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**Story of origin Renaissance Altar of Yan Scholz-Vol'fovych.  
Analyzed the composition and artistic solution of the altar.**

**Problem statement.** Sacral Art of Ukrainian temples is the part of national artistic heritage. It has retained its deep and traditional identity, despite the different impacts of borrowing. Leading place in decoration of temple's interior belongs to monumental plastic arts of sculptures of the main and side altars. Side altars were dedicated to the saints or evangelical events. Typically, these altars were built by wealthy founders, who often had great influence on their artistic solution.

**Key words:** Renaissance altar, Yan Scholz-Vol'fovych, Herman's Workshop, iconographical composition "The Passion of the Christ", triptych.

**Purpose of the article:** reveal the story of origin of Altar, and to analyze the composition and artistic solution of the altar.

The problem of preservation of rare sacral works of art, which include Renaissance alabaster Altar of Yan Scholz-Vol'fovych is relevant in view of the seventy years of Soviet period of decline in the development and preservation of sacral architecture. Even today, these works of art astonish by their grandeur and beauty which is a cultural heritage not only for particular territory, but for whole Ukraine in the historical context.

Altar of Yan Scholz-Vol'fovych is made of white alabaster and black marble of Van Gutt workshop [1]. It is one of the best examples of L'viv sculpture of the XVI century. Plastics of the altar were explored by V. Lyubchenko and V. Lozinskiy. Kholodetskiy has described special features Order of Trinitarians, to which the altar was passed. M. Hembarovych mentions the Scholz-Vol'fovych Altar in his work. However, comprehensive research of the Altar still has not been held.

The first information about Renaissance Altar of Yan Scholz-Vol'fovych is dated year 1595, when L'viv patrician Yan Scholz-Vol'fovych presented this Altar to L'viv Latin Cathedral. It was placed at the northern wall in the Cross Chapel [2]. On the Altar Scholz-Vol'fovych Emblem is placed (picture 6), which was granted to the founder by Emperor Rudolf II in 1595. This same year Yan Scholz-Vol'fovych found the Chapel of the Cross, which was situated in the northern crypt of the Cathedral [2]. According to Y. Holodetskiy when the Cathedral was being rebuilt the Altar was moved to of St. Nicholas Cathedral of Order of Trinitarians (Today Svyatopokrovsky Cathedral Church of Ukrainian Orthodox Church Kyiv Patriarchate) as directed by the bishop Waclaw Sierakowsky. Trinitarian Monastery and of St. Nicholas Church were built in 1739-1745 at the place of the wooden sanctuary by the architect Francesco Platsidi [3]. Today the altar is placed on the left from the sanctuary of the Svyatopokrovsky Cathedral.

The special feature of Scholz-Vol'fovych altar composition is its regular proportions. By its composition chart it is a triptych with cap and roofing that illustrates the twelve scenes of the Passion of the Christ. Altar is vertically dissected by columns, decorated with geometric ornament and vine motif, which ended with the capitals of Corinth order with winged putti (Picture 1).

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Pic. 1. Altar of Yan Scholz-Vol'fovych

Columns divide the fields to the triptych and support an entablature with Latin inscription. Especially astonishes the artistic solution of the altar. The Renaissance Altar is accentuated by the intricate and original central relief "Calvary"(Picture 3), on the left from it: wedding "Crowning with the thorns"(Picture 2) and "Nailing to the cross", on the right "Flogging" and "This is a MAN"(Picture 4). According to V. Lozynskiy, relief "Calvary" served as a background for the round sculpture of Crucifixion, that was not saved. Crucifixion was set in order to be on the foreground and view on Jerusalem to be left on the background. On the right and on the left from the Crucifixion in the relief dynamically represented illustrated bodies of the robbers, crucified on the crosses.

The analogue of such composition solution might have served composition "Foundation of Carthage by Dida", which shows three riders in the center and the crowd around them on the background on the distance, the work of the jeweler George Lang, stored in the Hermitage.

Central relief of the roofing is "Resurrection" on the sides of which are "The Last Supper" and "Prayer of the cup. God the Father is placed on the tympanum, similar to the one found in one of the above window pediments of Yan Scholz-Vol'fovych Mansion (Lviv, Rynok 23) (Picture 7). At the cap "Putting into the coffin" relief, on the both sides from it, on the consoles, Yan Scholtz-Vol'fovych family's Emblems are placed [1]. Altar is saturated with petty decoration: volutes that are decorated with flowers, garlands and acanthus.

According to V. Lozynskyj there was held unsuccessful restoration of columns and gilt altar of its individual parts. Carving of the altar was covered with oil paint that matched to display marble. After this restoration the plastic of altar became coarse and petty, not distinct. Because of many layers of paint it is hard to see and elaborately were lost details of skillful carving.



Pic. 2. "Crowning with the thorns" and "Nailing to the cross"



Pic. 3. "Calvary" as central relief

History of the altar is tightly connected with the history of this temple. In the years 1961-1990 the church was closed by Soviet authorities, and its premises were used as a department library. Since 1990, the house acts as Svyatopokrovskyy Cathedral. Starting August 1990 till the beginning of December Ukrzakhidproektrestavratsiya Institute conducted the restoration of church interiors. The restoration of alabaster Altar of Yan Scholz-Vol'fovych was also completed by it. During the restoration of the altar it was cleared out of many layers of oil paint covers and gilding. It is believed that the altar was authentically the altar was polychromic, but unfortunately restorers could not restore polychromy.

During a recent restoration on the altar Latin inscriptions, which were partially lost, were discovered (Picture 5). None of the researchers mentions about those inscriptions. "HRISTI RESI...FICATIO", which means "Christ was Resurrected..." and "PROPIERSCALVS POPVLIM P..RCVSI EVM : ESA:53" - «Через пристань народ переведу» [*Translation from Latin was made by Petrarshak Bohdanna Ihorivna*]. Last phrase is possibly from Latin Bible. It's worth mentioning that Yan Scholz-Vol'fovych was highly well-educated, spiritual man, which is affirmed by his love to quotes and winged words. At his Mansion at Market Square 23 is possible to see six analogical quotations: .TVRRIS FORTISIMA NOMEN DOMINI PROV [ erbia 18] – The name of the LORD is a fortified tower. *Proverbs 18:10*. 2. SPERAS DOMINO SVBLEVATVR PROV [ erbia 29 ] – whoever trusts in the LORD is kept safe. *Proverbs 29*.

3. TIME DOMINVM ET RECEDE A MALO PROV [ erbia 14] –Fear the LORD and shun evil. *Proverbs 14*. 4. VBI OPESIBI AMISI –Too much good sticks out –випирає. 5. VBI CHARITAS IBI DEVS – Where mercy is, there is God. 6. VBI VBER IBI TVBER – Where wealth is, there are friends [6].

Thus, summarizing said above, it is possible to say with a confidence that survivor, rare, Renaissance alabaster Altar, unique in the beauty, is the high-artistic standard of the L'viv sculpture of the XVI century, is which skillfully delivered depth of space, the good refined plastic arts, that testifies to high craftsmanship of that time sculptors, that managed to masterly execute original, harmonious, in perfect proportions masterpiece of sacral art.



Pic. 4. “Flogging” and “This is a MAN”



Pic. 5. Roofing of the sanctuary with Latin inscriptions



Pic. 6. Scholz-Vol'fovych Emblem.



Pic. 7. God the Father on the pediment of Scholz-Vol'fovych Mansion (L'viv, Market Square 23)

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*Translation from Latin was made by Petrarshak Bohdanna Ihorivna*
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## ВОЗРОЖДЕННЫЕ ПАМЯТНИКИ КУЛЬТОВОЙ АРХИТЕКТУРЫ НИКОЛАЕВА

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**Аннотация.** Рассматриваются памятники архитектуры Николаева XIX – начала XX в., в настоящее время действующие две церкви и собор, не описанные в литературе.

**Ключевые слова:** церковь, собор, возводимые по инициативе, реконструкция.

**Проблема исследования.** Сохранение памятников архитектуры Украины. В литературе по архитектуре Николаева XIX – начала XX в. Церкви и собор почти не описаны, т. к. в советское время они даже не были внесены в список памятников архитектуры города. Ныне это – действующие храмы.

**Цель статьи.** Дать максимально возможные архитектурные характеристики сохранившимся до настоящего времени указанным храмам.

**Задачи статьи.** Описание данных храмов с определением их стилистических особенностей для возможного их внесения в число памятников архитектуры Николаева.

Из упомянутых храмов первым во времени строительства является Кафедральный собор Рождества Пресвятой Богородицы, 179 [1, с. 20]. Однако вопрос о его возведении был поднят еще в 1794 г., поэтому возраст собора, как считают жители Николаева, в 2010 –210 лет. Место строительства – на перекрестке улиц Рождественская (совр. Лягина) и Купеческая (совр. Потемкинская) в центре города, называемом тогда Городовой частью-рис. 1. (карта центра Николаева с нанесением указанных мест).

Только к 1799 г., по инициативе и финансовом взносе местных купцов, удалось собрать средства для строительства. Церковь освятили с наименованием Старокупеческой Рождества Пресвятой Богородицы, которое сохранялось до 1861 г. Она стала культовым и духовно-просветительским центром наиболее богатой части населения города. В течение XIX в. церковь неоднократно перестраивалась и реконструировалась. Изначально, к 1800 г., 2-х этажный храм был выстроен по первому этажу из тесаного ракушечника, по второму – из дерева. Деревянная часть к 1818 г. обветшала и была заменена каменной, в результате чего высота западного фасада достигла 38 метров. В 1828 г. возвели два предела.

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