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POLISH-UKRAINIAN RESEARCH
OF THE POST-BYZANTINE ART IN 19TH AND 20TH CENTURY

Important groundwork for studies of Orthodox Church art in the context of relations between Balkan countries and the Old Polish Commonwealth was laid by institutions that were established in the 19th century within the borders of the former Austrian Empire. This was the Zentralkommission zur Erforschung und Erhaltung der Baudenkmäler, founded in Vienna in 1835, with divisions in Cracow and Lviv that were established three years later. In 1888, a Polish Central Archaeological Commission was instituted independently of the Austrian authorities. The same period saw the founding in St. Petersburg of the Imperial Archaeological Academy, one of the tasks of which was to conduct research in the territories incorporated then in the Russian Empire.¹ Photographic documentation was another objective; the archives are presently stored at the Archaeological Institute in St. Petersburg.

In 1885 the First Polish-Ruthenian Archaeological Exhibition was organised in Lviv, showing the priceless objects that were held in collections in the Galician capital. An album issued a year later by Ludwik Wierzbicki, Wojciech Dzieduszycki and Marian Sokołowski illustrates many of the objects now in the collection of the National Museum of Ukrainian Art in Lviv.² The exhibition opened a discussion among scholars on the origins and development of Orthodox Church painting in the late Middle Ages (Wojciech Dzieduszycki³). Marian Sokołowski distinguished a painting school in Ruthenia and linked it

¹ H. Bilewicz, Bizantyńsko-ruskie malowidła lubelskie w świetle prac cesarskiej Komisji Archeologicznej z Petersburga, [in:] *Nacjonalizm w sztuce i historii sztuki 1789-1950*, Warszawa 1998, p. 71.

² *Wystawa Archeologiczna Polsko-Ruska urządzona we Lwowie w roku 1885*, Lwów 1886.

³ A. Dzieduszycki, Die Malerei in der altrutenischen Kunst, *Mitteilungen der K. K. Central-Commission für Erforschungen und Erhaltung der Kunst- und Historischen Denkmale. Neue Folge*, XIV, 1888, p. 106-111; 147-154; 224-229.



Fig. 1. The Transfiguration,
icon form 15th Century,
National Museum in Lviv

Сл. 1. Преображење, икона
из XV века, Народни музеј
у Лавову

with Byzantine art.⁴ In turn, Władysław Łoziński accepted the dependence of Red Ruthenia on outside influence, linking icon painting with imports from Greece or Moldavia.⁵

The next exhibition was prepared on the occasion of a conference of historians held in Lviv in 1888. It underscored the close ties between Ruthenian and Moldavian art.⁶ Archaeological research was carried out in 1880-1887 at Halič. During the same period a number of scholarly expeditions worked in the field. Their work is represented by an extremely interesting set of negatives made by Izydor Szaraniewicz, now in the collection of the National Museum in Lviv,

⁴ M. Sokołowski, *Studia i szkice z dziejów sztuki i cywilizacji*, I, Kraków 1899, p. 472. Cf. R. Majkowska, Z korespondencji Mariana Sokołowskiego z Władysławem Łozińskim w latach 1874-1908, *Rocznik Biblioteki Polskiej Akademii Nauk w Krakowie*, XXXII, 1987, p. 109-113.

⁵ Sygma [W. Łoziński], Malarstwo cerkiewne na Rusi, *Kwartalnik Historyczny*, I, 1887, no. 2, pp. 149-209. Łoziński's original papers are held in the collection of the Historical Archives in Lviv, Fond. no. 135.

⁶ I. Šaranievič, *Katalog archeologicčeskogo-bibliografičeskogo vystavki Stavropigijskogo Instituta v Lvove*, Lvov 1888.

Fig. 2. The Saviour Pantokrator, icon from 15th Century, National Museum in Lviv

Сл. 2. Христ Пантократор, икона из XV века, Народни музеј у Лавову



as well as some inventory records from the Vasyl Stefanyk Library in Lviv.⁷ Numerous letters from the Stauropegion collection speak of the Lviv-Suceava ties; these letters were published in 1886 on the 300th anniversary of the order.⁸ Most of these are now found in the collection of the Historical Archives in Lviv.⁹ Scholars from Lviv had planned yet another exhibition representing this time the art of the Bukovina region, to be shown in Lviv or Černivcy in 1890 on the occasion of the planned conference of Polish historians. The plan was never put into life, but the idea of studies on the art of the Polish-Moldavian frontier remained alive among Polish scholars. Sokołowski published a number of articles that were later issued in book form.¹⁰ And in 1912 Władysław Podlacha

⁷ The Vasyl Stefanyk Library in Lviv, Fond. Šar. 1-19.

⁸ *Jubilejnoe izdanie w pamiat' 300 lietnago osnovanija Lvoskogo Stavropigijskogo Bractva*, Lvov 1886.

⁹ The Historical Archives in Lviv, Fond. 29. Op. I.

¹⁰ M. Sokołowski, *op. cit.*, p. 375-531.



Fig. 3. St. George the Dragon Slayer, icon, early 16th Century, National Museum in Lviv

Сл. 3. Св. Георгије убива аждаху, икона, рани XVI век, Народни музеј у Лавову

published a monograph study of the wall paintings in the Bukovina Orthodox churches.¹¹ The book was the effect of years of study by this Lviv scholar, the results of which had been published over the years in the Austrian periodical *Zeitschrift für Christliche Kunst*.¹² In this respect, the interests of Polish scholars turned out to be one with those of Ukrainian and Austrian colleagues and later also Romanian¹³ and French¹⁴ scholars.

The popularity of this region with foreign scholars sparked new research by Romanian, Polish and Ukrainian scholars. In the early 20th century, Ukrainian scholars in search for a national identity had the overwhelming need

¹¹ W. Podlacha, *Malowidła ścienne w cerkwiach Bukowiny*, Lwów 1912.

¹² Idem, Abendländische Einflüsse in den Wandmalereien griechisch-orientalischen Kirchen in der Bukowina. Byzantine Kunst der Neuzeit, *Zeitschrift für Christliche Kunst*, XXIV/7, 1911, p. 199-220; Idem, Änderungen in der Ikonographie, *Zeitschrift...*, XXIV/8, 1911, p. 243-252; Idem, Änderungen in der Formgebung, *Zeitschrift...*, XXIV/9, 1911, p. 271-286.

¹³ J. D. Ștefănescu, *L'évolution de la peinture religieuse en Bucovine et en Moldavie. Nouvelles recherches*, Paris 1929; V. Vătășianu, *Pictura murală din nordul Moldovei*, București 1974; V. Draguț, *Pictura murală din Moldova. Sec. XV-XVI*, București 1982.

¹⁴ P. Henry, *Les églises de la Moldavie du Nord et origines à la fin du XV^e siècle. Architecture et peinture*, Paris 1930.

Fig. 4. The Nativity with Scenes from the Live of Virgin Mary, icon from 16th Century, National Museum in Lviv

Сл. 4. Рождество са сценама из живота Богородице, икона из XVI века, Народни музеј у Лавову



to nationalise the artistic activity of past ages. It was then that the so-called Halič school, which Josip Pileński was in favour of, was distinguished.¹⁵ The term coined by the author with regard to medieval Orthodox Church architecture was later extended to cover painting as well. Polish art historians accepted this extension. At this time the Stauropegion Institute was established in Lviv (1905), as was also the Society for the Protection of Ukrainian Antiquities.¹⁶ A significant accomplishment was Ilarion Svetsicki's publication of an album of the icon collection in the Ukrainian Museum in Lviv.¹⁷ This institution had been established in 1909 by the metropolitan Andrej Šeptycki. Many studies were published in Viennese periodicals, e.g., E. A. Kozak's articles on historic monuments from the Bukovina region and F. Wiekenhauser's works. In Romania, the *Biuletinul Comisiunii Monumentelor Historice* was issued regularly by the

¹⁵ J. Pileński, *Halicz w dziejach sztuki średniowiecznej*, Kraków 1914, pp. 129-148.

¹⁶ M. Mozdyr, Protokoly „Tovarystva Ohrony Ukrajins'koho Stariny u Lvovi” vid 1914 roku, [in:] *Zapysky Naukovoho Tovarystva imeni Ševčenko*, CCXXXVI, 1998, p. 550-554.

¹⁷ I. Svěnzickij, *Die Ikonmalerei der galizischen Ukraine XV- XVIJhs.*, Lwów 1928; Idem, *Ikonopys Halyc'koho Ukrajinu XV- XVI vv.*, Lviv 1928.



Fig. 5. Hodegetria, icon from 16th Century, National Museum in Lviv

Сл. 5. Одигитрија, икона из XVI века, Народни музеј у Лавову

Historical Monuments Commission, including several studies on Moldavian art. Continuing the studies in the 1920s and 1930s were I. D. Stefanescu, Nikolaj Holubiec and Volodymir Zaloziecky.¹⁸ The need for further research was also underscored by Tadeusz Mańkowski, who wrote that “ if the influence of the Lviv artistic and cultural circles was such that it reached Istanbul, the capital of the Ottoman empire, and faraway Persia, then how much more alive it should have been in the lands under Turkish authority that neighboured on Poland, Moldavia and Wallachia especially”.¹⁹ This idea was developed a few years

¹⁸ M. Holubec', *Ukrajins'kie maljarstwo XVI-XVII st. pid pokrovom Stavropihiji. Zbirnyk Lvivs'koji Stavropihiji*, vol. I, Lviv 1921; Idem, *Načerk istoriji ukrajins'koho mystectva*, vol. I, Lviv 1922; W. R., Zaloziecky, *Ikonensammlung an der Griechisch-katholischen Theologischen Akademie in Lemberg*, *Byzantinische Zeitschrift*, vol. X, Wien 1935, p. 70-77.

¹⁹ T. Mańkowski, *Lwowski cech malarzy w XVI i XVII wieku*, Lwów 1936, p. 81. Other scholars have remarked upon the same: N. Jorga, *Choses d'Orient et de Romanie*, Bucarest, Paris 1923; O. Górka, *Stan badań i zadania historiografii stosunków polsko-rumuńskich*, Lwów 1925.

Fig. 6. Transfiguration, icon, 1580,
National Museum in Lviv

Сл. 6. Преображење, икона,
1580. год., Народни музеј у
Лавову



later by Razvan Theodoreşcu²⁰ Bogdan Janusz presented an interesting article on Moldavian objects in Lviv.²¹ Interesting results were achieved in this period by Michał Walicki, Anna Marsówna, Celina Osieczkowska.²²

In research on Orthodox Church art, especially in cases where a reconstruction of the furnishings of particular churches is needed, photographic docu-

²⁰ R. Theodoreşcu, Maniérisme et le „premier baroque” postbyzantin entre Pologne et Stamboul. Le cas moldave (1600- 1650), *Jahrbuch der österreichischen Byzantinistik*, [=XVI Internationaler Byzantinisten Kongress. Akten II/ 6], XXXVI/6, 1982, p. 341-351; Idem, Gusturi și atitudini baroce la români în secolul al XVII-lea. Note liminare, *Studii și cercetări de istoria artei. Seria Artă Plastică*, XXX, 1983, p. 3-11; Idem, Synchronismes européens et disparités locales: le baroque roumain aux 17e - 18e siècles, *Revue Roumaine d'histoire de l'art. Serie Beaux-Arts*, XXVII, 1990, p. 35- 56.

²¹ B. Janusz, Zabytki moldawskie we Lwowie, *Wiadomości konserwatorskie. Miesięcznik poświęcony zabytkom sztuki i kultury*, I, 1924, no 2, p. 52-64.

²² M. Walicki, *Malowidła ścienne kościoła św. Trójcy na zamku w Lublinie, 1418 rok*, [Studia do dziejów sztuki w Polsce, III], Warszawa 1930; A. Marsówna, Freski ruskie w katedrze w Sandomierzu, *Sprawozdania Polskiej Akademii Umiejętności*, XXXVI, 1931, no 6, p. 7-10; C. Osieczkowska, Les peintures byzantines de Lublin, *Byzantion*, VII, 1932, p. 241-252.



Fig. 7. Facsimile Book with the illuminations, Lviv 1922, Library of the Department of the History of the Byzantine and Post-Byzantine Art, Cardinal Stefan University, Warsaw

Сл. 7. Копија књиге са илустрацијама, Лавов, 1922. год., Библиотека Одељења за историју византијске и пост-византијске уметности, Универзитет „Кардинал Стефан“, Варшава

mentation and iconographic sources collected by our predecessors still in the 19th and 20th centuries can be of assistance. One of the biggest collections is a set of photo negatives from the collection of the National Museum in Lviv. Some of these most probably come from the former conservators society of Eastern Galicia, the meticulous documentation of whose activity is now held in the Vasyl Stefanyk Library in Lviv.²³ Contained in this set are lists of photographs commissioned by the society, copies of which had been sent to Vienna. It is just possible that a review of the archival resources in Austria might bring to light records that could be extremely interesting from the point of view of these studies. The correspondence between members of the conservators' society and Dr. Ludwig Finkel (in 1904) concerned, among other things, the conservation of Lviv Orthodox churches.²⁴ At this time the Vallachian church was in the process of being renovated.²⁵ It is known that B. Zachariewicz had recorded the iconostases prior to the outbreak of World War I, as part of his input for a research seminar held by Josef Strzygowski in Vienna²⁶. Unfortunately, the results of his work have not survived. This documentation in Lviv was supple-

²³ The W. Stefanyk Library in Lviv, Fond UK. 5-65.

²⁴ Ibid., Fond UK. 27, no 248.

²⁵ Ibid., Fond UK 6, p. 75.

²⁶ Cf. *Die altslavische Kunst. Ein Versuch ihres Nachweisen von Josef Strzygowski*, Augsburg 1922, p. 221.

Fig. 8. Facsimile of the illustration from the manuscript, prints, Lviv 1922, Library of the Department of the History of the Byzantine and Post-Byzantine Art, Cardinal Stefan University, Warsaw

Сл. 8. Копија илустрације из рукописа, отисак, Лавов, 1922. год., Библиотека Одељења за историју византијске и пост-византијске уметности, Универзитет „Кардинал Стефан“, Варшава



mented after the war by Vira Svencicka.²⁷ It is also worth noting that in 1917 Stefan Taranushenko wrote a study on the Ukrainian iconostases.²⁸ Vasyl Pucko recently edited and published it.

Another set of photographs and negatives important for the study of Orthodox church art is an archive now held in the Institute of Archaeology in Sankt Petersburg; it, however, concerns buildings then within the boundaries of the Russian empire.

Yet another important collection of photographic records is the so-called Archive of Jarosław Bohdan Konstantynowicz, mostly held by the Folk Architecture Museum in Sanok. Singular records are held in the Vasyl Stefanyk Library of the Academy of Sciences in Lviv²⁹ and in the National Library of

²⁷ Ja. Pavlychko, *Sakralne mystectvo Volyni u fototeci Nacionalnoho Muzeju u Lvovi*, [in:] *Pamjatky sakralnoho mystectva na Volyni. Materialy VIII mizhnarodnoji naukovoji konferenciji m. Luck, 13-14 hrudnia 2001 roku*, Luck 2001, pp. 149-151.

²⁸ S. A. Taranushenko, *Ukrajinskyj ikonostas*, *Zapysky Naukovoho Tovarystva imeni T. Shewchenka*, vol. CCXXVII, Lviv 1994, pp. 141-170.

²⁹ J. B. Konstantynowicz, *Ikonostasy XVII w. w granicach dawnych diecezji: przemyskiej, belskiej i chełmskiej. Próba charakterystyki*, vol. II (photo album), Sanok 1930. The W. Stefanyk Library. Print Room, inv. no. 4664. The manuscript is in the University Library in Lviv. Cf. H. Ossadnik, *Jarosław Bohdan Konstantynowicz (1893-1971) i jego dzieło na tle zbiorów archiwalnych Muzeum Budownictwa Ludowego w Sanoku*, [in:] *Do Piękna nadprzyrodzonego. Sesja naukowa na temat rozwoju sztuki sakralnej od X do XX wieku na terenie dawnych Diecezji Chełmskich Kościoła Rzymskokatolickiego, Prawosławnego, Greckokatolickiego*, vol. I, Chełm 2003, p. 202.



Fig. 9. Iconostas from the Paraskevas Church in Lviv, heliographic from the Album of the Archeological Exhibition in Lviv in 1885.

Сл. 9. Иконостас из Цркве св. Параскеве у Лавову, хелиографија из каталога Археолошке изложбе одржане у Лавову 1885. године

the Ukrainian Academy of Sciences in Kiev. The Sanok collection preserves texts that have become the basis for studies of the entire set of negatives made by Jarosław Konstantynowicz.³⁰ The first scholar to have used this resource to some extent and consequently to have popularized it was Zofia Szanter.³¹

In 1925 Konstantynowicz started collecting documentation for a future MA thesis to be written under the supervision of Professor Władysław Podlacha. Inventory work covered buildings then in the territory of pre-war Poland. In the introduction to the dissertation, which was completed in 1929, the author justified the choice of topic and its scope. At the same time, he emphasized the homogeneity of the artistic circles in the ethnographically Ukrainian lands of the Polish Commonwealth, referring also to national aspects. It was a hot issue at the time, one that was addressed by many scholars. Konstantynowicz discussed two mentalities: the western Ukrainian versus the eastern Ukrainian.³² Also of interest is his reasoning regarding the concepts of "nationality" and "nation".³³ The Ukrainian scholar presented the fate of Ukrainian churches in the course of World War I and immediately after it. He devoted considerable space to the icons from the museum collection of the Czarniecki gymnasium in Chełm.³⁴ This extremely important material helped Krystyna Mart reconstruct the list of monuments now found in the Lavra Pecherskaya.³⁵

In the second chapter of his work Konstantynowicz presented the origins of the iconostasis as a form. He elaborated on the theme later on, publishing in German in 1939 the first volume entitled: *Ikonostasis*.³⁶ The Polish version of this study can be found in the papers of the archive of the Folk Architecture Museum in Sanok.³⁷ In successive parts of the material intended for the second volume of his work, the Ukrainian scholar included information on the development of the iconostasis in the 16th century. In the 1960s, he returned once again to the subject, writing a new version, the typescript of which is to be found in the above mentioned museum.³⁸

³⁰ J. B. Konstantynowicz, *Ikonostasy XVII wieku na zachodnio-ukraińskim terytorium etnograficznym w granicach dawnej Rzeczypospolitej Polskiej*, [Sanok] 1929. Typescript in the Łańcut Museum and in the Library of the Byzantine and Post-Byzantine Art History Chair of the UKSW in Warsaw.

³¹ Z. Szanter, Rola wzorów zachodnich w ukształtowaniu ikonostasu w XVII wieku na południowo-wschodnim obszarze Rzeczypospolitej, *Teka konserwatorska. Polska Południowo Wschodnia*, vol. II, Rzeszów 1985, pp. 93-134.

³² J. B. Konstantynowicz, *Ikonostasy XVII wieku ...*, p. 10.

³³ *Ibid.*, p. 12.

³⁴ *Ibid.*, pp. 23-27.

³⁵ K. Mart, Na szachownicy dziejów. O ikonach z Muzeum Ziemi Chełmskiej w zbiorach muzeum w Kijowie, [in:] *Księga pamiątkowa czarniecczyków*, vol. III, Chełm 2000, pp. 81-101; Eadem, *Do Piękna nadprzyrodzonego. Wystawa sztuki sakralnej XVI-XX wieku ze zbiorów Muzeum Chełmskiego i świątyń dawnych Diecezji Chełmskich*, vol. II, Chełm 2003, p. 16-20.

³⁶ J. B. Konstantynowicz, *Ikonostasis. Studien und Forschungen*, vol. I, Lwów 1939

³⁷ Idem, *Ikonostas, studia i badania*, Lwów 1939, typescript in the archives of the Folk Architecture Museum in Sanok, call number. Z 10, no. 68.

³⁸ Idem, *Schematy ikonowe w ikonostasach Zachodnio-Ukraińskich XVI wieku*, [no date or place of publication], typescript in the archives of the Folk Architecture Museum in Sanok, call number. Z 10, no. 69.

The part of greatest importance for art historians are the descriptions of seventeenth century iconostases, including an informed analysis of the coloring of icons, their condition and a detailed description of their position in particular iconostases³⁹. The archive in Sanok holds many photographs and negatives of photographs of these icons, depicting them in their natural environment. Many of these are now in Polish and Ukrainian museums. Icons from Busowisko,⁴⁰ Skwarzawa,⁴¹ Rohatyn⁴² and Potelych⁴³ are currently in the National Museum in Lviv. The icons from Lipie⁴⁴ and Żukotyn⁴⁵ are held in the Historical Museum in Sanok. The icons from the iconostasis in Ulucz are displayed in the Folk Architecture Museum in Sanok.⁴⁶

Apart from the works on iconostases discussed above, before the war Konstantynowicz penned a number of publications, including a study of Maniawski's skiti.⁴⁷ For obvious reasons, he could not publish anything under the new order after the war. Only one article appeared in an emigration periodical *Bohosłovija*.⁴⁸ Many unfinished manuscripts have survived in the Sanok archive, including one piece concerning the theology of icons. Konstantynowicz also carried on a rich correspondence with art historians and attempted to bring his life's work to print. In 1961-1964 he wrote repeatedly to the Foto-Heinrich company in Munich regarding the publishing of slides. Big-format diapositives in leather cases have been preserved in the Sanok archive. One such case is now in the National Museum in Cracow, presumably a gift to Janina Kłosińska with whom Konstantynowicz was in letter contact. Another case he had offered to Vira Svencicka in Lviv.

Although scholarly studies were undertaken in the last century, when cataloguing of the existing remains began in the Galician region, the need for further research remains. The „Byzance après Byzance“⁴⁹ period establishes new scholarly perspectives. It was then, at the close of the Middle Ages, that

³⁹ Idem, *Ikonostasy XVII w...*, p. 69.

⁴⁰ M. Janocha, *Ukraińskie i białoruskie ikony świąteczne w dawnej Rzeczypospolitej. Problem kanonu*, Warszawa 2001, ill. 76, 130.

⁴¹ Ibid., ill. 90.

⁴² W. I. Svencicka O. F. Sydor, *Spadshchyna vikiv. Ukrajinske malarstwo XIV-XVIII stolit u muzejnych kolekcijach*, Lviv 1990, il. 94. Cf. O. Sydor, *Barokko w ukrajinskomu zhyvopysi*, [in:] *Ukrajinske barokko ta jevropejskyj kontekst*, Kyjiv 1991, pp. 173-183.

⁴³ M. Janocha, *op. cit.*, ill. 10, 156.

⁴⁴ Ibid., ill. 163, 191.

⁴⁵ Ibid., ill. 245.

⁴⁶ *Ikona karpacka*, Sanok 1998, p. 168, no. 56-76ill.

⁴⁷ J. B. Konstantynowych, *Maniavskyj Skyt*. Nova publikacija pro joho mystecku kulturu, *Novi shlakhy*, no 2, 1929, passim. Cf. M. Drahan, W. Peshchanskyj, I. Svensickij, *Skyt maniavskyj i bohorodchanskyj ikonostas*, Lviv 1926.

⁴⁸ J. B. Konstantynowych, *Prychynky do studiji ukrajinskoj ikony XV-XV st., Bohosłovija*, vol. XL, 1978, pp. 45-83.

⁴⁹ N. Jorga, *Byzance apres Byzance. Continuation de l'histoire de la vie byzantine*, Bucarest 1925, p. 5-13. Cf. P. M. Kitromilides, *Byzance apres Byzance revised. Changing perspectives on Europe's Byzantine heritage*, [in:] *Byzantium. Identity, Image, Influence. XIX International Congress of Byzantine Studeis. University of Copenhagen, 18-24 August, 1996*, Copenhagen 1996, p. 220-222.

the major breakthrough in the iconography of the Eastern Church took place. At the same time, one easily discerns the considerable influence that Byzantine art exerted on Latin culture, as indicated by comparative studies of Christological and Marian representations.

One indication of the artistic homogeneity of post-Byzantine art in Central Europe is the Slavic church language employed with its particular variants in the Polish Lithuanian Commonwealth, as well as in Moldavia and Wallachia.⁵⁰ Inscriptions appearing on the icons are an important element in dating objects and identifying the artist's language of origin. However, this kind of research has begun only recently.⁵¹ I have elsewhere referred to this territory identified by a common language and common artistic elements as a Little Region.⁵² In the case of icon painting from Central Europe, there has been much lively discussion, concerning geographic national attribution, which will probably be continued over the years; in my opinion, however, the most important issue, requiring careful study because of the chaos present in this field, is the dating of icons.⁵³ Is it really possible to speak of painting centers in this part of Europe in the late 13th century? If so, what technical conditions would have had to exist for such centers, possibly operating in monastic circles, to appear? What was Latin art of the period like? An equally important issue is the search for the sources and inspiration of painting in the lands at the crossing of Byzantine and Latin cultures.

⁵⁰ Cf. M. P. Kruk, *Balkan Features in Ruthenian Icon Painting in historical Poland, Byzantina et Slavica Cracoviensia*, III, 2001, p. 237-246.

⁵¹ Cf. L. Kots'-Hryhorchuk, *Napysy na tvorah ukrajins'koho seredn'ovičnogo maljarstva (Linhvične ta paleohrafične atrybituvannia), Zapysky Naukovoho Tovarystva imeni T. Ševčenko*, CCXXI, 1990, p. 210-235; Idem, *Napisy na ikonah Bohorodyci-Odihitriji z prorokamy*, [in:] *Bohorodycja i ukrajinska kultura. Tezy dopovidej i povidomlen' Mižnarodnoji konferenciji 14-15 hrudnia 1995 r.*, Lviv 1995, p. 26-28.

⁵² W. Deluga, *The Influence of Prints on Painting in Eastern Europe, Print Quarterly*, X/3, 1993, p. 219; Idem, *Etudes comparatives de la peinture postbyzantine en Europe Centrale, Byzantino-slavica*, LV, 1994, no. 2, p. 336-346.

⁵³ There is complete freedom on this question. Many authors, especially the Ukrainians, tend to very early dating. Cf. V. Aleksandrovyč, *Ukrajins'ke maljarstvo XIII- XV st.*, Lviv 1995, p. 7-76; Z. Otkovyč, *Ikona "Bohorodycja Odyhitrija"* kin. XIII- poč. XIV st. z Uspens'koi Tserkvy sela Dorohobuž na Rivnenščyni zi zbirki Rivnens'koho Kraeznavčoho Muzeju (sproba atrybucii), [in:] *Volyns'ka ikona: pyttannia istoriji vyvčennia, doslidžennia ta restavracij. Tezi i materialy naukovoji Konferenciji, prysviatščenoji 90-ritčiu P.M. Žoltovs'koho*, Luck 1994, p. 28- 30.

Валдемар Делуџа

УКРАЈИНСКА ИСТРАЖИВАЊА ВИЗАНТИЈСКЕ
И ПОСТ-ВИЗАНТИЈСКЕ УМЕТНОСТИ СА ПОЧЕТКА XX ВЕКА

Православно црквено сликарство у земљама централне Европе, у подручју које лежи на месту где се укрштају латинска и византијска култура, у културном смислу је изразито различито и посебно је интересантно за упоредна изучавања. Научна истраживања била су предузета у прошлом веку, када је започела каталогизација археолошких налаза на територији Галиције, али још увек постоји потреба за даљим испитивањима.

У Лавову је 1885. године била организована Прва пољско-русинска археолошка изложба, на којој су приказани предмети непроцењиве вредности из колекција галицијског главног града. Изложба је покренула расправу међу научницима око порекла и развоја православног црквеног сликарства из касног средњег века.

Следећа изложба била је приређена поводом конференције историчара која се држала у Лавову 1888. године. Она је нагласила тесне везе између русинске и молдавске уметности. Између 1880. и 1887. године проведено је археолошко истраживање у Хаљама. У том истом периоду су многе научне експедиције радиле на терену. Њихов рад представљен је изузетно занимљивом збирком негатива које је снимео Изидор Заранијевич, а који се сада налазе у колекцији Народног музеја у Лавову, као и неким записима о археолошким налазима из Библиотеке „Васил Стефаник“ у Лавову. Бројна писма из Ставропигијалне збирке говоре о везама између Лавова и Сучаве; ова писма објављена су 1886. године на 300-годишњицу манастирског реда. Већина њих се сада налази у збирци Историјског архива у Лавову.

Почетком XX века, у потрази за националним идентитетом, украјински научници су имали неодољиву жељу да национализују уметничке активности из прошлих времена. Управо у том периоду била је посебно истакнута такозвана хаљска школа, којој је био наклоњен Јосип Пилењски. Назив који је аутор сковао у вези са средњевековном православном црквеном архитектуром касније се проширио и на сликарство. Пољски историчари уметности прихватили су овај термин. У то време су у Лавову основани Ставропигијски институт (1905. године), као и Друштво за заштиту украјинских културних споменика. Значајан подухват учинио је Иларион Свенцички кад је објавио књигу о збирци икона из Украјинског музеја у Лавову. Ову институцију основао је митрополит Андреј Шептички 1909. године.

Украјински научник Јарослав Бохдан Константиновиј прикупио је изузетну збирку фотографске документације, а успео је да објави само први том монографије о иконостасу. Материјал за други том сада се чува у Музеју фолклорне архитектуре у Саноку, Библиотеци „Васил Стефаник“ Академије наука у Лавову и Библиотеци Академије наука у Кијеву. Значајну документацију чине белешке конзерватора из источне Галиције, које се сада налазе у „Стефаник“ библиотеци у Лавову. Сачувани записници са састанака садрже информације о текућој конзервацији лавовских споменика, преглед предузетих мера и фотографску документацију.