

Religious Objects in František Řehoř's Ethnographic Collection: An Analysis of Wooden Works of the Byzantine Rite

Oleh Bolyuk, Doctor of Arts

Senior Research Fellow, Department of Folk Art, Institute of Ethnology, National Academy of Sciences of Ukraine, 15 Svobody Avenue, Lviv, 79000, UKRAINE
oleh.bolyuk@gmail.com.

Mgr. Jan Pohunek, Ph.D.

National Museum, Historical Museum, Ethnographic Department, Kinského zahrada 97, 150 00 Prague 5, CZECH REPUBLIC
jan.pohunek@nm.cz

Introduction

The process of modern globalization in the world and the digital technologies that facilitate the creation of powerful electronic databases in any field of activity, including that of museums, allow us to delve deeper into the attribution of unique artifacts.¹ Such a large-scale process for the unification of human knowledge contributes to the accounting, preservation, and promotion of cultural heritage in accordance with the new reality of the digital age. Electronic registers and new approaches in museum studies have affected most museums, including those specializing in ethnography, where one of the main tasks is to preserve examples of traditional and authentic features of a particular culture. One prominent museum that has actively participated in increasing this digital heritage is the National Museum in Prague. Among this institution's many unique collections is one of specific interest; a little-known collection of the nineteenth-century Ukrainian artifacts, which had previously belonged to the Náprstek Museum, is now located in the National Museum's Department of

1 BOLYUK, Oleh: Kolekcjoner vs muzejnyk? (na przykłady zbioral'nyctwa narodnego wbrannya). *Narodoznavchi zoshyty* 1 (145), 2019, pp. 168–178. doi: <https://doi.org/10.15407/nz2019.01.168>; BOLYUK, Oleh: Tvory ukraýins'koho narodnoho mystectva u Prazi: zvyazok tr'oh stolit'. *Zbirnyk naukovykh statej* "Mystectvo. Kul'tura. Osvita". *Iyp. I. Ivano-Frankivs'k: Prykarpats'kyj nacional'nyj universytet imeni Vasylia Stefanyka*, 2019, pp. 19–23. [2021-11-04] Available from: <https://art.pnu.edu.ua/wp-content/uploads/sites/9/2020/01/Збірник-1-2019.pdf>; BOLYUK, Oleh: Problemy atrybuciyi tvoriv uzhytkovoho mystectva (na przykłady zbirky Muzeju ukraýins'koy kul'tury u Svydnyku). In: *Mystec'ka kul'tura: istoriya, teoriya, metodolohiya: tezy dopovidej VIII Mizhnarodnoyi naukovoyi konferenciyi*. (Lviv, 20 lystopada 2020 r.). Lviv: LNB im. V. Stefanyka, 2020, pp. 5–7.

Ethnography. A certain portion of this collection was created by a prominent Czech, František Řehoř (1857–1899). After a preliminary acquaintance with the collection and the initial stage of classifying the artifacts by a Ukrainian-Czech research group, some of these items were selected for the exhibition “Old Ukraine of František Řehoř”.² The exhibition was successfully held from October 5, 2019, to April 18, 2020, in the former Kinsky Summerhouse in Prague.³

The State of Research

During the study of Řehoř's collection and other Ukrainian artifacts preserved in the National Museum in Prague, theoretical scientific methods were implemented; particularly, experimental-theoretical research methods (primarily empirical and comparative typological approaches with necessary historical-comparison), methods of analogy, and systemic analysis.⁴

Until recently, the exact number of items in the collection had not been known, but there were certainly more than 1,200 artifacts that Řehoř had personally collected or obtained from prominent Ukrainian figures, including Volodymyr Shukhevych, Olga Kobylanska, Hermína Ozarkevych and Natalia Kobrynska.⁵ However, after the recent preliminary classification of the artifacts, the number now exceeds 2,500. Řehoř's research endeavors included photographs and glass negatives, as well as photographs purchased by him from famous Galician photographers of the time. The total number of these images was, according to previous researchers, 553.⁶ However, Daniela Záveská and Helena Medřická, employees of the Ethnographic Museum of

2 MEDŘICKÁ, Helena – ZÁVESKÁ, Daniela – BLECHOVÁ, Kristýna – BOLJUK, Oleh – FEDORČUK, Olena: *Stará Ukrajina Františka Řehoře*. Praha: Národní museum, 2019.

3 FEDORCHUK, Olena. Vidkrylasya vystavka “Stara Ukrajina Frantisheka Rzhedorzha”. *Narodoznachchi zoshyty* 6 (150), 2019, pp. 1738–1740. [2020-02-01]. Available from: <http://nz.lviv.ua/archiv/2019-6/40.pdf>; Národní muzeum. *Stará Ukrajina Františka Řehoře*, 2019. [2021-11-04] Available from: <https://www.nm.cz/historicke-muzeum/stara-ukrajinafrantisika-rehore>

4 BOLIYUK, Oleh: Teoretychnyj instrumentarij piznannya fenomenu cerkovnoho hudozhn'oho dereva: do pytannya osnovnyh ponyat'. *Narodoznachchi zoshyty* 1 (139), 2018, pp. 138–149. [2021-11-04] Available from: <http://nz.ethnology.lviv.ua/archiv/2018-1/19.pdf>

5 FEDORCHUK, Olena. Nevidomyj plast etnohrafichnoyi kolekciyi Frantisheka Rzhedorzha (do pytannya zbirkky Herminy Ozarkevych). In: Shvec, Alla (Ed.): *Dala nam Chehiya cholovika z zolotym sercem: Frantishek Rzhedorzh u paradihmi ukrajyns'ko-ches'kyh kul'turnyh vzayemyn*. L'viv: Halych-Pres, 2017, pp. 94–104.

6 VALASHKOVA, Nadya: Frantishek Rzhedorzh ta joho kolekciya svitlyn z Halychyny. *Ukrayins'kyj zhurna*, 4, 2007, pp. 28–29; VLASENKO Ol'ha – TKACHUK, O.: Frantishek Rzhedorzh ta joho kolekciya svitlyn z Halychyny. In: Berezyuk O., Vlasenko O. (Eds.). *Chehy na Volyni: istoriya ta suchasnist': zbirnyk naukovykh prac'*. Zhytomyr: Vyd-vo ZhDU im. I. Franka, 2014, pp. 126–131; KRIL', Myhajlo: [Review]: Valášková N. FRANTIŠEK ŘEHOŘ (1857–1899) A JEHO ETNOGRAFIČKÁ ČINNOST (S ukázkami článku F. Řehoře z Haliče). Praha, 1999. 167 s.+ 15 Il. *Problemy slov'yanoznavstva* 53, 2002, p. 207.

the National Museum in Prague, have published new results of their research on the photographic heritage of Řehoř with more specific data and information.⁷

Applied art collections, which are stored in both the Ethnographic Museum, a branch of the National Museum in Prague, and in the National Museum Depository in Terezín, represent the Ukrainian culture of the eighteenth and nineteenth centuries. The collection was first exhibited in the Náprstek Museum in the last decades of the nineteenth and early twentieth centuries.

In 1925, after the death of Řehoř and the owners of the collection, illustrations of various artifacts were published in S. Makovsky's anthology *"Folk Art of Subcarpathian Russia"*, i.e., Transcarpathia.⁸ The album presented artistic works composed of wood, brass, horn, ceramics, weaving, embroidery, and clothing components. These illustrations included a significant number of items depicting the life of the Hutsuls and the Boyks (Verkhovynians), the inhabitants of the Transcarpathian plains. Makovsky also included eleven illustrations depicting exhibits from the Prague Ethnographic Museum, where they had been transferred from the reorganized Náprstek Museum where Řehoř and his associates had worked from the late 1870s through the late 1890s. Surprisingly, Makovsky's anthology, dedicated to the folk art of Transcarpathia, also illustrated artifacts created by masters from the Galician Hutsul region. They were included in the anthology due to a cursory but accurate analysis of local features of Hutsul works of art on both slopes of the Carpathians. This is why the reprint of Makovsky's anthology, with a preface by M. Selivachov, was given a new, territorially generalized title *"Folk Art of the Carpathians"*, instead of mentioning only Transcarpathia.⁹

Because Czech-Ukrainian relations had begun to stagnate at this time, it was not until 1954 that Mykhailo Molnar, a researcher of Řehoř's legacy, managed to organize a symposium dedicated to the 55th anniversary of Řehoř's death. Řehoř's ethnographic collection was also presented at the symposium. Unfortunately, it is not known which items were put on display.

The current stage of the study began with the announcement of a new Ukrainian-Czech research project, *"Collection of Works of Ukrainian Folk Art in the Repositories of the National Museum in Prague: Classification and Attribution"*, introduced in a report by Oleh Bolyuk during the International Scientific Conference *"Czechia gave us a man with golden heart – to the 160th anniversary of the birth of František Řehoř,"* in the conference hall of the Institute of Ethnology of the National Academy

7 ZÁVESKÁ, Daniela – MEDŘICKÁ, Helena: Doklady fotografické činnosti Františka Řehoře ve sbírkách Národního muzea. *Acta Musei Nationalis Pragae – Historia* 74 (1–2), 2020, pp. 23–32. doi: <https://doi.org/10.37520/amnph.2020.003>.

8 MAKOVSKY, Sergey: Narodnoe ykusstvo Podkarpatskoj Rusy. Prague: Yzdatel'stvo Plamya, 1925.

9 SAVCHUK, Oleksandr (Ed.): Narodne mystectvo Karpat: al'bom. Harkiv: Vydavec' Oleksandr Savchuk, 2019, pp. 20–21, 24, 32–39.

of Sciences of Ukraine on October 12, 2017.¹⁰ The speech emphasized the value of active work and, specifically, the work of Řehoř in the 1880s and 1890s and his legacy for the twenty-first century. Now, thanks to the preserved heritage of Ukrainian folk art in the National Museum in Prague, one can learn about the little-known aspects of the material and spiritual culture of the Galicians and Bukovinians. Řehoř, despite his emotional fascination with Ukrainian art, collected material artifacts from the point of view of a foreigner brought up in a different ethnic environment.

Despite the considerable amount of literature about Řehoř, it should be noted that Ukrainian applied art has not yet been thoroughly studied. However, in the 1990s, Nad'a Valášková studied the available information about the collection, compiling certain statistical results.¹¹ Eugene Topinka has also continued to study the Řehoř's legacy.¹² However, so far none of the scholars have conducted a thorough analysis of the individual artifacts, as they had other responsibilities because of the specific requirements of the research topics. Nevertheless, the low interest in the twentieth-century collection formed by Řehoř and the Náprstek Museum in 1879–1899 does not exclude it from the requirements of modern art history. Furthermore, there has been a growing need to study Ukrainian artifacts in the collections of the National Museum in Prague because of current public demand. Moreover, the persistent problems of museology, including the lack of e-catalogues, call for the preservation and promotion of the cultural heritage of various ethnic groups, and for the creation of a universal electronic database of museum collections.

With respect to these important issues, the cooperation between the authors of this article and the respective institutions has begun in earnest.

Presently, the artifacts from Řehoř's collection are now being identified and their respective inventory cards scrutinized. Comments in these documents indicate that all of the artifacts had been registered by 1889, i.e., that was the last year in the time allocation of the collections. There are generally no detailed descriptions in the available documentation, and the time and place of origin are mentioned only in some cases. Works of applied art by the Galician and Bukovinian Ukrainians were sorted out, representing various types of activities, and varied from household items to religious items.

10 BOLDYUK, Oleh: Aktual'nist' ukraïns'ko-ches'koho naukovo-doslidnoho proektu "Kolekciya tvoriv ukraïns'koho narodnoho mystectva u fondoshovyshchah Nacional'noho muzeyu u Prazi: klasyfikaciya ta atrybuciya" In: Shvec, Alla (Ed.): *Dala nam Chehiya cholovika z zolotym sercem: František Ržehorzh u paradihmi ukraïns'ko-ches'kyh kul'turnykh vzayemyn*. L'viv: Halych-Pres, 2017, pp. 105–111.

11 VALÁŠKOVÁ, Nad'a: *František Řehoř (1857–1899) a jeho etnografická činnost (S ukázkami článků F. Řehoře z Haliče)*. Praha: Etnologický ústav AV ČR, 1999; VALÁŠKOVÁ, Nad'a: Etnografické poznatky z Královéhradecka a češi v Haliči (z pozůstalosti Františka Řehoře). *Český lid* 87, 2000, pp. 155–168.

12 TOPINKA, Yevhen: *Zbirnyk statej ta dokumentiv do istoriyi ches'ko-halyc'kyh stosunkiv*. L'viv: Centr Yevropy, 2007.

Based on the preliminary statistical analysis, the items in the collection were classified according to their functional purpose, with six functional groups and twenty-three subgroups identified.¹³ However, the proposed classifications are not final, nor are they perfect, particularly due to the multifunctionality of some of the artifacts. For example, a wooden blessing (“hand”, “kissing”) cross was used by the priest during the Liturgy, but it was also used during worship services, including funerals, and the consecration of water at the Epiphany, etc.

Religious art works are of particular interest for researchers. They include examples of ecclesiastical art, including carpentry, which were intended for Ukrainian churches of the Eastern Byzantine Rite (Orthodox and Greek Catholic), and also as religious household items, which were used in the home for folk customs, calendar events and the ceremonial holidays cycle.¹⁴ The quantitatively fewer works of the Western Latin rite and Judaism should require special research.

Works of the East Byzantine Christian Rite

In the art-historical analysis of works from the East Byzantine Christian Rite, the entire collection of artifacts is grouped according to established categories: function, material, technique, and location. Řehoř's collection does not yet have a well-defined classification of artifacts because the original documentation mainly uses ethnographic divisions, i.e., according to the purpose and area of origin, often without classification by material. In the context of our analytical review, it would be more expedient to follow a different sequence: material-function-technique-location, or the combinations of function-material, or material-technique, etc.

The studied collection contains numerous artifacts made of wood, originating from historic churches of Eastern Galicia. Every Ukrainian church, in addition to icons, has a large number of highly artistic objects created by master carvers. In the monographic study *“Wooden Sacred Artefacts (as based on Ukraine's western regions)”* O. Bolyuk identified twelve typological groups and attributes of church art, which represent the various wooden items found in churches.¹⁵

One of the larger dated items in Řehoř's collection is the icon of St. Nicholas of Myra in a kiot (icon case) from 1774 (H4-NS-1137). From the inventory card we know its origin: the village of Richka in the Kosiv district of the Ivano-Frankivsk region. Apparently, the icon was in the interior of the church of St. Basil the Great,

13 FEDORCHUK, Olena – BOLYUK, Oleh – POHUNEK, Jan – VALÁŠKOVÁ, Nad'a: Lidová kultura Ukrajinců rakousko-uherské monarchie v etnografické sbírce Františka Řehoře z 80. a 90. let 19. století, *Český lid* 107, 2020, pp. 71–92. doi: <http://dx.doi.org/10.21104/CL.2020.1.04>.

14 Ibid., p. 80.

15 BOLYUK, Oleh: *Hudozhnye derevo u cerkvah (za materialamy zahidnyh oblastej Ukrainy)*. L'viv: Instytutu narodoznavstva NAN Ukrainy, 2020, pp. 241–290.



Fig. 1. *St. Nicholas of Myra*. H4-NS-1137.

built in the second half of the eighteenth century. Presently in Richka, there is a church of the same name, built in 1896, on the site of the previous church. Probably at that time, during the 1890s, when the older church was being dismantled, its furnishings were also removed, and the Czech ethnographer or his collectors took advantage of this opportunity and bought the icon of St. Nicholas of Myra for the Náprstek museum.

Unfortunately, no more detailed information about this artifact has been found in the memoirs of the Czech ethnographer. We can assume that the icon and its kiot were a part of the iconostasis or possibly a part of the side altar. On the entablature, the icon bears a gold-paint inscription on a deep blue background: “*The Righteousness of Faith and the Image of Meekness,*” the initial address in

the troparion of the saint, which suggests that the icon was a part of the altar iconostasis. In the Ukrainian Christian tradition of the Eastern Byzantine Rite, the icon of St. Nicholas was usually situated in the iconostasis on the left of the deacon’s (northern) door in the sovereign row on the bottom tier. The names of the icon’s donors are also known because of the inscription under the icon: “This image was made by God’s servant Petro Myronyak and his wife Maria, A. D. 1774”.

The kiot of the icon is also interesting. Its rectangular baguette frame is convex and intricately decorated with a “twisted cord” relief. Its twists are painted with alternating deep-blue and gold stripes, most likely painted in the nineteenth century. In the upper corners of the central field of the frame, there are two cherubim reliefs, although the face of one is damaged. (Fig. 1.)

The plasticity of the carving and its intricacy, particularly the gilding on levkas, suggest that the artifact comes from an important center of carpentry, either from the Hermitage of Manyava or from one of the monasteries subordinate to it. Obviously, in the archival materials of Řehoř, there should be at least some information about the discovery of the icon and the opportunity to buy it, since he was a very attentive person and carefully recorded comments about everything that was found. Unfortunately, at this point in the study of his heritage, no such evidence has been found.

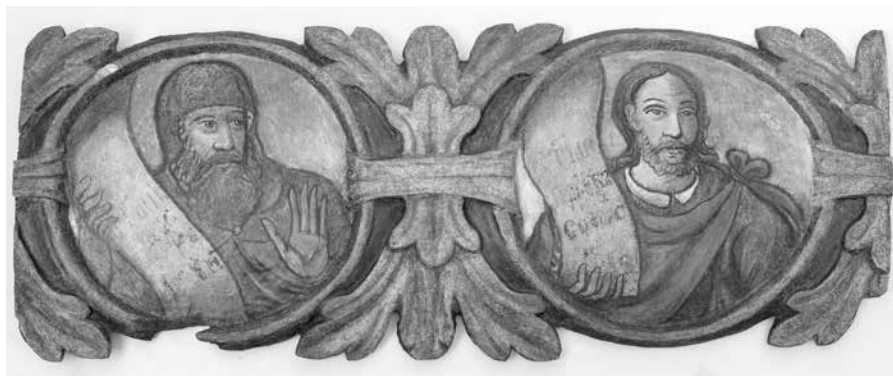


Fig. 2. *Part of an iconostas.* H4-NS-1143a.

The collection also includes two fragments from the Prophets Tier of an iconostas of unknown origin. The Prophets Tier is the highest tier of the altarpiece, which depicts the Major and Minor Prophets, ranking them according to their literary heritage and the significance of their prophecies.

The prophets' images (from the waist up) were placed in oval medallions in pairs, which was technologically convenient both for carving and mounting (H4-NS-1143a; H4-NS-1143b). Included are St. Haggai (?) and St. Zephaniah, along with St. Isaiah and St. Habakkuk. Among the Minor Prophets, there is a depiction of St. Isaiah. He is, however, together with St. Jeremiah, St. Ezekiel, and St. Daniel, revered as a major prophet. Presumably, the unknown icon-painter did not rank the prophets according to their traditional "status" division. (Fig. 2., Fig. 3.)



Fig. 3. *Part of an iconostas.* H4-NS-1143b.

The iconography of the prophets follows the tradition of Ukrainian iconostases; they are depicted at a three-quarter angle, holding an unfolded scroll with their names written on it. However, not all of the inscriptions can be read easily, as they are covered with paint, and the original writing is barely visible. For example, on the scrolls of St. Haggai (?), only a fragment of the inscription is readable: “Sty P...,” or “holy prophet”. On the scroll of St. Zephaniah, there is only “Holy Prophet Zep”, and on the scroll of St. Isaiah is written “The Holy Prophet Isaiah”, with a quote from a troparion saying, “Rejoice, Isaiah, the Maiden of God shall conceive”; on the scroll of St. Habakkuk is the inscription, “St. Prophet Habakkuk.”

The traditional liturgical colors in Christian art are azure blue as a symbol of heavenly patronage, crimson-red, interpreted as a symbol of earthly origin and rule, and gold, a symbol of holiness. In the analyzed icons, the colors of the himation contrast with the colors of the chiton, and the colors also alternate in the vestments of the saints: the red chiton of St. Haggai, the blue chitons of St. Zephaniah and St. Isaiah, and the red chiton of St. Habakkuk.

The crimson outer clothing of St. Haggai (?) resembles a monastic cloak called a pallium, and the iconography supports this assumption, as his head is covered with a hood, a symbol of God’s care. We do not know the iconography of St. Haggai depicted as a young, bearded, dark-haired man in a monastic robe. One of the earliest known mosaic depictions of St. Haggai is preserved in the Monastery of St. Catherine of Sinai and can be dated to 555–565. Here, and in other image sources, Haggai is depicted in a chiton and a himation either as a young man or as an old man, which confirms the unsettled iconography. Therefore, it is most likely an icon of another saint representing the Old Testament group of prophets. It may be an image of the prophet Elijah, who is characterized in the iconography as an adult man or an old man in a mantle. On the scroll, his name is painted in white by an apparently inexperienced and illiterate painter who did not understand the inscriptions. Comprehensive answers to these questions can be found after an x-ray examination.

The origin of these works has not been determined as of yet. They could be from a church in either the present-day Lviv region or from the Ivano-Frankivsk region, where František Řehoř actively researched at that time. At this stage of the study, the search for additional preserved parts of this iconostasis continues.

The object and ethnographic artifacts collected by Řehoř also include a precious fragment of the Royal Doors (H4-NS-1145) (Fig. 4.) This object is especially valuable for several reasons. It came to the collection of Náprstek Museum in the mid-nineteenth century, when the old Royal Doors were replaced. The inventory card of the museum states that it is a “Grille with a saint from an old church in Kolomyia.” It is not known exactly which “old church” in the town is meant, but it is quite possible that it is the ancient wooden church of the Annunciation of the Blessed Virgin Mary, which dates back to 1587 and which was rebuilt in the early

eighteenth century. The first date is confirmed by the latest field surveys of the main structural elements of the temple. However, researchers date the church to the end of the sixteenth century with reservation. Such caution in dating is associated with the destruction of Kolomyia by Tatar raids in 1589.¹⁶

As we know from historical information about church life in the Kolomyia region, the monastery of St. Arch. Michael was founded there in 1530, but after the settlement had been burned down in 1589, a new town of Kolomyia was established at a different location and the Monastery of the Annunciation was founded. In the mid-seventeenth century, it belonged to the Manyava hermitage.¹⁷ This important detail makes it possible to speculate that the Kolomyia church was decorated by local masters or monks from the Manyava monastery.

Another historical reference mentions that the present-day church was built by master Jacob of Sniatyn in 1709.¹⁸ In that century, the building was twice refurbished: in 1765 and at the end of the eighteenth century. It is quite possible that the Royal Doors of the altar partition, which is in the collections of the National Museum in Prague, were made during this time.

In 1845, there was a significant reconstruction of the Church of the Annunciation in Kolomyia. It was significantly expanded and transformed into a cross floor-plan, with a five-section space, covered by an octagonal top and topped by a dome. Since then, this Pokutian church has been included in the Hutsul-type of temple construction. The church was furnished by local master Ivan Ravyuk, a famous carpenter of many churches. Researchers of his work quote eighteen churches attributed to



Fig. 4. Part of the Royal gate. H4-NS-1145.

16 VERBYLENKO, Halyna: Kolomyia. In: Smolij Valerij (Ed.): *Encyklopediya istoriyi Ukrainy*. T. 4: Ka-Kom. Kyiv: Naukova dumka. [2021-11-04] Available from: <http://www.history.org.ua/?termin=Kolomyia>

17 SLOBODYAN Vasył': Do istoriyi cerkvy Blahovishhennya Pr. Bohorodyci v Kolomyi. *Visnyk Ukrzahidproektrestavracyi* 19, 2009, pp. 62–72.

18 VECHERS'KY, Viktor: *Blahovishhens'ka cerkva u Kolomyi. Velyka ukraïns'ka encyklopediya*. [2021-11-04] Available from: <https://vue.gov.ua/Благовіщенська церква у Коломії>.



Fig. 5. Altar partition from Kolomyia.

him. It is known that at that time, a four-tier iconostasis from the end of the eighteenth century was installed there, transferred either from the then non-existent, already-dismantled Kolomyia Church of the Epiphany or St. Arch. Michael, which was affiliated with the Church of the Annunciation.

Stylistically, the researchers characterize the altar partition as late Baroque or Rococo. On the icon of the Last Supper, there is the inscription “1800”, establishing the exact date. Icons of the upper tiers of the iconostasis from the nineteenth century were repainted by painter Teofil Kopystynsky. The columns flanking the paired icons of the Apostolic Order are decorated with delicately carved stylized grape shoots with grapes that evoke the vertical rhythm of the fruit.¹⁹ (Fig. 5.)

It is important to note that their design resembles the columns of the altar of St. Nicholas from Řehoř's collection, as mentioned above. The only difference is the shape of the capital letters. Therefore, this similarity gives us reason to believe that the carpentry was made in a single period – the last third of the eighteenth century – and in one workshop.

At first glance, it is obvious that the iconostasis of the Church of the Annunciation is a prefabricated composition of the partition. It is probable that the icon of the God of Hosts on the central vertical axis of the iconostasis and the flanking “ears” (“wings”) with Rococo curls and elongated acanthus shoots, now framing the apostolic order, may have originally been on the side or at the altarpiece. Its style is different than that

19 Derev'yani hramy Ukrainy - Wooden Churches of Ukraine. Kolomyia. Blahovishhens'ka cerkva [2021-11-04] Available from: <https://derevkhramy.livejournal.com/189621.html>

of the carving of the apostolic and festive tier of the partition. The lack of icons in the main row of the iconostasis is also interesting and this type of arrangement in the temple should require a separate and careful study.

The artifact itself is a fragment of the Royal Doors from the ancient church in Kolomyia. At this point of the study, we cannot say to which church, whether it is St. Michael's or the Epiphany, these Royal Doors originally belonged. Another very important feature of this work is the full-figure high relief image of the apostle and evangelist Mark, whose sculpture is attached to the acanthus shoots of the gate. (Fig. 6.)

This figure of Mark is depicted on a small scale (approximately 20 cm), which respects his established iconography:

a short-bearded man with a high forehead, slightly balding, with hair curling around his neck. He is dressed in a bright red chiton and a dark blue himation; on the right, he holds an open book, in the pages of which the beginning of the Gospel is read, "The beginning of the Gospel about Jesus Christ, the Son of God; where..."²⁰ The base of the figurine indicates that it was not originally made to be mounted on the Royal Doors, at least not on those on which it is now mounted. This is indicated by the composition of an elongated acanthus leaf growing from a vase, and behind the figure, there is a prominent cartouche, which was apparently intended for the iconic image of another evangelist, or possibly the scene of the Annunciation.

The size of the high relief suggests that the figure of the evangelist Mark was part of the Church tabernacle, with all four evangelists situated in its corners. This compositional technique was used in churches in Eastern Galicia, especially during the nineteenth to early twentieth centuries. Most tabernacles of this type were made by masters of the "Ryznycia", or Sacristy Society in Sambor in the early twentieth century.

Another artifact that comes from the prophets row of the iconostasis, albeit from an unknown church, is the icon of St. Jonah in a teardrop-shaped cartouche (H4-NS-1144) surrounded by acanthus shoots. The work is carved on two boards connected by a vertical cleat. According to the stylistic features, the form of the cartouche and



Fig. 6. *Detail of St. Mark.* H4-NS-1145.

²⁰ *The Bible*, Mark 1:1



Fig. 7. *Icon of prophet Jonah*. H4-NS-1144.

the interlaced acanthus sprouts belong to the Rococo period, which encompassed the second half of the eighteenth century. The image of the prophet Jonah is only from the waist up with a 3/4 turn of the face, with an expression of peace or even joy; acanthus shoots carved on levkas confirm the dating. The prophet is drawn with his usual attributes; in his right hand he holds a fish whose belly he had visited, and in his left hand an unfolded scroll with the partial inscription “Jonah, son of Amitatus”. (Fig. 7.)

Řehoř managed to collect several Ukrainian artifacts from altar partitions, including the figures of the Virgin Mary (H4-NS-1200) and John the Theologian (H4-NS-1199) (Fig. 8., Fig. 9.) from the composition of the Crucifixion (Golgotha) crowning the iconostasis from the now non-existent church of St. Basil the Great in the village of Richka in the Kosiv district of the region of Ivano-Frankivsk. These two figures are 61 cm high, and they can be dated to the last quarter of the eighteenth century. The icon of St. Nicholas in its icon case, mentioned above, came from the same temple.

It is important to note that these items were not monolithic, i.e., created from one piece of wood. They were prefabricated and consisted of several parts. The silhouette of each figure with a halo has a low relief. Rays of radiance are attached to the base of the halo along its perimeter, and in the center, there are faces that are carved with high relief. The figures of the Virgin Mary and John the Theologian date back to the last quarter of the eighteenth century.

The flat-relief figures with their bas-relief faces are endowed with peculiar features: delicate noses and rounded chins, small eyes and narrowly closed lips. The



Fig. 8. *Figure of Virgin Mary*. H4-NS-1200.



Fig. 9. *Figure of Ivan the Theologian*. H4-NS-1199.

full cheeks are disproportionate to the graceful phalanges of the fingers, thin legs and slender figures. Even the uniform draperies of the chitons, maphorions and himations visually emphasize the stout faces. This method of compositional accent resembles Gothic sculptures and, at the same time, calls for a search for analogies among folk figurative sculptures.

It is assumed that initially, the figures of the saints could have been created as silhouettes with low relief with their faces painted. Only later, probably due to the deteriorated layer of iconography, reliefs were carved which were applied to the picturesque faces. The difference between the oval of the face and the halo supports this hypothesis. If the master, according to the technological design, created the face separately from the entire figure, the configuration of the halo and the face would coincide.

We also rejected the idea that several masters participated in the making of the figures situated near the Crucifixion on the iconostasis from the church in the village of Richka. It would be plausible if the analysis of the monument revealed an obvious result of a collective step-by-step execution of the order, where more intricate work, such as making faces, would have belonged to the master carver, but simpler elements, including anthropomorphic silhouettes, were entrusted to a novice apprentice. The lack of anatomical knowledge is clearly evident on the right hand of John the



Fig. 10. *Figure of Virgin Mary*. H4-NS-1201.



Fig. 11. *Figure of Ivan the Theologian*. H4-NS-1202.

Theologian, which seems to grow from the ribs and not from his arm. There are also generalized garments that improbably repeat their vertical rhythm. The manner of such carving indicates that the creator is a folk master. However, the relief faces attached to the figures prove that these were created by an experienced professional carver who was well aware of the stylistic features of the widespread iconography of the time. Thus, we believe that the embossed faces were made by a professional carver and they were later attached to the figures of the attendants of the Crucifixion, which were made by a folk master.

The faces of the Virgin Mary and St. John the Theologian are quite similar: their smiles with raised eyebrow arches, pink cheeks, tousled hair that falls on the forehead, resemble the characteristic iconographic features of the faces of angels, or putti. They often accentuated the planes of the entablature of the altar partition, the wedges of the icon case, and the altars. Thus, we believe that the faces attached to the figures were originally faces of angels.

The relief figures of the Virgin Mary (H4-NS-1201) and St. John the Theologian (H4-NS-1202) (Fig. 10., Fig. 12.) are carved in a slightly different manner. The modeling of the face, the folds of clothing and the generalized interpretation of the hands indicate that they were created by a folk master. This is confirmed by the anatomical

disproportions of the heads relative to the entire figure. However, some cuts on the planes indicate a skillful hand and the considerable experience of the carver. The polychrome of the figures represents traditional colors of Ukrainian church art – azure, cinnabar and gold. Unfortunately, the origin of these artifacts is unknown.

Conclusions

A brief analysis of the several artifacts presented in this article proves the high level of religious art that existed in the most remote areas of the former Austro-Hungarian Empire. The rich variability of decoration in Ukrainian churches of the East Byzantine Rite indicate the constant development of their creative centers. However, the issues of provenance and certain aspects of attribution, especially the origin of the works, remain unclear.

The briefly-analyzed church works from Eastern Galicia are valuable artifacts for the National Museum in Prague. In addition, the museum funds contain additional examples of Christian art that are no less valuable, especially in historical, ethnographic, cultural, and artistic terms. The results of the thorough examination of these works will be covered in future publications.

It is important to state that the study of Řehoř's collection in the form of the Ukrainian-Czech research project will continue.

Employees of the Ethnographic Museum in Prague, in cooperation with scholars from the Institute of Ethnology of the National Academy of Sciences of Ukraine, were of a great assistance in understanding the specifics of Eastern Galician culture, especially its folk art.

In the near future, it is planned that the Catalog of Museum Artifacts will be published as a source for studying the traditional culture of the Boyks, Hutsuls, Lemkos, Pidhiryan, Opolyan, Pokutyans, and the Podolians. It is this area where František Řehoř created his collections and pursued his research activities.

Ukrainian works of folk art of the Galicians and Bukovinians, which were collected in the last quarter of the nineteenth century and all but forgotten in the twentieth century, will become the basis of new modern research, confirmations and discoveries, which are now a common heritage for both European nations.²¹

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Summary

This article presents results of the analysis of various artifacts from the collection of Czech ethnographer František Řehoř, which is housed in the National Museum in Prague. Our historical and artistic analysis concern religious objects that were collected in the former Kingdom of Galicia and Lodomeria during the last quarter of the nineteenth century. The oldest collectible works of art, representing the Eastern Byzantine Christian Rite, date from the eighteenth century. An attempt to reconstruct the original purpose and appearance of valuable artifacts is proposed.

Key words

Ethnography – František Řehoř – Ukrainian culture – museum collection – folk art – religious objects – Eastern Byzantine Christian Rite – end of the 19th century