

ПРОБЛЕМИ ПЛАСТИЧНОГО ТА УЖИТКОВОГО МИСТЕЦТВА

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1688–1691 Icons from the Kotan' Church Iconostasis by Master Yakiv from Rybotychi*

Анотація. Косів Роксолана. Ікони 1688–1691 рр. котанського іконостаса майстра Якова з Риботич. У статті розглянуті ікони, що первісно належали одному іконостасу церкви св. Козьми і Дем'яна в Котані на Лемківщині (Польща). Сьогодні ікони та конструкції цього ансамблю зберігаються у різних музеях і в церкві в Дешниці, місце збереження деяких не встановлене (відомі за фото 1960-х рр.). Ікони мають три дати виконання на обрамленнях намісних ікон (1688, 1689, 1691 рр.) і підпис майстра – Яцентія (Якова) з Риботич. Ікони котанського іконостаса є найбільш показовими у творчій спадщині риботицьких майстрів XVII ст. і є одними з основних джерел до виявлення тенденцій авторської манери малярства та декоративного різьблення у 1680–1690-х рр. Оцінюючи рівень виконання творів з котанського іконостаса та зіставляючи інформацію з архівних джерел, можна дійти висновку, що майстер Яків був одним з тих, хто активно спричинився до розвитку діяльності риботицького малярського осередку.

Ключові слова: ікона, іконостас с. Котань (Лемківщина, Польща), маляр Яків, риботицький осередок церковного мистецтва 1680–1690-х рр.

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tier in the 1990s were taken to the Diocesan museum in Riashiv, some disappeared (their location is not known).

Icons from Sovereign tier are signed by the master Yakiv and dated by 1688, 1689 and 1691 which shows the master has worked on the iconostasis for four years. Those were the icons of Christ Pantocrator (1688), St. Nicholas (1690 (?)), the Virgin Hodegetria (1689) as well as the patronal icon of Sts. Cosma and Damian (1691). The author's name is written on the framing of the icon of Virgin Hodegetria. The inscription made by the master is quite interesting and indicates that he was also engaged in carving even may be woodwork since he wrote that the icon was made of wood and painted by his hand. The master spelled his name as "Yatsentii" which is a version of name «Yakiv».

Sovereign tier icons of the Kotan' iconostasis are shaped by deep frames with polychrome and carving. Angels' heads and flowers (in query) are graphically shown on the side ledge. The flowers are covered with gilding, silvering and green colour of haloes and flowers. The icons are accompanied by extensive texts of the symbolic and historical content. The written on the icon lower framing text indicates the names of its founders. Top cartouches above the icons contain prayers' inscriptions related to the images. The icon of Christ has the date on the cornice of framing: «1689» (in letters) and vast fundatorial text below on the framing. The decorative cornice of upper framing of the icon in oval cartouches contains the feast tropar of the transfer of the Holy Image of our Savior from Edessa to Konstantynopol. In the left part of the predella icon toward the icon of the Christ there is a portrait of deceased Yakiv Bavoliak who is shown as a young man with a wig similar to the Cossacks' and a small moustache; he is wearing dark-green kontusz [7, 217]. The right part of the icon composition contains the scene of Christ's nativity. In general, predellas of Kotan' iconostasis are made in saturate colour and quite painterly, they stand out by their original iconography as well as by composition indicating the master's outstanding talent. On top, below the icon of the deceased Yakiv Bavoliak there is a large epitaph text which tells us that he was a sholtys from Kotan' and was killed at the fair in Zmyhorod on the day of St. Yakiv.

The text about founders is also written on the framing of the Sovereign tier icon from Kotan' iconostasis with the image of Virgin Hodegetria Never-Fading Flower. On top of the cartouche framing there is the text from the Prayer to the Virgin. The iconography of

Background. The works of painters from Rybotychi are usually easily recognizable even by those who are non-experts of iconography. Despite the fact that scientific literature gives the information about the activity of the iconpainter's from Rybotychi, still little is known about the masters of that workshop. Usually, Ukrainian and foreign publications treat the works of Rybotychi masters that are characterized by their peculiar style rather generally as such that belonged to the workshop. Difficulties in this matter exist due to the fact that masters from Rybotychi would rarely sign their works. Master Yakiv (Yacentii) from Rybotychi was one who left a lot of inscriptions fundatorial or symbolical meaning on his works. Also he often signed his icons with his first name and put exact time of its creation. So he is the one who can be for sure connected with Rybotychi center and whose works give us a glance on how iconpainting of Rybotychi masters looked like in 1680–1690s.

The objectives of this study are to determine the artistic manner of master Yakiv from Rybotychi and state that he was one of the leading figures in this center who give the big impact to the development of the activity of Rybotychi center of church art later on.

The purpose of the article is to study master Yakiv painting manner on the example of the largest group of icons from one ensemble of his authorship preserved – iconostasis from St. Kosma and Damian Kotan' church in Lemko region (Poland) stored at the Museum Castle in Lancut (later on – MCL).

Known to us works done by master Yakiv from Rybotychi are connected with the churches in the Lemko region. After the eviction of local Ukrainian population in 1946–1947's some changes in arrangements of these churches have happened. This took place in neighbouring villages Kotan', Krampna, Deshnytsia, and Volovets. Some things were brought from one church to another, some icons disappeared for good, some icons were taken to the museums. All those churches had iconostases and altars with icons according to the deanery documents (church inventories) from the 1740–1780's [1, 61; 2, 1, 32; 3, 11, 16, 33]. Iconostasis from Kotan' church done by master Yakiv from Rybotychi preserved partially. In 1962 icons from the Sovereign tier together with figurative predellas were brought from the church in Kotan' to the MCL. No art works by Yakiv authorship preserved in Kotan' church, though some icons and carved elements of its iconostasis stored in the nearby Deshnytsia church, some icons from the Deesis

the predella to the Holy Mother of this iconostasis is of interest. In the bottom, Sts. Joachim and Anna are depicted kneeling in the prayer position turned to the centre. Next to St. Anna, a girl is kneeling with hands folded in prayer who has colourful corolla and ribbons on her head and a necklace on her neck. The writing says: «their daughter Anna Stefanova» [7, 461]. This note most likely represents the daughter of this icon's founders Stefan and Tetiana Yaroshchak. St. Joachim's image with short cropped pot-shaped hair possibly reflected the image of the founder of the icon. In the centre of the upper part of the composition, in the predella of a shaped cartouche, the scene of Annunciation of the Virgin happening in the interior room is depicted. This predella is the only one out of four that has been preserved as a narrow pedestal. On its right side part St. Anthony Pecherskyi is at his full height. It is worth suggesting that predella under the Christ's icon had similar composition, at least on the left side of it near the royal gates.

The church's patronal icon of Sts. Kosma and Damian presents doctors traditionally standing at their full height holding boxes of drugs in their hands [7, 226-227; 8, 142, 108]. Saints are depicted on the background of the simulated landscape which is shown very diligently by master Yakiv (Yatsentii). In the lower right part of the composition there can be seen a typical wooden Lemko style church with three peaks (evidently the then church in Kotan'). It is surrounded by trees and a nearby river with a bridge, in the bottom – swans swimming in the middle of it. There is a town with buildings with big towers and a mountainous landscape by the river. Such a thorough approach to creating scenery is seen in Ukrainian iconography of the mid-17th century, e.g. on the Passion of the Christ icon by master Ilya Kolchynskyi of the 1640's (National museum in Lviv named after Andrey Sheptytsky). Jaroslav Gienza pointed out that the engraving with the view of the Peremyshl' was the source of the town iconography on the master Yakiv icon [7, 226-228]. The similar text about founders is read on the framing of this icon below. The text indicates that this icon has also been created by Stefan Yaroshchak, a sholtys from Kotan' and his wife Tetiana. The date – January 1691 – is written above. On an oval cartouche on top of the framing above this icon there is the inscription prayer to saint doctors. The predella of Sts. Kozma and Damian' icon contains two scenes of saint doctors; however the picture on that planch is partially lost due to major scree of the paint layer. Two scenes divided by a painted black stripe are noticeable there. On

the left there is a sick person in bed surrounded by saint doctors, on the right – the scene of healing of a camel that predicted the place of burial of one of the brothers.

The last left icon in the Sovereign tier of the iconostasis was the icon of St. Nicholas which also has the text on framing where the name of head of the Kotan' village – sholtys is mentioned. The predella to St. Nicholas' icon also depicts scenes from this Saint's life. There are four scenes linked into two layers with stamps. The first top left scene is the scene of the appearance of St. Nicholas to emperor Constantine in his dreams. Beneath there is the scene of salvation of three innocent governors sentenced to be beheaded by sword. The upper right scene is of salvation of Ahryk's son from Saracen captivity. The scene of salvation of St. Dmytrii is below.

As part of this ensemble northern Deacon Gates have been preserved showing the image of Archangel Michael at his full height on the entire plane of the planch. They are created by the same author as the other icons. In spite of the significant loss of paint layer in the upper half of the image, active modeling by light lines is still visible there. The modeling is showed up in dress folds and details of a warrior's armour, the latter along with the red-ochre waving robe adds dynamic to the imaging. The effect of drama in the composition has been added through cluster of dark-gray and brown-ochre clouds under the Archangel's feet as well as dark brown background. Since southern Deacon's Gates are missing, we can suppose that the iconostasis had only one Deacon's Gates.

Studying painting manner we can assume that master Yakiv also created the icon of Dormition of the Mother of God from the Kotan' church. It might not be the part of iconostasis whereas the Sovereign tier has the icon of St. Nicholas. The Dormition icon has yet the similar framing and text below which is typical for Sovereign tier icons. In addition to this, there is an upper decorative framing with writing from the tropar feast of the Dormition (in cartouches).

In the 1990's two icons of Apostles from the Deesis tier have been removed from St. Dmytrii church in Deshnytsia and brought to the Diocesan museum in Riashev where they are still exhibited. They are icon with three Apostles from the left part of the tier and another one with three figures from the right. Though there is no inscription with their names (they were on a frame) studying other Deesis tiers of Rybotychi masters we can say that they are Sts Tomas, Jacob, Andrew,

Symon, Bartolomeo and Filip. Icons of Sts Apostles Peter and Paul and four Evangelist are missing. But in MCL there are black and white photos done in 1960s in Deshnytsia church of another icon from this tier with the images of Apostols Paul, John and Mark or Luka as well as the photo of the central part of the tier with the image of Crist Archbishop on the throne and the Virgin and St John Baptist standing by Him. Due to painting manner we can conclude that these Apostles originally came from the Deesis tier of the iconostasis in the church in Kotan'. Unfortunately, the location of the Trymorfone and the icon with Apostle Paul with two Evangelists is unknown. It is important to mention that at the time of the Deesis icon creation, the image of Christ in Bishop's clothing (in mitre, sakos, and with aegis) was innovative. Such an image of Christ Archbishop just began to appear in the Deesis tier of Ukrainian iconostasis. This fact indicates that master Yakiv was very much familiar with the novelties of his contemporary iconography. That image of the Christ emphasized the theological dogma about Christ as the head of the Church, "Bishop forever by order of Mekchizedek".

In the church of Deshnytsia there are also five small cartouches with decorative carving. They are most likely from the prophetic tier of the iconostasis but the depiction is completely shaded. Cartouches are mounted into the main altar of the church (which now is a roman-catholic parish) above the icon of Crucifixion of the Lord. The construction of the main and two side altars also contain shutters of the three Royal Gates that are fixed as side wings to the icons. One of them could be from Kotan' ensemble, as well as the cartouches from the prophetic tier of the iconostasis.

Apart from this, St. Dmytrii Church in Deshnytsia has the icon of the Last Supper nowadays. It is obviously from Kotan' iconostasis as well. This icon contains the fragment of a text which was definitely continued on the feast icons that have not been preserved: «сей соборъ стых апль, из празніками из пророками, даль совружыти раб бжий» (this sobor (assemblage) of Saint Apostles with the festive icons and prophets made to do servant of God). As it appears from this inscription, the iconostasis with a festive, apostolic and prophetic tier has been painted as one ensemble whereas three upper tiers had one founder. The photo of the late 1960's displaying the Last Supper icon in the church of the nearby village Sviatkova Velyka. Nevertheless we do not have any information about the fact that the master Yakiv also painted the iconostasis for this church. As we mentioned before, there

has been the fact of displacement of the icons during the postwar years. So it is probably the one of Kotan' iconostasis. As of today this icon of the Last Supper is mounted in the church in Deshnytsia beneath the large tabernacle with an icon on the canvas of the Sorrowful Christ. This tabernacle deserves special attention since the big text is written in white on the navy background with the date of «1694», and the name of the author – «Yatsentii Rybotytskyi». This handwriting inscription is similar to master Yakiv's presented on the icon of the Last Judgement in the Archangel Michael church in Sviatkova Mala. The text style and writing handcrafted by him is the same as on the icon of the Virgin Mary from Kotan'. There is the signature «Yatsentii» the same as in Kotan' iconostasis. Side panels of the framing to the icon contain a graphically painted floral ornament with quite realistic interpreted flowers. The ornament is gilded, silvered, and then lacquered. We track the same way of decorating on the framed icons of master Yakiv's iconostasis from Kotan'. This is one more argument in favour of the fact that at least wooden part of the icon of the tabernacle belongs to this author. The author wrote that he had done everything out of wood by hand. He also stated he was a woodworker and carver by this message. This composition can be considered the latest known work related to master Yakiv (Yatsentii) from Rybotychi. It is unknown for what church the tabernacle was created. In his article dedicated to the western Ukrainian iconography R. Biskupskyi wrote that it comes from the church in Volovets but he did not specify the source of this information [6, 368]. Parish records provide us with the information that this icon came from the church in Sviatkova to Deshnytsia in the 1960's.

With regards to the icons of Kotan' iconostasis we should note that this is the fullest ensemble created by the author Yakiv from Rybotychi. As mentioned before, the icons of the iconostasis are located in different places. Sovereign tier icons and predellas attached to it, Deacon Gates in the Museum Castle in Lancut, two icons of Apostles from Deesis tier in Diocesan Museum in Riashev, the Last Supper icon and probably part of Prophets tier icons (shaded) and Royal door are the ones we relate to this ensemble in St. Dmytrii church in Deshnytsia. We don't have any information about festive icons from this iconostasis. Two feast icons of the Baptism of Christ and the Descent of the Holy Spirit come from the church in Kotan'. They are most likely from the feast tier of iconostasis of unknown church but they probably belong to another author based on their painting manner (they are stored in the MCL).

The double-side painted procession cross comes from the church in Kotan' (MCL). The cross is considered to be the same master Yakiv's work. The front side of the cross contains the image of the Crucifixion of Christ whereas the back one has Virgin Hodegetria at her full height [7, 393]. In the middle of the border next to her there are Sts. Kosma and Damian's half figures – saint patrons of the church. The cross itself is triple framed with the sloping lower crossbar. The cross's background is black, and the inscriptions are made with ceruse. The cross contains vast writings of symbolic content with the text about its founders and the date is March of 1689 which corresponds to the date on the icon of Virgin Mary from the iconostasis of the Kotan' church.

As per example of characterised works one can partially reconstruct master Yakiv's career as one of the brilliant representatives of his contemporary iconography. An interesting mention about the painter Yatsentii from Rybotychi was published by Volodymyr Aleksandrovysh. It is a note from the 1678 document of the Sambir Court. There two painters from Rybotychi Yatsentii and Ivanko Dombrovskiy are mentioned. And in the document Yatsentii are mentioned as a burgher and as a member of the council of the magistrate in Rybotychi [4, 19-20; 5, 347-348]. Most likely the note is about master Yakiv (Yatsentii) whose works are under the study. High status in a society master Yakiv could gain due to his artistic creativity. We know similar examples with other Ukrainian iconpainters from the 17th century (Fedir Sen'kovych, Ivan Rutkovych). Maybe because of high social status master Yakiv often signed his works unlike other masters who worked in a Rybotychi stylistic. Among the preserved works of other iconpainters with the attribute Rybotytskyi his inscriptions have been presented the most. This also shows his willingness to point out his works for descendants and emphasize his origin from this centre.

Conclusions. We suppose that Yakiv was one of those masters with whose name we can make connections in development activities of the painting centre in Rybotychi. At a time he can be considered as the best master of this centre with regards to professional performance. He used tonal modeling in his works, and was well familiar with figure drawing. By looking at Sts Kosma and Damian icon from Kotan', he can be categorized as the master of landscape. Master Yakiv's icons demonstrate features that are found in later works that are connected with Rybotychi. However his works do not have distinct features of «Rybotytskyi style of painting» meaning he had a different stylistic

manner from the manner that was typical for works of masters from Rybotychi at the end of the 17th century – first third of the 18th century, in particular Ivan Krulytskyi and Ivan Seredyskyi. A painter from Rybotychi Tymotey who worked in 1670s also had different manner of painting. This fact demonstrates a different stylistic of painting of Rybotychi masters in the mid-17th century.

Research of the church art of Rybotychi masters requires thorough study of preserved works with regards to their author's style in performance. Among a large number of works done in stylistic manner of Rybotychi masters that mainly come from Lemko and Boiko region, and despite of repeating iconographic models, there are still noticeable various authors' styles with more or less professional performance or typical ways of modeling, blending paint layers, interpretation of the proportions of figures. The iconostasis of 1688–1691 of the master Yakiv from Kotan' church also needs further study, especially creating reconstruction of ensemble while taking into account the size of all its preserved elements including separate parts of decorative carvings and constructions of the iconostasis. Thou we have an image of the wooden Kotan' church on the master Yakiv Sts Kosma and Damian icon, the present temple is not the one to which the iconostasis under research was done. It was built in 1782. We don't know whether it is of the same measure as the previous one and how the iconostasis of master Yakiv was presented in it.

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ANNOTATION

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can be seen a typical wooden Lemko style church with three peaks (evidently the then church in Kotan'). The portraits of real persons are shown on two predellas icon of the iconostasis.

Conclusions. We suppose that Yakiv was one of those masters with whose name we can make connections in development activities of the painting centre in Rybotychi. At a time he can be considered as the best master of this centre with regards to professional performance. He used tonal modeling in his works, and was well familiar with figure drawing. By looking at Sts Kosma and Damian icon from Kotan', he can be categorized as the master of landscape. Master Yakiv's icons demonstrate features that are found in later works that are connected with Rybotychi. However his works do not have distinct features of "Rybotytskyi style of painting" meaning he had a different stylistic manner from the manner that was typical for works of masters from Rybotychi at the end of the 17th century – first third of the 18th century, in particular Ivan Krulytskyi and Ivan Seredyskyi. A painter from Rybotychi Tymotey who worked in 1670s also had different manner of painting. This fact demonstrates a different stylistic of painting of Rybotychi masters in the mid-17th century.

Research of the church art of Rybotychi masters requires thorough study of preserved works with regards to their author's style in performance. Among a large number of works done in stylistic manner of Rybotychi masters that mainly come from Lemko and Boiko region, and despite of repeating iconographic patterns, there are still noticeable various authors' styles with more or less professional performance or typical ways of modeling, blending paint layers, interpretation of the proportions of figures. The iconostasis of 1688–1691 of the master Yakiv from Kotan' church also needs further study, especially creating reconstruction of ensemble while taking into account the size of all its preserved elements including separate parts of decorative carvings and constructions of the iconostasis. Thou we have an image of the wooden Kotan' church on the master Yakiv Sts Kosma and Damian icon, the present temple is not the one to which the iconostasis under research was done. It was built in 1782. We don't know whether it is of the same measure as the previous one and how the iconostasis of master Yakiv was presented in it.

Key words: icon, iconostasis, Kotan' (Lemko region, Poland), painter Yakiv, 1680–1690's Rybotychi center of church art.

АННОТАЦИЯ

Косив Роксолана. Иконы 1688–1691 гг. котаньского иконостаса мастера Якова с Рыботич. В статье рассмотрены иконы, первоначально принадлежащие одному иконостасу церкви св. Козьмы и Демьяна в Котани на Лемковщине (Польша). На сегодня иконы и конструкции этого ансамбля находятся в разных музеях и в церкви в Дешнице, место сохранения некоторых не установлено (известны по фото 1960-х гг.). Иконы имеют три даты исполнения на обрамлениях наместных икон (1688, 1689, 1691 гг.) и подпись мастера – Яцентия (Якова) с Рыботич. Иконы котаньского иконостаса являются наиболее показательными в творческом наследии рыботицких мастеров XVII в. и составляют один из основных источников к выявлению тенденций авторской манеры живописи и декоративной резьбы в 1680–1690-х гг. Оценивая уровень исполнения икон котаньского иконостаса и сопоставляя информацию из архивных источников, можно сделать вывод, что мастер Яков был одним из тех, кто активно содействовал развитию деятельности рыботицкого центра церковного искусства.

Ключевые слова: икона, иконостас с. Котань (Лемковщина, Польша), мастер Яков, рыботицкий центр церковного искусства 1680–1690-х гг.