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## **The question of Lord's Passions Rite in Ukrainian high iconostasis of the first half of the XVII century (dedicated to the 400th anniversary of the Dormitory Iconostasis of the Stauropegion Brotherhood in Lviv)**

**Abstract.** The article is devoted to the iconography and symbolic content of the iconostasis ensembles of the first half of the XVII century in Galicia, namely, a supplement iconography of the iconostasis and symbolic content of «The Holy Passion». The article focuses on the scientific community landmark date, namely the 400th anniversary of the establishment of the attractions of Galicia sacred art - the Dormitory Iconostasis of the Stauropegion Brotherhood in Lviv and the problems that arise in the field of the research, conservation and restoration of the monument.

**Keywords:** Ukrainian iconostasis, an iconography of the iconostasis, the symbolic meaning of the iconostasis, «The Holy Passion» rite, the 400th anniversary of the Dormitory Iconostasis of the Stauropegion Brotherhood in Lviv.

**Formulation of the problem.** Along with the changes in artistic and aesthetic aspects in the icon painting of the XVI–XVII centuries in Galicia, significant changes have taken place in the architectural, iconographic and, hence, in the symbolic programs of the iconostasis ensembles of the first half of the XVII century, namely, the presence of the «The Holy Passion» rank in the iconostasis of St. Paraskeva Friday Church in Lviv, The Dormitory Church of the Stauropegion Brotherhood in Lviv, and St. Nicholas Church in Zamosc. As a result, in the second half of the XVII century, such a constructive and iconographic solution was in the iconostasis of the church of St. Nicholas in Kamenka-Buzka, Lviv region. However, there is a vital question, what was the fundamental reason for establishing and enrichment, and later a disappearance of one of the ranks of the iconostasis complexes of the first half of the XVII in Western Ukraine territory, namely Galicia. Thus, the focus of the article is given to the attempt to figure out the historical-liturgical aspects

of changes in architectonics, symbolic iconographic schemes and programs of Ukrainian iconography of the first half of the XVII. To sum up, the fundamental direction of the research process is primarily a conservation of the Dormitory in Church of the Stauropegion brotherhood iconostasis for the future researchers of the Galicia artistic heritage.

**Analysis of the recent research and publications.** The attention of the scientists has primarily been focused on the study of the archival materials of the history of the iconostasis and its icons, attribution of icons, the origin of the masters, revealing the construction of the iconostasis in the context of the high iconostasis of the XVII architectonics. The basis of scientific research achievements are led by Ukrainian and Polish scientists, art historians of the Dormitory Church iconostasis, the definition of the icons style and clarifying the role of the Dormitory ensemble in the European cultural and artistic heritage V. Aleksandrovich [1, p. 9–16; 2, p. 355–389; 3, p. 141–148; 4, p. 44–117; 13, p. 791–816], V. Vuzyk [6, p. 2–5], M. Hembarovycha (M. Gębarowicz) [14; 15], A. Hronek (A. Gronek) [18, p. 231–244], V. Ovsyichuk [9, p. 88–183] and others.

Due to the modern context, the publication of the monograph by Polish academic researcher of Ukraine iconography who discovered the Dormitory iconostasis of the Stauropegion brotherhood – Mieczyslaw Hembarovych, which was only possible thanks to the work of A. Hronek – the professor of the Jagiellonian University is essential. Therefore, the scientific community of both Ukraine and Poland will have a unique opportunity to complement the studies of the Dormitory iconostasis of the Stauropegion Brotherhood, which would be based on the prominent work of Polish-Ukrainian art experts and historians. Also, the conservation and restoration issue of the monuments occupy a leading position in the context of the Galician iconography of the first half of the XVII century. Later supplement source base study new artifacts to explore sights Ukrainian sacred art of the first half XVII.

**Presenting of the primary material.** The architecture of the Dormitory Church was the gem of the city and demanded efforts and money from the members of the brotherhood. They showed and proved not only their artistic and aesthetic preferences but also their theological knowledge; the national feeling was expressed in the creation of the Orthodox shrines. The ensemble reflects a balance between East and West, which is represented by the architecture of the Dormitory Church ensemble – the Renaissance basilica and three domes on the single axis as in the Ukrainian wooden churches. We must take into account that the construction of the ensemble was processed during the Counter-Reformation and the iconostasis – Thirty years war. The scientist Aleksandrovich examined the expenditures of the Dormitory Brotherhood and substantiated that the collection of donations for the iconostasis started with record dated April 21, 1616, when his brothers gave»... for the images to carpenter ...» ten zlotych [3, p. 143]. The iconographer received hundred of zlotych for the pictures of the new church Sept. 9, 1616; the same price was called by Theodore Senkovych in his will. According to Aleksandrovich, this entry is indirect evidence that the work on the iconostasis was launched in 1616,

because, in this year, a painter received money for the work [4, p. 68, 115–116]. Thus, based on the archival data, the scientist claimed that the work on the iconostasis had started in 1616.

The iconostasis of the Dormitory Church of Stauropegion Brotherhood in Lviv (1616–1638) is the most distinctive monument of the sacred art and an achievement of the Ukraine national cultural heritage and original carrier of general trends of Ukrainian high iconostasis genesis, in particular their formal and stylistic signs articulated manner identity of the artists who were the members of the Lviv art school. The iconostasis is a milestone in the history of Ukrainian art as one of the first high iconography of that time, which was made by the greatest artists of the epoch. Stylistic features closely associated with the iconography of Galicia of the first half of the XVII century. The iconostasis of the Dormitory Church is the most expressive signification of Galicia Ukrainian society in the Polish-Lithuanian Commonwealth. Nowadays, the iconostasis of the Dormitory Church in Lviv is dispersed between the church and museum cultural heritage. The central part of the iconostasis located in the Church of Cosma and Damian in the village of Hrybovychi; the polyptych of the icons «The Holy Passion» – the Dormition Church in Lviv Stauropegion brotherhood; icon «Basil the Great» and «John Chrysostom» with lutok of King's Gate are at the National Museum of Andrey Sheptytsky in Lviv.

The outstanding halidom even in the dispersed form shows that in the first half of the XVII century there was a novel type of the treatment and the approach to solving the iconography theme of the «Passion of the Christ». In the iconography, which at that time actively developed, there was «Passion of the Christ» rank – that was the singular picture where the «passion» cycle of the icons from the tradition of the previous centuries, divided into separate plots, respectively, dependent both on the architectural composition of the iconostasis, and on the theological and dogmatic (symbolic) program of the iconostasis, which were canonical, but had their focus in religious and dogmatic (symbolic) programs. The scenes of the rank were selective, as evidenced, two iconostases which survived in the Churches of Lviv: St. Paraskeva and Dormition Church of the Stauropegion Brotherhood in Lviv. As it well-known, in the wooden churches of the XVI–XVII centuries, the northern and southern walls could be painted with the theme of the «The Holy Passion», or large icons with the size of the murals which, of course, were the part of a solid theological-dogmatic church space, namely the system of the wooden churches decorations on the territory of Ukraine.

Genesis of the appearance of «The Holy Passion» motive in the iconostasis as a separate rank cannot be understood without paying attention to the origin of the Passion stories of the Christ in the Orthodox Church, concentrating primarily on the research of the Passion scenes in the development process of Ukrainian temples formation. One of the leading researchers of the Passion themes iconography of the iconostasis and murals of the Ukrainian art is Prof. A. Hronek [18, p. 231–244]. The iconography of the icons and their origins interested Aleksandrovich [13, p. 791–816]. The iconography of the icons are not repeated Byzantine traditions of

the previous centuries, respectively, the researchers that the iconography is linked with the art of Western Europe, namely the Netherland engravings. Western influence can be seen already in the wall icons «Passion of the Christ» of the previous centuries. Researchers, referring to Western designs, prints, searching and comparing, however, did not pay attention to an important source of «Passion of Christ» iconography as Serbia, namely the Church of the Pantocrator at Dechani (until 1348) and the Church of the Dormition in Grachanica (1320–1321) which is a kind of encyclopedia of Orthodox church development and the background of the main themes, as exemplified in the formation of iconography and temple scenery.

Scenes of the Passion have always occupied a leading position in the sacred art. These features manifested in the stained-glass composition, frescoes, reliefs, manuscripts, engravings with the Scenes of the Passion which have emerged in the early formation of Christian culture, but were formed later in the full cycle of icons with its iconography and tradition, particularly in the cycles of paintings of Dechani and Grachanica. In Bulgaria, a series of «passion» was formed in the frescoes of Rock Churches of Ivanovo. In Dechani and Grachanica the scenes of Passion are determined by the particular of the interior, in the church in Ivanovo, the icons are close to the principle of stamps. In other words, the subjects were next to each other and were almost identical in the context of the size.

The sacrifice of Christ theme, along with preaching the Gospel, and words apostolate were one of the leading themes in the temple complex of Saint Sophia Cathedral in Kiev, but the historicity of Christ's Passion issue presented in omphalos. To the Passion themes of the temple decoration, the composition of «Transfiguration» that is interpreted in the context of the atoning sacrifice [11, p. 113] is also attached. «Transfiguration» image along with the story of «Passion» is the characteristic of the fresco compound of the Rock Church of Ivanovo (Bulgaria). The motive of the atoning sacrifice is highlighted in Russian churches of Novgorod of the XIV century (Theodore Stratilatus 80–90 years of the XIV century).

The stamps technic, according to Grabar, was formed in the Romanesque art and first appeared in the manuscripts [16, il. 234]. Thus, it influenced the tradition of the distribution of plots and scenes of the Passion at the composition, both in the Western tradition and in the East one. The principle of division into equal sized composition planes repeated in the Gothic art in Quezon of the Swiss ceilings [12, il. 166–167]. The principle of the subordination and the location of the mark are reflected in the bilateral tablets of Saint Sophia Cathedral of Novgorod (Russia) where the icons are arranged in pairs and make a storyline of Passion. Particular attention was paid to the Passion motive during the Renaissance period, one of the leading artists and founder of the iconography of which was the Sienese master Duccio. Whipper drew attention to the fact that Duccio created the whole cycle of Passion on the back of the icon «Maestà» [5, p. 46–50].

The scenes of «The Holy Passion» are present in the oldest surviving wooden church temple of Apostle James (1607) in the village Povoroznyk (Poland) and,

moreover, continued with painted of the wooden Ukrainian churches. Thus, in the Church of the Holy Spirit in the village Potelych, the paintings of which have very rich semantic application; on the north wall, there are a series of «The Holy Passion,» near the «Assumption» scene. The themes of the Passion, in the space of the church of the Holy Spirit in Potelych, completed the dogmatic-theological conception of the church, which has consisted of the Passion, Deesis, and icons of the Prophets. It is vital to note, these orders had already existed in the iconostasis of the St. Paraskeva Church in Lviv.

Therefore, there is a question what was the form-building complement to the iconographic system of the iconostasis ensembles on the Ukraine territories; what formed a unique way as the Passion in the iconographic meaning of icons and iconography in general rank and iconostasis complex. As for the iconography of the icons, Western influences occupied a prominent position in the style context of the images, but the question remains, why there were changes in the iconography of the whole iconostasis compound of the first half of the XVII century in Galicia.

In the first stage of creating of the iconostasis ensemble of the Assumption Church in Lviv of authorship Theodore Senkovycha, the theme of Passion was revealed through the images of «Christ Immanuel», that symbolized the Passions during the aniconism period. The idea of Christ's atoning sacrifice revealed by Theodore Senkovychem through the topics of «Lord's Entrance into Jerusalem» and «Harrowing of Hell».

Apparently, during the repair (restoration) of the iconostasis, Nicholas Petrahnovych stressed the idea of the Passion. It is possible that the main factor of this shift was the introduction the «passion» for church use in 1629 by Kiev Cathedral. Bishop Isichenko notes that the popularity of the Passion theme on Ukrainian territory was caused by an attempt to answer of the Orthodox Rite to the Western Christian rite in the context of the Way of the Cross treatment [7, p. 127]. Accordingly, after the introduction of the passion rank for church use in Ukrainian, in the first half of the XVII century, it became a separate row of the iconostasis.

Scenes of the Passion emphasized the main axis of the iconostasis, on the altar icons there are proponents of the faith – the Holy Martyrs; over them – «The Last Supper,» «Great Bishop Spas» above – the icon «The Entombment», «The Crucifixion». Accordingly, the theme of Christ's Sacrifice is read vertically, the separate rite of Christ's Passion was crossing the main axis and formed in an elaborate a cross that was a reminder of the cross that Christ carried on overcoming a Way of the Cross. In the studies of Matthews about the symbolism of the cross we found the definition: «Cross is a universal Christian symbol which depicts Christ's victory over the death and new life and claimed the triumph» [8, p. 7]. This crosses is inherent in all three iconostases, which have the rank of the «The Holy Passion» and have belonged to the first half of the XVII century, thus, the iconostasis of the Assumption Church in Lviv, Saint Paraskeva in Lviv and Saint Nicholas in Zamosc. One should emphasize the affirmation of Christ's victory over the death in the iconostasis ensemble of Saint Paraskeva in Ukraine, namely

the presence of a medallion with the rank of Prophets «Death is corrected by the death...».

Thanks to the introduction to the liturgical, a Passion rank the iconography of the themes developed and preserved in the churches of Lviv. However, this applies not only to the Galicia region, but the same themes were also in the Church of Epiphany on Podil in Kiev, according to Paul of Aleppo. Hence, this fact proves the existence of these issues in the temple decoration of Kiev churches [10, p. 89]. The Passion motive was quite common in the first half of the XVII century, designed to not only in the ranks of the iconostasis, paintings, sculpture, and graphics. At that time, the work by Yonanykiy Volkovych was published «Розмишление о муцѣ Христа, Спасителя нашего. При тым веселая радость с триумфального Его Воскресения» published by Brotherhood in Lviv (1631) – in this work the influence of Greek tragedy «Christ Pashon».

The iconography of the Passion rank of the Assumption Church of the Stauropegion Brotherhood was composed of the icons: «Washing of the Feet», «Christ with the Apostles and the Last Supper», «Agony in the Garden», «Kiss of Judas», «Christ before Anna», «Christ before Caiaphas and Denial of Peter», «Christ before Caiaphas II trial Sanhedrin», «Christ before Herod», «Christ before Pilate», «Flagellation of Christ», «Coronation», «Pilate washing his hands», «Carrying the Cross», «Descent from the Cross». The storyline of St. Paraskeva iconostasis in Lviv was consisted of «Foot washing», «Agony in the Garden», «Judas Kiss», «Christ before Anna», «Christ before Caiaphas, the Sanhedrin Court» «Christ before Pilate», «Christ before Herod», «Pilate washing his hands», «Coronation», «Castigate», «Carrying the cross», «Descent from the Cross». The central part of the series was an icon «The Entombment».

We analyzed and reported iconographic changes within the iconography of the Dormitory Church iconostasis, determined the order of subjects within the Holy rank in the context of the iconostasis, defined chronological, historical and dogmatic foundations. The iconostasis of the Dormitory Church of the Stauropegion brotherhood (1616–1638) in Lviv was confirmed in the works of Ukrainian and foreign scientists as the most prominent monument of the sacred art of the Ukraine national cultural heritage. It should be noted that the relationship of history and artistic image embodied in the iconostasis, is a social value to the case of the history of Ukrainian medieval studies complement and enrichment of the aesthetic principles of sacred art education of the artists in the contemporary Ukrainian sacral art space. It should also pay attention to preparedness and education of the painters, customers, and the priesthood to accept new trends and art forms, new iconography that at that time was united with the protest against Catholicism and had substantial borrowing iconography from the collections of foreign prints, such as Yode Bible, the Bible Piscator and prints Viriksis brothers.

Unfortunately, the iconostasis of the Dormitory is in terrible condition and needs an urgent restoration, although, the community of the churches try to maintain a memorial in good condition. However, it is impossible to conduct the restoration

work only by the social forces of the communities. In fact, the restoration of Holy cycle icons and posts of the King's gate was conducted, the icons are situated in Lviv. Today, the icons of Holy Assumption rank of the Stauropegion iconostasis are also needed the restoration work.

**Conclusions.** Based on the research of the origin of the Passion themes in the Orthodox Church, the genesis of the appearance Passion cycle in the Ukrainian high iconostasis was found. A prerequisite for the emergence of the cycle, above all, should be considered the paintings on the Passion theme or the large icons close to the paintings in wooden churches of the XV–XVII centuries on the north and south walls. The previous studies of art allowed concluding that plots were selective, as in the two iconostasis of St. Paraskeva Church and the Assumption Church in Lviv. The order of subjects within the Holy rank, iconostasis, a chronological and historical-dogmatic basis of the Assumption iconostasis was determined. It was found that the scene of Christ's Passion in the space of the church of the Holy Spirit in Potelych complement the dogmatic-theological conception of the church, to embody which the paintings of the Passion, Deesis, and images of the Prophets were used. It was determined, the main reason for the Passion theme appearance was the Passion rank introduction to the liturgical practices. Therefore, this factor was the basis for the symbolic program of the iconostasis, especially in Galicia in the first half the XVII century.

The unique monument is currently the subject of concern only of the representatives of art circles of Krakow, Lviv, and Kiev schools. This thesis also proves the international preservation scale of the cultural heritage of Ukraine. Therefore, the monument requires the attention of the experts in the field of art history, preservation, and restoration of cultural property.

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**До питання генезису страсного чину в українському високому  
іконостасі першої половини XVII століття  
(до 400-річчя від часу створення Успенського іконостасу  
Ставропігійського братства у Львові)**

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**Анотація.** Стаття присвячена іконографії та символічному змісту іконостасних ансамблів першої половини XVII століття на території Галичини, а саме доповненню іконографії іконостасу та символічного змісту чином «Страстей Христових». У статті акцентується увага наукової спільноти на визначній даті, а саме 400-річчю від часу створення визначної пам'ятки сакрального живопису Галичини – Успенського іконостасу Ставропігійського братства у Львові й на проблемах, що повстають у царині дослідження, збереження та реставрації даної пам'ятки.

**Ключові слова:** український іконостас, іконографія іконостасу, символічний зміст іконостасу, чин «Страстей Христових», 400-річчя іконостасу Успенської церкви Ставропігійського братства у Львові.

**К вопросу о генезисе страстного цикла в украинском высоком  
иконостасе в первой половине XVII века  
(к 400-летию со времени создания Успенского иконостаса Став-  
ропигийского братства во Львове)**

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**Аннотация.** В статье рассматривается вопрос иконографии и символики иконостасных комплексов первой половины XVII века на территории Галичины, а именно дополнение данных иконостасных комплексов рядом Страстей Христовых. В статье акцентируется внимание на 400-летию Успенского иконостаса Ставропигийского братства во Львове.

**Ключевые слова:** украинский иконостас, иконография иконостаса, ряд «Страстей Христовых», 400-летие Успенского иконостаса Ставропигийского братства во Львове.