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## ICONS OF THE ATHONITE MONK METROPHANES OF CHIOS (2<sup>ND</sup> HALF OF 18<sup>TH</sup> CENT.) AT THE MONASTERY OF KORBOVO<sup>1</sup>

Key words: *Thessaly, Korbovo Monastery, Post-byzantine painting, Metrophanes of Chios painter*

**Abstract:** *The Old Monastery of Korbovo, one of the oldest in the wider Trikke region (Thessaly), is situated at the foot of a large rock in the western foothills of the Antichassia Mountains. According to the textual sources, its katholikon was erected and decorated in 1649/50. Nonetheless, the distinct artistic productions detected in its quite eclectic iconostasis reveal different phases in its decoration/renovation that span across centuries (17<sup>th</sup>-19<sup>th</sup> cc.). This article examines the two eighteenth-century icons of Christ Pantocrator and Virgin Hodegetria attributable by the Athonite monk Metrophanes of Chios, once part of the katholikon's iconostasis.*

The Old Monastery of Korbovo, near the village of Langadia (formerly Korbovo) in the Municipality of Trikkala appears to have been founded during the Byzantine era. The village of Korbovo is first mentioned in a chrysobull issued by the emperor Andronikos III Palaiologos in favour of the Monastery of St. George at Zavlantia (1336). This document granted Korbovo and its environs to the Monastery of St. George, then the most important monastery in western Thessaly<sup>2</sup>. Although the document makes no mention of the Monastery of Korbovo, its existence at that time is regarded as certain. Unfortunately, we also have very little information about the life of the monastery during the post-Byzantine era. Howev-

er, judging by the existing evidence and relics, the Monastery of Korbovo flourished from the mid-17<sup>th</sup> century onwards. Two manuscripts from the monastery, dating from the late 16<sup>th</sup> or early 17<sup>th</sup> century, are now held at the Monastery of Barlaam<sup>3</sup>. The old foundation fell into decline during the difficult years of the German Occupation and the Civil War. Later, however, in 1972, it was refounded at the initiative of the late, dynamic Metropolitan of Trikke and Stagoi (now Stagoi and Meteora), Seraphim. The new sisterhood worked tirelessly to renovate and restore the dilapidated monastery.

The Old Monastery of Korbovo lies at the foot of a large rock in the western foothills of the Antichassia Mountains near the village of Langadia, as has already been mentioned. The monastery's enclosure wall has survived, along with ancillary buildings and, of course, the katholikon, which is dedicated to the Transfiguration of Christ, as other large katholika in western Thessaly have been since the late 14<sup>th</sup> century. This katholikon, which has the form of a pseudo-triconch contracted cross-in-square church with a drumless dome, was constructed and decorated in 1649/50 with the assistance – according to the founder's inscription (Fig. 1) – of the monks Timotheos, Theonas, Abbakoum, Symeon, Gregory and Lavrentios. At some unknown date, the monastery's fathers decided to relocate the monastery to its present position on top of the rock. It was here that, in the year 1809, a large new katholikon was built, which was dedicated to the Dormition of the Theotokos. The founder of this new katholikon was the hieromonk

<sup>1</sup> I would like to express my deepest gratitude to the sisterhood of the monastery for supporting my endeavours, and particularly Mrs. Krystallo Mantzana, Head of the 9<sup>th</sup> Ephorate of Antiquities of Trikkala, for granting me permission to study and publish the two despotic icons at the Monastery of Korbovo, and also for the photographic material she placed at my disposal.

<sup>2</sup> N. Βέης, *Σερβικά και Βυζαντιακά γράμματα Μετεώρου* [= *Serbisch-byzantinische Urkunden des Meteoron Klosters*], Βυζαντίς 2 (1911-1912), no. 16.

<sup>3</sup> Δ. Ζ. Σοφιανός, *Τὰ χειρόγραφα τῶν Μετεώρων. Κατάλογος περιγραφικῶς τῶν χειρογράφων κωδίκων τῶν ἀποκειμένων εἰς τὰς μονὰς τῶν Μετεώρων, ἐκδιδόμενος ἐκ τῶν καταλοίπων Νίκου Α. Βέη, τόμ. Β', Τὰ χειρόγραφα τῆς μονῆς Βαρλαάμ*, Αθήνα 1984, nos. 295, 296.



1. Holy Monastery of Korbovo. (Old) Katholikon. Inscription

Ambrosios, the monastery's hegoumenos (mentioned in the sources during the period 1802-1813)<sup>4</sup>.

Little is known about the hegoumenos Ambrosios and his activities. The letter that Ambrosios sent to Ignatios, a hieromonk at the Great Meteoron Monastery, is also of uncertain date<sup>5</sup>. Unfortunately, the letter is in a fragmentary state, which renders its contents unintelligible. Nevertheless, this letter indicates the connection that existed between Korbovo Monastery and the Great Meteoron<sup>6</sup>.

<sup>4</sup> In 1929 the hegoumenos Meletios Gouras laid the foundations of the gateway to the monastery. For the history of the monastery see indicatively Μοναχή Θεοπίστη, *Θεμελιωμένο στο βράχο. Τὸ μοναστήρι τῆς Παναγίας τοῦ Κορμπούβου Τρικάλων*, Ἱερά Μονή Κορμπούβου, Τρίκαλα 1979. Α. Φ. Δημητρακόπουλος, *Παλαιογραφικά καὶ Μεταβυζαντινὰ Β' (Δύο προθέσεις τῆς μονῆς Κορμπούβου – Συνοπτικὴ ἀναγραφὴ τῶν χειρογράφων τῆς ἱερᾶς μονῆς Δουσίου)*, Τρικαλινὰ 3 (1983), 77-81. Δ. Καλούσιος, *Λαγκαδιά, [Μονή] Κοιμήσεως τῆς Θεοτόκου*, Τρικαλινὰ 13 (1993), 193-195 [= Id. Τρικαλινὰ Σύμμεικτα, no. 6]. Γ. Τερεζάκης, *Ἡ θεσσαλικὴ κοινωνία, 12<sup>ος</sup> – 15<sup>ος</sup> αἰώνας. Ἱστορικὲς παράμετροι τῆς σύνθεσης καὶ κατανομῆς του πληθυσμοῦ* (unpublished doctoral thesis, Πανεπιστήμιο Ἰωαννίνων), Ἰωάννινα 2013, 303-304, 306.

<sup>5</sup> Unpublished.

<sup>6</sup> At the Monastery of St. Stephen in the Meteora there survives a nineteenth-century manuscript written by Theophanes, an hieromonk at Korbovo Monastery. See Δ. Ζ. Σοφιανός, *Τὰ χειρόγραφα τῶν Μετεώρων. Κατάλογος περιγραφικῶς τῶν χειρογράφων κωδίκων τῶν ἀποκειμένων*

#### I. *The iconostases and icons in the katholika of the old and new monasteries of Korbovo*

The ornate carved wooden iconostasis of the new katholikon was created in 1838. It is richly decorated, with numerous representations and perforated finials. It is adorned with six icons: on the right, icons of Christ Pantokrator, St. John the Baptist and the Transfiguration of Christ, and on the left, the icon of the Panagia 'Korbovitissa', the monastery's miracle-working palladium<sup>7</sup> (Fig. 2), an icon of the Dormition of the Theotokos (1809) and an icon of the All Saints (19<sup>th</sup> cent.). The epistyle bears twenty-two small icons depicting scenes from the lives of Christ and the Virgin Mary<sup>8</sup>.

The art of the icons on the epistyle of the iconostasis in the new katholikon is very closely connected with that of the icon of the Dormition of the Theotokos and can therefore be dated to 1809/10. Also, it should be noted that the artistic idiom of the old wall paintings that survive in the katholikon completely matches that of the abovementioned icons. Conse-

*εἰς τὰς μονὰς τῶν Μετεώρων, τόμ. Γ'. Τὰ χειρόγραφα τῆς μονῆς Ἁγίου Στεφάνου*, Αθήνα 1986, no. 105.

<sup>7</sup> Κ. Μαντζανᾶ, *Ἡ εἰκόνα τῆς Παναγίας Κορμποβίτισσας: Ἡμερολόγιον 2021, Εὐλαβικὸν ἀφιέρωμα εἰς τὴν ὑπερευλογημένην Κυρίαν Θεοτόκον τὴν χαριτόβρυτον Ἐφορον τῆς ἱερᾶς μονῆς Κορμπούβου*, Ἱερά Μητρόπολις Τρίκκης καὶ Σταγῶν, Τρίκαλα 2021, 35-41.

<sup>8</sup> All the icons are unpublished.



2. Holy Monastery of Korbovo. (New) Katholikon.  
Virgin 'Korbovitissa'

quently, the wall paintings should be attributed to the artist who painted the Dormition of the Theotokos and the icons on the epistyle.

The *despotic* icons on the iconostasis, except those of the Dormition and the All Saints, are similar in style and bear the date 1782. It is evident, therefore, that these come from an older iconostasis. In our opinion, they were transferred to the katholikon of the new monastery in 1809, when a new iconostasis of simpler form was evidently constructed for the needs of this church. However, since the four *despotic* icons were insufficient in number to fill the panels in the new iconostasis, the remaining panels were filled with two other icons: the aforementioned icon of the Dormition of the Theotokos and one other. These icons would be reused in the second and last iconostasis in the katholikon of the new monastery: that constructed in 1838.

As regards the iconostasis in the katholikon of the old monastery of Korbovo – which was recently replaced and is now known only from photographs –, this was in a 'disturbed' state, since its surviving sections can be dated to different periods. From the first construction phase, i.e. that of 1650, survive a two-tier epistyle with the Great Deesis (above) and Gospel scenes (below), as well as a separate icon of

the Transfiguration of the Saviour<sup>9</sup>. It should be noted that this last icon is artistically similar to the icons on the old epistyle, which suggests that it may have been set, as a *despotic* icon, in the same epistyle, i.e. that of 1650, the first to be constructed in the katholikon of the old monastery. The dating of these icons to 1650 is, in our opinion, borne out by their stylistic similarity to the wall paintings of the katholikon of the old monastery.

From the second construction phase of the iconostasis in the katholikon of the old monastery survive the perforated finials over the two openings and probably the four *despotic* icons of 1782. Although we are not entirely sure of the relationship between these icons and the second phase of the iconostasis in the old katholikon, we believe that they come from the iconostasis of the late 18<sup>th</sup> century. This is because the icon of the Transfiguration of the Saviour dated 1782 forms part of this group of *despotic* icons.

The third and final phase of the iconostasis in the old katholikon can be dated to the early 19<sup>th</sup> century. At that time, when the fathers of Korbovo Monastery were already living in the new monastery, the iconostasis was dismantled so that some parts of it, and particularly its *despotic* icons dated 1782, could be used to complete the first iconostasis in the katholikon of the new monastery. Later, makeshift repairs were made to the old iconostasis. Other eighteenth-century icons were placed on this templon: the icons of Christ Pantokrator, the Virgin Hodegetria and St. Athanasios of Alexandria.

These three icons, which until recently were preserved in the old katholikon, are now kept in the narthex of the katholikon of the new monastery. Where exactly the three icons originally came from we do not know. Their provenance should perhaps be sought in another church in the old Korbovo monastery (a chapel or cemetery church) or a church in one of the monastery's dependencies.

## II. The icons of Christ Pantokrator and the Virgin Hodegetria

The icons of Christ Pantokrator and the Virgin Hodegetria do not bear any inscriptions or indications of date. Nevertheless, they are of great interest both in terms of their creator and also in terms of the lives of the fathers of Korbovo Monastery in the second half of the 18<sup>th</sup> century, which is the period when the icons were painted, as we shall show below.

Christ is portrayed half-length and frontally against a blue ground (inscription: *Ι(ΗΣΟΥ)Σ Χ(ΡΙΣΤΟ)Σ Ο ΠΑΝΤΟΚΡΑΤΩΡ*). He is attired in a red and yellow

<sup>9</sup> Unpublished.

chiton with rich floral decoration, and a dark green himation with gold leaf highlights. A gold cross-halo surrounds his head, while against his chest he holds an open book with the following Gospel passage: *ΜΑΘΕΤΕ ΑΠ' ΕΜΟΥ ΟΤΙ / ΠΡΑΟΣ ΕΙΜΙ Κ(ΑΙ) / ΤΑΠΕΙΝΟΣ ΤΗ / ΚΑΡΔΙΑ ΚΑΙ ΕΥΠΙΣΤΕΤΕ ΑΝΑΠΑΥΣΙΝ ΤΑΙΣ / ΨΥΧΑΙΣ ΥΜΩΝ. / Ο ΓΑΡ ΖΥΓΟΣ ΜΟΥ/ ΧΡΗΣΤΟΣ ΚΑΙ ΤΟ / ΦΟΡΤΙΟΝ ΜΟΥ / ΕΛΑΦΡΟΝ ΕΣΤΙΝ* (Matthew 11, 29) (Fig. 3).

Christ is painted in accordance with the iconographic type of the Pantokrator, which constitutes an expression of, and an artistic testimony to the Word made flesh<sup>10</sup>. This type, which was particularly popular in the domes of Byzantine churches, would later also become a widespread theme in portable icons. The iconographical correspondence between the icon in the Korbovo Monastery and a great many other representations of this subject from the Middle Byzantine era up to the late post-Byzantine period should be considered logical and self-evident. It should be noted that the type of bust of Christ Pantokrator with an open Gospel book occurs mainly in representations of the enthroned Christ. Some of the earliest examples of representations in which Christ Pantokrator is holding an open Gospel book are the icon at the Museum of Byzantine



3. Holy Monastery of Korbovo. Christ Pantokrator.

Culture in Thessaloniki (2<sup>nd</sup> half of 14<sup>th</sup> cent.), with Christ as 'the Wisdom of God'<sup>11</sup>, that in the Kastoria Museum (late 14<sup>th</sup> cent.)<sup>12</sup> and the icon from the Church of the Panagia Dexia in Beroea (early 15<sup>th</sup> cent.)<sup>13</sup>. However, the models used by the artist who painted the icon at Korbovo were icons that had been painted in the first half of the 18<sup>th</sup> century on Mount Athos, such as the icon in the kellion of St. George at Karyes<sup>14</sup>.

<sup>10</sup> See J. D. Breckenridge, *The numismatic Iconography of Justinian II (685-695, 705-711 A.D.)* [Numismatic Notes and Monographs CXLIV], The American Numismatic Society, New York 1959, 46f. M. Chatzidakis, G. Walters, *An encaustic icon of Christ at Sinai*, The Art Bulletin 49/3 (Sep. 1967), 197-208. J. Timken-Matthews, *The Pantokrator: Title and Image*, Michigan 1976. Δ. Ι. Πάλλας, *Ο Χριστός ως η Θεία Σοφία. Η εικονογραφική περιπέτεια μίας θεολογικής έννοιας*, ΔΧΑΕ 15 (1989-1990), 140-141. Ν. Γκιολές, *Ο βυζαντινός τρούλλος και το εικονογραφικό του πρόγραμμα (μέσα 6<sup>ου</sup> αι. - 1204)*, Αθήνα 1990, 55-68. E. Kitzinger, *The Pantokrator Bust*, *Tesseræ*, *Festschrift für J. Engemann*, *Jahrbuch für Antike und Christentum* 18 (München 1991), 161-163. Τ. Παπαμιαστοράκης, *Ο διάκοσμος του τρούλλου των ναών της παλαιολόγιας περιόδου στη Βαλκανική χερσόνησο και την Κύπρο*, Αθήνα 2001, 61-79. E. Kitzinger, *The Pantokrator bust: Two medieval interpretations*, *Studies in Late Antique, Byzantine and Medieval Western Art*, ed. E. Kitzinger, vol. I, London 2002, 569-572. Μ. Ασπρά-Βαρδαβάκη, *Ο Χριστός Παντοκράτωρ. Εικόνα κομνηνειακής τέχνης στη μονή του Σινά*, ΔΧΑΕ 23 (2002), 31-40. R. Cormack, *Rediscovering the Christ Pantocrator at Daphni*, *Journal of the Warburg and Courtauld Institutes* 71 (2008), 55-74.

<sup>11</sup> Π. Α. Βοκοτόπουλος, *Ελληνική τέχνη, Βυζαντινές εικόνες*, Αθήνα 1995, no. 146. Ν. Δ. Σιώμκος, *Βυζαντινές εικόνες της Θεσσαλονίκης (12<sup>ος</sup>-15<sup>ος</sup> αιώνας)*: Το Ημέτερον Κάλλος. Βυζαντινές εικόνες της Θεσσαλονίκης, ed. Φ. Καραγιάννη, Θεσσαλονίκη 2018, 122-123.

<sup>12</sup> Ε. Ν. Τσιγαρίδας, *Εικόνες του Βυζαντινού Μουσείου και ναών της Καστοριάς (12<sup>ος</sup> - 16<sup>ος</sup> αιώνας)*, Αθήνα 2018, no. 34.

<sup>13</sup> Θ. Παπαζώτος, *Βυζαντινές εικόνες της Βέροιας*, Αθήνα 1995, 61-62, figs. 72-73.

<sup>14</sup> Πατάπιος μοναχός Κausοκαλυβίτης, *Όσιος Παρθένιος ο Σκοῦρτος, ό έκ Φουρνά των Αγράφων. Ό Βίος και τó ζωγραφικό του έργο. Συμβολή στη μελέτη των πνευματικών και καλλιτεχνικών σχέσεων Εύρυτανίας και Αγίου Όρους*, Αθήνα 2010, fig. 104.



4. Holy Monastery of Korbovo. Virgin Hodegetria.

The Virgin Mary is depicted in a bust against a blue ground, with a red gold-embroidered and gold-bordered maphorion adorned with three stars and with tassels on the right shoulder. Her gaze is turned towards the viewer, although her head is rendered from an angle. In her left arm she cradles Christ against her breast, while her right hand, raised to her chest, points to her son as the only way to salvation. The young Christ turns towards his mother with his gaze directed at her. She is attired in a long-sleeved tunic with bands on the chest and the shoulders, and a red gold-embroidered himation. She holds a closed scroll in her left hand, while her right hand is raised in a gesture of blessing (inscriptions: MH(TH)P [Θ] (E)ΟΥ], I(HΣΟΥ)Σ Χ(ΡΙΣΤΟ)[Σ]) (Fig. 4).

As the above description shows, the icon depicts one of the many variants of the iconographic type of the Virgin Hodegetria in which Christ is not depicted frontally but turning his body and his gaze towards the Virgin Mary. This type, which appears along with four other well-known types of the Virgin Mary on a leaf of the hexptych at the Sinai monastery (11<sup>th</sup> cent.)<sup>15</sup>, is believed to show one of the many quali-

ties or gifts of the Virgin Mary, namely her ability to guide the faithful to the source of salvation, which is Christ himself. The popular cult of the Hodegetria in Constantinople accounts for the diffusion and relative stability of the iconographic type in both the Byzantine and post-Byzantine periods. It has been claimed that this so-called 'affectionate' type expresses the dialogue between Christ the Saviour and his mother, as an intercessor for the salvation of the world, and that it probably renders the type depicted in the archetypal devotional icon of the Virgin Eleousa that was once in the homonymous chapel in the katholikon of the Pantokrator Monastery in Constantinople<sup>16</sup>.

A large number of Byzantine and post-Byzantine icons depict this variant of the Hodegetria, such as the Palaiologan icons in the Kremlin State Museum (early 14<sup>th</sup> cent.)<sup>17</sup>, the Monastery of Kato Panagia at Arta (mid-14<sup>th</sup> cent.)<sup>18</sup> and the Church of Panagia Lagoudiane in Thessa-

<sup>15</sup> Γ. and Μ. Σωτηρίου, *Εικόνες της μονής Σινᾶ*, Αθήνα 1956/1958, vol. I, pls. 146-147. Χ. Μπαλτογιάννη, *Η Παναγία στις φορητές εικόνες: Μήτηρ Θεού. Απεικονίσεις της Παναγίας στη Βυζαντινή τέχνη*, ed. Μ. Βασιλάκη, Αθήνα - Μιλάνο 2000, 144, pls. 87, 88.

<sup>16</sup> The literature on the iconographic type of the Virgin Hodegetria is very extensive. See for example N. P. Kondakov, *Ikonografija Bogomateri*, II, Petersburg 1915, 152-293. V. Lazareff, *Studies in the Iconography of the Virgin*, *The Art Bulletin* 20 (1938), 46-65. A. Grabar, *L'Hodigitria et l'Éleousa*, *ZLU* 10 (1974), 3-14. H. Belting, *Bild und Kult, eine Geschichte des Bildes von dem Zeitalter der Kunst*, München 1991, 87-91. D. Mouriki, *Variants of the Hodegetria on Two Thirteenth-Century Sinai Icons*, *CahArch* 39 (1991), 153-182. M. Tatic-Djuric, *L'icone de l'Odigitria et son culte au XVI siècle: Byzantine East, Latin West, Art-Historical Studies in Honor of Kurt Weitzmann*, Princeton 1995, 557f. Baltogianni, *Η Παναγία στις φορητές εικόνες*, 143-146. Χ. Αγγελίδη, Τ. Παπαμαστοράκης, *Η μονή των Οδηγών και η λατρεία της Θεοτόκου Οδηγήτριας: Μήτηρ Θεού*, 372-387. Id., *Picturing the Spiritual Protector: from Blachernitissa to Hodegetria: Images of the Mother of God. Perceptions of the Theotokos in Byzantium*, ed. M. Vassilaki, Aldershot 2005, 109-223. B. V. Pentcheva, *Icons and Power. The Mother of God in Byzantium*, Pennsylvania 2006, 177-180. Cf. also the relevant entries in the catalogue: *Το Ημέτερον Κάλλος*, nos. 1, 2, 4, 5, 7, 9, 10, 11.

<sup>17</sup> *Μήτηρ Θεού*, no. 29 (E. Ostashenko).

<sup>18</sup> Β. Ν. Παπαδοπούλου, Α. Λ. Τσιάρια, *Μονή Κάτω Παναγιάς Άρτας. Συλλογή εικόνων*, *Ηπειρωτικά Χρονικά* 37 (2003), 17-22, figs. 5-7.

Ioniki (late 14<sup>th</sup> cent.)<sup>19</sup>. Iconographic parallels of this variant can also be found in icons of the Hodegetria in the Byzantine Museum in Athens (3<sup>rd</sup> quarter of 15<sup>th</sup> cent.)<sup>20</sup>, the Averoff Collection (2<sup>nd</sup> half of 15<sup>th</sup> cent.)<sup>21</sup>, the collection of the Metropolis of Serres and Nigrita (16<sup>th</sup> cent.)<sup>22</sup> and in the katholikon of the Vato-paidi Monastery ('Panagia Pantanassa') (c. 1700)<sup>23</sup>.

In artistic terms, these two icons in the Monastery of Korbovo correspond with the dominant current in church painting of the second half of the 18<sup>th</sup> century. This is borne out by a series of stylistic features, such as: a) the use of the chrysography technique in the formation of the haloes and the medallions with the monograms, the garments and even minor features of the composition; b) the tonal gradation of the blue ground in an attempt to render the spatial dimensions; c) the rich scenic decoration; d) the tendency to naturalness and sweetness in the rendering of the faces, and finally e) the emphasis on the decorative details of the garments. These features occur in a great number of wall paintings and icons dating from between the mid-18<sup>th</sup> century to the decade 1830-1840, particularly on Mount Athos<sup>24</sup>.

<sup>19</sup> *Το Ημέτερον Κάλλος*, no. 4. (Μ. Παρχαρίδου).

<sup>20</sup> Μ. Αχειμάστου-Ποταμιάνου, *Εικόνες του Βυζαντινού Μουσείου Αθηνών*, Αθήνα 1998, no. 38.

<sup>21</sup> Μ. Βασιλάκη, *Οι εικόνες του Αρχοντικού Τοσίτσα. Η Συλλογή του Ευαγγέλου Αβέρωφ*, Αθήνα 2012, no. 1.

<sup>22</sup> *Κατ' Εικόνα. Ίερά κειμήλια πίστεως και πολιτισμοῦ τῆς Ἐκκλησίας τῶν Σερρών*, Ίερά Μητρόπολις Σερρών καὶ Νιγρίτης, Σέρρες 2019, 48, fig. 7.

<sup>23</sup> Ίερά Κοινότης Ἁγίου Ὁρους Ἄθω, *Οἱ θαυματουργές εἰκόνες στό Περιβόλι τῆς Παναγίας*, Ἁγιον Ὄρος 2013, 94-97.

<sup>24</sup> On this subject see for example I. Α. Παπάγγελος, *Περὶ τῶν Γαλατσιάνων ζωγράφων τοῦ Ἁγίου Ὁρους*, in: Ἀπὸ τῆ μεταβυζαντινῆ τέχνη στὴ σύγχρονη, 18<sup>ος</sup> – 20<sup>ος</sup> αἰ., Πανελλήνιο Συνέδριο, 20-21 Νοεμβρίου 1977, Θεσσαλονίκη 1998, 253-294. Id. *Post-byzantine wall-paintings: The Holy and Great Monastery of Batopaidi. Tradition – History - Art*, Mount Athos 1998, vol. II, 285- 308. Ε. Ν. Κυριακούδης, *Η μνημειακή ζωγραφική στην Θεσσαλονίκη και το Ἁγιον Ὄρος το 18<sup>ο</sup> αἰώνα. Αισθητικές αναζητήσεις και τεχνοτροπικά ρεύματα*, Θεσσαλονικέων Πόλις 4 (Φεβρουάριος 2001), 143-144. Ε. Ν. Τσιγαρίδας, *Καλλιτεχνικές τάσεις στην τέχνη των φορητῶν εικόνων του 18<sup>ου</sup> – 19<sup>ου</sup> αἰώνα στο Ἁγιον Ὄρος: Ζητήματα μεταβυζαντινῆς ζωγραφικῆς στη μνήμη του Μανόλη Χατζηδάκη*, Πρακτικά Επιστημονικοῦ Δημέρου, 28-29 Μαΐου 1999, ed. Ε. Δρακοπούλου, Αθήνα 2002, 319-342. Γ. Χ. Τσιγάρας, *Οἱ ζωγράφοι Κωνσταντίνος και Αθανάσιος ἀπὸ τὴν Κορυτσά. Τὸ ἔργο τους στο Ἁγιον Ὄρος (1752-1783)*, Αθήνα 2003, 291-298. Κ. Μ. Βαφειάδης, *Τοιχογραφίες στις Καρνές του Ἁγίου Ὁρους ἀπὸ τὸ 15<sup>ο</sup> ἕως τις ἀρχές του 19<sup>ου</sup> αἰώνα*, ΔΧΑΕ 25 (2004), 37-56. Ν. Μ. Μπονόβας, *Ὅμιμη μεταβυζαντινῆ ζωγραφικῆ στο Ἁγιον Ὄρος. Τὸ ἐργαστήριο τῶν Καρπενησιωτῶν ζωγράφων (1773-1890)* [unpublished doctoral thesis, Αριστοτέλειο



5. Mount Athos. Skete of Kavsokalyvia. *Kalyve* of St. John the Theologian. St. Arsenios. Detail.

It should be noted that the artistic idiom of the second half of the 18<sup>th</sup> century, though an organic continuation of the art of the immediately preceding period, represents something completely new in the

Πανεπιστήμιο Θεσσαλονίκης], Θεσσαλονίκη 2009, 17-32. Πατάπιος μοναχός, Ὅσιος Παρθένιος ὁ Σκοῦρτος. Μοναχός Συμεὼν Διονυσιάτης, *Ἔργα ἀγιορειτῶν ζωγράφων στὴν μονὴ Διονυσίου κατὰ τὴν περίοδο τῆς ἡγουμενίας τοῦ ἀρχιμανδρίτου Εὐλόγιου (1836-1866)*, Αθωνικά Τετράδια 2 (2015), 151-170. I. Μ. Παρράκης, *Τὸ ἐνυπόγραφο ἔργο τοῦ ἱερομονάχου Δαμασκηνοῦ ἐξ Ἰωαννίνων (τέλη 17<sup>ου</sup> - ἀρχές 18<sup>ου</sup> αἰώνα)*, [ΕΚΠΑ, Κληροδότημα Βασιλικῆς Δ. Μωραΐτου], Αθήνα 2020. Α. Kuyumdžiev, *Proizvedeniya na Svetogorski zografi v Bulgariya*, Sofiya 2021. Κ. Μ. Βαφειάδης, *Τὸ κελλίο τοῦ Γενεσίου τῆς Θεοτόκου «Μαρουδά» στο Ἁγιον Ὄρος, 17<sup>ος</sup> – 19<sup>ος</sup> αἰῶνες*, Crkvene Studije, Niš 18 (2021), 301-326. G. Tsigaras, *Berg Athos und Thrakien. Weke der Kunst im 18. und 19. Jahrhundert: Greeks and Bulgarians: Parallels and intersections in History and Culture*, ed. Y. Konstantinova, E. Naxidou, Sofia 2021, 35-56. Cf. V. Popovska-Korobar, *Ikonopisot vo Ochrid vo XVIII vek*, Skopje 2005. L. Stošić, *Srpska umetnost 1690-1740*, Beograd 2006. I. Κ. Τσιουρῆς, *Οἱ τοιχογραφίες τῆς μονῆς Ἁγίας Τριάδος Δρακότρυπας (1758) και η μνημειακή ζωγραφικῆ του 18<sup>ου</sup> αἰώνα στην περιοχή των Ἀγράφων*, Αθήνα 2008, 315f. Α. Kyčkovíc, *Umetnost Pakračko-Clavonske eparhije u XVIII veku*, Beograd



6. Mount Athos. Holy Monastery of Gregoriou. Katholikon. Christ Pantokrator.



7. Mount Athos. Holy Monastery of Gregoriou. Katholikon. Virgin Hodegetria.

sphere of Orthodox ecclesiastical painting. This is because the artists of this period, instead of heeding the 'prescripts' laid down by Dionysios of Fournā, do not aspire to the tradition of the 'Cretan' painters, and much less to that of the Palaiologan era, although they do preserve elements of these two artistic traditions. On the contrary, they choose to create a new aesthetic sense, a living current that is 'open' to 'outside' influences and yet has internal cohesion and originality, a current that of course expresses the spiritual quests and tendencies of the period.

In our opinion, this art was established mainly by two workshops that were already active on Mount Athos before the middle of the 18<sup>th</sup> century: the workshop of the painters Athanasios and Constantine from the town of Pogradec near Korçë (active from before 1740 until 1783)<sup>25</sup>, and the workshop of St.

Parthenios Skourtos (†1792-1802)<sup>26</sup>. Although these two workshops had different artistic starting-points, both the painters from Korçë and Parthenios and his

and Athanas Zografi from Korça and the characteristics of their art in the 18<sup>th</sup> century: Ζητήματα μεταβυζαντινής ζωγραφικής, 204-216. Τσιγάρας, *Οι ζωγράφοι*. Ρορονσκα-Κοροβάρ, *Ikonomisot vo Ochrid*, 73-85. Ν. Μ. Μπονόβας, *Το ιστορικό ανοικοδόμησης και τοιχογράφησης του καθολικού της μονής Ξηροποτάμου Αγίου Όρους και η συμβολή των Σερραίων στην ολοκλήρωσή του τον 18<sup>ο</sup> αιώνα*, *Σερραϊκά Σύμμεικτα* 1 (2010), 41-82. Πατάπιος μοναχός Καυσοκαλυβίτης, *Σχέσεις Μοσχοπόλεως και Αγίου Όρους*, *Ηπειρωτικό Ημερολόγιο* (2012), 25-31, 34-41. Γ. Χ. Τσιγάρας, *Τοιχογραφίες της μεταβυζαντινής περιόδου στην μονή Ξηροποτάμου*, Id., *Μελέτες Ιστορίας της μεταβυζαντινής τέχνης*, Θεσσαλονίκη 2013, study no. 3 (161-165).

<sup>26</sup> It should be noted that St. Parthenios ran a painting workshop in the Lavriote cell of St. George in Karyes ('of the Skourtaioi'). On St. Parthenios see Μοναχός Πατάπιος Καυσοκαλυβίτης, *Γερομόναχος Παρθένιος ὁ ἐκ Φουρνᾶ τῶν Ἀγράφων, ὁ Πνευματικὸς καὶ ζωγράφος, ὁ Σκοῦρτος*. *Μία σημαίνουσα πνευματικὴ καὶ καλλιτεχνικὴ μορφή τοῦ Αγίου Όρους*, Γρηγόριος ὁ Παλαμᾶς 809 (2005), 563-624. Id., *Τὰ τοιχογραφημένα παρεκκλήσια τῆς Σκήτης τῶν Καυσοκαλυβίων, Μέρος Α' (17<sup>ος</sup> – 18<sup>ος</sup> αἰ.)*, *Μακεδονικά* 36 (2007), 72. Id., *Ὅσιος Παρθένιος ὁ Σκοῦρτος*.

2014. D. Nikolovski, *Margarit zograf*, Skopje 2014. Id. *Pregled na ikonopisot vo prilepskiot region vo XVIII vek*, *Balacanoslavica* 47/2 (2018), 313-326.

<sup>25</sup> Th. Popa, *Pictorët korçarë Konstandin e Athanas Zografi dhe frescat e tyre me skenat e apokalipsit*, *Buletin I Universitetit Shtetëtor te Tiranës* 13/1 (1959), 25-31. K. Zheku, *Konstandin dhe Athanas Zografi, piktorët mesjetarë korçarë në alin e Shenjtë Athos, 1750-1783*, Tirana 2002. T. Vinjau Caca, *Some data about the activity of Konstandin*

pupils were – through the volume and quality of their output – to influence the ecclesiastical painting of the period. This art would be ‘received’ and standardised a little later by the painters from Galatista and Karpenisi and, even before them, the Athonite monk and painter Metrophanes of Chios (active in the period c. 1750-†1799).

Indeed, Metrophanes would adopt elements from both workshops, as well as the older tradition, developing his own style in the process. Broadly speaking, this style is characterised by an elegance in the treatment of form, a tendency towards (standardised) realism and an emphasis on decorative detail.

Unfortunately, very little is known about the monk Metrophanes’s life. He may have lived at the Lavriote cell of Timios Prodomos, which, after 1754, while Joseph of Chios was elder there, housed a number of monks from Chios (until the year 1816). However, it is more likely that Metrophanes lived and worked in Karyes, which was an important artistic centre at that time<sup>27</sup>. P. Uspenskij notes that he was member of the brotherhood of the kellion of St. Thomas at Karyes and that he died in 1799<sup>28</sup>. It is also unknown in which workshop Metrophanes learned his trade, although Uspenskij claims he was



8. Holy Monastery of Chilandar. Sts. Demetrius, Nestor and Loupos.

<sup>27</sup> Karyes was always an artistic centre and a place where different artistic tendencies mingled or coexisted. In fact, the gathering of large numbers of artists at Karyes in order to secure work and commissions is shown by the archival and archaeological evidence, as well as by the volume of the surviving works there. On this subject see Βαφειάδης, *Τοιχογραφίες στις Καρυές*, 37-56, and Μπονόβας, *Ώψιμη μεταβυζαντινή ζωγραφική στο Άγιον Όρος*, vol. 1, 25-32. It should be noted that the architect Monk Pachomios, also from Chios, worked in the same area and at the same time as Metrophanes. On Pachomios see Μ. Δ. Πολυβίου, *Ο ναός του πατριάρχη Σεραφείμ του Β΄ στη σκήτη του Αγ. Ανδρέου των Καρυών*, Εκκλησίες στην Ελλάδα μετά την Άλωση 5 (1998), 207-228. Id., *Το ‘Σαράι’ του Σεραφείμ Β΄ παρά τις Καρυές*, Η Δεκάτη 1 (2003-2004), 27-29.

<sup>28</sup> P. Uspenskij, *Istoriya Afona. Chast’ III. Afon monasheskij I, Sud’ba ego s 911 no 1861 god. Otdelaine vtoroe SanktPeterburg’ 1892*, 420-421.

trainee of the painter Kosmas from Lemnos. In our opinion, however, it is more likely that he was an apprentice or associate of St. Parthenios Skourtos<sup>29</sup>, even though Metrophanes’s art draws a great deal from the painting of the Korçë painters. Perhaps it is no accident that the painter from Chios painted the *despotic* icons for the iconostasis of the *kyriakon* of the Skete of Kavsokalyvia (ca. 1760), whose wall paintings had been executed by Parthenios a little earlier (1751-1759). This shows that Metrophanes was regarded by his fellow Athonites as an associate of Parthenios, or at least as an artist who painted in the same style as him<sup>30</sup>.

As regards his monumental painting, Metrophanes completed the decoration of the phiale at Docheiar-

<sup>29</sup> I am grateful for this observation to my dear colleague George Fousteris, Assistant Professor at the Higher Ecclesiastical Academy of Thessaloniki, who is an expert on the Athonite art of this period.

<sup>30</sup> For Metrophanes see for example Μοναχός Πατάπιος, *Τὰ τοιχογραφημένα παρεκκλήσια*, 68-77. Kuyumdžiev, *Proizvedeniya na Svetogorski zografii*, 249-291.



iou Monastery in 1774, according to one of the monastery's records, which mentions that the artist received 254 piastres for this work<sup>31</sup>. Three years later Metrophanes would paint the icons and wall paintings in the church of the *Kalyve* of St. John the Theologian at the Skete of Kavsokalyvia (1777) (Fig. 5). The inscription records the following: + Η ΤΟΥ ΠΑΡΟΝΤΟΣ ΘΕΙΟΥ ΝΑΟΥ ΙΕΡΑ ΙΣΤΟΡΙΑ ΠΕΡΑΣ ΕΛΛΗΦΕ ΔΙΑ ΣΥΝΔΡΟΜΗΣ Κ(ΑΙ) ΕΞΟΔ[ΟΥ] - ΤΟΥ ΠΑΝΟΣΙΩΤΑΤΟΥ ΞΝ ΠΝΕΥΜΑΤΙΚΟΙΣ ΠΑΤΡΑΣΙ ΚΥΡΙΟΥ ΠΑΪΣΙΟΥ ΤΟΥ ΛΕΣΒΙΟΥ / ΔΙΑ ΧΕΙΡΟΣ ΔΕ ΤΟΥ ΟΣΙΩΤΑΤΟΥ ΕΝ ΜΟΝΑΧΟΙΣ ΚΥΡ - ΜΗΤΡΟΦΑΝΟΥΣ ΧΙΟΥ ΕΝ ΕΤΕΙ ΜΕ[Ν] ΑΨΟΖΩ [= 1777] / ΜΗΝΙ ΔΕ ΝΟΕΜΒΡΙΟΥ Ι<sup>32</sup>. It should be noted that Metrophanes also painted the cemetery church of Karakallou Monastery (1768) and, immediately afterwards, the lita of the katholikon of Iveron Monastery (1768/9). Although the founder's inscriptions of these two works do not mention him, both the artistic idiom and the painter's hand, with the 'barbs' on the vertical shafts of the letters, leave no doubt that these two ensembles should be attributed to Metrophanes<sup>33</sup>.

In addition, many other icons by Metrophanes survive in other monasteries and *kellia* on Mount Athos. Most of them are unsigned. Nevertheless, as his idiom and technique are not only clearly recognisable but also repeated without modifications, it is possible to attribute a series of unsigned icons to him.

Apart from those in the catalogue by Monk Patapios Kavsokalyvites<sup>34</sup> and those published in the

volume on Karakallou Monastery [nos. 101, 348-349 (1768, 1776)]<sup>35</sup>, the monk Metrophanes also painted the icons on the iconostasis of the *kyriakon* of the New Skete, some of the icons in the *kyriakon* of the Skete of St. Anne and the icons in the cemetery church of Stavroniketa Monastery. Icons painted by him also survive in Karyes, at the Protaton<sup>36</sup>, the Cell of St. Sabbas ('Typikario') and in the monasteries of Vato-pedi (no. 2098) and Gregoriou. The katholikon of the latter monastery<sup>37</sup> is adorned with despotic icons of Christ, the Virgin Mary and St. John the Baptist bearing the inscription: ΔΕΗΣΙΣ ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ ΘΕΟΥ ΓΡΗΓΟΡΙΟΥ ΑΡΧΙΕΠΙΣΚΟΠΟΥ ΚΑΣΑΝΤΡΙΑΣ, 1778<sup>38</sup> (Figs. 6, 7). Other icons by Metrophanes are kept at Dionysiou Monastery, Iveron Monastery, the latter's *konak* in Karyes, and also Chilandar Monastery<sup>39</sup>. The latter foundation holds at least three icons by the painter, namely an icon of the Nativity of the Theotokos, an icon of the Virgin Hodegetria with the inscription: + ΔΕΗΣΙΣ ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ ΘΕΟΥ / ΓΕΡΑΣΗΜΟΥ ΙΕΡΟΜΟΝΑΧΟΥ - ΕΤΟΣ 1768, and an icon of St. Demetrios enthroned, accompanied by St. Nestor and St. Loupos (inscription: + ΜΟΛΕΗΙΕ ΡΑΒΑ ΒΟΖΙΑ ΔΑΗΪΙΛΙΑ ΪΕΡΓΩΜΟΝΑΧΑ ΑΨΟΓ [= 1773]) (Fig. 8).

Finally, it is worth noting that works by Metrophanes also survive outside Mount Athos, for example in various monasteries and churches in Bulgaria<sup>40</sup>. The Rila Monastery [Рилски манастир] in

<sup>31</sup> I. Tsiouris, *Η φιάλη*: Παρουσία Ίερᾶς Μονῆς Δοχειρίου, Άγιον Όρος 2001, 332.

<sup>32</sup> See Μοναχός Πατάπιος, *Τὰ τοιχογραφημένα παρεκκλήσια*, 71, 77-82.

<sup>33</sup> Ibid., 74. It should be noted in passing that Metrophanes's painting is very similar to that in the lower sections of the church of the *kellion* of St. Sabbas the Sanctified in Karyes (the 'Typikario') (1776) and also the decoration in the nave of the Chapel of the Virgin Mary in the Monastery of Zographou, which was painted by the artist who painted the aforementioned cell in Karyes. For the wall paintings of the cell of St. Sabbas the Sanctified in Karyes see Παπάγγελος, *Περὶ τῶν Γαλατσιάνων ζωγράφων*, 268 (a catalogue of works by the Galatsianoi painters). Βαφειάδης, *Τοιχογραφίες στις Καρυές*, 52. Γέρων Συμεῶν Διονυσιάτης, Κ. Μ. Βαφειάδης, *Ἡ τιμὴ τοῦ ἁγίου Σάββα στὴν μονὴ Χιλανδαρίου καὶ στὰ χιλανδαρινὰ κελλία τῶν Καρυῶν τοῦ Ἁγίου Όρους*: Svetogorski i chilandarski monach Sveti Sava, 800 godina od posvećenja za prvog srpskog arhiepiskopa, Belgrade 2022, 27-30 (forthcoming).

<sup>34</sup> Μοναχός Πατάπιος, *Τὰ τοιχογραφημένα παρεκκλήσια*, 71f. Icons painted by the artist adorn the iconostasis (the Apostolika) of the *Kalyve* of St. Eustathios at Kavsokalyvia (1768) – whose *despotic* icons are the work of

Constantine from Korçë – and also the iconostasis of the *Kalyve* of the Annunciation (1769).

<sup>35</sup> Π. Χ. Παπαδημητρίου, Α. Τριφονοβα, *Εἰκόνες τοῦ δεύτερου μισοῦ τοῦ 18<sup>ου</sup> αἰῶνα: Εἰκόνες Ίερᾶς Μονῆς Καρακάλλου*, nos. 99 – 124 (pp. 327f.).

<sup>36</sup> Μ. Βασιλάκη, Ι. Ταβλάκης, *Εἰκόνες τοῦ 18<sup>ου</sup> καὶ 19<sup>ου</sup> αἰῶνα*: Κειμήλια Πρωτάτου, Ίερά Κοινότης Ἁγίου Όρους Ἄθω, Ἁγιον Όρος 2004, vol. 2, 304-307, fig. 157

<sup>37</sup> The inscription in the katholikon records the following: ΙΣΤΟΡΗΘΗ Ο [ΠΑΡ]ΩΝ ΘΕΙΟΣ ΚΑΙ ΙΕΡΩΤΑΤΟΣ ΝΑΟΣ ΤΗΣ ΘΕΙΑΣ ΚΑΙ ΙΕΡΑΣ ΜΟΝΗΣ ΤΟΥ / ΓΡΗΓΟΡΙΟΥ ΔΙΑ ΣΥΝΔΡΟΜΗΣ ΤΟΥ ΠΑΝΟΣΙΩΤΑΤΟΥ ΑΡΧΙΜΑΝΑΡΙΤΟΥ ΚΥΡ ΠΑΠΑ ΓΑΒΡΙΗΛ. / ΙΣΤΟΡΗΘΗ ΔΙΑ ΧΕΙΡΩΝ ΤΩΝ ΕΥΤΕΛΕΣΤΑΤΩΝ ΖΟΓΡΑΦΩΝ ΓΑΒΡΙΗΛ ΙΕΡΟΜΟΝΑΧΟΥ ΚΑΙ ΓΡΗΓΟΡΙΟΥ ἔκ πόλεως Καστοριάς / Ἐν ΕΤΕΙ 1777 Ὀκτωβρίου 16.

<sup>38</sup> This Gregory was a bishop without a see who stayed at the monastery and worked hard for its benefit. For Gregory of Kassandreia see indicatively S. Kadas, *Ἡ ἱερά Μονή, Ἱστορία*: Οἱ τοιχογραφίες τοῦ καθολικοῦ, Ίερά μονή Γρηγορίου, Ἁγιον Όρος, 1998, 22. For the icons see Μοναχός Βαρλαάμ (Ἀγκελάκος) Γρηγοριάτης, *Ἡ ἐν Ἁγίῳ Όρει Ἄθω ἱερά μονή τοῦ Ἁγίου Γρηγορίου, 1300-1921*, Θεσσαλονίκη 1921, 24.

<sup>39</sup> All unpublished.

<sup>40</sup> See A. Kuyumdziev, *Ikoni na monach Mitrofan ot Xios v Bulrarija*, Patrimonium. MK. 18 (2020), 573-589.

particular holds a large number of icons by Athonite painters<sup>41</sup>, including, of course, some by Metrophanes. Two of these, one of Christ Pantokrator and another of the Virgin Hodegetria, come from an old iconostasis now lost. These icons, which bear Greek inscriptions and the date 1775, should be attributed to Metrophanes's workshop, if not to Metrophanes himself, given that their similarity in style to the output of the Athonite painter is really striking<sup>42</sup>. The same is true of an icon of Christ the Great Archpriest in the Skopje Archaeological Museum<sup>43</sup>, and an icon in a Russian collection depicting the Virgin Portaitissa enthroned and St. John the Baptist and St. Ioannikios in orant attitude<sup>44</sup>.

To Metrophanes of Chios can also be attributed the two *despotic* icons at the Korbovo Monastery (Figs. 1, 2). This is because they are based on an *anthivolon* which was used in all his other icons on the same subject (both signed and unsigned) and because they include all the features of his art. For example, the icons at Korbovo Monastery display the peculiar script of Metrophanes's workshop, the sweetness and gracefulness of his faces, his particular way of rendering the hair and the eyes, in which even the corners of the eyes and the gleam of light in the pupils are depicted, the characteristic wrinkles on Christ's blessing hand, the radiating golden highlights and the type of decoration in the bands on the garments of Christ and the Virgin Mary, with the characteristic Ottoman-style flowers, etc.

The presence of icons by the Athonite monk Metrophanes in the Korbovo Monastery is not hard to explain. It is a well-known fact that already in the sixteenth century many Athonite painters were working for the *metochia* of Athonite monasteries in the Sporades and also for monasteries in Thessaly. Indeed, the number of icons produced by Athonite workshops for churches and monasteries in Thessaly increased during the 18<sup>th</sup> and 19<sup>th</sup> centuries<sup>45</sup>. It

seems, then, that the monks of the (old) Monastery of Korbovo were aware of Metrophanes's art from his icons in Skopelos<sup>46</sup>, the Agia region near Larissa<sup>47</sup>, and perhaps also the Great Meteoron Monastery<sup>48</sup>. Yet another icon by his workshop survives in the Tsakyroglou Collection<sup>49</sup>, which contains numerous icons by Athonite painters. This icon also bears depictions of St. Athanasios of Athos and St. Dionysios of Olympus, which indicates that the icon may have belonged to a monastery or church in Thessaly.

Apart from this, another interpretation may be put forward to explain the presence of icons by the monk Metrophanes at Korbovo Monastery, provided, of course, that we accept that Metrophanes actually had a connection with St. Parthenios Skourtos and his workshop. It is well known that Parthenios was one of the most saintly figures among the Athonite fathers of the late 18<sup>th</sup> century. This Karyes-based elder would have played an important role in the 'Kelliot Question'<sup>50</sup> and, as the elder, in fact, of St. Nikodemos of the Holy Mountain<sup>51</sup>. He would also

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*Βενιαμίν Α' και Μακαρίου Β' στις Βόρειες Σποράδες κατά τον 19ο αιώνα*, (unpublished doctoral thesis, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης), Θεσσαλονίκη 2008.

<sup>46</sup> Μοναχός Πατάπιος, *Τα τοιχογραφημένα παρεκκλήσια*, 74-76.

<sup>47</sup> D. Agraphiotes mentions works by Metrophanes at Agia near Larissa (Δ. Άγραφιότης, *Ὁ Χιοναδίτης ἀγιογράφος Μιχαὴλ Ζῆκος καὶ ἡ συντροφία του στὸ Μεταξοχώρι Ἀγιάς*, *Ἡπειρωτικὴ Ἑστία* 26, no. 303-304 (July-August 1977), 507, no. 3.

<sup>48</sup> This is the icon of the Virgin Mary 'the Unfading Rose' (1766), which bears examples of Metrophanes's peculiar script and his peculiar way of modelling the forms. See K. M. Βαφειάδης, *Ὁ Διαφωτισμός και η εκκλησιαστικὴ τέχνη του 18<sup>ου</sup> – 19<sup>ου</sup> αιώνα στην Θεσσαλία*, *Θεσσαλικά Μελετήματα* 10 (2020), 144, 152, figs. 4, 9.

<sup>49</sup> Α. Καρακατσάνη, *Συλλογὴ Γεωργίου Τσακύρογλου. Εἰκόνες*, Αθήνα 1980, no. 231.

<sup>50</sup> For the 'Kelliot Question' see in particular Κτενᾶς Χριστόφορος (Αρχιμανδρίτης), *Ἄπαντα τὰ ἐν Ἁγίῳ Ὄρει ἱερὰ καθιδρύματα εἰς 726 ἐν ὄλῳ ἀνερχόμενα καὶ αἰ πρὸς τὸ δοῦλον Ἔθνος ὑπηρεσίαι αὐτῶν*, Αθήνα 1935, 733-741, 754-757. Cf. Δ. Μουζάκης, *Τὸ Ἅγιον Ὄρος ἀπὸ τὴν Ὀθωμανικὴ αὐτοκρατορία στο Ἑλληνικὸ Βασίλειο: ἡ θεσμικὴ οργάνωση*: Τὸ Ἅγιον Ὄρος στὰ χρόνια τῆς Ἀπελευθέρωσης. Ἀφιέρωμα στὴν Ἑκατονταετηρίδα τῆς Ἀπελευθέρωσης, 2/15 Νοεμβρίου 1912, *Θεσσαλονίκη* 2012, 43-46, with bibliography. Βαφειάδης, *Τὸ κελλίῳ τοῦ Γενεσίου τῆς Θεοτόκου «Μαρουδά»*, 309-310, 313-314.

<sup>51</sup> Μοναχός Πατάπιος, *Ὅσιος Παρθένιος*, 41-42. The literature on the 'Kollyvades' is extensive. See for example Α. Α. Ταχιάς, *Ὁ Παῖσιος Βελιτσκόφσκι (1722-1794) καὶ ἡ ἀσκητικοφιλογικὴ σχολή του*, Θεσσαλονίκη 1964. Χ. Σ. Τζόγας, *Ἡ περὶ μνημοσύνων ἔρις ἐν Ἁγίῳ Ὄρει κατὰ τὸν ΙΗ' αἰῶνα*, Θεσσαλονίκη 1969. Κ. Κ. Παπουλίδης, *Τὸ κίνημα τῶν Κολλυβάδων*, Αθήνα 1971. Id., *Περίπτωσις*

<sup>41</sup> A. Kuyumdziev, *Proizvedenija na svetogorski zografii v Rilskija manastir ot kraja na XVIII: Motivi, Modeli, Podgotvitelni risunki*, eds. E. Mutafov, M. Kuyumdzhieva, Sofia 2020, 413-436.

<sup>42</sup> E. Genova, *Crkva «Uspenie na Sv. Ioan Rilski», Rilski manastir: Corpus of Mural paintings from the first half of 19th century in Bulgaria*, [Institute of Art Studies, Bulgarian Academy of Sciences, Bulgaria 3], Sofia 2018, 188-189, figs. 19-20. Kuyumdziev, *Proizvedenija na svetogorski zografii v Rilskija manastir*, 575-578, figs. 1-7.

<sup>43</sup> V. Popovska-Korobar, *Ikoni od Myzejot na Makedonija*, Skopje 2004, no. 151.

<sup>44</sup> I. Piatniskij, *Afonska ikona "Bogomateri Portaitissa, so svytbimi" v Kollekcii Gosudarstvennogo Zrmitaža*, Rossni Gruzniа Χristianskij Bostok XVI (Moskva 2019), 43-50, figs. 5-7.

<sup>45</sup> Cf. P. Βάσσα, *Τὸ ἔργο των Γαλατσιάνων αγιογράφων*

have played an active part in the movement known as the ‘Philokalic Renaissance’, that is to say the ‘Kollyvades’ movement. It is no accident that Athanasios Parios (1722-1813) praises Parthenios ‘*whose faith and life the impartial judgement of Heaven glorified through the ineffable and wondrous fragrance issuing from his sacred bones*’<sup>52</sup>. In this case, it may be reasonably assumed that the fathers of the (old) Korbovo Monastery, sharing as they did the views of the ‘Kollyvades’, assigned the task of painting the icons under discussion here to one of St. Parthenios’s

most important disciples or associates, namely Metrophanes of Chios.

In closing the present study, we would like to point out that most of the eighteenth-century icons that survive in Thessaly remain unpublished. Unfortunately, the research on these icons is still in its infancy. Consequently, no full appreciation can yet be made of the role played by Metrophanes of Chios and the other Athonite painters in the formation of artistic taste in the monasteries of central Greece.

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πνευματικῆς ἐπιδράσεως τοῦ Ἁγίου Ὁρους εἰς τὸν Βαλκανικὸν χῶρον κατὰ τὸν ΙΗ΄ αἰῶνα, Μακεδονικά 9 (1969), 278-294. Γ. Μεταλληνός, *Ἡ δυναμικὴ τοῦ Διαφωτισμοῦ στὴν δράση τῶν Κολλυβάδων*, Ο Εραμιστής 21 (1997), 189-200. Hieromonk Patapios and Archbishop Chrysostomos, *Manna from Athos. The issue of Frequent Communion on the Holy Mountain in the late eighteenth and early nineteenth centuries*, Oxford and New York 2006. Κ. Νιχωρίτης, *Οἱ ἐπιδράσεις τῆς πνευματικῆς παράδοσης τοῦ Ἁγίου Ὁρους στὸν βίο καὶ τὸν πολιτισμὸ τῶν Σλάβων*, Θεσσαλονίκη 2013, esp. 153-194.

<sup>52</sup> Ἀθανάσιος Πάριος, *Δήλωσις τῆς ἐν Ἁγίῳ Ὄρει παραχῶν ἀληθείας*, ed. ἱερομόναχος Θεοδώρητος, Αθήνα 1988, 31, 66. It should be noted that the miracle-working icon of the Panagia Glykophilousa at the New Skete is a work by Parthenios (Ἱερὰ Κοινότης Ἁγίου Ὁρους Ἄθω, *Οἱ θαυματουργεῖς εἰκόνες*, 266-269).

Κωνσταντίνος Μ. ΒΑΦΕΙΑΔΗΣ

## ΕΙΚΟΝΕΣ ΤΟΥ ΑΘΩΝΙΤΗ ΜΟΝΑΧΟΥ ΜΗΤΡΟΦΑΝΗ ΤΟΥ ΧΙΟΥ (Β΄ ΜΙΣΟ 18<sup>ΟΥ</sup> ΑΙ.) ΣΤΗ ΜΟΝΗ ΚΟΡΜΠΟΒΟΥ

### *Summary*

Ἡ ἴδρυση τῆς μονῆς Κορμπόβου Τρικάλων φαίνεται νὰ ἀνάγεται στοὺς βυζαντινοὺς χρόνους, καθὼς τὸ χωρίο *Κόρμποβον* ἀναφέρεται σὲ χρυσόβουλλο τοῦ αὐτοκράτορα Ἀνδρονίκου Γ΄ Παλαιολόγου (1336). Τὸ καθολικὸ τῆς μονῆς σεμνύεται στὴ Μεταμόρφωση τοῦ Σωτῆρος (1649/50). Ἄγνωστο πότε ἀκριβῶς, οἱ μοναχοὶ ἀποφασίζουν τὴ μετεγκατάσταση τοῦ μοναστηρίου στὴ σημερινή του θέση. Καὶ βεβαίως τὴν ἀνέγερση νέου καθολικοῦ, τὸ ὁποῖο ἀφιερώνεται στὴν Κοίμηση τῆς Παναγίας (1809).

Τὸ τέμπλο τοῦ καθολικοῦ αὐτοῦ (1838) κοσμοῦν δεσποτικὲς εἰκόνες τοῦ ἔτους 1782, οἱ ὁποῖες προέρχονται ἀπὸ τὸ καθολικὸ τῆς παλαιᾶς μονῆς. Ὡστόσο, δύο ἀκόμη εἰκόνες τοῦ δευτέρου μισοῦ τοῦ 18<sup>ου</sup> αἰῶνος, ἡ εἰκόνα τοῦ Χριστοῦ Παντοκράτορος καὶ ἡ εἰκόνα τῆς Παναγίας Ὁδηγήτριας, προέρχονται καὶ αὐτὲς ἀπὸ τὸ εἰκονοστάσιο τοῦ παλαιοῦ καθολικοῦ. Ἀλλὰ εἶναι βέβαιο ὅτι αὐτὲς τοποθετήθηκαν στὸ ἐν λόγω φράγμα ἀμέσως μετὰ τὸ 1809. Ἄρα αὐτὲς κοσμοῦσαν ἕτερο εἰκονοστάσιο τῆς παλαιᾶς μονῆς τοῦ Κορμπόβου, ἴσως τοῦ κοιμητηριακοῦ ναοῦ. Δυστυχῶς δὲν φέρουν ἐπιγραφές, οἱ ὁποῖες θὰ μπορούσαν νὰ μᾶς πληροφορήσουν ἐπακριβῶς γιὰ τὸν χορηγὸ καὶ τὴν προέλευσή τους.

Ἐξ ἀπόψεως τέχνης οἱ δύο εἰκόνες συντάσσονται μὲ τὸ κυρίαρχο ρεῦμα τῆς ἐκκλησιαστικῆς ζωγραφικῆς τοῦ δευτέρου μισοῦ τοῦ 18<sup>ου</sup> αἰῶνος. Τὴν τέχνη

αὐτὴ καθιερώνουν δύο κυρίως ἐργαστήρια: τὸ ἐργαστήριο τῶν ζωγράφων Ἀθανασίου καὶ Κωνσταντίνου ἀπὸ τὴν κώμη Progradeć καὶ τὸ ἐργαστήριο τοῦ ὁσίου Παρθενίου τοῦ Σκούρτου (†1792-1802). Τόσον οἱ Κορυτσαῖοι καλλιτέχνες ὅσον καὶ ὁ Παρθένιος θὰ ἐπηρεάσουν τὴν ἐκκλησιαστικὴ ζωγραφικὴ τῆς περιόδου. Τὴν τέχνη αὐτὴ θὰ υἰοθετήσῃ ὁ ἐκ Χίου ἁγιορεΐτης μοναχὸς καὶ ζωγράφος Μητροφάνης (δράση 1750-1780).

Στὸν καλλιτέχνη αὐτὸν ἀποδίδουμε τὶς ἐξεταζόμενες ἐδῶ δεσποτικὲς εἰκόνες. Τοῦτο διότι αὐτὲς βασίζονται σὲ ἀντίβολο, κοινὸ σὲ ὅλες τὶς ὁμοίου θέματος εἰκόνες τοῦ Μητροφάνη (ἐνυπόγραφες καὶ ἀνυπόγραφες) καὶ διότι περιλαμβάνουν ὅλα τὰ γνωρίσματα τῆς τέχνης του.

Ἡ παρουσία εἰκόνων τοῦ μοναχοῦ Μητροφάνη στὴ μονὴ τοῦ Κορμπόβου δὲν εἶναι δυσεξήγητη, καθὼς πολλοὶ ἀθωνῖτες ζωγράφοι ἐργάζονται γιὰ τὰ μοναστήρια τῆς Θεσσαλίας, ἤδη ἀπὸ τὸν 16<sup>ο</sup> αἰῶνα. Ἐὰν ὁμως δεχθοῦμε ὡς ἀληθὴ τὴ σχέση τοῦ ζωγράφου μὲ τὸν Παρθένιο, καὶ δεδομένης τῆς σχέσεως τοῦ τελευταίου μὲ τὸ κίνημα τῶν «Κολλυβάδων» τότε ἀξίζει νὰ ὑποθεθεῖ ὅτι οἱ πατέρες τοῦ παλαιοῦ μοναστηρίου τοῦ Κορμπόβου, συντασσόμενοι μὲ τὶς ἀπόψεις τῶν «Κολλυβάδων», ἀνέθεσαν τὶς ἐξετασθεῖσες εἰκόνες σὲ ἕναν ἐκ τῶν σπουδαιότερων μαθητῶν τοῦ ὁσίου Παρθενίου, ἤτοι στὸν Μητροφάνη τὸν ἐκ Χίου.