

M Á R T A N A G Y

ΝΙΚΟΛΑΟΣ ΙΩΑΝΝΟΥ ΤΑΛΗΔΟΡΟΣ (MIKLÓS JANKOVICZ)
(ca 1750-1817) AND HIS WOOD-CARVER'S WORKSHOP IN EGER

There are sixty orthodox churches in Hungary decorated with iconostasions. Four of them were prepared in the wood-carver's workshop of ΝΙΚΟΛΑΟΣ ΙΩΑΝΝΟΥ ΤΑΛΗΔΟΡΟΣ or in his "picture carver's" workshop as he himself called it¹. Three screens were signed with his Christian name and surnames and one only with his initials.

On his earliest work, on the iconostasion of the St. Nicolas Church in Eger one can see neither the master's name nor the date of carving. Ödön Fűves, in his essay written in 1971² reported, that according to a letter by the Greek orthodox church on 19th December, 1803, "it was only Miklós Joanovics's name that could be seen above the main entrance of the church there". The year, when the iconostasion was carved must have been 1789, as Miklós Jankovicz in his request to the Town Magistrates of Eger in 1789³ referred to his working on the screen.

He signed the iconostasion of the Holy Trinity Church in Miskolc as Nik. Jankovits above the Holy Gates with the date of 1791-1793:

«1791. JUL/ii/:15:IN/coepim/US:ALT/a/RE:MIS/koltzi/NI:GRE/cor/UM:
IN:N/omine/:S/anctae/:T/rinitatis/:PER:MA/gist/RUM:GRE/cum/:
ΕΙΣ ΤΟ ΟΝΟΜΑ ΤΟΥ ΠΑΤΡΟΣ ΚΑΙ ΤΟΥ ΥΙΟΥ ΚΑΙ ΑΓΙΟΥ ΠΝΕΥΜΑΤΟΣ
ΑΜΗΝ:
ΝΙΚ/olaum/:ΙΑΝΚΟΒΙΤΣ:S/culptura/RUM:F/init/UM:D/i/E:13 AV/gusti/:
A/nno/D/omini/:1793»*.

In the case of the Budapest church consecrated to the Assumption of God's Mother he placed his name above the Holy Gates as well:

“ΕΤΕΧΝΟΥΡΓΗΘΗ ΚΑΙ ΕΛΑΒΕ ΤΕΛΟΣ ΤΟ ΠΑΡΟΝ
ΤΕΜΠΛΕΟΝ ΥΠ’ ΕΜΟΥ ΝΙΚΟΛΑΟΥ ΙΩΑΝΝΟΥ ΤΟΥ
ΕΚ ΤΗΣ ΝΗΣΟΥ ΝΑΞΟΥ 1800 ΤΗ 15 ΑΥΓΟΥΣΤΟΥ”.

* I express thanks to Dr. Medvigy Mihály for the absolve of the inscription.

1. Eger Állami levéltár/Eger State Archive; hereinafter called: EÁL. Number of document 1789 (313).

2. Fűves Ö., "A pesti görögök és makedorománok galambpere" (Picton-trial of the Greeks and Macedo-rumanians in Pest), in: *Antik Tanulmányok* 1971, XVIII/1. p. 53.

3. EÁL, Document number is 1789 (313).

The Greek inscription below the God's Eye Composition on the screen of the St. George Church in Karcag supplies no information about the names of masters, it only gives 1811⁴ as the date of construction. The initials I.M., placed on the reverse of the southern part of the screen on the second panel in the first tier of the upper unit, are of the same age as the other inscriptions below the God's Eye Composition and on the back. They must mark the wood-carver.

The third element of his name, ΤΑΛΗΔΟΡΟΣ, which means "image-carver"⁵, was used in the inscription on the Holy Sepulchre of the St. Nicolas church in Eger:

«ΕΙΣ ΤΟ ΟΝΟΜΑ ΤΟΥ ΠΑΤΡΟΣ ΚΑΙ ΤΟΥ ΥΙΟΥ ΚΑΙ ΑΓΙΟΥ ΠΝΕΥΜΑΤΟΣ
ΑΜΗΝ 1797. ΝΙΚΟΛΑΟΣ ΙΑΝΚΟΒΙΤΣ ΡΩΜΑΙΟΣ ΤΑΛΗΔΟΡΟΣ ΑΦΘΙΑΣΕΙ
ΤΟΥ ΤΟΝ ΕΠΙΤΑΦΙΟΝ...»

There have appeared about some fifty lines about the life and works of ΝΙΚΟΛΑΟΣ ΙΩΑΝΝΟΥ ΤΑΛΗΔΟΡΟΣ. They mainly give facts and do not try to analyse his art. Miklós Jankovicz is mentioned in the volume entitled "Heves megye műemlékei, Mesterek Adattára" edited by Pál Voit and five archival documents are named here as well⁶. These archival documents are referred to in the volume "Heves megye műemlékei, Eger város műemlékei" edited by Pál Voit⁷. The volume publishes the inscription of the Holy Sepulchre in the Eger church. József Bihari in his 1956 essay also mentions Miklós Jankovicz as the master of the iconostasion in Eger⁸. Árpád Somogyi, in his work published in Thessaloniki in 1970, mentioning the known archival documents gives a short critical analysis of the style of the iconostasion in Eger⁹. Besides his works mentioned earlier in his essay "A pesti görög templom építéstör-

4. The inscription is published in one of my earlier papers: M. Nagy, "The iconostasion of the Greek orthodox church in Karcag", in: *Balkan Studies* 1987. 28/2, p. 249.

5. Prof. St. Papadopoulos's verbal message. Hungarian-Greek Conference, Eötvös Lóránd University, Budapest, 1989, 8-10th May.

6. Voit P. (ed.), *Heves megye műemlékei. Mesterek Adattára* (The monuments of Heves County. Reference book of masters), Budapest, 1969, p. 344.

7. Voit P. (ed.), *Heves megye műemlékei. Eger város műemlékei* (The monuments of Heves County. The monuments of the town Eger), Budapest, 1969, p. 562-582.

8. Bihari J., "Fejezetek az egri szerbek és görögök történetéből" (Chapters from the history of Greeks and Serbians in Eger), in: *Az Egri Pedagógiai Főiskola Évkönyve* II. Eger, 1956, p. 413.

9. A. Somogyi, *Kunstdenkmäler der Griechischen diaspora in Ungarn*, IMXA, N. 121, Thessaloniki, 1970, p. 46-50.

ténete”¹⁰ Ödön Füves publishes the Jankovicz-documents concerning the screen of the church in Budapest. The descriptive analysis of the iconostasions in Karcag and Miskolc was attempted by the author of this paper in her earlier essays¹¹. There are some comments of few words on Miklós Jankovicz, which leave the facts and his style out of consideration¹².

Unfortunately we know very little about the life of Miklós Jankovicz, the wood-carver. There are only a few archival documents and the inscriptions on his works that indicate some events of his life.

Miklós Jankovicz, the wood-carver, who originated from the town Kaménica in Syrmia county wrote an application to the Town Magistrates of Eger with his own hand on 6th July, 1789, and he presented that he had worked in various towns of the counties of Syrmia and Bács with his journey-men¹³. He arrived in Eger to decorate the orthodox church there. In his petition he answered to the complaint of the joiners' guild in Eger who accused him of doing joinery, of botchery and of not paying tax. Miklós Jankovicz set forth, that gluing and planing, which he did while building the altar of the church in Eger, were parts of the work of a wood-carver just as well as they belonged to that of a joiner.

In his application on 10th July, 1789¹⁴, he asked the Town Magistrates

10. Füves Ö., “A pesti görögök és makedorománok galambpere” (see note 2); Füves Ö., “A pesti görög templom építéstörténete” (The history of the building of the Pest Greek Church), in: *Építés-Építészettudomány VII*, Budapest, 1975, p. 165-167.

11. Nagy M., *Görögök a Jászkunságban* (Greeks in the Jászkunság), Karcag, 1988, p. 41; M. Nagy, “The iconostasion of the Greek orthodox church in Karcag” (see note 4); M. Nagy, “A miskolci görög templom ikonosztázionja” (The iconostasion of the Greek Church in Miskolc), A lecture held at the Hungarian-Greek Conference, Budapest, Eötvös Lóránd University, 8-10th May, 1989; I have attempted to describe the workshop of Miklós Jankovicz analyzing its place in the history of Hungarian metabyzantine iconostasions in my book *Orthodox ikonosztázionok Magyarországon* (Orthodox iconostasions in Hungary). It is under publication at the Corvina Publishing House.

12. Popovics K., *A miskolci görögök művészeti emlékei* (The art monuments of the Greeks in Miskolc), Miskolc, not dated; Kárpáti L., “A miskolci orthodox templom ikonosztázionja” (The iconostasion of the orthodox church in Miskolc), in: *Napjaink*, Miskolc, 1978, 17, p. 26. The author in this paper, irrespective of their style and date of preparation, describes Miklós Jankovicz as the carver of the iconostasions of the St. Nicholas Church in Baja and the demolished Pentecost Church in Buda; D. Davidov, “A magyarországi szerb festészet” (The Serbian paintings in Hungary), in: *Ars Hungarica* 1988/1, p. 108. In his paper the author thinks Miklós Jankovicz to be of Serbian origin.

13. EÁL Document number 1789 (313).

14. EÁL Document number 1789 (336).

of Eger for a permission to reside. He put down that he would like to buy a house in Eger, which he had already chosen.

Between 1790-95, the tax-registers of Eger mentioned him as a master wood-carver, who paid taxes¹⁵. Between 1796-1805, he is registered as living in the 4th "fértály" (quarter) of the town's 2nd "negyed" (district) and having a house¹⁶.

The document published in Ödön Füves's above mentioned essay about the "Greek church in Pest"¹⁷...gives further data about his person. On 30th October, 1800, ΝΙΚΟΛΑΟΣ ΙΩΑΝΝΟΥ, the wood-carver in Eger gave in Greek an acknowledgement of receipt of the money paid to him after the erection of the iconostasion of the Budapest church. He certified the acknowledgement with his seal. Two characters of Old Church Slavonic can be seen in his seal: ИА.

On the Holy Sepulchre in the Eger church he named himself ΤΑΛΗΔΟΡΟΣ, image-carver, which must have been an assumed name referring to his profession. According to his inscription on the iconostasion of the Budapest church he originated from the island of Naxos.

In 1815, Miklós Jankovicz prepared his last will, written in Hungarian, in Eger¹⁸, which—as he referred to it in the will—he could not even sign because of his progressive, unspecified illness. The last will shows Miklós Jankovicz to have been a poor man at that time. He left his small personal property to his maid, who had nursed his deceased wife as well. He bequested a very small amount of money to the St. Nicholas Church in Eger and to its curate, etc.

If the document described above is really the will of Miklós Jankovicz, the wood-carver, we are confronted with the problem of what had happened to his workshop with its equipment and tools, and to the house owned by him. His last work must have been the screen in Karcag in 1811. From 1811 to the year of his last will there passed four years without any work but with the problem of curing his wife and himself. The will was opened in 1817, so the wood-carver must have died at that time. Unfortunately, we do not know his burial-place.

15. Eger város Kamarási Hivatalának iratai (The Documents of the Chamber of the town, Eger), EÁL Document number V-4/a.

16. Eger város Tanácsának iratai (The papers of the Town Council of Eger), EÁL Document number V-1/b.

17. Füves Ö., "A pesti görög templom építéstörténete" (see note 10), p. 165.

18. EÁL Document number 1817 (586).

The data collected so far and our suppositions arising from them can be summed up as follows. ΝΙΚΟΛΑΟΣ ΙΩΑΝΝΟΥ ΤΑΛΗΔΟΡΟΣ was born in the island of Naxos in about the middle of the 18th century. The advance of the Turkish conquerors, which reached the Greek islands later than it did the mainland, made his family flee from the island of Naxos and settle down perhaps at once in Syrmia. There, as the Greeks living in the Habsburg Monarchy usually did, he began to use his name in a Serbian way: Miklós Jankovicz¹⁹. The national census of the Greek merchants in 1754²⁰ contains more traders with the name Jankovicz in Syrmia and the county Bács. Among the Greeks of Bács there was registered a merchant called Nikola Jankovity. Could he be our wood-carver's father or uncle? Miklós Jankovicz, as Árpád Somogyi supposes it²¹, moved to Eger from Syrmia in the hope of working possibilities offered by the Greek churches being built here. He settled in Eger, bought a house—perhaps it was here that he married—and carved the iconostasions of the Greek orthodox churches in Eger, Miskolc, Budapest and Karcag. Besides the Holy Sepulchre in Eger these are his only works we know. Though in his first letter to the Town Magistrates of Eger on 6th July, 1789 he mentioned that he worked in "several famous churches of Syrmia and Bács county", we have discovered no works of his, which have survived in the southern regions. We do not know where he became a master of wood-carving. His style and the motives he used make us conclude that his mastery ripened in the spirit of Austro-Hungarian late-baroque style.

The life and works of Miklós Jankovicz have been little investigated. Describing his works in present-day Hungary we would like to contribute to the knowledge of the works of this outstanding master.

The architecture and carved decorations of the screens in Eger, Miskolc, Budapest and Karcag are very similar.

Architecturally the iconostasions in Eger and Miskolc represent the most developed type of iconostasions which is erected after the Russian Ukrainian style and fills in the whole lunette. Though the screen in Budapest has not been completed, its structure can clearly be seen. Similarly to the one in Budapest, the iconostasion in Karcag fills in almost the whole lunette. Though the units in the lunette arch are not rowed to follow the semicircular

19. Füves Ö., "A pesti görögök nevei" (The names of the Greeks in Budapest), in: *Nyelvtudományi Értekezések* 70, Budapest, 1970, p. 260.

20. Országos Levéltár (National Archive) Helytartó Tanács tevéltára (The Archive of Helytartó Tanács) Misc. Fasc. 2. No. 8. 1754.

21. A. Somogyi, *Kunstdenkmäler der Griechischen diasporen in Ungarn* (see note 9).

arch as it is in Eger and Miskolc, they are grouped in a way that emphasizes the middle axis. The upper unit is terminated by an arched framing similar to entablatures. Owing to it, though the screen fits into the inner space of the church, we feel its detachment from the interior. Architecturally the iconostasions in Budapest and Karcag are transitory phenomena between the screens filling in the whole lunette and the ones built in the style of classicism from the quarter of the 19th century till the end of it.

The four screens have two well separable units: the lower, wall-like unit, which is basically dominated by rectangular panels, and the upper one, which is characterized by oval medallions.

In the case of all four screens, the rectangular panels of the lower units are shaped in the same way: the upper and lower horizontal sides of the rectangles are curved, being stretched out to an upward direction. The upper sides of the panels in the Church Feasts' tier and in the Apostle tier beside the middle axis of the Budapest iconostasion are curved twice. The panels on the Holy Gates and Diaconical Doors in Eger, Budapest and Karcag are variants of the basic form. The panels "standing on legs" on the Budapest doors and on the Diaconical Doors in Karcag are the same. Sometimes oval panels are placed in the lower units as well, as in the zones below the throne icons of the Eger, Miskolc and Budapest screens, or above the Diaconical Doors in Miskolc and Karcag. In Miskolc the panels of the Diaconical Doors have a prolate ellipsoid form, too. Irregular rocaille medallions can be seen in the lower unit, on the Holy Gates in Miskolc and above the Diaconical Doors in Budapest.

The upper unit is composed of panels with a quarterfoil shape in Eger and Budapest, and of medallions and quarterfoil shaped panels in Miskolc. There are four little medallions at the ends of the Golgotha-crucifix of the screens. Below the Crucifix—in Eger and Miskolc—there can be seen four irregular rocaille panels. The upper unit of the Karcag screen is composed of medallions only. At the ends of the Crucifix are placed medallions similar to those in Eger, Miskolc and Budapest, while below the Crucifix two bigger rocaille panels can be seen. Below the Crucifix in Budapest there can be seen two bigger rectangular panels.

Iconographically the lower units of all four screens can be divided into four rows, the iconostasions in Eger and Budapest are separated into four zones at the same time (throne-icons; panels depicting scenes from the Scriptures below the throne-icons; Church-Feasts; Apostles). In Miskolc the Church Feasts, while in Karcag the Apostles, occupy two tiers.

The Miskolc screen is a monumental construction in size. It is the biggest

among Hungarian iconostases: its width is 12 metres; its height is about 16 metres. It is a screen with 93 compositions, the greatest number in Hungary. In Eger the width of the screens is 9,40 metres, its height is about 13,0 metres, and the master places 57 compositions on it. On the iconostasion in Budapest at present 65 compositions can be seen. The Karcag iconostasion is 7,60 metres wide, about 10 metres high and is decorated with 58 compositions.

The screens in Eger and Miskolc shut donot off the altar in a straight line. Some of the many other iconostases built with the same structure in Hungary are for example those in the Baja church or in the episcopal church in Szentendre. In the case of these iconostases the curve is not rectangular; it is only in one-panel width that the lower unit of the screen diverges from the direct line in an acute angle. The Miskolc screen curves in right angle at the two ends in two panel width. It is not only the lower unit that bends here, but the panels placed in the lunette as well. The above architectural solution of the Miskolc screen is unique in Hungary.

The iconostases in Eger and Miskolc try to occupy the greatest possible space in the church not only with its height filling in the whole lunette and closing the altar area in its full height but with its width and also its depth created by the curve. The screens cover part of the stone architecture, occupying a certain portion of it. The effort to build in the third dimension too can be felt in the fact that it is not only flat but convex panels as well that the master placed on the screen. In Miskolc the convex panels are a throne-icon on both sides of the Holy Gates, the panels below them, the panels of the middle axis of the two Church Feasts' tiers above them. The most exposed panels in Eger and Budapest are convex as well. In Budapest it is the two throne-icons on both sides of the Holy Gates that are convex as well. In Eger it is the two throne-icons on both sides of the Holy Gates that are convex. At the same time there are some concave panels on the Eger screen to exploit local possibilities: the outside panels of the throne-icons tier and the Church Feasts and the Apostle tiers, the ones which are placed outside of the straight line of the screen.

The Karcag screen consists of only flat panels.

In Eger, Miskolc and Budapest the architectural sections of the screens above the Holy Gates and below the God's Eye compositions project in arches helping to occupy depth in space. In Karcag it is only below the God's Eye composition that the image-carver formed entablatures projecting in curves.

The Budapest and Karcag iconostases close the space in a straight

line. One the one in Karcag there are no convex or concave panels. All these show the intention to reach a calmer architectural solution tending to the style of classicism.

The four screens are proportioned up to the height of the two lower tiers either by five protruding columns with very high pedestals and Corinthian capitals or by pilasters decorated with acanthus leaves and geometrical motives. The high pedestals are always prismatic and reach the height of the lower row of icons. The pilasters consisting of ribbons wreathing into each other are characteristic. The prismatic pedestals are not always in right angles to the screens, sometimes the master turned their arris out. The prismatic, non-decorated elements on the columns are turned out as well. The latter architectural elements are part of the entablatures. The entablatures are unique, they mark out the works by Miklós Jankovicz. In the cases of screens in Eger, Miskolc, Budapest they separate the tiers horizontally but not in a straight line. With the exception of the uppermost entablature closing the lower unit, they are toothed and lunging forward in space. They lend rhythm to the whole of the screen. These entablatures with throbbing lines are characteristic only of the works by master Jankovicz. In this respect these three iconostasions are unique among the Hungarian screens.

In the case of the Karcag screen, which is the latest one, the prismatic pedestals of the columns proportioning the two lower rows are always perpendicular to the screen. Horizontally the entablatures always divide the rows in straight lines. Not only the architecture of the screen, but its architectural moulding is calmer as well, it does not make use of the vehement lines characteristic of the baroque style.

The third tiers in Eger, Miskolc and Budapest are dominated by twisted columns with high pedestals and Corinthian capitals. Between certain panels there can be seen pilasters consisting of ribbons and having capitals decorated with acanthus leaves. The high pedestals of columns framing the panels in the middle axes of all the three iconostasions are exceptionally decorated, protruding, and arched many times.

The fourth tiers in Eger and Miskolc are proportioned by simple rounded columns with high pedestals standing out of the level of the screens and pilasters with capitals decorated with acanthus leaves. The columns holding the fourth row in Budapest are not in their places. In Karcag the third and fourth rows are vertically proportioned by columns of almost the same design. The panel of the middle-axis is framed by wreathed columns with high pedestals and Corinthian capitals, the other panels are surrounded by protruding,

rounded columns with high pedestals and Corinthian capitals. The columns of the fourth row are placed on low pedestals.

The architecture of the four Holy Gates are similar. They do not fill in the whole gateway, and they do not have a framework. The door wings are the carvings themselves. The master placed two panels on both the Eger and the Miskolc Holy Gates and four panels on the Budapest and Karcag ones. The upper unit of the Holy Gates in Miskolc consists of knotted ribbons, acanthus leaves and rosebuds. On the lower part the ends of the laurel wreaths are arranged in festoons. Beside them there are carved vine-branches with huge leaves and bunches of grapes. The motives on the Eger gates are similar and they are added an extraordinary plant with a fourpetalled half-blown flower. The Holy Gates in Karcag are decorated with ribbons, rosebuds, a laurel-branch and a hardly blown tulip-like flower with four petals. The Holy Gates in Budapest and Karcag are not framed by plant branches. All the four doors are decorated with a cross placed on an adorned crown. The doorways are arched and in Eger and Miskolc they are decorated with geometrical motives and laurel branches arranged in festoons. The Budapest doorway is adorned with fringe motives and the Karcag one with a palmette. Above the Holy Gates in Eger, Miskolc and Budapest the master placed the same frame without a panel. When erecting the iconostasion in Budapest it was in this frame that they put the carved pigeons symbolizing the union of the Greek and Macedo - rumanian nations. Later, in 1806, bishop Dionisios Popovics had the pigeons removed as figural presentation alien to the orthodox religion²². In Karcag there is a painted panel in this not arched but angular frame.

The Diaconical Doors and their doorways are again of the same formation in all the four cases. The doors do not have separate frameworks, and do not fill in the whole doorway. There is a panel placed above the doors. The laurel wreaths arranged in two-branched festoons in the Eger and Karcag doorways remind us of the curtains hung in the doorway in the Byzantine times. The doorway carved to form a two-wing curtain in Miskolc gives rise to even stronger Byzantine reminiscence. Master Jankovicz carved a curtain-motive decorated with fringes to cover the doorway in Budapest too. The doors are decorated with carved rosebuds, knotted ribbons, laurel wreaths. The top of the Diaconical Doors of all four screens are ornamented with rising palmetta leaves.

The frameworks of the throne-icons are similar in the four cases. There

22. Füves Ö, "A pesti görögök és makedorománok galambpere" (see note 2).

are rosettes carved at the four corners. The frames consist of two separate stripes of motives. Below the panels' lower horizontal lines, and above the upper ones, which both curve in arches, are placed plant-motives other than those of the frames. The dominant motive above is the knotted ribbon interwoven with ornamentation.

All the panels with the same shape of the lower units of the screens are decorated in this way. It is common in the decoration of the panels below the throne-icons, that the carvings from above lean over the frame embracing them. The master carved huge acanthus-leaves in Eger and Budapest, while rosebuds in Miskolc and Karcag.

The dominant motive of the upper unit of the Eger iconostasion is grapevine, the long branches of which embrace the panels in the lunette. The leaves and bunches of grapes decorating the branches can be found on the upper units of the Miskolc and Karcag screens. The master placed similar vases on the edges of the lower unit of the Eger iconostasion and on the top of the upper unit of the Karcag screen.

The carvings decorating the iconostasions consist of naturalistic plant motives and geometrical ones.

The plant motives dominate the two earlier screens. Later the geometrical carvings come gradually into prominence, which shows a tendency towards classicism. As a whole the carvings bear the marks of the late baroque style with the elements of classicism. Several plait motives can be noticed. It was in the Austro-Hungarian territories that a special variety of the late baroque style, "the Louis XVI style", which had already the signs of classicism appeared most powerfully. It may lead us to the conclusion that Miklós Jankovicz mastered his woodcarving trade within this territory. Compared to Western-Catholic works of art, his screens—just as it happens in the case of the carved ornaments of other Hungarian iconostasions too—show a later appearance of baroque style and the style of classicism.

Miklós Jankovicz used the same set of motives in his works, but he never repeated himself. He carved the motives with a perfect craftsmanship and never used them arbitrarily, just to achieve outer beauty. Thus, the form became an equal vehicle of the contents. He used the motives in a severe subordination to the given place. His outstanding skills went together with humbleness towards his art, characteristic only of great artists.

The iconostasions in Eger, Miskolc, Budapest and Karcag are outstanding works of art. None of them can be placed above the others, as regards their artistic composition. When we select the Miskolc screen among them, we do it, only because it is the one that shows the greatest variety of Miklós

Jankovicz's artistic devices. It was by all means determined by the monumentality of the task and the given space. His artistic strength reaches its height when working on the Miskolc screen. He could keep the high artistic quality reached that his first work had, the Eger iconostasion, in spite of the fact that as time went on he slightly changed his late baroque style towards classicism.

His works radiated harmony. Let us try to define the source of this harmony. The architectural elements, flat panels and carvings have a quantitatively equal role in the structure made up of them. These iconostasions are not decorated flat walls but compositions of architectural elements, flat panels and carvings in equal proportions, standing at the most exposed spot of the church interior. Besides the quantitative balance of the three components, their unified late baroque stylistic appearance, with the elements of classicism as well, contributes to the fact that they have an equal aesthetic role in the structure of the whole screen.

The architectural elements, the shapes of the panels and the carvings are in total harmony with each other; and the three components, together and separately, are in harmony with the church interior as well, they seem to grow out of it. All these together result in the harmony radiating from the iconostasions. We dare to state that Miklós Jankovicz was not only one of the most skilled orthodox wood-carvers in Hungary, but the most talented builder of iconostasions as well.

In the Eger and Miskolc churches master Jankovicz prepared the cantor's chair, the throne of God's Mother and the throne of the bishop as well. Their architecture and decorative carvings are organical extensions of the iconostasions. In all four churches, on their northern walls, he carved pulpits as well, presumably under the influence of western catholic environment and at the request of the customers. Though it is hardly perceptible, their decorative carvings repeat those of the screens. Their relatedness stressed in this mild way is recognized subconsciously by the viewer.

In 1797, Miklós Jankovicz made a Holy Sepulchre composition in the Saint Nicholas church in Eger. To its special fascination, neither the architectural nor the decorative elements were gilded so the wooden composition carved with high skills can be admired in its original beauty. The Holy Sepulchre is decorated with a Golgotha-composition. The Crucifix in the middle stands on a coloured heap of stones, and a painted snake is coiling up it. On the northern and southern sides of the Crucifix the master placed the painted panels of God's Mother and John, the Evangelist, on heaps of stones. The panels are surrounded by unpainted plant-ornamentation. This composi-

tion evokes Balkan reminiscence. From the 16th century on, the iconostasions at Athos, in Macedonia and Ancient Serbia are decorated with similar compositions under Dalmatian influence²³. Hungarian iconostasions are rarely crowned by such a composition. Miklós Jankovicz himself did not decorate his screens with it. The fact that he still carved the Golgotha-composition in this manner makes us think that he felt the motives of southern areas as his own.

Hungary

23. M. Ćorovic-Ljubinković, *Szrednevekovni duborez u isztocsnim oblasztima Jugoslavije*, Beograd, 1965, p. 59-60.

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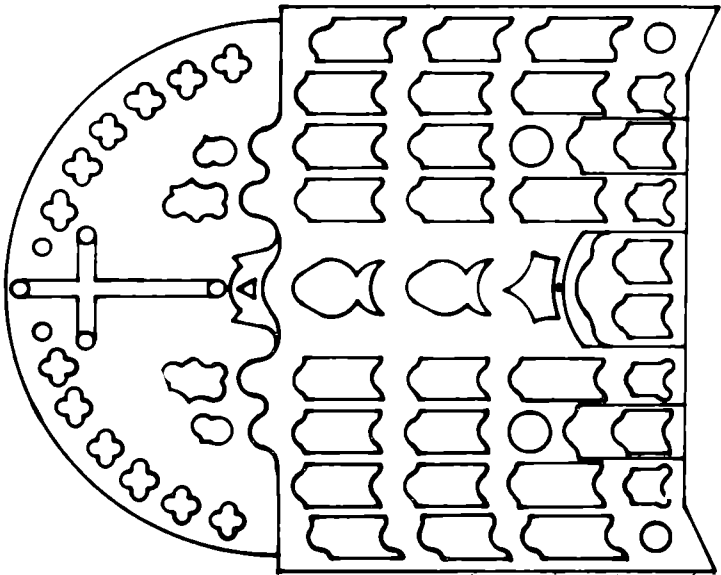
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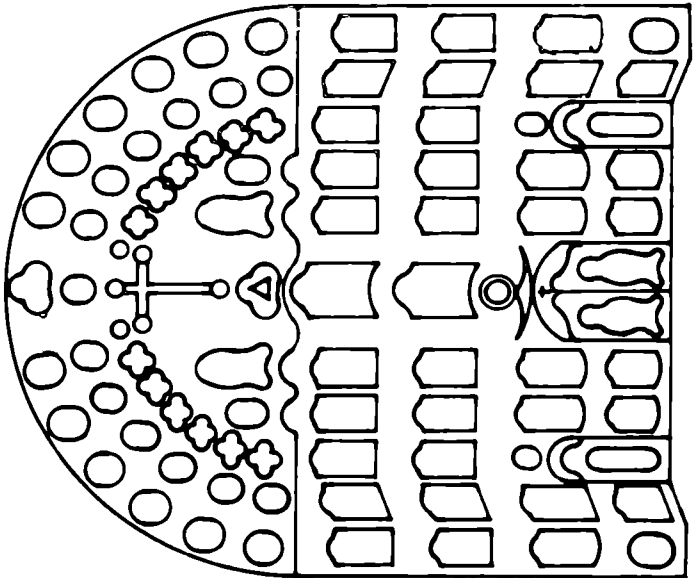
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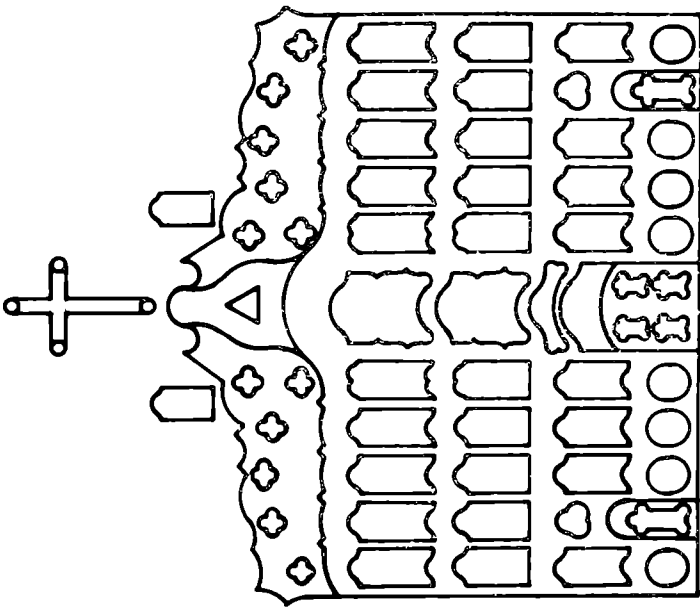
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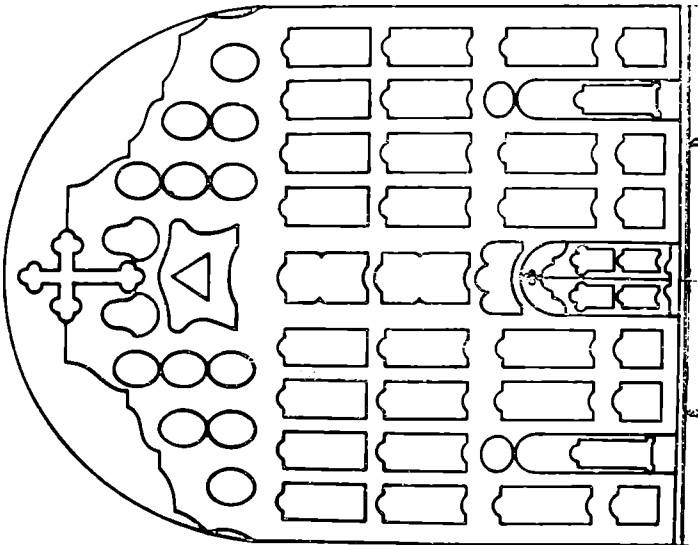
3. Scheme of the iconostasion in Eger.



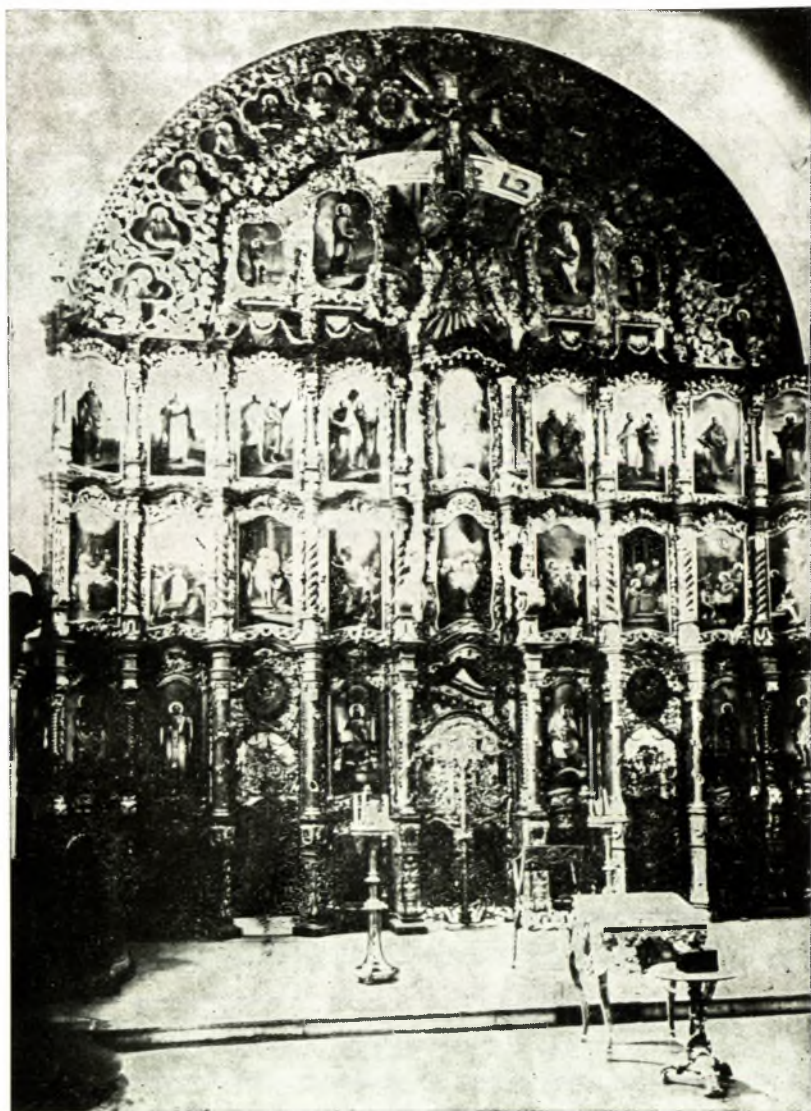
4. Scheme of the iconostasion in Miskolc.



5. Scheme of the iconostasion in Budapest.



6. Scheme of the iconostasion in Karcag.



1. Iconostasion in the St. Nicholas Church in Eger.



2. Detail from the upper part of the iconostasion in Eger.



3. Throne-icon from the iconostasion in Eger.



4. Holy Gates of the iconostasion in the Holy Trinity Church in Miskolc.



5. Northern Diaconical Door from the iconostasion in Miskolc.