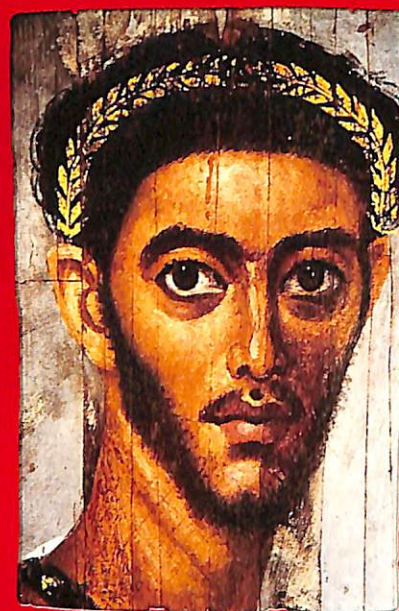


# THE WORLD OF BYZANTINE ICONS

Educational Programme  
HELLENIC MINISTRY OF CULTURE



An “**icon**” for the Byzantines meant a painted depiction of a divine figure or saint on a piece of wood.



Portrait from Fayum, Egypt, 3rd c.

Many portraits of the dead, painted on wooden panels, were found in the **Fayum** area in Egypt and these seem to have been the models for **Byzantine icons**.

*The large eyes, the calm expression and the frontal pose were completely compatible with the aesthetic preferences of the Byzantines.*



Archangel Michael, icon in the Byzantine Museum, Athens, 14th c.

The Byzantine icon has a **theological** content.

*In icons, we do not see simply a holy person or a religious scene but, through the faithful reproduction of the icon type, divine grace is conveyed to the faithful.*

The Byzantine icon has a **devotional** character.

*The faithful express their devotions to the holy person portrayed and ask him or her to intervene so that some of his wishes can be fulfilled.*

The Byzantine icon has an **educational** use.

*Through the icons, the faithful (especially the illiterate) learn about the life of Christ, the Virgin and the Saints.*

The Byzantine icon has a **liturgical** character.

*Icons are used in every manifestation of ecclesiastical life, in the divine liturgy, in ritual prayers, litanies, during the Mysteries and in supplications.*



Virgin and Child among angels and saints. Encaustic icon in the monastery of St. Catherine, Sinai, 6th c.

Byzantine icons were originally made using the **encaustic** technique, known from late antiquity. The painter, after having prepared the wooden panel, mixed natural colours with wax to maintain their natural lustre and brightness. Only a few encaustic icons have survived, most of them in the monastery of St. Catherine on Mt. Sinai.

The most widespread technique used in the manufacture of icons in Byzantium involved the use of **egg-tempera**, where natural colours were mixed with the yolk of an egg. This technique, known chiefly from the book entitled *Interpretation of the Painted Arts* by **Dionysios of Phourna**, included three basic stages:

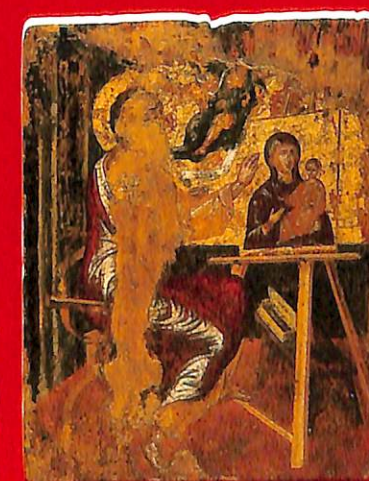
1. **Preparation of the wood:** first, the “**master painter**” covers the smoothed wooden surface with a layer of fish-glue and then thin layers of plaster. Quite often, he sticks a piece of linen cloth between these successive layers, which he also covers with plaster. Finally, he smooths down the surface to make it ready for the outline of the icon.

2. **The Outline:** the painter transfers the outline of the figure or scene to the plaster surface by using a **pricked cartoon** (*anthivolon*), a sheet of paper into which the outline has been punched with small holes. The *anthivolon* is placed over the prepared plaster surface of the wood. Charcoal dust is then applied onto it with a cloth or sponge. The dust passes through the holes leaving the outline on the plaster. The pattern is then lightly incised into the plaster with a sharp tool so that it remains visible.

3. **Painting:** in the final stage, the painter covers the surface areas that will not be decorated (**the ground**) with gold leaf, more rarely with silver. Then he applies colours to the outline. He begins with the darkest colours, the **underpainting**, then progresses through lighter tones till he reaches the white **highlights** for the extremities of the flesh and garments. Finally, he covers the painted surface with successive layers of varnish to protect the icon and keep its colours vivid.



Pricked cartoon with the Baptism of Christ in the Benaki Museum, Athens, 17th c.



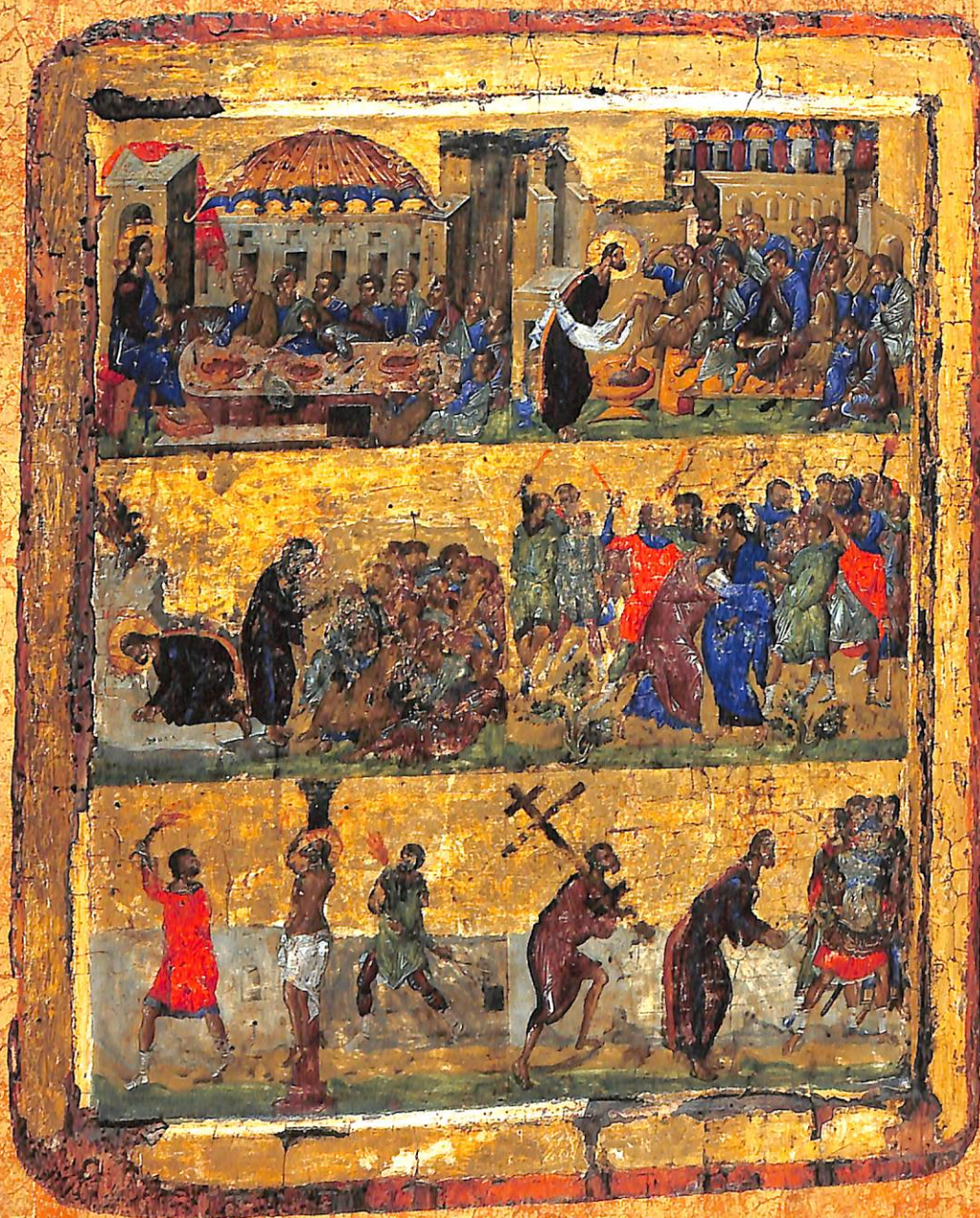
St. Luke painting an icon of the Virgin, from the Benaki Museum, Athens, 16th c.

Byzantine artists were usually priests or monks and up till the 14th century most of them remained anonymous. From the 15th century, artists begin to sign their works and thus we can learn their names and places of origin. Some artists maintained **workshops** with apprentices while others were organised into **guilds**. Information on the life of painters and the activities of artistic workshops can be found in **archive sources**, such as the various documents dating from the Venetian occupation of Crete and now preserved in the archives of Venice.

G.K. - A.K.



The image has been "deified" in modern times.  
It is everywhere: in the Press, on the television, on computer screens,  
and on every conceivable form of printed matter.  
With icons, however (from *eikon*, the Greek word for "image"),  
Christians expressed their faith in God and worshipped Him.



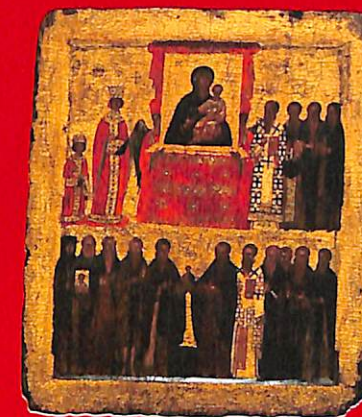
Six scenes  
from the  
Passion. Icon  
in the  
monastery of  
Vladiotou,  
Thessalonike,  
14th c.

Man today may have witnessed the moon-walk. He may communicate via satellites with  
anyone he chooses to. He may think his electronic computer his best friend. But every  
time he finds his powers abandoning him he will take recourse to a higher power.  
He prays in front of icons.

The Byzantine icon  
was not a simple **object of worship**,  
but a **means** through which the Christian  
could show his faith in God.



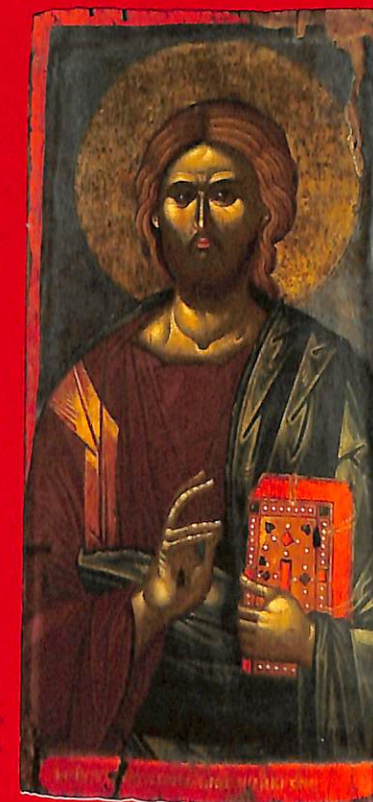
Iconoclast  
whenever an  
image of Christ  
Miraculous  
Catch of Fish  
in the State  
Historical  
Museum,  
Moscow, 9th c.



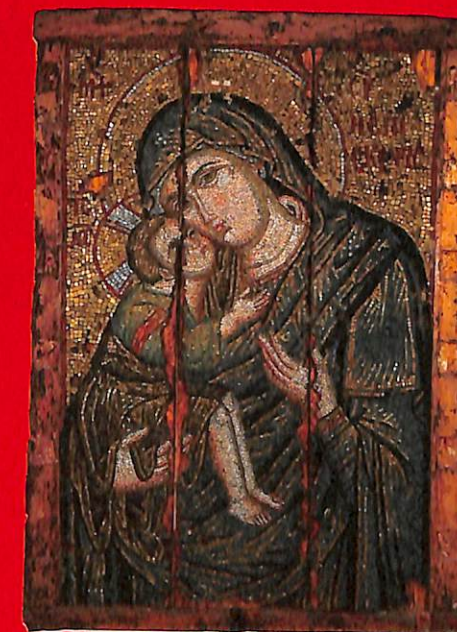
The Triumph  
of Icons. Icon  
in the British  
Museum,  
London,  
14th-15th c.

In the 8th and 9th century, Byzantium was  
divided by the question of whether the icons,  
on the basis of Scripture, should be venerat-  
ed or not. This period is known as **Iconoclasm**,  
and icons were forbidden. Many were destroyed  
and the iconophiles, the "**friends of the icons**",  
were persecuted.

In 843, with the **Restoration of the Icons**, this  
great religious dispute ended and the icon once  
again took its place as the bridge between the faith-  
ful and the divine.



Christ Pantocrator.  
Icon in the  
Byzantine Museum,  
Kastoria, 10th c.



Virgin  
"Ekathepta".  
Mosaic seen in  
the Byzantine  
Museum,  
Athens, 14th c.

From the 11th century onwards, the produc-  
tion of icons increased, and many can still  
be seen today. In icons, we see the beloved  
figures of Christ and the Virgin, of individu-  
al saints and prophets, Lives of the Saints  
and Martyrs, scenes from the **Old and New  
Testament** and the **Apocryphal Gospels**.

Ivory, mosaic tesserae, precious metals, marble,  
fabrics, semi-precious stones and enamel were  
used by the Byzantines for their icons. The most  
common material, however, was **wood** (cedar,  
pine, cypress, chestnut and walnut). During the  
post-Byzantine period, icons were often covered  
with metal covers and precious stones.  
An icon's size and shape varies according to its  
use and location in the church. In addition to  
the common rectangular shape, icons were also  
square, round and ogive.



HELLENIC MINISTRY OF CULTURE

DIRECTORATE OF BYZANTINE AND POSTBYZANTINE MONUMENTS

1996 • DEPARTMENT OF BYZANTINE AND POSTBYZANTINE MONUMENTS MUSEUMS' SECTION



## THE WORLD OF BYZANTINE ICONS

The Byzantine Museum of Kastoria opens its doors to all interested students to reveal its "secrets": icons from the Byzantine and post-Byzantine period. Who painted these icons? How were they made? Who commissioned them? On what occasion? These questions are answered by the students themselves within an educational process that aims not only to instill knowledge but also to develop faculties of critical judgement and observation.

The Museum's archaeologist-educational officer guides the student's eye and mind to show him or her how to "read" an icon. The student observes, analyses, and discusses the contents of the icon, its colours and forms, its use and the people who painted them, and of course the faithful who venerated them. Comparisons with today are unavoidable for the Greek student, and thus, diving into the past, he or she builds a new relationship with the icon, that so familiar but at times so distant object.



The programme's practical side, namely the manufacture of an icon, is presented and explained by the Museum's conservator. Students put themselves into the shoes of an icon painter to copy an icon with the help of a pricked cartoon (*antivolon*) and to appreciate the painstaking process that icon painting involves.



The icon is thus approached from all perspectives in an intense and living experience. Many stimuli begin to operate as a consequence. According to the student's inclinations, the experience can arouse further interest in the subject, a return visit to the Museum, an expedition to the Byzantine and post-Byzantine churches of Kastoria, or even a visit to a modern icon painter's workshop. It is in the instructor's hands to cultivate his students' newly acquired interest. This resource book can be used for this purpose in any way that the instructor deems fit. The information therein and that provided by the programme itself can be used in the context of classes in History (Byzantine, Modern or local), Language, Modern Greek Literature (texts on icon painting in Byzantium), Composition, Ancient Greek (Byzantine texts), Religion, Chemistry (pigments and varnishes etc.), Physics (the nature of colours), Aesthetics or even an Environmental Educational programme.

The programme is of two hours' duration and is designed for upper Junior, Intermediate and High school students. One school group is accepted for each programme, and numbers should not exceed 35. Participation must be pre-arranged by telephoning the coordinators at: 0467-22325.



## MINISTRY OF CULTURE

- Directorate of Byzantine and Postbyzantine Monuments
- 11th Ephorate of Byzantine Antiquities

### Working team

Despoina Eugenidou (D.E.)  
George Kakavas (G.K.)  
Andromache Katselaki (A.K.)  
Evangelia Kloni  
Basilis Sakelliadis  
Nancy Selenti (N.S.)  
Michalis Zilas  
Andromache Skreka  
Victoria Charabati

### General supervision

Jenny Albani (J.A.)

### English translation

David Turner

### Textual supervision

Diana Zafiropoulou

### Artistic supervision

George Tzamtzis

### Supervisory material

Natasha Kalou

### Drawings

Michalis Zilas  
Inka Tzaneka  
Nestor Papanikolopoulos

### Topographical map of Kastoria

Dimitris Kakavas

### Photography

Ilias Iliadis  
Dimitris Tsourtsoulas

## SELECTION OF BIBLIOGRAPHY

**R. Cormack**, *Writing in Gold. Byzantine Society and its Icons*, London 1985. **B. Demetriades**, *Η Κεντρική και Δυτική Μακεδονία κατά τον Εβλιγά Τσελεμπή*, Thessalonike 1973. **K. A. Manafes** (ed.), *Sinai: Treasures of the Monastery of Saint Catherine*, Athens 1990. **N. Moutsopoulos**, *Καστοριά. Τα αρχοντικά*, Athens 1962. **N. Moutsopoulos**, *Εκκλησίες της Καστοριάς. 9ος-11ος αιώνας*, Thessalonike 1992. **A. Orlandos**, *Τα βυζαντινά μνημεία της Καστοριάς, Αρχαίον Βυζαντινών Μνημείων της Ελλάδος Δ'* (1938), Athens 1939. **A. Papadopoulos-Kerameus**, *Διονυσίου του εκ Φουρνά Ερμηνεία της ζωγραφικής τέχνης και αι κύριαι αυτής ανέκδοτοι πηγαί, εκδιδόμενη μετά προλόγου νυν το πρώτον πλήρως κατά το πρωτότυπον αυτής κείμενον*, St. Petersburg 1909. **S. Pelekanidis - M. Chatzidakis**, *Kastoria*, Athens 1984. **P. Tsamises**, *Η Καστοριά και τα μνημεία της*, Athens 1949. **A. Vacalopoulos**, *Πηγές της ιστορίας της Μακεδονίας, 1354-1833*, Thessalonike 1989.



## THE VENERATION AND POWER OF ICONS

Icon veneration has roots going back to the 5th century AD. Initially, icons were located in various parts of the church, but from the 11th century, they predominated in the **templon screen** or **iconostasis**, the marble and later wooden barrier between the sanctuary area and the nave.

The Byzantines believed that icons were a window that looked onto the beauty and majesty of God. For this reason, many Byzantines regarded it as a duty to adorn their “houses of God” by dedicating beautiful icons which they paid for themselves.

*“Lord, I have loved the habitation of Thy house ...” (Psalm 26).*



The five daughters of the emperor Theophilos venerate the icons in the house of their grandmother Theoktiste. Miniature of the manuscript with the *Chronography of Skylitzes* in the National Library, Madrid. 12th c.

Christians do today. They lit candles, sang hymns and lit incense. They even addressed their icons piously, honouring them and expressing their worship for the divine figures therein.

It was quite often the case that the social life of a city revolved around a famous icon.

The icon of the Virgin Hodegetria (*Indicator of the Way*) in the monastery of the Hodegon in Constantinople was the palladium of the Byzantine capital. According to tradition, this icon had been painted by St. Luke the Evangelist (**acheiropoietos** = painted by no human hand). This icon was large and painted on both sides (**double-sided**), as were all the processional icons that were used in **liturgical processions**. Every Tuesday during the 11th and 12th century, the icon of the Virgin Hodegetria was carried through the streets of the capital in a panegyric atmosphere. Priests, lords in official robes, and a host of common people spilled out onto the streets where the many traders and peddlers found an opportunity to sell their wares.

Icons were to be found in Byzantine houses as well. These “private” icons were small in size and usually depicted Christ, the Virgin or the family’s patron saint. Sometimes they consisted of two, three or more panels (**diptychs**, **triptychs** or **polyptychs**) with a richer iconographic programme. These icons were not suspended but stood upright, and could be closed and transported easily when their owners went on a journey.

The Byzantines prayed in front of icons just as Orthodox



The veneration of Panagia Hodegetria. Wall-painting in the monastery of Pantokrator in Dečani. 14th c.



The Byzantines gradually came to be convinced that many icons were charged with the metaphysical powers of the divine persons they portrayed.

### **Icons had therapeutic qualities.**

*Even scratchings from the icon could cure the ill.*

### **Icons could be wounded when attacked by the faithless.**

*An icon of Christ in Beirut was injured when a Jew pierced it with his spear. The blood that issued therefrom cured many sick people.*



*The icon of Panagia Portaitissa in the way to Mt. Athos. Icon in the Iberon monastery, Mt. Athos. 18th c.*

thus fortifying the resolve of the garrison. From that time on, the icon of the Theotokos, protectress of the city, stood by the defenders during each and every siege of the capital.

### **Icons took part in battles.**

As a result, they were very conspicuous in the triumphal processions of the emperor and his army.

When in 1261 the Byzantines recaptured Constantinople from the Latins, the icon of the Virgin Hodegetria took first place in the triumphal entry of the emperor into the city. The emperor Michael VIII Palaeologos followed the icon on foot.

### **Icons travelled.**

*An icon of Christ escaped from the palace of the Patriarch in Hagia Sophia so as to escape the iconoclasts. Skimming the surface of the sea, it arrived upright in Rome, absolutely dry.*

### **Icons chose sites for the erection of churches.**

*An icon of the Virgin showed the monks Niketas, Joseph and John where to build the monastery of Nea Moni on Chios.*

### **Icons conversed with the faithful.**

*A small icon of Christ Antiphonetes, which belonged to the 11th-century empress Zoe the Porphyrogenete, answered her questions and foretold the future by changing colour. As Michael Psellos tells us in his Chronography, the icon turned pale to warn of catastrophe and took on a vivid red colour to announce something pleasant.*

### **Icons saved cities in times of siege.**

*Constantinople was saved in 626 from an Avar siege only when the patriarch Sergios thought to carry the icon of the Theotokos (Mother of God) from the Blachernae monastery around the walls of*

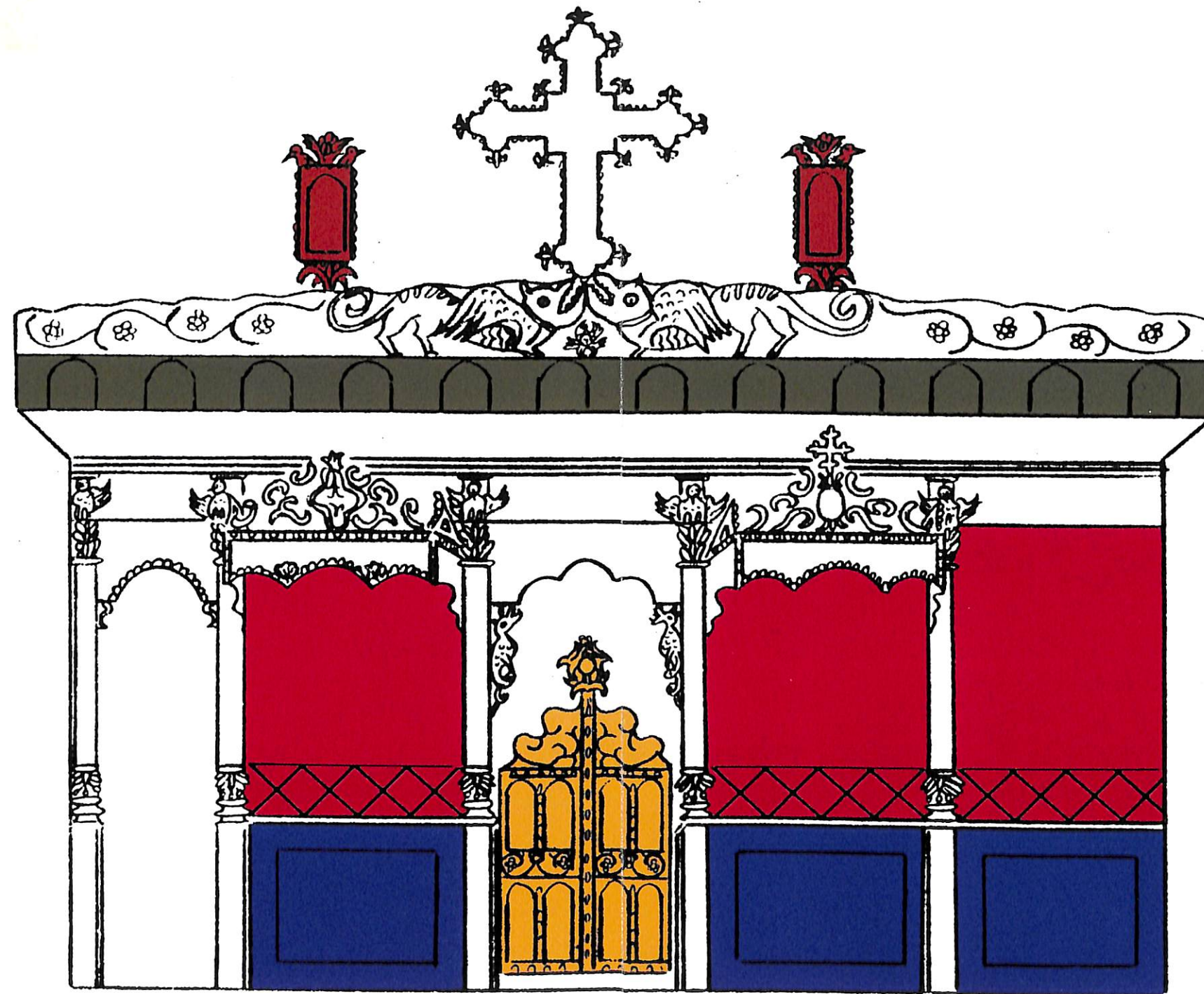


*The triumphal entry of the emperor John Tsimiskes in Constantinople. Miniature of the manuscript with the Chronography of Skylitzes in the National Library, Madrid. 12th c.*



# THE ICONOSTASIS

- Flanking panels
- Beam with the Great Deisis
- Royal icons
- Wood carved panels
- Sanctuary doors



As a rule, large icons to the right and left of the **Royal Door** depicted Christ, the Virgin, St. John the Baptist and the saint to whom or feast to which the church was dedicated. These icons are called **royal** icons. The **sanctuary doors** normally depicted the Annunciation of the Virgin.

0 0.2 0.4 0.8 1.2 2.0

On important feast days such as Easter or the Dormition of the Virgin, or on Saints' name-days, a devotional icon depicting the appropriate feast or saint was placed in a **proskynetarion** (or **icon stand**) in front of the iconostasis. Here it would be venerated by the faithful.



*Proskynetarion with an icon of St. Basil. Miniature of a manuscript in the Dionysiou monastery, Mt. Athos, 13th c.*



## DONORS FROM KASTORIA

Most of the churches that have been preserved in Kastoria were built and decorated with funds from wealthy families. These churches were then endowed with **votive offerings**, mostly icons.

The **benefactors** and **donors** included members of the imperial family or of the court, aristocrats from Kastoria, military governors, ecclesiastical dignitaries, wealthy merchants and others.

A variety of reasons led the faithful to order an icon to be dedicated to a certain saint.

Quite often, they asked the saint to mediate for the salvation of their soul, or for a cure from some sickness for themselves or their loved ones. Furthermore, icons were often dedicated to the memory of a family or friend.

The quality and size of the works ordered depended on the donors' social standing and financial position.

*If they were very rich, their icons were adorned with covers made of precious metals and stones.*

In the Ottoman period, wealthy citizens of Kastoria undertook to pay for the painting of icons for churches both old and new in the city, despite the various restrictions imposed by the Turks. This made a great impression on the Turkish traveller **Evliya Çelebi** who visited Kastoria in 1661. In his "Travels" he expresses admiration for the piety of the wealthy in Kastoria: "From Constantinople and other places, from as far afield as the land of Moscow, the infidel furriers send votive offerings for their churches".



The noble lady  
Anna Radene  
from Kastoria.  
Wall-painting  
in the church  
of Hagioi  
Anargyroi,  
Kastoria.  
12th c.



The monk  
Theophilos  
Lemniotes.  
Wall-painting  
in the church  
of Hagioi  
Anargyroi,  
Kastoria.  
12th c.



The princess  
Eirene  
Palacologina.  
Wall-painting in  
the church of the  
Taxiarch  
Metropoleos,  
Kastoria.  
13th c.

Portraits of donors are even included in the wall-paintings of the churches in Kastoria. These attest to the dress, the wealth and the power of the Kastorian merchant classes, and are important examples of regional art.



ΙΕΙΛΕΟΓΜΝΟΚΕ  
 ΗΝΥΖΑΤΟΥΔ  
 ΥΓΟΔΗΤΕΙΟ  
 ΙΕΩΓ  
 ΚΘ  
 ΙΔ.

Lord, Mercy for the  
 soul of your servant  
 Demetrios the priest  
 in the year  
 CTJKΘ  
 with the indiction  
 ΙΔ. (= 1421)

ΔΕΗΟΙΟ·ΤΧΑ  
 ΧΛΧ·ΤΧΘΥ  
 ΚΟΣΑΤΗΝΕ·Τ  
 ΧΜΑΗΜΠΑ  
 ΛΤ·  
 ΕΤΟΥΣ

Supplication of  
 the servant of  
 God Constantine  
 of Maembales of  
 the year ...

It was common for the donor to request that the artist include a dedicatory inscription in the icon. This would take the form of a **supplication** to God, a simple request for **intercession** for the donor, his wife and children. The inscriptions are simply phrased and mention the name of the donor, his rank or profession and the reason for the offering.

A great number of Byzantine icons with dedicatory inscriptions have been preserved in the collection of the Byzantine Museum in Kastoria and in the city's churches and monasteries. The monk **Neilos** dedicated a large icon of Christ Pantocrator (Exhibition, no. 6) for the salvation of his soul.

Another not so wealthy Christian, **Theodosios**, dedicated the small icon of the Panagia Glykophilousa (Virgin of Tenderness) (Exhibition, no. 8).

**Michael**, a monk from the Karakalou monastery on Mt. Athos, dedicated the double-sided icon depicting the Descent from the Cross and the Virgin, "The awe-inspiring protector of Christians", to the church of the Presentation of the Virgin into the Temple (Eisodia tes Theotokou) at Apozari. We cannot tell whether Michael brought the icon with him from Mt. Athos or whether he ordered it in Thessalonike or Kastoria (Exhibition, no. 12).

Dedicatory inscriptions are also preserved on wall-paintings in churches of Kastoria. These tell us who donated money to erect, repair or decorate the respective church.

G.K.



The monk  
 Georgios the  
 "unworthy  
 suppliant".  
 Wall-painting  
 in the church  
 of Hagios  
 Stephanos,  
 Kastoria.  
 14th c.



## THE CITY OF KASTORIA

The city of Kastoria is built on an amphitheatre-like location on the neck of a peninsula jutting into Lake Orestias, between the mountains Vitsi and Grammos.

Kastoria, a border region, remained incontestably Byzantine throughout its long history, from the 6th century when it was fortified by **Justinian**, to 1385/6, when it was occupied by the Ottoman Turks.

The emperor Justinian. Mosaic panel in the church of San Vitale, Ravenna. 6th c.



The emperors of Byzantium were well aware of Kastoria's importance and were quick to defend it in times of war.

Thanks to its privileged geographical position, the city rapidly developed into a prosperous commercial centre on the road from Thessalonike to Ochrid. A **chrysobull** of 1198, issued by the emperor **Alexios III Angelos**, mentions Kastoria as one of a number of flourishing Byzantine cities where the **Venetians** had been given freedom of movement to facilitate trade.

Byzantine Kastoria developed into the most important cultural centre in the Balkans after Thessalonike. Its rich artistic output was inspired largely by its independent intellectual life.

The city's approximately 30 Byzantine churches, built by wealthy magnates in the form of three-aisle or single aisle basilicas with ornate brick decoration and rich wall-paintings, highlight the lively interest that the inhabitants had for their city.

The church of Panagia Koumbelidike in Kastoria. 10th c.





In the Ottoman period, Kastoria was originally granted as a **hasi** (personal estate) to Fatme Sultana, but later came under the direct jurisdiction of the Sultan. The Turks now took over the Byzantine castle. The Greeks lived outside the walled city, in the eastern sector, while the Jews inhabited the southern part.

Due to her strategic commercial and military location, Kastoria continued to enjoy privileges that allowed her a degree of autonomy from Ottoman administrative control. According to these privileges, the Metropolitan was the highest ranking dignitary in charge of the Greek community.



Skylight with multicoloured vitraux in the Natzen mansion, Kastoria. 18th c.

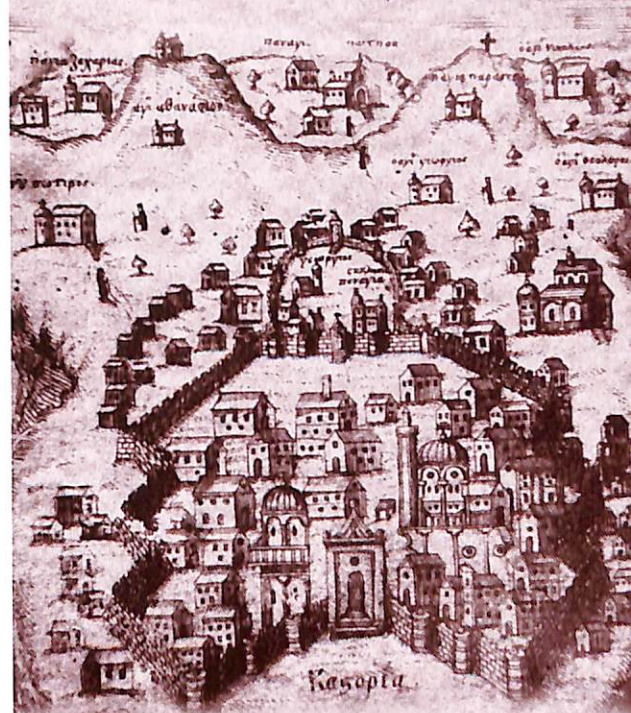
The **Peace Treaty of 1749 between Venice and the Ottoman empire** created the appropriate climate for the rise of a powerful middle class in Kastoria and it was at this time that the fur trade began in earnest.

Kastorians travelled to Constantinople, Venice, Vienna, Leipzig, Moscow, Dresden, Buda and Pest to trade in furs, a lucrative business which brought them both wealth and fame. Luxurious mansions begin to be built in the city.

About 50 post-Byzantine churches are preserved today in Kastoria, most of them tucked away in between the dense fabric of the modern town. These churches were used not only as places of worship where the Christian faith was kept alive, but also as hearths for social progress and education where the Byzantine and Hellenic tradition was preserved.

Under the **Emmanouel brothers**, the Kastoria area took part in the pre-Revolutionary struggle of the early 1800's, inspired by the vision of Regas Pheraeos. During the Struggle for Macedonian Independence, Kastoria played a crucial role, developing into one of the revolution's most important centres. Chief protagonists at that time were **Pavlos Melas, Ion Dragoumis** and the Metropolitan **Germanos Karavangelis**.

After liberation from the Turks in 1912, Kastoria continued to play a decisive role as an important part of modern Greece and maintains the enviable title of principle frontier city in the region of Western Macedonia.



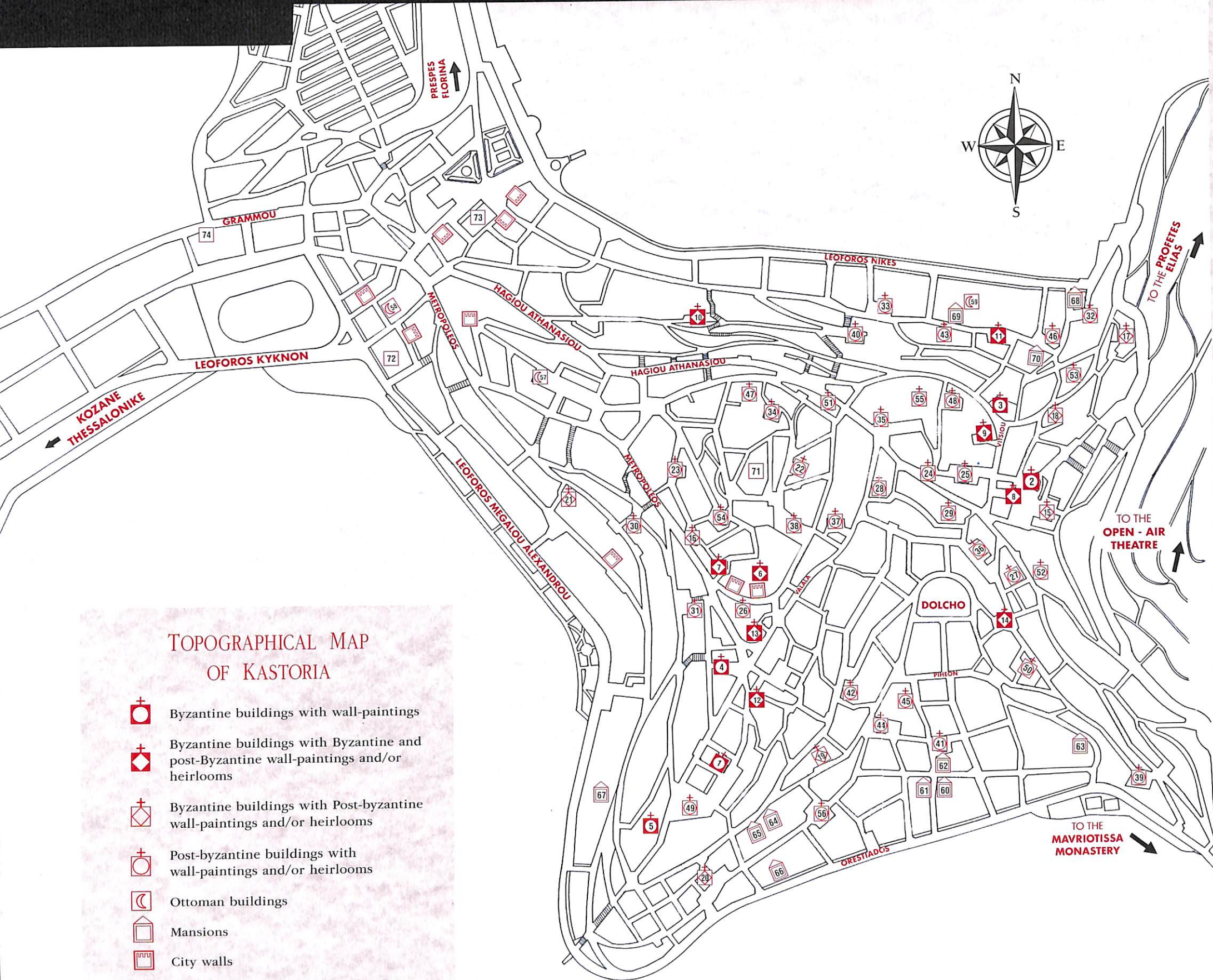
"The Emperor after having equipped his soldiers with arms suitable for fighting on the walls and skirmishes outside the walls, charged the fortress. Behold how it is located: there is a lake, called Kastoria, into which there juts a cape that broadens out, ending in rocky heights. Around this protrusion, towers and posterns have been built to create a fortress, which is called Kastoria."

(Anna Komnene, *Alexias*, ch. VI.1)

"The fortress on Lake Kastoria is a beautiful castle built with hewn blocks of stone on a precipitous and sturdy rock on the western shore of this great lake... The walls are very high. Two sturdy iron gates guard the openings to the west. Inside the castle there are houses for two-hundred soldiers, and no infidel Greeks live there at all ... It has strong and powerful towers which look out over the lake. In the tower at the base of the castle gate is the mosque of the Sultan Mehmet ... The part of the city outside the walls has twenty quarters, 16 of which belong to the infidel and one to the Jews... Its castle, also in the lake, on a rocky headland that resembles an island ... has a total of 70 churches, all on the shore of the lake."

(Evlia Çelebi, *Travels*)





- The Taxiarch (Archangel) Metropoleos
- Hagios Stephanos
- Hagioi Anargyroi (Cosmas and Damian)
- Hagios Nikolaos tou Kasnitze
- Hagios Athanasios tou Mouzake
- Panagia Koumbelidike
- Taxiarch Oikonomou (Gymnasiou)
- Hagios Alypios Eleousas
- Hagios Demetrios Eleousas
- Panagia Phaneromene (Monastery of Yesterniotissa)
- Hagios Nikolaos tou Tzotza
- Hagioi Treis
- Hagios Ioannis Prodomos (Metropoleos)
- Panagia Rasiotissa
- Hagios Georgios tes Politeias
- Hagios Demetrios Oikonomou
- Hagios Georgios tou Vounou
- Hagios Nikolaos tou Kyritze
- Hagios Nikolaos Dragota
- Hagios Nikolaos Petrites
- Hagios Alypios Oikonomou
- Hagios Nikolaos of the nun Eupraxia
- Hagios Nikolaos tou Magaleiou
- Hagioi Apostoloi Eleousas
- Panagia Eleousas
- Hagios Nikolaos tou Karavida
- Hagios Nikolaos of the Lady Theologina (Serviotou)
- Hagios Andreas tou Rousoule (Eleousas)
- Hagios Georgios Mouzevike
- Panagia Oikonomou
- Panagia Metropoleos
- Eisodia tes Theotokou (Apozari)
- Taxiarch (Apozari)
- Panagia Anargyron
- Hagios Nikolaos - Eleutherios (Orphanotropheiou)
- Hagios Menas (Panagia Mouzevike)
- Hagios Nikolaos - Charalambos (Valala)
- Hagioi Anargyroi Gymnasiou
- Hagios Ioannes Theologos
- Hagios Ioannes Prodomos (Apozari)
- Hagios Nikolaos Karyve
- Zoodochos Pege
- Hagios Loukas (Apozari)
- Hagioi Anargyroi Karyve
- Hagios Andreas Karyve
- Hagios Panteleimon (Apozari)
- Hagios Athanasios Anargyron
- Hagios Panteleimon - Demetrios
- Koimesis tes Theotokou (Cathedral)
- Hagioi Apostoloi Serviote
- Hagios Georgios Eleousas
- Hagios Thomas
- Hagioi Theodoroi Varlaam
- Hagia Paraskeve Oikonomou
- Hagios Spyridon Eleousas
- Hagia Paraskeve Dragota
- Kursumli Djami (mosque)
- Mendreses
- Sahines bath house
- Natzes mansion (tou kyr Yannake)
- Basaras mansion
- Emmanouel brothers mansion
- Nerantzes-Aivazes mansion (Folk Art Museum)
- Boat sheds
- Boat sheds
- Skoutares mansion
- Papaterpos mansion
- Tsiatsapas mansion
- Sapountzes mansion
- Ath. Christopoulos mansion
- Byzantine Museum
- Nome H.Q.
- Town Hall
- Police Station



	<b><i>Landmark events in the history of Kastoria</i></b>	<b><i>Artistic activity in Kastoria</i></b>	<b><i>Landmark events - artistic activity in the Byzantine empire</i></b>
<b>6th c.</b>	The emperor Justinian (527-565) fortifies the ancient city of Kelethro and founds in its place the new settlement of Kastoria.	The walls of Kastoria are erected.	Justinian builds the cathedral of Hagia Sophia in Constantinople (532-537).
<b>10th-11th c.</b>	The Bulgars take Kastoria twice (ca. 950 and 990). The emperor Basil II the Macedonian (976-1025) recaptures the city (1018). The Normans under Robert Guiscard take Kastoria (1083). The emperor Alexios I Komnenos (1081-1118) retakes the city in Autumn, 1083.	The walls of the city are repaired and extended. The churches of the Taxiarch Metropoleos, Hagios Stephanos and Hagioi Anargyroi are built and decorated with wall-paintings. The church of Hagios Georgios tes Politeias is built.	The Bulgarian state is annexed by Basil II the Macedonian (1018). The church of the Virgin of the Coppersmiths (Panagia Chalkeon) is built and decorated in Thessalonike (1028). The Byzantines are defeated at Mantzikert in Asia Minor by the Seljuk Turks (1071). The Byzantines are defeated at Bari in Italy by the Normans (1071). Alexios I Komnenos concedes rights to Venetian merchants in a chrysobull (1082). The first Crusaders arrive in Constantinople (1096).
<b>12th-13th c.</b>	Kastoria develops as a commercial, intellectual and artistic centre. The emperor Alexios III Angelos (1195-1203) issues a chrysobull facilitating commercial activity between the merchants of Kastoria and the Venetians. Following the dissolution of the Byzantine empire by the Latins, Kastoria is ruled at times by the empire of Nicaea and at others by the Despotate of Epirus. The Byzantines defeat the Latins at the battle of Pelagonia (1259). Kastoria is re-incorporated into the Byzantine empire (1261).	The church of Hagios Nikolaos tou Kasnitze is built and decorated with wall-paintings. The katholikon of the monastery of Panagia Mavriotissa and the church of Panagia Koumbelidike is decorated with wall-paintings.	The church of the Pantocrator is built in Constantinople (1118-1143). The Normans occupy Thessalonike briefly (1185). The Latins capture Constantinople (1204) and dissolve the Byzantine empire. The empire of Nicaea is founded (1204-1261), along with the Despotate of Epirus (1204-1318). The Byzantines re-capture Constantinople (1261) and revive the Byzantine state. The church of the Paregoritissa in Arta is decorated with mosaics (ca. 1290).
<b>14th c.</b>	The general Syrgiannes hands the city over through treachery to the Serbian kral (king) Stefan Dushan (1342/3). Kastoria comes under control of the Albanian warlord Andreas Mouzakes (1372). The Ottoman Turks capture Kastoria (1385/6).	The church of Hagios Athanasios tou Mouzake is decorated with wall-paintings (1384/5).	Civil war breaks out between the emperors Andronikos II and Andronikos III (1321-1333). The church of the Holy Apostles in Thessalonike is decorated with mosaics (1312-1315). The monastery of Chora in Constantinople is renovated and decorated with mosaics (1316-1321).
<b>15th c.</b>	The first Jews are settled in Kastoria as a reward for their financial aid for the Turkish campaigns against central Europe.	An artistic workshop is organised in all probability in Kastoria (wall-paintings, icons). The church of Hagioi Treis is built and decorated with wall-paintings (1401). The churches of Panagia Rasiotissa (1411), Hagios Alypios (1420), Hagios Andreas tou Rousoule (1430), Hagios Nikolaos of the nun Eupraxia (1485/6) are decorated with wall-paintings.	Veroia and Thessalonike are captured by the Ottomans (1430). The Ottomans take over the Byzantine state (1453) and the Despotate of the Morea (1460). The peace treaty between Ottomans and Venetians is signed (1479).
<b>16th c.</b>	700 cottage industries manufacturing furs operating in Kastoria (1520). Kastoria becomes the personal possession of the Sultan (1526).	The churches of Hagios Nikolaos of the Lady Theologina (ca. 1500), Hagios Nikolaos tou Magaleiou (1504/5), Hagioi Apostoloi Eleousas (1545) are decorated with wall-paintings. The painter Onouphrios decorates the churches of Kastoria and other Balkan cities. The Kursumli Mosque is built.	The Ottomans are defeated at Vienna (1529).
<b>17th-18th c.</b>	The region of Kastoria is given to Fatme Sultana daughter of Ahmed I (1603-1617) as a <i>hasi</i> (personal estate). The Turkish traveller Evliya Çelebi visits the city (1661).	The first mansions in Kastoria are built. The wood-carved templon screens of the churches of Hagios Nikolaos Dragota (1678) and Hagios Ioannis Prodromos at Apozari (1701) are erected. The Mendreses (Islamic religious school) is built.	Herakleion (Candia) is occupied by the Ottomans (1669).
<b>19th-20th c.</b>	Kastoria is liberated and incorporated into the Greek state (11-11-1912).	The Cathedral church of the Koimesis tes Theotokou (Dormition of the Virgin) is built (1851).	The Struggle for Macedonian Independence (1912-13). Thessalonike liberated (27-10-1912).



The donor	Status, origin, other information	Date of offering	Location today
Constantine	Monk, "rest in peace"	Ca. 1000	Ch. Hag. Anargyroi, portrait with inscription in a wall-painting
Nikephoros Kasnitzes	Magister	1164-1191	Ch. Hag. Anargyroi, portrait with inscription in a wall-painting
Anna	Wife of Nikephoros	1164-1191	Ch. Hag. Anargyroi, portrait with inscription in a wall-painting
Theodoros Lemniotes	Aristocrat	1170-1180	Ch. Hag. Anargyroi, portrait with inscription in a wall-painting
Anna Radene	Wife of Theodore	1170-1180	Ch. Hag. Anargyroi, portrait with inscription in a wall-painting
Ioannis Lemniotes	Son of Theodore	1170-1180	Ch. Hag. Anargyroi, portrait with inscription in a wall-painting
Theophilos Lemniotes	Monk	1170-1180	Ch. Hag. Anargyroi, portrait with inscription in a wall-painting
Michael Asan	Bulgarian prince	1254/5	Ch. Taxiarch Metropoleos, portrait in a wall-painting
Irene Palaeologina	Mother of Michael Asan	1254/5	Ch. Taxiarch Metropoleos, portrait in a wall-painting
Michael VIII Palaeologos	Emperor	1259-1264	Mon. Mavriotissa, portrait in a wall-painting
Mogilas	Monk-priest	1259-1264	Mon. Mavriotissa, portrait and inscription in a wall-painting
Theodoros Lemniotes	Priest	Ca. 1300	Ch. Hag. Stephanos, portrait in a wall-painting
Georgios	Monk "unworthy supplicant"	1338	Ch. Hag. Stephanos, portrait and inscription in a wall-painting
Daniel	Monk-priest	1359-60	Ch. Taxiarch Metropoleos, inscription in a wall-painting
Symeon Ouresis Palaeologos	Bulgarian tsar	1359-60	Ch. Taxiarch Metropoleos, inscription in a wall-painting
Stoyas and Theodoros Mouzakes	Albanian nobles, also mentioned Gabriel bishop "protothronos" of Kastoria	1384/5	Ch. Hag. Athanasios, inscription in a wall-painting
Dionysios	Monk-priest	1384/5	Ch. Hag. Athanasios, inscription in a wall-painting
Neilos	Monk "founder"	2nd half 14th c.	Ch. Hag. Nikolaos tou Kyritze, inscription on an icon. Byzantine Museum
Tryphos	Noble, mentioned with wife	2nd half 14th c.	Ch. Hag. Georgios Mouzevike, inscription on an icon. Byzantine Museum
Theodosios	Noble	Ca. 1400	Byzantine Museum, inscription on an icon
Michael	Monk, Karakalou Mon. mentioned	Ca. 1400	Ch. Eisodia at Apozari, inscription on an icon. Byzantine Museum
Demetrios	Priest, long supplicatory prayer	1421	Ch. Hag. Anargyroi Karyve, inscription on an icon. Byzantine Museum
Basil, Nicholas and Dusha	Children of a Serbian leader mentioned with father	Beginning 15th c.	Ch. Hag. Georgios, Omorphokklisia, inscription on an icon. Byzantine Museum (temporarily).
Kyprianos	Monk	15th c.	Mon. Mavriotissa, inscription on an icon
Maria	Noble lady, wife of donor	End 15th c.	Ch. Hag. Paraskeve, inscription on an icon. Byzantine Museum
Andronikos	Noble "new founder"	1496	Ch. Panagia Koumbelidike, inscription in a wall-painting
Aktases	Son of Lord Alexis	1505	Ch. Hag. Nikolaos tou Magaleiou, portrait with inscription in a wall-painting
Georgios	Noble	1547	Ch. Hag. Apostoloi Eleousas, inscription in a wall-painting
Anna	Nun, the priest Chrysanthos mentioned	1651/2	Ch. Hag. Nikolaos Karyve, inscription on iconostasis beam. Byzantine Museum
Kyritzes	Noble, mentioned with wife	Mid-17th c.	Ch. Hag. Demetrios Oikonomou, inscription on an icon
X? with parents	Protosynkelos. Painter, Lambros Arvanites from Kastoria mentioned	1657	Ch. Taxiarch Gymnasiou, inscription on an icon. Byzantine Museum
Daniel	Monk-priest. Painter, Demetrios from Linotopi	1675	Byzantine Museum, inscription on an icon
Constantine Maembales	Noble	1675	Ch. Hag. Athanasios Mouzake, inscription on an icon. Byzantine Museum
Bako	Noble lady	2nd half 17th c.	Ch. Taxiarch Metropoleos, inscription on an icon. Byzantine Museum
Panagiotes	Priest mentioned with wife	2nd half 17th c.	Ch. Taxiarch Gymnasiou, inscription on an icon. Byzantine Museum
Georgios	Priest	15 July 1684	Ch. Taxiarch Metropoleos, inscription on an icon. Byzantine Museum
Phylaktos Kotzes	Noble	15 July 1684	Ch. Taxiarch Metropoleos, inscription on an icon. Byzantine Museum
Ioannis Meletiou	Noble from Bosnia	1753	Mon. Mavriotissa, inscription on an icon
Thomas	Priest from Kastoria	1753	Mon. Mavriotissa, inscription on an icon



## THE BYZANTINE MUSEUM, KASTORIA

The Byzantine Museum in Kastoria is located on the summit of the Byzantine acropolis, in Dexamene square. It was opened in May, 1989. The approximately 500 icons in the Collection originate from the numerous Byzantine and post-Byzantine churches of the city and present a rich variety of iconographical types and styles. From this large number of icons, only 38 are on permanent display in the Museum. These date from the 12th to the 17th century, most having been cleaned recently in the Museum's conservation workshop. They are displayed in chronological order to highlight the artistic trends which prevailed in the region around Kastoria over the centuries.

### **Icons of the 12th-13th century**

The second half of the 12th and the 13th century are represented by four works of high aesthetic quality. Equally important works are encountered in wall-paintings in Kastoria churches from the same period (nos. 1-4).

### **Icons of the second half of the 14th century**

Ten icons come from the second half of the 14th century, a time of political change and intense building and artistic activity in the Kastoria region. These works have been attributed either to large artistic workshops (Thessalonike, Veroia) (nos. 5-6) or to local workshops executing icons of high artistic quality (nos. 7-11). Icons nos. 34, 35 and 37 belong to the same period.

### **Icons of the 15th century**

Despite the Ottoman occupation, the 15th century was a flourishing period economically and a number of icons are displayed from that period. These works bear witness to a final upsurge of Byzantine painting, searching for its models in the Palaeologan art of the beginning of the 14th century (nos. 12-16, 38). Icons nos. 29 and 36 belong to the same period.

### **Icons from Kastoria Workshop (1480-1510)**

Displayed in the semi-circular recess are three icons from the painting workshop in Kastoria, all characterised by a pronounced realism (nos. 17-18, 20). The same painting workshop painted the sanctuary door, no. 19.

### **Icons of the North-West Greek and the Cretan School (16-17th century)**

The presentation continues with icons of the 16th and 17th century, typical works of the two great artistic schools of post-Byzantine art: the North-West Greek (nos. 21-28) and the Cretan (nos. 30-33).

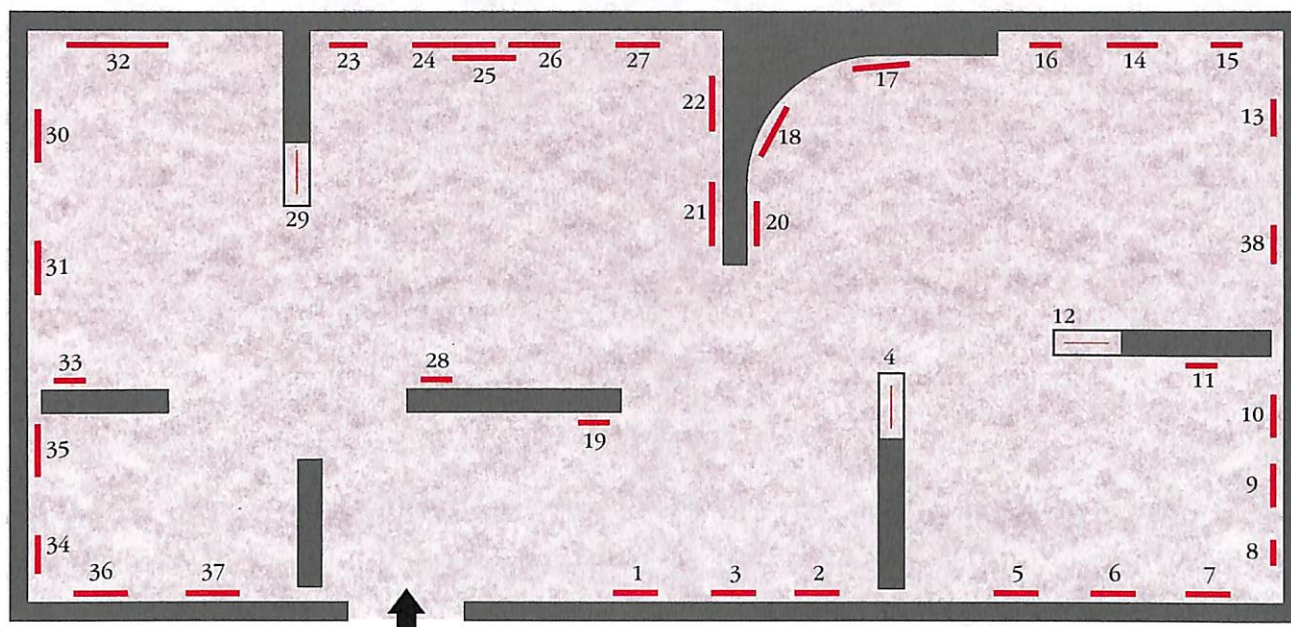
The wealth of the Museum's exhibits underscores Kastoria's special position as a cultural centre with an autonomous presence in all historical periods. Moreover, the city itself, with its approximately 80 churches, its Byzantine castle and many mansions can be said today to be a "living" museum.



Virgin of the  
Annunciation.  
Sanctuary  
door in the  
Byzantine  
Museum,  
Kastoria.  
15th c.



# PLAN OF THE EXHIBITION GALLERY



1. The Prophet Elijah. 1180-1200.
2. St. Nicholas and scenes from his life. Second half of the 13th c.
3. Sts Cosmas and Damian. Second half of the 13th c.
4. Double-sided icon.  
Front: Sts Cosmas and Damian with scenes from their life.  
End of the 12th-beginning of the 13th c.  
Back: Sts Cosmas and Damian with scenes from their life. 17th c.
5. Virgin Hodegetria. Second half of the 14th c.
6. Christ Pantocrator. Second half of the 14th c.
7. Panagia Eleousa (Virgin of Mercy). Ca. 1400.
8. Panagia Glykophilousa (Virgin of Tenderness). Ca. 1400.
9. The Dormition of the Theotokos. Third quarter of the 14th c.
10. Sts Cosmas and Damian. Third quarter of the 14th c.
11. Virgin and Christ Child. Second half of the 14th c.
12. Double-sided icon. Ca. 1400.  
Front: Virgin Hodegetria with scenes from her life.  
Back: The Descent from the Cross.
13. St. Nicholas. End of the 15th c.
14. The Dormition of St. Nicholas. First quarter of the 15th c.
15. St. Demetrios. End of the 15th c.
16. St. Nicholas. End of the 15th c.
17. St. Paraskeve "kephalophoros". 15th c.
18. Sanctuary door. The Annunciation. 15th c.
19. Sanctuary door. The Annunciation. Last quarter of the 15th c.
20. Sanctuary door. The Annunciation. End of the 15th c.
21. The Annunciation. First quarter of the 16th c.
22. The Virgin Caressed by her Parents. 16th c.
23. Sts Cosmas and Damian. 17th c.
24. Part of a templon epistyle with Apostles. Ca. 1600.
25. Sanctuary door. The Annunciation. 16th-17th c.
26. Part of a templon epistyle with Apostles. Ca. 1600.
27. Christ Pantocrator. Second half of the 17th c.
28. St. George and scenes from his life. 16th c.
29. Double-sided icon.  
Front: Virgin Hodegetria. 16th c.  
Back: The Man of Sorrows. Beginning of the 15th c.
30. Christ Pantocrator. 16th c. Painter: Ioannis Permeniotes.
31. Virgin Hodegetria. 16th c. Painter: Ioannis Permeniotes.
32. Christ Pantocrator. Beginning of the 16th c.
33. The Virgin with Christ. Madre della Consolazione type. Ca. 1500.
34. Christ Pantocrator. Second half of the 14th c.
35. St. Athanasios of Alexandria. End of the 14th c.
36. St. Nicholas. 15th c.
37. St. John Chrysostom. Second half of the 14th c.
38. Christ Pantocrator. 15th c.



# MICHAEL'S DILEMMA

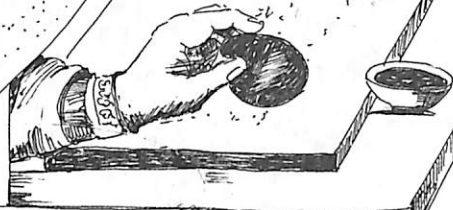




NOW HE UNROLLS THE  
TEMPLATE OF THE ANGEL  
IN THE  
ANNUNCIATION.



AND DAUBS IT  
WITH A SPONGE  
COVERED IN  
CHARCOAL DUST.

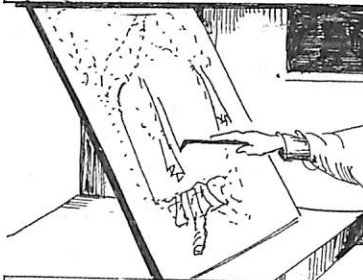


THE DUST PASSED  
THROUGH THE SMALL  
HOLES AND ITS TRACES  
ACT AS A GUIDE FOR  
THE PAINTER.



THE SCENE  
IS  
THEN DRAWN.

AND THE UNDERPAINTING  
IS  
APPLIED.



HE HAD NOT MANAGED TO SAVE  
ANYTHING FROM CONSTANTINOPLE.  
EVEN THE TEMPLATE HE HAD BOUGHT  
IN KASTORIA FROM TRAVELERS  
WHO HAD NO IDEA WHAT  
THEY WERE SELLING.

EACH TIME HE GRASPS HIS BRUSH  
HE SAYS A PRAYER, WITH THE HOPE  
THAT GOD WOULD GUIDE HIM IN HIS  
ATTEMPTS TO GLORIFY HIM.



AT THAT MOMENT, THE  
NEIGHBOUR, A LADY  
CALLED ANDRONIKI,  
BROUGHT HIM HIS  
FOOD.



I BROUGHT  
YOU A LITTLE  
HOT FISH-SOUP  
AND BREAD TO  
WARM  
YOURSELF.



THESE ARE PIOUS  
PEOPLE. NEVER A DAY'S  
GONE BY WITHOUT  
SOMEONE OR OTHER  
BRINGING US  
FOOD.

MICHAEL FELT THE FOOD  
WARM  
HIS BODY.





CRETE



NO MATTER HOW WELL HE FARED, MICHAEL  
COULD NEVER STOP THINKING THAT IT MAY BE  
BETTER FOR HIM TO GO TO CRETE, WHICH  
THE TURKS HAD NOT YET CAPTURED, OR TO  
VENICE WHERE THE GREEK COMMUNITY WAS  
FLOURISHING AND QUITE FREE  
TO ACT AS IT PLEASED.

VENICE





1. Michael lived in Kastoria in the 15th century. Which sanctuary doors of those in the museum gallery could have been painted by Michael? .....
  2. How many sanctuary doors can you see in the gallery? .....
  3. How many of these have a gold ground? .....
  4. Sanctuary door no. 20:
    - What colours are the clothes of the Virgin? .....
    - What is the Virgin holding? .....
    - What colours are the wings of the angels? .....
  5. How many double-sided icons can you see in the gallery? .....
  6. Which icon in the gallery bears the signature of the painter? .....
- 
1. Why did Michael leave Constantinople? .....
  2. When was Constantinople captured by the Ottomans? .....
  3. Were the Turks in Kastoria by that time? .....
  4. Why did Michael come to Kastoria? .....
  5. Were other icon painters operating in Kastoria at this time? .....
  6. How do you know this? .....
  7. What was Michael's dilemma? .....
  8. What materials were used in the making of an icon? .....
  9. Where did the colours used by icon painters come from? .....
  10. Have you ever visited an icon painter's workshop? .....
  11. Are there painted pictures at your school? .....
  12. Do you know a painter who works nearby your house? .....
  13. Have you ever visited his or her workshop? .....

---

*Texts: Despoina Eugenidou, Drawings: Inka Tzaneka*