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THE CATHOLICON OF THE MONASTERY OF AGIOS PANTELEIMON ON THE ISLAND OF IOANNINA, GREECE

The monastery is located at the southeast end of the settlement of the Island of Ioannina (Fig. 1) and became widely known in modern history after Ali Pasha, the ruler of the Pashalik of Yanina, was assassinated in its cells in 1822 by the troops of sultan Mahmud II¹. However, the monastery's existence is historically documented as going back much earlier, as it is mentioned in the autobiography of the monks *Nektarios* and *Theophanis*, who were brothers and descendants of the noble Byzantine family of *Apsarades* from Ioannina in 1506/1507². It is also known that the *Apsarades* founded the neighboring monastery of Agios Ioannis Prodromos³. The two brothers mention in their autobiography that next to the monastery of Prodromos there was a small hermitage of Agios Panteleimon, where a monk named Antonios was staying⁴. The monastery of Agios Panteleimon is mentioned in many wills and memoirs from 1643 onwards⁵. Therefore, its existence has been historically presumed at least since the 15th century.

¹ *Αραβαντινός Π.* Ιστορία Αλή Πασά του Τεπελενλή. Αθήνα, 1895. Σ. 327–332; *Σάρρος Δ.Μ.* Ηπειρωτικά ενθυμήσεις ή χρονικά σημειώματα και επιγραφαί // Ηπειρωτικά Χρονικά. 1937. Τ. 12. Σ. 121–122.

² *Λάμπρος Σ.* Συμβολαί εις την ιστορίαν των μονών των Μετεώρων // Νέος Ελληνομνήμων. 1905. Τ. 2.Α'. Σ. 100–101; *Τούρτα Α.* Μονή Προδρόμου Νήσου Ιωαννίνων. Οι Αψαράδες και τα ιδρύματά τους // Μοναστήρια Νήσου Ιωαννίνων, Πρακτικά Συμποσίου: 700 χρόνια 1292–1992 (29–31 Μαΐου 1992) / Επιμ. Μ. Γαρίδης, Α. Παλιούρας. Ιωάννινα, 1999. Σ. 345–346; *Καλούσιος Δ.* Τα χειρόγραφα της Βύλιζας: Ιερά Μονή του Ευαγγελισμού της Θεοτόκου στο Ματσούκι Ιωαννίνων. Ματσούκι Ιωαννίνων, 2009. Σ. 166–167; *Αγορίτσας Δ.* Βίος και Πολιτεία των οσίων Νεκταρίου και Θεοφάνους των Αψαράδων. Άγια Μετέωρα, 2018. Σ. 85, 109.

³ *Τούρτα Α.* Μονή Προδρόμου... Σ. 343–352.

⁴ *Αγορίτσας Δ.* Βίος και Πολιτεία... Σ. 85–86, 174.

⁵ For example, see: *Αθηναγόρας, Μητροπολίτης Παραμυθίας και Πάργας.* Νέος Κουβαράς // Ηπειρωτικά Χρονικά. 1929. Τ. 4. Σ. 32, 34–35, 46, 53; *Μέρτζιος Κ.* Το εν Βενετία Ηπειρωτικόν

The catholicon today is a three-aisled basilica with a quadruple roof and in its present size was probably built in late 17th or early 18th century (Fig. 2). The aisles are

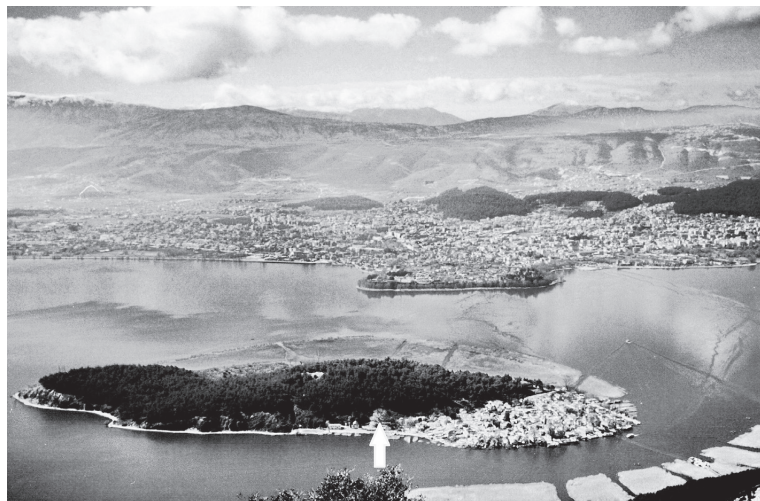


Fig. 1. Ioannina and the Island. The position of the monastery of St. Panteleimon is marked with the arrow.

Foto I. P. Chouliarás, 1995

separated by wooden colonnades. The west and north walls, probably most of the east, were rebuilt after their destruction by falling rocks in the early 19th century⁶. In the east there is a semicircular arch. The original church was supposed to be small and one-aisled with a semicircular arch, traces of which were discovered on the southeast side of the modern church⁷.

From the early building phase the modern church has

incorporated part of the south wall, which dates to the early 15th century⁸ (Fig. 3). Along the south wall a late 19th century loggia was added, which has a sloping roof lower than that of the church, and possibly replacing an older one. The only column of the loggia comes from an earlier building phase of the church⁹. On the west side there is a rectangular narthex, possibly of the same date as the loggia, which is roofed with a quadruple roof. The present entrance door to the main church is located at the western end of the south wall, while the original door was in the middle of the same wall and has been walled today. There is a small conch above the walled door. An entrance door also opens to the south wall of the narthex. The catholicon, the loggia, and the narthex are covered with slates. The floor of the catholicon is covered with large rectangular stones. A small lighting hole opens in the arch, a window in the north wall of the sanctuary and three more in the north wall of the nave.

Αρχεῖον // Ηπειρωτικά Χρονικά. 1936. Τ. 11. Σ. 192; Παπαγεωργίου Γ. Οι συντεχνίες των Ιωαννίνων και τα Μοναστήρια του Νησιού // Μοναστήρια Νήσου Ιωαννίνων... Σ. 541. Καμαρούλιας Δ. Τα Μοναστήρια της Ηπείρου. Τ. Α'. Αθήνα, 1996. Σ. 262; Καλούσιος Δ. Τα χειρόγραφα... Σ. 166–167.

⁶ Παπαδοπούλου Β. Τα μοναστήρια του Νησιού των Ιωαννίνων. Ιστορία-αρχιτεκτονική-ζωγραφική. Ιωάννινα, 2004. Σ. 107.

⁷ Παπαδοπούλου Β. Τα μοναστήρια του Νησιού... Σ. 108–109; Μνημεία των Ιωαννίνων. Πόλη, Νησί, Λεκανοπέδιο / Επιμ. Β. Παπαδοπούλου. Ιωάννινα: Υπουργείο Πολιτισμού, 2009. Σ. 159.

⁸ Κεφαλλονίτου Φρ. Η Μονή Αγίου Παντελεήμονος // Μοναστήρια Νήσου Ιωαννίνων. Ζωγραφική / Επιμ. Μ. Γαρίδης, Α. Παλιούρας. Ιωάννινα, 1993. Σ. 313; Παπαδοπούλου Β. Τα μοναστήρια του Νησιού... Σ. 108; Μνημεία των Ιωαννίνων... Σ. 159.

⁹ Κεφαλλονίτου Φρ. Η Μονή... Σ. 313. — The loggia was destroyed in 1992 by the fall of a plane tree and it has been rebuilt.

The church is built with irregularly placed stones. More elaborate construction is visible on the arch with carved stones in the pseudo-isodomic system and three parallel rows, at approximately equal distances, with local gray stones. On the south wall between the stones are inserted bricks. A brick arched frame is formed above the walled gate¹⁰.

The wooden iconostasis dates back to the 17th century and its lower parts to the 19th century¹¹. Some remarkable icons belong to the monastery, most of which are now in the collection of the metropolis of Ioannina. We should mention an icon with St. Panteleimon (15th c.)¹², another one with St. Nicholas (c. 1500)¹³ and one more with the enthroned Christ Pantokrator (1st decade of the 16th c.)¹⁴. Dakaris mentions that a Corinthian capital of a colonnade, decorated with a basket of degenerate thorns and three-leaves, was taken from the monastery¹⁵.

The fresco decoration of the catholicon is confined to the outer front of the south wall and the lower parts of the sanctuary and the nave (Fig. 4). It is of particular importance, as we distinguish five post-Byzantine phases, the first of which may be dated to the second half of the 15th century¹⁶ (Fig. 5). The first phase paintings are located in the eastern part of the outer front of the south wall. The rest continue to the west on the outer front of the same wall and on the lower parts inside the church.

From the initial phase, the Deesis can be seen in the lower zone of the southern wall within a frame, from which Christ, *O CΩ[THP]* (the Savior), and on the left the Virgin Mary (*MHP [ΘΥ]*) are preserved (Fig. 6). Christ holds a closed Gospel with his left hand and blesses with his right. The Virgin Mary turns to Christ, passes her left hand in



Fig. 2. View of the catholicon from SE. Foto I. P. Chouliarás, 2004

¹⁰ *Κεφαλλονίτου Φρ. Η Μονή...* Σ. 313.

¹¹ *Τσαπαρλής Ε. Ξυλόγλυπτα τέμπλα Ηπείρου 17ου – α' ημίσεος 18ου αι.: πρότυπα ξυλόγλυπτα.* Αθήνα, 1980. Σ. 53–58.

¹² *Βυζαντινή και Μεταβυζαντινή Τέχνη.* Αθήνα, 1986. Σ. 88–89. Αρ. 91 (*Τριανταφυλλόπουλος Δ.*); *Affreschi e icone dalla Grecia (X–XVII secolo).* Atene, 1986. P. 87. Nr 46 (*Triantaphyllopoulos D.*).

¹³ *Βυζαντινή και Μεταβυζαντινή Τέχνη...* Σ. 122. Αρ. 122 (*Τριανταφυλλόπουλος Δ.*). *Affreschi...* P. 129. Nr 79 (*Triantaphyllopoulos D.*).

¹⁴ *Αχειμάστου-Ποταμιάνου Μ. Εικόνες των Ιωαννίνων // Φηγός. Τιμητικός τόμος για τον καθηγητή Σωτήρη Δάκαρη.* Ιωάννινα, 1994. Σ. 21–30. Εικ. 2; *Σκευοφυλάκιο Μονής Ελεούσας στο Νησί των Ιωαννίνων. Οι φορητές εικόνες.* Ιωάννινα, 2017. Σ. 49–51. Αρ. 9 (*Ζωγάκη Α.*).

¹⁵ *Δάκαρης Σ. Το Νησί των Ιωαννίνων. Ιστορία, μνημεία, μουσείο.* Αθήνα, 1982. Σ. 51.

¹⁶ *Κεφαλλονίτου Φρ. Η Μονή...* Σ. 313; *Παπαδοπούλου Β. Τα μοναστήρια του Νησιού...* Σ. 109; *Μνημεία των Ιωαννίνων...* Σ. 159–160; *Χουλιάρης Ι. Τοιχογραφημένα μνημεία και ζωγράφοι του 15ου και 16ου αιώνα στην Ήπειρο και τη Νότια Αλβανία // Δωδώνη.* 2007–2008. Τ. 36–37. Σ. 304.

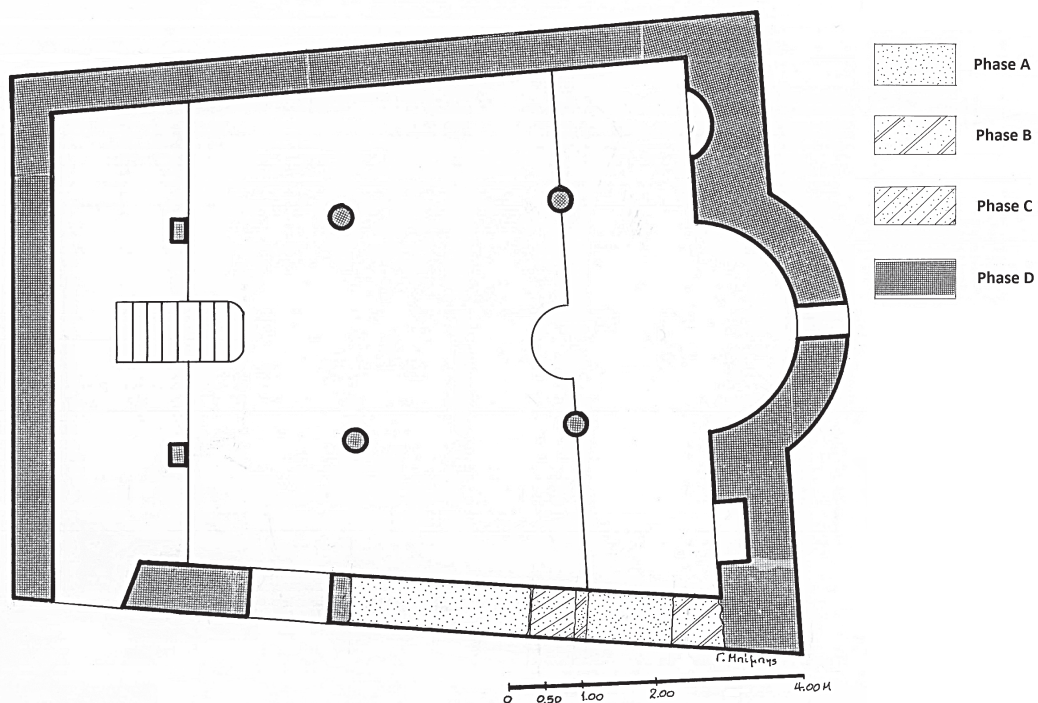


Fig. 3. Groundplan of the catholicon. Archive of the Ephorate of Antiquities of Ioannina

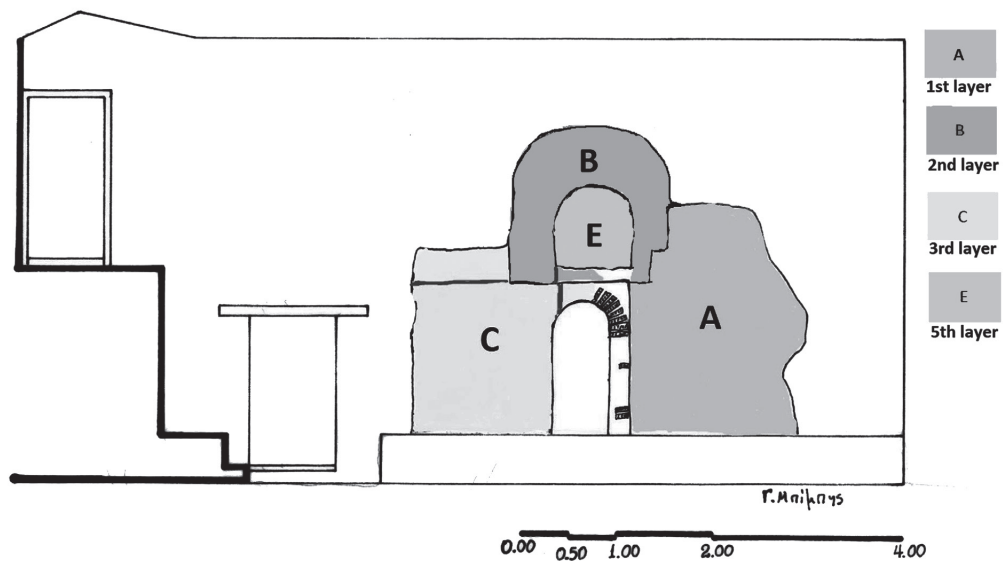


Fig. 4. The painting layers of the south wall.
Archive of the Ephorate of Antiquities of Ioannina

front of her chest and prays with her right. Both figures have probably been repainted from the shoulder and above. Behind the Virgin Mary, St. Nicholas, [Ο ΑΓΙΟΣ] – ΝΙΚΟ/ΑΑ[ΟΣ], is depicted full-length and frontally, holding a closed Gospel with his left hand and blessing with his right. Above the Deesis, there are three unidentified half-length saints, of whom at least the right one must be a soldier and the middle holds a cross with his raised right hand. To the right of the Deesis a head is visible, probably of an angel, whose position, however, is problematic, as it is depicted exactly next to the closed Gospel of Christ (Fig. 7).

The dress of Christ and the Virgin Mary with chiton and himation reflects conservative patterns of the 14th and mainly of the 15th century in Kastoria and Ohrid¹⁷. The position of the hands of the Virgin Mary is found in a similar way in Saint George at Kurbinovo (south façade, 1191)¹⁸, in Dečani (1335–1348)¹⁹, in Christ Zoodotes at Borje of Korytsa (1389/1390)²⁰ and later in a shrine of the monastery of Megalo Meteoro (1552)²¹. This posture is also characteristic of her representations in the type of the «Paraclesis» in Palaiologan monuments of



Fig. 5. The decoration of the south wall. Foto I. P. Chouliarás, 2020

¹⁷ Παϊσίδου Μ. Η Παναγία Ελεούσα της Μεγάλης Πρέσπας. Θεσσαλονίκη, 2019. Σ. 110.

¹⁸ Hadermann-Misguich L. Kurbinovo, Les fresques de Saint-Georges et la peinture byzantine du XII^e siècle. Bruxelles, 1975. P. 283. Fig. 151, 153.

¹⁹ Radujko M. Fresco Program around the «King's» Throne // Mural Painting of Monastery of Dečani. Material and Studies / Ed. by Vojislav J. Djurić. Beograd, 1995. P. 304–305. Fig. 5.

²⁰ Lozanova R. The Church of Christ Zoodotes in Emborion (Albania) // L'Image et la Parole, Εικόνα και Λόγος. Recueil à l'occasion du 60^e anniversaire du prof. Axinia Džurova. Sofia, 2004. P. 151–162. Fig. 8; Trifonova A. Οι τοιχογραφίες του Αγίου Γεωργίου του Βουνού στην Καστοριά. Συμβολή στη μελέτη της ζωγραφικής του δεύτερου μισού του 14ου αιώνα στην ευρύτερη περιοχή της Μακεδονίας (Ph.D. Diss.). Θεσσαλονίκη, 2010. Εικ. 252.

²¹ Chatzidakis M., Sofianos D. The Great Meteoron — History and Art. Athens, 1990. P. 182–183.



Fig. 6. Deesis, St. Nicholas and saints (first layer). Foto I. P. Chouliarás, 2020



Fig. 7. Head of an angel from the first layer. Foto I. P. Chouliarás, 2020

the wider area of Macedonia, although she holds a scroll there, like in Panagia Olympiotissa at Elasson (late 13th – early 14th c.)²², in Saint George at Staro Nagoričino (1317/18)²³, in Lesnovo (1346–1347)²⁴, in Agios Nikolaos Tzotza at Kastoria (1360–1380)²⁵, etc. The omoforion and felonion of St. Nicholas decorated with crosses are similar to his attire in the Koimisis at Kato Meropi of Pogoni (Epirus) (last decade of the 15th c.)²⁶, while the saint participates in the Deesis in the wall paintings of the Monastery of Myrtia in Aetolia (1491)²⁷ as well, both works of the painter Xenos Digenis²⁸.

The elaborate garments of the Virgin Mary, the colour treatment and the arrangement of the folds of her clothes are reminiscent of the Virgin Mary in the scene of the Annunciation of the Koimisis at Kato Meropi (last decade of the 15th c.)²⁹ and the Monastery of Myrtia (1491)³⁰, as the dense touches that define the folds are designed in the same way and the overlapping angles of her chiton are formed as it falls from her shoulder. Some of the letters,

²² *Constantinides E.* The Wall Paintings of the Panagia Olympiotissa at Elasson in Northern Thessaly. Vol. I. Athens, 1992. P. 213–215. Pl. 60–63, 208a, 210a (with more examples).

²³ *Millet G., Frolov A.* La peinture du Moyen-âge en Yougoslavie (Serbie, Macédoine et Montenegro). Vol. III. Paris, 1962. Pl. 113.1, 113.3.

²⁴ *Gabelić S.* Manastir Lesnovo, Istorija i slikarstvo. Beograd, 1998. Fig. XLV.

²⁵ *Τσιγαρίδας Ε.* Καστοριά, κέντρο ζωγραφικής της εποχής των Παλαιολόγων (1360–1450). Θεσσαλονίκη, 2016. Σ. 93–95. Εικ. 55, 59.

²⁶ *Βοκοτόπουλος Π.* Ο Ξένος Διγενής στην Ήπειρο // Δελτίον της Χριστιανικής Αρχαιολογικής Εταιρείας. 2014. Τ. 35. Σ. 176. Εικ. 28.

²⁷ *Agrevi M.* The Wall Paintings of Xenos Digenis in the Katholikon of the Myrtia Monastery of Aetolia (1491). The Influence of Cretan Painting on the Work of a Peloponnesian Painter. Leipzig, 2010. P. 113–124. Fig. 28, 29.

²⁸ For the painter and his artistic career see, *Χατζηδάκης Μ., Δρακοπούλου Ε.* Έλληνες ζωγράφοι μετά την Άλωση (1450–1830). Τ. 2. Αθήνα, 1997. Σ. 255; *Agrevi M.* The Wall Paintings... P. 255–269.

²⁹ *Βοκοτόπουλος Π.* Ο Ξένος Διγενής... Fig. 13.

³⁰ *Agrevi M.* The Wall Paintings... Fig. 27a–b.

such as «P», «Λ» and «M» (R, L, M) also resemble the types of letters of the painter Xenos Digenis in the Koimisis at Kato Meropi and in the Monastery of Myrtia³¹. Of course, it is very difficult to attribute the murals to Xenos Digenis, but they may belong to another gifted artist whose art is very close to that of the painter from Mouchli of Arcadia, yet at the same time it is influenced by the Macedonian Palaiologan tradition.

A second layer of murals is found above the niche of the south wall at the front of the arch of the niche, where Christ is depicted half-length and blessing with open arms (Fig. 8). On either side of the niche there are two full-length archangels who have been partly repainted. Just below the niche, in a narrow frame, there is an illegible inscription today in two rows, with black letters on the white background from which the left part is preserved. Only a few letters are visible: *MNHC[ΘH]TH K(YPI)E TΩN[.../...]*. The inscription seems to be the dedicatory one of this phase. This layer can be dated to the 16th century mainly on the basis of stratigraphy, as it is located above the layer of the 15th century and below that of the next phase (1617/1618). During the same period the upper part of the Deesis of the first layer was probably repainted. However, the location of the scene at the face of an arch and Christ's posture of blessing with open arms is reminiscent of similar depictions of Him for example in Sopoćani (c. 1265)³², in the cave of Eleoussa at Ano Myrtia of Aetolia (first half of the 15th c.)³³ and in the exonarthex of Gračanica (1570)³⁴, where Christ is painted in the intrados of an arch blessing the prophets³⁵. However, it



Fig. 8. Christ and Archangels (second layer). St. Panteleimon (fifth layer). Foto I. P. Chouliarás, 2020



Fig. 9. Enthroned Virgin and angels (third layer). Foto I. P. Chouliarás, 2020

³¹ *Agrevi M.* The Wall Paintings... Fig. 8, 10; *Βοκοτόπουλος Π.* Ο Ξένος Διγενής... Fig. 7.

³² *Millet G., Frolow A.* La peinture du Moyen-âge en Yougoslavie (Serbie, Macédoine et Montenegro). Vol. II. Paris, 1957. Pl. 30.1.

³³ *Παλιούρας Α.* Βυζαντινή Αιτωλοακαρνανία, συμβολή στη βυζαντινή και μεταβυζαντινή μνημειακή τέχνη. Αργίνο, 2004. Εκ. 59.

³⁴ Personal observation.

³⁵ *Petković S.* Zidno slikarstvo na području Pečke Patrijaršije 1557–1614. Novi Sad, 1965. P. 125. Fig. 42, 43.

should be noted that the types of the few letters that are preserved in the dedicatory inscription are reminiscent of those in the icon with the enthroned Christ Pantocrator (1st decade of the 16th c.)³⁶.

To the third phase of painting belongs the enthroned Virgin Mary holding the Child amid two angels, pictured behind her massive wooden throne (Fig. 9). The composition is located to the right of the entrance door to the church. To the left of the head of the Virgin Mary one can read the inscription *H Y[ΨΗΛ]Ο/ΤΕ[Ρ]Α [ΤΩΝ ΟΥ]ΠΑ/ΝΟΝ*. This layer is precisely dated by an inscription. Above the enthroned Virgin Mary within a triple frame there is a dedicatory inscription in red letters on the green background in two rows, which had not been read until today (Fig. 10)³⁷:



Fig. 10. The dedicatory inscription of the third layer (detail with the date).

Foto I. P. Chouliarás, 2020

+ΔΕΗΧΗC Τ[ΗC ΔΟΥΛΗC] ΤΟΥ Θ(Ε)Υ ΑΘΑΝΑΧΗC ΜΟΝΑΧΗC/ ΤΗC Β[...] ΕΤΟΥC ΖΡΚC (=1617/1618).

(Deesis of the servant of God Athanasia the nun/ the V[...] year 1617/1618).

Unfortunately, the beginning of the second line is not preserved, where the nickname of the nun may have existed.

Above the walled arched door of the south wall, a liturgical inscription is preserved inside a frame defined by a thick red line with black letters on the white background. The epigram belongs to the same phase as the enthroned Virgin Mary, considering that the letters are similar with those of the dedicatory inscription. This epigram, which also has not been read to date, covers the half of the arch of the walled door and includes the eighth verse of the fifth Psalm:

ΕΓΩ ΔΕ [...]/ ΕΛΕΟΥ(C) COY ΕΙC[ΕΛΕΥCO]/ΜΕ ΕΙC ΤΟΝ ΟΙΚΟΝ [C]ΟΥ ΠΡΟ[C]/ ΚΟΙΝΙCΟ ΠΡΟC ΝΑΟΝ [...].

(But I, by your great mercy, will come into your house; in reverence will I bow down toward your holy temple).

This inscription is very important, as it indicates that at least until the 17th century the gate walled today was in use.

The penultimate phase is found only in the interior of the catholicon, in the lower parts of the sanctuary and on the north and south walls of the nave, where a decorative zone, in the

³⁶ See Fig. 8 and footnote Nr 14.

³⁷ I would like to thank fr. Gregory Manopoulos for his help in reading the inscription.

form of a fabric with folds (podea) is distinguished. On the southern wall of the sanctuary, traces of saints, probably hierarchs and a decorative zone in the lower part, are preserved. There is a similar decorative zone in the northeast corner of the sanctuary. The feet of at least



Fig. 11. Archangel Michael. South wall of the nave (forth layer).

Foto I. P. Chouliarás, 2020

αρχιερατεύοντος του παναγιωτάτου μητροπολίτου Ιωαννίνων Κυρίου Κλήμεντος και ηγεμονεύοντος (ηγουμενεύοντος) του πανοσιωτάτου Κυρίου Κυρίλλου δια συνδρομής της δούλης του Θεού Χαίδως και των αυτών ρουφετιών του ινσαφίου (ισναφίου) των σαράτσιδων δια μνημόσυνον γονέων και συγγενών. Ετελειώθη η ιστορία το έτος ΑΨΖ (1707 Οκτ. 11)».

«This pious temple of the glorious great martyr and healer Panteleimon was renovated from the salvation year 1078 according to the note of the founders of Agios Ioannis, Nektarios and Theophanis, and was narrated (painted) during the hierarchy of his holiness the metropolitan of Ioannina Mr Klimis and during the hegemony (probably: abbotship) of the pious Mr Kyrillos with the assistance of the servant of God Haidos and of the same rufets (guilds) of the insafi (probably: esnaf) of the saratsides for the memorial of parents and relatives. The story (painting) completed the year ΑΨΖ (1707 October 11)».

According to the above inscription the penultimate layer is dated to 1707 and this inscription was placed above the new entrance to the catholicon, which replaced the previous one in the middle of the south wall, at the end of the 17th or beginning of the 18th century, after a radical renovation that gave the catholicon its present form. Nektarios and Theophanis were brothers from the Byzantine family of Apsarades, who founded the neighbouring monastery of Agios Ioannis Prodromos⁴⁰. The inscription refers to their autobiography, which mentions the monastery of Agios Panteleimon⁴¹. In question is the date 1078, as it is for sure a misun-

³⁸ *Αχειμάστου-Ποταμιάνου Μ.* Εικόνες της Ζακύνθου. Αθήνα, 1997. Σ. 190–195. Αρ. 53, 54; *Μυλωνά Ζ.* Μουσείο Ζακύνθου. Αθήνα, 2010. Σ. 307, 311. Αρ. 130, 132.

³⁹ *Αραβαντινός Π.* Περιγραφή της Ηπείρου, εις μέρη τρία, Μέρος Γ'. Ιωάννινα, 1866 (reprint: Ιωάννινα, 1984). Σ. 13–14.

⁴⁰ See above in the footnote Nr 3.

⁴¹ See above in the footnote Nr 2.

derstanding of the year indicated in an earlier inscription. Klimis from the island of Chios (Klimis o Chios) was metropolitan of Ioannina between 1680 and 1715⁴² and Kyrillos was the abbot of the monastery. The rufet (esnaf) of the saratsides was a guild with a few members and they were making sandals (saratsika) and equestrian items, but their donation to the monastery shows that they were financially prosperous⁴³. Besides, it is known that Ioannina was experiencing great commercial prosperity since the 17th century⁴⁴.

During the late 19th century, the outer conch of the south wall was repainted with St. Panteleimon, who is depicted half-length and holding a vessel and a scalpel (Fig. 8).

The building phases of the catholicon and the multiple layers of its decoration make it one of the most important monuments of the Ioannina area, as it preserves the oldest known frescoes on the Island and throughout the Ioannina basin. Until now the oldest known frescoes on the Island were those of the first layer of the monastery of Philanthropinon (1531/1532)⁴⁵ and in the basin of Ioannina those in Agios Georgios in Kato Lapsista (1508)⁴⁶ and in the church of the Koimisis in Longades (late 15th – early 16th c.)⁴⁷. For the external representation in the outer conch, above the entrance door of the monastery of Philanthropinon, where the archangel Michael is probably depicted, we cannot support any dating, as the fresco is largely extinct today⁴⁸. At the same time, after having read one of the dedicatory inscriptions and the liturgical epigram, it became possible to distinguish more clearly the building phases and the painting layers and to make more effective use of the older reading, by Aravantinos, of the inscription in the interior of the catholicon, which doesn't exist today. The decoration of this monastery is a palimpsest very important for understanding the evolution of the artistic creation on the Island of Ioannina since it includes the painting of five centuries (15th–19th c.).

Информация о статье

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Название: The catholicon of the monastery of Agios Panteleimon on the Island of Ioannina, Greece [Кафоликон монастыря Св. Пантелеимона на острове Янины, Греция]

⁴² *Οικονόμου Φ.* Η Εκκλησία της Ηλείου, ίδρυσις, οργάνωσις και εξέλιξις αυτής. Αθήνα, 1982. Σ. 75.

⁴³ *Παπαγεωργίου Γ.* Οι συντεχνίες στα Γιάννενα κατά τον 19ο και τις αρχές του 20ου αιώνα. Ιωάννινα, 1988. Σ. 49; *Κουλίδας Κ.* Τα Γιάννενα που έφυγαν (Συνοικίες – Τοπωνύμια – Ιεροί Ναοί – Μοναστήρια). Ιωάννινα, 2010. Σ. 221–223. — It is also known that St. Panteleimon was the patron saint of the guild of the tsarouchades (shoemakers) and consequently of all shoe manufacturers. See *Παπαγεωργίου Γ.* Οι συντεχνίες των Ιωαννίνων... Σ. 537, 539–540.

⁴⁴ *Βρανούσης Α., Σφυρόερας Β.* Δημογραφικές εξελίξεις. Οι Ηπειρώτες της διασποράς // *Ηπειρος 4000 χρόνια ελληνικής ιστορίας και πολιτισμού* / Επιμ. Μ. Σακελλαρίου. Αθήνα, 1997. Ρ. 257–258.

⁴⁵ *Αχειμάστου-Ποταμιάνου Μ.* Η μονή των Φιλανθρωπινών και η πρώτη φάση της μεταβυζαντινής ζωγραφικής. Αθήνα, 1983. Σ. 29.

⁴⁶ *Αχειμάστου-Ποταμιάνου Μ.* Άγιος Γεώργιος στην Κάτω Λαψίστα Ιωαννίνων. Παρατηρήσεις στις τοιχογραφίες του έτους 1508 // Αφιέρωμα στον Ακαδημαϊκό Παναγιώτη Α. Βοκοτόπουλο / Επιμ. Β. Κατσαρός, Α. Τούρτα. Αθήνα, 2015. Σ. 481–482.

⁴⁷ *Χουλιάρης Ι. Π.* Η μεταβυζαντινή μνημειακή ζωγραφική στο λεκανοπέδιο των Ιωαννίνων (16^{ος}–17^{ος} αι.) // Πρακτικά Α΄ Πανεπειρωτικού Συνεδρίου «Ιστορία – Λογισύνη: Η Ήπειρος και τα Ιωάννινα από το 1430 έως το 1913», Ιωάννινα, Πέμπτη 28 Φεβρουαρίου – Κυριακή 3 Μαρτίου 2013. Τ. Β΄ / Επιμ. Γ. Παπαγεωργίου, Κ. Θ. Πέτσος. Ιωάννινα, 2015. Σ. 1139–1140, 1147–1148.

⁴⁸ *Παπαδοπούλου Β.* Τα μοναστήρια του Νησιού... Σ. 30.

Резюме: Монастырь Св. Пантелеимона расположен в юго-восточной части острова Янины. Он стал широко известен после того, как в одной из его келий в 1822 г. был убит Али Паша. Благодаря исследованию архитектуры и росписи кафоликона стало ясно, что это один из важнейших памятников Янины, поскольку именно здесь находятся самые древние фрески на острове и в регионе в целом. Прочтение одной из посвячительных надписей позволило ясно разделить слои росписи и уточнить данные из второй надписи внутри церкви, опубликованной Аравандиносом.

Кафоликон представляет собой трехнефную базилику с четырехскатной кровлей, свой нынешний масштаб он приобрел в конце XVII или начале XVIII в. Нефы разделяются деревянными столбами. Западная и южная стены (а возможно, и значительная часть восточной) были перестроены после разрушений от обвала камней в начале XIX в. С восточной стороны имеется полукруглая апсида. Первоначально церковь предположительно была небольшой однонефной постройкой с полукруглой апсидой, части которой были обнаружены к юго-востоку от нынешнего храма. В современный храм была включена часть южной стены, оставшаяся от древнейшей постройки начала XV в. С юга в конце XIX в. была добавлена лоджия со скатной кровлей, которая ниже уровня кровли самого храма и, возможно, сменила первоначальную. Опора лоджии принадлежит к более раннему этапу. С запада находится прямоугольный нартекс (вероятно, того же времени, что и лоджия) с четырехскатной кровлей. Нынешний вход в храм расположен в западной части южной стены. Изначально он находился в средней части той же стены, но позднее его замуровали; над замурованной дверью имеется небольшая ниша. Храм построен из камня, с нерегулярной кладкой. Более регулярная кладка апсиды выполнена из тесаных блоков, в псевдо-исодомической технике. На южной стене между камнями вставлены кирпичи, кирпичный архивольт сделан также над замурованной дверью. Росписи сохранились только на внешней стороне южной стены и на нижних частях стен внутри. Они представляют собой немалую ценность и принадлежат к пяти слоям поствизантийского периода, самый старый из которых может быть отнесен к концу XV в. (его фрагменты находятся в восточной части южной стены). Росписи, принадлежащие к следующим слоям, продолжают на той же стене — к западу снаружи и на нижних частях стен внутри. К первоначальной фазе росписи относится Деисус с Христом, Богородицей и фронтальной фигурой св. Николая за ней (верхняя часть композиции переписана). Следующая фаза, которую можно отнести к XVI в., включает полуфигурное изображение Христа, благославляющего обеими руками, над нишей в южной стене; по сторонам от него изображены две фигуры архангелов (эта композиция также поновлялась). К третьему слою росписи относится тронная Богородица с Младенцем и двумя ангелами, стоящими за массивной спинкой ее деревянного престола. Сцена находится справа от входа в храм. Этот слой может быть датирован по посвячительной надписи, в которой указан год *ZPKC* (= 1617/18). Предпоследний слой росписи находится только внутри церкви — в нижних частях алтаря и боковых стен, где сохранились декоративные мотивы. На южной стене сохранилось изображение ног по меньшей мере двух святых, а также одна фигура рядом с иконостасом и нижняя часть фигуры архангела на облаке (справа от входа в храм). Над дверью была помещена надпись 1707 года, упоминаемая Аравандиносом, и ныне утраченная. В конце XIX в. в нише на южном фасаде было написано полуфигурное изображение св. Пантелеимона, держащего в руках скальпель и сосуд.

Ключевые слова: монастырь Св. Пантелеимона, Остров Янины, Янина, поствизантийская живопись, Ксенос Дигенис, Нектарий и Феофан Апсарады, искусство, история культуры

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Title: The catholicon of the monastery of Agios Panteleimon on the Island of Ioannina, Greece

Summary: The monastery is located at the SE end of the settlement of the Island and became widely known in modern history, as Ali Pasha was assassinated in its cells in 1822. The catholicon today is a three-aisled basilica with a quadruple roof and in its present size was probably built at late 17th or early 18th century. The aisles are separated by wooden colonnades. The W and N walls, probably most of the E, were rebuilt after their destruction in the early 19th century by falling rocks. In the E there is a semicircular arch. The original church was supposed to be a small one-aisled with a semicircular arch, traces of which were discovered on the SE side of the modern church. From the early building phase the modern church has incorporated part of the S wall, which dates to the early 15th century. On the W side was added a late 19th century loggia, which is roofed with a sloping roof lower than that of the church and possibly replaced an older one. The column of the loggia comes from an earlier building phase of the church. On the W side is raised a rectangular narthex, possibly of the same date as the loggia, which is roofed with a quadruple roof. The present entrance door to the main church is located at the W end of the S wall, while the original door was opened in the middle of the same wall and has been walled today. There is a small conch above the walled door. The church is built of stone with irregularly placed stones. More elaborate construction on the arch with carved stones in the pseudo-isodomonic system. On the S wall between the stones are inserted bricks. Brick arched frame is formed above the walled gate. The fresco decoration of the catholicon is confined to the outer front of the S wall and the lower parts of the main church. It is of particular importance, as we distinguish five post-Byzantine phases, the first of which at the end of the 15th century. The first is located in the E part of the outer front of the S wall. The rest continue to the W on the outer front of the same wall and on the lower parts inside the main church. In the initial phase of the frescoes belong the Deisis with the Christ and the Virgin, as well as the frontal St. Nicholas, behind the Virgin. The upper parts of the scene have been repainted. The next phase, which can be dated to the 16th century, involves the half-bodied Christ above the conch of the S wall, who blesses with open arms and two full-length archangels on either side of the conch, who have also been repainted. In the third phase

of the painting belongs the enthroned Virgin holding the Child amid two angels, pictured behind her massive wooden throne. The composition is to the right of the entrance door to the church. This layer is precisely dated by a dedicatory inscription bearing the date ΖΡΚΚ (= 1617/18). The penultimate phase is found only in the interior of the catholicon, in the lower parts of the sanctuary, and on the N and S walls of the main church, where a decorative zone is distinguished. The feet of at least two saints are visible on the N wall, another figure of saint next to the iconostasis on the S wall and to the right of the doorway to the church the lower part of the body of a frontal archangel, who steps on a cloud. Above the door there should have been the inscription, mentioned by Aravantinos, but not preserved today, and bearing the date ΑΨΖ (= 1707). During the late 19th century, the outer conch of the S wall was painted with St. Panteleimon, who is depicted half-bodied and holding a vessel and a scalpel. The building phases of the catholicon and the multiple layers of its decoration make it one of the most important monuments of the Ioannina area, as it locates the oldest known frescoes on the Island and throughout the Ioannina basin. At the same time, after reading of one of the dedicatory inscriptions, it was possible to distinguish more clearly the painting layers and to make more effective use of the older reading, by Aravantinos, of the inscription in the interior of the catholicon.

Keywords: Monastery of Agios Panteleimon, the Island of Ioannina, Ioannina, post-Byzantine painting, Xenos Digenis, Nektarios and Theophanis Apsarades, art, cultural studies

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