

COPIES OF THE ICON OF MOTHER OF GOD CZESTOCHOWA IN ROMAN CATHOLIC CHURCHES OF GALICIA

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Abstract: The academic paper contains information about the history of origin, iconography, symbolism, artistic and stylistic features and technique of execution of the miraculous icon of the Mother of God Czestochowa, as well as its copies in Roman Catholic churches and chapels of Galicia in the XVIII – the beginning of XXI century. A comprehensive art analysis has been carried out in the scientific work as follows: iconography of the icon of the Mother of God Czestochowa, as well as its copies, establishing the type of this icon in the magnificat cycle of the Mother of God, identification of unique features of the original icon and its copies, research of symbolics, in particular, the symbolics of colour (determining basic colours and their meaning), as well as performing technology.

Keywords: Mother of God Czestochowa, miraculous icons, copies, Roman Catholic churches, Galicia.

1 Introduction

Studying works of sacred art, in particular, the original miraculous icon of the Mother of God Czestochowa and its copies in Roman Catholic churches and chapels in Galicia is relevant, forasmuch as it is the spiritual heritage of Ukrainian and Polish culture. Due to historical circumstances, numerous copies of the icon of the Mother of God Czestochowa were moved and taken abroad during the Second World War and subjected to a thorough restoration. Considering that the icons were not kept in museums, but were placed on altars in existing churches, their investigation became much more complicated. In total, more than fifty icons were found. There are almost thirty copies of the icon of the Mother of God Czestochowa in Ukraine (in Vynnyky, Darakhiv, Dobromyl, Dolyna, Drohobych, Zboriv, Zolochiv, Kolomyia, Kopychynsi, Koropets, Kosiv, Kut, Ladychyna, Lashky, Lopatyn, Navy, Lviv, Lviv, Liuboml, Medenychi, Navariia, Nastasiv, Novyi Yarychev, Oty, Peremyshliany, Pidhaitsi, Rashtivtsi, Rozdol, Sniatyn, Sokal, Tlumach, Tuliglovy, Khodachkov, Chornushovychi, etc.). And in Poland, there are more than twenty copies of the icons of the Mother of God Czestochowa (transported from Brody to Opole, from Buchach to Trzemeszno Lubuskie, from Zbarazh to Pralkowcy, from Kolomyia to Skomelna (Skomielna Czarna). Three icons were transported from Lviv: to the Church of the Carmelite Fathers in Krakow (Kraków), in Ksheshuv (Krzeszów) and in Shamotuly (Shamotuły). Also, icons were transported from Navariia to Uraz, from Nadvirna to Legnica, from Tver to Sarby, etc. The iconography and symbolics of these icons correspond to the Czestochowa original, however, the artistic style and technique of execution are different. Most of the icons are painted with oil, not tempera paints prepared by ancient technology based on egg emulsion.

2 Literature Review

The first fundamental attempts to scientifically process the monuments of sacred art in the Roman Catholic churches of Poland and the eastern lands of the ancient Polish-Lithuanian Commonwealth, including Galician ones, were first conducted by the Institute of Arts of the Polish Academy of Sciences in the XIX – XX centuries. A collective multi-volume edition of Polish scholars (in 23 volumes) under the editorship of Jan K. Ostrowski "Materials on the History of Sacred Art in the Eastern Lands of the Ancient Polish-Lithuanian Commonwealth" was extensively studied. («Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej». Redakcja

naukowa Jan K. Ostrowski). Information about copies of the miraculous icon of the Mother of God Czestochowa can be found in works of (Betlej, 2012; Brykowski, 2006; Krasny, 1995; 2002; 2004; Ostrowski, 1993; 2012; 2015; Pencakowski, 1993; Petrus, 1996; Quirini-Popławski, 2007), as well as in the publications of (Witkowska, 1995; Niedźwiedz, 2005). Historical information about the Mother of God Czestochowa and its copies are represented in their works of (Kukiz, 2000; Czaplński, 2006; Puzych, 2011; Chavaha, 2016). The publications and editions specified are valuable taking into consideration that they present historical information about a copy of the icon of the Mother of God Czestochowa in the ancient territory of Galicia. A monograph (Demianchuk, 2015) was used to cover technical and technological issues of modern icon painting on the basis of ancient technology.

The purpose of the research is to analyze published scientific works covering information on the history of origin, iconography, symbolics, artistic style and technique of the miraculous icon of the Mother of God Czestochowa, as well as its copies in Roman Catholic churches and chapels of ethnographic territory of Galicia in the XVIII – the beginning of XXI century.

3 Materials and research methods

In the course of studying the icon of the Mother of God Czestochowa and its copies, a set of methods has been applied, in particular, those that are usually used in the investigation of works of sacred art, namely: art history (historical and artistic analysis), philosophical (induction, deduction) and theological (influence of church dogmas and canons on the formation of artistic image). Using the iconographic and artistic-stylistic method, an attempt has been made to investigate the principles and methods of depiction and analyze the execution manner, etc. A technological method has been applied to study chemical features and physicochemical processes.

In total, more than fifty copies of the icon of the Mother of God Czestochowa were found in Roman Catholic congregational churches and chapels in Galicia. However, only fourteen icons were represented in the academic paper. Furthermore, a modern technique and technology using the ancient egg-tempera technique on a wooden base, similar to the ancient technology for the production of the icon of the Mother of God Czestochowa was presented. The present research will complement previous publications of (Betlej, 2012; Brykowski, 2006; Krasny, 1995; 2002; 2004); Kurzej, 2011; Ostrowski, 1993; 2012; 2015; Pencakowski, 1993; Petrus, 1996; Quirini-Popławski, 2007; Witkowska, 1995; Niedźwiedz, 2005; Kukiz, 2000; Czaplński, 2006) on this topic and help better understand the specifics of sacred painting.

4 Results and Discussion

4.1 Iconography and symbolics of the icon of the Mother of God Czestochowa

The miraculous icon of the Mother of God Czestochowa is preserved in the Basilica of the Assumption of the Blessed Virgin Mary on Jasna Gora in Czestochowa – the main centre of religious life in Poland. This world-famous miraculous icon is also called "Yasnogurska Panna", "Black Madonna", "Queen of the Polish Crown", "Queen of Poland", etc. The origin of the icon from Jasna Gora in Czestochowa has not been fully studied yet. It has been established that it was created in the V century; however, most historians postpone the date of creating this image to a later time – to the XI, XII and even XIII centuries (Czaplński, 2006). The authorship is attributed to an unknown Byzantine or Italian master. Initially, the icon was kept in Belz

Castle, to which it was delivered as a marriage dowry. After that, in 1241, during the assault of this castle by the Tatars, it was transferred to the fortress walls where a Tatar arrow hit it. Therefore, a characteristic mark was left on the image, on the right cheek of the image of the Mother of God from which blood flowed. The Tatar army retreated due to the protection of the Mother of God and the sudden appearance of a thick fog. Since that time, the icon of the Mother of God with the Child Jesus in her arms has been revered as a miracle-working (Puzych, 2011). In 1382, Prince Władysław Opolczyk founded the monastery of the Pauline Fathers in Czestochowa and gave them the icon of the Mother of God with the Child Jesus in 1384. This icon has been drawn using the tempera technique on a lime board (120,2 x 81, 6 cm). The holy faces on the icon are not traditionally oriental. The expression in the eyes of the Virgin Mary and the cut marks on Her face are deeply sick. The face of the Mother of God, full of kindness and gentleness, sorrow and contemplation, radiates maternal tenderness. It is well designed, the nose is elongated and delicate, the lips are small closed, and the eyes are olive green, directed at all of mankind. The Blessed Virgin Mary is dressed in a red dress, which can be seen only on the right sleeve lined with gold. The golden ornamental border is on the omophorion of the Mother of God. The red colour of the dress and the red lining on the omophorion symbolizes the hidden martyrdom of Mary, in confirmation of the words of Simeon: *“And thy own soul a sword shall pierce, that, out of many hearts, thoughts may be revealed”*, which took place during the Passion of Christ (The Holy Bible: St. Luke 2: 35). The head and shoulders are covered with the omophorion, in particular, a blue cape symbolizing heaven, eternal peace, and chastity (purity of mind and body). The clothes of the Mother of God are

traditionally painted in blue as the Ever-Virgin. The blue omophorion can be seen in numerous Roman and Byzantine icons and mosaics. It should be noted that the blue (light-blue) colour in the Old Testament signified fidelity to God's Commandments. The fabric was of blue (light blue) colour covering the Arch of the Covenant. Consequently, the cloak of the Mother of God is blue, because She is the Arch of the New Testament, which has carried the Son of God. On the omophorion of Mary, a six-pointed star is located above Her brow. This star is a symbol of the Incarnation, the Birth of the Savior and the Motherhood of Mary, Queen of Heaven and Earth. The star is a reminder of Mary's name (in Hebrew: מִרְיָם – Miriam – means “Virgin” and “Star of the Sea”). Therefore, Mary's omophorion on the icons, in addition to blue, also has a blue-green colour. In addition to the star, which is observed on numerous Byzantine icons such as the Hodegetria, the omophorion of the Virgin is decorated with golden stylized lilies, which are also called Andegaven (fr. fleur de lis). The child Jesus is depicted in full shape, blessing with his right hand and holding the Holy Scriptures in his left. He is dressed in a red (carmine) tunic with a gold border, which symbolizes the royal grandeur. In iconography, the robes of holy kings and princes were traditionally painted in this colour. The red colour is also a symbol of martyrdom and redemption. All robes are covered with many golden ornamental crosses, signifying the Glory of God. The figure of the Child Jesus is majestic; the head with an open forehead and thick curly brown hair is turned to the right of the Mother of God. Golden halos around the heads and gold on clothes symbolize God the Light and God's glory. On the icon, the golden background was interpreted as “unapproachable light” – peculiar only to God (Figure 1).



Figure 1 – Miraculous icon of the Mother of God Czestochowa (a) without gold covered robes and (b) in gold covered robes and crowns
Source: Photo of the Original Black Madonna Icon

Among similar images, the icon of the Mother of God from Jasna Gora is distinguished by four incisions that remained after the desecration of the image on April 16, 1430 (Czapliński, 2006). Under the patronage of King Vladislav Yagello (Władysław Jagiełło), the icon was restored, and at the end of 1434 solemnly transferred from Krakow to Czestochowa. This place became especially important for the Poles during the Swedish invasion on April 1, 1656, when King Jan II Kazimierz (*Jan II Kazimierz*) took the oath known to the Yasnogorsk icon known as the Marriages Lvivski (*Śluby Lwowskie*). They were re-executed on 26 August 1956 in Yasnogorsk marriages to the Polish People (*Jasnogórskich Ślubach Narodu Polskiego*) (Czapliński, 2006). It should be noted that the icons, recognized as miraculous, were crowned. The case with the Czestochowa icon of the Mother of God was in like manner, on which,

according to research, crowns appeared at the end of the XV – the first quarter of the XVI century (Niedźwiedz, 2005).

This icon belongs to the main iconographic type of the Virgin Hodegetria (Greek: Οδηγήτρια), which points to Jesus Christ. The Virgin Hodegetria (Spiritual Guide) is the first iconographic type of icon in terms of frequency of depiction. The Mother of God is depicted on the icon, holding the Baby Jesus on her left hand, and pointing to Him with her right hand. The Mother of God shows all mankind the true path to Christ and God the Father and eternal salvation. In addition, the Mother of God “conducts” our prayers to the Son; for this reason, she is called the Spiritual Guide (Demianchuk, 2016). There are numerous well-known icons in Galicia belonging to this iconographic type (Kholm, Dominican, Ulashkiv, Ternopil, Terebovlia, Goshiv,

Pohon, Pidkamenets, Patslav (now in Poland), Maria-Povchanska (now in Hungary), Krynivska and Krynopilska).

4.2 Copies of the icon of the Mother of God Czestochowa in Galicia

Copies of the Czestochowa icon of the Mother of God in the Roman Catholic churches of Galicia in the XVIII – early XXI centuries, as well as the original, belong to the main iconographic type of the Virgin cycle – Hodegetria, however, they have their own artistic and regional features. It has already been mentioned that the ancient icon of the Mother of God Czestochowa was painted with tempera paints based on egg emulsion on a wooden base; however, its later copies, in the overwhelming majority, were painted with oil paints on canvas and metal.

Famous copies of the icon of the Mother of God Czestochowa were in many Roman Catholic churches in Galicia, in particular, in *Bolekhiv, Buchach, Vynnyky, Zbarazh, Kolomyia, Lviv* (seven icons), *Navariia, Nadvirna*, etc. As a rule, in Roman Catholic churches and chapels, the icons of the Mother of God were kept in the centre of the main altars, which testified to the great reverence of the Mother of God and conviction in Her intercession before the Lord God.

The famous Galician copies of the Czestochowa Icon of the Mother of God with the Child Jesus in her arms include the icon that was kept in the central part on the altar in the congregational church of *the Assumption of the Blessed Virgin Mary in Bolekhiv*. The wooden gold covered altar, made in the Baroque style, was restored in 1870, 1919, and in 1929 it was restored by Valentyn Yakubiak (Walenty Jakubiak) (Krasny, 2002: 38). The icon of the Mother of God is made on a board, the face and hands are painted with oil paints, the rest of the parts are covered with imitation of metal robes, carved in levkas soil and gold covered prior to 1737. There was an inscription on the reverse side of the icon (Krasny, 2002: 38; il. 21). Another copy of the Czestochowa icon of the Mother of God with the Child, painted in the early twentieth century, was kept in the congregational church of *the Exaltation of the Holy Cross in Brody*. Currently,

the icon is in the congregational church of *the Painful Mother of God in Opolu*, Poland (Ostrowski (ed), 2015: 17; il. 15).

The icon of the Mother of God with the Child, which resembles the Czestochowa Icon of the Mother of God, is kept in the central part of the main altar of the congregational church of *the Assumption of the Blessed Virgin Mary in Buchach*. The basic wooden altar with a high plinth and decorative end was part of a complex of five altars and a pulpit, decorated in the same style, approximately in 1761-1770. The image of the Mother of God with the Child is painted with oil paints on canvas pasted on a board. It was created in the XVIII century (?) in wooden robes covered with silver, against the background of carved paludamentum, crowned with a crown. There is a ringraph below with the coats of arms of Poland, Lithuania and Russia (Ostrowski, 1993: 19; il. 21, 42). There are halos and crowns, twelve stars (symbolizing the twelve generations of Israel, the twelve apostles, etc.) and other rocaille ornaments around the heads of the Blessed Virgin Mary and the Child Jesus, against the background of the icon. In 1945, this icon was moved to *Tshemeshno Lubuskogo* (Trzemeszno Lubuskie koło Sulęcina), however, it is considered lost after the fire of the congregational church in 2017 (Trzemeszno..., 2017).

The famous copy of the Czestochowa icon of the Mother of God with the Child was kept on the major altar (made in 1781) in the *Church of the Assumption of the Blessed Virgin Mary in Vynnyky*. This icon, known as the Vynnyky's Mother of God, was painted with oil paints on canvas prior to 1738. In 1766, the miraculous transfer of the miraculous icon of the Mother of God to the church took place. In 1785, gold and silver ornaments were requisitioned from a miraculous image by order of the Austrian authorities. Instead, wooden gold covered ones were made (Kostel Voznesinnia..., 2020). In 1927, the icon was repainted with the addition of new robes and frames made of acanthus ornament (Krasny, 1995: 167; il. 401–402). On November 27, 2016, in the congregational church, Archbishop Metropolitan of Lviv Mechislaw Mokshitsky coronated the miraculous icon of the Mother of God Vynnykivska and announced the rise of the Church of the Dignity of Sanctuary (Figure 2) (Chavaha, 2016).



Figure 2 – Copy of the miraculous icon of the Mother of God Czestochowa in Vynnyky (a) and the moment of coronation by Archbishop Mieczyslaw Mokszycki (b)
Source: Photo of the Original Black Madonna Icon

It has been established that the copy of the Czestochowa Icon of the Mother of God, known as the icon of the Mother of God of Zbarazh, was painted in the XVI century (Kukiz, 2000: 50). In 1575, the congregational church, where the icon was placed, was burned by the Tatars (Historia Parafii...). It was painted with oil paints on a copper sheet in the XVII century and decorated with silver gold covered robes which were presented to the icon by King Mykhailo Korybut Vyshnevetsky (Michal Korybut Wisniowiecki). This icon is identical in style to the Czestochowa

original however it differs in detail. The faces of the Virgin and Child Jesus have a clearer colour. The Mother of God of Zbarazh has no cuts on her face (Kukiz, 2000: 50). Since September 30, 1972, the miraculous icon of the Mother of God of Zbarazh has been kept in the church in Pralkovce near Peremyshl (w Pralkowcach k. Przemyśla) (Historia Parafii...).

One more copy of the Czestochowa icon of the Mother of God with the Child was kept in the central part of the main altar in the

congregational *Church of the Assumption of the Blessed Virgin Mary in Kolomyia*. This icon, called as the Mother of God, the Queen of Heaven, is now the Kolomyia – Pokutska Mother of God, painted in 1635 with oil paints on a copper plate, at the expense of Mykhailo Stanislavsky (Michała Stanislawskiego) for the Dominican Church in Kolomyia. The icon underwent changes after 1833, and was restored under the direction of Professor Mariia Lubrychynska (Marii Lubryczyńskiej) in 1993–1994. The central part of the image is covered with gold covered wooden robes, representing the figure of the Virgin Mary standing on the clouds. There are metal crowns on the heads of the Virgin Mary and the Child Jesus, surrounded by a shining halo. The background is covered with maroon fabric, decorated with twelve winged angels' heads carved in wood and gold. Currently, this icon is kept in the congregational church in Skomialna Czarna in Poland (Brykowski, 2006: 146; il.: 141–143).

We learn about the icon of the Mother of God of Lopatyn from the scientific work of T. Kukiz "Lopatyn. History and sights" (Kukiz, 2004: 64). The initial history of the holy picture was represented by its buyer, Maciej Niestojemski from Rytkov near Berestechko. In 1754, a copy of the icon of the Mother of God was brought to him from Czestochowa. On September 1, 1754, his daughter noticed tears on the Face of the Virgin Mary, which were seen by all the family members, as well as by the pastor, Father Rutkowski, and other people. After these events, Maciej Niestojemski saw a strange dream in which the Mother of God told him to give the holy picture to the church in Lopatyn (Kukiz, 2004: 64–65). In 1756, this holy picture (originally called the Mother of God Rytkowska) was transferred to Lopatyn. The transfer of the icon was described by Father Shylarsky (o.Szylarski) (Kukiz, 2004: 66). On February 23, 1759, after the church commission had conducted a detailed study of this icon, it was recognized as miraculous by the Archbishop of Lviv Vladyslav Liubensky (Władysław Łubieński). At that time, the "Testimony of the Miracles and Graces of the Blessed Virgin Mary Lopatinska by 42 sworn witnesses sworn in" was published (Kukiz, 2004: 67). On May 12, 1759, the icon was transferred to the major altar by Father Sukhotsky (ks. Suchocki). In 1769, the Book of Miracles was established in the parish, in which 158 received graces were recorded. In 1769, Father Toma Drozdovsky (ks. Tomasz Drozdowski) published the book "Further Miracles and Graces of the Mother of God Lopatynska" («Dalsze cuda i łaski NMP Łopatynskiej»). In 1785, the icon was moved to the new church and placed on the main altar by Father Andrii Kholoniewsky (Andrzej Choloniewski). According to Father Toma Drozdovsky, precious clothes, crowns and frames, as well as other liturgical things, were taken from the church during the Austrian ruling (Kukiz, 2004: 68–69).

In 1944, the icon of the Mother of God of Lopatyn was transferred to the congregational church in Woitz near Nysy (Wójcicach k. Nysy). In 1984, after the desecration (attempts to tear off the silver robes) and the theft of the crown, the icon was damaged. The first restoration work was carried out by Father Edward Kukhazh (ks. Edward Kucharz) of the parish of Our Lady, Health of the Sick in Opole, who replaced the destroyed wooden board on which the canvas was glued with a wood-fibre board. In 1985, the icon was given to the Institution of Conservation of Works of Art of the Academy of Fine Arts (Zakładu Konserwacji Dziel Sztuki ASP) in Krakow, headed by Professor Sofia Medvetska (Zofia Medwecka). A thorough restoration and conservation was carried out the same year; the images were duplicated on a plate from polymethacrylate, using a duplicating wax resin. Conservation work was carried out by Beata Kuduk (Kukiz, 2004: 68–69). The icon of the Mother of God Czestochowa was painted on a canvas 70,5 x 50 cm. New, silver, gold covered crowns with precious stones were made. On September 23, 1985, these crowns were consecrated by Pope John Paul II in Castel Gandolfo. The act of coronation of the icon of the Mother of God of Lopatyn took place on August 10, 1986 in the congregational church in Woitz. The coronation was performed by Cardinal Henryk Gulbinowicz, with the

participation of Bishop Alfonsa Nossola and the local pastor, Father Kazimierz Kwiatkowski (Kukiz, 2004: 70; il. 1,2,9).

The Lviv copies of the icon of the Mother of God Czestochowa with the Child Jesus are also valuable. One of them was preserved on the major altar (the end of the XVII century) in the *Church of the Archangel Michael of Monastery of the Discalced Carmelite*. The icon was painted with oil paints on a board approximately in 1613 by Frantsysk Shniadensky (Franciszek Śniadecki) at the turn of the XVII–XVIII centuries and decorated with silver gold covered robes. Nowadays, this icon is kept in the *Carmelite Fathers Church in Krakow* (Betlej, 2012: 144; il. 592). The artistic style of this icon is slightly different from the original Czestochowa icon of the Mother of God. This is especially true of the Face of the Child Jesus addressed to the Mother. A copy of the icon of the Mother of God Czestochowa is slightly different in artistic plan, which was kept on the side wooden partially gold covered altar (the third quarter of the XVIII century) in the *Church of St. Mary Magdalene*. The icon was painted with oil paints on canvas and decorated with wooden gold covered robes of the early twentieth century (Ostrowski, J. K. 2012: 298; il. 963). Another copy of the Czestochowa icon of the Mother of God with the Child was kept in the *Church of All Saints of the Benedictine Sisters Monastery in Lviv* (Kurzej, 2011: 91–154). It was painted with oil paints on a metal plate at the turn of the XVIII–XIX centuries (Ostrowski (ed), 2015: 49; il. 165). Currently, this icon is kept in the *Benedictine Sisters Monastery in Kreshuv (Krzeszów)*, Poland. A large carved and gold covered copy of the icon of the Mother of God Czestochowa is preserved on the side wooden partially gold covered altar of 1774 (under the same name) in the *Metropolitan Basilica of the Assumption of the Immaculate Virgin Mary in Lviv*. It was made by applying the combined tempera-oil technique on wood. Both the robes of the Virgin and Child Jesus and the crowns on their heads, as well as the background of the icon are carved and gold covered. The icon of the Mother of God Czestochowa in a frame made of columns was brought in 1869 by Franciszka Witkowska from Czestochowa. (Adamski, Biernat, Ostrowski, & Petrus, 2013: 88 il.: 68). Another copy of the Mother of God Czestochowa in a gold covered frame topped with an arch is kept on the major wooden altar of the *Sanctuary of St. Anthony in Lviv*. It was painted in the XVIII century and covered with silver and gold plated robes (Pencakowski, 1993: 44; il.: 148). One more copy of the icon of the Mother of God Czestochowa was kept in the central part of the wooden altar in 1897 in the *chapel of the Holy Family and the monastery of Franciscan Sisters of the Family of Mary (now the chapel of God's Perpetual Help and St. Joseph at the Monastery of the Barefoot Carmelites) in Lviv*. Currently, the icon is kept in the monastery of the Franciscan Sisters of the Family of Mary in Shamotuly. This icon was presented to the church by Bishop Joseph Weber (Józef Weber). It is decorated with embroidered robes made by Sister Salomea (s. Salomea) and Sister Eva Vishnievska (s. Ewa Wiśniewska). Gold metal stars are placed on the background of the icon (Krasny, 2004: 129; il.: 339).

A copy of the Czestochowa icon of the Mother of God with the Child was kept on the major wooden altar of the Holy Trinity in the congregational church of the *Assumption of the Blessed Virgin Mary in Navariia near Lviv*. The icon of the Mother of God is painted with oil paints on wood in the XVI century, in textured robes (sukience tekturowej) gold covered in the XIX century. This icon underwent at least two conservation works; the first was performed in 1929, the other – in the postwar period (Ostrowski, 1993: 58; il.: 217). Nowadays, this copy of the icon of the Mother of God Czestochowa is kept in the congregational church of *St. Michael the Archangel in Uraz (W podwrocławskim Urazie) near Wrocław, Poland*, in a single-nave late Baroque church.

The miraculous icon of the Mother of God of Nadvirna, which was kept on the main neo-baroque altar in the *Roman Catholic Church of the Assumption of the Blessed Virgin Mary in Nadvirna*, is also valuable. This icon is a copy of the icon of the Mother of God Czestochowa painted in the first half of the XVII century, in a rich carved gold frame and wooden gold covered robes, with artificial stones of the early XIX century. This icon was

restored several times, in particular in 1786, when the silver robes with stones were given to the Austrian authorities as a contribution to cover the funds (Petrus, 1996: 102; il. 294). Then the face and arms of the old damaged icon were moved to a new base decorated with wooden robes. According to the inscription on the robes, it was restored by Władysław Lisik in 1932 (Petrus, 1996: 102). Currently, this icon is kept in the *Peter and Paul Cathedral Church in Legnica, Poland*. It is believed that this icon is the oldest miraculous icon of the Hutsul region. It was established from the historical translation that this icon was kept in the castle chapel, which belonged to the Hungarian Kuropatvov family (Kuropatwów). At the end of the XVI century, a Roman Catholic parish was founded in Nadvirna, and an icon of the Mother of God with the Child Jesus, which was already famous for miracles at that time, was placed in the church. The background of the icon is decorated with Andegaven lilies (fr. fleur de lis). The lily motif can also be found on the icon the Mother of God Czestochowa (golden lilies on a dark background) (Chudotvorna ikona..., 2020).

4.3 Modern copies made by applying ancient technology

The tempera technique was used in ancient icon painting based on egg emulsion. This is a unique phenomenon in which, water molecules and vegetable linseed oil are combined with the help

of egg yolk and an emulsion is formed. Pigments are added to it and, thus, the egg-tempera paints are created. Painting is performed by the pouring method, which consists in applying thin layers of paint to the icon, forasmuch as the application of thick layers leads to the formation of cracks. This technique was widely used in the XIII century. Icon painters used earth pigments, complementing the palette with new elements and discovering new properties of existing ones. Three colours should be considered as basic ones, namely: red, blue and yellow. While mixing them, one can get purple, orange, and green. Furthermore, a method of applying paint to paint in thin layers, the so-called “glazing”, is used in painting.

Well-preserved works of past centuries convincingly confirm that the ancient technique of painting was passed down from generation to generation. This knowledge became a strong theoretical and practical basis of the iconic technology of Lev and Andrii Demianchuk, whose creative method is based on the experience of famous theorists and practitioners of art (C. Chennini, D. Kiplik, etc.). The author’s technology is presented in Andrii Demianchuk’s monograph (Demianchuk, 2015: 17–136). The copies of the icons of the Mother of God Czestochowa can be the examples (Figure 3).



Figure 3 – Modern copies of the icon of the Mother of God Czestochowa (58 × 46 cm.), Lev and Andrii Demianchuk, 2006 (a) 2007 (b) Office of the Roman Catholic Archdiocese of Lviv
Source: Photo of the Original Black Madonna Icon

The process of creating icons has its own features. The icon consists of a number of consecutive layers as follows: the first layer (the base of the icon) is a wooden board made of solid hardwood (oak, beech, maple); the second is a linen cloth pasted on a board; the third is a levkas primer made of finely ground chalk powder with fish or rabbit glue and linseed oil (up to 20 thin layers), on which the pattern is transferred; the fourth is the application of several layers of alcohol varnish (shellac) and polishing; the fifth is carving of halos and icon background; the sixth is the application of several layers of oil varnish mixtion and the process of gold covering with gold leaf; the seventh is the icon painting, using natural dyes-pigments, prepared on a natural egg emulsion; the eighth is varnishing (covering varnish for egg tempera which protects an icon from external influences).

5 Conclusion

Within the framework of the research, fourteen copies of the icon of the Mother of God Czestochowa were considered, which were stored in Galicia (Bolekhiv, Buchach, Vynnyky, Zbarazh, Kolomyia, Lviv (seven icons), Navariia, Nadvirna), although

more than fifty such icons were found in Western Ukraine. The icon of the Mother of God Czestochowa, as well as its copies, belongs to Odigitria – the basic iconographic type of the Virgin cycle. A unique feature of the original icon is the presence of cuts (as a result of profanation) on the face of the Virgin. However, these cuts were not depicted on all copies.

The symbolics of the ancient icon had a canonical character. In the symbolics of colour, great importance was attached to the so-called “transcendental” colours, which had to imitate the Divine light – gold and silver, the analogues of yellow and white in painting. In general, a spectral colour palette was used, namely: three chromatic and their derivatives. In technologically complex painting (using the glazing method), colours were superimposed in thin transparent layers.

The iconography and artistic stylistics of the icon of the Mother of God Czestochowa has an expressive oriental origin; in most of its Galician copies, the influence of Western painting is felt, in particular, by Italian masters of the Proto-Renaissance. The same applies to the technology of their implementation. The icon of the Mother of God Czestochowa is made using the ancient egg-

tempera technique on a wooden base; however, its copies are mostly painted in oil paints on canvas and metal. The comparative analysis of technologies shows that the techniques with application of an ancient egg-tempera emulsion are better more appropriate. The iconography and artistic and stylistic features of numerous Galician copies of the icon of the Mother of God Czestochowa differ from the Roman original. Along with this, they adhere to the established norms of the church canon and a high level of skill of execution is traced there. It should be noted that the theological fundamentals are laid in them and canonical iconographic rules developed in the IX–X centuries, as well as the national regional artistic traditions based on the Holy Scriptures.

The investigations of the vast majority of copies of the icon of the Mother of God Czestochowa have revealed that they come from the name of the place where they were kept. The principal reason for the distribution of copies of this miraculous icon in Roman Catholic churches and chapels in Galicia was the cult of the Virgin and deep conviction in Her intercession before the Lord God. Therefore, the icons of the Mother of God were in the central part of the temple on the altar. The icons, which were recognized as miraculous, were decorated with gold and silver robes and crowns, as a sign of the royal dignity of the Blessed Virgin Mary and the Child Jesus.

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