

Література

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Стаття надійшла до редакції 28.07.2018 р.

UDC 378.147:7: [7.071.1:37] (477)17-91«19»
DOI: <https://doi.org/10.32461/2226-3209.3.2018.147523>

Panyok Tetyana

Art critic, Doctor of Education, Associate Professor,
Head of the Department of fine arts
of H. S. Skovoroda
Kharkiv National Pedagogical University
ORCID 0000-0003-4026-4724
panyokmi@gmail.com

UKRAINIAN BAROQUE AND EUROPEAN CONTEXT

The purpose of the research. The research is associated with a comprehensive study of icon painting in Sloboda Ukraine. It is an attempt of historical justification and objective interpretation of icon painting artefacts of the Baroque period in the seventeenth and eighteenth century from the point of view of the style formation, icon painting features and identification of regional specificity as an integral part of the historically determined artistic system and artistic phenomenon of Ukrainian culture. **The research methodology** consists in the use of art-historical, comparative, and historical and logical methods. Its methodological framework is the principles of systematicity and historicism. Icon painting in Sloboda Ukraine is studied as a phenomenon of national culture and a phenomenon of a certain cultural and historical situation interacting with social, historical and cultural factors. **The scientific novelty of the research** is that it is for the first time in Ukrainian art history that the evolution of icon painting in Sloboda Ukraine is studied and the concept of the cultural and historical context of the origin and development of this artistic phenomenon is extended based on primary sources. The place that the Sloboda Ukraine icons occupy in the general development of Ukrainian icon painting has been determined for the first time. **Conclusions.** The analysis of the artistic and imagery system of icon painting in Sloboda Ukraine has shown that the Baroque style was dominant in the period studied, as well as in the whole Ukrainian art; it was best suited for the national character and embodied the Ukrainian mentality. The spread of the Baroque style in the region was determined by the peculiarities of the spiritual life of the period, its secularization. Referring to the innovations of Western art fell on the original local «soil», intertwining with the Ukrainian sacral painting traditions in the works of various local schools, as well as with the post-Byzantine tradition, which led to original interweaving of archaisms and innovations.

Key words: Baroque; iconography; icon painting; icon; emblematic; symbolic; Ukraine; Gregory Skovoroda.

Паньок Тетяна Володимирівна, кандидат мистецтвознавства, доктор педагогічних наук, доцент, завідувач кафедри Харківського національного педагогічного університету ім. Г. С. Сковороди

Українське бароко і європейський контекст

Мета. Дослідження пов'язане з вивченням слобожанського іконопису, спробою історичного обґрунтування та об'єктивної інтерпретації барокових пам'яток іконопису XVII–XVIII ст. з точки зору формування стилю, особливостей іконографії та виявлення регіональної специфіки як складової історично зумовленої художньої системи і мистецького феномена української культури. **Методологія** дослідження полягає в застосуванні мистецтвознавчого, компаративного, історико-логічного методів. Методологічною основою є принципи системності та історизму. Іконопис Слобожанського осередку розглядається як явище національної культури, як феномен певної культурно-історичної ситуації у взаємодії з соціальними, історичними та культурними факторами. **Наукова новизна** полягає в тому, що вперше в українському мистецтвознавстві на підставі першоджерел розглянуто еволюцію слобожанського іконопису, розширено уявлення про культурно-історичний контекст виникнення та розвитку цього мистецького явища. Визначено місце слобожанської ікони у загальному розвитку іконопису в Україні. **Висновки.** Аналіз художньо-образної системи слобожанського іконопису показав, що найвагоміше слово в період, що розглядається, було сказано бароко, як і в цілому в українському мистецтві. Цей стиль найкраще відповідав національному характеру, втілював український менталітет. Поширення бароко в регіоні, його стильових ознак визначалося особливостями духовного життя епохи, його секуляризацією. Звернення до новацій західного мистецтва лягло на самобутній місцевий ґрунт, перехресшуючись з традиціями українського сакрального живопису в проявах різних місцевих шкіл, принесених переселенцями, з поствізантійською традицією, що призводило до оригінальних переплетень архаїзмів і новацій.

Ключові слова: бароко; іконографія; іконопис; ікона; емблематика; символика; Україна; Григорій Сковорода.

Панек Татьяна Владимировна, кандидат искусствоведения, доктор педагогических наук, доцент, заведующая кафедрой Харьковского национального педагогического университета им. Г. С. Сковороды

Украинское барокко и европейский контекст

Цель работы. Исследование связано с изучением слобожанской иконописи, попыткой исторического обоснования и объективной интерпретации барокковой иконописи XVII–XVIII вв. с точки зрения формирования стиля, особенностей иконографии и выявления региональной специфики как составной части исторически обусловленной художественной системы и художественного феномена украинской культуры. **Методология** исследования заключается в применении искусствоведческого, компаративного, историко-логического методов. Методологической основой являются принципы системности и историзма. Иконопись Слобожанщины рассматривается как явление национальной культуры, как феномен определенной культурно-исторической ситуации во взаимодействии с социальными, историческими и культурными факторами. **Научная новизна** заключается в том, что впервые в украинском искусствоведении на основании первоисточников рассмотрена эволюция слобожанской иконописи, расширено представление о культурно-историческом контексте возникновения и развития этого художественного явления. Определено место слобожанской иконы в общем развитии иконописи в Украине. **Выводы.** Анализ художественно-образной системы слобожанской иконописи показал, что весомое слово в рассматриваемый период было сказано барокко, как и в целом в украинском искусстве. Стиль барокко лучше соответствовал национальному характеру, воплощал украинский менталитет. Распространение барокко в регионе, его стилевых признаков определялось особенностями духовной жизни эпохи, ее секуляризацией. Обращение к новациям западного искусства легло на самобытный местный ґрунт, пересекаясь с традициями местных школ украинской сакральной живописи, с поствізантійською традицією, что привело к оригинальным переплетениям архаизмов и новацій.

Ключевые слова: барокко; иконография; иконопись; икона; эмблематика; символика; Украина; Григорий Сковорода.

Urgency of the research. Icon painting in Sloboda Ukraine of the 18th century is a unique phenomenon in the history of national culture, which is largely based on the peculiarities of historical development and the specifics of the ethnic composition of the population. Various influences, interactions and assimilations have formed the specific general, cultural, spiritual and religious features of the region, which were also reflected by the icon painting. However, there is no comprehensive study of the issue of complication of the image structure of the Sloboda Ukraine icons with symbols, which is explained primarily by the gaining influence and establishment of the ideological and aesthetic principles of the Ukrainian Baroque. The place that the Sloboda Ukraine icons occupy in the general development of Ukrainian icon painting is not defined. Therefore, the issues that reveal the main development tendencies for the regional Baroque icon painting and its connection with the Western European painting of that time are of great urgency nowadays.

Analysis of researches and publications. Despite the survival of a lot of unique artefacts of the Sloboda Ukraine icon painting, there is still no synthesizing document that would analyse the existing materials and reflect the main stages of development and the artistic features of icon painting in Sloboda Ukraine. Publications of the imperial period devoted to Sloboda Ukraine provide some details about the local icon painting, its attribution and connection with the Baroque style (works by D. Bahalii, Ye. Riedin, M. Sumtsov, P. Fomin, D. T. Filaret-Gumilevsky, and V. Narbekov). Scientists tried to collect, study and classify ancient artefacts of Sloboda Ukraine as fully as possible.

The Ukrainian Baroque period in Sloboda Ukraine is most thoroughly studied in the works by S. Taranushenko. Other contemporary Ukrainian art scholars (P. Zholtovskiy, A. Zhaboryuk, P. Biletskyi, H. Lohvin, L. Milyaiev, V. Ovsyichuk, D. Stepovyk, and V. Shchulika) have paid some attention to the develop-

ment of the icon painting in this region, but a more detailed study of this phenomenon was not among their objectives.

Therefore, this study, based on the already researched material of the scholars of the past and some explorations of contemporary Ukrainian art scholars, works of old sacred art of Sloboda Ukraine, which survived to this day, is aimed at the revival of the Baroque history of icon painting in this region.

The objective is to provide a comprehensive study of the icon painting in Sloboda Ukraine. It is an attempt at historical justification and objective interpretation of the newly discovered icon painting artefacts of the Baroque period from the point of view of the style formation, icon painting features and identification of regional specificity as an integral part of the historically determined artistic system and artistic phenomenon of Ukrainian culture.

Statement of basic materials of the study. Ukrainian culture of the 17th–18th centuries is distinguished from the European traditions above all by its all-encompassing religiousness, which served as the basis for the ideology of the Ukrainian Baroque. While taking in many spiritual elements of the Renaissance, Ukrainian art did not just repeat the old medieval symbolics, but revived it with new thoughts. One of the central dilemmas of the Baroque aesthetics, the beauty of earthly life and the inevitability of its end, echoed in blossoming of irrational and mystical sentiments and exalted religious feelings. Poetry, tales, coat-of-arms poems, and iconography are rich with symbols that the Baroque art saw in real, natural events. Understanding of the imagery in the Baroque era was a continuation of the traditions of interpreting the Word, as well as all the phenomena of the material world, for oneself. A literary form called «emblematic poetry» becomes especially characteristic of the Ukrainian Baroque era. Typical for it were collections of drawings, which included short sentences, proverbs, and more often – short prose explanations. Meletius Smotrytsky, Kyrylo Stavrovetsky-Tranquillon, and Gregory Skovoroda became famous names in the Ukrainian Baroque literature.

G. Skovoroda presented a whole theory of emblems in his works, moreover, he often accompanied his manuscripts with emblematic drawings and short descriptions or «mottos», which contained the philosopher's most beloved ethical thoughts [10, 95] (Il. 1–4).



Il. 1. *Symbola et emblemata selecta*, Amsterdam, 1705



II. 2. drawing G. Skovoroda



II. 3. *Symbola et emblemata selecta*, Amsterdam, 1705



II. 4. drawing G. Skovoroda

For a travelling philosopher, the relation to the world was formed by understanding the man's essence, and it was the thinker's symbolism which was brought up in the bosom of Ukrainian nature. While travelling, G. Skovoroda preached his ideas among the common folk, and his philosophical and aesthetic views were closely linked with the spiritual traditions of Ukrainian life, found understanding and spread both in the region and far beyond, influencing the development of the spiritual culture of Sloboda Ukraine, which could not but be reflected in iconography.

It is important that emblematic compositions become characteristic of the Ukrainian iconography at this time, sometimes accompanied by explanatory inscriptions, where, as a result of unity of the image and inscription, a «metaphorical «mental image» emerged from the visible one... the definition of not the thing itself, but what is behind it» [3, 90]. At times, elements for these compositions were borrowed from a variety of Western European collections, primarily from *Symbola Et Emblemata Selecta* (Amsterdam, 1705). By the way, this emblematic collection was used by both G. Skovoroda and Baroque icon painters.

Explaining the «symbolic secret world» of the Bible and its indivisible «visible» and «invisible» nature through the biblical text, G. Skovoroda transformed it into a special web of «figures» and «symbols». Reflecting on the nature of emblematic images, the philosopher noted, «... The ancient wise men had their own special language, they depicted their thoughts using images as if words. The images were those of the celestial and earthly creatures, for example, the sun meant the truth, a ring or a coiled serpent – eternity, an anchor – statement or light... An image having a mystery was called... a setting, as if of a diamond in a ring, for example a depicted handle with an inscription, «That Just Born Will Soon Disappear», or a sheaf with an inscription, «All Flesh Is Grass» [7, 81]. Some of the symbols, such as «serpent», «moon» (crescent), «circle of peace», etc., had a place in G. Skovoroda's poetry and at the same time were used in Ukrainian iconography [5, 146–147].

The light and colour system of the Ukrainian Baroque is a consequence of the complex reflection of the established structures of the «imitation of nature». For example, inspired by the light of the Heavens, Ukrainian writers of the 17th–18th centuries decorated «the mental heaven» of the Blessed Virgin Mary in their works with radiant stars.

Following the spread of the Catholic doctrine of the Immaculate Conception in Ukraine, G. Skovoroda also embraced that image in his Western European iconography and enthusiastically wrote about it in his poem «Melody. On the Image of Conception of the Blessed Virgin»:

But look! Here is the Virgin, her womb is pure!
An apple, a snake, a moon and lambent light under
The apple is a carnal trap, snare and lure,
Which like a serpent, tempts us with cunning and wonder [7, 81].

G. Skovoroda recalled in his correspondence that a similar image of the Virgin was drawn on walls of the Theological School in Kharkiv [11, 191].

In tune with philosophers and theologians, the idea of the assertion of the Immaculate Conception was embodied in the Sloboda Ukraine icons of «The Coronation of the Virgin», where Mary stands on the crescent surrounded by angels, her hair loose and uncovered, her arms crossed on her chest, which is stylistically reminiscent of religious paintings by the Spanish painter Murillo. According to S. Averintsev, the image of the Virgin in this iconography «acquires a cosmic dimension modelled according to the apocalyptic

vision of the «great sign», that is, a Woman clothed with the Sun, with the Moon under her feet and a crown of twelve stars on her head» (Rev. 12:1) [2, 547].

In the eastern region of Ukraine in particular, Maria was quite often depicted standing in the clouds on a narrow crescent at full height or on her knees, not only in the iconography of «The Coronation», but also in the «Akathist Hymn» icons and a number of other icons.

There is no doubt that changes in the worldview of the Baroque era influenced the development of emblematic and symbolic abstractions in Sloboda Ukraine (which was a characteristic regional style feature). The distribution of new symbolic icon compositions in Ukraine already known in Europe («Christ the True Vine», «Christ in the Chalices», «Pelican» etc.) was promoted by the Uniate environment [8, 24].

Ukrainian art historians nowadays acknowledge the fact that Western European experience during the Ukrainian Baroque era spread with engravings, especially Dutch and German ones. The fact that such influence also took place in the Sloboda Ukraine region is evidenced by the stories of icons and their interpretation from the exhibition of the XII Archaeological Congress that took place in Kharkiv in 1902, in particular, «The Annunciation» from the Church of the Holy Resurrection of Andriivka sloboda (now in Balakliia district of Kharkiv region); «The Pelican» from Izium (now in Kharkiv region), «The Holy Family» from Putyvl in Sumy region, etc.

It is no coincidence that icon painters of Sloboda Ukraine perceived the complexity of the allegorical language of European art wider than in the western regions. Symbolic in this regard is the «Holy Family» icon from Putyvl (Il. 5).



Il. 5 «Holy Family», Putyvl, Sumy region, XVIII century.

V. Narbekov notes that the icon was painted under the influence of the apocryphal Gospel «The History of Joseph the Carpenter» and copied from a German engraving of the 18th century [4, p. 49]. M. Petrov points out that the story is, probably, borrowed from a German engraving published by Klauber [6, 496]. This story could not only originate from the symbolic collections, which were kept in the library of the Kiev-Pechersk Lavra in large numbers, but also be influenced directly through Poland. Putyvl in Sloboda Ukraine had been a bearer of Polish culture for certain time, and only became part of Muscovy with the adoption of the Truce of Deulino (1618). The meaning of the symbols in this sacred story cannot be deciphered by the simple efforts of the mind, we should «connect» with them. By his artistic will, an unknown icon painter seeks

to bridge the gap between «earthly entity» and «divine», «special». The conceptual structure of the icon has many layers. At first glance, the artist shows the Holy Family doing everyday work: Joseph is doing craft-work, the Christ Child, dressed in a long robe and a red himation, is sweeping the floor, and the Virgin is doing embroidery; the room has a carpenter's bench and carpentry tools. It is possible that the icon painter depicts a very simple interior of the room following the Christian symbolism, knowing that the house symbolizes the Old Covenant, which Christ appeared to change into the New Covenant. The elements of all the characters' clothes remain European (Joseph's short trousers, sandals on bare feet, blue shirt, etc.).

In the background, our attention is drawn to the carpentry tools, represented by pincers, three nails, and a compass. Each of these objects symbolizes the future suffering of Christ. For example, pincers (used to remove nails from the hands of Jesus) are a symbol of the Virgin, and the nails signify the connection between the fate and the suffering of Christ. In the works of art, three nails also symbolize the crucifixion of Christ (sometimes the Holy Trinity). The compass, however, does not have a direct meaning to Christianity and the crucifixion, but this symbol was quite common in the fine arts even during the Renaissance era. As a tool, a compass was needed for drawing a perfect circle, and symbolized not only intelligent and well-thought decisions, infinity, and eternity, but was mainly a symbol of God the Creator as «the architect of the universe». A compass in combination with a square, a symbol of the earth, is an allegory of the communication between the earthly and divine, beloved by artists. By the way, the image of the Divine Hand with the compass is encountered in the symbolic collection «Ithika-Ieropolitika» (1712) from the printing house of the Kyiv-Pechersk Lavra [5, 153].

A short emblematic poem is presented with the image of the Holy Family, which, combined with the painting, reveals its meaning:

«Our Creator in the carpenter's house
Lives in poverty, sharing it with us.
He is a heavenly wanderer working on earth,
Forgiving and pure.
He tells us to live without idleness,
To follow Him and subsist from our own labour».

The symbols, flowing through the images on this icon, become «transparent», and the main didactic meaning «shines» through them. However, the conceptual depth is contained in a certain sign, which cannot be interpreted unambiguously: an axe with a chopping log in the foreground. The depiction of these objects can be correlated with the words of the Iambic canon at Christmas: «Cutting off the carnal with His Advent» [1, 447]. The symbolic bond brings us to a clear conclusion: just as the Christ Child humbly cleanses his dwelling, his own house, so, having resurrected, He will cleanse us from our sins if we believe in Him [5, 155–156].

The images inspired by Western European art not only expanded the range of stories, but also introduced new ways of their interpretation, which could not but be reflected in the evolution of the imagery system of the Sloboda Ukraine iconography. Destroying the frame of the Byzantine system, with its planar interpretation of symbolic images and reverse perspective, that had existed in the Ukrainian iconography for centuries, the western tradition immerses in the Sloboda Ukraine art, is embraced by it and re-interpreted by people of the Baroque era. The problem of the interpretation of motion, conveying the internal state and placing images in the spatial environment gained particular importance. The experience of mannerism was useful in conveying such movement, which preserved the iconic significance of the image. Rejecting the reasonableness of the Renaissance, the European Baroque brought into art the increased emotional intensity of images, decorative effect and dynamic force of compositions, and sharp contrasts of scale, rhythm, colour, light, and shadow. Reproducing the purity of the spiritual world of images, the Sloboda Ukraine icon painters have developed a fairly wide scale of the emotional state of characters: the depth of the religious feeling combines here with poetic emotionality, tenderness, melancholic reverie and fanfare. In general, the spiritual state of images in the Sloboda Ukraine icons is more reserved than in the western tradition.

The choice of image of Our Lady of Sorrows in Sloboda Ukraine can also be attributed to Western European influences. Thus, the iconography of Mary, whose heart is pierced with a sword or seven swords, which is Catholic in its origin, found its place in our lands during the 17th and 18th centuries. The basis of this image was the prophetic words of Simeon the God-receiver, «and a sword will pierce through your own soul also, so that thoughts from many hearts may be revealed» (Luke 2:35). A story of West European origin known as «Mater Dolorosa» was re-defined in terms of composition in most of the Sloboda Ukraine icons [5, p. 113]. The icons of «Our Lady of the Seven Sorrows» (as they were often referred to) could be met both as full-length and bust-length paintings. There were often angels on the clouds to Mary's left or right. A version of this icon was the image of the Virgin with a sword piercing her chest in front of the Crucifixion of Christ. In the western iconography, this story appears for the first time in the so-called Biblia pauperum from the 12th–14th centuries. One of the Darmstadt manuscripts includes a miniature depicting the tree of life with the Crucifixion, where the sword is flying from Christ into the breast of the Virgin Mary [5, p. 113]. Similar images can also be seen in the art books of the icon painting workshop of the Kyiv-Pechersk Lavra.

The image of the Virgin with swords in Sloboda Ukraine was embodied not only in icons, but also on church walls, chalices, and crosses. Thus, a silver chalice from the 18th century depicts the Virgin on a cres-

cent with seven swords in her chest, her hands clasped [5, p. 114]. A series of icons with a similar story was presented at the XII Archaeological Congress. On a «Mater Dolorosa» icon from the 18th century from Boromli village (now Trostianets district, Sumy region), painted by oil on canvas, the Mother of God is presented at full height, her breast pierced with seven swords, her face has an expression of sorrow and suffering. There are two angels to her right and left holding scrolls in one hand and a white piece of cloth in the other, probably for rubbing her tears. Another version of the «Mater Dolorosa» imagery was presented in the icon of the St. Nicholas Church in Merefa, where the figure of the Virgin Mary with swords in her chest was recreated in the middle of the Crucifixion of Christ [4, 21]. The growing individualization of biblical and evangelical images and lyrical softness have become characteristic of the region, which was more in line with the Ukrainian mentality. The European experience of the Sloboda Ukraine icon painters combined with their own aesthetic concepts, which was common in the Ukrainian art of the Baroque era. Internal tension, movement, complication of symbolism, the strengthening of mystical content in the icons were accompanied by people's admiration of patterns and motifs, the faces of the saints having Ukrainian ethnic traits and sometimes a specific character. Incarnating the national understanding of the ideal of earthly beauty, the images were usually placed on a lush, gilded, coloured background, sometimes with reliefs or floral motifs, symbolizing the boundlessness of the Divine. Vegetable ornamentation has been characteristic of Ukrainian folk art since ancient times, and rich ornaments were in general close to Baroque. Scientific novelty of the study. The paper is the first to define the icon-painting legacy of Sloboda Ukraine as a peculiar artistic phenomenon of national culture. The analysis of the artistic and imagery system of icon painting in Sloboda Ukraine has shown that the Baroque style was dominant in the period studied, as well as in the whole Ukrainian art; it was best suited for the national character and embodied the Ukrainian mentality. It is proved that the growing desire to reproduce first-hand life experiences in icon painting of Sloboda Ukraine was accompanied by a specific interpretation of space and form, extensive detailed depiction of the figures of sacred history and evolutionary complexity of their characters, as well as changes in the colour system. At the same time, allegorical and symbolic meaning of the images also intensified. Referring to the innovations of Western art fell on the original local "soil," intertwining with the Ukrainian sacral painting traditions in the works of various local schools, as well as with the post-Byzantine tradition, which led to original interweaving of archaisms and innovations.

In conclusion, we will say that the Baroque icon that prevailed in Sloboda Ukraine was perceived as a kind of symbol of spiritual perfection, a viable source helping to preserve not only spirituality, but even national identity.

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Стаття надійшла до редакції 18.05.2018 р.