo painters. The present article is dedicated to his memory.

[3] According to the traditions of the region, the early phase of the monastery is of the same period as the tower of Melas (2nd half of the 15th century?), because the monastery belonged to the Melas family, L. Melas, *Σελίδες της Ηπείρου,* Athens 1963, 129. Gkogos, *Παρακάλαμος*, 611 612.

[4] The only reference to the Prophet Elijah's monastery is that it becomes a dependency of Sosinou monastery in 1874: I. Lambridis, *Ηπειρωτικά Μελετήματα*, v. Β΄, ΣΤ΄, 1888, 14 15.

[5] Compare the fortification of the Sosinou: R. Stylianou, «Το καθολικό της μονής Σωσίνου στο Πωγώνι της Ηπείρου», *Εκκλησίες μετά την Άλωση* 2, Athens 1982, 67 ff. Hamond describes these fortifications: N.G.L. Hammond, *Ήπειρος. Η γεωγραφία, τα αρχαία ερείπια, η ιστορία και η τοπογραφία της Ηπείρου και των παρακείμενων περιοχών,* Athens 1971, 14 15.

[6] I warmly thank G. Fousteris for the plans and I. Chouliaras for his valuable contribution.

Fig. 1. The catholicon of Prophet Elijah, Paidonia, Ioannina. External view.

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 Epirus[7].

The construction of the walls, for most of their length, follows the typical for the 18th century horizontal wooden reinforcement at regular intervals[8]. Besides the wall masonry, morphological evidence places the final architectural phase during the 18th century: the door frame, which has been built with orthogonal stones[9] and the thin lighting slits, characteristic during the period of the Turkish occupation[10].

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 phase[11].

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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 στην Σιάτιστα», *Εκκλησίες μετά την Άλωση* 1, 1979, 55 66.

[9] Compare to the church of St. Theologos: A. Pasali, «Ο Άγιος Ιωάννης ο Θεολόγος στο Ζάρκο Τρικάλων», *ΔΧΑΕ* 20 (1998), 133 147, mainly 143.

[10] Vokotopoulos, Μονοδένδρι, 118 119, fig. 13.

[11] For this period see E. Tsaparlis, «Το ξυλόγλυπτο τέμπλο στην Ήπειρο κατά το β΄ μισό του 18ου αιώνα», *Αντίφωνον, Αφιέρωμα στον καθηγητή Ν.Β. Δρανδάκη*, Thessaloniki 1994, 71 72.

Fig. 2. Theotokos Vlachernitissa, holy Bema. Prophet Elijah, Paidonia, Ioannina.

Internally, the church is full of frescoes. However the dedicatory inscription is, unfortunately, missing. The only inscriptional evidence we have can be found in the votive inscription, where we read about, among other names: αναστάσιος ιερέως 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 Χ_ΡΑ ΤΟΫ ἈΧΩΡΙΤου» (Fig. 2). On the face of the eastern wall, the Mandylion, a symbol of incarnation[13], can be found within the scene of the Ascension[14]. We can find the Man of Sorrows[15] in its traditional position[16], within the conch of the prothesis[17]. The upper zone is dominated by the Descent into Hades[18] and the Lamentation[19], 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 Καπέσοβο της Ηπείρου*, Athens 2001, 47 49 (henceforth: Konstantios, *Προσέγγιση*). Also K. Kontopanagou, *Ο ναός του Αγίου Γεωργίου Νεγάδων στην Ήπειρο (1795) και το έργο των Καπεσοβιτών ζωγράφων Ιωάννου και Αναστασίου Αναγνώστη*, Ioannina 2010 (unpublished thesis), 2239 2240 (henceforth: Kontopanagou, *Καπεσοβίτες*).

[13] For the iconography of the theme and its symbolisms: S. Papadaki Oekland, «Το Άγιο Μανδήλιο ως το νέο σύμβολο σε ένα αρχαίο εικονογραφικό σχήμα», *ΔΧΑΕ* 14 (1987 88), 283 294. For its theological connection with the Ascension, see Chouliaras I., «Η Θεοτόκος που κρατά το Άγιο Μανδήλιο στη σκηνή της Ανάληψης: ένα Μακεδονικό Θέμα στην τέχνη της Ηπείρου κατά τον 16ο και 17ο αιώνα», *HX* 43 (2009), 601 ff.

[14] For the depiction of the Ascension in the area of the Bema, A. Mantas, *Το εικονογραφικό πρόγραμμα του Ιερού Βήματος των μεσοβυζαντινών ναών της Ελλάδος (843-1204)*, Athens 2001, 121, 196 ff. (henceforth: Mantas, *Ιερό Βήμα*). For the iconography of the scene, N. Gkioles, *Η Ανάληψη του Χριστού βάσει των μνημείων της Α΄ χιλιετηρίδος*, Athens 1981.

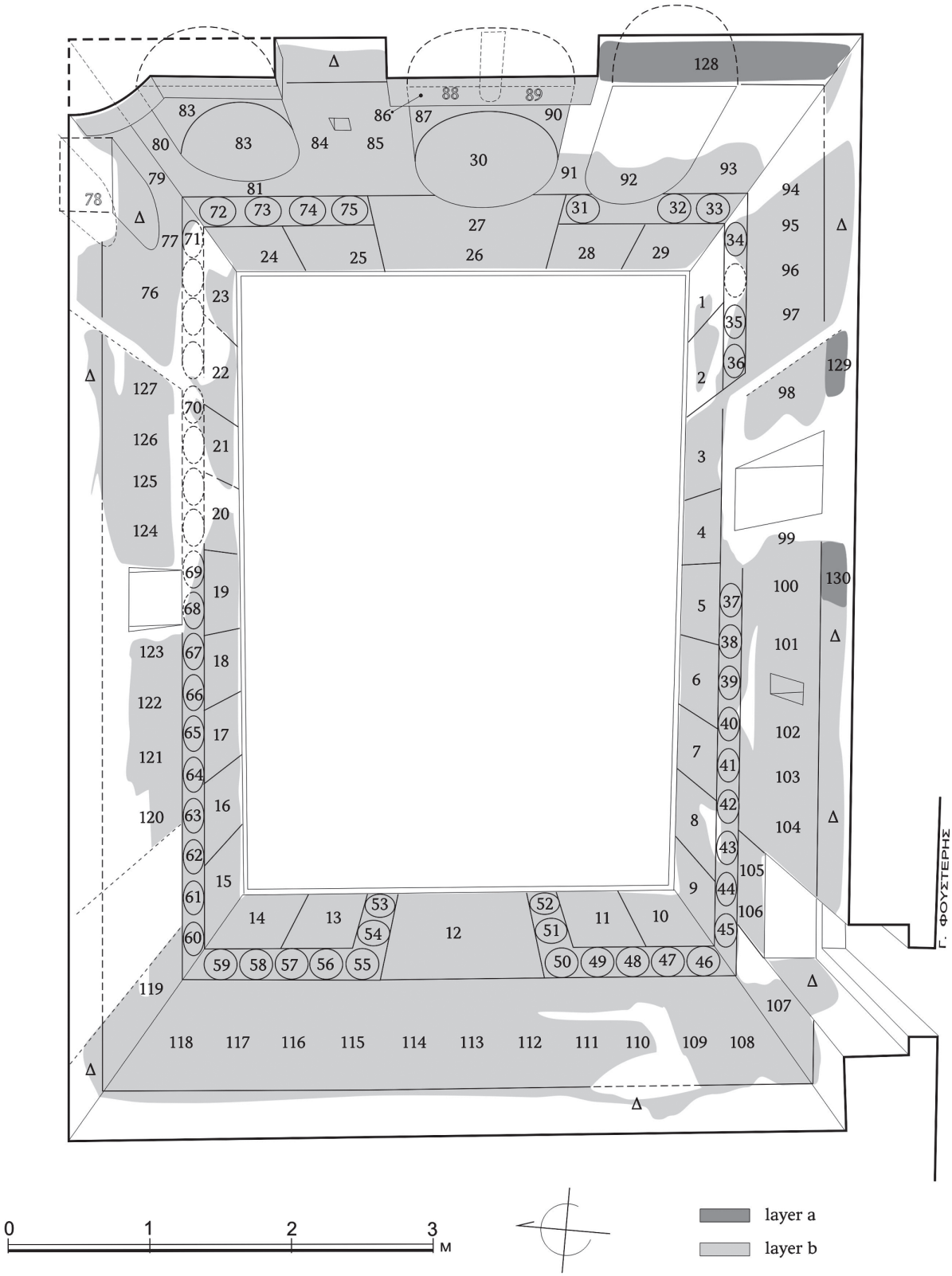
[15] For this subject, see H. Belting, *L'arte e il suo pubblico. Funzione e forme delle antiche immagini della Passione*, Bologna 1986, 35 46, 198 220; M. Marković, «Contribution à l'étude de l'influence du canon du Samedi Saint sur l'iconographie de la peinture medieval», *ZRVI* 37 (1998), 167 183.

[16] 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).

[17] For the typical position of the scene, which is related to hymnology: S. Dufrenne, «Images du décor de la Prothèse», *REB* 26 (1968), 297 310.

[18] The scene is connected with the everyday completion of the Eucharist: Mantas, *Ιερό Βήμα*, 218 219.

[19] The position of the scene is a sign of the influence of the liturgical practice and is connected with the troparia before the Liturgy of the



Plan 1. The catholicon of Prophet Elijah.

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. Triumphal Entry into Jerusalem
10. Mark the Evangelist
11. Birth of the Theotokos
12. Dormition of theTheotokos
13. Presentation of the Theotokos in the temple
14. Luke the Evangelist
15. Last Supper
16. Washing of the feet
17. Betrayal
18. Judging of the High Priests
19. Pilate washing his hands
20. Christ carrying his Cross
21. Crucifixion
22. Lamentation
23. Descent into Hades
24. John the Evangelist
25. Hospitality of Abraham
26. Ascension
27. Mandylion
28. Sacrifice of Abraham
29. Matthew the Evangelist
30. Theotokos Platytera
31. Eleutherius (medallion)
32. Ierotheos (medallion)
33. Autonomus (medallion)
34. Ambrosius (medallion)
35. Antipas (medallion)
36. Tarasius (medallion)
37. Constantine the martyr (medallion)
38. Exakoustodianos (medallion)
39. Antonios the martyr (medallion)
40. Maximilianos
41. Iamvlihos
42. Martirianos
43. Unidentified saint (medallion)
44. Kirikos (medallion)
45. Ioulitta (medallion)
46. Xeni (medallion)
47. Efrosini (medallion)
48. Matrona (medallion)
49. Tatiani (medallion)
50. Thekla (medallion)
51. Kosmas the Poet (medallion)
52. John Damaskinos (medallion)
53. Anatolios (medallion)
54. Bizantos (sic) (medallion)
55. Larianos (sic) (medallion)
56. Akindinos (medallion)
57. Vasiliskos (medallion)
58. Sebastian (medallion)
59. Boniface (medallion)
60. Chrisanthos (medallion)
61. Sozon (medallion)
62. Kallinikos (medallion)
63. Plato (medallion)
64. Andrew Stratelates (medallion)
65. Agathonikos (medallion)
66. Celsius (medallion)
67. Protasios (medallion)
68. Nazarios (medallion)
69. Pro (...) (medallion)
70. Unidentified young martyr (medallion)
71. Unidentified Hierarch (medallion)
72. Babilas (medallion)
73. Gregory Akragantinon (medallion)
74. Gregory of Nyssa (medallion)
75. Gregory Thaumaturgus (medallion)
76. Vision of Peter of Alexandria
77. Euplos
78. Cherub
79. Laurentian
80. Roufinos
81. Cherub
82. Man of Sorrows
83. Vrevia
84. Stefan
85. Romanos
86. Jonah
87. Gregory Theologos (;)
88. John Chrysostom
89. Basile
90. Athanasios (;)
91. Parmenas
92. Ignatius
93. Kirillos of Alexandria
94. John Eleemon
95. Spiridon
96. Gregory Palamas
97. Gregory the Dialogist
98. Prophet Elijah
99. Theodore Stratelates
100. Artemios
101. Panteleimon
102. Kosmas
103. Damianos
104. Archangel Michael
105. Zosimas
106. Mary of Egypt
107. Christopher
108. Marina
109. Kiriaki
110. Barbara
111. Ekaterini
112. Merkourios
113. Helen
114. Constantine
115. Antonios
116. Sabbas
117. Euthimios
118. Theodosios the Koinobiarchis
119. Onoufrios
120. Archangel Gabriel
121. Trifon
122. Minas
123. Theodore Tyron
124. Unidentified military saint
125. Dimitrios
126. Charalambos
127. Nikolaos
128. Jonah (layer a)
129. Lower part of full length unidentified saint (layer a)
130. Lower part of full length unidentified saint (layer a)

Fig. 3. The Presentation of the Theotokos. Prophet Elijah, Paidonia, Ioannina.

eschatological and salvatory character. In the conch of the diaconicon[20] 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 content[22]. On either side of the Ascension, we can see scenes from the Old Testament: the Hospitality, the depiction of the Eucharist[23], and the Sacrifice of Abraham, a prefiguration of the Passion of the Christ and the Salvation[24]. The Tabernacle of David[25] and the Burning Bush[26], prefigurations of the Divine Dispensation[27], 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 Ἄνω 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 «Ἄνω 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.

[21] H. Delehaye, *Synaxarium Ecclesiae Constantinopolitanae, e codice Sirmondiano*, Brussels 1902, 329.24 and in general for the martyrdom of the saint ibidem, 329 330 (henceforth: Delehaye, *Synaxarium*).

[22] The phrase from the synaxarium of the saint «Ἵνα, φησίν, ἄρτος γένωμαι 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., «Typos und Antitypos in der frühchristlichen Kunst», *JAC* Ergänzungsband 21, Bonn 1995, 55 58.

[24] Mantas, *Ιερό Βήμα*, 188 189.

[25] For the symbolism of the subject: Ch. Konstantinides, «Η Θεοτόκος ως σκηνή του Μαρτυρίου με τις προεικονίσεις και ο Μελισμός στην αψίδα της Κόκκινης Παναγίας στην Κόνιτσα», *ΔΧΑΕ* 29 (2008), 87 88.

[26] D. Mouriki, «Βιβλικαί προεικονίσεις της Παναγίας εις Περίβλεπτο Μυστρά», *ΑΔ* 25 (1970), 222 225.

[27] Concerning the inclusion of Old Testament depictions within the sanctuary, 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[28] as well as full-length depictions of Hierarchs[29] and Deacons[30].

Within the main church are developed the most important scenes from the life of Christ and Theotokos. The organization of the iconographical program, with the circular development of the scenes and the choice of themes, can be compared with the iconographical program of the similarly basilica plan church of the Koimesis in Kapesovo (1763), a work attributed to the Kapesovo painter Anastasios[31]. In this church, Anastasios cooperated with his sons Ioannis and George[32]. A similar iconographical arrangement can be seen in earlier works by the artist in the Taxiarchs in Kato Soudena (1749)[33] and in Chrysorache (1754)[34]. It is only natural, however, because of the limited space afforded by the small dimensions of the church in comparison with the aforementioned monuments, for certain characteristic themes found in the art of the Kapesovo painters, such as the Eothina Gospels and the Akathistos Hymn[35], to be omitted.

The iconography of many themes in the church of the Prophet Elijah refers to the painter Anastasios. In the Platytera the same inscription[36] and similar iconography can be found in the churches of the Taxiarchs and the Koimesis[37]. It is worth noting that there is a significant similarity even in the details, such as the heart-shaped motif at the base of the medallion which encloses Christ. In fact, the artist of the Prophet Elijah follows a similar iconographical scheme as the two aforementioned monuments, in the depictions of the Man of Sorrows, the Presentation of Christ in the Temple, the Birth of the Theotokos, the Last Supper and the Betrayal of Christ. In other cases the iconography is the same as regards the basic iconographical scheme, but figures are either added or removed –Betrayal, Crucifixion, Presentation of the Theotokos[38] (Figs 4, 5). In the latter scene, a detail of the art of the Kapesovo painters, two young women with intertwined hands, is of particular interest[39]. However, even within the scenes where a different iconography is used, we can still recognize the typical features of the artist: the body of Pilate, in the Washing of his hands, is twisted in the same way[40]. In this scene the particular iconography that the artist utilizes in the prophet Elijah is worth mentioning; Christ himself is missing from the scene, while he is normally depicted standing before Pilate. However, to the right of the column, which acts as a dividing factor, we

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[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 Chrysorache (1754). [For the church, see G. Manopoulos, «Επανεξέταση των επιγραφών των Καπεσοβιτών ζωγράφων», *HX* 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 (1787) in Tsepelovo (for the churches see Konstantios, *Προσέγγιση,* 102 103, 146 148) he places the four Evangelists in the spherical triangles.

[29] For the common positions and depictions, see Ch. Konstantinides, *Ο Μελισμός. Οι Συλλειτουργούντες Ιεράρχες μπροστά στην Αγία Τράπεζα με τα Τίμια Δώρα ή τον Ευχαριστιακό Χριστό*, Κέντρο Βυζαντινών Ερευνών, *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, *Ιερό Βήμα,* 136 137 and 164 165.

[31] For the painter, see E. Dracopoulou, *Έλληνες Ζωγράφοι μετά την Άλωση (1450-1830),* 3, Athens 2010, 158 159; D. Konstantios, «Ο Καπεσοβίτης ζωγράφος Αναστάσιος στο Νησί Ιωαννίνων», *Μοναστήρια Νήσου Ιωαννίνων, Πρακτικά Συμποσίου*, Ioannina 1999, 161 180. The painter Anastasios and Anastasios Kaloudis are one and the same, Manopoulos, «Επανεξέταση», 299 317. G. Velenis, «Άγιος Μηνάς Μονοδενδρίου. Addenda et Corrigenda», *HX 43 (*2009), 53 89 (henceforth: Velenis, «Άγιος Μηνάς»).

[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.

[36] 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 Kapesovite 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 «Ἄνωθεν οἱ Προφῆται»: Kontopanagou, *Καπεσοβίτες,* 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 Kapesovite, Kontopanagou, *Καπεσοβίτες*, 210 211.

[40] Normally in postbyzantine depictions he converses with his maid (Matthew, 17. 19). Here however, Procla is depicted. See the depictions in Saint Katerini in Karousades (Corfu) (D. Triantaphyllopulos, *Die nachbyzantinische Wandmalerei auf Kerkyra und anderen*

Fig. 4. The Presentation of the Theotokos. Taxiarchs, Kato Soudena, Zagori.

see Christ standing with his hands bound, while a Roman soldier holds him[41].

The lyrical mood of the artist also draws interest in this scene, since among the crowd, a group of children is depicted[42]. The depiction of multi-figure scenes[43], mainly in the iconographical cycle of the Passion, is a characteristic of the works of Anastasios[44] and the Kapesovo painters in general[45].

Ionischen Inseln, II, Munich 1985, fig. 8) and in the monastery of Drača (18th century, D. Milisavljević, *Drača, les dessins des fresques,* Novi Sad 1993, 40 V/5, henceforth: Milisavljević, *Drača*).

[41] The depiction of the arrested Christ and the Roman soldier is a sign of Flemish influence: J. Rigopoulos, *Φλαμανδικές επιδράσεις στη Μεταβυζαντινή ζωγραφική,* B, Athens 2006, figs. 1, 8, 9 (hence forth: Rigopoulos, *Φλαμανδικές επιδράσεις Β΄*); idem, *Ο Αγιογράφος Θεόδωρος Πουλάκης και η Φλαμανδική Χαλκογραφία,* Athens 1979, fig. 52. The eccentric depiction of Christ with the guard, is one of the iconographical enrichments of the Kapesovite and refers to his presentation of Ecce Homo. For examples of depictions of Ecce Homo see: Rigopoulos, *Φλαμανδικές επιδράσεις Β,* 61 65, fig. 86.

[42] The presence of children as well as the pronounced hand move ments of the crowd shows their descent from western works depict ing the final act of the trial. Compare with the works of Hans Hol bein (G. Schiller, *Ikonographie der christlichen Kunst*, 2, Gütersloh 1971, figs. 265, 268) and Tiziano (H. Wethey, *The paintings of Titian, The Religious Painting*, Paris 1969, fig. 91). In the frescoes of Epirus this iconographical detail can be found during the 17th cen tury (Ch. Merantzas, *Ο τόπος της Αγιότητας και οι εικόνες του,* Ioannina 2007, fig. 30).

[43] The multi faceted iconographical type is common in Balkan fres coes of the 18th century as it becomes widespread through the en gravings. Similar is the depiction in Serbian art: Milisavljević, *Drača*, 40.

[44] For examples see: Konstantios, *Προσέγγιση,* 75, figs. 67b, 68b, 77 79.

[45] Of the Kapesovo painters, Anastasios and Ioannis create more lyrical works compared to their contemporaries. The eclecticism in their types is obvious, mainly concerning Ioannis as they select from different sources. Regarding the art of the two artists: Konstantios, *Προσέγγιση,* 139 140.

Fig. 5. Extreme Humility, saint Stefanos. Holy Altar, Taxiarchs, Kato Soudena, Zagori.

Also, there are notable similarities between the physiognomic 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[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[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[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 de stroyed 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, *Οι ναοί του Αγίου Νικολάου στη Βίτσα και του Αγίου Μηνά στο Μονοδένδρι,* Athens 1991, 161 162; I. Houliaras, *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: Konstantios, *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.

Fig. 6. Extreme Humility, saints Stefanos and Romanos. Holy Altar, Prophet Elijah, Paidonia, Ioannina.

lar[49]. The space in some cases complements the scene by encircling the figures[50] and in other cases has an organic relationship with them, alluding to the place where the events unfold[51]. 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[52]. 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[53]. 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[54].

In the church of the Prophet Elijah we can find the stylistic features which are characteristic in the works of the

[49] Compare with the following scenes from the Taxiarchs: Baptism, Nativity, Stripping and Washing of the Feet, Konstantios, *Προσέγγιση,* 36a, 43a, 61a, 75a.

[50] Characteristic examples are the scenes of the: Annunciation, Pres entation of Christ in the Temple, Raising of Lazarus. Compare with the corresponding scenes in the Taxiarchs and the Koimesis: Kon stantios, *Προσέγγιση,* 39a, 46a.

[51] The organic relationship of the buildings with the unfolding events can be found mainly in the scenes of the Passions: Washing of the Feet, the High Priest's Judgment and the Washing of Pilate's Hands. The buildings are included within the synthesis in the same way in the churches of the Taxiarchs, of the Koimesis and in the Rogkovou monastery: Konstantios, *Προσέγγιση,* 61a b, 68a b, 71a b.

[52] In the depictions of the Washing of the Feet, the Judgment of the High Priests, the Washing of Pilate's Hands etc.

[53] Regarding the development of a common aesthetic in the ortho dox 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 pro nounced and reach sophistication in the works of Ioannis. In his art, the greater variation and the assimilation of baroque motifs are obvi ous, Kontopanagou, *Καπεσοβίτες,* 363.

[54] In the Taxiarchs, western influences are relatively minor while, on the other hand, in the church in Kapesovo the signs of western influ ence are more pronounced with characteristic depictions being those of the Ecce Homo and the Stripping, Konstantios, *Προσέγγιση,* 76 77.

Fig. 7. Last Supper, Prophet Elijah, Paidonia, Ioannina.

Kapesovites[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[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[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[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[59]. A similarly crude style can be seen in other works by Anastasios[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[61], a depiction which is similar to the frescoes of the Prophet Elijah (Washing of the feet, Betrayal, Last Supper Fig. 7).

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[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, Π*ροσέγγιση,* fig. 11b.

[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.

[57] Just as the depiction of Isaac in the Sacrifice of Abraham.

[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, Π*ροσέγγιση,* 75a 77b, Kontopanagou, *Καπεσοβίτες,* 163.

[59] Mainly in the scenes of the Washing of the Feet and of the Last Supper.

[60] In the depictions of the Last Supper and the Flagellation, Konstantios, *Προσέγγιση,* 58a, 59a, 75a.

[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[62]. 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 Koimesis in Kapesovo and the Rogkovo monastery[63]. 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[64]. 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[65], connects the style of all Kapesovo painters[66].

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 can be matched with that of Anastasios, whose writing style is evident in works with which he has co-operated with other members of the family[67]. Particularly characteristic letters of the artist, such as the T, the ω which surrounds the N (=ων), the connection of the A with the consonant which follows and the V (=υ) all can be found in the inscriptions which annotate the depictions. The use of capital and small letters on the same line, the spelling errors of the writer all reinforce the opinion that the painter of the church must be Anastasios[68].

Following this brief analysis of the decoration of the church of the prophet Elijah in Paidonia, one could safely assume that the frescoes are the work of Anastasios from Kapesovo. In the church, the somber-colored figuration with relaxed 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 Koimesis 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 κώμης καπεσσόβου».

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[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,* 131.

[64] These differences are even more obvious in the same physiognom ic types, such as the saints Prochoros (Koimesis 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 Siatista and in the monastery of Vella, as well as the south aisle of the latter, Velenis, *Άγιος Μηνάς Μονοδενδρίου,* 67 70.

[68] Anastasios's 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 Koimesis in Kapesovo, where similar spelling errors are found, e.g. the fre quent wrong ending « τον», rather than the correct « των» in the genitive plural.

Κατερίνα Κοντοπανάγου

Η ΜΟΝΗ ΤΟΥ ΠΡΟΦΗΤΗ ΗΛΙΑ ΣΤΗΝ ΠΑΪΔΟΝΙΑ ΙΩΑΝΝΙΝΩΝ: ΕΝΑ ΑΓΝΩΣΤΟ ΕΡΓΟ ΤΩΝ ΚΑΠΕΣΟΒΙΤΩΝ ΖΩΓΡΑΦΩΝ

Η μονή του Προφήτη Ηλία στον συνοικισμό Παϊδονιά βρίσκεται σε απότομη δύσβατη πλαγιά στο βουνό που υψώνεται επάνω από το χωριό Παρακάλαμος στην περιοχή του Άνω Καλαμά βόρεια των Ιωαννίνων. Άγνωστα παραμένουν έως σήμερα στην έρευνα το μοναστηριακό συγκρότημα και ο τοιχογραφικός διάκοσμος του κατάγραφου καθολικού.

Το μονόχωρο καθολικό (Εικ. 1) και ο περίβολος σώζονται σε καλή κατάσταση, ενώ τα υπόλοιπα κτίσματα, η τράπεζα και τα κελιά, είναι ερειπωμένα. Οι διαδοχικές επεμβάσεις στο καθολικό γίνονται αντιληπτές τόσο στις εξωτερικές όσο και στις εσωτερικές επιφάνειες του. Η χρονολόγηση της πρώτης οικοδομικής φάσης σύμφωνα με τα μορφολογικά στοιχεία μπορεί να τοποθετηθεί πριν τον 17ο αιώνα. Η κατασκευή των τοίχων, στο μεγαλύτερο τμήμα τους, ακολουθεί την τυπική για τον 18ο αιώνα αργολιθοδομή με τους οριζόντιους ξυλόδεσμους κατά διαστήματα.

Εσωτερικά ο ναός είναι κατάγραφος, αλλά δυστυχώς δεν σώζεται η κτητορική επιγραφή. Τα μόνα επιγραφικά στοιχεία που διαθέτουμε βρίσκονται στις ενθυμήσεις, όπου διαβάζουμε μεταξύ άλλων ονομάτων: 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 (1763), των Ταξιαρχών στα Κάτω Σουδενά Ζαγορίου (1749) και στην Χρυσόρραχη Ιωαννίνων (1754), έργα όπου έχει εργαστεί ο Καπεσοβίτης ζωγράφος Αναστάσιος. Η εικονογραφία πολλών συνθέσεων στον Προφήτη Ηλία παραπέμπει στον Αναστάσιο ζωγράφο (Άκρα Ταπείνωση, Υπαπαντή, Γενέσιο της Θεοτόκου, Μυστικός Δείπνος, Προδοσία κ.α.). Επιπλέον παρατηρούμε κοινούς φυσιογνωμικούς τύπους με τα ενυπόγραφα έργα του: στην απεικόνιση του αγίου Στεφάνου στους Ταξιάρχες και στον ναό που εξετάζουμε το μόνο που παραλλάσσει είναι η διαφορετική κλίση της κεφαλής (Εικ. 6, 7).

Εκτός από τα εικονογραφικά στοιχεία είναι κυρίως το ύφος του διακόσμου που παραπέμπει στους Καπεσοβίτες ζωγράφους και ειδικά στον Αναστάσιο. Αξιοσημείωτη είναι η δυτική επίδραση στα κτήρια και στην επίπλωση σε πολλές παραστάσεις: οικοδομήματα με ψευδοαναγεννησιακές προσόψεις, καταστόλιστα κιονόκρανα, υπέρθυρα με πλούσιες ανάγλυφες διακοσμήσεις, θρόνοι (Εικ. 7) κ.α. Ο ζωγράφος του Προφήτη Ηλία πλάθει με ελεύθερες πινελιές, σκούρους λαδοπράσινους προπλασμούς, ρόδινη σάρκα και με λευκές ψιμυθιές για φώτα στο μέτωπο και γύρω από τη μύτη, γνώριμο τεχνοτροπικό ιδίωμα στους Ταξιάρχες Σουδενών. Τέλος, στην ταύτιση του ζωγράφου εκτός από τα εικονογραφικά και τεχνοτροπικά τεκμήρια συνηγορούν και οι παλαιογραφικές ενδείξεις.

Μετά την σύντομη αυτή προσέγγιση του διακόσμου του Προφήτη Ηλία στην Παϊδονιά, μπορεί κανείς βάσιμα να υποθέσει ότι οι τοιχογραφίες είναι έργο του ζωγράφου Αναστασίου Καπεσοβίτη. Στον Προφήτη Ηλία το ζωγραφικό σκουρόχρωμο πλάσιμο με τις χαλαρές πινελιές και την απουσία τονικών διαβαθμίσεων, προσανατολίζει στην ένταξη του συνόλου αυτού στην πρώιμη καλλιτεχνική παραγωγή του ζωγράφου. Στην πολύχρονη καλλιτεχνική του διαδρομή, στα ενυπόγραφα έργα του παρατηρείται μια σταδιακή αλλαγή: το ελεύθερο ύφος του ζωγράφου με τη γρήγορη συνοπτική πινελιά στο ναό των Ταξιαρχών (1749) μετατρέπεται και ο ζωγράφος αποδίδει τις μορφές με περισσότερη επιμέλεια, έντονα φανερή στην Κοίμηση Καπεσόβου (1763). Είναι εύλογο ότι δεν μπορεί να αποκλεισθεί και η παρουσία άλλων συνεργατών, καθώς στα περισσότερα έργα που υπογράφει εργάζεται με άλλα μέλη της οικογένειάς του. Ο μοναδικός γνωστός έως τώρα ενεπίγραφος ναός -τον οποίο διακόσμησε μόνος του ο Αναστάσιος- είναι οι Ταξιάρχες Σουδενών. Στο σημείο αυτό πρέπει να σημειώσουμε ότι τα ενδεχόμενα στην κατανομή εργασίας μεταξύ των Καπεσοβιτών ζωγράφων είναι πολλά και απρόβλεπτα και η μελέτη των πολυάριθμων τοιχογρα-

φημένων συνόλων, του οικογενειακού αυτού εργαστηρίου 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 προσωπικό ύφος του ικανότερου ζωγράφου που είναι ο επικεφαλής. 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».