

7. 046; 7.041.6  
 ID ORCID: 0000-0002-1202-1488  
<http://doi.org/10.5281/zenodo.1406632>

## «ПРОСТА РОБОТА РИБОТИЦЬКА»: ТВОРИ МАЙСТРА АПОСТОЛЬСЬКОГО ЯРУСУ З ЦЕРКВИ В РАКОВІЙ НА ЛЕМКІВЩИНІ 1730–1750-Х РОКІВ

**Косів Р. Р.** «Проста робота риботицька»: твори майстра апостольського ярусу з церкви в Раковій на Лемківщині 1730–1750-х років. У статті розглянуто діяльність автора апостольського ярусу 1730–1740-х рр. із іконостаса церкви Різдва Богородиці в Раковій на Лемківщині (сучасне Підкарпатське воєводство Польщі). За манерою малярства автор належить до напівпрофесійних майстрів, що працювали у риботицькому осередку наприкінці його діяльності. Розглянуто сприйняття творів напівпрофесійних майстрів, зокрема досліджуваного автора, у тогочасному середовищі. На підставі порівняння манери малярства з автором апостольського ярусу 1730–1740-х рр. з церквою в Раковій пов'язані твори з інших ансамблів, зокрема три іконостаси, що у церквах на південній Лемківщині (сучасна Словаччина). На основі часу спорудження храмів, документів парафіяльних візитацій XVIII ст. Мукачівської та Перемиської єпархій і манери малярства з'ясовано, що майстер працював у 1730–1750-х рр.

**Ключові слова:** церковне мистецтво, ікона, іконостас, риботицький ікономалярський осередок 1730–1750-х рр., майстер ікон із церкви в Раковій, Лемківщина.

**Косив Р. Р.** «Простая работа риботицкая»: произведения мастера апостольского яруса из церкви в Раковой на Лемковщине 1730–1750-х годов. В статье рассмотрена деятельность автора апостольского яруса 1730–1740-х гг. из иконостаса церкви Рождества Богородицы в Раковой на Лемковщине (современное Подкарпатское воєводство Польши). По манере живописи автор относится к полупрофессиональным мастерам, работавшим в риботицком центре в конце его деятельности. Рассмотрено, как воспринимали произведения полупрофессиональных мастеров, в частности исследуемого автора, в среде того времени. На основании сравнения манеры живописи с автором

апостольского яруса 1730–1740-х гг. из церкви в Раковой связаны произведения из других ансамблей, в частности три иконостаса, что в церквах на южной Лемковщине (современная Словакия). На основе времени сооружения храмов, документов приходских визитаций XVIII в. Мукачевской и Перемышльской епархий, а также манеры живописи установлено, что мастер работал в 1730–1750-х гг.

**Ключевые слова:** церковное искусство, икона, иконостас, риботицкий иконописный центр 1730–1750-х гг., мастер икон из церкви в Раковой, Лемковщина.

**Kosiv R.** “A Simple Rybotychi Work”: 1730–1750s Icons by the Master of the Apostolic Tier from the Church in Rakova, Lemko Region.

**Background.** The icons created in the Rybotychi workshop share the same iconography, which shows that the painters used common samples. They are also united by the use of color, painting techniques, carved elements of the decoration, and frames design. However, the professional level of the works is different. In the 1730s – 1750s, the professional quality of icons, painted in the style of masters from Rybotychi, falls significantly. Since 1740–1750s we do not know any work with a signature. Not many works with the date of painting survived. In our study, icons are dated by the manner of painting, iconography, and, in some cases, by the time of the church construction to which they were intended. A few trends indicate a decline of activity of the workshop. Rybotychi masters used old painting techniques without introducing new ideas that would give a new impulse to the workshop development. A comprehensive study of the 1730–1750s activity of Rybotychi masters reveals monotonous repetition in their works. The saints are painted in more or less identical poses, with the same gestures and attributes.

**Analysis of recent publications.** Late period of the Rybotychi workshop activity, with few exceptions, was not studied. However, in publications about churches, which have icons of this period (of the Rybotychi masters in particular), as well as in the publications about icon painting in eastern Slovakia, these icons are mentioned as of the Rybotychi masters' authorship.

**The purpose** of the article is to study the works of anonymous master – the author of the apostles icons of the 1730–1740s Deesis tier from the iconostasis of the Church of the Nativity of the Virgin in Rakova, Lemko region (the municipality of Tyryava Voloska of the Podkarpackie Voivodship of Poland, stored at the Museum of Folk Architecture in Sanok), in the context of the perception of his work in the society of that time.

As the manner of the painting suggests, the author of the Deesis tier from Rakova belongs to semi-professional masters who worked in the Rybotychi workshop at the end of its activity. Icons from other churches were attributed to him on the basis of a distinctive painting manner. This particular master painted the Deesis tier for the old iconostasis of the wooden church of St. Paraskeva in Horyanka, built in 1718 (eastern Lemko region, municipality of Solina, Subcarpathian Voivodeship in Poland). The central icon of this tier and fragments of three other icons from its left part with the images of the apostles Thomas, Jacob, and Andrew are still in the church, that serves for the Roman Catholic parish.

Icons of the author of the apostles from Rakova church

were also found in three churches of the southern Lemko region (eastern Slovakia). He painted the iconostasis for the church of St. John the Baptist in Kalna Roztoka (Presov district, Slovakia). Three icons of the Sovereign tier were redone: St. Nicholas in 1802 and Christ and the Virgin in 1771 (according to the inscriptions on icons). Two other iconostases he painted for the St. Nicholas church in Ruska Bystra (Kosice district, Slovakia) and for the church of St. George in Yalova (Presov district, Slovakia). All three churches are located in one neighborhood and perform their sacred function.

The icons of this master are distinguished by the disproportion of figures. Lower parts of the figures of the apostles are quite short in comparison to the big shoulders and large heads. The master's manner can be recognized by rounded faces with elongated eyes, distinctive eyelids, raised eyebrows (which makes some saints appear amazed), jagged noses with wide nostrils, and middle-aged men with short mustaches that grow from the corner of the mouth. Saints' faces show a light smile.

The outlined features of painting probably did not look nice for the more educated viewers who were familiar with the development of the late Baroque art. Most of guild masters and craftsmen of the time were guided by Western European art with its skillful painting of figures, nuances of color, and realistic landscape with spatial perspective. That is why the leadership of the clergy of the Peremyshl Diocese was concerned with the late Rybotychi icon painting and issued a special diocesan order of 1766. The document prohibited purchase and placement in churches the icons, painted by Rybotychi masters and other imperfect painters, that were on sale on various fairs. This order is a valuable source for understanding the distribution channels of Rybotychi icons of that time. On the other hand, it shows that Rybotychi workshop was still active in the 1760s.

**Conclusions.** The studied works show that the author of the icons of the apostles from the iconostasis of the Church in Rakova worked in the 1730s – beginning of 1750s. Five ensembles of icons of this painter are known – two incomplete from Rakova and Horyanka and three iconostases in churches of Kalna Roztoka, Ruska Bystra, and Yalova. We assume that in this distant from Rybotychi southern Lemko region, the master worked in the 1740s and the beginning of 1750s. As it usually happened, after finishing his project for one church, he was probably invited to the others. His technique suggests that the artist worked quickly and probably did not ask for large amounts of money. This “simple Rybotychi work”, as some visitors wrote in the mid 18th-century church descriptions, became the end of the workshop activity. The entire direction of icon painting that was grounded on the old tradition has disappeared. In the second half of the 18th century in Lemko region, icons and iconostases would imitate Western-style Rococo or Classicism.

**Keywords:** church art, icon, iconostasis, 1730–1750s Rybotychi iconpainting center, master of icons from the church in Rakova, Lemko region.

### Постановка проблеми.

-  
-  
-

XV — XVI ..

1730–1750-

« »

1730–1750-

1960-

**Аналіз останніх досліджень і публікацій.**

[3],

[5, . 47; 9, . 53–61].

**Мета статті —**

( )

**Виклад основного матеріалу дослідження.**

[7, іл. 134–135],

— 82 × 195

( . 1).

12

1718 .<sup>1</sup> (

),

1835-

1940-

1838 1912 ., [8]. - ,

1756 ., « :1802 .— . -

» [8; 4, .2), , 1771 .— , -

« » [4, .2), , -

12 « » , -

1730-1740- : -

— 1770- . 1802 . -

( -

1720-1730- . [5, .46] 1730 . -

[10, .92]. 1750 . , -

( ) , [6, .224; -

5, .46]. « » [6, .581]. , -

( , , , , , -

1750 . [10, .52-53], ( .2) . , -

1750 . 1750 . -

« » , , -

[6, .227]. 1751 . ( .3), -

1752 . , , -

1740- 1730-1740- ., : , -

( ) , -

— , , , , , -



Рис. 1. Апостольський ярус із церкви Різдва Богородиці в Раковій. 1730–1740-ві рр. Музей народної архітектури в Сяноку. За репродукцією: [7, il. 134–135]

26–30 [6, . 224, 581], ( . 4),

1745 . 1745 .. (25 × 21 ) 394

1792 .. 20 × 15





Рис. 2. Св. Параскева. У наві церкви св. Миколая в Руській Бистрій (Південна Лемківщина, Словаччина). Поч. 1750-х рр. Фото автора

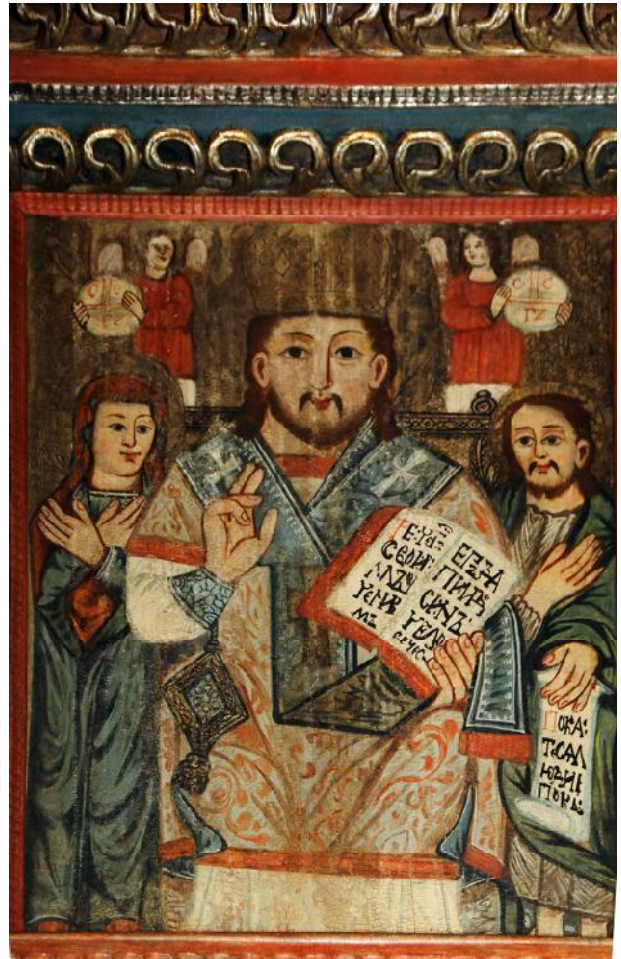


Рис. 3. Триморфон. Центральна ікона чину Моління в іконостасі церкви св. Миколая в Руській Бистрій (Південна Лемківщина, Словаччина). Поч. 1750-х рр. Фото автора



Рис. 4. Ліва частина апостольського ярусу в іконостасі церкви св. Юрія в Яловій (Південна Лемківщина, Словаччина). 1740–1750-ті рр. Фото автора



8. Giemza J. Najdawniejszy, znany ikonostas cerkwi p.w. w Paraskewy w Górzance ufundowany po 1718 roku. Rekonstrukcja na podstawie zachowanych elementów. 2007 r. / J. Giemza, ks. P. Bartnik. [ ]].
9. Grešlík V. Ikony 17. storočia na východnom Slovensku [ ] / V. Grešlík. — Prešov : Akcent Print, 2002. — 99 s.
10. Pavlovský F. Drevené gréckokatolícke chrámy na východnom Slovensku. Humenné, okolie a iné [ ] / F. Pavlovský. — Prešov : PETRA, 2008. — 143 s.

#### References:

1. Vizytatsiya Yaslys'koho dekanatu 1744–1761 rr. [Visit of the Jaslo Deanery in 1744–1761]. In *State Archive in Przemysl. Acts of the Greek Catholic Diocese (ABGK). No. 26.* (In Polish and Latin).
2. Zholtovs'kyi, P. M. (1978). *Ukrayins'kyi zhyvopys XVII–XVIII st.* [Ukrainian Painting of the 17–18<sup>th</sup> cc.]. Kyiv : Naukova dumka. (In Ukrainian).
3. Kosiv, R. R. (2014). Tvory maystra ikon z tserkvy u Limniy ta maystra Trymorfonu z tserkvy u Zdvyzheni v konteksti diyal'nosti rybotytskoho malyarskoho osередku pershoi polovyny XVIII st. [Art Works of master of icons from Limna church and master of Trymorphon of Zdvyzhen' church in the context of iconpainer center in Rybotychi]. In *Litopys Natsionalnoho muzeju u Lvovi imeni Andrey Sheptytskoho — Chronicle of the Andrey Sheptytsky National Museum in Lviv.* (No. 10), (pp. 88–98). Lviv : Natsionalnyi muzei u Lvovi imeni Andrey Sheptytskoho. (In Ukrainian).
4. Opys tserkov, inventarya tserkovnoho i budynkiv parafiyalnykh Balyhorodskoho dekanatu 1756 r. [Description of churches, church equipment and parish houses of Balyhorod Deanery in 1756]. *State Archive in Przemysl. Acts of the Greek Catholic Diocese (ABGK). No. 58.* (In Polish & Latin).
5. Barnová, D. (2006). Drevené sakrálne stavby východného obradu — Ruská Bystrá a Inovce [Wooden Sacral Buildings of the Eastern Orthodox Church — Ruská Bystrá a Inovce]. In *Benda, M. (2006). Roubené skvosty z Podkarpatské Rusi a východního Slovenska : sborník referátů ze semináře: Regionální muzeum ve Vysokém Mýto; 21–22.11.2005,* (pp. 43–52). Vysoké Mýto. (In Slovakian).
6. Véghse , T., Terdik, S., Simon, K., Majchrics, T., Földvári, K., & Lágler, É. (2015). *Források a magyarországi görögkatolikus parókiák történetéhez: Olsavszky Mihály Mánuel munkácsi püspök 1750–1752 évi egyházlátogatásainak iratai* [Resources for the History of Greek Catholic Parishes in Hungary: Mihály Olsavszky Mánuel Munkács Bishop 1750–1752 documents of his church visits]. (Vol. 7). Nyíregyháza : Szent Atanáz Görög Katolikus Hittudományi F iskola. (In Hungarian & Latin).
7. Czajkowski, J., Grzadzela, R., Szczepkowski, A. (Eds). (1998). *Ikona Karpacka. Album wystawy w Parku Etnograficznym w Sanoku* [Karpatian Ikon. Album of the Exhibition in the Ethnographic Park in Sanok]. Sanok : Muzeum budownictwa ludowego. (In Polish).
8. Giemza, J. & ks. Bartnik, P. (2007). *Najdawniejszy, znany ikonostas cerkwi p.w. Św. Paraskewy w Górzance ufundowany po 1718 roku. Rekonstrukcja na podstawie zachowanych elementów* [The earliest known iconostasis of the Orthodox St. Paraskeva church in Górzanka founded after 1718. Reconstruction based on the preserved elements]. (Electronic version.) (In Polish).
9. Grešlík, V. (2002). *Ikony 17. storočia na východnom Slovensku* [17<sup>th</sup> Century Icons on the Eastern Slovakia]. Prešov: Akcent Print. (In Slovakian).
10. Pavlovský, F. (2008). *Drevené gréckokatolícke chrámy na východnom Slovensku : Humenné, okolie a iné* [Wooden Greek-Catholic Churches in Eastern Slovakia : Humenné, surroundings and others], (pp. 143). Prešov : PETRA. (In Slovakian).