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2003

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Agnieszka Gronek, Cracow

A coexistence of Catholic, Orthodox, Protestant, Jewish and Arab inhabitants in the far eastern areas of the Polish-Lithuanian Commonwealth imposed mutual contacts and intermingling of elements taken from different cultures. Byzantine art, which for centuries was inspired by canons of beauty shaped in early Middle Ages, could not stand a confrontation with new aesthetic trends which evolved in the West in the Renaissance era and were developed and transformed in the Mannerist and Baroque eras. Old models, sanctified by tradition, no longer satisfied changing tastes of new generation, impressed by new trends coming from beyond the western border. Artists working for the Orthodox church, following fashion, more and more decidedly broke off from traditional patterns and artistic media, and modelled their work on those of western masters. An enormous role in changes of western Ruthenian icon painting was played by graphics, which was the most important source of new iconographic composition and motifs.

Changes in the way of presenting topics inspired by graphics can be primarily observed in presentations of narrative character, especially those relating to *The Passion of Christ*. Complex passion cycles were popular in both the Orthodox and the Catholic churches.

A custom developed in western Ruthenian from the 15th century which was characterised by painting between a dozen and several tens of passion scenes on enormous icons hung often on the northern wall of the nave. Moreover, along the transformation and enlargement of an iconostasis wall in the 17th and 18th century additional rows of icons were added to it (Passion rows come from the Orthodox church of the Dormition of the Mother of God in Lviv,[1] in Saints Piatnica Orthodox church in Lviv – from

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[1] In 1767 the iconostasis was taken to Sts. Cosma and Damian Orthodox church in the village of Velyke Grybovyči. The only icons left in Lviv were those of *St. John Chrysostom*

Kamjanka Bus'ka[2] and Zamość have not survived – and from Skwarzawa Nowa passion scenes were placed around three-metre high *Crucifixion* which crowns an iconostasis wall[3]). Wooden orthodox churches, which constitute the majority of churches in the Carpathian regions were not conducive to the development of monumental painting. Nevertheless, in a few orthodox churches there were still passion cycles painted for example in the church of the Holy Spirit in the village of Potelyč from around 1620[4], the church of St. George in the town of Drohobyč and the church of the Ascension in the village of Ulucz[5].

The topic of *The Passion of Christ*, undertaken by artists from all art disciplines, continued with unabated popularity in the West from the Middle Ages. Graphics, developing from the 15th century, also dealt with this topic. Initially, referring to the tradition of illustrated handwritten versions, passion scenes decorated the pages of religious volumes[6]; soon afterwards, published in the form of loose copies, often in very large editions, they almost flooded the whole of Europe, reaching its eastern borders in the 16th and 17th century.

and *St. Basil the Great* from the frame of the Royal door, kept in the National Museum (index no. 33646/2, I-998; 3346/1, I-997), reproduced in: V. I. Svencicka, O. F. Sydor, *Spadščyna vikiv, Ukrajins'ke maljarstvo XIV-XVIII stolit' v muzejnyh kolekcijah Lvova*, L'viv 1990, ill. 78-81; recently in V. Ovsijčuk, *Ukrajins'ke maljarstvo X-XVII stolit'. Problemy koloru*, Lviv 1996, pp. 309-311; V. Otkovyč, V. Pylypjuk, *Ukrajins'ka ikona XIV-XVIII st.*, L'viv 1999, pp. 78-81 and the passion cycle hanging until today in the Chapel of the Orthodox church of the Dormition of the Mother of God (reproduction: V. I. Svencicka, O. F. Sydor, *op. cit.*, ill. 83-84; L. Milaeva, *The Ukrainian Icon 11th-18th centuries. From Byzantine Sources to the Baroque*, Bournemouth-St. Peterburg 1996, ill. 48-50).

[2] P. M. Žoltovs'kyj, *Ukrajins'kyj žyvopys XVII-XVIII st.*, Kyjiv 1978, p. 109.

[3] V. Svencicka, *Ivan Rutkovyč i stanovlennja realizmu v ukrajins'komu maljarstvi XVII st.*, Kyjiv 1966, p. 85 ff.; V. A. Ovsijčuk, *Majstry ukrajins'kogo barokko. Žoskivs'kyj hudožnij oseredok*, Kyjiv 1991, p. 148; now in the National Museum in Lviv, nr I-2409-2411/36616.

[4] L. Milaeva, *Stinopys Potelyča. Vyzvolna borot'ba ukrajins'kogo narodu v mystectvi XVII st.*, Kyjiv 1969; Eadem, *Rospysy Potelyča. Pamjatnik ukrajinskoj monumentalnoj živopisi XVII veka*, Moskva 1971.

[5] E. Dwornik-Gutowska, 'Polichromia cerkwii w Uluczu', *Materiały Muzeum Budownictwa Ludowego w Sanoku*, II, 1965, pp. 14-20; J. Giemza, 'Polichromie ścienne w drewnianych cerkwiach Nadsania', [in:] *Malarstwo Monumentalne Polski południowo-wschodniej*, Rzeszów 1995, pp. 69-81; Idem, 'Malowidła ścienne jako element wystroju drewnianych cerkwii w XVII wieku', [in:] *Sztuka cerkiewna w diecezji przemyskiej. Materiały z międzynarodowej sesji naukowej 25-26 marca 1995 roku*, Łańcut 1999, pp. 89-150, esp. 102-105 and 133.

[6] J. A. Tomicka, 'Tematyka pasyjna w grafice XVI-XVII w.', [in:] *Arcydzieło Petera Paula Rubensa "Zdjęcie z krzyża" ze zbiorów Państwowego Ermitażu w Sankt Petersburgu. Z tradycji przedstawień pasyjnych w malarstwie i grafice północnoeuropejskiej XVI i XVII wieku ze zbiorów Muzeum Narodowego w Warszawie* (exhibition catalogue), Warszawa 2000, p. 65.

Fig. 1. *The Flagellation*, detail of icon *The Passion of Christ* from Truszewice, near Dobromil, 16th century, National Museum in Lviv.

On the basis of research carried out so far[7] it has been possible to establish which of the graphic presentations of passion topics were known among western Ruthenian painters working for the Orthodox Church, and which of them influenced the changes in the way of presenting *The Passion of Christ* in the 16th and 17th century.

The oldest icon whose origin can be traced back to the western model is *The Passion of Christ* from Truszewice, near Dobromil, dated to the turn of the 16th century[8] (fig. 1). Its creator, most probably local and not very

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[7] This article presents the results of the research on the dependence of the Ukrainian passion presentations on western graphics, carried out since 1996 as a part of an MA seminar and then a PhD seminar, in the Institute of History of Art at the Jagiellonian University in Cracow under the guidance of Prof. Anna Różycka-Bryzek. The great part of the results of the research was analysed in detail by me in papers: 'Wpływ grafiki zachodniej na ilustracje ukraińskich druków liturgicznych w wieku XVII i XVIII', *Krakowskie Zeszyty Ukrainoznawcze*, XVII/XVIII, 1998-1999, pp. 313-337 and 'Recepcja niderlandzkich wzorów graficznych w XVII-wiecznych cyklach pasyjnych w cerkwiach Zaśnięcia Matki Boskiej i ŚŚ. Piatnic we Lwowie', [in:] *Ars Graeca. Ars Latina. Studia dedykowane Prof. Annie Różyckiej-Bryzek*, Kraków 2001, pp. 231-244, also Inspiracje twórców zachodnioruskich grafiką niemiecką w XVI i XVII wieku, Rola grafiki zachodniej w zmianie sposobu obrazowania przedstawień pasyjnych w ukraińskim malarstwie ikonowym w wiekach XVII i XVIII (in course of issue).

[8] Lviv, National Museum, index no. 15813/1-1601; published for the first time in: I. Svencickyj, *Ikony Halyc'koj Ukrajiny XV-XVI vikiv*, L'viv 1929, p. 121, ill. 200. Most researchers

Fig. 2. *The Flagellation*, woodcut, Martin Schongauer.

skilled,[9] when designing scenes in the top part of the icon (*Ecce homo, The Flagellation* (fig. 2), *The Mocking of Christ*) used woodcuts by Martin Schongauer,[10] or by one of his numerous followers.

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have dated the icon to the turn of the 16th century (G. Lohvyn, L. Milaeva, V. Svencicka, *Ukrajins'kyj serednovičnyj žyvopys*, Kyjiv 1976, Table LXIX; *Istorija ukrajins'koго mystectva*, II, Kyjiv 1967; L. Milyaeva, *The Ukrainian Icon...* and others) but discovered graphic models and analogies in painting make us believe, according to Svencickyj's assumptions, that the date is around the 16th century. Recently, M. P. Kruk also inclined to this date in paper: 'Związki południowe malarstwa ikonowego XV-XVI wieku z obszaru północnych Karpat na przykładzie tematu Ukrzyżowania', [in:] *Sztuka cerkiewna w diecezji przemyskiej*..., p. 54.

[9] R. Grządziela, 'Proweniencja i dzieje malarstwa ikonowego po północnej stronie Karpat w XVI i na pocz. XVI w.', [in:] *Łemkowie w historii i kulturze Karpat*, II, Sanok 1994, p. 250.

[10] *The Illustrated Bartsch*, VIII, New York 1980, p. 228, no. 15, 12, 13 (125).

The Ruthenian painter, not being able to make a faithful copy of the woodcut by the German master, copied only the general composition of the scenes, simplified the positions of the figures, clumsily reproducing their gestures, facial expressions and elements of their garments. The scene of *The Flagellation* shows the clumsiness with which the creator of the icon was trying to treat the print as a model. The figure of the soldier, to the left of Christ, acquired some caricature-like features: it is only thanks to the prototype that we know that it should have been a man shown from behind, dressed in a garment with slit sleeves, loosely thrown over his back. In reality the legs and the left hand of the mercenary are presented from the front and his trunk and right hand from the back. Also the object lying at the feet of Christ, difficult to identify on the icon, turned out to be the garment torn from the thief. The arches in the background of the presentation were inspired by the Gothic interior with a rib vault, which was difficult for the creator of the icon to copy.

In the East-Slovak Museum in Košice there is a 17th century icon representing *The Passion of Christ* from Közmös (Kożuchowce). A composition of scenes and iconographic motifs in this icon are remote from the tradition of Byzantine and Russian painting: they were taken from western art. The painter of *The Passion* from Közmös used prints by Hans Schäuffelein and Albrecht Dürer, or more probably, copies or imitations.

The passion cycle by Schäuffelein, published for the first time in *Speculum Passionis* by Ulrich Pinder, published in Nurnberg in 1507, became very popular, especially in Central Europe. In the Polish-Lithuanian Commonwealth not only the book by Pinder was well known, but also woodcuts by Crispin Scharffenberger modelled on the illustrations by Schäuffelein[11] were

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[11] Reproductions of woodcuts included in *Żywot Pana Jesusów* by J. Wuchaliusz (Kraków 1592) were published in: J. Muczkowski, *Zbiór odcisków drzeworytów w różnych dziełach polskich w XV i XVII w. odbitych, a teraz w Bibliotece Uniwersytetu Jagiellońskiego zachowanych*, Kraków 1849, ill. 155-270. For the illustrations of the first Polish prints cf.: A. Batterówna, 'Drzeworyt polski w 1 poł. ćw. XVI na tle grafiki zachodnio-europejskiej', [in:] *Sprawozdania Towarzystwa Naukowego we Lwowie*, ed. P. Dąbkowski, Lwów 1926, pp. 19-24; E. Chojecka, 'Związki artystyczne polskiego drzeworytu renesansowego z grafiką europejską. Kryspin i Wendel Scharffenberg', *Acta Universitatis Wratislaviensis. Bibliotekoznawstwo*, Wrocław 1978, pp. 181-193; Eadem, *Ilustracja polskiej książki drukowanej XVI i XVII w.*, Warszawa 1980, also: A. Treiderowa, 'Ze studiów nad ilustracją wydawnictw krakowskich w wieku XVII (z drukarni Piotrowczyków, Cezarych, Szeldów i Kupiszów)', *Rocznik Biblioteki Polskiej Akademii Nauk w Krakowie*, XIV, 1968; Eadem, 'Związki Krakowa z Antwerpią w zakresie ilustracji książek w końcu XVI i w w. XVII', *Sprawozdania Polskiej Akademii Nauk*, vol. XIII/1, 1969.

often published in the Cracow publishing houses of Scharffenberg and Siebeneicher (*Żywot Panu Jezu Krysta* by Baltazar Opeć, Kraków 1539,[12] *Żywot Pana Jezusów* by Jan Wuchaliusz, Kraków 1592,[13] *Rozmyślania Męki Niewinnej* [...] *Anny Siebeneicherowej*, Kraków 1612?[14]).

Even more popular was *The Little Passion* by Albrecht Dürer, which seriously influenced the way of presenting *The Passion of Christ* in fine arts all over Europe. Dürer's woodcuts were also very popular in Central and Eastern Europe. These works reached the Polish-Lithuanian Commonwealth not only thanks to German publications which were often decorated with the master's illustrations, but also thanks to Polish ones.[15]

The creator of the icon from Kożuchowce copied the following sections from prints included in one of the above mentioned Cracovian publications,[16] modelled on Schäuffelein's *Passion: The Agony in the Garden, The Betrayal of Judas, Christ before Ananias, Christ before Pilate* (figs. 3 and 4), *Ecce Homo, The Judgement of Pilate, The Nailing to the Cross, The Entombment, The Lamentation*. He used Dürer's works when painting the following scenes: *The Washing of the Feet, Christ before Caiaphas, Christ before Herod, The Crowning with Thorns* and *The Mocking of Christ*.

The Ruthenian painter did not slavishly copy the models he had: he skipped or added figures, changed details of garments, freely interpreted architectural details. He used the German woodcuts to compose scenes, to draft a reasonably correct geometric perspective, to shape the figures and to sketch the architecture, garments and furniture. Despite his average talent, the creator of the icons used the models he had to the full, and enriched his own techniques with new iconographic motifs, models of figures, and the ability to present three-dimensional space and solids on the plane.

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[12] The copy used comes from the Jagiellonian Library in Cracow, index no. Cim. 4752.

[13] The copy used comes from the Library of the Polish Academy of Science and the Polish Academy of Skills in Cracow [further as Library of PAN and PAU], index no. Cim. 2186.

[14] The copy used comes from the Jagiellonian Library in Cracow, index no. 37716.

[15] E.g. *Postylla domowa...* by Martin Luther translated by Hieronim Mielecki, published in Królewiec in 1574 (Jagiellonian Library in Cracow, index no. Cim. 8184), or *Biblia* published in the Cracow publishing house of Scharffenberger in 1575 (the Czartoryski Library in Cracow, index no. Cim. 1228).

[16] Differences between passion cycles included in *Speculum passionis...*, and Scharffenberger's or Siebeneicher's editions (e.g. various prints presenting *The Betrayal of Judas*) indicate that the creator of the icon under discussion used illustrations included in Cracovian publications.

Fig. 3. *Christ before Pilate*, detail of icon *The Passion of Christ* from Közmös, 17th century, the East-Slovak Museum in Košice.

Fig. 4. *Christ before Pilate*, woodcut, Crispin Scharffenberger (J. Muczkowski, *Zbiór odcisków drzeworytów...*, no. 259).

Fig. 5. *The Mocking of Christ*, detail of icon *The Passion of Christ* from Közmös, 17th the East-Slovak Museum in Košice.

Fig. 6. *The Mocking of Christ*, A. Dürer, woodcut of *The Little Passion*.

The person who also used Schäuffelein's, or, more probably his followers' – Crispin Scharffenberger woodcuts, was the creator of a seventeenth-century icon *The Passion of Christ* from Dolina.[17] The Ruthenian painter, who probably had *Żywot Panu Jesu Krysta* by B. Opeć or *Żywot Pana Jezusów* by J. Wuchaliusz,[18] copied from it at least nine illustrations, which he used as models for the following sections: *Christ before Pilate* (two scenes), *Christ before Caiaphas, Christ before Herod, The Mocking of Christ, The Stripping of Christ, The Bearing of the Cross, The Nailing to the Cross* and *The Raising of the Cross.*

The painter of the icon in question did not limit himself to using just one passion cycle. Among 39 scenes in *The Passion...* from Dolina few elements refer to the Byzantine and Russian tradition of painting; too many foreign motifs make us assume that the creator of the icon used western graphic works as his models. Apart from woodcuts referring to Schäuffelein, he also knew the works of Dutch masters, because the following scenes: *The Agony in the Garden, The Betrayal of Judas, The Flagellation, The Crowning with Thorns* (fig. 7), *Ecce homo, The Judgement of Pilate, The Entombment* and *The Resurrection* were modelled on the prints made by Hieronimus Wierix according to drawings by Marten de Vos, (fig. 8).[19] The section illustrating the words from the Book of John (John 19, 13-16), when Pilate, having taken Christ to the crowds, sat at the place called the Parement, was copied from the print *Ecce homo* by Cornelis Cort according to a design by Etienne du Pérec.[20] The presentation of *The Crucifixion* refers to the work of a Dutch graphic artist Philip Galle after Johannes Stradanus.[21]

In all cases the Ruthenian painter clumsily tried to copy the positions of the figures, elements of garments, furniture and architectural details; but his mediocre skills did not allow him to copy them faithfully. He had to simplify the composition and the gestures of the figures. Due to lack of understanding of the rules of geometric perspective, despite differentiating the size of figures in various grounds, the presentations lack depth, and the figures seem crowded in one plane.

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[17] In the National Museum in Lviv, cat. no. 2423 (unpublished).

[18] These editions include most prints; see footnotes 12 and 13.

[19] M. Mauquoy-Hendrickx, *Les estampes des Wierix*, Brussels 1978, vol. 1, nos. 147-148, 151-154, 158, 160 [further as M.-H.].

[20] Reproduction in: *The Illustrated Bartsch*, LII, p. 99, no. 82-I.

[21] Ibid., LVI, p. 137, no. 5601, .043.

Fig. 7. *The Crowning with Thorns*, detail of icon *The Passion of Christ* from Dolina, 17th century, National Museum in Lviv.

CORONA SPINEA CAPITI IMPONITVR ILLVDITVRQVE.

Fig. 8. *The Crowning with Thorns*, print by Hieronimus Wierix after drawings by Marten de Vos.

Western graphics also brought about a change in the way of presenting passion topics in monumental painting. Many foreign iconographic motifs can be seen in presentations of *The Passion of Christ* in St. George's Orthodox church in the town of Drohobyč. The creator of the polychromy in this church, while painting the following scenes: *The Flagellation* (fig. 9), *The Crowning with Thorns* and *The Carrying of the Cross* referred to the works of Johan Collaert, after M. de Vos, (fig. 10). The Ruthenian painter made the necessary changes to adjust Dutch models to the sections in the shape of the landscape rectangle: he removed the depth of the presentations and episodes in the background, widened the composition by situating the figures more sparsely in a larger area. The painter, according to his abilities, tried to repeat the mannerist positions of Christ's torturers, their garments, elements of their armour or even the ways in which the fabric was positioned, but his attempts were quite clumsy.

The popularity of Dutch graphics among Ukrainian painters seems enormous. It was used as a model not only by weak artists, who were unable to diversify the way of presenting the topics, to perfect their techniques and to enrich the range of compositions. The desire to break with ancient iconographic motifs and to follow new trends in European painting also forced talented artists to reach for models offered by western graphics. Among these artists we should first mention Fedir Senkovyč and Mykola Petrahnovyč[22] (fig. 11), the creators of, among others, the iconostasis for the Orthodox church of the Dormition of the Mother of God in Lviv.[23] The icons of the passion row show so much novelty and so many features unknown to traditional Orthodox church painting, that even at first sight, one must suspect that their creators made use of western models. Indeed both artists, while painting *The Passion* for the Orthodox church of the Dormition of the Mother of God used western graphics. They must have known at least three passion cycles: one by Hieronimus Wierix and Bernard Passero, published for the first time in Antwerp in 1593 in the work of Hieronimus Natalis *Evangelicae Historiae Imagines*; the other by Hieronimus Wierix based on designs by P. Van der Borcht, in the work published in

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[22] Among distinguished seventeenth-century Ukrainian painters who created passion icons and used western graphics as a model one should also mention Ivan Rutkovyč, whose work was analysed in detail by V. Svencicka, *Ivan Rutkovyč...* Rutkovyč most often used prints included in *Theatrum Biblicum hoc est Historiae Sacrae Veteris et Novi Testamenti [...] per Nicolaum Johannis Piscatorem*, Amsterdam 1650, 1674.
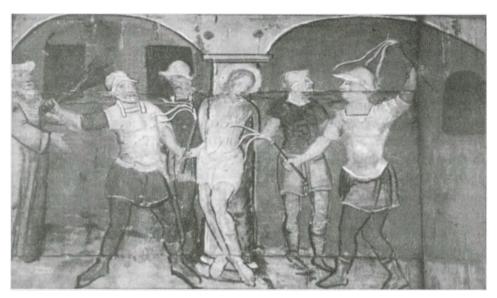
[23] Cf. footnote 1.

Fig. 9. *The Flagellation*, detail of the actual copy from the wall-painting *The Passion of Christ* in St. George's Orthodox church in the town of Drohobyč.

Fig. 10. *The Flagellation*, print of Johan Collaert, after Marten de Vos.

Fig. 11. *The Crowning with Thorns*, icon, Mykola Petrahnovyč,
Lviv, Orthodox church of the Dormition of the Mother of God.

1571 in Plantin's publishing house in the work by Benedictus Arias
Montanus *Humanae salutis monumenta*[24] and the third made by the Wierixes
based on a design by Marten de Vos (fig. 8). Ruthenian painters used the
models consistently and pretty faithfully, copying entire compositions or
compiling several presentations from the same or different cycles.[25]
Petrahnovyč only once deviated from the prints by the Wierixes, when he

[24] The copy of Benedictus Arias Montanus, *Humanae salutis monumenta*, Antwerp, is
deposited in the Jagiellonian Library (index no. 375951 I).

[25] *The Entry into Jerusalem* M.-H 2059-61; *The Raising of Lazarus*: M.-H. 2197, M.-H. 2051,
M.-H. 2073, M.-H. 2052; *The Deposition*: M.-H. 2100; *Christ before Pilate*: M.-H. 2205,
M.-H. 2090; *The Flagellation*: M.-H. 2207, M.-H. 151, M.-H. 2089; *The Betrayal of Christ*:
M.-H. 2203, M.-H. 2076; *The Crowning with Thorns* (fig. 11): M.-H. 152 (fig. 8), M.-H. 2088
and M.-H. 2208; *The Judgement of Pilate*: M.-H. 154, M.-H. 2091; *The Washing of the Feet*:
M.-H. 2069; *Christ before Herod*: M.-H. 2206, M.-H. 2087 and M.-H. 2083; *Christ before Ca-
iaphas*: M.-H. 2081-2; *Christ Sentenced*: M.-H. 2084-5, *The Bearing of the Cross*: M.-H. 133,
M.-H. 2094; *Christ's Last Words*: M.-H. 2074, 2058.

was painting the section entitled *The Agony in the Garden*: the figure of the kneeling Christ was modelled on a print by Egidus Sadeler II based on a design of Johan von Achen,[26] and the sleeping apostles were modelled on a print by J. Collaert I based on Marten de Vos.

The creators of passion icons from the orthodox church of the Dormition of the Mother of God copied almost everything from models: three-dimensional space, architectural details, garments, soldiers' armour, furniture and single figures or groups of people. But Ruthenian painters, especially Petrahnovyč, were not entirely able to cope with the wealth of motifs presented in the prints. His presentations are crowded and badly composed: large numbers of figures, the wealth of realistically presented elements of garments, furniture, architecture and several episodes squeezed into the frame of one presentation, even though manifesting new tendencies in icon painting, did not aid the reception of this art by the congregation.

The works of Dutch masters were also known to the creator of the passion row in the iconostasis of Saints Piatnica in Lviv. The scene of *The Last Supper* was inspired by the print made in 1578 by Cornelis Cort, according to a design by Livio Agresti Forlivetano;[27] the scenes of *Christ before Herod* and *The Bearing of the Cross* (fig. 12) were based on prints by Johann Sadeler I from 1589 according to a design by Christoph Schwarz, belonging to the cycle entitled *Precipua Passionis D. N. Jesu Christi Mysteria* (fig. 13).[28] The Ruthenian painter skilfully used foreign models, transforming them at will. He did not copy the entire print uncritically; he chose episodes and groups of figures which matched his vision and did not crowd the space unnecessarily. One is also aware of differences in the way of presenting architecture, and, first of all, faces of particular figures, who in Lviv icons have clear Semitic features. The creator of the icon was acquainted with the rules of creating geometrical perspective, thanks to which his presentations gained in depth, and the further back the ground, the smaller the figures.

Dutch graphics related to the topic of Passion were also popular in the Ukraine in the 18th century. The illustrations made in the Wierixes' workshop for the works of Marten de Vos (fig. 15) were also used by the creator of the eighteenth-century icon entitled *The Passion of Christ* from

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[26] F. W. H. Hollstein, *Dutch and Flemish Etchings Engravings and Woodcuts 1450-1700*, XXI, no. 44 [further as H.]; *The Illustrated Bartsch*, LXXII/1 (Supplement), p. 71, no. 045 S1.

[27] Reproduction in: *The Illustrated Bartsch*, LII, pp. 91-92, no. 76-I (89), 76-II (89).

[28] Prints from this cycle can be also found in the Library of PAN and PAU, inv. no. 3029.

Fig. 12. *The Bearing of the Cross*, icon, 17th century, Lviv, Orthodox church of the Saints Piatnica.

Fig. 13. *The Bearing of the Cross*, print by Johann Sadeler I from 1589 according to a design by Christoph Schwarz (Library of PAN and PAU).

Fig. 14. *Peter's Denial*, detail of icon *The Passion of Christ* from Semenivka, 18th century, Lviv, National Gallery.

Fig. 15. *Peter's Denial*, print of Wieri-xes' workshop for the works of Martin de Vos (Jagiellonian Library).

Semenivka,[29] while he was painting the following scenes: *The Washing of the Feet*, *Peter's Denial* (fig. 14), *Christ before Pilate*. In this case, the Ruthenian painter could have used *Piscator's Bible*, a very popular collection of biblical illustrations, also known in the East.[30] This is very likely, because the scene *Noli me tangere* (*Christ Appears after his Death to Mary Magdalene*) shows great resemblance to the print by G. de Jode included in this book. The creator of the icon used also works by M. de Vos while painting scenes of *The Crucifixion* and *The Descent into Hell*, for which he used prints from the cycle made by Adrian Collaert.[31] This provincial, not very skilled artist was not able to use the opportunities that the graphics offered him. In this icon we only detect a general resemblance to western models. The painter was not able to build the depth of the painting, he was not familiar with the technique of drafting the linear perspective, which can be seen in his clumsy attempts at presenting shortened versions of, e.g. architectural elements. He omitted difficult elements, presentations in distant grounds, limiting his presentation to the most important figures. He copied some unconventional positions reasonably well (Christ and Peter in *The Washing of the Feet*, Peter and one of the soldiers in *Peter's Denial*), but others look almost like caricatures (the tieves on the crosses).

Almost identical compositions of several scenes in eighteenth-century icons of *The Passion of Christ* from Wisłok Wielki[32] (fig. 16) and from Łahodów in the monastery of the Studites in Lviv (fig. 17) show that the painters used the same models. They were both familiar with the passion cycle by Johan and Adrian Collaert according to a design by Marten de Vos (fig. 18), on which they based a part of the composition of *The Passion*.[33] Even though both painters did not entirely understand the principles of creating depth in the composition and wrongly drafted the lines building

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[29] Lviv, Picture Gallery, inv. no ż 428 – ż 435 (permanent exhibition in the Castle in Olesko).

[30] *Theatrum Biblicum...* (copy in the Jagiellonian Library, 1674, index no. 1130 III, card 399); see also footnote 22.

[31] Prints belonging to the passion cycle made by Adrian Collaert according to designs by Marten de Vos can also be found in the Library of PAN and PAU: index no. 1711 and 1714.

[32] Sanok, Historical Museum, inv. no. 999 (unpublished).

[33] The same model was used by both artists to paint the scenes of: *The Washing of the Feet* from H. 308, *Christ before Pilate*: H. 313, *The Crowning with Thorns*: H. 316, *The Judgement of Pilate*: H. 318, additionally in the icon from Wisłok Wielki: *The Entry into Jerusalem* was modelled on print H. 305, *The Agony in the Garden* from H. 310, *The Nailing to the Cross* from H. 320, *The Deposition* from H. 321, *The Entombment* from H. 322, and in the icon in the collection of the Studites from Lviv: *Christ before Herod* from H. 314, and *Ecce homo* from H. 317.

Fig. 16. *The Washing of the Feet*, a detail of the icon *The Passion of Christ* from Wisłok Wielki, 18th century, Sanok, Historical Museum.

Fig. 17. *The Washing of the Feet*, a detail of the icon *The Passion of Christ* from Łahodów 18th century, Lviv, the monastery of the Studites.

Fig. 18. *The Washing of the Feet*, print by Johan and Adrian Collaert accor-
ding to a design by Martin de Vos [all photos by Piotr Krawiec].

the space on the plane, their presentations, especially in the icon from
Łahodów do not seem flat. Also the figures, even though they are in
positions not always consistent with anatomical verities, are very expressive,
which is additionally stressed by properly painted garments and the armour.
The painters did not copy all the motifs present in the prints, but they
were not afraid to paint difficult figures, presented in unconventional
positions (Peter in the scene *The Washing of the Feet*, mercenaries in *The
Flagellation*). The artists also copied, often quite faithfully, decorative details
of garments, armour or furniture which were alien to them.

The presented examples allow us to draw general conclusions concern-
ing the influence of western graphics on modern Ukrainian icon painting,
especially in the area of passion topics.

Graphic cycles, disseminated thanks to the art of print all over Europe,
reached even its eastern borders, inhabited mostly by the Ruthenians, and
influenced enormously the art created by them and for them.

In the 16th century, German woodcuts by M. Schongauer, H. Schäuffelein
and A. Dürer were very popular in Ukraine. Passion cycles by these masters

were also known in the 17th century, when the market was invaded by the works of artists from the Antwerp school, especially members of the following families: the Wierixes, the Collaerts, the Sadelers, and also Cornelis Cort and Philip Galle. The works of Dutch engravers unquestionably dominated in the 18th century.

Western prints were helpful for both weak, untalented creators and recognised masters. The range of using graphic models depended on the ability of the painter. Talented painters acquired or developed their ability to draft linear perspective, to build depth and to present solids on the plane, perfected their ability to show movement, enriched their techniques with new iconographic models and motifs. They were able not only to copy the existing model, but also to juxtapose the elements taken from various prints, and thus create separate compositions.

The works of the best European masters were very troublesome for weak painters who were not even able to copy the existing model faithfully. The compositions in western prints were too complicated: built according to the principle of geometric perspective, with presentations situated in various grounds. The positions of the figures, especially in mannerist illustrations by Dutch masters, were too complicated (presented from the back, in counterpoint or unnaturally contorted) not to cause problems for an untrained orthodox church artist. Such an artist took a general composition scheme from the western model, limiting it most often to the foreground and the positions of the figures, which he simplified considerably or copied so clumsily that they looked like caricatures. The painter also usually took architectural details, elements of garments and furniture from the prints.

Western graphics entirely changed the way of presenting passion topics in the modern icon painting in Ukraine. In the 17th, and especially in the 18th century, a complete departure from the motifs shaped in the post-iconoclastic times and preponderant in eastern art in the Middle Ages can be observed. For Ukrainian painting the changes towards modern times meant entering the zone of western influence and breaking away from the tradition of presenting the Byzantine art, prevailing until then.