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The reconstruction of a diadem from Sakhnivka village of Cherkasy region and the question about its attribution

Annotation. The main focus is on tracking similar outlines found in the technique and artistic elements, which can be examined in the Sakhnivan diadem from the collection of The Museum of Historical Treasures of Ukraine and in the Byzantine works of arts and crafts. The same attention is given to the proposal of a new reconstruction of the artwork considering the art historians' studies of the 20th century due to the recently discovered notes about the lost adornments of the diadem.

Key words: diadem, «The Ascension of Alexander the Great», The Museum of Historical Treasures of Ukraine, The Bohdan and Varvara Khanenko National Museum of Arts, craftsmanship of Byzantium, reconstruction, attribution.

Formulation of the problem. It sets out in detail the basic issues and questions about attribution, dating back of an item, history status of the artwork and research of errors that can be traced in the historiography.

Relevance of research. There is a lack of thorough research about the diadem, as there are a significant number of publications, articles and references about that require detailed analysis and structuring.

The connection between the author's work with important scientific and practical tasks. The purpose of the article is to examine the golden diadem from Sakhnivka village of Cherkasy region in the scene «The

Ascension of Alexander the Great», made in an embossing technique and cloisonné enamel from the collection of The Museum of Historical Treasures of Ukraine in the context of the production of enamels in 11th – 13th century.

Analysis of recent research and publications. There are many scientific assumptions, errors and issues that have been approved and put forward in scientific works and monographs of art historians of the 20th century and early 21st century. They must be identified and addressed in the context of the study. A large number of publications, in which there are brief mentions about the diadem are limited to its general characteristics, size and

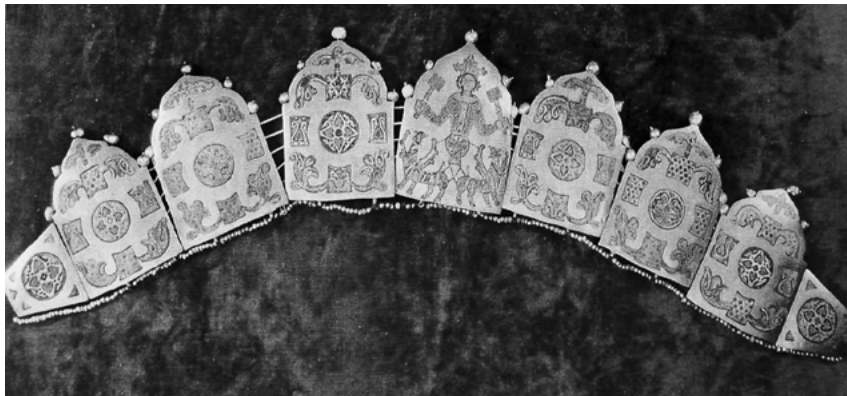


Fig. 1. Diadem with the scene «The Ascension of Alexander the Great» from Sakhnivka village of Cherkasy region. 12th century. Embossing, cloisonné enamel, gold, pearls. Total length 35 cm. Central plaque 5.7 x 4 cm; 6 side plaques 5.4 x 4 cm. Trapezoidal side plaques 2.7 x 2.9 x 1.5 cm. Kyiv, The Museum of Historical Treasures of Ukraine

purpose. The most thorough study of the Sakhnivian diadem was made in the scientific research of Boris Rybakov [7, p. 562–572, 574], Tatyana Makarova [5, p. 20, 44, 46–49] and Svetlana Ryabtseva [8, p. 153–157, 159, 166, 170, 312], who managed to examine the monument in more detail. However, we can trace incorrect information in the historiography that the diadem is kept in The State Hermitage Museum, although the item has never been on the territory of Saint Petersburg [6, p. 255].

Novelty of the research. This article is the first one in which the question of reconstruction is considered with the lost elements of the diadem due to recently discovered information about its additional adornments.

Presentation of the main material.

The diadem which comes from Sakhnivka village of Cherkasy region is made in the technique of an embossing

and cloisonné enamel and consists of nine golden plaques (fig. 1). Seven plaques of the diadem have shield-like forms, where the lengths of the six aforementioned plaques are 5.4 cm, the central one is 5.7 cm and the width is estimated at 4 cm. The seven shield-like plaques are bordered by the two trapezoidal shaped ones, which have a common height of 2.7 cm, the width of 1.5 cm and 2.9 cm respectively [10, p. 54].

On each of the seven shield-like plaques there are five soldered, small hooks that are placed on top where the pearls are. At the central plaque one pearl is missing. Along the bottom of each plaque there are two hooks that are placed, which form loops where a wire goes through the beads and fixates them. On the side of each of the five plaques, there are special holes for passing a thread or a wire that connects all parts of the diadem into one. All plaques are

characterised by a convex shape from the outside but on the backside they are slightly bent, due to the fact that all parts of the diadem were sewn on a special tape [10, p. 7, 12].

Each plaque and its bordering trapezoidal elements are covered with cloisonné enamels. The central plaque shows a figure of a young, beardless, crowned man in imperial loros with a wide decorative collar. This image is identified as the scene «The Ascension of Alexander the Great». The figure of Alexander rises in the basket to which it is tied to two griffins; in the hands that are stretched to both sides and bent at the elbows, he is seen as a hero holding two rods with quadrangles on the upper part. The other six parts are decorated with a central, floral ornament in the form of flowers placed in a circle. Additionally, they are decorated with geometric ornaments around the perimeter of the plaque in the form of stylised points, rectangles and squares.

In the trapezoidal plaques there are placed compositions of a flower with four petals that are repeated in the centre in the above four plaques. Around the part that has been mentioned above, there are five triangles. In one hand, there are three triangles and in the other hand, there are two triangles.

Before the examination of the question about reconstruction, it should be considered that the first proposal was suggested by Boris Rybakov on the Sakhnivian diadem's reconstruction in 1988 in the monograph «Язычество Древней Руси» [7, p. 613–617].

An additional reason for the diadem's new reconstruction are the evidences that were presented in periodical

«Древности Приднепровья», which states: «At the bottom of each diadem's plaque from the following collection are two rings that are placed for its small pendants. Pearls, small garnet beads and pearl crosses most probably served as the pendants, which were found in a treasury. All of the diadem's plaques adorned with cloisonné enamels. In the central plaque, where there is an illustration of Apotheosis of Alexander the Great and on the surface of other plaques placed decorative scenes» [10, p. 12].

The part of the Sakhnivian treasures that were in the collection of Bohdan Khanenko are listed in the periodical «Древности Приднепровья», where in paragraphs 21 and 22 they are referred to the following elements of the diadem: «... 21) round beads of garnet, amber and onyx, 22) small pearl crosses ...», but unfortunately their number was not specified [10, p. 22].

Despite all of the claims, pearl crosses, garnet beads and small beads of pearls are missing in the diadem's figure in the periodical. The latter one is not in the illustrations, however it is presented in The Museum of Historical Treasures of Ukraine.

Remaining pearl crosses, garnet beads, beads of onyx and amber, images of which are nowhere to be found, other than a single note, which complicates our understanding of how the diadem looked like before it went into the ownership of Bohdan Khanenko. In The Museum of Historical Treasures of Ukraine, beads of garnet, amber, onyx and pearl crosses are still nowhere to be found.

In the documents of the exhibits



Fig. 2. Diadem with «Deesis». Kievan treasure. 1889. Late 12th – early 13th century. Gold, embossing, cloisonné enamel, pearls. Saint Petersburg, The State Russian Museum



Fig. 3. «The Ascension of Alexander the Great». Medallion of the Pala d' Oro. Byzantium. 11th century. Gold, cloisonné enamel. Venice, Saint Mark's Cathedral

transferred during the war, dating back from the year of 1934, there is no mention of them in the diadem's description.

To propose a new reconstruction of Sakhnivian diadem, including an earlier version of Boris Rybakov, at first we need to consider the diadem with «Deesis» from the collection of The State Russian Museum in Saint

Petersburg. It is a diadem which was found in Kiev in 1899 in the estate of Hrebenovskiy. The diadem dates back to the 13th century (fig. 2). In its form, it resembles the diadem from Sakhnivka village of Cherkasy region. Both diadems have similar forms of shield-like plaques and they have the same number of elements. They are similar to the trapezoidal shaped bordering plaques but both exhibits demonstrate the perception of two opposite scenes [9, p. 26–27].

Let us dwell on the issues of decorative, functional and stylistic decorations of both diadems. At first it should be noted that in the decorative and ornamental decorations, on the trapezoidal shaped plaques of both diadems, we can examine four and five ornamentally stylised triangles respectively.

In the first case, triangles border the flowery composition in a circle and in the other case, on a diadem with «Deesis» we examine the image of a small stylised head, which is extremely similar to the image of the head of Alexander the Great in the scene of his «Ascension» on the medallion's surface of Pala d' Oro in Saint Mark's Cathedral in Venice (fig. 3). However,

Boris Rybakov compared this head to a «Female's head» depiction [7, p. 566].

In the second case, in functional features of both diadems, each of the shield-like plaques we observe have special metal hinges. There are three and two special metal hinges located on the diadems with «Deesis» and Sakhnivan respectively. Fortunately, the adornments are presented in a form of gold quadrifolium crosses, embedded with cloisonné enamel on the first diadem. Each quadrifolium is vertically bordered by two pearls. A sequence of quadrifoliums is alternating with the gold pendants of pearls, the first of which resembles the shape of elongated drops (fig. 4).

We, in turn, can offer a new reconstruction of an artwork and suggest that the lost pearl crosses, beads of garnet, onyx and amber of Sakhnivan diadem were placed in a similar manner – on each fastening beneath the plaque (fig. 5). Alternatively, the pearl crosses could have interspersed with the garnet beads horizontally, along the entire diadem under the shield-like plaques.

There is a special mention in this particular article about questions that consider when and where the Sakhnivan diadem was produced. Was



Fig. 4. Archangel Gabriel. Diadem with «Deesis». Kievan Rus'. 12th – early 13th century. Gold, embossing, cloisonné enamel, pearls. Saint Petersburg, The State Russian Museum. Fragment

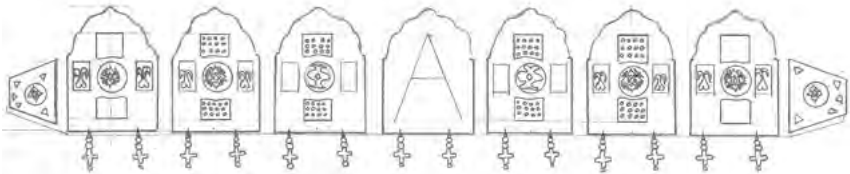


Fig. 5. Diadem with the scene «The Ascension of Alexander the Great» from Sakhnivka village of Cherkasy region. Reconstruction by Nataliia Dmytrenko. Picture



Fig. 6. «The Ascension of Alexander the Great to heaven». Bowl. 1114 (?) – 1144. Cloisonné and champlevé enamel, copper, partial gilding. Diam. 26.5 cm, height 5 cm. Innsbruck, The Tyrolean State Museum

it created in a Kievan Rus' goldsmith's workshop or by a foreign artist? In one of the primary sources «Древности Приднепровья», it is stated that the diadem could have been made by Greek craftsmen and the exhibit reproduces the Byzantine ornamentation motifs. In the periodical it is also mentioned that there is a high probability that some of the works from the Bohdan Khanenko's private collection were imported from abroad [10, p. 7, 40]. In The Bogdan and Varvara Khanenko National Museum of Arts, the certificates state that the diadem has been created in Byzantium.

Oksana Ganina determines that the diadem from the village of Sakhnivka is considered as «the work of the Old Masters of Kievan Rus'» which is observed in the illustrations numbered 111–113 [3, c. 22]. At the same time, researcher Tatyana Makarova refers the diadem to the crafts of Kievan Rus' workshops [8, p. 159].



Fig. 7. Bowl. Glass: Iran or Iraq, 9th – 10th century. Enamel: Byzantine, 11th century. Turquoise glass, silver-gilt, cloisonné enamel, stones. Height 6 cm, diam. 18.6 cm, bottom's diam. 7.4 cm.

Venice, Treasury of Saint Mark's Cathedral

In the monograph «Светское искусство Византии», Vladislav Darkevych claims that the diadem was made by a Kievan craftsman, who was unable to understand the popular Greek story «The Ascension of Alexander the Great». By the above statement, the researcher explains the image of the «doubled labarum» that is placed in the central plaque [4, p. 157–158]. However, it is difficult to agree with the above statement where Boris Rybakov claims with confidence that it is a sceptre. Indeed, large and short sceptres cannot resemble traditional labarum of the Byzantine, which serves as an example due to its long basis.

Both Genrikh Bocharov, and Tatyana Makarova claim that the Sakhnivian diadem refers to products of Kievan enamel workshops [2, p. 54].

Researchers Svetlana Ryabtseva and Alisa Bank suggested that the Sakhnivian diadem, as well as the Artukid bowl from the collection of The Tyrolean State Museum are works



Fig. 8. Bowl. Glass: Iran or Iraq, 9th – 10th century. Enamel: Byzantine, 11th century. Turquoise glass, silver-gilt, cloisonné enamels, stones. Height 6 cm, diam. 18.6 cm, bottom's diam. 7.4 cm. Venice, Treasury of Saint Mark's Cathedral. Fragment



Fig. 9. Bowl. Glass: Iran or Iraq, 9th – 10th century. Enamel: Byzantine, 11th century. Turquoise glass, silver-gilt, cloisonné enamel, stones. Height 6 cm, diam. 18.6 cm, bottom's diam. 7.4 cm. Venice, Treasury of Saint Mark's Cathedral. Fragment

of Byzantine Culture, which belong to the Greek craftsman (fig. 6) [8, p. 156; 1, p. 61].

In The Museum of Historical Treasures of Ukraine, the diadem from Sakhnivka village is identified as an artwork of a goldsmith who worked in the territory of Kievan Rus', which served as the Prince's headwear. Any attribution set out in the primary sources is ignored by The Museum of Historical Treasures of Ukraine.

From the above information with the appropriate attribution, we must pay special attention to artistic and stylistic details of the Sakhnivian diadem, in order to better understand the possible locations of the workshop.

For example, on the trapezoidal, shaped plaques bordering the diadem, we can trace the same image as on the outer part of the Iranian bowl, which is decorated with Byzantine enamels. It dates back to the 11th century and it is kept in the Treasury of Saint Mark's Cathedral in Venice (fig. 7). This image

is presented by the aforementioned circle, in which we are examining a stylised flower with four petals. In the four corners around the circle there are the same bordering, stylised, triangular elements that resemble the so-called plant's «pollination process» (fig. 8).

The same «process» is depicted on the inner part of a bowl's surface but in a slightly different way with the engraving technique.

Therefore, along the perimeter of the inner surface of the bowl there is a golden plate, which illustrates an overturned upside down, heart-shaped form that contains a schematic sprout with three petals. The upper part of the heart-shaped form is spread with sprouts on both sides, where in between there is a tiny, stylised seed (fig. 9). The same motif in the composition of decorative elements repeats itself in the Sakhnivian diadem on its four plaques with cloisonné enamels. However, the last ones are characterised by more



Fig. 10. Diadem with the scene «The Ascension of Alexander the Great» from Sakhnivka village of Cherkasy region. 12th century.

Embossing, cloisonné enamel, gold, pearls. Side plaque 5.4 x 4 cm.

Kyiv, Museum of Historical Treasures of Ukraine. Fragment

elongated shapes (fig. 10) [11, p. 223–228].

A sequence of small pearls in the Sakhnivan diadem advances through the loop of the shields' decorations, which prolongs the Byzantine masters' traditions of arts and crafts. The similar artistic traditions can be seen in the Byzantine Chalice of the emperor Romanos II from the treasury of Saint Mark's Cathedral, dating back to the end of the 10th century until the beginning of the 11th century (fig. 11).

In this chalice we can observe the use of a variety of techniques, such as the engraving and cloisonné enamels, as well as the use of euphonious combinations of different materials such



Fig. 11. Chalice of the Emperor Romanos II. Stonework: 3rd – 4th century (?).

Metalwork: Constantinopolitan, 959–963.

Sardonyx, silver-gilt, gold cloisonné enamel, pearls. Height 2.25 cm, diam.

1.4 cm. Venice, Treasury of Saint Mark's Cathedral

as gold, gilded silver, enamels, pearls and sardonyx [14, p. 159–162]. In the periodical «Древности Приднєпровья», we refer back to the previously specified adornments, such as the pearl crosses, round beads of garnet, onyx and amber that were found in a treasury with the diadem, we can trace the same ways of materials' combination that was mentioned above.

By examining the central plaque of the Sakhnivan diadem, which describes the scene «Ascension of Alexander the Great», closer attention should be paid to the artistic and stylistic means, which the master applied in the image of the famous conqueror (fig. 12). After further examinations of the iconography of the



Fig. 12. Diadem with the scene «The Ascension of Alexander the Great» from Sakhnivka village of Cherkasy region. 12th century. Embossing, cloisonné enamel, gold, pearls. Central plaque 5.7 x 4 cm. Kyiv, The Museum of Historical Treasures of Ukraine. Fragment

scene, the main focus is on Alexander's crown. It should be noted, that this type of crown appears for the very first time. It has fictional rather than a specific shapes, which underlines the surreal aspects and mythology of the story, as well as his character.

The ways of creating the dark curls, we observe an image of a young, beardless man with a shining face that resembles a detailed design of Daniel's locks on Pala d' Oro's cloisonné enamels of Saint Mark's Cathedral in Venice (fig. 13) [13, p. 51–74]. In the latter case, the gold plates are thinner than the ones on the diadem, which perhaps can be explained by the master's level of polishing of the artwork, its storage location and conditions that have affected on the state of enamels in both works of art.

If we carefully examine *loros*, which covers Alexander's body, it can be clearly seen that a very common Byzantine, cloisonné enamel technique has been used for covering a plate in a form of a spiral. This method is concentrated on both bending elbows of Alexander on the Sakhnivan diadem. Among the preserved works of arts and craft, we can find similar elements on the famous Hungarian crown of Constantine IX Monomachos, created by the Byzantine masters that dates back to (r. 1042–1050), which is kept in The Hungarian National Museum in Budapest (fig. 14).

In the bending parts of a body, the method of transferring tissues can be seen in the centre of the crown, which shows the Byzantine Emperor Constantine the IX. Additionally, it should be noted that the Sakhnivan diadem has the same elements as the



Fig. 13. The Prophet Daniel. Pala d' Oro Altarpiece. Gold, cloisonné enamel. Venice, Saint Mark's Cathedral. Fragment



Fig. 14. The Crown of Constantine IX Monomachos. Byzantium. 1042–1050. Gold, cloisonné enamel. Central plaque 11.5 x 5 cm. Budapest, The Hungarian National Museum. Fragment

Hungarian crown of Constantine the IX. As an example, elements of heart-shaped form are available in the Byzantine emperor's and empress' loros. In turn, such forms of a stylised heart are observed in the diadem as well. In the centre of Alexander's crown and on the so-called "sceptres" that Alexander's hands grip to.

It should be emphasised that after a thorough examination of both crowns, it becomes clear that the white coloured enamels used in the Sakhnivan diadem and in the crown of Constantine IX Monomachos have a distinctive grey shade. This darkening process of enamels can be explained by hiding the treasures under the ground for long periods of time.

An exclusive specimen for traceability and comparison of the «Ascension» scene's iconography is the Byzantine bowl from The State Hermitage Museum collection of the 12th century, which partially preserved the aforementioned scene (fig. 15).

The preserved part of the composition not only shows the same iconography of the plot but also allows to compare it with the image of Alexander on the central plaque of the Sakhnivan diadem. Firstly, as illustrated in the diadem, Alexander is depicted with open arms, bent to the elbows and lifted up. The most important are the details of clothing that are not only reminiscent of Alexander's loros on the diadem but they also reiterate its certain decorative elements. For example, the upper, semi-oval part of the wide collar on the chest from which the downward, extended, rectangular-shaped strip goes along the vertical part of loros, where we can see

the same diamond-shaped forms, which can also be seen on the Sakhnivan diadem but with the addition of stylised flowers in the form of four petals.

Still, there is a question coming from the point of view of the researchers as to why Alexander is seen as both a pagan and a heretic who gets honour, glory, propagation in the interiors and exteriors of the Christian churches, as well as on the imperial and princely jewellery. The image of Alexander the Great in the history of art is almost the equivalent to the image of Jesus Christ, which is actively appearing on the sacred works of art. Once again his popularity can be explained by the glory he earned, which gave him such a status in history. For all the countries he conquered, people of different cultures did not see him as an enemy but rather as a sacred ruler. The ruler who was chosen by the gods and endowed with an extraordinary gift of so-called «Romeo» – a representative of the Great Roman Empire [12, p. 1–7].

No wonder that the narrative of Alexander's «Ascension» is even represented on the lead Byzantine seals, along with the images of crowned emperors and empresses, which illustrate the 11th century lead seals from the collection of The State Hermitage Museum. Along with the aforementioned lead seals from the Hermitage collection are also known as the 11th century Byzantine lead seals. On one side of these seals, we find a depicted, crowned, Byzantine emperor or empress, such as: Constantine IX Monomachos (r. 1042–1055) in a bust image while Theodore (r. 1055–1056) and Alexios I Komnenos (r. 1081–1118)



Fig. 15. «The Ascension of Alexander the Great». Bowl. Byzantium. 12th century. Silver, stamping, engraving, gilding. Height 9.5 cm. Saint Petersburg, The State Hermitage Museum. Fragment

are in a full-length image. In addition, on the other side there is a depiction of Jesus Christ.

Relating to the fact that the Byzantine emperors considered themselves as the followers of the Roman Empire's traditions, it was necessary that the image of Alexander the Great was moved from the real to the mythologised sphere. Later, the image spread with the narrative of «Alexandria» in different ages, territories, editions and translations, ranging from the Greek version, which was translated later into Latin, Armenian and Arabic languages. Later on it was also translated into Slavic languages: Serbian, Russian and

Bulgarian [7, p. 568].

This is why the Middle Ages considered the figure of Alexander the Great as the greatest «Superman», which takes us back to the memories of Greek aesthetics that played a significant part in the culture that is presented by the flawless decorative artworks of the Byzantine Empire [1, c. 3].

Conclusions. By examining the Sakhnivan diadem with the scene «The Ascension of Alexander the Great» and analysing the state of its research, it is unquestionable that numerous publications, articles and scientific assumptions about the artwork are confined to the diadem's descriptions. They are quite controversial for their dates, origin, purpose and functions. It is evident that there are completely different views and assumptions of art critics and historians, who turned their attention to an exhibit in the late 20th century.

In this case it becomes abundantly clear that the Sakhnivan diadem with

its present reconstruction is a work of art, which was made by experienced craftsmen or an artist who had a powerful tradition and stupendous skills. It is marked not only on the semantics of a diadem, which are reflected primarily in the scene and its iconography of «The Ascension of Alexander the Great», which proves the undeniable harmony of elements that adorn it.

The diadem is impeccable and honourable, which is why it is considered to be one of the greatest artworks of the Byzantine culture of the 12th century.

The Outlook for the results of the study. However, questions still remain over the location of the Byzantine territory, where the diadem was crafted, the whereabouts of the specific workshop, as well as the dating during the creation of the Sakhnivan diadem.

The emergence of the iconography and widespread story on the territories of the East, Western Europe, Byzantium, and Kievan Rus' is a topic of another article.

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Реконструкція діадеми з с. Сахнівка Черкаської області та питання щодо її атрибуції

Наталія Дмитренко

Анотація. Статтю присвячено порівнянню віднайдених аналогів у техніці та художніх елементах, які наявні на Сахнівській діадемі з колекції Музею історичних коштовностей України та на візантійських творах декоративно-прикладного мистецтва. Запропоновано нову реконструкцію пам'ятки з урахуванням досліджень мистецтвознавців ХХ ст. та завдяки нещодавно віднайденим згадкам про втрачені елементи пам'ятки.

У Музеї історичних коштовностей України Сахнівську діадему (№ ДМ – 1783) атрибутовано як роботу ювеліра Київської Русі.

Аналізуючи художньо-стилістичні деталі, можна дійти висновку, що на трапецієподібних щитках діадеми розміщено те саме зображення, що і на зовнішній та внутрішній частинах іранського блюда з візантійськими емаллями XI ст. та гравіруванням, яке зберігається в скарбниці собору Сан Марко у Венеції.

Перлини діадеми продовжують традицію оздоблення творів декоративно-прикладного мистецтва Візантії. Простежується це на потирі імператора Романа II кінця X – початку XI ст. зі скарбниці Сан Марко. В потирі наявне застосування різних технік – перегородчастої емалі та гравірування, й поєднання таких матеріалів, як золото, золочене срібло, емаль, перлини, сардонікс.

Художнє вирішення волосся Александра на діадемі нагадує детальну проробку кучерів пророка Даниїла на емалях Пала д'Оро собору Сан Марко. В останньому пластини золота тонші, що пояснюється рівнем полірування та умовами зберігання, які впливали на стан емалей.

На лорі Александра простежується характерний для візантійських емальєрів метод накладання пластини у формі спіралі в місцях згинання ліктів. Цей елемент наявний і на короні Константина IX Мономаха, виконаний візантійським майстром, яка зберігається в Угорському Національному музеї в Будапешті. На діадемі, так само як і на угорській короні, наявні і серцеподібні елементи. Білі емалі в обох пам'ятках мають відтінок сірого кольору, що пояснюється процесом потемніння внаслідок перебування творів у землі.

На візантійській чаші XII ст. з Державного Ермітажу у Санкт-Петербурзі частково збереглася сцена «Вознесіння». Як і на діадемі, герой із розпростертими руками, зігнутими в ліктях та піднятими догори. Елементи одягу нагадують лор Александра з Сахнівської діадемі та повторюють його декоративні елементи: частина маніакія з прямокутною вертикальною частиною лора, на якій – такі ж ромбоподібні форми.

Наразі беззаперечним є те, що діадема є довершеним твором візантійського майстра та відтворює мотиви візантійської орнаментативності.

Ключові слова: діадема, «Вознесіння Александра Македонського на небо», Музей історичних коштовностей України, Національний музей мистецтв імені Богдана і Варвари Ханенків, мистецтво Візантії, реконструкція, атрибуція.

Реконструкція діадемі из с. Сахновка Черкасской области и вопрос касательно ее атрибуции

Наталья Дмитренко

Аннотация. В статье проводится сравнение найденных аналогов в технике и художественных элементах, которые прослеживаются как на Сахновской диадеме из коллекции Музея исторических драгоценностей Украины, так и на византийских произведениях декоративно-прикладного искусства. Предложена новая реконструкция памятника с учетом исследований историков искусств XX в. и благодаря недавно найденным упоминаниям об утраченных элементах произведения.

Ключевые слова: диадема, «Вознесение Александра Македонского на небо», Музей исторических драгоценностей Украины, Национальный музей искусств имени Богдана и Варвары Ханенко, искусство Византии, реконструкция, атрибуция.