

CHAPTER «HISTORY OF ART»

ROMAN MIRACLE-WORKING ICONS OF THE MOTHER OF GOD IN THE ICONIC ART OF UKRAINE

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Abstract. *The purpose of the study* is to examine the origins, iconography and artistic-stylistic features of the world-known miracle-working icons of the Mother of God “Salus Populi Romani” (“Salvation of the Roman People”) and “Madonna del Perpetuo Soccorso” (“The Mother of God of Perpetual Help”) and their copies that became widespread in the pictorial art of Ukraine in the 17th – 21st centuries. *Methodology.* A complex method of the research in the icon-painting was applied in this study: historical, art history and philosophical-theological approaches (the latter is mandatory because of the liturgical designation of icon-painting as it has clearly established rules and canons). Applying artistic analysis the fact is asserted that the known Roman miracle-working icons of the Mother of God “Salus Populi Romani” and “Madonna del Perpetuo Soccorso” as well as their numerous copies in Ukraine in the 17th – 21st centuries represent separate iconographic types of iconography of the Mother of God and are included in the class of the Blessed Virgin Mary icons. The importance of the study is also predetermined by the concrete scientific task that implies generalization of the materials found in the national and foreign literature. *Research results.* Copies of the known miracle-working Roman icons of the Mother of God have been studied: over 20 icons «Salus Populi Romani» and over 50 icons “Madonna del Perpetuo Soccorso” of the above said historical period. Analysis has been made of the origins of iconography of the known Roman miracle-working icons of the Mother of God and it was determined

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that they represent a separate iconographic type. The icon of the Mother of God “Salus Populi Romani” originates from the iconographic type of Hodigitria, while iconography of the icon of the Mother of God “Madonna del Perpetuo Soccorso” shares common traits with the iconography of Hodigitria and Eleusa. It has been established, that they were popular in the sacral art of Ukraine, especially in Galicia, in the first half of the 20th century. A review of the influence of the church canons on the formation of iconography has been made. We shall note that theological principles laid in the iconography do not contradict, but supplement the well-established rules of canonical iconography elaborated in the 9th – 10 centuries and the national art traditions. *Scientific novelty*. Scientific novelty of the obtained results is that the unique works of icon-painting – miracle-working Roman icons of the Mother of God “Salus Populi Romani” and “Madonna del Perpetuo Soccorso” and their copies in Ukraine were introduced into the science of study of art; methods and technology of creation of these icons based on the knowledge of technology of the ancient and modern icon-painting with application of the ancient egg-tempera techniques (taking into account the author’s experience) have been described. *Recommendations*. The study of iconography and art stylistics of these icons as well as their technologies, symbolism still require deeper studies and new scientific approaches.

1. Introduction

An icon is a work of the sacral art that combines spiritual and material essence. Its close link with the Bible (the Holy Scriptures of the Old and New Testaments) and Liturgy makes it a spiritual beacon, transcendental light that helps a human being communicate with God and receive mercy. In the two thousand years of existence of icon millions of people received various graces and bodily healing. We know about thousands upon thousands instances of miraculous healing scientifically and documentarily confirmed. Such icons are declared miracle-working and receive the church symbol – golden crown. Valuable are not only the world-known Roman miracle-working icons of the Mother of God “Salus Populi Romani” and “Madonna del Perpetuo Soccorso”, but also their numerous copies in Ukraine. They excite interest of the students of sacral art first of all by their unique iconography, art stylistics and by technology of their execution. We shall note, that these icons originate from the iconographic type

of the Mother of God Hodigitria pointing at Jesus Christ, and through the many centuries spread from the European continent throughout the whole world and, particularly, to Ukraine. The known copies of the icon of Mother of God “Salus Populi Romani” in Ukraine in the 17th – 21st centuries were the icons of the Mother of God: “Consolation” in Lviv, “Berdychivska”, “Letychivska”, “Kokhavynska”, “Berezhanska” and others, as well as the numbered certified Roman copies of the miracle-working icon “Madonna del Perpetuo Soccorso” in Mostyska, Lviv, Ivano-Frankivsk, Drohobych and in other cities of Galicia. The process of the studies was complicated by the fact that a considerable number of these icons was taken out of the country in the period of World War II, in the first half of the 20th century.

Purpose of the study – to trace history of the known Roman icons, circumstances of their arrival and tradition of their veneration in Ukraine, to prove that these icons represent a brilliant phenomenon of the Ukrainian and the world sacral art.

Object of the study. These are copies of the miracle-working Roman icons of the Mother of God “Salus Populi Romani” and “Madonna del Perpetuo Soccorso” that became widespread in the pictorial art of Ukraine in the 17th – 21st centuries.

Methodology of the study. The following complex of methods was used in the study, namely: historical, comparative, typological, analysis and generalization, descriptive, visual, iconological (the object in the historical process); iconographic (principles and methods of depiction); technological (chemical particularities and physico-chemical processes); documentary (official and informal information in writing and photographs, audio- and video-records, books, manuscripts, etc.); artistic-stylistic (analysis of the style of individual painters, their schools, separate artistic epochs); philosophical (metaphysical, dialectical and Aristotelian methods: substance and phenomenon; content and form; necessity and chance, etc.); theological (influence of the teachings of the church and canons on the formation of the artistic image; theology of the icon); inductive (cognition of separate facts – reasoning from particulars to generals) and deductive method (arriving at partial conclusion proceeding from knowledge of general provisions – reasoning from the general to the special); method of artistic analysis.

Analysis of recent publications. History of the Roman miracle-working icon of the Mother of God “Salus Populi Romani” was studied by the

Ukrainian and foreign scientists: academicians Nicodym Kondakov [26] and Dmytro Stepovyk [48–49], Galina Kolpalova [25], Polish scientists in the 20-volume edition under the editorship of Jan K. Ostrowski [42–43], Kazimierz Kuczman [32], Piotr Krasny [28–30], Marek Walczak [55], Andrzej Betley [2–6], Aneta Gluzinska [19], Aneta Gebuta [18], Rafal Nestorow [38], Tomasz Zaucha [60–61]. Researcher Tadeusz Kukiz [33] gives a brief historical account of the keeping of copies of the Roman icon in Galicia in the 17th – 21st centuries. Other publications that contributed to the research subject were also analyzed. Examination of the scientists' works on the subject of the research showed the bulk of information on the history and iconography of the known miracle-working icon «Salus Populi Romani» and its numerous copies in Ukraine.

History of the Roman miracle-working icon of the Mother of God “Madonna del Perpetuo Soccorso” and its copies was described by the Ukrainian Redemptorist priests, Bishop of the Ukrainian Greek-Catholic Church Vasyl Velichkovsky [54], Reverend Myron Shevchuk [47]; Polish Redemptorist Reverend Bernard Lubenski [34] and Jan Dolbakowski [15]; Italian Redemptorists Reverend Fabriciano Ferrero [17] and Reverend Mario Cattapan [11]; Italian researcher Giovanni Antonio Bruzio [7], Polish scientists in the 20-volume edition under the editorship of Jan K. Ostrowski [42] and others.

2. History and iconography of the icon “Salus Populi Romani”

The famous icon of the Mother of God, bearing the honorary name of «Salus Populi Romani» (“Salvation of the Roman People” is installed in the altar of the Basilica of Saint Mary Major (Basilica di S. Maggiore), which is the largest Roman temple erected in honor of the Mother of God. This icon has also another name – “*Saint Mary* of the Snows” (also “Our Lady of the Snows”) which is associated with the ancient church legend according to which the Blessed Virgin Mary appeared in a dream of Pope Liberius of pope Liberius and told him to build a new church on the site where a blanket of snow would appear. Indeed, on the morning of August 5, 352, Pope Liberius and citizens of Rome saw a stretch of land covered with white snow on the Esquiline Hill. This is why the church was also called Santa Maria della Nevi (neve in Italian – «snow»). This icon of the Mother of God became famous for the numerous healings and salvation of the city of Rome

and its environs during the terrible wars and epidemics [39, pp. 661–662, fig. p. 161; 56, pp. 93–101]. It is known from the history of the icon that it was brought to Rome in 590 during the reign of Pope Gregory I. The canonical act of coronation of the icon was executed by Pope Gregory XVI on August 15, 1838. At the same time the papal bull «Caelestis Regina» (“Queen of Heaven”) was proclaimed. For the second time, the icon was re-coronated by Pope Pius XII on October 11, 1954 and the proclamation of the Bull “Ad Reginam Caeli” (“To the Queen of Heaven”) [46]. Dedication to the icon was confirmed by the Popes John Paul II and Benedict XVI, as well as by Pope Francis, who visited the icon the next day after being elected Pope. Its copy was present during World Youth Day in 2000 and 2016.

Scientists attribute creation of the icon «Salus Populi Romani» to the 6th century. Quite possible that it is a copy of the more ancient icon painted by the apostle and evangelist Luke. This is partly confirmed by the fact that the icon was painted on a cypress board brought from the Orient. Another opinion is expressed by art expert Galina Kolpakova, who maintains that the final look of this icon was formed at least before the 8th century, and the outlines were probably touched up on the icon in the 12th (1100) – 13th centuries [25, pp. 253–254]. This icon is described in the second volume of his book “Iconography of the Mother of God” (St. Petersburg, 1915) by academician Nikodim Kondakov. The scientist notes that the Blessed Virgin Mary is depicted in a dark-brown kerchief lined with a golden welting with a lining of dark green color. On the kerchief, above the forehead, there is a golden straight cross. The Most Holy holds the Child Jesus in both arms put together below. The right hand holds the left, gripping it by the wrist [26, p. 171]. The crimson tunic is with narrow sleeves and two paired gold hemming on the wrist with a cross in the middle. The infant Jesus is dressed in the red tunic and ocher-brown himation, covered with gold hatching, enhancing the play of light and shadow of the relief folds of clothing. The Savior blesses with His right hand, holding in the left hand the closed Gospel Book. His head is turned to the Mother [26, pp. 171–172, fig. 77]. The monumental figures of the Mother of God and Child are depicted against the golden-ocher-coloured background. Around the most holy heads there are golden-red nimbi. The typical feature of the nimbus of the Child Jesus is that it does not have a cross inscribed on it, which is canonically motivated in icon painting. The size of this icon is 117 x 79 cm.

3. Copies of the icon “Salus Populi Romani” in Ukraine

Copies of the Roman icon from the Basilica of Saint Mary Major are installed in the altars of many Christian churches of the world and in Ukraine as well. The most known copies are in Lviv, Letychiv, Berdychiv, Kokhavyyn, Berezhany and in other temples. The copy of the icon «Salus Populi Romani» in Lviv, better known as “Our Lady of Consolation”, dates back to the late 16th century. It was painted on the request of the black pope Francis Borgia in 1570 and transferred to the Society of Jesus in the city of Jaroslaw (Poland). Subsequently, it was transferred to the Church of the Apostles Peter and Paul in Lviv. On November 10, 1630 the icon was ceremoniously brought into the church and placed in the altar, and in 1636 it was decorated with silver gilded framing. Also, special metal mounting covering the painted background of the icon was made for this icon to which numerous offerings (votas) were attached. The great church and secular worshippers came to pray before this miracle-working icon, including the Polish kings Sigismund III Waza (1587–1632), Wladislaw IV (1632–1648), Jan Kazimir (1648–1668), and Jan III Sobieski (1674–1696).

On the order of Pope Pius X on May 28, 1905 the icon “Our Lady of Consolation” was coronated. The act of coronation was performed by the Metropolitan of Lviv Archbishop Yosyp Bilchevsky. In 1945 the icon was taken to Krakow, and in 1974 to Wroclaw (Poland) to St. Clement Church. An interesting historical fact is that on December 13, 1981, after the introduction of the state of emergency in Poland, the icon “Our Lady of Consolation” from Lviv became the protectrix of the “Solidarity” workers. Now its copy is displayed in the Museum of the History of Religion in Lviv [1; 13; 16; 36; 40; 57]. The icon “The Mother of God Berdychivska” (Holy Scapular of the Mother of God or “Scapular”), became famous in the Monastery of the Discalced Carmelites in Berdychiv (Zhytomyr region). From history of the icon it is known that it belonged to the *Tyszkiewicz* family who kept it in the castle chapel. On July 22, 1642 it was transferred to the newly built Church of the Discalced Carmelites’ Fathers and placed in the main altar in a silver frame of rococo style produced in the jewelry workshop in Wroclaw. The icon was obscured by the external appearance of the Immaculate Conception of the Blessed Virgin Mary (copy by Bartolomeo Murillo). Above the icon there was the monogram «MARIA» in the rays, supported by angels. On the frieze – a gilded medallion crowned with a

crown on top. The altar and the altarpiece were adorned with numerous gifts as well as with the objects left as the evidence of healing of by the Mother of God: prostheses and crutches of cripples, etc. [53, p. 19].

Studying iconography of the icon, it is fair to say that its author did not follow the original. He painted it in the Western style without the linear strictness, golden background and Greek letters, “drawing the faces of modern living people full of life, beauty and passion», but «preserving the typological composition and dimensions of the original” (117x79) [53, pp. 22–23, fig. 31]. It is known also that this icon was famous for its numerous miracles, recorded in the book «Liber de exordia istus conventus, progressu et fundatione, inscriptionibus aliquibus et de miraculis ad imaginem BMW Berdiczouiensem spectantes». The cult of the Mother of God in Her miracle-working icon was spread by the monks of the Order. Five years later, on May 23, 1647, the icon “The Mother of God Berdychivska” was proclaimed as the miracle-working icon by the bishop of Kyiv Stanislav Zarembo of Kalinov (also healed by the Mother of God of Berdychiv) on the basis of documentation about the received mercy and miraculous healing through mediation of the Mother of God [53, p. 24]. The icon was decorated with gold and silver jewellery, and a silver shield as an expression of gratitude for the graces received. Saved from the dangers of war events in the past, coronated three times, it perished with the sanctuary during the Soviet occupation in 1941 [53, p. 21]. A copy of this icon is kept in the National Art Museum of Ukraine (end of the 18th century, linden tree board, two connecting plates, levkas, oil, 71 x 52 x 25) [51, 172, fig. 121]. In artistic–stylistic terms, the face of the Mother of God in this icon is like in the icon, that comes from the Church of the Nativity of the Virgin Mary in the village Mala Buhayivka in Vasylykiv district of Kyiv region (first half of 18th century) [51, 93, fig. 51].

The new icon was painted by the artist-restorer Bozena Mucha-Sowinska of Nowa Guta (eastern part of Krakow) on request of the Provincial Father of the order of the Discalced Carmelites in 1991 [53, p. 30, fig. 32]. The base of the icon (size 143 x 93 cm) was waterproof multilayered plywood. And the image itself is made using oil-resin techniques on primed canvas. It should be noted that painting the new icon was connected with some difficulties, namely: there was no color reproduction of the ancient original, although there was collected a great number of the black and white images. In these images the Mother of God is covered with an embroidered revetment and has a crown

on her head. Bearing this in mind, of special value became the detailed description of the icon made by Father Bronislaw Jarosinski in 1921–1925 after removal of the miracle-working icon from the altar.

Despite the fact that the artist did not adhere to the original, her copy differs from the Roman original in materials, techniques of execution, composition and size, the icon is successfully complemented by multifigured compositions of the angels around the heads of the Mother of God and Child Jesus, and the eye of the Divine Providence in the triangle (symbol of the Blessed Trinity) above [53, p. 30]. This icon was consecrated by Pope John Paul II on June 9, 1997 in the Church of St. Jadwiga in Krakow in the presence of Archbishop Maryan Jaworski, Metropolitan of Lviv, and a delegation of Berdychiv parishioners. With the permission of the Apostolic Capital, on July 19, 1998, Bishop Jan Purwinsky, the ordinary of Zhytomyr diocese, performed the act of coronation of the icon in Berdychiv [53, p. 6].

The recent history of the miracle-working icon of the Mother of God of Berdychiv ended on July 16, 2006, when the 250th anniversary of the first coronation of the icon by Pope Benedict XVI was celebrated in Berdychiv. That year the district center of Zhytomyr region again became a pilgrimage site for thousands of pilgrims. Since then, many contemporary Ukrainian artists made copies of the miracle-working icon: Andriy Demianchuk (2007), Sergiy Bulko, Igor Oryshchak and Igor Leskiv (joint work, 2008), Vasyl Stefurak (2009) [48, pp. 9, 11]. We learn about the spiritual essence and artistic sophistication of the ancient and new copies of the icon of the Mother of God “Berdychivska” from the works of the Ukrainian scientist, Professor Dmitro Stepovyk [48, pp. 7–11; 49, pp. 153–168].

The Letichev icon of the Mother of God (the Queen of Podillya and Volhynia) is considered as one of the best copies of the Roman icon “Salus Populi Romani”. The time creation goes back to the beginning of the 16th century, but the name of its remains unknown. Icon was painted with oil paints on canvas stretched on the board. Its size is 128.5 x 92 cm. It is known that in 1606 the Dominican Fathers brought from Rome to Letychiv a copy of the icon donated by Pope Clement VII. This icon was a rescue and protection against the Tatar invasion, as evidenced by the Letychiv and Kamyanyets head Jan Potocki. The Dominican Fathers, rescuing the icon from destruction, moved it to Lviv in 1654. And in 1722 it was returned to Letychiv. Subsequently, on the basis of numerous testimonies of miraculous

healings, Pope Pius VI issued his decree in 1778 declaring the icon as miracle-working. The act of coronation of the icon of the Mother of God «Letychivska» was performed on October 4, 1778 by Bishop Stanislaw Rajmund Ezerski [58]. Since then, this miracle-working icon has become a protection for the believers of Podillya. In 1920 the icon was taken to the city of Lublin in Poland. Pope John Paul II instituted the liturgical day (July 6) honoring the icon of the Mother of God «Letychivska» [58].

Valuable was the icon of the Mother of God with the Child, known as “The Mother of God Kochavynska” of the 17th century. It was installed in the parish church of the Assumption of the Virgin Mary in the village Kokhavyn. According to the legend, this icon hang on an old oak tree in the Kohavyn forest by the road that passed from the town of Zhydachiv to the town of Ruda (in the summer of 1648 it was seen by Anna Wojankovska) [12, p. 7]. A wooden chapel was built in 1680 in the place of the oak tree and the ancient icon was installed in it. On May 26, 1755, Archbishop Mykolai Ignatius Vyzhitsky proclaimed the icon of the Mother of God of Kochavyin as miracle-working on the basis of all the testimonies and conclusive acts. On June 27 of the same year the icon in the procession was moved from the chapel to the newly built church [23]. In 1894 a new church was erected with the assistance of Father Jan Tropinsky, which was consecrated on August 30, and on September 1 a ceremonious transfer of the icon of the Mother of God took place. Two years later, on September 8, 1896, celebrations were held to mark the 250th anniversary of the proclaiming of this icon as miracle-working. It is known that the icon was decorated with silver covers and silver crowns [41, 70, fig. 78]. On August 15, 1912, with the blessing of Pope Pius X, the act of coronation of the icon of the Mother of God was performed. The crowns for the ceremony were made by the master from Stryi Yozef Yakshcha. The icon was repeatedly restored and repainted, in particular, in 1931 by Henryk Kichna, and in 1966–1967 by Waclaw Szymborski and Anna Szyszko-Bonusz-Szymborska. At that time the icon was in silver covers of the 18th century, decorated with precious stones and golden crowns [41, 70, fig. 74–77]. In 1939 the icon was taken to Poland, and in its place an authentic copy (also taken away in 1944) was installed [23]. After restoration in Krakow in 1974, the ancient icon was transported to the city of Gliwice and installed in the church of St. Bartholomew (its copy is

also in the church of the town of Sciechów in Poland). The icon depicts the Blessed Virgin Mary holding the Child Jesus in her left arm and the below inscription in Latin “O MATER DEI ELECTA ESTO NOBIS VIA RECTA” – (“O, Mother of God, you are chosen, You are our straight path” (to God)). This icon (56 x 82 cm) was painted with tempera paints on the oak tree board in the first half of the 17th century. On May 30, 2000 a copy of the miracle-working icon of the Mother of God of Kochavyn was brought from Poland and installed in the Church of the Intercession of the Blessed Virgin, that was taken care of by the Redemptorist fathers (the Order of the Most Holy Redeemer). Another copy, installed in the altar of the new chapel of the monastery of St. Gerard, which has the status of a novitiate house of Lviv province, was consecrated on February 18, 2001. Its author is Orysia Nykolyshyn [20; 21; 23; 37].

In the castle church of the Holy Trinity in Berezhany there is an icon of the Mother of God with the Child (“*Saint Mary* of the Snows”). This icon was brought to Berezhany by nobleman Alexander Sinyawski in the beginning of 17th century as a gift to the town from Pope Paul V, and on November 26, 1831, it was ceremoniously transferred to the Church of the Holy Trinity. Since then, the icon became famous for numerous healing from incurable ailments.

In 2008, Pope Benedict XVI by his decree, renewed the dismissal prayer for the Berezhany miracle-working icon of the Blessed Virgin Mary [50]. This icon is still staying in the Church of the Holy Trinity in Berezhany. It is decorated with metal silver-plated covers in whose background there are engraved relief images of the angels, and placed in a wide frame [38, 99, fig. 135]. One more icon of the Mother of God with the Child (Matka Boska Fraska) was installed in Berezhany in the Saint Nicholas Church and the Monastery of the Bernardine Fathers. It is now installed in Warsaw in the Church of the Bernardine Fathers. The icon was painted in 1904 with oil paints on the canvas by artist Fabianski. In the second half of the 18th century image of the Assumption of the Mother of God was painted with oil paint on the canvas [5, 136, fig. 200–201].

Of interest in artistic terms are copies of the Roman icon, that come from Galicia (17th – first half of the 20th century.). These include the icons of the Mother of God: in the Church of the Assumption of the Blessed Virgin Mary in Buchach [44, 20, fig. 31–34]; in the Church of the As-

sumption of the Blessed Virgin Mary in Bilyy Kamin (was kept in the main altar till 1741, it had metal silver-plated covers decorated with the engraved floral ornament). Now it is in Lviv National Gallery of Art, the branch in Olesko [32, 15, fig. 27]; icon of the Virgin Mary of the Snows in the parish church of Archangel Michael in Stara Sil [27, 254, fig. 510] (painted with oil paints on wood, the background having an embossed gold-plated ornament, wooden covers gold-plated in the 19th century) [27, 254, fig. 516]; in the Church of St. Catherine in Zymna Voda (now the icon is kept in the parish church in Wroclaw-Ciazyn) (the icon of the Mother of God of Snows is painted with oil on wood in the 17th / 18th centuries, set in wooden gold-plated covers) [4, 271, fig. 461–462]; in the St. Martin Church in Semenivka (painted with oil paints on canvas in the 19th century, in plastic metallic silver-plated shield). It is now in the parish church in Doboszowice, Poland. The upper part of the shield has a semicircular shape, and the framing is decorated with baroque ornaments using floral designs. The heads of the Blessed Virgin Mary and the Child are crowned with beautiful silver crowns and engraved radiant nimbi [6, 163, fig. 207]; Another icon of the Mother of God with the Child of this iconographic type was located in the side altar (painted with oil paints on wood, circa 1855, in metal silver-plated covers of the 17th century, by G. Shapiro (?). This icon is now in the parish church of the in Kaminna near Namyslow, Poland) [6, 89, ill. 90]; in Fraza (painted in the 17th century on wood with tempera paints and decorated with metal covers with ancient silver crowns of the 18th century. It was restored in 1904–1905 by Jan Tabinski and completely painted in the early 90's of the 20th century) [2, 92, fig. 144]; in the Church of Our Lady of the Snows and the monastery of the Capuchin Fathers in Kutkir in the main altar (painted with oil paints on canvas in the 17th century, framed with metal covers with silver-plated crowns) [19, 171–172, fig. 265]; in the church of St. Nicholas in Vyzhnyany on the side altar (first half of the 18th century, restored in 1936), wooden covers made in the first half of the 18th century were placed on the icon [19, 330, fig. 573]; in the church of the Blessed Virgin Mary and the Exaltation of the Holy Cross and the monastery of the Dominican Fathers in Pidkamin there was the icon of the Mother of God with the Child (“The Mother of God of Pidkamin”). It was painted in 1612 with oil paints on canvas by a Lviv painter [28, fig. 271–272].

The icon was mounted in a profiled silver frame decorated with floral ornament, probably before coronation (1727), obscured by silver covers with the engraved acanthus leaves and large flowers, onto which numerous offerings were fixed in 1708. On the heads of the Mother of God and the Child there are silver crowns, designed by Jan Matejko and placed on August 14, 1873 [28, 155, 159, 165, fig. 258, 306, 324]. In the church of St. John the Baptist in Sasiv there was the icon of the Mother of God with the Child («Mother of God of the Snows»), now in Zuchlow, Poland. The icon, painted with tempera paints on wood in the 17th century, has silver covers of the 18th century and crowns on the heads [18, 250, fig. 486].

Copies of the icon of the Mother of God “*Salus Populi Romani*” were in the churches of the Assumption of the Virgin Mary: in Vyshnivchyk in the main altar (painted with oil paints on wood in the 17th century and decorated with silver gold-plated covers) [28, 434, fig. 581]; in Skalat in the side altar, early 17th century (repainted in the beginning of the 20th century. It is decorated with gold-plated wooden covers) [61, 182, fig. 362]; in the Church of the Assumption of the Virgin Mary and the monastery and colleges of the Fathers of the Piarists in Zolochiv (painted with oil paints on canvas in the 19th century) [30, 398, fig. 758]; in the Church of the Assumption of the Virgin Mary and the monastery of the Dominican Fathers in Jezupol in the main altar (painted with oil paints on wood in the first half of the 17th century, silver-plated covers with the engravings in the background and framing were made in 1813. In the bottom of the icon there was the following inscription: “*POD TWOJA OBRONE UCIEKAMY SIE*” – (“Under Your mercy we come”). On the reverse side there was another illegible inscription of the 19th century, and on the sides – the carved figures of unidentified saints. In 2002–2003 the icon was restored by Agnieszka Lubon) [60, 109–110, fig. 120]; in the Church of the Betrothal of the Blessed Virgin Mary and St. Joseph (painted in folk style in the 18th century. It is now kept in Wroclaw, in the Benedictines Monastery) [43, 389, fig. 818].

The iconography and artistic and stylistic features of these copies differ from the Roman original, but the established norms of the church canon have been observed in them and they show a high level of mastery of execution. A considerable number of these icons were taken out of the country during World War II.

4. History and iconography of the icon “Madonna del Perpetuo Soccorso”

There is the assumption that the copy of the first icon of the Mother of God of Perpetual Help comes from the Cretan village of Lassithi, and some researchers attributed its authorship to the well-known painter of the early Middle Ages, a Basilian monk S. Lazzaro (868). It is not known exactly what happened with the original ancient miracle-working icon, though according to the local stories it was stolen, and according to recent studies, this icon is in Rome and dates from the 10th – 11th centuries [59, p. 132].

It is known from history that Basilian monks settled on the island of Crete in 961, founded several monasteries and opened their icon-painting school on the island. They spread their works all over the world and brought them to Kievan Rus. Suffice it to say that 112 artists (among all these painters the names of Andriy Rizo and his son Mykolay stand out) painted images of the Mother of God and Saints in the 14th – 15th centuries. In 1453, according to some scholars, the icon of the Mother of Perpetual Help was lost during the conquest of Constantinople by the Ottoman Turks, but a copy of it was saved [47, p. 24]. According to church legends, this icon was delivered to the island of Crete (and remained there in the church of Panagia in the village of Fodele). In 1496, the icon was taken from Crete to Rome, and on March 27, 1499 it was ceremoniously installed in the Church of Saint Mathew that was under care of the Augustinian monks. The icon was remained in this church for over three hundred years (15th – 16th centuries), more precisely till 1798, when the French army under the command of Marshal L. Berthier, destroyed over thirty Roman churches, including the church of Saint Matthew. However, the icon was miraculously rescued and transferred to the monastery of St. Eusebius [15, p. 188–189]. In 1819 the Augustinians moved to the Monastery of the Blessed Virgin in Posterula and placed the icon in the private chapel (oratorium) of the monks, where the icon stayed for almost 50 years, till the time when the Redemptorist fathers bought a small house near the ruins and rebuilt a new shrine in the same place in honor of Christ the Redeemer and Saint Alfonso. Father Michel Marci joined the Redemptorists in 1855 and spoke about the glorious tradition and cult of the Mother of Perpetual Help icon. Through the efforts of the CSsR abbot general, Father Nicholas Mauron, on December 11, 1865 Pope Pius IX ordered to place the icon for public worship in the Church of the Most Holy Redeemer and Saint Alfonso. From that

time on, “The Mother of God of Perpetual Help” became the main protectrix of the Redemptorists [9, p. 133]. On January 16, 1866 it was handed over into the hands of Fathers Michel Marci and Ernesto Bresciani in the church of Santa Maria de Posterula, and its presentation for the public worship took place on April 26 after restoration by the famous Polish artist Leopold Nowotny [15, p. 191–192]. On May 5, 1866 Pope Pius IX personally prayed before the miracle-working icon and instructed the Redemptorists to spread her cult throughout the whole world. Shortly afterwards, on June 23, 1867, the icon of the Mother of God of Perpetual Help was solemnly coronated by the Pope's representative Cardinal Roger Matei. On May 23, 1871, Pope Pius IX approved the established Fraternity of the Mother of God of Perpetual Help, and on March 31, 1876, promoted it to the rank of the Archfraternity. The Apostolic Capital has established the liturgical day of veneration of the icon, which is celebrated on June 27. It should be noted that not only the Roman icon itself has the miracle-working power, but also its copies as well – wherever they are located [15, p. 187–194].

A great number the fraternities and Archfraternities, churches, monasteries and individual monastic and secular congregations have been named in honor of the icon of the Mother of God of Perpetual Help. More than thirty monastic institutions have chosen Her as their protectrix and established numerous dioceses throughout the whole world. On December 8, 1942 the people of Haiti chose the Mother of God of Perpetual Help as their Heavenly Protectrix. Popular is the incessant novena that was first introduced in 1922 in St. Louis (USA). On June 30, 1991, Pope John Paul II prayed before the image of the Mother of God of Perpetual Help in the Church of the Most Holy Redeemer and St. Alfonso in Rome [15, p. 194].

The icon of the Mother of God of Perpetual Help is painted with tempera paints on walnut tree wood (from other sources we learn that the icon was painted on cedar tree wood) [59, p. 133]. Its dimensions are 53 × 41.5 cm. Iconographically it is attributed to the Lamenting Virgin (Mary Dolorosa), as well as to Eleusa of Consolation [15, p. 187].

The icon also clearly shows characteristic elements of Hodigitria (She who points the Way). This is the hand of Mary pointing to Jesus Christ, who said about Himself, “I am the way, the truth, and the life!” (John 14:6). Such combination of both types of iconography is of dogmatic importance because it clearly reveals the history of Salvation through artistic means.

Also expressive is the look of the Mother of God, turned to each one of us personally, with the request and encouragement not to be indifferent to the cause of the Atonement and personal destiny. Against the golden background, the symbol of the Kingdom of God, there dominate two large figures of the Blessed Virgin Mary and the Child Jesus. The Blessed Virgin holds Jesus in her left arm and points to Her Son with her right hand simultaneously holding both hands of Jesus. The figure of the Child is slightly bent toward His Mother, but the head is turned to the left and toward Archangel Gabriel, holding a cross and four nails, attributes of the future torture of the Savior. The head of the Mother of God is slightly bent toward the Child with the face full of kindness and gentleness, sadness and thoughts. The face is finely modeled, the nose is elongated, delicate, the mouth is small, lips closed, the eyes are large, olive in color, looking at each of us. However, the way of depicting the holy faces is not traditionally oriental. Here we can visually observe the realistic interpretation of depicting faces and oriental iconography in the construction of the composition.

The Mother of God is dressed in a red dress with golden borders around Her neck and on the sleeves. The red color of the dress symbolizes the hidden martyrdom of Mary, in confirmation of Simeon's words that the sword would pierce Her soul. This prophecy came true during the Passions of Christ. The head and shoulders are covered with the cape-kerchief of blue color that symbolizes Virginity as well as Her earthly birth, and the green lining of it is the symbol of the Spirit of God, faith and life. Golden hatches symbolize God's Energy. Above Mary's kerchief above Her forehead there are two stars. It should be noted that two identical stars are observed on many Byzantine icons of the type of Odigitria, but in a different arrangement – one star on the head and the other on the shoulder. In this case, these stars are special. One star is octactinal with a ninth ray directed at the viewer in the center. It is larger than the star, which is located slightly below. The second, X-shaped, has a triple branching at all the four ends. Five rays come out from this star, except for the central one: one pointing upwards, one pointing to the left and one to the right, and two pointing downwards. They are directed toward Jesus, confirming the Savior's First (Passion) and Second (Glorious) Coming. 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 the name of Mary, because in Hebrew (מִירִים – Miriam)

etymologically means «Lady» and «The Star of the Sea» [15, p. 188]. This is why the kerchief of Mary is of blue or blue-green color. Around the heads of Mary and Jesus there are decorative engraved nimbi. Floral motives prevail in the Mother of God dress, namely – lily flowers, that signify spiritual and bodily purity. In the Child Jesus' nimbus we see the pained cross.

The Child Jesus is portrayed in full figure, he huddles to His Mother, holding her palm with both hands. Dressed in a green tunic (which is the symbol of the Spirit of God who gives and supports life), with the red belt put on, the symbol of martyrdom – the shed blood for the redemption of the sins of humanity. The brown cape (hemation) thrown on the right shoulder of the Savior symbolizes courage. All the garments are covered with multiple golden hatching (graphic strokes) that symbolize God's Energy, Strength and Power. Although the figure of Jesus the Child is bent in the arms of His mother, His head (with the wide open forehead and thick curly brown hair) is turned to the left, looking at Archangel Gabriel, who holds the cross and nails, the tools of the torture and death – but Redemption as well. The bodily movements of Jesus are also emphasized by the movement of the legs (the left leg is crossed over the right leg, whose bare foot looks from under the cape). An interesting element in the icon is the sandal falling off from the right foot of Jesus [59, p.133]. The scientist Yakiv Krekhovetsky describes this characteristic detail as «an exclusively human feature of the composition» [31, p. 79–84].

The icon has a golden background that emphasizes the royal dignity of Jesus and Mary. Even more evidently is emphasized dignity of the precious crown on Their heads. A characteristic feature is the introduction of angels with the symbolism of the Passion of Christ. The Child Jesus turns His head toward one of them, as if to confirm the purpose of His mission on the Earth. The heads of Jesus and Mary are surrounded with golden nimbi with floral ornaments, executed by the punctuation technique characteristic of the Cretan school of icon painting. The nimbus of the Mother of God is formed by the stylized lilies that symbolize the Holiness and Virginity, and the nimbus of Jesus has a painted Cross characteristic of the iconography of the Son of God. Two archangels, Michael and Gabriel, are dressed in red (crimson) tunics, and Archangel Michael has also a green cloak. The composition is complemented with the red letters indicating the specific figures. At the highest level, on both sides of the head of the Mother of God, we see

the Greek letters ΜΡ ΘΥ, which is an abbreviation of the name of the Mother of God (Meter Theou), located at the top of the icon above Her nimbus: on the left side is ΜΡ (abbreviated from Μήτηρ) and on the right side is ΘΥ (abbreviated from Θεού). On the Child's face level – ΙC ΧC: Jesus Christ (in Greek Ἰησοῦς Χριστός, literally Jesus the Messiah). Above the Heads of the Archangels: Ο ΑΡ Γ ('ο Ἀρχάγγελος Γαβριήλ) – Archangel Gabriel; Ο ΑΡ Μ ('ο Ἀρχάγγελος Μιχαήλ) – Archangel Michael [15, p. 189].

This icon has very clear and bright colors, as if painted quite recently. The Polish artist Leopold Nowotny worked on its restoration in 1866 [59, p. 134]. Comparing the various descriptive sources and scientific reports on the studies of the icon of the Mother of God of Perpetual Help, it is worth to present the results of the study of 1994 according to which the researchers came to the assumption that the age of wood on which the icon was painted, goes back to the early 14th century, while the paintwork was not as old and dates back to the early 18th century, the paintwork was copied on the reverse side without preserving the original [15, p. 190–191]. However, new studies of the icon show that the icon has a more ancient origin [59, p. 132].

Yakiv Krekhovetsky attributes this iconographic type of the icon of the Mother of God of the Passion to the 13th – 14th centuries. He also suggests that it appeared «probably, for the first time in Serbia: in Lesnovo and Konce» [31, p. 83]. And «in Rome and in the West, in Ukraine and in some other Eastern Churches, the icon of the Mother of God of Perpetual Help is quite popular» [31, p. 83]. Describing the Ukrainian copies of this icon, Professor D. Stepovyk points out that the Ukrainian artists remove completely the expression of sorrow, even some tragic sensation that always accompanies icon-painting of Mary in the Balkan countries, from the faces of Jesus and Mary. The Ukrainian Perpetual Help is serious, deep in thoughts, but not sad or sorrowful. She seems to know that after the Passion of her Son, there will be a great victory over the tortures and death. And such interpretation comes closer to the Gospel text and, therefore, to the truth [49, p. 171–172]. This type of icon was endorsed by the highest ecclesiastical authority and commissioned to be spread worldwide [21].

5. Copies of the icon “Madonna del Perpetuo Soccorso”

Over three thousand identical numbered and certified copies of the original icon of the Mother of God of Perpetual Help were created in Rome in

the second half of the 19th century, many of which were brought to Ukraine, including Galicia. One of such icons, an identical numbered certified copy produced on the order in Rome, is in Mostyska. It was painted in 1882 and consecrated by Pope Leo XIII. In 1883 this icon in Mostyska was the object of a special cult [33, p. 287–289]. On September 6, 2001, the icon was re-coronated and consecrated on June 27, 2001 by Pope John Paul II in Lviv, and the Saint Catherine Church was proclaimed as the Sanctuary of the Mother of God of Perpetual Help.

Similar icon was installed in the altar of the Roman Catholic Church of the Mother of God of the Blessed Thunder Candle, and later – in the chapel of the Theological Seminary in Lviv. It was painted by the Roman artist Giovanni Burchardt on December 6, 1900, No. 2396. The icon was consecrated by Pope Leo XIII [22]. Authenticity of this image with the original is confirmed by the inscription in Latin on the reverse side of the icon [22]. On September 26, 1999, this icon was returned to the chapel of the Higher Theological Seminary of Lviv Archdiocese (Lviv-Bryukhovychi) [33, p. 233–235]. On June 26, 2001, Pope John Paul II prayed before the icon in Lviv [22].

Copies of the certified icons are installed in Roman Catholic churches: in the Convent of Discalced Carmelite Sisters in the Church of the Mother of God of Perpetual Help and Saint Joseph in Lviv (painted with tempera paints on wood in Rome as a «certified copy» No. 713 of the archetype in the local church of the Redemptorists. The icon was supplied with the appropriate certificate on the reverse side dated November 15, 1880, signed by Father Mikolaj Mauron, General of the Redemptorists, consecrated by Pope Leo XIII [29, p. 147]. Now it is installed in the church of Carmelite Sisters in the Polish city of Kalisz [29, p. 138]; in the church of the same name in Levandivka, in the main altar [8, p. 219–221]; in the chapel of the same name in Zboyisky, 1932–1933 [10, p. 146]. It was consecrated by Archbishop Boleslaw Twardowski on October 20, 1935 (today, the altar of this church contains the icon painted with oil paints on wood by Sister Dominika Sobolewska of Krakow. On June 26, 2001, it was consecrated by Pope John Paul II in Lviv); in Saint Bartholomew Church in Drohobych (painted on wood with tempera colors, 52.5 × 42.5 cm, has a golden background and engraving on the nimbi. Its authenticity with the original is confirmed by the certificate signed by Father Matthias Raus, the superior general of the Redemptorists, on June 15, 1908 No. 3296. The author – Giovanni Burchardt).

Also copies of this icon are also found in the Roman Catholic churches: the Cathedral Church of the Assumption of the Blessed Virgin Mary in Lviv [10, p. 154] (painted on wood with tempera and oil paints, has a gold-plated background and the engraved ornament in the form of uniform of even rays emerging from the central part of the nimbus around the head of the Mother of God. The sizes are close to the original Roman icon, approximately 50×40 cm); in the Church of the Mother of God of Perpetual Help in Bilky Koroliwski (now Nyzhnya Bilka (now Lower Squirrel), now in Walaw, near Przemysl (the icon is painted on metal with oil paints and set in the gold-plated frame); in Saint Stanislaw's Church in Zalishchyky; in the Church of the Assumption of the Blessed Virgin Mary in Zolochiv; in the Ave Maria Church in Ivano-Frankivsk (consecrated by Pope Pius X in 1946), now in the Church of the Assumption of the Blessed Virgin Mary in Polanica Zdroju in Poland; in the Church of the Immaculate Conception of the Blessed Virgin Mary and Saints Andrew and Stanislaw in Ivano-Frankivsk, now at the Church of Saint Mauritius in Wroclaw; in the Church of the Nativity of the Blessed Virgin Mary in Stryi (painted on wood with tempera paints, with gold-plated background and engraving, as well as golden crowns on the head of the Blessed Virgin and Child Jesus, 60×46 cm); in the Church of the Mother of God of Perpetual Help in Ternopil (painted in tempera-oil technique on cedar tree wood, has the certificate of authenticity and No. 2485. This icon was brought from France by the Sisters of the Congregation of St. Joseph in 1904. The author – Giovanni Burkhard, Rome 1901); in the Church of the Assumption of the Blessed Virgin Mary in Truskavets (painted on metal with oil paints, 55×40 cm. The second icon, placed in the sanctuary (executed on wood with tempera paints and covered with oil varnish, 40×30 cm); in the churches of: Immaculate Conception of the Virgin Mary in Lopatyn; Mother of God of Perpetual Help in Shybalyn; Saint Apostles Peter and Paul in Yavoriv; Exaltation of the Holy Cross in Berezdivtsi; Birth of St. John the Baptist in Lypnyky; Holy Trinity in Medenychi; The Mother of God of Perpetual Help in the village Sokoliv; Saint Nicholas in the village Pnikut of Mostyska district, Lviv region; Decapitation of St. John the Baptist in Sambir; the Mother of God of Perpetual Help in Trybukhivtsi; The Assumption of the Blessed Virgin Mary in Turka; single-nave church of Saint Joseph in Tshchents built in Neo-Gothic style in 1924-1928; chapel in the village Ushnya in Zolochiv district of Lviv re-

gion; in Boryslav, Truskavets (painted on metal with oil paints); church of St. Michael the Archangel in Malekhiv (painted in 2008 with egg tempera on the oak tree wood (99 × 78 cm), gold-plated background with gold leaf, the nimbi carved with engraved floral ornament. The icon has an oval form, and its feature is a decorative framing carved in the same wood. In this frame is painted the cross motif that forms a compositional unity with a painted image. The authors of this icon are Lviv artists Lev and Andriy Demianchuks, father and son (Leo did the carving an, Andriy did icon painting).

Copies of this icon are found in the Greek Catholic churches of: St. Anne (painted with oil paints on canvas in the second half of the 19th – early 20th centuries. On the reverse side of the icon there is the certificate, attested on February 22, 1932 with the signature of the General Superior of the of the Comgregation of the Most Holy Redeemer Patrick Murray and blessing of Pope Pius XI [45, p. 31–33]; in the Church of the Nativity of the Blessed Virgin Mary in Lviv-Sikhiv (painted with egg tempera on the oak tree wood. The background is gilded with gold leaf, and the nimbi are carved and engraved with floral ornament of the lily flowers motif. Pope John Paul II consecrated it during his visit to Lviv. the authors – Lev and Andriy Demianchuks), in the Church of the Entry of the Mother of God into the Temple, Lviv-Sikhiv (painted in 2008 with egg tempera on the oak tree wood, dimension 87 x 74.5 cm. The background is gilded with gold leaf, and the nimbi are carved and engraved with floral ornament. The painting has a decorative framing. The authors are Lev and Andriy Demianchuks); in the Church of the Holy Priest Martyr Yosafat: one is set in the main altar, the other a separate stand under glass. In the early 1920's, this icon was given to the Redemptorists of the Eastern Rite in Ukraine. It was damaged by bullets during World War II [52]; in the chapel of the monastery of St. Alfonso, in Lviv-Holosko (painted with tempera paints on wood, has gilded nimbi around the head of the Mother of God and the Child Jesus, the author – Redemptorist brother Lev Stefanovych); in the chapel of St. Panteleimon in the village Bohorodchany, Stryi deanery (painted with oil paints); in the Church of the Mother of Perpetual Help in Ivano-Frankivsk; in the Church of St. Peter and Paul in the town of Novoyavorivsk (painted with egg tempera on the oak tree wood, 2009). The background is gilded with gold leaf and the nimbi are carved and engraved with floral ornament. In the lower part of this icon there is set the coat of arms of the Congregation of the Fathers

Redemptorists. The authors – Lev and Andriy Demianchuk); in the Church of the Nativity of the Blessed Virgin Mary in the village Solonka (painted with oil paints on canvas, 120 × 90 cm. The author – M. Chizhevych, 2000; in the church and monastery under the same name (Danyla Halytskoho boulevard, Ternopil, 55 × 45 cm, without frame (the author – Petro Rak; 1966); in the Church of the Mother of God of Perpetual Help, Lviv: a large icon, set in the main altar of the church, executed in the technique of relief carving technique and painted in tones of the original icon, and an icon on the tetrapod in a carved frame-mounting (painted with tempera paints based on egg emulsion, on the oak tree wood, has a gilded background and the engraved ornament. The authors – Lev and Andriy Demianchuk); in the Church of the Transfiguration of Our Lord in Lviv; in Romanove Selo of Zbarazh district, in the monastery of the Fathers Redemptorists of Saint Alphonso. The author – Father Orest Kozak, Studite, 2015); in the Church of the Immaculate Conception in the monastery of the Fathers of Redemptorists of Saint Clement; in the church of Saint Joseph the Betrothed (painted with oil paints on pine tree boards in the post-war period, 145 × 85 cm, has a gilded background with the carved floral ornamental motifs). In the Ukrainian Autocephalous Orthodox Church: in the Cathedral of the Assumption of the Blessed Virgin in Lviv; in Romanove Selo of Zbarazh district and in the Church of Saint Volodymyr of the Ukrainian Autocephalous Orthodox in the town of Nadvirna, Ivano-Frankivsk region, etc.

6. Icon painting technology

The ancient painting techniques used scientific knowledge and experience of the best masters, passed on from generation to generation. This knowledge created a solid theoretical and practical basis for the icon-painting technology, and the well-preserved works of the past centuries confirm this convincingly [14, p. 17]. The icon-painting uses the ancient technique based on egg emulsion. This is a unique phenomenon in which bonding takes place of the molecules of water and flax-seed oil with the aid of the egg yolk with formation of the emulsion. Pigments are added to this emulsion thus producing the egg-tempera paints. Painting is made applying the washing techniques when thin layers of paint are applied to the icon, as applying thick layers leads to the formation of cracks. This technique was widely used in the 13th century, and the

icon-painters used earth pigments, supplementing the array of colors with new elements and discovering new properties of the already existing. The three main colors should be considered as the principal colors: red, blue and yellow. Mixing these colors produces purple, orange, green colors. In painting technology, this method of applying paint on the paint is called “scumbling”. The technology of types of painting was described in detail by professor of St. Petersburg Academy of Arts Dmitro Kiplik in his book “Technique of painting” [24, p. 131].

The professional approach to the creation of icons was elaborated by Lviv masters Lev and Andriy Demianchuks on the basis of many years of experience. This approach is based on the knowledge of technology of the ancient and modern icon-painting using the ancient egg-tempera technique. In particular, this is the case with the icons of the Mother of God «Salus Populi Romani» (Figure 1) and “Madonna del Perpetuo Soccorso” (Figure 2) [49, p. 167–168, 245–254; 480].



Figure 1. Icon of the Mother of God “Salus Populi Romani”, Lev and Andrii Demianchuks, 2007



Figure 2. Icon of the Mother of God “Madonna del Perpetuo Soccorso”, Church of St. Michael the Archangel in Malekhiv, 2008 p. (99 × 78 cm.), Lev and Andrii Demianchuks

The process of creation of these icons has its own peculiarities, but in general it is similar to the process of creation of other icons. The icon has a certain number of consecutive layers. The first layer (the base of the icon) is a solid wooden board, preferably some hardwood; the second layer – linen canvas glued to the board; the third layer – primer, *levkas*, prepared with powder chalk, glue and oil varnish, onto which the drawing was transferred; the fourth layer – several layers of alcohol varnish and polishing, carving of the nimbi and the background of the icon; the fifth layer – several layers of oil varnish and the gilding process; the sixth layer – icon painting using natural colors – pigments prepared on natural egg emulsion; the seventh layer – flax-seed oil varnish or lacquering, that protects the icon from external impacts. Thus, the entire work on the icon was divided into a series of sequential actions: selection and primary treatment of wood; woodworking; carving the frame of the icon; frame lacquering; canvas gluing; coating with *levkas*; creation and transfer of the drawing; application of alcohol varnish and polishing; carving of the nimbi and the background of the icon; application of alcohol varnish and polishing; application of oil varnish; preliminary washing; gilding the icon; painting with egg tempera based on pigments; fixation with varnish.

7. Conclusions

Based on the review of scientific works of the national and foreign scientists, a critical analysis has been made of the materials covering information about the history of origin, iconography, stylistics and artistic particulars of the icons of the Mother of God “*Salus Populi Romani*” and “*Madonna del Perpetuo Soccorso*” and their copies in Ukraine in 17th – 21st centuries.

As a part of the research, copies of the icon of the Mother of God “*Salus Populi Romani*” in Ukraine have been studied: “*Consolation*” in Lviv, “*Berdychivska*”, “*Letychivska*”, “*Kochavinska*”, “*Berezhanska*” and others, as well as the numbered certified Roman copies of the miracle-working icon “*Madonna del Perpetuo Soccorso*”: in Mostyska, Lviv, Ivano-Frankivsk, Drohobych and other cities of Galicia.

It has been established that the iconographic type of the Roman icons of the Mother of God is descends from Hodigitria (She who points the Way), but it has distinctive peculiarities. Their copies became widespread throughout the world over the centuries, particularly in the European and Ukrainian homes and

churches. The iconography and artistic stylistics of these icons have a distinct Oriental origin, but they also show rather noticeable influence of the Western painting, particularly, of the Italian masters of the Proto-Renaissance.

Analyzing the ancient methods and techniques of depiction of the Roman copies of the icon of the Mother of God, it will be fair to say that the best and the most advantageous are the techniques using the ancient egg-tempera emulsion.

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