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ДВОБІЧНІ ІКОНИ РИБОТИЦЬКИХ МАЙСТРІВ 1690–1730-Х РОКІВ: ПРИЗНАЧЕННЯ, ІКОНОГРАФІЯ ТА ХУДОЖНІ ОСОБЛИВОСТІ

Косів Р. Р. Двобічні ікони риботицьких майстрів 1690–1730-х років: призначення, іконографія та художні особливості. У статті розглянуто ікони з двобічним зображенням 1690–1730-х рр. авторства майстрів осередку церковного мистецтва у містечку Риботичі поблизу Перемишля на етнографічній території Надсяння (тепер — Польща), який був активним у другій пол. XVII — першій пол. XVIII ст. До авторства риботицьких майстрів ікони віднесено на підставі характерної стилістики малярства та виконання декоративних різьблених елементів обрамлення. З'ясовано, а в деяких випадках висунуто гіпотезу про призначення таких творів у храмі, простежено їхню іконографію та специфіку мистецького виконання.

Ключові слова: двобічні ікони 1690–1730-х рр., риботицький осередок церковного мистецтва, іконографія, художні особливості.

Косив Р. Р. Двусторонние иконы риботицьких мастеров 1690–1730-х годов: назначение, иконография и художественные особенности. В статье рассмотрены иконы с двусторонним изображением 1690–1730-х гг. авторства мастеров церковного искусства в городе Рыботичи вблизи Перемишля на этнографической территории Надсяння (ныне — Польша), который был активным во второй пол. XVII — первой пол. XVIII в. К авторству риботицьких мастеров иконы отнесены на основании характерной стилистики живописи и декоративных резных элементов обрамления. Выяснено, а в некоторых случаях выдвинута гипотеза о назначении таких произведений в храме, прослежены их иконография и специфика художественного исполнения.

Ключевые слова: двусторонние иконы 1690–1730-х гг., риботицький центр церковного искусства, иконография, художественные особенности.

Kosiv R. 1690–1730s Double-sided Icons Painted by Rybotychi Masters: Purpose, Iconography, and Artistic Features.

Problem statement. A separate element of the church arrangement is the double-sided icon. The use of

such works has been known since the Byzantine period. Double-sided icons can have different shapes, iconography, framing, size, and the way of exhibiting in a church, depending on the purpose and dominant tendencies in the church art. Each epoch is marked by the peculiarities of the church arrangement, which is connected with its symbolism, services, and characteristic features of the rite. Exploring the arrangement of the Ukrainian churches of the Eastern rite throughout the history of its development we can observe that some of its elements completely disappeared, and some have changed their shape under the influence of various circumstances.

The topicality of the research is determined by the problem of comprehensive study of the arrangement of Ukrainian churches in terms of the interrelation of artistic and iconographic features of works. Another topical issue is the study of the church art in various ethnographic regions of Ukraine in the different historical periods, which will us to understand the peculiarities of the arrangement and to trace certain differences caused by various factors, first of all, by some ritual nuances, which in their turn are caused by denominational belonging. To create a synthetic review of the arrangement of churches it is necessary to analyze analytically individual groups of monuments that reveal regional features of church art. Some of the most prolific masters who worked on the complex decorations of the churches of the former Peremyshl and Mukacheve dioceses of the Ukrainian church of the Eastern rite in the second half of the 17th – the first half of the 18th c. were painters and carvers from the town of Rybotychi near Peremyshl in the ethnographic area of Nadsiania (now Poland).

The aim of the article is to consider the purpose, iconography and artistic performance of the double-sided icons by 1690–1730s Rybotychi masters, which stand out among such works by other Ukrainian artists, to identify types of these monuments and their features in the context of the contemporary development of church art. The double-sided icons by the Rybotychi masters as a homogeneous group of monuments were not considered separately; most of the monuments are now introduced for scientific use for the first time.

There are a little more than a dozen of the double-sided icons of the stylistics of Rybotychi masters of the 1690–1730s that are known to us. No such monuments by the same artists of earlier or later periods have been found. This is a small quantity, compared with the surviving processional crosses by the Rybotychi masters, and even church banners, which, because of the material, came out of use very soon, which suggests that the artists did not specialize in the production of such works. According to the subject, the double-sided icons of the 17th–18th centuries can be divided into two main groups: icons depicting evangelical or allegorical scenes, the image of the Virgin Mary, Christ or saints on both sides, and those of the epitaph, founder or votive intent, on one side of which there was a portrait image of the person who ordered the icon or a person in whose memory the icon was ordered.

Based on the study of works and archival sources, it was found that double-sided icons could have a fixed place in the church and not belong to “movable objects”. They could be placed in the openings of the royal doors or hung in the nave or narthex of the church. Double-sided icons could be a part of the tabernacle on

the altar in the sanctuary of the church. Epitaph icons can be distinguished by iconography and inscriptions; such icons are usually not large. They, in our opinion, were not used in processions, and neither were they displayed on the analogion for veneration. They are supposed to have been hung permanently in the nave or narthex of the church. Icons with founder images or images of members of church brotherhood could be processional, but no such icons by Rybotychi masters are known to us.

Processional icons, depending on their appearance and design, could be placed on the analogion or placed in a vertical position on a pole or stand in the church. Their place was not exactly defined. According to the inventory descriptions of the churches of Peremyshl diocese of the 18th c. it is known that processional icons could be placed in the nave, sanctuary and in the narthex. There were separate double-sided icons that were hung in a fixed place.

It should be noted that, if, say, in case of the artists of the Sudova Vyshnia painting center, the shape, size and way of painting of the double-sided icons were established, then the shape of such icons by Rybotychi masters varied: rectangular, oval, octagonal, rectangular; trapeziform or oval at the top. In our opinion, the different shape and size of these icons are due to different purposes of works. Some icons have a frame of simple slats, while others – with a rich through-carved work. There is also various iconography of Rybotychi double-sided icons, so it is difficult to trace certain tendencies, as it can be done with church banners or processional crosses by these masters, which were characterized by images of well-established subject matter.

Conclusion. An overview of the 1690–1730s double-sided icons painted by the Rybotychi masters confirmed our hypothesis that such icons in the arrangement of the churches of that time served various functions. There are double-sided icons which were a part of the tabernacle on the altar in the sanctuary standing out among them. The shape of such tabernacles was borrowed from the Latin tradition, but in the Latin churches, due to the ritual, altars were placed by the wall of the sanctuary and could not be walked around, which was determined by the rite. In the churches of the Eastern tradition, the altar is in the center of the sanctuary, so that it can be walked around. Accordingly, the tabernacles with double-sided icons from the aesthetic and symbolic point of view were more justified than those in which the reverse was an ordinary board with wooden pins. As it was observed, the shape and decorations of the double-sided processional icons by the Rybotychi masters reflect the artistic tastes of the time and testify to the evolution of such works in the uniate churches of the first half of the 18th c. With rare historical evidence about certain persons are endowed epitaph icons.

Keywords: double-sided icons of 1690–1730s, Rybotychi centre of church art, iconography, artistic features.

Постановка проблеми.

Актуальність дослідження

XVIII

XVII —

Метою статті

1690–1730-

Аналіз останніх досліджень і публікацій.

11, . 96–97],

[1, . 70; 7, . 481; 10, . 74;

[3; 4],

XIX с .

XVII–

[2].

Виклад основного матеріалу дослідження.

1690–1730-

(), 1690- , — , 39 × 28 , — , , — , (). (), [5, . 157, 230, 234, 236, 240, 242, 244, 246]. , , , , , (). XVIII . (). XVII — XVIII c . , XVI c . () 104 × 73,5 . () [3, . 136, 139]. , 1730–1740- , XVIII . (). 113 × 78 ((—)) (. 2). « » [3, . 140]. XVIII XVII — XVII . () XVII . () XVIII . () (. 3). 169(5) , « » ().



Рис. 1. Богородиця Мати Милосердя / Св. Миколай. Двобічна ікона. Кінець XVII — початок XVIII ст. Походження невідоме. Дошка, темпера, сріблення, різьба. Національний музей у Львові імені Андрея Шептицького. Фото автора



Рис. 2. Воскресіння Господнє / Архангел Михаїл. Двобічна ікона. З церкви с. Лімна (Турківський р-н, Львівська обл.) 1730–1740-ві рр. Дошка, темпера, сріблення, різьба. Національний музей у Львові імені Андрея Шептицького. Фото автора



Рис. 3. Благовіщення Богородиці / Хрещення Господнє. Двобічна ікона. 1730–1740-ві рр. Походження невідоме. Дошка, темпера, сріблення, різьба. Національний музей у Львові імені Андрея Шептицького. Фото автора



Рис. 4. Старозавітна Трійця / Благовіщення Йоакиму та Анні. Двобічна ікона з дарохранильниці. 1695(9) р. З церкви с. Гнила (Турківський р-н, Львівська обл.). Дошка, темпера, сріблення, різьба. Національний музей у Львові імені Андрея Шептицького. Фото автора

« 60 × 44,5 » « » , - , « » ; / : « / : - / / - () , : [] » . , , — , , - , (. 4). - [9]. XVI , 1720- . () . [8; 9] () . 1682 . [9]. ; () , 1726 . (. . .) . [5, . 340–343] — , **Висновки.** 1690–1730- . XVII — XVIII . , () . 1697 . () () [11, . 97; 3, . 137, 148]. 57,8 × 44,4 .

XVIII

Перспективи подальших досліджень

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