

# The Iconostasis of the Greek Catholic Church in Szerencs

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Szerencs is one of the oldest Greek Catholic parishes in the historical Zemplén County in the Deanery of Tokaj-Hegyalja, in the north eastern part of Hungary. The widow of count Aspremont-Reckheim, Julianna Rákóczi settled Hungarian and Ruthen Greek Catholics from Bereg Shire in the area following the Rákóczi War of Independence.<sup>1</sup> Their parish was a filiale of Bodrogolaszi, but due to the growing congregation, they wanted to become self-sufficient. They sent their petition to Julianna Rákóczi in 1715, who gave them permission to build their own church. János Puskárszky became their first priest.<sup>2</sup>

The Greek Catholics in Szerencs became the largest community in the second half of the eighteenth century in the Deanery of Tokaj-Hegyalja, where they had the most *filiale* (16), with the utmost congregation size (over one thousand believers).<sup>3</sup>

Their first, wooden church was supposedly built in the 1710s, without tower.<sup>4</sup> This was refurbished forty years after, as the *canonica visitatio* says, they had a „stone church” in 1751, which was founded by their priest, János Puskárszky. But this church was built using clay without lime and sand, so it could not be so strong. The *canonica visitatio* describes the internal fittings as well. Presumably they had no iconostasis at this time, because the specification gives an account of many important details of the fittings - for example about the altar, but there is no reference to an iconostasis.<sup>5</sup>

The late baroque Greek Catholic stone church, which stands to this day, was completed in 1799 (Fig. 1.).<sup>6</sup> It has one tower, which was built in 1855. Its nave is two-sectioned, squinch-vaulted, with niches on both sides of the nave. The choir has a round ending.<sup>7</sup> On the vault the Procession of the Holy Ghost and the Ascension of the Theotokos were depicted, with the four Evangelists on the four edges. On the vault of the choir we can see the Entombment of Christ.<sup>8</sup>

The iconostasis of the church is about seven metres high and seven metres wide. It stands in the triumphal arch between the nave and the choir, and it fills the arch completely (Fig. 2.).<sup>9</sup> It was built at the beginning of the nineteenth century. It has 54 icons in six tiers. The pictures are detached every two levels. On the two lower tiers are the four essential icons of the Worship Tier, and under them we can see a rare representation on iconostases, the four sacrifices from the Old Testament. Over the Worship Tier in the middle of the row there is Christ Enthroned, with Feasts and the Apostles on both sides of him. On the upper part of the iconostasis the six-six *tondos*



Fig. 1. The Greek Catholic church „Koimesis” (Dormition of the Theotokos) in Szerencs circa 1799. Photo: Szilveszter Terdik



Fig. 2. The iconostasis in the Greek Catholic church in Szerencs at the beginning of the nineteenth century. Photo: Zoltán Bakos

of Prophets are located on each side. They are arranged in a pyramidal manner, as they encircle the crown of the iconostasis, the Crucifixion, with „God’s Eye” under it. The entire iconostasis is arranged with white-based carvings, columns, semi-columns with gilded leaves and flowers.

The emphasized parts of the iconostasis are the Crucifixion, Christ Enthroned, and the four essential icons. The last two have two times the height of the other paintings. The pictures of the Worship Tier portray Saint Nicholas, the Theotokos with the Child,<sup>10</sup> Christ, our Master and the feast of the church, the Koimesis. The first three are similar to the Apostles: they all stand in front of a low horizon, they have monochrome background, so they are placed in an abstract field. These static imageries have sharp contours in cold colours.<sup>11</sup> Contrary to this, the four sacrifices of the Old Testament are stirring. They are depicted from left to right chronologically. The first is The Fratricide of Cain, the second is Prophet Elias in Mount Carmel – with the rainbow in the background –, and the third is Priest Melchizedek. The last icon depicts the Sacrifice of Isaac. The composition of these paintings is symmetrical: in the pictures on the two sides, there are only two figures, while the inner paintings depict multi-figured scenes.

The northern Deacons’ Door (or Angels’ Door) of the iconostasis represents Archangel Michael, the southern Archangel Gabriel. The two wings of the Holy (or Royal) Door depict Jacob’s dream and Moses in front of the burning bush.<sup>12</sup> The articulation of the pictures is firmly vertical, partly due to the format of the paintings, which is a standing rectangle, with a semi-circular cut off in the upper side of it. The wings are rich in gilded, vegetal plate-tracery. Over each door there is a field, which depicts heads of angels over the northern and the southern door, while the Last Supper is painted over the main door.

On both sides of the Enthroned Christ the main celebrations of the Greek Catholic Church are shown: on the northern side there are scenes from the life of the Theotokos, and on the southern part of the iconostasis from Christ. These two parts are in collateral relationship with each other; for example the northern scenes start with the Birth of the Theotokos, and end with the Assumption of the Theotokos (Koimesis), while the first picture on the southern part is Adoration of the Magi, and the last is Ascension of Christ. The compositions are baroque: dynamic, with many persons.

Over the Feasts is the row of the Apostles. The format of the paintings is similar to the Feasts’: standing rectangular with a semicircular cut-off. The composition is similar to the pictures of the Worship Tier: low horizon, abstract field, static portrayal. It is easy to identify them since all have their emblems in their hands. The title of the third and the fifth Apostle on the northern side caused problem, but compared with the iconostases in Tokaj and Sátoraljaújhely, where the order of the Apostles was similar, and all names were subscribed in the icons, we can certainly say that the third Apostle is Luke, the Evangelist, and the fifth is Saint Mark in Szerencs. In every three iconostases Saint Mark turns his head down as he is reading the Holy Bible carefully, while Saint Luke has the Evangelium in his left hand, and a pen in his right in Szerencs and Sátoraljaújhely.

The upper part of the iconostasis consists of the two pyramids of the Prophets. Most of them can not be identified as their emblems are too similar (rollscript or book, without any text), except Moses with the Tablets and King David with the

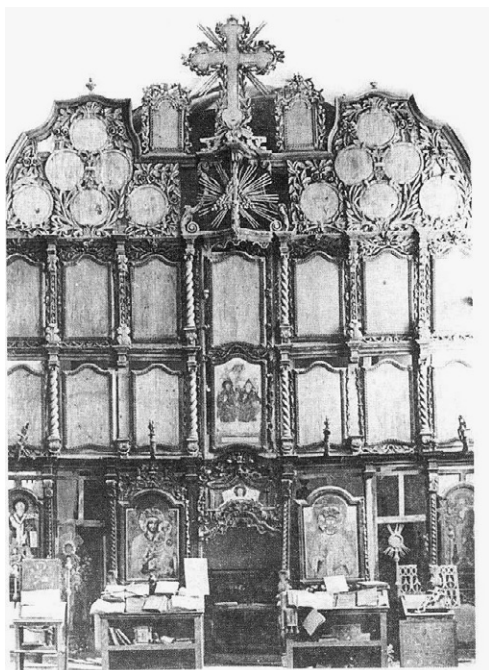


Fig. 3. Follower of Miklós Jankovicz: The demolished iconostasis in the Orthodox Saint Nicholas church in Tokaj at the beginning of the nineteenth century. Photo after Nagy, 1998, 210

harp. Their pyramids surround the crucified Christ, with the praying Mother of God and Saint John the Evangelist. Under the Cross a favourite Roman Catholic baroque composition, “God’s Exe” is set.<sup>13</sup> The upper part of the iconostasis, the Prophets in *tondos* with pyramidal construction and the so called “God’s Eye”-composition can both be related to the demolished Orthodox iconostasis in Tokaj, which was made by an unknown Miklós Jankovicz-follower.<sup>14</sup> (Fig. 3.)

The ornaments compensate the block-like appearance of the iconostasis, due to its same high and wide. At the paintings of the Worship Tier and the Prophets the plate-tracery makes the effect more graceful. At the edges of the Holy Door and the row of the „essential icons”, and in the row of the Feasts composite-style columns articulate the entire iconostasis. Between the Apostles there are pilasters with white trunks and a gilt head. On the two sides of the Enthroned Christ there are gilded composite-style

pilasters, at the Deacons’ Doors white-based, vegetal ornaments and pilasters decorated by ribbons.

The iconostasis has many rare iconographical elements, for example the composition of „God’s Eye”, the four sacrifices from the Old Testament, the two scenes in the Royal Door (Jacob’s dream and Moses in front of the burning bush). In Hungarian Greek Catholic art, similar compositions to the latter can only be found in the iconostasis of the cathedral in Hajdúdorog. These scenes are over the Deacons’ Doors there. The relationship between them is conspicuous. In both iconostases Moses kneels on the right side of the painting, turning his back to the viewers. Both times he is wearing a white shirt and a blue dress. In the background there are two sheep. The angel is on the left side of the picture wearing a red garment, and his bare right leg can be seen under his knee, while he points upwards with his left hand – in Hajdúdorog and in Szerencs alike.

A similar relationship can be seen in Jacob’s dream. In both paintings Jacob is sleeping on the left side of the image, on his red cloak, with his head turned down. There is a ladder ascending on the right side, where angels climb up. The difference between the paintings in Hajdúdorog and in Szerencs comes from the distinct format of the pictures. In Hajdúdorog it is roundish, so the scenes were easier to paint, while in Szerencs the frames are oblong. The painter did not exploit this opportunity, he did not emphasise the vertical composition too much. These scenes can be seen in Ortho-





Fig. 4. Miklós Jankovicz – Anton Küchelmeister: The iconostasis of the Orthodox church „Holy Trinity” in Miskolc, 1793–1808. Photo after Nagy, 1994, 134

dox churches too. In the Church of Saint George in Karcag they are in the Holy Door too, under the scene of the Annunciation: with Mary and Moses with the burning bush on the northern wing, and with Archangel Gabriel and Jacob’s dream on the southern



Fig. 5. The Royal Door, detail of the iconostasis in Szerencs. Photo: Zoltán Bakos





Fig. 6. The Fratricide of Cain, detail of the iconostasis in Szerencs



Fig. 7. Prophet Elias in Mount Carmel, detail of the iconostasis in Szerencs



Fig. 8. Melchizedek, detail of the iconostasis in Szerencs



Fig. 9. The Sacrifice of Isaac, detail of the iconostasis in Szerencs. Photo: Szilveszter Terdik

(the iconostasis was carved by Miklós Jankovicz). The scenes are similar to this, but in reversed in the iconostasis in Békés (painted in the 1780s).<sup>15</sup>

The composition of “God’s Eye” appeared in the second half of the eighteenth century in Orthodox and Greek Catholic art, due to western influence. In Greek Catholic art it is presented in Hajdúdorog (where the church was built around the eighteenth and nineteenth century), and in Abod (Borsod County, around the eighteenth

and nineteenth century), as well as in Homrogd (Abaúj County, 1831) or Aranyosapáti (Szabolcs County, 1839).<sup>16</sup> But in Orthodox art it played a major role, especially in the iconostases of Miklós Jankovicz. We can find it in his work in Eger (Saint Nicholas Church, 1791), Miskolc (Trinity Church, 1793, Fig. 4.), Pest (Assumption of the Theotokos, 1800) and in Karcag (Saint George Church, at the beginning of the nineteenth century).<sup>17</sup> Presumably these monumental works of art (especially the iconostases in Eger and Miskolc) had their influence on the eastern Christianity on the countryside. Márta Nagy confirmed this, when she said, that the iconostasis in Hajdúdorog was probably built by Miklós Jankovicz, and Szilveszter Terdik proved this statement based on archival sources, suggesting that borders between Orthodox and Greek Catholic art were not so sharp.<sup>18</sup>

The four sacrifices from the Old Testament are rare scenes from this time, especially under the Worship Tier, although they were depicted starting from the seventeenth century.<sup>19</sup> Representations that appeared later were per se extraordinary, and could be found in Szerencs and Abod in Greek Catholic iconostases during this time.<sup>20</sup> The main difference about them is that in Abod we can see scenes from the life of the saint whose picture was over this painting, and this phenomenon is more common.<sup>21</sup> Their closest parallel is the iconostasis of Jankovicz in Miskolc, where Anton Küchelmeister painted scenes from the Old and the New Testament under the Worship Tier.<sup>22</sup>

Comparing the two lateral doors in Szerencs and Abod we can say that all of the doors have a similar format, every door depicts the Archangels, but in Szerencs Mi-



Fig. 10. The Last supper, detail of the iconostase in Szerencs



chael is on the northern side and in Abod he is on the southern. In Szerencs the angels are standing alone, while in Abod they were painted in a scene (Gabriel in the Annunciation and Michael as defeating the dragon).<sup>23</sup> Over these doors are heads of cherubs in both places, but they are in the doors in Abod, and in a separated field *over* the doors in Szerencs. The same solution as for the latter is visible in Miskolc too. The format of the Last Supper over the Royal Door in Szerencs and in Abod are similar. The carvings are more classicist in Abod, enough to watch the importance of the colour white, and the ribbon-ornaments. The carvings in Szerencs (the vegetal ornaments, leafs and roses) refer to characteristics of the late-baroque and rococo periods, and their plasticity is more obtrusive than in Abod. Last but not least, it is visible that the achievements of Jankovicz (from Miskolc and probably from Hajdúdorog) had an effect on both iconostases, but sooner in Szerencs, and later in Abod.

Jankovicz's effect is clearly visible in Szerencs. The Prophets in *tondos*, and their pyramidal line is representative. This is present in Abod, but in a simplified way. The composition of „God's Eye” was formed by Jankovicz mostly with silver clouds around the Eye and the triangle (for example in Pest, Eger – and in Hajdúdorog). These clouds are carved in Szerencs and Abod, too.

Due to similarity the name of Péter Padits, the master of the iconostasis in Abod and follower of Jankowicz arose as the possible carver of the iconostasis in Szerencs too.<sup>24</sup> However, based on the above mentioned details we do not think that this theory is likely to be true. Their origin was the same, but the iconostasis in Szerencs is closer to the art of Jankovicz than to that of Padits – both in style and time: the iconostasis in Szerencs and in Hajdúdorog were both built around 1799, according to the research of Szilveszter Terdik.<sup>25</sup> The iconostasis in Abod is provincial, while this work in Szerencs is subtly elaborated, which can be seen by observing the upper part of them only. The placement of the Prophets in Szerencs is also found to have been a result of careful composition, while in Abod these *tondos* simply follow the line of the triumphal arch. The volutes around the “God's Eye” in Szerencs (and in the demolished Orthodox iconostasis in Tokaj) have fine vaults, which are on the other hand hard and angled in Abod. The same rays around the cross can be found in Jankovicz's Orthodox iconostases in Eger and Miskolc, the Orthodox work in Tokaj, and in the Greek Catholic iconostases in Hajdúdorog and Szerencs as well – but not so in Abod. Another important difference between Abod and Szerencs is that in the upper part in the iconostasis, in the Cross in Szerencs and Hajdúdorog Christ is depicted in accord-



Fig. 11. Ornaments, detail of the iconostasis in Szerencs

ance with the Orthodox traditions, his legs not stabbed through. Considering all these details, the relationship between the iconostases in Szerencs and Abod is their source, but not their master. According to archival sources, the painter of the iconostasis in Szerencs was one of the painters in Hajdúdorog, Mátyás Hittner.

The structure and carvings of the iconostasis of Szerencs in time and style is much closer to the art of Miklós Jankovicz than to that of Péter Padits. The style of the entire work is well-balanced and harmonic.

### **The Icons of the Iconostasis in Szerencs**

#### **I. Pictures under the WORSHIP TIER**

- Northern side:* 5. The Fratricide of Cain  
6. Prophet Elias in Mount Carmel  
*Southern side:* 7. Melchizedek  
8. The Sacrifice of Isaac

#### **II. WORSHIP TIER**

- Northern side:* 1. Bishop Saint Nicholas  
2. Theotokos with Child  
*Southern side:* 3. Christ, our Master  
4. Koimesis  
*Royal Door, northern wing:* 10. Jacob's dream  
*southern wing:* 11. Moses in front of the burning bush  
(over them 15. The Last Supper)  
*Deacons' (or Angels') Doors, North Door:* 9. Archangel Saint Michael  
(over it 13. Cherub's Head)  
*South Door:* 12. Archangel Gabriel  
(over it 14. Cherub's Head)

#### **III. Tier of Feasts**

- Northern side:* 16. The Birth of the Theotokos, 18. Presentation in the Church,  
19. Annunciation, 20. The Procession of the Holy Ghost, 21.  
The Ascension of the Theotokos  
*Southern side:* 22. Adoration of the Magi, 23. The Baptism, 24. The Transfigu-  
ration, 25. The Entry of Christ in Jerusalem, 26. The Resurrec-  
tion, 27. The Ascension of Christ  
*In the middle:* 40. Christ Enthroned

#### **IV. TIER OF THE APOSTLES**

- Northern side:* 28. Saint Thomas, 29. Saint Simon, 30. Saint Luke the Evan-  
gelist, 31. Saint Bartholomew, 32. Saint Mark the Evangelist,  
33. Saint Peter  
*Southern side:* 34. Saint Paul, 35. Saint Jakob, 36. Saint John the Evangelist, 37.  
Saint Matthew the Evangelist, 38. Saint Philip, 39. Saint Andrew  
*In the middle:* 40. Christ Enthroned

#### **V. TIER OF PROPHETS**

- 41-52. Prophets (45. Moses, 47. David)  
*In the middle:* The composition of „God's Eye”

## VI. Crucifixion-group WITH DEESIS

*Northern side:* 53. Saint John the Evangelist

*Southern side:* 54. Theotokos

*In the middle:* Christ in the Cross

## Notes

- 1 Péter Takács, "Szerencs története," (History of Szerencs) in *Szerencs monográfiája* (*Monograph on Szerencs*), ed. Sándor Frisnyák and András Gál (Szerencs–Debrecen: Szerencs Város Önkormányzata, 2005), 108 (71–154); János Barna and László Darvas, "Szerencs," in *Szerencs és vidéke. Magyar városok monográfiája IX. (Szerencs and its Surrounding. Monograph on Hungarian Towns IX)*, ed. János Barna (Budapest: Magyar Városok Monográfiája Kiadóhivatala, 1930), 16 (12–29). Around 1730 other Ruthen families were settled down in Szerencs from the Aspremont-estate, see at: Gyula Viga, "Szerencs néprajzához," (Essay on the Ethnography of Szerencs) in *Szerencs monográfiája*, ed. Frisnyák and Gál, 2005, 191–220.
- 2 There is another tradition about the parish, what says that the Greek Catholic parish in Szerencs was already existed in 1626, as a filiale of Bodrogolaszi, see at the *canonica visitatio* in 1940 (GKPL I. 1. b. *Görög Katolikus Püspöki Levéltár [Archiv of the Greek Cathlic Episcopate, Nyíregyháza], Püspöki Levéltár, Canonica Visitatio, Protocollumok I.1.b. Szerencs, 1940.*) But it is likely that they came to Szerencs at the time of settlement of Julianna Rákóczi. Barna and Darvas, 1930, 20; József Siska, "A szerencsi görög katolikus egyház," (The Greco-Catholic Church in Szerencs) in *Tokaj és Hegyalja XVII. A hatvanéves Dr. Boros László tiszteletére. A Tokaji Városvédők és Szépítők Egyesületének kiadványa (Tokaj and Hegyalja XVII. Essays in Honour of László Boros Dr. Published by the Tokaj Public Association for Town Protection and Embellishment)* (Tokaj–Debrecen, 1996, further on Siska, 1996), 235; Takács, 2005, 108–109; Csaba Csorba, "Szerencs műemlékei," (National Monuments in Szerencs) in *Szerencs monográfiája*, ed. Frisnyák and Gál, 2005, 160.
- 3 *Magyarország történeti helységnévtára. Zemplén megye (1773–1808) I–II. (Historical Gazetteer of Hungary: County Zemplén [1773–1808])*, ed. János Barsi (Budapest: KSH, 1998) Vol. II. 378; István Udvari, "Adatok a hegyaljai görög katolikusokról," (Data on Greek-Catholics in Hegyalja) *Posztbizánci Közlemények* 1 (1994): 137–144; István Bendász and István Koi, *A Munkácsi Görögkatolikus Egyházmegye lelkész-ségeinek 1792. évi katalógusa (Catalogue of the Parishes from the Greek-Catholic Diocese in Munkács, in the Year of 1792)* (Nyíregyháza: Szent Atanáz Görög Katolikus Hittudományi Főiskola, 1994), 99.
- 4 Viga, 2005, 205. The *canonica visitatio* in 1940 calls the previous building (before 1799) chapel. It also tells us, that this church was renovated in 1888 and 1911. (GKPL, I.1.b. Szerencs, 1940.)
- 5 Udvari, 1994, 140.
- 6 István Genthon, *Magyarország műemlékjegyzéke (Catalogue of National Monuments in Hungary)* Vol. 109. (1976) 237; Csorba, 2005, 160. Another opinion suggests, that the church was completed in 1792, and the iconostase in 1799. Siska, 1996, 236. Siska says, that the building of the stonechurch was initiated by the parish priest György Bánay (In sources his name is *András Bánay*!, see in the notes of



the Greek Catholic historian, Antal Hodinka: *Hodinka–hagyaték*, Magyar Tudományos Akadémia Kézirattár Ms. 4812/17) A letter from 1798 says, that the church in Szerencs was newly built („*neoerecta ecclesia Szerencsiensis*”), and tells about the expected consecration of it: „*Dilecte fili. V:A:De. Intellecto eo, quod neoerectae ecclesiae Szerentsiensis sanctuarium ad eum statum perductum habeatur, ut divina officia in eodem condecenter peragi possint, d. v. proinde praesentibus facultatem elargior praeattactum ecclesiae sanctuarium affuturo die dominico seu in festo obdormitionis beatae virginis Mariae solemniter benedicandi. Siquidem autem benedictio haec nomini partialis et non totius ecclesiae esset, insuper vero miscui parrochiani Szerentsienses in sumptibus adeo exhausti haberentur, ut nequo ad perfectionem praeattactam ecclesiam perducere queant, idcirco d.v. pro hac vice absque desumptione alias consuetae aut cujuscumque taxae solius dumtaxat proitu et reditu vecturae sibi praestandae beneficio contantebitur. In reliquo stb. reddictus pater Andreas episcopus mp. Unghvarini 19. Aug. 1798.*” (From the protocols of the vicedeanry of Hegyalja, see the transcription at: *Hodinka–hagyaték*, MTA Kézirattár Ms. [Library of the Hungarian Academy of Sciences, Manuscripts] 4815/14.)

- 7 Siska, 1996, 236; *Tokaj és környéke. Borsod–Abaúj–Zemplén megye képes műemlékjegyzéke (Tokaj and its Surrounding. Illustrated Catalogue of National Monuments from County Borsod-Abaúj-Zemplén)* ed. József Szabadfalvi and Miklós Cseri (Miskolc: Alföldi Ny. – Dózsa Ny., 1992), 31; Csorba, 2005, 160.
- 8 Siska, 1996, 238; Csorba, 2005, 161.
- 9 Estimation by the *canonica visitatio* in 1940, where they tell us the proportions of the church. They also inform us, that the parish planned to erect a new building in the 1930s. „*The stonechurch has brick–ceiling and slate–roof. The tower is 25 metres high, its roof is covered with zinc... The nave is 15 metres long and 8 metres wide inside. The sanctuary is 5 metres long and 7 metres wide. The ceiling is 7 metres high. The inner walling of the building is restored, but obsoleted. The plaster outside is peeled of and need to be repaired everywhere, like the stonefence around the church... The parish wants to build a new church for a long while, but it could not achieve that.*” (GKPL, I.1.b. Szerencs, 1940.)
- 10 Christ with globe in his hand reflects the effect of the western–european iconographical tradition. Bernadett Puskás, *Kelet és Nyugat határán. Ikonok a Kárpát–vidéken a 15–18. században (On the Borders of East and West. Icons in the Kárpát Region from the 15<sup>th</sup> and 18<sup>th</sup> Centuries)* Catalogue (Budapest: Magyar Nemzeti Galéria, 1991), 11.
- 11 The Hungarian inscription of the book in Christ’s hand (*Jöjjetek / Atyám– / nak áldot / tai, bírájátok a vi– // lág kez– / detétől / készített / országot*) refers a latter repainting, item the inscription of the book in the hand of Christ Enthroned (*BÉKE VELETEK*). Under the characters there is no mark to the primary inscriptions. The cross, which stands at the top of the iconostase, with an old church slavonic abbreviation (IHLII) suggests that the aboriginal inscriptions where also in old church slavonic.
- 12 Siska, 1996, 239.
- 13 The meaning of the composition „God’s Eye” is that God is One, who sees everything. Csorba, 2005, 160. It is the symbol of God and the Trinity. In baroque–era it also refers to the heavenly love and providence.

- 14 Miklós Jankovicz (Νικόλαος Ιωάννου Ταληδός) made the most monumental Orthodox iconostases in Hungary at the end of the eighteenth century. He was born in Naxos, but he moved to Eger, where he opened his workshop. At the making of the iconostases in Eger, Pest and Miskolc he worked with the painter Anton Küchmeister together. Márta Nagy, "Ortodox egyházművészet Magyarországon," (Orthodox Ecclesiastical Art in Hungary) in *A keleti kereszténység Magyarországon. Kisebbségkutatás könyvek (Eastern Christianity in Hungary. Books on Researching Minority Groups)*, ed. Toso Doncsev and Lajos Szőke (Budapest: Lucidus, 2007), 113–114. The similar details (the rich vegetal ornaments in the upper part of the iconostasis, the God's Eye—composition with its rays, the clouds around it etc.) suggest that at least one workshop made these two iconostases. The Orthodox one in Tokaj was never finished. Its scaffolding was made at the beginning of the nineteenth century in the Chapel of the Russian Winedeeling Commission (Orosz Borvásárló Bizottság). In the twentieth century its two „essential icons” (the Sovereign) with the Holy Door and the two Deacons' Doors and the cross from it was moved to Nyíregyháza. There is an archiv photo of it at Márta Nagy, *A magyarországi görög diaszpóra egyházművészeti emlékei I. (The Art Objects of the Greek Diaspora in Hungary I.)* (Debrecen: Kossuth Egyetemi Kiadó, 1998), 210–211.
- 15 Nagy, 1998, 163, 194.
- 16 The photos of them are in *Házad ékessége. Görögkatolikus templomok, ikonok, ikonosztázok Magyarországon (The Ornament of Your House. Greek-Catholic Churches, Icons and Iconostasis in Hungary)* ed. László Puskás (Nyíregyháza: Görög Katolikus Hittudományi Főiskola, 1991), 9, 18, 71, 84.
- 17 Márta Nagy: *Ortodox ikonosztázionok Magyarországon (Orthodox Iconostasis in Hungary)* (Debrecen, 1994), 95, 105, 117, 135.
- 18 Márta Nagy, *Görög egyházművészeti emlékek Magyarországon – Μνημεία της εκκλησιαστικής τέχνης των Ελλήνων στην Ουγγαρία (Objects of the Greek Ecclesiastical Art in Hungary)*, transl. Erik Haupt (Debrecen: Országos Görög Önkormányzat, 1996), 17; Szilveszter Terdik, „...a mostani világnak ízlésse, és a rítusnak módja szerint” – *Adatok a magyarországi görög katolikusok művészetéhez. Collectanea Athanasiana I. Studa 5. (Data for the Greek-Catholic Art in Hungary)*, ed. Péter Szabó and Tamás Végheő (Nyíregyháza: Szent Atanáz Görög Katolikus Hittudományi Főiskola, 2011), 51–53. As Terdik says, according to their contract, Jankovicz had to use the elements of the iconostases of Karlóca (carvings, construction), Ungvár (distribution of icons) and his own work in Pest (Royal Door) as models for the iconostasis in Hajdúdorog.
- 19 B. Puskás, 1991, 9. Melchizedek is on the icon of Pielgrzymka for example (in the Museum of Łańcut).
- 20 The sacrifice of Isaac is for example is also on the Orthodox iconostasis in Békés, where the scene was painted in the northern Deacons' Door. Similar painting is visible in Szentes (circa 1785), over the northern Deacons' Door. Nagy, 1998, 162–167. But these icons are not in the same place, as in Szerencs, and their pair is the Oldtestamental Trinity (God's visitation at Abraham), which scene is not in the iconostasis in Szerencs. The closest Orthodox parallel is the iconostasis in Miskolc (Trinity Church), where The sacrifice of Isaac was located also *under* the Worship

Tier, in the southern part of it. The other southern painting is Moses with the Tablets, while on the northern part in this row is Moses and the burning bush. Nagy, 1998, 180–181.

- 21 L. Puskás, 1991, 71. An earlier example for this is the Greek Catholic iconostasis in Sátoraljaújhely, which had changed its title from Saint Nicholas to Koimesis. Therefore the iconostasis was repainted. On the northern side the Worship Tier depicts the Ascension of the Theotokos, and under it the Koimesis. Further see at Bernadett Puskás, “A történelmi munkácsi egyházmegye ikonfestészete a 18. században – Újabb adatok a vezető mesterek tevékenységével kapcsolatban,” *Athanasiana* (2001) Nr. 14. 153–162.
- 22 Nagy, 1994, 134–135.
- 23 Gyula Hornyák, *Galvács és a Rakaca-tó környéke (Galvács and the Surrounding of Lake Rakaca)* (Galvács: Galvács Önkormányzat – Galvács Öröksége Kulturális Egyesület, 2003), 132. Hornyák says that the iconostasis in Abod was made by Péter Padits in 1818, and was repainted by Lajos Dobrovolszky in 1844. The Greek Catholic iconostasis in Abaújszántó and an Orthodox one in Kecskemét are also the works of Padits, who was the follower of Jankovicz. Nagy, 1996, 17.
- 24 Bernadett Puskás, *A görög katolikus egyház művészete a történelmi Magyarországon. Hagyomány és megújulás (Art of the Greek-Catholic Church in the Historical Hungary. Tradition and Renewal)* (Budapest – Veszprém: Szent Atanáz Görög Katolikus Hittudományi Főiskola, 2008), 259.
- 25 Terdik, 2011, 50, 65.