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*Studies of Hagiographer Guilds in the Region of Macedonia during the 18th and 19th Centuries. The Lampou Family: the Earliest Hagiographer Family from Kolakia**

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One of the most well-known painter guilds in the region of Macedonia during the 19th century is that from Kolakia.¹ The guild consists of three families. The first one to appear is the Lampou family; the second is the Chatzistamati family² and last follows that of papa-Konstantinou.³ The present article focuses on the 'Lampou' family. Members of the oldest painter family from Kolakia are the brothers Margaritis, Dimitrios and Konstantinos Lampos, as well as their children. Based on the existing literature on this topic, we may conclude that Margaritis was the oldest brother of the family, the one who follows earlier

* This article constitutes a chapter of the author's PhD thesis, carried out in the department of Byzantine Arts and Archaeology of A.U.Th., entitled: 'The artistic identity of the guild of painters from Kolakia (a contribution in the study of 19th century hagiography)'. Due to the large number of paintings elaborated by the painters of this family, icons from the prefectures of Thessaloniki and Pieria have been mainly selected in the context of the present study. The author would like to acknowledge Prof. Athanassios Semoglou for his valuable comments and remarks.

¹ The region of Kolakia is situated 21 kms north-west of Thessaloniki. Its name turned to Pirog at an unknown date. This name is recorded in the male registry of the Municipality of Chalastra from 1872 (the older archives were destroyed by fire) until 1925. Afterwards, the region is renamed to Chalastra, a name which is kept until our days.

² The Chatzistamati family is the first one for which available information demonstrates activities held outside the region of Macedonia. Indeed, its works have been found in Thessaly, in the temple of the church of St. Nikolaos Stomiou. For more details, see A. I. Tsigkaropoulou, *Το τέμπλο του ναού του Αγίου Νικολάου Στομίου, δήμου Ευρυμενών (Η καλλιτεχνική ταυτότητα της συντεχνίας των κολακιωτών ζωγράφων και η τέχνη του Μητάκου Χατζησταμάτη), Η Μονή του Αγίου Δημητρίου στο Στόμιο και η περιοχή των εκβολών του Πηνειού (Ιστορία, Τέχνη, Ιστορική γεωγραφία)*, Larissa 2007; to be published.

³ Regarding these families, see D. Evgenidou, 'Μια συντεχνία αγιογράφων του 19^{ου} αι. από την Κολακιά' *Μακεδονικά*, 22 (1982), pp. 180 and following.

painting patterns and teaches his younger brothers, Dimitrios and Konstantinos.⁴ He also teaches his sons, Athanasios Margaritis and Stavrakis Margaritis. Based on the signatures, it is not possible to identify the sons of Dimitrios. Finally, Nikolaos Konstantinou, Margaritis Konstantinou and Ntalas Konstantinou are probably sons of Konstantinos Lampou.⁵

The activities of this family are detected in the region of Thessaloniki, Chortiatis, Epanomi, Nea Mesimvria, Melissourgou, Liti, Melissochori, Drimos, Kilkis, Chalkidiki, Kolindros, Voultista and Aeginio in Pieria.⁶ To be more specific, based on the research findings thus far Margaritis Lampou works in the church of St George, at the top of Lofos in Kilkis,⁷ in St Athanasios in Griva,⁸ Kilkis, St George and Virgin Mary Epanomis,⁹ Chortiati,¹⁰ Panagia Dexia, Metropolis and Panagouda in Thessaloniki (Fig. 1) and in St Athanasios in Liti,¹¹ His earliest work dates back to 1813 and his latest one to 1853. The first of his works was traced in the church of St George in Chortiatis¹² and the most recent in St George Epanomis.¹³ He signs as follows: By hand, or hand, of Margaritis, or Margarete, or Margaritou Lampou from Kolakia (or without mentioning the toponym). Rarely, he signs with the initials: M.L.

⁴ With respect to the issue about which one is the oldest brother of the family, no clear evidence is available in the current literature. I. Zarra sustains that the oldest one should be Dimitrios, as the earliest work found bears his signature. Nevertheless, in the same study she mentions that the family of Margaritis is the one which formulates via its hagiographic activity a delineative system based on some fundamental elements that is going to apply during the whole 19th century presenting smaller or greater variations. She also mentions these painters as the oldest ones that serve as models for later artists. See Zarra, *Η θρησκευτική ζωγραφική στη Θεσσαλονίκη κατά το 19^ο αί.*, Thessaloniki 1997, pp. 128, 131–132. D. Evgenidou supports that the oldest painter is Margaritis, since according to her research he owns the earliest work and he is the one who follows older painting types. See Evgenidou, *op. cit.*, pp. 181, 183.

⁵ We cannot be sure about Margaritis Konstantinou. He is reported by I. Papaggelos to be the brother of Nikolaos Konstantinou, son of Konstantinos Lampou, who worked in Chortiatis, see I. Papaggelos, *Εργαστήρια ζωγραφικής στη Χαλκιδική κατά το 19^ο αί., Α' Συμπόσιο Βυζαντινής και Μεταβυζαντινής Αρχαιολογίας και Τέχνης*, Athens 1981, p. 70. This information though is not confirmed by Pazaras, see T. N. Pazaras, 'Έπανομή. Ιστορία-Μνημεία-Τοπογραφία', *Εταιρεία Μακεδονικών Σπουδών*, No. 79 (Thessaloniki 1973), pp. 82, 89 and ff. Furthermore, research this far has not come up with any works signed by this painter that verify his artistic activity. As for the painter Ntalas Konstantinou, we speculate that he is the son of Konstantinos Lampou, on account of the father name and the common stylistic characteristics exhibited in their works.

⁶ About the regions of activities of painters from Kolakia, see also Evgenidou, *op. cit.*, p. 182, and I. Zarra, *op. cit.*, p. 127 and ff.

⁷ *Αρχαιολογικοί χώροι και Μνημεία του νομού Κιλκίς*, Goumenissa, Theotokeia 2003, Thessaloniki 2003, p. 14.

⁸ Evgenidou, *op. cit.*, p. 192.

⁹ Pazaras, *op. cit.*, pp. 89–90.

¹⁰ Evgenidou, *op. cit.* p. 192.

¹¹ *Τετράδια Αρχαιολογίας 2, Κατάλογοι εικόνων, Λειτουργικών αντικειμένων, Παλαιών βιβλίων*. Νομός Θεσσαλονίκης, Δήμος Μυγδονίας (Δρυμός, Λητή, Μελισσοχώρι), Thessaloniki 2004, p. 120.

¹² Refers to the icon of the Metamorphosis, see Evgenidou, *op. cit.*, p. 192.

¹³ Refers to the icon of St. George that depicts scenes from his life, see Pazaras, *op. cit.*, p. 90.



Fig. 1. St. Grigorios.
Hand of Margaritis Lampou from Kolakia, 1820
(Temple of Panagouda,
dimensions: 103 x 63 cm)

Dimitrios Lampou works in the churches of Prophet Elias in Voultista,¹⁴ St George and Sta Theodora Kolindrou, St. Athanasios, the Hypapante,¹⁵ Laogiditria, St. Minas, St Constantine and Helen, Nea Panagia, and Panagouda Thessalonikis, Vasilika and St Athanasios Litis. His oldest signed work dates to 1796 at St Athanasios Thessalonikis¹⁶ and the most recent to 1849 at Prophet Elias Voultistas¹⁷ (Fig. 2). He signs as: by hand of Dimitrios Lampou from Kolakia (or without the toponym), or Dimitrios Lampou, or with the initials: D.L.

Konstantinos Lampou, the third brother in line based on their dated works, paints in line based on their dated works, paints in St Athanasios Neas Mesimvrias,¹⁸ St George Epanomis,¹⁹ St George Chortiatia,²⁰ St George²¹ and Sta Theodora Kolindrou, Hypapante²² (Fig. 3) and St Constantine and Helen in Thessaloniki. His earliest work dates to 1832 and comes from St George Epanomis,²³ while the most recent works to 1857, located at St Athanasios in Nea Mesimvria.²⁴ He prefers a

¹⁴ Evgenidou, *op. cit.*, p. 193.

¹⁵ *Ibidem*, p. 193.

¹⁶ We refer to the icon of the Three Hierarchs at the church's temple.

¹⁷ Refers to the icon of St. Charalampos. Among the unsigned works of Dimitrios Lampou that are attributed to the painter based on the various iconographic and stylistic characteristics, the older ones are dated to 1784 (Gorgoepikoos, confessional of St. Minas Thessalonikis, the Fountain of Life, St. George Kolindrou, Fig. 10) and the most recent to 1852 (Panagia Portaitissa in New Panagia). We observe that the early works of the artistic production by the Lampou family are saved through the production of Dimitrios, not Margaritis, who is according to the existing literature the oldest brother of the family.

¹⁸ E. Makri, *Ο Άγιος Αθανάσιος Νέας Μεσημβρίας. Ιστορία, Εικόνες, Κειμήλια*, Thessaloniki 2006, p. 61.

¹⁹ Pazaras, *op. cit.*, p. 90.

²⁰ Evgenidou, *op. cit.*, p. 194.

²¹ *Ibidem*, p. 194.

²² *Ibidem*.

²³ Icon of Theotokos Vrefokratousa, see Pazaras, *op. cit.*, p. 90.

²⁴ Refers to nine despotic icons. About their themes, see Makri, *op. cit.*, p. 29 and ff.

complete signature: by hand of Konstantinos Lampou from Kolakia, or by hand of Konstantinos Lampou.



Fig. 2. St. George.
Hand of Dimitrios Lampou from Kolakia 1849
(Temple of Prophet Elias Voultistas,
dimensions: 88 x 60 cm)



Fig. 3. Pantokrator.
Confiteor of God's slaves anastasios
and stamathis hand of Konstantinos lampou
from Kolakia, 1844
(Temple of Hypapante,
dimensions: 110 x 73 cm)

As far as the second generation of the Lampou family is concerned, research demonstrates that Athanasios Margaritis works in Griva Kilkis and in Vafiochori,²⁵ Liti and Melissochori.²⁶ Based on his dated works, he seems to start his artistic production in 1850 at St Athanasios at Griva Kilkis²⁷ and he completes it in 1859 in the church of Theotokos in Vafiochori.²⁸ He uses a complete signature: by hand of Athanas(s)ios Margaritis, or by hand of Athanasios Margaritis from Kolakia.

²⁵ Evgenidou, *op. cit.*, p. 191.

²⁶ Τετράδια Αρχαιολογίας 2..., p. 120.

²⁷ The iconographic theme of the painting is: The Harrowing of Hell, see Evgenidou, *op. cit.*, p. 195.

²⁸ Refers to the icon of Apostles Peter and Paul, see, *ibidem*.

The work of Stavrakis Margaritis is detected in St Athanasios Neas Mesimvrias,²⁹ in the church of St Constantine and Helen, Nea Panagia and the Metropolis of Thessaloniki (Fig. 4), Assumption of Virgin Mary in Drimos, St Athanasios in Liti and St George in Melissochori.³⁰ His earliest works date to 1855 and they were found in Drimos, in the church of the Assumption of Virgin Mary.³¹ The latest one was found in the church of Nea Panagia in Thessaloniki. It is a banner with a bifacial depiction of the Resurrection that dates back to 1893 (Fig. 5). He signs as: by hand of Stavros or Stavrakis Margaritis from Kolakia.



Fig. 4. The restoration of the holy icons, 1899; work of Stavros Margaritis (Comes from the church of St Hypatios. Located at the metropolitan Museum, dimensions: 41 x 31 cm. See A. Semoglou, as above, p. 78, fig. 28)



Fig. 5. Labarum (bifacial representation); 1893. Work of Stavros Margaritis from Kolakia (Nea Panagia Thessalonikis – Storehouse)

²⁹ Makri, *op. cit.*, p. 61.

³⁰ Τετράδια Αρχαιολογίας 2..., pp. 120–121.

³¹ *Ibidem*, figs. ΔΚ 25, ΔΚ 38, ΔΚ 42.

Nikolaos Konstantinou works in Nea Mesimvria,³² Panagia and St George Epanomis,³³ Sta Theodora and St George Kolindrou,³⁴ in the Metropolis and Prophet Elias Pilaias. Based on the signatures of his dated works, he painted his first work in 1862 for the church of St George Kolindrou³⁵ (Fig. 6), while his last works date to 1882 and they are located in the church of St George in Epanomi.³⁶ He signs as: hand (or by hand) of Nikola or Nikolaos Konntinou or Konstantinou or Konst (without a father name), from Kolakia (or without the toponym). As already mentioned, we do not have information about the activities of the painter Margaritis Konstantinou. It is worth though to mention here the work of Dalas Konstantinou, located in the church of St Athanasios in Liti, which dates back to 1860.³⁷ Based on the pictorial and stylistic characteristics of the painting, as well as the father name and the years when he works, we speculate that this is about the son of Konstantinos Lampou.

The painters work in pairs or triads in order to deliver big requests to churches, and they sign individually. Stavrakis Margaritis for instance cooperates almost always with his brother Athanasios Margaritis and the Chatzistamati brothers.³⁸ In the temple of St Athanasios in Liti a painting was found where Stavrakis Margaritis works with his brother and his father.³⁹ This is the only case so far regarding the first family of hagiographers from Kolakia, where three artists place their signatures in common. Finally, we report the work on the bema door of St George in Chortiatis, which dates back to 1840 and bears the signature: Hand of Margaritis, Konstantinos from Kolakia.⁴⁰ This signature indicates



Fig. 6. Agioi Anargyroi: St Kosmas and St Damianos.

Hand of Nikola of Konntinou, 1862
(St George Kolindrou – loft,
dimensions: 104.5 x 72.5 cm)

³² Makri, *op. cit.*, p. 61.

³³ Pazaras, *op. cit.*, pp. 90–91.

³⁴ Evgenidou, *op. cit.*, p. 202.

³⁵ The icon, which is located in the church loft, depicts the Agioi Anargyroi.

³⁶ Refers to four icons. About the iconographic issues, see Pazaras, *op. cit.*, pp. 90–91.

³⁷ Τετράδια Αρχαιολογίας 2..., p. 120.

³⁸ Evgenidou, *op. cit.*, pp. 181, 185.

³⁹ Τετράδια Αρχαιολογίας 2..., p. 120.

⁴⁰ Evgenidou, *op. cit.*, p. 192.

the cooperation of the two brothers, Margaritis and Konstantinos Lampou, and provides support to the notion implying the cooperation of members that belong to the same family in order to elaborate a work, and not that of a new member of the family, as considered by I. Papaggelos,⁴¹ and concluded by I. Zarra.⁴²

The painters from Kolakia sometimes sign their works, some others not. We suggestively mention that out of a total of 292 works related to the artistic production of the Lampou family in the prefectures of Thessaloniki and Pieria, only 69 bear the signature of their creator. The rest have been attributed to artists based on their specific pictorial and stylistic characteristics. Unsigned works are mainly encountered in the case of mass production. The raised demand for icons in the 19th century, the revival of the interest in religious iconography, a consequence of the paramount importance that the church plays in the everyday life of the believers,⁴³ lead to the direct absorption of these works, as well as their approval on behalf of the public. Given the abundant hagiographic production, which exhibits almost industrial rates, the remembrance of the artist's name is considered to be optional, as their long-standing presence in the artistic actuality already creates a distinct tradition.⁴⁴

The themes treated by their works vary greatly and they include scenes from the Dodekaorton, the lives of saints and the depiction of individual saints. Their iconographic repertoire comprises and reproduces themes and models from earlier metabyzantine icons. Among these, one may observe themes that are frequently depicted, such as the depiction of St Nikolaos, along with the permanent presence of divine figures, Christ and Virgin Mary, as well as other themes emphasizing on the human nature and historical presence of Christ on earth, such as the Pentecost, the Root of Jesse, the Holy Mandelion, the Fountain of Life, St Constantine and St Helen with the Cross. Moreover, we encounter fixed standard themes with a clear doctrinal content and cult purpose, such as Virgin Hodegetria and Christ Pantocrator, rare and unusual themes, such as the depiction of the protoplasts, the Erection of the Holy Cross, the Stoning of Stephan and finally themes, such as the Restoration of the Holy Icons⁴⁵ (Fig. 4), with strictly defined iconography, which are enriched with elements of biographical depiction of everyday life.

⁴¹ Papaggelos, *op. cit.*, p. 70.

⁴² Zarra, *op. cit.*, p. 70.

⁴³ A. Semoglou, Η συλλογή εικόνων του Εκκλησιαστικού Μουσείου της Ιεράς Μητρόπολης Θεσσαλονίκης: Μια πολύτιμη μαρτυρία για την παλαιολόγεια και μεταβυζαντινή θρησκευτική τέχνη της Θεσσαλονίκης, *Το Εκκλησιαστικό Μουσείο της Ιεράς Μητρόπολης Θεσσαλονίκης*, Thessaloniki 2007, pp. 79–80.

⁴⁴ Zarra, *op. cit.*, p. 128.

⁴⁵ For further information about the themes of the 19th century, see Zarra, *op. cit.*, p. 271 and ff. For the depiction of the Restoration of the Icons by a painter from Kolakia, see Semoglou, *op. cit.*, p. 78. General information on the iconography regarding the restoration of the icons may be found in A. Dranaki, 'Η Αναστήλωση των εικόνων: Παράδοση και ανανέωση στο έργο ενός Κρητικού ζωγράφου του 16^{ου} αιώνα', *Μουσείο Μπενάκη*, 1 (2001), p. 59 and following.

In order to depict the above themes, they consult iconographically the interpretation of Dionysios and they are inspired by copper and Mt. Athos engraving relief printings, as well as by the general rules of metabyzantine art.⁴⁶ Comparisons among the various painters lead to the conclusion that Margaritis, Dimitrios Lampou, Athanasios and Stavrakis Margaritis use the same anthivola. Konstantinos Lampou follows the rules of the above painters as far as the depiction of facial characteristics is concerned, but he follows Mt. Athos norms regarding the depiction of garments.⁴⁷ The style of Konstantinos is followed by his son Nikolaos Konstantinos, who – along with Stavrakis Margaritis – seem to draw away significantly from the style of Kolakia after the middle of the century and henceforth. In general, as time passes by we remark that the actual artistic influences differentiate the artistic spirit and conclusively hagiography approaches the art of painting of religious themes, without losing, though, the immediacy of its folklore style.⁴⁸

While studying the art of these painters, one may notice some common stylistic characteristics which are: the background is rarely golden and in case it does not bear any architectural elements (Fig. 4) – which are synoptically and schematically declared – or the depiction of a natural landscape (Fig. 7), it is divided in two levels (Fig. 6). The floor is often depicted abacus-shaped (fig. 6) or with multicolor strokes (Fig. 1). The frames are also adorned in the same manner and they are defined by a white tape internally, which bears anthemia and spots in the corners, and by a black one externally. The figures are large (Fig. 1), unless the representation depicts many persons, the faces of young persons are oval, while the elder are characterized by oblong faces. Common elements among painters from Kolakia constitute the dark proplasms in the depiction of sarcomas, intense writings for the depiction of facial characteristics, intense almond-shaped eyes, profile-depicted noses, and the contour of the lips and wrinkles (Fig. 2). The garments are depicted with dark colors, they bear anthem decoration (Fig. 1), while the pleats are not



Fig. 7. St John The Precursor.
Hand of Dimitrios Lampou from Kolakia,
1844
(Temple of Hypapante, Thessaloniki,
dimensions: 110 x 73 cm)

⁴⁶ Zarra, *op. cit.*, pp. 39, 142.

⁴⁷ *Ibidem*, p. 144.

⁴⁸ *Ibidem*.

declared via intense writings but mainly by golden embellishments (Fig. 3). Furthermore, the depiction of gold-inlaid thrones is governed by an intense decorative mood, and so are the nimbuses, which are declared by dotted ornaments⁴⁹ (Fig. 1).

Despite the common features of the paintings created by the first family of hagiographers from Kolakia, some differentiations that characterize the artistic identity and personality of each painter are also observed. Margaritis and Dimitrios Lampou exhibit most similarities. They use the same models, they attribute the facial and garment characteristics in the same manner, the floor in their paintings is usually dotted and in general they are governed by an intense decorative mood with respect to details. We deem that in the works of these two painters the characteristics of hagiographers from Kolakia may be detected in their finalized form⁵⁰ (Figs. 1, 2, 7). As far as their differences are concerned, Margaritis prefers multicolor frames, while Dimitrios usually chooses dotted decoration (Figs. 1, 7). In addition, the architectural background in the works of Margaritis is more elaborately declared, comprising more detail, thoroughness and the perception of the third dimension. On the contrary, the architectural background plays a secondary role compared to the central figure or representation in the works of Dimitrios.⁵¹ Moreover, Dimitrios prefers to depict faces in a more luminous, plastic fashion (Figs. 2, 7).

The elements where the art of these two painters is differentiated lead to the conclusion that Margaritis keeps in his work features that remind the artistic quality of earlier times, since he concentrates on older painting types, while Dimitrios seems to be more influenced by the commands of the 19th century art and its western models. With relation to the question which one is the oldest brother, we cannot give a clear answer, as they work almost simultaneously. The fact that the oldest extant work belongs to Dimitrios is not indicative, because overall research on these paintings has not yet been finished. Should we like to credit one of them with a pioneer role, we shall encounter once more significant difficulties. We could reply that the older one should be Dimitrios, as his works seem more complete and evolved. Indeed, we notice a desire for enrichment and originality along his artistic evolutionary course, which might characterize him as a painter with a discrete personality that does not merely copy, yet he transfers models to the contemporaneous and later painters of the family. One sure thing is the two of them together set the grounds for a successful artistic course of a laboratory which covers 122 years of continuous production.

Konstantinos Lampou (Fig. 3) uses more intense colors in his compositions, which he uses purely, without any admixtures. The architectural background is depicted secondarily, as is the case of Dimitrios, but with fewer details regarding the depiction of houses and the natural landscape compared to his older brothers. He paints monochrome frames, as does

⁴⁹ Tsigkaropoulou, *op. cit.*, p. 4.

⁵⁰ Evgenidou considers that these characteristics are encountered only in the work of Margaritis' see Evgenidou, *op. cit.*, p. 183.

⁵¹ Τετράδια Αρχαιολογίας 2..., figs. ΑΑ 14, ΑΑ 122.

his brother Margaritis. Nevertheless, he prefers to draw the characteristics of figures and the garment pleats using more intense writings and contrast between shades and lightening, unless it concerns secondary persons of the composition.

With reference to the art of Athanasios Margaritis (Fig. 4), the limited existing samples demonstrate that he follows literally his father's model, with whom he usually works. Indeed, similarities may be observed between the works of the two painters concerning the depiction of the frame, the architectural background and the characteristics of the figures. His art is differentiated substantially in comparison to that of his precedents in terms of the depiction of noses, which are more flat, and his timid attempt – without significant success – to declare the profile of figures.

His brother, Stavrakis Margaritis, follows the general characteristics of the art of painters from Kolakia, reproducing frames in a single color, such as his brothers Margaritis and Konstantinou, dotted floors and he gives a secondary role to architectural background, as does Dimitrios. He shows no perception of the third dimension and he fails to declare the profile of figures, as Athanasios Margaritis. He thus depicts more schematic figures, which are simply declared in space, while with respect to the garments, he uses colored lazure (red or green) over their decoration instead of writings or lighting in order to depict the pleating. The natural landscape is depicted in an intense schematic manner. The way trees are depicted is also very representative (by two concentric cycles, one above the other).

It is worth to mention the stylistic evolution of Stavrakis Margaritis' work, as it evolves before and after the middle of the century. To be more specific, if we observe some of his works with the same theme that were painted with a 13-year interval in-between,⁵² we notice intense differentiation in terms of the models he follows, as well as the facial details, which are depicted more oblong in his post works, with more intense writings and whiter lightings. In addition, figures are depicted more slender, the architectural background and the natural landscape are further simplified and in general the decorative spirit is suppressed. Finally, a difference is also noticed with respect to the frames, which constitute the most representative feature of hagiography from Kolakia (no anthems are depicted in the corners).

We cannot be sure whether this is about a stylistic evolution of the same painter or of Stavrakis' disciples that follow his art, while Stavrakis simply signs their works. Given though that usually in the case of mass production the painters from Kolakia, as already mentioned, do not sign their works – signed works are fewer compared to the unsigned ones – we conclude that these works were of Stavrakis, who draws away significantly from the workshop's tradition after the middle of the century.

Next follows Nikolaos Konstantinou (Fig. 6), whose art is surprisingly similar to his father's. The difference consists in the fact that Nikolaos simplifies the pleats of the figures' garments, as well as the decorative motives.

⁵² Τετράδια Αρχαιολογίας 2., pp. 117, 224. Figs. ΔΚ 99 (1855), ΛΑ 135 (1868).

The painter Ntalas Konstantinou, probably son of Konstantinos Lampou as implied by the references to his father's art, is characterized by the intense colors he uses and the dark proplasms. In his signed works – not many – one can notice many similarities with the work of Konstantinos, so that we cannot be definite to attribute their unsigned works to either one of them.

Following the thorough report about the common characteristics of painters from Kolakia, the detection of the differences among them, as well as the overview of their artistic evolution in time, we conclude that Margaritis and Dimitrios Lampou establish the main types and features of this art, followed afterwards by Konstantinos and the next generation of hagiographers. Each one of them, according to his personality, adopts the art to the actual demands and aesthetic reality, enriching it with new or removing any redundant elements (e.g. intense decorative spirit). Despite the fact that these painters differentiate substantially and given their artistic evolution, one may perceive the difficulties involved in correctly attributing their unsigned works, bearing in mind that a big number of signed works is not available.

In our attempt to compare the works of the first family of hagiographers from Kolakia with those of the second and third, we remark that the Chatzistamati family⁵³ chooses to depict oblong faces, to use darker proplasms and pale lighting, more intense writings, shades and sarcomas below the eyes. Pleats in garments are depicted more liquidly using lighting, while the natural or architectural background is declared in a conventional manner, without insisting in details (Fig. 8). Finally, the frame is depicted following the technique from Kolakia, but with spots, not an-thems, in the corners.



Fig. 8. St John The Precursor, 1883
Hand of Mitakos Cha[tzi]stamati from Thessaloniki
(Temple of St Nikolaos Stomiou,
municipality of Evrimenes,
dimensions: 89 x 55 cm)

⁵³ Based on available data so far, the activity of the Chatzistamati family begins in 1854 with Dimitrios Chatzistamatis in St. Dimitrios Kolindrou and finishes in 1906 with the work of Mitakos Chatzistamatis in the Metropolis of Thessaloniki. The Chatzistamati family comprises of three brothers, Dimitrios, Ntakos, and Mitakos.

As for the production of Papa-Konstantinou family⁵⁴ which comes next, we remark that the Chatzistamati style is adopted, using oblong faces and dotted frames, but in the same time white lightings resembling masks are preferred, the facial characteristics are more intensely depicted, while an attempt is also made to reproduce the third dimension in the icon's background, be it a natural landscape or an architectural composition (Fig. 9).

These are the research data so far and the findings resulting from the study of a sample of 292 icons from 16 churches in the prefectures of Thessaloniki and Pieria, compared among them and with the production of next families of hagiographers from Kolakia. As far as the comparative of the above works with the workshops of Litochoriton⁵⁵ and Galatsianon⁵⁶ painters which are contemporaneous with those from Kolakia, we notice that each workshop seems to work autonomously, exhibiting strong local features, without being influenced or copied by colleague groups.⁵⁷ The common features among guilds concern the inflow of western influences and they are related to the static and voluminous depiction of figures, wide lightings, as well as specific motives, such as the western veil of Virgin Mary, the lilies in the Annunciation etc.⁵⁸

In summary, the guild of painters from Kolakia hold a pioneer position among the workshops of the 19th century in the region of Macedonia, as its activities begin in 1784 (Fig. 10), at the same time with the emergence of the Galatsianiko workshop and thirty-two years before that of Litochoro. In the beginning, its artistic character was local and familiar, while afterwards it turned into a small industry that produced massively icons in order to respond to the acceptance and recognition of its art by the public. This is about a civil art with intense popular characteristics that reflects the financial prosperity of the region during the 19th century. It constitutes a special art which is not limited to copying, but marks modern hagiography. Undoubtedly, the hagiographers from Kolakia are dominant in the 19th century and they compete all other hagiographic workshops that decline after the middle of the century as a consequence of their inability to meet the actual needs and to adopt to new artistic trends.⁵⁹ On the contrary, the painters from Kolakia continue their production until the beginning of the 20th century, till 1906.⁶⁰

⁵⁴ The Papa-Konstantinou family consists of two brothers. Zisis papa-Konstantinou, who works from 1867 until 1880, and Michael that continues the production until 1896; see Evgenidou, *op. cit.*, p. 187.

⁵⁵ The activity of the workshop from Litochoro begins in 1816 with the painter Anastasios and finishes in 1899 with the painter Ioannis Kafkos. The two of them, along with the painter Ioanni A.R. constitute the three known painters of this workshop; see Zarra, *op. cit.*, pp. 102, 112, 114.

⁵⁶ The activity of this workshop begins in 1784 with the priest-monk painter Makarios and finishes in 1899 with the works of George Athanasiou; see *ibidem*, pp. 118, 120.

⁵⁷ *Ibidem*, p. 286.

⁵⁸ Tsigkaropoulou, *op. cit.*, pp. 6–7.

⁵⁹ The activity of the Galatsianiko and the Litochoritiko workshops finishes in 1899; see Zarra, *op. cit.*, pp. 112, 120.

⁶⁰ The last works produced by the painters from Kolakia are signed by Dimitrios Chatzistamati and date to 1906. It is about the icons of the Filoxenia of Abraham and the Sacrifice of Abraham. They are located at the Metropolitan Mansion of Thessaloniki.

Their ability to adopt in a most flexible fashion to the artistic demands of their age leads them to pioneer in the artistic field of the 19th century and to contribute dynamically to the evolution of religious painting.



Fig. 9. Sta. Theodora
(Sta Theodora Kolindrou,
dimensions: 30 x 23.5 cm)



10. The Fountain of Life, 1784
(Temple of St George Kolindrou,
dimensions: 103 x 73 cm)

Table I. Hagiographer Families – Lampou Family

Painter Name	Earliest work	Latest work
Margaritis Lampou	1813, Metamorphosis, St. George, Chortiatis	1853, St. George, St. George, Epanomi
Athanasios Margaritis	1850, Harrowing of Hell, St. Athanasios Griva, Kilkis	1859, St. Peter and Paul, Birth of Virgin Mary, Vafiochori
Stavrakis Margaritis	1855, St. Nikolaos, Three Boys in Furnace, The Exile of the Protoplasts, The Assumption of Virgin Mary, Drimos	1893, Labarum depicting the Resurrection, Nea Panagia, Thessaloniki
Dimitrios Lampou	1784, Gorgoepikoos, St. Minas, Thessaloniki. The Fountain of Life, St. George, Kolindros	1849, St. Charalampos, Prophet Elias, Voultista
Konstantinos Lampou	1832, Virgin Mary Holding the Child, St. George, Epanomi	1857, Temple of St. Athanasios, Nea Mesimvria
Nikolaos Konstantinou	1862, St. Kosmas and St. Damianos, St. George, Kolindros	1882, Baptism of Jesus, St. John Crhysostom, St. Panteleimon, St. Gregory the Theologian, St. George, Epanomi
Ntalas Konstantinou	1860, St. Hypatios, St. Athanasios, Liti	Other works have not been found