



№4

The NEWSLETTER of Transcarpathian Institute of Arts

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
TRANSCARPATHIAN ART INSTITUTE

№4

The NEWSLETTER of Transcarpathian Institute of Arts

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of International scientific-practical conference
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The fourth issue of "The Herald of Transcarpathian Art Institute" contains the materials of international scientific and practical conference "Erdelyi's Lectures", held in Uzhhorod on the 14th -16th of May, 2013. The scientific analysis of theoretical and practical researches in the sphere of Fine and Decorative-Applied Arts, design and art education in Ukraine was given and the problem of interinfluence of the cultures of the European people and the introduction of art education in artistic establishments were touched upon.

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Adalbert Erdelyi. Self-portrait, 1960

“Erdelyi’s lectures” is a yearly (since 2003) scientific and practical conference of Transcarpathian Art Institute that has an international status since 2006. The conference bears the name of Adalbert Erdelyi – a founder of Transcarpathian Art school, the first artistic educational establishment in the region, a writer, a philosopher, an art critic. There was a subject conversation about artists and their creativity, the ways of the development of art and its integration into the world international process, artistic surrounding were forming which carried on a dialogue about polychromy, self-sufficiency of Ukrainian art, its past, present and future on the level of analytical, conceptual discourses at glider and sectional meetings which this year have gathered European and Ukrainian artistic elite. To the disposition the participants of the meeting had “Thesauri of international scientific and practical conference”.

The materials of the previous conferences were publishing in the format of special issues of “The Herald of Lviv National Art Academy”. This is the fourth issue of “The Scientific Herald of Transcarpathian Art Institute”.

The appropriate departments of Transcarpathian regional state administration actively favoured the holding of conferences.

THE RESOLUTION
of International scientific and practical conference
“Erdelyi’s lectures”
May, 13-14, 2013, t. Uzhhorod

The regular International scientific and practical conference “Erdelyi’s lectures” with the purpose of the scientific analysis of theoretical and practical researches in the sphere of Fine and Applied-Decorative Arts, design and art education in Europe and Ukraine and also the interference of cultures of European peoples was held by Ministry of education of Ukraine, Transcarpathian regional state administration, Transcarpathian Art Institute and the Fund named after Adalbert Erdelyi on the 13th-14th of May in 2013 in Uzhhorod. The representatives of high art academic establishments of Ukraine – the Academy of Arts of Ukraine, the Institute of problems of contemporary art, the Ukrainian Academy of printing, Kosiv Institute of applied and decorative arts of LNAA, the Institute of architecture of National University “Lviv polytechnics”, Poltava national technical university named after Yuriy Kondratyuk, the Memorial museum by Leopold Levytskyi (Lviv), Lviv Palace of Arts, Kremenetsky regional humanitarian-pedagogical institute named after T. Shevchenko and also the Institute of pedagogical education and education of the adults of the National Academy of pedagogical sciences, the Institute of ethnography of MEKHPU of NASU, Rivne state humanitarian university, Lviv National University named after Ivan Franko, the University “KROK” (Kyiv) of Lviv state university of internal affairs, Transcarpathian institute of postgraduate pedagogical education, Mukachevo state university, National society of Ukrainian artists, foreign guests – from Czech republic, Slovakia – from Pryashchiv university, the Zemplin Museum in Mykhaylovtsi, the museum of Y.A. Komenskiy in the town of Psherov, and so on took part in the conference.

As a result of the performances and the creative discussion, the participants of the conference made the following conclusions:

1. To recommend Ukrainian educational establishments of art direction to continue scientific, research and methodical work in the sphere of Fine and Decorative-Applied Arts in order to train specialists with high-qualified education in specialized disciplines, profound

knowledge of folk art and detailed acquaintance with modern trends of the development of European art.

2. Transcarpathian Art Institute with support of Transcarpathian regional state administration, National Academy of Fine Arts and architecture, Lviv National Academy of Arts ought to continue organizational work concerning the development of the institute to the high educational establishment of the IV level of accreditation with the title of Transcarpathian Academy of Arts.

3. In the light of general educational tendencies of the present we must organizationally and methodologically support the interinstitutional project of qualitatively new educational direction “art culture”. The innovative direction of training specialists in the sphere of pedagogics of art culture may find the appropriate qualitative ground at higher educational establishments if Ukraine of art direction by the way of synchronization of contemporary actions with European and domestic experience.

4. To initiate the petition before Transcarpathian regional state administration, culture management and management of protection of instructions concerning the preservation of the heritage of Hnat Roshkovych in Transcarpathia, in particular, it is a question about the family house in Kapitulna street in Uzhhorod and the iconostas of the church of Assumption of the Blessed Virgin in the village of Krasna in Tyachiv region.

5. To create a working group concerning the organization and the appropriate functioning if the Museum of Ukrainian emigration in Uzhhorod with the purpose of consolidation of European and Ukrainian scientific researches in the sphere of migration processes and also the preservation of artistic emigration heritage, in particular, the family of Ivan Pankevych.

6. The materials of international scientific and practical conference are to be published in a single scientific collection during 2013.

The head of International scientific and practical conference “Erdelyi’s lectures”

Rector of Transcarpathian art institute **prof. Nebesnyk I. I.**

Secretary of International scientific and practical conference “Erdelyi’s lectures” **Fedoranych V. Y.**

GREETINGS

Dear participants and guests of the conference!

I congratulate everyone present on the reputable scientific-artistic meeting. Today you'll have an opportunity to hear the reports of well-known professors of the best artistic educational establishments of Ukraine and Europe, to meet with the most successful contemporary painters, the most creative art critics. After all, International scientific and practical conference "Erdelyi's lectures" gathers yearly scientists, art critics, painters – real experts, noble and not indifferent people devoted to high calling – the service to art.

"Erdelyi's lectures" is, first of all, an excellent opportunity for European and Ukrainian specialists to analyze vital questions concerning the development of art processes, to give objective and impartial judgement of the events which occurred and are taking place in art culture, to exchange experience, new practices, achievements, discoveries, besides, to define the ways of the integration of Ukrainian art into the world artistic context, to form cultural surrounding, to approve the discourse of the existence of the fifth artistic school in Ukraine.

"Erdely's lectures" is a unique opportunity for specialists from various towns of Ukraine and neighbouring countries to get together and discuss theoretical and practical researches in the sphere of Fine Arts and Decorative-Applied Arts, design and art education and also to follow the interferences of the cultures of European peoples.

I wish you most productive work, interesting discoveries, unexpected finds, reasonable discussions concerning the up-to-date state of art and the prospects of its development in Transcarpathia, in Ukraine and in Europe. I believe that the results of the conference will favour the extension of international cooperation in the sphere of art, the establishment of the positive image of Transcarpathia in the world, the realization of the positive image of Transcarpathia in life of the bravest creative ideas in the sphere of scientific and artistic activity of Transcarpathian Art Institute.

Olexandr Ledyda,

the head of Transcarpathian regional state administration

Dear colleagues, guests and friends!

Today I have honour to greet the participants of the conference “Erdelyi’s lectures” from the name of the National Academy of Arts of Ukraine and the National Academy of Arts and Architecture. Each time I go to Transcarpathia with great pleasure looking forward to seeing a beautiful picturesque land, the land of magnificent mountains, transparent and swiftest rivers and green valleys. And, certainly, unique towns – Uzhhorod, Berehovo, Mukachevo and multinational public, speaking different languages and having different voices. All this makes an unforgettable impression and inspires to creativity and generates fresh thoughts.

Having analyzed the programme of the conference, I see that it is expected to consider a wide range of questions among which especially the accented researches aimed at the studying of Transcarpathian Art School. Nowadays journalists often wonder if there is the future of the Transcarpathian Art School – after all, there are so many questions and problems to solve on which I answer: didn’t I face the problems of laying the foundation of Erdelyi’s establishment at the time of my attempts? Although he put certain tasks before him and solved them in spite of the barriers. The whole galaxy of prominent Ukrainian artists finished this school such as: A. Kotska, Z. Sholtes, A. Boretskiy, and later the galaxy of younger generation, in particular, V. Mykyta, V. Prykhodko, Z. Michka. And now the representatives of Transcarpathia represent this school on a high level.

So, I wish the Transcarpathian Fine Arts, Transcarpathian Art School and younger generation of Transcarpathian painters further soar, success and creative achievements.

Andriy Chebykin,
president of NASU,
national Ukrainian painter,
rector of NAFIA

ERDELYI'D LECTURES FOR THE CONTEMPORARY TRANSCARPATHIAN ART SCHOOL

Dear head, dear colleagues and friends!

Let us imagine the beginning of the twentieth century when Adlbert Erdelyi started his way as a painter, a teacher and a pedagog. Uzhhorod was at that time a non-staff town of Austria-Hungarian empire, quiet provincial life, which from time to time was disturbed by the scandals of local level, gossip and the calculation of other people's financial state. And Europe that young Erdelyi knew. Budapest with its wonderful architecture, museums and variety shows. Paris with bohemian life of painters, poets and musicians, Munich with its German pureness and order, with clinking of beer glasses in numerous beer bars.

Still studying at Budapest Academy of Arts in the classes of Imre Reves (Itge K. EUE52) and Bela Ivanyi Grünvald. In 1913 young painter already exhibited his paintings along with masters of painting. He graduated from the academy with honours, got state grant and joined the circle of outstanding Hungarian painters, and was enlisted into celebrated Kechkemetsk art colony. But such a brilliant start of career did not obscure the head of young artist. He comes back to native Transcarpathia and begins to teach talented youth, starts creating the original art school "a land without a name".

And then, through all his life, what capitals and cities of Europe Erdelyi visited, he always returned to native Transcarpathia to continue business of all his life, namely, to glorify his native land with the help of his art and the art of his students, to create his own school of painting.

Erdelyi is one of the founders of Transcarpathian school of painting, the first director of Uzhhorod school of applied arts, one of the organizers and the first head of the Transcarpathian regional organization of National society of painters of Ukraine in 1946;

Erdelyi is the pedagog who brought up the whole galaxy of well-known Transcarpathian painters – Andriy Kotska, Adalbert Boretskiy, Ernest Kontratovych, Vasyl Habda, Elizaveta Kremnytska, Ferents Se-man, Pavlo Balla, Volodymyr Mykyta and many others.

So, what is the secret of Erdelyi's love to Transcarpathia? Where did he derive forces to come back to the native mountains and valleys again and again and to fight for the embodiment of his dreams?

Maybe the main thing that is worth mentioning is love to the native land and to the people who inhabit it. And really, who once was to Transcarpathia he would never forget this wonderful land of the Carpathians, rivers and streams, flourishing valleys and fir-tree forests.

Certainly, these are both – the representatives of creative intelligentsia with whom Master worked over the creation of art school and ordinary peasants with whom he communicated in everyday life and could appreciate their wisdom and national talent.

Transcarpathian women played a significant part in his life, the beauty and the tenderness of whom were his muse during all his life.

And now a few words about Erdelyi's lessons for contemporary art school.

The main thing is that this school already exists. And no chiefs in the highest educational Kyiv cabinets would prevent from its existence. Today, most likely, we are to think about what we should do in order to develop this school and this school will become a sample for other regions of our country.

First of all, we ought to create the conditions so that the most outstanding painters, their students and Erdelyi's students could have an opportunity to teach in Uzhhorod, created their own workshops and master-classes.

We shouldn't forget that Erdelyi strived to raise the level of Transcarpathian art school. And nowadays we have to put the task before us to raise the level of Uzhhorod Art Institute up to the fourth level of accreditation and what name will have a future higher establishment, university, high school or, probably, in some most courageous dreams academy is the case of further discussion. The main thing is to achieve the fourth level of accreditation according to all demands of MESU.

Transcarpathia is a multinational land, with a rich variety of culture and folk traditions. Namely, this fact is to be used for the creation of the corresponding faculties of Hungarian, Roman and Slovak Fine Arts. To involve in the creation of these divisions the corresponding universities and academies of Budapest, Bratislava and Bucharest. In this case we may sign agreements concerning the cooperation with these educational establishments.

Finally, allow me to thank the organizers of these lectures and, first of all, I. I. Nebesnyk for that huge work which they did in order we could meet together and discuss such important problem for artistic life of our land and for the whole Ukraine.

Dmytro Tkach

*Extraordinary and Authorized Ambassador
professor, PhD of political sciences*

**Sincere greetings to the participants of
an International scientific and practical conference
“Erdelyi’s lectures”!**

Speaking about the figure of Adalbert Erdelyi, we mean the phenomenon of painting. However, nowadays considerable changes have occurred with this kind of Fine Arts. As the previous reporters have mentioned, there is no painting at all at modern exhibitions. We may say that today representative painting has lost its relevance. This does not mean that it does not exist but there is no representative painting in magisterial direction of development.

Speaking with well-known painters and art critics both in Europe and in Russia we may often hear that painting is in the bottom of creative process nowadays. Although, when we go deeper into the notions and the problems which are discussed, we may say that that the question is not about namely painting but a phenomenon of picture. We may state that painting existed before picture and will exist after picture. After all, the emergence of picture is connected with the transfer of Fine Arts of the period of the Middle ages to secular art during the epochs of the Renaissance and New Age. This was a considerable change in the principles of image formation and we have bases to speak that nowadays a rather significant change have been taking place in the principles of the development of painting.

There is no doubt that art processes are closely connected with tendencies in culture in general. Particularly, the inventions, for an instance, of typing cardinally changed the situation concerning the impart of knowledge. Changes in culture caused noticeable transformations in consciousness. One of those changes happened in the epoch of the epoch of the Renaissance when geocentrism is succeeded by anthropocentrism. Under this system of outlook a man becomes the centre of the world, therefore out of the view of the man straight perspective and the appearance of the window in another space are formed. Not speaking of all perpetuals of the development of picture, its history comes to an end by “The black square” of Malevich. After this we most likely deal with a pseudo picture because the development of the picture ended in a black square. In 1917 Dyushan continued this process who brought a toilet bowl in a gallery which changed the attitude towards the problem of art as a phenomenon at all. Taking

this fact into account, it is necessary to speak not so much about the presentation of a thing as about the presentation of an idea. During the conversation with a contemporary Italian gallery-worker Franchesko Bonami, when he was asked about painting, the latter said there are no grounds to worry about painting because if culture dies painting will be the last one. He also expressed the thought that painting is not a phenomenon of media and most likely it is to be regarded as symbolic space.

To a certain extent we may speak of the return to Middle ages paradigm of painting, that is, its presence. Instead, the society got used to the painting which operates the category of meaning. We offer painting as a phenomenon, as presence. We may also speak of the differences between the phenomenon of painting and the problem of beauty. The latter is losing its importance in the context of the characteristics of painting. In today's situation of the development of art there are various trends and movements. However, minimalism begins to be of great importance. Nowadays a painter-minimalist makes paint a phenomenon of art.

Reflective art appeared in Ukraine in the XVII century in the epoch of baroque. Baroque as a universal style combined magical (pagan), sacral (christian), and secular. When baroque got in Ukraine there were two dimensions: magical and sacral. Proceeding from it, we see the development of baroque. This line of painting was continued by academies – Petersburg and Vienna which had an influence on Ukrainian lands and then through the art of romanticism and painters-Itinerants. The whole art is connected with a phenomenon of narration, even aestheticism (the measure of arts) remains with the problem of narration or presentation, and only painters-modernists, as for example, Kandinskiy, refuse to work with narration trying to render higher categories through painting. Although in our country this process was interrupted by the narrative art of socialistic realism which had to narrate about the myth of socialistic reality. And only in 60s new separate individual projects accordant with the phenomena of world art started.

The development of Ukrainian art in the late 80s faced a serious problem: to develop in the context of the previous trend – narration or to seek new ways.

Today we may speak about the fact that without theoretical elaborations of conceptualism to speak about magisterial ways of the development of painting is impossible. Otherwise painting gets into commercial production that is peculiar reservation for it that does not give any way out of this condition.

Tyberiy Silvashi,
a painter

I. THE FIGURES

ADALBERT ERDELYI AND THE NATIONAL ISSUE

УДК 7.071.1:351.858(477.87)

Ivan NEBESNYK,
*professor, rector of Transcarpathian Art Institute,
Uzhhorod, Ukraine*

Annotation: *The founder of Transcarpathian Art Education comes from the family which had Ukrainian (Ruthenian) and German ethnic roots. The Hungarians were also among his ancestors. The future painter was brought up in the surrounding of Hungarian culture and Ruthenian - Ukrainian encirclement. A. Erdelyi expressed his attitude towards cultures and representatives of many nationalities in his own literary works and also in the phrase "The artist belongs to his people and his art – to mankind..."*

Key words: *Adalbert Erdelyi, national issue, Mykhaylo Hryts, Ilona Tsayski, cosmopolitan*

Nowadays the question concerning the founders and the figures of art school is cleared up among art critics and culturologists. They all unanimously give superiority in this field to Adlbert Erdelyi and Yosyp Bokshay. Accepting it as an axiom, many admirers of Transcarpathian Fine Arts are interested in the nationality of A. Erdelyi. Or what culture of nationality was closer to him.

From the documentary point of view or the view of ethnic origin we may base on the documents which reveal the place of origin and the nationality of the painter's parents. In Beyla's birth certificate (born on the 25th of May, 1891) is indicated that his father Hritz Mihaly is of Grecian-Catholic confession and his mother Zeisky Ilona is of Roman-Catholic confession [9]. A Grecian-Catholic priest Ivancho baptized the newly born in the village of Klymovytsya. From the painter's family we have the information about the father's birthplace in the village of Raslavytsya (now Slovakia).

Therefore, according to the above-mentioned information among the ancestors of people of German origin on my mother's line, Rusyns from Presivshchyna (now Slovakia) of Greek Catholic creed were

Hungarians (grandmother on mother's line Zavodi Bertha, b. 08.04.1838). Immediately it should be noted that the origin on genetic signs is not always said that national culture which considers herself a person. A lot depends on where cultural environment educated man, as happened with Mihay Munkachi, Ignat Roshkovich, Alexander Pushkin, Mikhail Lermontov, Sandor Petefi, Igor Grabar.

No doubt, Bela Erdelyi (Hrits) formed in the atmosphere of Hungarian culture, starting with the elementary school gymnasium in Mukachevo, teachers' seminary t. Maramorosh-Siget to the Hungarian Royal Institute of Art in Budapest. Erdelyi proudly remembered his student years spent in Budapest and was proud of his knowledge of Hungarian literature. Sitting in a fast train that goes to Paris, A. Erdelyi very highly appreciated mastery of Hungarian artists and skeptically - French: "I do not believe that among the thirty thousand painters living here, there are four artists. No. There are many fashionable and they will disappear ... "[1, p. 322].

Despite preferences that was got by A. of Erdelyi from the Czechoslovakian government in the first years after disintegration of Austro-Hungary he felt regret concerning the destroyed empire: "World war cut out a new picture on the body of Europe. I remained on that place, where I was born, - in the cuddles of Carpathians. Today I was Hungarian, tomorrow - Romanian; it appeared then, that a peace conference had created a new country from my native edge - and Czechoslovakia appeared" [1, p. 323]. Disappointment deepened also in connection with that new Czechoslovak authorities did not set off him in experience of work of heading at Mukachevo civil school[p. 323]. Later A. Erdelyi improved the opinion of Czechoslovak authorities: " Praise-worthily, that I was sent on four-year-old studies to Munich, that I could carry out a trip to Italy and that helped to go to Paris " [1, p. 324].

Analyzing the thoughts and actions of Erdely in the national question, do not forget that his childhood years were surrounded by Irshavsk, Mukachevo Ruthenian or Russian children. The question is not only about a national origin for the father line -Michael Hrits. In his literary works the artist presented his new friends in Germany and France as a resident of the Carpathian country. Even work «Imen» starts the phrase «IMEN. The novel is from the life of Podkarpatskij artist in Munich. "

While working in Munich, A. Erdelyi can not safely make a decision about whether to marry advantageously beloved and talented artist, or to go back home to dear native, provincial and abandoned land, risking not become a prominent artist: "Tell me, what should I look out there, in a small town Podkarpatskij Ungvar? In fact that is Babylonian tower that begins to move. There are there Czechs, Hungarians, Jews, Rusyns in all sorts of variations: greatrusy, velykoruski emigrants, local Rusyns. Hungarian Rusyns, Ruthenian Hungarians, Subcarpathian Hungarians and Russians, who are neither Great Russians or Ukrainians, but ancient Carpathian Rus', uneducated special highlanders (Verkhovyntsi) who speak in language of kitchen level"[3, p. 192].

However, a sense of duty to the homeland prevails and he said: "And yet, despite everything, I feel it should stay there, I need to go, at least to a small lamp and culture got a long wick to serve torch that will shed more light on the strange romance of our beautiful Verkhovina. For each small part of it is my - her dream - a moon, stars. It began to see my eyes, then I started to wonder. My mother gave birth to me from the ground of pine forests, the father hugged me thick ozone, so I set on awakening, at the foot of the ancient mountains, in good Kelemenfolvo ... "[3, p. 193].

There were cases in life of A. Erdelyi, when he with pride appeared as Hungarian. Once, meeting in a train with the German girl helped that to carry suitcases, got a compliment and her idea, that he is Hungarian, because "only Hungarian can be so attentive and polite" [4, p. 281].

"I was heard so many kind of Hungarians, - she said. They are talented and hospitable people. I had one friend, I knew nobody nicer than her. She was from Kechkemejt. There was an artistic base". [4, p. 282]. This information staggered an artist, because studying on the IIIrd course of artistic institute, he worked on this base next to Karoj Ferenci, Beila Ivanni-Grunvald, Ferenci Oldiaji.

In hands a girl had a book of Waild. In opinion of Erdelyi, she was staggered by his analysis of philosophy of beauty, dialogue of Ernest and Zhilbern, secret of beauty of Dorian Grey, Salome. It was visible "on her eyes, that she has the same idea, as I. She saw that I am well-informed with everything, that is cultural treasure of humanity, not looking on nationality" [4, p. 282]. Have in the order opinions of artist and in relation to other nationalities. Yes, being in Berlin, A. Erdelyi was on presentation of opera "Bohemia" by Puchchini. Near him Americans mother sat with daughter. He writes: "I saw, what are they

thirsty cultures. They almost faint, staggered by beauty of work. I like America by the child's innocence. But at America it is yet to come . In fact a culture lives on top of the towers still living your age baby. In a car and in an elevator nobody succeeded to attain the "sky-scrapers of culture" until now - A. Erdelyi hints to technical progress of America [4, p. 285].

It is interesting thought about the Germans. He wrote in the novel "The history associated with the disease", "If I had to make a sculpture with German signs, then I would say:" German is very conscious, industrious, intelligent, cultured, " [4, p. 285]. One day, walking Naples with two Bavarians, he heard the Germans complaining about surrounding dirt and disorder, unlike Germany. The next day on the beach companions of A. Erdelyi stopped by the architectural beauty of Naples. He recognizes cheerful character of the Italians. He is fond of the theater "La Scala": "This song I have not heard ..." [4, p. 299]. An artist makes generalizing conclusion: "How beautiful You are, O LORD! Every nation has given the other signs, other talents and beauty of other character". [4, p. 299].

To our opinion, the record straight "and" to considerations of Erdelyi respect to a national question are put by his statement in the diary of the French period: "I never looked at that, the son of what nation is a that or other artist, I always saw a man" only [1, p. 321]. In the same format he pronounces on the religious belonging in the autobiographic novel "Dimon" : «My creed is not a Roman Catholic, not Greek Catholic, not Reformed, Confucian, Buddhist or Jewish, I confess essence of all religions - love" [2, p. 86].

After the above statements Adalbert Erdelyi could and put an end to his views on national issues. But with the arrival of Soviet power in 1945 in Transcarpathia issue national identity arises from very high sharpness. The fact that in the autumn of 1944, after the entry of the Soviet army in Transcarpathia, there repressions began against the Hungarian and German population, despite its participation or non-participation in military events of Second World War. Nationality of man and belonging to religious confession was qualificatory. Obviously, given that A. Erdelyi student Andrew Kotska wrote an article in the newspaper "Transcarpathian truth" from April, 6, 1945, which stressed that "Professor Erdelyi-Hrits recalls his ancestors Hrits-Verkhovyna peasants proudly" [6].

Despite these precautions that well-known artists from Kyiv Vasyl Kasian and Mykola Gluschenko supported A. Erdelyi on business of creation of educational artistic establishment and organization of regional branch of Union of artists of USSR, trouble from soviet authorities in relation to the best-known artists of Transcarpathia were quick. In connection with that A. Erdelyi set time worked in Munich and France, the brand of "bourgeois" artist hung constantly over him, there were also claims against his creative style, which he named "expressive realism". Activation of ideological pressure at the beginning 1949 reached its climax after the article "Smash Rump Parliament cosmopolitans in our region" in "Transcarpathian truth" of 23 March 1949. Here A. Erdelyi was called "formalist and bourgeois esthete" in art. The article states that Erdelyi "known for its servility before decaying capitalist culture of the West" that he refused "to his family and tribe," "even his Ukrainian name Hrits he changed on Hungarian Erde-lyi" [8].

So presentiments came true, and despite the fact that the Transcarpathian artists carefully matched to their national identity, the Soviet authorities in a rough enough form began to interfere in this delicate area.

In the central state archive-museum of literature and art of Ukraine the list of members of Union of soviet artists of Ukraine was saved in the Transcarpathian region, where nationality of every member is indicated. Here A. Erdelyi recorded - Ukrainian and Bokshai - Slovak. Interestingly, Mykola Arminovych Rosenberg, an ethnic Jew who most sharply criticized by A. Erdelyi in favor of the government, he is written Hungarian in this list. These data suggest only that in Soviet times the national question was very confusing and biased.

Summarizing facts, creative activity of A. Erdelyi and development of fine art and education of Transcarpathia and formation of his idea written in works and diaries, it is possible to do separate conclusions. As a former citizen of Austria-Hungary, graduating student of educational establishments that time Bela Erdelyi was brought up in the environment of culture of the Hungarian and German people. Taking into account the origin of the parents, the Russian-Ukrainian environment in Subcarpathian Rus' and his record in the autobiographical writings, he was a patriot of the edge of Carpathians and that major - he is the undoubted founder of artistic education of Transcarpathia, and his

most students were in a Czechoslovak period and in soviet time Ruthenians. That he is the creator of the "Russian household troops" in the fine art of Subcarpathia, as A. Izvoryn wrote in the article the "Modern Russian artists" [5].

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THE ART COLLECTION OF IVAN PANKEVYCH AND HIS DAUGHTER MARTA DOLNYTSKA IN MY POSSESSION

УДК 75.05(477)

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Annotation. *The author was a graduate student of Ivan Pankevych (1887-1958) at the Karl University in Prague. Musinka became a scholar of Pankevych's works and published monographs and articles on his life and works. Pankevych had one daughter, Marta Dolnytska (1916-2011). Being childless and without living relatives, Dolnytska left Pankevych's legacy to M. Musinka. The most valuable items are paintings by nine Ukrainian painters: Y. Bokshay (5), M. Krychevsky (4), M. Fediuk (3), S. Hordynsky (3), B. Yefremov (2), M. Tushytska (2), K. Antonovych, M. Dolnytska, and unknown artist, one of each. The article gives a short biography of both I. Pankevych and M. Dolnytska as well as a description of the paintings and the items from Dolnytska's apartment as well as the library and archives. The majority of these items are destined to be donated to a future museum of the interwar (1918-1939) political emigration from Halychyna and Eastern Ukraine to Transcarpathia.*

Key words: *Ivan Pankevych (Pankevic), Marta Dolnytska (Dolnicka), Zakarpathian school of painting, Yosyp Bokshay, Mykola Krychevsky, Sviatoslav Hordynskym.*

Marta Dolnytska, the daughter of Ukrainian linguist Ivan Pankevych died on December 12, 2011 in Olomouc (Czech Republic) at the age of 95. Having neither children nor heirs by birth, she bequeathed her flat to her neighbor Jaroslav Zdražil and "personal property" – to me, a student of her father and also the investigator and popularizer of his legacy. The most valuable part of this heritage was archive, library and a collection of paintings by Ukrainian artists.

The day before funeral A. P., a citizen of Canada (Lviv born), broke into the flat of the deceased without the knowledge of its legal owner, and in the night after funeral, posing as Dolnytska's nephew, he stole eight most valuable paintings and other things. Fortunately the thief with stolen belongings was detained and after several weeks of detention in remand prison he was released from custody, and later, in his absence, was sentenced to 12 months probation. In January 2013 the

stolen items were returned to the owner of the flat, who, according to the last will of M. Dolnytska, gave me not only paintings, but also archive, library and part of the furniture.

Before we talk about the collection, I will say a few words about Ivan Pankevych, because the present generation knows little about him, though he is one of the most prominent Ukrainian linguists and public figures of the period between the two wars in Transcarpathia and in Prague of the post-war period –. (More about life and work of I. Pankevych: [3; 5; 6; 15 та ін.]).

Ivan Pankevych was born into peasants' family in Galicia (Halychyna) in 1887. As the best student at Lviv University (teachers – K. Studynskyj, O. Kolessa, A. Kalyna et al.) he was given a scholarship of Austrian Ministry of Education for studying Slavic philology at Vienna University. After graduating from the university in 1912 he became a professor of Russian language in prestigious Consular academy in Vienna. In Vienna in 1915 he married Sophia Karanovich, the daughter of advisor (hofrat) of the Austrian Supreme Administrative Court Josef Karanovich, and in 1916 the only child – daughter Marta was born to them.

After the collapse of Austro-Hungarian empire and abolition of Consular academy in 1919, the Czechoslovak government invited I. Pankevych, as a skilled expert of Western Ukrainian dialects, to hold a post of the head of the language department of Pidkarpatska Rus Civil government in Uzhgorod.

Due to this nomination he was administered the Czechoslovak citizenship. After the Transcarpathia government's change of the language policy (from pro-Ukrainian to pro-Russian) I. Pankevych was removed from this post and appointed the teacher of Uzhgorod gymnasium.

In Uzhgorod he initiated the foundation of the "Prosvita" ("Enlightenment") Society and held the post of its secretary of many years. He was the editor-in-chief of the "Collection of scientific works of "Prosvita" Society" (14 volumes), and also the editor of three other magazines ("Teacher", "Wreath", "Pidkarpatska Rus"), a co-founder of professional theatre, museum, Pedagogical Society and author of a number of scientific papers, the culmination of which was the monograph "Ukrainian dialects of Pidkarpatska Rus and adjoining regions" (Prague, 1938).

In Uzhgorod I. Pankevych built a luxurious two-story mansion, but after Vienna arbitration in 1938 he was forced to leave the city. The government of Carpathian Ukraine appointed him the director of the newly established state school in Perechyn, but after the occupation of Carpathian Ukraine by Hungarian troops in March 1939 he was forced to move to Prague, where he held the position of the associate professor of Ukrainian Free University, and from 1945 – the head of the Ukrainian Language and Literature faculty of Charles University (main biographic data of I. Pankevych are taken from his autobiography "My life story" [13]).

I was his student in 1956-1958. He directed me to the study of folklore, and in 1957 he even organized a ten days dialectological and ethnographic expedition to my native village of Kuriv, Bardejov region [14]. This expedition is remembered for a lifetime.

Unfortunately I. Pankevych had no time to process the collected materials, because six months after that commemorative expedition of mine – in February 1958, he suddenly died due to paralysis of the brain. I wrote fairly extensive obituary in Czech, which was published in the journal of Czech Academy of Sciences «Český lid» [4] as editorial.

Since then I have held intensive contacts with his daughter Marta Dolnytska who supplied me with the materials of her father and presented me part of them. I have used them in three Collections of scientific works in honour of my beloved teacher [5; 9; 15] and in a number of scientific papers [6; 7; 8; 11 et al.]. Some I have written in cooperation with her [2].

Daughter of Ivan Pankevych Marta Dolnytska was born in 1916 in Vienna. She went to primary and secondary school in Uzhgorod and completed her higher philological education (Ukrainian and German languages) at Charles University and Ukrainian Free University in Prague (in both universities the teacher of Marta was her father Ivan Pankevych). In 1941 she married psychiatrist and neurologist Hilarion Dolnytskyj (1900-1988) and, in fact, during whole her life she was his private nurse, secretary and housekeeper. Together they lived in an exceptional harmony in Prague (1941-45), Trnava (1945-48) and Olomouc (1948-88).

Marta Dolnytska was a typical lady of "old Viennese school", who put nobility, morality, honour and truth on the first place. Neither her

nor her husband participated actively in Ukrainian public life but passively she attended Ukrainian actions. The source of her spiritual life was religion, serious music, literature and pictorial art. With her husband she attended regularly concerts, operas and exhibitions of fine art not only in Olomouc but often they went to Prague and after the fall of "iron curtain" – to Vienna. She had no TV, no telephone in her flat, but her radio tuned to Kyiv was her constant companion. All her life she kept her eye on Ukrainian press, in the last period she preferred "Mirror of the Week" and "Criticism".

She was fond of sport (she swam actively until 90) and tourism. The circle of her real friends was very narrow. But she was in intensive correspondence with people she loved. All her life she wrote a diary – in various notebooks and scraps of paper, noting her impressions from the books and conversations, and after husband's death she wrote him touching letters almost to the last days. (All this she put into order and kept in separate folders on the majority of which there were inscriptions "To burn". I, however, have not fulfilled her will because I consider these materials to be important documents of the epoch, which will be appreciated only by the future generations of Ukrainians.)

After her husband's death in 1988 Mrs. Marta used my instructions and perfectly processed the archive of her father and then presented it to the Archive of Czech Literature (Památník národního písemnictva) in Prague. A part of archive, mostly letters of Ukrainian cultural figures she gave earlier to me [9, c. 203-207] and to Presov linguist Zuzanna Hanudel [9, c. 203]. (Abridged version of archive of I. Pankevychsee.: [15, c. 377-394. Reprint: 9, c. 195-202].)

In spite of her romantic disposition Marta was a rational and practical woman. About two or three years after husband's death she invited me and before witnesses declared her flat to be bequeathed to her neighbor Jaroslav Zdražil after her death and all personal property – to me. The most valuable part of her personal property was a collection of more than twenty paintings on the walls of her flat of two rooms. In a letter to me – February 8, 2007, she filed a description of each painting assigned to me. A description included the name of the author of the painting, painting technique, size, date and some had the history of acquisition.

My wife Magda and I used to visit her in Olomouc several times a year. On the way to Prague and back we stayed at her place for a couple of hours and after her husband's death we used to spend a night in her flat. She was always glad to meet us and so did we because she could tell interesting stories about Ukrainian life in Vienna (where she often went in the period between the wars to see her grandparents) and also in Uzhgorod and Prague. We never left her flat empty-handed. She bestowed us valuable paintings (not from the walls but those stored elsewhere). Two donated paintings by Mykola Krychevskyj (portrait of Ivan Pankevych and portrait of Marta Dolnytska) we transferred in 1960s to Museum of Ukrainian culture in Svidnik. In addition to paintings Marta bestowed us embroidery, books and father's manuscripts. We supplied her with Presov Ukrainian press and literature.

For the last time my wife and me visited Mrs. Marta in Olomouc hospital on November 22, 2011. She was very bad physically but in a good mind. She was glad to see us: "You, Mr. Mykola and Mrs. Magda, see me for the last time, because I don't want to live. I am 95 years old. Having lost balance I fell down and severely crippled myself. I am artificially kept alive, and I want to die and to go to my husband. Thank you for everything you have done for the memory of my father. On the second shelf in the library I left a message for Mr. Zdražil in which I have not forgotten about you." (After M. Dolnytska's funeral her flat was officially sealed up by the police because of the robbery. A year later after the abolition of seals we have found no letter in the library.)

We saw that her gown was wet. It seemed to us that she deliberately pulled out the pipe from the vein and fluid was leaking on her body. We called the nurse, but Mrs. Marta protested on seeing her: "Leave me alone! I have already confessed and took the sacraments and I want to give my soul to God. And you do the hinders!" The nurse asked us to leave as she was going to change her gown and bed-clothes. We said goodbye to her and kissed her. Three weeks later – on December 12, 2011 Mr. Zdražil called us and told that Mrs. Marta died. I immediately inserted an obituary in the newspaper "New Life" [12] and on the Internet.

Burial in the Greek Catholic rite took place on December 22, 2011 in Olomouc crematorium in the presence of neighbours and close friends. Unexpected (and uninvited) guest at the funeral was her

imaginary "nephew" A. P. from Canada, who, having refreshed himself by beer, gave a fiery talk about his love to "aunt" and imaginary love of "aunt" to him at the funeral repast. He also mentioned the "villain" Yulija Tymoshenko, who deserved her imprisonment by Yanukovych, and the humanity of the Canadian government, which gave him Canadian citizenship etc. I could not stand and interrupted him: "Mr. A., realize that you are at the funeral and not at political rally". He fell silent. The same evening he stole eight most valuable paintings and other things from Marta Dolnytska's flat and disappeared. (Among the stolen things there was, for example, a silver kitchen set of 36 pieces engraved with "SK" – Sophia Karanovich – on each spoon, fork and knife – a wedding gift to her mother.) Fortunately, the Czech police caught him with stolen things at Prague airport, and a year and three weeks later the paintings were transferred to me. Neither legitimate heir of M. Dolnytska's flat nor me have been called on any court hearing. We know only that the defendant's lawyer was Victor Rytnykov from Prague, who on my request on the progress of the trial and its decision answered (in Russian) "Due to the necessity of strict confidence concerning the information of my client, I, unfortunately, cannot answer you about legal procedure. (The letter is kept in private archive of the author. – M. M.).

I submit a list of paintings inherited from Marta Dolynska.

First of all these are five paintings by **Yosyp Bokshay** (friend and colleague of I. Pankevych in Uzhgorod gymnasium): «*Portrait of Ivan Pankevych*» (1920s, paper, pencil, 23×15,5); «*House in the mountains in Rakhiv area*» (1930s, cardboard, oil, 52×39); «*Strukivska church in Yasinia*» (1930s, canvas, oil, 48,5×65); «*Landscape from Rakhiv area*» (1920s-1930s, canvas, oil, 62×77); «*Mountain estate*» (1920s, cardboard, oil, 38×47). Four paintings of his apprentice **Mykola Krychevskyj**: «*Uzhgorod castle*» (1925, cardboard, oil, 17×25,5); «*Portrait of Tusia Pankevych of seven years*» (Marta Dolnytska), (1923, canvas, oil, 47×30); «*House at the channel in Uzhgorod*» (1922, cardboard, oil, 47×33); «*Landscape near Uzhgorod*» (1925, cardboard, oil, 23×45). Two oil still lives by **Borys Yefremov** (presented to I. Pankevych by Theophile Shukhevych in 1941): «*Still life with apricots*» (1920s-1930s, cardboard, oil, 17×22) and «*Still life with berries*» (1930s, oil, 16×22). Four paintings by **Mykola Fediuk** from 1915-1917 (friend of I. Pankevych of student years in Vienna): «*Portrait of Ivan Pankevych*»

(1915-1916, canvas, oil, 39×29,5); «*Cossack Mamay*» (1914-1916, paper, Indian ink, pencil, 33×29); «*Hutsul Madonna*» (1914, watercolor, 30×26) and «*Mazurka*» (paper, pencil, 100×60). Three watercolors by **Svyatoslav Hordynskyj** from his trip to Italy at the beginning of 1930s, presented to Pankevych family by Doriya Hordynska-Karanovych in 1941): «*Adriatic Sea*» (1935, paper, watercolor, 23×30); «*Venezia-Rialto*» (1930, paper, watercolor, 22×28) and «*Florence. View from the bank of Arno at the tower of Palazzo Vecchio*» (1930, paper, watercolor, 22×28). «*Ukrainian Virgin Mary with Jesus*» (1934, cardboard, watercolor, 21,5×19), painting by **Katrya Antonovych** (close friend of Pankevych family from 1941): «*Holy Family*» (1914-1916, canvas, oil, 39×40); **Maria Dolnytska** (close relative of Marta's husband Hilarion Dolnytskyj). «*Landscape with ducks*» (1932, cardboard, oil, 22×32) **Maria Tushytska-Rusova-Cherniakova** (friend of Marta Dolnytska) and her small sculpture «*Bear-cub*». Bust of Taras Shevchenko by unknown author.

Together it makes twenty three works of nine Ukrainian artists.



Svyatoclav Hordynskyj. Ukrainian Virgin Mary with Jesus, 1934



Svytoslav Hordynskyj. Venezia-Rialto, 1930



Borys Yefremov. Still life with berries, 1930s

Marta Dolnytska valued the paintings of father's collection very much, she considered them as her largest wealth and wanted this wealth to get in "good hands" after her death. In my newly acquired collection there are also some valuable works of folk decorative art from her heritage: inlaid boxes and plates, embroidery, figurines. Almost all the works were purchased by Pankevych family in Uzhgorod in the period between the wars and in Prague during the war.

There are also personal items of I. Pankevych in collection: furniture (two cabinets, library, desktop), two typewriters, rich correspondence, personal documents and other things.

In June, 2013 at General Consulate of Ukraine in Presov I held an exhibition of newly acquired works of art from Marta Dolnytska's heritage and Consul General of Ukraine Olha Bench was the patron of the exhibition. Report from the exhibition has been communicated by radio and shown on television. On the base of the things from heritage I would like to contribute to the establishment in Uzhgorod of the Museum of Ivan Pankevych and Ukrainian intelligentsia from Galicia and Eastern Ukraine in Carpathian Ukraine in the period between the wars. By my count in that period more than 500 emigrants with higher education or experts in their professions from Galicia and Eastern Ukraine worked in Transcarpathia. They deserve honour and good memory. If such a museum would be established in a separate house or as a separate exposition in the existing museum, I am willing to pass there free of charge the inherited belongings, including furniture, library, archive and part of the paintings. The initiative in this regard should come out from Transcarpathians.

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**THE ART COLLECTION OF IVAN PANKEVYCH AND HIS DAUGHTER
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Annotation. *The author was a graduate student of Ivan Pankevych (1887-1958) at the Karl University in Prague. Musinka became a scholar of Pankevych's works and published monographs and articles on his life and works. Pankevych had one daughter, Marta Dolnytska (1916-2011). Being childless and without living relatives, Dolnytska left Pankevych's legacy to M. Musinka. The most valuable items are paintings by nine Ukrainian painters: Y. Bokshay (5), M. Krychevsky (4), M. Fediuk (3), S. Hordynsky (3), B. Yefremov (2), M. Tushytska (2), K. Antonovych, M. Dolnytska, and unknown artist, one of each. The article gives a short biography of both I. Pankevych and M. Dolnytska as well as a description of the paintings and the items from Dolnytska's apartment as well as the library and archives. The majority of these items are destined to be donated to a future museum of the interwar (1918-1939) political emigration from Halychyna and Eastern Ukraine to Transcarpathia.*

Key words: *Ivan Pankevych (Pankevic), Marta Dolnytska (Dolnicka), Zakarpathian school of painting, Yosyp Bokshay, Mykola Krychevsky, Sviatoslav Hordynskym.*



Box, clock and other inlaid wares from collection of Ivan Pankevych.



Photo of the funeral of Marta Dolnytska.

UNKNOWN COLLECTION OF RUDOLF HULKA'S PHOTOS FROM SUBCARPATHIAN RUS IN 1920-1928

УДК 77.04:7.074(437.1)

Magda MUSHYNKA,

former teacher of Taras Shevchenko School in Presov,
now retired

Annotation. Recently in archive of Slavonic Library in Prague, a box with 3500 photographs (positives and negatives) of the Czech translator and public activist Rudolf Hulka (1887-1961) was found. Among them there are 1052 pictures from the territory of Transcarpathian Ukraine in 1920-1928. The article presents an essay on R. Hulka and a brief description of the newly discovered collection of photos from Transcarpathia.

Key words: Rudolf Hulka, Transcarpathia, Subcarpathian Rus, historical photographs, Czech-Ukrainian relations.

Czech writer, journalist and co-operative society activist Rudolf Hulka (1887-1961) is known primarily as an interpreter and popularizer of Ukrainian literature. Less known is the fact that in the period between the two world wars he worked in Transcarpathian Ukraine, which in 1918–1938 was part of the Czechoslovak Republic under the official title of "Pidkarpatska Rus". He first visited this territory in 1920 and, so to say, fell in love with it at first glance. In a letter to writer Marko Cheremshyna's wife Natalya Semeniuk he wrote about it: *«For the first time I have been in Transcarpathia in 1920, when the state of that country after the First World War was terrible. Uzhgorod – in our opinion – was a big and messy village. Over the years, when I visited Transcarpathia, I visited almost all the towns and villages, and from there comes out my love to Transcarpathia and, in general, to Ukraine. So [this love] was born not in a romantic way, but from compassion for the poor, but good people. At that time I did for them what I could»* [3, c. 16].

In the same year 1920 he became chief inspector (vrchní revident) of Agricultural cooperative association in Uzhgorod («Zemědělská družstevní jednota»). From this position, remembers Natalya Semenyuk, R. Hulka provided "material support to many peasants, defended them in court proceedings, wrote complaints to government

agencies, called, speaking in people's reading rooms, to education and struggle against the exploiters. He also sympathized with radical movement in Western Ukraine and set high hopes on it.» [3, c. 15].

In 1924 he was invited by Kyrylenko, director of "Hutsul Art" museum in the town of Kosiv to visit Hutsul region, which made a lasting impression on him. He returned to Prague with a large number of works of Hutsul folk art (carpets, carved wares, ceramics, embroidery, Easter eggs, etc.), which made a collection of the private museum in his Prague house.

In Agricultural cooperative association centered in Prague he had been working from a young age to his retirement in 1946.

In February 1922 R. Hulka moved to Transcarpathia for a longer time. In the same year he visited in Lviv the most eminent researcher of this land Volodymyr Hnatiuk (1871-1926), who had previously supplied him with the works of Ukrainian writers. Under his influence he developed a deeper interest to Transcarpathia and following Hnatiuk's advise he translated Edmund Egan's work "The economic position of Ruthinian peasants in Hungary" into Czech [6].

In a letter to N. Semeniuk of April 15, 1957, he says: *«When in 1920 I started to be interested in Ukrainian literature, besides a few Ukrainians in Transcarpathian Ukraine, my main conductor was Volodymyr Hnatiuk. It was due to his kindness that I received Ukrainian books from Lviv, among which there were first and foremost the works of Pokuttia classics – short stories of Stefanyk, Cheremshyna and Martovych. These were the first works that I translated into Czech. Besides many other works of Ukrainian literature, classical and Soviet, that were already published, I always turn to the works of these three classics, because I am preparing new complete editions. This is the way I have a permanent friendship with them» [3, c. 17].*

In Prague he established relations with Ukrainian linguist Vasyl Simovych (1880-1944), who revealed him the secrets of Hutsul dialects. In his free time he attended lectures and seminars on Ukrainian language and literature at Ukrainian Free University and Drahomanov High Pedagogical Institute in Prague. He also communicated with other Ukrainian immigrants of Prague: Volodymyr Sichynskyj, Vadym Shcherbakivs'kyj, Ivan Kulets and others. He also maintained close relations with Czech researchers of Carpathians: Frantisek Tichy, Florian Zapletal, Jiri Polivka and others.

He had very close contacts with Vasyl Kasiyan (1895-1976), a student at the Academy of Fine Art and Plastic art studio in Prague. This friendship between artists lasted throughout their life, though after the departure of V. Kasiyan to the Soviet Union in 1927 it was limited to intense correspondence. In 1958 V. Kasiyan visited R. Hulka in Prague, Which was a pleasure for both of them [3, c. 16].

Rudolf Hulka always dreamed to visit Ukraine, in particular Transcarpathia and Hutsul region, so close to his heart, but in 1940s and 1950s these lands were inaccessible for foreign tourists. In the late 1950s his friend Vasyl Kasiyan invited him to Kyiv (which he had never seen), but health did not allow him to take advantage of this invitation. Natalya Semeniuk invited him to visit Memorial museum of Marko Cheremshyna in Snyatyn. Three days before his death on September 5, 1961 he wrote to her: *"You are happy that Snyatyn is at the foot of the wonderful [Carpathian] mountains, which I will not see"* [3, c. 17].

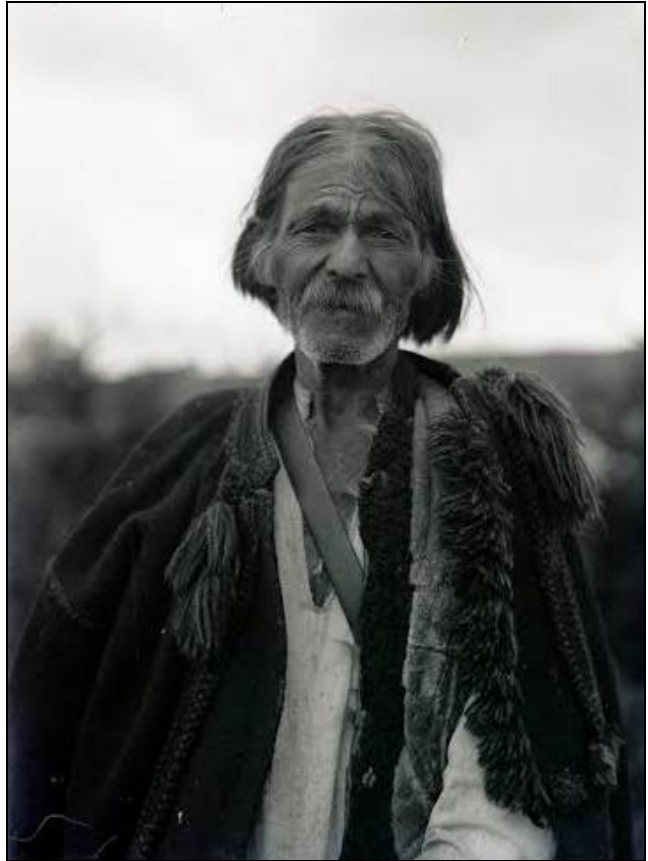
Rudolf Hulka died in Prague on September 8, 1961 at the age of 74.

In 1962 V. Kasiyan with N. Semeniuk published in Ukraine a moving obituary on the death of R. Hulka entitled "To the memory of great friend of Ukraine" [8].

It seems that the brightest appraisal of the merits of Rudolf Hulka before the Ukrainian literature gave one of the most prominent Ukrainian writers and cinema producers Oleksandr Dovzhenko (1894-1956). At the Decade of Ukrainian literature and art in Moscow in conversation with Kasiyan he said: *«If among the world's translators team there would be at least ten persons like Hulka, Ukrainian literature would gain not less popularity among the peoples of the world than, let us say, English or French, thus escaping from the artificial cap, under which it was once driven in by great-power tsarist curators, who were hanging over our original culture during centuries like a sword of Damocles. The spirit of our people, its high culture scared tsarism because regime imagined it as a terrible and dangerous "gin" [3, c. 15; 4].* These words haven't lost relevance in our time.



Photo by R. Hulka. Shepherd in «hubania»



Hutsul.

From the second half of the 1920s R. Hulka was an editor in chief of the cooperative weekly "Agricultural cooperative papers" (formerly ("Agricultural papers")), with the literary supplement "Vechornytsi", which often published stories of Ukrainian writers in his own translation and with his photos. Living in Prague he almost every year, until 1928, traveled to Transcarpathia. The profession of journalist allowed him to visit other countries. One of his many trips he made even in Africa. Inseparable companion of all his travels was a camera.

In 1946, when travels from Czechoslovakia abroad were significantly limited and to hermetically closed Transcarpathian Ukraine (attached in the same year to the Soviet Union) – impossible, R. Hulka retired and devoted himself entirely to translation work, mainly from Ukrainian literature. In 1940s and 1950s he became the greatest interpreter and popularizer of Ukrainian literature in Czech Republic. He translated into Czech the works of Ivan Franko («Boryslav laughs», 1951, «Chopper», «Zakhar Berkut», 1956 and two books of his short stories, 1951); Hryhorij Kvitka-Osnovyanenko («Here is your treasure», 1948); Olha Kobyljanska («Earth», 1947, «In the Green Mountains», «On Sunday morning she dug herbs», 1957; collection of short

stories and essays, 1954); Mykhaylo Kotsiubynskyj («Fata morgana», 1949; «Short stories», 1951; «Shadows of Forgotten Ancestors», 1954); Hnat Khotkevych («Mountain watercolors», 1924); Marko Cheremshyna («From Hutsul mountains», 1946, «Thief is caught», 1957); Olha Kobylanska («Nature, 1957); Oleksandr Kopylenko («City arises», 1948); Oles Honchar («Standard-bearers», 1948; «Tavria», 1955). He also translated Lesya Ukrainka's «Forest Song», Katriya Hrynevych's «Invincible», A. Svydnytskyj's «Liuboratski», Petro Kozlaniuk's «Yurko Kruk», and also works of Vasyl Stefanyk, Petro Panch, Natan Rybak, Simon Skliarenko, Yuriy Smolych, and others [1]. During this short period he published more than twenty books of Ukrainian authors translated by him. Some of them were published in 2-4 republications with mass edition of 25-50 thousand copies [6].

The intensity of his contacts with Ukraine is demonstrated by the letters of 41 Ukrainian cultural figures, that are kept in manuscript archive in Prague Slavonic library. Among them there are 142 letters of Vasyl Kasiyan, 65 – of Natalya Semeniuk, 26 – of Ivan Dolhosh, 13 – of Oles Honchar, 11 – of Yuriy Melnychenko and 10 of Petro Kozlaniuk [2, c. 383]. If these letters were published at least with abridged answers, it would be an important document of Czechoslovak-Ukrainian relations in the field of culture in 20s-50s of the 20th century.

* * *

Found recently in the archive of the Slavonic library in Prague was a big collection – 3500 (!) photographs (negatives and positives), 1052 (!) of which are from the former Pidkarpatska Rus. A great number of them are colour photos. They cover the period of 1920–1928. Almost nothing of this large collection has been published up to now. Yet it has not been elucidated how this collection appeared in Slavonic library. Probably it was brought there by someone of photographer's relatives (Hulkas couple had no children) together with the letters from Ukrainian cultural figures and other materials of his heritage. Ivanna Hreshlyk was the first to process the Transcarpathian photo collection in 2009.



Bringing of milk from mountain meadow



Wedding bridesmen and bridesmaids from Sabinov neighborhood

In 2010-2012 the worker of Slavonic Library Hana Opleštilova (under the direction of Lukas Babka) processed the Transcarpathian collection of photographs. In fact, the collection is prepared for publication in the form of book and with DVD added, and it should appear in 2014 under the title «Vanished world of Pidkarpatska Rus in Photos of Rudolf Hulka» [9].

In her introduction Hana Opleštilova writes about the collection of R. Hulka (I present it in translation from Czech with significant reduction):

Rudolf Hulka had passed the territory of Pidkarpatska Rus everywhere-through. Distant places interested him more than the central regions. [...]. He was looking for landscapes with no people, spruce and beech forests, mountain chains, passes, high mountains [...]. He took photos of the most ancient monuments and their ruins, and also views of the land from these ruins. Frequent motifs of his photographs were Hutsul wooden structures and also adobe huts (white and blue) under shingle roofs; exteriors and interiors of wooden churches [...]. Human element, mainly peasants were also interesting for him, and he made portraits of them: children playing in the yard, granny with granddaughter, mother with child etc. He took photos of the people at work and rest, not omitting the rural festivals and religious holidays. He was fascinated with embroidery, ceramics, wooden and leather handicraft wares. On his ways he met gypsies, whom he willingly photographed. He paid special attention to shepherds activities in mountain meadows, to transporting milk into valleys. [...]. He documented mills, lowering of wood in gutters from the mountains and then rafting it on Tysa river. In cities he photographed temples, monasteries, synagogues, schools, crowded squares and fairs. He took the opportunity to fix on film technical antiquities, industrial enterprises, dams on rivers, and narrow-gauge railways and also traces of the First World War, mainly military cemeteries» [9, c. 12-13].

Unfortunately, only a small portion of photographs and negatives of R. Hulka (about ten per cent) have been certified by the author. Most of them H. Opleštilova identified from literature, others were identified by Mykhaylo Syrokhman and Mykola Musinka. Of the greatest value are the photographs of wooden churches: Yasinya, Nyzhnye Bystre, Husnyj, Kostryno, Pryslop, Izky, Saldobosh, Stebnyj, Torun, Krajnykovo and others. Many of them were later coloured by the author.



Church in Mirolya

In Presov area he has documented wooden churches in Bystryj, Kozhukhivtsi, Polyana, Myrolya, Stryhovtsi, Kruzhlyova, Ladomyrova, Dobroslava, and others. He paid special attention to stone structures, mainly urban architecture.

Rudolf Hulka was also a perfect master of graphics. In 1925 he published at his own expense a collection of sixteen cards of Transcarpathian wooden churches and bell towers in his own graphic representation [5]. My report I will illustrate with reproductions of the photographs, lent to me by the authorities of Slavonic library.

Lukas Babka and Anna Opleštilova are ready to present their book next year at "Erdeli lectures" conference and it deserves to be published in Ukrainian.



Gypsy family



Jews return from fair



Хата під солом'яною стріхою

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**UNKNOWN COLLECTION OF RUDOLF HULKA'S ARTISTIC PHOTOS FROM
SUBCARPATHIAN RUS IN 1920-1928**

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Annotation. Recently in archive of Slavonic Library in Prague, a box with 3500 photographs (positives and negatives) of the Czech translator and public activist Rudolf Hulka (1887-1961) was found. Among them there are 1052 pictures from the territory of Transcarpathian Ukraine in 1920-1928. The article presents an essay on R. Hulka and a brief description of the newly discovered collection of photos from Transcarpathia.

Key words: Rudolf Hulka, Transcarpathia, Subcarpathian Rus, historical photographs, Czech-Ukrainian relations.

A UKRAINIAN SCULPTOR OF DIASPORA BOHDAN-MYKOLA MUKHIN: THE SPECIFICS OF THE GENRE

УДК 7.071.1(477)

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Annotation. *The article tells about Bohdan-Mykola Mukhyn, a well-known sculptor of Ukrainian Diaspora. The art method of the artist is defined. The unique swiftness of the object fixation, spontaneity, dynamic movement, heroic aura of the history of Ukrainian people are thought as the main features of the Bohdan Mukhyn creative work.*

Key words: *Ukraine, Diaspora, sculpture, genre, world art movement, romanticism, heroic approach.*

A large number of Ukrainian artists were made to leave Ukraine due to the political situation that had been formed after the lost gets out competitions in the 20th century. These artists continued to work creatively abroad without refusing their Ukrainian identity both in life and creativity. Moreover, they were actively involved in the world art process. A sculptor Bohdan Mukhin belongs to the cohort of such artists who brightly manifested in the historical genre. The supervision of Bohdan Mukhin is closely connected with romantics, heroic and poetic Ukrainian historical past. He chose the motives for his works out of the very heroic epochs – the prince's period and the period of Cossack state: "The Fame", Prince Ihor", "Volodymyr Velykyi". Bohdan Mukhin's creativity is characterized by the extreme speed of the fixation of an object, the elements and the dynamics of a movement. These features are peculiar for his steppe character. A horse accompanies a man everywhere in his works. He depicts it with unique mastery and love. The horse in Mukhin's works is not only an animal rendered with the knowledge of anatomy but something much more essential, it is the embodiment of steppe, space, infinity, wind. Bohdan Mukhin feels the horse as an inborn steppe man. The artist manages to give "the psychological" portrait of the horse [1, p.22] And it's not surprise due

to the fact that B. Mukhin descended from the Donetsk region where the descendants of Cossacks were still alive, where family retellings revealed famous Cossack reality, where steppe was vital environment, and horses – former war partners – they were also faithful assistants and true friends whom one was proud of.

Bohdan Mukhin was born in Donetsk in 1916. During the period of 1930-1936s he had been studying sculpture in Odesa and then graduated from Kyiv Art Institute (1936). In 1940 he came to Lviv and was the head of the sculptural department of Lviv Industrial School of Arts [5, p.68]. With the approaching of Soviet armies and totalitarian mode he was forced to move abroad. Bohdan Mukhin got good education in



Б. Мухин. Слава. Виск

Ukraine. When he worked in Germany and the USA he had already mastered the technique of sculpture and material. The artist created a good deal of skilled sculptures among which the Cossack subjects prevailed. In 1947 in Goettingen (thanks to the activities of the Ukrainian Society of Fine Arts artists) Bohdan Mukhin's (a Ukrainian sculptor) personal exhibition of the works of art was held. They were

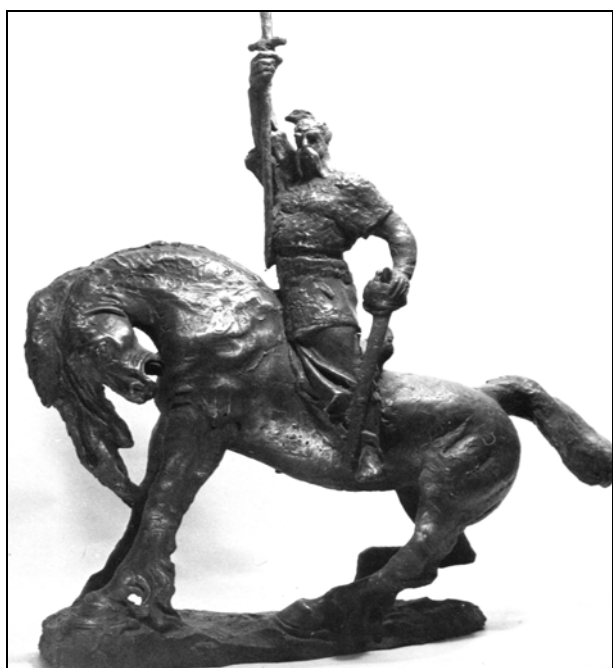
designed in bronze and marble, there were also wax models set for the further molding in material and small plastics made of silver. [2, p.9] The sculptor's works of art "The Fame", "Prince Ihor", "The horse in the steppe", "The Cossack with a lasso" are characterized by incredible dynamics, especially in the reflection of the running of horses and in the movements of grooms. The sculptural composition "Fame" is expressive in this aspect.

It gives an opportunity to conceive the creative method of the artist in its best way. B. Mukhin molded his models exclusively from clay implying to design them in the future in either bronze or silver. The composition "Fame" includes three grooms and horses, its main core is centered in one point in which three pairs of horses' legs lean and the rest of the sculptural mass flies in the sky. All the three groups of horses and the grooms as if merge into one fantastic figure that under-

lines the movement ahead, the flight and the impulse. The artist subordinates everything to the line of the flight: the strained legs of horses, reflected back and opposed to the direction of the basic movement, the personalities of the grooms, the dispelled zhupans, a tiger's skin, weapons and belts – all these things come off the earth and fly. The idea of "The Fame" is the flight, the impulse. And the Cossack fame appears the such in our consciousness. [1, p.23].



Б. Мухин. Князь Ігор. Віск



*Б. Мухин.
Князь Володимир. Бронза, 1959.*

The sculptural composition "Prince Ihor" has another plastic idea. There is something threatening and tragic in this group inspired by "The word about Ihor's army". We can feel it looking at the bending head of the mighty horse as if grown into the ground, in the raised with stirrups personality of the prince who faced his fate eye-to-eye that he challenged to the struggle. The artist represented the moment in which he rendered the approach of something unknown and tragic. This is an extremely poetic work of art concerning the theme of the past of Ukraine.

Besides the indicated works B. Mukhin created in Germany the sculptures: "Chumak", "The rhapsody of Cossacks", marked by having already been guessed Mukhin's dynamics. I. Keyvan noted that Bohdan Mukhin showed the perfect technical mastery by making up his works in different

metals, in particular, bronze or silver, finishing molding by carving, oxygenating and polishing. However, most of his works were molded in wax, cheap and unstable material, that were ruined within the time

running. B. Mukhin didn't use the models. He was attracted by quick observation, that is was easier to add something romantic and fantastic.

In 1950 Bohdan Mukhin moved to the USA and a new period of his creativity started there. [2, 13]. The artist lived in Philadelphia where he had his own sculptural workshop. In 1959 he accomplished one more sculpture on historical subject (in bronze) – Prince Volodymyr. He participated in all significant Ukrainian exhibitions where he demonstrated his works embodied in bronze, marble and wax. B. Mukhin designed many works in marble for American churches.

There are Mukhin's series of works connected with the Cossack



Б. Мухин.
Запорожець. Віск

way of life and the picturesque personalities of the Zaporozhets. The artist thoroughly worked over the details and accessories of them that led him to extreme naturalism. These are such works as "The Cossack sotnik", "The Zaporozhets", "The chumak in the steppe" and others.

The chumak in the steppe floats on his cart through the boundless steppe as if he is the lord of spaces. The artist rendered realistically the characteristic features of the oxen and the chumak and thoroughly worked over the details. In some works it is felt the extremely detailed elaboration of form. Sometimes the sculptor renders the ornament on the drapery, those are the details which split the unity of the composition. However, B. Mukhin has never been involved in the

detailing where the dynamics and movement are present. The very movement and dynamics make his works highly artistic, original and

interesting. There are several works dated by the year 1943 of the Lviv period of B. Mukhin's creativity. [4, p. 69-85].

These are highly artistic and small in size reliefs accomplished by the technique of carving in silver: "The two Cossacks riding the horses", "The steppe-friend", on which the horse in elegant clothes is depicted, "In the steppe" - a horse and an eagle are combined. Another work which is larger in size is the relief designed in bronze in the USA already - "P. Kalnyshevsky - the last koshevy of the Zaporizhzhya Sich" (1951).

There is the image of a woman's body in B. Mukhin's works. His works "The act", "Prayer" and "The night" are distinguished by harmony. The works of Mukhin are predominantly a rich imagination fruit. Therefore there are no recurrences, the learned and many times repeated poses but the great freedom of movement and something new and unexpected prevail everywhere. He dares to operate the form. Literary narrative romantic-heroic historical plots would seem to look banal but they are accomplished so skillfully, with harmonic forms and proportions that they are perceived as highly artistic completed works. The problem of the idea of the creation of image and form is solved perfectly. The idea and the form are filled with sense in his works.

Bohdan-Mykola Mukhin died in 1962.

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HNAT ROSHKOVYCH IN TRANSCARPATHIAN PROFESSIONAL ART

УДК 7.046.3(477.87)

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Annotation: *The research investigates the questions of the relations of a prominent master of church and secular painting of Austria-Hungary Hnat Roshkovych with historical Transcarpathia. It is mentioned that since young years the painter absorbed a considerable cultural-church heritage of the land and also was greatly influenced by well-known at that time painters, in particular, Ferents Geverdla and Ferdinand Vydra. The results of the research allow us to say that the statement about superficial attitude of the painter towards native land is wrong as far as it doesn't take into account a church factor in the formation of the land's culture and the artist's personality.*

Key words: *church painting, mural, Transcarpathia, Austria-Hungary, salon*

The studying of Transcarpathian Fine Arts was noticeably activated, the testaments of which are the publications of last years, in particular: "A. Erdelyi", author prof. Nebesnyk, "Names" under edition of professor I. Nebesnyk, M. Syrokhman and P. Balla, "Adalbert Erdelyi" – the album edited by A. Kovach, "Y. Bokshay" – the album edited by V. Zayceva and many others. This process was significantly activated after 2000, that is it to be logically connected with the establishment of Transcarpathian Art Institute where a few theses are being prepared now, the subject of which is a study of Fine Arts of the land.

The scientific searches of the last fifty years are mainly directed on the very phenomenon of Transcarpathian Art School and the creativity of its certain representatives. Among the last ones the names and the works of A. Erdelyi, Y. Bokshay, F. Manaylo, A. Kotska, E. Konratovych are most often mentioned. The creativity of contemporary coryphaeuses of the land, in particular, V. Mykyta, Y. Hertz. I. Ilko, V. Skakandiy, V. Prykhodko is in the circle of these researches. Unfortunately, the researches hardly embrace the art processes of the XIX century and the previous centuries where, to our mind, it is necessary

to look for important factors for the understanding of the up-to-date state of Transcarpathian Fine Arts and culture in general.

The figure of one of outstanding Transcarpathian painters – Ihnat Roshkovych drew scientific interest in our research. His name has had some resonance in the circle of Transcarpathian public recently, that has favoured the establishing of the painter's monument in Uzhhorod executed by a sculptor Mykhaylo Kolodko. Mass media reacted actively on the establishing of the sculpture but that was it, giving the grounds to state that the painter's name exists in the Transcarpathian informational field only as a historic fact, without a special understanding of its place in the context of the culture of the land. The same thing can be said about all-Ukrainian context. A special Transcarpathian and, maybe, Ukrainian paradox appears then the monument is established for a person but his or her name is not only almost unknown for public but for specialists, too.

This stimulated to the searches for the relations of the painter with Transcarpathia (which is not an accident enumeration of facts), after all, Ihnat Roshkovych was born not far from contemporary Uzhhorod on the 28th of September, 1854 in the village of Slavkovtsi of Zemplin district in the family of Grecian-Catholic priest Hnat Roshkovych (on the territory of contemporary Eastern Slovakia). After the birth of Hnat his father was transmitted to Uzhhorod as a father confessor of Uzhhorod seminary [1] where the latter was known as a writer, an interpreter and a publisher. In 1857 little Hnat Roshkovych together with his family came to Uzhhorod and soon entered the gymnasium. The boy made his first steps in painting in the very Uzhhorod gymnasium under the direction of a teacher Ferents Heverdle [2] who was the young man's tutor – after all, H. Roshkovych was studying at the gymnasium only till the fourth form that he could not do after the disease. In 1870 [3, p. 49-57] Hnat Roshkovych was in the village of Bilky (the contemporary Irshava region) where at that time lived and worked a diocesan painter, a master of monumental painting Ferdinand Vydra (1815-1879). The latter was finishing his work over mural and icons for the iconostas (there is a suggestion that the project of the iconostas in Bilky also belongs to F. Vydra). The monumental painting in Bilky impresses us by its swing and the profound understanding of the principles of the construction of a single colouring. We may suppose that the very contacts with the creativity of Ferdi-

nand Vydra played an important role in his formation as a master of church monumental painting. Thus, we see the painter's close connection with our land where his fate and creativity were defined.

We have grounds to think that the very cooperation with the prominent Transcarpathian painter Ferdinand Vydra affected so that the painter entered in 1875 the School of decorative art in Budapest and graduated from it in 1879. Here we should specify H. Ostrovskiy's information concerning the fact that in 1878 H. Roshkovych entered Budapest Academy of Arts. It is known that he was studying at the School of decorative arts and had there considerable success that allowed him to get a scholarship of an archbishop Larosh Hoynold. [1] The information concerning the fact that in Budapest the painter was Dyerd Bentsur's student also does not appear to be truthful, as far as the latter came to Budapest only in 1883 and this is the time when the painter was in Rome.

Since 1880 he continued his studies in Munich but, to tell the truth, he spent in the Academy only a year and then hired an autonomous studio and worked in Bavaria capital for a year and a half. Since that year he got the right to exhibit his works at the exhibition of the gallery "Mucharnok". In 1883 a work with the image of Yosyp Obruchnyk is mentioned that became an altar image. In 1882 a work "The little red apple" became popular with the audience at the yearly exhibition and was extremely popular in Hungary as for it was reproduced by many artists of this country. At the same exhibition the painter gained an official recognition for another work of sacral subject, namely, "The sending of Holly Spirit" for which he got a premium in 300 forints [4].

The admiration for sacral art and the first significant success made the artist go to Rome where during 1882-1883s he was studying the works of old masters. The Italian art affected the painter so much that he decided to change his specialty as to surpass the masters of baroque seemed to him impossible. Such depression forced him to come back to Uzhhorod where he got a job of a teacher of painting and had been living there for almost two years.

In 1885 he came back to Budapest where he would live till 1915 and would arrange a personal exhibition in the gallery "Mucharnok" which as if symbolized his return to art. He got a premium in 600

forints for his composition "The little red apple" and was awarded with the Great diploma of Hungarian society of Fine Arts. [4]

In 1900 Hnat Roshkovych was awarded with the Little gold medal of Hungary which got from the gallery "Mucharnok". In 1902 he got a premium by Carol Lotts in 2000 forints from Hungarian Royal school of Fine Arts [1].

At the end of the XIX ct. H. Roshkovych became one of the most famous painters – monumentalists. He painted the halls of St. Stephan in a royal palace in Budapest.

During this period (1881) the painter executed images to Pryashiv cathedral and in 1888 – frescoes in Synay church (Zemplin district, contemporary Eastern Slovakia) in the town of Snina. Besides, the composition "The Annunciation day" in the monastery of Mariya-Radna (Romania) and altar images in Slevochi (Slovakia) belong to the master's brush. At the end of 1891 he accomplished the painting of the shroud for Pryashiv cathedral and also started to paint a ceiling over the lateral chapels. Although due to the complaints of one of the canonizers that the painter had depicted not in a national way, H. Roshovych painted over his signature below the ready-made work and abandoned his work in the temple [7]. Later he painted temples in Budapest, for an instance, St. Stephan's basilica, and also Roman-Catholic temple on Yosephvarosh (1894-1895), a church on the square of Rozhanka and paintings of Russian cathedral in Pryashevo.

The last years of Hnat Roshkovych's life (1905 – 1915) were hard due to the fast lost of sight because of cataract. After the operation the painter could see for some time having allowed him to execute of of his last works – the painting of iconostas of Grecian-catholic church on the square of Roses in Budapest. However, Hnat Roshkovych did not manage to complete a series of great works.

It would be an exaggeration to say that the single meeting with two celebrated painters in Transcarpathia influenced such considerable creative way of the painter. We have grounds to speak about the peculiarities of the attitude towards the Fine Arts in the region, after all, it was closely connected with the church around which most cultural processes of Ruthenian people were developing. The processes of historical self-identification were closely connected with the church, in particular, with its appearance and history. His abiding in Uzhhorod coincided with the activity in the region of the so-called wave of awak-

eners. It allows to speak that the painter chose the picturesque composition "Saint Kyrylo and Mefodiy" of 1876 [5, p. 165] not accidentally. The interesting fact is that while staying in Uzhhorod after a year of studying at the School of Decorative Arts the young painter executed a wonderful work on a high professional level. That gives the grounds to suggest that the artist would not be able to master drawing and painting so well in a year. In the next 1877 Hnat Roshkovych at the request of Andriy Popovych painted the church of Holy Trinity in the village of Velyka Kopanya, Vynohradiv region. The image of Saint Mykola, iconography for iconostas and five images located on an ambo belongs to his authorship [6, p. 558]. Unfortunately, we still have not managed to investigate this object in a detailed way. The accomplishment of the altar image to Tseholnyanska church in Uzhhorod and paintings in Mukachevo also fall on this period. [3, p. 51].

An especially valuable work of the painter became his work executed in 1879 – the time of the death of his first professional teacher Ferdinand Vydra. These are the images to the church of Assumption of the Blessed Virgin in the village of Krasnoshory (nowadays Krasna, Tyachiv region) which were accomplished on the means of the richest peasant Fedor Nos. At that time Fedor's son was studying at Uzhhorod seminary and got acquainted with the painter Hnat Roshkovych who was finishing the School of Decorative Arts. After the addressing of Fedor Nos Hnat Roshkovych executed all works for the iconostas. It is difficult to tell whether the work began earlier, at the time of the painter's studying in Budapest, or this work was done in a year. The inscription on the iconostas on the image of Christ Almighty: на іконостасі на образі Христа Вседержителя: " Сей храм / совершенъ 1879 года / мѣсяця септембрия 30 го / благодителемъ Носа Федоромъ землевладѣльцем / весы Краснышорской Потѣ Влади- нїемъ благовѣрного царя нашего / Францъ Іосифа Іго / Владичества Кір / Іоана Пастелія / такъ такожде попеченїем / выс. пре. Крилошана / Михайла Маркуша благочинныхъ Петра Медвецкаго, / и Михаила Мелешъ в мѣсто пра / уодника же їтер: Монаха Николая / Чисарика чина св. Василя области / Угорской записка сія пам'яти вѣчной вручается иконоборецъ / Петро Ковалинській". [6, p. 558] This inscription testifies that the iconostas was consecrated in 1879. The very iconostas is distinguished by special monumentalism and is sustained in the style of Neogothics. It is like a

majestic organ, ascends in the eastern part of the temple. The images are accomplished in oil and set into prolonged Gothic arches. The symmetry of the iconostas has something in common with the architectural forms of the temple that makes up together a wonderful sample of Neogothic style on Ukrainian lands. The building of the very temple was started in 1861 about which the inscription on the arrow-shaped arch testifies [6, p. 558]. The artist's painting manifests the hand of a skillful master and a good colourist. Unfortunately, today the instruction is in a rather poor state because of corrosion processes.

His work in Transcarpathia as a portraitist (predominantly the portraits of the family and his close people) attracts our attention. There were preserved the portraits of a young woman, the portrait of the painter's brother and a few pictures. The portrait of the painter's brother is executed rather skillfully with adhering to certain requirements of a small portrait. Particularly, we see a priest of middle age with a book in his hand and an order on the neck on the canvas. That is, we can speak of the influence of small archbishop portraitists on the painter. Especially it is traced in the combination of a book and a cross near the canonizer's hand. Another portrait of a girl probably belongs to the earlier painter's works, on which the manner of the modelling of the work indicates. From the point of view on this work, the drawing looks very interesting, dating back to 1876, on which a young girl wearing a hat is depicted. The interesting fact is that oil portrait's features and this skillful portrait are quite alike. Besides, a few drawings are preserved here – most probably student ones: a man in jumping, a romantic sketch of a traveller in the mountains and a man with a pig in his hands. The first and the second are characterized by certain violations in proportions and anatomy that give us the grounds to refer these works to studio ones. These works may have been from gymnasium or created at the time of studying at F. Vydra. Thus, we have the grounds to state that the artist's formation took place in Uzhhorod.

The important fact for our research is that the painter was very often involved in the execution of iconostases, even one of the last works of his life was the iconostas on the square of Roses in Budapest. In this context we would like to dwell your attention on one important moment in A. Izvorin's work where the latter considers that H. Roshkovych have not managed to approach to the comprehension of

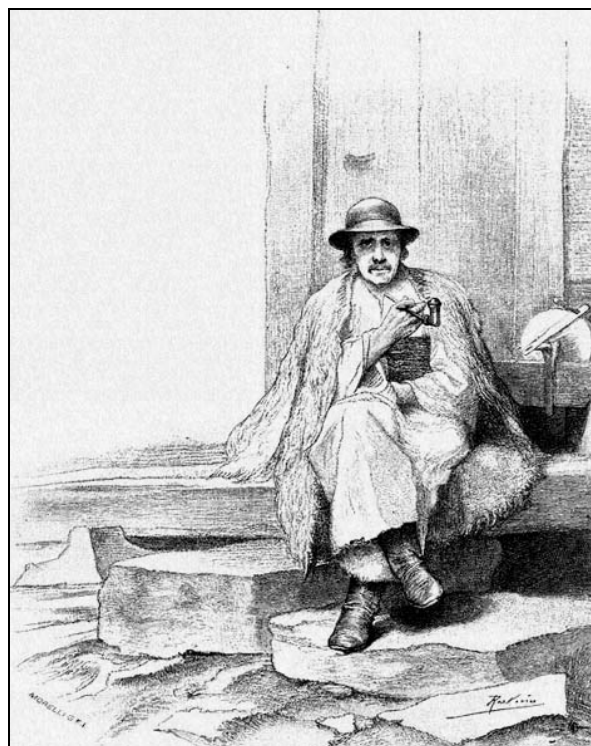
the national culture and represented it only superficially, as an illustration [7, p. 391]. We assume that it is not absolutely true, after all, A. Izvorin considers Transcarpathian art from the point of folk, national culture, not taking into account an important constituent of Transcarpathian culture, the very church specifics of the population's self-consciousness. At the beginning of the XIX century the very church factor strongly influenced the formation of contemporary Transcarpathian culture. Hnat Roshkovych who came from a priest's family could not be out of this context, he simultaneously had considerable sentiment towards the church tradition.

Although the majority of the artist's works are not related with the Transcarpathian territory, we have grounds to speak about the significant affect of the cultural surrounding on him. Besides, we may dare to say about the painter's noticeable part in Yosyp Bokshay's further creativity. Namely, Roshkovych recommended young Yosyp to direct his efforts not only to pedagogical activity but also to try his hand in monumental art. Therefore it is not by accident that H. Ostrovskiy regards Roshkovych as a figure that unites old masters of sacral painting such as M. Mankovych, Y. Zmiy-Myklovshych, F. Vydra and the painters of the XX ct. who laid the foundations of Transcarpathian Art School. In addition, Hnat Roshkovych's art heritage is not studied enough and well-known instructions demand urgent works over their preservation.

On the grounds of the research we may say that in the second half of the XIX ct. there was formed the encirclement that required professional art. Mainly, clergy and teaching which were in their turn closely connected with clergy. Hnat Roshkovych's life and later Yosyp Bokshay's testify that painters often originated from the single intelligentsia in the region – church clergy. From this point of view, we cannot drop a considerable role of the church on the formation of secular culture of Transcarpathia which especially manifested in the creativity of the painters of the XX ct. And since that time Roshkovych's creativity became an important factor for the formation of professional artistic encirclement in the region and lifted the authority of the painter to a high level in society.



*Репродукція графічного портрета
Ігнаца Рошкович з тижневика
"Vasárnapi Ujság" за 1895 рік*



*Ігнац Рошкович.
Малюнок русина
з Боржавської долини, 1890.*



*Ігнац Рошкович. Малюнки греко-католицького кафедрального собору
та комітатського будинку в Ужгороді, 1890.*

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THE TRADITIONS AND INNOVATIONS IN THE CREATIVITY OF MYROSLAV VINTONYAK

УДК 739.5(477.8)

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Annotation. *The article supplies the information concerning the history of the development of art metal during the second half of the XX - the beginning of the XXI centuries; the analysis of the creative work of the metal master Myroslav Vintonyak is carried out; the attention is dwelled on the influence of art school in the context of the observation of national traditions in the creativity of the graduates of Kosiv Institute of Applied and Decorative Arts of Lviv National Academy of Arts*

Key words: *national crafts, mosyazhnytstvo, art school, Kosiv Institute, art metal*

The second half of the XX century contributed many changes in the development of the national art of Hutsulshchina and mosyazhnytstvo in particular. During the period of the reign of Soviet power the products that by form and decor reminded either a cross or cross motives disappeared out of the assortment of masters' production, fabric enterprises and guilds. First of all, these are zgards, tambourines, encolpions, breast crosses. The significant process in the revival of such types of products was the formation of the department of metal work in Kosiv technical school of national art crafts where the creation of new examples of ornaments was possible due to the extension of thematic diapason, variability and the interpretation of traditional compositional forms.

Since 2000s the general tendency of authorized jewellery in Hutsulshchyna arose where the centre and the main driving force was Kosiv institute of Applied and Decorative Arts of Lviv National Academy of Arts, the graduates of which kept on working with metal. A fine example of the development of traditional metal in Hutsulshchina is the creativity of a young master-artist Myroslav Vyntonyak.



Фотомо 1



Фотомо 2

He doesn't only follows the classical samples of mosyazhnytstvo but creatively interprets forms and decor, projects preserving figurative-plastic language of hutsul metal.

1000.Vintonyak was born in 1983 in Kosiv, studied at Kosiv secondary school №1, and after finishing it in 1998 entered Kosiv school of Applied and Decorative Arts. Later he continued his studies at Kosiv State University of Applied and Decorative Arts. Myroslav graduated in 2005 with the diploma of specialist. His first work was a set for smoking "For a hutsul" which consisted of a pipe and a cleaning stick. The body of the pipe is made of brass metal plate designed by carved ornamental stripes to which the drifted two-layers top with drifted vertical stripes is attached. The knee of the pipe contains two forms attached by firm solder and the foot is a comb designed by traditional horseshoes, circles and dots. The prolonged "tsybukh" is peculiar for hutsul pipes and consists of two parts: a brass tube decorated by "wicker basket" and wooden "mushtuk". "The cleaning stick" is accomplished by brass, decorated by drifted ornamental stripes with "triangles", "circles" and "dots" which rhythmically repeat each other in accordance with the form of product. During the period of studies at the institute Myroslav improves his mastery in the accomplishment of material, his artistic abilities increase simultaneously and the talent of a projector is shown. He does his diploma thesis – a

jewellery set “The legend” which includes breast ornament and beads. The compositional scheme of the ornament is rather complex, it is divided into ten structural centres, each of which is constructed according to the same principle that as a whole adds integrity and creates the feeling of harmony. The massive constituent parts seem to be very heavy but due to the hollowness of elements, successfully applied technological processes, well-thought over mergences it is quite light and mobile.



Phiomo 3



Phiomo 4



Phiomo 5

On finishing his studies, Myroslav accomplishes his workshop, practises in the producing of metal ornaments. The creative potential of the young master is aimed to the producing of ornaments constructed on the samples of hutsul mosyazhnytstvo. The main material in products is brass, sometimes with the insertions of brass or silver. The assortment of products is rather vast: zgards, tambourines, beads, crosses, breast ornaments, buckles and pipes. Myroslav develops his own style, specific art language, the set of technological tricks and the author's style. Examining the creative work of M. Vintonyak, one cannot help noticing the series of crosses, the compositions of which are based on the mosyazhni crosses of Hutsulschina (Photos 3, 4, 5, 6, 7, 8, 9, 10). The cross on the photo №2 imitates the classical sample of hutsul and differs by somewhat roundency of triangular completions, enlarged and oval crosses on the tops. The carving of it is also unlike, the accomplishment of which is more accurate and restrained. The cross wire of frames and crucifixion remained unchanged, the carved picture on the small crosses of the tops was modified by the author. Another example of the imitation of classical samples is the cross on the photo 4 that completely repeats the form of the most ancient

brass hutsul crosses with the oval geometrical structures of the tops. In general, the figure of crucifixion on the hutsul crosses differs from the others by simplified construction, stretched hands placed perpendicularly across the body and conventional image of a face.



Фомо 6



Фомо 7



Фомо 8

Besides the accomplishment of traditional samples, the master creates the new types of crosses (Photos 6,7,8,9,10) of various forms within the observing the distinct compositional line which underlines the style and character of accomplishment in material peculiar for the Hutsul region. During the work in material Myroslav applies new methods and technique that allows to carry out a new sample without using lithium where it is necessary first to make up the model out of wax and then to fuse it from metal. The master uses leaf metal for cutting out details (the body of the cross and overlay). The details are burnt by a hard sold. This method allows to create a form with a clear contour and basils quickly and qualitatively. Then the decoration by carving, impression and pressing follows (Photos 6,7). On the photo 8 the cross is designed within the help of the soldering of three metal layers which gives it the embossment and the complexity of the form. The core of the cross is of a traditional form with broadened triangular tops, decorated carving, the rays of complex form in a look of stylized cross wires. A smaller in size cross with round tops which are decorated by the carved doubled lines of a cross-shaped form placed on a diagonal is put upon it. The diagonal structure of the decor supports the direction with the triangular tops of lower form that creates the impression of the integrity of the composition. The third overlay in a look of an even-framed cross with a polished clear surface completes



Фото 9



Фото 10

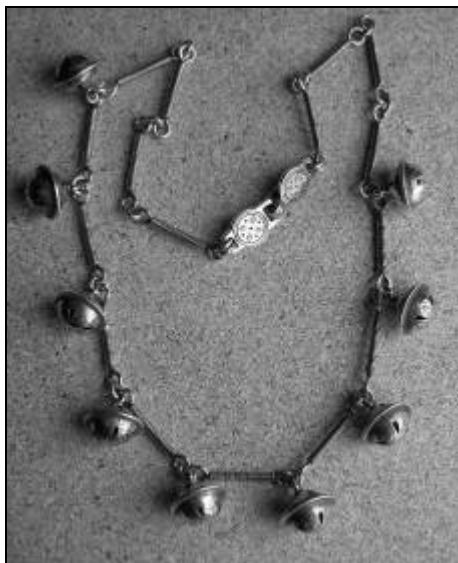


Фото 11

the composition and serves as a dominant where the completions of the cross are carried out with the diagonal severing cut which support the diagonals throughout the whole structure of the product.

The salvation of the central parts of the crosses is also interesting (Photos 9, 10) where the figure of crucifixion in a cross-like framing reminds anthropomorphic images that adds a general view more archaism. Solar motives on the tops of the crosses reminds us the synthesis of hutsul beliefs where pagan origin closely intertwines with Christian religion. Myroslav successfully renders the authentic belonging of the product in a modern sounding, combines, transforms the motives, the ornaments and the tectonics of form preserving regional stylistics.

We should also dwell our attention on the breast ornaments of the master, for an instance, "The Tambourines" (Photo 11) executed in the technique of diffusion and soldering. The ornament has a traditional structure, the tambourines are distributed in regular intervals by "perelizhky" and interconnected with each other by chains that gives the product movement and mobility. Metal balls are inserted into the tambourines which when walking make the sound similar to rustle from which the title originates. "The tambourines" are attached by small cheprazhkas stylized from traditional cheprazhs. Large massive cheprazhs were used on such ornaments. They simultaneously fulfilled the function of weight equalizer for the support of the

balance of the ornament when wearing. There is no need in such a product. After all, due to the refinement of perelizhky and thin-walled tambourines the ornament is rather light. There are various types of cheprahs in Myroslav's products (Photos 12, 13) elaborated on classical samples. The bases of compositional scheme are solar symbols which are used in pairs serving the halves of the clip.

The cheprahs are executed by the technique of sawing and are decorated by carving, impression and shvaysykuvannya. The chepraha (Photo 13) is distinguished by polyornamental square, the evenly coating of decor, the refinement of lines, distinction and accuracy of accomplishment. The master's works prove the skillful, the jeweller mastery of an instrument, the sense of harmony and material.

Myroslav visually demonstrates the result of the interaction of academic school and national art, creates metal ornaments which represent the authentic regional belonging. The choice of material and original sources put the task of formal meaning before the master that makes it possible to preserve the traditions. The quality of the nature of the very material opens plastic opportunities in the search of form, tactful interpretation of decor and bears not only symbolic but functional meaning. Myroslav Vyntonyak recommended himself as a bright spokesman of creative tendencies among the jewellers of new generation in the works of whom we see a tradition and innovation.



Фото 12



Фото 13

THE GENRE AND SPECIFIC STRUCTURE OF NIL KHASEVYCH'S CREATIVITY DURING THE PERIOD OF 1940S-1950S

UDC 76.08(477)«1940/1950»

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Annotation. *The article is devoted to the research of the creativity of a Ukrainian graphic designer Nil Khasevych – his genre and specific structure on the basis of extended source basis*

Key words: *graphic, base of sources, genre, Bey-Zota link, logo, poster, portrait*

On giving the definition of nationalistic culture, a talented poet and the head of ideological service OUN (the Organization of Ukrainian Nationalists) Oleh Olzhych Kadyba wrote that "... the nationalistic art is to be defined as heroic. Its principles ought to be: idealism, strong will effort, inclination to monumentalism, expressiveness and distinction". Actually, the graphics of Nil Khasevych accepted all these features of nationalistic art during the period of 1940s-1950s. The motives of spiritual insubordination which are always vital for people who didn't achieve state independence dominate in Volyn period of the artist's creativity – the time when all public manifestations of any person were under state control and each valid or imaginative deviation from norm was ruthlessly punished by terrorist methods.

The beginning of the Second World war for Nil Khasevych was filled with the tough turns of the fate and tragic events. The new challenges arose before the artist which demanded bravery for making extraordinary decisions. In 1939 Nil Khasevych returned from Warsaw into his native village Dyuksyn. The new power treated the artist with vigilance who was famous for his nationalistic views and relations. [10, p. 14]. He got a job as a teacher of Labour and moonlit as an accountant in a general store, continuing practising art in his free time. The Dyuksyns still recollect the lessons of Labour training with warmth that gave the artist, wonderful toys which they produced on these lessons, the lessons of singing and how they were preparing for various com-

petitions, perform in Derazh and other villages under the direction of N. Khasevych and staged the plays of Ukrainian classics [2, 16]. As a majority of Ukrainian intelligence, Nil Khasevych hoped that a new occupational mode would turn out to be more humanistic than the previous one. The unusual turns of the fate led the painter to the occupation of the referent of the department of Arts in Rivne governmental office. The cooperation with Rivne chronicle "The Volyn" was also not long. As the documents of the state archive of Rivne region testify, since the first of May, 1942 he had already been working as a judge in Dezhane near the village of Dyuksyn [6]. Local inhabitants recommended for the occupation of World judge of the regional court namely Nil Khasevych, who enjoyed indisputable authority. The contemporaries mentioned that he had prevented many people from the deportation to Germany. At this time the painter together with his brother Anatoliy paid much attention to the creation of "Education" and its improving in his native village. [10, p.13].

In 1943 another tragic event in Nil Khasevych's life happened – German armies burnt down the native village of the painter, Dyuksyn, and hundreds of the inhabitants of the nearby villages were killed. The father of the graphic designer, Anton Ivanovych, was among the victims. The year 1943 became the year of the struggle of the Ukrainians for their own dignity and vital space – the year of the birth of the first Ukrainian Riot Army groups.

The regional centre of the propagation of the Organization of Ukrainian Nationalists headed by Yakov Bousl functioned in the suburbs of Derazhne. Nil Khasevych as well as a considerable part of his fellow villagers joined the Ukrainian Riot Army group where his artistic talent immediately found its application. Thus, Nil Khasevych turned out to be a part of editorial board that prepared for the URA the editions of propagandist and satirical content.

Nil Khasevych was a founder of the unique "forest school" of arts which was registered as a connection of Bey-Zota. A sculptor Mykhaylo Cheresnyovskiy (pseudo "Petro" or "Engineer") was another painter who together with Nil Khasevych is considered to be co-founder of the connection Zota and in the times of the raid of the URA in autumn, 1947 he appeared on the other side of an iron curtain (in Bavaria). The works of the students had started to appear since 1948 – till 1949s but Nil Khasevych hardly was involved in the preparation of

artistic staff until 1946. Unfortunately, only three true surnames of his students are known – “Artema” (Ivan Malymon), “Matviya” (Vyacheslav Antonyuk) and “Hnata” (Anton Melnychuk). Ivan Ivanovych Malymon was born in 1918 in the village of Horyanivka, Olykskiy district, Volyn region, a dental technician by profession, perished on the 29th of December in 1951 in the village of Yaropovychi, Andrushiv district, Zhitomyr region. “Matviy” and “Hnat” perished together with Nil Khasevych. The total number of the artist’s students are unknown, the only pseudos are preserved: “Svyryd”, “Andriy”, “Myron”. In our opinion, Nil Khasevych could hardly prepare a large number of students taking into account constant dugouts and crossings. According to the materials of a researcher I. Marchuk, a son of a famous painter from Kremenets and a teacher of O. Shatkivskiy, Oleksandr Yakymchuk was working for some time in the connection of Zota. One of the series of agitation trend over which the painter was working with his students was marked by satirical direction. A variety of individual manners of accomplishment of the students of the graphic designer is vividly seen exactly here. The hand of Khasevych is often noticed that helped to cope with the complicated foreshortening or the movement of a figure – it was rather difficult to do without the academic high school.

In the late 1940s N. Khasevych joined the referent group of propaganda of the regional leadership group of the OUN under the code title “Moscow” (covered the territory of Volyn region and a considerable part of Rivne region) headed by Ivan Lytvynchuk – “Duboviy”. In 1949 the painter together with the other twenty chiefs of underground signed an appeal of Ukraine at war to the leaders of the foreign centres of the OUN. Nil Khasevych’s refusal to use “the corridor” for emigration to the west is also a well-known fact. Nil Khasevych also joined the central leadership group of the OUN and became the only member of the Ukrainian Chief Deliverance Council in the Rivne region – an original parliament in an underground. In 1948 he was awarded the Silver Cross of Merit by the Ukrainian Saving Council.

There is no doubt that being under extreme war circumstances couldn’t but influence the structure of Nil Kasevych’s creativity. In the chronicle disclosure the Volyn period of the painter is divided into two parts: the first which lasted till 1943 is characterized by the relative legality of his condition and the second which lasted for ten years up

to his perishing is connected with his being in an underground. Both time intervals were marked by continuous uncertainty in the tomorrow and the absence of any guarantees of stability and calmness. “Unfortunately, the imperative of egoism and creativity make up more friendly couple than creativity and civic duty which Nil Khasevych was given completely’ – O. Sydor suggests [13, p.117] In such conditions which didn’t contribute to the development of artistic individuality Nil Hasevych managed to create a lot even taking into consideration those works of art which remained until nowadays. The cooperation with the edition “Volyn” in the sphere of graphics is limited by the creation of a logotype, cliched prompts with the names of rubrics and the variants of the cover of the novel “Mariya” by U. Samchuk.

Since 1943 Nil Khasevych’s graphics had become an aesthetic embodiment of the ideology of the Ukrainian Riot Army. What’s for did the URA need graphics? The events of the Second World War favoured the development of ideological types of soviet art – ideological and satirical posters. The Russian graphic designers such as M. Zhukov, V. Ivanov, P. Sokolov-Skalya, D. Shmarynov and the Ukrainian ones such as V. Kasiyan and L. Lysytskiy worked in this field. Since 1943 and till coming back to Ukraine M. Deregus, V. Lytvynenko, O. Kozyurenko, O. Pashchenko, V. Myronenko, Y. Dayts, I. Kruzhkov, V. Vovchenko had been working in Moscow in the Ukrainian state publishing house under the Central Committee of the Communist Party of Ukraine creating posters and cards for their spread in the back of the enemy. The hypertensive soviet ideological machine under the direction of which was a powerful material and intellectual basis conducted a continuous active struggle.

Graphics as an art of propaganda testified that “the Ukrainian Saving Movement is not only a weapon-technical organization but also a political force with an expressive political programme that organically corresponds the strivings of the Ukrainian national masses” [5, 7]. The ideas and the feelings expressed in an artistic form possess a considerable force of suggestion and “infection” and thus, the ideas how to develop relations with vital surrounding are spread by the means of mass media more effectively than by the means of science. As Vyhotskiy sums up, art is an organization of our behaviour for the future” [3, p. 823]. The ideologists of the riot movements operated in two directions: the discredit of reactionary and false mode of bondage and the

opposition to this mode their own political programme and positive ideals of an independent Ukrainian state as the first precondition of national development and just social formation. As M. German states, “alternative culture was often infected with intolerance, cruelty and linearity of opinions by its own enemy. Struggling for freedom, they search for it only for one side – a loser is expected to get to a slavery”. [4, p.350]

A significant part of the Volyn heritage of the painter makes up decorative-everyday life graphics which consists of the design of chronicles and cards, poster series, cartoons, caricatures, signets, bophons and the project graphics of the riot awards. The less numerous graphics of easel painting of the period includes a cycle of estamps “Volyn in a struggle”, portraits executed by the technique of wood carving, linoleum carving and sketches done in an ordinary pencil or a crayon. Chronologically the first direction of Nil Khasevych’s activity was the creation of logotypes and the design of the chronicles: “The Volyn” (1941), “The eagle” (1941), “To the weapon!”, (1942-1947), “The rioter” (1943), “The Ukrainian pepper” (1943), “The sovereign Ukraine” (1943). The majority of the preserved Nil Khasevych’s works of the Volyn period refer to the second half of 1940 – the beginning of 1950s – that is the period of Stalin totalitarianism. “Finally, the essence of Stalin totalitarianism lies in the terror and ideological pressure and control – the manifestation of this terror. Groundless arrests, tortures, executions, spiritual tortures were means of the support of the atmosphere of fear and uncertainty”, – according to the definition of M. Popovych, everyday reality was the very such one. [11, 621] The title of the magazine for youth “A young revolutionist” was chronologically the last logotype created in 1949 by “Myron” according to the design of Nil Khasevych. The informational weapon – the riot graphics – was a relatively mobile and safe large-scale means of informing the population and the necessary reaction to the powerful ideological weapon of the USSR. The aesthetics in the decor of posters, cards and periodicals significantly deepens and supplements their content.

Nil Khasevych’s series of bophons created in 1943-1945, the so-called Volyn, embodies the symbolics of triumphally victorious actions. It includes the largest number of face values and was planned by the Central leadership group of the URA as all-Ukrainian. There were elaborated and let out the face values of 10,20,25, 50, 100, 200, 300,

1000 karbovanets which functioned in twenty regions of Ukraine and Belarus. Thanks to the national symbolics, actual political mottoes, riot graphics, the bophons were an effective instrument that regulated the relations between OUN and URA with the population, and from the positive point of view distinguished them from various criminal bands which operated in Western Ukraine at that time. In this context bophons were one of the attributes of great power statehood in a political aspect [1, 93].

The severe conditions of the underground work caused the use of the posters of a small size by the participants of the OUN as bophons because of their acute shortage. Thus, for an instance, the work out of the graphic series "The appeals of the OUN" "The 22nd of January – the day of the Ukrainian great power statehood" in 1948 was transformed into a bank note of the face value of 400 karbovanets. Nil Khasevych's bophons became a peculiar standard for other underground artists. A large number of imitations testifies to high artistic level of these bank notes [1, p. 42]. In difference from other Nil Khasevych's graphic works of the Volyn period, bophons render a complex dynamics of the rioters' operations. An active approach of the rioters was recreated in the bophon of the face value of 200 karbovanets in 1944 and the bophons of the face values of 10 and 1000 karbovanets in 1945. Figures in dynamic foreshortening, war tanks and airplanes – all these images were called to raise spirit both the very rioters and civilian population without the active support of which the underground struggle wouldn't be real.

The banknotes carried out the same optimizing function the compositional structure of which is close to the emblem: the bophons of the face values of 100 and 500 karbovanets in 1945 and the banknotes of the face values of 10 and 25 karbovanets in 1949. In 1944 a note of the face value of 50 karbovanets has a laconic composition of a signet.

Except Nil Khasevych a well-known graphic Petro Obal worked over rioters' bophons. The painter was under the legal condition, taught drawing at Striy Pedagogical School and simultaneously cooperated with the Lviv regional leadership group of the OUN. He was arrested in 1949 [1, p. 46]. The painter's banknotes are executed on a high artistic level with the applying of colour. The compositional solution of P. Obal's bophons is extremely dynamic. Unlike Nil Khasevych,

the graphic avoided the concrete rioters' attributes and the figures of the fighters are solved rather conditionally.

One more application of Nil Khasevych's graphics became the projects of the URA's fighting awards. The need in the banknotes of fighting awards arose already at the beginning of the formation of military riot groups. Because of a lack of officially set awards the fighters applied handmade military differences as, for example, made of Soviet award of Glory from which two horizontal rays are cut off that added to the award a form of trident [9, p. 111]. Starting from 1945 the point of the producing of awards not once arose before the direction of the UMDC (the Ukrainian Main Deliverance Council) but the qualification level of the projects, the quantity of which, in V. Mazurenko's opinion, reached not less than ten was generally unsatisfactory. [9, p. 112]. Each of the authors, not having the appropriate level of training and elementary artistic means enthusiastically created the differences in accordance with their own vision and comprehension. Only in April, 1950 Nil Khasevych submitted an added letter to the Main Command of the URA with the projects of awards fulfilled on a high artistic level. The point whether the artist had his own assignment considering their working out or it was his own initiative remains unsolved. N. Manzurenko is inclined to the second of these versions. In the given projects Nil Khasevych represented: two projects of the Cross of Fighting Merit; five projects of the Cross of Merit; three projects of the medal "For the struggle in especially hard conditions"; four projects of the differences devoted to the twentieth anniversary of the OUN. The painter executed all the projects of the awards of the URA by himself in spite of the project of the Cross of Merit №3 which his student "Svyryd" worked out.

Nil Khasevych treated the working out of the awards of the URA with extreme responsibility. "The history of the Ukrainian faleristics has never known such a detailed document in which the least peculiarities of the producing of awards are suggested", – V. Manzurenko presumes. [9, 112] The projects are conceived with the calculation that all the awards will be produced by handicraft way, own forces and underground conditions. The differences were projected as bar-reliefs in metal and without enamel. The painter realized that enameled differences would appear to be more solid and more effective but by own forces, without the help of an experienced jeweller, it would be

impossible. He offered the most optimized means of solving this problem – the produced differences, if the conditions for their mass enameling would appear, it would be easy to do it by putting in the depths of reliefs enamel of the corresponding colour – blue under the trident and crimson on the ramens of the cross.

On the 30th of June, 1950 Nil Khasevych's projects of the awards, taking into account all his merits, were approved by the UMD. Therefore, taking into consideration the importance of the introduction of real notes of the awards, decision to produce them abroad was made. The next year in Bavaria (Western Germany) the Crosses of the Fighting Merit of the URA, the Crosses of the Merits of the URA and the medal "For the struggle in especially hard conditions" were produced [9, p.144].

The feature of military-political situation under the conditions of totalitarianism aggravated the need of the artist to affect the people's feelings and deeds – more often he applies to publicistic genres: an art of the poster and the political satire. Nil Khasevych's graphic series "The appeal of the OUN" – is of poster character and is represented by five works: "The 22nd of January is the Day of the Ukrainian great power statehood" "20 years of the fight of the OUN". 1929-1949 (1950), "Glory to Ukraine! Glory to the heroes!" (1949), "For the Ukrainian Independent Cathedral State" (1949). The size of these posters, according to the conditions of production and spread under the conditions of underground, is the tiniest – a larger part doesn't exceed 10-11 centimeters. By their character, these are, in spite of small sizes, monumental works, first of all, due to the extended through time subject and the peculiarities of their composition as the domination of a figure or a group of figures over space, a low line of horizon and diachronic motives.

The formulation of positive ideas of the fight for deliverance includes the need of an international association against totalitarianism. The painter applies to a new in his creativity topic – a topic of the operation of the Foreign Representation of the UMD and an organized by him the Anti-Bolshevist Block of Peoples headed by Yaroslav Stetsko. In April, 1949 enormous demonstrations of the representatives of enslaved peoples were held by the measures of the ABN in honour of the opening of the session of the UNO in many cities of Western Germany. The two variants of the estamp "Freedom to peoples! Freedom

to a man!" (s series "Volyn in a fight") and "The USSR is a prison of peoples" (a series "Cartoons") testify about the scale of social-political interests. M. Savchyn's recollections say about the production and the spread under the underground conditions of the poster "Freedom to peoples! Freedom to a man!": "We also typed letters addressed to the Caucasus people – the Georgians, the Armenians, the Azerbaijanis. I am not aware of the means by which they were spread to Transcaucasia" [12, 354].

A satirical subject was present in the creativity of many graphic designers and painters of the first half of the XX century – O. Novakivskiy, R. Selskiy, O. Sorokhtey, M. Butovych, R. Lisovskiy, L. Hets, B. Pevniy, Y. Strukhmanchuk, A. Petrytskiy and others. Edward Cossack is regarded as a classic of political cartoon. Staying in emigration after the Second World War, most of the above mentioned graphics managed to continue rendering satirically the soviet policy that was absolutely impossible for the Ukrainian inhabitants. Nil Khasevych is involved in the creation of two series of anti-soviet caricatures – "The cartoons" and "The collective farming series". The very these, full of biting sarcasm series, are distinguished among the whole massive of the artist's creativity by the presence of expressive conflict. At that time, when the possibility of the least hint on the opposition to the power on the territory of the Soviet Union was liquidated, the independence of public associations and organizations from the party management, the control of all spheres of life was established by means of mass terror, Nil Khasevych's and his students' cartoons became the only response to the acute problems which arose before Ukrainian society in aesthetic-publicistic dimension.

At the beginning of 50s years in the Rivne region the collectivization of agriculture was completed by violent methods. At the end of 40s in the village of Sukhivtsi, near which Nil Khasevych hid and perished, a collective farming by Lenin was violently created. [14, p.12] These cruel for peasants' families events found their display in "The Collective farming series" out of which the sheets "The advanced collective farming technique", "... and there is nothing to eat" and two variants of the carving "The people were harnessed in yokes" reached our time. This series bears satirical character, though a dreadful picture of plowing with harnessed female and children' figures in its attitude tends to be tragic by its realism.

“The cartoons” noticeably differ from the graphic’s works by the character of lines and forms. In many works two individual handwritings can be clearly distinguished, one of which is marked by professionalism. To our mind, it can be explained by the fact that Nil Khasevych’s students from “The connection of Zota” were considerably engaged in the creation of this cycle. The terrifying reality of totalitarian system fed the satirical thought of underground graphics and added up the variability to the thematic filling of the cartoons. The satire on Stalin is marked out into a separate subject. The personality of the tyrant is present in Nil Khasevych’s wood carvings “The bolshevist power won’t do any good” (18.12.1947), “and there is nothing to eat” and “Myron” under the supervision of Nil Khasevych “If the war is tomorrow, the enemy will attack like a snow storm – the whole Soviet nation as a single person will rebel against the damned Kremlin!”. The caricatures “In the USSR. In new Europe” are placed on the pages of “The Ukrainian pepper”(1943). His gay “Motherland” wakens to will and gets up in “The independent Ukraine” and “The uncle Ivan”; they underline the analogies of Stalin’s policy and the policy of Hitler’s fascism.

Among Nil Khasevych’s graphic works of the Volyn period a special place belongs to easel graphics which reflects the artist’s state of mind less indirectly. These works are filled with sincere love to fighting sworn brothers who became close to the painter during the years of the hardest ordeals.

The cycle “Volyn in the fight” became the most important work among the graphic works of the Volyn period which united many sheets of heroic and lyrical-household content. In spite of the small sizes of the graphic works, they possess the features of solemn monumentalism caused by not only the specifics of graphic technique but profound ontological content. The philosophical judgment of tragic military events, the reflection considering the fate of the fellow countrymen, the wish to inform the world about the human shades of the rioters’ everyday life – these and other feelings were materialized in graphic sheets. In our opinion, the created in 1948-1949s cycle

became the final graphic work of Nil Khasevych which accumulated the best achievements of the previous years. The painter develops a wide panorama of dramatic events: the deportation of the Ukrainian peasants to Siberia and Donbass: “The export to Siberia”, “The bolshe-

vist kidnappers”; a victorious approach of riot army under the motto “For the USSD!”; the night and afternoon raids of the groups: “We are on the guard of the will”, “The forest is our father and the night is our mother”, “In the ditches of Volyn”. Besides the scenes which demanded expression, Nil Khasevych accentuated his attention on such moments as the preparation for the fight, the rest of the rioters and the communication with the peasants. The tragism of the events of the Second World War is concentrated in the wood carving “The rye in Volyn is ruined by the enemies”.

There were preserved a few sketches of Nil Khasevych executed by a pencil or a crayon. When comparing the sketches of the fighters' figures, the wooded corners, the trunks of the trees with the ready-made wood carvings, we may analyze the sequence of the combination of the latter ones – some motives were recreated almost without any changes in wooden cliches or subject compositions executed in gouache or ink. For an instance, a sketch of a broken tree is used in the wood carving “The soldier with a gun under the broken tree” executed on the 12th of April, 1945. The drawing of the pulled out root serves as a background in the wood carving “The soldier with a gun” (27.04.1945). The sketches of the figures are transferred almost without any changes into the two subject compositions “To memories”, executed by the technique of gouache and ink on the 4th of February, 1945. These works may have been preparatory for their transfer into two-coloured wood carving or linoleum carving.

The considerable part of Nil Khasevych's graphics of the Volyn period refers to the portraits which should be divided into two parts. The first of them – the portraits of the outstanding figures, the commanders and the heads of the OUN-URA who perished in the struggle with the enemy. The works of this series were accomplished in the wood carving and were intended for mass distribution. The series had to count a several tens of works among which the portraits of D. Klyachivskiy – “Klym Savur's”, O. Dyakiv – “Hornovyi's”, S. Bandera, O. Hromadyuk – “Holubenko-Ostrozkyi's”, M. Bondarchuk – “Stemyd's”, O. Kovalchuk – “Petro Zalisny's”, S. Kachynskiy – “Ostap's” and others. There are only ten well-known portraits out of this series marked by solemn monumentalism. The letter from M. Kozak to V. Kuk testifies about the intentions of the creation of this portrait series in which Kozak asks whether the latter has the photographs of already perished D.

Klyachkivskiy – “Okhrim’s” and Y. Busla – “Halyna’s”, as “our master would make cliches. You may send other shots from which the cliches are needed for you. I’d like to offer you to send your shot and the master would do a portrait for memory...” [7, p.124] . Those works which reached us prove that Nil Kasevych produced them on the basis of the photos. That’s enough to compare the photos of R. Shukhevych, Y. Hornovyi, and O. Kovalchuk with the graphic portraits of the painter in order to be convinced in it. Nil Khasevych’s letter to Vasyl Kuk informs about the planned for execution of the series of large-scaled “the increased” portraits in the winter of 1950-1952s. Has the painter managed to commit this intention? It hasn’t been known yet. The portrait of Stepan Bandera is also accomplished in the technique of wood carving that is included into the fly-leaf of Petro Poltava’s book “Who are the Banderivtsi and for what do they struggle?”

Another series bears more intimate character – the portraits of the ordinary undergrounders whom he knew personally. These are the risen “Rasputin”, “Oles”, “The Burlaka”, “The Engineer” – the history remained us only their pseudos. There were preserved sketches executed in a pencil and a crayon and detached portraits elaborated in the technique of engraving, as, for example, transferred in the wood carving “Rasputin”. The graphic portrait of 1945 – is the only one which has been saved until now (the existence of one more Nil Khasevych’s picturesque self-portrait of 1930 or 1931 is testified). In spite of five men portraits of the Volyn series were also two women ones saved. These are the images of the two young girls – “Zhenya” and “Olya”. Zhenya Herasymivna Yukhymyuk, born in 1924, was an operator of the URA and perished in the summer of 1945¹. It is not known whether a younger sister (judging by the image) was an operator, too.

Nil Khasevych’s creative heritage of the Volyn period is conditioned by the whole complex combination of the circumstances of the cruel historic epoch. In fact, since 1944 the painter spent in refuges. For an instance, Nil Khasevych was made to stay in a dug-out in the village of Radukhiv during the three months of the winter of 1950-1951s. [14, 27]. The absence of clear air and daylight, the increased

¹ Recorded from the words of the niece of the perished – Olha Oleksandrivna Lutsyk on February, 4th, 2011

moisture in the combination of limited possibilities of movement due to invalidity affected the health of Nil Khasevych about which he informed V. Kuk in his letter: "Due to the considerable exhaustion of psychological and, in general, poor health I can hardly write now. It is so hard for me that I am not able to write one-two pages daily – the exhaustion makes my head empty." [7, p. 210]. In the last shelter that was located in the village of Lavrin Statsyuk, near the village of Sukhivtsi, the temperature did not mainly exceed 7-8 degrees above zero and due to the increased moisture it was necessary to change the hay on which the painter with his guards slept every week. It was also hard with meals.²

In the above mentioned letter Nil Khasevych writes that he exists in such a placement and undertakes such conditions that he cannot work at all [7, p.212].

Generally, during the years of his activity, being a member of the URA, the painter have done more than two hundred graphic works. The prevailed part of Nil Khasevych's Volyn heritage makes up applied graphics. The cycles of monumental wood carving are large in volume and content and depict events and ideals connected with the URA: "The appeals of the OUN", "The ideals of the Ukrainian Deliverance Movement", "Volyn in a struggle", "The cartoons", "The collective farming series". As R. Yaciv states, "These sheets have a general symbolics but it is based on the concretion of subjects and attributes in which there is its own specifics of monumental estamp (in this case as up-to-date form of folk engraving)." [15]. The propagandist direction of the part of these works somewhat put limits on the painter while easel graphics was deprived of this feature.

Nil Khasevych's Volyn period became the legend during his lifetime – the period "to which there was no equivalent in the world history for its dramatic nature and heroism" [16, p. 130]. During this extremely hard time the graphics has succeeded to conceive a lot of things, taking into account even only the works which were saved till our time. The heroic death of Nil Khasevych on the 4th of March, 1952 in a bunker in the village of Lavrin Statsyuk, near the village of Sukhivtsi became his last exploit.

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**THE FOLK TRADITION AND THE SEARCH FOR A MODERN
NATIONAL FORM IN THE CREATIVITY OF FEDIR MANAYLO**

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Annotation. *The publication investigates the influence of the folk tradition on the formation of the creative style of Fedir Manaylo. The artist's search for a modern national form that was based on the profound understanding of the fundamentals of folk art and the comprehensive acquaintance with the art trends and the experiments of that time has been analyzed. During the artist's life there had been ruined monarchies and new states appeared, the life in his land was changing radically. This led to certain transformations in style and subject but did not change the main direction of Manaylo's creativity – the recreation and the preservation of national images in his works of art.*

Key words: *Fedir Manaylo, national tradition, modern, national form, creativity.*

The relevance of the subject. The Transcarpathian school of art is one of the most interesting – the original and the most colourful schools of painting in Ukraine. Its principles are based on the fundamentals laid during the epoch of the formation of the school by its predecessors – A. Erdelyi and Y. Bokshay. To their belief, it must have been an original, “transcarpathian” by spirit art school which, using the achievements of the modern European art, would have recreated and preserved an original local colouring, archaism and uniqueness that had been lost in many European countries long ago.

Fedir Manaylo, who later joined Erdelyi and Bokshay, is namely one of “the posts” of the Transcarpathian school of art. He is considered to be a founder of the so called “ethnographic trend”. This direction does not mean a superficial “admiring” and it is not even a research of the customs and the way of life. This is a profound penetration and an artistic interpretation of national traditions, national creativity and culture, “the organic synthesis of deep, pagan by origin, mystical by its spirit artistic tradition with the modern searches of western European painting of the first half of the 20th century. No other

Transcarpathian artist managed to make this synthesis so complete and organic" [1. p. 205]

Manaylo's creativity is a print of our mentality on conscious and subconscious levels, it is wisdom of many generations, these are established by thousand-year experience customs and traditions which are fixed with the help of attractive "manaylo's" modern stylistics while the built system of pictures-images forms the philosophy of the national way of life and reveals the spiritual space of our ancestors. And this is the basis of our culture. When realizing all these things and passing them through ourselves we become a part of our ethnos having found our legal and decent place on the cultural map of Europe. This is a significant constituent part of self-identification of any person.

We can not say that Manaylo was single and original in his creative manifestation. Practically all representatives of Transcarpathian school, his contemporaries – Y. Bokshay, A. Erdelyi, E. Kontratovych, A. Boretskiy, A. Kotska, H. Hlyuk also kept to the national culture. [2]. But F. Mynaylo was perhaps the only one who derived from the national source so deep, with such understanding and comprehension reinterpreted and depicted in the form of symbols, signs, hyperbolic metaphoric images all manifestations of his people. He did not only represent the national tradition. Baring his soul, he revealed its essence and crystallized the archaic content of the national way of life. In addition, as an art critic, O. Havrosh, states, "expressionism which so vividly manifested in Fedir Manaylo's creativity was deeply individual and was conditioned not by the mechanic mastering of high western samples or the imitation of the samples of local colleagues but complex personal spiritual-aesthetic searches for the adequate to that time reality means of the expression of moods, experiences, civic stand, that were peculiar for many painters of intermilitary time". [1, p. 206]

What affected the choice of such a creative conception? First of all, Motherland did. Fedir was born in the village of Ivanivtsi, situated not far from Mukachevo, on the 19th of October in 1910. Decency, love to work, simpleness in everyday life, respect to a worker-peasant, the comprehension of the essence of primaeval traditions and customs – these are the things which his parents taught him. His Mum encouraged him to take painting. Fedor's first conscious drawings are domestic animals, household goods, the sketches of hutsuls who came to

Mukachevo's fair, – these are the things among which he was brought up. [9, p.25]. That was a part of his life.

The painter was only nine (1919) when the Subcarpathian Rus became a part of Czechoslovak republic. The epoch of renaissance began on our land – economical, political, cultural and national. The Czechoslovak government discovered for Europe the extremely original rich culture of the Subcarpathian Rus. [2, p. 15]. The isolation of the land from European civilization at the times of belonging to Austria-Hungarian monarchy that was the reason of poverty and the absence of progress conserved and created conditions for the formation of the culture unlike other European countries. The government of the republic enthusiastically directed specialists for the description of the monuments of wooden architecture, collecting the samples of national embroidery involving in it the local intellectuals [2, p. 15].

The extended educational work was provided which explained the value and the importance of the preservation of the cultural treasure of the Subcarpathian Rus. The school teachers working with pupils explained them the importance of care concerning cultural heritage. A Czech painter, Ladislav Kigle, taught at Mukachevo real gymnasium where Fedir studied. This is the powerful personality of the devoted cultural figure of the Subcarpathian Rus who organized the collecting of the samples of national embroidery, founded a vocal ensemble and was the referent of national education at the school department of ministry in Uzhhorod. Kigle distinguished the talented student and stimulated him to the execution of sketches from nature and gave recommendations for the entry of Prague school [4, p. 84].

The painter acquired high professional education in Prague – the city which was one of the most progressive cultural centres in Europe during 20s. At Prague high industrial school he got acquainted with interesting artistic means, techniques and work in various kinds of decorative-applied arts and graphics [10, p. 22-23]. Prague school organized for students the trips around the artistic centres of Europe, visiting exhibitions and the copying of the pictures in eminent museums [10, p. 23]. The young man immersed in the circulation of modern artistic trends and progressive ideas which had strong influence on the formation of the creative style of the young artists of that time. The modern trends offered the release of the content, composition and form of the work of art out of any rules and limits; subjectivity and

freedom of the artist became the main factor of his creativity. The philosophy of expressionism was the most conformable to his strivings for artistic expression.

Expressionistic painting appeared at the boundary of the XIX -XX ct. "Expression" comes from Latin which means expression. Not only the image of visible but the expression of its essence. Edward Munch, Vincent Van Gog, Paul Sezann, Paul Gogen, and Anri Matisse were prominent representatives of expressionism. Their canvases are filled with bright intense colouring and power of spiritual expression that became the characteristic feature of the aesthetics of expressionism. The expressionists believed that art should reflect a human's consciousness, inner experiences and emotions. The purpose of painters-expressionists was to show all aspects of life without idealization – both bad and good, mean and generous, evil and kind, sad and joyful because all of them are a manifestation of human spirituality. In its main displays expressionistic painting is lyrical and dramatic. The human feelings at the moments of the highest strain become the subject of reflexion in it, especially those which are connected with pain and suffering or those which are connected with tenderness and love when human feelings are bared and emotions are concentrated. The expressionist wanted to show the man and the whole material world such as they are in reality – not decorated and broken into different contradictions, to cover the profound essence of life hidden behind its surface and to bring invisible into visibility. His creative aim was to approach to essential. [13]. Such artistic principles were close to deep, analytical, vulnerable and sincere nature of the artist. Studying in Europe, Fedir stayed in his thoughts and soul with the native land. He wished he had been as much helpful as he could for the Motherland. Now we are not aware of how the young artist made the contract with the travel agency "Chedok" but this firm charged him with the elaboration of tourist routs in the Subcarpathian Rus. [10, p.24]. He chose the roads for such routs by himself. He spent the night near a shepherd's fire, in a hunter's home, in a peasant's house, he listened and recorded fairy-tales, ballads, kolomiykas, painted everything he came across: woodcutters, shepherders, bokorashes, hutsul men and women, Carpathian views: "The old fighter" (1934), "The young man and the young girl", "The woodcutter" (1932), "Bokorash" (1934), "The landscape" and "The beechen woods" (1932), "The hutsul

woman" (1931) and the samples of carved ornaments on household goods – chairs, tables, boxes, baklahas; researched the ornaments of wooden on-holy tables' crosses [6]. Besides, he gathered unto his collection the subjects of verkhovyn way of life, clothes and cult [8, p. 12]. And he also painted picturesque canvases – the pages of the life of "those" people to whom felt strong indissoluble connection: "The old beggar" (1932), "The Frost" (1932), "The hutsul woman" (1927). The colossal ethnographic material was gathered then, the maximum immersion into the way of life of verkhovyntsi and the penetration and the judgment of the spiritual Universe of the fellow countrymen occurred. The painter clearly defined for himself the main task of his life and creativity – to serve his people, using all knowledge and talent. And the expressionism turned out to be the means with the help of which Fedir Manaylo managed to embody his creative plans in the best way, to find his own style and his artistic career.

There is an interesting record of the interview with Fedir Manaylo in which he recollects this piece of his life. He tells about the choice of his way in creativity: "I asked the question: how can I be a Transcarpathian in style, form and tastes of ours against such great stylish decisions, such great culture as European culture... I looked for myself... I feared that their stylish achievements could have affected my matter, I wanted to find myself in the style which felt out of the way of life, art of our land and the character of our Carpathian nature" [5].

After coming back home from Prague in 1936 the painter got into the circle of adherents. On the Subcarpathian Rus there had already been formed a strong art school of European level with close and understandable principles which were based on the profound connection with national culture. The bright personalities – A. Erdelyi and Y. Bokshay – grouped local painters in the Society of figures of Fine Arts of the Subcarpathian Rus, founded art education and its principles which are based on western European and ethnocultural traditions, common human and national values (respect to a human; the realization of creative abilities, national creativity and so on) [2, p.23-32].

To the best Fedir Manaylo's works critics refer the works of the period of the end of 30-40s years – till the prewar time and the period of the Second World War. "Manaylo's" expressionism sounds very distinctly. There is the soul of the people in his works. It is in despair, it suffers, loves, struggles and hopes. It is beautiful because it is sincere,

barefaced, pure. We read it, open it for ourselves and admire it. Applications:

1. The boy with a lamb. 1940, picture, tempera;
2. The blind. 1940, picture, tempera;
3. The koshars. 1937, picture, tempera;
4. The crucifixion. 1939, picture, tempera;
5. The strong Ivanko. 1943, picture, tempera;
6. The funeral. 1941, picture, tempera;
7. The shepherd. 1939, picture, tempera;
8. The grief. 1939, picture, tempera;
9. The brave Ivan. 1941, picture, tempera

“The Grief” of 1939 is extremely dramatic. The canvas reflects a tragic event in the life of a peasant’s family – the death of the father – the head of the family. This is not a documentary canvas. This is horror and hopelessness, despair and cold, this is the breath of that hungry death that happened almost in each horyany family. This is trouble, boundless grief of the woman who was left without a husband, the groan of Verkhovyny, that is losing its sons. Otherworldly, unreal colour scale – dull blue and cold yellow, the scratched by the hanger of a brush the contour of interior, mother and barefoot child is like a skeleton of impoverished, hungry estate and there are four subjects-symbols: the empty pot on the furnace, the icon in the corner, the cross and the burning candle on the table. In “The grief” Manaylo “was guided by the national tradition of the creation of an artistic poetic image when it is enough mean, monotonous colouring, one sorrowful note of colour for the expression of the scream of the soul” [7, p. 10] Using the means of expressionism – nervous nakedness and irrationalism, symbolism, emotional loading of the colour he forces the viewer to become not only an observer but a participant of an event.

Each work of the author is the page of the national life, the expression of the invisible through the visible, the inner through the external, the interrelation of the alive and the dead, the past and the present. The expression is present everywhere, “the purposeful deformation, the exaggeration of the form, the approaching of the plans or fragments – that “Manaylo’s” style which is confident or practically identical with the ancient perception of the staginess of the world” [7, p. 12]. And in every created image the feelings tremble. The painter urges us to feel how cosy it is in the shelter of high thousand-year mountains in

“The koshary”, how grey, rough and sad world of “The blind”, the power of the spirit of the lord of the mountains – “The shepherd”, strain and youth of “The brave Ivanko”, inner calmness, harmony with the surrounding world, of the woman’s soul of “The hutsul woman”, the oppressive closeness, hard gait of the procession of “The funeral”, the warmth of a carpet, care and tremble of “The boy with a lamb”. We experience their feelings, in an incredible way see with their eyes, master their knowledge and, enriched by this experience, we understand that we are part of them, continuation and join the energetic-informational field of our silver land.

Due to the strength of his character, emotionality, with the help of artistic means of expressionism, possessing comprehensive encyclopedic knowledge about history, culture of our land, the painter managed to show a completely new painting, to create a new modern national form in which the national form is expressed by modern artistic means and the national tradition comes to life in a new modern interpretation. And in whatever genre of art the painter would create – the leitmotif has always been the same – conscious public, patriotic position. The realization of the need to serve the people with the creativity.

After the Second World War in Transcarpathia took place not only the political change of power but the ruination of many foundations and values which were formed in the prewar time. The Soviet totalitarian machine was killing human dignity, was ruining national identity and was purchasing progressive ideas. The press on intelligentsia was especially strong. The world artistic tendencies of that time, national-patriotic ideas – everything was claimed to be enemy. The irreconcilable fight was lead against those who did not desert these enemy manifestations. Bullying in press, the search for cosmopolitans, condemnation on party assemblies, meetings of art councils, dismissing from work, the displacement from occupations – the methods of fighting against liberals. The artistic public was shocked and frightened. However, it had to survive. And the painters, Fedir Manaylo among them, applied for neutral, apolitical genre – landscape painting: “The flock on the glade” (1949), “The autumn time” (1950), “The post-office on the glade” (1952), “The hutsul glades” (1956), “The farm on the glade” (1958), etc.

In this genre the artist certainly did not bring up social-political questions but managed in Manaylo’s way to anthem the Carpathian

nature epically and majestically. His mountains are ancient and eternal, high and mighty like the people who inhabit them. Even the totalitarian machine is not able to replace or remove them.

“The thaw” of 60s years particularly returned “a folk subject” into the creativity of the painters. Then significant events happened in Fedir Manaylo’s life. The retrospective personal exhibition of the painter “The old and the new Transcarpathia” in 1962-1963 years was successfully held in Uzhhorod, Kyiv, Moscow and Lviv and opened for the painter the opportunity to create for soul not for the party and to come back to the favourite motives [11]. The intelligentsia was much impressed by the exhibition. The poets devoted poems to it, the painters were made to apply for national sources and the Ukrainian cinematography was enriched by the world masterpiece.

The painter-graphic Hryhoriy Yakutovych told that the director Serhiy Paradzhanov only then came to the idea of the creation of something similar in the cinematography. “We came to Fedir Manaylo and for two nights were sitting at his house: we were overlooking, speaking and this gave the impetus of the direction of the film, in such way there were born “The shadows of the forgotten ancestors” ... Thanks to Manaylo, this film comes as it is... the genius of Manaylo influenced then Paradzhanov and his whole creative group” [12].

In the second half of 60s the painter creates a series of mono-types. The art critic H. Ostrovskiy calls F. Manaylo’s mono-types “The most interesting phenomenon of the whole transcarpathian graphics” [9, p. 47]. The painter got acquainted with the technique of mono-type in Prague and the work in this technique returns the painter to the bright palette of the end of 30s – the beginning of 40s, to those subjects and tastes. But this is already a new view of the person and the painter on the history and the traditions of people who overcame the hard tests, preserved and is fond of his original authenticity. The subjects of the images are various: landscape and still life paintings, compositions according to the motives of national fairy-tales, ballads and legends. Applications:

10. The ballad about the poplar (1965)

11. The hutsul woman (1967)

Since 1968 the painter has been taking part in the creation of the museum of national architecture and customs. He goes on expeditions, chooses huts, describes all the subjects of interior, observes the pars-

ing of huts – numerates all the parts and then in accordance with this numeration observes the parsing and carefully recreates the interior of each of them.

This work tore him off from painting but brought great joy for soul. The painter recollected his juvenile travels, again entered the hutsul huts – the witnesses of history, selected the archaic objects of Verkhovyn way of life, the ancient instruments of rural labour and then an idea arose – the acquaintance with the special hutsul world, taking into account ancient traditions of our ancestors, it is possible not only in the museum. By recreating the traditional Verkhovyn spirit, by preserving peculiar for the inhabitants of the mountains organic architectural forms and by immersing in special, full of century customs, subjects, dishes and the way of life you are able to interpret them in a modern way and then to pull together the present and the past, to help us to see and to understand the life of many generations of our people and to feel the participation in national traditions. Fedir Manaylo elaborated the detailed project of the recreational complex of the hutsul restaurants-kolybas: “Hunting”, “Shepherd’s”, “Woodcutter’s”. The painter did not only projected characteristic peaked wooden buildings but offered the schemes of the engineering decisions of coverings, worked out the design of interiors, the subjects of interiors, the clothes of the staff, the special traditional menu. (Application 13. The fragment of the interior of a hunter’s kolyba (1968), paper, watercolour) [10, p. 25]. Unfortunately, his plan was not supported by state organs but the idea is worked out and perhaps will be introduced in real life sometime.

During these years Manaylo had been enlightened by another idea. We lose with each generation more and more things – not only our traditions but even memory about them. Nowadays vyshyvanka and pysanka most connects us with ancient times. All other things that since ancient times had surrounded and preserved our grandfathers – protective signs on the homestead, the decorated subjects of household goods, symbolic ornaments disappeared. And among the household goods of the Transcarpathians was completely new work of decorative-applied art – graved melons which served both as utensils and charm. The painter addressed to it. He thought that the penetration in today’s way of life of this archaic traditional ornament would be one more bridge between the past and the present. And the energetics of

the ancient ornament with pictures-symbols would enter our homestead naturally harmonizing aura and restoring the lost balance of existence. The master, having renewed ancient technology, decorated hundreds of melons, offering different subjects for decoration. The images of the past and the present are interconnected and lay one more hard stone in the stem of our consciousness (Application: "Decorative melons". (1969)).

The work over the creation of the museum of national architecture and life, the projects of kolybas, the decoration of melons found its reflection in the artist's painting. There are the interiors of hutsul huts, rural storerooms, old village and easels, hutsul wedding, kolyadas, historical events on the canvases of the end of 60s – 70s. Applications:

12. Kolyadkas (1970), cardboard, tempera;
13. Blue furnace (1970), cardboard, oil;
14. Cheerful work (1968), cardboard, tempera;
15. Kolyadas (1969), cardboard, tempera.

The painter strives "to recollect" and fix for us everything that knows and remembers as though tries to gain some critic mass of imaginative information, to rethink, to explain in what way it was, of what kind it was, why and what's for it was in such a way in order we could know and remember all these things and understand where we have come from and what we are to have in order to go further. Because all these things are the basis of our mentality and national memory.

And again as it happened in 30-40s he deals with the symbolism and the constructivism of national works. The composition "Kolyady" is built in the circle – the ancient symbol of vital circulation, the symbol of the Sun, which our ancestors called Kolyada. Kolyada glorifies the beginning of the new yearly circle of the rotation of the Earth around the Sun. On this day there is a sharp struggle of good and evil, the start and the end come together because on the 25th of December the days are the shortest and the nights are the longest. According to national legends, a primitive person considered that on this night the world opens (the world of gods is celestial, the world of a human is terrestrial, the world of underground riches and dead ancestors is underground). On the 25th of December the sun died but then was born again. [14].

The circle of Kolyada is put in a four-cornered format of the canvas – the symbol of Space and in four corners of the canvas there are the symbols of good and evil, order and chaos (an angel and a witch), day and night, dark and light (the Sun and the Moon) – the basis of beliefs and ideas concerning the construction of the world. These symbols are in small rings – like four dots in the corners of a quadrangle – a coded information about “the covered field”, this is the filled world, balanced in chaos and order. [7, p. 16]. In the very circle there is the circulation of traditional ritual actions: a livestock is fed to have it full during the year, from hut to hut the dressed up walk with bethlehem acting out various scenes, the family have supper at the table and in the corner of the hut “didukh” stands – a connected sheaf of hay – the symbol of a fine crop due to the fact that winter bread making holidays start with Kolyada. Again we admiringly gaze into the action traveling by the paths of the past.

Once F. Manaylo formulated the task of a painter-patriot in such a way: “Going deep, to recognize from the depths of people is half of work. But to return the people on canvas, in sculpture, by words – - this is an affair! [5]. The painter gave back fully to the people – his talent, knowledge and power. Filling in his creativity with national polychrome colouring, the vibrations of which harmonize the world, depicting ancient times on the basis of sources, he claims us in belief that the future is built on the knowledge and understanding of the past – the pledge of not only prosperity but our “existence”. This is a natural concede to evolution when the old is reborn and becomes our new, when signs and symbols have been serving for our ancestors for centuries, in one form or another work till nowadays. Fedir Manaylo was granted the name of the national painter in a year before his death in 1977. But really national he had already been since the first years of his creativity, he always felt himself a part of native people, served him faithfully, carried love and respect to him through all his life.

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ART OF LOVE TO NATIVE LAND

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Annotation. *The article deals with the original creative work of the outstanding Transcarpathian artist Anton Shepa. It is concluded that genetic folk lore memory, realities of life make the foundation of his work. One of the peculiar features of the artist's manner is the way he paints in detail the foreground, figures and figures of the second ground are presented with light strokes and seem unfinished which creates the air of lightness. The harmony of the image as a whole is reached by combining statics and free movement which presents macro and microcosmos as one whole*

Key words: *painting, colors, composition, figure, landscape, symbol, art investigation.*

CREATIVE WAY OF BOIM FAMILY: FROM MUKACHEVO TO EUROPE

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Annotation. *The article throws light upon a creative activity of the talented Boim family, particularly Theodore and his daughter Margarite, follows the periods of the formation as artists, analyses the main works of the artists.*

Key words: *art, Mukachevo, Europe, painting, portrait, colour lithography.*

II. SACRAL ART

ROYAL GOSPELS. ART CRITICISM ASPECT

UDC 75. 057 "17/18"

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Annotation. *The article deals with one of the most ancient hand-written monuments of Transcarpathia – the Royal Gospels, copied by Stanislav Hramatyk in 1401. The description of artistic design and the structure of the book is carried out, ornamental decorations are analyzed. The art critic characteristics of artistic peculiarities of the design of the manuscript is given*

Key words: *manuscript, Gospels, Stanislav Hramatyk, Transcarpathia, prompt, initial, colophon, ligature, filigree.*

"The Royal Gospels" continues the list of prominent Ukrainian monuments such as: Yuriyiv, Buchatsk, Volyn, Halych Gospels which are made at the end of XIII – the beginning of the XIV centuries, Kholm and Lutsk Gospels – in the middle of the XIV century. All these monuments are not only of historical and literary value of the book for the reader but reflect essential elements of aesthetic character which are of artistic value. After all, such phenomenon reflected the demands and the possibilities of the cultural level of the best efforts of society when the miniatures and the ornaments of manuscripts, their technique of execution and the artistic style of ornaments have never changed on a whim of a painter but have always reflected the character of the epoch [1, p. 68].

The artistic value of the Gospels from Transcarpathia are distinguished by a variety of ornaments executed in dimensional-conditional manner (XIV ct. – the first third of the XVI ct.) They are a work of graphic art and possess their own artistic peculiarities. The unique

monument of medieval epoch "The Royal Gospels" is copied by a calligrapher Stanislav Hramatyk in 1401 in the village of Korolevo in Vynohradiv region in Transcarpathia. Parchment served almost exclusively as a material for producing codes till the middle of XIV ct. Only since the XIV ct. the first books accomplished on paper which were imported from France and Italy appeared in Ukraine. Until the XIV ct. Italy preserved the role of a monopolist in the spread of paper in Europe [13, p.24]. The Royal Gospels are one of the first manuscripts executed not on parchment but new at that time material – paper. Among Ukrainian monuments handwritten codes accomplished on paper in the XIV ct. are only known – these are Lviv administrative books which are placed in the Central state historical archive of the town of Lviv but do not have such artistic value as the Royal Gospels [3, p.9].

At the present moment this monument is still not investigated enough. The following facts testify about it:

- the quantity of prompts which are marked in the previous researches, [1, p.284], [4, p.395] is not eight but nine large and two ornamental stripes-decorations, that is, summing up, eleven ornamental decorations. One newly found prompt is on the sheet № 136, other ones are on the sheets 2 and 84;

- according to the elements of design and typological samples the prompt which is on the sheet №1 is not vegetative, with big buds as it is stated in accordance with the previous description and terratological-vegetative with the expressive image of birds-chimeras;

- the interesting newly found fact which is on the sheet 11 before the part "The Gospels from Mark" under the ornamental prompt is the inscription executed in cynobra (a red chemical compound) by decorative ligature;

- "Feofilact's sermons – a Bulgarian archbishop" which is translated as: " The sermons of a Bulgarian archbishop by name Feofilact". The inscription claims that this part of the book should be referred to the literary monuments of the translated by southern Slavonic books from Greek, Bulgarian or Serbian sources. Since the XV century such handwritten works appeared in Ukraine among which is quite widespread "The interpretive Gospels of Feofilact Bulgarian"³ [2, p. 214]. Respectively, the book would have enriched the common fund of the written repertoire of the eastern and the southern Slavs by the monuments of the XII-XIV ct., among which are: Yevseviy's Gospels of

1282 or 1283 years, Buchatsk of the XIII ct., Kyiv of 1393., the Diurnal (the list of XIII-XIV ct., two Diurnals of Kyiv metropolitan Kipriyan), written after 1389 and about 1400 years and others. Such monuments reached our lands in the southern Slavonic processing or the graduates of western European universities imported them after graduation.

Structure, writing and materials. The hand-written book "The Royal Gospels" is a work of art and has its own artistic peculiarities. They mark a generalizing artistic image of the book for the creation of which the whole number of creative stages is put. Each chain of the appropriate stage was crucial and demanded enormous practical abilities of specialists. The peculiarity of such indications defined the origin and the affects of historical processes and cultural tastes. Taking into account the southern-eastern part of the Slavic world, in particular, the Serbians, the Bulgarians, the Ukrainians who made up their own Slavonic writing with common handwritten traditions for all eastern and southern Slavonic cultures – Ukrainian handwritten monuments which are inherited from the Kyiv Rus, nevertheless, reflected a Byzantine tradition. During the XIII – the first half of the XV ct. together with the texts of literary monuments the ancient Ukrainian book inherited from the Byzantine the main fundamentals of the production of codes which, finally, were common for all Europe [2, p. 214].

The structure of "The Royal Gospels" belongs to the group of books which made up collections. As a rule, manuscripts were individual creation of an originator oriented on different reader's needs and demanded the specialized knowledge of a book structure which would meet certain thematic-functional principles.

¹Feofilact – a Bulgarian writer. A Greek by origin, he was ochrid-skiy archbishop (1094–1107). Canonized by Christian church as saint.

Therefore such collections are unique by content and volume. Stanislav Hramatyk compiled the book individually selecting those articles of moral-didactic content which seemed to him the most suitable.

The structural parts of "The Royal Gospels" consist of the preface – the sheet №1, posts – the sheet №4: the collection, the part of the Gospels from Matviy – the sheet №10, the sermon of a Bulgarian archbishop by name Feofilact – the sheet №11, the part of the Gospels from Matviy on Sunday – the sheet №13, the part of the Gospels from

Mark on Sunday – the sheet №55, the part of the Gospels from Luka – the sheet №85 and the chapter from saint Mark, the chapter from saint Luka – the sheet №82, the preface to the saint Gospels from Luka – the sheet №84, the chapter from Ioann, the sheet №136. There is the epilogue concerning by whom, where and when the book is rewritten on the sheet 176. The last page is pasted later with a donative inscription from Stefan Vints. In total, there are 360 pages, 22 copy-books in the codex. Every copy-book has 8 sheets.

The manuscript “The Royal Gospels” is rewritten by straight semi-plug-in font (the main part of the manuscript), fancy texts by interpreted cursive writing with strokes on the sheets 135, 10, 54, cinnabaric texts on the sheet 82. There is the accomplishment of the titles of the headings by the fonts of rounded ligature in red, blue and ochre colours on the sheets 1, 4, 10, 11, 13, 54, 55, 82, 84, 85, 136. The use of straight semi-plug-in font is observed under the titles. As we see, the author mastered all types of the fonts of Cyrillic writing which testified his professional skills.

The main part of the manuscript “The Royal Gospels” is executed by straight semi-plug-in font that at the end of XIV ct. was more often used than the charter due to simpler execution. The fancy texts are written by interpreted cursive writing with strokes on the sheets 135, 10, 54, cinnabaric texts on the sheet 82. There is the accomplishment of the titles of the headings by the fonts of rounded ligature in red, blue and ochre colours on the sheets 1, 4, 10, 11, 13, 54, 55, 82, 84, 85, 136. The use of straight semi-plug-in font is observed under the titles. As we see, the author mastered all types of the fonts of Cyrillic writing – namely, charter, semi-charter, cursive writing and ligature which testified his professional skills.

As far as instruments and materials are concerned which Stanislav Hramatyk used for writing texts, we may speak about those most spread in Eastern Europe. It is known about bird’s feathers, goose quills or swan feathers, seldom eagle or peacock ones. The brushes were used only for ornamental decorations and miniatures. The main text of the manuscript is executed in ink which by features is similar to walnut (they were made from filbert). The header texts are written by cinnabar. Some lines are marked by minium. The very minium and cinnabar have been preserved till nowadays, the part of the texts accomplished by black ink suffered from moisture most.

The prefaces and the epilogues. As we see, the calligrapher-rewriter Stanislav Hramatyk was guided by the constant formula of the expression of the thematic unity author-reader-book. Such originality of the genre corresponded to the aesthetics of medieval literature with its tendency to the emergence of syncretic picture of the world, the unity of literary and artistic factors. The prefaces and the epilogues to manuscripts emerged at the crossroads of medieval traditions and new, born by culture trends. From an old manner remained instructive orientation, traditional Bible symbolics and metaphoric style [9, p. 1266-1267]. The peculiarity of such manner of design was fancy compositions in texts. They belonged to the structural elements of the book and this is the expression of the picturesque figurative speech of the epoch, it is a question about emblematics and symbolics. In graphic compositions of the manuscript it is expressed in the symbolic textual form of a cross and a bowl which is the synthesis of substantial and visual components [the sheet 175.]. Such textual forms were typical for prefaces and epilogues in the manuscripts of the period. Such form of the author's expression marked his attitude towards innovations when the conscience of the scribe of his high mission of the rewriter-calligrapher had been forming who remained for the history outgoing data about the manuscript and namely – when, where and by whom the book is executed: ким виконана книга: «Съ тетраєвангеліє, исписаса вьнелаб-ском граду михалєвь избь,, кралахской в лть 6909. Станіс-лавом граматиком многогръш-ным. О Христе», – Stanislav Hramatyk writes (see the il. 15).

Handwritten prefaces and epilogues in Cyrillic books are to be regarded as a historical-cultural phenomenon which had formed their traditions till the XVII ct. [10, p. 267], and we should state that in Transcarpathian manuscripts this tradition was developing and continuing until the beginning of the XIX century.

The special value of the codex in the above mentioned epilogue of the author-rewriter Stanislav Hramatyk, where the date, the place and the name of the rewriter-calligrapher are indicated. The important thing is that the production of "The Royal Gospels", is compiled and structured in accordance with the formation of Christian traditions and testifies certain cultural tendency on the territory of Transcarpathia. Such tendency is confirmed by the artistic design of the Transcarpathian manuscripts of another three dated books – the Gospels

apracos 1422, Mukachevo manuscript, started in 1458, by Mineya in 1500, and beautifully decorated undated codex – Mukachevo Psalter which scientists refer to the beginning of XV century.

However, the start of the writing of the book is unknown. We may only suppose that the work over the codex started at the end of the XIV century. The ground of it lies in the significant volume of the text and the artistic design of the book that demand long time. Taking into account the fact that the epilogue had special purpose to inform about the creators of the book and the date of the completion of the work, namely: "...in the year" of 1401.

The ornamental prompts and the decorations. The ornamental decorations of "the Royal Gospels" are characterized by different in styles prompts. The development of the interconnections and the interferences of the artistic-imaginative system of the manuscripts of the period of the XIV-XV centuries is clearly traced. The attention is to be paid to the consequence of styles which are used by the ornamentalist according to the formation of style modifications. For an instance, we observe in the manuscript the features of the traditional decorations of the XII-XIII centuries of ancient Byzantine style and also vegetative-terratological, concentric, basket-shaped prompts, transformed in the new Byzantine style of the XIV-XV centuries [1, p. 37]. The folk ornamentalism completes this variety which shows the affects of some types of decorative-gen art. As we see, the manuscript represents itself for the reader not only historic and literary value of the book but the considerable elements of aesthetic character, the question is about the initials, the prompts, the endings, the figured texts and the font graphics which have artistic value. After all, this phenomenon reflected the demands and the possibilities of the cultural level of the best forces of society when the designs of manuscripts, their technique of execution and the artistic style of ornaments had never changed on a whim of a painter but always reflected the cultural character of this or that epoch.

In the manuscript we come across the designs which were spread in the XIV century, namely, basket-shaped, trellised and circular ornaments. They are considered to be added into the eastern Slavic book from Bulgaria and Serbia where they appeared in the middle of the XIV ct. and have the general name "Balkan"[6, p. 257, 263], [1, p. 667]. As it is known, the Balkan ornament found its paved way in Ukrainian

manuscripts. The very use of circular ornaments which were regarded as the greatest achievement of the style of which eastern Slavs were aware in the XI – in the beginning of the XII ct. and their closest connection is traced with the creations of local artistic craft [7, p. 101-111], [1, p. 66].

The combination of the features of traditional styles with folk artistic tastes is crucial in the design of the manuscript. Guided by acquired aesthetic preferences, the master followed the tendencies of the previous “parchment” period, but at the same time added new author’s interpretations. The codex written on the paper is significantly more compact than parchment one. The look of the very pages has changed and thanks to the use of watercolour the colours became brighter and fresher. The change of the very style is traced due to the speed of writing. The significant changes during the XIV-XV centuries are clearly traced in the execution of semi-plug font, ligature and cinabaric initials of the manuscript. The painter of the book used various forms of traditional at that time book ornaments although was inclined to improvisation and dared to use the motives of folk art.

Unfortunately, the proofs of Stanislav Hramatyk’s authorship of the design of the book are not confirmed with signature, therefore up till nowadays we can not state that he is the ornamentalist of the “The Royal Gospels” of 1401. Out of literary sources it is known that rewriters wrote their name on the sheets of manuscripts and painters and miniaturists who made out and designed manuscripts did not sign their works. [8, p. 24].

There are several suggestions about the calligrapher and the ornamentalist of the book Stanislav Hramatyk:

- Stanislav Hramatyk could be a secular calligrapher or a priest-rewriter, maybe an ornamentalist of books who came from Balkan countries. We base such statement on the correlation of the artistic samples of the manuscript with historical facts of the period.

- It is not excluded that Stanislav Hramatyk came from that time historic Transcarpathia and could work together with southern Slavic masters of book and, taking into account the interest to the ornamentation that exists in the designs of the manuscript, we may suppose the possible origin of the ornamentalist from national surrounding or the influence of prolong abiding in such surrounding;

- One more important suggestion about the start of the writing of the book which could be the end of the XIV century. First, such volumetric manuscripts were at least rewritten for one year or two and the artistic design of the book also demands long time. Secondly, the epilogue had special purpose to inform about the creators of the book when the work over the book was coming to its completion [12, p. 87]. Thirdly, as fabric marks (filigree) testify on paper, the image of a unicorn [5, p. 204-206] and a ring were the most wide-spread signs of Italian paper which was evidently imported on Transcarpathian lands in the end of the XIV ct.

Conclusions. On summing up the conducted research, we may state that on the basis of complex art critic analysis, according to the typology of the samples of ornamentation, the book structure of the manuscript of the period is considered to be a single system of artistic information of visual signs formed in new conditions of that time.

We see that the rewriter is good at calligraphy, design, structure and elements of the design of the whole codex. The enumerated artistic-plastic peculiarities of the manuscript and the creation of the single imaginative-structural system of the original book that is inherent to the Ukrainian manuscripts of the XIV-XV centuries cast light on this fact. The consequence in the usage of different styles of design and the use of not one but several samples testify the competence of the master-ornamentalist. The record in the epilogue which shows the author's appeal to the reader testifies his status of a professional rewriter-calligrapher (only professional calligraphers signed). Structural elements, designs and calligraphy testify about the professional educational artistic level of the master.

According to the enumerated features of the manuscript we may consider that Stanislav Hramatyk's creativity is a valuable sample of the handwritten art of historical Transcarpathia. And the revealed fact of the copying of a certain part of the manuscript, in particular, the preface of a Bulgarian archbishop Feofilact, means that the author was a cultivated person of that time. Besides calligraphic abilities he was the compiler, the editor, the corrector and perhaps the translator of the book.

As for the variety of artistic styles of the codex, we may speak about two variants. The first one is when the design work was carried out by several authors who kept to different artistic tastes except

various styles. The blank pages on the sheets 84, 85, 136, 137, 139 which are evidently left by the painter for miniatures testify this fact. The second one is when the master was oriented on various artistic styles and used them out of expensive, affordable for him books which served as the samples for "The Royal Gospels". And this means that Stanislav Hramatyk used many designed divine service manuscripts. Where exactly? In libraries, churches, monasteries or in the palaces of secular rich people? This is the question of the next scientific investigation in different aspects of research concerning the handwritten monument of Transcarpathia – "The Royal Gospels" of 1401.

Applications

1. The terratological prompt with birds-chimeras in the shape of a border. The sheet №1
2. The large terratological-vegetative prompt with chimeras-monsters, arc-shaped set and plait elements. The sheet № 13.
3. The prompt with the features of new Byzantine style, concentric circles and vegetative elements. The sheet №55.
4. The prompt with the features of new Byzantine style vegetative with the element of clover in the shape of a border. The sheet №85.
5. The vegetative-geometrical prompt in the shape of a border. The sheet №57.
6. The narrow basket-shaped prompt. The sheet № 82.
7. The narrow basket-shaped prompt. The sheet № 10.
8. The narrow geometrical prompt. The sheet №4.
9. The vegetative-geometrical prompt with dot elements. The sheet № 136
10. The narrow geometrical prompt. The sheet № 84.
11. The narrow vegetative-geometrical prompt. The sheet № 11.
12. The large initials with knotty elements and a basket. The sheets №13, 85, 55.
13. The text with semi-plug font, decorative ornamental stripes and rounded ligature. The sheet № 10.
14. The textual cinnabaric colophon. The sheet № 135.
15. The figurative text with the dating of the manuscript. The sheet 176.
16. The fabric mark (filigree). The half of the trunk of a unicorn.
17. The fabric mark (filigree). The ring.

Додатки



1. Заставка з рисами нововізантійського стилю, концентричними колами та рослинними елементами. Арк. № 55.



2. Заставка з рисами нововізантійського стилю: рослинна з елементом чотирилисника у вигляді бордюра. Арк. № 85.



3. Заставка рослинно-геометрична у вигляді бордюра. Арк. № 57.



4. Заставка вузька плетінчаста. Арк. № 82.



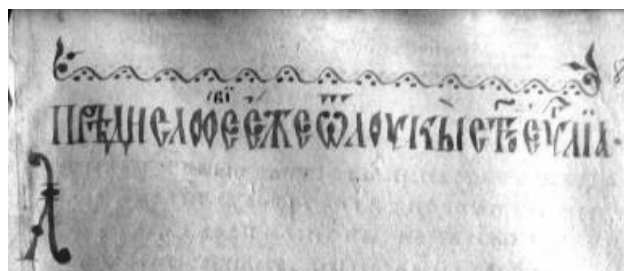
5. Заставка вузька геометрична. Арк. № 4.



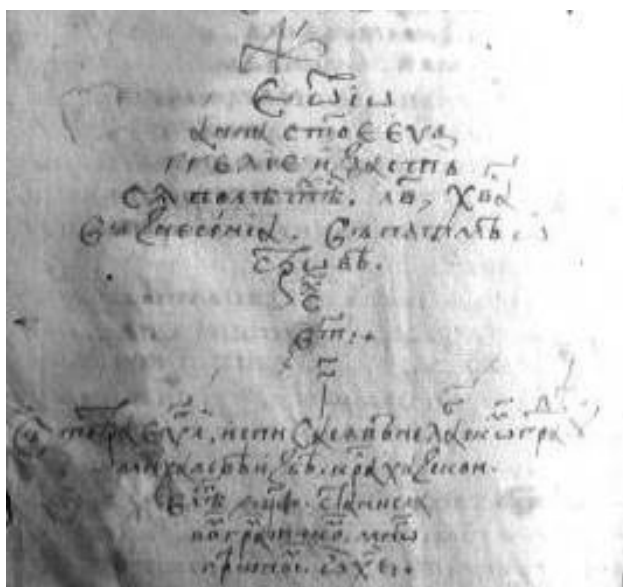
6. Заставка вузька рослинно-геометрична. Арк. № 11.



7. Заставка рослинно-геометрична з крапковими елементами. Арк. № 136.



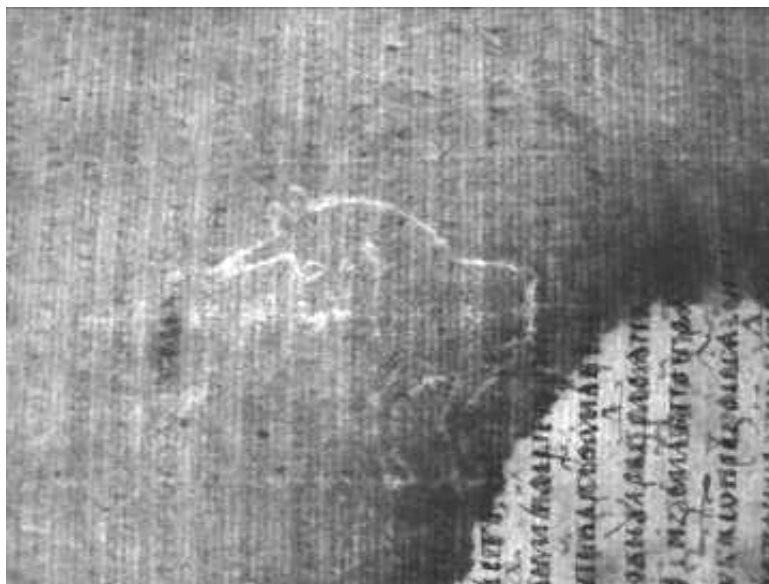
8. Заставка вузька геометрична. Арк. № 84.



9. Фігурний текст із датуванням рукопису. Арк. №176.



10. Ініціали великі із сучкуватими елементами та плетінкою. Арк. № 13, 85, 55.



11. Фабрична марка (філігрань). Половина тулуба єдиного.

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**THE IMAGE OF JUDAH ISCARIOT IN THE ICON OF “THE
MYSTERIOUS SUPPER” OF THE XVIII CT.
FROM THE VILLAGE SOLIN**

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Annotation. *The article investigates the image of Judah Iscariot in the icon “The mysterious supper” of the XVIII ct. from the village Solina, out of the collection of the Museum of folk architecture in Sihanouk, Poland. The detailed art critic analysis of the composition of the icon is conducted. A special attention is dwelled on the extended analysis of the unique image of Judah Iscariot – the symbolics of colour in the image of Judah, his gestures and appearance are investigated. The question of the interpretation of the image of Judah as a betrayer arises in the sacral art of western Ukraine.*

Key words: *Judah Iscariot, Mysterious supper, icon art, iconography, symbolism, betrayal.*

Judah Iscariot is a special image in icon art. One of the twelve apostles, chosen by the very Jesus, who betrayed him and sent Him to death. In this article the image of Judah Iscariot is considered on the example of his representation in the icon “The mysterious supper” of the XVIII ct. from the village Solina that is included in the collection of the Museum of national architecture in Sihanouk, Poland.

The village of Solina was situated in lemkiw Beskyds near the town of Lisko in Poland. After the Second World War Ukrainian population was exported and in 1968 the very settlement happened to be on the bottom of the artificial Solin lake which was formed as a result of the building of HES. Nowadays the settlement of the same name exists on the bank of the Solin lake. During 60s of the XX ct. there were forming the museum collections of icons that were on the territory of Poland and at that time the icon “The mysterious supper” from Solina got into the collection of the Museum of national architecture in Sihanouk.

The icon is created in the technique of egg tempera on the wooden foundation. The board of the foundation has a form of oblong octahedron. The foundation is designed by carved wooden framing which testifies about the primary place of the icon in iconostas. There are the laid on pilasters with capitals from the two sides of decoration; the capitals are united among each other by carved decorative eaves making up a volumetric frieze decorated by relief vegetative ornament. There is the inscription by Cyrillics "Jesus Christ's mysterious supper" on the field of framing above the foundation of the icon.

The icon depicts the frontal-horizontal composition of Mysterious supper where twelve apostles with Jesus Christ in the centre sit at a rectangular table. Such type of composition was characteristic for Western European artistic tradition from where extended on Ukrainian lands generally in XVI-XVIII ct. [2]. The meal is in interior: the fragments of architectural stufages with high entrance arches are depicted on the background, symmetrically, from the two sides of the composition. The compositional construction is clearly structured: in a general perception horizontal lines prevail which is peculiar for the Renaissance tradition. The limit of the rectangular table passes horizontally from one arch to another dividing the composition into two parts. The limit of division is a little higher than the middle of the icon. Jesus and apostles sit at the table – Jesus is in the middle of the table, to the right and to the left from Him – in three from each side – six apostles. Two apostles sit at the edges of the table, each one on the background of an architectural element with an arch. Four apostles, including Judah Iscariot, are depicted on the foreground opposite the table. The wavy line of the edge of decorative drapery passes above the heads of Jesus and apostles that emphasizes the general horizontal perception of the composition. The drapery falls behind the backs of the characters merging in tone with the clothes of apostles and creating the general background up to the level of the white plane of the table.

The colouring of the icon is quite limited, the iconographer used few colour shades: out of cold palette – dark blue-green and green earth colours, out of warm palette – a few earth shades of ochre, bright red and dark brown tone with the help of which the hair of apostles and Christ are painted. The accents are bright cinnabaric red stains. In the colour expression of the icon the professionalism of the author, the

mastery of the knowledge of composition, the harmony of the rhythms and the form of the colour stains are especially manifested.

Colouristically the iconographer divides the composition of the icon into two main parts. In the upper part of the icon dark tones dominate due to the prevailing quantity of cold blue-green and earth shades which are mostly used in the apostles' and Jesus's clothes and draperies behind their backs. Jesus's and apostles' light faces and hands are actively distinguished on such background. On a counter-balance to it the lower part of the icon – on the contrary, is arranged in light and warm colours. On the white background of the tablecloth that covers the table the dark outlines of the figures of the apostles are distinguished, instead their faces merge a little with the light background and in such a way pale into insignificance in perception. In the compositional perception of the icon the two apostles sitting at the edges of the table act as the uniting connections between the two opposite contrastive parts of the composition. At the same time the integrity of the perception of the icon is provided by the harmonic rhythms of bright red colourful stains. Red colour in the icon is a very important constituent. The colourful stains of the red colour are evenly distributed through all the surface of painting: the harmony of large and small red planes pleases a look – the tunics and the robes of the apostles or the small colourful accents of the tops of the sleeves or the belts. In addition, the red framing of the icon perfectly collects and closes the composition.

There is the extremely delicate feeling of the culture of colour which is peculiar for the Ukrainian icons of the medieval era in the icon [5]. The colourful gamma is moderate, though having on hand such insignificant colourful palette, the painter achieves brilliant results from the point of view of the artistic value of the work. Beyond doubt, the compositional construction of the icon is perfect.

Jesus, being the main character of the plot "The mysterious supper", is depicted in the middle of the table. He is the only one who is represented with a golden nimbus above the head. The head of Jesus is slightly inclined to the right where young apostle Ivan leans against His shoulder. With His left hand Jesus supports a large bowl and with His right – blesses it. Jesus is dressed in a red tunic and a blue robe. The unique interpretation of the figure of Judah Iscariot is represented in the icon. The apostle is depicted in the centre of the lower part of

the composition, on the background of the table immediately under the image of the figure of Jesus who sits at the table in the upper part of the icon. We may dare to name Judah the central character of the icon: his figure is clearly read on the white background of the table, he is depicted separately from other apostles, semi-sitting, frontally, turning to the viewer. The figure of Judah is constructed in the form of a cross – a vertical of straight torso with a slightly turned up head and a horizontal of stretched hands under such slight turn to the torso as the head. Due to the robe which smoothly falls down from the stretched hands of Judah his figure is perceived as an integrity, a closed oval-shaped form. The figure of Judah is central, it is distinctly painted on a light background and ideally read on the background of a white floor with a schematic simple drawing and the clean white tablecloth on the table. The left hand of Judah is slightly lowered, he has a bright red tobacco pouch with silversmiths in it. The right hand is bent in a forearm and directed up; a forefinger is unbent and other fingers are bent. Such a gesture of the hand somewhat resembles the image of Platon in Raphael Santi's fresco "Athenian school" in Vatican Stantsa del la Seniatura (1511). There is the impression that Judah points partially to himself and partially to the bowl in Jesus's hands. Such image of Judah may have the original symbolic interpretation: the bowl in Jesus's hands – a symbol of Jesus's Eucharist blood but also it is a symbol of Jesus's suffering and voluntary death on the cross for the sake of mankind rescue. Judah points at the same time to himself and to Jesus as if testifying his involvement and responsibility for His suffering. This is the Judah caused Jesus's crucifixion and death, Judah would admit his guilt and betrayal.

In the icon the symbolics of colourful solution of clothes is important in the interpretation of the image of Judah Iscariot. The apostle is the only one who is dressed in light ochre, almost white tunic, a white belt and his shoulders are covered with an ochre robe with bright red top. Instead the rest of the apostles are dressed in chasubles predominantly of darker tones – blue, blue-green or red tunics and robes, another four apostles, except Judah, wear ochre robes with red tops but in general perception no one has light prevailing tones of chasubles. The iconographer consciously with the help of colour distinguishes the figure of Judah out of the rest figures. Even the chasubles of Jesus do not differ from the line of the apostles sitting near Him – Jesus is tradi-

tionally dressed in a red tunic and a blue robe. Except for the expressiveness of artistic-plastic interpretation, the uniqueness of colour solution of Judah's clothes also has an important symbolic meaning.

The symbolic role of colour in iconography has always been primary. In Byzantine laws of iconography the symbolic meaning of colour was appreciated more than artistic-plastic role. Byzantine iconographers and later Ukrainian masters when interpreting the symbolics of colours on icons were mostly guided by the work of Pseudo-Dionysian Areopagit, an anonymous author of the VI ct. According to his doctrine, the following meaning of colours was given: gold, yellow – the most perfect colour of the sun, means God's presence and is the attribute of Heavenly Kingdom or Holy Spirit; white – the colour of pureness, light and joy, God's glory which surrounds Christ in Transfiguration, Christmas, Resurrection, Descent in Hell and Ascension; deep blue – the colour of "the firmament", the high sky (on a serene day), the association with the spiritual, the supernatural sky where God lives in glory; blue – the colour of the sky near the horizon, the symbol of the terrestrial world; green and blue-green – these are the colours of wildlife, physical material being; green may also symbolize spiritual Renaissance through the caress of Holy Spirit; purple and violet – the symbol of tsars, queens and princes, who baptized people subordinated to them; red, brown – the symbol of God's energy, fire, dynamics, vital power, victory, baptism of blood; black – the absence of God's light, the symbol of grief, chaos, death, evil, hell, messengers of a Satan, some scenes out of Last Judgement [1].

The icon "The mysterious supper" from Solina does not fit in the traditional system of the symbolics of colour in iconography as far as it was inadmissible to depict Judah – a betrayer and a hypocrite – wearing white and golden-ochre chasubles which symbolize pureness, God's essence and light. In this case the iconographer may have afforded himself to concede to canonized writs in favour of the aesthetic compositional perception of the text. Although, in spite of the general tendencies of the approach of the icon of the XVII ct. towards folk art and some withdrawal from Byzantine iconographic traditions, in western European icon the importance of a symbolic colourful interpretation is preserved. Therefore in this icon the fact of the image of Judah Iscariot wearing white chasubles is very important and it cannot

be interpreted unambiguously, only from the point of view of artistic aesthetics.

The series of icons similar by particular features to the icon "The mysterious supper" from Solina – such features as composition and symbolic-colourful solution are preserved in the museum collections of Sihanouk and Lviv. In the icon "The mysterious supper" of the XVII ct. (see the il. 4) out of the collection of the museum of national architecture in Sihanouk we observe a very similar to the researched by us colouring – the same cold blue-green tones of the apostles' clothes which are contrastive to the bright red cinnabaric colourful stains rhythmically distributed through the plane of the icon. The important thing is that in this icon Judah wears the same colour of the chasubles as he does in the icon from Solina. The compositional construction of "The mysterious supper" has also something in common with the icon of the same name from Solina. This testifies about certain stable iconographic tradition that was spread in the limits of one iconographic surrounding.

The unique peculiarity of the appearance of Judah in the icon is his appearance. The features of Judah's face are almost identical with those of Jesus, they are alike as twins. They are of the same age, they have the hair of the same length, colour and sinuosity, the same moustaches and beards – in fact, the faces of the two main characters are as though reflections of each other, they differ from each other only by scale – Judah's head is a little smaller than the head of Jesus – and by the direction of three-quarter turn of the face – Jesus turns his head to the right and Judah – to the left. It is necessary to pay on this fact a special attention as such image of Judah is not typical and unique. Traditionally, Judah was depicted both – in his youth and in his mature age – most often with red or red-chestnut shade of hair and beard, which forks on the end [7]. The Zionist features were often read in the image of Judah, you may come across the image of Judah with the dark skin shade of the face. But still no one has noticed so similar image with the image of Jesus. In such context Judah appears as though an antipode of Jesus, His opposite essence. The iconographer finds out a very complicated philosophical question: according to "The Gospels", Jesus was a God Incarnate, that is two essences were combined in Him: God's and human. And as He was a person, as well as all people, he could not be innocent in his human similarity. The iconographer

shows us Jesus not only in the image of God's Son but in the image of an ordinary person and in such a way approaches His personality to an ordinary believer. In the Icon Jesus and Judah are united by dissoluble connection. The dual correlation of the two main characters – Jesus and Judah is the unity and the struggle of two contrasts – good and evil. Although Judah betrayed Jesus and condemned Him to death, Jesus knew and predicted his fate by himself, He came to the world with the purpose of saving people, having died on the cross for their sins, Judah only carried out the thing that had to happen [9]. Jesus holds in his hands the bowl – the symbol of spiritual purity and God's presence in a person through the Ordinance of Eucharist; Judah holds in his hands the tobacco pouch with silversmiths – the symbol of all terrestrial temptations which prevent people from understanding and accepting Christ in their hearts. The silversmiths of Judah are our everyday troubles and experiences, they enrich our bodies, create comfortable conditions for our life but they are useless for our souls.

In this icon no negative features are mentioned in the image of Judah Iscariot. On the contrary, the iconographer depicts him somehow especially humanely, positively, he clearly testifies his favourable attitude towards this apostle. On his face, like on Jesus's face, we may read quiet, pleasure, pacification, that seems to be absolutely impossible because a betrayer cannot feel the rest of soul. Instead here, in the image of Judah, in place of remorse, jealousy and hatred we see loftiness and peace of mind. The only testimony that the depicted angel is the Judah is the tobacco pouch in his hand. We would not have stated by any other feature that the betrayer and the finished villain is depicted before us.

The silhouette of the figure of Judah makes an impression as if he moves in dance. The plastics of his figure fascinates attention and, omitting condemnation, causes only admiration. Actually, the main general impression which this icon makes on the viewer is accentuation on the theological value of "The mysterious supper" – the establishment by Jesus Christ of the Ordinance of Eucharist and the complete ignorance of the moment of Judah Iscariot's betrayal.

It is worth mentioning that such neutral and sometimes even positive attitude of the iconographer towards the figure of Judah in "The mysterious supper" is rather peculiar for western Ukrainian painting of the XVII – XVIII ct. In numerous preserved plots of "The Mysterious

supper” of this period we may observe a quite extensive diapason of the interpretation of the image of Judah Iscariot, without noticeable accentuation on the negative side of his personality. We may consider the allusions of the borrowed from reality prototype of “a kike-butcher” (red hair and a beard, big nose, the corresponding negative mimics on his face), who has always been treated among people from the negative side, one of the most negative interpretations of the image of this apostle.

Let us look at the icon from Solina in the context of the general tendencies of the development of western sacral art of the XVI-XVIII ct. In the middle of the XVI ct. the activation of the actions of national painters-iconographers started, simplifying the composition of an icon, they often added to it naïve interpretations of images, colouring, types, clothes, landscape, architecture characteristic for a certain locality[4]. Since the XVII ct. the period of the impetuous development of national Ukrainian painting began. The inordinary interpretations of Biblical characters become widespread, secular motives penetrate into iconography. The figures of saint people which were formerly represented exclusively in idealized light, now more often acquire the features of real people with terrestrial, human characteristics. Parallel to iconography secular painting emerges – portrait genre, separate samples of still life and landscape painting, battle scenes. The Ukrainian icon of the XVII – XVIII ct., without losing connection with the strong iconographic traditions of the previous centuries, enters a new epoch of its natural development, joins general artistic process preserving its own national peculiarities [5]. The icon absorbs the features of other artistic genres – the elements of landscape and still life painting, architecture, etc. The development of contacts between Ukrainian and Western European artists, mutual cultural change which had been amplifying since the XVI ct., favoured the fast development and transformation of national Ukrainian artistic tradition. The peculiar mutual penetration of professional and national amateur painting took place. Due to the fact that in sacral works of art social ideals of an epoch, moral-ethic contemporary principles and the life realities of people are reflected iconography has been developing not separately from the life of society but in harmony with it.

One of the main driving forces which provoked cardinal changes in the iconographic traditions of the western Ukrainian lands in the

XVII ct. became the Brest union of 1596, in the result of which a new Greco-catholic church was formed. Its formation lasted during the whole XVII ct. [10]. The changes of religious outlook could not but affected sacral art. On a joint of the two cultures a new iconographic tradition had been forming. Renaissance Western European trends that in a special way transformed, in particular, national iconographic tradition, got to the territory of Ukrainian lands. Byzantine culture which through years had been forming Orthodox outlook, in the conditions of new confession merged with Western European religious tradition.

The approaching of the Eastern church to catholicism and, correspondingly, religious art, what was happening in it, provoked radical changes in the way of perception and Interpretation of the icon and, respectively, its creation, too. The icons created in the XVIII ct. reveal absolutely new features the foundation of the emergence of which lie in the ruins of Byzantine rules and the subordination to the local church. The newly built Greco-catholic church needed new icons for new churches, the icons had to combine the religious and world outlook traditions of the East and the West. That meant the necessity of the agreement among each other concerning the symbolic understanding of the icon and the western vision in religious cult.

On the territory of Galicia, on a joint of the two cultures new art had been forming that combined cultural heritage of Byzantium and Western religious art. Under the influence of western traditions the icon undergoes ideological, iconographic, and formal changes. Renaissance Western European trends transform the ideological image of the icon, break its traditional Byzantine symbolic perception. Realism mixes the abstract idealistic essence of the icon, deprives it of the fundamental meaning of incessant God's presence and in such a way approaches it to the level of traditional for western art religious image; in spite of the fact that it concedes to symbolic meaning in favour of didactic functions and under the formal point of view deserts Byzantine canons and acquires the feature of the next historical styles – Renaissance, baroque, classicism. However, it didn't mean absolute denial from the settled artistic tradition. On acquiring new features, the icon still preserves its unique national image.

The content and the form of the iconographic tradition of the XVII ct., testifies peculiar striving to combine two different philosophical

perceptions of reality – idealism and realism. The icon had to inform believers about evangelical ideas in a clear way, not by complicated for understanding and perception tenets of church theologians but in a simple expressive language [10].

The gradual separation of masters-iconographers from monastery surroundings and the creation of their own painters' centres was one more peculiarity of the development of church art of that time. It provoked still a bigger distance from Byzantine tradition and approaching to national primitive stylistics. National painters-iconographers, simplifying the composition of the icon, often added to it naïve interpretations of the images which are characteristic for a certain locality – colouring, characters, clothes, landscape, architecture [4].

On the territory of Peremyshl church, on the lands, which are now the part of Poland, the icons were created in local painters' centres, that had been actively formed here since the XVII ct. and functioned together with such leading painters' centres as Lviv centre, Zhovkiv centre and others [6]. An example of the actively operating centre is a circle of iconographers in Rybotychi near Peremyshl – a very powerful in XVII-XVIII ct. painters' and engravers' centre which supplied most churches in Subcarpathia with icons and iconostases [3]. Under a formal point of view, the icons of this workshop represent painting which is approached to national one, their characteristic peculiarities are graphic, linearly-dimensional manner of writing and a modest, limited by a few colours, colour palette. However, in spite of realistic influences, after all, this is an originally elaborated, unique, artistic style which preserves a symbolic meaning of the icon, thus, relationship with Byzantine tradition [8].

The painting stylistics of the investigated "The mysterious supper" from Solina is approached to the icons of rybotytski centre that gives an opportunity to consider that the icon was created either directly by rybotytski masters or to order of the church community in Solina or under the considerable influence of rybotytski painters-iconographers. The icon has the peculiar for rybotytskiy stylistics linear-dimensional interpretation of images, the limitation of colour palette and the general graphic perception.

This icon is a wonderful sample of western Ukrainian church painting of the XVII-XVIII ct., its study favours better understanding of interesting and unique artistic tradition that emerged on a joint of the

two cultures and developed into the original artistic style which became an extremely important phenomenon in Ukrainian culture and confirmed its high status and worthy place among European cultural traditions.

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THE SYMMETRICAL APPROACH IN THE FORMATION OF SACRAL ARCHITECTURE: TRADITION AND UP-TO-DATE EXPERIENCE

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Annotation: Axial and cross symmetry is peculiar for volumetric-compositional and planned solutions of traditional sacral architecture. Relying on author's creative experience, the necessity of the extension of limits of the interpretation of notions of symmetry concerning contemporary sacral architecture is indicated. The examples of the realization of transportable, specular and screwing symmetry are demonstrated. The thought about the prospects of the symmetrical approach in the branch of church design is declared.

Key words: *symmetry, sacral architecture, tradition, modern times, form creation.*

In historical tradition symmetry is a compulsory and an integral feature of sacral architecture. The most general classification of classical sacral architecture in accordance with symmetry causes the detection of two cases. In one of them an architectural form is characterized by one (extended) secular plane of symmetry, in another – two mutually perpendicular secular planes of symmetry (sometimes such symmetry is called cross).

In the first case symmetry is clearly seen in design solution and in the composition of the main facade. In the second one – also in design solution and in the volumetric composition of the central part of a temple formed by dome elements. Most often – from five cupolas among which one occupies the central position, more seldom – from nine and rather seldom – from thirteen cupolas. At the same time in each case strict observation of symmetry is not compulsory. The violation of symmetry may be conditioned by the functional asymmetry of the temple or by the affect of a surrounding architectural situation.

We may indicate the examples of the combination of two schemes when in the compositional composition of the temple the central five-cupolas part is present and at the same time a general volumetric

composition is characterized by higher development of along the extended axis of symmetry, in particular, for the account of certain active forms above the input and (or) the altar. But eventually, from the point of view of symmetry, such combined compositional schemes are reduced to simpler ones – one-axial and this fact confirms the legitimacy of the classification given at the beginning.

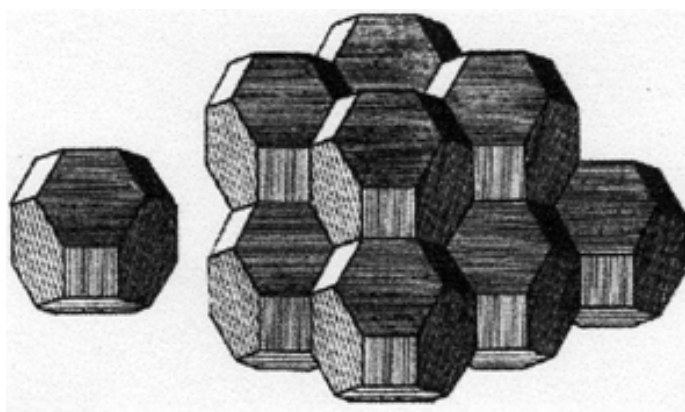
The demands to symmetry were canonized and for years this fact had been holding in the limits the process of the evolution of sacral architecture. In the XX ct. these limits were essentially extended under the influence of the various factors of the development of architectural form. One of the factors which had large-scale influence on the general process of architectural shaping is connected with the industrialization of building. It is a well-known fact what was the concrete influence of this factor like. The manual directed on the achievement of maximal technological effectiveness, high rates and construction volume was crucial in a general architectural process. In engineering techniques the principles of unification and standardization were totally realized. In the shaping approaches and the projective practice of architects the ideas of module shaping and the methods of combining science and alternation became widespread, the system of typical projection developed. All these things caused the emergence of the features of aesthetic monotony, artistic impoverishment and the external monotony of mass building architecture.

Evidently, the principles of standardization and unification were not suitable for sacral architecture. They contradicted the main requirement which was put before sacral objects – the requirement of uniqueness, which had always been observed by architects in spite of the stereotyped character of the forms of sacral architecture. Therefore these principles were deserted by the designers of sacral objects beforehand. At least, the experience of the design of churches in Ukraine in 90s testified the complete ignorance of shaping principles by architects characteristic for the period of industrialization. Nevertheless, we have bases to speak about the real opportunity of the use of these principles in sacral architecture and due to this fact to speak about its subordination to the regularities of architectural shaping.

The suggested creative approach is based on the author's experience of the approbation of geometrical structures in architectural shaping. The question is mainly about the experience of experimental

design elaborated in the 60s-70s of the last century in the search of the ways of the enrichment of the form-building palette of architecture which in the period of industrialization was limited by almost exclusively rectangular structures. During the experiment the questions concerning architectural design suitability, artistic-aesthetic, constructive and technological facilities of different structural systems were clearing up. Particularly, the design researches showed that the technological effectiveness of the direction is connected with the symmetry of form: the higher range of symmetry, the higher degree of frequency of the constituent elements of the form (structure), the better opportunities for the solution of the questions of the unification and the typification of constructions and, correspondingly, their industrial production.

Among many others the so-called Cubo-octadrical structures were studied which revealed their advantages according to all their main requirements: functional adaptivity, artistic-aesthetic and constructive-technological facilities. The very these constructions are the bases of the form-building of the given below architectural sacral objects. All of them are built in accordance with a modular principle. As the basic modular element a semiregular polyhedron – the so-called cut-off octahedron,

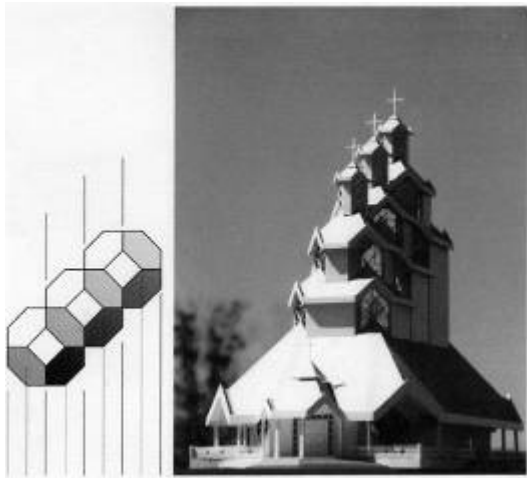


The pattern 1

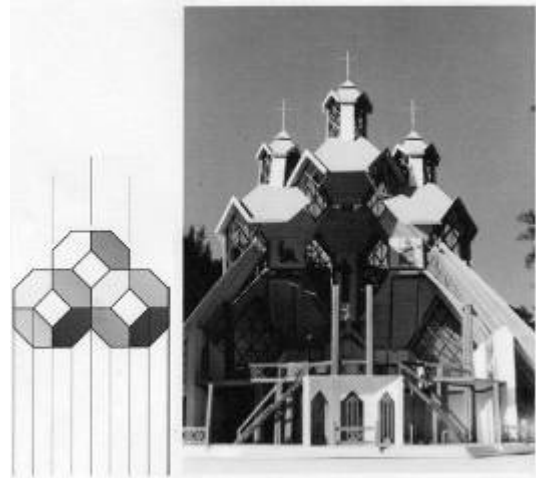
the noticeable peculiarity of which is an ability to be blocked densely (without gaps) in space (the pattern 1). The blockage may be provided in 14 directions that corresponds to the quantity of the sides of the cut-off octahedron – 6 square and 8 hexagonal. The rich combi-

nation theory of the space combinations of a polyhedron is provided by such considerable quantity of directions. Actually, the variants of the ideas of the volumetric-compositional solution of churches are chosen out of various combinations. This or that modular composition is laid in the basis of the architectural solution of the main – the dome part of a church and by the character of its compositional construction sets certain continuation for the formation of composition as a whole.

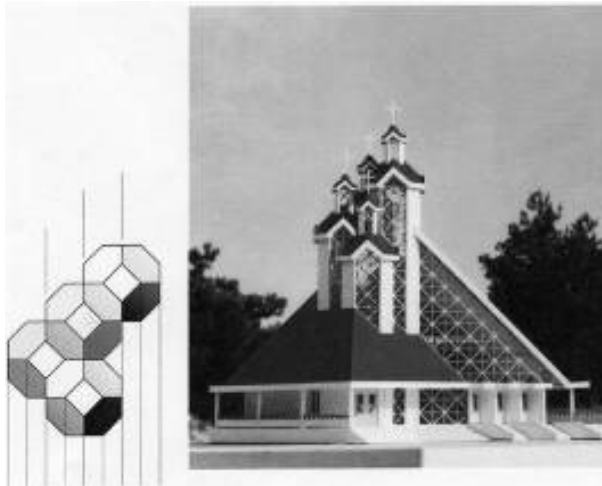
Let us attract our attention to the fact that different principles of symmetry find their display in different fundamental compositions. They are specific and are beyond traditional ones. Space formations out of modular volumetric forms may reflect the principle of transposable, screwing and secular symmetry (the drawings 2,3,4). Thus, the question is about the possibility to be guided by wider than traditional ideas concerning symmetry while making a design of sacral objects. Evidently, symmetry as a form-building principle may give to a designer additional means for a formal variety of architecture.



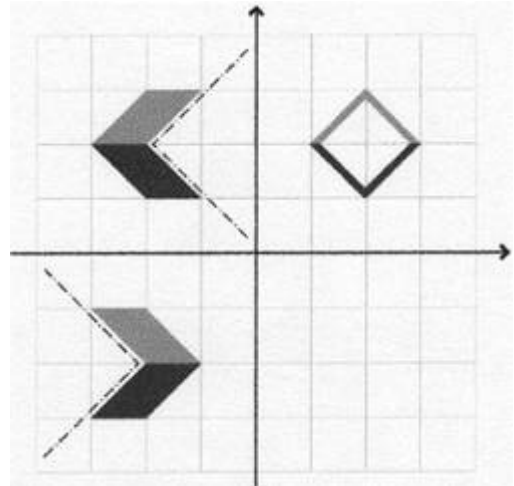
The pattern 2



The pattern 3



The pattern 4



The pattern 5

At the same time, according to the principle of symmetry, which foretells the recurrence of forms, these or those fragments of symmetrical structure, the rational ideas of engineering character come up, related with the questions of the unification of constructions, technological effectiveness, etc. In this case due to the peculiarities of sym-

metry for the series of church objects a single principle of the construction of basic space junction is applied (the pattern 5). Other elements of roof constructions are also unified which gave the opportunity to simplify a technological process and to make building cheaper in a considerable way. All in all, the very idea of serial design is connected with the principle of symmetry that has no analogues in the sphere of sacral architecture.

The suggested author's experience lays the ground for the optimistic value of symmetrical approach in sacral architecture which is developing today under the increasing influence of technical progress and achievements of world architecture as a whole.

THE PATROCINIUMS OF CHURCHES OF BYZANTINE RITE IN THE CARPATHIAN REGION AND THEIR ICONS

UDC 7.04:27–528.8(292.451/454)

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Annotation. *The territory and the culture of Slovakia, thanks to its geographical position, already more than 1150 years ago used to be on the border of two close, but still quite different worlds – Slavia latina and Slavia byzantina. The introduction of the fourth liturgical language during the mission of St. Cyril and Methodius was accompanied also by other changes in the structure of liturgical space that are still typical of the Byzantine world. The most important were the icons that have been preserved as an integral part of temples mainly in eastern Slovakia up to the present day. Iconographically and stylistically these icons of temple patrons with the monuments of neighbouring territories of the present-day western Ukraine, south-east Poland and north-east Hungary form a single unit which were inhabited compactly by Ruthenian (Ukrainian) population in the past. The most common patrociniums, i. e. of St. Demetrius of Thessaloniki, St. Basil the Great, St. Martyr Paraskeva, Protecting the Mother of God, prove the evidence of Byzantine and eastern Slavonic connections of the churches in Eastern Slovakia.*

Keywords: *Byzantine rite, churches, patrociniums, icons, Carpathian region*

In comparison with other parts of the post-Byzantine world the interest in the icons of Eastern Slovakia in difference from folk architecture [22, p. 376] arose relatively late. Even a fundamental project of Ihor Hrabar (he spent his childhood in Eastern Slovakia in Preshov where studied and lived at his grandfather Adolf Dobryanskiy's place in the village of Chertizhne near Mezhyloborets) did not dwell attention on such monuments and history of Ukrainian iconography and started to do it only since the XVII ct. [26, p.455]. In spite of the fact that the first icons got to the expositions of museums of Slovakia in the beginning of the XX ct. [7, 393], we have to state that for the last 60 years the history of the Church and the temples of Byzantine-Slovak rite in Eastern Slovakia and all their constituent parts, including icons, have not been researched enough or there are no specialized texts about them at all. But, nevertheless, the number of those who simply

did not know anything about the icon decreased, that took place in 1966 when the theft of icons from one object in the town of Komarne became known and people could not make out what was an icon at all and from where it undertook in Slovakia [3]. For an instance, the results of the analysis of preserved regular church visitations [16; 32] would have assisted in this matter and, from this point of view, historical documents would have investigated in a new way till the XVII ct. inclusively where an Orthodox priest ("father") or a church was mentioned [18; 19]. Besides the process of studying of patrociniums and temple icons of Slovakia did not start much long ago and they did become an object of studying [5; 6; 23; 24; 25] in order to approach in such a way, in the limits of possibilities, this, a bit forgotten part of Rus/Ukrainian culture, as in the neighbouring countries do with identical monuments [2; 9; 20; 21].

Last publications about iconography concerning the perspective of temple icons on the territory of Eastern Slovakia dwelled attention only in the limits of general researches [4; 16]. Eastern Slovak patrociniums in the churches of Byzantine Slovak rite of Mukachevo Greco-catholic archdiocese, and later, after the division, within Pryashchiv archdiocese from the very beginning differed from the rest of the territory of Slovakia within Hungary. One cannot find the saint people who became patrons of exclusively Roman-Catholic temples (saint Elizabeth Durynska, Antony Paduanskiy, Bartholomew, Egis, Frantishek Asiskiy, Emerikh, Ladyslav, Martin, Stephan King, Urban etc.). Our ancestors preferred typical holidays and saint people: Cover of the Virgin, Dymytriy, Paraska, Vasyliy, Kozma and Demyan. In other Western Ukrainian regions the situation was analogical [27; 29; 30; 31].

The patrociniums are characterized by relative stability. The patrociniums were connected with not an object but with a locality, the examples of which may be by inertia their recurrences in one village which followed when the community of another confession had to build a new church there, often even not far from the first one. In case of the election of patrocinium there should have been good reasons, the so-called "ictus" [8, p. 36]. In Ruthenian (Ukrainian) cities of Slovakia this process started in the second half of the XVIII ct. , was strengthened in the XIX ct., and, especially after the First World War and changes in the society of Slovakia that took place since 1989. There were the largest number of repairs and reorganizations of

wooden temples in the given intervals of time which since the XVIII ct. were totally removed and reconstructed into brick ones. Together with the building of new churches in the last decade of the XX ct. the patrociniun could change such objects with new blessing and in the previous, better case left smaller constructions (for example, chapels as it happened in the town of Svydnyk when the church of saint Paraskeva Great Martyr of 1800 became in 2005 a part of the temple of God's Wisdom [14, p. 201].

In general, the question of the choice of a certain patrociniun in some settlements remains hardly cleared up. Thus, in our opinion, there was not casually Saint Vasyl's The Great paraphial church in Sharysk committee of the paraphy Dryuchna and in the braches of the village of (Vyshnya) Vladych (folk. "Ladych") [18, p. 360] -St. Mykolay's, in the village of Sukha – Introduction [8, p. 467]. Besides, in the neighbouring village of Nyzhnya Vladycha [19, p. 354] but already in Zemplinsk committee there was also Saint Mykola's church [8, p. 467]. The fact of the existence of so many temples of saint lords nearby is probably connected with the fact that the lord once lived here or the villages were subordinated to him in some way. Much more clear (political) choice of the patrociniun Saint Alexander Nevsky for an Orthodox cathedral in the town of Pryashchiv in Partisan street which had been building during 1946-1950 or the churches of blessed lords P.P. Hoydych and V. Hopka in the end of the XX ct.

It would be interesting to trace a choice of patrociniuns in other villages, for example, in Nyzhniy Komarnyk (fleabone – "a hut for shepherds on a valley who in the period of shepherding abstained from sexual relations" [33, p. 752]) under Duklyan pass where Pokrova church is situated.

We took separate data about Eastern Slovakia out of shematysms of Pryashchiv archdiocese of Greco-catholic church dating back to 1833 [12], 1884 [13], 1994 [14], and 2008 [15], monographs about patrociniuns of Slovakia [8; 10]. For comparison we use the shematysms of Haydudurozk [1] and Velykovaradynsk archdioceses [12] and monographs about the churches of Peremysk [31], Kholmsk [30], archdioceses and Transcarpathia [27]. On the basis of it we made up a table of the chosen patrociniuns since 1833 till 2008. If the data had been added out of shematysms of the mentioned Greco-catholic arch-

dioceses, Mukachevo archdiocese (historical and contemporary) inclusively for other years the changes would have been more evident.

Almost absolute (!) absence of the churches of Christ's Christmas, Epiphany and Christ's Revival impresses within trinity patrociniums. The Churches of Christ's Ascension are represented in the largest number in all archdioceses. The most spread virgin's patrociniums were Cover, Assumption and Virgin's Birth.

Saint archangel Mykhail was a favourite patron of churches, especially in Oradiysk archdiocese where in couple with saint Havryil he was in more than 50 % temples (!). Haydudurozka archdiocese completely excluded patrociniums connected with the Byzantine sacred (saint Dimitriy, saint Paraskeva) and saint Vasiliy The Great appears only once.

It would be interesting to compare a frequency of patrociniums in accordance with a quantity of paraphies/ branches according to social and national population structure (a language of liturgy). But this is a topic for another research.

As far as the icons of patrociniums are concerned – temple images, they belong to the most valuable monuments of the region. After all, there are ancient works of the XV-XVI ct. (the icons of saint Dimitriy from the village of Ladomyr, archangel Mykhail from the village of Rivne, Novoselytsya, Kryve, Ulych Kryviy and saint Paraskeva Martyr from the village of Rivne) among them. Together with the local icons of Spas in glory (from the villages of Chabyna, Ulych Kryvyi, Venetsiya, Kryve), Virgin with praise (from the villages of Bekheriv, Ulych Kryviy, Kryve) and saint Mykola (from the village of Dubove, Rivne, Prykra, Ulych Kryviy) they are all parts of ancient iconographic and stylistic layer that came to the territory of Eastern Slovakia and Transcarpathia from Ukrainian Halychyna, mostly thanks to Peremyshl with an Orthodox lord. The bright evidence of these related icons of a wide area are icons out of the collections of the museums and galleries of Lviv, Peremyshl, Sihanouk, Bardiyev, Bratislava, Svydnyk and others.

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**SCULPTURE OF LYCHAKIVSKYY NECROPOLY IN LVIV
OF THE SECOND HALF OF THE XIX CENTURY:
TYPOLOGY, STYLISTIC PECULIARITIES**

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Annotation. *Lychakivskyy Cemetery in Lviv is a unique open-air museum. The most ancient samples of necropolis sculpture, presented here, are traced back to the end of XVIII – beginning of XIX centuries. The most distinctive features of sculptural monuments of the second half of the XIX century are covered in the article; the peculiarities of image-bearing and sculptural solutions are described herein; the art analysis of works and their typology grounding on the image-bearing and plot solutions, as well as on the compositional solutions is presented in the article.*

Key words: *grave stones, typology, composition, symbolism, architectural motives, Madonna, moaning lady, angel.*

***ICONOGRAPHY OF BLESSED VIRGIN MARY IN FOLK RELIGIOUS PAINTING
OF DNIPRO RIVER AREA IN THE SECOND HALF
OF THE 18th CENTURY AND IN THE 19th CENTURY***

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Annotation. *Made in article ia an attempt to reveal the reasons and character of changes in the iconography of Blessed Virgin Mary and presentation of the icon in folk icon-painting of Dnipro river area in the second half of the 18th century and in the 19th century.*

Key words: *folk painting, iconography, icon of Blessed Virgin Mary, Dnipro river area.*

III. МИСТЕЦЬКІ СТУДІЇ

ART CULTURE OF THE 21st CENTURY: BETWEEN DEVELOPMENT AND HIEROSTRATISM

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Lviv, Ukraine*

Annotation. *The article is devoted to the new projects which aim to seek the ways of combining art culture and education. The success of the project «art culture» on the Ukrainian ground will depend from the quality of teachers and lecturers, brought up on a special art, aesthetic and pedagogic training. A problem of the forming of the new quality educational trend.*

Key words: *culture, synchronization, prospective models, priority values.*

***WRITERS OF TRANSCARPATHIA AND ALL-UKRAINIAN LITERATURE AND ART
CONTEXT OF THE FIRST HALF OF THE 20TH CENTURY.***

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Uzhgorod, Ukraine*

Annotation. *The article deals with the literature of Ukrainian transcarpathian area in the first half of the 20th century. The author makes an attempt to include the creative work of Transcarpathian writers A. Boloshyn, I. Nevytska, Yu. Stanynets, Zoreslav, Ivan Irlyavskiy into All-Ukrainian literature and art context.*

Key words: *Ukrainian Pidkarpattya, creative work, All-Ukrainian context, literature of action.*

***CITY LANDSCAPE IN MODERN ART:
NATIVE CITY VIEWED BY LVIV ARTISTS***

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Annotation. *On example of Lviv artists V. Skachkov and P. Fediv the author investigates the peculiarities of rendering the city landscape, proving the idea that the force of art is in the will to return people the joy, to charm them and to help to understand the beautiful many-sided world.*

Key words: *painting, city landscape, Lviv, genre, nature, originality, emotional aspect, antiquity.*

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Uzhgorod, Ukraine*

Annotation. Author makes an attempt to analyze the «inner» sence of the genre painting of Transcarpathia in 1970s and beginning of 1980s., which appears as a result of the selection of reality phenomena in the pricise hierarchical system of social realism. The realization of the subject constructions with the help of expressive means is investigated on the base of empiric material.

Key words: socialist realism, totalitarianism, subject painting, ideology, content, form.

**FORMATION AND ACTIVITIES OF ART MUSEUMS
IN TRANSCARPATHIA DURING THE PERIOD OF THE SOVIET POWER
(1945-1991)**

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Uzhgorod, Ukraine*

Annotation. *The article reviews the questions of rise of the Art Museums development and their functioning in Transcarpathia within the period of the Soviet power. Namely, foundation of the Uzhhorod Picture Gallery, after some time – Transcarpathian Regional Arts Museum named after Y. Bokshay and formation in Uzhhorod of two memorial houses-museums of the People's painters of Ukraine F. Manaylo and A. Kotska. Also the formation of public museums of the artistic trend in Transcarpathian Region is being examined.*

Key words: *museums, public museums, memorial houses-museums, exposure, exhibits.*

**SOVIET GRAPHIC ART
OF LATE 1970s – EARLY 1980s OF THE 20th CENTURY**

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Annotation. This article gives the reader an understanding of the main features and trends of graphic art in the Soviet Union of the late 1970s – early 1980s. It refers to the key themes of Soviet graphic and matched areas of graphic schools, clearly defined their vectors. The text is focused on the artists psychology in 1980s and forming a kind of critical vision and perception of reality by young artists. Accents are on the new experiments in printmaking techniques and composition. Considerable attention is paid to the key exhibitions of 1980s such as the VI All-Union Exhibition of Printmaking, 1982, "86 printmaking», Kyiv, "Youth of the Country», 1987, Moscow.

Key words: graphics, avant-garde, critical art, graphic technics and technologies, printmaking, etching, lithography, drawing, seriography.

ORNAMENTS AND MUSIC: STRUCTURAL PARALLELS AND INTERPRETATION

УДК 78+75.058

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Annotation. *The article considers the relationship of music and ornamental arts, which is related to the proximity of their abstract nature and structure of the rhythm and composition. The analogy "ornament-music" is analyzed by art theorists and experience of artists towards convergence of these arts (light-bright-music, sound patterns, avant-garde cinema, etc.).*

Key words: *ornaments, music, rhythm, composition, koloropys/coloring, light-bright-music.*

Ornament and music – especially expressive and versatile art. The affinity of the most ancient arts, which, at first glance, there are subtle, often inspiring guidance of analogies and metaphors common. No wonder they say that ornament is "music for the eyes."

On the other hand, the "art of musical ornamentation belongs to the most amazing achievements of the human mind" [19, p. 285], says Ernest Hombrih. His work "The value of the order". Studies in the psychology of decorative art "highlights the problems of psychology of decorative art, and in particular considering the value of the ornament and music. In this paper reflect the author displays it on a high level of abstraction and philosophical thinking. This is not an isolated case when it comes to compare the ornament and music, similar trends seen in some other authors. Particularly worth mentioning as examples of research B. Galeev "analogy" music – pattern"[2] E. Sintsova". Structural and spatial matching music and ornament "[11] M. Sultanov "Visual Arts and Music: Comparative artistic language"[13], Lars-Olof Elberha ". The analogy between music and ornament"[16]. How ornamentation and music also stimulated artists, composers and directors to create experiments towards a combination of these arts.

The aim of the paper is to show the relationship of ornament and music as abstract phenomena, pointing out analogies and differ-

ences. Highlight their theoretical understanding and analysis of existing designs at the structural level. The theoretical and practical results of combining music and ornament also consider in a single product.

The parallels between music and ornament were noticed at different times as philosophers and artists. Thus, comparing the colors, figures and sounds was found in the Plato and the Pythagorean's teachings. Subsequently, analogy "music – ornament" sounded by Romantics distinctly. "Actually, such kinds of music – claimed Novalis – make up arabesque, patterns, ornaments (...)" [2, p. 30].

Immanuel Kant compared the music and decor, an assessment as the most pronounced manifestations of "free" beauty – as art, purpose and benefits which, in his opinion, are not available to us. Along with dance, Kant refers to their "game of the senses" (tones game, colors game, sounds game, rhythm) and considered to rank "nice art." He speaks of music as ornament and Game excess creative forces of art, because they do not arise out of necessity, but only after satisfaction of all needs.

Johann Friedrich Herbart also spoke of the aesthetic enjoyment of art without the representative nature – music, architecture and poetry. In aesthetic judgment is not the subject matter, and the pleasure caused mental configuration elements and forms that viewers are in a work of art [9, p. 247].

Ralph Vornum in the "Analysis of ornament" (1848-1850) and also says the proximity of the ornament and music. In particular, we present the following words of the author: "I believe that the analogy between music and ornament is perfect: the first is that to the eye, so the second – to the ear, and soon the time will come when it will be practically demonstrated" [19, p.37].

In order to explain the proximity of the two arts, Vornum analyzes the basic principles of ornament and music: "The first principle of ornament was supposed to be a repetition of the planned sequence in a row, in some detail, as melody is sounding in music: the system appears both on the same source – the rhythm (...). The second position in the music – a harmony or a combination of simultaneous sounds or tones, it is also identical to the ornamental art: every correct ornamental scheme is a combination of ... or devised sequence forms named in the first counterpoint, and in contrast to other symmetric"[19, 38].

An interesting parallel was conducting by architect Augustus Endel. Exploring ancient ornaments, he writes that "art form whose mean nothing, nothing and nothing will represent recall and excite our souls as deep as the music was able to do this with a sound" [17, p.75]. He notes that we listen to music and move themselves without realizing why, because nature has a rhythm built into us. Similarly, lines of varying thickness and size, rhythm and intensity have a different feeling in the observer.

Reflecting on ornamental art, artists and art researcher Vladimir Tabor said: "When one creates pattern, suddenly opened, created a somewhat remarkable, drawing something that has not been and could only get out that way. To explain this miracle of words is very difficult and in this sense very similar pattern to the music"[15, p. 188].

Instead, art psychologist Ernest Hombrih pays considerable attention to the analogy between decorative art and music. Both of them aim to find order in the world(visual and mental), both characterized by a non-representative, nemimetic nature and appeal to the intellect because of its complex structure and at the same time able to strongly influence the emotions [19, p. 285]. Hombrih includes the following main characteristics that are common to the ornament and music: the total value of figures and background; symmetry and balance, asymmetry and direction, tone and motif, the use of metaphors (ex., the color is described as warm, sweet, loud, and sounds – colorful, soft, sad, etc.) [19, p.287].

Analyzing specific music or a particular pattern, then surely draw parallels unlikely. Only the analysis of music and art as ornament phenomena timeless style and is able to show structural parallels outlined these arts.

Lars-Olof Elberh believes that music perception is much more complicated – it is presented as if time performance, and ornament, in his opinion, no such properties [16, p. 98].

Modern Russian philosopher Eugene Sintsov contrary believes that pattern develops primarily as a spatial structure. The music is dominated by movement, dynamics and spatial component exists in some synesthetic aura that accompanies the development of the melody. Thus associative dynamics ornamentation is reflected in the music, and the spatial freedom of music perfectly "fit" in the pattern [13,

p. 5]. Sintsov wrote: "Music and ornament – the language and form of the fundamental structures of some creative thinking, which is reflected not only in the dynamics of meaning ... how much specific to the semantic spatial-motor entities" [11, p. 111].

Thus, the fundamental quality by which visual forms close to the musical form – a length of time. But it is possible to get through a particular organization in space, in the way of rhythmic sequences. Yes, Kiwi Peter believes that absolute music – and that is as repetitive arabesque wallpaper (background). It was in this building (which, he believes, instrumental music), it is close to applied art [20, p.348].

Similarity of ornamental art and music is also related to the fact that the basic structural principles of ornamentation – rhythm and composition – are common to both art and you – defines the relationship of parts and whole. According to this approach, the rhythm – a notional infinity of space, where there is a sense from the beginning as part of the spell that we need to move in space. A composition is responsible for the cohesion of components. Thus, the combination of these structures has attributed the phenomenon of ornamentation , which involves the movement of parts, pieces, unique cultural and semantic role – as a carrier hronotopic ideas. So the simplest ornament – the rhythm of lines – contains a vast concept of time [10].

The importance of rhythm interesting thoughts expressed S. Rappaport. He argues that the rhythms ornament (ancient or modern) correspond to general human needs rhythm , because man lives by the rhythm of the heart. Rappaport says artistic generalization best to follow in architecture, decorative arts and music [14, p. 30].

Analyzing the topic, the researcher believes B. Galeev out the analogy of "music – pattern" (and "music – architecture ") universal, global metaphor that captures the structural and architectonic proximity of these events. It even suggests the presence of internal structural similarity between the national melodies and national ornament [2, p. 32].

In shaping how common both arts also points M.Sultanov, but the essence of it – the freedom of improvisation, which is the basis of the uniqueness of a work of art [13, p. 3].

Consequently, ornament, and music are subjected formal and structural analysis. However, Lars-Olf Elberh believes that beyond is something essential – our experience, personal perception – because

such a study of art cannot qualify for fair coverage analogy "music – ornament"[16, p. 109-110].

Researchers of ornamental art (Zhirmunsky, S. Ryzhakova) along with music compare it with dance and poetry, as in these arts the material from which they are constructed, thoroughly conditioned, not burdened with meaning, value and practical problems[5].

Also the term "ornaments" is used to denote melodic phrases with sounds (gestures) are three small islands Los those that adorn the main melodic picture, and also increase its expressiveness. "Ornamental forms of plastic arts such mime-plastic language voice, breathing, sound, movement at the bow, his pseudo-feasible space. Also features "sound sculpting " a game with its space and is another sign of ornamentation: the possibility of a repetition of elements, as the singer always makes sense permanent return to some "average sound," says N. Dyvakova [4, p. 61-62].

There are also many attempts to express the parallels between music and ornament, and then combine these into a single synthesis of art that were made by artists of different trends in different eras.

Back in the XVIII century. L.-B. Castel raised the possibility of "see the music ", and his successor Isaac Newton (who is known not everyone was an artist) made the first discovery in combination of music and visual forms – sound-coloring analogy (the ratio of seven colors and seven octaves of tones).

Light-bright-music, we find music in painting becomes the practice of artists at the beginning of twentieth century. Experiments to combine music and the plastic arts see how the part of the musicians (A. Scriabin) and artists (P. Klee, Kandinsky W. F. Coopka). For a link generations of practitioners of art that concerned issues of motivation and explanation of abstract compositions, music became a paradigmatic model: at the time it was the only radical abstract art. Artists sought to achieve effect sound of their works, that they had a standard of quality and successful picture.

The artists tried to express the inner world of creativity, but it works best in music. In the plastic arts begins search for "inner sound ". The theoretical work "Point and Line to Plane " V. Kandinsky says: "The music that is not very important (except march and dance) are still only suitable for creating abstract works" [7 , p. 68]. The artist says: "Hence, the current flowed searches painting rhythm, mathe-

matical, abstract construction, the current use of repetition, colorful tone, observing the way to bring in traffic paint, etc." [8, p. 19-20]. He emphasizes not the external similarity of arts, namely the ability of aesthetic forms. Such fundamental quality by which visual forms of music is closer to the length of time, three-dimensional dynamics [8, p. 127 -129]. And in music, in turn, uses the spatial orientation (E. Varese, K. Stockhausen, J. Xenakis).

In the 20 years of the twentieth century rhythm-plastic idea – a combination of sphericity with complex spatial movement, were further developed in the works of the masters of the school " Bauhaus " – J. Albers , L. Klee and P. Feyninha. While many artists of his paintings called "Symphony", color polyphonic ring tones, chords, scores, and it was not just a metaphor – it was the principle.

In the picture treatise of Ukrainian cub-futurist Alexander Bohomazov we can find a comparison of music and rhythm in painting. In his opinion the rhythms of music and dancing are generally primitive. Instead, "painting is a perfect rhythm element that composes it" [1, p. 69].

In cinematography, editing experiments combining music and ornament are much more interesting results that occur through the use of specialized equipment, audio and light equipment.

The ornament has a certain affinity with film – has internal dynamics and creates the affect of changing times, just as the latter is considered to be revived artistic way, the synthesis of fine arts, music and theater.

Directed by avant-garde experimented with many audio tracks to the pictures that were supposed to be identical image. The first synthetically generated sound belongs Oscar Phi Shinheru. For example, in the publication " ornament nar or ty » («Sounding Ornaments», 1932), he wrote: "Between ornament and music, there is a direct link, which means that the pattern itself is music. As you look at the tape of the movie of my experiments with synthetic sound, you'll see along one edge of a thin strip of jagged patterns. These ornaments are drawing music – they sound: when run through a projector, the graphics are still transmitting sounds unheard of purity, and thus, obviously, opens fantastic opportunities for writing music in the future "[18]. Thus multilayer exquisite ornaments produce complex musical sounds and tracks in turn design abstract visuals. Fishinher indicates the pos-

sibility of widespread use of graphic sound patterns. For example, through appropriate fancy displays can be determined by personal and national ornament features.

The first experiments with sound ornaments in Raple velocity union took place in the late 20th century. (A. Av raamov, E. Sholpo, M. Tsehanovskyy, G. Roman-Corcaing). Thus, in 1931, Eugene Sholpo designed musical instrument, etc. "variofon" – optical synthesizer music recorded on 35 mm film using cut gear drives of different shapes that change the contour of the audio track, and transmissions that synchronized circuit and supply film. At the beginning of the film demonstration – music plays. Unfortunately, this tool was destroyed during the bombing of Leningrad.

Since the late 1950s Kyiv architect and musician Floran St. George began working on his own theory of "color music", where theoretical analysis combined with color perception problems "coloromuziky " synthesis of sound and image. Yuriev also includes an original method of color phonetic transcription, which can be applied to all languages, as well as for color recording of musical works [12 , p. 76].

In an effort to bring or combine ornament and music artists and researchers have opened new horizons in the understanding of art in general and its opportunities in the implementation of the artistic image, emotional expression, the synthetic nature of creativity. Among the results of their work see many colorroad (B. Castel , K. Looe , F , G. Helmholf , A. Scriabin), color bodies (A. Remington , B. Bi Shop) color-music Systems Association (FA Yuriev G. Rimsky- Korsakov) coloring art, light- color-music, abstract cinema (O. Fishinher, G. Richter).

As for today's «reincarnation" of ornamental art and actual musical trends, it can be argued that they are going through constant experimentation and the search for new forms of expression. The development of modern art goes through the synthesis of its various types and because he is a synthesis of it, and its influence on is a multi-giving. Artists try to encourage the viewer to activate visual and auditory senses sensory perception for artistic creation.

Huge reserves for the synthesis of abstract images and music on-screen incarnation opened to active development of Video – engineering and of computer animation , as shown , numerous festival of experimental art.

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**ORNAMENT AND MUSIC:
STRUCTURE PARALLELS AND INTERPRETATION**

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Annotation. *The article deals with the correlation of music and ornament, which are close due to their abstract character and construction – rhythm and composition. It analyses the use of the analogy «ornament-music» by theorists of art, and also experiments of artists, who bring together these arts (light-colour-music, sound ornaments, avant-gard cinema etc.).*

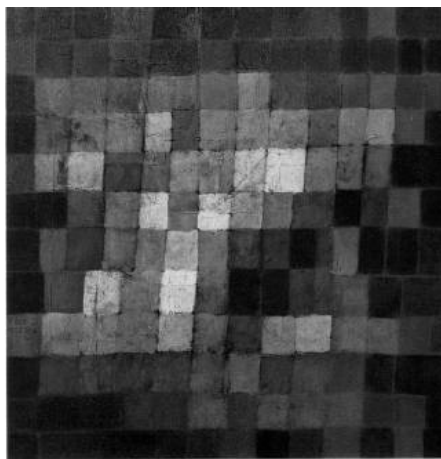
Key words: *ornament, music, rhythm, composition, colour music.*

Illustrations.

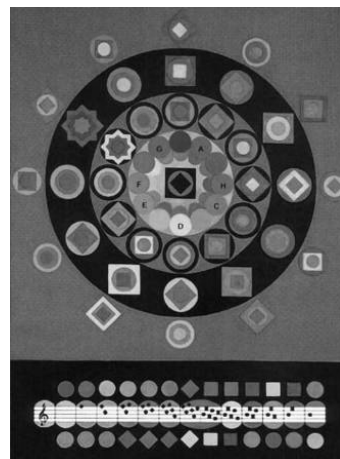
1. Vasily Kandinsky. Fugue, 1914
2. Paul Klee. The ancient sound, 1925.
3. Florian Yuriev. The system of color-tonal music, 1961.
4. Luis Domenech and Montaner. Stained-glass window in the palace of Catalan Music, Barcelona, 1905-1908 years
5. Florian Yuriev. Coloropys, 1961
6. Oscar Fishinher. Frame from abstract film "Spiral," 1926.
7. Oscar Fishinher. Sound ornaments, 35mm film, 1931.
8. Arsene Abraham. Narysovani sounds: ornamental animation in Weltton-system, 1929-1930.



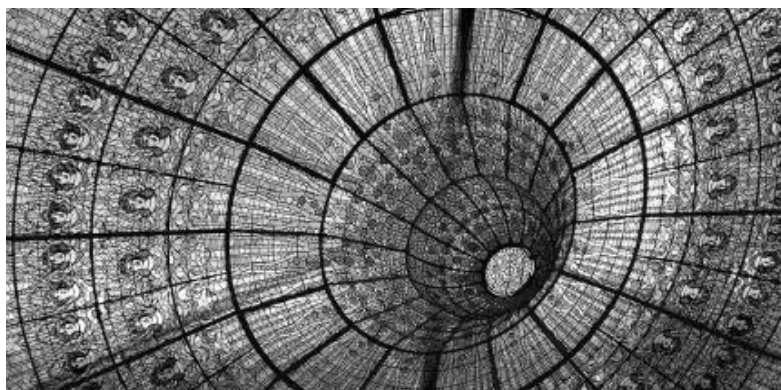
Василь Кандінський.
Фуга, 1914.



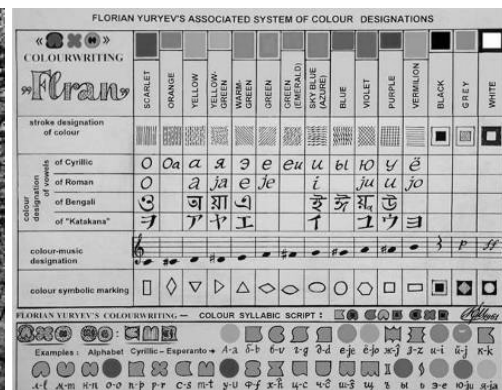
Пауль Клеє.
Античне звучання, 1925.



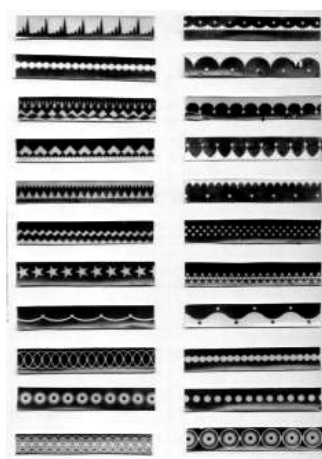
Флоріан Юр'єв. Сис-
тема кольоро-
музичних тонально-
стей, 1961.



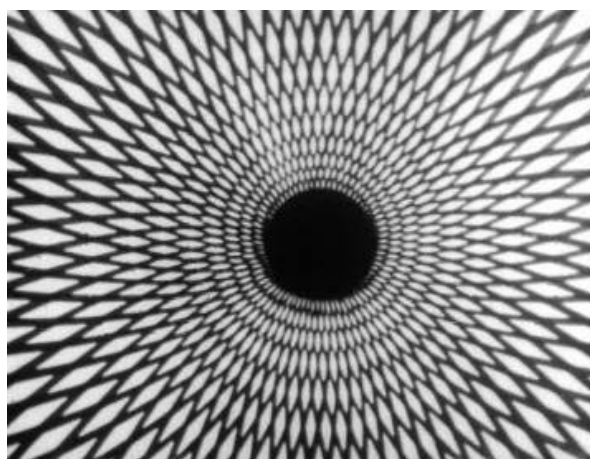
Луїс Доменек і Монтанер.
Вітраж у палаці Каталонської музики. Бар-
селона, 1905-1908 рр.



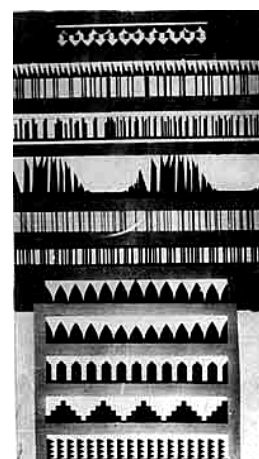
Флоріан Юр'єв.
Кольоропис, 1961.



Оскар Фішінгер. Звукові
орнаменти, 35 мм кіно-
стрічка, 1931.



Оскар Фішінгер. Кадр з
абстрактного фільму
«Спіралі», 1926.



Арсен Авраамов. Нарисо-
вані звуки: орнаменталь-
на мультиплікація у
Welttonsystem, 1929-1930.

PROFESSIONAL UKRAINIAN POTTERY ACHIEVEMENTS IN THE INTERNATIONAL STAGE OF 1970-1980

УДК 738(477)«1970/1980»

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Annotation. *Since the early 1960's. professional art pottery actively developed in Lviv, where there are only one in Ukraine Lviv State Institute of Applied and Decorative Arts. In the early 1970s, Ukrainian artists participating in the exhibition «Ceramics – the USSR». The next step was their participation in international competitions of artistic ceramics in Faenza (Italy) and Vallorisi (France).*

Key words: *art pottery, Lviv, Ukraine, international exhibitions.*

Today, reviving spiritual values - both national and universal, we should not forget about becoming the best traditions of their own national culture. It is therefore particularly relevant to the study are the following manifestations of the Ukrainian culture in which it is the prior provincial, nation reaching the level is the work of representatives of Ukrainian professional art pottery as the best world achievements. Their emergence and rapid development taking place in **the Soviety**, a proper understanding of philosophical and artistic-aesthetic foundations of professional creativity in the area of artistic ceramics days of Soviet power will enable to perceive and difficult to objectively evaluate developments in art and culture. The history of Ukrainian art is extremely dramatic, full of contradictory impacts. On this subjects many books are written, interesting studies done many actual discovery. Now when the old aesthetic categories dictated by past eras, lose their orientations, creating another reality, opens a wide space for the free creation, you do not need to adapt established canons and ideologies.

Note in particular that the major European schools of ceramics formed during the twentieth century. War period of pottery (1950-1960 's) was marked by a new understanding of the art of clay and fire : the desire of the great artists (P. Picasso, F. Leger, A. Matisse) identify its archaic man-made, plastic and monumental quality. Formation of a new approach to the material contributed to the vigorous activity of the International Academy of Ceramics (based in Geneva, 1953),

organized an exhibition of world ceramics in Ostend (1950 's) and Prague (1962). The purpose of the Academy is to present the international ceramics at the highest level, to encourage cultural cooperation to facilitate communication between the ceramic and museums. However, it is 70 to 80 years has developed a completely new shape and structural language of ceramics, highly expanded her artistic palette, deeper semantic content works. During this period, actively developing the art of ceramics in Western Europe, working with such outstanding masters as H. Koper, L. Rai, and G. Hugo (UK), W. Votti (Sweden), M. Orlandini (Belgium), M. Kipers (Netherlands), K. Dzauli and G. Mariani (Italy), A. Bresson and C. Vera (France) and others. Along with the new trends in Western European countries in 1970 - 1980 years have seen the rapid development of ceramic art in Eastern Europe (Hungary, Czechoslovakia, Poland). The basis of this development consists of good professional school, a strong manufacturing base and outstanding masters. Among these are Mr. Rada, V. Sherak, MI Age (Czechoslovakia), K. Kubinskaya, M. Kuchinskaya (Poland), I. Shrammel, J. Polgar, K. Orban (Hungary). International Academy of Ceramics was the organizer of the international ceramics competition in Italy (Faenza) and France (Valloris), which had a tremendous impact on the further development of decorative ceramics from different continents, significantly increased its overall global artistic level . In Faenza and Vallorisi opened national identity and high skill such great artists as Carl K. (Argentina), H. Gonzalez (Cuba), S. Espinoza (Puerto Rico), R. bounds (USA), N. Shibata, E . Koichi (Japan), Bo Cheng (China), A. Dekerf (Senegal), L. Du Toyti, G. Daley (Australia), and A. Datch (New Zealand).

The origins of the Ukrainian professional decorative pottery of the late twentieth century marked later known artists and teachers such as T. Dragan, T. Levkiv 3. Flint, R. Petruk, N. Fedchun, L. Bohinsky, A. Mylovzorov, A. Bezpalkiv, Milad Kravchenko, I. Tumanov, Ershov, J. Motyka, V. Yaroshevych, J. Solovyov and many others. Development of a national school of ceramics and its achievements in the international arena contributed to the activities of the leading art institutions of higher education, especially Lviv State Institute of Decorative and Applied Art (now Lviv National Academy of Arts). It was here in 1946, was open only in high school specialized department of ceramics.

From Lviv art community begins the origin and development of the Ukrainian professional ceramics.

In art pottery, which is gradually losing the traditional utilitarian function becomes paramount author's unique concept, unique way of presenting the unusual qualities of the material. A dominant position is clearly expressed and strengthening the artistic personality. Characteristic features of ceramic works of the 1970 's - 1980's, made by Lviv artists for numerous exhibitions were : the presence of a particular topic, to achieve the synthesis of a variety of means of expression, often borrowed from sculpture, painting, graphics. These works have the potential to create meaningful dominant active in organizing the interior, Art addressing complex environment. Were initiated collective exhibition "Ceramics Lviv " (1961, 1963, 1967, 1972). Works of Lviv masters of that period differed depth of creative thought and expressive art image humanism, a high level of skill, romantic sensuality and desire for philosophical understanding of the world. Lviv masters not only creatively use local traditions, but feel free to learn best practices of others, first of all neighboring nations. Not by chance, their creative activity has been remarked by leading experts from Moscow, who organized in the Latvian seaside village Dzintari special creative team to select the best works at the International Competition in Faenza and Vallorisi . Lviv potters weighty proven in the exhibition " Ceramics USSR" 1971 in Vilnius and the exhibition "Ceramics USSR - 75", about half of the exposure represented Ukraine in Lviv unique original works of potters that finally asserted their authority. The first international exhibition was Taras Levkiv . He was one of the 5 and representatives from the Soviet Union (and only from Ukraine) at the Third International Biennial of Ceramic Art in Vallorisi (France, 1972), resulting artist honorary diploma has become an important stimulus for further inspired creativity. In the period 1970 - mid 1980s Lviv potters regularly participate in international exhibitions of artistic ceramics and awarded diplomas (T. Levkiv - Faenza 1974, 1978, 1979, Valloris 1980, S. Flint - Faenza 1974; R. Petruk - Faenza 1975 Inna Tumanov - Faenza 1978 J. Motyka - Valloris 1980, S. Birch - Valloris 1980; Kovalevych Games - Faenza 1984 and others). . And in 1986, there is a unique event - labor Neelie Fedchun " Scythian women " in Faenza receives one of the highest awards. In 1980 in Dzintari to join Kiev Lviv artists Mylovzorov A. and L. Bohinsky and Kharkov J. So-

lovyov. As you can see, thanks to the active creative positions remarks Moscow specialists who were responsible for the presentation of Soviet decorative art abroad, Ukrainian potters received in the 1970s - 1980s, the opportunity to present their work at the prestigious European art forums. In the field of artistic ceramics there are important artistic events. Artists in practice conducted bold experiments, which were based on the active synthesis of sculptural and pictorial and graphical expressive means. Internationally Ukrainian pottery gradually acquires its own creative person and released originality, depth of artistic content, professionalism in dealing with formal tasks and high humanistic spirit.

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UKRAINIAN POTTERY IN INTERNATIONAL ART EVENTS OF THE 1970-1980-s

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Annotation. Since the early 1960's professional art pottery actively developed in Lviv, where there functioned Lviv State Institute of Applied and Decorative Arts, the only one in Ukraine. In the early 1970s Ukrainian artists participated in the exhibition «Ceramics – the USSR». The next step was their participation in international competitions of artistic ceramics in Faenza (Italy) and Vallorisi (France).

Key words: art pottery, Lviv, Ukraine, international exhibitions.

ROLE OF DECORATIVE ART CERAMIC IN SHAPING THE ENVIRONMENT OF MODERN INTERIORS

УДК 738:747

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Annotation. *In article addresses the importance of establishment of interior ceramic in organization of architectural space. The author examines the basic types of decorative ceramics, namely panels, decorative sculptures, modular ceramics and other ceramic products that fill space.*

Keywords: *ceramics, architecture and interior design.*

Problem Statement. The problem of the use of ceramics in the architectural space is the difficulty combining it with modern materials and appropriateness of use in creating your environment and interior design solutions.

No other material has such a wide range of decorative possibilities, so the search for new concepts of artistic effects, organic modern architecture, is becoming an important requirement. Traditional architectural ceramics: tiles, shaped and ornamental reliefs, parts orders, which have a rich history of use in the architecture of public buildings are modern interiors new functional sense, another aesthetic value [1].

Analysis of research and publications. Regarding the study of the problem, known works of V. Vorontsov, I. Germans "Glass and Ceramics in Architecture" and O.M.Golubets "Decorative ceramics in contemporary architectural and spatial environment" dedicated to the analysis of the formation of decorative ceramics as part of architectural environment, art of leading artists of the world, new trends in foreign ceramics, creativity and diversity of component search.

The purpose of the article. The aim is to determine the role of decorative art ceramics in shaping the environment of modern interiors.

The main material. It is impossible to overestimate the tremendous role of ceramics in the design of architectural environment. Nowadays created more decorative pottery, amazing perfection of forms and richness of painting, the variety of textures.

Increasingly on the walls began to appear ceramic mosaic painting for facing tiles and terracotta reliefs. The interiors and parks can often find ceramic vases and decorative sculpture. This contributes to a rich palette of artistic tools that allows you to implement the most sophisticated ceramics creative ideas. There are types of painting techniques in ceramics receive their specific imagery without losing the years and even centuries of its original beauty and freshness.

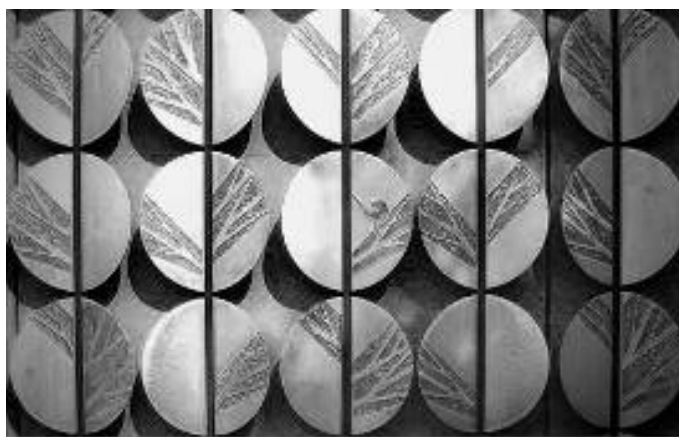
Majolica, terracotta, bricks mass are the most common materials of contemporary ceramics used by artists, designers and architects to design interiors and architectural design space [2].

Ceramic panels and three-dimensional compositions are directly involved in problem solving design interior designer. In panel continuously infused desire for the use of alternative means of expression for ceramics with a desire to preserve the specific material. Space-spatial composition when creating color-plastic volumes for architectural environments, successfully interact with some space and small architectural forms.

Much attention is paid to architects create various texture surfaces, due to the new trends in modern interiors decision when they decorate products laconic forms and stingy polychrome. This austere architectural style even touched monumental works of decorative art, which primarily include fancy and themed wall panels (Fig. 1). Technique of performance varied: it is painted in the standard tiles ceramic enamels ("piropiktura " and " thermo-decoration "), and mosaic typed with chopped pieces of pottery (flat, raised, terracotta and glazed) (Fig. 2), and construction drawing or pattern of rectangular or cut along the contour of tiles or colored bricks [2].

In modern interiors and arrangement of individual public buildings are widely used bulk ceramics – decorative vases, vessels, bowls, sculpture. [2] Architects are required not only to decorate and create the desired mood, but also for the organization of space, making for an

element of sophistication to interiors decorated with standard materials. This task is particularly appropriate volume decorative sculpture of terra cotta and fireclay mass, as in ceramic sculpture is more appreciated than its realism, and associatively, Fine and Decorative thinking [4].



Rysunok 1. Wall panels. Figure



2. Fragment of ceramic mosaics.

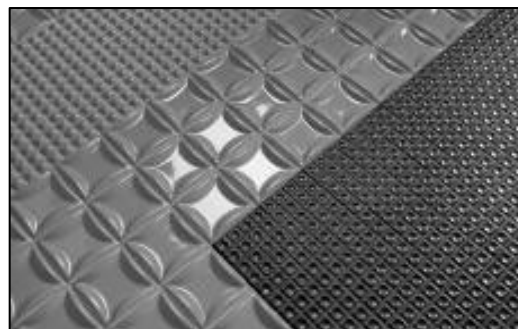


Figure 3. Decorative wall panels. Figure 4. Decorating the walls with ceramic elements.

Modern sculpture to traditional busts, figures added various abstract, modern and conceptual things design, and even obscure items that will surely serve aesthetic purposes but do not meet traditional notions of sculpture. There is a game of shapes, rhythms, colors, textures, visual associations, emotions, dynamics and mood, philosophy, logic and absurdity (Fig. 5).

Depending on the architectural design panels can become independent composition or make one unit of factor swarm and walls. In ceramic panels especially noticeable the wish to flatness, styled images, as in this story the hardest to achieve the illusion of space (Fig.3).

Under most promising ceramic mural "modular" compositions as enjoying increasing popularity and able to seamlessly enter the rhythmic structure of modern interiors, these panels are often used in creating decorative large part of the wall [3] (Figure.4).

Modern sculpture to traditional busts, figures added different or abstract, modern and conceptual way, design, and obscure items that will surely fulfill educational features, but do not meet the traditional imaginary of sculpture. There is a game of shapes, rhythms, colors, textures, with associations, emotions, dynamics and mood, philosophy, logic and the absurd (Fig. 5).

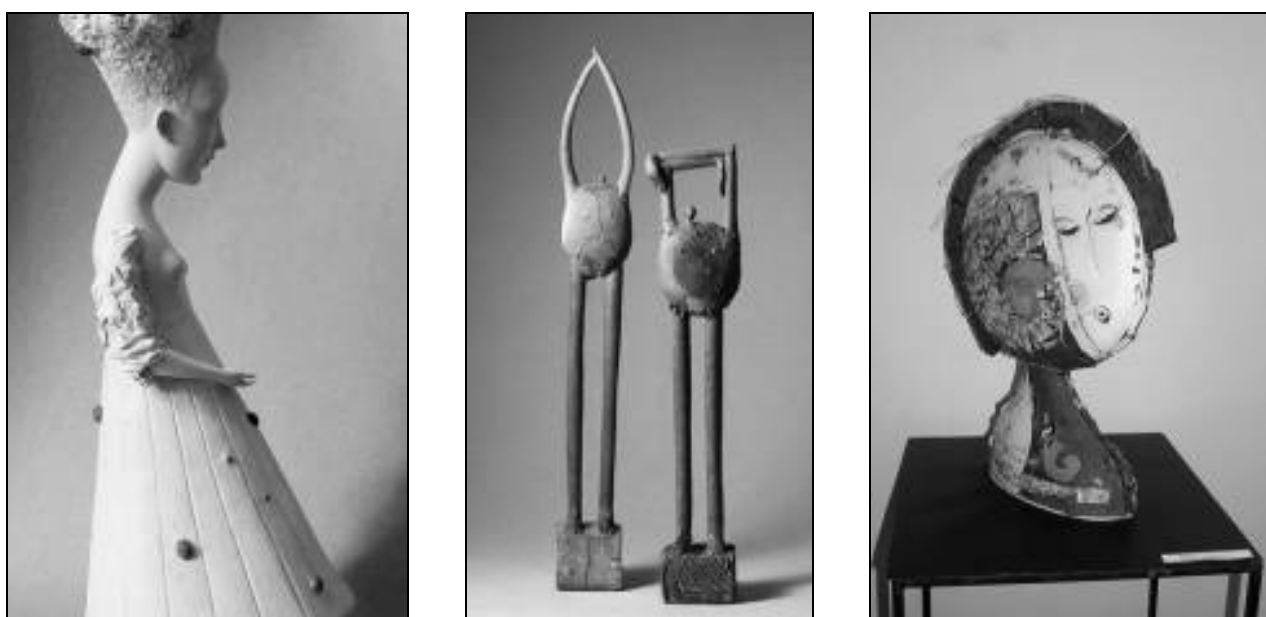


Figure 5. Contemporary ceramic sculpture.

If a sculpture made to order for specific interior, the master is under the artistic ideas, which determines the size, the overall color tone and theme. But often chosen the ware for the interior that best matches the plan. In this case, it is important to keep cohesion (or contrast) themes, style, material, colors, age, national or territorial traditions. You can just go on their own intuition or personal taste, even with the size and the many other level [6].

The desire to enrich contemporary interiors manifested in the creation of household items made of ceramics (floor vases, pots, walls, dishes, lamps, etc.) those are transformed in works of decorative art in the hands of masters and have not only utilitarian, but also the aesthetic function (Fig. 6).

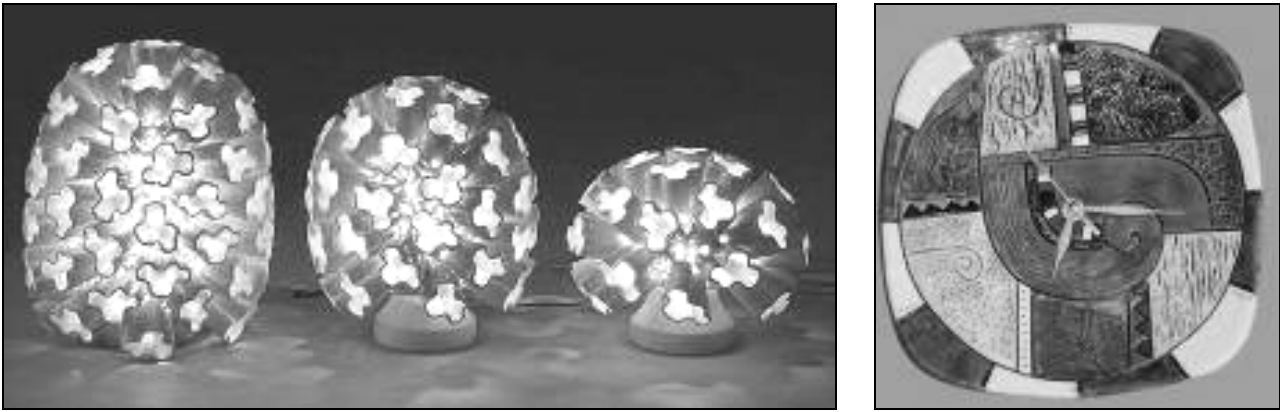


Figure 6. Decorative ceramic household items (lamps, clocks).

Conclusions. Arts and monumental art should provide a separate building and the whole city significance, which have always dreamed of architects. Cooperative painter and architect work designed to specify the architectural ideas to strengthen the emotional impact of buildings. Mutual enrichment occurs art and architecture in the result of synthesis. The plastic of ceramics becomes more clearly, if it highlighted the texture of wall. Art works are created, which are united by a common idea and associated with a particular architectural environment.

Decorative ceramics is one of the heavily developed kind of contemporary arts and crafts. Rich actual material indicates that the scope of using is constantly expanding. A distinctive feature of our time is the use of traditional and new forms of decorative ceramics in the organization of architectural space.

In this situation, ceramics, functioning in architect space, no longer consider narrowly on arts and crafts or monumental art, and look at it as an unknown 'integral part of an interior or architectural space.

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TRADITIONAL RITUAL PURPOSE EMBROIDERY IN THE DECORATION OF FOLK COSUMES TERNOPIL REGION TWENTIETH CENTURY

УДК 746.3:746.4(477.84)«19»

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Annotation. *The article analyzes the traditional ritual purpose embroidery decorating the baby, girl's, women's and men's clothes. First consider the symbolism of geometric ornament that is popularly thought of as amulets is common throughout the region.*

Keywords: *ornament, semantics, folk embroidery, clothing, tradition, symbols.*

It is known that the traditional ritual function of embroidery that was established on the basis of national symbols and guarding its properties. Note that this feature is largely hypothetical, but its existence and traditional use evidence a lot of memories, ethnographers record, the testimony of respondents. Accordingly to the evidence of the informant Manziuk Marija Oleksijivna v.Gorodok, Zalischychkij district people reflect what they saw around them, and believed that is made with love and spells embroidery on clothing save of disease and disaster, because , according to established embroidery traditions, it was applied to regulated time places (sleeves, collar, bosom, a division shirt, apron), because it was believed that it was where the canvas ends, the best place for about evil forces penetration [22, p. 4]. According to popular embroideress of Zbarazhchyny Miroslava Vasilyevna Nituh sign guarding embroidery ornament was rhythmic vicissitude of its elements [22 , p. 1]. In these patterns take into attention colors, technique, popular folk interpretation of signs and symbols. According to the specified area recorded the following most common issues of popular symbols:

- Plant symbols (flowers , herbs, motifs of trees, shrubs , etc.);
- Geometric symbols (diamonds, crosses , triangles, and circles);
- The symbolism of color;

Such groups have spread throughout the region, and is the co-sounding all-Ukrainian symbols of embroidery, which are characte-

rised by regional artistic and stylistic decisions.

Accordingly, in each ethnographic region typical features of using symbols were formed. So, "prydnistrovsky" areas are characterized with the symbolism of geometrical forms at while in north region geometric floral motifs dominate. If Borschiv and Zalishch areas are characterized by typical themes of earth dark colors, then in Kremenets, Lanivtsi dominate the bright colors that that reflects local flora, and partly fauna, symbolize love at families, youth, beauty and health. In addition, please describe those symbols that achieved the greatest spread in decorating clothing and conceived as amulets. This can largely motifs of geometric ornaments (crosses, diamonds, squares, collaboration, «stars» different curves, oblique, straight lines, dots, sigmy, spirals) that carried a specific meaning. According to narodoznavtsi¹ research L. and V. Kurowski, the most widespread symbol is "Vosmypelyustkova" star\ an eight petals star \is considered an ancient symbol of folding and deployment of the universe. This ornament element is the dominant throughout the region and was distributed in each village. "An eight petals star embroidered mostly on men shirts like a charm in a long and dangerous journey. Arrangement of such mark on the collar symbolised birth, developing and continuity of life. According to M. I. Chumarna research, an eight petals star played an importing role in Ukrainian ritual culture. The most guarding force has an octagonal star with four pair of horns : Sign of the Virgin, a symbol of all penetrating friendly energy of creation [21, p. 64]. This sign - guardian could act as well standing motif in the center and diamonds are formed mesh ornament in wedding shirts. Along with "eight-star" for the same purpose in decorating garments have been using the cross graphic. According to V. Voytovych considerations [24, p. 567] cross is a symbol of eternal life. Vertical cross meant parents' banking principle, horizontal - the mother's, and the cross with circle - Sun formed a third force - filial. Therefore, crosses of one or two blue colors embroidered on the slave shirt for a clean and happy life. That's why the image in embroidery crosses served as a talisman against evil and dark forces. The argument distribution in the cross motif in embroidery is the fact that the power of the cross was used whenever the necessities of life, when thundering for the first time, when entered into the forest before and after work, and other moments,

therefore it's not surprising that the motive of the cross was popular not only in embroidery, but also in folk art [22]. Along with these signs and symbols wide Area existence are characterized by the formation of ornaments formed with squares, diamonds and triangles. Such elements could serve as an ornament individual signs, symbols or form the report, mesh composition which placed other motives for ornament. Most diamonds embroidered recorded in decorating head-lights and shirts for all districts. Diamond as a symbol we can develop only if its intersection of diagonals form a cross as a symbol of eternity, or in the middle of it a dot is embroidered, by B. Rybakov is ideogram for sown field, symbol of fertility. Placing dots or little crosses in diamond symbolized sprouted grain. The edges of the rhombus is often decorated with different curls "baranyachymy rizhkami" (Russian plant symbols or gear ending that symbolised rain or sun rays, falling on the ground. Most Ukrainian searchers tend to believe that there is a men sign as a symbol of the sun, so it is in qualing the foundations motive most while are embroidered on male shirts.

However, the M. Chumarna measurements, diamonds embroidered on the wedding dress of the bride and woman's shirts, but they wore them before birth [21, p. 48].

The four sides of a square symbolizing ordering, one hundred stability of reliability. This symbol is closely related to the timing and symbolised four stages of basic life processes (four seasons, 4times of a day, 4 stages of life and so on.) The imaginary of our ancestors, the best and most convenient ancestors was that field which had a square shape, that is why square symbols of field is well to bear embroidered on clothing. Triangle according Plato is the primary element of the world. For M.I.Chumarna, triangle is a symbol of the earth's solid and power on it [21, p. 48]. This symbol has been widely use in decoration of folk clothing especially in Ternopil in sewing men's shirts women's sleeveless jackets and aprons. According to various forms of triangles, we can create both report of tape compositions, or perform the technique "goat" the embroidered stripe pattern to trim the edges of the product.

Circle, svarga and pisvarhy(Trypillian snakes by J. Melnychuk) symbolized the sun, the sun is in motion following characters of harvest and prosperity. These symbols meets rarely, generally they can be found in embroidery at Prydnistrovsky regions, where Tripil culture

existed. According to M. Chumarna research, all modifications of swastika depicted for happiness and success. Thus, svarga turned against the clock hand was considered as the symbol of spiritual talisman of light and to the clock hand was considered as home fire [21, p. 59].

Along with the main motives that carried the main incantatory information to ornament, injected secondary valueing characters that complement and mutually agreed elements of the composition. The most common were tape composition which by were finished edges of plane geometry units with different combination of curls, points, lines, wave and broken lines. Traditionally Ukrainian tape composition symbolized water, calm orderly course of life, curls indicate the development and deployment of energy in space.

So summing up, we note that have analyzed all-ukrainian characters of geometric ornament, have found wide application in everyday decorating, festive and ritual clothes in the region as a whole. They have the main position in the composition ornament, but dominating the overall rate of other elements.

Also, given the fact that marks language is policemantic, regional specificity for using a symbolic shows up out of shape, but in artistic and stylistic features of one or another ornament motif (symbol). As geometric symbols resist of the mid-twentieth century, we can say about its archaic all-ukrainian basis. But now almost ruined the experience of daily protection, which is used by our ancestors.

In addition, we can pointed, within the regional field of fixed symbols of vegetable nature, which has later origin and which will be devoted to a separate research.

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Embroidery of Children's festive shirts



Embroidery of women's and men's wedding festive shirts

**TRADITIONAL WAYS OF DECORATING ARTISTIC LEATHER WORKS
IN WESTERN PODILLYA**

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Annotation. *The author considers peculiarities of artistic leather works decoration in this article. She describes the execution process in technological sequence and traces the domination of particular ornamental techniques and artistic means in leather works from Western Podillya.*

Key words: *leather works, ways of decoration, décor, artistic peculiarities, Western Podillya.*

FORMATION FEATURES OF THE CLASSICAL JEWELRY HOUSE "LOBORTAS"

УДК 739.2(477)«19/20»

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Annotation. *Taking into account the absence of Ukrainian jewelry school after the second half of XX of century, the analysis of the creative formation of Classical Jewelry House «Lobortas» is fundamentally topical. It will help to investigate the implementation of new traditions and define the place of Classic Jewelry House «Lobortas» in the field of the Ukrainian jewelry art on the fracture of XX-XXI centuries. It is also necessary to find out the principles and methodologies as important constituents in forming new Ukrainian school of jewelry art.*

Key words: *Classic Jewelry House «Lobortas», Faberge, jewelry company, art, artist, craftsman, jewelry decorations.*

In terms of strategic view point and for certain historical reasons it is a favorable situation for the revival of jewelry art in Ukraine nowadays. The key tasks of Ukrainian jewelry craftsmen to take advantage of this fruitful and favorable moment. In addition, decades of restrictions of work in this field have focused a significant amount of new intellectual creative thought that is embodied in a variety of current Ukrainian jewelry art.

The era of today differs much in greater rapidity of events from the times of our great predecessors. That is why Classical Jewelry House "Lobortas ", for the period of its existence, was able to achieve such convincing results, comparing to the achievements of the seventeenth and twentieth centuries, that could have for sure taken much more time. Success is confirmed by eight highest awards of the most respectable Ukrainian Forum " Yuvelir- Expo Ukraine "(Jeweler Expo-Ukraine) held annually by JSC " Kyiv International Contract Fair " as well as by many other prestigious awards.

Taking into consideration the absence of Ukrainian jewelry school after the second half of the twentieth century, it is very important to analyze the creative development of Classical Jewelry House "Lobortas" which is fundamentally topical to explore the forcing of

new traditions and determine the position of Classical Jewelry House "Lobortas" in the field of Ukrainian jewelry art at the turn of the XX-XXI centuries [1, p. 261]. It is also necessary to clarify the principles and techniques as important components in the formation of the new Ukrainian school of jewelry.

It should be noted that, the research work about different jewelry art craftsmen and masters-individualists from different regions of Ukraine was carried out [2], [4]. But at the same time, the analysis of the specifics of the synthesis of creative teams, such as Classical Jewelry House "Lobortas" was extremely small.

The purpose of the article - to reveal the organizational and creative features of the formation of this Ukrainian jewelry company over the following years 1991-2013 .

However, there is quite a compelling statement in a research work(book) by – T. Kary-Vasilieva, Z.Chegusova " Decorative art of the twentieth century Ukraine " - "... In the late 90's Classical Jewelry House "Lobortas" tried dynamically to influence the whole jewelry space of Ukraine by its activity, attracting many jewelers to noble rivalry, which, in turn, led to the formation of a national school of jewelry ... "[1, p. 261].

Classical Jewelry House "Lobortas" – is a jewelry company that has worked out its new jewelry art style reflecting the spiritual and aesthetic world of our nation- "Romantic avant-garde". Romanticism is a condition inherent to Ukrainian soul, which makes jewelry items mysterious and sophisticated. Avant-guard requires a constant search for new and progressive forms.

The source of creativity of the jewelry company under analysis is the treasury of world culture: the art of the ancient Greeks, Bosphorus and Byzantium. The jewelry artists strive to continue the traditions of ancient craftsmen, implementing them into reality by using modern technological, technical, artistic and imaginative "know-how ". [3]

Making the first independent steps in the field of jewelry, the artists of "Lobortas"(" lobortasivtsi "), like all beginners, had to develop their own strategy and tactics to achieve the goal. Sharing the experience of world famous masters as Faberge, Cartier and Tiffany and having analyzed mistakes and success of famous counterparts the company defined its own tactics, being valid in this case.

First, Igor Lobortas and the staff of Classical Jewelry House "Lobortas" had to find out how many years it took small workshops in the past, to rise to the level of the famous jewelry companies. Faberge and Cartier became well known only after thirty years of hard work, fifteen of which were spent on the authority acquisition in their own countries. After these illustrative examples "Lobortas" didn't have illusions and humbly accepted the fact that the process of becoming well known will not be quick. However, due to the tremendous pace of modern life, we can hope for good results that have already appeared, and no doubt will appear in the near future.

Faberge and Cartier jewelry items are valued for reflecting true potential of art. The staff of Classical Jewelry House "Lobortas" try to implement the same ideas in their works. Contrary to the common desire to make money by production of mass-market jewelry, CJH "Lobortas" creates elitist objects of art having no analogues due to their technical performance. Of course, it is clear that the creation of art objects – is not the fastest source of income. On the other hand, the rational allocation of funds only in this area makes it possible to accelerate the formation of personal style, personal jewelry school as well as to open perspectives for the synthesis of creative thought and financial capabilities.

To create a special field of its own achievements and to be included in the collections of many art connoisseurs is a very important step for significant jewelry company. History shows that even well-known jewelry companies could not afford a large collection of their own art works, because its expensiveness. The company Faberge found the solution to the problem - many unique works of this company customized with the further right to their demonstration at the exhibition. Classical Jewelry House "Lobortas" also decided to use this experience and their masters' jewellery are exposed to public review, even after they have been sold. The collection not only demonstrates the achievements of the company, representing it not only externally(in the eyes of society), but also is able to defend its creators to the contemplation of the most severe critics. For example, a well known collection of Faberge eggs was met with a flurry of criticism at the World Exhibition in Paris in 1900, but it demonstrated the unprecedented huge amount of technical jewelery

thought that made enemies go silent fast, and Carl Faberge took the possession of the Legion of Honor. [6]

As I. Lobortas said, "We are significantly obliged making jewelry collection - the completion of each jewelry item should be brought to its perfection, as the classic of Soviet literature mentioned, " I wish it didn't hurt for... ". We hope that we will accumulate a rich collection of jewelry items in our country in certain number of years, displaying which will enable us to identify ourselves as a jewelry school "[6].

In domestic policy, Classical Jewelry House "Lobortas" adheres to the principle of strict subordination when the jewelry craftsman strictly does the work of the artist supervising the project. The craftsman should find such plastic and technical solution that perfectly meets the artist's intention. Later, while analyzing the world history, creative leaders of Classical Jewelry House "Lobortas" revealed, that Jean Shliumberher managed to achieve remarkable results in 50-60 years of XX century using the same methods of work, being the chairman of the jewelry house "Tiffany". "As the great maestro mentioned, it is very important to preserve the unique features of the jewelry art object that make it a real jewelry item- says Igor Lobortas, " technological aspect of the work should not prevail over the aesthetic one". However, thanks to the techniques, jewelry becomes the most convenient item, increasing the value of the jewelry craftsman work, as an item of art. Different art approaches and methods appeared in modern jewelry art, where the practicality of the item is sacrificed to the fantasy of artist and causes extreme discomfort in its practical usages. It is advisable to avoid such extremes in jewelry "[6].

Apart from the difficulties which are in abundance in any art, artists nowadays are tempted to turn their work into a commercial activity that brings art to utilitarian level. Jewelry craftsmen are particularly vulnerable to this temptation. In an effort to increase the value of the jewelry item, many jewelry craftsmen, use much more expensive materials in large quantities, which often has a negative impact on its artistic side. Precious stones and metals - are integral part of a jewelry item. They should go together in harmony, emphasizing favourably the nobility of each other, not just converting the jewelry item into the expensive trinket. CJH "Lobortas" follows the principles that the process of creating a jewelry item should not be associated with a rapid business results. You should try to create a perfect

jewelry item that will be able to find its admirer. Unfortunately, it is not inherent to a lot of jewelry manufacturers, whose work directly depends on the rapid purchasing power of the items. There are also a lot of highly qualified jewelry craftsmen who work independently and they are as well restricted in their activities. Throughout their career they are able to create a relatively small number of unusual and unique works of art level because of their isolation. What's more a jeweler is deprived of the opportunity to look at his work from the outside, to evaluate it "fresh eyes". In most cases such craftsmen create rather good jewelry items but rarely exceptional ones. It is due to the fact that the jeweler can not always be equally successful in all areas of the workflow and manufacturing processes which are forming the creation process of jewelry. In addition, the quality of such items can rarely be compared to the achievements of collective creativity. Specialization of activities, based on natural talents and vocation of a jeweler, should be introduced, in case the jewelers want to achieve good results. Combining the collective work of the craftsman and artist, Classical Jewelry House "Lobortas" forms creative alliances and thus opening space for new possibilities. It is easy to set complicated tasks for the well-organized, strong in its creativeness potential team (but it could become a hard burden for single craftsmen) [6].

Thus, one of the most important moments of high professional results is the work differentiation, but at the same time continuous subordination of artists and craftsmen. The collective work of many highly skilled jewelers, well taught-out architectural and engineering solution of creative ideas of the future work is one of the strategic points of Classical Jewelry House "Lobortas".

Viewing the technical side of the question, it should be noted that the "Lobortas" follows the principles of mainly hand-made jewelry, producing them only in one sample, where quality of artistic creativity and technical execution occupies the first place.

Contemporary art of jewelry is able to combine the best of previous achievements with the latest inventions in the field of jewelry techniques. Specifically, presenting new jewelry items, Classical Jewelry House "Lobortas" retains positive aspects of the ancestors' achievements, eliminating their significant shortcomings. For example, outstanding jewelry examples of XVIII century consist of many parts

which were assembled together in a single unit at a complex circuit, creating a refined and delicate pattern of a jewelry item. A major drawback of such decoration was its exorbitant weight. Developing every idea "Lobortas " creative team maximum facilitates the item, preserving its complexity and pattern, adding a modern shape and plastic to jewelry item.

It should be noted that, viewing the experience of predecessors, the Classical Jewelry House "Lobortas" seeks to discover those unique features that were only outlined in their art but were not fully disclosed and implemented in their projects. [5]

So, as each firm working in the field of jewelry, Classical Jewelry House "Lobortas" had to find its niche among the traditions of world and Ukrainian jewelry. A new trend in jewelry - "Romantic avant-garde ", which is represented by the creative team is based on a solid professional basis of many existing world masterpieces, but at the same time, appeal to the standards of classical art objects does not contain plagiarism. Adhering to jewelry canons in a variety of techniques and methods of creative thinking, Classical Jewelry House "Lobortas" was aimed to add a Ukrainian page to the history of the world of jewelry.

Creative life way of Classical Jewelry House "Lobortas" in the development process of young country shows that a wise usage of professional, technical, artistic and creative resources, well-planned and clever chosen direction, formed in consequence quite good results. In this case, Ukraine significantly contributed to the world cultural treasury by showing perfect results of a merger- previous generations experience and progressive ideas of our time.



*«Небеса обітовані». Комплект (кольє, сережки, каблучки).
Золото, діаманти, бурштин, аметист.*



*«Душа світу». Кабінетна прикраса.
Золото, діаманти, срібло, сапфіри, ляпіс, раух топаз, нефрит.*



«Танець янгола». Каблучка. Золото, діаманти (837 шт).

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***EVOLUTION OF THE ARTISTIC PECULIARITIES
OF PAINTING ON GLASS IN THE CREATIVE WORK
OF TRANSCARPATHIAN ARTISTS IN THE 20th CENTURY***

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Annotation. *This article throws light upon the process of transformation of the traditional folk art of painting on glass in the creative work of professional Transcarpathian artists in the end of the 20th century. It stresses the importance of persistence of the traditional heritage, its aesthetic understanding and states the innovation motifs of inspiration in the formation of new genre of pictorial art. Under analysis are the individual manner, style and technical devices of painting on glass of the Transcarpathian artists.*

Key words: *art, ethnic culture tradition, painting on glass, Zakarpattia (Transcarpathia).*

**TO THE QUESTION CONCERNING THE FIRST MENTIONING
OF SIGNETS AND COATS OF ARMS OF THE BEREG COUNTY:
BASED ON THE MATERIALS OF THE TENTH FUND OF THE STATE ARCHIVE
OF ZAKARPATSKA OBLAST**

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Annotation. *The article considers the first mentionings and usage of symbolic figures in heraldry and sphragistics, particularly, on the example of the coats of arms and the signets of the Bereg county in the Hungarian Kingdom and the Austrian Empire (XVII-XIX centuries) based on the materials found in Fund 10 of Bereg county in the town of Beregovo from the State Archive of Zakarpatska Oblast.*

Key words: *comitat, coat of arms, heraldry, noblemen, symbol, sphragistics, semiotics.*

ANIMALISTICS AS AN IDEOLOGICAL IDEA IN TRANSCARPATHIAN FINE ARTS

УДК 75.042(477.87)

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Abstract. *The article deals with the philosophical ideas and trends of artistic and imaginative embodiment of animalistic component in an artwork system using the examples of Transcarpathian artists' works.*

Keywords: *animalistics , philosophical idea, artistic shaped structure, painting.*

Animalistics as a form of artistic and imaginative images of wildlife, originated in the human exploration of the environment. A man managed to tame only some of the animals among the hundreds of them. The rest remained in the wild but still attracted humans' attention. That led to a specific emotional attitude to the animal world. Endowed with aesthetic sense, a man carries peculiar sociopsychological characteristics to the fauna world. It formed a phenomenal art and imagery ideas of stories , parables, fables , myths, such as: Sly Fox, Stupid Wolf , Serpent , Goldfish, etc. Having gained artistic experience animalistics became an important component in the image structure of literature and art [1].

Animalistics has not been considered as an ideological concept in Transcarpathian art yet. It defines *innovation* and *relevance* of the topic.

In primitive religious animalism matured as worldview idea of zoomorphism. Primitive artists created sophisticated art images of animals, confirming thus the philosophical idea that, in turn, contribute to the formation of the social hierarchy. They derive religion to the level of the leading philosophical ideas. The process of its transformation into an artistic image comes into perfect form , stimulating interest in art.

Zoomorfizm reached an accomplished artistic shape in early religions, where images of gods were personified in the form of

animals, in Egypt - Asis bull , cow , Isis , crocodile Sebek , cat Bast , Israel - The Golden Lamb , Greece - Medusa, the image of Zeus in the form of falcon, bull, eagle (cat Hercules) in Rome - wolf - lactating mother of the founders of the city and more. Animalism as a unique system of artistic knowledge was also borrowed by Christianity: Holy Spirit – dove, believers - lambs , the personification of the Apostles Mark as a winged lion, Luke - a winged bull , rooster - a symbol of the Christian duty to perform , Snake Lutsyfer - the embodiment of evil.

Animalistics is closely linked to the geopolitical space. Developing a territory, humans had to attract animals for their livelihoods , which had successfully taken root in a particular area . Emotional relationship between men and animals and birds clearly manifested in the art of heraldry : white eagle on the emblem of the USA , Eagles on the coat of arms of Austria , Poland , lions on the coats of arms of India , Paraguay, Burundi , Sri Lanka.

Similar approaches can be observed in Transcarpathia heraldry : a brown bear on the coat of arms of the region; a goat - on the emblem of settlements Turyanska Valley of Perechyn and Simer , Alpine Deer is the emblem of such villages as Liuta,, Zhdenievo , Tybava , Sasivka ; sheep as an emblem of villages of Serednie and Zavydovo ; fish – the villages of Ploske, Lorkit , Heten, etc.

Animalistic characters reflect the spiritual understanding of the role and place of certain animals in the life of a particular society, represent the community, contribute to the formation of feudal cities of administrative division of territory . [2]

The Transcarpathian school of painting was formed in 20-40 years in XX century. Ideological ideas of the founders of the school, formed on the basis of European realism, aimed to show the existence of countrymen in its entirety. Creative artists focused their attention on the knowledge of the spiritual world of Ukrainian Transcarpathian Rusyns , Hungarians, Romanians, Germans and Jews – indigenous people of the land, which have produced an authentic folk culture for centuries.

Transcarpathia is a land of mountains , forests, alpine meadows and river valleys. The population of the land , even in the late twentieth century, remained mostly rural. It determines its attitude to domestic animals and wildlife. The number of livestock in the agricultural sector has always defined the social status of a family , the

level of well-being. Because it is a draft power , food and raw materials for the manufacture of clothing and shoes. The more horses , cattle , sheep and poultry - the richer the family is , no cattle means poverty. To have a horse is to be the ruler of space and to move quickly. To have oxen is to handle more land. To have a cow is to eat better. In mountainous areas an important role in ensuring household food belonged to the wild. Thus, hunting, fishing , beekeeping was held in high esteem .Wild animals were treated respectfully . Folk imagination creates brilliant animalistic images in literary and folk music, embroidery , carving, ceramics. Deep animalistic roots in the Transcarpathian folk beliefs were described in the philosophic essays of Transcarpathia by F.Potushnyak [3].

The collected Works of Bokshai Transcarpathian Regional Art Museum shows that some animals took place in genre painting of the artists of Transcarpathian school . Since the school has absorbed the experience of several distinct creative fields: realism (Y.Bokshay) , Impressionism and Expressionism (A.Erdeli), mystical realism (F. Manailo) , then the artists' attitude to animalistics as one of the world view of people's ideas proved controversial [4].

Animalistic topics in their purest sense in the Transcarpathian painting were represented in dozens of works. Sometimes it proves an artist's search of his theme . Thus, in the early 1930s A. Kotska created the painting " Horses ", which depicted over a dozen of strong bay , gray and red horses standing in a sunlit stable. Strict line prospects are in contrast with the warm tones of the interior and the horses. It creates the illusion of space. At an early stage of art animalistic images were taken by V.Skakandiy , V.Vovchok Constant interest in animalistic part of the artistic image was showed by a new generation of artists: V. Mykyta , Yu.Herts , I. Brovdi , T. Danylych . Transcarpathian carvers V.Svyda , V.Sidak , V.Schur , M.Ivancho , V.Popelych etc also showed interest to animalistics.

In 1926 Yo. Bokshai painted a picture " Bazaar in Uzhgorod » Urban landscape with oxen , horses under the brush turns into a master piece of art image that simulates the relationships between the characters , rich and poor : Rusyns (horse owners), Hungarians (holders of gray oxenand fed j), Jews (buyers of cattle), the poor do not have cattle, they are forced to carry their small treasures in bundles . The childhood of the artist was held in the village of Polyana

Kobyletska under high meadows Hutsulshchyna. The life of a Highlander depended on the farm animals . Bokshai realized it well and showed the respect of a peasant and woodcutter towards animals in his paintings . Sheep flocks , groups of cows , horses create an aura of happiness and contentment throughout his creative career. Animalistic component was perfectly manifested in Polonyna cycles of the artist's painting. "Farm Sheep Flock in the Meadow "(1950) , "Meeting in the Meadow " (1961) became the outstanding works of Ukrainian art.

Animalistic component for the impressionist A.Erdeli is a detail of the landscape (" Mountain Village ", "Rural Motive ," both - 1930) , sometimes it is the element of psychological component of a work or element of a color ("Rest" , 1930).

Animalistics was a weighty part in the works of A. Boretsky . In his native mountain village Ublia (now Slovakia) the principal means for a living was logging . For centuries, loggers had used horses and oxen as a traction force in their hard and dangerous work. After graduating from Uzhhorod Teaching seminary, the artist worked as a teacher in the Hutsul village of Great Bychkov , where being a woodman was the main profession. The theme of logging became leading in the works of A. Boretskii . His attention was attracted by the grandeur of nature , the harmony of a man and his faithful friends, animals. Slender silver beeches, strands of sunlight , strong men , strong horses and oxen wind the artist up for impressionistic style of writing , the original mix of romance and the harsh realism of life create a unit. A series of pictures on logging is imbued with light, joy of work. The most outstanding work of the artist was "Removal of the forest" (1947).

The understanding of people's deepest philosophical ideas about the role of animals in human life, the unity of a man and nature were manifested in magical realism of F. Manaylo. Deep knowledge of traditional pedagogy where deference to domestic animals takes a special place , can be found in the artist's early works. A kind of solos was " A Boy with a Lamb " (1934). The child's love to a small pet under the brush of the artist becomes a sacred sound. Thus, a cross is painted under the peasant's house roof. The hills in the background are manicured fields. Each element of the work is filled with spiritual enthusiasm. Idyllic happiness and joy anthem are depicted in such

paintings as "Beekeeper" (1939), "Milking Sheep" (1940), "Sheepfold" (1937); the images of animals allow the authors to explicitly socialize characters, emphasize the joy of work, wealth, confidence.

In classic regional art F. Manaylo's painting "Poor Old-man" (1932) there is no hint of the presence of an animal in the household. One cannot see such things as: stack, stable or fold. The artist emphasizes that a farmer without cattle is doomed to poverty.

Poor ground forces harnessing people and animals, as seen in the painting "Life is Hard" (1942). Strong brush strokes, gray-brown colour of mine cornfields, a red patch of a burnt pasture, whitish figures of bareboned bulls that are more like goats, dynamic movements of a son and mother pulling a cart together with cattle, give the impression of concern for life itself. Sometimes the life in the mountains resembles the hell. Its image of a red-pink glow was depicted in the painting "The Funeral" (1942) by F. Manailo. Because of the adversity four gray oxen are pulling up a gold coffin, accompanied by the priest and people. These paintings are a vivid example of expressionism in the Transcarpathian painting of the war period.

Animalism as a world idea in the postwar period, has undergone significant changes. Formed in terms of creative freedom, artists are forced to work in the framework of *socialist realism* that is rather obscure for the artists. Romanticizing of *socialist construction*, as required by the communist ideology and disappointing reality associated with collectivization, and, accordingly, the deprivation of the rights to ownership livestock, the destruction of the patriarchal system under the pressure of industrialization - all these facts were reflected in the creative life. In 40-70's horses, oxen continued to be successfully used in agriculture and forestry, but Soviet propaganda says it is anachronism. Artists are oriented to the images of tractors, cars, electrical lines. Thus, the famous canvas by H. Hliuk "The Loggers" (1954) depicts a car, a truck, though the forestry continue to use horses. In the painting "Threshing" (1958) the artist depicts faithful horses while a thresher is hardly visible behind the cart in the background. Attention to horses as a draft power is depicted in H. Hliuk's paintings of the following years: "Farm Life" (1957), "The Field" (1973), "An Evening in the Field" (1973) and others.

The truth of life and the truth of an art image are seen as incompatible. On that regard F. Manailo's painting "The Herd of Hutsul

Horses" (1947) is very meaningful. Dozens of red, chestnut, black horses are coming from the nearby mountains to drink under a wide-brimmed oak tree. The artist transforms the tree's image into a symbol of eternity, the indestructibility of spirit. But who owns the Basque horses? No human figure is in the painting. The presence of the owner is proved only by an old barrel with clear water. The work was painted at a tragic time for the Carpathian peasants - the beginning of collectivization. The artist offered his artistic and imaginative version of the tragedy of the postwar countryside in the form of animalistic expression. Horses and their owners were forcibly driven into collective farms. A collective farm worker is not a real owner. Grazing is a duty that precedes indifference. Idealization of a shepherd image is exhausted. In the F. Manailo's paintings "The Herd on the Meadow" (1949), "The Mail in the Mountains" (1952) the sheepmen are facing back to the herds and flocks. Forced labor does not bring happiness. The artist focuses attention on the power of the mountains, images of people which are barely noticeable. Tiny herds of cows and sheep are seen as a part of the landscape, not as image creative components of the painting.

In the 60's there is almost no need in oxen. A car and tractor replace them on farms. The economic focus is on dairy and beef cattle and sheep. The industrialization of agriculture led to the destruction of animalistic ideological ideas in art.

A painting by F. Manailo "Village on the Plains" (1958) is meaningful. In the foreground, the artist depicted a sleigh pulled by a pair of horses. There is a tractor as a symbol of new in the painting. The image of passengers waiting for the bus and a railway viaduct image at the top of the canvas reinforce the theme of industrialization. This contrast between traditional horses and techniques can be observed in the paintings of J. Hertz ("A Holiday in the Plains", 1970). In the foreground, the artist depicted a group of people going on the tractor sled, and two orphaned horses standing at the village house in the depth. Manailo's understanding of sacredness of an animalistic image was returned to the Transcarpathian painting by V. Mykyta. Thirty-five years after the "Boy with lamb" the artist paints a painting "Lamb" (1969). He seems to represent the same character, but as a wise old man who did not betray the love to animals. The feeling of elation is enhanced by a white wool lamb in large overworked hands of an old

shepherd, an image of joy, harmony, unity of everything live. The canvases "'Morning on the Farm" (1974), "The Morning" (1980)" are penetrated with the pathos of spiritual attitude to animals. A pair of oxen in the painting "Lunch in the Field" (1971) is the dominant character complemented with a plow, a cart and a plowed field, completed with a bowl and bread in front of the plowmen and a truss of hay in front of the oxen. Staying true to the realistic tradition V. Mykyta despite ideological postulates depicts horses as faithful assistants ("Potatoes Picking", 1970, "Hay Carrying", 1971, "Rural Idyll", 1999). Sometimes the artist uses animalistic element to enhance the emotional coloring. Thus, the electrocuted lamb in the painting "The Zone" (1990) became a symbol of the protest against the construction of radar installations in the meadows. V. Mykyta is a master of lyric animalistic artistic images: Cock and hens in the window on the background of the rising village ("Good morning", 1976), grizzled chickens ("News", 1970), a lonely horse on the background of blue mountains ("Nocturne ", 1974), a flock of doves in the narrow Vilnius yard ("The Yard ", 1978).

Animalistics occupied a special place in the works of T. Danylych. Free brushwork, close to folk art, enhances reflection of the reality that is characteristic to the painter. It determines the nature of his attitude to the animal world. Starting with the artist's early figurative paintings one can notice symbolic character of animals. Depicting a scene of caroling "Caroling" (2001) the artist focuses on the symbolic objects in the centre of the painting : a lit candle, a fire in the stove, a bowl of fruit, a pitcher with the ears, and next to it there is a cat on the straw as a symbol of domesticity. In the painting "Carolers" (1989) there is a cheerful crowd walking down night streets, but the evil forces do not like the joy of the Christmas carol. In the foreground there are two versions of the national image of the evil -- a black dog and a devil disguised as a caroler. In folk culture a rooster has always been considered as the symbol of rural wellness, substantiality, procreation. This interpretation of the image was used by T. Danylych in the paintings "Master" (1999), "Good Morning" (2002). The peculiar idyll cooperation of a peasant and a horse as a faithful assistant was displayed in "Working Day" (1988), "In the Street" (1989), "By the Fence" (2001), "The Mizhhiria" (2002).

A special role of animalistic elements can be observed in epic works of the artist. In the diptych "Memories" (1988), the author creates a life story of a grandmother and a grandfather. The images of horses, cows, oxen, sheep, apiary are separate life page of the characters, such as: engagement and wedding, work in the field, removal of the forest, looking after bee swarms. The outstanding works of the artist in terms of implementation of the animalistic part in the ideological structure of the work are the canvas "In the Meadow" (1988) and "Water under the Stone" (1999). These paintings are about inspired work of a man with his faithful assistants that are horses and oxen, about sheep flocks, that bring wealth and joy to a peasant's family. Animalistics in the works of T. Danylych makes the art be inspired and filled with psychoemotional characteristics, a keen sense of life, it convinces in the artist's deep understanding of the philosophy of people's life. Generally all that can attribute T.Danylych to the circle of Symbolists.

A thorough understanding of animalism as an ideological idea can be seen in the works of realist I. Ilko. The canvas 'Salash "(1999)," Autumn Captain "(2007)," Dulo. Mill "(2012) and others indicate the underlying principles of his art-image system where animalistics plays a significant role.

Interest in animalistics in recent years can be found in I.Brovdi's works. He was more known as a sculptor. Dogs, cats, goats are especially popular in his paintings. Made in a free color style, the animals create an aura of reliability and peace and confidence. In the painting "Brave Motsi" (2010) the artist depicted a dog guarding the sheep. The painting "The Sheepfold" (2011) is full of sublime joy. Red pole folds contrast with the white and blue sheep, and bright green grass. In the canvases of I.Brovdi goats, cows, chickens, geese, lambs turn into a significant component of a holistic art image of the modern Carpathian village. Images of cats and dogs help to uncover the interests of portrayed people. Particularly noteworthy are the self-portraits of the artist "Brovdi - Bachi" (2012), "Dunchi and Becky" (2011). I.Brovdi's paintings "The Bazaar" (2010), "Vasilisa, the Old Woman" (2010), "Evening" (2011), "Children and goats" (2011) can be attributed to the best samples of Carpathian animalistic painting. Thus, the artistic and imaginative pictures of animals enhances the main ideas of artist' works, the demonstrates an artist's deep

understanding of the culture of his people, the bases of his material activities and interests. It demonstrates the mastery of an artist, the breadth of his creative searches. In Transcarpathian genre painting animalistics as a world idea, found its place in the work of artists of the older generation. Later, followers expressed their interest as well. Unfortunately, Transcarpathian landscape painters rarely use animalistic images. Usually, they do not play a proper role in an art and imagery work even when the object of an image is a village. This is the evidence of inadequate attention of the contemporary artists to the essential ideas of life that was characteristic to their predecessors. Landscape without an image of a man and animals creates a feeling of loneliness, anxiety, uncertainty, that so skilfully avoided by the founders of the school of painting.

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TRADITIONS OF ETHNIC ROMANTICISM IN TRANSCARPATHIAN PAINTING OF THE 1ST HALF OF THE 20TH CENTURY

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Annotation: *The article raises the issue to identify the fundamental principles of the creative method of Transcarpathian art centre of the 1st half of the 20th century. The features of ethnic romanticism that became dominant in formation of fundamental principles of the regional art school are defined with the help of analyzing the personalities and their artistic heritage.*

Keywords: *artist, painting, ethnic romanticism, art space.*

Creative environment within the space of multicultural Transcarpathia during the 1920-40's singled out in a particular artistic and cultural tradition which has feature of the ethnic romanticism. This model was stimulated by social and political conditions, environment art space that matured on the foundation of the Hungarian art education. Soon, the situation develops in line with the formation of own, artistic tradition that today is embedded in the concept of the Transcarpathian school of painting. The features of the formation of this phenomenon were largely effected by two prevailing situation. The first situation is political changes, where Hungarian Russ gets an autonomous status and accordingly becomes called Carpathian Rus, which was largely declarative, ie San Germain agreement dated from 10 September 1919, under which the province was placed under the protectorate of Czechoslovakia [1, p. 131]. At this time the cultural and artistic space of Czecho-Slovakia is on the peak of the national revival. This situation contributes to the revitalization of pilgrimage to the Subcarpathian Rus with cognitive purpose. Czechoslovak intellectuals' interest in the material culture of the forms the image and status of the uniqueness of local folk art. A characteristic event of that time is V.Maiakovskii's edition "Folk Art Subcarpathian Rus' in 1924 and regional folk art exhibition in Prague (household items, embroidery

clothing, arts and crafts). These trends contribute to the development and formation of cultural and artistic center.

The second situation that contributed to this was a mature artistic environment of the home grown artists such as A. Erdeli, Bokshai E. Hrabowski, J. Virag, D. Iiasa-Yatsik, D. Izai and other artists working in towns of Mukachevo, Berehovo, Uzhhorod, Vynohradovo and Khust. A parallel growing exhibition movement gripped the cities of Prague, Brno, Bratislava, Kosice, Budapest, Munich. This process involved a significant part of the artists living in Transcarpathia. In addition to group exhibitions, solo exhibitions were also held. For example, D. Iias-Yatsik's solo exhibition in Bratislava in 1925 [10,33], Yo. Bokshai's exhibition in Prague in 1926 [8,42], A. Erdeli's exhibition in Munich in the exhibition hall "Glass Palace" in 1923 [9, p. 21]. These opportunities allowed artists to not only work actively, but reveal their creativity due to events in European art space with its wide stylistic features.

The formation of traditions of the local school of painting is that the art of the 1920s bore the imprint of complacency and romantic start – the "discovery" of Carpathian Rus. The shock of the global economic crisis of the 1929-1930s only rallied the young generation of artists who "... perfectly knew the people and lived a life with them ... and with their own practical means, and to a large extent, the experience raised a young art of the region to a level that allowed the formation of an independent school of painting with ethno-national characteristics" - claimed critic H. Ostrowski [10,65]. The first generation of the regional artists patterned the principles of artistic and educational achievements of the Hungarian pioneers of "new" art such as M. Munkachi, I. Revesz, Sh. Hollosi who raised a cohort of prominent artists, and the last was the most influential mentor for a significant number of artists almost worldwide. A. Erdeli and Yo. Bokshai are believed to profess these principles of artistic values implementation. The two artist matured to the practical implementation of painting elegies on the basis of ethnic motives of the Carpathian Rus.

A characteristic feature of the early works of Bokshai is the gradual filling with national lyricism ("Village Scene", "Harvest in the Meadow", "Hutsul wedding.") During the 1920-30's the artist is interested in themes of life of the Hutsuls and highlanders. The evidence of this is not only works of this period, but the continuation of this trend in the 1940's and 60's [14]. The artist admires both the

characters of the canvases and their national clothes coloring. He does not focus on ethnographic description, but tries to create a generic image of the typecasting by means of color combinations and the vibration of colors. The works of Bokshai are characterized by the use of impressionism: they show and reproduce the artist's logic and careful observation of a viewer [3, c. 172]. A large-scaled implementation of Rusyn folk typecasting and the attributes of a traditional costume of the Hutsul and highlanders is also shown in the sacred paintings. The artist approaches to the stylistic features of late Baroque, admiring the work of Battista Tiepolo Dzhovni and Fritz von Ude, but at the same time, he is not an epigone, creating a new artistic product that can be characterized as ethnic romanticism of Transcarpathian painting. This trend is quite clearly seen in the painting "Sermon in the Mountains" or "Christ among the People" (1926), where the surrounding landscape is typical of the Transcarpathia, the farmers are also drawn by the author with the typical Slavic and Rusyn particular facial features. In the painting "The Parable about a Rich Young Man" (1936) the image of Christ embodies the symbol of sacred traditions - the divinity and sanctity of the holy place, at the same time the image of the rich young man covers a typical local boy type.

Ethnographic traditions and folk art, along with the main character - the local ethnic group are a significant source of A. Erdeli's creativity. Considering the artist's modern expressionistic approach, he finds the means and methods of reproduction of ethnic themes which perfectly fit in his visual principles. For A. Erdeli important were not a form of the modern art, but rather the postulates that he could use in his own picturesque manner, without abandoning his own beliefs remaining an artist of Subcarpathia [11, c. 9]. The artist creates the works that are close to genre painting "Feast Day. On Whitsun" (1933), "At the River" (1930s). He creates a large number of portraits in the national costume "Girl with a Red Kerchief" (1930s), "Highland Girl" (1947), "Young Woman" (1940's). These paintings demonstrate a clearly formed and creative method. A. Erdeli shows modern traditional symbols of a national costume, not using ethnographic and details. It is important that these principles are axiomatic in artistic and educational activities. Evidence for this claim can be traced in the works of art of the young generation of artists of Transcarpathia: A. Kotska, E. Kontratovych, A. Boretskyi and others. A. Erdeli was con-

vinced of the need to develop an individual and regional art school, which should be developed in its own traditions. "The art of almost every country has its own guides who lead a new generation." - claimed the artist [3,169]. In this case A. Erdeli was absolutely sure of his mission to create an art school and the need to develop a creative centre of the associates. Conceptual principles that could give an opportunity to unite the artists, were characteristics of a national-ethnic culture of the Carpathians, specificity of the landscape and its color definition. It is mentioned in the report **“Доклад о діяльності Ун-гварського кор. Греко-кат. лиця півцо-учит. Семинарії за 1938/39 шкільний рік. Подає д-р Ернест Дунда, доч. директор»**, in which the author continues and highlights the fundamental principles of the association of artists founded in 1931. One of the dominant principles of "The Society of Fine Art Artists of the Subcarpathian Rus' was to unite the youth and participate in exhibitions. The ultimate goal was to create an arts center union and promote better conditions for creative work [13]. Such declarative intents that sounded from the representative of the educational institution where A. Erdeli and Bokshai worked, showed broad support not only for the artists, but also the cultural life of the region. Clearly, such support and promotion of art education in Subcarpathian Rus allowed to open a Sunday-Saturday 'Public school of Painting " in 1927. It worked on the basis of the mentioned seminary run by A. Erdeli and Yo.Bokshai. It should be mentioned that the high methodological and pedagogical levels of the school where students learned not only special subjects - drawing, painting, composition, but also ancillary disciplines - perspective, art history, plastic anatomy [12]. This trend of approaches to artistic and educational process demonstrates the profound intentions to create learning environments that meet the principles of European art education as an example of Budapest, Munich, Prague and Paris.

The first students' achievements demonstrated the level of teaching of A. Erdeli and Yo. Bokshai. The first joint exhibition showed the creative achievements of young students who were A. Kotska, A.Boretskyi, E. Kontratovych, A. Dobosh. У 1935 р. In 1935 A. Kotska opened his first solo exhibition in Uzhhorod, which was admired not only by the audience but also received the positive feedback from his teachers. The artist prepared for this exhibition, working as a teacher

in the village of Tykhe in the highlands [4.273]. In 1939, A. Kotska together with his colleagues and teachers participated in the Hungarian national plain air and later in the exhibition held in Košice. Referring in the publication in the newspaper "Russian Truth" to the plein air that preceded the exhibition itself, where the participants were many famous Hungarian artists, the artist writes: "Our land provides plenty of material for creative work ... if we (Subcarpathian artists- auth.) could reproduce not only external but also the soul of the Highlands, there would appear a kind of Subcarpathian art." [7]. A. Kotska's idea is subsequently confirmed and complemented by the Hungarian art critic Ernest Callai. After seeing the exhibition in Uzhhorod, he emphasizes the identity of the young Transcarpathian art and its conceptual nature, believing that the Subcarpathian artists use the achievements of "expressive freedom" of European art with the aim to deepen the essence of Carpathian nature and people. [5.36]. Of course, such facts in the criticism of the famous Hungarian artist and creative artistic achievements of the Subcarpathian artists define individual fundamental principles of the "new" painting of Transcarpathia pronounced by the feature of ethnic romanticism creative method. Such developments are indicated by a significant number of paintings made by A. Kotska, A. Boretskyi, E. Kontratovych, A. Dobosh, V. Dwan-Sharpotoki and their mentors A. Erdeli and Yo. Bokshai.

In 1937, under the protection of the president of Czechoslovakia Edvard Benesh there was an exhibition in Prague «Slovtnsko a Podkarpatska Rus», a special feature of which was the presence of the young generation of artists and teachers. The artists offered mainly paintings, which embodied the characteristic features of ethnic culture and the landscape of Subcarpathian region [6]. The high level of the exhibition demonstrates the protection by the most important person of the country. A famous Czech critic Dr. B. Wagner writes introduction to the ordered for the exhibition catalog. Here the critic notes that the painting of the Subcarpathian Rus singled out in its own artistic phenomenon, seeking peculiar to it spiritual expressiveness [2]. The feature covering ethnic theme touches almost all public events related to folk art traditions of Transcarpathia. The artists embody ideas in almost every genre lines using different techniques. A. Erdeli tries to create an expressive image of the work, through the medium of the portrait of a Subcarpathian village and national costume, scenery

items and attributes that can be traced in the works "A Hutsul with a Pipe" (mid 1930), "Yasinia" (1940 's), "Girls at the River" (1940's), etc. Creative-instructional techniques of Yo. Bokshai demonstrate his commitment to impressionistic implementations of national themes of the Hutsuls and highlanders. The artist sees impressionism even in the national costume which is reproduced remaining realistic manner: "Hutsul Wedding" (1930s), "Carolers" (1930s) "Gathering Apples" (1925), "Girls in the Meadows" (1937). The specific dynamics of the topic can be seen in the 1940-50's. "Gutsulka" (1926), "Bokorash" (1960) [14]. The subject of folk art and legends completely settled in the works of F. Manailo and even more than that: it captures the author more deeply. The artist in the form of expressionism and symbolism tries to build schemes of painting reproduction of folk oral tradition in the form of tales or true story. An important place in the works of F. Manailo is occupied by folk and religious festivals, which are highlighted by the author. He tries to reproduce not only the manner but also to convey people's philosophical meaning in the work "Washing" (1940), "Pantry. Seni"(1937), which is also continued in later works of the author " Meeting of Young "(1976), "The Hunter"(1976).

In addition to the above mentioned artists, folk theme Subcarpathia was picked up by Hungarian, Czech and Slovak masters who belonged to the Society of Subcarpathian artists or occasionally participated in exhibitions together with Transcarpathian artists. D. Endredi worked in this direction with great enthusiasm. He was positively responded. The artist, a Hungarian by birth, was born in Mukachevo (1910). After graduation from the Budapest Academy of Fine Arts he returns to Transcarpathia and is actively involved in the work of the company of Subcarpathian artists. Although the artist does not work here for a long time but he is concerned about "Subcarpathian topic". It is claimed by an art researcher A. Izvoryn. In his works there is a Ruthenian village keynote theme. His characters are loggers, women working with hay in the fields. The works are painted and sustained in an icon Byzantine style of two-dimensionality, avoiding the outer ethnic graphics in folk costumes painting [4.277]. D. Endredi is among the participants of the Hungarian national exhibition in 1939, where he represents the work "Rusynskii Farmer." Most of the works of the artists of that period are unknown today, perhaps, they are in Hungarian collections since before the mid-1940s the artist moved to Hungary.

A significant contribution to the development and promotion of Subcarpathian painting in the first half of the twentieth century was made by the teachers, cultural workers and artists of Czecho-Slovakia during the 1919-1939's. To define the role of specific occupational preferences is difficult because in many cases the personnel successfully absorbed in a lot of skills, including painting. As an example was Ladislav Kaihl. The personality that combined a teacher, organizer of the choir "Sour Cream" in Mukachevo and an artist. These personalities include Ya. Zaichuk, M. Ludva, O. Bedrzhih, Yo. Tomasek, O. Yelen, most of whom were the members of the partnership of the first Subcarpathian artists society. (1931). Admiring a folk theme can be seen in painting and graphics of Czech artists V. Fiala and L. Cuba. At the same time it is difficult to compare these two personalities in the content of the application of creative teaching tools, but each of them found their desired creative arts base in folk art forms of material culture of the Hutsuls and the highlanders.

Summarizing the above mentioned, one could argue that the art of Transcarpathia, including painting, was on the edge of the period of the centuries and was formed in the first half of the twentieth century as such that received internal and external features of the romantic character of multicultural environment of Transcarpathia. Its content was based on the folk art tradition, which was learned by the artist of the region. Exterior features received by creative and methodical means of pictorial poetics of ethnic and cultural motives can be seen in the paintings of the artists. If consider such a constant in European and Ukrainian measurements, the similar phenomenon occurred with some delay with respect to the achievements of Ukraine and Hungary of that time. Transcarpathia was under the protection of the latter for a long time. But these circumstances do not diminish the importance of the artistic and cultural process in the European and Ukrainian context. It should be mentioned that the phenomenon of Transcarpathian school of painting singled out its own stylistically-shaped representation of the regional characteristic coloring.

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**REPRESENTATION OF TRADITIONAL FOLK WEAR
IN THE WORKS OF VASYL SVYDA**

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Annotation. *A comparative method is used in the article to analyse the works of the artist. The art heritage of the sculptor is considered as a phenomenon of the Transcarpathian pictorial art and as a source of investigation of culture, life, traditional costumes and manner to wear it, embroidery.*

Key words: *Vasyl Svyda, sculpture, traditional folk wear, embroidery, shirt cutting-out, plastics, ethnographic peculiarities.*

ARTISTIC STYLISTIC FEATURES OF NATIONAL COSTUMES OF UZH LOWLANDERS IN THE INTERWAR PERIOD

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Annotation. *This paper attempts to analyze the artistic and stylistic peculiarities of national costume of Uzh Lowlanders in the interwar period.*

Keywords: *artistic and stylistic features, national costume, Uzh Lowlanders, the interwar period, Transcarpathia.*

Clothes are objects that protect people from the effects of the environment - cold, heat, weather. But it is all at first sight. We sometimes do not think over that deeper meaning, culture, history, the relationship of spirituality that is carried by clothes. Thus, clothing is an important part of spiritual and material culture of people. Every country, every nation in certain periods of its development effect, specifically feature its clothing.

We can say that there is a science, philosophy in creating artistic and aesthetic clothes that show traditions of different peoples and in particular Ukrainian Carpathians, their mutual influence of peoples from neighboring countries - Hungary, Slovakia, Romania, the Czech Republic, Poland and Germany, the territorial characteristics (natural living conditions) and uneasy historical life. Exceptional is the status of the adjacent border areas that requires thorough and exhaustive investigation.

Favorable conditions for the revival and development of Ukrainian culture came only with the entry of Transcarpathia (Czech official name - Subcarpathian Rus') to the Czechoslovak Republic in 1919. The new democratic government contributed to the revival of cultural and social life. For exemple, in the interwar period there was the work of a number of different cultural, social and other organizations that led cultural and educational work among the population, raising the cultural, educational level, and accordingly, the level of national identity [7, 8].

Living under the authorities and the influence of alien empires and principalities, the inhabitants of Transcarpathia on the one hand tried to "conserve" their identity in language, dress, life, customs, but on the other hand they learned a lot from the neighbours, made their adjustments, altered new things to their own taste, climatic conditions creating new samples, unique compositions and their combination diversifying the composed by centuries things according to their traditions. But an uneasy life in the region also had a significant impact.

The clothing of Uzh Lowlanders differed from clothes of other regions. It was the place of concentrating of almost all cultural and artistic centers of the region. The presence of all vital components that were combined into functional and artistic excellence of the ensemble, which is inherent only in this very area and ethnographic region, is a characteristic feature of a traditional costume of Uzh lowlanders. So, there are two branches -- Mukachevo and Uzhhorod. Folk craftsmen of the area used all available materials depending on the purpose of clothing. Items of clothing were consistent in a unique composition. A pattern was completed by an ornament and unique embroidery. An ornament, embroidery coloring were organically combined, and completed the construction of clothing. Embroidery was used for knitting together the clothes, for seam decoration on different elements of a costume. It served as decorating and developing of an art image of Uzh lowlanders and demonstrated the composition balance and design integrity. [3].

The style and originality were the differentiating features of the clothes, particularly female, in the interwar period. The main element of women's clothing was a long linen shirt ("Dovhan"). It was sewed from two pieces of homespun cloth. The neck was cut with a round collar and a spacer behind that was fastened with laces. The upper part of the gore was sewn from woven fabric. The bosom was decorated with red and blue threads. The belt type of women's clothing was an apron. The belt was woven decorated with tassels and of deep red, brown color depending on the age of a girl or a woman who wore it. In this area, a measure of abundance was a short fur vest ("Bund"). It was decorated with embroidery of vegetable nature, leather applique, brass plaques. A white cloth jacket ("herok") served as outerwear. It was of a straight cut, lined with dark cloth. In winter or in cold weather people wore long fur coats "Hunia" of white or

black wool. A black one was of daily usage and a white hunia was festive. Heads were covered with a handkerchief. People wore traditional leather shoes, which were fixed to the feet with woollen laces ("voloks") [9, 5].

The clothing was divided into casual and festive. Also one can differentiate urban clothing that was widely used by the Lowlanders during the 20-40's of the twentieth century. The clothes were decorated with embroidery with geometric and floral ornaments with some generalization to the geometrization. At this time the city ladies widely used factory cloth while tailoring, which differed markedly in quality of linen shirts with short sleeves and blouses of an urban cut. Despite this and some Slovak and urban influences, the folk costume tradition is preserved until the mid-twentieth century. In the 30's of the twentieth century men usually wore a linen shirt that was tucked in wide trousers called "Gati". The shirt was embroidered with a stand collar (1.5 cm). Ornamental filling of the shirts with the influence of the city did not change much. There was mostly cross embroidery, rhomb tracks on the collars. Also the embroidery was on the sleeves. Another feature of the local embroidery was complete absence of a black colour [4, 3]. Casual clothes or the clothes which were worn while working on the farms, were different in the quality of woven fabric. These shirts of everyday usage and the items of "peasants" costumes were not decorated.

Economic, cultural and personal contacts, the impact of urban cultural traditions and diversity, diverse population of the region (Ukrainian, Hungarians, Slovaks, Germans) all affected the structure, cut, color, decoration of male and female folk costumes of Uzh Lowlanders.

In the interwar period the masters of Uzh region made clothes mainly of homespun linen. But the effect of urban fashion and the borrowings from Slovaks and Hungarians were noticeable. Women's cut in the interwar period consists of a short waist height tunic shirt, with a round neck, long sleeves. Полотно сорочок морщили («рямили») навколо горловини, на плечовій частині рукавів та біля манжет («зап'ясників»). Linen shirts were "wrinkled" around the neck, on the shoulder of the sleeves and around the collar. "Wrinkling" is common almost everywhere in Transcarpathia. It performed aesthetic, decorative and practical functions, knitted folds. Relief,

volume and a combination of "wrinkling" played an important role in the structure of a shirt. Its breast part was a composite centre because of a structural solution and decorations. All the shirts parts were sewn by hand and decorated with stitching "teeth", this shirt was magnificently decorated, decorated with embroidery of a geometric character on collars, sleeves, cuffs. [9, 10, 11]. Embroidery composition on the sleeves is in the form of transverse bands on the shoulder part, the diamond ("tail") under it and longitudinal stripe on both sides of the outer seam of the sleeve. [2, 1]. The 20-30rr. near the city of Uzhgorod shirts began to displace a cut shirts, blouses with short sleeves urban cut. The same city trends could be noticed on men's shirts. It also evolved, became shorter, long sleeves, stand-up collar, deep bosom and cuffs. All clothing items of Uzh ethnic area could trace the influence of the city and its new developments and new tastes dictating the design. The Uzh Lowlanders were under the influence of Slovak traditions, including trim skirts embroidered with floral ornaments. Geometric and stylized floral and floral designs were combined in fancy narrow bands.

While trimming the Lowlanders commonly used composite embroidery - the narrow stripes, with large and small diamonds, which were composed with squares and crosses. These decisions served as ornamental decorations for lap, shoulder, cuff, sleeves and collar. Sleeves were decorated only with geometric ornament, made of diamonds, triangles, crosses. Sometimes masters combined geometric pattern where white, red and blue colors dominated. While decorating with floral and plant motifs (leaves, vases in a shape of a stripe with some ornamental filling) red, purple, pink and blue colors were used [4, 3].

Czechoslovak intellectuals who came with the new government to build the city of Uzhgorod brought new influences and traditions which were reflected in the formation of a contemporary urban costume. Effect of the city, migrant workers, a mixture of cultures and peoples all left their mark in structuring the suit formation. Using factory fabric which was bought or exchanged differed in texture and weave structure from coarse linen or hemp cloth. So the clothing of wealthy burghers was markedly different from rural one. The formation of the city suit was effected by the importation of high

quality fabric and silk that forms the ensemble of urban and rural costumes overall.

Ornamental trim, color, tradition and composite solutions in the decoration of a costume transferred in direct connection of generations, ie from mother to daughter. It perhaps changed over time but the suit integrity remained to identify the area and sometimes even the master who sewed and decorated a women's or men's suit [3]. Masters could be recognized by the ornamental language of each ethnic region. They had local peculiarities and different variations in the decoration.

A costume like nothing else plays back the epoch style or the essence of being a person with physical, spiritual, psychological, aesthetic desires, to some extent, revealing his or her creativity. Showing tradition in a folk costume, its color, decoration and ornamental features are the motifs in clothing of Transcarpathia in the interwar period of the XX century .. The transformation of ethnographic images in shaping the ranks of ethnic groups in Transcarpathia is studied.

CONCLUSIONS

Trimming plays a big role in clothes design and their composite finishing. No matter how a costume or shirt's structure evolves or the influence of other towns, countries, peoples the color and the character of this region remains unique. In addition, ethnographic complexes built specific to this area artistic and compositional principles and a certain structure and a system formation. This was manifested in the choice of the type of clothing, its material, cut, proportions, finishing, ways of wearing, etc. [6]. Contemporary masters performed their products with love, as a work of art, not copying each other, creating a spreading palette clothes but followed certain canons, considering the structure of the costume, colors inherent to Uzh ethnic area.

Based on anthropological features of the local population, the composition of national clothing was consistent not only with the external features (facial structure, eye color, hair, physique), but also with the style of moving and influence of bordering countries that greatly influenced the formation of the costume of Transcarpathia as a whole. Organic fusion of the fundamental anthropological features, the integrity of the image created ethnographic types of artistic and

stylistic features and formation of Transcarpathian folk costume of Uzh Lowlanders and also clothing features of different regions of Ukraine.

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***PHILOSOPHY OF FAMILY HAPPINESS
IN THE CREATIVE HERITAGE OF VASYL SVYDA***

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Annotation. *This paper deals with the work of laureate of State Prize by T. G. Shevchenko, a carver V. I. Svyda problems of creative psychology. It's related to art and searching of fine art-imaged reflection in the plastic wooden philosophy of family happiness.*

Keywords: *Vasyl Svyda, plastic wooden philosophy, archetype creative psychology, free creativity.*

IV. ART EDUCATION

FORMATION AND DEVELOPMENT PROBLEMS OF CULTURE IN THE FIELD OF SCIENTIFIC KNOWLEDGE

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Annotation. *The article under consideration is devoted to the formation and development of Culturology, the history of its formation as a scientific branch of knowledge.*

Key words: *development, culture, Culturology, semiotic, literate, dialogic, historical.*

One of the distinguishing features of the rise of modern science in terms of social and humanitarian sciences in Ukraine is a dynamic and powerful, though not always systematic in its content and nature, development of scientific and cultural knowledge. Convincing evidence of this process is the emergence of a wide range of the latest cultural magazines, the avalanche flow of monographs, articles, discourses, a large number of scientific conferences and dozens of dissertation works. An exact, well-reasoned answer to the question, whether culturology (the science about culture) has become a new generalized cultural science, whether it has, in terms of epistemology, legitimate character and is not a mere reflection of the influence of external factors on the genesis of social sciences and the person and, in our opinion, is fundamentally important for the national higher education system and research management in Ukraine. Considering the evolution of the formation and interpretation of the term "cultural

studies" it should be noted that it was first introduced into the scientific use in Germany by Heinrich Rickert in 1899; in Russia, for example, by Andrii Bilyi in 1912 [1, p. 1064].

However, the introduction of the term "cultural" is traditionally associated with the name of the famous American researcher Leslie White, who suggested the name for the new science about culture. In his research works, "The Science of Culture" (1949), " The Evolution of Culture" (1959), " The Concept of Culture " (1973), he justified the need for separation of this specific field of knowledge into a separate science and established its general theoretical foundations. Insisting on the implementation of his ideas, L. White attempted to isolate the subject of study, separating it from the subjects of allied sciences, namely, Psychology and Sociology. If Psychology, according to L.White, studies the psychological reaction of the human body to external factors, and Sociology – the patterns of relations between the individual and society, then the relationship comprehension of such cultural phenomena as custom, tradition and ideology should become the subject study of Culturology/Cultural Studies[2 , p. 66].

Thus, L.White's research works considerably accelerated the formation of Culturology as a separate independent direction of social and humanitarian investigations; promoted the necessary issue of determining the problem area and subject of Culturology as a science, initiated a holistic, systematic approach to the study of cultural phenomena.

Despite the fact that L.White introduced the phenomenon of existence of Culturology, the scientific community, at that time, didn't support him, and cultural understanding of holistic perception of culture hasn't received its approval in the Western European scientific tradition, as a phenomenon of culture was mainly viewed from the social and ethnographic positions. In Western Universities, even nowadays, the culture is not studied by Culturology but by applied science complexes, which are united under such names as «cultural studies», «multicultural studies», «cross-cultural studies» and others. There aren't any Academic institutions in Europe or America studying culture in general.[1, p. 1064].

Instead, in western scientific practice, the leading sciences studying culture have become Social and Cultural Anthropology, Sociology, Structural Anthropology, Cultural History, Semiotics and Poscul-

tural Linguistics (postmodernism). In particular, Cultural Anthropology has become significantly spread in the Western Culturology.

Unlike Western Europe and America, the term "Culturology" was fixed in Russian scientific circles. There, Culturology as a science represented a separate research direction combining cultural, historical, educational and ideological aspects of culture, philosophy, mythology, ethnography, psychology and art practice. At present Culturology is in the final stage of its legitimation in the scientific community in Russia. Certainly, there are difficulties and problems in the formation of the Russian Culturology and certain circumstances that hinder this process.

Taking into consideration the psychological aspect of the establishment of Culturology, it should be noted that the scientific community often takes the introduction of new branches of science as dilettantism or pseudo research activity. Another point is that some Russian publications strictly define Culturology as a Philosophy of Culture. According to foreign researchers, Philosophy is the only theoretical and methodological basis for the study of culture, and the specific humanities (History, Ethnography, Sociology) investigate only separate subject branches of culture. The authors of one of the most authoritative historical and cultural publications, for example, state that Philosophy is not only a form of comprehension, but also a way of culture organization itself. According to Russian researchers, the existence of culture is impossible without Philosophy[2, p. 11].

It should be noted that the Ukrainian Culturology is rather young branch of the Humanitarian Studies as it has been actively developed since the late XX-early XXI century. For a long time Culturology had been existing within a framework of the Soviet ideological tradition, developing cultural and historical trend. Because of social and political circumstances the history of Ukrainian culture acquired definite features of schematism, doctrinaire, ideological bias, being considerably behind Western cultural thought. In particular, one of the negative effects of the previous decade was the absence of groundbreaking original cultural concepts, balanced post-neo-classical and methodological approaches to the phenomena of culture. However, nowadays Culturology not only comes out of crisis, but also develops by means of synthetic study of theoretical and applied problems of

culture, integrating the knowledge of various sciences into a holistic system.

It should be stressed that several priority direction of research studies have immersed in the Ukrainian Culturology due to the usage of modern methodology.

Firstly, we should talk about traditional culturological historical school, comprising world, national or regional culture or certain cultural and historical era. Separate cultural direction rather makes an attempt not only to explain but to identify and describe the facts, events and cultural achievements, highlight the most prominent landmarks, names and personalities. Secondly, we discuss the philosophy of culture, the main task of which is to understand and explain the culture through its most common and most significant features. Philosophy of culture, serving as a general theory of cultural phenomena and processes, explores the essence and structure of culture, its functions and role in human life and society. It should be noted that the Philosophy of culture is aimed at identifying trends in the evolution of culture, disclosing the reasons for its prosperity and crisis.

Thirdly, we should deal with the Sociology of Culture. It explores the functioning of culture as a whole, or current subculture, existing in it, – the mass and elite, urban and rural, women's and youth, etc. The representatives of this approach have focused on qualitative shifts and changes taking place in the culture, learn their Sociodynamics, the society and social institutions reaction to these changes. The Psychology of Culture closely borders on Sociology of Culture, which quite clearly becomes a noticeable trend of isolated self discipline. In particular, it examines the personal attitude towards culture, identical spiritual saturation of a person within a certain cultural frame. On the basis of socio-psychological research works, Psychology of Culture identifies cultural and historical personality types, which are typical for the certain society [3, p. 5-6].

Speaking generally, domestic Culturology studies, in fact, the same issues as the complex of anthropological disciplines, formed in the West. Polyphony of the culture in its essence, influenced the existence of different versions of Culturology, such as semiotic (Yu. Lotman), literary (D. Lykhachev, S. Averintsev, A. Makarov), dialogical (W. Bibler), historical (A. Hurevych, M. Popovych) and others.

It is known that one of the most important conditions for the constitution of any science as a definite discipline is the notion developing about the subject in its major systemic and structural characteristics. Regarding this view points, culture is a very complicated subject, as this term is valued both for its polisemic interpretation and distribution .

We are to take into consideration the fact that, culture as a multifaceted holistic phenomenon, having various subsystems and parts, special fragments is studied by various sciences. Each of them has an idea about the subject of investigation and the corresponding research results. But it is impossible to have the holistic scientific picture of the world of culture by compiling the scientific results of various sciences. It should be emphasized that Culturology- is not the arithmetic sum of scientific knowledge, but the synthesis of results from different areas of socio-humanitarian knowledge, during which a new integrated science makes an attempt to realize its main task – form the pattern of humanitarian reality. Generalized model of the structure and dynamics of culture occupies the central position in this process[1, p. 1065].

If the Russian Culturology very closely approached the formation of such a model, the national cultural idea formation is only at its initial stage. However, this model represents the most significant achievements of specific social and humanitarian sciences, which study various aspects of functioning and evolving of culture in society. In its turn, this model is self-developing being influenced by these achievements.

However, the overall picture of the structure and dynamics of the culture is not limited to the problem area of Philosophy and as well as it is not its part. It belongs to the field of special scientific knowledge about culture, is the backbone, which gets its philosophical foundation. It should be emphasized that the famous Russian scientists (ethnographers, sociologists, anthropologists) view the materials of their own Humanitarian research in general culturological context. Impressive metamorphosis taking place in history which gradually evolves towards research of the history of culture. Cultural dominance increasingly penetrates into the fabric of legal science [5].

The role of Culturology in relation to other sciences has increased significantly at the turn of the XXI century, despite the fact that its

scientific borders are rather conventional and insufficiently defined. Russian researchers, focusing on the fact that Culturology must be viewed as a scientific paradigm, are considered to be right on every count. The problem of identifying the scientific status of Culturology is complicated by the fact that attempts to determine it by analogy with other humanities and as one of them are often unproductive and unconvincing. However, Culturology should not be considered as one of sciences in the chain of humanities. It has clearly defined indications of scientific paradigm, which were thoroughly analyzed by famous American philosopher, methodologist and scientist T.Kun [4].

Firstly, the formation of Culturology has undergone through all the classic stages of the scientific paradigm. In this case we talk about the formation of the humanitarian association, united by culture discourse, based on certain methodology of interpretation and understanding of the cultural reality. Secondly, an important step towards the formation of the scientific status of Culturology is the developing of its own specific cognitive method, which "collects" cultural reality, "scattered " around the problem areas of social and humanitarian knowledge and all this is reflected as a whole picture in researcher's consciousness.

Problem area of Culturology is very unusual and non-traditional for humanities. Original and unique character of Culturology in its scientific aspect is largely determined by the fact, that social practice enhanced a new type of complex social and humanitarian problems, the scale of which exceeds epistemological possibility of every science in particular.

Nowadays, Ukrainian society and the country itself sharply feels the deficiency of scientifically based answers to the key questions. Why all the processes of modernization are so slow in Ukraine? Why is there a gap between the law and the justice? Why is there a very low level of legal culture? What is the influence of mass communication on society and the individuals? Does our country need a national idea and if so, what its essence is? None of the exact sciences can give an exhaustive answer to such questions. However, such issues belong to the problem area of Culturology and brings together all humanitarians.

Especially we are to point out the extreme complexity and multidimensionality of the object of Culturology. So, it studies the culture as a whole and its various structural elements, but always in

the context of the whole entity, the system of relationships. That is why Culturology as well as Philosophy can't occupy a worthy place among other exact sciences, which study society and the individual. We believe that it should be considered as a kind of metascience, scientific paradigm, methodological guideline for deep systematic studies in theory, history and practice of culture.

It should be noted that in Ukraine, unlike Russia, the process of self-determination of Culturology as an academic and scientific discipline is far from being accomplished. Domestic Culturology is in the process of its initial phase and establishment, its content and structure haven't nearly defined scientific boundaries and investigations in this area are still very controversial, and often not of high quality. There is a significant amount of non-justified methodological approaches to the study of the subject of integrated science of culture. But this does not reduce the effectiveness of scientific inquiry. The formation of Culturology as an independent branch of scientific knowledge in our country should be considered from the perspective of one of the priority research targets, which is of theoretical and practical significance for the conservation and upgrading of intellectual potential of Ukrainian society.

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THE ART OF ARCHITECTURE: THE EDUCATIONAL POTENTIAL

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Annotation. *The article describes the prospects of the art of architecture in aesthetic education. It is shown that the educational potential of architecture has its unique features as a specific type of art and has the possibility to influence the consciousness of man. The special attention is paid to the relevance of the development of educational technologies based on the facilities of the art of architecture for public schools.*

Key words: *architecture, art, aesthetic education, pedagogy, world outlook, aesthetic perception.*

There is no doubt, that the role of aesthetic education in upbringing fully developed, harmonious personality is the leading one, which was also proved by pedagogical science and practice. Aesthetic education is carried out through a variety of arts: music, film, theater, dance, fine and decorative arts and architecture. Inherent means of artistic expression affect the human mind, causing some impressions and emotions, feelings and thought-provoking and, thus, contribute to his/her spiritual, moral and intellectual improvement. The understanding of the following notion was achieved in ancient period "different means of expression lead to unequal art aesthetic response of the individual and can have appropriate educational implications" [7,p. 50]. Ukrainian secondary school has significant achievements in the field of aesthetic education by means of different kinds of art. However, the art of architecture occupies almost the last place among others, although its educational potential is unique and extremely powerful. The contradiction between the possibilities of positive effects on personality and lack of its use in school education process keeps current the need for scientific study, development and implementation of technology of using the art of architecture in the aesthetic education of students. The scientific research works on art his-

tory, psychology, aesthetics and aesthetic education by A.V.Ikonnikova, I.A. Strautmanisa, F.S. Umantseva, Yu.S. Asieieva, L.V.Starodubtseva, O.A. Troshkina, M.S. Kahan, I. D. Bekh, O.P. Rudnytska, N.Ye. Myropolska, L.M.Masol and others are the scientific basis for the implementation of the previously mentioned tasks.

Architectural symbols are deeply ingrained in the structure of personality at the subconscious level. Everyone, since his/her birth is under the influence of certain architectural environment in which he/she is being brought up. Along with other factors,(the environment) it predetermines psychological and emotional type, tastes, the level of overall development and culture, values, behavior stereotype, world view, his/her character- both personal and national. The history of tangible and intangible (spiritual and material) development of the humanity is vividly reflected in its architecture, ensembles and complexes, development of small and large settlements. Depending on their aesthetic qualities the architectural complexes can perfectly elaborate, enrich and improve the environment as well as distort it. Therefore, the influence of the architectural environment on a person can have both constructive and destructive character. Unfortunately, a large number of our citizens live in non-aesthetic environment , children are growing up in an ugly apartment buildings and spend their free time on littered streets and disordered yards. Negative trends of our time have resulted in complete negligence of historical heritage, the destruction of historical and cultural monuments, awful building up of the historic city centers and total lack of taste. Among the reasons that have led to such state of affairs - low level of culture, patriotism and social solidarity and cynicism of many of our fellow citizens. It all happened due to lack of proper education in childhood, namely aesthetic education.

Educational potential of architecture is predetermined by its intrinsic properties. They go far beyond the fine arts which they are commonly referred to. Combined with the potential of fine arts the architecture, by the presence of images, shapes, often- color, rhythm, proportion, ideological content, artistic way (in its best specimens) is yet - much bigger, deeper, stronger and more substantial by the set of its qualities and functions. Its main difference is the organic combination of artistic and technological aspects. It creates an environment of

human existence and largely determines the conditions of this existence.

Consistency of human activity predominate such a feature of architecture as existing in the system, in the architectural ensemble. Thus its organizing function is being originated in relation to other arts. So, architecture creates a space for different art works, identifies opportunities for their synthesis (rightly architecture has long been called the "mother of art "). This property affects the emergence of a sense of interconnectedness of art and life, the unity of its various species leads to aesthetic perception of reality, the desire to harmonize life in general.

Human life can't be imagined without architecture, even in its primitive and primaeval forms. Its story that begins with Paleolithic times - is the history of mankind development as a whole: the development of physical, social and spiritual. "At all stages of the history of architecture the solution of spirituality problems was carried out by its typical means, inherent only to this specific form of art. The nature of the emotional and spiritual formation of structures was determined at each stage of socio-economic, ideological, aesthetic factors, and depended on the level of construction engineering and technology "[11, p. 207]. All great art styles in the history of art appeared, first of all, in the architectural discourse, and later on was distributed to other art forms.

Architecture can be viewed as materialized information about time, society, people, relationships between them, their culture, tastes and way of thinking in monumental forms. It not only affects the behavior formation at one particular time, but also connects different generations and epochs, forms an important part of the collective memory of mankind. The best so-called "iconic" buildings of each era embody its ethical and aesthetic ideals. That is why material and spatial elements of architecture – are at the same time the signs – information medium. The system of architecture forms acts as means of communication between people and has its own semiotic significance. Besides the signs of its practical orientation, the architectural structure has its ideological and figurative ones, which form the artistic language of architecture. In the twentieth century on the basis of linguistic semantics (the science about meaning) and in interaction with philosophy, information theory and cybernetics, the following sci-

ences, such as architectural semantics, semiotics (the study of signs) and Proxemics (semiotic space) were originated. They are considered by modern scholars, as sciences about specific communication, information exchange and mutual influence. [10].

Architecture is referred to the spatial arts, artistic image of which exists in space and is not changed within time. Architectural structures are three-dimensional, as the idea of them is completely formed as a result of pictures matching consecutively opening from different perspectives. The form- is the object of perception through which a man perceives architecture. Images, that bear general cultural information, are expressed and perceived via the architecture. All aesthetic evaluation and creativity are directed at it. The form of architectural work – is a " internal relationship and the way of mutual interaction of material elements and dimensions of an object of architecture and then with the environment; all given to us in sense perception ... However, it is aesthetically streamlined structure, created by the "laws of beauty " and endowed with aesthetic value "[4, p. 10].

The ability to understand the "language" of architecture, that is - to perceive spatial-structural forms, proportion, rhythm, feel its harmony or disharmony; all these develop aesthetic taste, imagination, spatial thinking and understanding of the "language " of other art forms, deepen artistic perception of reality and human attitude. The psychological phenomenon of perception plays an important role in the implementation of the aesthetic impact on the consciousness on the part of the art work. Scientific heritage of O.P. Rudnytska has its great value in the development of the phenomenon of perception in the art of pedagogy. She emphasized that "the search for evidence-based use of the arts in the educational process is not possible without the theory of artistic perception, which leads to the successful involvement of individuals in the works of art, ensures the implementation of its culture-creative influence" [7, p. 49].

Thus, architectural forms and images in the perception process are identified as influential means on the person's outlook. Their action is implemented in two ways. The first way rational and informative (specific/definite information about individual buildings or ensembles lies in their forms, parameters, appointment, etc.). The second way – a deep one which is not always perceived till the end by a man. This - apprehension of ideological and expressive content encoded in

the forms of architectural works. The architectural environment in which a person usually spends his/her time, will inevitably affect his/her psycho-emotional state, mood, behavior, perception of the world, therefore – the outlook settings. Exploring the spiritual dimension of architecture, Ukrainian art researcher F. Umantsev wrote: "Due to its art shape the architecture not only reflects people's attitudes to nature and social life, but also largely determines the nature of the spiritual environment, predetermines certain aesthetic ideals. The architect, in terms of three-dimensional structures, reaches spiritual principle of architecture (being inherent to it) in case the art object organically combines the beauty of rational forms with the beauty of its artistic and imaginative interpretation "[11, p. 200] .

Worldview of the era, the aesthetic ideals are reflected in the phenomenon of architectural styles - an integrated system of art and design features reflecting preferences, tastes and ideas of the time. Under such circumstances, it is advisable to talk about the artistic vision that determines the nature and form not only of architecture, but also all other arts. No wonder that the major artistic styles of past centuries embraced architecture as well as painting, sculpture, graphics, music, theater, literature, interior design and even clothing. The cities with ancient history were most clearly influenced by the leading philosophical ideas of different ages which affected the architectural appearance/design of the cities. Kyiv- our capital and one of the largest urban centers is a striking example of this trend. It accumulates all the characteristic features of a nation formation- historical, social, economic, scientific, mental and cultural. The Capital – is the face of the state. Main features of the capital - are, first and foremost, its streets, squares, buildings, that is – architecture.

Art language of architecture is inseparable from the national culture, which is embodied in the character of the architecture through subject-dimensional environment. There are a lot of examples in the history of the nation showing the attempts of its affirmation which prompted the development of distinctive artistic means of architecture within the national schools (There are three periods in Ukrainian history : the Kievan Rus, the Cossacks, the beginning of the twentieth century). "The problem of national uniqueness, identity, continuity and development of Ukrainian national traditions in architecture attracted profound attention of scholars, masters of architecture and art

for many years. This is one of the most difficult theoretical problems that is of great practical importance for the development of modern Ukrainian architecture –the great art of forming a harmonious environment. This problem is closely related to the familiarization and careful attitude towards the national cultural heritage - the creative attainment of artists and architecture craftsmen of different eras, which is indispensable to the development of well-established modern architectural potential of our country "[9, p. 19].

On the one hand, children involvement to treasury of national architecture extends the education possibilities for bringing up nationally conscious citizens, patriots of Ukraine. On the other hand, familiarization with the achievements of the architectural art of various nations promotes tolerance, respect for other cultures, instilling human values, cultural development thinking, understanding cultural unity of all humanity in a variety of national and regional manifestations.

The logical conclusion can be drawn, that the possibility of the using architecture in the educational process in secondary school is not only limited to aesthetic education. As complex and diverse variety of human activity, architecture is closely linked to the history, social studies, geography, literature, and other sciences and arts. Essential architecture versatility predominates its universal educational opportunities. It stimulates the development of the ability to establish relationships between different types, directions and works of art in their ability to identify common and distinctive features, and find "common ground" between the artistic creations of past and present eras, personal lives. It promotes the formation of artistic picture of each epoch, and on this basis – an integral artistic image of the world.

The unique properties of architecture as art, technology and means of communication, the implementation of its powerful impact on an individual and a community of people determine the feasibility of using its facilities in the educational process in the widest possible way. They provide an opportunity to widen the boundaries of aesthetic education, organically combining it with ethical, moral, patriotic, and environmental upbringing. This versatility lies in the nature itself, aesthetic and philosophical essence of architecture. Its educational potential waits for its discovery and implementation into the educational system of Ukraine.

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ART INSTITUTION OF HIGHER EDUCATION STATUS PECULIARITIES AS THE SUBJECT OF INTELLECTUAL PROPERTY

UDK14

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Annotation. *This article analyzes the laws and regulations in the sphere of Education and Science; general description of the legal status of the art institution of higher education as a subject of law of intellectual property, in particular, its content and the acquisition reasons; objects of law of intellectual property are being classified, in relation to which the Universities can be positioned as subjects of this law.*

Keywords: *Institution of Higher Education(IHE) universities, art education establishment, intellectual property, legal relations, subject of law.*

Analyzing the regulations in the field of education and science can we come to the conclusion that they do not contain such statements that would prevent Institutions of Higher Education (here and after - institutions) of Ukraine from being the subject of intellectual property. Conversely, the activity of Institutions of Higher Education of Ukraine, in particular the artistic sphere, contains intellectual and creative element, and therefore is directly linked with the process of creation and usage of the objects of intellectual property and certain rights for them. Intellectual property objects are recognized as intangible asset and appear on the balance sheet when it is probable to obtain future financial benefits connected with their usage. Taking into consideration the law aspect, it is impossible to resolve the above mentioned legal relationships without a proper understanding of the legal status of universities as subjects of intellectual property.

The purpose of this article – is to provide a general description of the legal status of the art institution of higher education as the subject of intellectual property, in particular, to determine the content and the reasons for this right, to classify intellectual property objects, on which universities can act as agents of the law.

According to data provide by the State Intellectual Property Service of Ukraine and the State Enterprise "Ukrainian Industrial

Property Institute" the most active among the applicants were scientific and educational institutions of the Ministry of Education and Science of Ukraine in 2012 as well as in the previous few years. In 2012, they filled in 3,500 patent applications and utility models, representing 45% of total applications. Analyzing the list of higher education institutions under consideration there is almost no art ones. Very few art schools appearing in the register of contracts for the use of intellectual property.

Obviously, art schools are often considered to be copyright objects, although most of the design examples of logos, packages, brand names, etc., may be registered as objects of patent law. Of course, to complete the documents concerning the copyright is not so formalized as when it deals with the question of industrial property. The emergence of copyright does not require any formalities. One form of copyright protection is to use the mark in the form of the Latin letters © in a circle with the name of the owner and the year of first publication of the work, which is usually used in art education establishments to notify rights to scientific works, dissertations and course projects. However, this warning does not constitute the institution of property rights grounds for the property rights of the object of intellectual property and, in particular, where the person is a creator.

The legal status of the university as a subject of intellectual property rights depends on the level of accreditation, the type of education activity, the characteristics of economic activities, which higher education institutions may be engaged in to provide their basic functions. Taking into account all these factors which are essential for the acquisition and implementation of intellectual property rights of the institution of higher education.

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THE DEVELOPMENT OF CHILDREN ART ABILITIES IN THE CAMP "YOUNG ARTIST" (1968-1990) AS A FORMATION UNIT OF PROFESSIONAL PREFERENCES OF FUTURE ARTISTS

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Annotation. *The article is devoted to the problem of development of school-children art capabilities in the camp «Young artist». The difficulties and problems of organization of the specialized camps in Transcarpathia are explored. Zoltan Bakonii's (the initiator of artistic educational system) ideas haven't lost their topicality. The methodology of the organization of fine art lessons for the children in the camp is determined. The implementation of practice of effective forms of studies, education and leisure activities of children like in the camps «Young artist» is examined.*

Keywords: *artistic capabilities, graphic activity, specialized camps.*

Due to enthusiasm, tireless and pedagogical innovation of Zoltan Bakonii, in late 1960s the first and unique specialized camp «Young artist" was founded in Ukraine. The camp was acknowledged and has gained implicit pedagogical recognition and unanimous approval by artistic community. Only the members of regional and national exhibitions of children's art were invited to annual art excursions being held in 1950-1960's. This fact led to the idea of organizing the specialized art camp for gifted children aged 7 to 17, where the rest and recreation would be combined with creativity. The lack of aesthetic education by means of art in all existing camps at that time was the key factor giving the impetus for the implementation of the above ideas. As Zoltan Bakonii said, «The authority, teachers and counselors give more attention to the education of the younger generation through choral art, dance and music art, almost completely eliminating the fine arts. This approach is very wrong, because fine arts enables full acquisition of human values by the youth, enhances the cultural level of

students» [8, p. 4]. Transcarpathia Institute of Teachers Training, Regional Committee of the High Education and Research Institutions Union, the Regional Council of Trade Unions supported the initiative by Zoltan Bakonii to create the first specialized camp «Young artist» in Ukraine. Boarding schools in the following small towns - Perechyn, Svaliava, Nyzhni Vorota, educational institutions in Velykyi Bereznyi, Lypcha, resort «Beregvar» and mineral water resort «Karpaty» were chosen as the art bases.

Zoltan Bakonii, as the organizer and inspirer of the project, developed detailed aspects of the work and methodology of teaching in summer and winter children camps of recreation and creativity. His summarized ideas are systematic and remain relevant today. The teachers paid particular attention to selection, maintenance, equipment, design of premises (Pioneer, International Friendship Club, counselors, special classroom, press center, sports club, rooms for classes artistic creation, etc.), recruitment of teaching staff, organization of training sessions and entertainment, creation the necessary conditions for teaching staff to conduct recreational and educational work.

Raising creativity of gifted kids induced the foundation of art camps, enlightened in the press «light house, spacious yard, marvelous bed of roses, an artificial pond, playgrounds, fresh and healthy air, the sun and, of course, beautiful green mountains. You can't find the best destination for developing creative skills. Wonderful nature, magic Carpathian landscapes – has great influence on young artists» [4]. The alleys, dwellings and buildings in the camp were given interesting themed names, understandable for children's perception and served as benchmarks for the children in the area.

Zoltan Bakonii stated that the main objective was “to develop the artistic abilities of children by means of different types of fine arts, mastering the art secrets under the supervision of professional tutors assigned to each age group. It is necessary to cultivate love of art, understand beauty, to teach the pupils to live by the laws of beauty and goodness» [3, p. 4]. The students from all over the region who showed talent for fine arts, and more than 7,000 winners of city, district and regional contests for “the best picture», fine art competitions, participants of republican and international exhibitions of children's art enjoyed the opportunity to be in the camp. In 1977, the regional camp

was reclassified to(renamed as) the Republican one, widely opening its doors to young talents from Vinnytsia, Dnipropetrovsk, Donetsk, Zhytomyr, Zaporizhzhia, Kyiv, Crimea, Luhansk, Lviv, Mykolaiiv, Pivnichna Ossetia, Poltava, Simferopol, Sumy, Kharkiv, Kherson . More than 700 students from all over Ukraine were in the camp in 1981.

Traditional educational and art exchange of children's groups was organized thanks to good neighborly relations between the East Slovakia and Zakarpattia. The main prerequisite for these contacts was similar socio-cultural environment, as Presov Region has been one of the cultural and administrative centers of the Ukrainian community in neighboring countries. The children from Transcarpathia visited the camp «Mlada maliar» (Young Painter)(Presov, Czechoslovakia) and stayed there for 18 days. Accordingly, the young Slovak artists from Presov art school paid the same visit to Transcarpathia. The participants, even today, recollect, with genuine warmth, unique artistic atmosphere- where» all merged into a single bowl - human kindness, creativity and a great love for the country" [6, p. 2]. Leisure, work and sport, systematic creative work of students, mastering drawing cognition skills, acquaintance with talented peers, playing, romance were rationally combined in art camp.

Zoltan Bakonii tried to organize the children in the way they were united due to «shared interest in fine arts; being a kind of artistic and creative laboratory, combining education and training, carrying out the overall education of schoolchildren under leading and guiding role of teachers" [10, p. 1]. The teacher - artist draw together brilliant likeminded people, professional artists, being fluent in graphic and pictorial art, enjoyed respect among pupils." Kids love the teachers, that are skilled professionals, but that is not enough. To be a really great teacher you are to be more responsive and friendly» [2, p. 2]. Mentors shared the abundance of their mind, instilled aesthetic tastes, taught thorough knowledge of the fine arts. Due to the beneficial activity of the camp the galaxy of Transcarpathia art celebrities appeared on the horizons of art: Honored Teacher of USSR A. Peter, Excellent Teacher in Public Education S. Lypchei, the teachers of fine arts Antalovska M.,Y.Bachynskyi, A.Bachynska, I. Hudachok, V. Zeikan, V. Katrych, J. Komarnytskyi, A. Mihovych, M. Trelia, A. Turak, E. Chonka. Not only children but also their teachers creatively enriched their knowledge, shared experience of pedagogical skills, got acquainted

with new techniques, strengthen artistic and educational ties. The graduates of Odessa Pedagogical Institute of K.D.Ushynskyi and Uzhhorod College of Applied Arts, the staff of Mukachevo Children Art School - former inmates of the camp were actively involved in the process. Such skilled potential released in high rates of creativity, because teachers were well aware of the specifics of work and content of classes with young artists. Managing general educational process in the art camp, Zoltan Bakonii's warmth, wisdom, valuable advice helped a lot of young teachers. According to the honored teacher of USSR A. Peter, the key task of the art group supervisor lied in the development of aesthetic tastes of the younger generation, revealing the beauty of nature, as «a man with a developed sense of beauty can't do any harm in his/her life» [7, p. 3]. During their classes the teachers-artists used various types of fine and decorative art techniques (life drawing, drawing from memory, performing thematic and decorative compositions, illustrative drawing, familiarization with the works of prominent artists and art). Young artists performed their woks using watercolors, gouache, oils, pastels, ink; they also got acquainted with the linocut techniques, appliqué work and mosaics made of paper, graphics, stained glass; doing intarsia, embroidery, embossing .To develop observation skills the teachers have organized trips to the forest and the passes, the Beskyd, tourist base in village Zhdeniievo, the local lore museum and museum of folk architecture and everyday life, Nevytskyi and Mukachevo castles, Drachynska factory producing souvenirs made of wood, the Hill of Glory, the Uklynskyi pass. The main goal of such educational trips was - to remember and learn more, do sketches for further presentations/revealing in thematic and decorative compositions. Numerous excursions, walking tours, meetings with well-known people –is an inexhaustible source of inspiration, topics for paintings and sculptures for young artists.

Original experience was put into practice –young artists and mature teachers were drawing in the wilds. Children witnessed magnificent nature masterpieces' birth process on the canvas: «The teachers are painting picturesque panorama of the Carpathians together with their apprentices. As a result, we see the professional works of pupils - landscapes of Volovets and Tiachiv district, Svaliava mountains and meadows, mountain streams and ordinary typical villages» [5, p. 3]. The topic of drawing, as assignments to be performed by children of

different age groups, was diverse: still life with wild flowers, objects of decorative art made by Transcarpathian folk artists; the fantasy world of illustrations for fairy tales, fables with images of good and evil, beauty and justice; as well as theme compositions from memory and in imagination, collective panels using stylized natural forms made under the supervision of talented experienced artists and educators A. Mihovich and A. Turak. Painting activities were combined with fine arts and decorative handicrafts which was masterly presented by Honored Master of Folk Art of USSR, the potter V. Hazdyk from village Vilkhivka, Irshava district. He taught pottery and sculpting techniques during special workshops. Having free times, besides the variety of above mentioned activities, all visitors had the possibility to work in such hobby groups as «Embroidery» and «Woodcarving» acquiring new skills, passions and interests. Therefore, bright pictures alongside with ceramic works, woodwork and embroidery enchanted the visitors of the final children exhibition and caused admiration and respect to folk art.

Staying in the camp became a good impetus to improve diverse skills of drawing admirers, due to variety of activities –interesting, breathtaking and creative ones, aimed at children self –realization. Due to artistic activities, spiritual elevation was enlarged by team activities favoring the development of children's initiative and amateur art. High educational, as well, artistic aim was implemented in different competitions, like: «Numo khloptsi!» («Come on, guys»), «Numo Divchata» (« Come on, girls!»); staged song ; club sessions- «What? Where? When?»; KVN; thematic quiz shows «Do you know art?»; Literary auctions; satire, humor and ethics parties, revealing art heritage of outstanding artists through a picture reproduction display, movies («Joeconda», «Hermitage», «Dresden Gallery» and others); song and tune contests; health club football tournament, chess and checkers competitions and table tennis. The camp inmates organized art concert, revealing diverse display of talent, that was successfully demonstrated in the village club. This busy but at the same time very interesting camp life provided positive friendly relations between children and had influence on their overall creative development.

Camp participants enjoyed visiting art galleries, art exhibitions of paintings, drawings, sculptures, ceramics, embroidery and wood carving created by Transcarpathian craftsmen. One of the key approaches

in attracting students to the world of art was meetings with prominent artists of Transcarpathia, visiting workshops of V.Habda, H. Hliuk, A. Kashai, E. Kontratovych, A. Kotska, S. Malchytskyi, F. Manailo, M. Medvetskyi, V.Mykyta, O. Petki, V. Svyda, S. Sholtes, I. Shutiev as well as former Studio participants - N. Ponomarenko, V. Skakandii, M. Tomchani and others. Ukrainian children as well as children from other countries experienced unforgettable fascination enjoying the opportunity to closely interact with professional artists.

«Young Artist» exhibitions (the best children's works of paintings, sculpture, embroidery, woodcarving and pottery) were the best results the camp was aimed at. Prominent experts, who were invited to the exhibitions, evaluated the art works of children and gave valuable advice. They suggest that highly qualified art standard of drawings, their aesthetic essence, thematic diversity and coloration creates positive impression and causes aesthetic pleasure. According to Zoltan Bakonii- for the period since 1984 «The young artist» children have created more than 4,000 paintings, sculptures and items of decorative art, more than 800 of the best ones have been selected by the committee to be exhibited to the public. The chosen works stood out by their humanism, literate compositional solution, new techniques and vivid, bright colors [9, p. 3]. The press noted that «children's drawings - a gorgeous bouquet of picturesque and bright flowers bearing all the colors of the rainbow and enchants with its beauty, delights and surprises. Children's creative works affect by their cheerfulness, sincerity and truthfulness» [1, p. 4]. The art themes were diverse: peace and friendship, happy childhood, mates, school matters, socially useful work, leisure, sport, tourism and illustrations for literary works, fairy tales, stories and native landscapes. «Young artists convey on paper everything that attracts the eye and touches the hearts- flowers, forests, mountains, friends, camp, work, people, birds, animals ... Due to immature masterpieces of children the school gym was turned into «Little Tret'iakovka Gallery» where each work is incredibly sincere, light and spiritual» [1, p. 4]. The best works continued to be exhibited at regional, national and international art exhibition, highly evaluated by experts and awarded with prizes and diplomas of laureates. More than 70 art works were exhibited in Niredgyhaza, Budapest, Debrecen during the celebration of "the Days of Transcarpathia " in the Hungarian People's Republic (1980), Czechoslovakia, the ENEA USSR in Kiev.

The teachers and the students of Transcarpathia Regional camp «Young Artist» were awarded with the diploma of the laureate of the first All-Union festival of amateur art workers in the USSR (1975-1977). Art activities of the camp set up the most effective conditions for professional self-determination of a large number of pupils who chose the artistic path as the leading one in their lives, among them - A. Zhyhan who became an architect, Y. Zhyrkov, S. Kovtiuk - qualified graphic artist, L. Kucherenko - artist ceramist.

Unfortunately, the work of the camp «Young Artist" hasn't been in practice for two decades, and the problem of restoration is mainly hampered by organizational factors. The restoration of children's art camps as an invaluable element of comprehensive education in terms of adult education is a must due to the demand of time.

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**EXPERIENCE OF DEVELOPMENT OF CHILDREN'S CREATIVE ABILITIES IN
«YUONG ARTIST» CAMPS (1968-1990), AS A CONSTITUENT OF THE
FORMATION OF FUTURE PROFESSIONAL ARTISTS**

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Annotation. *The article is devoted to the problem of development of school-children artistic capabilities in the camps «Young artist». The problems of organization of the specialized camps in Transcarpathia are explored. Zoltan Bakony's ideas as the initiator of artistic educational system didn't lost it's actuality. The method of organization of fine art lessons of the children in the camp is determined. Actuality of introduction to the real practice effective forms of studies, education, leisure of children like in the camps «Young artist» is examined.*

Key words: *artistic capabilities, graphic activity, specialized camps.*

**TEACHER JOZEPH PEŠEK – FIRST HEAD REFERENT
OF EDUCATION DEPARTMENT IN SUBCARPATHIAN RUS
(1919-1924)**

УДК 75.(084.5)(437.1)

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Annotation. *In the article highlights the teaching career by Jozeph Pesek in the sphere of education in Subcarpathian Rus (1919-1924).*

Keywords: *pedagogy, Pidkarpatska Rus (Subcarpathian Rus), education, school.*

In the most eastern part of Czechoslovakia - in Subcarpathian Rus in the early twenties of the XX century education was in poor condition due to continuous **Magyarization** and turbulent military

events during World War II. The person who gave impetus to resolve this unfortunate situation was Joseph Pesek (1872-1924). He was the teacher in the Czech Republic and one of the most experienced experts of the lowest forms of school, from September 1919 he was appointed as territorial inspector in Subcarpathian Rus and was headed by the Education Division of the civil administration in Uzhhorod and radically changed the school system, which was the most backward in Europe,

Joseph Pesek was born in March 4, 1872 in Sázava, where he studied in elementary school. He graduated from the High school and then the Pedagogical Institute in Kutna Hora, where in 1891 he completed successfully. With equal success in Kutna Hora in 1893 he tested the suitability



*Reprodukce portrétu Josefa Peška
z 22. 9. 1922.*

to the national school and to the bourgeois one in 1896. Peshka efforts and scientific achievements were finally completed with successful playing the organ and economic sciences examinations.

Sputnik (the friends) and later university student Professor Otakar Kandra (1870-1936), was the first teacher assistant in Hnevkovitsyah (1891-1893). Then, after compiling a professional teachers exam became a teacher trainer in the State Pedagogical Institute in Sobeslav. There were made the first attempts to study future teachers, he become renowned innovator of modern methods of teaching. Their knowledge and literacy learning deepen in the Prague University, where he faithfully attended the lectures of Thomas Garrick Masaryk(1850-1937), Frantiskovy Drtiny (1861-1925), Frantiskovy Kreychiho (1858-1934), Otakar Hostinskeho (1847-1910) and to further expand their knowledge he was actively listened seminars of philological Faculty of Charles University, which led to passing the ten tests. New knowledge gained in the Prague University, used during discussions about the ethics of teachers, which was based primarily on the lectures of Professor T.H.Masarik and F. Kreychiho. From 1905 on the orders of the Regional Inspector Frantiskovy Veniha (1849 - 1922) he served as an inspector of schools in the district of Zhamberku and Lanskroun, than from 1910 in Trebon. During this period he published articles in journals Komenskyy, as for example, On learning the basics (1909), Fighting for the right to light the teaching profession(1909), Basic and essential foundations of the national school curriculum (1910), In implementing the reform attitudes in language learning(1910),Three levels of national school (1914). (1) In the office of the District Inspector Joseph Pesek conducted continuous training of teachers, and even in a survey organized by the Union Comenius proposed the creation eightsemesters school faculty, which would be equal to the university. (2) Joseph Pesek was a supporter of the creation of these economic course, important to further expand the knowledge of young people in the Czech countryside. Apart from all these events a series of cultural and educational programs created. At the beginning of World War I, because of hard work and patriotism in Socol he was removed from the position of inspector and transferred to the Pedagogical Institute. The newly created Czechoslovak Republic was called in the Ministry of Education in Prague, where he was charged with the organization of education in Subcarpathian Rus,

which at that time was suffering from hunger, serious health problems of local residents and non-performing government agencies. (3)



Joseph Pesek (the first from left) with officials of public institutions and teachers in Uzhhorod in 1921.

At the first congress of the Czechoslovak teachers and friends of education under the patronage of the President of the Czechoslovak Republic in Prague June 1-3, 1920 Joseph Pesek presented the main manifestations on Fundamentals of Education in Subcarpathian Rus. (4)

The main objective Joseph Pesek and his team had to repair the existing school buildings destroyed by military events and build a new, spacious and hygienically appropriate building. In the early days of training only fifty percent of school-age children attended school, in remote parts of attendance was only twenty per cent. For this it was necessary to build at least thousands of new school buildings. (5) Equally important problem was acute shortage of teaching materials and school supplies. The loyalty of teachers at all levels of the newly formed state organization was also consequently experienced **Magyarization** thoughts, because of the hundred secondary school teachers oath of allegiance to the new Republic had only one! (6)

According to Hungarian sources in the academic year secondary schools, six high schools and three educational institutions. There were also two(commercial) business school, lower economic school, seminary, deaf and dumb institute, 120 orphanages and schools of help at the Institute of abandoned children. (7)



*Joseph Pesek school with a group of visitors of exhibitions
in Subcarpathian Rus', probably in 1921.*

Another language was the language of instruction and what was taught at schools in Subcarpathian Rus. Schools mainly Hungarian dominated, only 47 schools taught in Romanian and only 34 in **Rusyn (Ruthenian)** dialect as the language of the majority! Hungarian language was carried out training at all levels of higher education. It was not surprising that only 22 % of the population of this area were literate.

Joseph Pesek soon learn Ruthenian, which earned him a commitment to not only teachers but also local people, facilitated creation of associations of parents, teachers and friends of the school. The first satisfactory school subsequently presented at various exhibitions in order to show to illiterate parents the benefits of teaching their children. (8) So as ever in the Czech Republic before the First World War and in the eastern edge of the Czechoslovak Republic, Joseph

Pesek drew attention to the specific economic characteristics of individual parts and set objectives for the future: prepare for the creation of professional and supporting schools in which will focus primarily traditional local crafts: weaving, wood carving and weaving. (9) School education, led from the start, divided on the territory of Carpathian Ruthenia into fourteen districts with the manager in charge of the training in each region. (10) The work was often inhumane. The lack of school buildings, poor hygienic replacement building, which originally taught without textbooks and modern teaching aids, which were replaced by children's magazines Vinochek then Zoria. For over two years of intensive work, not only ABC, songwriter (collection of songs), reader for elementary school and later for the general school were prepared for publication. No less of a problem was a lack of qualified teachers. Teachers from the Czech Republic, Moravia and Silesia were unknown in Rusyn language and could not initially serve the profession, as well without success former members of the Czech Legion recruited, and so their place immigrants from Russia and Ukraine come, but often without the necessary skills, which then had to be supplemented following special training courses. Stand the method of training of teachers in schools in the Czech lands which deepened their knowledge of Czech and primarily learned modern methods of teaching used in a developed education system on Teacher Nations land - Jan Amos Comenius, which taken as a supplement learning school theater. Thus, in his model, as performed in the nearby Blatném Potoku (Sárospatak) more than 260 years ago in the service of Prince Rakoczy (11) and in Subcarpathian Rus, in winter 1919-1920 in various cities and towns passed **histrionics** St. Nicholas guest in Subcarpathian Rus. (12)

In the fight against adults illiteracy always held in winter in the church and especially in public schools three-months course of ten hours a week, which was two hours a day in the evening and then on Sunday. Reading, writing and arithmetic, and the foundations of local history of Subcarpathian Rus, the basic rules of hygiene and teachings about the harmful effects of excessive alcohol consumption on human health and interpersonal relationships in the family and in society were taught. For poor participants courses books and tutorials were free. Although the status of these courses, which can participate up to 40 people, has been approved only in October 1922, has already

passed since the end of 1920, when eighty courses attended by 2,762 mostly young people aged 18-20 years. Older people hesitate to visit courses. Strange was the announcement of these courses when they brought reports of children out of school and priests in Orthodox churches. The opening of the event was attended by the mayors of cities and towns, the final examinations were conducted in the presence of their parents. After the initial assessment rates were efforts to become not only for men but also for women, young people, students were separated from the old. Their popularity had steadily increased since winter 1922-1923 and 8788 students studied at 273 courses, including 872 women. It was recommended to take compulsory courses of illiterate citizens under the age of 35 years. For the elderly citizens participation was optional. (13)



*Group photo in the mountain valley in 1920.
Joseph Pesek – third person on the right.*

It is equally important role in the fight against illiteracy in Subcarpathian Rus played enlightenment, which gave rise to many theater amateur team, plays movies, lectures and the emergence of people's reading rooms, which were formed 146 in 1923. An important role in this endeavor played clubs and organizations,

among which the most well-proven Sokol in Uzhgorod, Joseph Pesek was a member of it. (14)

Particular attention was paid to the educational work of women. For example, the Union of Russian life - Russian life through primary challenges in 1921, had a three-months course of sewing clothes and apparels. The beneficial effects to create your own Ruthenian intelligence was their university studies in Bohemia, Moravia and Slovakia. At Charles University in Prague in 1920, 30 students studied, who established union Recovery - Renaissance, which in addition to mutual financial assistance in trouble also focused on a variety of cultural events: the members of his choir during the holidays, have engaged in (focused) to collect folk songs of Subcarpathian Rus and eastern Slovakia, where the financial support of the Department of Education Board organized a vocal concerts, theater performances, often associated with the activities of lectures on topics about the newest methods of farming, the rights and responsibilities of citizens of Czechoslovakia and basic issues of personal hygiene and so on. (15)

Due to purposeful work of Joseph Pesek and his staff of his school department could boast of their success (balance) experience: they were able to achieve 80% Rusyns visiting obliged to school children, more than 20,000 adults learned to read and write and in people's reading were taken more than 15,000 books from the western part of Czechoslovakia. Reality was flattering; it was possible to build new modern school buildings, satisfying even the most demanding medical requirements of the time. (16)

All these partial successes during the first five years, visitors can explore the beautiful Territorial school plays of Subcarpathia from July 13 to August 9, 1924 in 54 schools at seven areas of Uzhgorod. In addition to school subjects, which are reported, educational work of the Czechoslovakian Red Cross, Boy Scouts, Sokol\Falcon and Education Unions\Prosvita had been presented here. (17) Especially brought from Prague exhibition Art and Life in Subcarpathia and part on beekeeping captured the attention of visitors. The media of all kinds of interest reported on this show tremendous success (achievement) in the field of education and culture for the past five years. (18)

Not everything went according to pre-established plan that is reflected majority uncertainty Rusyn language. The anti-Czech feeling

in this five-year period is sometimes manifested in the thought of creating Czech schools for children of civil servants, especially where the Hungarian population of the Subcarpathian Rus saw this **Czechization** this part of the country.(19)

Overworked Joseph Pesek associated with anti-Czech sentiments and difficult preparation Uzhgorod school exhibition led to the deterioration of his health. In early 1924, he was operated on, after recovery, he returned to the office. The disease worsened, and eventually on October 31 of that year, the life of this precious (noble) and selfless man ended, he was considered (rightly) been awarded the greatest merit for the development of education and culture in general in Subcarpathian Rus. (20)

The unexpected death of Joseph Peshka deeply affected all cultural population of Subcarpathian Rus. A year after his death, his person was dedicated in the eighth number of VI issue of the magazine Vchytel(Teacher), which was published in Uzhhorod 31, October 1925. Here the local Peshkov five-year educational and cultural activities was highly appreciated on 177-240 pages.

His outstanding contribution in the field of education and culture of Ruthenian population was mentioned by Dionysius Mitrovich in November 1934 on pages 2-3 number five of the tenth issue of the magazine Golos Vchytelia(Teacher's Voice). It was the article in memory of Joseph Peshka on the occasion of the tenth anniversary of his death.

One can meet with Peshkov name in a wide variety of Czech encyclopedias, dictionaries and history of pedagogy. On the territory of Subcarpathia his name almost disappeared from the ideological and political reasons. It was very pleased mark by Rector Ivan Nebesnyk when he mentioned the decision of the main organizers of the Congress, pronounced the same in Canada with their Ukrainian countryman, which by the way, said that Joseph Pesek was one of Czechs who did a lot for Subcarpathia.

For these reasons, your speech chose Joseph Peshka personality whose name is forever inscribed in the history of education and culture of Subcarpathia in early twenties of XX century.



Absolventi koločavské školy z let 1931-1938.



Účastníci vernisáže zleva: PhDr. František Hýbl, užhorodský ředitel archivu M. Delehan, akademik Mykola Mušinka a zástupci českého diplomatického sboru v Kijevě a ve Lvově



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(Za poskytnuté obrazové materiály, včetně 8. čísla VI. ročníku UČITELE děkuji Mgr. M. Šustové z *Národního pedagogického muzea a knihovny v Praze*. Můj dík patří i manželům Magdě a Mikuláši Mušinkovým ze slovenského Prešova, při překladech některých výrazů z rusínštiny do českého jazyka.)

**CREATIVITY AND ITS CULTIVATING
IN PROFESSIONAL ACTIVITIES OF TEACHER OF THE FINE ART**

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Annotation. *The problem associated with the process of cultivating creativity of teacher of the fine art is disturbed in the article. The relevance of the studied problem is substantiated and the essence of the phenomenon of «creativity» and «cultivation» is revealed. The basic parameters of the creative personality, which must be developed and improved teacher of the fine arts in the profession, are determined. The relevance of implementation in practice of various schools of art authoring educational technology with the cultivation of creativity teachers of the fine arts.*

Keywords: *creativity, cultivation, creative educational technology, professional activity of teacher of the fine art.*

CREATIVE AND PEDAGOGICAL ACTIVITY OF ANHELINA TURAK

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Uzhgorod, Ukraine

Annotation: *The school children aesthetic education by means of fine arts in Transcarpathia was developed by Z. Bakoniy who was Y. Bokshay's student. A. Turak worked more than 20 years at Z. Bakoniy's studio. A. Turak teaches drawing and painting and she motivates school children with tales of paints, brushes and other fairy-tale characters related to the visual arts. She is the author of 17 books on art. A. Turak has developed an amateur program for children. Under her leadership, children take part in numerous exhibitions. Most of the Angelina Andriyivna pupils have chosen an artist profession.*

Key words: *A. Turak, aesthetic education of school young people, fine art, Z. Bakoniy's studio.*

EDUCATION POTENTIAL OF YOUTH MOVEMENT AS SOCIAL, PEDAGOGICAL, HISTORICAL AND CULTURAL PHENOMENON

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Annotation: *The article highlights the phenomenon of education potential of youth movement, factors that predetermine multidimensionality of content directions of youth entities activity; their changeability in the time space; impact on the implementation of youth rights and freedoms, their creative capability, satisfaction of their personal needs and interests.*

Key words: *Education, educational process, educational situation, education and formation of personality, children and youth organizations, educational cooperation, partnership, youth movement, educational potential of youth movement.*

The issue of educational potential of the youth movement is increasing its significance and importance under the circumstances of new socio-historical, socio-economic and political conditions of Ukrainian national system of education and upbringing.

During the period of “glasnost” and democratization of society scientific rethinking of the history and establishment of a youth movement and all its essence began. This problem was investigated by such famous and honoured scientists as: M. Baianovska, A. Wyshnewskiyi, A. Hateniuk, M. Holovatyi, W. Holovenko, O. Hubko, I. Dmytryk, P. Drobiazko, O. Korniiievskiyi, V. Kuz, V. prylutskiyi, Yu. Rudenko, Z. Serhiichuk, M. Stelmakhovych and others.

Youth movement is seen not only as a complex, polyhedral, social and pedagogic phenomenon but also as a historical fact.

Taking into consideration all the activity spheres of public youth entities, sociations, organizations -both formal and non-formal, the following researchers (M. Baianovska, N. Volokova, V. Holovenko, O. Dorniiievskiyi, A. Tsiatsko, D. Shulikin, I. Shumskiyi), divide them into the following groups:

1. Youth organizations aimed at solving social and political problems. The most notable among them:

- Young Republicans of Ukraine;
- Union of Democratic Ukrainian Youth (UDUY);
- Socialist Youth Congress;
- Liberal Youth Association;
- Ukrainian Students ' Union (SUS);
- Association of Young Ukrainian Political Scientists and Politicians;
- Youth Organization of the Officers of Ukraine "Sokil";
- Lviv Foundation "Young Ukraine" and others.

Youth organizations having relations to the parties and movements are also included into this group.

2. Youth organizations that are oriented on social problems solving .

This group includes :

- Association of Youth Organizations of Ukraine (AYOU);
- Association YLC of Soldiers-Internationalists of Ukraine "Interbud";
- Ukrainian Republican Council of Young Scientists and Specialists;
- The Chamber of Young Entrepreneurs of Ukraine and others.

3. Youth organizations engaged in the study of the history, folklore and ethnography of the population of Ukraine. This group of youth organizations includes :

- " The fellowship of LEV";
- Company " Shchyre Bratstvo(True Brotherhood)";
- Youth Society " Kish ";
- Youth Jewish organization " Shahar " and others.

4.Youth charitable organizations. The most noticeable ones are:

- South Ukrainian Charity Organization "Youth for my loserdia ";
- Association of Youth Search Organizations of Ukraine " RBE – trees ";
- Republican Youth Charity Fund aimed at help to victims of the Chernobyl disaster;
- Youth Charity Organization " Humanist ".

5. Religious youth organizations. This group is presented by:

- Committee of Ukrainian Catholic Youth (CUCY);

- The organization " Ukrainian Youth for Christ ";
- Youth Council of Churches of Evangelical Christians– Baptists of Ukraine;
- Ukrainian Orthodox Youth Fellowship by the name of Petro Mohyla and others [2; 4; 5; 6; 7].

6. Youth public organizations. Among them are :

- Ukrainian Scout Organization "Plast";
- Ukrainian Youth Association (UYA)
- Pioneer Union Organizations of Ukraine (PUOU);
- Child and youth Ukrainian fellowship "Sich " [1; 2; 3].

Most of these organizations are non-political entities. Education goal of these organizations are aimed at forming social and practical skills as well as knowledge, closely connected to culture, history, traditions, rituals, habits and customs, nation-building, society life, self identification in different spheres of life, nature, health improvement, etc.

Educational potential of the youth movement was accumulated during the history epoch and this also means that being influenced by different factors, education potential was somewhat changed.

So, the key points of our investigation is the education potential of youth movement– total combination of existing education tools, influence, possibilities, productive forces, human and technical resources that appear under certain circumstances of its development.

Highlighting the essence of the educational potential of youth movement, you can not avoid its components : the process of education at the level of the object and the identity of a young person at the level of subject . Note, that the process of education – is the process of forming and developing personality, that contains not only purposely aimed outside influence, but also personality self education at the level of introspection.

According to one of the most popular concepts today the process of education in youth movement is viewed as interaction of developing education situations (education actions) meaning that, every next action is being constructed taking into consideration the previous results. Viewing all these factors, the process of education is the self developing system– the main unit of which is the education situation itself. Education process, education of students, the teachers them-

selves, their interaction with students as well as whole subject which is a unique system of components is being developed.

The process of education plays a very important role in the integral pedagogic process of youth movement. The essence and role of the process of education is easily revealed when we consider it as a part of general process of personality formation. Education is vividly observed during that stage when the personality formation has directing and controlling character, at which a young person is guided not by uncontrolled actions, but by conscious intentions and pre-defined plan.

Education – is a single-minded process of personality formation and revealing of potential possibilities. This specially organized, managed and controlled interaction of the teacher and the pupil, the ultimate goal of which – the formation of personality, is useful and badly needed for the society. In modern sense the process of education – is the effective interaction (collaboration, co-creation, partnership) between the teacher and the pupil.

Educational process has its own peculiarities. First of all, it is purposeful process the efficiency of which is due to its organization, where the education aim becomes familiar and understandable for the pupil/student. Modern education process is characterized by the unity of purposes in their taxonomy.

The process of education – multifactor process. Numerous objective and subjective factors determine great complexity of this process by their cumulative effect. It is scientifically proven that compliance of subjective factors that express the internal needs of the individual with the objective conditions(under which the personality is formed and lives), help to solve the problems of education. The more coincidence of organized activity influence and objective conditions by their direction and content are, the more beneficial personality formation process is.

Feature of the educational process is manifested in the fact that the activities of the teacher, who manages this process is determined not only by objective regularities. This is largely the art of expressing the uniqueness of the individual personality of a teacher, his/her character and attitude to pupils.

The complexity of the education process lies in the fact that the results of this process are not so clearly and easily defined as in the

learning/teaching process. A long period of formation of the required skills and peculiarities of a personality lies across pedagogic signs of bad manners or politeness. Personality undergoes simultaneous influence of a diverse richness of impact and accumulates not only positive but also negative experience that needs to be corrected. The complexity of the education process of the youth movement is due to the fact that it is extremely dynamic, flexible, mobile and changeable.

The creation of the educational potential of the youth movement is influenced by a number of factors:

- Development of the youth movement on a global scale and in some particular country;
- Historical and socio-cultural events taking place in a specific historical frame;
- The geographic location of the state and its regions;
- State youth and education policy and its implementation into life;
- Demographic map of the state and its regions;
- Civil and political culture of the people [1, 2, 3, 4, 5].

We will consider the education potential of the youth movement, for example, Transcarpathia, relying on historical frame of 20-30 years of the twentieth century. This is the interwar period, when Transcarpathia, according to Saint-Germain agreement, was the part of Czechoslovakia. Particularly, this period is indicated by a wide range of youth public entities, associations and groups. The following organizations were rather active : Scout Organization of Jewish Youth " Kadima Hashomer ", Youth Organization "Plast" of Ukrainian Direction, Youth Physical Training Society "Sokil", Sports and Fire-fighting Society, Physical Training Organization " Sich", Karpatska Sich, Czech Scout Organization "Yunak" (Young man), Hungarian Scout Organization " Cherkes", Youth Organization " Russian Scout ", Youth Fire– sports Organization "Luh", Sport Club "Rus'", Youth Organization of the Village Plast Youth "Selo-Plast", Youth Christian Organization " OGM –Kalot", Society Sacred heart of Jesus and others [1, c. 56-60].

Each of the above mentioned entities, associations and groups had their own education potential that included the purpose, principles, methods, forms and means of education of the personality and a certain structure of activities.

For example, the main source and means of Plast education were : Christian Education (love of God), the national-patriotic – (love of country, of nature), aesthetic education, which was based on authentic folk art, labor education, which was aimed at economic activity and physical – was oriented at health maintaining.

Plast system of education with its potential is considered to be efficient in terms of new type personality formation. It is necessary to revive this tradition and spread it on the territory of Ukraine.

Plast system of education should play a significant role in youth movement, because its contextual activity has positive and virtuous direction.

Education potential of the youth movement today – is important scientific research work and its practical implementation in the youth outreach, the organization of education in personal and axiological dimensions, transformation of the youth movement into the personality school of hard knocks where spiritual and labour potential of a young person under real time deployment within the life course of a person must be formed, developed and cultivated.

Spiritual potential must be admitted as fundamental basis for the ontogeny of the personality and is viewed as integral characteristic of mental capabilities (intellectual, emotional and willfull) of its self-fulfillment.

The spiritual potential describes the possibilities of the personality, that are defined by the level of social development of the personal-natural inclinations.

The creative potential of the individuals is equally important and it is not limited only to the workplace. It is based on the spiritual and labor aspects, and is the foundation that reflects a person's ability to transformation ideas in any forms of social life, including the art and creative one.

Thus, the education potential – is strength, source, opportunity, stocks that can be brought into action, used for certain tasks, achieving goals, abilities of the youth movement in a particular field of activity.

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**UPBRINGING POTENTIAL OF THE YOUTH MOVEMENT AS
SOCIAL-PEDAGOGICAL AND HISTORICAL-CULTURAL PHENOMENON**

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Annotation. *the article throws light upon the phenomenon of the upbringing potential of the youth movement, factors that cause the many aspects trends of the activity of youth formations, organizations, associations, and their changeability in the dynamics of life, their influence on the social life, creative activity, satisfaction of their needs and interests.*

Key words: *Education, educational process, educational situation, education and formation of personality, children and youth organizations, educational cooperation, partnership, youth movement, educational potential of youth movement.*

***PROBLEMS OF PRACTICAL ACTIVITY OF SECONDARY SCHOOL
IN CONNECTION WITH COLLEGE OF ARTS
IN THE CONTEXT OF TRAINING THE 8th-9th FORMS PUPILS FOR THE CHOICE
OF PROFESSIONS OF THE TYPE «MAN – IMAGE»***

Yuriy IVANYO,

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Annotation. *The article is an attempt to analyse the problems of practical activity of secondary schools in connection with College of arts in the context of training the 8th and 9th forms pupils for the choice of professions of the type «man – image».*

Key words: *choice, profession, secondary school, college, image.*

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**IN THE CONTEXT OF TRAINING THE 8th-9th FORMS PUPILS
FOR THE CHOICE OF PROFESSIONS OF THE TYPE «MAN-IMAGE»**

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