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THE 17TH-CENTURY ICONS OF THE MUSZYNA WORKSHOP CIRCLE AT THE PARISH MUSEUM IN GRYBÓW

Abstract

The Grybów Parish Museum has an interesting collection of icons. Although their exact provenance is unknown, it is evident that they are here thanks to the parish priest of St Catherine Church in Grybów in 1921–1961, Jan Solak, who moved them from nearby Orthodox churches that had been abandoned after the (displacement) Operation Vistula. On the basis of stylistic analysis and comparative studies, it was possible to link most of them to workshops that had been operating in the Lemko Region during the 17th century. The studies presented here concern two previously unknown icons from the circle of Muszyna painters. These are two fragments of the apostolic tier from an unknown church. As a result of detailed research, it was possible to identify the stylistically closest works (from Matysová, Banica and Brunary), determine the time of their creation (around 1640), find another part of the described apostolic tier in the District Museum in Nowy Sącz and determine its place of origin (Brunary).

Keywords: icons; Lemko Region; Muszyna; Grybów, Brunary; 17th century

The Parish Museum in Grybów has an interesting collection of icons among its numerous exhibits, mostly from local Catholic churches. They were probably brought to the church by Rev. Jan Solak, parish priest of St Catherine Church in Grybów in 1921–1961, from nearby Orthodox churches abandoned after the Operation Vistula.¹ Most of them date back to the 17th century, and works belonging to the same painting workshops can be found in the District Museum in Nowy

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¹ Reported on 14 October 2017 by Ms Maria Filipowicz-Solarz, curator of the Parish Museum in Grybów, whom I thank very much for her assistance and permission to photograph the icons.

Śącz, the East Slovak Museum in Košice, the Sarajevo Museum in Bardejov, the Museum of Folk Architecture in Stará Ľubovňa, the National Museum in Lviv and many churches in the Śącz Region.² Notable among these works is a fragment of an apostolic tier from an iconostasis of unknown origin, whose distinctive stylistic features, to all experts in Lemko Region, bring to mind the milieu of the Muszyna painters (Fig. 1, 2). The purpose of the article is to develop a description of these icons, and to identify the works closest in terms of craftsmanship on the basis



Fig. 1. Fragment of the Apostolic Order (left side),
Museum Parish in Grybów, photo by P. Krawiec



Fig. 2. Fragment of the Apostolic Row (right side),
Museum Parish in Grybów, photo by P. Krawiec

² A. Gronek, *Jeszcze o ikonach monogramisty C.Z. Przyczynek do studiów nad malarstwem cerkiewnym polsko-słowackiego pogranicza*, in: *Sztuka pograniczy. Studia z historii sztuki*, eds. L. Lameński, E. Błotnicka-Mazur, M. Pastwa, Lublin-Warsaw 2018, pp. 241–259; idem, *An anonymous painter in the 1680s in western Lemkivshchyna. Characteristics of his style*, „Вісник Національної академії керівних кадрів культури і мистецтв” [National Academy of Managerial Staff of Culture

of stylistic and comparative analysis. This will make it possible to place these previously unknown icons confidently, and not just intuitively and hypothetically, in the circle of Muszyna painters, as well as to determine the time of their creation, as well as their provenance.

Four apostles each were depicted on two wooden sub-images, in the shape of a horizontal rectangle. They are, counting from the left: Simon the Zealot, Mark, Matthew, Peter, and on the second: Paul, Luke, John, James the Brother of the Lord. Identifying the figures is facilitated by their names written in calligraphic majuscule on either side of their heads. In addition, Peter holds the keys, Paul the sword, and the evangelists – the codices. Simon and James are not distinguished by any attributes. Each of the men is shown on a two-field background – green at the bottom, with graphically drawn flowers on tall leafy stems, and smooth gold at the top – bordered by an arcade. Its vertical elements, reminiscent of triple-spindle balusters, carry an arch, with decorative lily flowers placed in its axils. The apostles are presented in a three-quarter view, almost in identical, dynamic, walking poses. They all move toward the central theme, some to the right and some to the left. Only the apostles on the edge of the boards, Simon and James, turn to face the opposite direction of the march. It is easy to guess that originally there were more apostles to complete the traditional number of twelve, probably Philip and Bartholomew on the left and Andrew with Thomas on the right.

These icons are characterized by a modest colour scheme, limited to muted greens, grey blues, dark yellows, light and brown reds and dirty whites. They definitely represent graphic values over painterly ones. The complexions are painted in layers: patches of complexion colour are laid on top of a light greenish underpainting in bulges, then covered with dense, smoothly circled white lines. They do not just mimic the parallel wrinkles on the forehead, but also the plasticity of the cheeks and the protrusion of the nose. Greenish underpainting was left in the eye sockets, on the sides of the nose and around the mouth. The contours of the eyes, ears, mouth and the back of the nose were drawn in black. The eyebrows, moustache, beard, hair on the head arranged smoothly or in locks, sometimes characteristically parted by transverse strands, were also drawn with clear lines. The features described are most clearly seen in Simon (Fig. 3), Matthew, Peter and John. The faces of James, Luke and Mark seem to be modelled more softly, with a preference for stain over line. However, this is not an intentional effect, but caused by the loss of the top layer of painting, as evidenced by the retained thick lines under the eyes, on the forehead and sides of the cheeks. Paul's face, which is almost completely devoid of the top layers of painting, resembles a flat mask, on which the most important elements have been circled with a black outline (Fig. 4).

The robes of the apostles, especially the top himations, are shown dynamically, and their draping resembles an intricate construction composed of linear patterns and geometric figures. They are formed by lighter, equally wide stripes arranged on the

and Arts Herald], (2019) issue 2, (June), pp. 285–289; idem, *Ikony anonimowego malarza działającego na zachodniej Łemkowszczyźnie w latach 80. XVII wieku. Charakterystyka stylu*, in: *Tożsamość i pamięć. Konteksty kulturowe i społeczne. Studia ukrajinoznawcze*, eds. R. Kęsek, D. Pilipowicz, Kraków 2020, pp. 25–52.

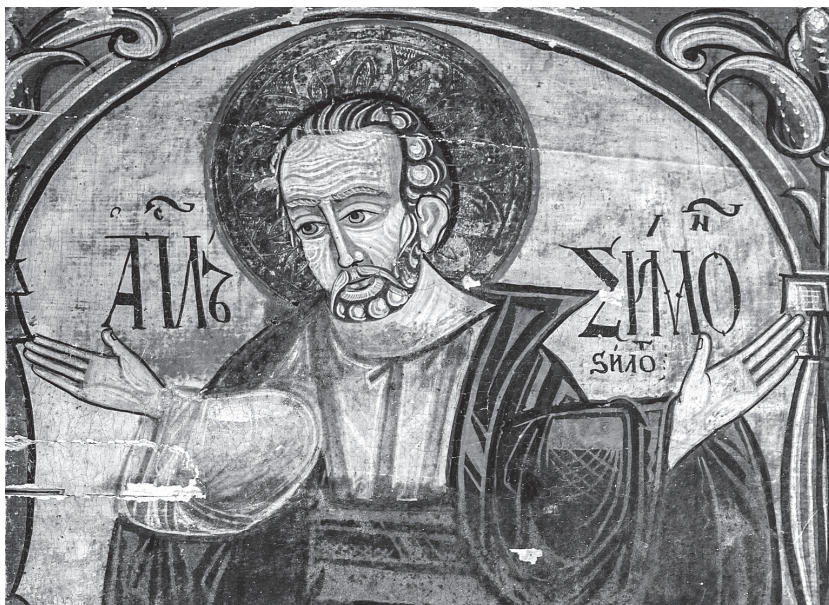


Fig. 3. St. Simon the Zealot, of the apostolic order (left side),
Parish Museum in Grybów, photo by P. Krawiec



Fig. 4. St. Paul, of the apostolic order (right side),
Parish Museum in Grybów, photo by P. Krawiec

largest bulges, usually along the edges of the legs, as well as long, thin lines, short dashes, dots, zigzags and characteristic reticulation in the half-shadows (Fig. 5). Blue and orange robes are accented by white colour, and the maroon ones – by red. The hollows of the folds are emphasized by black lines. The edge of the red mantle is circled with a sharp white line that twitches here and there. Among the rich set of lines and figures shown here, building the plasticity of the folds and softness of the fabric in the conventional manner, there are a few that mark the painter's individual style. These include the aforementioned reticulation consisting of thin lines in the half-shadows, a dotted stripe crossing the thigh folds, and narrow black hollows with colour-accented edges. Among the definitely predominant smooth lines, sharp edges and figures similar to rectangles and triangles, one can spot wavy and twitching lines and irregular spots here and there.

The works of painters active in the Muszyna area in the 17th century were first discussed by Hanna Pieńkowska in her doctoral dissertation, defended at the Jagiellonian University under the guidance of Vojeslav Molè in 1950, and published in part more than twenty years later.³ As an employee of the Historic Preservation Office of the Kraków Province, on the



Fig. 5. St. James, brother of the Lord, of the apostolic order (right side), Parish Museum in Grybów, photo by P. Krawiec

³ H. Pieńkowska, *Ikony Sąddeckie XVII i XVIII wieku (ze zbiorów Muzeum w Nowym Sączu)*, „Rocznik Sądecki”, 12 (1971) pp. 573–618.

orders of the Ministry of Culture and Art, she began collecting and inventorying Orthodox monuments deteriorating in abandoned churches of Lesser Poland. Over the course of several weeks (from 8 September to 4 October 1947), more than 300 antiquities were transported from 36 churches in the Nowy Sącz District to the museum repository.⁴ Taking care of this collection allowed her to do analytical and comparative work, which resulted in a dissertation and a degree, and in 1951 also a position as director of the Provincial Historic Preservation Office in Kraków. In her doctoral dissertation, she divided the relics under study into several stylistic groups and discussed their features, and was the first to characterize the work of Paweł Radymski, a painter from Powroźniki whose name inscribed on the great icon of *The Last Judgment* in this church was already read by Józef Łepkowski in 1851.⁵ The 16th-century painting convention of this circle was pointed out by Romuald Biskupski, who singled out another painter of this circle known by name and place of origin, Paweł Muszynski, creator of *The Last Judgment* in the East Slovak Museum in Košice.⁶ The researcher from Sanok also synthesized and aptly discussed the main features of the works of this provincial centre of icon painting, namely contouring, planeness and decorativeness. Since the 1980s, detailed research work on these icons was undertaken by Zofia Szanter, who emphasized, first of all, their dependence on Moldavian painting, concentrated them around two artists known by name, analysed stylistic and iconographic features, pointed out differences and similarities, and read the inscriptions.⁷ Later, Z. Szanter divided the chronology of the 'Muszyna key' paintings into three periods: traditional, modern and declining, while ascribing specific works to them.⁸ The painters of the traditional period were Awlenty [Pawlenty/Paweł] Radymski, an unknown master icon painter from Szczawnik, and an unknown master icon painter from Matysová. She pointed to the constancy of iconographic motifs and compositions and the dependence on Moldavian painting as common features of these artists. According to the researcher, the works of painters classified as part of the modern trend were to be influenced by the sovereign icons and the *Mandyliion* from the iconostasis in Powroźnik. Among others, the creators of the *Pantocrator* from Wola Cieklińska, *Hodegetria* from Leluchów and Nowa Wieś, and Paweł Muszyński, master icon painter from Banica were included in this period.⁹ In the declining period, iconos-

⁴ M. Kornecki, *Losy cerkwi i zabytków sztuki cerkiewnej w dawnym województwie krakowskim 1945–1975 (Przyczynek do dziejów sztuki zachodniej Łemkowszczyzny)*, in: *Losy cerkwi w Polsce po 1944 roku*, eds. A. Marek, B. Tondos, J. Tur, K. Tur-Marciszuk, Rzeszów 1997, p. 105. T.M. Trajdos, *Składnica muzealna w Muszynie*, „Almanach Muszyny”, 14 (2004), pp. 149–151.

⁵ S. Tomkowicz, *Inwentaryzacja zabytków Galicyi Zachodniej*, eds. P. & T. Łopatkiewicz, vol. 1, Kraków 2007, p. 175.

⁶ R. Biskupski, *Malarstwo ikonowe od XV do pierwszej połowy XVIII wieku na Łemkowszczyźnie*, „Polska Sztuka Ludowa”, 39 (1985) issue 3–4, p. 161.

⁷ Z. Szanter, *XVII-wieczne ikony w kluczu muszyńskim*, „Polska Sztuka Ludowa”, 40 (1986) issue 34, pp. 179–196.

⁸ Taż, *Muszyńscy malarze ikon w XVII wieku*, in: *Zachodnioukraińska sztuka cerkiewna. Dziela-twórcy-ośrodki-techniki*, ed. J. Giemza, Łańcut 2003, pp. 199–235, in particular from p. 201.

⁹ Ibid., pp. 208–212.

tases were created for the churches in Bodaki, Bartne and Maciejowa. It is worth noting that the icons of this painting circle also reached Slovakia, and this stylistic and workshop dependence has long been recognized by Aleksander Frycký,¹⁰ Štefan Tkáč,¹¹ and Vladislav Grešlik.¹² This milieu has produced, among others, the *Crucifixion* from Tročany, *Archangel Michael*, *Deesis* and *Christ Pantocrator* from Matysová, the *Mandylion* from Wenecja, Matysová and Příkra.

For incomprehensible reasons, especially in view of the fact that the community of Muszyna painters is relatively well recognized, the discussed fragment of the apostolic tier in the Parish Museum in Grybów has remained out of scholarly circulation. Its state of preservation is far from ideal. Large losses of paint layers are visible, especially in the lower parts. Sometimes these are abrasions, but there are also splatters of the entire paint layer making the primed canvas and even the board visible on the surface. This deep damage also occurred where the ground-work boards were joined together despite being secured with strips of canvas. The apostolic tier was located on top of the iconostasis, which should not cause damage to the lower boards. They most likely occurred later, during storage in an upright position on the floor, which exposed them to easy abrasion and moisture.

However, despite the damage, all the formal features are legible, so that comparative studies can be made with other icons from this painting circle. Among them, several apostolic tiers have been preserved including the works by P. Radymski from Maciejowa,¹³ from Złockie,¹⁴ the ones in Berest and Kwiaton, and also by anonymous authors in Jastrzębik,¹⁵ from Szczawnik,¹⁶ from Leluchów,¹⁷ from Matysová,¹⁸ in Banica¹⁹ and small fragments from Brunary²⁰ and in Zdynia.²¹ It is difficult to say with certainty which icons were in the centre of the examined apostolic tier, whether it was the *Deesis* group, as for example from the churches in Maciejowa, Matysová and Kwiaton, or *Christ on the Throne*, as from the churches in Szczawnik and Jastrzębik. The icons of the *Lord in Majesty* preserved in the 'Muszyna key' were placed at that time rather in the tier of sovereign

¹⁰ A. Frycký, *Ikony z východného Slovenska*, Košice 1971, p. 11.

¹¹ Š. Tkáč, *Ikony slovenské od XVI do XIX storočia*, Warsaw 1984, p. 196.

¹² V. Grešlik, *Ikony 17. storočia na východnom Slovensku*, Prešov 2000, pp. 20–26.

¹³ District Museum in Nowy Sącz, inv. no. MNS/915-917/S; M.T. Maszczak, *Ikony w zbiorach Muzeum Okręgowego w Nowym Sączu*, Nowy Sącz 2010, nos. 9–11.

¹⁴ District Museum in Nowy Sącz, inv. no. MNS/652-653/S; ibidem, nos. 15–16.

¹⁵ J. Żak, A. Piecuch, *Lemkowskie cerkwie*, Warsaw 2011, p. 44.

¹⁶ District Museum in Nowy Sącz, inv. no. MNS/685-686/S; Maszczak, *Ikony*, nos. 25–26; Biskupski, *Malarstwo ikonowe*, Fig. 42–43.

¹⁷ District Museum in Nowy Sącz, inv. no. MNS/771/S; M.T. Maszczak, *Ikony*, no. 36.

¹⁸ Museum in Stará Ľubovňa, inv. nos. 12815–12817, 10143–10147; *Matysovské ikony*, ed. D. Mikulík, Stará Ľubovňa 2014, p. 26; J. Gieźza, *Cerkwie i ikony Lemkowszczyzny*, Rzeszów 2017, pp. 200–201.

¹⁹ Żak, Piecuch, *Lemkowskie*, p. 137; Gieźza, *Cerkwie*, p. 210.

²⁰ District Museum in Nowy Sącz, inv. no. MNS/948/S; Maszczak, *Ikony*, no. 27; J. Kłosińska, *Icons from Poland*, Warsaw 1989, no. 16.

²¹ The tier icons were found during conservation work in 2016; they were used to reinforce a wall in the church; Gieźza, *Cerkwie*, pp. 276–277.

icons.²² There is no doubt, however, that the missing apostles at the ends of the processions in the Grybów museum are Philip and Bartholomew and Andrew and Thomas, as they appear on icons from Złockie, Matysová, Szczawnik, Jastrzębiak, on fragments from Maciejowa, Brunary, and Leluchów. It is noteworthy that the apostles assume similar poses in all of the tiers, as if they were drawn from a single template. In every part, the even rhythm of the figures walking towards the centre is disrupted by Simon the Zealot on the left and James the Brother of the Lord on the right. On all the discussed monuments, the apostles are set against a neutral, coarse and vaguely graphic background, usually partially engraved in a floral pattern. They often stand on a wide strip of grass with flowers growing on long leafy stems; shown in clearances, as if they were walking on an arcaded cloister. The arcades are always built up with segmented columns and profiled archivolts with axils decorated with flowers. Similar motifs also fill the gilded backgrounds of other icons of this circle, especially with depictions of Christ and the saints. All these works are also unified by their colour scheme and the definite predominance of graphic over painterly values. The golden nimbuses are often filled with rays in the shape of flower petals. The modelling of the face with thin white lines, densely superimposed on a darker underpainting, seen on the icons in question from the Grybów Parish Museum is evident also in the apostle tiers from Matysová and Jastrzębiak. Heavily contoured eyebrows and eyelids, especially upper eyelids, the edge of the nose, ears, and lips are characteristic of all icons of this milieu. The ears of the figures in the icons in question were depicted in two ways: traditional – as in Matthew and John – as small, resembling dangling drops, and modern – large, imitating natural ones, in which a broad, flesh-coloured line shapes the auricle, and an irregular, spilled, somewhat wavy stain fills its interior. It seems that this is a practice also known in the whole community of Muszyńska painters, because ears depicted in this way can also be seen in the apostolic tiers in Jastrzębiak, Banica (Fig. 6, 7), from Matysová (Fig. 8, 9), from Brunary (Fig. 10) and from Szczawnik. Consequently, in order to identify the closest stylistic works to those under discussion among these (very similar) works, it is necessary to focus our attention on the individual characteristics of their creators, i.e. small elements that facilitate the illusion of plasticity of the garments. Thus, the distinctive regular reticulation of bright lines in the half-shadows, especially on the fabric falling from the forearm and on the lower ends of the himations, apart from the icons in Grybów, also characterizes the icons from Matysová, Brunary and Banica. The twitching thin white line on the edges of Luke's red mantle and Mark's chiton highlights the analogous garments in the apostles and Archangel Michael of Matysová, the apostles from Brunary and in Banica, but also on the icons of the *Ascension* in Powroźnik²³ and *Saint Dmitri* in Bodaki.²⁴ Unusual transverse stripes with dots crossing the fabric adjacent to the thigh are also found on the robes of the apostles in the tiers from Matysová, Brunary and Banica. On these icons, radial black lines imitating creases are spread in a similar manner,

²² M. Helytowycz, *Ukrajniski ikony „Spas u Sławi”*, Lviv M 2005, passim.

²³ Giełza, *Cerkwie*, p. 469.

²⁴ Ibidem, p. 574.



Fig. 6. Św. Matthew and Peter, part of the apostolic order,
the church of St. Cosmas and Damian
in Banica (as of 2006), photo by P. Krawiec



Fig. 7. St. Paul and Luke, part of the apostolic order,
the church of St. Cosmas and Damian
in Banica (as of 2006), photo by P. Krawiec



Fig. 8. Fragment of the apostolic row (left side), from the church in Matysowa st. Michael the Archangel, Museum in Stara Lubowla, photo by P. Krawiec



Fig. 9. Fragment of the apostolic row (right side), from the church in Matysowa st. Michael the Archangel, Museum in Stara Lubowla, photo by P. Krawiec



Fig. 10. St. Andrew and Thomas, fragment of the apostolic order from the Orthodox church st. Archangel Michael in Brunary, District Museum in Nowe Sącz, according to J. Kłosińska, *Icons from Poland*, Warsaw 1989, No. 16

as if created by tightening this belt on the thigh, while wavy, twitching lines and irregular spots hidden between the geometric ones, with sharp and straight edges, contribute to the softness effect of fabrics on icons from Matysová, Brunary and Banica. The presence of all the small motifs on the apostolic tiers from these three localities makes it possible to attribute them to the creator of the icons housed in the Grybów Parish Museum. Icons from Matysová were created around 1640, as such a date was recorded on the icon of Archangel Michael from the same church, showing great stylistic similarity with the apostolic tier.²⁵ Accordingly, the icons in the Grybów museum can be similarly dated. In addition, a fragment of the tier from Brunary with the figures of Andrew and Thomas matches to the above in size, indicating their common origin from the iconostasis from the Orthodox Church of St Michael the Archangel.

Brunary Wyżne is an old village on the Biała River located under the Magdeburg Law in 1335 by Casimir the Great.²⁶ In 1391, during the reign of King

²⁵ *Matysovské ikony*, pp. 11, 24.

²⁶ J. Łepkowski, *Ruś Sandecka niegdyś Biskupszczyzna*, „Gazeta Lwowska”, (1855) issue 40, p. 160; Pieradzka, *Na szlakach Łemkowszczyzny*, 1939, p. 60.

Władysław Jagiello, the Muszyna key estate, including Brunary, passed to the ownership of Bishop of Kraków Jan Radlica and his successors. In 1547, the then owner of the estate – the bishop of Kraków, Samuel Maciejowski, issued a privilege allowing the village to be located again, this time under Vlach law. In the 17th century, the parish of Brunary also included Piorunka and Czarna. In 1641 Maciej Bodniewicz, ordained by the Uniate bishop, Atanazy Krupecki, became the paroch.²⁷ The paroch's grave was to be located under the stairs leading to the church, and his son's – under the sacristy.²⁸ The present day Orthodox Church of Archangel Michael was built in the 18th century and is mentioned in the bishop's visitations of 1765 and 1777.²⁹ It was probably expanded or rebuilt in 1831, as 19th- and 20th-century directories indicate that very year as the time the temple was built.³⁰ This date was also echoed by J. Łepkowski, who, as chairman of the Monument Restoration Commission, travelled around the Sącz Region and described the temples he encountered, with a view to drawing up an archaeological map to facilitate the inventory and protection of monuments. He described the church in Brunary as grand, and inside it he drew attention to Moses and Aaron, which, according to him, were painted by Michał Stachowicz on the royal gates. He did not dwell further on the other icons, stating that they date from the 17th century and are similar to many others in the area.³¹ Today it is difficult to say whether he actually saw a similarity between the icons of the Muszyna key (he made similar comments about the icons in Banica, Barest, Czertyżne and Czyrna), or whether the icons all looked the same in the dark Orthodox churches. When J. Łepkowski visited Brunary, he probably looked at the same iconostasis, which is still in the church today. He could not see Moses and Aaron on the royal doors, because it was customary to place either the evangelists and the *Annunciation* or the *Tree of Jesse* in that spot. The Old Testament priests, Aaron and Melchizedek, may have been depicted on the deacon's doors, as they are present in that church today. The iconostasis, on the other hand, dates back to the 18th century. Thus, the fragment of the apostolic tier from this Orthodox Church in the District Museum in Nowy Sącz probably originated from an earlier iconostasis and was transferred to the repository in Muszyna by Hanna Pieńkowska in 1947, during a campaign to secure movable relics from abandoned Orthodox churches. As regards the temples that were soon to serve the new faithful, not all equipment was carried away, but only individual icons that were more valuable or unnecessary for the service. Probably at the same time, the two larger boards of the apostolic tier from this church were

²⁷ *Shimatizm' Vsego Klira Katolikov' Obradu Grečesko-Ruskogo Eparhij Peremyskoj...*, Pere-myszl 1879, p. 265.

²⁸ *Szematyzm greko katolickiego duchowienstwa apostolskoji administracji Łemkowszczyzny*, Lviv 1936 (reprint Stempford 1970), p. 38.

²⁹ W. Kołbuk, *Kościół wschodnie w Rzeczypospolitej około 1772 roku*, Lublin 1998, p. 255.

³⁰ *Schematismus universi venerabilis cleri ruthenorum catholicorum dioeceseos Premisliensis, Samboriensis et Sanocensis*, Premisle 1897, p. 97.

³¹ S. Tomkowicz, *Inwentaryzacja zabytków Galicyi Zachodniej*, vol. 1. Powiat Grybowski (1887–1895), „Teki Grona Konserwatorów Zabytków”, 1 (1900) p. 107.

secured by Rev. Jan Solak, and with his work he laid the foundation for today's Grybów Parish Museum.

Icons with fragments of the apostolic tier, which are the subject of this study, have not yet been covered by scientific research. By utilising stylistic and comparative analysis, this study made it possible to identify the works closest in terms of technique from among the many surviving icons of the community of the Muszyna painters. These include icons: from the Orthodox Church of St Archangel Michael in Matysová, on display at the Museum in Stará Ľubovňa in Slovakia, from the Orthodox Church of St Cosmas and Damian in Banica, and from the Orthodox Church of St Archangel Michael in Brunary, now at the District Museum in Nowy Sącz. The date recorded on one of the icons from Matysová made it possible to determine the time of creation of the icons under study to be around 1640. In addition, the icon from Brunary turned out to be the missing fragment of the apostolic tier in question, making it possible to establish its origin.

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O XVII-WIECZNYCH IKONACH WARSZTATU MUSZYŃSKIEGO W MUZEUM PARAFIALNYM W GRYBOWIE

Abstrakt

W Muzeum Parafialnym w Grybowie znajduje się interesujący zbiór ikon. Choć ich dokładna proveniencja nie jest znana, wiadomo, że znalazły się tu dzięki proboszczowi kościoła św. Katarzyny w Grybowie w latach 1921–1961, Janowi Solakowi, który przeniósł je z pobliskich cerkwi opustoszałych po wysiedleńczej akcji „Wisła”. Na podstawie analizy stylistycznej i studiów porównawczych udało się większość z nich połączyć z warsztatami pracującymi na Łemkowszczyźnie w XVII wieku. Prezentowane tu badania dotyczą dwóch nieznanych wcześniej ikon pochodzących z kręgu malarzy muszyńskich, które stanowią fragmenty rzędu apostolskiego ikonostasu z nieznannej cerkwi. W wyniku szczegółowych badań udało się wskazać dzieła najbliższe stylistycznie (z Matysowej, Banicy i Brunar), określić czas ich powstania (ok. 1640 roku), odnaleźć w Muzeum Okręgowym w Nowym Sączu kolejną część opisywanego rzędu apostolskiego i ustalić miejsce jego pochodzenia (Brunary).

Słowa kluczowe: ikony; Łemkowszczyzna; Muszyna; Grybów; Brunary