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UNKNOWN MEMORY OF DECORATIVE ART: ICONOGRAPHY AND ARTIFICIAL FEATURES (LATE XVIII – EARLY XIX CENTURIES)

Abstract. *The article deals with the iconographic and artistic features of an unknown monument of decorative art of the late XVIII – early XIX centuries. The central elements of the analogion's design and carving are researched. The publication highlights the main features of the individual handwriting of an unknown master of the painter who was the author of images of the figures of the saints placed on the Analogion. On the basis of the comparative analysis, an attempt to outline the chronological and probable geographic boundaries of the creation of a monument was made, the definition of which is complicated by the mobility of the memorial.*

Key words: *the interior of the church, analogion, the combination of arts, the decoration of the churches of the Central region of Ukraine.*

НЕВІДОМА ПАМ'ЯТКА ДЕКОРАТИВНОГО МИСТЕЦТВА: КОНОГРАФІЯ ТА ХУДОЖНІ ОСОБЛИВОСТІ (КІНЕЦЬ XVIII – ПОЧАТОК XIX СТ.)

Вікторія Мазур

Анотація. *У статті йдеться про іконографічні та художні особливості невідомої пам'ятки декоративного мистецтва кінця XVIII – початку XIX ст. Досліджуються ключові елементи конструкції та різьблення віднайденого аналою. У публікації висвітлені основні риси індивідуального почерку невідомого майстра живописця, що був автором зображень постатей святих, розміщених на аналої. На основі компаративістичного аналізу зроблено спробу окреслити хронологічні та ймовірні географічні межі створення пам'ятки, визначення яких ускладнюється мобільністю пам'ятки.*

На превеликий жаль, на сьогодні ми маємо поодинокі випадки наявності давніх автентичних мистецьких творів декоративного мистецтва в опорядженні дерев'яних церков на території Центрального регіону України. Одним з унікальних збережених взірців декоративного церковного мистецтва, що трапився нам під час однієї з експедицій у період 2014–2018 років, був аналой із зображенням святих з невідомої церкви Центрального регіону України. У статті нами навмисно окреслено походження його з невідомої церкви через невідповідність елементів різьблення аналою жодній деталі збереженого різьблення в опорядженні церкви, де віднайдена пам'ятка.

У публікації пропонується спроба визначення іконографічних, художніх особливостей і атрибуція невідомого твору українського декоративного мистецтва, і як наслідок, введення до наукового обігу новознай-

деної пам'ятки церковно-літургійного вжитку кінця XVIII – початку XIX ст. Це дає змогу звернути увагу наукової спільноти на проблематику збереження творів народного декоративного різьблення в опорядженні дерев'яних церков Центрального регіону України.

Ключові слова: інтер'єр церкви, аналой, поєднання мистецтв, оздоблення дерев'яної церкви.

НЕИЗВЕСТНАЯ ПАМЯТКА ДЕКОРАТИВНОГО ИСКУССТВА: ИКОНОГРАФИЯ И ХУДОЖЕСТВЕННЫЕ ОСОБЕННОСТИ (КОНЕЦ XVIII – НАЧАЛО XIX СТ.)

Викторія Мазур

Анотація. В статті розкриваються іконографічні та художественні особливості невідомої пам'ятки декоративного мистецтва кінця XVIII – початку XIX століть. Вивчаються ключові елементи композиції та різьби виявленого аналоя, в публікації аналізуються основні індивідуальні риси творця невідомого майстра-живописця – автора зображень святих, помещених на аналое. На основі компаративистического аналізу здійснено спробу визначити хронологічні та можливі географічні межі створення пам'ятки, визначення яких ускладнюється її мобільністю.

Ключевые слова: интерьер церкви, аналой, соединение искусств, убранство деревянной церкви.

Presentation of the material. Unfortunately, today we have isolated cases of the existence of ancient authentic artistic works of decorative art in the decoration of wooden churches in the territory of the Central region of Ukraine. One of the unique surviving patterns of decorative church art that happened to us during one of the expeditions in the period 2014–2018 was Analogion with the image of Saints from an unknown church in the Central region of Ukraine [ill. 1, 2]. In the article, we deliberately outline the origin of the unknown church because of the discrepancy of the carving elements of Analogion with no detail of the preserved carving in the decoration of the church, where the memorial was found.

The publication proposes an attempt to identify the iconographic, artistic peculiarities and attribution of an unknown work of Ukrainian decorative art. As a result, the introduction to the scientific circulation of a newly discovered monument of church and liturgical use of the late XVIII – beginning of the XIX centuries allows drawing the attention of the scientific community to the problems of preserving works of folk decorative carving in the decoration of wooden churches in the Central region of Ukraine.

For reliable attribution and definition of probable geographical boundaries of the creation of the monument, historical, art studies and comparative methods were applied. For comparison, we have worked out a number of available for research works of caricature art from the collections of leading museums of Ukraine from the ethnic territories of the XVIII century, which can be credited to the memorial of liturgical use. Moreover, the study

was accompanied by sights of later origin due to the fact that the found Analogion possesses the aesthetic ideals of the art of the beginning of the XIX century.

One should not make hasty conclusions about the geographical boundaries of creating artistic works such as Analogion, which are quite mobile, both in the interior of the church and when moving from one church to another. One of the aspects of attribution is a comparative analysis of iconography, the decor of moving memorials and iconostases that are based in the decoration of wooden churches. It is worth noting that it is rather difficult to determine the geographical boundaries of the creation of a found monument. Concerning the character and iconography of the carving, the mentioned memorial does not repeat other elements that are located in the interior of the particular church.

On the basis of a comparative analysis of the iconographic and artistic peculiarities of a number of monuments, it was found that the closest analogy to Analogion with the image of Saints from an unknown church of the Central region of Ukraine is the analogue of the second half of the XVIII century from the collection of the National Historical and Ethnographic Reserve «Pereyaslav». The monument was exhibited in the framework of the project for the 80th anniversary of the foundation of the National Research and Restoration Center of Ukraine (artist-restorer – Ivanna Levchik, 2015). Thus, it is natural that the materials of the National Research and Restoration Center of Ukraine – a credible institution in the field of restoration affairs in the territory of Ukraine – were added to the work. The

works are related to certain iconographic features of the carving and the presence of images of the Saints: Saint Basil the Great, John Chrysostom, Saint Gregory the Theologian. The pictures and inscriptions on the Analogion are fragmentarily wiped out, and the available loss of the paint layer in the fragment of the face of Gregory the Theologian make it difficult to attribute the figure. However, we can accept the point of view, according to which, the given iconographic features of clothing and the iconography of the image of the three Saints, on the corresponding plane an Analogion Saint Gregory the Theologian is depicted. The iconographic distinction of this Analogion from the one of the museum «Pereyaslav» is the presence of a cross in the hands of Saint Gregory the Theologian and the nature of the carving, which in the monument of the museum fund has a baroque style. Subsequently, the placement of these three Saints in the Analogion will be widespread.

In order to determine the authenticity of the work, its probably territorial and chronological boundaries of creation, a number of articles available for the study of works of decorative art of liturgical church use from ethnic territories are considered. For comparison, we studied the original and exceptional works of decorative art in the decoration of the Cossack churches of the Baroque era. Scientist R. Zakharchuk-Chugai in the article «Decorative and applied arts in the Cossack life» claims: «The liturgical environment of the Cossack church today is amazement, admiration» (Захарчук-Чугай 726). The quotation is based on the solid work «Ukraine – the Cossack State,» in which the photographic reproductions of two Analogions of the Cossack period were published:

Analogion. Unknown master, XVIII century. Ukraine. Inscription on the board on the back: «СІЙ ИКОНОСТАС ИЛ РАБЪ БОЖІЙ ВАСЬ... ЗА ОТПУШЕН ГРЕХОВЪ СВОИХЪ ДО ХРАМУ УСПЕНИЯ ПРСТІІ БЦИ». Wood, carving, painting. H-105 cm ВКМ. N1150 / 1093. (Захарчук-Чугай 731)

Analogion. Unknown master Middle of the XVIII century. From the Sacred Pokrov Church in the city of Nikopol. Ukraine. Wood, plaster, carving, painting. H-94.5 cm HOUSE N KP-612540, I-2908. The definition of iconographic and artistic peculiarities of the memorial is devoted to the Internet publication entitled «Peter Kalnishevsky prayed in front of this Analogion», which is part of the article «Ukrainian Icon and the History of the Cossacks». The publication provides conclusions on

the origin of Analogion, the iconography of depicted scenes and dating sites (Українська ікона). It should be noted that the works originate from the Central region of Ukraine, which is an essential factor in the context of determining the artistic features of the found memorial.

The article by Y. Bondarchuk is devoted to the definition of artistic features by the anal, belonging to the Ostrog art center of the early eighteenth century. The author analyzes an Analogion depicting the Life of St. Nicholas in the second half of the 17th – early 18th centuries. The scientist emphasizes the exclusivity of the monument and notes that the creation of picturesque elements of the Analogion marked the beginning of the formation of the Ostrog icon painting school of the first half of the XVIII century (Бондарчук 325–344).

To outline the role and place of the Analogion in the decoration of the temples, church, and liturgical use, it should be noted that the Analogion is one of the attributes of the middle part of the temple. It is not a required attribute but is closely related to church prefabrication. Analogion serves as a stand for icons depicting the Saints, the temple icon, the cross with the crucifixion, the gospel. There was a variety of forms and designs of Analogions. A high table, ending with an inclined plane with one or two rails, which prevent the falling of books (Пуряєва, 22; Устройство). Analogions of the XVIII century on the territory of Ukraine are, traditionally, four-seater, hexagonal, octagonal. There are also samples with the shape of an angel that holds the top of the Analogion. By the tasks set, it is necessary to include in the study of Analogion from the collection of the National Art Museum of Ukraine, XVIII century, wood, gesso, gold leaf, oil, carvings, painting, gilding, the painter-restorer – Turyak Y. The monument was exhibited in the halls of the National Museum of Taras Shevchenko within the framework of the jubilee exhibition «The past saved for the future: revived shrines of national historical and cultural heritage» – an exhibition held in 2013.

In the European church tradition, we can observe metal Analogions, or lectern for reading church books, decorated with sculptures of an eagle, executed in various materials. This type of Analogion is widespread in European art from the XVII century (Золотова 13, 123). The sources of the sculptural image of the eagle are traditionally seen in the iconographic symbol of the Evangelist John the Theologian.



Ill. 1. Analogion. Late XVIII – early XIX centuries (from an unknown church in the Central region of Ukraine).

Illuminated in the publication, Analogion is shaped like a hexagon with a sloping upper plane and a vertical plane-ending, framed by a carved plant ornament, placed under a slightly noticeable inclination. The vertical plane with an icon representing God – the Holy Spirit in the form of a pigeon, horizontal – with an icon depicting God – the Father and God – the Son. The two planes are united with the themes of the Holy Trinity. The presence of a vertical plane (completion) with an icon is the exclusivity of the particular Analogion. The top horizontal, slightly inclined plane of the Analogion is supported by carving with a lace motif of acanthus leaves. Vertical rectangular elongated parts of the Analogion have three main faces: frontal and two sides. Two narrower carved vertical inserts join the main vertical elements.

Whole-figured front figures of the Saints – Saint Basil the Great, John Chrysostom and Saint Gregory the Theologian – are arranged in the vertical space of the planes by Analogion. The images of Saint Basil the Great and Saint Gregory the Theologian feature a barely noticeable turn of figures to the front part of the anal, static silhouettes. With a blessing gesture and a symbol of spiritual power – John Chrysostom depicts a staff; with a blessing gesture, and a book depicts the figure of Saint Basil the Great, with the book and the cross – Saint Gregory the Theologian. The sizes of the icons depend on the shape of the Analogion, and, accordingly, their location and the boundaries of the display demanded from the artist certain styling of the depicted figure. The artist left behind the right to compose the images, to draw figures with the corresponding proportions, leaving the space on all three planes of Analogion. Notable is the artist's skill not only in modeling the shape but also in transferring the facial features characteristic of the Saints iconography. In the images, we observe, undoubtedly, the individual iconographic characterization. We note the new artistic and stylistic features that are missing from the icons of previous centuries. In the painting of icons depicting the saints from Analogion of the unknown church of the Central region of Ukraine, we celebrate the origins of the new artistic tradition of the end of the XVIII – the beginning of the XIX century, which gained its expression in the artistic handwriting of the master during the simulation of the forms of the faces of the saints and their figures.

The sign of the handwriting of the master-author of the icons of the Saints – John Chrysostom, Saint Basil the Great and Saint Gregory the Theologian is the combination of a traditional iconographic system with new principles of modeling the form. The master tried to make them reasonably flat, but at the same time expressive. On the icons of the saints, the icon painter successfully brought together the requirements of canons of icon painting with shades of academic art, the interpretation of plastic anatomy. The saints acquire reflections of the image of a particular person, but the pictures follow the traditional iconographic pattern characteristic of the historical figures of the saints.

For the reflection of the garments of the saints, which lie in a continuous patch without patterns on the background of the icons, the icon painter leaves a wave-like plane-like interpretation of the forms of omophorion

that lie on the voluminous faces of the sagos crafted by the master. The background of images is not engraved, the icons are subjected to the equivalent of a solution, dark blue with later interventions, picturesque modeling of the shape is fragile, tonal gradation is pronounced. Somewhat naive is the interpretation of the semicircular line of the lower part of the garments of the Saints John Chrysostom and Basil the Great. The given reception disappears in the image of Saint Gregory the Theologian.

With the help of artistic means, the master emphasizes the figure of Saint John Chrysostom, located on the frontal plane of the Analogion. The icon of John Chrysostom is created with the addition of light ochre, white, and transparent shades of brown color, the solution of light on the face is different due to the character and activity. The cold tone allows to select the form of the nose, emphasizes the forehead, the cheekbones, and eye cavities. Used lifts, both whitewash, and in shadows, blurred face of transition from face to beard. It captures the miniature of the master's manner in reflecting the character of Saint John Chrysostom, the eyes of the holy dark, only a whitish glimmer of light enlivening the depth of his eyes, the artist's interest in plastic anatomy is noticeable, which is associated with a premonition of the artistic tradition of the XIX century.

It is worth noting the different dating of paintings on the vertical and horizontal planes. Yes, in the vertical part we see the painting of the late XVIII – early XIX centuries with a small number of later interventions, most of which are visible in the visual examination of the figure of Gregory the Theologian. As for the Analogion icon located on a horizontal plane, we must note the availability of later updates, which according to the stylistic features we can count on the national icon of the XIX century. The macro image, as well as visual examination, allows to assume that the icon has a much later renewal of the painting layer. At least, without the appropriate chemical and physical studies of the basis and the paint layer, it is difficult to determine the number of later introductions (Тимченко 23–36).

The open-loop vertical elements noticeably revitalize the side of the Analogion and create a rich game of light and shadow. Assume that the carving elements located in the upper and lower parts of the icons depicting Saints and having lost can be of later origin. The verticals are carved elements that separate the three parts, which depict the Saints. The nature



Ill. 2. Analogion. Late XVIII – early XIX centuries (detail).

of the threading of narrower vertical planes by analog simplified – the twisted branch of the plant ornament at the bottom begins with a heart-shaped motif, which probably arose under the influence of the Catholic tradition. The thread fills the entire plane of the narrower face with an Analogion.

Conclusions. Thus, the research gives grounds to assert that the discovered Analogion is a unique monument of the decoration of wooden churches in the territory of the Central region of Ukraine.

The memorial is an example of a combination of folk painting and professional shoots. The richness of the artistic decoration of the monument emphasized the special role of the work, which preserved the monumentality, which is combined with the realistic interpretation of individual iconographic features of the Saints. The painter retains a certain balance between the artistic folk tradition of the XVIII century and a peculiar premonition of the classical changes of the XIX century.

In constructive-architectonic elements, there are traces of the art of a transitional era with a well-weighted pattern, which is noticeable in the matching characteristic with the group of analogs offered for research, which, above all, are works of art of the era of the flowering of the Baroque. Analogion is decorated with ele-

ments of the carving, harmoniously combined with the style of the letter of the artist-icon painter of the late XVIII – early XIX centuries. Unfortunately, for the final statement, we do not have enough archival material about Analogion found on the territory of the Central region of Ukraine, there are very few monuments for

comparison, which are stylistically close to the individual handwriting of the icon painter. Given the stylistic features of Analogion and taking into account the cultural-historical context in which the master worked, a memorial can be probably associated with the artistic tradition of the late XVIII – early XIX centuries.

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