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Carved support beams of the Hetmanate

Abstract. *The article examines the carved support beams from the apartments of representatives of the families of the Cossack elders and the Orthodox clergy of the Hetmanate from the last quarter of the 17th till the end of 18th centuries. The creation of multi-ornamented support beams was a kind of confirmation of the social status of the owners of the houses and their artistic preferences, and an expression of the skill level of the master carvers of that time. The aim of the study is to analyze all the support beams of representatives of the Cossack elders and clergy of the 17th and 18th centuries known today and to achieve general understanding regarding the specifics of these monuments of the material culture of the Hetmanate. For the first time in historiography, on the basis of information about the support beams preserved in museum collections and highlighted in scientific publications, a comprehensive general analysis of these monuments as a phenomenon of material culture was carried out. As a result of the analysis of information about 22 carved support beams of the 17th-18th centuries from the territory of the Hetmanate, it was concluded that the common features of these monuments are the presence (with some exceptions) of straight Orthodox crosses and inscriptions in the Church Slavonic language in the centers of the artefacts. In the ornamentation of the support beams, features characteristic of the late baroque and classicism can be traced. At the same time, both simpler and more richly decorated artefacts exist. The second group includes support beams from the houses of individual representatives of the Cossack elders. Each support beam was a visual manifestation of the owner's wealth and social status, and of their artistic preferences against the background of generally accepted cultural canons. At the same time, carved support beams are examples of the skill of Ukrainian*



master carvers of the early modern era, which need to be preserved for future generations. In general, the images on these products are permeated with Christian symbolism, although they also contain some symbols that occur in pagan sign systems.

Keywords: *support beam; museum collection; Hetmanate; Cossack elder; clergy*

Introduction.

Carved support beams are one of the most attractive monuments of material culture of the early modern era in the history of Ukraine. According to the well-argued opinion of P. Yurchenko, a well-known researcher of contemporary architecture, "the artistic decoration of the support beams belongs to the best examples of Ukrainian architectural carvings of the 18th century."¹

The Hetmanate is a unique cultural and historical region of Europe in the second half of the 17th and 18th centuries, located on the cultural and ethnic borderlands. During the early modern period, the culture of its inhabitants, developing in general along the lines of trends characteristic of a large area of Eastern Europe, acquired specific expressive features. One of their material carriers are carved support beams. Similar support beams were also used in other regions of our country – Podillya, Halychyna and Pokuttia, on the lands of the Zaporozhian Host the Lower. But it was on the territory of the Ukrainian Cossack State that the support beams turned into unique works of art. Accordingly, every support beam preserved to this day is a masterpiece, often underestimated, of museum collections. Considering the time intervals that separate the 21st century, from the 17th–18th centuries, there are only a few pieces of wooden carved support beams left. Quite a few of them have not been entered into scientific records and are hence unknown to the general public of researchers and experts. Due to the physical presence of more than 20 such products in the museum collections of Ukraine and more than 10 references to other products in scientific publications and archival sources, there are grounds for a thorough comparative analysis of their characteristics. The relevance of this article is also strengthened by the lack of a complex scientific study, which would have comprehensively characterized the carved support beams as the monuments of the material culture of the early modern era, their structure, epigraphy, and stylistics.

The purpose of this scientific investigation is to present a general description of the carved support beams of the early modern era of the Hetmanate, on the basis of the analysis of museum objects and other diverse sources, a comparison of their forms, decor and inscriptions.

Literature Review.

The first mention of a carved support beam of the early modern era from the territory of the Hetmanate was published during the era of romanticism – a time of renewed interest in Cossack culture. The article published in 1855 provides the

¹ Yurchenko, P. H. (1968). Wooden architecture. History of Ukrainian art In history of Ukrainian art. Vol. 3, p. 68.

decipherment of the inscription on the beam from the house of Natalka Rozumovska. Attention is drawn to the fact that the data about the owner is written in a different handwriting than the other text.² The next published information about the support beams is connected to the time when the first support beams entered museum collections at the beginning of the 20th century. In particular, in 1911, G. Pavlutskyi presented to the general public the data of the oldest of the Hetmanate's support beams known to this day (1688, with the name of Archimandrite Theodosius Uglytskyi), which was used in a house on the territory of the Yeletsy Monastery in Chernihiv. The researcher has published the first and the only photograph to date with the image of the support beam of the Hetmanate of the early modern era in-situ.³ Before that, M. Biliashivskyi acquired, for the collection of the Kyiv City Museum, a support beam dated 1758 from the priest's house in the village of Dashiv (Lytyń district, Podilsk province), and published an article about it.⁴ A support beam from Pidpilnenska Sich⁵ has entered got into the museum funds of the Katerynoslav museum named after O. Pol.

In 1913–1914, three support beams from the territory of the Hetmanate entered the museum collections. The first one, from the house of the Kyshen centurion Hryhoriy Pototskyi, was found by employees of the Zaporizhzhia department of the Katerynoslav Museum named after O. Pol in 1913 in the Ozerky village of Kobeliaky District and brief information about this fact was published (now kept in the Nikopol Museum of Local History).⁶ Information about the other two support beams, which were found in 1914 by K. Moshchenko during expeditions to collect antiquities for the Natural History Museum of the Poltava Provincial Zemstvo,⁷ has not yet been published.

Over the next several decades, no early modern carved support beams have entered Ukrainian museum collections. The next period of scientific study of carved support beams is during 1960s–1980s. This is connected with the revitalization of museum construction and monument preservation activities in Ukraine and, accordingly, active work on preserving the monuments of the past. In particular, P. Yurchenko published thorough summaries of several products available to him for study in the context of the history of wooden architecture. He highly appreciated the artistic value of these artifacts, provided art history descriptions of the main elements and motifs.⁸ At the same time, several support beams entered the museum funds as a

² The old house of Razumovskikh in Lemeshki (1855, March). *Moskvitianin*. Issue 6, Part 2. C. 187-188.

³ Pavlutsky, G. (1911). *Civil architecture in Ukraine*. Grabar I. *History of Russian art in Pre-Petrine era*. (Moscow and Ukraine), Volume 2. *Architecture* (pp. 414-415).

⁴ N. B. (1904). An old support beam. *Archaeological chronicle of Southern Russia*, (3), 95-96.

⁵ *Catalog of the Ekaterinoslav Regional Museum named after O. M. Pol* (1910). *Archeology and ethnography*. P. 142. Ekaterinoslav: Printing house of the Provincial Board.

⁶ *Katerynoslav Museum named after A. N. Pol* (1914). *Ukraine*. Book 1. P. 151.

⁷ *Catalog of the historical-ethnographic department of the natural-historical museum of the Poltava provincial zemstvo*. Part 2. No. 5197-9060. S. 312.

⁸ Yurchenko, P. H. (1968). *Wooden architecture*. *History of Ukrainian art* In *history of Ukrainian art*. Vol. 3, p. 67-69.

result of expedition work to collect exhibits for the newly opened museums of folk architecture and life in Pereyaslav⁹ and Kyiv. One support beam entered the National Museum of Folk Architecture and Life of Ukraine in 1971, thanks to the efforts of scientists from the "Polissia" department. In 1982, during an expedition to collect items for a new exhibition, in an abandoned house in the Klymkivka village, Nadezhda village council, Dykanka district, employees of the Dykanka historical and local history museum found and transported to their institution a 1741 support beam. The most recent example of adding a carved support beam to a museum collection is the transfer to the Horishni Plavni Museum of Local History by a local resident, S. A. Temchenko, of a wooden artifact dated 1780 from the Grygoro-Brygadyrivka village of the Eastern Starostat of the Horishni Plavni urban community of the Kremenchuk district.

However, the study of most of the support beams found in the second half of the 20th century began only at the beginning of the 21st century, when information about items from the museum collections of Pereyaslav¹⁰ and Dykanka¹¹ was introduced into scientific circulation. Here, among other things, questions were raised regarding the identity of the owners of the houses for whom these support beams were made, and the semantics of the images on them. Despite the existence of several specific studies, a general scientific coverage of the research results of carved support beams of the early modern era as a historical and cultural phenomenon and movable monuments-documents of the specified period has not yet been published.

Discussion.

Information about the Ukrainian carved support beams of the early modern era is currently contained in more than ten scientific publications. Usually, data on certain products (or complexes of products from individual museums), the semantics of images, interpretations of elements and motifs are provided, and conclusions are drawn about the presence of pagan meanings in them. At the same time, no comprehensive study of these products as a cultural phenomenon of the Hetmanate with an analysis of all components of morphology and decor has yet been published, without which no conclusions about the semantics of the images are convincing. The authors of this

⁹ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, 25-35. ; Shkira, M., Shkira, N., & Shkira L. (2018). Support beams in the context of the study of traditional folk dwellings of the end of the 19th - beginning of the 20th century of the Museum of Folk Architecture and Life of the Central Dnipro region of the National Historical and Ethnographic Reserve "Pereyaslav". *Eminak: Scientific Quarterly Journal*, 3(1(21)), p. 122.

¹⁰ Shkira, M., Shkira, N., & Shkira, L. (2018). Support beams in the context of the study of traditional folk dwellings of the end of the 19th - beginning of the 20th century of the Museum of Folk Architecture and Life of the Central Dnipro region of the National Historical and Ethnographic Reserve "Pereyaslav". *Eminak: Scientific Quarterly Journal*, 3(1(21)), 113-122; Zham, O., Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, 25-35.

¹¹ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), 1386-1396.

scientific work processed data on 22 support beams from the last quarter of the 17th till the end of 18th century, obtained as a result of direct research of products in museum collections, and the analysis of information from publications and archival sources. The products come from the settlements of the former Hetmanate, which now belong to the Poltava, Sumy, Kyiv, and Chernihiv regions (Table 1). That is, they cover the left bank part of the studied region and the city of Kyiv.

Table 1.
Data about the support beam of the Hetmanate

Number	Name of the institution where it is stored/recorded	Quantity	Year of installation, place of residence / finds, decipherment of the inscription	Note
Support beams preserved in museum collections				
1	House of Theodosius of Chernihiv. Yelets monastery. Chernihiv	1	1688, Chernihiv, "ПРИ ФЕВДО: УГЛИЦ: АХІ: РО АХНИ» (DURING THEODOSIUS UGLYTSKYI ARCHIMANDRITE OF 1688)	Based on the publications ¹²
2	Oster Museum of Local Lore	1	1704, Oster, «ОСНОВАНІЄ СЕГО ЗДЕ ЗДАНОГО ДОМУ ГОСПОДЬ ЗИЖДУЩІЙ ЄГО СПОВІЄТ КО БЛАГОМУ УТВЕРДИТЬ КЛАДИ СИ ДА НЕ ПОДВИЖИТСЯ О ІСУСЕ ХРИСТЪ БОЗЪ ПАЧЕ УКРЕПИТСЯ ЩЫТОМ БОГОРОДИЦИ ПРЕСВЯТЫЄ ДЪВЫ НЕБЕСНА ВОЕВОДЫ МИХАИЛА ДАБЫ : ЖИВУЩІИ В НЕМУ ТУ ВСЕГДА СОХРАНЕНИИ ОТ ВСЕХ ПРОТИВНЫХ ВЪТРОВЪ ЦЪЛЫ НЄВРЕЖДЄННЫ ГОСПОДЬ ДА СОХРАНИТЬ ИХЪ ВОЛОДЪНИЕ В РОДЫ В ЩАСЛИВОСТИ С БОГОМ ВО ВЪЧНИЕ РОДЫ : МИРЪ ТИШИНУ ЗДРАВИЄ ДА БУДУТ ИМЪТИ : ПАНЪ МИХАИЛЬ ХЄНЦІНСКІЙ З ПАНЕЮ І ДЪТИ : ИХ ЖЕ КОШТОМ ВСЕЦЪЛЫМ СЕЙ ДОМ ЗАЛОЖИСЯ : В ОСТРЪ ГРАДЪ ВО ВРЄМЯ БЛАГО СОВЄРШИСЯ ПИСАНО В РОКУ АЧД МІСЯЦЯ АВГУСТА КЗ ДНЯ» ("THE	Based on materials provided by the Oster Museum of Local Lore.

¹² Pavlutsky, G. (1911). Civil architecture in Ukraine. Grabar I. History of Russian art in Pre-Petrine era. (Moscow and Ukraine), Volume 2. Architecture (pp. 414-415); Adruh, A. (2020). Wood carvings and iconostases of Chernihiv of the second half of the 17th and early 18th centuries. Severyan Severyan chronicle, 2, p. 43.

			FOUNDATIONS OF THIS HERE BUILT HOUSE THE LORD WHO IS CREATING IT SHALL SHROUD AND FIX FOR BENEVOLENCE, THE GROUNDS OF THIS HOUSE SHALL NOT BE SHAKEN THANKS TO JESUS CHRIST GOD, THEY SHALL ONLY BE STRENGTHENED BY THE SHIELD OF THE HOLY MOTHER OF GOD THE VIRGIN WITH THE HEAVENLY GENERAL MICHAEL SO THAT: THOSE LIVING IN IT SHALL ALWAYS BE PROTECTED FROM ALL OPPOSING WINDS SAFE AND SOUND THE LORD SHALL PRESERVE THEIR BELONGINGS THROUGH GENERATIONS IN HAPPINESS WITH GOD FOR EVERLASTING YEARS: PEACE, TRANQUILITY, HEALTH THEY SHALL HAVE: MISTER MICHAEL KHENTSINSKY WITH MADAM AND THE CHILDREN: AT THEIR COST THIS WHOLE HOUSE WAS ESTABLISHED: IN THE OSTER CITY AT THE BENEVOLENT TIME IN THE YEAR OF AOD THE MONTH OF AUGUST KZ DAY").	
3	Estate of I. P. Kotliarevskyi in Poltava	1	1705, Poltava, «СОЗДАСА ДОМЪ СЕЙ ВОИМА ГОЦА И СНА И СТАГО ДХА АМИНЬ : РОКУ АУС МЦА АВ : А» ("THIS HOUSE WAS CREATED IN THE NAME OF THE FATHER AND THE SON AND THE HOLY SPIRIT. AMEN. AUGUST 1, 1705").	Based on the museum exposition
4-12	National historical and ethnographic reserve "Pereyaslav"	9	1. 1702 (?), Kyiv, «БЛАГОДЕНСТВУЮЩОГО ВОТРОЙЦИ : ЄДИНАГО БГА А ТЩЕНІЄМ ПНА СОЗОНТА ГРАБГОВСКАГО ПИЗАРА ПОЛЪКУ КІЄВСКОГО КОТОРОМУ МИРОТВОРНОЙ ПРЕЧИСТОЙ БЖІЄЙ МАТЕРІ БЛАГОСЛОВЕНИЕМ І БЛАГОСЛОВЛЕНИЕМ АРХІЄРЕЄМ І ЗА ВИСОКОРОДНАГО	Based on the publications ¹³ and the exposition

¹³ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, 25-35; Shkira, M., Shkira, N., & Shkira, L. (2018). Support beams in the context of the study of traditional folk dwellings of the end of the 19th - beginning of the 20th century of the Museum of Folk Architecture and Life of the Central Dnipro region of the National Historical and Ethnographic Reserve "Pereyaslav". *Eminak: Scientific Quarterly Journal*, 3(1(21), 113-122.

			<p>АЩЕВЕЛМОЖНАГО ЕГО МЛОТИИ ПНА ІОАННА МАЗЕПЫ ГЕТЪМАНА ВОЙСКЪ ЕГО ЦАРСКАГО ПРЕСВЕТЛАГО ВЕЛИЧЕСТВА ЗАПОРОЖСКОГО ТОМУ ЖЪ ВОЗВЫШЬРЧЕНОМУ ПНУ ГРАБОВСКОМУ І ЖОНЕ ЕВО АННЕ СОЛОМОНОВНЕ В ПРЕМІРНОЕ І БГУ УГОДНОЕ СОЖИТЕЛЬСТВО» ("THE BENEFICIENT IN THE TRINITY: THE ONE GOD BY THE EFFORTS OF MR. SOZONT HRABOVSKYI, THE SCRIBE OF THE KYIV REGIMENT, TO WHOM THE BLESSING OF THE PEACE-GIVING IMMACULATE MOTHER OF GOD AND THE BLESSING OF THE BISHOP AND THE GRACE OD THE HIGHLY-BORN AND ARCHNOBLE MR. IOANN MAZERA, THE HETMAN OF ARMY OF HIS ROYAL HOLY MAJESTY OF ZAPORIZHZHIA TO THE SAME EXALTED MR. HRABOVSKYI AND HIS WIFE ANNA SOLOMONIVNA FOR A PERRFECTLY PEACEFUL AND GOD-PLEASING СОНАВИТАTION").</p> <p>2. 1704, Pereyaslav, «ПОСПЪШЕНИЕМЪ БГА СНА БЛГОСЛОВИМАГО СОВЕРШЕНИЕМЪ ДХА СВ ПОКЛАНЯЕМАГО В РОК А҃Д СОЗДАНЪ ДОМЪ СЕЙ РАБОМЪ БЖИИМЪ ЛЕОНТИЕМЪ ПАНКЕВЪЧЕМЪ ПОЛКУ ПЕРЄАСЛА... СО...» ("WITH THE ASSISTANCE OF GOD THE SON BLESSED BY THE FULFILLMENT OF THE VENERATED HOLY SPIRIT IN THE YEAR 1704 THIS HOUSE WAS CREATED BY THE SERVANT OF GOD LEONTIY PANKEVICH THE SO... OF THE PEREYASLAV REGIMENT").</p> <p>3. The date and location are unknown, «... РАБ БОЖИЙ ИННИКЕНТИЙ ИРКЛИЕВ...» ("... THE SERVANT OF GOD INNYKENTII IRKLIYEV...".)</p> <p>4. 1743, city of Kyiv (?), «ІАЩЕ В БГУ ВИСОКОПРЕПОДОБНЪІШАГО ГДИНА ГДИНА ПЕЧЕРСКІА ЛАВРИ АРХИМАНДРИТА ТИМОЄА ЩЕРБАЦКОГО СОГРУЖИСА</p>	
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			<p>ДОМЪ СЕИ РОКУ А҄МГ МАА ПОСЛЪДНЪ» ("THE HIGH IN GOD AND THE MOST REVEREND LORD OF THE HOLY KYIV-PECHERSK LAVRA, ARCHIMANDRITE TIMOFII SHCHERBATSKYI BUILT THIS HOUSE IN THE YEAR А҄МГ LAST DAY OF THE MONTH OF MAY").</p> <p>5. Unknown year, Kyiv (?), «ИСУСА ИЗБАВЛЕНИЕ СИЮ БОЖЬЕМУ ИНОКА ИЕРОМОНАХА ПРИНАДЛЕЖАЩЕГО ТРОИЦИ СОЗДАСЯ ДОМЪ СЕЙ РАБОМ БЖСИМ АНДРЕЕМ ГРАБОВСКИМ : » ("THE DELIVERANCE OF JESUS TO THIS GOD'S HIEROMONK BELONGING TO THE TRINITY, THE HOUSE WAS CREATED BY THE SERVANT OF GOD ANDRII HRABOVSKY").</p> <p>6. 1755, Kyiv (?), «ВСЕДЪИСТВУЮЩИ ВО ТРОИЦЫ СЛАВИМЫЙ БГЪ ПРИЗРЪ С ВИСОТЫ СВОЕА И УСТРОИ ДОМЪ СЕЙ ТЩАНИЕМЪ И ИЖДИВЕНІЕМЪ КІЕВСКОГО МЪЩАНИНА ІОАННА ГРИГОРОВИЧА ЛЪТА ГОСПОДНА 1755 В МЪСЯЦЪ СЕНТАБРЪ» ("ALLPERVADING IN THE TRINITY GLORIFIED GOD WATCHED FROM HIS HEIGHT AND BUILT THIS HOUSE WITH THE EFFORT AND SUSTENANCE OF THE KIEV BURGHER IOANN GRIGOROVYCH IN THE YEAR OF THE LORD 1755 IN THE MONTH OF SEPTEMBER").</p> <p>7. 174?, location are unknown, «... ПАВЛОМ ФЕДОРОВИЧЕМ И ЖЕНОЮ ЕГО АГАФИЮ АФАНАСИЄВНОЮ РОКУ 174...» ("...BY PAVL FEDOROVICH AND HIS WIFE AGAFIA AFANASIEVNA IN THE YEAR 174...".)</p> <p>8. 1752, location are unknown, «СІНЕМЪ БЖИИМ ПОСПЪШЕСТВОМЪ ПРЕЧИСТИА БОМАТЕРЕ : СОЗДАНЪ ДОМЪ СЕЙ Р : Б : ІОАННОМЪ АНДРЕЄВСКИМЪ 1752 ІЮНА 29 ДНА» ("BY THE SON OF GOD WITH THE ASSISTANCE OF THE IMMACULATE MOTHER OF GOD: THIS HOUSE WAS CREATED BY</p>	
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			<p>THE SERVANT OF GOD IOANN ANDREEVSKY JUNE 29, 1752”).</p> <p>9. 1761, location are unknown, «ЗА БЛАГОСЛОВЕНІЕМ БГА ГЪТЦА : ПОСПЪШЕНІЕМ СНА СОВЕРШЕНІЕМ СТАГО ДХА : СОЗДАНЪ ДОМЪ СЕЙ РАБОМ БЖИИМ ФСОДОРОМЪ АНДРЕСВИЧСМЪ ТАРАПОНОМЪ : 1761 ГОД МЦА ФЕВРАЛА 1 ДНА» (“WITH THE BLESSING OF GOD THE FATHER: THE ASSISTANCE OF THE SON AND THE FULFILLMENT OF THE HOLY SPIRIT: THIS HOUSE WAS CREATED BY THE SERVANT OF GOD FEODOR ANDREVICH TARAPON: FEBRUARY 1, 1761”).</p>	
13	Nikopol Museum of Local History	1	<p>1733, Ozerky village, Kobeliaky district, Poltava province, «... ОТЦА И ПОСПЕШЕНИЕМЪ СЫНА И СОВЕРШАНИЕМЪ СВЯТОГО ДУХА СОВРУЖИСЯ ДОМЪ СЕЙ СТАРАНИЕМЪ И КОШТОМЪ РАБОМ БОЖИИМЪ ГРИГОРИЕ ПОТОЦКИМЪ ЕГО МИЛОСТИЮ ПАНОМЪ СОТНИКОМЪ КИШЕНСКИМЪ РОКУ 1733 МЦ ...» (“... OF THE FATHER AND THE ASSISTANCE OF THE SON AND THE FULFILLMENT OF THE HOLY SPIRIT, THIS HOUSE WAS CONSTRUCTED WITH THE EFFORT AND EXPENSE OF THE SERVANT OF GOD, GRYGORII ROTOTSKYI, HIS GRACE, THE LORD OF THE CENTURION OF KYSHENKA, YEAR 1733 THE MONTH...”).</p>	Based on the publication ¹⁴ and resources of the Facebook network
14–15	Poltava Museum of Local History named after Vasyl Krychevsky	2	<p>1. 1741, Zhovnyn, Poltava province, «ГОСПОДИ БЛАГОСЛОВИ ДОМЪ СЕЙ И ЖИВУЩИХЪ В НСМЪ БЛАГОСЛОВЕНИЕ СВЯТЫЯ ТРОИЦЫ СОЗДАСЯ ДОМЪ ПНОМ ДИМЯНОМ БУЛИПОШЕМ РОКУ 1741. ІЮНЬ», "GOD BLESS THIS HOUSE AND THOSE WHO LIVE IN IT WITH THE BLESSING OF THE HOLY TRINITY THE HOUSE WAS CREATED BY MR. DУМЯN BУLYНОSH IN JUNE, 1741."</p> <p>2. Without inscriptions, the place of discovery is unknown</p>	Based on the museum funds

¹⁴ Katerynoslav Museum named after A. N. Pol (1914). Ukraine. Book 1. P. 151.

16	Dykan Museum of Local History named after D. M. Harmash	1	1741, p. Klimkivka, Dykanka territorial community. The front side: «ΣΕΙΪ ΔΟΜΪ ΓΩΤΕЦЪ СОЗДА, СΕΙΪ ΔΟΜ ΣΥΝΪЪ УТВЕРДИ, СΕΙΪ ΔΟΜЪ ΔΧΪ ΣΤΥΪ ΩΒНОВЫ : К [КОПЬЕ] Т[ТРОСТЬ] СОЗДАНЪ ΔΟΜЪ СΕΙΪ ΚΟΪΤΟΜЪ БЛАГОРОΔНОГО ЄГО ΜΙΛΟΤΙ ΠΝΑ ΦΕΟΔΟΡΑ ΑΚΟΒΕΝΚΑ СОТНИ[КА]». ("THE FATHER CREATED THIS HOUSE, THE SON ESTABLISHED THIS HOUSE, THE HOLY SPIRIT RENEWED THIS HOUSE К/T THIS HOUSE WAS CREATED AT THE COST OF THE NOBLE GRACE MR. FEODOR YAKOVENKO CENTURION".) The bottom line is «ΡΟΚΥ ΟΤ ΡΟЖΔΕΣΤВА ΧΡΣΤВА ΑΥΜΑ ΓΟ ΜЦА [ΜΙΣΥЦΥ] ΙΟΝΥА А-ГО ЧИСΛА» ("ON THE 1ST DAY OF JUNE 1741 IN THE YEAR FROM CHRIST'S BIRTH."). Reversal: «... ΔΟΜΥ БΛΑΓΟЧЕСТНО ЖИТЫ ТЕБЕ БГА ВЪ [ΤΡ]ΟΙЦЫ ΝΑΒΕΚΙ ΧΒΑΛΙΤЫ» ("THIS HOUSE SHALL LIVE PIOUSLY AND SHALL PRAISE THEE GOD IN THE [TRINITY] FOREVER").	Based on the museum funds
17	National Museum of Folk Architecture and Life of Ukraine	1	1753, city of Oster, Chernihiv region, «БЛАГОВОΛΕΝΙЄΜ ΟΤЦА : ΙΖΒΟΛΕΝΙЄΜ СНА : СОДЕЙСТВОΜЪ СВΥΤΑГО ΔΥΧΑ СОЗДАСΥ ΔΟΜ СΕΙΪ СТАΡΑΝΙЄΜ Ι ΚΟΪΤΟΜ ΡΑΒΑ ΒΟЖИЯ ЯКИΜΑ ΚΙΒУΛΙ : И ЖΕΝΥ ЄГО ΚΣΕΝΙИ ΡΟ ΡΟЖΑΡΕ 1753 ΓΟΔΑ ΙΟΝΥА 22 ΔΝΥА» ("BY THE GOOD WILL OF THE FATHER: THE ALLOWANCE OF SON: THE HELP OF THE HOLY SPIRIT, THIS HOUSE WAS CREATED BY THE EFFORTS AND EXPENSE OF THE SERVANT OF GOD YAKYM KIVULIA: AND HIS WIFE KSENIA AFTER THE FIRE ON JUNE 22, 1753")	Based on the photos and descriptions provided by the museum
18	Konotop city local history museum named after O. M. Lazarevskiy	1	1763, the house of the retired Cossack Petro Pankevych from the Altynivka village, Krolevets district, «ΟΤΕЦ ΔΕΙΔΥΣΤУЄТ СΥΝ ΔΥΧ СВΥΤЫЙ ΟΣВΥЩАЄТ: ΤΡΟЙЧΕСΚАЯ БΛΑΓΟΔАΤЬ: ΔΟΜ СΕΙΪ ΡΟСВΕЩАЄТ: СОЗΔАН СΕΙΪ ΔΟΜ ΡΕΤΡΟΜ ΠΑΝΚΕВИЧΕΜ ΑΒΪШИТОВЫМ...ΟΣΤΑΒΪШΕΕСΥ ВΣΕ ΝΑΣΛΕΔΙΕ ΕΓΟ ВΝУΚΥ ΑΝΔΡΕЮ ФЕΔΟΡОВИЧУ	Based on the the photo and description provided by the museum

			ПАНКЕВИЧУ» ("THE FATHER ACTS, THE SON, THE HOLY SPIRIT SANCTIFIES: THE TRIUNE GRACE: THIS HOUSE ENLIGHTENS: THIS HOUSE WAS CREATED BY PETRO PANKEVYCH ABSHYTOV... ALL THAT REMAINS WILL BE THE INHERITANCE OF HIS GRANDSON ANDRII FEDOROVYCH PANKEVYCH").	
19	Museum of local history of the city of Horishni Plavni	1	1780, the town of Keleberda, Poltava province, «БЛАГОСЛОВЕНИЕМЪ ОТЦА, ПОТЕШЕНИЕМЪ СЫНА И ДЕЙСТВИЕМЪ СВЯТАГО ДУХА СОЗДАСЯ ДОМЪ СЕЙ ФЕДОРОМЪ БАБЦЕМЪ 1780 ГОДА ИЮНЯ 18 ДНЯ» ("BY THE BLESSING OF THE FATHER, THE CONSOLATION OF THE SON, AND THE ACTION OF THE HOLY SPIRIT, THIS HOUSE WAS CREATED BY FEDOR BABETS ON JUNE 18, 1780")	Based on the photos and descriptions provided by the museum
Support beams, about which there is information in publications and archival sources				
20	Natalia Razumovska's house	1	1711, p. The village Lemeshi of Kozeletsky district, «БЛАГОСЛОВЕНИЕМЪ БОГА ОТЦА, ПОСПЕШЕНИЕМ СЫНА СОДЕЙСТВИЕМЪ СВЯТАГО ДУХА. СОЗДАСЯ ДОМ СЕЙ РАБОЮ БОЖЬЕЙ НАТАЛИИ РОЗУМИХИ, 5 МАЯ 1711 ГОДА» ("WITH THE BLESSING OF GOD THE FATHER, THE ASSISTANCE OF THE SON, THE COOPERATION OF THE HOLY SPIRIT. THE HOUSE WAS CREATED BY THE SERVANT OF GOD NATALIA ROZUMIKHA, MAY 5, 1711").	Based on the publication ¹⁵
21–22	Poltava Museum of Local History named after Vasyl Krychevsky	2	1. May 1726, p. Lebekhivka, Poltava province, inscription indecipherable. 2. The place of discovery and the content of the inscription are unknown.	Based on the archival documents

¹⁵ The old house of Razumovskikh in Lemeshki (1855, March). Moskvitianin. Issue 6, Part 2. С. 187-188.

As far as we can understand today, the carved support beams were mostly made of pine wood both in the territory of the Hetmanate and in the Sich lands. This light and strong tree is widespread in Ukrainian lands, cheap and durable. But it is not very convenient for decorating by carving. That is why the masters of the Hetmanate used other types of wood as well. For example, the most decorated support beams are carved from linden¹⁶ and oak¹⁷. The use of the latter is also associated with longevity and prestige.

The length of the completely preserved products is from 355 cm (a support beam without inscriptions, which is exhibited in the Poltava Museum of Local History named after Vasyl Krychevskyi) to 615 cm (a support beam from 1753 from the city of Oster). But in most preserved support beams, it is about 4 m. The height is from 22.5 to 36 cm.

Support beams were made from a straight trunk of the appropriate length and thickness. The workpiece was trimmed in the form of a rectangle so that the core was approximately in the center and the young layers of the wood were removed. The top surface was made flat and even or slightly rounded. The sides and bottom were usually profiled (except for the product, which is kept in the Local History Museum of the city of Horishni Plavni (Table 1: 19)).

All processed support beams contain a complex of relief and counter-relief images carved with the help of various tools (Fig. 1–3). Of course, in the early modern period, support beams without carvings were also used on the territory of the Hetmanate, but they did not attract the attention of researchers, museum workers and collectors. Accordingly, information about them has not been preserved and it is impossible to study them.

A rectangular band was usually left in the upper parts of the side surfaces, on which an inscription was applied or, in one case (a product stored in the Poltava Museum of Local History named after Vasyl Krychevskyi (Table. 1: 15)), a strip of ovals demarcated by elements in the form of oblique crosses. A similar strip is found under the upper profile belt on one of the most richly decorated support beams of the Hetmanate.¹⁸ Only sometimes (for example, a product exhibited in the Museum of folk decorative and applied art of Kyiv region in Pereyaslav¹⁹), the text was contained under the belt. It is important to emphasize that the carvers tried to apply the image symmetrically. Symmetry performed an organizing function in the composition, but as

¹⁶ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), 1390.

¹⁷ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, p. 32.

¹⁸ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, 32-33.

¹⁹ Shkira, M., Shkira, N., & Shkira, L. (2018). Support beams in the context of the study of traditional folk dwellings of the end of the 19th - beginning of the 20th century of the Museum of Folk Architecture and Life of the Central Dnipro region of the National Historical and Ethnographic Reserve "Pereyaslav". *Eminak: Scientific Quarterly Journal*, 3(1(21)), p. 121. Photo.

in general in folk art, the masters did not make perfectly symmetrical structures. Undoubtedly, the surface was previously marked. The individual skills of the carver, his desire for perfection and integrity of the work were also of great importance. It is known that symmetry is associated with the static and, accordingly, peace and balance. As a result of taking into account the laws of symmetry by carvers, the support beam gave the impression of hidden greatness and immovability.

The inscriptions on the support beams contain variously worded blessings, the names of the owners, the dates of installation (written in letters under the titles or Arabic numerals) (Table 1). They were made in Cyrillic, the Church Slavonic language of the time, with addition of some letters of the Greek and Latin alphabets (Fig. 1). In particular, the letters Σ, W, V, Z, N. In many cases, the letters are carved and combined into words so artistically that the inscriptions are perceived as an intricate ornament. Abbreviations characteristic of the spelling of the Hetmanate are quite often used, consisting of parts of frequently used words or phrases. Titles could be placed above such constructions. In the transcripts of the inscriptions presented in Table 1, the authors of the article revealed the abbreviations, since in Cossack times they were also revealed during reading. Of the divine characters, "Father, Son and Holy Spirit", "God", "Trinity", "Jesus", "Mother of God", "Michael" are mentioned (Table 1). By the way, a blessing similar to the one applied to some of the support beams was also used on the lute of 1773 from the Zaporizhzhia church of the Baibakivka village of Novomoskovsk district (currently Tsarychanka district of the Dnipropetrovsk region): "By the blessing of the Father and the command of the Son and the assistance of the Holy Spirit ... this temple was created ..." ²⁰.

Sometimes the inscriptions recorded data about the social status of the owners, mostly men. But three products (Table 1: 4, 17, 20) also contain the names of women. On several support beams, the inscriptions contain original wording and information (Table 1: 2, 4, 16–18).

In addition to the inscriptions, some of the products contain only crosses on the front sides. Sometimes rosettes or coats-of-arms were added to these basic images (support beams from Zhovnyn (Table 1: 14, Fig. 2:5) and Oster (Table 1: 17, Fig. 3:5)) on the lower planes. On some of the support beams, carving covered the entire visible surface (for example ²¹), or the front (more intricate) and reverse (simpler).

²⁰ Cossack antiquities in the collection of the Dnipropetrovsk National Historical Museum named after D. I. Yavornytskyi: [Catalogue]. Dnipro, Art-Pres, 2016. P. 132.

²¹ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1389, fig.2.

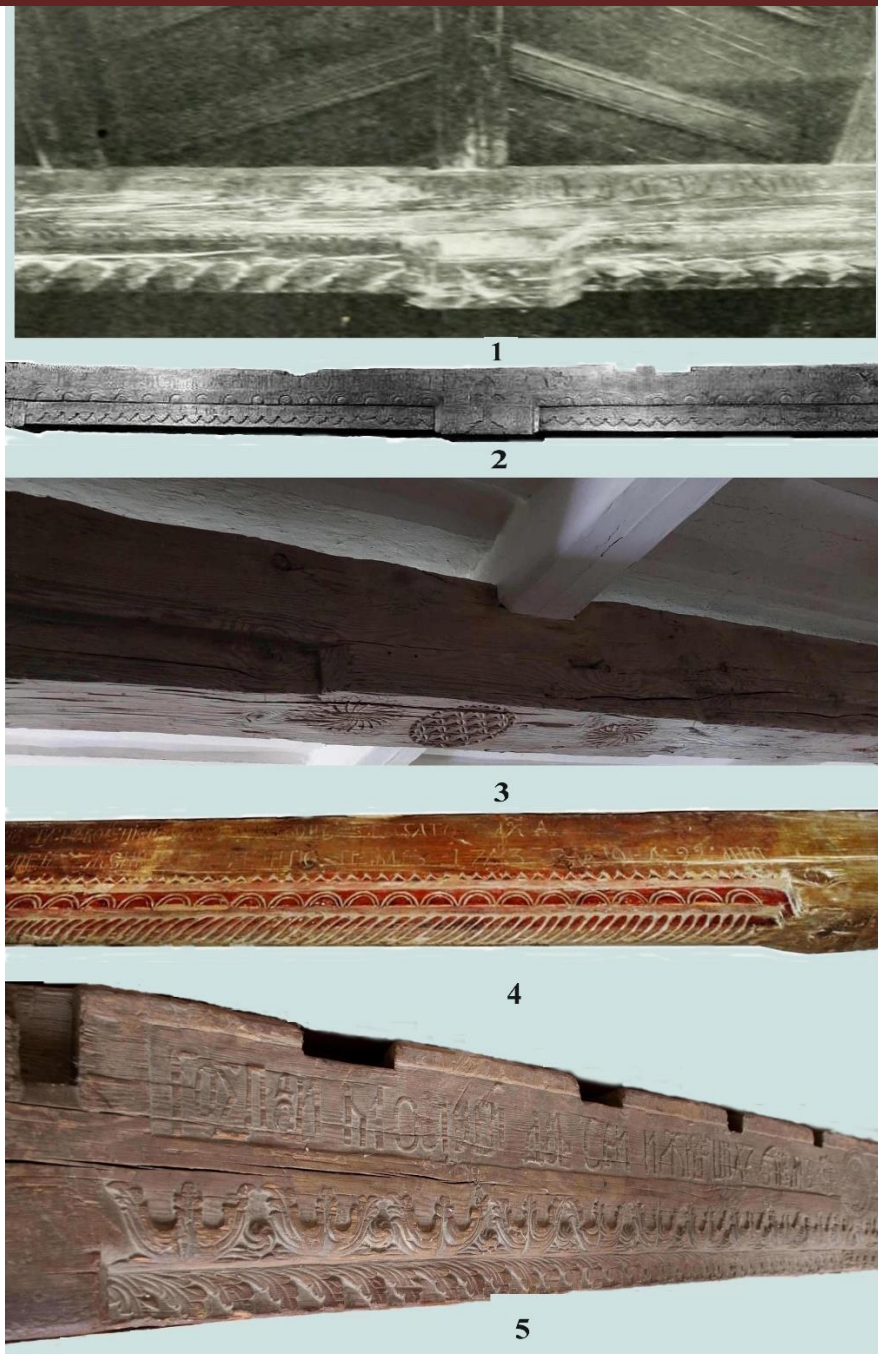


Figure 1. The support beams of the Hetmanate: 1. From the house of the archimandrite of the Yelets monastery, Theodosius Uglytskyi. M. Chernihiv, 1688. Photo of 1908. According to H. Pavlutskyi. 2. From the house of the Shyshaky centurion Fedor Yakovenko, Klymkivka, 1741. Photo by A. Shcherban. 3. From the house of archimandrite of the Holy Kyiv-Pechersk Lavra, Timofii Shcherbatskyi. M. Kyiv, 1743. Photo by T. Radionenko. 4. From the book of Yakym Kivulia. Oster, 1753. Photo courtesy of the National Museum of Folk Architecture and Life of Ukraine. 5. From the house of icon comrade Demyan Buliubash. Zhovnyn, 1741. Funds of the Poltava Museum of Local History named after Vasyl Krychevskyi. Wood, carving, end of the 17th–18th century.



Figure 2. Crosses in the centers of the front surfaces of the support beams of the Hetmanate. 1. From the house that belonged to the family of Ivan Kotliarevsky after 1751. M. Poltava, 1705. Photo by A. Shcherban. 2. From the house of the Kyiv scribe Sozont Hrabovskyi. M. Kyiv, 1702 (?). According to the publication of O. Zham and T. Grudevych. 3. From the house of Kyshen centurion Hryhorii Pototskyi. Ozerky, 1733. Funds of the Nikopol Museum of Local History. 4. From the house of icon comrade Demyan Buliubash. Zhovnyyn, 1741. Funds of the Poltava Museum of Local History named after Vasyl Krychevskyi. 5. From Yakim Kivulia's house. Oster, 1753. Photo courtesy of the National Museum of Folk Architecture and Life of Ukraine. Wood, carving, 18th century.



Figure 3. Additional decorative elements on the support beams of the Dnipro region. 1–2. From the house of icon comrade Demyan Buliubash. Zhovnyn, 1741. Funds of the Poltava Museum of Local History named after Vasyl Krychevskiy. 3, 4, 7. From the house of the Kyiv scribe Sozont Hrabovskiy. Kyiv, 1702 (?). According to the publication of O. Zham and T. Grudevych. 5. From the house of icon comrade Demyan Buliubash. Zhovnyn, 1741. Funds of the Poltava Museum of Local History named after Vasyl Krychevskiy. 6. From the house of Kyshen centurion Hryhoriy Pototskiy. Ozerky, 1733. Funds of the Nikopol Museum of Local History. Wood, carving, 18th century.

Among the latter is the support beam from the house of representatives of the Orthodox clergy, which since 1751 belonged to the grandfather of the outstanding Ukrainian writer I. P. Kotliarevskyi, deacon of the Assumption Cathedral in Poltava²² (Table 1: 2). The analysis of the available museum exhibits made it possible to conclude that other support beams carved for the houses of clergy usually had a simple decoration; as well as products from the lands of the Zaporizhzhia Nyzova Army. The most intricately decorated are the support beams from the houses of individual representatives of the Cossack nobility²³.

The central elements of the images on the front sides of the support beams (with the exception of a few artifacts, in particular, 1755, which is now kept in the Museum of Folk Decorative and Applied Art of the Kyiv region in Pereyaslav, belonged to a Kyiv burgher) were crosses. Different in shape (Fig. 2), they contained additional elements: instruments of torture of Jesus Christ (spear and cane), Adam's head and bones, letters and abbreviated words ("INCI" – Jesus the Nazarene King of Judea, "Jesus Christ" – Jesus Christ, "NIKA" – (from the Greek – victory), "CGLM" – Cross of God Lobne Mistse, "RB" – "Rai Byst"²⁴).

Among the widespread elements of ornaments on the support beams are friezes of semi-oves (Fig. 1: 2, 4), usually located in the lower part of the "belt". By the way, friezes from semi-oves were also carved on the door of a church from the Kyiv region in 1706²⁵. They were also used to decorate the interiors of the Church of the Savior in Poltava, built in the same year. Such elements were used en masse for ornamentation of clay bowls and plates.

On the support beam from the city of Zhovnyn (plate 1: 14), a strip of floral ornament is carved from the leaves of the "king of baroque ornamentation" – acanthus, from the bottom of the band, and the central medallions are framed by wreaths of laurel leaves (a symbol of glory) (Fig. 1: 5, 3 : 1). The use of "round and semi-round leaves" in this part of the beam is mentioned in the description of the support beam from the Poltava Museum of Local History named after V. G. Krychevskyi²⁶, which could not be physically found.

In the lower part of the relief band of the lateral part of the support beams, as well as underneath it, sometimes there are images of broken wavy lines which can be

²² Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1391, fig.3: 1-3.

²³ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, 25-35; Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), 1386-1396.

²⁴ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, p. 34.

²⁵ Yurchenko, P. H. (1968). Wooden architecture. *History of Ukrainian art* In *history of Ukrainian art*. Vol. 3, p. 67, fig. 45.

²⁶ Inventory book of the Poltava State Museum. No. 30 (started in 1939). Page 461.

interpreted as strips of upside-down triangles (for example, Fig. 1: 2²⁷), or "teeth" (Fig. 1: 4)²⁸ – classic triangles (Table 1: 17). Similar stripes were also used to frame individual elements of ornaments (for example, the central rosette on the lower platform of the support beam of Shisha centurion Fyodor Yakovenko) or their compositions. Such elements, in particular, are present on Sozont Hrabovskiy's support beam and are repeated several times on the artifact from I. Kotliarevskiy's house (Fig. 3: 2, 3), where it is, in fact, the only ornament²⁹. Bands of small elements are also sometimes found under the upper profile belt.

Below the belt or on the edges, a profile was quite often carved in the form of a part of a shaft with an oblique notch, which was perceived as a "twisted", or less often – a braided rope (Fig. 1: 1–4). The half-shaft is sometimes located in the center of the lower surfaces of the support beams with the most complex profile.

In the case when the support beam was given complex profiling, the central part usually remained unprofiled, having the appearance of a rectangular flat plane (Fig. 1: 1–3). This feature is determined technologically (so as not to weaken the most stressed part of the support beam), symbolically and aesthetically. After all, it contains the most semantically saturated images. This plane in many support beams (in particular, 1688) is framed with convex images of "twisted" ropes. If the bottom of the central part of the support beam is not highlighted, imitation ropes stretch through the entire artifact. It is worth noting that the image of the twisted "rope" is also on the church door, which is kept in the Dnipropetrovsk National Museum named after D. I. Yavornytskyi³⁰.

Rosettes are among the common elements of images on support beams. According to formal features, five of their varieties are distinguished. The first, the most common (the authors recorded eight cases), was located in the center of the support beam in the lower part. These are geometrized six-petal rosettes in circles and their complicated variants and combinations³¹ (Fig. 3: 3). Such signs are one of the oldest and most common elements of images on Slavic carved support beams. In particular, they are found on a product of 1669 from Lviv³². In scientific publications, during the analysis

²⁷ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1391, fig. 2: 1l,3l,3n, fig. 3: 2-3; Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, p. 32.

²⁸ Yurchenko, P. H. (1968). *Wooden architecture. History of Ukrainian art* In *history of Ukrainian art*. Vol. 3, p. 69, fig. 47.

²⁹ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1391, fig. 3: 2-3.

³⁰ *Cossack antiquities in the collection of the Dnipropetrovsk National Historical Museum named after D. I. Yavornytskyi: [Catalogue]*. Dnipro, Art-Pres, 2016. P. 132.

³¹ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1391, fig. 2: 2n; Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, p. 26; Yurchenko, P. H. (1968). *Wooden architecture. History of Ukrainian art* In *history of Ukrainian art*. Vol. 3, p. 69, fig. 47.

³² Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), fig. 4: 1.

of the semantics of rosettes on the support beams of the early modern era, the interpretation of the presence of pre-Christian meanings in them is quite common. But if such a content could have existed in earlier years, it was certainly not interpreted as such by the owners of the houses during the last quarter of the 17th and 18th centuries. Otherwise, they would not be placed in the homes of representatives of the Orthodox clergy. But such signs were on most of the investigated support beams from their houses. A possible version of the interpretation of similar rosettes on baroque cannons was expressed by O. Malchenko. He drew attention to the fact of their use in wooden churches and believed that on cannons they can be read as "a place where light is born"³³.

The second type of rosettes, which were used on the support beams of the Hetmanate, were vortex ones. They are inscribed in a frieze of a classical floral ornament composed of acanthus leaves on a support beam from Zhovnyyn (Fig. 3: 1). On Sozont Hrabovskyi's support beam, such images are located on both sides of a composition of six-petalled rosettes in the center of the lower surface (Fig. 3: 3)³⁴.

The third type, rare, is known only on a product from Oster (Table 1:18, Fig. 2: 5). These rosettes have the form of a straight equilateral cross inscribed in a circle, the ends of which are connected by arches. Four such signs are located in the corners of the central plane of the front part of the support beam, on both sides of the main cross. By the way, the names of the evangelists are inscribed on the support beam from the house of Sozont Hrabovsky in these places, in circles with "flower petals" around the perimeter, which with some stretch can be attributed to the rosettes of the next type (Fig. 3: 7)³⁵.

The fourth type is "flower" rosettes. On the support beam from Zhovnyyn (Fig. 3: 2), they separate the central medallion with a cross from the inscription. There is a similar rosette in the same place on Ivan Rabits' support beam from Zaporizhzhia³⁶. Rosettes – "roses" in Baroque art (in particular, the ornamental design of engravings) symbolize "beauty", "holiness", "prayer". They are connected with the rosary, that is, a rosary of prayers addressed to the Virgin Mary³⁷.

The fifth type is a "sun-shaped" rosette with sharp rays. Such a symbol is carved in the center of the lower part of the support beam from the house of the archimandrite of the Yelets monastery, Theodosius Uglytskyi (Fig. 1: 1). One of the rosettes made by

³³ Malchenko, O. (2007). Artistic casting of cannons in the Hetman region during the reign of Ivan Mazepa, p. 95.

³⁴ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, p. 33, photo 6.

³⁵ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, p. 34; Shkira, M., Shkira, N., & Shkira, L. (2018). Support beams in the context of the study of traditional folk dwellings of the end of the 19th - beginning of the 20th century of the Museum of Folk Architecture and Life of the Central Dnipro region of the National Historical and Ethnographic Reserve "Pereyaslav". *Eminak: Scientific Quarterly Journal*, 3(1(21), p. 122. Photo.

³⁶ Yurchenko, P. H. (1962). *Ukrainian folk art. Carving and artistic metal arranged*, p. 48, fig. 9.

³⁷ Malchenko, O. (2007). Artistic casting of cannons in the Hetman region during the reign of Ivan Mazepa, p. 95.

Ivan Rabits has similar features. The solar circle with rays is also found (it surrounds the cross on the reverse side) on the 1741 support beam of Shyshaky Cossack centurion Fedor Yakovenko³⁸.

On both sides of the central face medallion with a cross on a support beam of 1733 from the house of the Kyshenka centurion Hryhoriy Pototskyi (Nikopol Local History Museum), four elongated triangles are carved from indentations (horizontally located) (Fig. 3: 6). In this way, they could depict bunches of grapes. There is a more realistic bunch of grapes on the support beam from Zhovnyn, but it is placed vertically (Fig. 3: 1). By the way, "grapes" are also carved on the product from Zaporizhzhia – on the edges of the front and back sides and in the center on the lower part of Ivan Rabits' support beam

Three support beams in the centers contain coats of arms. The Kyshenka centurion support beam on the back has a medallion with the coat of arms of the Russian Empire – a double-headed eagle with crowns on the heads, a scepter and the state in its paws. A similar coat of arms, but at the bottom, is found on the support beams of a resident of Oster (National Museum of Folk Architecture and Life of Ukraine). The coat of arms of the owner is carved from below on the support beam from Zhovnyn (Fig. 3: 5).

A few support beams have plant images in the decor, scattered across the field without forming stripes. In this respect, the support beams of Sozont Hrabovskyi and Fedir Yakovenko stand out the most. In the first, plant elements (stems with flowers) are located in the center on the front and lower planes, on both sides of the main images. It is on the support beam of Sozont Hrabovsky that the earliest known images of ornamental elements were recorded, which became "signature" for the work of first Vasyl Krychevskyi, and then – Heorhiy Narbut, and through them – the art of Ukrainian modernism and avant-garde. These are counter-relief triangles, which consist of smaller triangles placed in a "checkerboard" order (Fig. 3: 7). True, Vasyl Krychevskyi interpreted them as bunches of grapes, and on Hrabovskyi's support beam they are presented as elements of flowers placed on thin stems that grow from the space between the leaves and petals. On Fedir Yakovenko's support beam, individual plants (in particular, tulip-like ones) are located on both sides of the central cross on the front and back sides³⁹.

Unique for Ukrainian carved support beams is the image of the head of a predatory animal with an open mouth and a protruding tongue, which is found on the support beam of Sozont Hrabovsky above the central cross in front of the word "Glory" (Fig. 3: 4). Researchers O. Zham and T. Gruzdevych believe that this is an image of a

³⁸ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1389, fig. 2: 2z.

³⁹ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1389, fig. 1: 2l, 2z, 1z, 3z.

"snake"⁴⁰. But if to take into account that sharp ears are carved on the head, then such a statement can be considered false. Unfortunately, the absence of a body does not allow to specify who it is. After all, in a similar way, the heads of a "dragon", "wolf" or "lion" could be depicted in the decoration of cannons and tiles of the Baroque era. Undoubtedly, when choosing this symbol for the support beam, as well as the officer's cannon, it was not the bloodthirstiness of such an animal that was taken into account, but its glory, strength and courage⁴¹. It is interesting that this image is asymmetrical. Agreeing with the opinion of O. Malchenko regarding the decoration of the cannons⁴², it is possible to conclude that it gave the place where it was located an emphasized internal dynamics.

P. Yurchenko concluded that "the simplicity of execution, ease and free placement of the compositions give reasons to believe that the architectural carvings on doors, support beams, cornices and brackets were performed, as a rule, by carpenters-builders themselves, and not by master carvers. This can be ascertained by comparing the carvings on the door frames, support beams and staples with the carvings on the iconostases"⁴³. We can only partially agree with this statement. After all, the work of the author of the carving on support beam from Zhovnyn, who mostly used the elements of ornaments characteristic of "classical" and "high" art, stands out. Highly skilled carvers applied images on the support beams from the houses of Sozont Hrabovskiy and Fedir Yakovenko and several other artifacts. Literacy and high artistry, the use of specific abbreviations indicate that the sketches of most inscriptions were made by educated people familiar with artistic calligraphy. These inscriptions were undoubtedly carved by them themselves or under their control.

Various types of ornamental elements and motifs are found in the ornamentation of artistic support beams. Although there are certain commonalities in their combination, there are always exceptions to the rules. So, it is possible to conclude that their decoration falls under the category of traditional folk art with the "bricolage" of thinking inherent in the creators. It is manifested in the use of a certain set of decor elements and inscriptions, which were situationally combined into unique compositions. From various sources (for example, older examples of church and civil architecture, printed products), the carvers borrowed the most essential elements in each specific case, subordinated their own vision to the requirements of the customer, and put them into the structure of a kind of apotropaic center of the manor and a panegyric to the owner. The combination of "inscription-ornament-symbols" gave the group of highly artistic support beams a strong artistic effect, which is a manifestation of the "Mazepa Baroque" and its remnant.

⁴⁰ Zham, O., & Hrudevych, T. (2021). Support beam in the house of the tanning master of the Museum of Folk Architecture and Life of the Central Dnipro region: a historical, art-critic, historiographic review. *Severyan annals*, 6, p. 34.

⁴¹ Malchenko, O. (2007). Artistic casting of cannons in the Hetman region during the reign of Ivan Mazepa, p. 87.

⁴² Malchenko, O. (2007). Artistic casting of cannons in the Hetman region during the reign of Ivan Mazepa, p. 84.

⁴³ Yurchenko, P. H. (1968). Wooden architecture. *History of Ukrainian art In history of Ukrainian art*. Vol. 3, p. 69.

The rooms, for which the Hetmanate's carved support beams were made, had a width of about 3 to almost 6 m, and the interior appearance of the ceiling in them differed due to different ways of attaching the crossbars to these beams. Some of the support beams have a flat top surface without grooves. In this case, the ceiling structure is not reconstructed. But several products contain grooves at the top for laying "support beams". Some of them were planned from the very beginning. Others were cut out after decorating the support beam, damaging the inscriptions. The dimensions of the cutouts, which were used to lay the ceiling elements perpendicular to this support beam, attract attention.

Grooves preserved in the upper part and near the ends of the Zhovnin support beam (Fig. 1:5) allow to reconstruct the original method of fixing it in the walls and building the base for the ceiling. In particular, it is noticeable that the crossbars were fixed with a dovetail fastener. That is, their ends had the shape of a triangle, which was inserted into the groove of the corresponding shape of the support beam with the wider part towards the inside. This guaranteed the impossibility of falling out of the groove. On the frontal side of the rooms, the crossbars were located less often (about 30–40 cm apart). Two of them, which were located near the outer wall of the room, were almost twice as wide as the next ones (13.5 and 11.5 cm at the exit from the support beam instead of 6.5–6 cm). On the reverse side of the support beam, the crossbars were placed more densely, narrower ones were located between the wider ones. In this way, a peculiar rhythmicity of the visual appearance of the ceiling was created. In the upper bars of the room walls, the ends of the support beam were fixed with the help of complex locks. At the same time, it is sometimes noticeable that the plates of the walls ("spear") were also located above the support beam, providing it with an ideal fixation. Accordingly, the support beam tightly pulled the top of the log cabin.

Captured in a photo taken for a report by F. Hornostaev, a member of the Imperial Moscow Archaeological Society, at the XIV Archaeological Congress in Chernihiv in 1908, the support beam illustrates the fact that carved beams were also used for the construction of ceilings of an archaic (so-called "humped") appearance. The building, located in the garden of the Yelets monastery in Chernihiv, was made of wood on a stone foundation. Inside were five cell-like rooms, the largest of which contained a carved support beam. Church tradition testified that the house was created at the personal request and order of the monastery's archimandrite Theodosius Uglytskyi, Dmytro Rostovsky also lived there⁴⁴. By the way, Taras Shevchenko depicted the "humped" ceiling with support beams in two drawings and corresponding etchings ("Starosty" and "Gifts in Chyhyryn 1649"), in his album "Painting Ukraine" in 1844⁴⁵. The analyzed photo emphasizes the fact that the "support beams" here were quite wide, located in shallow grooves at a distance of about 1 m from each other. The lower edges

⁴⁴ Pavlutsky, G. (1911). Civil architecture in Ukraine. Grabar I. History of Russian art in Pre-Petrine era. (Moscow and Ukraine), Volume 2. Architecture (pp. 414-415).

⁴⁵ Adruh, A. (2020). Wood carvings and iconostases of Chernihiv of the second half of the 17th and early 18th centuries. *Severyan chronicle*, (2), p. 43.

of the rafters rested on each of the support beams. Similar grooves are seen on several support beams from museum collections. Accordingly, the ceilings in the rooms with such support beams could also be "humped".

The inside of the rooms was obviously "washed". That is, the wood was not plastered or whitewashed. At least on the support beams examined by the authors, there are no traces of the use of whitewash, and the details of the images on many products (especially the centers of the front parts) have been smoothed out due to repeated washing. The data show that the support beams of 18 century in Hetmanate were established from mid-spring (April 25) to late summer (August 1). This is the optimal period of the year for building houses, when it is more or less dry outside and it is comfortable to work.

Support beams occupied one of the central places in the Ukrainian bright rooms. Together with the penance, the oven, and the plate shelf, they performed the function of important elements of the interior, the sacred centers of the dwelling. Therefore, it is not surprising that the wealthy strata of the population tried to decorate them a lot, apply religious symbols and texts that were supposed to bless the house and its inhabitants, bring happiness, peace and well-being to it, and protect it from troubles. In addition, these exquisite architectural details recorded the time of construction of the house and the name of the founder, and glorified it. Since the images were intended to be perceived from afar, the elements of decor and inscriptions were large, usually massive, drawn with thick, rough lines. But some products (for example⁴⁶) had delicate sketches.

Obviously, various signs were applied to the ceiling beams in Ukrainian houses since ancient times. As for the Hetmanate (Fig. 1: 1), as mentioned above, the oldest of such products known today, dated 1688, already contained information about the founder, the rosette and the "rope", and had complex profiling. That is, in the last quarter of the 17th century, a set of signs was fully formed, which carvers usually used until the end of the Cossack period. Taking into account this fact and the presence of older carved support beams with some similar elements of decor and inscriptions in Lviv, the authors support P. Yurchenko's opinion that elements of classical ornaments (in particular, Ionic) entered the wooden architecture of the Dnipro region "probably from the beginning of the XVII century ... Along with the motifs of classical ornament, Ukrainian craftsmen simultaneously perceived the shapes of profiles on which these ornaments were reproduced. This is how the profiling of wooden architectural details – doors, cornices, support beams, etc., appeared, which is one of the main features of wooden architecture of the 18th century on the Dnipro River and the Left Bank⁴⁷. Such details, obviously, at first (until the time of the Liberation War of the Ukrainian people led by Bohdan Khmelnytskyi) were owned by the estates of Polish-Ukrainian magnates

⁴⁶ Shcherban, A., & Babkova, N. (2023). Support beam of 1741 from the funds of the Dykanka Historical and Local History Museum. *The Ethnology Notebooks*, 6(174), p. 1389, fig. 2.

⁴⁷ Yurchenko, P. H. (1968). Wooden architecture. *History of Ukrainian art* In history of Ukrainian art. Vol. 3, p. 67.

and nobles, houses of wealthy Jews in the territory of the Middle Dnipro region. Although, none of them have survived till our time, this is evidenced by references in the diary of Pavlo Aleppskii in 1654.

For example, when describing the buildings of the town of Pryluky (Hetmanate region), the unfinished palace of Yarema Vyshnevetskyi "made of huge logs and polished boards inside and out" is mentioned. At the top of its humped roof was the date "written in Greek" – 1647. Palace of M. Kalynovskyi in the Mankivka village (Eastern Podillia) was also wooden, smoothly planed on all four sides and polished, decorated with carvings⁴⁸. The body of Cossack elders, which was formed during the middle of the 17th century (among which there were also people from the Polish nobility) continued to use some elements of the building culture of its predecessors. Folk craftsmen gradually transformed ancient traditions of carving, adapting to the needs of customers.

The times of "Mazepa Baroque" brought rich decoration to architecture in general. Its influences were also reflected on the support beams, created for individual houses of the Cossack chieftainship. The fact is that the craftspeople life of that time, as Cornelius Gurlitt noticed, was marked by the stamp of a passionate desire to surpass the rival, to create an unparalleled thing. "Pride" contrasted with Christian humility, the desire to be visible and beyond comparison, the desire for "satisfaction"⁴⁹ obviously drove the desire of the craftsmen who decorated the support beams, to decorate them with exquisite images and to remake the old ones. Although, in the houses of other social strata of the Hetmanate, in particular, the Orthodox clergy and lowly people of the 18th century, the installation of more modestly decorated support beams continued.

In addition to the support beams, the living rooms of the houses of wealthy Ukrainians began to be decorated during the Baroque era, for example, with richly ornamented ceramics. The aspiration and realization of the opportunities of the broad strata of the population of the Hetmanate region to decorate housing and everyday life took place during the heyday of national and cultural life in the studied territory, as a result of which a peculiar type of housing and its interior conditions were described in detail by ethnographers of the 19th century⁵⁰. One of the earliest such descriptions for the Hetmanate territory was made by Pavlo Aleppskii in 1654. Describing the cells of the Kyiv Pechersk Monastery of the Assumption of the Virgin Mary, he claimed that there were "all kinds of paintings and beautiful images", furnaces with "beautifully painted tiles". "Each cell is decorated with all kinds of decorations, beautiful, tidy, so

⁴⁸ Aleppskii, P. (1897). The journey of the Antioch Patriarch Macarius to Russia in the middle of the 17th century, described by his son, Archdeacon Pavlo Aleppskii (based on the manuscript of the Moscow Main Archive of the Moscow Ministry of Foreign Affairs). Issue 2. (From the Dnipro to Moscow), pp. 26-27, 83.

⁴⁹ Chechot, I. (1982). Baroque as a cultural concept. Research experience of K. Gurlitt. Baroque in Slavic cultures, p. 346.

⁵⁰ Sherotskij, K. (1914). Essays on the history of decorative art of Ukraine (p. 1; pp. 12-17). Kyiv.

that it cheers the souls of those who enter it and adds life to its residents."⁵¹ The elements of tile ornamentation are similar to those fixed on the support beams.

It is generally known that the Baroque period was generally marked by the growth of the role of "beauty" in the daily life of wide sections of the population of Europe. For example, the concept of beauty in architecture at that time was described by G. Velfin (translated by Anatolii Makarov): "The pictorial style (in architecture) reaches its highest tension in interior spaces. Here are the most favorable opportunities for combining tactility with the charm of what is not felt by touch. Here, for the first time, the motifs of the limitless and the invisible properly appear".⁵² All this can be said about the baroque Ukrainian house with its decorated tiled stoves and support beams. The tendency to adornment is also visible in other branches of the folk artistic culture of the time. In particular, in fine arts, textile production, manufacture of products and bone, decoration of church metal products and books, iconostases.⁵³

In addition to the aesthetic function, the baroque images on the support beams were supposed to carry a symbolic load. This is evidenced by the fact of choosing a limited number of ornamental elements and motifs among the variety of existing ones. But the interpretation of their semantics is the subject of a special study. In short, during the period under study, it had a status (marked the owner's belonging to a certain social stratum), metaphorical and talismanic-magical character (it was supposed to protect the lord and the household from "evil" forces and promote their well-being). The mass use of amulet images in the Baroque period can be explained by the appearance a new tragically tainted worldview in the 17th century. Baroque man was endowed with a special sense of metaphysical anxiety for himself, the world, nature, past and future, God, the human race⁵⁴. For this purpose, people turned to God and saints. By the way, Ukrainians were very religious. In particular, Pavlo Aleppskii in 1654 did not spare them praise in this regard: "we saw extraordinary piety, God-fearing and humility"; "what a blessed country! Its great merit is that there is absolutely no one in it who is a stranger from another faith, but only pure Orthodox, faithful and pious. What zeal, characteristic of a holy soul and pure faith, truly Orthodox!"⁵⁵.

The analysis of available sources indicates that the rich baroque decoration of the support beams of the region during the second half of the 18th century gave way to the brevity of inscriptions and symbols characteristic of the era of classicism. The confirmation of this is the support beam design, which is kept in the museum of Horishni Plavni.

⁵¹ Aleppskii, P. (1897). The journey of the Antioch Patriarch Macarius to Russia in the middle of the 17th century, described by his son, Archdeacon Pavlo Aleppskii (based on the manuscript of the Moscow Main Archive of the Moscow Ministry of Foreign Affairs). Issue 2. (From the Dnipro to Moscow), p. 47.

⁵² Makarov, A. (1994). The light of the Ukrainian Baroque. P. 85.

⁵³ Ukraine is a Cossack state. 2004. P. 91, 241, 242, 874-876.

⁵⁴ Makarov, A. (1994). The light of the Ukrainian Baroque. P. 42, 62.

⁵⁵ Aleppskii, P. (1897). The journey of the Antioch Patriarch Macarius to Russia in the middle of the 17th century, described by his son, Archdeacon Pavlo Aleppskii (based on the manuscript of the Moscow Main Archive of the Moscow Ministry of Foreign Affairs). Issue 2. (From the Dnipro to Moscow), p. 23, 27.

Conclusions.

As a result of the analysis of information about 22 carved support beams of the 17th–18th centuries from the territory of the Hetmanate region, it has been found that the common features of these monuments are the presence (with some exceptions) in the centers of products of straight Orthodox crosses, inscriptions in the Church Slavonic language. In the ornamentation of the support beams, features characteristic of the late baroque and classicism can be traced. At the same time, both simpler and more richly decorated products are encountered. The second group includes support beams from the houses of individual representatives of the Cossack elders. Each support beam was a visual manifestation of the owner's wealth and social status, their artistic preferences against the background of generally accepted cultural canons. At the same time, carved support beams are examples of the skill of Ukrainian master carvers of the early modern era, which need to be preserved for future generations. In general, the images on these products are permeated with Christian symbolism, although they contain individual symbols that were found in pagan sign systems.

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Conflict of interest.

The authors declare no conflict of interest.

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***Анотація.** У статті досліджено різьблені сволоки з помешкань представників родин козацької старшини та православного духовенства Гетьманщини останньої чверті 17–18 ст. Створення багатоорнаментованих сволоків було своєрідним підтвердженням соціального статусу власників будинків, їх мистецьких уподобань та вираженням рівня майстерності тогочасних майстрів-різьбярів. Метою дослідження є аналіз усіх відомих на сьогодні сволоків представників козацької старшини та духовенства 17–18 ст. та створення узагальнюючої картини щодо специфіки цих пам'яток матеріальної культури Гетьманщини. Вперше в історіографії на основі відомостей про збережені нині в музейних фондах та висвітлені в наукових публікаціях сволоки здійснено комплексний узагальнюючий аналіз цих пам'яток як явища матеріальної культури. В результаті аналізу інформації про 22 різьблений сволок 17–18 ст. з території Гетьманщини зроблено висновок про те, що спільними рисами цих пам'яток є наявність (за окремими винятками) по центрах виробів прямих православних хрестів, написів церковно-слов'янською мовою. В орнаменталі сволоків прослідковуються риси, характерні для доби пізнього бароко та класицизму. Притому виокремлюються простіше і багатіше декоровані вироби. До другої групи відносяться сволоки з хат окремих представників козацької старшини. Кожен сволок являвся візуальним проявом заможності та соціального статусу господаря, його мистецьких уподобань на фоні загальноприйнятих культурних канонів. Паралельно, різьблені сволоки – приклади майстерності українських майстрів-різьбярів ранньомодерної доби які потребують збереження для наступних поколінь. Загалом зображення на цих*

виробах пронизані християнською символікою, хоча й містять окремі символи, що зустрічалися в язичницьких знакових системах.

Ключові слова: сволок; музейна колекція; Гетьманщина; козацька старшина; духовенство

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