

MINISTRY OF CULTURE
11TH EPHORATE OF BYZANTINE ANTIQUITIES
NATIONAL BANK OF GREECE
CULTURAL CENTRE OF NORTHERN GREECE

**EXHIBITION OF
BYZANTINE AND
POST-BYZANTINE
ICONS OF VERIA**



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EXHIBITION ORGANISED BY

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ICONS

The word 'icon' (from the verb εἰκω = to be like) denotes the figurative representation of a prototype. In the Orthodox world icons have held and continue to hold the greatest importance compared with any other expression of faith in art. On account of icons men have suffered, either through upholding the honour and veneration that are their due, or through destroying them. In the Byzantine Empire during the period of the Iconoclastic Controversy they were prized more highly than human life itself.

In the first two centuries Christianity did not recognize any form of icon at all. The teachings of the new faith spread secretly without any external distinguishing features. Leading figures in Christian thought propounded the view that Christianity could dispense with art or that it was impossible to make a figurative representation of the Word of God. For all that the ordinary faithful were not consistent in following the strict views of the learned. Thus depictions of personages and scenes from their lives began to appear, or symbols in the form of either commemorative monuments or allegorical portrayals of salvation in Christ.

The Church's negative stance towards all forms of figurative representation changed when Christianity came to be accepted as the official religion of the Roman state. The development of the veneration of the martyrs and their relics lent the icon a devotional character, which has constituted its main element ever since. The personage depicted suggests the prototype and so also becomes an object of respect itself.

Icons of Christ and the saints came to be regarded by the people as objects endowed with supernatural powers. Through icons in their general sense the people found the teaching of the Church easier to understand. Thus for a considerable length of time the icon was promoted as a teaching device, whilst at the same time its devotional character became tacitly accepted. The concept, however, of the icon as a representation worthy of homage matured amidst conflicting opinions which led to the Iconoclastic Controversy (726 - 843). With the Seventh Ecumenical Council (Nicaea, 787) the honouring and veneration of icons crystallized into a positive doctrinal position, which was theologically substantiated.

The term 'icon' finally came to denote a portable representation of a sacred personage that has been rendered with a number of different techniques (mosaic,

painting) and in a variety of materials (wood, marble, precious metals). The ability of icons to be carried around and consequently to be venerated as images of the holy lent them a special devotional significance. A small number of icons, mainly of Christ and the Theotokos, had miraculous origins and are called 'acheiropoietos' (the Mandyion, the Keramion - Christ's image on a tile, King Abgar's icon of Christ, the icon of Christ on the scourging - column, the icon of the Theotokos by Luke the Evangelist, the icon of Christ at Kamoulia, et al.). These icons, and others as well, are all linked by the fact that they have been agents of miracles (hence 'miracle - working') and they occupy an important place in the life of the Orthodox Church.

Icons had a special place in churches. They covered the openings in the marble or wooden partition separating the sanctuary from the nave. These followed a course of development that led from the Early Christian presbytery barrier on to the Byzantine screens and then finally to the high wooden iconostases of the period of Turkish Rule. The main iconographic motif was always that of the Deesis, that is to say the representation of Christ flanked by the Theotokos and St. John, who are praying for the salvation of the human race. The Deesis might be expanded by the addition of a pair of angels, the evangelists, the apostles and the saint to whom the church was dedicated. After the 10th century icons were added with scenes from the Twelve Great Feasts of the Church or other subjects. The materials used in the screens and icons varied and depended on the financial standing of the founders.

Icons, apart from their special devotional significance, were also recognized as works of art, as it appears from the descriptions by various Byzantine authors (*ekfraseis*). From Late Byzantine times authors went on to make artistic analyses regarding the composition, colour and mental state of those portrayed. In this capacity from the end of the 19th century icons began to be assembled in museum collections as precious works of art.

THE POSITION OF VERIA IN EARLY CHRISTIAN, BYZANTINE AND POST-BYZANTINE ART

Veria first appeared in history under this name in 432 B.C. Built in an advantageous position, on a terrace near the foot of Mt. Vermion, it has had a momentous history. The history of Christianity in the area was marked by the

arrival and teaching of the Apostle of the Gentiles, St. Paul. The seed of truth bore fruit in the region's splendid cultural and artistic tradition. The new faith took hold and grew in strength, hallowed by the blood of the martyr Jerusalem and her children Secendus, Secendicus and Cegorus. Archaeological finds from the Early Christian era show how exceptionally well organized and financially sound the Church in Veria was during the 5th and 6th centuries. The city acquired huge, sumptuous and majestic church complexes that proclaimed the triumph of Christianity. The three-aisled basilica in Karatasou St. and the remains of the Early Christian churches beneath the later Byzantine religious buildings (the Old Metropolis, Ypapante, Aghia Anna) provide indications of how all forms of art prospered and flourished in the city. The most impressive complex was revealed recently in the vicinity of the Church of Aghios Patapios. It covered an area of fifteen stremmas (2.7 acres) in the centre of the city.

The settlement of the Slavic Draguvitae tribe in the plain between Thessaloniki and Veria in the 6th century led to the gradual confinement of the urban centre's economic sphere of activity, the obstruction of its communications and hence to its decline. This resulted in the city being converted into a fortress (castrum). During this period (7th - 8th centuries) no economic possibilities existed either for any original creative work or even for the proper preservation of the great Early Christian edifices. The outlying organized cemeteries were brought within the fortress walls.

By now the old administrative system of eparchies had long since collapsed and the territory lost by Byzantium in the Balkans was recovered through the organization of areas into themes. The Draguvitae were Christianized and acquired their own episcopal see. The Veria fortress came under the theme of Thessaloniki, which was set up in the early 9th century. The city grew more and more important and in the time of John Tzimisces became the seat of a theme of the same name. The capture of the city by Samuel was accompanied by the destruction of its buildings and fortifications (985). Its walls were rebuilt by Basil II the Bulgar-slayer (1016). No monuments have survived from this period. However, considerable evidence for its high level of culture is afforded by written sources (John Cameniates) and the presence of local saints (St. Anthony the New).

A unique period of progress in the sphere of art was ushered in by the foundation of the Byzantine metropolis by Bishop Nicetas (1070 - 1080). A large number of churches were built thanks to the religiosity and largesse of the local

aristocracy, who aimed to transfer the veneration of miracle-working icons from the capital and Thessaloniki to the city (Peribleptos, Pantanassa, Panymnetos, Kyriotissa, St. Mocius, Christ Antiphonetes). From the 12th century we can trace the city's continuous presence in the sphere of monumental painting. Monuments have survived down to our time whose painting serves as the key to the study of the artistic currents of specific historical periods (frescoes in the Old Metropolis from the early 13th century, frescoes of Christ by the artist Kallierges from 1315). Of equal importance are the icons which have survived. Despite the city's successive falls to conquerors of other races and creeds (Latins, Bulgars, Serbs, Ottomans), the Greek element rallied its intellectual forces and continued on its creative course, which in the sphere of the figurative arts found varied expression in works that easily find a place in the history of art, beyond narrow local confines. This cultural presence also made itself felt through illustrious sons who were active and creative in distant parts: the Ecumenical Patriarch Nephon I (1310 - 1314), who channelled his prudence and natural foresight into his policy of " *constructing buildings of all types* " and associated his short reign as patriarch with works of such a high quality and standard as the Church of the Holy Apostles in Thessaloniki; John Kottounius, with his imposing presence in the West; the Patriarch of Alexandria Metrophanes Kritopoulos; the Ecumenical Patriarch Cyril Kontares et al. At the famous Skete of Veria leading representatives of asceticism lived as hermits, such as St. Gregory Palamas, Athanasius the founder of the Meteora et al.

The town's course of creative development faltered, though it did not cease, during the years of Turkish Rule (1443 - 1912). Liberation found the town with 72 churches, of which 59 were functioning. Today of course some of these no longer exist. Whatever has survived is not yet being preserved in accordance with modern scientific notions or internationally accepted standards. The collection of icons from the town is one of the most important not only in Greece but in the world.

Veria

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THE ICONS OF VERIA

This exhibition of Byzantine and post-Byzantine icons of Veria marks an important first step in the promotion of this town's rich and unfortunately little-known historical and artistic prowess in the Byzantine and Turkish periods. The exhibition was first held in Veria itself, which has preserved its treasures for so many centuries and through such adverse circumstances (12 April - 12 June 1991). Thus the citizens of Veria were the first to have the privilege of being introduced to these works of art and of gaining a general understanding of the importance of their town and its wider surrounding area. Now enriched, it has come to Thessaloniki, the second city of Byzantium, the great artistic centre on which Veria was directly and indirectly dependent.

Nestling in the foothills of Mount Bermium, Veria lies at a junction between west, east, and south, a geographical position which has been of crucial importance over the centuries. Another decisive factor in its economic development is the fertile land on which it stands. The fact that it is so close to Thessaloniki, that great economic, political, and artistic centre of the Byzantine and Turkish periods, has further enhanced Veria's existing potentialities.

The archaeological data we have from the early Christian period are few and give no very clear picture of the town of Veria. However, the fact that St Paul passed through is an indication that the town was of some importance even in the first century AD. The basilica discovered twenty years ago in Karatasou Street and the large three-aisled basilica with a transept which was recently excavated under the Church of St Patapius give some idea of what future excavations have in store. Furthermore, the various finds which survive here and there suggest that St Patapius's is not the only important example in the town. A number of Byzantine and post-Byzantine churches preserve features from the early Christian period or are built on the sites of early Christian churches (the old Cathedral, the Church of the Presentation, St Anne's). No icons survive from this period; or at least none have been discovered.

We do have rather more data from the Byzantine period, particularly after the twelfth century. Numerous churches decorated with frescoes indicate the depth of the Verians' religious feeling, as also their love of art and beauty.

Naturally enough, all the town's churches also had their icons, which gradually increased in number as a result of donations from the Church itself and the inhabitants. Veria's churches today possess hundreds of icons from the twelfth to the twentieth century, all of them reverently and conscientiously preserved by the Church and the people of Veria. Together they form one of the most important collections in the world, but one which remains little known either in the scholarly world or to the public at large. Their publication is an enormous and difficult task; but when it is achieved it will shed light on many aspects of Veria's history, as also on prominent religious and political figures who have been linked at various times with the town and the surrounding region. It will also present important information about the development of icons in particular and Christian art in general.

The Exhibition contains only a small number of icons (39) from this vast collection: thirty-three, to be precise, dating from the twelfth to the eighteenth

century, and all preserved and cleaned. The choice of material was guided by an endeavour to represent local tendencies and artistic trends. Owing to the prodigious diversity of the icons, however, this representation is, of necessity, no more than a token.

The icons were produced not only in local workshops and other nearby artistic centres, such as Thessaloniki, Mount Athos, and Kastoria, but also in Constantinople. Some of them, indeed, are from more distant places and were either sent to Veria as gifts or were left there by short- or long-term visitors from such places as Epirus, Thessaly, the Greek Islands, Asia Minor, and the Black Sea. There is also historical evidence to show that metropolitans from various parts of Greece left in Veria icons representing their own preferences and their own particular artistic traditions.

The question of whether or not local icon workshops existed in Veria has yet to be investigated. But many of the icons do exhibit certain characteristics not found in those produced in the nearby centres, which can only be interpreted as the influence of a local artistic tradition.

Relatively few icons survive from the twelfth and thirteenth centuries. They are characterised by a profound inwardness and appear to be the products of first-rate workshops. The fourteenth century seems to have seen a flowering of art in Veria on a par with that which took place in nearby Thessaloniki. One might say that this was the 'golden age' of the Byzantine period in both Veria and Thessaloniki. It was then that one of Veria's sons, Nephon, became Patriarch of Constantinople. In this century too, a little later, prominent Byzantines settled or became monks in or near the town for periods of varying length: St Gregory Palamas, Gregory Acindynus, St Athanasius the Younger, who established monasticism at Meteora, and many others. The spiritual movement which flourished in Thessaloniki in the fourteenth century apparently spread to Veria too, with the result that new churches were built, frescoed, and adorned with icons and other objects of veneration. Veria's icons from this period reflect a variety of trends and are works of high quality.

During the period of Turkish domination, particularly from the sixteenth century onwards, a great many churches were decorated with frescoes and icons. There are many more icons from the post-Byzantine period than from the Byzantine, a fact which is partly due to the gradually increasing population and the accumulation of works from several centuries (15th-20th), but is also an indication of how the Orthodox Christians mustered their forces: icons were a means of defying the conquerors. Many of them may well have older layers of painting underneath.

It is interesting to note that the number of icons produced steadily increased during the period of Turkish domination. There are probably two reasons for this: one is that Turkish restrictions gradually eased, particularly after the sixteenth century; the other is that Veria became a prosperous town, on account of its economic relations with the rest of the Balkans and the countries of eastern Europe, where Greeks from all over Macedonia had settled and were giving financial, religious, and political assistance to their native towns. This explains why such a variety of influences is evident in the icons of the period, though always in absolute conformity with, and seeking to preserve, the Byzantine tradition.

An investigation of this vast quantity of material will undoubtedly produce important evidence relating to the development of art in general and icon painting in particular. At the same time, the icons will also reveal the Orthodox faith's struggle on many fronts to preserve Orthodox thinking and art, the historical circumstances and their effects in many sectors, the struggle for national survival, as also the unity of Orthodox Christians throughout the Balkan countries.

The most serious problem involved in the study and publication of all the icons is the fact that almost all of them need preservation work, a lengthy and expensive business requiring the specialised skills of a great many experts. Let us hope that the Exhibition will spark off a valiant endeavour to preserve these precious works, which have not only served the Faith but also, through their superb quality, nurtured the aesthetic discernment of the Greek people.

Thessaloniki

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Christ. The icon has suffered considerable damage, which seriously affects the overall impression. Nonetheless, the painter's work stands out for its fine and sensitive lines and delicate colours. The decorative tendency evident in the tunic and the Gospel, allied with the noble expression of the face, the carefully executed hair and beard, and the silver ground might reasonably be considered as features of Comnenian classicistic art. 12th c. Thessalonian workshop.



The Crucifixion. Detail. Despite its poor condition, the icon is one of finest examples of the art of the third or fourth decade of the 13th c. Artistic parallels may be found in the paintings at Studenica (1209) or the frescoes in the Metropolis of Veria, which were done immediately after Thessaloniki's liberation from Latin domination (1224). Thessalonian workshop.



St Blaise. This is probably the Byzantine devotional icon from the Church of St Blaise in Veria, which is decorated with frescoes from the beginning of 14th c. The artist is clearly striving to achieve expressiveness through a combination of line and colour in the rendition of the volumes of the face and through deliberate distortion of the hand giving a blessing. It dates from c. 1330. Thessalonian workshop.



Our Lady of Mercy (of the Sweet Kiss). A late 14th c. work, which may be attributed to a workshop somewhere in Western Macedonia, probably in Kastoria, where similar works are to be found.



Christ the Saviour from a Deesis. It is the middle section of a triptych, probably from the private iconostasis of a wealthy Verian of the mid-14th c. It may be attributed to a Thessalonian workshop.



Architrave bearing a representation of the Great Deesis. One of the most impressive paintings of its kind, this icon represents the finest achievements of the Thessalonian workshops. It may be dated to the eighth or ninth decade of the 14th c.



Part of a private icon. The top section bore a representation of the Deesis (Christ in the centre, the Virgin on the left, and John the Baptist on the right). Below this were three zones containing nine saints, of whom only Nicholas, Peter, and Cosmas survive. The icon opened out, and a further sixteen saints may have been portrayed on the lateral leaves. The exterior of the closed icon was decorated with a painted foliar ornament in imitation of similar motifs on silver or gilt icon copes. The surviving section gives important evidence not only of the Verians' piety in the second half of the 14th c., but also of their highly developed aesthetic sense.



St John the Baptist. The work is characterized by its expressiveness, which is achieved mainly by the austere schematic rendering of the sections of the face. It must be attributed to a Western Macedonian workshop of the second half of the 15th century.



Our Lady Made Manifest. Painted on the reverse of a 12th c. icon, this austere and formal figure is a copy of an earlier model and must date from the first half of the 16th c.



St George and St Demetrius. The luxurious attire of the two saints depicted here as martyrs reflects an improvement in the living conditions of the region's Christian population. The painter was familiar with the artistic trends of his time and assimilated them into his own expressive language, which is chiefly evident here in the solemnity and nobility of the subjects. The product of a northern Greek workshop, this icon may be linked with a number of similar works in the town and dated to the time of Bishop Ioannikios of Veria (1638-45).

THE ICONS IN THE EXHIBITION

The oldest icons in the exhibition date from the twelfth century. With the young warrior-saint (2), whom we believe to be St. George, we find ourselves before a masterpiece of 12th century art. The superb expressive face betrays an artistry endowed with extraordinary drawing skill and a sense of colour values. These virtues combined with the use of precious materials (silver for the ruined scale armour) testify to a wealthy agent and great artistic centre (Constantinople). The representations of the Virgin Enthroned between the Archangels Gabriel and Michael, Christ, and Our Lady of Mercy (1, 3a, 4a) present the stylistic features of Comnenian art. The first is characterised by formal figures and an austere composition; the second demonstrates a harmonious alliance of sensitive lines and delicacy of colour; while the third, a conventional and weak composition, expresses the human relationship between mother and son. Their presence in churches in Veria conduces to a better understanding of the orientations and evolution of artistic trends and forms in Byzantine provincial centres. They were probably produced by workshops in Thessaloniki, the city which received, transmuted, and transmitted to the rest of Macedonia the artistic values forged in Constantinople.

The thirteenth century is represented by only one icon, though it is of high artistic quality. The Crucifixion (5a) reflects the Comnenian concepts which continued well into the thirteenth century and were a dominant trend in Macedonia in particular. Similar stylistic features are to be seen in the wall-paintings in the Serbian Monastery of Studenica (1209). The icon may

dated to the third or fourth decade of the thirteenth century and attributed to a Thessalonian workshop.

The Palaeologues, the dynasty which restored Byzantium, also introduced new, dynamic concepts about the figure and its place in an artistic composition, concepts which find their most characteristic expression in Veria in the wall-paintings in the Churches of Christ (1315) and St Blaise (3rd decade of the 14th c.). It is no accident that in the inscription in the Church of Christ, the great Thessalonian painter, George Kalliergis, expresses an unprecedented self-assurance in the line describing himself as an outstanding painter of all Thessaly; a phrase which brings to mind the ancient Greek artists. The icons of this period are of a superb artistic quality, indicative of the Verians' highly developed aesthetic sense. It is the icon of St John the Divine (11) which introduces us into this century. Our Lady the Leader (14a) exudes the profound inner tranquillity so typical of Kalliergis's work. The slightly later icon of St Blaise (13) may be ascribed to an artist in search of expressiveness through an unusual rendition of volume and deliberate anatomical distortion. The middle section of the triptych, on which Christ the Saviour is portrayed (7) may be attributed to a Thessalonian workshop of the mid - 14th century. The centre panel of the triptych (10), with its rare representation of Psalm 44 (45) "*Upon thy right hand did stand the queen*" in the context of the Last Judgement, belongs to the stylistic syncretism of the mid - 14th century. The representation is characterized by the rare theological knowledge of its author. The architrave bearing the representation of the Great Deesis (15) demonstrates the ultimate attainments of the Thessalonian workshops, which were brutally cut short when

the city first fell to the Turks in 1387. The icon of Christ (6a) is from the same period, a weak work reflecting the intellectual decline which followed the early Ottoman infiltration of Makedonia. The icon of Our Lady of the Sweet Kiss (9a) is a work of quality, attributable to a workshop which may have been active in the Kastoria area, where similar works are to be found. The icon of St. Nicolas (10), which belongs to the fourteenth century is an example of stylistic isolation. The depiction of the Baptist (18) constitutes a work of high artistic quality and dates from the late 14th or early 15th century. It is characterized by the expressionistic conception of its author.

Amongst the works which are based with varying degrees of success on early fourteenth-century Palaeologan art (Christ the Saviour and St George Triumphant - 12a, 26) we also find the products of the Kastoria School, which in this exhibition are represented by the icons of the Saints Theodore (16), St Mercurius on Horseback (20), and St Athanasius of Alexandria (22). The icons of two unknown female saints (25), two hierarchs (24), and St John the Baptist (23) are attributable to another West Macedonian workshop, and may be dated to the second half of the fifteenth century. Their expressiveness is chiefly underscored by the strict, stylised rendition of the volumes of the faces. The architrave of a chancel screen bearing scenes from the Great Feasts of the Church (17) is from the same period. The presence of the prophets lends the work a special iconographical significance. Similar works are encountered in the output of the Achris School in the fifteenth century. They contain no traditional elements whatsoever, no doubt owing to the disruption of social structures by the Ottoman conquest. The same factors must lie behind the stylistic isolation

evident in the icons of the Holy Trinity (21) and the Apostles Peter and Paul (19).

In the sixteenth century, which was when Cretan painting was at its zenith, the Veria icons all present what one might call a very local character. In a few cases, there are signs that the artist was familiar with or influenced by Cretan painting (such as in the icons of Our Most Blessed Lady and the Angel of the Annunciation - 14b, 28), but these hints are overshadowed by external features. In other icons (Our Lady Made Manifest, the Virgin and Child - 4b, 27), conventionality and devotion to tradition co-exist.

The same stagnation in iconography and style is evident in most of the seventeenth-century works. Most of them are painted on the reverse of older icons and characterised by conventionality, stylisation, a decorative tendency, and calligraphic ostentation (St Nicholas, Christ, Christ, Christ, the Prophet Elijah, and St Nicholas- 3b, 5b, 6b, 32, 29). Only the icon of St George and St Demetrius (30) stands out, revealing a painter who has fully assimilated the artistic trends of his time. The knowledge he has acquired leads him to produce a personal creation, in which the formality and nobility of his subjects shine forth. This icon is connected with Metropolitan Ioannikios of Veria (1638-45). The large icon of the Theotokos (31), with its contemporary luxurious frame, shows an intimate knowledge of the achievements of Cretan painting. The work is representative of the mid - 17th century.

The eighteenth century is represented in the exhibition by three works (Our Lady 'the Unfading Rose', the Raising of Lazarus, and the Three Hierarchs - 9b, 34, 33), which are predominantly popular in expression.

There is also a small group of works which are apparently the remnants of family heirlooms. The remaining section of the unusual polyptych (35) is an elegant product of the second half of the fourteenth century. The same may be said of part of an icon of the Deesis (with St Mercurius instead of John the Baptist), which preserves the faces of all three figures (36). The Virgin at prayer (39), a fragment from a representation of the Deesis, with its soft pliant face, betrays a fine painter from the second half of the 14th century. ' St. Anne giving suck ' (28) follows the secular tendencies in 15th century painting. The small icon of the Prophet Daniel and St Marina is dominated by the faces with their particularly expressive eyes (33).

The polyphony of these exhibits demonstrates not only Veria's dynamic presence in all periods of history, but also the Byzantine or modern Greek's ability to create works which transcend the bounds of the ephemeral and enter the realms of eternity.

Sotirios K. Kissas

Byzantine and post-byzantine churches of Veria

1. Old Metropolis (SS. Peter & Paul)	1070 - 80
2. St. George of Grammaticus the Nobleman	12th c.
3. St. John Theologos the Great	Early 13th c.
4. Christ the Saviour	Early 14th c.
5. St. Blaise	Early 14th c.
6. St. Sava of the Kyriotissa	Mid-14th c.
7. St. Cerycus - Ioulita	14th c.
8. St. Paraskevi	14th c.
9. St. George the Less (Mikros)	14th c.
10. Panaghia Paliophoritissa	14th c.
11. Our Lady of the Annunciation (Evangelistria)	14th c.
12. The Pantocrator	14th c.
13. Christ Antiphonetes	1326
14. Panaghia Dexia	14th c.
15. Parish Church of St. George	14th c.(?)
16. St. Nicholas of Calocratas the Nobleman or 'The Chaste'	14th c.
17. Panaghia Chabiara	14th c.
18. St. Procopius	14th c.
19. Panaghia Peribleptos	15th c.(?)
20. St. Patapius	15th c.
21. St. Nicholas of the Trough (tisGournas)	15th c.
22. St. Anne	15th c.
23. SS. Theodore	15th c.
24. Panaghia Gorgoepikoos	15th, 18th c.
25. St. Andrew	15th c.(?)
26. The Presentation in the Temple	15th c.
27. St. Nicholas of Anthimus the Monk or 'The Plater' (Lamarinas)	1565
28. St. Nicholas of the Makariotissa	1570
29. St. Demetrius	16th c.
30. The Transfiguration of the Saviour	17th c.
31. The Greater Penniless Saints (SS. Anargyroi)	17th c.
32. St. Nicholas the Fisherman (Psaras)	17th c.
33. The Lesser Penniless Saints (SS. Anargyroi)	17th c.
34. St. Spyridon (St. Nicholas)	17th c.
35. St. Andrew	17th c.
36. Gathedral Church of the Apostles Peter & Paul	17th c.
37. Our Lady Made Manifest (Phaneromeni)	18th c.
38. Panaghia Valtisini	18th c.
39. St. Nicholas	18th c.
40. Elijah the Prophet	18th c.
41. St. John the Beneficent	18th, 20th c.
42. SS. Nicholas, Spyridon & Phanourios	18th, 19th, 20th c.
43. St. Anthony	1862
44. St. Anne	18th c.
45. St. Basil	18th c.
46. The Presentation (of Our Lady) in the Temple (Without-the-Walls)	18th c.
47. St. Stephen	18th c.

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