

II.1.2 Tetraevangelion

Catalogue II.11



Last quarter of the 16th century; Ruthenian setting
paper, ink, illuminated
i + 292 + *i* folio

Binding: full brown leather, ornamental and figurative
patterns, traces of gilding, 17th century
33 × 21.5 cm (13 × 8.5 in)

Conservation: Lászlóné Magyarai, 1956.
OSZK, Fol. Eccl. Slav. 6.

Only a handful of early books ornamented with painted miniatures are preserved from the area of the historic Eparchy of Mukacheve. This Evangelion contains full-page portraits of the four saint authors depicting them during the act of writing: Saint Matthew (fol. 15v, 275 × 175 mm / 10.8 × 6.9 inches), the low left corner is fragmented; Saint Mark (fol. 92v, 281 × 182 mm / 11 × 7.1 inches); Saint Luke (fol. 143v, 288 × 145 mm / 11.4 × 5.7 inches) and Saint John (fol. 255v, 285 × 175 mm / 11.22 × 6.9 inches). The frames of the miniatures are simple, the evangelists work in front of an architectural background, in building interiors, except for John, who is depicted in his old age as he sits in front of the landscape of Patmos Island looking at the

sky. The book also contains several well-formed ornaments and large initials of braided pattern at the beginning of each Gospel.

Besides the text of the four Gospels the book also contains the following: at the front of the book a synaxarion, introductory notes from Archbishop Theophylact of Ohrid († 1107) preceding each Gospel, and at the end of the book a calendar followed by readings for the period of Lent and other selected texts.

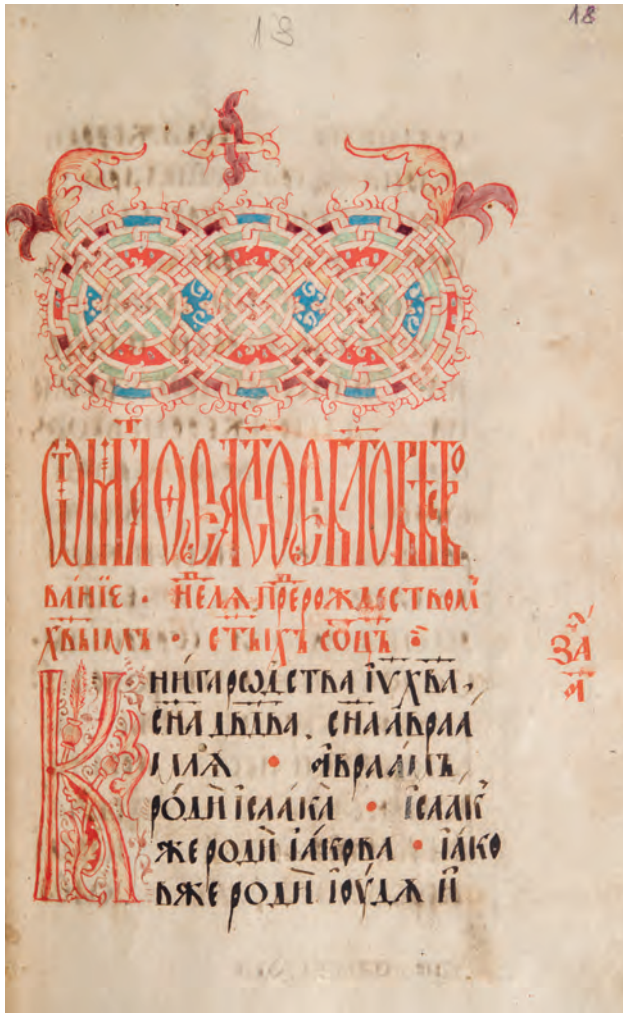
In terms of style and spelling the text is characterised by the Tirnovo norms of Middle Bulgarian Church Slavonic with clear Eastern Slavonic notes, indicating a Rusyn origin. The handwritten note in the book states that the copy was bought by Aleksey and his wife for St Michael's Church of 'Csorna'. This name probably denotes the village of Csarnatő (*Cherna*) of the historic Ugocsa County. The book was transferred to the library in 1904 by Antal Hodinka. (Sz. T.)

Bibliography

Cleminson–Moussakova–Voutova, 2006, 26–28, Plate IV, 11, 12.
Puskás, 2008, 47–48, 19. kép (ill.)



II.1.2 Tetraevangelion, the so-called Codex of Piricse *Catalogue II.12*



*Last quarter of the 16th century;
paper, ink
[389] fol.*

19.6 × 32.4 cm × 8 cm (7.7 × 12.8 × 3.1 in)

*Of its former leather binding only the wooden boards
remain, without leather, with four ribs and traces of clips.*

Conservation: 2019.

SZAGKHF, Nyíregyháza, Inv. No. M-1058 (Ms20008).

This manuscript written in Church Slavonic is probably the most well-known sample of the Greek Catholic book artefacts and has become known in the scientific community as the Codex of Piricse, named by Árpád Somogyi, its first describer. Subsequently, Julianna M. Pandur and Mihály Kocsis also analysed the book and have confirmed its Eastern Slavonic origin based on its linguistic characteristics. Thus the Codex of Piricse is regarded as one of the earliest Hungarian Greek Catholic manuscript artefacts written in Cyrillic. Based on the watermark (lily) Julianna M. Pandur dated the copy earliest to 1570.

Regarding the contents, the volume is a Tetraevangelion containing the full texts of the four Gospels, introductory notes preceding each by the Bulgarian Theophylact, and an ancillary table containing the order of the Gospel readings. At the back of the book a festive calendar sets forth the order of readings suited for the time of Lent and other special occasions.

Originally, the manuscript was decorated with three headers of braided ribbons and one of floral ornaments while the notes preceding the Gospels are adorned with initials painted in red complemented by subtle floral ornaments.

The headers with braided ribbons have already been considered signs of Balkanoid influence by earlier researchers of the volume, while the single different header relates to the Renaissance acanthus and tendril ornaments of headers appearing in the Eastern Slavonic prints at the end of the 16th century. The closest exemplar was found in the books printed in Vilnius by the Mamonich brothers, especially in the breviary printed in 1575 by Piotr Timofeyev Mstislavets (Časovník). Mstislavets, who moved to the Grand Duchy of Lithuania from Moscow and started his career in the workshop of Ivan Fyodorov, the father of Eastern Slavonic book printing, was the printer of the Mamonich brothers in Vilnius between 1574 and 1576. The workshop probably continued using his printing blocks after his departure.

The complex, round header of triple braid preceding the Gospel of Matthew in the Piricse manuscript may also be based on a printed prototype. Somewhat surprisingly, the Serbian Liturgikon exhibits similarities with the header of the *Služabnik* printed in Venice by Božidar Vuković in 1519. Researchers of early Serbian and Eastern Slavonic book printing have long been aware of the document for which the printing block of the braided header of the Liturgikon of Venice was re-cut. This was the *Služebnik* printed in 1583 in Vilnius in the Mamonich workshop, the document through which the early Balkan motif made its way into the Eastern Slavonic book craft. Thus it can be concluded that despite the analogies of the ornaments in the Codex of Piricse with Balkan motifs, it is possible that the volume was printed in the Grand Duchy of Lithuania, most probably in the last quarter of the 16th century, furthermore, its illustrations were already influenced by the woodcut artwork of Eastern Slavonic printed books.

The manuscript did not originally contain genuine figural depictions, the three full-page portraits of the Evangelists (John labelled 'Mark', while Mark and Luke labelled 'John') are woodcut prints which were removed from a Gospel Book printed in Lviv (Tipografia bratsva,

1636 or 1644) and placed into the Codex of Pircse. Based on the note on the last page this modification was carried out in 1666 (or definitely after 1636/1644): 'Note! The date [1666] printed on the board by the bookbinder, that is: year 1666.'

This note, together with the Cyrillic note that is a copy of an earlier footnote preceding it was created on 20th March 1876 by Ágoston Jenkovszky priest of Pircse. The provenance of the book is also attested to by the Hungarian note on the first endpaper: 'Property of GCat. Church note by: Ágoston Jenkovszky GrCatpr. 876'.

The Cyrillic footnote copied by Jenkovszky is of Ukrainian editing in Church Slavonic and is on pages 123v–145. It states that the book was transferred by Vasil, son of the priest of Kenderes (?), Semion, and his wife, Mária to priest Grigori in order to redeem a 'szerindár' (mentioning on forty liturgies) on 1st October 1728, during the time of hieromonk Partenij Santuskij. The handwritten note also states that in case Vasil becomes a priest, the book shall be his in return for another 'szerindár' provided by him for Grigori:

'Siû knigu rekomuû // Ev[an]g[e]lie dav' Vasil s[y]n" popa // Semion Kedreskogo popa Grigorievi // za svoim ocem našâ // naima i ere[i] Semion iva svoev" // roditelnicev' na imâ // Mariâ // i tak dav' popa Grigorievi // aby im" // služiv' serindar edin // i aby tuû knigu nihto // ne mug' // ouzâti // vud popa grigi okret // Vasil sn' popa Šimonuv' // atak až' Vasil popom budet // a lita aby i Vasil ouzâv' // âk' popa Grigori zaplati // serindar togosâ btlo pri // ermonahu Partheniû Santuskomu // roku B[o]ž[i] [1728] m[e]s[â]ca oktobri' [1] (X. G.)

Bibliography

Зернова, А. С. Типография Мамоничей в Вильне: XVII в., *Книга: Исследования и материалы*, 1(1959), 178.
Somogyi, Árpád. A pircsei óegyházi szláv kódex, *Művészettörténeti Értesítő*, 19(1970), 272–277.
M. Pandur, Julianna. Két XVI. századi cirill-szláv tetraevangélium a nyíregyházi Görögkatolikus Hittudományi Főiskola könyvtárában, *Könyv és Könyvtár*, 14(1985), 121–135.
Kocsis, Mihály. *Tizenhatodik századi ukrán egyházi kéziratok és helyesírásuk*, Szombathely, 2008, 143–157.

Tetraevangelion

Catalogue II.13



manuscript, 1585

paper, black and red ink

30 × 19 × 7 cm (11,8 × 7,5 × 2,75 in)

brown full leather binding

Conserved.

Herman Ottó Museum, Miskolc, Inv. No. 2019.46.1.

This manuscript Tetraevangelion written in Church Slavonic is from Baktakék. The black ink of the text is decorated with red initials, header texts, ornamented trims, and headers of black and red stylised braid adornment. The spelling reflects Moldavian-Wallachian characteristics.

The book, which is dated by a long note at the end to 1585, is one of the earliest remaining Cyrillic manuscripts preserved in a Greek Catholic environment. By its appearance, the note looks quite dissimilar to the main text of the book, however, on the basis of its content the author is the same as the copyist of the Gospels who probably tried to separate his 'private note' from the main text by writing in a different manner.

II.1.2

The long, Cyrillic note which also shows Western Slavonic characteristics starts by the author expressing his gratitude to God for being able to finish the copying of the book. In the next part, he names himself as the copyist of the text: 'Priest Vakh, who created this note in the glorious village of Krosna on 14th May, 1585:

'Spisana Ey[ange]lija sia s[vâ]taa naimâ / Vakhom" s[vâ]šeny[ko]m" v" slavno[i] v[e]si Kros/noj kâ č[e]sti i kâ hvalě m[i]lostivo/mu B[og]â v" Troici edinomu kâ po/žitku d[u]š[ev]nomu vėčnomu i ku s[vâ]toi / c[e]rkvi živoi založenâ s[vâ]togo arha/agg[e]la g[ospod]nâ Mihaila Velikag[o] slugy / s[vâ]togo B[og]ja naš[e]go, lěta ot narož[e]nâ / s[y]na B[og]žia 1585 m[ě]sâca maa d[e]n" / 14.'

In the third part of the note, he names himself again while he is asking for the pardoning of his sins and is asking the future readers of the book to remember his name.

On the foot of unnumbered pages 15–18 and continuing on the vertical inner edge of page 19 there is a handwritten property note, most probably from the 18th century. The note states that the Gospel belonged to Gregorij Zsugrovics, a priest in Szolnok, also adding 'havaji' to his name:

'Siâ kniga // glagolema // â Ey[an]gelie svâšenogo // ere â Gregoriâ sonoc'kago // Žugroviča // gavaevskogo'

László Kárpáti identified this as a reference to the village of Havaj, next to Makovica, which indicates that the Rusyns settling in Abaújszolnok and Baktakék (also called Kéty) came from Sáros County to the area of Cserehát, or at least their priest, Gregorij, could be the ancestor of priest János Zsugrovics, whose name was inscribed next to the date of construction (1758) on the lintel of the western door of the wooden church of Szolnok (Abaújszolnok) (Kárpáti 1999, 681). The valuable old Gospel Book created in an Orthodox environment has thus been taken to Abaújszolnok and Baktakék by the Rusyns of Sáros County. (X. G.)

Unpublished

Apostle

Catalogue II.14



16–17th centuries

paper, red and black ink

30 × 19 × 7 cm (11.8 × 7.5 × 2.75 in)

[317?] fol.

Brown full leather binding. Affixed to the inside of the covers are fragmented woodcuts.

Conserved.

Herman Ottó Museum, Miskolc, Inv. No. 2019.46.2.

This manuscript book from Baktakék was most probably copied in an Eastern Slavonic area in an Orthodox environment. Its elaborate decoration consists of braided headers, terminals, and initials.

The manuscript is of Ukrainian editing and was written in Church Slavonic, the footnote on pages (ff. [3]–[31]) is from the 18th century, the time of the reign of Maria Theresa (1740–1780) as it gives account of Mihko and his wife donating the book which cost 10 Theresa gold coins to the Church of St Paraskevi of Stebník.

'Siû knigu // rekomuû // Apostol" // kupil" // rab" B[og]žij // najmâ Mihko // i svoev" ženoû naimâ // Donev" do sela // Stebnika // a do c[e]rkvi založenie // a hramu



s[vâ]toj Velikoj // m[u]č[e]ničě Paraskovi // dal za nû // zlotyh" devât" Thereskih" // [...] // tery otceve i bratia // kotoryi budete na nih" // čytatí povinste // za nih G[ospod]u B[og]a prositi aby // račil G[ospo]d" B[og]g" grěhi // odpustiti. A po sem světě // aby ih G[ospo]d" B[og]g" račil priati // do c[a]rstvía n[e]b[es]nago aby s nim // v c[a]rství n[e]b[es]nom opočilvali // ktoromu neh budet č[es]t' i slava // navěki věkom. Amin'. // Aktoby mal sej Ap[os]t[ol]" // od sei c[e]rkvi oddaliti tedy // bym s nim na toitom světě // sud" mal

Stebník (*Esztebnek/Sztebnik*), where the footnote was written, is a Rusyn village near the city of Bardejov (*Bártfa*). In the middle ages it used to be part of the Demesne of Zborov (*Makovica, Zboró*). The parish was visited by Manuel Olsavszky Greek Catholic Bishop of Mukacheve in 1750, however, the date of establishment and building of the wooden Church of St Paraskevi was already unknown by then. All the required volumes were available in the church at that time – amongst them the Apostle – however, there is no proof confirming that it was this copy (cf. Véghseő–Terdik–Simon–Majchrics–Földvári–Lágler, 2015, 136–137). (X. G.)

It is also unknown when and how the Apostle was transferred to Baktakék. Presumably it is this book that is mentioned together with the manuscript Gospel Book in the report of the 1877 canonical visitation. ('Evangelium et Apostol in manuscripto, antiquum', AGKA Inv. č. 479, Rok. 1877, Sign. 27). The coloured woodcut fragments glued onto the covers, which are probably from the 18th century, are rare artefacts of popular graphic art. Even though this type of printing entailed that each printing block was used numerous times, only a few copies could be preserved. In one of the fragments there is the bust of God Father, wearing a cope and papal tiara, with a halo around His head, stars in the background and drape-like clouds towards the corners. Based on the halo and the hair in front of



the bust, and a fragment of a horizontal bar of a cross and a lower arm, it can firmly be stated that He is holding the Crucified Son in His hands.

This iconography follows a certain type of depiction of the Holy Trinity called '*Gnadenstul*' (throne of grace; Picture 1). By the papal tiara and the ornate passementerie of the cope it is rather possible that the cut was based on the copy of one of the Holy Trinity miraculous icons of the Lower Austrian place of pilgrimage, Sonntagberg. This place, established in the 15th century and most popular during the Baroque times, was well-known throughout Central Europe (cf. Gugitz, 1956, 193). Based on the Cyrillic text fragments on the trim, this woodcut was probably made in a Polish-speaking area, but in a Ukrainian environment. On the woodcut fragment of the back cover two martyr women are depicted in a three-quarter profile view amidst stylised flowers (Picture 2). They wear crowns on their heads and hold palm leaves in their hands, however, even despite these attributes it is impossible to identify them. The colouring is similar to the previous work, thus both were possibly printed in the same workshop. Such types of woodcuts, occasionally rather rough in quality, were presumably designed for personal prayers (cf. Стасенко, 2003, 90–91) and sometimes they were dated to the 17th, at other times to the 18th century. These cuts were also used in churches, framed or applied to wood, but it seems that due to their notably large size even bookbinders made use of them. (Sz. T.)

Unpublished

II.1.2 Tetraevangelion

Catalogue II.15



The Print of the Confraternity of the Cathedral of the Dormition of the Theotokos, Lviv, 20th August, 1636 (Printer: Mihail Sliozka.)

'Evangelion sireč Bl[a]gověstie b[o]god[u]hnovennyh evangelist'.

V" Lvově, tšaniem Bratstva Stayrop[igion], hrama Ouspenia Pr[esvâ]tyâ B[o]gorodica, v lěto ...

o[tj] r[o]ž[des]tva H[risto]va 1636. avg[usta] 20.'

[12], 412, [3] fol., ill. (Woodcuts); 2^o (32 cm / 12.6 inches)

Binding: velvet over wood cover, with corner and edge mounts and clasps. 17th and 19th centuries

31.5 × 19.5 × 8.2 cm (12.4 × 7.6 × 3.2 in)

Museum of Applied Arts, Budapest, Inv. No. 57.117.

This Gospel Book of the Museum of Applied Arts, as indicated by its long title, was published under the blessing of Patriarch Mohila Petr by The Print of the Confraternity of the Cathedral of the Dormition of the Theotokos in Lviv (Lemberg) in 1636. The name of the printer, Mihail Sliozka, can be found on the trim of the Christ the Pantocrator cut on the back side of the title page.

The book contains 61 woodcut illustrations besides numerous headers, terminals, initials and the frame of the title page. This latter is the work of *Hierodeacon*

Georgiy from 1636, who signed his name in the lower corners of the woodcut, while the date – similarly to the date of publication – is written in traditional Church Slavonic around the illustration of the dormition of Theotokos. This frame was used by the Confraternity in at least five more editions of the Gospel Book, which means that it was still in use more than one hundred years after its creation.

On the title page the title and publication data appear in a cartouche resembling a Western Renaissance altar on the foot of which, in an oval image there is the depiction of the Dormition of the Theotokos. This central, architectural element of the composition is crowned by the group of three of the Deesis, and Christ, the Theotokos and Saint John the Baptist. On each longer margin of the page there are six medals set amongst vines with the busts of the Apostles, while on the foot of the page there are the busts of Jonah, Isaiah, Moses, and Daniel.

A curiosity of the unsigned full-page illustrations of the Evangelists is that contrarily to iconographic traditions, Saint John the Theologian is depicted with a lion while Saint Mark with an eagle. Research attributes the full-page cuts from 1636 to the multitalented Galician monk, Pamva Berinda woodcutter and typographer (? –1632). Berinda had created the woodcut portraits earlier, in the 1600s, based on the depictions of the Gospel Book by Petr Mstislavets published in Vilnius in 1575, which rely on Western prototypes.

The woodcuts illustrating scenes and parables of the Gospels in the 1636 Lviv publication also have Western prototypes, which is evinced by the Renaissance clothing of the figures and the compositions typical of images of German origin. (For example, the depiction of the *Prodigal Son* is traced back to the work of Hans Sebald Beham, German woodcutter, made in 1540.) These compositions were frequently printed in the publications from Lviv in the 17th century and were probably transferred to the city from the small print shop of the Church of the Dormition in Krylos.

The illustrations and portraits of the book presented here, as well as the oeuvre of Pamva Berinda aptly indicate the complex system of ties of the early 17th century Eastern Slavonic book and printing culture. Berinda met Gedeon Balaban Bishop of Lviv at the end of the 16th century (1579), who founded the other important, though perhaps less productive print shop of the time, in Striatin. The equipment of this print shop was later transferred to the printing house of the Kiev Monastery of Caves. During the 1610s, Berinda worked at the Bratstvo print shop in Lviv as a typographer, then for the next decade he was an editor at the printing house of the Kiev Monastery of Caves.

II.1.2

The book of the Museum of Applied Arts is the first Gospel Book by the print shop of the Stavropigion Confraternity (Lviv Uspenskoe Bratstvo) of the Dormition Cathedral, followed by numerous further editions during the 17–18th centuries. In the first half of the 17th century, the print shop of the Stavropigion Community of Lviv and the print shop of the Kiev Monastery of Caves were the most productive centres of Eastern Slavonic liturgical printing. The earliest known work of the former is from 1589. Following its joining to the union in 1708 and receiving the exclusive rights to publish liturgical books for the Western Ukrainian region in 1730, the Community's print shop had a major role in providing the supply of liturgical books for the congregations united with Rome. Approximately half of the 17th century liturgical prints extant among the Hungarian Greek Catholics is from this print shop.

On the foot of the first page of this Gospel Book there is a fragmented, handwritten, subsequently renewed note of donation in Church Slavonic from the second half of the 17th century, perhaps from 167(?)4, according to which the book was donated to the Church of Ascension of Jesus Christ and St Paraskevi of Chortoryisk of the province of Volyn.

'Maxim [Vumoga?] // vo imâ Otca i S[y]na
i S[vâ]tago // D[u]ha siû k'nigu rekomuû // Ev[ange]lie
tetr" rab" B[o]žij [...] // [?] // za sp[a]senie svoe i za
roditelej svoih // i pridal siû k'nigu do c[e]rkvi //
Vozneseniâ G[o]s[po]dnâ i Velikomučenicu // Hristovoi
Paraskovi vo gradi Čertarsku // za deržavie ego m[ilos]ti
Samoelâ večšna[...]ogo // Očvoznogo Koron"nogo
voevodiča [?.eč]skogo // v roku 16[?]4 m[esâ]ca avgusta
// dnâ 5 i aby nebyla rušenaâ // ot togo mësca vo večnye
časy.' (X. G.)

Bibliography

Гусева–Каменева, 1976, Кат. 65.

Запаско–Исаевич, 1981, Кат. 253.

The front cover of the Gospel Book is decorated with five carved mounts of gold plated silver. The back cover has a single piece of such mount in the centre accompanied by four simple, rustic copper buttons at the corners and two copper mounts forming leaves affixing the book clasps to the cover.

On the front cover the edges of the silver mounts were folded back 1 centimetre, thus the picture fields emerge from the plane. The central field is formed by eight slightly stretched cusps, the four central axes of which are in the form of an ogee arch. *The Crucifixion* is carved on the plate: in the centre there is Christ hanging on a cross with three crossbars, one is slanted, above



Him there are two angels bereaving Him. Under the cross on the right there are His mother and Mary Magdalene, while the Beloved Disciples and centurion Longinus are standing on the other side. Besides the name of the scene, the image also contains the names of the characters, furthermore, at the foot of the cross there is the skull of Adam, and the walls of Jerusalem can be seen in the background.

The corner mounts of the volume are adorned with carved images of the Evangelists. The elderly Saint John the Theologian is in the upper left corner, he raises his sight to the divine light that comes from above while he dictates to his disciple, Prokhor, who sits in front of the rocky cave. In the right corner there is Matthew, seated in a stylised interior, writing on an ornate desk. Similarly composed are the carved portraits of the other two Evangelists, Luke and Mark: both of them are writing in front of a background of ornate buildings. The Evangelists can be identified by inscriptions, their usual symbols are absent. The central mount on the back resembles a Greek cross ending in cusped leaves and does not emerge from the pane of the cover except for the button in the middle, which has been damaged. The whole mount is decorated with stylised, twisted

II.1.2

palmette-like ornaments. The fine lines of the front cover prove that it is the work of a talented and skilled master of the craft. The style of the drawings resemble the advanced Russian miniature and icon paintings of the previous (15–16th) centuries (c.f. Popowa, O. S. *Altrussische Buchmalerei 11. bis Anfang 16. Jahrhundert*, Leningrad, 1984, kat. 36, 38, 39, 43, 48). Similar resemblance was observed in the case of the convex metal mounts of the *Gospel Books of Novgorod* (Gnutova–Ruzsa–Zotova, 2005, 62, 103. a–d). The plates of similar shape and use preserved in the Museum of Applied Arts of Moscow are probably the work of a smith of lesser talent (Inv. No. МД-456/ 1–5). The central mount of these depicts the Deesis, and the Evangelists are portrayed according to a different style of iconography. Nevertheless, they share the roots of traditions with the ones kept in Budapest. Several Gospel Books with similar covers deriving from former Rusyn regions are kept in Polish collections, however, none of those amount to the one kept in Budapest in terms of artistic value. The permanent exhibition of the History Museum of Przemyśl (*Muzeum Historii Miasta Przemyśla*) had one of them on display (2012), while the display of sacred arts of the local National Museum (*Muzeum Narodowe*) also showed two copies collected from the former Greek Catholic churches of the region. On a small silver mount of the front cover of one of these exhibits a carving of the year of crafting, 1670, can be observed. The mounts of these Polish examples lack gilding and appear to be more sylvan than those of the book in Budapest, about which research has fairly assumed that they must stem from one of the major Russian centres, perhaps Moscow. The copper mounts on the back cover were presumably installed during a re-binding of the book in the 19th century. (Sz. T.)

Bibliography

Gnutova–Ruzsa–Zotova, 2005, 230, No. 99.

Liturgikon

Catalogue II.16

Lviv, print shop of Mihail Sliozka, 23rd August, 1646.
'Leiturgiarion, si est' Sluzhebnik' ot lyturgij s. Vasilija, Ioanna Zlat. i Preždesvâšennyh'... n[y]ně že izdan' v četvertoe tšanien' i iždivenien'... Arsenia Želiborskogo...
Vo Lvově, v typografii Mihaila Slioski, roku B[oj] žogo 1646. avgusta 23'
[6], 308, [2] fol., ill. (woodcuts); 4°
14 × 18 × 4.5 cm (5.5 × 7 × 1.8 in)
Fragmented, preserved pages: fol. 12–279.
Conservation: Péter Kovács, 2020.
Nyíregyháza, SZAGKHF, Inv. No. M-920 (Ant10467)

Several pages are missing from the front and the end of this Cyrillic Liturgikon (Sluzhebnik) written in Church Slavonic and printed in red and black ink. Its origin was identified based on the woodcuts as being the edition published in the print shop of Mihail Sliozka in Lviv on 23rd August, 1646. The volume was transferred to the Library of St Athanasius Greek Catholic Theological College (SZAGKHF) in 2010 from Nyírderzs in a rather worn condition.

On the front page of the complete copies it is stated that this Sluzhebnik had already been published three times by the print shop of the Kiev Monastery of Caves and that this edition was printed on commission by Arsenij Želiborskij. Written in Ukrainian and signed by the Bishop himself, the foreword states that the reason why the volume was not printed in the print shop of the Church of St George, Lviv run by Bishop Želiborskij is that that workshop was busy with preparing the new edition of the catechism of Petr Mohila. The initials of the printer, Mihail Sliozka appear in an ornamental frame on the back of the cover page.

As recorded in the history of printing, Sliozka had to face adversity for printing this Liturgikon with the support of Bishop Želiborskij of Lviv in defiance of the ban of Petr Mohila, Metropolitan of Kiev. Mohila, who saw Sliozka as the main competitor to the print shop of the Kiev Monastery of Caves, laid anathema on the printer, also banning him from Christian burial. However, as Mohila deceased some months after the publication, the curse lost its validity and Sliozka actually attended the burial of the Metropolitan in Kiev as member of the delegation of the Lviv Confraternity.

In the 17th century Lviv, besides Kiev, was the centre of Eastern Slavonic book printing, especially due to the productive work of the print shop of the Stavropigion Confraternity of the Assumption (Uspenskoe Bratstvo) of the Church of the Dormition of the Theotokos. Mihail Sliozka was first printer of the Confraternity then he established a private workshop in 1639, which functioned in Lviv until 1660. The earliest Sliozka print in the Library of the Theological College of

II.2.1 Christ the Teacher

Catalogue II.19



Mid-17th century, Mihail Popovich (attribution)
wood, tempera
76 × 55.5 cm (29.9 × 21.9 in)
Museum of Ethnography, Budapest, Inv. No. 91.14.1.

This piece is a three-quarter portrait of Christ, who gives blessings with His right hand and holds an open book in His left, with a Church Slavonic quote in it: 'Прїдѣте бѣгословени Оца моего наслѣдуйте уготовано цѣрство небесное' ('Come, you who are blessed by my Father, inherit the kingdom prepared for you from the foundation of the world.' (Matt 25:34b [Slavonic transcript by András Dobos]). His chiton is red on black while His himation is blue and black. His garment is adorned with white and yellow dots while the lace of the robe was emphasised by the painter using white lines. Next to the shoulder of Christ there are the initials of His Greek name in white, each scripted in a red medallion. His halo, similar to the frame of the icon, is decorated with ornaments embossed into gesso, has a red margin, and into it the artist also painted the cross and the three Greek characters meaning 'The One Who is'. Above the right shoulder of Christ there is the half-length portrait of Saint John the Baptists with an intercessory hand gesture, while on the left side the Theotokos appears in a similar posture. The abbreviation of their names and titles appear above

them and their halo is enriched with round embossed motifs. The Theotokos is holding a striped ribbon – an oration/omophorion? – in her hand which is traditionally a characteristic of the depictions of Saint Nicholas and is thus confusing in terms of iconography.

The icon was first described by Zsuzsa Varga who considered it to be of Rusyn origin from the end of the 18th century, this idea was later adopted by relevant literature. The works most similar in style to this icon are preserved in Maramureş (*Máramaros*); three icons in the lower and upper churches of Budeşti (*Budfalva*), both of which are devoted to Saint Nicholas. All three icons were originally in the lower church built around 1634 and were most probably parts of the same iconostasis: *Christ on the Throne* (90.5 × 60 cm / 35.6 × 23.6 in), *The Theotokos on the Throne with the Infant* (91 × 60 cm / 35.8 × 23.6 in), and the similarly sizeable *Martyr Saint Paraskevi* with scenes of her life. The Church Slavonic inscription in the icon of *Christ on the Throne* states the year of creation, 1647, and the name of the donator (Nikita Opris). Seven more feast icons belong to this set. On the 17th century boards Alexander Ponehalski painted new icons in the 18th century while working on the iconostasis of the lower church of Budeşti. Furthermore, a monumental icon of the Last Judgement is hung on the northern wall of the porch of the church. Marius Porumb considered that the painter of this icon is the same master as that of the Saint Paraskevi painting. Numerous inscriptions in Church Slavonic can be observed on it, analysed and transcribed by John-Paul Himka several years ago. In his opinion, one of these texts is probably from the painter himself, who was from the 'Russian land of Kolom' (Коломия, Ukraine) and was called Mihail Popovich – cf. Betea, Raluca. Icoana Judecării de Apoi din biserica de lemn din Budeşti Josani (Judeţul Maramureş), *Apulum, series Historia et Patrimonium*, 50(2013), 74–75, 78. It was this painter who also created the *Holy Trinity* icon (*The Hospitality of Abraham*) for the upper (Saint Paraskevi) wooden church of Sârbi Susani (*Szerfalva*). Presumably two more feast icons belong to this group (*The Nativity of Jesus Christ* and *The Ascension of Jesus Christ*) which are in the wooden The Dormition of the Theotokos Church, Şieu (*Sajó*) (Porumb, 1975, 11–13, 44, Fig. 13–15; Porumb, 1998, 63–65, 363, 396). The works of the master are easy to identify based on his characteristic style: the proportions of the figures are heavier towards the heads and hands, the strong outline of the eyes extend to the ears while the skilled depiction of the wrinkles of the clothes and the balanced use of vibrant colours suffuse the pictures with soothing vividness. He most probably skilled himself in Polish-Ukrainian regions where the tradition of using decorative embossed gesso backgrounds and haloes had developed a century earlier.

II.2.1

The Deesis icon of the icon collection of the National Museum in Cracow has a similar background and painting method and is dated to the same period. (cf. Kłosińska–Zinovieff, 1987, kat. 13). The artists from the other side of the Carpathians also visited further regions of Transylvania. Several works from the 17th century are preserved in Mureş County by one of them, whose style and background embossing technique – as much as the overlays allow us to see – resemble that of the master of the icons of Budeşti (cf. Dumitran, 2014, 129–130, 139–143, fig. 8–12). (Sz. T.)

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Annunciation – Nativity of Jesus Christ, double sided icon *Catalogue II.20*



End of the 17th century, Mihail Popovich (attribution) – 1760–1780, Alexander Ponehalski (attribution)
fir board, tempera–oil painting
46 × 38 cm (18.1 × 15 in)
Conservation: Dóra Boldizsár (University of Fine Arts, Budapest), 2017/2018.
Private collection

On the iconographic left side (right from the front) of the Annunciation icon, the Theotokos stands in a blue himation and red maphorion, and holds a white thread in her raised hand on which a spool hangs. A table with red sides and a blue top can be seen on her right. Gabriel Archangel is opposite to Mary. He is dressed in red and blue clothing, gives blessings with his right hand and holds a white rod which ends in a cross in his left. His wings are of deep red colour with yellow and red spots of a droplet shape, representing plumage. The ground of the scene is green and adorned with stylised vegetation while in the background a section of an ochre city wall can be observed, bordered on either side with buildings with tympanums. On the top of the composition, along the middle axis, the divine assistance is referred to by three beams of light which come from the blue-white semicircular fields of the open sky. The Church Slavonic name of the scene can be deciphered directly under



them: 'БЛ[А]ГОВѢЩЕНИЕ' (*Annunciation*). In the halo of the saints there are small, embossed, pearl-like circlets with their abbreviated Slavonic and Greek names above them. The original, embossed ornamental frame has become dilapidated by now, larger sections remain only on the right side. Based on the style of the work and the analogous icons in Maramureș, the painter of this piece is probably the same as the master of the *Christ the Teacher* kept in the Museum of Ethnography, Budapest. He worked during the 17th century and was called Mihail Popovich (cf. kat. II.19).

Onto the other side of the board the Nativity of Jesus Christ was painted in the 18th century. The picture was split into two by the artist along the middle axis: on the iconographic right (left from the front) a building can be seen with a tile roof and a chimney, in which Saint Joseph and Virgin Mary stand while they receive the homage of the Three Kings and two Shepherds. The former are on their knees, while the latter are standing, one of them removed his hat to show his reverence. Little Jesus is clad in a white shirt and stands on a table resembling an altar, gently held by His mother. At the foot of Saint Joseph, the ox and the donkey are also present. Above the hill behind the kings and shepherds, the sky opens up twice: in the centre of the field on the main axis there shines the Star of Bethlehem,

while in the one on the right side white beams radiate from above the clouds towards the ground. The silver foiled background has a gold-like varnish and is ornamented with carvings that resemble oak leaves. The inner rim of the profiled frame dowelled to the edges of the icon has a similar decoration while the thicker sections are russet, and the outer rim is vivid red. On the profile of the top frame lath there is a faded Cyrillic Romanian inscription in black ink: 'НАЩЕРЕА ЛѢЙ ІИСУСЪ ХРИСТОСЪ' (*Nativity of Jesus Christ*). Besides the abbreviated Greek name of the Theotokos, the composition also contains the name of Saint Joseph: 'ІОСІФ'. On the outer side of the right side frame lath the Church Slavonic name of the feast can be deciphered: 'РОЖДЕСТВО ІСА ХСА'.

On the basis of the iconography and style of the artwork this piece can be attributed to Alexander Ponehalski, Greek Catholic icon painter who was active during the second half of the 18th century in Máramaros County. Ponehalski painted iconostases for several communities. Most often he painted the icons of the Sovereign Tier on wooden boards, while those of the higher tiers on the coated log walls of the wooden churches. The Ukrainian literature considers Ponehalski a Galician itinerant painter, while the Romanian tradition emphasises his local relations because he lived in Brebești (*Bárdfalva*) with his wife, Elena, and worked on the wooden churches of the region from there. His earliest signed work is from 1754 in the wooden church of Călinești-Căieni (*Felsőkálnfalva*), but several earlier icons have already been attributed to him. The Museum of Ethnography, Budapest also has some pieces that are most probably his work (Terdik, 2016, 55–60). Ponehalski had an inclination to re-use boards – as in the case of this icon – often by splitting bigger, probably damaged boards while also preserving the fragments of the original compositions on the back (cf. Terdik, 2016, 61–62; Terdik, Szilveszter. Szent Miklós-ikon Borsáról, *Görögkatolikus Szemle*, 38[2017], 12. szám, 16). (Sz. T.)

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II.2.1 Deesis

Catalogue II.36



Mid-18th century (1733 ?), unknown Galician (?) painter
wood, oil
81 × 57 cm (32 × 22 in)
Conservation: Erika Mészáros, 2019–2020
Herman Ottó Museum in Miskolc, Inv. No. 53.4733.1.

Christ, clad in an episcopal robe, sits on a throne in the central axis, the background is decorated with a gilded, carved pattern. With His right hand He gives blessings, in His left hand He holds an open book with a Bible quote in Church Slavonic language: 'гла^екезача / Во^аа^нка^х боса: и дастемііаст^н: вожажда^ся: и напоистема: боле^н и посѣтістемене.' – For I was an hungered, and you gave me meat: I was thirsty, and you gave me drink: I was a stranger, and you took me in...' (Matt. 25:35–36, Slavonic transcript by András Dobos). Christ's sakkos is red, with a gold pattern and passementerie, blue lining, and His episcopal omophorion is white with black crosses. His epimanikia and epitachelion are blue with gold passementerie, like His mitre with the fragmented shape of two six-winged cherubim. Another cherub can be seen on the epigonation under His right hand. A round-shaped podium, similar to an ambo, can be suspected under the decorated throne. The Theotokos is on Christ's left side, and Saint John the Baptist stands on the clouds on His right side. The former is clad in a blue robe with red

lining, in a pinkish tunic, while the latter is clad in a camel hair dress with a belt and a green robe on top. The way they raise their hands towards Christ is not the hand gesture commonly used in Byzantine tradition, they hold their hands pressed together in line with Western tradition. The upper bodies of two angels float above the backrest of the throne, they hold globes with abbreviated Slavonic 'holy' words on them. The abbreviated forms of the Greek and Slavonic names of the depicted figures are written in the nimbuses in red. The icon was originally placed in the iconostasis of the church of Rakaca, in the central axis of the sequence of Apostles. It was made by an unknown painter, probably from a nearby town or from Polish territory. This kind of representation of Deesis was also spread in printed graphics in the 17th century as it can be seen on a woodcut from 1664 (cf. Стасенко, 2003, 90, fig. 157).

The iconostasis is also mentioned in connection with the history of the Parish of Rakaca in 1939: 'Protestantism spread also in Rakacza, but it was not until 1614 that an autonomous church was established. When the locals fled because of high taxes, a high number of Slovak and Ruthenian settlers arrived, and by 1723 a church was built for them (its old iconostasis and chasuble are in the Borsod-Miskolci Museum), the Reformed tradition began to wane.' (Antal Csíkvári [ed.]. *Borsod vármegye [Borsod, Gömör és Kishont k. e. e. vármegyék]*, Budapest, 1939, 115.) The old church was destroyed in Rakaca in 1920 but the memorial of its construction carved in stone in Church Slavonic language was preserved in the new building (photo: <https://www.bucsujaras.hu/rakaca/nz17.jpg> accessed: 01 March, 2020). There is no information on when and how much of the old equipment was transferred to the museum in Miskolc. Rakaca was undoubtedly the wealthiest among the Greek Catholic parishes of Borsod County in the 18th century. Besides a photo preserved in the parish, showing its tower topped by a monumental onion roof, the shape of the stone church of Rakaca was also described in surveys and in visitation records. Manuel Olsavszky, Bishop of Mukacheve visited Rakaca in 1751, and it was noted that the church was "beautifully decorated with all kinds of pictures", presumably referring to the iconostasis. Miklós Tóth, Bishop of Prešov (*Eperjes*) performed a canonical visitation in Rakaca in 1877 in the records of which the iconostasis was also described: it was erected in 1733, it was already in a decrepit state, it had four tiers of images, and the cross and the mourners (the Theotokos and Saint John the Theologian) were missing from the top. From its three doors, the Royal Door was decorated with a composition of grapevine-carving and twelve medallions representing the

II.2.1

Old Testament Patriarchs. Instead of the *Last Supper* a so-called Mandyllion (portrait not-made-by-hands) of Christ was hanging above the door (cf. AGKA Inv. č. 479, Rok. 1877, Sign. 43, kan. vizit., Rakaca). On the basis of its structure and description, the iconostasis is most similar to the picture stand of the church of the nearby Chorváty (*Tornahorvátí*) which was transferred to Budapest in 1907. From the top of this work of art, disassembled, preserved in the Museum of Ethnography, the figures of the Golgotha scene are missing. This might be due to the fact that the nave of the church in Chorváty has a flat ceiling, similar to the nave in Rakaca, also with the *Saint Mandyllion* instead of the *Last Supper*, and the Royal Gate was decorated by the images of Prophets (Terdik, 2011b, 15–17). The icon of *Deesis* could be seen also in the middle of the representation of the Apostles in Chorváty (Museum of Ethnography, Inv. No. 2020.7 30, painted surface: 86 × 52 cm [34 × 20 in]), in a style that is very close to that of Rakaca; I presume they were made by the same artist. Therefore, the pieces of the iconostasis that are considered to be the oldest, also on the basis of their style (a significant part of the sequence of the Apostles, Feasts and Prophets), are presumably from the 1730s, and they are classified as the equipment of the former church integrated into the new church in the 1770s. (Sz. T.)

Unpublished

Hodigitria

Catalogue II.37



First part of the 18th century

wood, tempera, oil

106 × 98 cm (42 × 39 in)

Conservation: Tamás Seres (wooden board, painting; University of Fine Arts, Budapest, 2010/2011), Mária Szabóné Szilágyi (column fragment, column reconstruction).

Greek Catholic Church of Saint Michael and Gabriel Archangel, Peleş (Nagypeleske)

This icon painted on thick gesso with tempera (partially with oil) on a wooden board shows the Virgin Mary in a blue tunic and a red maphorion with green lining and golden hemming, holding her Son in her left hand, pointing at Him with her right hand. The colour of the robe of the Infant is orange, His shirt is white, tied with a red belt, He gives blessings with His right hand, but instead of the usual book, in His left hand He holds a globe. The background of the icon is silver-foiled, coated with gold-looking varnish, decorated with an ornament composed of acanthus leaves carved into the gesso. The abbreviation of the Greek names of the Theotokos and Jesus can be seen in the elongated blue fields in the background, and in the nimbus of the Infant the conventional Greek words 'ho ón' ('the One Who is') can also be deciphered. Around the upper part of the icon there is a frame made of profiled bars fixed to the panel, and in the fields outside the frame there are two

II.2.1

carved, six-petal flowers. Of the columns that once decorated the frame only a fragment of the pedestal of one and the wrought iron nail holding the carving of the other were preserved.

On the basis of its style and historic data on the wooden church of Peleş (*Nagypeleske*), the icon was presumably made in the first part of the 18th century. Several icons made by this master – or by his workshop – were preserved in the territory of the former Eparchy of Mukacheve. Items that were very close to this one regarding iconography and painting style were collected from the churches of Kántorjánosi and Hodász in the historic Szatmár County (*The Theotokos* [Cat. II.39.], *The Annunciation* [Cat. II.40.], Saint Nicholas, Greek Catholic Art Collection – Nyíregyháza). It shows the highest resemblance to the icon of Saint Nicholas collected in Nagydobos: their style and also their size and frame ornament are the same, which suggests that they used to belong to the same iconostasis, namely to the iconostasis of Peleş (cf. Cat. II.38.).

A few more icons made presumably by the same artist can be found in churches of today's Zakarpatska Oblast, Slovakia and Western Ukraine. An example of this is the Eleusa icon of the Theotokos preserved in the wooden church of Suchiy (*Сухуї/Szárzpaták*), its columns decorating the frame served as a model for the reconstruction of the columns from Peleş. However, no iconostasis is known where all the icons would originate from this artist. The icons of the Sovereign Tier are usually the works of his, three of them in particular (Saint Nicholas, the Theotokos, Saint Michael), as it can be seen in the wooden church of Bukivtsovo (*Буківцьово/Ungbükkös*) (icons: Приймич, 2014, 88–89). In the stone church of Turitsya (*Туріця/Nagyturica/Nagyturažszög*) only the four main icons, presumably preserved from the former wooden church, were made by this painter, although here the icon of *Christ the Teacher* also seems to be made by the same painter. This was disassembled a few years ago, and the plan is to put the old icons into the new Greek Catholic church that is being built in the village. (Sz. T.)

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Terdik, 2014c, 162–164, 168–170.

Saint Nicholas the Wonderworker Catalogue II.38



First part of the 18th century
wood, tempera, oil
86 × 65 cm (34 × 26 in)

Conservation: Zsófia Mária Pethes, Réka Szák-Kocsis
(University of Fine Arts, Budapest), 2018/2019.
Greek Catholic Art Collection – Nyíregyháza, Inv. No.
2016.298 (A143).

First, a thick gesso layer was applied on the wide board, then, following the pre-drawn pattern, the three-quarter-view portrait of the Wonderworker Saint was painted with oil. The Bishop wears a blue sticharion and a pinkish cope with orangish lining, once decorated with tiny silver Greek crosses, hardly visible today. He has a red omophorion with four silver Latin crosses coated with gold varnish, the embroidery-looking ornaments were mainly worn off. The pectoral cross indicating the title of the Bishop was made in a similar way. Saint Nicholas gives blessings with his right hand, and with his left hand he presents the Gospel. The silver-based central field of the red cover was originally decorated with a cross. The Bishop's face is delicately drawn, his moustache,

II.2.1

short full beard and his hair are grey, his mitre decorated with faded, carved patterns covers the few ornamented locks of his grey hair. His straight nose, his mild-looking eyes gazing into the distance on the right are all accentuated in his face.

The background of the icon is silver-foiled and coated with gold-looking varnish, decorated with an ornament composed of acanthus leaves carved into the gesso. The name of the depicted figure can be seen in the elongated fields in the background in Cyrillic characters. Despite the severely deteriorated letters, the name can still be deciphered: 'Father Saint Nicholas'. Profiled bars fixed to the board border the upper part of the icon in a semi-circular frame, a part of which was missing; it was restored during the conservation of the object. In the two arched fields surrounded by the arched frame and the picture rail (now missing, it was fixed where there are three holes on top of the wooden board) a carved, five-petal, stylised flower can be seen. Carved columns were originally fixed to the laths of the frame on the longer, vertical side of the wooden board, their place can be assumed from the holes at the bottom and at the top of the frame. After the degradation of the columns these parts were painted brown, just like the much thinner lath serving as the lower frame of the wooden board, but this layer was removed during the last conservation. A fragment of an inscription in Cyrillic letters was discovered on the lower bar during cleaning, a few decipherable words ('sej obraz' – 'this picture'...) suggest that it commemorated the donor of the picture.

The painter of the icon and the date of origin are unknown, but on the basis of the style of similar pictures it can be assumed that this icon was made in the first part or in the middle of the 18th century. An icon of Saint Nicholas found in Hodász is quite similar, with a much simpler shape and frame and with slightly richer iconography, showing Christ above the shoulders of the Holy Hierarch reinstating him to his function, and showing the Theotokos also (Greek Catholic Art Collection – Nyíregyháza, Inv. No. 2010.176 [A 63]; Puskás, 2012, 22, kat. 16). Several icons made by this master have been uncovered in the territory of the former Eparchy of Mukacheve in recent years. Regarding the style and the structure of the frame, the icon of the Theotokos preserved in Peleş (*Nagypeleske*), seems to be closely related to the panel coming from Nagydobos. The possibility of these two icons belonging to the same iconostasis had arisen earlier. However, there is no information yet on when and how the icon of Saint Nicholas was transferred to Nagydobos. In Peleş, the equipment of the former wooden church was transferred to the church built in the first part of the 19th century. A contract for the creation of the actual iconostasis was

signed in November, 1906. The old icons of the iconostasis, the ones that had become redundant, were sold to churchgoers in the summer of 1907. Although the number of customers and the number of pictures were noted, there is no information on who bought which icon. The icon of Saint Nicholas was transferred to Nagydobos most probably by way of purchase. First it was placed in the church, then it was removed, and a few decades later it was collected and duly preserved by Géza Nagymihályi. (Sz. T.)

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II.2.1 Hodigitria

Catalogue II.39



First part of the 18th century

wood, tempera, oil

80 × 45 cm (31 × 18 in)

Conservation: Vivien Hutóczki (University of Fine Arts, Budapest), 2014/2015.

Greek Catholic Art Collection – Nyíregyháza, Inv. No. 1990.50 (A 6).

In this representation of the Theotokos painted on a wooden board with a traditional canvas on gesso priming, the Infant Jesus holds a book in His hand. The frame of the icon is made of simple profiled laths. The wooden board seriously dilapidated during the centuries: it cracked, it was bent in several directions, and due to high humidity the painted layers, the foundation on its lower parts, and the wooden board was also severely damaged. Moreover, a previous insect infestation caused it to become fragmented. Furthermore, the lower lath of the frame fitted to the

wooden board and made at the same time as the icon was lost, causing further weakening in the panel's solidity. Fortunately, the figural parts were not seriously damaged, the face and hands of the Theotokos remained intact, only some parts of the clothes were missing, and there was a significant, disturbing crack on the face of the Infant Jesus. The material of the wooden panel was strengthened, pulled together along the cracks, the unfitting repaint was removed from the background that was originally decorated with carved patterns coated with gold-looking varnish and silver-foil, the missing parts of the priming and the painted details were completed, and a new lath was added in place of the missing one. Aesthetic conservation was moderate.

The painter and the time and place of preparation of the icon are unknown. In earlier art history books it was dated to the second part or the last decades of the 17th century. The most similar icon to this one is the Sovereign Tier *The Theotokos* icon of the iconostasis of the church of Bukivts'ovo (Буківцьово/*Ungbükkös*) (photo: Приймич, 2014, 88–89). Dating the icon to a later date (first part or middle of the 18th century) may be supported by the fact that similar works of art, found in the parishes of Szatmár, not far from Kántorjánosi, come from places where Greek Catholic parishes were established and the first churches were built only after the suppression of Rákóczi's War of Independence. These icons must have been made by the same painter, or at least they come from the same workshop. The similarity between the icon from Kántorjánosi and the icon of the Theotokos from Peleş (*Nagypeleske*) suggests that they were made by the same artist. The frame of the icon from Peleş is more ornamented, but there are only a few tiny differences between the two images (cf. Cat. II.37). Although the icons of Saint Nicholas and *The Annunciation* represent different topics, regarding their style, technique and size they are closely related to the icon from Kántorjánosi (Cat. II.40). This close similarity suggests that the image from Kántorjánosi could originally have belonged to the church in Hodász, where the iconostasis was transformed in 1779 and two new Sovereign Tier icons, *Christ the Teacher* and the icon of the Theotokos, were made (the year 1779 can be deciphered on the former one, now both are in the Greek Catholic Art Collection, cf. Puskás, 2012, 23, kat. 18–19). Thanks to the new icons, the earlier main icon from Hodász became redundant, so the icon that is now known as the icon from Kántorjánosi was probably donated to the church of the adjoining village. In the absence of accurate information in the archives however, all this remains a hypothesis. It should be considered though that the parish of Hodász and that of Kántorjánosi were both

II.2.1

established after 1722, their wooden churches were quickly built, and the icons in question originally belonged to their implements. In the 19th century a new church was built in both places, and the former iconostases were transferred to the new churches. The other main icons are not known from Kántorjánosi, but several icons made later than the icon of the Theotokos by other artists were preserved and transferred to the Greek Catholic Art Collection: six feasts on two boards, Inv. No. 1997.47–48 (Puskás, 2012, 21, kat. 11–12); *Saint Peter the Apostle and Saint Mark the Evangelist*, Inv. No. 2016.359 (A 145) (Zsámbéki, 2018, 8, kat. 5). (Sz. T.)

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Annunciation Catalogue II.40



First part of the 18th century
wood, tempera, oil
82.5 × 45 cm (32.5 × 18 in)
Conservation: Péter Gedeon, 1996.
Greek Catholic Art Collection – Nyíregyháza, Inv. No. 2010.179.

The Holy Virgin stands in front of the canopy with its half drawn curtain on the left side of the composition, she wears a blue tunic, a red maphorion with ochre lining and extends her hand. Archangel Gabriel, who is a half-head taller than the Theotokos, appears on the right, wearing a white sticharion and a red dalmatic tied with a belt around the waist. He points to the sky with his right hand and holds a white lily with three branches in his left. A fragment of a building can be seen behind the angel, between them there is an open book on a table covered by a white cloth. The stone of the floor of the interior is shown in a perspective by the shortening of the stones. The silver-foiled background of the icon is ornamented

II.2.1

with acanthus motifs. The Dove of the Holy Spirit appears above, amidst clouds, on the central axis. Above the shoulder of the Virgin Mary the abbreviation of her Greek name can be seen in red. The original frame of the wooden panel made from profiled laths was partially preserved on the left side and at the bottom while the bar on the right side is completely missing. The upper corners of the wooden panel were truncated, and later arched bars with a different profile, with richer carved patterns, were put to the arched parts and to the upper edge.

The icon was transferred to the collection from the Greek Catholic Church of the Annunciation in Hodász, together with other fragments and painted icons. From these, only the icon of Saint Nicholas seems to be from the same period as this panel, and presumably both images used to belong to the Sovereign Tier icon sequence of the iconostasis of the former wooden church of the parish established in the early 18th century. The icon shows the closest analogy with the icon of the Theotokos from Kántorjánosi (Cat. II.39) and the icons of Peleş (*Nagypeleske*) (Cat. II. 37–38.), based on which the *Annunciation* can also be dated to the 18th century. The upper part of the icon of Saint Nicholas from Hodász was also truncated, most probably during the transformation of the iconostasis in 1779, when two new central Sovereign Tier icons, a sequence of feasts and a sequence of Apostles were made (cf. Puskás 2012, 23–26). The artists of the carvings of the new icons, which were only partially preserved, are also unknown, their stylistic similarities suggest that they were made in a workshop that was still active in the area of Szatmár in the early 19th century (see: Terdik, 2011a, 45–46; Terdik, 2014d, 200–202). In Hodász, the new brick church was finished in 1810 (Entz, 1986, 431–432), and the old implements were transferred to the new church. On 5th October, 1827 the church was destroyed by fire, the roof and the tower were also on fire (DAZO, fond 151, opis 8, no. 584, fol. 1–2), but the iconostasis partially survived. From the 1828 spring offer of painter János Lengyel it is apparent that the windows broken by fire damaged the iconostasis also: some of the images and carvings were taken out, but some of them were burnt (ibid., fol. 20). In the inventory of the church completed in 1875, the iconostasis was said to be in good condition. The iconostasis was made 'in three segments', i.e. in three layers ('... freshly cleaned and gilded, old images', DAZO, fond 151, opis 15, no. 2126, fol. 32v–33r, 35r). It was dismantled though in the middle of the 20th century and had to wait for better times in the attic of the church until the end of the century. (Sz. T.)

Bibliography

Puskás, 2012, 22–23, kat. 17 (with former bibliography).

Christ the Teacher

Catalogue II.41



(1)

Second part of the 18th century
wood, oil

105 × 82 cm (41 × 32 inches)

Conservation: Eszter Kutas, 1989.

Budapest, Museum of Ethnography, Inv. No. 81.79.147.

The three-quarter portrait of Christ appears in front of a gilded background decorated with floral motifs. With His right hand He gives blessings, in His left hand He holds an open book with the following inscription: 'Прїдѣте бѣгословени ѿца моего наслѣдуйте уготовано цѣрство небесное' – 'Come, You who are blessed by my Father, inherit the kingdom prepared for you from the foundation of the world.' (Slavonic transcript by András Dobos). His chiton (undergarment) is red, with gold lace, blue lining, tied with a blue tie around the waist, His himation (or robe) is blue with light coloured lining and gold trimmings. Christ has a mild-looking face, with slightly curly, light brown hair falling over His shoulders lying smoothly on His head. His moustache is accentuated, sharply separated, and his beard ends in two sharp streaks. The icon is in an arched, strongly profiled frame, with two twisted columns on the two sides, with leaf ornamentation closed by capitals of leaf ornaments, standing on pedestals framed by profiled bars that also hold the icon, and fretwork Rococo style carvings are fitted to the arched frame of the picture.



(2)

This icon of Christ belonged to the iconostasis of the Greek Catholic wooden church of Viškovce (*Viskó*) in the historic Sáros County. In 1901, the building was examined and partly assessed by Ottó Sztéhlo from the National Committee on Monuments during the demolition of the building. He considered the carved structure of the iconostasis a masterpiece of applied arts and stated that its preparation had had at least two stages. He also noted down the Latin inscription found on the frame of the main icon, considered to be older, presenting a *Congregation of Angels*. According to the inscription, the icon was painted by Anton Dwornitzki in 1761. The local priest then offered the equipment for sale and Sztéhlo supported this idea. Finally, the Museum of Applied Arts bought the iconostasis and the corresponding four candlesticks in 1902, for 800 crowns (Terdik, 2011b, 10–12). A photo from the archives shows that it was exhibited in the museum (Museum of Applied

Arts, Repository, FLT 27295, Picture 2). In 1915, the whole composition was handed over to the Ethnography Collection of the Hungarian National Museum as a deposit, therefore today it can be found in the collection of the Museum of Ethnography, but its sequences of Feasts and Apostles are in the model of the wooden church of Mándok exhibited in the Hungarian Open Air Museum in Szentendre.

It seems that the icon of the *Congregation of Angels* is indeed older than the other icons of the screen, since it has a bigger frame with a more archaic shape, and the style of the painting is also different. The other icons of the iconostasis show a uniform style, they were presumably made by one artist who was possibly active a few decades later. It cannot be ruled out either that it was Antal Dvorniczky, artist from Prešov (*Eperjes*), who was later also commissioned to work as a painter. On the basis of stylistic considerations, earlier I attributed several

other icons, also iconostases, e.g. the iconostasis from Nova Polianka (*Mérgesvágása*) (today in the church of Lutina [*Litinye*]), to the (perhaps second) painter working in Viškovce, see Terdik, 2011b, 12.

I attributed the carved implements of several churches (e.g. Nova Polianka, Potoky [*Pataki*], Jakušovce [*Jakabvölgy*]) in the historic Sáros County and in the region of Upper-Zemplén to the master carver or workshop that made a significant part of the composition, including the frame of the icon of Christ. After a revision of the memories of the neighbouring Polish territories it seems that this master could have also worked there, or could have come from there, as several iconostases were preserved in the wooden churches of the Lemkovski region that could as well be their work (Banica, the painting of the iconostasis from 1787, Bielanka, the painting of the iconostasis from 1783; Bartne, doors and certain items of its structure; cf. Żak, Jerzy – Piecuch, Andrzej: *Lemkowskie cerkwie*, Warszawa, 2011, 132–134, 200–203, 228–231).

The style of this carver (twisted columns, acanthus ornaments, solid structural proportions), predominant from the end of the 17th century to the 1730s, already seemed archaic in those times which could not be changed by a few Rococo style motifs. Maybe it was due to this conservative approach that this style was highly successful in village communities. (Sz. T.)

Unpublished



(1)

Second part of the 18th century
wood, oil

85.5 × 63 cm (33.5 × 24.8 in)

Conservation: Zsófia Galántai (University of Fine Arts, Budapest), 2005/2006.

Budapest, Museum of Ethnography, Inv. No. 81.79.152.

This icon is a Hodegetria type icon, i.e. it is a depiction of the Theotokos holding the Child Jesus at her side while pointing to Him as the source of salvation for humankind. The Virgin holds her Infant in her left hand, pointing at Him with her right hand. Her maphorion is red, with ornamented passementerie, green lining, and her tunic is blue. The Infant Jesus stretches out His blessing right hand, and in His left He holds a roll. The usual abbreviation of the Greek title of Mary can be seen in the background, among richly shaped floral ornaments, and she wears a crown. Approximately one third of the icon (the head and the left side of Jesus and the background) had to undergo conservation due to severe damages. The Romanian donation inscription, written in Cyrillic characters in the lower section, is also fragmented, the name of the customer and the date of preparation can hardly be deciphered, or were demolished: 'Ačasta s[fântă] icoană s'au zugrăvit cu cheltuiala sfântii sale... Ioa...' The gesture of the Virgin

II.2.1

(2)



two icons are almost identical. These two icons are rare examples of the work of a painter whose name is not yet known but who was active in the last few decades of the 18th century in Máramaros County or in one of the neighbouring counties. (Sz. T.)

Bibliography

Megmentett műkincsek, 2006, 8.
Terdik, 2016, 61–62, Photos No. 7–8

Mary, the hand and leg position of the Infant and the floral ornaments of the background suggest that the prototype of this icon could be an etching representing an icon of the weeping Virgin Mary of Cluj. This icon was transferred to the collection of the museum by way of purchase, presumably from Borşa (*Borsa*), Máramaros.

The fact that a few years ago its twin counterpart was transferred from the heritage of György Leszkovszky painter (1891–1968) to the Town Museum of Gödöllő (Inv. No. K.2014.1) can help determine the age of the icon more precisely. The inscription at the bottom of the icon in Gödöllő, even though the icon itself is much more fragmented, can be easily deciphered. It tells us that the icon was bought by a priest, István Mihályi and his wife in 1782 for the repose of the soul of their son and daughter-in-law and all the family. Exactly the same text was already published by Ioan Bârlea in 1909 among the inscriptions of the icons of the wooden church of Saint Michael in Borşa. Therefore it can be assumed that this icon of the Theotokos was probably placed in a wooden church in Borşa in the early 20th century, probably in the church in Alsóborsa.

The two icons must have been made by the same artist. Furthermore, as it was confirmed by inspections during conservation, the preliminary drawings of these

II.2.2 Diskos

Catalogue II.44



1648, unknown goldsmith from Hungary
gilded silver; hammered, engraved
diameter: 15.2 cm (6 in)

Conservation: Veronika Szilágyi, 2016.
Greek Catholic Art Collection – Nyíregyháza, Inv. No.
2015.291 (B 65).

A Hungarian inscription can be seen on the outer edge of the rim of the deepened-plate-shaped diskos presumably made of gilded silver. 'BODNOVITS U[...]S DEMIEN VR VACZORAIA KISZOLGALTATASARA CZINALTATTA, ISTEN TIZTESSEGERE A.D. 1648.' On the rest of the rim there are the engraved standing figures of the Apostles, separated from one another by wreaths. They can be clearly identified on the basis of their Latin names and the

symbols they hold in their hands, their so-called attributes. Peter ('S. PETRVS') with a key, Andrew ('S. ANDREAS') with an X-shaped, so-called Saint Andrew's Cross, James the Great ('S. IACOBVS') with his walking stick with a gourd, John ('S. IOHANNES') with a chalice, Philip ('S. PHILIPVS') with a cross, Bartholomew ('S. BARTHOLOMEVS') with a knife, Judas Tadeo ('S. IVDAS THAD[EVS]') and Thomas ('S. THOMAS') with a spear, James the Less ('S. IACOBVS MINOR') with a club, Simon ('S. SIMONVS') with a saw, Matthew ('S. MATTHEAEVS') and finally Matthias ('S. MATTIAS') with an axe. The central, deepened, slightly convex part of the diskos is ornamented with the standing figure of Christ, and the abbreviation of His Greek name can be seen above His shoulders ('ΙΣ ΧΣ'). The three Greek letters

II.2.2

traditionally seen in Byzantine depictions ('ο ωΗ' = 'the One Who is') can be read in His halo. The goldsmith who made the plate depicted the Apostles on the basis of then well known engravings, probably from the Netherlands, at least this can be assumed from the use of Latin names and from leaving out the Evangelists but depicting Paul and Matthias, as this was not typical in Post-Byzantine art. Besides the Latin names and the Hungarian inscription, the Greek letters of the image of Christ make it clear that this plate was originally designed for Byzantine liturgical use, although the goldsmith presumably belonged to a different denomination.

The diskos was registered in 1780 in the church of Nagykálló, its inscription was published in Latin translation, the name of the donor was indicated as 'Damjan Bodnovics Üveges'. It seems that the tiny part of the rim that was later missing was still there in 1780, since the word 'Glazier' is now indecipherable. The donor Damján was mentioned once more in this record: he arranged the binding of the Book of Gospels of the church (GKPL, IV-1-a, fasc. 5, no. 20). This information may confirm that the diskos was originally made for the church of Nagykálló, although there is no such reference in the inscription. The donor might have been one of the first 'Rascians' founding the parish, more research is necessary to identify this person.

In 1822 the Diskos was registered in Napkor, together with the chalice and the asterisk. How did they get there? Although the Parish of Napkor did exist at the end of the 17th century, most of its believers were resettled to Kiskálló in the middle of the 18th century by the landlords, thus the Parish ceased to exist. In 1768 even the wooden church was knocked down, and its material was used for the construction of a new church at a new location, finished in 1771. The tin chalice and the Slavonic liturgical books of the church of Kiskálló were also from Napkor (GKPL, IV-1-a, fasc. 5, no. 20). Despite the resettlement, there were still Greek Catholics in Napkor, their number started to rise again, therefore they built a new church from wicker with the support of the Kállay family, but they were still served from Nagykálló (until 1814). This old smithwork and the corresponding asterisk and chalice were then presumably transferred to Napkor (cf. Cat. II. 45-46) as donation from the mother church, Nagykálló. (Sz. T.)

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Rákossy-Kontsek, 2019, 216-217.

Asterisk

Catalogue II.45



Mid-17th century, unknown master from Hungary
gilded silver; hammered, cast, engraved
height: 8.2 cm (3.2 in) diameter: 7.5 cm (3 in)
Greek Catholic Art Collection – Nyíregyháza, Inv. No. 2015.292 (B 66).

Decorated with patterns composed of leaf and floral motifs engraved on the outer side of two silver ribbons folded to a semi circular shape, with finely picked edges, the word 'STEL/LA' (star) can be read in the middle of the upper one. The two items were joined together with a screw in a way to make it easy to turn the ribbon. The outer shank of the screw is a Greek cross sitting on a hemisphere, ending in lances, with carved decoration at its vertical stem, while the abbreviation of the Greek name of Jesus Christ can be read on the two horizontal ends. A gilded, six-pointed star was hung on the inner head of the screw in the 20th century.

This asterisk was probably made together with the diskos from 1648 or slightly earlier, and shared its fate: in 1780 it was registered in the church of Nagykálló, from 1822 in Napkor, and in 1970 it was transferred to the episcopate of Nyíregyháza. It is even more important because in the light of present knowledge this is the earliest liturgical object preserved in its kind from the historic Eparchy of Mukacheve. (Sz. T.)

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Rákossy-Kontsek, 2019, 217.

II.2.2 Chalice

Catalogue II.46



1668, unknown master from Hungary
partially gilded silver and brass; hammered,
cast, engraved
height: 19.5 cm (7.7 in), base diameter:
13 cm (5.1 in)
Conservation: Veronika Szilágyi, 2016.
Greek Catholic Art Collection – Nyíregyháza, Inv. No.
1999.5 (B 5).

This Gothic shaped chalice has a six-lobed brass base; its vertical rim is decorated with fretwork motifs, while its arched sides are decorated with carved motifs. Its stem is short, its rounded node is surrounded by folded, “rippled” plate rings. The silver basket of the cup is ornamented with a fretwork pattern, it is hammered, not gilded, it is decorated with floral and leaf motifs, and a fragment was missing, it was replaced during the last conservation. A Latin inscription can be read on the inner side of the base of the chalice: ‘HOC OPUS FIERI FECIT ECCLESIA NECPALIENSIS ANNO 1668.’ Meaning: ‘This item was made by the church of Necpaly in 1668.’

Necpaly (*Necpál*) is a town in the former Turóc County, its population converted to Lutheran faith in the 16th century although according to the visitation record of 1559, the married vicar Nicholas still administered the sacraments following the Catholic method (cf. Ilona

Tomisa (szerk.). *Katolikus egyház-látogatási jegyzőkönyvek, 16–17. század*, Budapest 2002, 44). In 1697, the medieval church has a Catholic priest again (Esztergom, Prímási Levéltár, Can. vis. 1697, Lib. 10, p. 31.), but the Lutherans can also practice their religion as Necpaly was listed in Article XXVI of the National Assembly held in Sopron (1681) as a place where Lutherans can have services and freely practice their religion (Esztergom, Prímási Levéltár, Can. vis. 1713, Lib. 16, p. 110.). The date on the chalice suggests that originally it was probably made for the Evangelical community. In the Catholic church a gilded copper chalice was registered during the visitation in 1713 (Esztergom, Prímási Levéltár, Can. vis. 1713, Lib. 16, p. 110.), and it was also mentioned in the other visitations of the 18th century, but probably it is not the one presented here.

This chalice was registered on 21 December 1780, during the visitation of the parish of Nagykálló, as part of the equipment of the church in Nagykálló (GKPL, IV–1–a, fasc. 5, no. 20). The name of Necpaly was unknown to the person writing the record in Latin, it was interpreted as Nagy-Pályi, possibly referring to the nearby village of Ó-, or back then Olasz-Pályi. When and how the chalice arrived to Nagykálló was already a mystery during that visitation. It is conceivable that it got so far away from its original destination in the turbulent times of the late 17th – early 18th century.

At the end of the 18th or at the beginning of the 19th century, the chalice was donated further, together with a diskos and an asterisk (see Cat. II.44–45.), to the re-established parish of Napkor in the neighbourhood. In 1771, a new church was built in Kiskálló from the material of the demolished wooden church, the equipment was also transferred here according to the inventory of 1780 (GKPL, IV–1–a, fasc. 5, no. 20). The construction of a new church started in Napkor in 1794 (Véghseő–Katkó, 2014, 52–54). In the inventory of this wicker church, the asterisk, the diskos and this chalice were mentioned together, the date of preparation of two of them was also indicated. The year 1666 for the chalice might be a clerical mistake (Nyirán–Majchricsné, 2017, 248). These items were mentioned in the later inventories of the church as well, they were transferred to the episcopal centre in Nyíregyháza around 1970. (Sz. T.)

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Rákossy–Kontsek, 2019, 216.

II.2.2 Altar Cross

Catalogue II.47



1698, unknown master from Hungary
 silver, partially gilded, wood; drawn, cast, engraved,
 chiselled
 height: 50 cm (19.7 in); width: 40 cm (15.7 in),
 base diameter: 13 cm (5.1 in)
 Conservation: Veronika Szilágyi (metal), Mária Szabóné
 Szilágyi (wood), 2016.
 Greek Catholic Art Collection, Inv. No. 2015.285 (B 59).

This item consists of several parts. The core presumably made of walnut wood is hidden by silver plates composing the Latin cross, this core makes the whole structure more solid. The cross has three-lobed bars, and there are two-winged, cast, gilded cherub heads placed diagonally at their intersection. The plates of the cross were fitted with screws. The cylindrical item



composing the core of the base and stem was soldered to the lowest lobe, the threaded element fitted to the inner side of the footplate can be screwed there, so the demountable elements can be fixed to one another. The cross is decorated with two carved compositions with gilded figural details. On one side there is the crucified Christ with the two-two letters of the abbreviation of His Greek name, and there are also Greek characters ('ο ωυ' – 'I am') in the cross shape of His halo. An abbreviation can be read in Cyrillic characters ('ИНРИ' = 'INRI') in the upper lobe. The scene of Jesus' baptism unfolds on the other side: Christ stands in the Jordan, wearing a groin cloth, with His arms crossed, there is a big fish under His feet, referring to the dragon hiding in waters mentioned in water blessing prayers. The dove symbolising the Holy Spirit appears above the beams of light pointing towards the Saviour. The above mentioned Greek characters appear next to the head of Christ and in His halo. The half-figure of Saint John the Baptist appears in the left bar, identified by an inscription in Cyrillic letters: 'ΣΤῆ ΙόαηΙ'. The depiction of an angel can be seen in the other lobe, holding perhaps a shawl in his hands. In the Post-Byzantine tradition it is common to depict Jesus's crucifixion on one side of the cross and His baptism on the other since these crosses played a significant liturgical role during water blessings.

The base of the cross is made of a beautifully segmented drawn plate; the surface of its widening stick and the horizontal surface of the upper rim are decorated with cold formed, gilded floral ornaments. An inscription can be read on the convex bottom plate inside the base,

II.2.2

referring to the owner of the cross and the date when it was made: 'KALLAI RACz ECLESIA KERESZTI. ANNO. 1698'. And one line below: 'RENOVÁTA 1790'. The year of a later intervention ('1859') is also indicated below that, with the exact weight of the object engraved underneath: '61¾ lat' (app. 1100 grams). The Hungarian inscription could be made when the cross was made, although the letters and numbers of the text commemorating the renovation of 1790 are also similar. The cross was first mentioned in 1780 in the records of the visitation of the Parish of Nagykálló by the Dean. The inscription was not included in it but the year 1698 was (GKPL, IV-1-a, fasc. 5, no. 20), which suggests that the year was already on it at that time, and presumably the text as well. The degree of the two later stages of renovation cannot be assessed.

On the base of the cross there is a bar composed of several parts. Onto the vase-shaped element that means the lower part of the bar, three, also cast, handles were soldered, decorated with herms, then it was all gilded. This part holds the node put together from two hemispheres. On the upper part of this, a multi-petal-flower-like hemispherical plate was fitted with finely twisted (filigree) wires, and a ring was put on it, folded back, with a carved surface, giving an undulating effect. When cleaning the object, it came to light that the drawn plate with the filigree wires was originally decorated with enamel ornaments: the traces of white and yellow paint can be observed in the floral motifs, and yellow, black and green paint can be observed in the leaf motifs. (The colour recovery of one of the 'petals' was made by Veronika Szilágyi). The broken parts were replaced with silver.

The style of the cast and engraved figural parts of the cross was a style that was typical in western art in those times, the fact that it was not designed for Latin use is clearly indicated only by iconography and the inscriptions. The master of this piece is unknown, although it must be noted that the name of 'Joannes Komaromi aurifaber' (goldsmith) was registered in the population registry of Nagykálló in 1699, cf. Mező, András. Nagykálló személynevei a XVI. és XVIII. században, in: Csepelyi Tamás – Ratkó József – Orosz Gézőné – Szücs Imre (szerk.). *A Nagykállói járás múltja és jelene*, Nagykálló 1970, 105. As a local master, he could perform such jobs. (Sz. T.)

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Antidoron Dispensing Plate

Catalogue II.48



1661, unknown master from Hungary
silver, hammered, engraved
diameter: 19.6 cm (7.7 in)
Greek Catholic Art Collection – Nyíregyháza, Inv. No.
2015.289 (B 63).

On the wide rim of the round, hollow plate there are engraved contours interrupted by two engraved wreaths, and only the date can be deciphered from the engraved, now indecipherable inscription that can be seen in them in Cyrillic characters. The central, slightly convex part of the hollow is decorated with a bulging, rayed, engraved

eight-pointed star. The plate was used for distributing prosphoron in big feasts when little pieces of bread were distributed to the believers during oil anointing (*Mirovanije*).

This object was listed in the inventory of the church of Nagykálló both in 1780 (GKPL, IV–1–a, fasc. 5, no. 20) and in 1822 (Nyirán–Majchricsné, 2017, 231). The year 1661 was indicated in both instances as the year of preparation, the content of the inscription is not indicated, probably it was already hardly decipherable. Péter Görömbei was certainly referring to this bowl when presenting the antiques of the parish in 1882: 'Presently there are two antiques of the Greek Catholic Church. One is a silver bowl with an indecipherable Rascian inscription from 1661. The other one is a richly decorated silk cover for a communion chalice, with the following inscription: 'It was bought by Rác with the town's money... for the church of Nagykálló in 1677, in the name of the Father, and of the Son, and of the Holy Spirit.' The inscription is in Rascian language.' Unfortunately, it faded away. In any event, the five silver objects, the preparation of which took half of the 17th century, and which are preserved in the Parish of Nagykálló, are unique in all the area of the historic Eparchy of Mukacheve. It is a good demonstration of how wealthy the Rascians settling down in the towns of Szabolcs County (Hajdúdorog, Hajdúböszörmény, Újfehértó, Királytelek) in the early 17th century were, and also their allegiance to their own Church. These Hungarian inscriptions show at the same time that the use of Slavonic language in these communities was practically limited to the services. (Sz. T.)

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 Rákossy–Kontsek, 2019, 217.



17th century, territory of the Polish–Lithuanian Union
 silver; cold formed, engraved, cast
 height: 26 cm (10.2 in); width: 15 cm (5.9 in); 440 grams
 (0.97 lbs)
 Conservation: Noémi Varga, 2017.
 Budapest, Museum of Applied Arts, Inv. No. 70.279.1.

Triple cross, the vertical long bar does not extend beyond the upper, shorter bar that is similar to the panel above the cross. The lower, shorter bar, similar to the footrest, is tilted. The opposite corners of the parallel bars were truncated, which brings some "turbulence" into the static basic form. A depiction of the crucified Saviour, with a crown of thorns on His head, was engraved into the front panel of the cross. The inscription of the panel identifying Jesus on the upper bar is the abbreviation of the Slavonic translation in Cyrillic characters: 'I. H. U. I.' Another scene was engraved to the other side of the cross: *The Baptism*



of Jesus in the Jordan. The Saviour stands in the river with His head bowed, raising His right hand as if giving blessings. In the halo with crosses around His head, the traditional three Greek name characters can be read, above His shoulders there is the abbreviation of His Greek name ('IC XC'). On the right of Christ, on the bar of the cross there is the half figure depiction of John the Baptist, pouring water on Messiah standing in front of him, while on the other side an angel holds Christ's clothes. A dove symbolising the Holy Spirit floats above, and the Father's words can be read in the sky opening up in the upper bar. 'СЕ ЕСТЬ СІЪ МОИ / ВУЛ ЮБЛЕННЫ / СЪНЕЖЕ БЛГО / ІЗВОЛИ' – 'This is my beloved Son...' (Matt. 3:17). The depictions, that of Christ crucified in particular, are characterised by fine lines. The side of the cross is held together by a plate with rhomboid ornaments, between two strings of pearls. At the lower part, the handle is connected to a flattened node.

On the basis of its shape and engravings, already showing the influence of Western art, this cross is most closely related to objects preserved in Ukrainian territories from the 17th century. (Sz. T.)

Unpublished



18th century, North-East Hungary or Southern Poland
tin; cast, engraved
height: 39 cm (15.4 in); width: 18 cm (7.1 in), base
diameter: 13.7 cm (5.4 in)
Budapest, Museum of Applied Arts, Inv. No. 69.244.1.

The bars of the Latin cross have three-lobed endings. Christ crucified was engraved on one side, and the half-figure of the Father was engraved to the upper lobe. In Christ's halo the three Greek letters of the traditional cross shape can be observed, while above His head the Cyrillic 'ИЦІ' inscription, and above His shoulders the abbreviation of His name ('IC XC') can be seen. A disproportionately big Adam's skull and two legs are placed in the lower lobe. On the other side of the cross, the scene of The Baptism of Jesus unfolds: there is the standing full figure of the Saviour, one of the Greek characters was not written to the correct place in His halo



with crosses. The dove symbolising the Holy Spirit descends from above, on Christ's right there is the Forerunner, John the Baptist, and on His left an angel can be seen at the lobed ends of the bars.

The cross was assembled from several parts, the narrow sides are not decorated, and the base is connected to the bar by a screw thread. The cross is fitted into the pear-shaped node decorated with leaf motifs standing on a round, deepened base. The drawings are quite simple, the artist was probably not too experienced. Besides liturgical objects in a narrower sense (chalices, diskoses etc.), in the 18th century such altar crosses standing on altars were also made of tin, which was, no matter how incredible it is, considered sumptuous in the Greek Catholic communities of modest financial means. (Sz. T.)

Unpublished



(1)

North-East Hungary, 18th century
tin; cast

height: 18 cm (7.1 in), base diameter: 10 cm (3.9 in)
Budapest, Museum of Applied Arts, Inv. No. 69.259.1.

On the wide, bell-shaped base a multi-segmented bar is fitted, holding the cup with its widening rim. The bands decorating the cup are similar to those of the base. A cross shape can be seen in a rectangle between the bands on the side of the cup, and the 'IC XC NI KA' characters, i.e. the inscription 'Jesus Christ Conquers' was engraved between the bars of the cross. This stylised depiction may refer to the so-called Lamb, i.e. the middle part of the pieces of prosphoron, the Eucharistic bread, cut into blocks, indicated on top by the letter combination also present here.

A chalice was transferred to the museum together with the cross (Cat. II.50) from the collection of István

II.2.2

Diskos and Asterisk

Catalogue II.52

(2)



18th century, Hungary

tin; cast

diameter of the diskos: 11.4 cm (4.5 in), height of the asterisk: 5.4 cm (2.1 in)

Greek Catholic Art Collection – Nyíregyháza, Inv. No. 1999.1–2 (B 2.1–3).

Fehér. It was presumably made in the 18th century, when the use of tin chalices was still prevalent in Greek Catholic churches. Numerous items were preserved also in Slovak and Polish collections, they are mainly from Greek Catholic churches. In the ethnography-church art exhibition in the Basilian gymnasium in Uzhhorod, Elemér Kőszeghy also recorded a few pieces (Museum of Applied Arts, Repository, asset inventory of Elemér Kőszeghy, CXXXVIII. Plate No. 45, Photo No. 2). Similar chalices are also known from the Balkans as they were used by Orthodox Christians for a long time (cf. Милановић, 2008, 340–342, cat. 232–233). (Sz. T.)

Unpublished

Simple items without any special decoration. The double cross at the end of the screw of the asterisk is a rarity. Fewer of them were preserved compared to tin chalices. Due to their small size and insignificant appearance they vanished more easily. The origin of the items transferred to the collection of Nyíregyháza is unknown. (Sz. T.)

Unpublished

II.2.2 Ciborium *Catalogue II.53*



Late 18th century, early 19th century
wood; turned, carved, gilded, silvered, lustred
8.7 × 18.5 cm (3.4 × 7.3 in)
Conservation: Tamás Seres, 2019.
Greek Catholic Art Collection – Nyíregyháza, Inv. No.
2015.235 (B 79).

The sphere-shaped cup sits on a convex base and a stem segmented by a simple node, and on the upper part of the sphere, at the intersection of the bars there is a Greek cross that was later strengthened by a string. The top is decorated by seven little, removable spheres. The round holes serving for the fixture of the spheres could also support the ventilation of the closed vessel, which could be necessary because the leavened Eucharistic bread could easily grow mould in the humid church interiors. The surface of the ciborium is mainly gilded, silvered, and its segments are highlighted by beautiful red and wine-red lustres.

Under the influence of Latin communion chalices made of metal, partly serving as models, wooden ciboria appeared in Greek Catholic churches from the 18th century, to preserve the Eucharist stored for the sick. From the records of the first big, comprehensive visitation of the Eparchy of Mukacheve (1750–1752) it is clear that in many churches in those times there was not even a tabernacle, the Blessed Sacrament was stored in wooden, box-shaped containers or tin or wooden ciboria, directly on the altar table. While in the Greek Catholic wooden churches of the historic Upper Hungary and the Kingdom of Poland such ciboria were preserved in many places, often with different proportions and shapes – most of them can be found in different museums' collections today –, there are only three such instances found in Hungary. One, certainly the oldest one is the one presented here, it was transferred to the collection from Abaújszántó. The origin of a bigger and presumably younger item is unknown, its proportions are more in line with those of metal ciboria (GKEMGY, Inv. No. 2015.236. [B 80]). Similar items were on display in the ethnography exhibition opened in the Basilian gymnasium of Uzhhorod in May 1941 (cf. page 137. Photo No.2). One vitrine of the exhibition was recorded by Elemér Kőszeghy, but he did not provide a detailed description of the ciboria (Museum of Applied Arts, Repository, asset inventory of Elemér Kőszeghy, photo *ibid.*: CXXXVIII. Plate No. 45), and these objects disappeared in the turbulent war and post-war times. (Sz. T.)

Bibliography

Rákossy–Kontsek, 2019, 217.

II.2.2 Ciborium *Catalogue II.54*



*Second part of the 19th century
wood; turned, painted
height: 36 cm (14.2 in), base diameter: 11.5 cm (4.5 in)
Greek Catholic Art Collection – Nyíregyháza*

The top and the bottom of this chalice-shaped ciborium with a segmented surface are both removable, this may also justify the slightly exaggerated dimensions of the foot. It is possible that the lower part was made for carrying the particles necessary to care for the sick (particles of the Eucharist). The communion of the sick (on the first Friday of every month) became widespread in canonical practice in the 19th-20th centuries, which can help explain the characteristics of the shape and the dating of the object also. The top of the ciborium is decorated with a cross with the



abbreviation of the Greek name of Jesus Christ ('IC XC') and the word 'NIKA' ('Victory') on it.

It is interesting to note that a red painted wooden ciborium was also recorded during the canonical visitation in February 1780 in Nyírlugos ('Ciborium ex metallo nullum, sed ligneum solum, coloratum rubrum', GKPL, IV-1-a, fasc. 5, no. 20). It is clear that the object presented here cannot be identical with that one, it is conceivable though that when this one was made, the selection of this red colour was a conscious choice reflecting on the presumed colour of its direct predecessor. (Sz. T.)

Bibliography

Rákossy-Kontsek, 2019, 217.

II.2.3 Christ Crucified

Catalogue II.55



Máramaros, 18th century
wood; once painted
height: 167 cm (65.8 in), width: 121 cm (47.6 in), thickness:
20 cm (7.9 in)
Museum of Ethnography, Budapest, Inv. No. 78168.

The arms were fixed to the body carved from one piece of wood with pins. Christ bows His head, His crown of thorns is vastly destroyed, His ribs stand out, His groin cloth is held by a tough rope. Blood drops painted with intense red paint can be seen on His neck, face, lips and sides. Zsuzsa Varga defined this sculpture as a Ruthenian work from Máramaros, and dated it to the end of the 17th century. The carving is indeed characterised by intense, reduced but highly expressive forms, which is not that much typical of the age of the object but rather of the archaism typically applied by self-taught “folk” masters of the basically rustic elaboration, therefore the suggested date of preparation could be later, it could be the 18th century when wooden construction was booming in Máramaros.

Bibliography

Puskás, 1970, 21, kat. 12–13.
Szacs vay, 2011, 95.

Our Lady of Sorrows

Catalogue II.56



Máramaros, 18th-19th centuries
wood; carved, painted
height: 93 cm (36.6 in), width: 31 cm (12.2 in), thickness:
19 cm (7.5 in)
Museum of Ethnography, Budapest, Inv. No. 68.120.111.

Crude sculpture carved from one piece of hard wood. The Virgin Mary is represented in an S shape, with her head tilted to the left, covering her face with her left hand, holding her left elbow with her right hand. From the original colours, the ochre colour of her face and the red colour of her tunic were preserved in the highest degree. According to Zsuzsa Varga, it could belong to a Golgotha scene and could be made by a Ruthenian workshop in Máramaros in the 18th century. It must be the counterpart of Saint John The Theologian. On the basis of their style, Éva Szacs vay attributed several other sculptures to this master.

Bibliography

Puskás, 1970, 20, kat. 10.
Szacs vay, 2011, 95.

II.2.3 **Saint John The Theologian**
Catalogue II.57



Máramaros, 18th-19th centuries
wood; carved, painted
height: 89.5 cm (35.2 in); width: 33.7 cm (13.3 in),
thickness: 14 cm (5.5 in)
Museum of Ethnography, Budapest, Inv. No. 78186.

The elaboration of this sculpture is highly similar to that of *Our Lady of Sorrows*, its posture reflects the gestures of that one, although she raises her left hand in front of her, therefore her hand was broken. Its colours are also similar but in a better condition than the colours of the other sculpture.

Bibliography

Varga, 1970, 21. kat. 11.
Szacs vay, 2011, 95.

Secondary Figure (Captain?)
Catalogue II.58



Máramaros, 18th-19th centuries
wood; painted
height: 45 cm (17.7 in); width: 23 cm (9.1 in), thickness:
13.3 cm (5.2 in)
Museum of Ethnography, Budapest, Inv. No. 78190.

This one is shorter than the former two sculptures, in a three quarter view portrait. His head is slightly tilted to the left, and he joins his hands for prayer. He has a full beard and curly hair. The colours are fragmented, its red colour was preserved in the best condition here, too. On the basis of analogies, in the Golgotha scenes of Máramaros he usually stands next to John the Evangelist. He may be the Captain.

Bibliography

Varga, 1970, 13–15.
Szacs vay, 2011, 93.

II.2.3 Sun

Catalogue II.59



Máramaros, 18th-19th centuries
wood; carved, painted
diameter: 33.5 cm (13.2 in), thickness: 6 cm (2.4 in)
Museum of Ethnography, Budapest, Inv. No. 78194.

In the centre of the round carving there is a human face without hair or beard, surrounded by wavy rays. Blue and red paint chips can be observed on it. On the basis of analogies, it can be identified in Golgotha scenes from Máramaros as the Sun appearing as the counterpart of the Moon. It is possible that Hiador Sztripszky collector mistakenly identified this item as a sculpture of the head of Christ (cf. Szacs vay, 2000, 421–423), or at least the information on it was associated to this carving in the first publication of the item.

Bibliography

Szacs vay, 2011, 184.

Moon

Catalogue II.60



Máramaros, 18th-19th centuries
wood; carved, painted
height: 28 cm (11 in); width: 23 cm (9.1 in), thickness: 6 cm (2.4 in)
Museum of Ethnography, Budapest, Inv. No. 138097.

On the left side of the originally round carving, a Turkish-looking man with a catfish moustache looks out from behind the crescent. The colours of the carving are relatively well preserved. On the basis of analogies, in Golgotha scenes from Máramaros it can be identified with the Moon. It was collected by Béla Gunda (1911–1994) in Sălișteea de Sus (*Felsőszeliste*).

Bibliography

Szacs vay, 2011, 186.

II.2.3 Christ Collapsing under the Cross

Catalogue II.61



Máramaros, 18th-19th centuries

wood; carved, painted

length: 100 cm (39.4 in); width: 25 cm (9.8 in), thickness: 14 cm (5.5 in)

Museum of Ethnography, Budapest, Inv. No. 68.120.110.

Christ crouches, almost lies on the ground, with His crown of thorns, clad in red, turning His head to the left, leaning on His hands and knees. His limbs were partly broken down, the wreath is also damaged but the colours are intact. One of two items listed in the catalogue of objects collected by Hiador Sztripszky in Máramaros in 1909 can possibly refer to this sculpture: '1 curved red sculpture from Rakhiv' (quoted by: Szacs vay, 2000, 422); the writing after the sculptures belonging to the Golgotha scene: 'Wooden sculpture, red, in a lying position' (ibid., 423). Taking elements of style into consideration, Zsuzsa Varga associated this sculpture to the standing figures of the Golgotha scene, and dated it to the 18th century.

Bibliography

Varga, 1970, 19, 20.

Szacs vay, 2011, 106.

Christ Carrying the Cross, Crowned with Thorns

Catalogue II.62



Máramaros, 18th-19th centuries

wood; carved, painted

height: 44 cm (17.3 in); width: 34 cm (13.4 in), thickness: 13 cm (5.1 in)

Museum of Ethnography, Budapest, Inv. No. 68.120.107.

Christ falls on His knees while carrying the heavy wooden cross, the forearm and the cross are missing from the sculpture. He turns His head to the left as if looking for a viewer. He is crowned with thorns, clad in red. The expression on His face reflects pain. Although the colours are faded away, big patches of colour are still visible on His piece of cloth. Regarding style and age, it is similar to the standing figures of the Golgotha scene.

Bibliography

Varga, 1970, 40.

Szacs vay, 2011, 105.

II.2.3 The Dove of the Holy Spirit *Catalogue II.63*



wood; carved, once painted
length: 16.5 cm (6.5 in); width: 20.5 cm (8.1 in), thickness:
5.5 cm (2.2 in)
Museum of Ethnography, Budapest, Inv. No. 68.120.159.

Bibliography

Szacsvay, 2011, 187.

Sculptures from Máramaros

The majority of the sculptures presented here were collected by Hiador Sztripszky, who was a royal education inspector assistant living in Sighetu Marmăției (*Máramarossziget*), a few years later he was already an associate of the Ethnography Collection of the Hungarian National Museum, the objects were collected in the Greek Catholic wooden churches of Ruthenian (Hucul) villages of the county. The following places are listed in his report on the collection of these objects: Rakhiv (*Раків*), Yasinia (*Кірössmező/Ясиня*), Bistra (maybe: *Petrovabisztra*), Lunca la Tisa (*Kislonka*) and Sokyrnytsia (*Szeklence/Сокурниця*). The bigger group of sculptures, consisting of seven pieces, certain pieces belonging to the same Golgotha scene, came presumably from this latter place, Sokyrnytsia (Szacsvey, 2000, 421–423). The corpus and the three grieving figures could belong to one scene originally, and maybe the Sun and the Moon too, arriving later from Máramaros to the collection. Another, bigger sculpture depicting John the Evangelist, holding a book in his left hand, could also be collected by Sztripszky, but its head is quite fragmented (Inv. No. 68.120.109; Szacsvey, 2011, 177). Regarding style, a sitting, beardless figure clad in a groin cloth can also be classified as part of this scene, but it has not been clearly identified (Inv. No. 68.120.106; Szacsvey, 2011, 104), and the fragmented head of a half-winged angel also belongs to this scene (Inv. No. 68.120.102; Szacsvey, 2011, 187). The sketchy notes made by Sztripszky do not seem to be satisfactory for the identification of the place of origin of the sculptures, nor can the items that used to belong to the same composition be reconnected on the basis of these notes. It seems that the pieces of two or even more Golgotha scenes were put to the same place in the collection. Sztripszky noted down that he collected these items in the storage rooms of wooden churches but he fails to give a satisfactory explanation of their original function. He rather reflects on how it is possible that so many fragments could be found among Greek Catholic Rusyns and Romanians, who clearly reject sculptures. He gives a financial reason for the creation of sculptures, saying that they did not have enough money to hire a painter, which can be partly true, but if it were true, it is still unusual that most of the wooden churches with a completely painted interior were preserved in the Máramaros region in the 18th century (cf. Bratu, 2015). It seems more plausible that these sculptures were designed for outdoor use, to partially uncovered chapels, where the depictions of the Saints were more exposed to weather conditions than in a church. In this case, these thoroughly painted works

II.2.3

(1)



of art with their rustic carving were far more long lasting than icons painted on wood or on metal plates. The sculptures representing Christ carrying the Cross could also belong to these Golgotha scenes, but they could as well stand in separate chapels. Their use in the interiors of churches is hardly conceivable.

A group of sculptures preserved in the covered chapel at the edge of Berbești (*Bárdfalva*, Máramaros County, today Romania) shows the best analogy on how the Golgotha scene sculptures of the Museum of Ethnography were originally placed (Picture 1, Zsuzsa Tóth). A photo was taken presumably of this memory in the early 1940s, showing the earlier condition of the item (Picture 2, Fortepan). Among roadside crosses, called *Troica* (Holy Trinity) in Romanian, this cross is also called Rednik-cross, named after the family that erected it, and it is dated to the 18th century. The Rednik family played a significant role in the life of the Greek Catholic community in Transylvania, a member of the family, Athanase, became Bishop of Făgăraș (Fogaras) (1764–1772). From the items of the museum, the sculpture of the Theotokos, John the Apostle holding a book in his hand, the figure of the Captain, and the Sun and the Moon on the rear wall of

(2)



the chapel are closely related to the sculptures still standing at their original places. The sculpture of the crucified Christ in *Berbești* is completely different from that in the Museum of Ethnography. It seems that in Máramaros there were many more memories of this kind once, as the fragments of one of them can also be found in the permanent exhibition of the Museum of Ethnography of Sighetul Marmăției (Muzeul Etnografic), its figures are similar to those of *Berbești*, even the *Hodegetria* icon carved into the relief at the foot of the cross is preserved in both places.

Sztripszky's statement, according to which the use of sculptures is totally incompatible with the Byzantine tradition, is only partially plausible. It is true that for instance András Bacsinszky, Bishop of Mukacheve was clearly against the use of sculptures (cf. Terdik, 2014a, 113–115), but his predecessors were less strict. The chapel that is now standing in the Village Museum of Uzhhorod, decorated with a carved Golgotha scene, is from the Greek Catholic tradition, similar objects were documented in the Zakarpatska Oblast in their original places even after the First World War. It is more interesting though that even among Greek Catholics of Transylvania there are roadside crosses ornamented with a carved corpus, despite the fact that they placed more emphasis on the purity of the rite than the Greek Catholics of the Eparchy of Mukacheve. Several Romanian crosses can be found at the edge of Glăjărie (*Görgény-üvegcsűr*), with carved corpuses, and surprisingly, the sculptures of the Patron Saints of the church,

(3)

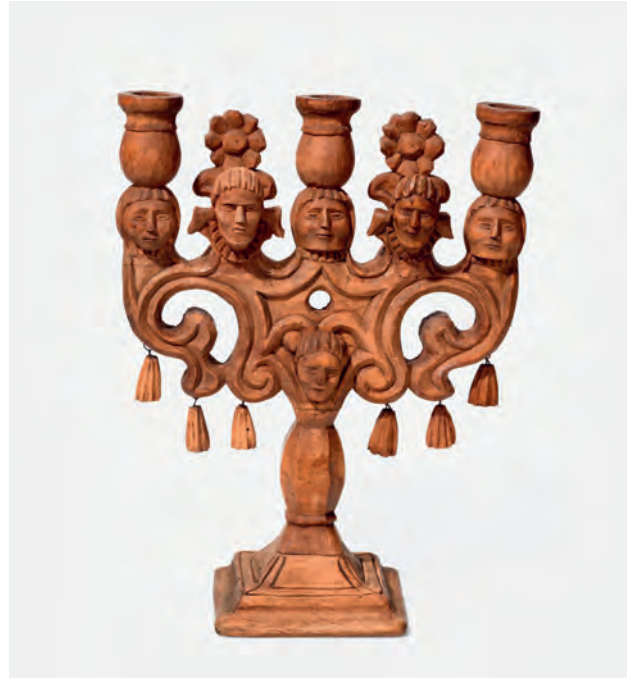


Michael and Gabriel, were placed on the upper ledge, in the iconostasis of the former Greek Catholic wooden church of the village. These sculptures were made by a folk master in the 19th century.

I only know of one such item preserved in Hungarian territory. In 2010, three sculptures carved from linden wood were transferred to the Greek Catholic Art Collection from the former building of the Parish of Nagydobos, from the historic Szatmár County, they were in a rather bad shape. Their conservation was performed by Ilona Csík in 2012 (Picture 3). The figure of the crucified Christ (Inv. No. 2011.193. [A 80]) is quite fragmented, His open arms and His feet are missing. The sole and the hands were missing or damaged from the figures of Our Lady of Sorrows (Inv. No. 2011.193. [A 81]) and John the Apostle (Inv. No. 2011.193. [A 82]), even the head of the Beloved Disciple was broken down. The original place of destination of the Golgotha scene is unknown. There is an idea that it could serve as decoration on the frontispiece of the iconostasis, as such examples are known from wooden churches from the former Upper Hungary (e.g. Venéce/Lukov-Venecia). By the end of the 17th century this practice appeared also in certain churches in the Moscow Kremlin (See: Terdik, 2018, 135–136.). Regarding the sculptures of Nagydobos, due to the intense, although secondary, protective tarry paint it cannot be ruled out that they once stood in an outdoor, uncovered chapel as it can be seen in the open air Village Museum of Uzhhorod in a roadside building with walls made from harrow. The carving that sometimes seems harsh could be made by a folk master in the 18th or 19th century. (Sz. T.)

Candlestick

Catalogue II.64



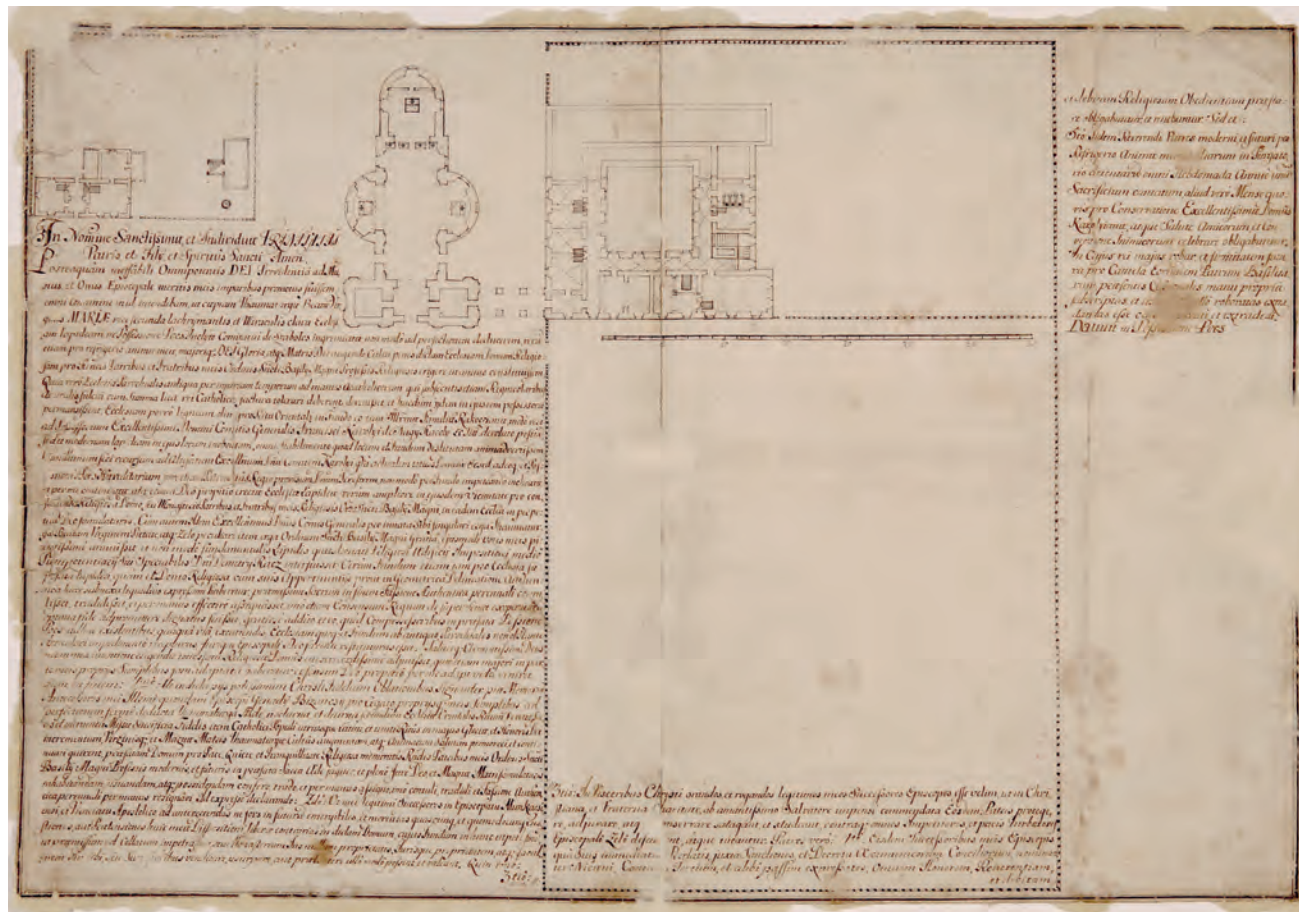
19th century
wood; carved
height: 30.5 cm (12 in); width: 24 cm (9.4 in)
Museum of Ethnography, Budapest, Inv. No. 78211.

Hiador Sztripszky collected several footed and wall candlesticks in Kőrösmező in the summer of 1909. In his letter written from Máramaros to the director of the Department of Ethnography, he described the respective items as 'three-arm', 'coloured', 'round footed', 'elongated, wall', 'big green coloured, carved', 'white painted single', 'brown painted single'. The '3-arm candlestick with wool' must refer to the item with inventory number 78211, the above information is also indicated on its inventory tag. Hucul 'Holy Trinity Candelabrum', an emblematic type in Ruthenian religious art. Analogies can be found in big collections in the neighbourhood, and its counterpart can be found in the Ivan Honchar Museum in Kiev.

The footed, three-arm candelabrum was carved from soft wood in the 19th century. It is unpainted. Fretwork carving and anthropomorphic representation constitute the richness of its decoration. Its foot and leg recall the forms of candlesticks with metal arms, the arms issue from two dynamic, fretwork volutes. Typical accessories of Ruthenian candlesticks, textile tassel looking carved pendants are hanging from the bottom of the corpus.

The relationship between the three-arm candlestick and the Holy Trinity is absolutely associative. The three faces appearing under the cups are very specific on this

III.1.1 Plan of the Church Buildings of the Shrine in Máriapócs, with the Provisions of Mánuel Olsavszky Bishop Catalogue III.2



01 December 1753
paper, ink
35.8 cm × 52.5 cm (14.1 × 20.7 in)
Conservation: Péter Kovács, 2020
Collection of the Order of the Holy Basil the Great, Máriapócs
Inscription on the outer side of the paper:
*Delineatio Ecclesiae M[aria]-Pocsiensis, et testamentum
Illustrissimi ac Reverendissimi Domini Michaelis Olsavszky
Episcopi Rossiensis, et Munkácsiensis*

In the first part of the document, Mánuel Olsavszky Bishop of Mukacheve summarises how he finally managed to finish the construction of the Church of Máriapócs, continuing the work of his predecessors. He also writes about the role Ferenc Károlyi, a count becoming a local landlord as the owner of the Rákóczi estates, played not only in the establishment of the new, solid church but also in that of the corresponding Basilian monastery, then he also actively participated in the construction from 1749, from the solemn laying of the foundation stone. In the other part of the document, in 5 points he describes the obligations and tasks of Basilian monks moving into the monastery. The document is even more special because besides

the text, the exact plans of the church and the Basilian monastery and the fences of the corresponding garden are also included in it. The building and yard of the former parish, also inhabited by Basilians until the new monastery was built, deserves special attention as this building completely disappeared by the middle of the 19th century. The drawing also confirms that the building of the monastery was far from finished in 1753, the east wing was completely missing. (Sz. T.)

Bibliography

*Litterae Cessionales... Episcopi M. Olsavszky, quad
Monasterium M. Pocsense*, in: Basilovits, 1799, III, 37–41
[unabridged edition].
Puskás, 1995a, 175, Photo No. 8

III.2.1 Epitrachelion Catalogue III.6



17th century, unknown Orthodox workshop from the Balkans; sateen weave, chain pattern silk, linen, silk taffeta, silver and gilded silver metal threads, spangles total length: 282 cm (111 in); width: 16 cm (6.3 in) Purchased from the Greek Catholic Parish of Zlatna in 1889. Museum of Applied Arts, Budapest, Inv. No. 13526

Inscriptions of the depicted saints, from top to bottom, from left to right: Christ as High Priest in the centre of the neckline: IC XC; Archangel Gabriel: Γ(...); the Theotokos:

MP ΘΥ; Saint Peter the Apostle: Ο [Α]ΓΙΟ[С] // ΠΕΤΡΟС; Saint Paul: Ο (...) // ΠΑΥΛΟС; Saint Matthew the Evangelist: (...) // [ΜΑΘ]Ε[ΟС]; an evangelist without any inscriptions preserved, presumably Saint John; Saint Mark the Evangelist: Ο/ΑΓΙΟС // [ΜΑΡ]/ΚΟС; Saint James the Greater: Ο /Α[ΓΙ]ΟС//[ΙΑΚ]/ΟΒΟ[С]; Saint Simon the Apostle: Ο/ΑΓΙΟС //СΙΜ/ΟΝ; Saint Andrew the Apostle: (...) // ΑΝΔ/ΡΕΑС; Saint Luke the Evangelist: Ο/ΑΓΙΟС // ΛΟΥΚΑС; Saint Bartholomew the Apostle: Ο/ΑΓΙΟС // ΒΑΡ/ΘΩΛ/ΟΜΕ/ΟС; Saint Philip the Apostle: Ο/ΑΓΙΟС // ΦΙΛΙ/ΠΟС; Saint Thomas the Apostle: Ο/ΑΓΙΟС //ΘΟΜ/ΑС

At the bottom of the *epitrachelion* there is a Serbian inscription written in Cyrillic characters: Саи петраиль приск[?] / цание[?] уч[.]ъ[?] у све/таго // [пр]иложи Милица/ [цр]квусвою харис/тратига

Sai petrail" prisk[?] / anie [?] u č[.]" [?] u sve/tago // [pr]iloži Milica / [cr]kvusvoju haris/tratiga

The base fabric of this liturgical garment is red, sateen weave silk with embroidery made with convex metal thread, stitched in a pattern, depicting the halo of the figures, their garments, the represented architectural elements, columns, flowers and the friezes serving as the contours of the fields. The embroidery was made with the use of flay yarn. The inscriptions and names that can be read on the objects were also made with metal threads, with double sided flat stitches. The faces and limbs of the depicted people were made with the application of needle painting, with silk yarn, contoured with dark brown silk yarn. In some of the fields there are spangles stitched with a golden bullion thread. The reverse is stiffened by linen lining, and it is covered by a very fragmented pink silk taffeta outer lining. The outer hemming is in a patterned, woven golden passementerie frame that was probably made later, in the 19th century. There used to be tassels on it, by now only their tiny stubs are visible.

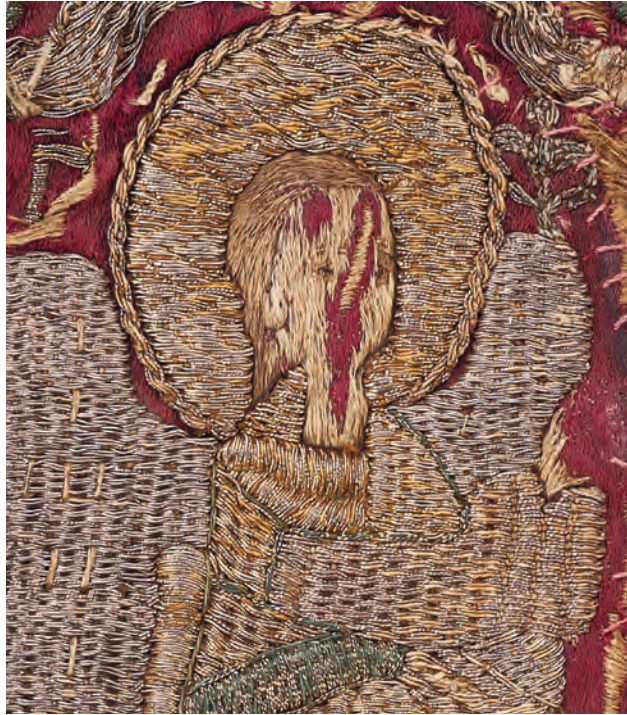
Christ as a High Priest appears on the neckline, in the medallion seen in the central axis of the item, in full episcopal ornaments – with a mitre on his head, wearing a sakkos decorated with crosses and an omophorion which seems to be repeated on his lap, giving blessings with both hands. Such representations of Christ appear in epitrachelions from the 15th-16th century. Cards made to the embroideries representing Christ as a High Priest, showing a strong resemblance to these ones, were preserved in the Benaki Museum, Athens, from the 18th century (cf. Vassilaki, Maria. *Working Drawings of Icon Painters after the Fall of Constantinople: The Andreas Xyngopoulos Portfolio at the Benaki Museum*, Athen, 2015, 143–144, kat. 111–113), which also shows the popularity of this iconography type lasting for centuries.



On the epitrachelion, the Saints stand on seven-seven three-lobe ogee arched niches in the central axis, on columns: Archangel Gabriel is greeting Virgin Mary on top, and the apostles can be seen under them. The names of all the Saints are written in Greek, and Oriental type floral ornaments can be seen on the 'pedestal', next to the figures. The faces and the silk woven body parts of the saints mostly faded away, bigger fragments were preserved only from the faces of Archangel Gabriel, the Theotokos and Philip the Apostle. Clothes made with metal threads are much better preserved. The scene of *The Annunciation* and the figures of the Apostles follow the traditional Byzantine iconography and style, hardly influenced by patterns from the west, its plant ornaments, the spectacular Italian pots on the side of Christ blessing and further floral motifs suggest that it could not be made before the 17th century. Regarding the shape of the figures though we can find parallels with earlier memories. In the aspect of shape and arrangement, an item from 1553, now in the Museum of the Serbian Orthodox Church of Belgrade, is closely related to it, on that item the figures of the apostles were embroidered with metal threads on red base fabric, standing in ogee arched niches, with

floral patterns on the edges (Милеуснић, 2001, 79–80). An epitrachelion of the Benaki Museum in Athens, dated to the mid-16th century, also has a similar composition, but instead of *The Annunciation*, above the Apostles there is the figure of *Deesis* – cf. Egger, Hanna (Hrsg.): *Ikonen – Bilder in Gold: Sakrale Kunst aus Griechenland*, Graz, 1993, 292–293, kat. 135. The epitrachelions of the 16th-17th centuries, partially originating from Constantinople, preserved in Wallachia and Moldavia, are rather considered as prototypes in the aspect of iconography and shape. Their style and the masters who made them are not the same – cf. Durand, Jannic – Giovannoni, Dorota et al. (eds.): *Broderies de Tradition Byzantine en Roumanie du XV^e au XVII^e Siècle: Autour de l'Étendard d'Étienne le Grand*, Paris, 2019, 38–49.

Reconstructed meaning of the inscription at the bottom of the object: 'This epitrachelion was donated by Milica to the Church of the Chief Commander'. The word 'petrail' (instead of 'epitrahilj') and the word 'haristratig' ('arhistratig') are both examples for how Church Slavonic expressions were distorted in vernacular language. The inscription written in Church Slavonic, edited in Serbian, was presumably made by an



embroiderer who was not totally familiar with the meaning of the words. The word Milica suggests a Serbian female donator. The linguistic features of the inscription confirm that the object was made in the 17th century. On the basis of the Greek inscriptions and the misspelled (?) Serbian inscription it is conceivable that it was made in a monastery with Greek majority in the Ottoman Empire. It does not seem to be closely

related to the textiles of the 17th century originating from Constantinople – cf. Papastavrou, Elene – Filiou, Daphni: On the beginnings of the Constantinopolitan school of embroidery, *Zograf*, 39(2015), 166–168.

The epitrachelion was offered for sale by László János Zlatna Transylvanian Greek Catholic deacon-parish priest to the National Museum in 1889. Excerpt from his letter: 'In the Greek Catholic church of Zlatna, built in 1424, according to experts there are several archaic objects. Our church guardianship selected two excellent archaic items from them for sale to enrich the church. These items (an old gilded silver chalice weighing 274 grams [0.6 pounds] and a silk shawl with the representations of the Apostles, sewn with gold-silver threads) enclosed can be bought by the museum in the below conditions.' The purchase price of the silver object is 200 forints, that of the fabric is 150 forints. The deacon also made the transcript of the inscription of the *epitrachelion* from Cyrillic to Latin characters, and it was meticulously copied to the rear side of the letter in the National Museum (the translation and interpretation of the meaning were ignored). Director Ferenc Pulszky forwarded them to the director of the Museum of Applied Arts, Jenő Radisics. The epitrachelion was finally bought by the museum for 100 forints (IMM Repository, 66/1889).

There have been several researches on the history of the church of Zlatna. It was presumably built by Saxon settlers in the 13th century, probably taken over by the Romanian Orthodox community in the late 14th or early 15th century, and it could be a significant church in the area. By 1744 it must have been used by Greek Catholics because following its renovation and painting it was consecrated by Inocențiu Micu-Klein Bishop of Făgăraș (*Fogaras*) (1729–1751) (earlier bibliography: Petrov, Gheorghe. Biserica 'Adormirea Maicii Domnului' din Zlatna, jud. Alba, in: *Arhitectura religioasă medievală din Transilvania*, II, Satu Mare, 2002, 123–135). There is no indication of any local roots of the donor Milica in related literature. The inscription on the fabric is 'Chief Commander' referring to a church dedicated to the protection of an archangel, while the church of Zlatna was dedicated to the Dormition of the Theotokos. There is no indication of any changes regarding the feast the church was dedicated to, even though it cannot be ruled out either, but the sumptuousness of the object suggests that this was not its original place of destination as similar objects were often princely donations given to monasteries. When and how exactly it was transferred to Zlatna cannot be stated yet. (X. G. – A. P. – Sz. T.)

Unpublished

III.2.1 Blessing Cross Catalogue III.7



carving: Mount Athos, metal casing: Master Neagoe, Wallachia or Moldavia, 1681
boxwood; gilded silver, stones (turquoise); cast, engraved
length: 22.5 cm (8.9 in); width: 13 cm (5.1 in),
height: 2.5 cm (1 in)
Greek Catholic Art Collection – Nyíregyháza,
Inv. No. 1999.13 (B 13)

The fretwork boxwood carving has the shape of a Latin cross, with four fields on both sides, the ones in the middle are longer than the ones at the end of the bar. The Baptism of Jesus is the central representation on one side, His crucifixion on the other side. On both sides, at the bottom and on the top of the vertical bar there are auctor portraits of the Evangelists sitting, and on the horizontal bars the main scenes are accompanied by half-length portraits: next to the crucifixion there are the Saints Constantine and Helen,

next to the baptism scene there are Archangels, one on each side, with their hands covered.

The carving was put into a metal casing with ogee arched frames around the fields. Tiny crosses issue from the leaf motifs at the end of the bars, and a handle ending in a decahedron-shaped knob is connected to it, divided by a knot motif in the middle. Four dragons were fitted to the sides of the cross, combined with floral motifs, the two upper dragons were truncated to match the proportions of the cross. On both sides, at the intersection of the cross's bars, two red gems were placed into the upper part of the casing recalling flower petals, and two blue gems into its lower part. The following inscription can be read on the side of the handle containing the *Crucifixion*: 'ПОМЕНИ Г[ОСПОД]И / РАДУЛЛ[Е]Т #ЗРП' and most probably the letter 'Θ' under the inscription also belongs here. Which means: 'Remember, O LORD, Radul, in the year 7189'. The year



given here, calculated from the Creation, is the year 1681 calculated from the date of birth of Jesus. Another inscription on the two other sides of the knob: 'κγκο / ρβ(?)κγ'. On the lower side of the knob there is an inscription in a semi-circle: 'МЕЩЕРҮЛ НЪГОЕ' – that is 'Neagoe Mesterul', indicating Master Neagoe, the creator (of the metal parts) of the object.

The tradition related to the origin of the object was already published by Borovszky: 'The Greek Catholic Church has got an exquisite, 20 cm high gilded silver cross with an artistically carved wooden insert with an icon. This precious cross was made in 1628 (*sic*), and a Russian general donated it to the Church in 1848. The Church also possesses an old silver cup and an identical plate from 1623.' The year on the cross was presumably incorrectly indicated but it must refer to this object. Unfortunately the latter liturgical objects were not preserved.

Oral tradition preserved the most information on the history of the cross, saying that the village community admitted an injured Russian officer to the parish, where he was hospitalised. To express his gratitude, he donated this cross to the church. There is no information on how he obtained the cross. The Russians were in a close relationship with Moldavia and Wallachia, and a part of the former, Bessarabia was under Russian control from 1812, so the officer might as well have received the cross in his former base. Although the cross is described in the inventory performed in the parish on 4 October 1881 ('gilded hand cross with an old carved wooden insert'), the origin of the cross is not mentioned, neither

is it mentioned in the records of the canonical visitation of 1940, all they include is the description ('Hand cross: abundantly gilded 13 carat silver', published by: Majchricsné Ujteleki, 2014, 116).

The local community is still strongly attached to it, the respect for this cross was passed on from generation to generation. The honour of this cross was in focus twice a year, which helped the preservation of the story of its origin. It was exhibited in the centre of the church, decorated, on the day of the Exaltation of the Holy Cross, on 14 September, and on the Sunday of the Holy Cross, which is the Third Sunday of Great Lent. Otherwise it is stored in the parish. In the 1970s it was taken away from the parish for conservation, for which the believers of the filial church of Sárzasadány also donated money. After conservation it was transferred to the Greek Catholic Art Collection in Nyíregyháza.

The carved part of the cross belongs to the group of the so-called Mount Athos wood carvings. The tradition of making wood carvings from boxwood, a process that requires a lot of patience, appeared on Mount Athos at the end of the 16th century, and they were taken by monks on their fundraising trips and donated or sold to Orthodox believers. The ornamented metal casings were sometimes made on the Holy Mountain, but often they were ordered by the new owner and made in the workshops of goldsmiths. Some of them can be found in Greek Catholic churches in Hungary, their origin is unknown though; three of them are preserved in the Greek Catholic Art Collection. According to the asset inventory of Elemér Kőszeghy performed in 1941, the Greek Catholic cathedral of Uzhhorod and that of Oradea also had a cross respectively from mount Athos, a photograph was taken of the cross of Oradea (Budapest, Museum of Applied Arts, Repository, asset inventory of Elemér Kőszeghy). (A. T. K. – Sz. T.)

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- Puskás, 1996b, 26.
- Pozbai, Dezsőné. *Bodrogolaszi története*, [Bodrogolaszi], 2005, 469.

III.2.1 Mount Athos Cross in a Leather Case

Catalogue III.8

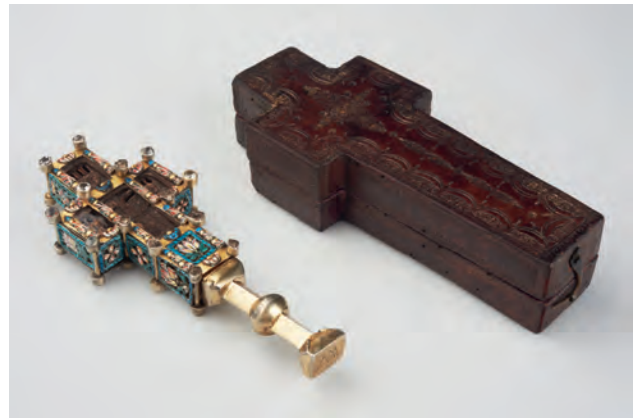


17th-18th centuries: wood carving: Mount Athos; metal casing, leather case: Transylvania (?) boxwood, gilded silver, painted enamel, glass; wood, leather, textile
length: 18 cm (7.1 in); width: 6 cm (2.4 in), thickness: 2 cm (0.8 in)

Conservation: Mária Szabóné Szilágyi (boxwood), Veronika Szilágyi (metal, enamel), Hajnalka Tóth (leather case), 2015–2016.

Saint Nicholas Hungarian Greek Catholic parish, Satu Mare (Szatmárnémeti)

On one side of the fretwork cross carved from one piece of boxwood there is a scene of the *Baptism of Jesus* showing a three quarter view of Christ making a step in the river Jordan, the Forerunner pours water on His head, an angel stands behind him, and an arched beam coming from Heavens indicates the Word of



God the Father. A Greek inscription, now hidden behind the metal frame, can be deciphered on the frame of the composition: 'H ΒΑΠΤ[ΙC]ΙC'. In the two shorter, horizontal bars of the cross, in ogee arched niches the scene continues: the half-length portrait of the profile of two angels shows them turning towards Christ, holding his clothes in their hands. The half-length portrait of an Evangelist holding a book can be seen in the upper quarter of the vertical bar. The composition of the other side is similar, its central scene shows the crucifixion of Christ, with a Greek inscription: 'H CTABPO[C]I C'. Under the Cross of the Crucified Saviour a woman (maybe Mary Magdalene) and a bearded man, presumably the Captain, are standing, while in the left horizontal bar another woman, most certainly Our Lady of Sorrows, and in the right horizontal bar the beardless, half-figure representation of the Beloved Disciple are easily recognisable. At the end of the vertical bar there is another Evangelist. The metal casing, including the carving, is gilded silver decorated with different colourful (white, blue, yellow, pink) flowers painted on tiny fretwork plates, mainly enamel plates decorated with tulips. The plates of the metal frame were joined together with silver wires, and polished glass pebbles can be found at the end of the silver wires. The lower quarter of the vertical bar of the cross is covered with enamel elements on both sides although the portraits of two other Evangelists are located under them. This can be explained by the fact that the lower part of the carving was already probably damaged when the present metal frame was made, and this is how the missing parts of the carving were concealed. The handle of the cross is made of gilded silver, it is a diagonally turned, square segmented block, in the middle of which there is a spherical node ending in a truncated pyramid both at the top and at the bottom. The lower sides are decorated with leaf motifs, and Mary's monogram can be seen in Latin characters on the base plate. Missing enamel side plates were also

III.2.1

replaced in the last conservation. Mica plates were fixed to the two sides to protect the carving.

The boxwood carving belongs to the group of so-called Mount Athos carvings that were indeed made by monks living on the Holy Mountain from the end of the 16th century and spread by them in the Orthodox world. It is difficult to date them on the basis of their style because they are characterised by strong conservatism in the use of shapes. This sample could be made in the second part of the 17th or even in the early 18th century. The metal frame decorated with tulip painted enamel could be made in the 18th century, probably in the first part of the century, maybe in the nearby Transylvania. Mary's monogram written in Latin characters on the knob of the cross's handle suggests that the goldsmith, or rather the customer was not Orthodox. There is only one known altar cross in the collection of Transylvania that is similar, with a refined, enamel, Mount Athos wood carving, preserved in the Hungarian National Museum (Inv. No. 1849.11), its inscription suggests that it could be made around 1735 in Braşov (*Brassó*). It is rare to have the original leather case of the 18th century preserved as well, the one in which the object was transported; on the basis of the applied technique and its pressed, gilded decoration it was probably made by a Hungarian or Transylvanian master.

The Parish of Saint Nicholas in Satu Mare was founded by 'Greek' merchants in the second part of the 17th century who, despite their losses suffered during Rákóczi's War of Independence, supported the reorganisation of the community and the construction of a new church in the 1720s. There is no information on when the community received this cross. The following entry could be found in the inventory performed in the church in 1843: '10. A colourful cross at the icon on an analogion is the gift of Mihály Tánya Sr' (in a document of the archives of the parish). Due to the succinctness of the description it cannot be clearly associated with this cross, and it is also hardly believable that the most precious cross of the parish could be kept constantly in the nave, although this option cannot be ruled out either. Mihály Tánya Sr. was a local parish priest when the inventory was made. It is more plausible that this item was brought here by a rich 'Greek' merchant family in the past century. (Sz. T.)

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Chalice

Catalogue III.9



*First part of the 18th century, unknown goldsmith gilded silver; hammered, cast, chiselled height: 27 cm (10.6 in), top diameter: 6.6 cm (2.6 in), base diameter: 16.6 cm (6.5 in)
Holy Protection of the Theotokos Greek Catholic Church, Makó*

A few elements of the suffering of Christ are represented in the decoration consisting of ribbon and flower motifs on the six-lobed, convex base of the chalice. On its vase shape node there is a fretwork carving decorated white silver calix with ribbon and floral motifs. A *Vera Icon*, i.e. a relief of the Head of Christ can also be observed in its ornaments. The chalice has a protruding rim. On the basis of its style, according to related literature it could be made in Hungary in the first part of the 18th century. (Sz. T.)

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Puskás – Tóth, 2004, 10.

III.2.1 Chalice

Catalogue III.10



1781, Mátyás Szaczlauer (?)

gilded silver; hammered

height: 23 cm (9.1 in), top diameter: 10 cm (3.9 in), base

diameter: 16 cm (6.3 in)

Conserved by: János Seremetyeff-Papp, 2009.

*Holy Protection of the Theotokos Greek Catholic Church,
Görömböly*

*Inscription on the inner rim of its base: Andr: Eppus
Munkatsien. Eccla G. R. C. Görömböli. donavit 1781.*

A cup with a protruding rim can be observed on its simple, vase-shaped node connected to the four-lobe convex base. The 'MS' initials next to the number 13 indicating the fineness of the metal on the outer, horizontal rim of the base could refer to Mátyás Szaczlauer from Trnava (*Nagyszombat*), who was active in the town between 1769 and 1800 (cf. Kőszeghy, 1936, 269). According to the Latin inscription, the chalice was donated to the church by András Bacsinszky Bishop of Mukacheve in 1781. Not only was Bacsinszky the spiritual leader of the town, from 1776, when the respective Bishop of

Mukacheve was granted the title of the Abbot of Tapolca and the corresponding revenues, he was also the patron of the village (Baán István. *A görömbölyi görögkatolikus egyházközség a 18. században*, in: *Id. Bizáncan Innen és túl: Tanulmányok*, Nyíregyháza 2018², 493; Puskás, 2014, 182). The chalice was conveyed to the community as a manifestation of the care provided by the patron. (Sz. T.)

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Puskás, 2014, 186, 257, 18. kép [Picture No. 18, before conservation]

III.2.1 Chalice

Catalogue III.11



1796, Pál Szakmáry (1743–1816)
silver; hammered, chiselled, once gilded
height: 24 cm (9.4 in), top diameter: 8.5 cm (3.3 in), base
diameter: 14.5 cm (5.7 in)
Nyíregyháza: Greek Catholic Art Collection, Inv. No.
2017.1.1.

Inscription around the inner rim of its base: Pro Ecclesia
G. R. Búdensi. 1796. Sumptibus ejusd: Eccles: curavit
Steph: Lupess

A laurel wreath can be observed on the lower rim of the round base of the chalice, on the narrowing stem there are three laurel wreaths hanging on a ribbon, linked by loosened laurel strings, and the remaining surface of the stem of the base is decorated with floral and grape motifs. The node has the shape of a richly segmented vase, and the wreath, string and grape motifs of the base are repeated on the cup. The chalice has a protruding rim.

On the lower rim of the base of the classic style, late Baroque chalice, but also on the cup, the initials

'PSz' are clearly visible next to the number 12 indicating the fineness of metal and next to a hardly decipherable figural motif. The initials might refer to Paulus Szakmáry, a master working in Prešov (*Eperjes*) from 1772 until his death (1816) (cf. Kőszeghy, 1936, 105, 640). According to the Latin inscription engraved in the inner rim of the base, the chalice was ordered by István Lupes for the church of Búd, paid by the same church. The town of Búd is now called Tiszavasvári, István Lupes served there there from 1792 to 1804. From there he moved to the Parish of Tímár, where thanks to a Hungarian liturgical manuscript copied in 1814 he became known to professionals of liturgical history (cf. Cat. IV.37). (Sz. T.)

Unpublished

III.2.1 Communion Spoon *Catalogue III.12*



19th century
copper, gilded
Greek Catholic Church of Saint Nicholas, Aranyosapáti

The handle of the spoon grows wider towards the head, there is a slot along its central axis, and at its end there is a pine-cone-looking terminal ornament. Presumably this item was not designed for sacramental use. It was found in the church altar made in the early 19th century, covered with a wall but transformed several times. Its significance is heightened by the fact that this is the first known communion spoon from the area of the Eparchy of Mukacheve. (Sz. T.)

A Pair of Candlesticks *Catalogue III.13*



18th century, unknown workshop in Hungary
tin; cast, punched
height: 51 cm (20.1 in); width: 11 cm (4.3 in)
Greek Catholic Art Collection – Nyíregyháza, Inv. No. 1999.36. (B 31.1–2).

The volute components standing on the knobs pressed by eagle claws composing the feet of the candlesticks make a 120° angle with each other. The side of the foot is decorated with roughly formed leaf motifs. The bars look like twisted balusters with a node in their centre. The candle drip catchers are strongly deformed. Such tin candlesticks were used in numerous Greek Catholic churches in the 18th century, especially on the altar, but in many parishes this was considered luxury since they made everything they could from wood. Due to the fragility of tin however, there are hardly and such objects preserved. (Sz. T.)

Unpublished

III.2.1 Flask

Catalogue III.14



around 1775
tin; cast, engraved
15 × 10 × 5.5 cm (5.9 × 3.9 × 2.2 in)
Greek Catholic Art Collection – Nyíregyháza, Inv.
No. 2015.286. (B 60).

A standing block flask with arched segments on its upper, shorter corners, with a thin screw mouth, the original cap is missing. A Slavonic inscription can be seen on one of its wider sides: 'МВРНИЦА СОБОРА СЛЧАНСКАГО 1775' – 'Vessel for Myro of the Szabolcs borough, 1775'. This inscription makes it clear that the *myro* consecrated in the cathedral of Uzhhorod in the Divine Liturgy on the evening of Holy Thursday was sent to the archdeaconry of Szabolcs in this flask in 1775, and the Archdean made sure that every parish received from it. The centre of the archdeaconry of Szabolcs was in Hajdúdorog, therefore this tin flask was presumably preserved there.

The *myro*, i.e. the fragrance oil (chrism) was consecrated solely by the Bishop also in the Eparchy of Mukacheve. According to the regulations, it was cooked in the episcopal centre during Lent by adding numerous (depending on traditions up to 40) herbs to olive oil. *Myro* was used by ministers during the celebration of the sacrament of Confirmation, for anointing, but the bishop used it for other consecrations as well (e.g. altar, church), which were his privileges. According to visitation records of the 18th century, the smaller portion sent to parochial churches was held in bowls on the altar, often in the tabernacle (if there was one) or in the drawers corresponding to the tabernacle. (Sz. T.)

Unpublished

Holy Water Bowl

Catalogue III.15

(1)



1778

copper; hammered

height: 63 cm (24.8 in), top diameter: 36 cm (14.2 in), base diameter: 21 cm (8.3 in)

Holy Protection of the Theotokos Greek Catholic Church, Miskolc-Görömböly

On the cylindrical base, wider at the bottom, there is a goblet-shaped cup profiled with nosings, covered with a bell-shaped, hammered, profiled lid that looks like a flower petal or a roof tile, with a knob on its top. Engraving can be observed on the lid: a double cross issues from a heart, with Cyrillic characters on the cross in two lines: 'Ц' and 'Г', the abbreviation of the words 'Church of Görömböly', and the year 'АΨΟΗ' = 1778 can be deciphered under them. Next to the cross: Inscription: 'IC XC'.

The Holy Water bowl was not mentioned specifically in the records of the canonical visit of the parish in 1877. Its existence can be assumed from the answer to question 121, asking who kept the keys of the baptismal font, and the answer was: 'It has no keys.' (AGKA Inv., č. 478, Sign. 16, Rok. 1877, Kan. viz., Translation made on the basis of a copy: Gyulai Éva. A görömbölyi görögkatolikus egyház 1877. évi canonica visitatioja [1. rész], *Egyháztörténeti Szemle*, 1(2000), 1., 110–134.)

(2)



Such bowls were preserved in so good quality only in very few places since Water Blessings normally took place at wild waters, and the Holy Water preserved for the church was usually consecrated and kept in wooden buckets until very recently. More richly decorated copper bowls of a similar size but different shape were transferred to the Greek Catholic Art Collection from Sajópetri, designed in the 18th century for Water Blessings and the preservation of Holy Water (height: 42 cm [16.5 in], base diameter: 50 cm [19.7 in], Inv. No. 1999.35 [B 35]). The initials 'IHS' can be seen on its removable, flat lid, and in the cartouche in the hammered floral ornaments around the stem of the cup there is an engraved Church Slavonic inscription with the indication of the year: 'Семіѡнъ Чырскый / Парохъдал Стра/пйтѣроку #аѡо' (Picture 2). According to the inscription, it was made by Simon Csirszky parish priest in 1770. He already served in the village in 1751, during the visitation of Mánuel Olsavszyk Bishop of Mukacheve (Véghseő–Terdik–Simon–Majchrics–Földvári–Lágler, 2015, 291). Smaller, more sophisticated copper bowls can be found in the churches of Hejőkeresztúr and Tokaj (I brought the latter one to the Greek Catholic Art Collection in 2010), both are presumably from the 18th century. (Sz. T.)

III.2.1 Altar Cross Catalogue III.16



First part of the 19th century, Russian Empire
bronze, copper, cast, hammered, gilded
height: 40 cm (15.7 in), base diameter: 17 cm (6.7 in)
Eparchy of Miskolc

See below the description of the altar cross in the records of the canonical visitation in 1877: '30. Pacificale altaris ex argento chinensi, in statu bono. Aliud antiquum cum fusa effigie, in statu usuabili. – Tertium supra mensam prothesis antiquissimum e materia auri. //

Ad Nr. 30. Pacificale, praetensive e materia auri est triplicatum, 41 centimetra amplum, in basi habet quatuor Evangelistarum effigies exsculptas, inter has effigies, trochleis firmatas, sunt aliae quatuor figurae exsculptae,

quarum duae uvae et duas spicas aequae uvae sculptae, infra tertium ramum crucis transversum habetur effigies mortis, supra effigiem mortis et infra pedes crucifixi Salvatoris sunt in duobus ordinibus cyrillicae literae, et quidem in primo ordine М. Л. in secundo Р. Б. – In secundo et tertio ramo est effigies ipsius Salvatoris, circa caput circulo et in circulo СОН gaudentis; supra caput Salvatoris est inscriptio: І.Н.Ц.І. in secundo seu medio ramo est inscriptio: Распятіе Господа Бога и Спаса Нашего Іисуса Христа Сына Божія literis cyrillicis; in secundo ordine magnis literis: ІС ХС. In tertio ordine habetur: Кресту твоему поклоняемся Владыко, и святое воскресеніе твое славимъ. Infra hunc ordinem ad dexterum latus est: НИ ad sinistrum latus КА. Supra secundum seu medium ramum crucis sunt effigies duarum Angelorum, quorum figurae in superiori parte tertio ramos est effigies Spiritus Sancti in forma columbae, cum inscriptione: Святой Духъ. Ex utraque parte effigiei Spiritus Sancti sunt effigies angelorum capitibus duarum, quasi de coelo supra caput crucifixi Christi volantes, cum inscriptione: Ангела Гдни; et in infimo ordine est inscriptio maioribus literis: Цр Свята (sic!). Supra tertium ramum in columnali ramo est effigies Dei Patris cum inscriptione Гдь Саваотъ, et in sinistra parte Dei Patris effigiei est globus mundi, supra quem habetur signum triplicatae crucis. Inscriptiones omne literis cyrillicis in metallo praetensive sculptae; sed ex his omnibus inscriptionibus neque aetas, neque procurator aut donator tam pretiosi pacificalis cruci potest.' (AGKA Inv., č. 478, Rok. 1877, Sign. 18, Kan. viz., 36. o.)

A sequence of vertical leaves runs around the lower, convex rim of the cold formed, once gilded copper base; the convex part above that is segmented to areas by four bands decorated with grape motifs, and removable, silver-foiled, oval-shaped portraits of Evangelists are fixed to the middle of the segments. From the base, a vase-shaped cast node issues, decorated with grape leaves, on top of it cold formed acanthus leaves cover the fixture of the cast bronze, gilded, eight-pointed cross. The lower bar of the cross is diagonal, and two six-winged cherubim appear on the central bar. The front plate of the cross, on the smaller, convex cross with a similar shape bears the image of the Saviour crucified, with the traditional three Greek characters on the cross in His halo. A relief of the abbreviated version of the Slavonic translation of the explanatory inscription ('І.Н.Ц.І.') ordered by Pontius Pilate can be seen on the upper bar of the inner cross. The abbreviation of the Greek name of Jesus Christ ('ІС. ХС.') appears at the end of the long bar of the cross, also in the form of a relief, while under the long bar the liturgical song prescribed for the days of the



Exaltation of the Cross, 14 September and the third Sunday in Lent, on the so-called Sunday of the Holy Cross, can be seen ('Before Thy Cross we bow down in worship, O Master, and Thy holy Resurrection we glorify'), the name of the event can be seen above the bar ('The Crucifixion of our Lord, God and Saviour, Jesus Christ'). Next to the cross, above the spear and the sponge pinned to a cane, the Greek word 'NIKA' can also be deciphered, which, together with the name of the Saviour means: 'Jesus Christ Conquers'.

Two weeping angels, shocked by the sight of the Crucified One, can be seen in the upper bar of the cross, with their hands covered (with the recessed inscription: 'Angels of the Lord'). The title 'King of Glory' can be seen under the angels, referring to Christ. The dove symbolising the Holy Spirit floats above the angels, and above the dove, the Holy Trinity is completed with the

cloud wreath reading 'Lord of Hosts', giving blessings with His right, holding a globe in His left.

In the slanted bar, four Cyrillic characters ('М.Л.Р.Б.') can be seen under the footrest, on the cross, some sources interpret it as: 'The place of execution has become Paradise.' Adam's skull can be seen at the foot of the cross, in a small cave (inscriptions: Давыдов, 2010, 105).

There is no information on when and from where this cross was brought to the church. By 1877 it must have been there, since a detailed Latin description of the object was found in the records written by Miklós Tóth Bishop of Prešov (*Eperjes*) on the occasion of his canonical visitation, which clearly indicates that he also liked this unique piece of art (see above). Russian researchers date such Russian cross casts to the end of the 18th century or the beginning of the 19th century (cf. Давыдов, 2010, 75, 82). Altar cross versions of this type are rare. The style of the base is completely different; it could be made by a different workshop, but its style suggests that it was made in the early 19th century. Its grape motif used as a Eucharistic symbol suggests that it was designed to be used on the altar. The cross was possibly brought to the church in the first part of the 19th century by Russian merchants or soldiers who had been to Hegyalja. The author of the description laconically mentions in 1877 that none of the inscriptions on the object indicates its age or the customer who ordered it or the name of the donator, which means that nobody remembered how and when it was acquired.

It is strange that another, identically cast hand cross is preserved in the same church. It was brought to the church presumably only after World War II, a soldier brought it home from the front line. It is clearly visibly that its handle was made with a different mould, decorated with the *Arma Christi*, i.e. the items of the Instruments of the Passion. A very similar item was made close to Moscow in the 19th century (cf. Gnutova–Ruzsa–Zotova, 2005, 94, kat. 179).

Church Slavonic quotes, hymns and apocrypha, are written on the reverse of both crosses. The first one is the Exapostilarion of the Matins from the Oktoechos for Wednesday and Friday, chanting the glorification of wood so expressively: 'Christ, you are the guardian of the universe; Christ, you are the adornment of the Church; Christ, you are the sceptre of kings; Christ, You are the strength of believers; Christ, you are the glory of angels and the dread of the devils!' (Sz. T.)

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III.2.1 Relic Case *Catalogue III.17*



*Second part of the 18th century, early 19th century,
Palestine (?)
wood, mother-of-pearl, textile, iron, silver, bone; engraved,
hammered
height: 13.5 cm (5.3 in); length: 23 cm (9.1 in);
width: 13.5 cm (5.3 in)
Conservation: Tamás Seres, Mária Szabóné Szilágyi
(mother-of-pearl), Veronika Szilágyi (metal), 2014/2015.
Greek Catholic Art Collection – Nyíregyháza,
Inv. No. 2010.194 (B 25.2)*

The wooden elements of the block-shaped case were joined together without metal studs, with bolts and wood studs. Its top looks like a truncated pyramid, it has trapezoid sides. Inside, on the rear side of a hammered, chiselled silver plate, the bone relics of different saints were fixed with metal bands soldered on the plate.

The Greek name of the respective Saint was carved on the frame band of the irregular-shaped holes. The surface between the holes was filled with a composition of Late Baroque, Rococo flowers and ornaments. The relics of the following saints were placed in the silver plate, from left to right: unknown male saint ('Ο Αγιος') – the relic is missing, if there was any; Saint Marina ('Η ΑΓΙΑ ΜΑΡΙΝΑ'); Saint James ('Ο ΑΓΙΟΣ ΗΑΚΟΒΟΣ'); Saint Anna ('Η ΑΓΙΑ ΑΝΑ'); Saint Pantaleon ('Ο ΑΓΙΟΣ ΠΑΝΤΕΛΕΙΜΟΝΟΣ'); Saint Nicetas ('Ο ΑΓΙΟΣ ΝΙΚΗΤΑΣ'); Saint Paraskeva ('Η ΑΓΙΑ ΠΑΡΑΣΚΕΒΗ'), and Saint Pantaleon once again ('Ο ΑΓΙΟΣ ΠΑΝΤΕΛΕΙΜΟΝΟΣ'). The inner side of the top of the case was covered with red velvet, it was preserved only on the shorter right element.

The outer sides of the case were covered with mother-of-pearl sheets, scenes were engraved in the

III.2.1

segments composed of square-shaped sheets, and the lines were emphasised with black paste. The segments are separated from one another by ebony veneer sheets or by bands of alternating moulded sheets and mother-of-pearl sheets. Before the conservation, except for very few sheets, the complete outer covering was missing. Some of the mother-of-pearl sheets were also missing, which was still noticeable after the reconstruction of the outer covering: on the tiny replacement sheets in the fields with the depictions of scenes, being of a different colour, only the frame lines were remade, the missing figural parts were not completed. Traces of glue on the case helped identify the original place of the preserved sheets. Fourteen segments of different sizes could be reconstructed altogether: *Jesus's entry into Jerusalem and the Baptism of Jesus* (on the two shorter sides, 6 × 9 cm [2.4 × 3.5 in] segments); *The Annunciation, The Birth of Jesus, Saints Constantine and Helen, A Healing Miracle of Jesus Christ* (four segments of 5,7 × 8,8 cm [2.2 × 3.5 in] on the longer sides of the case); *The Theotokos with the Infant (Axion Estin, i.e. 'Truly Meet' type), two standing Apostles, one of them is Saint Peter* (two segments of 4,7 × 6,4 cm [1.9 × 2.5 in] on top of the case); *Crucifixion, Lamentation of Christ, Jesus's Transfiguration and Apparition to Mary Magdalene* (5 × 6,3 cm [2 × 2.5 in] segments on the longer, slanted sides of the cover); *The Resurrection of Jesus* and an unidentified fragment (5 × 5 cm [2 in] segments on the shorter, slanted side of the cover). Iconography and Greek inscriptions helped the identification of the depictions. Traces on the bottom of the case suggest that it also had four legs, they were reconstructed during conservation. The iron elements of the case were adequately conserved, the missing parts were replaced, just like the rings in which the strings regulating the opening angle of the lid were tied.

Information was shared on relic cases with a similar shape from the Hilandar Monastery on Mount Athos as well. They are inlaid with mother-of-pearl, but the decoration is only ornamental, not figural; according to researches they were made in the 17th century (cf. Милановић, 2008, 417, 421, cat. 296–297). Other objects with different functions but with the same mother-of-pearl technique as that applied on the case of Nyíregyháza were also preserved at the same place. On an altar cross, the corpus and the image covering the foot, representing Saints Constantine and Helen, both consist of engraved, black modelled mother-of-pearl sheets. According to its description, the object was made in the Holy Land in the 18th century (Ibid., 374, cat. 258). A decorated frame of an icon is also preserved here, covered with mother-of-pearl engraved sheets finished with black paste. In the central axis of the upper part of the frame, the main scene is *The Last Supper*, with *The Death of the Mother of God* as



the main scene on the right, and the episodes of the story of Jesus Christ's suffering in the remaining segments of the picture. The images are accompanied by Greek inscriptions, the open surfaces between the images are decorated with floral motifs and cherub heads made on the basis of the motifs of mother-of-pearl-coated pilgrim souvenirs from the Holy Land (Petkovic, Sreten: *The Icons of Monastery Chilandar*, Monastery Chilandar, The Holy Mountain Athos, 1997, 180). Cases preserved in the Museum of the Serbian Orthodox Church in Belgrade, showing a similar shape, are dated to the 18th century, they were also covered with solely geometrical ornaments. A big altar cross is preserved here as well though, covered with carved, black coloured mother-of-pearl sheets. The shape of the cross is closely related to the shape of crosses brought by pilgrims from the Holy Land, and the image of Saint Lazarus, King of Serbia suggests that Palestinian masters were able to make anything for the customer's request, on the basis of an engraved prototype (cf. Милеуснић, 2001, 89–91).

The relic case of Nyíregyháza was also presumably made in the Holy Land or in another area of the Ottoman Empire with an Orthodox population, at the same time as the silver plate but possibly in a different workshop. Most probably it was brought to Hungary by "Greek" merchants, i.e. Christian merchants from the Balkans, or by Orthodox travelling monks. It was transferred to the collection from an unknown place in the second part of the 20th century. (Sz. T.)

Unpublished

III.2.1 Altar Cross

Catalogue III.18



19th century, Palestine
wood, mother-of-pearl
height: 32 cm (12.6 in); width: 12 cm (4.7 in), depth:
7.5 cm (3 in)
Conservation: Mária Szabóné Szilágyi, 2014–2015.
Greek Catholic Art Collection – Nyíregyháza,
Inv. No. 2010.194 (B 25.1)

The mother-of-pearl is a hard, iridescent material that can be found on the inner side of the shell of molluscs (shells, snails), in carved form it has been widely used as decoration from ancient times. The core of the cross from Nyíregyháza is made of pine wood, the oil tree on its reverse is covered with a veneer sheet, its side plates and front plate are coated with mother-of-pearl. The parts of the front plate composed of several elements are carved: in the cross-shaped central segment there is a refined relief depicting Christ crucified. The figure of the Saviour was originally made of a T-shaped mother-of-pearl plate, but the lower third of the vertical bar, i.e. Christ's legs under his knees, was broken down and is missing. The inscription written in Slavonic characters, identifying Jesus of Nazareth as the King of the Jews, was written on

a small separate plate, and it was also preserved. The lobes at the end of the Latin-cross-shaped wooden core were also decorated with carvings: the three quarter view of a weeping woman, presumably Mary Magdalene on the left, and Adam's skull at the bottom of the cross. The carvings of the other two bars are missing. The full-length portrait of Our Lady of Sorrows was preserved on the longer bar, on the handle of the cross. The two missing parts were reconstructed on the basis of analogies in a similar style, from the same period: the Father and the Holy Spirit can be found in the lobe above the cross, and the depiction of Saint John The Theologian, the Beloved Disciple can be seen in the right lobe. The supplements were drawn by Tamás Seres, painter-conservator artist, and carved from mother-of-pearl by Mária Szabóné Szilágyi woodcarver-conservator artist on the basis of these drawings. The cross was later fixed on a beautifully carved, richly profiled foot.

It is difficult to date the cross. The creation of crosses, images and models of the Holy Sepulchre decorated with mother-of-pearl carvings for pilgrims became more and more popular in the Holy Land from the 17th century. They were carved by Palestinian Christian masters living in Bethlehem and Jerusalem, mainly following the local Latin Rite, encouraged by Franciscans, from the last decades of the 16th century (cf. Bagatti, Bellarmino. *L'industria della Madreperla a Betlemme*, in: Piccirillo, Michele: *La Nuova Gerusalemme: Artigianato palestinese al servizio dei Luoghi Santi*, Bergamo, 2007, 225–233). In line with the intensifying presence of Russian political life and pilgrims, from the 19th century the number of objects with Slavonic inscriptions, often with Orthodox iconography, was also increasing. Significant collections were preserved in Saint Catherine's Monastery at the foot of Mount Sinai and in the Hermitage in Saint Petersburg – see Piatnitsky, Y. – Baddeley, O. – Brunner, E. – Mango, M. M. (eds.): *Byzantium Russia, Orthodox Art from the Sixth to the Twentieth Century*, St. Petersburg, 2000, 224–226, 453–456). Photographs of two crosses with shapes very similar to the cross in Nyíregyháza were published from the treasury of the Serbian Hilandar Monastery on Mount Athos (Милановић, 2008, 51). On the basis of published objects it can be assessed that the cross of Nyíregyháza was probably also made in the Holy Land for Orthodox pilgrims at the end of the 19th century or in the early 20th century. There is no information on when and from where the cross was brought to the collection. (Sz. T.)

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III.2.1 Bench

Catalogue III.19

(1)



1833

wood; carved

height: 136 cm (53.5 in); width: 71 cm (28 in), depth: 41.5 cm (16.3 in)

Conservation: Fragment of the image of *The Last Supper*: Nelli Sántha, Anna Vihart (University of Fine Arts, Budapest), 2018/2019.

Annunciation of Our Lady Greek Catholic Church, Újfehértó

Single seat bench, presumably from oak boards. It has an arched backrest, with carved laurel garlands on its edge and an oval field in the central axis, surrounded by a snake eating its own tail, wearing a five-pointed crown, with an inscription indicating the creator and the year of preparation: 'NS / MOSOL/LYGO JÁNOS / 1833'. Only one of the side sheets, the left one is carved: under the armrest ending in a snail pattern, between two rows of discs there is a centrepiece composed of leaf motifs.

Újfehértó is a relatively young town, it was founded around 1600 at the boundaries of three abandoned villages. The local parish was founded by 'Rascians', i.e.

(2)



Orthodox *Hajduks*, just like the *hajdú* towns of the County. They came mainly from Hajdúböszörmény, and settled down here in 1630. They preserved their *hajduk*-specific privileges until the 18th century, their living quarters were surrounded by ditches and paling, the town was also known as Rácfejértó at the time (Sipos, 2000, 190–206). Their priest Theodor was mentioned in 1687 (Entz, 1987, 406). In the first part of the 18th century there were already two parishes with separate wooden churches, one was used by the 'Russian', i.e. Church Slavonic speaking community, the other one was used by the Romanian community. Both wooden churches were mentioned in 1738, in the register of serfs paying their taxes in cash written by the Piarists of Debrecen (PMKL, II.11, Debreceni Rendház Levéltára, Status Domus 1736–1770, fol. 8). A silver chalice and a diskos from 1698 were mentioned in the equipment of the 'Russian' parish during the canonical visitation in 1780, which indicates the archaism and authority of the parish, while the smaller Romanian parish gradually faded away, it did not have a priest any more (GKPL, IV–1–a, fasc. 2, no. 16). The two parishes

III.2.1

were unified in 1806, in 1822 the Romanian wooden church was used by the parish as a pantry (!), its iconostasis was mentioned in the church of Kiskálló at the same time (Nyirán – Majchricsné Ujteleki, 2017, 97, 206). The present church was built in 1832, it is confirmed by the year engraved in the segmental arch of the classic style stone frame of the church entrance (Entz, 1987, 406.). It is obvious that this bench was already made for the new church. The customer cannot be easily identified. Three people were documented in the death certificates under the name János Nemes Mosolygó: the first one deceased on 16 December 1837, at the age of seventy; the second one on 09 January 1843, at the age of twenty-seven; the third one on 14 June 1844, at the age of forty-six. (MNL SZSZBML, IV. 451/468, Újfehértó, Copy of the Greek Catholic register. Thanks to László Szemán archivist for the data.) Presumably the first person was the one who ordered and used the bench, in 1833 this person was aged enough and had enough authority to have a separate, more representative seat in the church. On the basis of the position of the carved side panel it seems that the bench was originally in the nave, on the northern side, because that is where its details were clearly visible. There is no information on any such benches from other Greek Catholic churches. Only one similar bench was preserved in Tokaj but that one is much more modest. A stool-shaped bench was preserved in Aranyosapáti, with a side rest that has similar decoration to the bench of Újfehértó, probably made in the 1840s (Picture 2).

Excerpt from the topography of monuments of the county: 'The bench was fixed with a figural, painted sheet, probably with the panel of a former iconostasis, representing Christ and two other figures.' The fragment mentioned here was detached and underwent conservation in 2019 (Picture 3). The wooden panel tailored to the width of the bench, strongly truncated at least on two sides, is in fact a fragment of an icon. Not only three but many more figures can be observed on it, sitting around a round table. It is clear that this is a fragment from a depiction of *The Last Supper*, but the main figure, the figure of Jesus Christ was not preserved. The table is set, there are plates, cutlery for everyone, in the centre there is a chalice and a loaf of bread, and a bigger bowl that was probably for paschal lamb. The lower quarter of the composition is complete, the figures of four Apostles are almost intact. To the left of the former central axis there is Judas from a profile view, with the money bag on his belt, on his right two Apostles face one another, and the other Disciple sitting next to them might be looking at Christ. Three more Disciples must have been on this side, only fragments of



(3)

them were preserved: only the left hand of John leaning on Jesus' bosom was preserved. There were six more Disciples on the other side, from them Judas is intact, and the upper part of the head of another Apostle turning away from the table, and the fragment of the face of another disciple can be seen on the truncated edge of the wooden panel. A sketch made to a previous plan was discovered under the painting and where the frame used to be, it fitted narrow arches of arcades. The traces of bolts can be observed on the right side of the panel and at its bottom, probably they served for fixing a thick decor frame.

Where can this fragment come from? Most probably from the previous church. The equipment of the actual building was made by the Rétay and Benedek Art Institute in 1913 – cf. *Egyházi Műipar*, 14(1913), 3. szám, 44. The old icons and equipment of the former church were probably used until the new equipment was made. With the arrival of the new equipment the old objects became redundant. Somebody decided to recycle this thick wooden panel to increase the stability of the bench: it was cut to size, and with the painted figures down it was nailed to the bottom of the seat. Fortunately the painted part was on the inside, so it survived the influence of humidity even when it was close to the wall, although important surfaces were destroyed after its recycling.

The old church was rather well documented in the records of the canonical visitation in 1780 (GKPL, IV–1–a, fasc. 2, no. 16). Then it was believed that the church was built by the local community from wicker (wickerwork glued together with mud), at the place of the previous church. The walls of the church were decorated with episodes of the passion of Jesus, the wooden vault above the church for men was also colourful. The roof was repaired in 1771, in 1774 the

III.2.1

walls were plastered and whitewashed from outside, and six years later the foundations were solidified with bricks. The altar, with the image of Christ crucified, stood on a wooden board placed on a tree trunk. The iconostasis was built partly from money raised by fundraising, partly from the donation of Sir Zsigmond Rácz in 1763, for 200 guilders, or ducats, and 50 chalders of wheat. It was an elegant iconostasis with three doors, with the images of the main feasts. The 'church for women' (the west part of the nave) was separated by beams, and old main icons, the depictions of the Punishments in Hell and the Parable of the Prodigal Son are painted on its walls. This all suggests that *The Last Supper* was not on the altar, it probably belonged to the iconostasis. The wall of icons had at least three sequences: main icons, feasts and Apostles, and iron candlesticks were placed in front of the latter. The name of Zsigmond Rácz was mentioned once more in the records: He bought the smaller, 75-pound bell of the church in 1766. The registry of serfs paying their taxes in cash already included his name or his father's name in 1738. Their family could be an old and respectable family in the parish, because a certain Zsigmond Rácz was already mentioned in 1648 (cf. Sipos, 2000, 199), and there could only be one family where such an uncommon name is inherited from generation to generation.

On the basis of the records, the icon could be made in 1763. Its painter used western engraved prototypes going back to Albrecht Dürer's composition of *The Last Supper*. The painter of the iconostasis of Nyírparasznya also used a similar prototype in the 1780s, which shows the popularity of this prototype (cf. Terdik, 2014f, 228). (Sz. T.)

Bibliography

Entz, 1987, 406.

Cabinet with a revolving bookcase

Catalogue III.20



Second part of the 19th century
height: 145 cm (57.1 in); length: 72 cm (28.3 in); width: 58.5 cm (23 in)
Conservation: Ferenc Varga, 2020.
Greek Catholic Church of Saint Nicholas, Tokaj

On one side of the block-shaped cabinet standing on four legs there is an arched door, and there is a bookshelf inside. In the centre of the cover of the cabinet, the revolving, roof-shaped book rest, which is a few centimetres longer and wider than the cabinet, is placed on a balustrade-shaped neck. At one end of the revolving part there is an arched opening.

In the church of Tokaj, both *kliroses* contained a bench for the cantor, now only the revolving part of one is preserved, the shape of the corresponding seats is unknown. From the second part of the 20th century they were not used any more, and from their places they were moved to the gallery of the church. According to the church inventory performed during the canonical visitation in 1940, they were still there (cf. Majchricsné Ujteleki, 2014, 59).

This is the only *kliros* with a revolving book case preserved intact in the Metropolitan Archeparchy of

Hajdúdorog. During church visits in the 18th and 19th centuries the condition of the choir stall, called 'choir' or 'kliros' (or in a distorted form 'krilos') was always checked as well. In the Byzantine tradition, the place occupied by the cantor is the soleas at the two ends of the outer sanctuary. In our wooden and stone churches, if there was no separate, semi-circular kliros, the place reserved for the cantor was indicated by benches placed in parallel with the wall of the nave, and book cabinets with revolving parts could also be placed in front of them. If there was no such book cabinet, the cantor simply put his books on the parapet of the bench. However, in the 20th century their original function faded away since cantors gradually moved to the west gallery, and as the furniture lost its function, it was removed from the church interior. Small benches were in some instances preserved in their original places (e.g. Makó, Csengerújfalu, and in Biri the two-seated bench reserved for the cantor in the former wooden church is now on the gallery of the church). Today, revolving book cabinets similar to the one in Tokaj are gone. The two kliroses were also mentioned in the nearby Bodrogolaszi in 1940 (cf. Majchricsné Ujteleki, 2014, 118), but in 2010 I only found a fragment of one of the book holders, the revolving part and the cabinet with a missing door, with a secondary function, in the base of the tower. There is information on the creation of the kliroses in the general ledger of the parish as well: they were installed in the 1870s. There are two similar kliroses from the 19th century in the Hungarian Greek Catholic Church in Nagykároly, they are intact. The revolving parts of these are slanted on four sides, compared to the kliroses of Tokaj, where they are slanted only on two sides. There has been a rediscovery of the place of cantors in the church in the past ten years, therefore revolving book holders can be found in more and more parishes (e.g. Nyíregyháza, Debrecen, cathedral). (Sz. T.)

Irmologion

Catalogue III.21



17th-18th centuries

276, fol.

150 × 185 × 5 cm (59 × 72.8 × 1.97 in)

paperback with brown leather on the spine and the corners; damaged, incomplete

SZAGKHF, Nyíregyháza, Inv. No. M-1040 (Ms10003).

The *Irmologion* (*Heirmologion*) is the 'collection of irmoses', i.e. a book of canticles. *Irmoses* are long parts of odes that are difficult to learn, this is why canticle sheet music collections preserving liturgical music of Byzantine Rite Christianity are named after them. *Irmologia* contain the main invariable and variable chants of the three main kinds of worship (Divine Liturgy, Vespers, Matins) chanted on Sundays and days of feasts.

The first printed *Irmologion* in East Slavic territories was published in Lviv in 1700, and in Vienna the first such chant book was published in the printing house of Joseph Kurzböck 'Illyrian', without sheet music, not exactly designed for the Uniate population. In the 18th century, Greek Catholics in Hungary used *Irmologia* made in the printing houses of Lviv and Pochaiv, and a surprisingly high number of manuscript copies were used until quite recently (until the end of the 19th century). The majority of the manuscript *Irmologia* preserved among Greek Catholics from the 17th century contain only melodies that are difficult to sing. Illustrations can be found mainly in the headers and in the form of initials.

III.2.1

From manuscript *Irmologia* decorated with rare, figural compositions, the *Irmologion* of Sajópálfala deserves attention, described by László Kárpáti (Kárpáti, 1985, 171–177; Kárpáti 1986, 328–347). (See also: Cat. III.22).

The Church Slavonic manuscript *Irmologion* with sheet music that was brought from the Monastery of Máriapócs to the library of St. Athanasius Greek Catholic Theological College, Nyíregyháza, was probably made in the 17–18th centuries. It contains the Dogmaticon of the *Irmologion*: the *stihiras* greeting the Theotokos, chanting about truths of faith, dogmas, related to the Incarnation of the Word.

Colourful, ornamental headers and initials can be observed on the edges of the sheet music corresponding to the respective sound. Late Renaissance floral and tendril motifs can be seen on the headers, strongly influenced by folk style. A simpler plait motif also appears in initials.

Several Hungarian manuscript entries can be found in the *Irmologion*: 'Tótsik György Gebej [today: Nyírkáta] kántor'; 'Deváhó János tanult... 1820'; on the rear endsheet 'Telepi Jánovics' (correctly Telepjánovics). On the inside of the endsheet at the beginning of the book a 'Stamp of the Library of the Monastery of Máriapócs' is visible. (X. G.)

Bibliography

Ojtozi, 1982, 128., Ms. kat. 16.
Baán–Damjanovics, 2018, 577.

Irmologion

Catalogue III.22



Copyist: János (?) Fetko (Fekete), before 1755
paper, manuscript, illustrated
203 fol.

in brown leather cover, with pressed pattern
height: 19.2 cm (7.6 in); width: 15.5 cm (6.1 in), thickness:
4.3 cm (1.7 in)

Archdiocese Library of Eger, T.XVI.12.

This *Irmologion* is more than a simple sheet music book, the contents of which cannot be much different from the other samples described in this present volume, this *Irmologion* is also a richly illustrated volume (32 pages are illustrated with some kind of drawing). Most of the drawings are headers but there are also full-page illustrations and some initials. It seems that the sheet music and the corresponding texts and pictures were made by the same person. Regarding figural drawings though, especially those that are closer to the representations of the Byzantine tradition, the precursors could be front pages or inline wood engravings of liturgical books from the 17th century, treated with much flexibility by the illuminator. The figures drawn with brown ink were often accentuated by ochre and/or green colours. There is a wide range of iconography depictions: scenes from the Gospels, from the lives of saints, or simply the depiction of a saint. The headers and the richly formed initials were often composed of purely ornamental variations (for their iconographic description see:

Kárpáti, 1986, 346–347, footnote 27). The illustrator used Roman Catholic etchings and Byzantine depictions as prototypes (e.g. the Holy Family, Saint Francis or Saint Anthony of Padua). Information on the Fetko (Fekete) family from Sajópálfala was written in Latin on the inner cover page of the book, and several illustrations were accompanied by Latin texts, which suggests a certain level of Latin knowledge. These Latin and other Slavonic entries make it clear that the Greek Catholic Church of Sajópálfala was already used in the 18th century. The members of the Fetko family served as cantors in the community for centuries. László Kárpáti assumes that the copyist of the book could be János, who wrote the first note in the book in Slavonic language (1755).

This present volume also includes a wide range of illustrated *Irmologia* from the territory of present Hungary. There are two samples though that were brought to the centre of the Eparchy of Mukacheve, to Uzhhorod at the dawn of World War II, and in 1949 to the University Library of Uzhhorod. One is from Gadna, the other one is from Hodász, and the information written in them in Hungarian confirms that in the 1930s they were still preserved in the parish. These are richly illustrated volumes with ornamental headers and decoratively shaped letters, and the style of figural drawings is more in line with traditions of the previous centuries, which makes them look older but they could not be made earlier than the 18th century (for a brief description from the 16th century see: Štrepel, 2012, 171–174, 45D, 46D). (Sz. T.)

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Балецкий, Э.: Эгерский рукописный ирмологий, *Studia Slavica*, 4(1958), 293–322.

Kárpáti, 1985, 171–177.

Kárpáti, 1986, 328–347.

Irmologion

Catalogue III.23



19th century (before 1857)

+74–251 fol.

20.5 × 23.8 × 3.5 cm (8.07 × 9.4 × 1.4 in)

Conservation: Péter Kovács, 2020.

SZAGKHF, Nyíregyháza, Inv. No. M–1054 (Ms20004).

This Church Slavonic *Irmologion* with sheet music was donated to the Greek Catholic Parish of Nyírcsászár by Ferenc Juhos in 1857. On the endsheet at the end of the book he also includes a longer manuscript with biographical information on his own life and on his family:

'I was born on 21 November 1803, got engaged to the unmarried daughter of András Vojdits, Maria on 11 January 1831, we got married on 31 January 1831. My daughter Mártha was born on 23 December 1831, baptised on 24 December. My son Gyuritza was born on Palm Sunday in 1834 and died on Good Friday. My son Mihály was born on 14 September 835, my son János was born on 9 June 1837, and died. My other son János was born on 9 July 843.

I offer this *Irmologion* to the Greek Catholic Church with the request to keep this page. 7 April, Császári, donator: Ferentz Juhos m.p. Royal notary'

The book contains the *Dogmaticon*, the Song of the Theotokos of the *Oktoechos*, followed by melody samples of the *Oktoechos* under the title *Podobna*. These content units are introduced by figural-ornamental headers: naive drawings coloured by

III.2.1 Church Model

Catalogue III.25



First part of the 20th century, Imre Biri tinker
galvanised tin; painted
height: 118 cm (46.5 in); length: 60 cm (23.6); width: 40 cm
(15.7 in)
*Holy Protection of the Theotokos Greek Catholic
Church, Makó*

A horizontal, block-shaped nave with edged corners, with a pitched roof and a proportionate tower on top of it. There are door wings on its main façade, made from wooden-door-looking plates, a lunette with shell motif ornaments above the entrance, and identical lunettes can be seen on the upper level of the tower, above the four windows with Venetian blinds. The church has a pedestal, a proportionate entablature, and the walls between the three-three windows on the main façade and on the longer sides of the nave are segmented by pilasters with Doric capitals. On top of the ledge of the main façade the name of the artist can be seen in the form of an oval overlay: 'Biri Imre Bádogos Makó' ('Imre Biri tinker, Makó'). The master inserted a round window with Venetian blinds on the middle level of the church to provide light to the attic, and the main façade

is closed by voluted arches on both sides. The spire is beautifully proportioned and closed down by an onion profile. The walls and the bigger surfaces of the roof are painted yellow, the segments, the spire and the elements of the roof above the edged part have a copper colour paint, while the gate, the window frames, the blinds and the plant ornaments under the windows of the nave are green. The original crosses are missing, the actual ones are reconstructions. Glass panels are mounted into the windows of the nave. This also suggests that originally it was designed as a Nativity scene (and this is how it was used up to recent times), and an icon and candles could create Christmas atmosphere.

The exact date of preparation is unknown. From 1900, Imre Biri often appeared in local media as a well-known tinker. He returned from World War I probably with injuries, since he was considered a war invalid. His authority in town can be represented by the fact that he was also a member of the municipal council called 'Parliament' in local media. He gained nationwide reputation thanks to the erection of the cross of the Catholic church tower in Makó-Újváros in 1913, as according to the announcement of the celebration in the local journal '*Maros*', the master was expected to raise a toast thirteen times and drop down his wine glass or a small souvenir after each toast. Due to the ambiguous wording of the announcement, national papers also published this piece of news, several of them added anticlerical comments (e.g. How many glasses does it make?, Toast on Top of the Church, *Szeged és Vidéke* 07 April 1913, 6; Dedication, *Borsszem Jankó*, 13 April 1913, 13; Erection of a Cross With Mime Drinking, *Népszava*, 20 April 1913, 9–10). The erection of another crucifix by Biri also appeared in the news in 1928: 'In Csanádpalota, something miraculous happened during the blessing of the crucifix. Imre Biri craftsman from Makó dropped a glass in front of an audience from 40 m height, from the top of the tower, emptying it to the resurrection of Greater Hungary. The weak glass fell in front of the church, on granite, but instead of breaking it bounced back one and a half meters [59 inches], then fell on its foot and stopped intact. Those present suggest that this miraculous event reflected the unbreakable unity of Greater Hungary.' (*Mi újság Vidéken?*, *Kis Újság*, 41[1928], 127. szám, 6.)

Imre Biri lived in 2, Lehel Street, Makó, and he was a member of the board of directors of the volunteer fire brigade. Biri died in 1936, at the age of fifty-nine, due to his injury from the front line, according to his obituary (see Makói hírek, *Délmagyarország*, 12[1936], 259. szám, 7). His memorial service took place following the Roman Catholic tradition on 03 November (*Makói Újság*, 2[1936], 251. szám, 3). (Sz. T.)

III.2.3 Antependium with scenes from the life of Saint John the Baptist

Catalogue III.27



18th century, Hungarian painter
canvas, oil

78 × 134 cm (30.7 × 52.8 in)

Conservation: Zsófia Polyák (University of Fine Arts, Budapest), 2016/2017.

Greek Catholic church of the Beheading of Saint John the Baptist, Abaújszolnok

Today: The Dormition of the Theotokos Greek Catholic Cathedral, Miskolc

Rectangular-shaped icon painted on canvas, stretched on a blind frame, its size was conserved during the last conservation, originally it was fixed to the front plate of the main altar table in the former wooden church in Abaújszolnok (cf. AGKA Inv., č. 480, Rok. 1877, Sign. 53, Kárpáti 1999, 690). Five scenes can be seen in the fields of the *antependium* surrounded by carved-frame-looking ornaments, painted with brown lines on a gold base. The central composition is the biggest one: the Forerunner in front of a green background with rocks, pointing at the sky with his left hand, and at Christ standing in front of him with his right hand. The two main figures were once painted gold, and the following, now faded Church Slavonic inscription can be deciphered: Behold, the Lamb of God, who takes away the sin of the world! (Cf. John 1:29 and John 1:36)

Two-two more scenes can be seen on the edges of the shorter sides of the painting, one above the other:

In the upper left corner: Archangel Gabriel appears to Zechariah in the Church of Jerusalem, announcement of the birth of the Forerunner (Luke 1:5–25).

The counterpart of the scene then represents the birth of Saint John (Luke 1:57–66). The bed of the mother can be seen in the background of the composition, in the foreground there are midwives bathing the newborn baby and Zechariah writing the name of the Infant on a board. In the lower left corner the prophet can be seen in Turkish style garments, standing in front of the throne of Herod, who most probably reprimands him for his illegal relationship (cf. Mark 6:18, Luke 3:19). An unusual solution and a spirited idea of the painter can be observed here: an oval, Rococo portrait of Herodias refers to the forbidden relationship of the king. The consequence of the reprimand, the martyrdom of Saint John can be seen in the fourth scene: the executioner is giving the cut off head of Herodias to his daughter, represented in Baroque style clothes as a lady, under the gallows (Mark 6, 19–28).

The *antependium* was presumably made when the former wooden church was built, around 1758. No information has been found on its painter yet, it could be the same master who made the paintings of the *altar retabulum* but the details of this painting are more elaborate. Memories related to the Rococo ambience of the scenes of the Forerunner, though presumably without any direct relationship except for

a similar style model etching in the background, are the medallions on the ceiling of the chapel dedicated to Saint John the Baptist in Prądnik Czerwony, Poland, representing scenes of the Forerunner in 1761. They were made by Jan Neinderffer painter of Moravian origin, who lived in Cracow from 1756 to his death in 1776 (cf. Dettloff, Paweł: Jan Neinderffer – krakowski twórca rokowych malowideł ściennych, *Biuletyn Historii Sztuki*, 78(2016), 62, ill. 11.)

This kind of altar ornaments is rare in our practice, it was presumably inspired by the decorated Baroque altars of the Latin Church where it was commonly used. According to data from the archives, Mihály Spalinszky also painted *antependia* for the Cathedral in Uzhhorod in 1781 (Terdik, 2014a, 101). (Sz. T.)

Bibliography

Puskás, 1996b, 31, kat. 66, Picture No. 17.

Terdik, Szilveszter. Jelenetek Keresztelő Szent János életéből, *Görögkatolikus Szemle*, 29(2018), 1. szám, 16.



Second part of the 18th century, master from Hungary
pine wood, oil

141 × 98 cm (55.5 × 38.6 in)

Conservation: Enikő Jilg, Éva Pecze (University of Fine Arts, Budapest), 2008/2009.

Budapest, Museum of Ethnography, Inv. No. 2020.62.1–11.

The description of the former altar of the Greek Catholic church in Chorváty (*Tornahorváti*) from 1877: 'Altare lapideum uno gradu circumdatum et secundo gradu in tribus partibus provisum et asscribus in anteriori seu occidentali item septentrionali et meridionali lateribus obductum colore tinctum et ornamentosante centum annos inauratio decoratum, cum his 115 cm lat. 201 cm longum baldachinum destitutum, sed imagine assumptae BMV. 96 cm lata 136 cm alta margine, incirculis inaurata inclusa et inter duas sculptas inauratas intus vacuas columnas sita provisam; columnis in latere innituntur ciradae inauratae, quibus inclusae habentur effigies S. Joachim in dextera et Annae in sinistra parte. / Tabernaculum ligneum 33 cm lat. 44 cm altum portula inaurata et in lateribus inauratis ornamentis provisum, in portula est figura calicis supra quam splendet figura prospora signo crucis insignatae et inauratis radiis ornatae,

III.2.3

tabernaculum est sera et clavi provisum, clavis in portula conservatur.' (AGKA Inv. č. 478. Rok. 1877. Sign. 21. Kan. viz. / canonical visitation)

Virgin Mary sits on a cloud above an open stone sarcophagus, angels help her assumption into Heaven. Two big angels and a smaller one and five cherubim accompany her, cherubim peep out from under the cloud and under the robe of the Virgin blown by the wind. Mary wears a pinkish tunic, a blue robe, her veil slipped down to her shoulders, and her brown hair is uncovered. She looks up at the sky, opening her arms wide, turning her hands into opposite directions, which makes her look gracious. The sculptural form of the angels show dynamic, refined painting solutions. The lid of the sarcophagus is leaned to its side, and red roses are scattered on the white shroud draped over the grave. Engraved, gilded Rococo motifs can be seen in the background of the picture.

This icon was standing in a decorated frame on the main altar of the church of the Dormition of the Theotokos in Chorváty. The altar was described in detail in the records of the canonical visit of the parish in 1877. It shows that the altar table was made from stone, its three sides were covered with wood with painted and gilded ornaments. The altar was decorated with the icon of the Blessed Virgin assumed into Heaven, placed between two gilded columns with a fretwork carving, with the figure of the Father decorating the pediment, while in the field fixed to the two sides, with an ornamented frame, Saint Anne and Joachim are depicted, the parents of the Blessed Virgin. The exact dimensions of the tabernacle were also published, and according to the description the door was decorated with a chalice, and a prosphoron (Lamb) indicated by a cross shone above the chalice, referring to the Eucharist.

The altar was bought by the Hungarian National Museum, together with the iconostasis of the church in the early 20th century. The identification of the pieces of the superstructure preserved today in the Museum of Ethnography was completed in 2019. Although in fragments, most parts of the once main altar are still preserved. Regarding form, it is most closely related to the main altar of Abaújszolnok, although icons of a different shape were placed on its pediment and side wings. The area of the pedestal of the retabulum and the tabernacle are almost identical in the two works of art. On the basis of the close stylistic and structural similarity between carved parts of the fragmented altar from Chorváty and the complete altar from Abaújszolnok it seems to be obvious that the two can be considered the work of the same master/workshop. The painters of the icons also show a similar style and

follow a similar tradition, they might be skilled, probably urban painters who were more familiar with the iconography of the west, and the painter of the icon in Chorváty seems to be the more talented one. The altar was probably made when the church equipment was transformed in 1774, the master then painted the icon of the main altar and also four new main icons to the extended iconostasis. In the iconostasis, in the main icon representing the event the church was dedicated to, the painter follows the type of representation of the Dormition of the Theotokos that is closer to Byzantine iconography, i.e. Our Lady peacefully falls asleep among the Apostles, and her soul passes on to her Holy Son. With the body of the Virgin Mary rising into Heaven and with her glorification, the altarpiece shows the continuation of the event depicted in the nave. (Sz. T.)

Bibliography

Megmentett múkincsek, 2009, 10, kat. 5.
Terdik, 2011b, 14–17.

III.2.3 Processional icon painted on both sides:
The Theotokos with the Infant – Crucifixion
Catalogue III.29



End of the 18th century, Hungarian painter
wood, oil; carved, painted, gilded
wooden panel with a frame: 74 × 50 cm
(29.1 × 19.7 in), baldachin: 146 × 70 × 34 cm
(57.5 × 27.6 × 13.4 in)
Conservation: Zsófia Polyák, Mária Lilla Pacsika, Nóra
Pálmai (University of Fine Arts, Budapest), 2017/18.
Greek Catholic Church of the Beheading of Saint John the
Baptist, Abaújszolnok
Today: Greek Catholic Cathedral of Dormition, Miskolc

A baldachin is held by four carved lesenes with wavy sides standing on a lying block-shaped pedestal with a drawer (originally presumably money box) and four angular holes in it for the carrying bars. A ceiling decorated with wooden tassels covers a wooden board painted on both sides, closed down by a segmental arch, with a frame decorated with a carved laurel sequence. The outer side of the baldachin is blue, its painted motifs on the sides and edges look like wood carving. The edges of the ochre colour lesenes are silvered. On top of and on the sides of the icon there are silvered, lustrated fretwork wood carvings composed of grapes and floral ornaments

with an upside down heart in the central axis. During conservation it came to light that the heart could originally be found on top of the baldachin, at the place of the gilded Latin cross that was later found there. On one side of the wooden board there is a half-figure representation of the Theotokos, holding her Divine Child in her left hand, pointing at Him with her right hand. Her tunic is blue, her maphorion is red with a green lining, with silver colour passementerie with a black painted pattern, even her translucent veil and a black pearl necklace are visible. The head of the infant Jesus touches His mother's face, He gives blessings with His right hand and holds a rose in His left hand. He is dressed in a white shirt with black painted rim ornament and an ochre robe. The icon has a silver background with the usual abbreviations in it. The scene of the *Crucifixion* can be seen on the other side of the wooden board: the Theotokos and John the Apostle stand shocked on the two sides of the crucified Saviour, each one holding a white shawl in their hands, and Adam's skull can be seen at the bottom of the cross. The inscription pinned to the cross is in Cyrillic characters. The background is silver, and the silhouette of Jerusalem looms on the horizon.

III.2.3

In the description of the wooden church in Abaújszolnok recorded in 1877, according to the answer given to question 59, an icon representing *The Last Judgment* and a copy of the icon from Máriapócs were hanging on the northern wall, but the portable icon was also mentioned here: 'effigies portatilis BMV', i.e. the portable icon of the Blessed Virgin Mary (AGKA Inv., č. 480, Rok. 1977, Sign. 53, Kan. viz.). The side showing the icon of the Virgin Mary was visible when the description was made, probably this is why only this icon is mentioned.

Several pieces by this master, working in a style that is very similar to that of the painter of the processional icon in Abaújszolnok, are known from wooden churches of the historic Sáros County: for example the iconostasis and the icons of the main altar in Bodružal, with the icon of the *Crucifixion* on the main altar (cf. Pavlovský, 2007, 12–18.); the icons of the main altar in Šarišský Štiavnik also showing the *Crucifixion* (cf. Rešovska, Margita. *Jaroslav Rešovský [1953–2008] maliar a reštaurátor*, Prešov, 2013, 23). The wall paintings of the wooden church in Kožany could also be made by the same painter between 1793 and 1797, the painter of these paintings has not yet been identified (cf. Puskás, 2008, 161). It is not yet known who this painter, sometimes applying quite simple painting solutions, was, but the preserved objects listed here were probably made at the end of the 18th century. How the processional icon was brought to Abaújszolnok is also unknown. Thanks to its genre it could be brought from a farther place, it was possibly bought by believers in the kermis of a place of pilgrimage in Upper-Zemplén.

Processional icons of this kind are known from Greek Catholic villages of northern counties: one for example from the wooden church in Ruská Bystrá, although the structure of its baldachin is different (cf. Pavlovský, 2008, 94), or on the altar of the Baroque cemetery chapel in Cigla, where the frame structure and the baldachin of the icon are similar to the one in Abaújszolnok (cf. <http://www.grkatpo.sk/?fotogalerie&id=225>, accessed: 24 February 2020), and the same is true for the processional icon of the church in Staškovce (cf. <http://www.grkatpo.sk/?fotogalerie&id=214>, accessed: 24 February 2020). (Sz. T.)

Bibliography

Puskás, 2008, 186, Photo no. 152
Zsámbéki, 2018, 9, kat. 6.

The Ascension of Jesus

Catalogue III.30



1779, workshop of Stefan Tenecki (?)

wood, oil

32.2 × 24.5 × 2.8 cm (12.7 × 9.6 × 1.1 in)

Conservation: Dóra Fekete, 2020.

Holy Protection of the Theotokos Greek Catholic Church, Makó

The upper part of the field of the picture is dominated by Christ ascending to Heaven, giving blessings with both hands. The pink sky opening up behind clouds is brightened by white beams from behind the gilded halo of the ascending God-man. His footprint is also visible on the rock under Christ, revered since ancient times in the Holy Land, and from the Baroque age it became part of Post-Byzantine depictions following western precursors. The usual abbreviation of His Greek name can be seen above the shoulders of Jesus, while the name of the scene can be deciphered in Church Slavonic close to the upper edge of the panel: 'Во[з]несеніе Господне' – *The Ascension of the Lord*. Those remaining are divided into two groups. The ones on the right of Christ are led by the Theotokos with two angels on her two sides, the angels wear respectively a white robe and a green orarion (or rather stole). The usual abbreviation of her Greek name can be seen above the Virgin Mary. The face of only one of the Apostles standing behind them is visible. The Apostle standing at the head of the other group of disciples stands in a dynamic position and



observes what is happening, the faces of three Apostles are visible behind him, one of them in a profile view. After cleaning, a carving of the year 1779 became visible on the rear side of the icon.

The Greek Catholic church still existing in Makó was built from 1776 to 1778, and although it was consecrated only in 1786 by Mózes Drágossy Bishop of Oradea, the church was used from the time of the construction (Puskás-Tóth, 2004, 5). The icons were made when the community started to use the new church. A Greek Catholic community could hardly ever afford icons on analogia. Besides Makó, thirteen icons of feast on analogia were known from the cathedral of Uzhorod from the end of the 18th century, but later they disappeared (Terdik, 2014a, 263). Only three were preserved from the icons from Makó, besides the one presented here *The Protection of the Theotokos* and *The birth of Jesus* were preserved, with Romanian inscriptions and a strong repaint from the end of the 19th century, since all the other icons were stolen from the sacristy after 1991 (Puskás-Tóth, 2004, 20). The recently found icon of the *Ascension* is even more important because, unlike other icons on analogia, it was not repainted, only the blue layer protecting the reverse of the icon can be younger than the rest. Purchasing the icons of feast could be motivated by the fact that on the iconostasis itself, made probably at the same time as the icons or somewhat later, the sequence

of Apostles and Prophets is accentuated, while the sequence of feasts is incomplete, although it cannot be determined how much the original imagery was changed in the conservation including repaint in 1887 (cf. Puskás-Tóth, 2004, 14–19).

A panel of the same genre was also preserved in the Orthodox church in Békés, its iconography is similar to the icon in Makó (now it can be found in the collection of the Romanian Orthodox Church in Gyula: 30 × 23 cm [11.8 × 9.1 in], Inv. No. 91.79.1; Csobai, Elena – Martin, Emilia. *Vestigiile Bisericii Ortodoxe Române din Ungaria – A Magyarországi Román Ortodox Egyház kincsei*, Giula, 2013², 65, Picture No. 24.). From the twelve icons on analogia from Békés, in the lower right corner of the panel representing the *Three Holy Hierarchs* the year 1773 and the initials 'C. T.' can be seen in Cyrillic characters, on the basis of which all the icons of feast are attributed to Stefan Tenecki, court painter of the Orthodox Bishop of Arad. The Orthodox parish in Békés was founded in 1781, the construction of the church was finished by the end of the decade, painting tasks (iconostasis, wall paintings) were also completed by Tenecki. The end of the works is indicated by the year 1791 visible in the composition of *The Theotokos* above the gallery. He also painted the *Ascension* in the four-lobe stucco field above the church altar (cf. Nagy, Márta. *Ortodox falképek Magyarországon*, Budapest, 1994, 67–69), following a prototype of identical composition with the icon in Makó. The situation was similar in the Orthodox church in Szentes, where some icons of feast on analogia were also preserved, dated from 1786 from the workshop of Tenecki (Nagy, Márta. *A görög diaszpóra egyházművészeti emlékei, I, Ikonok, ikonosztázionok*, Debrecen, 1998, 132–135). Neither in Békés, nor in Szentes is there a sequence of feasts in the iconostases also painted by Tenecki (ibid., 161–168). The style of the painter of the icon in Makó is different from that of Tenecki, the figures are more statuesque and the applied painting solutions are vaguer. We might not be too far from the truth by looking for the painter of this icon among Tenecki's (Serbian, Romanian) disciples who became independent. (Sz. T.)

III.2.3 Christ, the High Priest

Catalogue III.31

1783, Mihály Spalinszky

canvas, oil, wooden board (wooden frame from the second part of the 20th century)

108 × 68 cm (42.5 × 26.7 in)

Conservation: Vivien Hutóczki (canvas painting); Róbert Cseke (wooden board) (University of Fine Arts, Budapest), 2013/2014.

Greek Catholic Art Collection – Nyíregyháza, Inv. No. 2015.207 (A 95)

In the gilded background of this composition, Jesus Christ sits on a Baroque throne with a backrest and an armrest, wearing full High Priest vestment. His episcopal ornaments are complete: He wears a white sticharion with golden lace, a pink epitachelion, a pink sakkos, and pink epimanikia with gold passementerie and a lace hem. His omophorion is decorated with white, and adorned with red Greek crosses. There is a gold pectoral cross around His neck, a bishop's mitre decorated with two seraphs on His head, and another seraph can be seen on the hypogonation hanging on His side. Christ gives blessings with His right hand while in His left hand He holds an open book with a Gospel quote in Church Slavonic: 'Прійдѣте бл҃гословеннїи Цѡца моего наслѣдѹ те оуготованѹе вам цр҃твїе Цѡ сложенїа мїра Ев҃ѣ. МаѠ. за҃чї: р҃с' – 'Come, You who are blessed by my Father, inherit the kingdom prepared for you from the foundation of the world. Matthew Part 106' (Matt. 25:34 – Slavonic transcript by András Dobos). A fragmented year number can be observed on the legs of the throne, unfortunately very little remained from the last digit, it might be 1783 or 1785. The icon once stood in the central axis of the sequence of Apostles in the iconostasis of the Church in Máriapócs.

Over the centuries, the canvas of the picture almost completely detached from the wooden panel and became crumpled, the paint peeled off in certain places, thus it had to be detached during restoration in order for the two panels to be restored separately. It came as a great surprise that a very faint imprint of an earlier icon, also depicting *Christ the High Priest*, became visible on the grey primer layer of the wooden panel. Apart from one or two small fragments of the gold background, practically nothing was left of the original layers of this earlier painting, yet the contours of the composition were outlined on the wooden board because the scraped off paint soaked into its material. The painter-restorer artist Kornélia Forrai observed that the composition of the lost image is related to the icon of *Christ the High Priest* in the middle of the sequence of Apostles in the iconostasis of the Orthodox Church of the Transfiguration of Our Lord in Szentendre, attributed to an unknown painter (1745/1746). It seems that the unknown



painter who worked in Pócs in the 1750s and the unknown artist in Szentendre used similar prefigurations.

Bernadett Puskás earlier identified the artist of *Christ the High Priest* painted on canvas as Mihály Spalinszky. A contract concluded in 1783 (or 1785, the year indicated in Cyrillic characters is not clear) with Spalinszky on the creation of the icons of the iconostasis of the church in Pócs was preserved in the Basilian archives. The data from the archives is also confirmed by the artistic style of the painting, a style identical with other signed works made by him. In 1777, he painted the icons of the iconostasis of the Uzhorod (*Ungvár*) Cathedral also. Unfortunately, neither the sources from the archives nor the restoration could specify the reason for changing or repainting the icons of the iconostasis of Máriapócs in the 1780s.

The icons of the iconostasis of Máriapócs were replaced once again in 1896. From the removed icons only five remain, this, and the icons of four Apostles (Cat. III.33–36). According to the inventory of the church performed in 1900, at that time the '4 old main images', i.e. the old Sovereign Tier images, were kept in an 'inner chapel' (DAZO, fond 64, opis 4, no 423, fol. 23r), but the

Saint Bartholomew the Apostle

Catalogue III.32

pieces known today are not mentioned. Fortunately, in the first part of the 20th century the Basilians found new functions for them so they could be preserved. This is also confirmed by the fact that their Slavonic inscriptions were replaced by Greek ones, which were actually not preserved on the icon of Christ during the restoration. The Greek inscriptions became relevant after the foundation of the Diocese of Hajdúdorog as in 1912 Ancient Greek was still the declared liturgical language for Hungarian Greek Catholics. The canvas painting was refitted onto the wooden panel after restoration. The icon is in a modern frame and during conservation it was marbled to fit the painting better. (Sz. T.)

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Puskás, 2008, 188–189, Picture No. 156.
 Terdik, 2014a, 16, 65–66, Picture No. 65.
 Terdik, 2014e, 22, 28–29.
 Terdik, Szilveszter. Krisztus, a Nagy Főpap ikonja Máriapócsról, *Görögkatolikus Szemle*, 27(2016), 6. szám, 16.



1783 (?), Mihály and Tádé (?) Spalinszky
 pinewood, canvas base, oil
 106.5 × 55.5 cm (41.9 × 21.85 in)
 Conservation: Klára Nemessányi, 1993–1994.
 Greek Catholic Art Collection – Nyíregyháza, Inv. No. 1999.61 (A 17)

The icon was collected in 1982 from Mariapócs, together with the icons of three Evangelists. It once served as one of the depictions of the iconostasis in the sequence of Apostles of the Greek Catholic church of the place of pilgrimage. The wooden board with a round-arched closure has a canvas base, and the panel is strengthened with a strap at the back.

III.2.3 Our Lady of the Way Catalogue III.38



1791, József Széchény (Szécsényi)
wood, oil, gilded, engraved background, in a frame carved
at the same time
51 × 42 cm (20.1 × 16.5 in)
Deposit of the Eger Lyceum, István Dobó Castle Museum,
Inv. No. 55.546.1.

The manuscript of the following inscriptions can be seen on the reverse of the icon: EXCELL. ILL. ac REVER. D C MI Nris / ANDREAS BACSINSZKI / Episcopus Munkatsiensis / Iconem hanc Ecclesiae Oppidi Szántó in Reo Camer. / Dominio Regécz neo erectae donavit anno 1791. die 7. 8bris

This is followed by three vague, indecipherable lines written with faded black ink. The following inscription can be read under the crosspiece of the icon: Pinxit Josephus Széchény Anno 1791 die [...] may / Magnó Károlyini

The Theotokos, depicted in a three quarter view, holds her Holy Son in her left hand, pointing at Him with her right hand. The Virgin Mary is dressed in a dark blue tunic and a red robe with gold passementerie and with a blue lining, and a translucent lace veil is also visible on her forehead. The infant Jesus is dressed a chiton (shirt) with a blue belt tied in a bow on His waist, his himation is an ochre colour himation with pink lining. With His right hand He gives blessings, in His left hand He holds a book. Their faces are represented in a rosy red, chubby style that is typical of the Baroque



style, their fingers are also swollen, they gaze mildly toward the horizon. In the background of the icon, among acanthus and other floral motifs carved into gesso, the traditional abbreviation of the Greek names of the Theotokos and God and Jesus Christ can be seen, and the Greek inscription meaning 'the One Who is' can also be seen in the halo of Jesus. Only the haloes, characters and ornaments are gilded, not the whole background. The wooden board was inserted into a partly gilded wooden frame with refined carving, presumably made at the same time with the icon.

It is rare to find records not only of the donator of the icon but also of the name of its painter and the exact date of preparation. All this can be found on the reverse of the wooden board; the commemorative inscriptions made at different times clearly indicate that this icon was donated by András Bacsinszky Bishop of Mukacheve to the new church built in the town of Szántó in the Manor of Regéc of the Royal Chamber on 07 October 1791, according to the first inscription. According to the other inscription, the icon was painted by József Szécsényi in the same year in May, in Carei (*Nagykároly*).

In the town of Abaújszántó, Greek Catholics had to try to build a church several times, finally it became possible with the support of the King, the construction lasted from 1788 to 1791, and the church was consecrated in the following year on the day of the Ascension (Beszkid, Sándor. *Paróchiáink története*,

III.2.3

Abaújszántó, *Görög Katholikus Hírlap*, 3[1905], 7. szám, 4–5; Terdik, 2011a, 24, 87–89). It seems that it was important for the Bishop to contribute to this great work in person, according to contemporary sources it totally exhausted the funds of the community. There is only scattered information on the life of the painter József Szécsényi (Garas, 1955, 255), this is the only work of art that can definitely be attributed to him, although a letter written on 16 September 1790, addressed to Bishop Bacszinsky, contains several other works of art made by him, in different Greek Catholic churches. According to the letter, Basil Kozák Dean prohibited him from making the altar and royal entrance of the wooden church in Moftinu Mic (*Kismajtény*). Szécsényi did not know why he was not allowed to do that, he received no explanation, therefore he appealed to the Bishop and provided a list of his works made in the eparchy: a painted iconostasis in Tiream (*Mezőterem*); he also attached two parochial certificates written in Slavonic language, they suggest that he had also worked in Shalanki (*Шаланку/Salánk*). He would have painted even more, but due to the assignments he received from Counts of the Károlyi family he did not have time for that (DAZO, fond 151, opis 5, no. 230, fol. 21–25). His works mentioned in the letter have already faded away, only fragments of a Baroque iconostasis were preserved in Shalanki, presumably made by him. It is possible that bishop Bacszinsky noticed the activity of Szécsényi, and the following year he ordered the icon of the Theotokos from Szécsényi and donated it to the new church in Szántó. At the moment there is no information on later works by Szécsényi, the exact date of his death is also unknown. In 1797 he was already dead, his widow was mentioned that year in Carei (Kemény, Lajos. Wurzinger Mihály, *Művészet*, 14[1912], 323). The icon in Abaújszántó was transferred to the collection of the Eger Lyceum in 1941 from the heritage of Zoltán Tóth priest of Dévaványa (Archive of the Archdiocese of Eger, 427–428/1941; thanks to Petra Kárai-Köves for this information). (Sz. T.)

Unpublished

Altar Cross

Catalogue III.39



1791, unknown painter from Hungary
wood, oil

75 × 42 cm (29.5 × 16.5 in)

Conservation: Fruzsina Csanda, 2020.

Ascension of Jesus Greek Catholic Church, Abaújszántó
Inscription on the reverse of the lower bar of the cross:
S. K. T. P. / 1791.

A Latin Cross composed of several parts, inserted into a profiled foot, with three-lobed bar ends. Only its main view is painted: the crucified Saviour can be seen with a crown of thorns on His head in front of a blue background, the initials of the translation of the Slavonic inscription ordered by Pilate can be deciphered above Him (‘IHJ’), then a dove floats symbolising the Holy Spirit, and at the end of the bar with the lobes the figure of the Father can be seen with a triangular halo, looking at His Son from amidst the clouds with arms wide open. To the right of Christ there is His mother, to His left there is a half-figure view of His Beloved Disciple in the lobes. Mary Magdalene can be seen at the foot of the cross, observing what is going on, holding an oil jar in her hand. The foot of the cross is also painted, and, compared to other figural elements, it is filled with a disproportionately big Adam’s skull and bones. On the reverse of the cross there is a year number indicating the year of painting; there is no satisfying explanation of the meaning of the characters above the year number though.

As this cross, according to the year indicated on it, was made in the last year of the construction of the church in Abaújszántó, presumably it stood on the altar and was moved to the nave only when the actual equipment was finished. In the nave it plays a more important role at Easter time as an accessory of the Holy Sepulchre. (Sz. T.)

III.2.3 Processional Cross

Catalogue III.40



1791 (?), unknown painter from Hungary

wood; oil

height: 158 cm (62.2 in); width: 32 cm (12.6 in)

Ascension of Jesus Greek Catholic Church, Abaújszántó

A double cross with three-lobed bar ends. In the Carpathian region it was typical from the 17th century to depict the Crucifixion on one side of the processional cross and the Baptism of Jesus on the other, and the same is true for most altar crosses and hand crosses designed for the altar. The Saviour crucified, the inscription, the Father, Our Lady of Sorrows and John the Evangelist are represented in an extremely similar way to the representation on the altar cross. The dove symbolising the Holy Spirit is more accentuated though, it can be seen in a halo in the centre of the upper bar, accompanied by two-winged cherubim on the bars. Mary Magdalene is missing from the longer vertical bar of the cross, but three blocks of the soldiers casting lots on the robe of Jesus and under them Adam's skull are visible. The upper parts of the other side are practically the same as the former side, although here the Church Slavonic name of the Holy Spirit can also be seen on

the two sides of the dove: 'Σ Δ[Υ]Χ'Ъ'. Jesus stands in the Jordan, crossing his arms on his chest. On his right, at the end of the bar of the cross, the scene of the Baptism can be observed, and an angel holding a white shawl accompanies him on his left. The abbreviation of His Greek name can be seen above the shoulders of Christ: 'IC XC'. Under the Saviour, on the long vertical bar there are two cherub heads with clouds, and at the bottom the image of a rock can be observed and an axe placed on a tree trunk. The former one refers to the admonition of the Forerunner: 'Even now the axe is laid to the root of the trees' (Luke 3:9).

On the basis of its style and shape, this cross can be attributed to the same artist who made the altar cross in 1791, they were probably made at the same time or almost at the same time. (Sz. T.)

III.2.5

to the rules of reverse perspective confirms that the viewer is in the focus of the scene. The setting and the background are represented in an iconic style: the plane of the wall of Jerusalem can be seen between the foreground and the background, with the stylised rocky peaks of the Golgotha, the motifs of a few buildings at the back. The central-shaped one on the right recalls the Church of the Holy Sepulchre in Jerusalem. Figures of *antimensions* represented according to centuries-old tradition can be seen in the four corners of the composition, in square-shaped fields of the picture: the half-length portraits of the Evangelists with their attributes: Saint Matthew, Mark, Luke and John with a scytale or a book in their hands. The original coloured design had more of a pastel effect than the print from the printer. The background of the four corner fields of the picture and that of the scene are deep bluish grey, on which subtle tones of pink, mild ochre and the warm shades of reddish burnt sienna apply well, counterbalanced by the grey shades of the sarcophagus, sepulchral shroud and the setting muted by bluish-green tones. Iconic-graphic approach and toning with a mild effect of spatial depth are combined in the characteristic, unique style of the icon painter. The traditional Hungarian printed inscription of *antimensions* can be read under the scene: 'This antimension, i.e. holy altar, was consecrated by the grace of the ALL-Holy and LIFE-CREATING Spirit to present the holy sacrifice of the Lord's body and blood, [completed with handwriting] in Csengerújfalu. Consecrated by Fülöp Kocsis Bishop of Hajdúdorog by the grace of God on 21 April 2011.' The frame of the field of the picture is a band of inscription, with Byzantine crosses in the corners, with an inscription that can also be read on Easter shrouds. Fülöp Kocsis Bishop gave the original watercolour model (see the photo) of the *antimension* to Pope Benedict XVI in 2012 in Rome, during his pilgrimage on the occasion of the centenary of the foundation of the Eparchy of Hajdúdorog (cf. Zadubenszki – Szabó, 2012, 102). (B. P.)

Epitaphios (Sepulchral Shroud)

Catalogue III.47



(1)

Late 18th century
canvas, oil
98.5 × 150 cm (38.8 × 59 in)
Greek Catholic Art Collection – Nyíregyháza

Canvas painted white, with the dead Christ lying in the middle. Bloody traces of wounds can be seen on His head and forehead from the wreath of thorns, on His knees and shoulders from carrying the cross, and on His hands and feet from the nails, on His side from the lance. The closed eyes of the Saviour and the bluish colour of His body, symbolising the cool temperature of His body, confirm His death. In the gold halo of Christ, the traditional Greek characters can be read in the bars of a cross ('O ΩΝ'), with the abbreviation of His name above His shoulders ('ΙΣ ΧΣ') written in gold letters. On the edge of the shroud, the Church Slavonic text of the 2nd-tone *troparion* that was constantly chanted at the end of the Entombment Vespers of Holy Friday, during the procession performed with the *plashchanitsa*: 'And Joseph bought a linen shroud, and taking him down,

(2)



wrapped him in the linen shroud and laid him in a tomb.' In the four corners there are simple ornamental motifs also painted black. From where and when it was transferred to the collection remains unknown.

The representation of the mystery of Holy Saturday, the Lamentation of Christ or the dead body of the Saviour lying perfectly still, with a woven, embroidered or painted shroud (*Epitaphios*, *plashchanitsa*) is an ancient tradition of our Church, from Holy Friday to the Resurrection it is placed on the Easter Sepulchre, from Easter to the Assumption it is placed on the altar. The most beautiful samples of *Epitaphios* in the Byzantine tradition from the 14th century, with varied iconography (The Dead Christ, Lamentation etc., a selection of them: Woodfin, Warren. Liturgical Textiles, in: *Byzantium: Faith and Power [1261–1557]*, New York 2004, 312–318.). In the areas of the Carpathian region inhabited by Rusyns, including the Eparchy of Mukacheve, the earliest preserved samples are from the middle of the 17th century. Only the representation of the Dead Christ can be seen on them, with mourning angels sometimes, mainly in the company of two-winged, Baroque cherubim (cf. Marcinowska, Maria [ed.]. *Unter Deinen Schutz...: Ikonen von 15. bis*

18. Jahrhundert aus den Polischen Karpaten/Under Your Protection... 15th – 18th century icons from the Polish Carpathians [Nowy Sącz, 2005/06], 54, 108, kat. 5, Giemza, 2017, 486–487).

There is no information of any samples from before the 18th century in the area of the Eparchy of Mukacheve. According to information found in the archives, Mihály Spalinszky received money from the cashier of the cathedral of Uzhhorod in 1781 for a *plashchanitsa* as well, possibly it is this item that was recorded in the inventory of the church a few years later (Terdik, 2014a, 107, 269). Another *plashchanitsa* is preserved in the episcopal palace of Uzhhorod, presumably from Bilky. It is rather similar to the one preserved in Nyíregyháza, they were probably made by the same master (Picture 2). The depictions of Christ are extremely similar, the sample from Bilky has a more elegant design and was made on a more subtle material, therefore the painted figure is surrounded by the remaining parts of the original fabric instead of a homogeneous white background. The liturgical text running around is painted gold, instead of black, and even six-winged cherubim appear in the four corners. The year of preparation can be seen in black paint on the outer gold frame of the text under the feet of Christ: 1783. The style of the paintings is definitely similar to the style of Mihály Spalinszky, therefore it is possible that both objects were made by him or by one of his so far unidentifiable followers. (Sz. T.)

Bibliography

Puskás, 1996b, 31, kat. 74.

III.2.5 Resurrected Christ *Catalogue III.48*



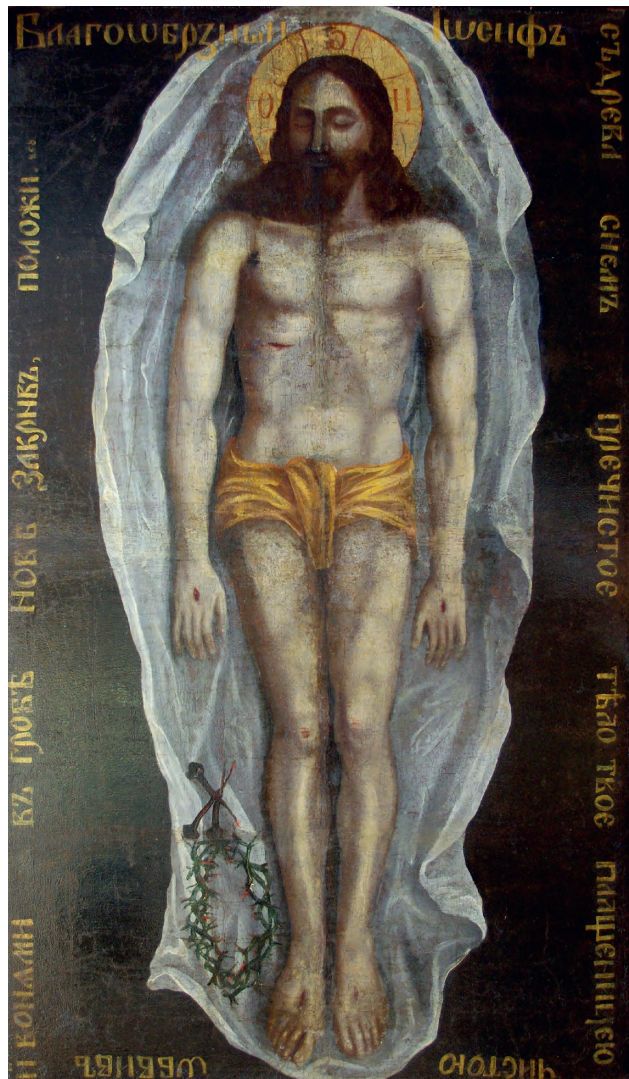
The Resurrected Christ in a white groin cloth, in a red robe blown by the wind, giving blessings with His raised right hand, holding a victory banner in His left hand. The three quarter view of His profile is surrounded by a halo. The curiosity of the icon is that the figure is cropped around. A wooden support is fitted to the reverse of the wooden panel.

Representations of the *Resurrected Christ* of this kind most certainly imitate sculptures representing the same theme, used by Roman Catholics in Resurrection processions and placed on the altar until the feast of the Ascension. The transformation of the sculpture composition into a two-dimensional representation meant following the traditions of the Byzantine rite. The sample in Sárospatak is unique in the present Hungarian collection. Although there is information on icons of this kind used in other towns, they were made much later. This kind of icon could arrive from the other side of the Carpathian Mountains, from Greek Catholics living under Polish jurisdiction, since there are many more such objects dated from the 18th century in the collections of museums in that area (e.g. Sanok, Muzeum Historyczne). The item presented here could also be imported from there. (Sz. T.)

Late 18th century
wood, oil
height: 71.5 cm (28.1 in); width: 36 cm (14.2 in)
(without the flagpole)
Conservation: Ferenc Varga, 2019.
Greek Catholic Church of Saint Peter and Paul,
Sárospatak

III.2.5 Epitaphios (Sepulchral Shroud)

Catalogue III.49



1858

canvas, oil

79 × 125 cm (31.1 × 49.2 in)

Conservation: Tamás Seres (in cooperation with Alexandra Erdős, Zsófia Márk, Fanni Mogyoróssy, Tamás Szabó, Veronika Szalai), 2016.

Greek Catholic Art Collection – Nyíregyháza, Inv. No. 1999.113.

On the painted side of the sepulchral shroud, in front of a dark brown background, the body of the dead Christ is placed on a shroud with its edge folded up: His limbs are neatly arranged, the wounds on His hands and feet and on His knees are cleaned and clearly visible, His long brown hair falls on His shoulders, and Greek characters ('the One Who is') can be seen in the cross in His halo, His groin cloth is ochre and yellow, and the bloody wreath of thorns and three iron nails were placed next to His right foot. The well-known *troparion* ('God-fearing Joseph...')

is written in yellow characters on the edge of the shroud in Church Slavonic language. The icon was originally surrounded with a band of metal thread as well.

An inscription can be deciphered on the rear, white canvas of the lining written with ink: „E Sz: This *plashchanitsa* was bought by the undersigned on 14 April 1858 together with an *Aër*, with the buyer's own money. Ily[kó] György priest at that time in Mada.” From this it is obvious that the sepulchral shroud was donated to the church by György Ilykó, priest of the parish of Nyírmada at that time, together with an *Aër* (which was probably a ciborium cover). The parish of Nyírmada was founded in 1753, its first wooden church was also built then, believers gave money for the construction. The construction of the church dedicated to Saint Nicholas Bishop, still existing after several transformations, started in the 1840s, the construction took a long time, the church was finished in 1858 with significant State aids. At the end or quasi end of the construction, the local minister was presumably inspired to contribute to the liturgical equipment of the completed building. According to information obtained from the schematism of the Eparchy of Mukacheve, György Ilykó was already a priest in the market town of Nagymada, as the town was then called, in 1845. One and a half years after the donation of the *plashchanitsa*, on 15 November 1859, at the age of forty, he deceased here of apoplexy in the seventeenth year of his priesthood.

The dedication does not include information on the price, place or painter of the shroud. Presumably he could order the painting from a nearby town. Satu Mare (*Szatmárnémeti*) was the important economic centre of the area at that time, information on several painters can be found from Satu Mare. A relatively old sepulchral shroud, dating from 1876, was also preserved in St Nicholas Church in Satu Mare, its style is closely related to the sepulchral shroud from Nyírmada although that one was made on white silk, the composition of the shroud painted under the body is also different, and the inscription on it is also Hungarian, not Slavonic (Terdik, 2014b, 116.), but both shrouds were presumably made by the same, so far unidentified, painter. (Sz. T.)

Bibliography

Seres, Tamás – Terdik, Szilveszter. Egy régi plascsenyica Nyírmadáról, *Görögkatolikus Szemle*, 29(2018), 5. szám, 16.

III.2.5 **Epitaphios**
(Sepulchral Shroud)
Catalogue III.50



Early 20th century
 canvas, oil, gilded
 109.5 × 90 cm (43.1 × 35.4 in)
 Conservation: Dóra Fekete, 2020.
 Greek Catholic Church of the Nativity of the Theotokos,
 Sajószöged

This is an unusual composition: the body of the dead Christ is lowered on a white sheet into an empty stone sarcophagus by Nicodemus and Joseph of Arimathea. The cross is in the background, the lance and the sponge holding the reed are leaning against it. The three quarter views of the Evangelists can be seen in the four corners. Objects related to the suffering are depicted in the frame.

This kind of *plashchanitsa* was offered to parishes in the early 20th century by the Rétay and Benedek Art Institute (Műipari Intézet), the one in Sajószöged was also probably bought from them. Three design options were offered in the company's product catalogue, in three different price ranges, and the woodcut image of the *plashchanitsa* was also published in the catalogue. This sample belongs to the second type: 'Artistically painted with oil paint on canvas, on gold leaf, the edges are hemmed with four times gilded passementerie – from K 110 to K 120.' (Catalogue of the Rétay and Benedek Art Institute, around 1915, incomplete sample, 58, Item No. 509; Private collection). The style of the painting is already different from that of icons sold by the Art Institute later in the Nazarene style, it seems that the painter of this one was rather inspired by more realistic artistic movements of the 19th century. (Sz. T.)

Epitaphios
(Sepulchral Shroud)
Catalogue III.51



1991, László Puskás
 casein oil tempera, canvas; 80 × 125 cm (31.5 × 49.2 in)
 Greek Catholic Church of the Dormition of the Theotokos,
 Felsőzsolca

The field of the picture consists of two zones of the same size. The body of the dead Christ is represented in the lower one, almost from a top view. Half figures of the traditional historic figures of *The Entombment* compositions can be observed in the upper zone, standing behind the catafalque: Mary, the Theotokos and the women mourners on the left, in the middle – in front of the empty cross that is halving the background – John the Evangelist, and on the right Joseph of Arimathea, a disciple and Nicodemus with the ladder. On the painted frame there is the Hungarian text of the *troparion* chanted on Holy Friday.

The internal arrangement of the composition is confirmed by the balance of colour patches: the cinnabar robe of John in the middle, two darker, wine red patches on the two sides, and the contrast of the cinnabar and the dark oil green at the back. The faces and hands match the golden ochre tone of the background. The lightest patch, the white canvas highlights the figure of Christ. The difference between the perspectives, the different planes refer to the catafalque being an altar. Essential shapes are depicted with a flat painting style, graphically expressed shapes and three-dimensional effects.

The sepulchral shroud of Holy Friday was ordered by Albert Vatamány parish priest in connection with the internal painting of the Greek Catholic church in Felsőzsolca. The figural wall paintings of the vault, the original colour designs of the walls and sections were also made by László Puskás in 1991. László Puskás painted several *plashchanitsas* with similar compositions in the 1990s, with Hungarian and Ukrainian inscriptions for Greek Catholic churches in Hungary and abroad. (B. P.)

Bibliography

Puskás, 2020, kat. 245.

III.2.5 Epitaphios
(Sepulchral Shroud)
Catalogue III.52



Late 20th century
fabric: Edit Lázár, sketch: László Puskás
wool, silk; woven
80 × 115 cm (31.5 × 45.3 in)
Tihany Abbey, Benedictine Monastery, Tihany

This is a composition with many figures, with the depiction of the dead Christ in one half of the field of the picture in the foreground, with Mary and two women above Him lamenting over Christ, John the Apostle in front of the cross in the central axis, then Joseph of Arimathea and Nicodemus and a bearded man can be seen holding a ladder. The text of the traditional *troparion* can be read along the frame, with the 'IC / XC / NI / KA' inscription ('Jesus Christ Conquers') in the corners.

The composition was made on the basis of a sketch made by László Puskás. Its closest variety is a painted *plashchanitsa* with the initials of László Puskás painted in 1994, its current location is unknown (Puskás, 2020, cat. 247). The cold colour palette of the woven sepulchral shroud based on blue colours, the dark-light effects applied differently from the style of László Puskás, and the look of the figures highlighted with white colour all suggest that the colourful cardboard was made by the person who made

the tapestry, or who, knowing the work of László Puskás, made significant changes to it, using it only as a prototype.

It was ordered by Domonkos Kiss OSB for the St Sabina Chapel of the Benedictine House of Studies in Budapest, then it was transferred to Bakonybél, from where it was taken to Tihany. Its design and the fact that it is a real woven tapestry make it unique in Hungarian collections. (Sz. T.)

Bibliography

Terdik, 2012, 6, 21.

III.2.5 Epitaphios
 (Sepulchral Shroud)
 Catalogue III.53



2014, Erzsébet Szekeres
 canvas, threads made of cotton, wool and metal;
 embroidered, sewn
 Greek Catholic Church of the Exaltation of the Holy
 Cross, Gödöllő

A composition of *The Lamentation of Christ* with many figures: the Theotokos mourns the Saviour squeezing His dead body placed on a white shroud on a rock. Joseph and Nicodemus try to kiss the feet of Jesus, and John the Apostle and five women observe the drama from the background. The cross stands in the central axis, with the lance and the reed from the objects of suffering, with the Sun and the Moon and two two-winged cherubim respectively on the two sides, and in the foreground of the composition two angels hold a white shroud. The portrait medallions of the four Evangelists are in the four corners, and the text of the traditional *troparion* can be seen along the frame.

The construction of the new church started in Gödöllő in 2011, its consecration ceremony was held by Fülöp Kocsis Bishop of Hajdúdorog on 14 September

2014. The shroud was donated to the church by Erzsébet Szekeres textile artist.

The image of the shroud was published by Magyar Posta (Hungarian Post) on 6 March 2017 on the occasion of Easter as its first daily stamp, the photo of the shroud was also published on the decorative envelope, and the description of the work of art was published on the reverse. (Sz. T.)

III.2.6 Diskos *Catalogue III.57*



2017, Géza Sallai
bronze
10.5 × 14.5 × 14.5 cm (4.1 × 5.7 × 5.7 in)
Privately owned.

This bronze statuette represents the tiny parts of prosphoron cut in the Proskomedia and placed on the footed diskos in the way prescribed by liturgical books. The biggest fragment is the Lamb with the inscription 'IC XC NIKA' written into the bars of the Greek cross. The triangle part symbolises the Theotokos, the smaller parts arranged in a row symbolise the Apostles and other saints. (Sz. T.)

Lity set *Catalogue III.58*



Early 20th century
metal alloy, painted enamel
Ascension of Jesus Greek Catholic Church, Hejőkeresztúr

The high foot holds a wide tray with a protruding rim, with another, much smaller tray rising on a narrow bar from the middle of it. Around the middle one on the big tray, there are three urn-shaped bowls, each one topped with a cross, placed at equal intervals, while behind the small tray a cross was fixed on a higher bar between two candles, and the crucified Christ can be seen on a painted enamel cross. The trays and the robe of the foot are decorated with floral ornaments.

This set is placed on a small table (tetrapod) in the middle of the church nave during lity. The vigil is traditionally held during wakes before big feasts, at the end of the ceremony the five loaves of bread (*prosphora*) placed on trays are consecrated by the priest. One of the five loaves of bread is placed on the central tray, with that loaf the priest consecrates the four loaves on the big tray, kisses this loaf of bread, and there are three little bowls with wheat grains, oil and wine. The consecrated bread is cut and offered to the believers while performing the rite of anointing with fragrant oil.

Until the 16-17th centuries there was no specific object designed for this ceremony: the loaves of bread and everything that was to be blessed was consecrated

III.2.6

in their own dishes, placed on trays on the tetrapod, like in Greece even today. This is how it is represented in the illustrations of ceremonies found in liturgical books published in the 17th century (cf. Стасенко, 2003, 100, fig. 175–176). Other elaborate, silver samples appeared with a similar structure in Orthodox monasteries in the Balkans from the 17th century (e.g. Studenica, Treasury; Belgrade, Museum of the Serbian Orthodox Church, from 1609: Милеуснић, 2001, 56–57). If it was too expensive to have a metal set, in the 19th century it could be made even from ceramic, like the one preserved in the area of the Orthodox Eparchy of Niš (Дрча, Слободан. *Хришћанство у Нишукрозвекове*, Ниш, 2013, 56, 165, cat. 61). They became widely spread in the Eparchy of Mukacheve from the end of the 19th century, when they appeared in the offer of so-called art institutes specialised in large scale production of religious equipment and liturgical objects. The set from Hejőkeresztúr was probably also ordered and bought from an ornament producer. Similar but not identical objects were advertised in the product catalogue of the Réтай and Benedek Art Institute published around 1915 (p. 117). Names of the item in the catalogue: '*pricholebnica, artoklasia, lythia*', the second and the third name are the names of the ceremony, but Greeks use the same name for the vigil set. Serbians call the item петохлебница, Russians call it Литийныйприбор, литийноеблюдо or литийница, the oldest one was allegedly preserved in Saint Catherine's Monastery (see Ткаченко, А. А.: *Благословение хлебов*; <http://www.pravenc.ru/text/149327.html>; accessed: 1 March 2020). (Sz. T.)

Antidoron dispensing plate

Catalogue III.59



1776, master from Hungary
tin; cast, engraved, chiselled; diameter 34.50 cm (13.6 in)
Greek Catholic Art Collection – Nyíregyháza, Inv. No. 2015.293 (B 67).

A plate-shaped bowl with a big diameter, a concave rim decorated with an engraved pattern composed of alternating stylised leaves and flowers on the inside, starting from the initials and year number placed between the two branches. The Greek initials ('ΘΝ ΘΔ') are separated by an asterisk, and the year 1776 can be seen under them. The scene of *The Crucifixion* is on the upper part of the hollow part of the bowl, with smaller size Military Saints on horseback, facing one another under the scene of the Crucifixion: Saint Demetrius and Saint George, the former one stabs the Bulgarian tsar Kaloyan, the latter the dragon, with their lances. The 'INRI', or in a Greek way 'INBI' abbreviation can be deciphered in the band of the phrase above the cross, and the Greek characters of their names can be observed in the haloes of the Theotokos and Saint John, the latter one rather faded. The Greek names of the Military Saints can be seen above their shoulders: 'ΟΑΓΙΟΣ / ΔΗΜΗΤΡΙΟΣ and ΟΑΓΙΟΣ / ΓΕОРΓΕΟΣ (sic!)'. The lower part of the bowl is leaky, a part of the rim was once broken but repaired. The style of the figures is rather simple.

It could be the gift from Greek merchants living in Tokaj, who in the middle of the 18th century claimed themselves Uniates due to public pressure but secretly preserved their Orthodoxy. The object is not mentioned in the canonical visitation in 1940 in the Greek Catholic Church in Tokaj, from where the plate was brought to Nyíregyháza in 2010 (Majchricsné Ujteleki, 2014, 58–60). (Sz. T.)

Unpublished

IV.1.2 The Icon of Pócs

Catalogue IV.3



by Peter Schenk, 1697 (?),
mezzotinto on paper

251 × 183 mm, plate: 245 × 178 mm

A mark in the lower left corner of the page: *Pet: Schenk fec: et exc: Amstelod: cum Privil:*

Zoltán Szilárdfy's collection (formerly in the Historical Gallery of the Hungarian National Museum, no. 58.3736),
Diocesan Museum of Székesfehérvár, No. SzGy 127.

It is one of the earliest known small graphic depictions of the Pócs icon, which was certainly made after its arrival in Vienna, although the German caption below the image only mentions the lacrimation in Pócs (Bööz), Upper Hungary, on 4 November 1696. This depiction almost completely breaks with the abstract style of the original image, characteristic of icons, the figures appear in a realistic way, leaving only the setting typical of the Hodigitria type and some specific elements of the original composition (the flower in Jesus' hands, the shape of the Virgin's robe). The engraver did not pay attention and changed the original setting, when making the print (i.e., the Virgin is holding her child on her right instead of her left). The print was presumably made by German engraver Peter Schenk Sr (1660–1711), who lived in Amsterdam from 1675, where he learned the tricks of making mezzotinto and then founded a workshop and a shop. The picture was presumably made to an order from Vienna. (Sz. T.).

Bibliography

Szilárdfy Zoltán: *A magánhíttartás szentképei a szerző gyűjteményéből*, III, *Alkalmazott szentképek (16–21. század)* – *Kleine Andachtsbilder aus der Sammlung des Verfassers*, III, *Angewandte Andachtsbilder (16–21. Jahrhundert)*, (*Devotio Hungarorum*, 12.), Szeged–Budapest, 2008, 276–277, Cat. 195.
Tüskés, 2014, 168, Cat. 4.

IV.1.2 Icon Album

Catalogue IV.4

(1)



Imagines Sacrae B. M. V. et Sanctorum Hungariae
17th–19th century
paper, 24 engravings pasted up, the large ones folded
paper binding with leather spine
35 × 28 cm
OSZK, App. M. 1227.

As the handwritten title of the volume reveals, it is a collection of icons of the Blessed Virgin Mary and the Hungarian saints. This album is a repository of the rare and special iconography of the Hungarian saints in addition to the depictions of icons and various places of worship. It also contains a pen drawing in addition to the engravings.

Zoltán Szilárdfy was the first to draw attention to the engravings of this album, then he published several of its pieces, including the most important ones related to Máriapócs – Szilárdfy, Zoltán. Magyar barokk szentképek, *Művészettörténeti Értesítő*, 30(1981), p. 118, 119, 125, 129, Pictures 8., 20.; Szilárdfy, 1984, Pictures 18–20. The excellent engraving by Master Johann Andreas Pfeffel (1674–1750) is particularly noteworthy among them, depicting the icon of Pócs, girdled with the palms of victory on the back of the imperial double-headed eagle, which offers the olive branches of peace to the Virgin Mary with its beaks, on a triumphal chariot led by various allegorical figures in the sky above the view of the victorious Battle of Zenta (11 September 1697). There are weapons and an

Ottoman prisoner referring to the defeated enemy in the foreground of the lower part of the picture and the equestrian portrait of Archduke Charles, later King Charles III of Hungary in the middle. The engraving was preserved on the thesis sheet of Count Boldizsár Batthyány's dispute in Graz in 1698, the related text was cut off and pasted into the album (Picture 1).

The more detailed descriptions of the eight engravings related to Pócs in the album were also completed in several stages (cf. Szilárdfy–Tüskés–Knapp, 1987, 112–113; Tüskés, 2010, 274, 275, 277, 279–282; Tüskés, 2014, 168–170, 172–175). High-quality reproductions of these engravings were published in 2009 (*Our National Sanctuary, Máriapócs* by Tamás Gáncz–László Legeza–Szilveszter Terdik, Budapest, 2009, 24, 52–54).

This volume also includes the ex libris stamp of Ferenc Széchényi, the founder of the library, so it is often called the Széchényi Icon Album, although this stamp was used even after the count's death in the 1840s, so it is still not possible to tell whether this volume was really owned by Széchényi or it was given to the library's collection by someone else (cf.: Knapp, Éva. Szent Imre? Szent László? II. Lajos? IV. Ferdinánd?: Egy „befejezetlen” tézislap ikonográfiai meghatározásához, *Művészettörténeti Értesítő*, 56[2007], 289, footnote 3). (Sz. T.)

IV.1.2 The Weeping Icon of Máriapócs on a Flyer

Catalogue IV.5



Published by Stephan Maystetter, an unknown engraver from Augsburg, 1698, copper engraving print on paper, 39.5 × 31.7 cm, section edge: 17 × 14.4 cm
 Marked bottom right: Augsburg, zu finden bey Stephan Maystetter brieffmahler.
 MNM TK, No. 58.3747.

The title of the flyer: Warhafft Beschreibung dess wunderbahrlich-weinenden Marien-Bilds in Hungarn zu Petsch.

The title of the engraving: Wahre Abbildung unser Lieben Frauen Anno 1696 den 4 Novmb zu Böötz in ober Ungaren zum erstem mahl aus beiden augen und unterschiedlichen Mahlen geweinet ist auff befelch lhro Kay May nach Wien gebracht worden und den 7. Juli 1697 mit der ganzen Clerisey nacher St. Stephan in die Th umkirchen bekleidet worden und alda mit grosser Andacht ver erht wirdt.

The text of the Catholic leaflet from Augsburg tells about the wonderful lacrimation of the Mary icon in Pócs, its removal to Vienna and the author argues with the Protestant teachings in an apologetic framework. The engraving shows the icon in an oval frame on an altar-like platform of architectural elements decorated with garlands of flowers. There is an angel statue on each side. The engraver also depicted the wonderful tears on Mary's face. (G. M.)

Bibliography

- Bálint–Barna, 1994, 24.
- Sziliárdfy, 1996, 159.
- Sziliárdfy, 2003, 124.
- Mohay, 2008, 540.
- Tüskés, 2010, Cat. 8.
- Tüskés, 2014, 168, Cat. 10.

IV.1.2 **The Mother of God of Pócs**
as Rosa Mystica
Catalogue IV.6



On a spread table (or altar), two angels hold a regular circle-shaped shield with edges reminiscent of stylized flower petals, where the middle tondo is filled with the depiction of the icon of Pócs. The rim of the shield consists of three rows of lobes, larger and larger towards the edge, each of them with a socketed gemstone in the centre and the edge of each lobe is adorned with a socketed row of pearls. The title on the sentence strip above the composition comes from the *Loretto Litanies*: “Mystic Rose”. On the tablecloth covering the front of the table, a German-language caption describes the lacrimation of the icon in Hungary and its removal to the Stephansdom in Vienna. The last sentence in smaller letters says that the engraving was published by Matthias Pfeffer.

The Mother of God of Pócs was first named “Rosa Mystica” by Empress Eleonora, which was further accentuated by its silver decorative frame evoking a rich garland, made after the final placing of the icon at the St. Stephen’s Cathedral. The title is stylized by emphasizing the role of the icon as a palladium, i.e., a protective shield on this engraving. (Sz. T.)

Unpublished

around 1700
copper engraving on paper
31 × 40.7 cm, section edge: 26.2 × 33.5 cm
Restored.

Collection of Zoltán Szilárdy, Diocese Museum of Székesfehérvár, No. 2019.427, Pic. 1.

Caption: *Rosa Mystica.*

Wahre Abbildung unser Lieben Frauen so 1696. / den 4. Novemr zu Boës in ober Ungarn zum ersten mahl auß / beeden augen und unterschiedreihen Mahlen geweinet ist / auch auß befelch Ihro Kaysl: Mayt: alhier gebracht wor: / den, und den 7 Jul 1697 mit der ganzen Cleri sey na: / cher St Stephan in die Thumkirchen bekleidet / worden und alda mit grosser Andacht vererht / wirdt. zufinden in Küssen Pfenning bey Matthias Pfeffer

IV.1.2 The Map of Hungary with the Mother of God of Pócs

Catalogue IV.7



1710
copper engraving on paper
43.1 × 27.7 cm, engraving edge: 36.4 × 23.8 cm
Collection of Zoltán Szilárdfy, Diocese Museum of Székesfehérvár

The title is held by two little angels in a cartouche in the top right corner above the geographical map of the Kingdom of Hungary. The icon of Pócs stands to the right on a pedestal decorated with garlands of flowers with a worshipping noble young man in front. The icon of Pócs was seen in tears three times according to the explanatory title, which is a sign of Mary's piety towards Hungary. The composition refers to the idea of *Regnum Marianum*, which became one of the cornerstones of Hungarian Catholic identity in the Baroque period. At that time, the icon of Pócs sometimes appeared on allegorical pictures together with the icon of Cluj (*Kolozsvár*), as the protective shields of Hungary (the former) and the Principality of Transylvania (the latter, cf. Szilárdfy–Tüskés–Knapp, 1987, 183–185). This map was made for Henricus Scherer's *Atlas novus, exhibens orbem terraqueum* (Augsburg, 1710). (Sz. T.)

Bibliography

- Bálint–Barna, 1994, 116.
- Szilárdfy, 1996, 164, Picture 6.
- Szilárdfy, 2003, Pictures 125, 262–263.
- Tüskés, 2010, 276, Cat. 13.
- Tüskés, 2014, 169, Cat. 15.

IV.1.2 Sacristy Cabinet Door with the Icon of Pócs

Catalogue IV.8



Early 18th century
copper engraving (?) on paper, ink, textile, pearls, metal
thread; coloured, collage, embroidered
contemporary oak frame with carved, pierced gable
shaping Mary's monogram, including contemporary glass
height: 68 cm (+ upper frame decoration: 18 cm),
width: 50 cm
Roman Catholic Ecclesiastical Collection, No: 1.1.2011,
Sárospatak

Only the faces and the hands, as well as the cherubs placed in the arches of the upper corners were completely preserved from the engraving, almost the same size as the original icon of Pócs, the rest were mostly cut out. The contours of the frame and the figures were also preserved and the background was cut out, so that the remaining stripes are reminiscent of curtains drawn on two sides. Several lines were intensified with paint on the remaining parts of the engraving (for example, the contours of the faces, the eyebrows with black, the lips, some borders of the clothes, the wings of the cherubim and the flower in Jesus' hand with red), but the cut-outs were filled with textiles of various colours (white, red, green, ochre), applied to cardboard. The clothes of the child Jesus were made almost completely more varied, the robe of Virgin Mary in only a few spots, with embroidery and trimmings of gold and silver thread. The place and time of the making is unknown and no copy of the Pócs icon made by such a large-scale reproduction has appeared elsewhere until now.

The Jesuit monks settled in Sárospatak in 1663 at the invitation of Zsófia Báthory. They worked for 110 years in the town and reorganized the Catholic religious life in an area of one hundred kilometres from Szerencs to Kráľovský Chlmec (*Királyhelmece*). An important method of Catholic renewal and mission was the propagation of reverence for Mary, the celebration of her feasts with spectacular processions. These were held with crosses and church flags on 15 August, Assumption Day in Sátoraljaújhely and on the Feast of the Nativity of Mary on 8 September, in Tolcsva.

The reverence for the Pócs icon was been present in the life of the Jesuit order from 1697. One of the first copies of the weeping icon, transported to Vienna, was the image painted by the Jesuits in Barca, which can now be seen in the Cathedral of Košice (*Kassa*). The scarf, soaked in the tears of the icon, was taken first to the Jesuits of Eger.

The first sign of veneration of the Pócs icon in Sárospatak appeared very early, in the second year after the lacrimation, in 1698 in the *historia domus* of the Jesuit convent: "And in order to grow the love and respect of the Queen and Our Lady of Hungary as much as possible in the heart of her subjects, we decided to place her repeatedly and abundantly weeping and recently painted image from Pócs, in which she lamented the condition of Hungary, in our church. Therefore, for the eternal memory of this sacred image, a small altar was made in the form of a two-headed eagle and on its breast this image began to move the hearts of the believers in reverence of the

great Patron of Hungary, the Mother of God. This reverence began with the offering of a crucifix made of pure silver by the generosity of the noble Mr. György Kőrösy." (*Historia Residentiae Patakiensis, Annuae Litterae*, 1663–1753, Budapest, ELTE University Library, Ab 95/1; *The History of the Monastery of the Society of Jesus in Sárospatak, 1663–1769*, translated by István Fábián, Library of the Roman Catholic Ecclesiastical Collection in Sárospatak, Manuscript, 126.). A painted picture is mentioned by this source. Since there was a close connection between the cloisters of Košice and Sárospatak – the friars and teachers moved between the two houses – it can even be assumed, that a copy of the first weeping icon could have been taken to Sárospatak. The Mary icon of Pócs was placed on a separate altar and was adorned with two silver crowns in 1699. (ibid, 128.) "A huge damask flag was bought for the church with the image of St. George, the patron saint of our benefactor on one side and the weeping Mary image of Pócs on the other side" in 1702 (ibid, 131).

The image presented here is the middle door of the upper part of the sacristy cabinet from the Jesuit period in the parish church of Sárospatak. "The dressing cabinet was made in the sacristy by an experienced joiner, which was divided into small chests and drawers along its entire length, serving not only the complete comfort of the celebrant priests, but also the better preservation of the vestments and other church textiles" according to a note in the *historia domus* in 1721 (ibid, 155). But the image on the cabinet door is mentioned neither here nor later – however, this date may also indicate the approximate time of its making.

It was not uncommon to convert engravings into collages in this period, although such a large piece is not known in Hungarian collections. However, a coloured engraving, remade with a similar technique after the Kolozsvár-icon was also preserved in the collection of the Ethnographic Museum, for which an engraving by Josef Ernst Mansfeld was used in the 18th century (no. 68.181.1, published: Dumitran, 2011, 74, 80, fig. 4). (I. Sz. – Sz. T.)

Unpublished



18th century

oil on copper plate; in a carved, painted, gilded wooden frame, under glass

painting: 78 × 55 cm, frame: height: 114 cm (with gable decoration: 137 cm), width: 49 cm, depth approx. 7 cm

Conservation: painting and frame by István Makói Juhász and Dóra Boldizsár; votive objects by Veronika Szilágyi, 2016.

Holy Cross Parish Church (Old Church), Tata

The image painted on the copper plate is a rather precise copy of the original icon, suggesting the painter must have seen the original or at least an exact copy of it. He added only one thing: the tears flowing abundantly from Mary's eyes. The frame of the icon copy is also nicely shaped, richly profiled and carved, it is opening and glazed. The basic colour of the frame is green, the ornamental carvings in relief are gilded and the five-petalled flowers inserted in the ribbon motifs on the frame of the opening wing were red-lustred. A monogram of Mary is painted on a cartouche placed in the central axis of the pierced gable ornament. The image was and is still decorated with crowns,

IV.1.2

votive objects and jewellery, mostly dating back to the 19th century. The image was punched in several places in order to fix them,

We know nothing about the origin of the picture. Parish Priest Adolf Mohl, who wrote the history of Catholic churches in Tata, did not mention it at all in the description of the Old Church. He noted only in connection with the chapel founded by the Esterházy family for the Daughters of Charity of Saint Vincent de Paul in 1875, that the altar was originally decorated with a “venerable” image of Mary, which was later replaced by a statue, but he did not describe the further history of the picture (cf. Mohl, Adolf. *Tata plébánia története*, Győr, 1903, 178). It is strange, that when data on parishes were collected for the *Encyclopædia of Mary* in 1951, Kálmán Németh did not refer to this picture, when listing the depictions of the Virgin Mary in Tata’s churches. Although he mentioned two icons in the old church (“An icon in the front right of the aisle, a gift from Lajos Nyári and his wife. A larger icon with a Russian caption on the backside altar of the Gospel side”. Perger, Gyula. „*Oltalmazd alá futunk!*: *Mária-enciklopédia*, 1950, Győr 2010, 176), but we cannot clearly identify any of them with this picture based on these short descriptions. How odd that the multitude of crowns and votive gifts placed on the Pócs copy, which are clear signs of respect for the icon, did not attract the attention of the data collector. The Esterházy family may have played a role in bringing the picture here or perhaps to this area—although its presence cannot be detected in the chapel of their Tata castle, either—because a copy of the icon from Pócs was placed above one of the entrances to their palace in Vienna – cf. Galavics, Géza. A soproni „Esterházy-Madonna”, in: Környei, Attila – G. Szende, Katalin (szerk.): *Tanulmányok Csatkai Endre tiszteletére*, Sopron, 1996, 196–197, Picture 5. (Sz. T.)

Bibliography

Szilárdfy, 2003, 125, Picture 37.

Tüskés, 2014, 155, 179, Fig. 3.

A Copy of the Pócs Icon

Catalogue IV.10



Around 1760 (?)

oil on canvas, with gold-plated metal applications; wooden frame with artificial marble and gilded copper fittings on the front, glazed

painting: 74.5 × 92.5 cm; frame: 92.5 × 110.5 cm

Conservation: painting by Anna Vihart; cleaning of the frame and the metal objects by János Szabó, 2019. Painting Collection, 2011.158.1.P, Piarist Museum, Budapest

Reverence for the images of the Mother of God also accompanied St. Joseph Calasanz (1557–1648), the founder of the Piarist order (originally known as *Ordo Clericorum Regularium Pauperum Matris Dei Scholarum Piarum* – Order of Poor Clerics Regular of the Mother of God of the Pious Schools) throughout his life. For example, the *Madonna dei Monti* of Rome, which he had previously liked to visit, appeared in a vision before him a few days before his death and filled him with hope for the future of the Piarist order.

The main object of the later Piarists’ reverence for Mary became the image of the *Queen of the Pious Schools* (*Regina Scholarum Piarum*) in the church of

IV.1.2 The Mother of God of Pócs in a Wreath of Flowers

Catalogue IV.11

(1)



18th century
oil on wood
114.5 × 76 cm

St. Michael (Pozharevachka) Serbian Orthodox Church, Szentendre

Against a dark background, a magnificent wreath of flowers surrounds the icon of Pócs, its light ochre background seems to shine. The copy of the icon follows the original quite accurately in its details, creating an exciting contrast with the flowers painted in an almost naturalistic way with their simplicity. The top of the picture was mutilated sometime in the past. The origin of the painting is not yet known, nor is it known when it was taken to the sanctuary of Pozharevachka, where it is currently preserved. It is not included in the 19th-century inventories of the church, although four icons of the Mother of God are mentioned in the sanctuary in 1890, but none of them are identical with this one. There is also a very similar, but much lower quality copy of the Pócs icon here. That composition, painted on canvas, was placed in a black frame (size with frame: 104 × 83 cm) and it seems that the artist painted a variant of the icon on a wooden

(2)



board. One of the descriptions of the “icons in the sanctuary” part of the inventory may refer to this painting: a large canvas picture in a simple black frame showing the Mother of God (Inventories 1787–1890, Archive of the Serbian Orthodox Eparchy, Szentendre). It is possible, that the icon of Pócs painted on wood was bought here from another church, which had ceased to exist in the 20th century.

The presence of the icon of Pócs is not typical in a Serbian environment, but it is not completely unusual. The Serbs, as the privileged Orthodox people of the Habsburg Empire, must have known the icon in Stephansdom, Vienna and they may have been touched by the anti-Ottoman aspect of the cult of the picture, which was one of the main motifs of its reverence in Vienna in the 18th century.

However, copies of the Pócs icon surrounded by flower wreaths are also rare in a Catholic environment, although this motif appears several times in more modest forms on engravings, inspired perhaps by the first silver frame of the icon in Vienna, donated by Empress Eleonora, emphasizing the title “*Rosa Mystica*”. However, two paintings with flower wreaths similar to that of Szentendre are also known from

IV.1.2

(3)



Bavaria. One of them was painted for the Benedictine monastery in Vornbach am Inn. It was painted by German painter Franz Werner Tamm (1658–1724) in 1700 according to the sign on its back. The flower wreath around the icon is held by three angels. Not long after, he also painted the same composition on the gable of the main altar of the St. Paul's Parish Church in Passau: he omitted one angel in order to adjust to the oval field of view, but he enlivened the ochre background of the icon with several monochrome angel heads (cf. *Zwei bisher unbekannte „Maria-Pötsch“-Kopien in Ostbayern* by Schäffer, Gottfried, *Bayerisches Jahrbuch für Volkskunde*, 1970/71, 188–189. See also: <https://www.badfuessing-erleben.de/home/kulturelles-aus-der-region/das-gnadenbild-maria-pocs-im-schloss-vornbach> [downloaded: 10 March 2020]) (Picture 2). The painting of images of Mary surrounded by a wreath of flowers already dated back nearly a hundred years at that time. They represent a “spiritual” subspecies of still lifes, that were becoming increasingly popular in Baroque art and can be seen as an invention of Dutch Catholic painters: Jan Brueghel Sr., one of the prominent figures of Reformed Catholicism painted one of the first such compositions

in 1608 for Archbishop of Milan Federico Borromeo, reflecting the sensitive thinking of the age (Das Geistliche Stillleben by Prohaska, Wolfgang in: *Das Flämische Stillleben, 1550–1680*, Ausstellungskatalog, Kunsthistorisches Museum, Wien, 2002, 321–325). Tamm certainly became acquainted with this form of image during his studies in the Netherlands and he also used his knowledge as a court painter in Vienna.

The distant reminiscence of still lifes augmented with sacred components is a copy of the Pócs icon painted by Jenő Medveczky (1902–1969) for the Greek Catholic Church of St. Florian in Buda, where the icon is floating above and in front of a rich and colorful bouquet of flowers (cf. Legeza, 2011, 27). When he revived this rare type of image, Medveczky was perhaps inspired by the baroque style of the church and was motivated by the opportunity to show his versatility as painter (Picture 3).

Bibliography

- Szilárdfy, 1996, 157.
- Szilárdfy, 2003, 125–126.

IV.1.2 The Icon of Pócs with the View of Vienna and a Group of Sufferers

Catalogue IV.12

(1)



by Josef Pichler, around 1800,
oil on metal plate, gilded wooden frame (19th century)
height: 40 cm, width: 32 cm, thickness: 6.5 cm
Signed in the bottom left corner on the wooden frame: J:
Pichler f.
Ethnographic Museum, no. 120.037

The icon of Pócs appears under a canopy in an oval-shaped ornate frame with olive branches as a symbol of peace and a flying imperial eagle wearing imperial insignia below. These and the military flags arranged in two groups behind the canopy indicate, whose protection was trusted by the emperor and his court, as well the believing people of his countries in the fight against the Ottomans, who threatened the peace of the Habsburg Empire. The icon is held by an angel on the right, accompanied by another one on the left, the latter holding a crown and a sceptre in his hands, alluding to the dignity of Virgin Mary, the Queen of Heaven. Little angels and cherubs are flying and hiding under and in front of the fabric of the canopy, some of them playing with the tassels. Under the depiction, dominating the top of the picture, five pigeons hold a sentence strip, showing the first half of the oldest, well-known prayer to Virgin Mary in Latin:

324

(2)



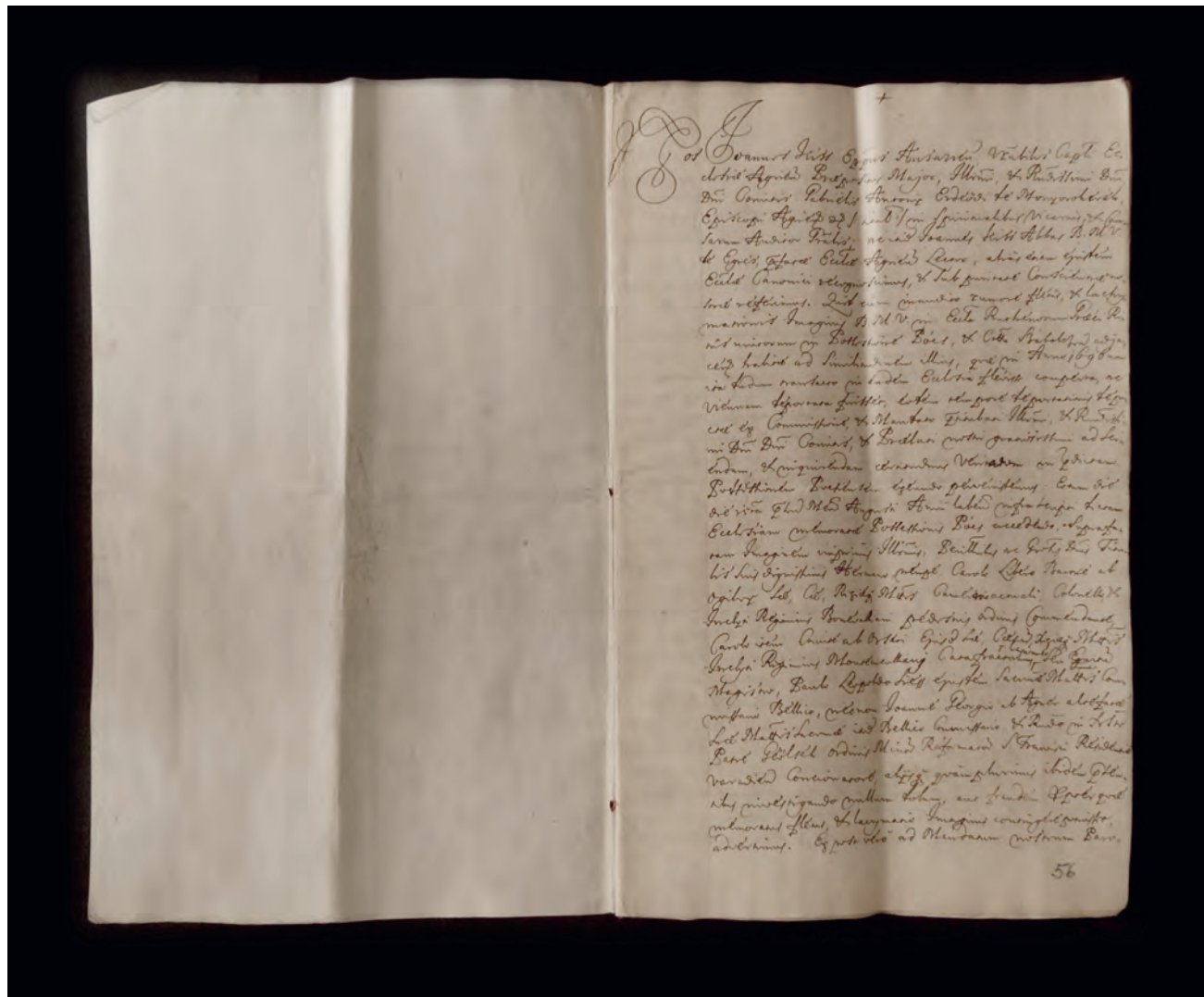
“Sub tuum praesidium confugimus Dei Genitrix, nostras Deprecationes ne despicias”—“We hurry under your protection, Virgin Mother of God, do not despise our supplication...” A group of sufferers (suffering from epidemic, famine, sick people, orphans, prisoners, mothers, etc.) raise their pleading eyes and hands towards the icon in front of the view of Vienna.

Zoltán Szilárdfy observed, that the painting closely follows the engraving of Viennese master Franz Leopold Schmittner (1703–1761), which may have been made around 1740 (OSZK App. M. 1227, Picture 2). The painter may be identical with Josef Pichler (1730–1808), who studied at the Academy of Arts in Vienna and worked in several locations in Hungary (cf. Buzási, 2016, 215–216). (Sz. T.)

Bibliography

Szilárdfy, 1984, Picture 20

IV.1.2 The Report of the Interrogation about
the Second Lacrimation in Pócs
Catalogue IV.14



*Fassiones super lacrymatione Imaginis Beatae Mariae
Virginis in Pócs habitae Anno 1715. Die 25. Augusti*
24 pages
31.7 × 18.9 cm
Authentic copy with the wax seal of the two canons who
conducted the investigation.
Archivum Vetus 1800, Archives of Eger Archdiocese

The copy of the first icon, which was taken to Vienna, was also seen in tears in the wooden church of Pócs in the first half of August 1715. The locals first notified vicar Gennadius Bizánczy, who lived in nearby Nagykálló, but he was not at home at that moment. Finally, the miraculous events were officially investigated in the second half of the month by Provost János Kiss, the Honorary Bishop of Ansaria and Canon Antal János Kiss, commissioned by the Bishop of Eger: eleven witnesses were interrogated first and six witnesses, some of them Protestants, another time.

The report was finalized on 25 August 1715 and the testimonies of the local parish priest and the cantor in Rusyn language were also attached. The authenticity of the second lacrimation was acknowledged by Bishop of Eger Antal Erdődy Gábor (1715–1744) on 19 September and Pócs was declared a holy place of the Virgin Mary in his letter to Vicar Bizánczy. The report of the second lacrimation was first published in 1776 in Košice, printed in three different languages (Latin, German and Hungarian) and its text was taken over later by devotional and more scientific publications. (cf. the next item of the catalogue and my study on Máriapócs in this volume, Footnote 14.) (Sz. T.)

IV.1.2 Oration about the Second
Lacrimation in Pócs
Catalogue IV.15



Igaz beszéd a' második pócsi Szűz Szent Mária képének sirása, és könnyezése felől az az: a' melly mostan közönséges tiszteletre ki-tétetvén nemes Szabolcs vármegyében lévő pócsi helységben (Magyar Országban) tiszteltetik, első, második, és ötödik augustusban 1715dik esztendőben leg-bővebb könyveket ki-öntött Kassán, Landerer Michály' bötüivel [1776]
(A true speech about the weeping and lacrimation of the second Virgin Mary icon of Pócs, which is now exposed and revered in the community of Pócs in the noble Szabolcs County [Hungary] and wept tears abundantly on the first, second and fifth of Augusts in the year 1715)
Printed by Michály Landerer in Kassa [1776]
36 pages, p. 8
Stamped by Ferenc Széchényi
OSZK, 833.975.

As the lengthy title of the small-sized publication shows, it tells about the second lacrimation in Pócs in 1715. After

a brief introduction, where misunderstandings about the date of the lacrimation are clarified, the documents of the investigation of the lacrimation are published, "the original of which is still kept in the Episcopal Archives in Eger". The introduction of the two canons is followed by the testimony of Parish Priest Mihály Papp and Schoolmaster János Molnár, followed by the questions they asked and the answers they received. Then the testimony of nine more witnesses is given; the report of the subsequent brief interrogation of six more witnesses were recorded on 18 August 1715 by Parish Priest of Mád György Lőrinczfy and Parish Priest of Tállya Mátyás Francz in Pócs. The volume ends with a prayer, a long song and a five-point summary about the lacrimation. The engraving by János Fülöp Binder on the frontispiece shows the icon under a canopy above the pilgrimage church in Pócs (glued to this volume after the printing). The work, published in both Latin and German, does not mention who was behind the publication. (Sz. T.)

IV.1.2 The icon of Máriapócs with the View of the Pilgrimage Church and the Basilian Monastery

Catalogue IV.16



early 19th century
engraving on paper
plate size: 12, 4 × 8.5 cm

Caption: A' B. Sz. Mária Képe. melly 1715-dik esztendő Juliusnak 31-dik és Aug. 1-ső és 3-dik napjain könyvezett Póts on N. Szabolcs Vármegyében.

The picture of the B(lessed). V(irgin). Mary, who wept tears on the 31st of July and the 1st and 3rd days of Aug. 1715 in Póts in N(oble) Szabolcs County.

MNM TK, No. T.739.

Bishop of Eger István Telekessy sent a copy to Pócs to replace the original icon in 1707, which had been taken to Vienna in 1697. In early August 1715, this second icon was also seen in tears, as a result of which the church soon became a frequented place of pilgrimage. The small wooden church was replaced by the present stone church, the construction began in 1731. A Basilian monastery was attached to the side of the church, the construction began in 1749. Under the icon, there is a view of the church and the monastery, where a group of pilgrims is heading to with a flag. Above them, the icon is held by cherubs under a canopy in the clouds. The antitype of this picture is an icon in engraving by Gottfried Prixner from around 1800 (OSZK, App. M. 1227, verso IV, Album of Icons). (M. G.)

Bibliography

Bálint, Sándor – Barna, Gábor. *Búcsújáró magyarok: A magyarországi búcsújárás története és néprajza*, Budapest, 1994, 105.
Tüskés, 2010, Cat. 43.
Tüskés, 2014, 174, Cat. 47.

IV.1.2 **Printing Plate with the Icon and
the Church of Máriapócs**
Catalogue IV.17



by János Fülöp Binder (c. 1736–1811) second half of
the 18th century,
copper

18 × 12 cm

Sign at bottom right: Binder sc.

Caption:

*Vera Effigies B.V.M., quae ad normam primae Pocsini
in Hung- / aria A: 1696. saepius Lacrimantis, ac dein
Viennam ablatae / expressa et in illius Loco relictæ rursus
A° 1715. Lacrymas pro- / [fu]dit 31 Iuly 1^a et 3 Augsti (!)
Collection of the Order of St. Basil the Great, Máriapócs,
2017.73.14.*

János Fülöp Binder was working in Buda, and made several engravings of the second icon and pilgrimage church of Máriapócs, differing, however, in several respects from the composition presented here (cf. Cat. IV.15., Tüskés, 2014, Cat. 32, 34). Binder basically copied an engraving made by Franz Feninger around 1750. (OSZK, App. M. 1227, IV. recto, Picture 1) – as in the case of previous versions – retaining the quotation from the Bible in Latin running on a ribbon below the icon (“Portans ramum Olivæ virentibus foliis in ore suo. Gen. 8. v. 11.”), interpreting the depiction of the olive tree and Noah’s Ark on both sides of the temple, as well as a dove flying above the building, holding an olive branch in its beak. The ark and the dove may refer to the restored unity of the church (cf. Szilárdfy, 1984, Fig. 18). However, the pilgrimage church was depicted by Binder from the north instead of the south with the already completed (1753) Basilian monastery. The plate was certainly ordered from him by the monks of Máriapócs and it is almost a miracle, that it survived despite the forty-year dispersal of the Basilian order from 1950.

Bibliography

Puskás, 1995a, 173, 187, Picture 5.

Puskás 2008, 212–213, Picture 204. (with the photos of its modern print).

**Penitential Prayer with the Icon of
Máriapócs and the View of the Church**
Catalogue IV.18



mid-19th century
woodcut print on paper
sheet size: 20.4 × 17.5 cm, section size: 11 × 7.3 cm
Caption:

A' Paenitentia Tartó Bűnösnek Poócsot Könyvező Boldogságos Szűz Máriához Nagy Aszszonyunkhoz Áltatos Imadsága.

The devout prayer of the sinner doing penance to Our Lady, the Blessed Virgin Mary in Poócs
MNM TK, no. 61.321.

The simple quality prayer sheet was made for pilgrims, who repented of their sins and begged for the intervention of the Virgin Mother of Pócs. In the lower part of the provincial woodcut, there is a view of the church in Máriapócs, where processions of pilgrims arrive from three directions. The icon is held by cherubs under a canopy on the clouds on the top, showing an inversely reflected version of the original icon of the Mother of God. The antitype of the composition is a copper engraving by Franz Feninger from the 1750s or one of its later copies. (G. M.)

Bibliography

Tüskés, 2010, Cat. 57.
Tüskés, 2014, 175, Cat. 63.

**Sketches for the Two Stained Glass
Windows of the Church in Máriapócs**
Catalogue IV. 19.a–b



by Manó Petrasovszky, 1947
watercolor on paper
59 × 33.5 cm (with frame)
Collection of the Order of St. Basil the Great, No. 2017.138.2–3. Máriapócs

One of the sketches shows the witnesses of the lacrimation of the miracle: peasant Mihály Eöry is highlighted among the people of Pócs, who first noticed the tears on the icon of the Mother of God (caption: "The First Miraculous Lacrimation of the Icon on 4 Nov. 1696"). The other sketch shows the testimony of Captain General of the imperial troops Corbelli (caption: "General Corbelli Testifies the Miraculous Lacrimation on 8 Dec. 1696").

The renovation of the church during World War II was finished by ordering coloured stained glasses for the the large windows at the nave and the sanctuary. Two windows of the sanctuary were completed first in 1946 and these compositions here were placed on both sides of the newly designed shrine in the northern apse of the nave a year later. The completed works differ from the sketches

A Model of the Pilgrimage Church in Máriapócs

Catalogue IV.20



in some details. The last stained glass pieces in the other windows of the nave (except above the western chancel) were completed by 1953. Their plans and colour sketches were also drawn and painted by Manó Petrasovszky in consultation with the Basilians first, then – after the abolition of the order in 1950 – with Parish Priest Sándor Bodnár and Diocesan Bishop Miklós Dudás about the themes and the details of the compositions. The iconographic program of some windows were modified several times. The glasses were made at the workshop of József Palka in Baross Street, Budapest, after the nationalization of industry. Petrasovszky personally instructed the master, who visited him a couple of times in Budapest. The windows adorning the nave of the church often testify the artist's truly creative sense of form and witty iconographic ideas, providing a fresh splash of colour in the genre of stained glass, which had already become quite dull and conventional by this period. (Sz. T.)

Bibliography

Olbert, 2010, 64–65.
Majchricsné Ujteleki – Nyirán, 2019, 229, 256.



by László Skinta, end of the 20th century
wood, metal, paper; carved, painted
length: 82.5 cm, width: 62.50 cm, height: 107 cm
Collection of the Order of St. Basil the Great, Máriapócs

The model of the church in Máriapócs follows the original dimensions and details of the building proportionally and accurately. Its special feature is that the nave can be rotated 90 degrees on the baseboard, revealing the interior of the church, where the furnishing objects are visualised partly with models, partly with paintings and photographs by the artist. The blue colouring of the model shows, that its maker presented the pre-1991 conditions

The model of the church was made for the museum of the Hungarian Basilian fathers, who fled to the United States in 1956 and eventually settled in Matawan, New Jersey. According to József Erdei, the last Basilian father there, now living in Máriapócs, the model was made in a year and a half by László Skinta, the brother of the member of the order István Skinta. The cult of the Weeping Virgin Mary was cultivated actively and their church in Matawan was also dedicated to the Icon (cf. Dudás, Bertalan – Legeza, László – Szacsavay, Péter. *Baziliták*, Budapest 1993, 24). Although the monastery in Matawan was closed a few years ago, the veneration of the Weeping Virgin of Pócs is alive in both Greek Catholic and Orthodox communities in the United States (cf. Papp Faber, Erika. *Égi Édesanyánk könnyei: Tizenkét könnyező Mária-kép a Kárpát-medencében*, Budapest, 2008, 48). (Zs. M. U. – Sz. T.)

Byzantine tradition, which was sometimes too little for the client, but rather too much for the architects. It is not yet clear where the thin borderline between tradition and modernity lies (or may lie), that would connect the ordering communities and the architects, who are loyal to their professional principles, instead of separating them.

List of pictures

1. Bishop of Mukacheve Elek Pócsi's portrait by Mihály Mankovits. Transcarpathian Boksay József County Museum of Fine Art, Uzhhorod
2. Saint Cyril and Methodius by Ignác Roskovics, 1876. Transcarpathian Boksay József County Museum of Fine Art, Uzhhorod
3. The plan of the iconostasis at the church on Rózsák Square in Budapest, 1905. Budapest City Archives
4. The iconostasis at the church on Rózsák Square in Budapest.
5. The Protection of the Mother of God Greek Catholic Cathedral in Debrecen
6. The dome of the cathedral in Debrecen with murals by Ferenc Lohr, 1910.
7. The iconostasis at the Dormition of the Mother of God Greek Catholic Cathedral in Miskolc
8. *The Martyrdom of the Apostles St. Peter and Paul* by Manó Petrasovszky.
9. *Crucifixion* by Manó Petrasovszky. Episcopal headquarters, Sáropatak
10. *Iconostasis* by Alice B. Bélaváry, 1965. The inner chapel of the Seminary in Nyíregyháza
11. *The Reigning Christ* by János Szilágyi, mural. The Protection of the Mother of God Greek Catholic Church, Mátészalka
12. *The Mother of God with the Child* by Teréz Maklárý. Holy Trinity Greek Catholic Church, Nyíregyháza-Örökösöld
13. *Christ the Teacher* by Teréz Maklárý. Holy Trinity Greek Catholic Church, Nyíregyháza-Örökösöld
14. *Pantocrator* by Zsolt Maklárý. Greek Catholic Church, Tiszaújváros
15. *Iconostasis* by Zsolt Maklárý, 2011, Cathedral, Debrecen
16. Bronze gate by Géza Sallai, 2012. First Cathedral, Hajdúdorog
17. *The Mother of God with the Child* by Tamás Seres. Iconostasis at the Seminary Chapel of the Protection of the Mother of God, Nyíregyháza
18. *Christ the Teacher* by Tamás Seres. Iconostasis at the Seminary Chapel of the Protection of the Mother of God, Nyíregyháza

The Mother of God with the Infant Jesus

Catalogue IV.21



by Mátyás Hittner (?),
first half of the 19th century,
oil on wooden panel
133 × 70 cm, supplemented 154,5 × 70 cm
Conserved by Alexandra Erdős, Tamás Sándor Szabó
(Hungarian University of Fine Arts), 2015/16.
Greek Catholic Church of the Protection of the Mother of God, Nyírpazony

IV.2.2

The Mother of God stands on a foreshortening light-coloured ground against a brown background, holding her child on her left hand and a translucent globe in her right hand, which Jesus seems to support with his left and bless with his right hand. The Virgin Mary's surprisingly colourful clothes are richly pleated: her underdress is white and blue, her robe is pale and darker pink with a green lining and a thick ochre border. There are no captions on the picture, a golden halo shines around the head of the Virgin Mary and Jesus.

The parish of Nyírpazony was founded at the end of the 17th century. The first wooden church was replaced by an adobe church, built by the community from around 1760 and consecrated on 7 May 1766 (according to the old calendar) by Dean of Szabolcs and Parish Priest of Hajdúdorog András Bacsinszky. The records of the 18th and 19th century visitations show, that the church had an iconostasis (1781, GKPL, IV – 1 – a, fasc. 2, no. 16). The picture wall was renewed around 1822, but it is not clear how it was done and the dean visiting the parish was not satisfied with the result (Nyirán–Majchricsné Ujteleki, 2017, 313). No altarpiece was mentioned during any of the visits. Local Parish Priest Miklós Máthé described the iconostasis in more detail in 1895: his description says that the four main pictures were painted on wooden panels and the other rows of pictures on canvas –cf. *Kelet*, 8(1895), 7 February. Late-19th-century inventories record a Marian image for the altar. In 1881, the following entry was made: 'The altar is brick-built, with one step at the front; the altarpiece painted on a board shows the Blessed Virgin holding the Infant Jesus in her left arm' (translated from the Hungarian original). (DAZO fond 151, opis 14, no. 16, fol. 10r)

In 1929, the local parish priest asked for permission from Bishop István Miklósy to examine an old image of Mary owned by the parish and, if it was valuable, to offer it for sale to the Primate's Gallery (now the Christian Museum) in Esztergom and spend the money for building a new church. The bishop authorized the investigation, but we have no information as to whether it was done. According to the parish priest, this picture used to be an altarpiece (GKPL, I–1–a, 1929/940). A new church was built between 1930 and 1935 to replace the old church, which was in a poor condition. It was then or perhaps even earlier, that the old iconostasis perished and only the royal door survived. At the moment, it is not possible to decide whether the icon presented here is the same as the altarpiece mentioned in 1929 or as the sovereign-tier icon of the Mother of God from the

old iconostasis. Of the two options, the former appears to be more plausible, especially in light of the 1881 inventory cited above.

The icon of the Mother of God was truncated at the bottom and the top at some time and a closer examination of its conservation also revealed, that it was originally closed in an arc, as the imprint of an arched frame could be observed in the painting of the dark background. We have no information about the painter of the image. On the basis of style criticism, we classified it among the works of Mátyás Hittner, a painter born in Baja. According to archival sources, the main image of the Mother of God on the iconostasis in Hajdúdorog is certainly his work. The pictures in Hajdúdorog and Pazony show similar pictorial solutions, based on which the latter is also dated to the first decade of the 19th century and it is conditionally considered to be Hittner's work. During the conservation, the arched top of the Pazony image and the cut-off lower section were also restored and Mary's missing foot was painted after the pattern of the main image in Hajdúdorog. The Pazony icon may once have been highly revered in the community, as the traces of the nails on which jewellery and votive gifts could once be hung can still be seen on the shoulders of the Virgin Mary. (Sz. T.)

Bibliography

- Terdik, 2011a, 64, 180, Picture 76.
Terdik, Szilveszter. Istenszülő a gyermek Jézussal: A nyírpazonyi görögkatolikus templom ikonja, *Görögkatolikus Szemle*, 27(2016), 10. szám, 16.
Megmentett műkincsek, 2016, 7, kat. 4.
Erdei T., Lilla. Megmentett műkincsek, *BBC History*, 6(2016), 9. szám, 15.

IV.2.2 Bishop St. Nicholas the Wonderworker *Catalogue IV.22*



by *István Melczer, 1849*
oil on canvas; contemporary gilded wooden frame with
cast decorations
painting: 74.5 × 61 cm, frame: 88 × 73.5 cm
Conservation: *Róbert Cseke (Hungarian University of Fine
Arts), 2012/13.*
*Greek Catholic Church of The Nativity of the Mother of
God, Csegöld*

Writing on the back:
*A csegöldi templomnak / adta / B. Vécsey Miklós. /
Festette Melczer István / kir. Táblai Előadó / 1849
esztendőben Pesten.*
*For the church in Csegöld / given / by Miklós B. Vécsey. /
Painted by István Melczer / Clerk at the Royal Court of
Justice / in 1849 in Pest.*

Bishop St. Nicholas stands in full bishop's vestments in a frontal setting against a blue background (his Old Church Slavonic name is written in Cyrillic in the background), blessing with his right hand, holding an open book in his left hand, where the beginning of the gospel passage of his feast can be read in Old Church Slavonic: "And he came down with them, and stood on a level place ..." (Luke 6:17). There is a sea or river with different types of boats behind him.

Csegöld's Gothic brick church was built in the 14th century and rebuilt at the end of the following century, then taken away from the Reformed Church by the Vécsey

family, the patrons of the village in 1780 and handed over to the newly settled Roman Catholic serfs and five years later it was transferred to the larger Greek Catholic community. Although the building suffered major alterations in the late 19th and the first half of the 20th century, it still retains many medieval details (cf. Terdik, 2014h, 179–180).

The significance of the image of St. Nicholas is raised by the fact that the memories of the personal care of the patron is quite rare in our churches. However, Baron Miklós Vécsey (1789–1854) not only wanted to please his Greek Catholic serfs, but also expressed his respect for his own patron. Incidentally, Vécsey dealt a lot with the country's water affairs, especially with the issue of the regulation of the Tisza River, which may also have encouraged him to honour the patron saint of sailors, Bishop Miklós in this form. The painter of the picture, István Melczer (1810–1896), was not a professional artist, only an art-loving lawyer, who could certainly have had a close relationship with Vécsey, perhaps in connection with national politics. This image is a dilettante work in a good sense, its creator presumably copied Serbian or Greek engravings and icons, which were also easily accessible in Pest, as these two Orthodox communities had churches in the city.

A year later – perhaps encouraged by the gift of the patron – the community began to build the iconostasis on its own. József Stéfány, a painter living and working in Satu Mare (*Szatmárnémeti*) was contracted for woodwork, painting and gilding. He undertook to complete the work by 26 July 1851, for which he received 500 forints in four instalments and 8 butts of wheat (NYEL, II–4–a). The iconostasis completely perished during the reconstructions, we can only have an idea about it on the basis of a photograph taken around 1900: it was a plank wall filling almost the entire triumphal arch and was adorned with a few very simple carved ornaments. Almost nothing can be seen from the paintings on the photo, all that is certain is that Vécsey's painting of St. Nicholas was on the iconostasis as a main picture. (Sz. T.)

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Terdik, 2011a, 75–76, 185, Picture 88.

IV.2.2 The Removal of Christ from the Cross

Catalogue IV.23



second half of the 19th century
oil on zinc plate
64 × 95 cm

Conservation: Anna Bajzik (Hungarian University of Fine Arts), 2015/16.
Greek Catholic Ecclesiastical Art Collection, No. 2012,197.
(A85), Nyíregyháza

The body of the dead Christ is lowered by three men standing on a ladder with the help of a white sheet, assisted by Apostle John, Virgin Mary, Mary Magdalene and a third woman standing in the foreground. The composition is a distant variant of P. P. Rubens' 17th century altarpiece from Antwerp of the same subject and its painter certainly knew the famous antitype or one of its later versions from an engraving.

The iconostasis of the church in Nyíradony, made in the 1860s, was demolished in 1952 and most of the surviving paintings were given to the Greek Catholic Ecclesiastical Art Collection in 1983. A photograph from the 1930s was preserved in the Photograph Collection of the Museum of Ethnography, which clearly shows that it had only two lines with thirteen icons (published in Terdik, 2011a, 187, Pic. 96). The main image of St. Michael was signed by Ernő Gyulai in 1865 (Sz. Kürti, Katalin. *Köztéri szobrok és épületdíszítő alkotások Debrecenben és Hajdú-Biharban*, Debrecen, 1977, 26–27, Picture VII).

The painting *The Removal from the Cross* hung above one of the deacon's doors. During the conservation, it turned out that the picture was substantively repainted, which was confirmed by the examination of the other images of the iconostasis: at least two or three painters worked on them. *The Removal from the Cross* was reworked very soon after its completion according to the cross-sections taken from its coat of paint. The same was done with the main images of Christ and St. Michael, while the images of the Apostles showed no trace of reworking.

The picture above the other deacon's gate (*The Last Supper*) – whose style is the closest relative of this painting – was repainted in a similar way. On this basis, we can assume that the paintings in the lower line were made earlier than those of the apostles, so the painter of the latter had to “standardize” them and harmonize the already existing paintings with his own works. During the rework, the background of all the paintings was changed to a characteristic purple, cloudy sky. Only the icon of St. Michael has a signature (Ernő Gyulai) on its upper coat of paint, which is different in style, but we can still not clearly identify the painter of *The Removal from the Cross* on this basis. We know from the research of Katalin Sz. Kürti, that Gyulai's name appeared in 1863 together with István Burszky, another artist from Debrecen and they worked together several times according to the contemporary press. There is no information available about Gyulai after his work in Adony in 1865, he seems to have left Debrecen for good. Burszky died in 1877 – cf. Sz. Kürti Katalin: *Régi debreceni családi képek (A Hajdú-Bihar Megyei Múzeumok Közleményei, 48)*, Debrecen, 1987, 22, 24. The closely following painting interventions on the pictures in Nyíradony suggest, that they also worked together here and Gyulai may have completed and standardized the paintings. The other work of the painter is not or little known. (Sz. T.)

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Megmentett műkincsek, 2016, 5, kat. 2.
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IV.2.2 The Last Supper

Catalogue IV.24



by György Révész, 1857

oil painting on canvas in contemporary frame

87 × 178 cm with frame:

Conserved by Ferenc Varga, 2020.

Signed at the bottom left: *festette Révész 857.*

The first Greek Catholic Cathedral of the Presentation of the Mother of God, Hajdúdorog

Most of the disciples sit behind a table set with a long white tablecloth. Christ sits in the centre, blessing the bread in his left hand with his right hand, certainly saying the very founding words of the Eucharist. The figure of the Saviour is highlighted by the dazzling light of the background, shining and then gradually fading from behind the two columns of the room, surrounded by drapery. A two-armed candle hangs from the ceiling. Five disciples sit on the left of Christ, one of them stands at the end of the table. Judas sits in the foreground, staring at Christ with a distorted look and slightly leaning forward, squeezing his purse in his left hand on his thigh. Of the seven disciples at Jesus' right, the unbearded John sits next to the Master, one of the two disciples at the end of the table stands, but they can hardly be seen in the darkness. The full-figure apostle sitting in the foreground raises his right hand in front of his forehead, as if blinded by the bright light coming from behind the Master. The water jug at his outstretched left foot may refer to the foot washing.

The details of how the picture was ordered are not yet known. It was the main altarpiece of the Hajdúdorog Cathedral until the 1950s, when it was replaced by

a large canvas painting by Manó Petrasovszky (see Cat. IV.47.). Its painter, György Révész studied painting in Vienna in the 1840s and then in Munich after the War of Independence in 1848, in which he also took part. He wanted to become the official painter of the Diocese of Mukacheve before the revolution, but he was not appointed by the chief pastor in the end. He also painted several iconostases and pulpits in other churches. He received a larger assignment in 1868, when he painted *St. Stephen Converts the Hungarians* on the vault above the western gallery, ten years after the completion of the altarpiece in Hajdúdorog. (Sz. T.)

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IV.2.2 Chalice

Catalogue IV.25



1880s, master stamp B, Diana-head hallmark
silver, gilded; hammered, cast
height: 24 cm, stand diameter: 16.5 cm, mouth
width: 9.8 cm
Conserved by Veronika Szilágyi, 2017.
Greek Catholic Ecclesiastical Art Collection, No. 1999.8.
(B 8), Nyíregyháza

The stand of the chalice has a profiled rim, the mantle is cone-shaped and is adorned with two lines of cast silver overlays depicting Greek crosses, shining in front of a background with aureole, placed in medallions of different diameters. The vase-shaped nodus has reliefs of instruments referring to the Passion of Christ. Among the floral ornaments of the bowl, there are silver twenty-kreuzer coins, mint between 1839 and 1848, each showing the side with the *Patrona Hungariae*. An engraved inscription runs around the edge of the stand: „Gavora József. Budapest Pásztor Árkád 1883 november 20-án. – József Gavora. Budapest, Árkád Pásztor on 20 November 1883.”

József Gavora operated a company trading in devotional articles with József Zambach from 1880 in Budapest – cf. *Központi Értesítő*, 5(1880), No. 125. Árkád Pásztor (1844–1916) was a Basilian monk, who served in Máriapócs at the time of making the inscription, but it is not yet known what event was commemorated by this chalice. It is possible, that it was made for sale, as the companies trading in sacred objects also turned up at the pilgrimages in Pócs. However, Pásztor's relationship with his order deteriorated and he carried on priestly work independent of the Basilians from 1902. He bequeathed his property and estates to the Eparchy of Hajdúdorog, founded in 1912. He died at their temporary headquarters in Nyíregyháza during the First World War. This chalice came into the possession of the Eparchy from his legacy, which evokes the memory of goldsmith's works with coins by its making technique, popular in the 16th and 17th centuries. (Sz. T.)

Bibliography

Puskás, 2012, 9 (photo without description)

IV.2.2 Memory Book on the Roman Pilgrimage of Greek Catholic Hungarians *Catalogue IV.26*



*A Görög Szertartású Katolikus Magyarok Országos Bizottsága kiadása
(Memory Book on the Roman Pilgrimage of Greek Catholic Hungarians
Published by the National Committee of Greek Catholic Hungarians)
Hungária Nyomda, Budapest, 1901
206 pages, 18 photo boards, two maps
in red leather binding with gilded printed letters and embellishment
36.7 × 27.4 × 2.8 cm
Conserved by Péter Kovács, 2020.
Library of the Saint Athanasius Greek Catholic Theological College, No. M 1621*

In the Jubilee and Holy Year of 1900, the National Committee of Greek Catholic Hungarians organized a representative pilgrimage to Rome for four hundred and sixty-one people, led by Bishop of Prešov János Vályi and Bishop of Mukacheve Gyula Firczák. The papal audience took place at 11 a.m. on 9 March in the so-called Hall of Beatification (*Aula delle Beatificazioni*). The Hungarian pilgrims marched through the *Scala Regia*, led by the two bishops and followed by Jenő Szabó and university student János Prodán, who carried the Peter's Pence of the pilgrims in a red velvet purse on a green silk pillow, as well as a Latin memorandum written on parchment sheets bound in white cordwain, the cover of which was adorned with the painting *Patrona Hungariae* by Greek Catholic painter Ignác Roskovics. Pope Leo XIII marched into the chapel after 12 noon amid the cheers of the pilgrims. He prayed on his knees at the altar and then gave apostolic blessings. Then he sat down and first received the Greek Catholic bishops, who kissed his hand. János Vályi greeted him in Latin. He emphasized in his speech, that the priests and the followers of the Eparchies of Mukacheve and Prešov were happy to come to Rome in the Holy Year of the Jubilee to express their gratitude and gain full indulgence. They wanted to express their deepest loyalty and homage to the Holy Father for the many good deeds that he did for them. He wanted to bring the attention of the Holy Father to the memory book in which two hundred thousand Greek Catholic Hungarians wished the apostolic approval of the Hungarian language in the Byzantine liturgy. For the reasons set out in the memorandum, he asked the Holy Father to listen to the righteous wishes of the Hungarians and to sanctify the use of the Hungarian language in the liturgy by approving it.

In his reply, Pope Leo XIII expressed his joy, that the Greek Catholics of distant Hungary made a pilgrimage to the tomb of the great apostles in the year of the Jubilee and showed their allegiance to the Holy See. He assured them of his continuing paternal care and apostolic blessing. The audience ended then and the pilgrims said goodbye to the Holy Father amid cheering and tears of joy. The pilgrimage could achieve a result: it demonstrated that there was a significant number of Hungarian-speaking Greek Catholics, whose situation the Holy See had to solve.

A representative memory book on the pilgrimage was published in Budapest in 1901 in order to acquaint the grandchildren and the whole of Christian Hungary with the efforts of Hungarian Greek Catholics "not only from a word-of-mouth tradition, but also from an ornate book to be inherited from father to son". The volume

IV.2.2

consists of a foreword written by the organizer of the pilgrimage, Jenő Szabó, a thirty-five-page report on the Roman pilgrimage and appendices compiled from documents. Appendix 1 is a draft of the Latin and Hungarian speech, that Bishop of Prešov János Vályi intended to give to Pope Leo XIII. The second one lists the names of the people who took part in the pilgrimage. Appendix 3 contains the text of the memorial handed over to the Holy Father, arguing for the establishment of the Hungarian Eparchy on the basis of historical, liturgical and ecclesiastical considerations, and finally refutes the objections. There are eight annexes to this third Appendix 3. The first one contains the program of the national board, the second one records the list of the presidency and Committee of the National Board, and the third one presents the speech of President Jenő Szabó, which he gave at the time of its foundation. Annex 4 contains the invitation to the Greek Catholics to join the organisation, followed by the signed declaration of its adopters in Annex 5. The sixth one shows the parishes that have joined the National Board as a diocese. The map of Annex 7 shows the settlements inhabited by the Greek Catholic Hungarians in Hungary and Annex 8 those in Transylvania.

The *Memory Book* was reprinted in 2000 by the Károly Mészáros City Library in Hajdúdorog on the occasion of the centenary of the pilgrimage at the initiative of the Association of Local History and City Protection. (Gy. J.)

Patrona Hungariae (Our Lady of Hungary)

Catalogue IV.27



by Ignác Roskovics, 1905

oil painting on canvas in contemporary decorative frame
size: 2.40 × 1.60 cm with the frame:

signed

Conserved by Péter Boromissza, 1999.

Greek Catholic Church of the Protection of the Mother of God (Our Lady of Hungary), Budapest

In front of a shining golden mandorla with sunrays, the Virgin Mary sits on a throne completely covered by clouds, which is only indicated by the three steps leading to it, adorned with white lilies and red roses. The Virgin Mary holds a sceptre in her left hand and the almost naked child Jesus sits on her knees, just covered with a white veil, blessing the Holy Crown held in her right hand, which she raises above the Hungarian coat of arms. The face of the Holy Virgin is youthful, wearing a white veil and a small open, jewelled golden crown shining on her head. Her dress is pink, her robe is green and an angel, sitting on a golden crescent, kisses her feet. A green drapery hangs in the middle of

IV.2.2

the deep red background. Roskovics' painting is a modernized version of the *Patrona Hungariae* depictions crystallized in the Baroque period.

The capital became an important site for the aspirations of Hungarian Greek Catholics by the end of the 19th century. The establishment of an independent Greek Catholic parish in Budapest proceeded slowly and the capital was only willing to assume the patronage in 1898, if the liturgical language of the parish became Hungarian. After clarifying the controversial issues concerning the various ecclesiastical jurisdictions, the parish was founded in 1905 by Primate Kolos Vaszary and they were given the disused St. Elizabeth's Church standing on Szegényház Square (today Rózsák Square). At the suggestion of the capital city council and the consistory, that was organized, the primate also allowed the church to be dedicated to Our Lady of Hungary. The requirement to emphasize the national character prevailed in the selection of the new patrocinium. This feast did not exist in the Byzantine rite, since it was not until 1896, that Pope Leo XIII allowed Roman Catholics in Hungary to honour the millennium on the second Sunday in October. The parish priest of the church on Rózsák Square, Emil Melles suggested the indulgence to be held on 1 October according to the old calendar or 14 October according to the new calendar, on the feast of the Protection of the Virgin Mary. He had previously translated the liturgical texts of the feast into Hungarian and he not only wanted to translate them in Budapest, but also to modify their content, but he did not receive permission to do so.

The capital city council authorized the painting of the altarpiece *The Virgin Mary, Patron Saint of Hungary* by Ignác Roskovics during the renovation of the church in 1905, in the same way as it appeared in small size on the cover of the album handed over to the pope with the request of Hungarian Greek Catholics. In addition to the planned 42,000 crowns for the rebuilding of the church, the capital voted an additional 3,000 crowns for the purposes of the altarpiece, thus supplementing the 3,000 crowns already collected by the parish. Roskovics completed the large canvas painting by the end of the year and the city council authorized the payment in December. The painting was placed on the wall of the narrow sanctuary apse of the church. The apse was enlarged with a skylight booth to provide a better place for the picture in 1907. The iconostasis and the altars were also made in that year. Roskovics also worked on the paintings of the iconostasis, consisting of a few, but large pictures. The main image of Christ was made first and the main image of the Virgin Mary was completed in November 1907

(each cost 3,000 crowns). He delivered *The Last Supper* two years later (it cost 4,000 crowns).

Roskovics' composition became an emblematic work of Hungarian Greek Catholics already in 1900. It was featured not only on the cover of the book handed over to Pope Leo XIII, but also on the binding board of the memory book of the Roman pilgrimage, although it was an embossed version instead of a painting. An enamel version of the painting also appeared on the crosier donated to Bishop of Prešov János Vályi in memory of the pilgrimage, which was also made again for the first Bishop of Hajdúdorog István Miklósy (1857–1937) in 1913 (Cat. IV.33). The respect of the painting strengthened further in World War I and afterwards: Roskovics' work inspired the altarpiece of the church in Debrecen and its copy was painted on the iconostasis of the church in Zemplénagárd in the 1920s. (Sz. T.)

Bibliography

Terdik, 2013b, 191–193, Picture 2.

IV.2.2 The Portrait of Sculptor Ödön Szamovolszky (1878–1914) *Catalogue IV.28*



by Sándor Endrey (1867–1940); 1904
oil on canvas
84 × 100 cm
Signed: Endrey S. 1904.
Private collection

The picture shows the half-figure portrait in a three-quarter view of a determined-looking young sculptor, sculpting with his right hand – though only his upper arm is visible – and holding a piece of clay in his left hand. There is a double sculptural bust on a shelf in the top left corner of the painting, as a quiet observer of the work of art still hidden from the viewer. The double bust, entitled *The First Confession*, was modelled by Szamovolszky on himself and his later wife, Márta Kresz in 1904. The statue was cast in several copies, one of which is kept in the Museum of Fine Arts–Hungarian National Gallery.

The work of Ödön Szamovolszky, a Greek Catholic sculptor at the beginning of the 20th century, has been almost completely forgotten. Born in Veliky Bereznii (*Nagyberezna*), he grew up in Uzhhorod under difficult conditions. Szamovolszky attended the pottery school in Uzhhorod from 1892 and two years later he could continue his studies at the School of Applied Arts in Budapest with the help of a scholarship from the Chamber of Commerce and Industry of Košice. He was a student of sculptor Lajos György Mátrai (1850–1906) there, from whom he also received independent

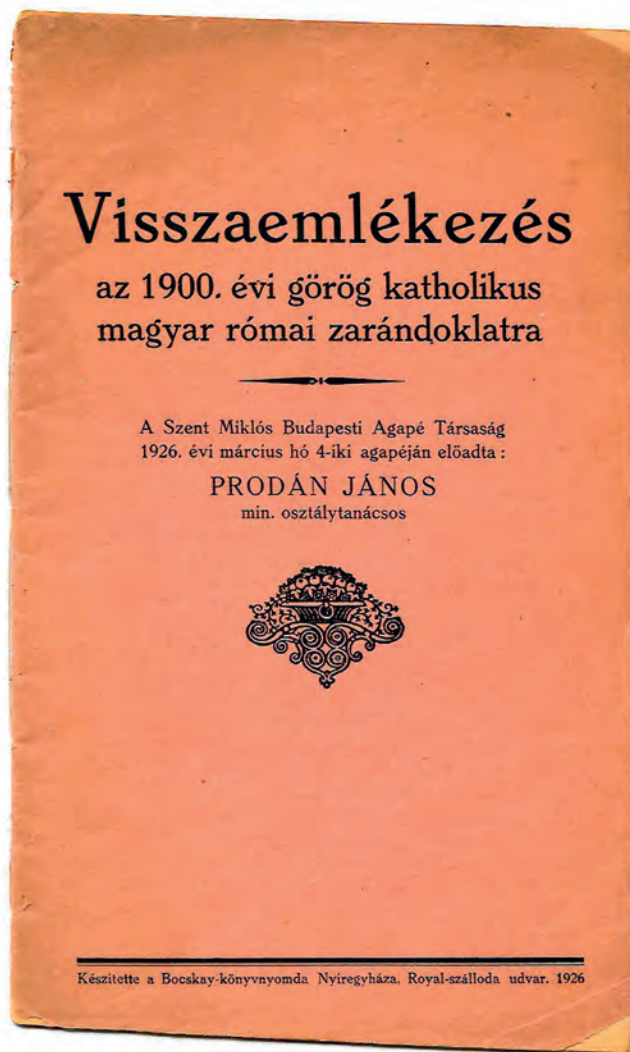
assignments. As a fourth-year student, he was commissioned by the Greek Catholics to sculpt the bust of Jenő Szabó (1843–1921), a ministerial councillor and member of the House of Magnates, as a sign of their gratitude for the successful founding of the Hungarian Greek Catholic Parish in Budapest. In 1900, Szamovolszky took part in the Roman pilgrimage of Greek Catholics, where he was one of the organizers of the youth section together with János Prodán. In 1903, he sculpted the busts of the Twelve Apostles for the main gate of St. Stephen's Basilica in Budapest. He became independent together with sculptor János Horvay (1874–1944) at that time and they had a studio at the Royal Castle Bazaar. Their first major order was the statue of Count Dénes Andrassy's wife Franciska, erected in 1905 in Rožňava (*Rozsnyó*). As a result of this success, they could build the 1848 national monument a year later in Košice, which was demolished by the Czechs in 1919. He took part in a new competition for making the War of Independence Monument together with István Gách (1880–1962) in 1907 in Budapest, that they won against the great old sculptors (for example György Zala) despite their young age, due to the influence of the foreign members of the jury (it was unfortunately never built). He also sculpted a bust of Pál Vasvári (1826–1849) on the initiative of the Greek Catholics in Budapest, which was never erected, either. He competed for making the Elizabeth Monument, whose main figure he modelled. The life-size bronze statue of *The Praying Miner* was intended for the tomb of his uncle, Baron Ottó Jacobs and it stands on the main square of Gelnica (*Gölnicbánya*) since 1933.

Szamovolszky was ordered to go for recruitment in early December 1914, which he obeyed despite having a flu, since he was an enthusiastic patriot. During the stand about, his condition got worse, had a pneumonia and died on 28 December. On his deathbed, he allegedly sang the hymn beginning with "Holy God, Holy Mighty..." which shows how important being a Hungarian Greek Catholic was to him. The deceased artist was buried two days later in the Kerepesi Cemetery. The capital provided him a decorative tomb and the church ceremony was performed by Parish Priest Emil Melles. His tomb was inaugurated the following year (removed during communism). Szamovolszky died so young, that he could not complete his large-scale assignments. However, his accomplished works testify, that he was really an excellent artist and a versatile talent. (Sz. T.)

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Terdik, Szilveszter. Szamovolszky Ödön (1878–1914) görögkatolikus szobrász, *Görögkatolikus Szemlélet*, 5(2018), 2. szám, 68–71, Picture 6.

IV.2.2 **Memoir of János Prodán
on the Roman pilgrimage**
Catalogue IV.29



János Prodán was born in 1878 in Szuha-Bronyka (*Szuhabaranka/Бронька*) in Ugocsa County. His father, Demeter Prodán was a Greek Catholic cantor teacher. Due to their severe poverty, János was raised in Uzhgorod by a childless gendarme couple from the age of four. Thanks to his excellent academic achievements and hard work, he studied law in Budapest, where he was also in contact with the parish at Rózsák Square and became a member of the then important Greek Catholic associations and later took an active part in their work (for example in MAGOSZ). He also took part in the 1900 Roman pilgrimage, assuming a lion's share in the organization. He presented his memories, spiced up with many anecdotal details in 1926, which he also published in print, as evidenced by this publication here. His wife was Paula Kresz, whose sister Márta was married to Ödön Szamovolszky, so he became the brother-in-law of his dear friend, the young and talented sculptor. During the First World War, he actively took part in politics in the Ruthenian Party in Hungary. After the cataclysm, he was employed by the Ministry of Religion and Public Education, dealing with issues related to the Eastern Churches as a department counsellor in the ministry, but Greek Catholic bishops also sought his advice before their official visits to the ministry. János Prodán was always proud of his Ruthenian origin and Hungarian identity. He fought for the interests of Carpathian Ruthenia after the Trianon Peace Treaty. He also supported the publications of the Transylvanian Guild of Fine Arts. His last minister was Dezső Keresztury (1945–1947), with whom he had a good relationship. He died in Budapest in 1948. (G. P. – Sz. T.)

Visszaemlékezés az 1900. évi görög katolikus magyar római zarándoklatra. A Szent Miklós Budapesti Agapé Társaság 1926. évi március hó 4-iki agapéján előadta: Prodán János min. osztálytanácsos (Memoir of János Prodán on the Roman pilgrimage A recollection of the Hungarian Greek Catholic pilgrimage to Rome in 1900. presented by Ministry Department Counsellor János Prodán at the agape of the St. Nicholas Agape Society in Budapest on 4 March 1926) Bocskay-könyvnyomda, Nyíregyháza, 1926. 20 pages 16 × 10 cm Private property.

IV.2.2



The peculiarity of the bishop's pastoral staff of the Byzantine ceremony is that two coiled snakes face the cross at the top from opposite directions. The traditional arrangement was also faithfully followed on this pastoral staff, but a cylindrical button was inserted between the two nodi under the cross, with enamel decorations inserted in their medals: one side shows the *Patrona Hungariae* composition by Ignác Roskovics and the coat of arms of István Miklósy, the first Bishop of Hajdúdorog with his Greek slogan ("EN KARTEPÍA KARTIÓΣ" / "Success in perseverance") on the other side.

This pastoral staff was first ordered from the company by Jenő Szabó on behalf of the National Board of Greek Catholic Hungarians after the Roman pilgrimage of 1900 and was donated to Bishop of Prešov János Vályi to commemorate the jubilee year. (The drawing of the object with a short description and a letter of thanks from Jenő Szabó: *Rétay és Benedek Műintézet katalógusa*, around 1915, 103, Private collection [fragmentary copy]).

The pastoral staff was already mentioned among the most important pieces of the episcopal

paraphernalia in the price offer sent by the company to Miklósy in Sátoraljaújhely on 25 August 1913. The *Patrona Hungariae* was designed on one side and the bishop's coat of arms on the other side, they requested to send these pictures. The work was realized in this way, although it seems from their letter sent a week later, that Miklósy might have wanted St. Nicholas instead of one of the pictures. The company had already invoiced the bishop's equipment on 30 September, which included "1 piece of bishop's staff, made of silver, chiselled, with an enamel image, with the bishop's coat of arms, with a case", all for 900 crowns. "Paid 25 Oct. 1915" was later handwritten on the invoice: (GKPL I – 1 – g). Miklósy did not hold this bishop's staff at his ordination on 5 October in Hajdúdorog according to the surviving archival photos, perhaps it did not arrive on time due to the late payment. (Sz. T.)

IV.2.2 Incense Burner and Holder

Catalogue IV.34



by Rétay and Benedek Institute of Art, 1913
Marking: stamped signature GR and Diana-head hallmark.
silver, cast and engraved
the Episcopal Treasury of the Diocese of Nyíregyháza, No.
2017.206, 2017.205, Nyíregyháza

The convex sections at the bottom, the top and the hanger of the richly articulated, baroque incense burner are covered with vegetal ornaments and notched decorations. Cast double-winged cherub heads are fitted on the first component at the rings holding the three chains. The incense holder is similarly decorated with a symmetrically arranged triple vine leaf motif on the top. Four rattles were also hung on the chains of the incense burner.

This type of incense burner was also included in the Rétay and Benedek company's product catalogue in two versions, "nickel silver and pure silver", the former for 120 crowns and the latter for 450 crowns. (*A Rétay és Benedek Műintézet katalógusa*, around 1915, Item 138 and 916, private collection [fragmentary copy]). Incense burners were also included in the company's offer of equipment, dated 5 December 1913 for the "bishop's social masses" and for the cathedral: "4 pcs. incense burner, including two of pure silver in Byzantine style, price 450 – and two of nickel silver, chiselled, with incense holder, price 100 – together – 1100 crowns/2 pcs. incense holder made of silver in the style of the above – 150 crowns." It is very likely that the many liturgical



accessories offered here were not actually purchased. An invoice for a much smaller quantity was issued two years later, on 8 July 1915, including such items as: "2 incense burners pure silver in a massive design – 900 crowns/with 2 pure silver incense holder spoons – 150 crowns". The invoice stated that these items were only paid on 25 October (GKPL I – 1 – g). The pieces shown here are certainly identical to one of the silver incense burners and incense holders mentioned here. (Sz. T.)

IV.4.1 The Coronatio of the Virgin Mary

Catalogue IV.47



by Manó Petrasovszky, 1953
oil on canvas
*The First Cathedral of the Presentation to the Temple of
Mary, Hajdúdorog,*

The Holy Virgin kneels in a richly pleated red dress and a blue robe with a green lining and a white scarf on her head, on a cloud raised by little angels at the centre of the large arch-topped painting. She looks up to his Son, who appears as the second person of the Trinity, the resurrected Saviour, who supports his cross with his left shoulder and reaches to his mother with his right hand and raises a baroque closed crown with his left hand above her head. A mass of two-winged cherub heads melt into a golden glow around the white dove referring to the Holy Spirit behind the crown, while the Father sits in a dense cloud at the top right of the picture, holding a sceptre in his left hand, supported on a globe and spreading his right hand over the crown. Only one corner of the Tomb of the Virgin is shown in the lower part of the picture in strong foreshortening with a wild rose bush blooming on the sarcophagus. Deaconial angels, dressed in dalmatics and blowing their trombones are vigorously painted on both sides of Mary.

Many components of the painting reach back to the traditions of mature Baroque painting, perhaps Petrasovszky worked up his experiences from his trip to Italy in this picture. We don't know much about the ordering conditions of the painting. In his letter to parish priest Sándor Bodnár of Máriapócs, dated 9 May, 1953, the artist mentioned that he was not able to work for the assignments from Pócs, because he had to undertake "an urgent work for the client" and then he mentioned, that it was the main altarpiece of Dorog and the customer was a private individual. (The text of the letter: Majchricsné Ujteleki – Nyirán, 2019, 278.) Unfortunately, there is no more information about the circumstances of the assignment. The painting was on the main altar until 2005 and after conservation it was placed on the left side of the aisle's western entrance as a pendant of the image of St. Joseph, also large in size and allegedly painted by Petrasovszky in 1958. (Sz. T.)

IV.4.1 The Virgin of the Sign

Catalogue IV.48



by László Kárpáti, 1981

tempera on plywood panel,

127.5 × 99.5 cm

In the bottom right corner: 1981 / ΑΥΠΑ / Γ

Greek Catholic Church of the Nativity of the Mother of God,
Tornabarakony

Written on the frame: God is with us, understand,
O nations, and / repent, for God is with us! Therefore the
LORD himself will give thee a sign: Behold, a virgin shall
conceive, and bear a son, and shall call his name
Immanuel. Isaiah 7:14.

The Mother of God is shown as a three-quarter frontal image, with arms outstretched and a three-quarter representation of Christ Emmanuel appears in front of her breasts in an *imago clipeata* of a blue background. The background of the icon is ochre, the clothes of the Mother of God is purple and blue, the inside of her robe is decorated with stylized flowers. There are the usual Greek abbreviations above the shoulders of both the Mother of God and Emmanuel. There is a six-winged red seraphim and cherub on both sides of Mary's nimbus looking at the person who is „more honorable” and „beyond compare more glorious” (cf. liturgical song beginning with „It is truly right...”). The icon is one of the distinguished representations of the Incarnation of the Word, which is also interpreted by the quotes from Isaiah running around on the frame, since one of the names of this iconographic type (*the Virgin of the Sign*) also comes from there. The pictorial form also known as *platytera* or *blakherniotissa* existed in Byzantine iconography already before the iconoclasm (726–843) and one of its ancient versions was presumably the main icon of the so-called *blakherné* (source) church in Constantinople, where the relic of the robe of the Mother of God was enshrined. It became one of the most popular depictions in the sanctuary apse in the pictorial program of the Byzantine churches after the iconoclasm, as an icon of the secret of the Incarnation. This icon here was also painted for this reason and placed behind the altar in the apse of the church in Tornabarakony, built in the second half of the 19th century. The iconostasis of the church, painted a year or two earlier, is also decorated with the icons of László Kárpáti, and the frame was also made according to his plans. (Sz. T.)

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Terdik, 2012, 6, 22, Cat. 5.

IV.4.1

the cassocked young man indicates the acceptance of his later martyrdom. The confessor holds an open book in his right hand in front of him, this passage from the gospel encourages the next generation of priests to undergo the ordeal (1 Peter 4: 12–13).

The namesake saints of the martyr appear in a circle in the top left of the segmental arched icon with the phrase “*virī misericordiae*” – they hand the episcopal insignia to him. Christ holds up a palm branch as the symbol of martyrdom and gives a blessing from heaven in the top right corner. The life of the confessor is shown in three scenes at the bottom of the panel:

1. Péter Pál Gojdics with Spiritual Árpád Hanauer; 2. Private audience of the newly ordained bishop with Pope Pius XI; 3. Bishop Gojdics in the prison cell, wearing an inmate ID number. The writing on the picture is more detailed than usual: the martyr’s name, also mentioning that he was a student of the Central Seminary; a list of events in his life by year; personal sayings and quotes to him.

The operating permit of the Greek Catholic Church was revoked by the government of Czechoslovakia following the Soviet model in 1950. Gojdics, a Basilian monk, who was elected bishop, could not be persuaded, either by fair speech or torture, to join the Orthodox Church. He was sentenced to life in prison, where he died as a martyr in 1960. He was beatified on 4 November 2001. The picture does not show him as a bishop, it is based on a photograph of Péter Pál Gojdics as a seminary student at the request of the client. The picture has a double function, an icon and a memorial image at the same time, which also reminds the students of the seminary that the martyr was like any of them, an ordinary young man, an ordinand.

The painting combines the style of icon and panel picture painter László Puskás. It is basically flat, built from large patches reduced to a few colours. The generalized formal language is counterpointed by some specific details.

The icon was commissioned by Mihály Kránitz, the rector of the seminary, and was placed in the hall of the chapel of the Central Seminary in Budapest, where Péter Pál Gojdics often turned up while studying there. The painter’s monogram and the year, PL 2003 are on the right side. (B. P.)

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Puskás, 2020, Cat. 242

Christ, the Great High Priest

Catalogue IV.52



by Zsolt Maklár, 2006
tempera and gilding on wood
110.5 × 68 cm

Greek Catholic Church of the Exaltation of the Holy Cross,
Nyíregyháza-Kertváros,

Christ sits in bishop’s vestments on a high, straight-backed throne on two cushions. He gives a blessing with his right hand and holds an open book in his left hand with the text: “Take and eat, this is my body” (cf. Matthew 26:26). There are the usual Greek letters of the depictions of Christ in his nimbus adorned with a cross and above his shoulders. The icon is placed in the central axis of the tier of apostles in the iconostasis of the temple. The apostles stand two by two on either side and turn towards the Saviour. It is common that Christ appears as the Great High Priest at this place in the iconostasis from the 18th century onwards, but usually with another passage from Scripture. The quote here, together with the liturgical vestment of Christ, deepens

The Icon of Blessed Tódor Romzsa

Catalogue IV.53

the Eucharistic interpretation of the picture, as he is both the high priest and the sacrificial Lamb (cf. Hebrews 4:14–10:18), who gives himself as food in the colour of the bread and wine to the believers: “Thou art He that offerest and art offered, and receivest and art distributed, Christ, our God,” as he says in his prayer before the Cherubikon in the Divine Liturgy. This composition forms a unity with the Communion of the Apostles icon placed at the centre of the tier of feasts above the royal door of the iconostasis and also illuminates the symbolic meaning of the whole iconostasis: it projects the liturgical course of action somehow, that takes place in the sanctuary and the real culmination for the believers in the aisle is sharing the Eucharist.

There are several other rare artistic solutions on this iconostasis: the main images are monumental, larger than life-size, the main figures sit on thrones on the two middle pictures and the Mother of God is a redefinition of the icon of Máriapócs. (Sz. T.)

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by Zsolt Maklár, 2011
 painted and gilded larch
 74 × 33.5 cm
 Greek Catholic Chapel of the Holy Apostles,
 Sárospatak-Kispatak

IV.4.1

The bust of Blessed Bishop Tódor Romzsa is a gilded reliquary icon painted with the classic technique of icon painting on chalk paint as a primer. The model of the painting was a well-known photo of Tódor Romzsa, which explains the portrait-like face. His blessing right hand is at the centre of the composition. There is a tiny bone relic from the bishop's right hand in a silk-lined, glass-covered, diamond-shaped, copper reliquary in the lower right quarter, at the height of his heart. The human face and hand shine with expressive force from the restrained, almost monochrome brown and beige colour scheme of the episcopal vestments. The expressive power is completed by the gilded glory of holiness. His martyrdom is indicated by the gilded crosses of the omophorion, as well as the reliquary surrounded by gilded beams. The glory protruding from the plane of the image and overlapping the gilded frame almost displaces the otherwise static composition from the frame. The gilded parts are decorated with a chiselled contour. The entire surface of the glory is also covered with cross-shaped chiselled decorations. The writing on both sides of the head says: "Bishop Tódor, consecrated martyr".

The picture was painted on the occasion of the 100th anniversary of the birth of Tódor Romzsa in 2011, as an offer of Miklós Telenkó Jr's family. The great-grandfather of Tódor Romzsa was a Greek Catholic pastor in Sárospatak. The image is one of the important objects of the local cult of Tódor Romzsa, it is transferred from the Greek Catholic chapel in Kispatak to the parish church in Sárospatak as part of the festive ceremonies held on the saint's memorial day (31 October). (I. Sz.)

The Mother of God with the Incarnate Word and the Ancestors Catalogue IV.54



by Tamás Seres, 2014
egg tempera and gilding on canvas
178 × 138 cm
Great Hall of the Greek Catholic Episcopal Palace, Miskolc

The Mother of God sits on the throne with the incarnate Son on her lap, who pulls out the ancestors, Adam and Eve from their graves, while two angels stand in the background. The iconographic antitype of the painting is a miniature from the medieval Serbian psalm book (Cod. slav. 4, fol. 229v) preserved in the Bayerische Staatsbibliothek in Munich. The content of the iconography is the last verse of the dawn service (orthros) song praising the resurrection of Christ: "You have given birth, O Virgin to the Giver of Life! You have cleansed Adam from sin, and you have given Eve joy instead of torment; and those who have fallen from life have been made worthy of life again by the true God-man, whom you have incarnated." The first monumental version of the composition was painted on a wooden panel for the Collegium Orientale in Eichstätt. The icon placed in one of the corridors of the Greek Catholic Seminary was accompanied by the icons of prophets and a series of akathistos in 2019, also painted by Tamás Seres. (T. Sz.)

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[s. a.]: Magyar ikonfestő képei díszítik az eichstätti intézményt, *Görögkatolikus Szemle*, 30(2019), 8. szám, 19.

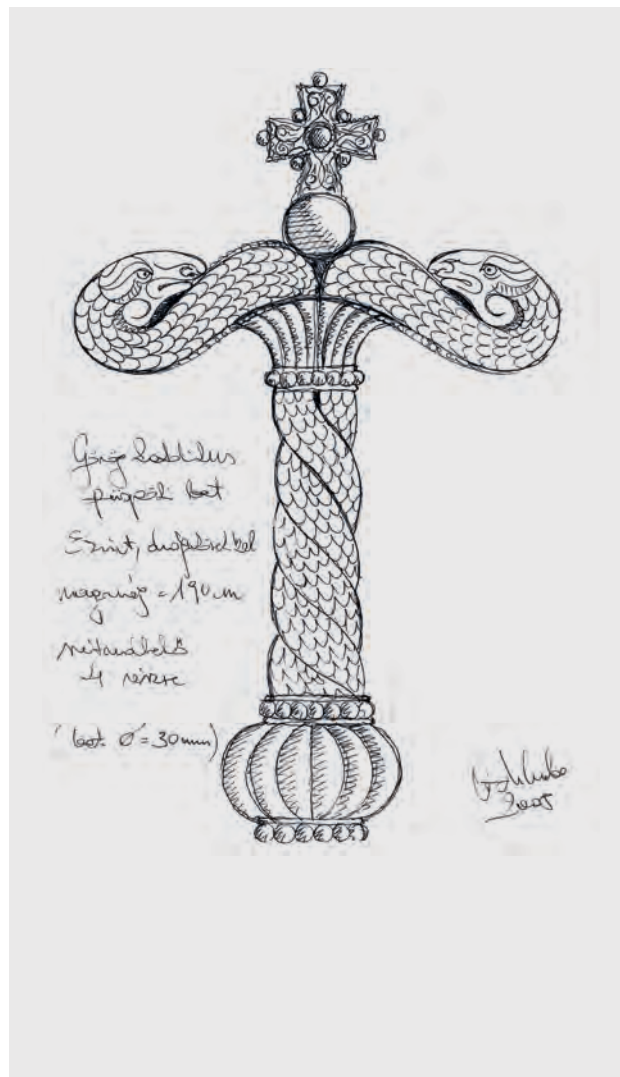
IV.4.1 Crosier

Catalogue IV.55



by Csaba Ozsvári, 2008
 silver; embossed, chiselled, engraved and decorated with
 precious stones
 186 × 21 × 3 cm, diameter of the cross-stem: 5,5 cm

The upper quarter of the pastoral staff, which consists of four separate parts connected by nodes, forms the bodies of two intertwined snakes, ending in two snakeheads or rather dragon heads facing each other. A cross rises among them, standing on a sphere and adorned with precious stones, clamping the bodies of the snakes. The artist used the thousand-year-old techniques of embossing and chiselling. The metal plate was placed on a special pitch bed, the figure and the motif were embossed from the back and then adjusted from the positive side. This procedure required a lengthy and persistent work. The client and the artist consulted István Baán in order to learn more about Byzantine prototypes.



The shaping of the dragon heads also evokes Scythian motifs.

The pastoral staff was made for the ordination of Bishop Fülöp Kocsis in 2008. Formally, it combines the traditional episcopal crozier motif of a cross triumphantly rising above two snakes or dragons, and the shape of a simpler staff of a monastic superior. The shaping expresses the monastic vocation and the episcopal rank of its user. This is confirmed by the bishop's coat of arms engraved on the stem between the two upper nodes of the pastoral staff, the motifs of which include both a stylized bishop's and a monk's pastoral staff.

The crozier is an ordination gift by the devotees of Hajdúdorog and Dámóc. The donors received a personalized and blessed sacred image from the bishop as a reciprocal gift. It is only used by the archbishop metropolitan on major feasts and in the Holy Liturgy. (I. Sz.)

IV.4.1 Blessing Cross

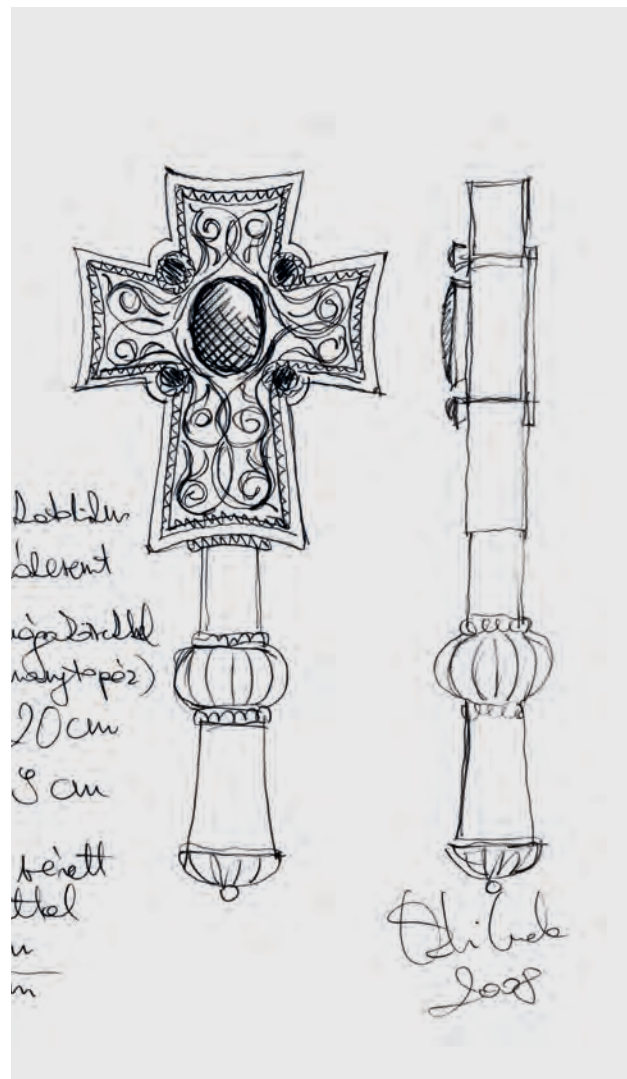
Catalogue IV.56



by Csaba Ozsvári, 2008
silver, precious stones; embossed,
chiselled and engraved
22.5 × 10 × 4 cm

An engraved contour decoration runs along the edges of the arms of the cross, enclosing leafless, intertwined tendrils. Four smaller gemstones are placed at the junction of the arms of the cross and a larger circular golden topaz at the intersection in engraved sockets. There is the bishop's coat of arms on the bright, smooth surface of the backside with the slogan "My strength in weakness", enclosed in the circular area among the arms of the cross.

The cylindrical stem has the same length as the cross and is divided by a node in the middle. The node helps the holder to support the weight of the formally dominant cross and makes it easier to use during blessings, in addition to its aesthetic role.



The hand cross was donated by a private individual for the ordination of Bishop Fülöp Kocsis (2008). The donor's monogram, S. P. and the master's mark are on the back of the cross. Metropolitan Archbishop Fülöp Kocsis uses the hand cross in almost every ceremony. It is known as the Metropolitan Blessing Cross. (I. Sz. – I. O.)

IV.4.1 Gospel Book Cover

Catalogue IV.57



by László Mátyássy, 2006
cast and chiselled silver and leather
the complete hardcover: 28 × 22 cm, spine: 5,5 cm; size of
middle icons: 23 × 18 cm
Private property.

Jesus Christ sits on a high-backed throne in the almond-shaped middle field of the relief adorning the cover, blessing with his right hand and with his left hand holding an open book, resting on his knee with the following quote from the Scriptures: "I am the way, the truth, and the life" (cf. John 14:6). There are the usual Greek letters in Christ's nimbus with a cross and above his shoulders. There are four medallions with the symbols of the evangelists attached to the lower and upper tip of the mandorla and to the centre of its side. Greek crosses with braided decorations were placed in the four corners of the binding board. The relief on the backside is similar in shape: in the mandorla, we see Christ's Descent into Hell, as he grabs the ancestors from the captivity of death with the divine ancestor King David and the forerunner St. John the Baptist in the background. Four rhombuses are attached to the central mandorla with the depiction of six-winged seraphim and cherubs in medallions. Patterned book-supporting buttons were

designed on the corners and a mandorla decorated with a braided Greek cross on the spine. The volume is also made stronger by two buckles

The reliefs for the cover of the Gospel Book were first made of silver for the monastery of St. Maurice in Bakonybél in 2006 and it was subsequently ordered by several other communities from silver-plated bronze. The Gospel Book placed on the altar of the Greek Catholic Church of St. Peter and Paul in Dunakeszi, consecrated on 2 July 2016, is also decorated by a version of these reliefs. (Sz. T.)

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IV.4.1 **Artophorion**
Catalogue IV.58



by Kinga Korényi, 2015
 embossed, engraved, sawn, chiselled and silver-plated
 copper and polished glass stone;
 height: 18.5 cm, length: 13.3 cm, width 8.2 cm
 Chapel of St. Gregory the Theologian, Budapest

The top of the a log-shaped chest, standing on four spherical supports, is shaped like a truncated pyramid. The artist placed a cross evoking the well-known *crux gemmata* of early Byzantine art on the horizontal centre plate. A polished red glass is embedded in the centre of the cross and stylized cypresses grow out of the lower arm of the cross, referring to the Tree of Life in the Paradise. A Greek cross motif formed from palmettes and two peacocks heading in opposite directions were engraved under the arcades on the side of the artophorion, which were symbols of resurrection from early Christianity and they also appear on the short sides. The narrow vertical edge of the artophorion cover is decorated with a row of engraved palmettes. There is a removable silver-plated prism-shaped object inside the box.

There are several forms of tabernacle in the Byzantine tradition. This one follows the most common form of reliquaries (*κιβωτός, kibotos* – chest, ark). (Sz. T.)

Panagia
Catalogue IV.59



by László Mátyássy, 2015
 silver, rose quartz; cast, chiselled
 83 × 55 mm (without pendant), the pendant: 25 mm

Instead of a pectoral cross, Byzantine bishops usually wear a necklace chain with a medallion made with different techniques, depicting the Mother of God, which was named after the adjective of the depicted person (*panagia* – the holiest). This panagia here is a relief made on the basis of the icon of Máriapócs, modelled by the sculptor and composed in an oval shape to suit its function. A drop-shaped rose quartz at the end of the medallion is reminiscent of the tears shed by the Mother of God in Pócs.

This panagia was made in 2015 for the tricentenary of the second lacrimation in Pócs. Since Pope Francis founded the Metropolitanate of Hajdúdorog in the spring of that year, the first Archbishop Metropolitan, Fülöp Kocsis, received it as a gift, which is also reminded by the inscription engraved on the backside next to the monogram of the two donors (T. S., T. Sz.). Several new copies have been made for Greek Catholic bishops in recent years, which differ only in the form and type of stones hanging on them. (Sz. T.)

IV.4.1 Chalice, diskos, asteriskos

Catalogue IV.60



by Egon Mózessy, 2019
drawn and embossed silver
cup height: 21.5 cm, base diameter: 15.6 cm,
mouth diameter: 13.5 cm
disc height: 11.2 cm, base diameter: 15.5 cm,
plate diameter: 19.6 cm
star height: 8.2 cm, width: 16.2 cm
Chapel of St. Gregory the Theologian, Budapest

The shapes, proportions and dimensions of the sacred vessels, made of silver, were inspired by the liturgical objects, survived from the 1st millennium. Only the base of the chalice and discus is covered with an embossed decoration, consisting of grape motifs referring to the color of the Eucharist and a Christogram evoking its author, Jesus. (Sz. T.)

IV.4.1 Fountain of St. John of Damascus *Catalogue IV.61*



St. John of Damascus, one of the most important poets of hymns of Byzantine Christianity, is shown in half-figure, wearing a monk's robe and a headscarf according to the usual iconography. The quote on the scroll in his hand comes from his best-known poem, the Easter Song from the Resurrection Canon: "Come, let us drink a new drink, not wonderfully burst from hard rock, but a source of immortality dripping from the tomb of Christ, in which we are strengthened!" The choice of quote was also influenced by the "function" of the icon: it adorns the fountain of the urn cemetery next to the church, which seeks to provide comfort and strengthen the reader's faith in resurrection in addition to the practical possibility of taking water. A stone from Damascus, brought by Archbishop Fülöp Kocsis from one of his trips to Syria, was also placed on the left side of the well, somewhat reminiscent of the persecutions our Christian brethren suffer there. (Sz. T.)

*by Viktória Monostory, 2019
gold Murano mosaic, fused and painted, kiln-fired
Spectrum and Bullseye glass and Vratsa limestone
frames; mosaic, mixed technology
mosaic: 102 × 71 cm, stone frame: 140 × 112 cm
Holy Trinity Greek Catholic Church,
Nyíregyháza-Örökösöld*