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«Divine» and «Human» in Monumental Art of Eastern Halychyna in the First Third of the Twentieth Century: Image of Human Being

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Annotation. In this issue the image of a human being in monumental art including temple murals and stained glass windows was analyzing. The generalization of the «divine» and «secular» order images was made due to their place in the decoration of the temple (church) area. With defined into thematic groups images the penetration of profane characters into the sacred space of the church was researched. Also, based on achievements in the field of monumental art of M Sosenko, P. Holodnyj Sr., J. Butsmanyuk, Y.-H. Rosen et al, we determined the reasons of changes in the proportion of usage of these images in the church space of Eastern Halychyna in the first third of the twentieth century.

Ключові слова: образ Людини, храмовий простів, монументальне мистецтво, світські персонажі, біблійні персонажі.

Cultural, especially pictorial, anthropocentrism is a universal phenomenon. However, every cultural and historical era and each region has certain differences in the interpretation of Human Being, God, Humanity. Age of Modernism showed anthropocentrism as a fundamental value, even ideological principle and scientific position, though it found an expression in monumental art of Eastern Halychyna in the first third of the twentieth century. This epoch demonstrated dualism in the interpretation of Human Being. Halician variant of human interpretation escaped dramatic contrast of Western European Modernism: the traditionalists and also modernists almost without

conflict agreed that progress, innovation, social development, freedom of the man's will, individualism, psychological reflection, artistic search have become unconditional values. In the context of the day, combined with the significant influence of the Church in Eastern Halychyna, anthropocentric worldview led specifics of temple art in this province of Austrian-Hungarian Empire. Religious monumental iconography of the Early Twentieth century mostly relied on national principles of monumental art, which were complemented by features of new artistic directions. Overall, Christian humanism considers Human in the context of eternity, its relation to the phenomenon of God and his divine and profane incarnation. It gave the works identity and doesn't contradict the general postulates of religious art.

In the art critical literature achievements of thattime artists were ignored for a long time, so many efforts put Bilokin S. [1], L. Sokolyuk [2], O. Ripko [3], Y. Kravchenko [4] returning to the academic discourse many forgotten names and their the practical and theoretical outstanding achievements, especially the trend «boychukism». But some art works that have survived in Halychyna still were not included in the analysis. Of great importance for the study of monumental painting is a monography of J. Wolanska about the decoratin of Armenian Cathedral in Lviv, including creative achievement of Y.-H. Rosen [5]. A researcher J. Wolanska also analyzes renewal and rethinking temple art in Poland in the period of 1900-1939, Including the creation of a significant number of scene composition, and notes that, except Y.-H. Rosen and several young artists, in 1920-1930's, after weakening the influence of secession in Halician territory, all the monumental religious church decorations were reduced to two main trends. The most modern experiments were marked by the almost complete absence of figurative compositions and preferred mostly ornamentation in Art Deco style. Another trend defined the so-called national or national historic sacral art direction with patriotic accents. The researcher notes Ukrainian national style attempts of monumental painting as one of the most consistent and clear [6].

Iconography and iconology of the art works partially was analyzed in the researches of L. Milyaeva «Ukrainian icon XI – XVIII cen.» [7], V. Ovsyichuk «Ukrainian painting X – XVIII cen.: color problem» [8] and «Tale of the icon» [9], as well as publications of the National museum named after A. Sheptytsky in Lviv, including «Ukrainian icon XIII – early XVI centuries from the collection of the National Museum

named after Andrey Sheptytsky in Lviv» of M. Helytovych [10]. However, the angle from which D. Stepovyk considers the aspect of a new iconography creation on a basement of iconology is also quite relevant due to the context of this article [11]. In recent years quite a lot of research and photo albums that capture some of the iconic decorations of religious places including individual facilities of artists were published. They are enriched with the submission of a brief analysis. In particular, the publication devoted to paintings in Univ Lavra monastery church [12], the church of Basilians in Zhovkva [13] and the Church of St. Nicholas in Zolochiv [14] are covering enough detail of the creative heritage of icon painting school of Studite monks in Univ, artists Y. Butsmanyuk and M. Sosenko.

Open access to archives, in particular TsDIAL (Central State Historical Archive in Lviv), makes it possible to analyze the creative achievements of artists, also researching epistolary heritage, particularly through correspondence with artists Metropolith Andrey and rector of Theological Seminary Joseph Slipyj. Documents relating to these entities were provided to public use only a few decades ago, but were processed well enough by art critics and historians such as V. Ovsyichuk [15], L. Voloshin [16, 17], V. Susak [18], and I. Gakh [13], R. Hrymalyuk [19], O. Sydor [20] and others.

For the religious monumental art that was developing in the strict bound of art canon, which did not allow much space for creative improvisation and innovation, penetration of so called «spirit of the time» in the field of conservative religious and sacred art has become a landmark for monumental art of the first third of the twentieth century. According to the hierarchy of biblical characters the most important in the system of temple mural images are incarnation of God (God Father, the Almighty God, the Pantocrator, «Christ the Teacher» and Christological cycle scenes, including «Christmas», «The Crucifixion», «Prayer in the Garden», «Last supper» («Sacrament of the Eucharist»). The image of «God the Father» is traditionally treated through the archetypal image of the powerful gray-bearded old man who additionally acquires the national coloring. M. Sosenko paintings in the apse of the temple in the village Pidberiztsi (Lviv region), Y. Butsmanyuk one in under the dome space of Basilian church in Zhovkva (Lviv region) and other provide a portrait features into the image of Metropolith Andrey. In the under dome space was also important the development of a dualistic image of «Christ Pantocrator».

The interpretation of it was close to the iconographic tradition with regard to provide contemporary principles and requirements of monumental art (e.g. images of Christ Pantocrator performed by M. Osinchuk). Widespread started to be an image of clemency embodied in the image of Jesus Christ with an open heard borrowed from the Catholic tradition (e.g. sanctuary in the Church of Christ Merciful in Zhovkva). This image and also the image of «Christ who blesses» is also spread in monumental church sculpture and secular space. Scenes of Christological cycle are revealing the image of the Savior as Judge of the world and King of Kings were performed by Y. Butsmanyuk, M. Sosenko, M. Osinchuk, D. Horniatkevych, Y.-H. Rosen and were including the most popular scenes like «Christmas», «The Crucifixion» and «The Last Supper». Artists emphasized the idea of God and Man in one person and that was quite consonant with the postulates of modernist anthropocentrism.

Mother of God cult had still significant influence in Halychyna so it led dissemination of scenes from the life of the Virgin Mary, including the murals (sometimes at the same level of prevalence that the Christological themes had). The most typical one in the Eastern Halychyna of the first third of the twentieth century can call iconographic scheme «Pokrova» or «Protection of the Virgin» (e.g. the work of Association of developing of Ruthenian art), which started to be characteristic for Greek Catholic churches (e.g. the works of Y. Butsmanyuk in Zhovkva, D. Horniatkevych in Uhniv etc.). In the contemporary iconography of the Virgin is also important intercessory focus on her mission. Instead of that the motif of motherhood more common in previous centuries was moved into the background.

Church monumental art canon based on Christian values and generally canon was not changed a lot in the most common images. But the analysis of the images of John the Baptist and the apostles testified that their images in murals and stained glass in Eastern Halychyna the first third of the twentieth century was not only quoting Byzantine-Ruthenian iconography, but also self-conscious artistic depth study of psycho-emotional essence due to the images iconology. So besides traditional iconographic schemes the vivid manifestation of interpretation of the image of John the Baptist by Y.-H. Rosen and Y. K. Smuchaka provide clearly outlined the attraction to the symbolization of images and providing them with religious mysticism. Common to the time images of Evangelicals also had to serve as a

source of wisdom, which can always be found in the Bible on the way to understand God, the World and certain features of the Human Being itself. These images are distributed in one or another in the work of almost all thattime artists, including M. Sosenko, Y. Butsmanyuk, M. Osinchuk, D. Horniatkevych and I Bukovsky.

The most numerous in sacred space of the temple as a symbol of the heavenly ministry, was a group of images of angelic ranks all of levels due to the hierarchical row. Full-fledged processed in murals and stained glass images are archangels, soldiers-defenders and rulers of God in the mural work and stained glass of P. Holodnyj-Sr., Y. Butsmanyuk, M. Sosenko, D. Hornyatkevych and other artists worked in monumental techniques in the Early Twenties. Some of these images were reduced to almost cunning ornamental modules, but also had distinct in content and national content, including ornament patterned wings like rows of embroidered shirts. Embodiment images of angels has common to the Roman-Catholic tradition, but especially in a sculptural interpretation, particularly could be found in the heritage of P. Viytovych, J. Raikher-Toth, L.A. Drekler and others. [21].

The Church and its sacred space was the main gathering place for the Ukrainian community and the main center of the national cultural revitalization. So the return to the sacral space of the temple images of canonized national and secular historical and cultural figures were appropriate. Also it was based on the idea that showing through the allegorical, symbolic form in the archetypes of religious type consciousness, person was sacralizing inherently profane historical time, thereby it was adding to those figures a higher level of meanings [22]. Accordingly, the figures of historical, cultural and political personalities which weren't even canonized appeared in the system of temple decorations were extended some kind of sacral meaning. Based on existing long tradition of usage in monumental art images of historical and political personalities and the image of the peoplehood that trend became the transformation of ethnographic motif in monumental painting, Ukrainian artists of the first third of the twentieth century were appealing to the images of St. Olga and Vladimir, St. Boris and Gleb, Nestor the Chronicler (Litopysets) and Josaphat Kuntsevych in their works. In such a way they wanted to assure the independence of the Ukrainian nation and to focus on the glory of ancient Kiev Rus. However, artists also inserted the images of his contemporaries, the leaders of the nation into the system of temple decorations. The

images of Ukrainian Church Saints had to sustained the specifics of national mentality and Church traditions. Such artists as D. Horniatkevych, Y. Butsmanyuk, P. Holodnyj-Sr. also behind the images of saints placed images of personalities and heads the secular clergy. In particular, the system of church mural was enriched with images of Hetmans, bishops, Metropolith Andrew et al., as well as groups of characters specific to a particular ethnographic region. A. Koverko also performs of the stone figurative sculpture of Vladimir the Great and Princess Olga placed in front church in Potelych. All images of this group are quite rigor, monumental, drama and sadness.

The idea of God-man as a dramatic combination of «divine» and «human» permeates all that time temple monumental art. Return in the temple art to the ancient theologically grounded basement led to emphasis the religious monumental art to the dual nature of God – divine and human, that actualized the image of man in the temple area. Divine incarnation and the Saints provided a relatively high level of humanity, a hint of personalization is through providing them with rice and church leaders, of the common people, including the leaders of the Ukrainian Greck-Catholic Church Metropolith Andrey and Joseph Slipyj. As a place of national aspirations expression the temple is a place of occurrence under the influence of Byzantine-Ruthenian and also baroque (fixing periods of nation-building) tradition of images of historical and cultural and political characters, including strong national leaders. Analysis depicted in the sacred space of the temple images of monumental art showed a significant increase in the number of secular images, but within permissible in the context of preserving the basic purposes of religious art.

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АНОТАЦІЯ

Олена Якимова. «Божественне» та «людське» у монументальному мистецтві Східної Галичини першої третини XX ст.: образ Людини. У даній статті на основі аналізу образів Людини у монументальному мистецтві, зокрема храмових стінописах та вітражах, зроблено узагальнення образів «божественного» та «мирського» порядку у храмовому просторі. За допомогою визначених тематичних груп образів проведено дослідження рівня проникнення персонажів світського характеру у сакральний простір храм. Визначено причини змін у кількісному співвідношенні цих образів у храмах Східної Галичини першої третини XX ст. на основі докторку у галузі монументального мистецтва М, Сосенка, П. Холодно-старшого, Ю. Буцманюка, Я.-Г. Розена та ін.

Ключові слова: образ Людини, храмовий простір, монументальне мистецтво, світські персонажі, біблійні персонажі.

АННОТАЦИЯ

Елена Якимова. «Божественное» и «человеческое» в монументальном искусстве Восточной Галичины первой трети XX в.: образ Человека. В данной статье на основе анализа образов Человека в монументальном искусстве, в частности храмовых росписях и витражах, сделано обобщение образов «божественного» и «мирского» порядка в храмовом пространстве. С помощью определенных тематических групп образов проведено исследование уровня проникновения персонажей светского характера в сакральное пространство храма. Определены причины изменений в количественном соотношении этих образов в храмах Восточной Галичины первой трети XX в. на основе творчества в области монументального искусства М. Сосенка, П. Холодного-старшего, Ю. Буцманюка, Я.-Г. Розена и др.

Ключевые слова: образ Человека, храмовое пространство, монументальное искусство, светские персонажи, библейские персонажи.