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UKRAINIAN SHEPHERD OF CULTURE AND SCIENCE

Жулинський М. Г. Український пастир культури і науки. У статті висвітлюється життєвий і творчий шлях Миколи Мушинки – видатного діяча сучасності, фольклориста та мистецтвознавця, перекладача, бібліографа, доктора філологічних наук, іноземного академіка Національної академії наук України.

Ключові слова: Микола Мушинка, Пряшів, Україна, культурологія, мистецтвознавство, фольклористика.

Жулинский М. Г. Украинский пастор культуры и науки. В статье освещается жизненный и творческий путь Николая Мушинки – выдающегося деятеля современности, фольклориста и искусствоведа, переводчика, библиографа, доктора филологических наук, иностранного академика Национальной академии наук Украины.

Ключевые слова: Николай Мушинка, Пряшов, Украина, культурология, искусствоведение, фольклористика.

Zhulynskyi M. H. Ukrainian Shepherd of Culture And Science. The article depicts life and work of Mykola Mushynka – prominent modern folklorist, art expert, translator, bibliographer, doctor of philology, foreign member of the Academy of Science of Ukraine.

Key words: Mykola Mushynka, Presov, Ukraine, history of culture, art history, folklore studies.

*A shepherd forevever sad,
To write the truth of the immortal soul.
Dmitro Pavlychko. Shepherd.*

*I was born and came
into the world
to bear witness to the truth.
The Gospel of John, 19, 37.*

I read a mosaic cycle-poem "Fragments from the epos" by Yosyf Zbihley - the countryman of Mykola Mushynka tried to imagine the soundless, quiet and proud walk of Rusyns "from century to century" depicted by him.

*Who are they,
Rusyns?
People of mountains and wedges-valleys.
People of silvery streams,
enchanted
by blue of sky.*

They, ancient Ruthenians-Ukrainians, go through Carpathians "through space and time, through the fuss and bustle of ideas", and in front of them with ABC book and poems two Alexanders - Dukhnovych and Pavlovych, Adolf-coryphaeus - renowned Dobriansky. In the front rows, rather, on the leading place stands out a colorful figure, unattainable for the full expression of the greatness of his "works and days", of Mykola Mushynka. He steps shining with silvery gray hair, always smiling friendly, a teacher of people, serious and glad that his Rusins "quietly and proudly " follow him.

*Bare-headed.
And in hats.
In hunyas, chuhanyas kabanyas -
in sheepskincoats and hoods.
In drelyhovy pants
and woven pants,
barefoot and in front
or worn sandals.*

And he, a guardian of their ancestral memory, material and spiritual culture of Ruthenians-Ukrainians, does not differ from them outside. With sheepskin hat on his head, with sandals on his feet and grandfather's chuha on his shoulders and father's holoshni-pants, belted with leather belt, and from under brushlyak-waistcoat a white embroidered shirt "looks out".

It seemed, he is here, the herder of sheep, Bacha-charmer, he will raise his shepherd crutch-hyrlyha and the folklore group "Kurivchanyn" cherished by him, hidden from party functionaries and intelligence service by Mykola Kovaliv, will lift to spruce tops singing "I have been Rusyn, I am and will be".

How many of them, Ruthenians-Ukrainians, revived their national memory, based on folk songs, ritual celebrations, traditions and legends, thanks to a bold enthusiastic energy of teachers of local Ukrainian school Maria and Ivan Popovets, who were inspired by the selfless creative participation in the folk group "Kurivchanyn" of a farm shepherd of his native village of Kuriv Mykolai Kovaliv-Mushynka.

Several generations of Ruthenians-Ukrainians passed this kind of art school of national education where almost a quarter of century he revived with special inner pleasure the traditional folk culture by his first folkloristic works "Charms and

calendar rituals of the village of Kuriv " and "Family and home rituals of the village of Kuriv".

And when the collective farm shepherd, after the cattle is driven into the sheepfold, is given to drink and is fed, especially bull and reliable dog-guardian, and he will then have supper himself and will ride his horse to the school in his native village, what a laughter, a song and witty alarm will arise in a group of Kuriv intellectuals. And not all the villagers knew what an evil fate has driven a famous professional folklorist with a degree and PhD candidate of philological sciences for a good five years in the mountains to look after calves. A recent University professor after one year of unemployment had to respond in autumn of 1973 to the desperate call of the head of agricultural farm "Honourable masters! Volunteer for shepherds! Cows must go to pasture, but we have no shepherds! "

A shepherd for the herd of 150 heads was found "thanks" to the Communist Party leadership and the bodies of the secret security (STB) of Czechoslovakia, who released professor of Prešov University from work because he was talking to the "darkest forces of anti-Soviet Ukrainian emigration" thus making harm to "the friendly Soviet Union" and blasting the "bases of socialist society". Czechoslovakia secret security proved that Mykola Mushynka's works that appeared in print in the West, "are on the verge of criminal activity", that is why neither scientific nor pedagogic work was possible for him. It was forbidden not only to publish but also take any position related to communication with people. All that remained for the most authoritative researcher of folklore of Presov Region Ukrainians was to interact mainly with cattle - day and night, every day, without days off. Well, even in these extremely adverse for scientific activity conditions this former, according to shepherd-assistant Yaro, "director of all directors" managed to write scientific articles and publish them. When grazing cows, even at the time of rain and cold winds, Mykola Mushynka read a book in having put it in a plastic bag. He equipped a workroom in "kolyba" (shepherds hut) and there tried to find an hour or two of day and night watching for research work. There, in "kolyba" and in the upland meadow he received guests - friends from Kuriv, scientists, anthropologists, students, journalists and even visitors from Ukraine, Canada, Poland, USA. And, of course, closely attentive to the life and work of dissident officers of the security of Czechoslovakia.

However, the authorities of the Soviet KGB also didn't leave without control a postgraduate of the faculty of folklore and ethnography Charles University in Prague, who arrived on a three-year training in Kyiv (1964-1966) and was enrolled into graduate school at Taras Shevchenko Kiev State University. In Ukraine he was constantly under control, almost daily supervision. Name Mushynka entered in the "black list" of authors who were not allowed to be published, cited, mentioned in publications.

In the creative biography of Mykola Mushynka the Kyiv period takes a special place. And yet it is meaningfully not comprehended. For inquisitive, sensitive to new literary and cultural phenomena graduate student very quickly got used to the spiritual atmosphere of social and literary movement of "sixtiers". Friendship and communication with Ukrainian dissidents Ivan Svitlychnyi, Ivan Honchar, Ivan

Dziuba, Les Tanyuk, Vyacheslav Chornovil and Mykhailj Horyn', Bohdan Horyn', Borys Antonenko-Davydovych, Hryhoriy Kochur and several other writers, artists, literature historians, , theater figures, stimulated the process of national consciousness and identity, opened to young scientist new ways of development of national literature and art, the emergence and spread of new forms and styles, largely focused on the aesthetic traditions and modern art phenomena of the West. Mykola Mushynka not only perceived and absorbed all this thirstily, but tried, surprising, perhaps, himself by reckless daring, to transport and transfer, samizdat literature to Czechoslovakia and further to Europe. Using the fact that a Soviet university graduate had a service passport and his luggage was not the subject to mandatory inspection the materials of Ukrainian "samovydav" poetry of V. Symonenko, I. Drach, D. Pavlychko, L. Kostenko V. Holoborodko, I. Kalynets, articles of I. Dziuba, I. Svitlychnyi passed through Soviet-Czechoslovak border and Czech and Slovak newspapers and magazines, various examples of so-called reformist literature passed in Ukraine. Naturally Mykola Mushynka brought to Ukraine the latest issues of published in Czechoslovakia Ukrainian magazines and newspapers "Duklja", "New Life", "Forward Together", "Rainbow", works of B. I. Antonych, O. Oles, V. Grendzha-Donskyi...

Finally patience of KGB of UkrSSR ended. When Mykola Mushynka intended to carry abroad manuscript work of Dziuba "Internationalism or Russification?" he was grabbed in Chop by the Soviet KGB, who operated under the guise of team of custom officers, and after lengthy interrogation, repeated threats and exhortations to cooperate with them he was handed over into hands of Czechoslovak security. They also began to harass and entrap into cooperation with them in the name of exposing the anti-Soviet activities of Ukrainian nationalists, but Mykola Mushynka disappointed the Prague security authorities by his stubborn reluctance to expose the enemies of the socialist system. Finally, the regional party Committee in Košice had to disciplinary punish its members - on the party line.

The social atmosphere of the country was filled with ozone of democratization. The "Prague Spring" was visible at Europe's doorstep and party authorities in Czechoslovakia did not dare to use tougher repressions against dissidents. That is why to undefeated Mykola Mushynka only reprimand and "stern warning" was applied and authorities were comforted by his recognition of errors and "frank confession". And young scientist, using the democratic upsurge in the country, badly needed to publish the results of his scientific activities and defend his completed thesis "Volodymyr Hnatyuk - folklore researcher of Zakarpattia and its relations with the Czechs and Slovaks". This work about an outstanding scientist and folklorist was "grown" on the archives discovered by Mykola Mushynka in Kyiv, Lviv, Moscow, in the private archives of unknown material from his works. It is not surprising, that the defence of candidate's dissertation at Charles University in October 1967 was successful.

In the research work of the scientist a search of commemorative materials, material evidences of the person, his entourage and time takes a significant place. Thus, exploring the life and scientific activitiest of Volodymyr Hnatyuk Mykola Mushynka found a large number of original documents, photographs,

commemorative items, which provided a full-fledged memorial museum of prominent scholar-folklorist in his native village of Velesneve, Ternopil region.

It would seem that life unfolds in space of science in a reliable and promising way. A new round of scientific recognition came: Mykola Mushynka was given the title of doctor of philosophy by Faculty of Philosophy at Safarik Presov University for a series of works, on the history of Ukrainian folklore in Presov Region. He worked as professional at Research department of Ukrainian studies Safarik University. It is in this institution that Mykola Mushynka opened his the gift of organizer of science, coordinator of research work. Thank God, in Czechoslovakia the censorship was abolished, publications appearing abroad could freely get into the country. Secretary of Research institute Dr. Mushynka launched cooperation first of all with the Ukrainian research, educational and cultural centers of Western Europe, USA, Canada and Ukraine by exchanging printed publications - monographs, books, journal reference books, encyclopedias. Over several years the cabinet amassed thousands of books that have witnessed vast array of the World Ukrainian studies. Of course, this inspired Mushynka and led to the idea of unification of Ukrainian Studies scientists around the world to exchange research ideas, writings, experiences and coordinating scientific activities. It is natural that the energetic and creatively prolific scholar and folklorist has proposed to convene in Presov international scientific seminar, at which the Preparatory Committee of the International Association of Ukrainianists was chosen. The aim was the International Congress of Slavists, scheduled for August 1968 in Prague, at which it was supposed to organize the International Association of Ukrainianists. Mykola Mushynka and Orest Zilynskyi organized in Prague during the Slavic Congress a meeting of Ukrainianists, but members of the Ukrainian Soviet delegation V. M. Rusanivsky and H. D. Verves refused to support the proposal to create the International Association of Ukrainianists. It was not agreed with the party leaders in Kiev. And not only in Kyiv, but also in Moscow. But grain was already sprouting up, ukrainianists of the West were not going to wait until scientists of Soviet Ukraine will enter the International Association of Ukrainianists. However, this process of unification of Ukrainianists of the World was hampered by Soviet occupation of Czechoslovakia in August 1968. a face of the socialism in the countries of so-called socialist people's democracy was distorted with communist despotism grimaces. Those who were trying to save this face from the final totalitarian repressive leveling, fighters for freedom and democracy, signed the manifesto "2000 words" and led with them thousands and thousands of patriots. Mykola Mushynka was among those who actively protested against Soviet aggression and who supported the manifesto "2000 words". He knew it was serious risk - he could miss your favorite activities aimed at the systematic study of Ukrainian folklore in Presov area. And success in this field were striking and fascinating. The Anthology of Ukrainian folklore in Presov region "From the depths of the ages", which was published in 1967, contained over 300 songs, 13 charms, descriptions of rituals, 370 proverbs, 150 enigmas, 40 stories, legends, anecdotes and stories. The author of anthology Mykola Mushynka went through dozens of Ukrainian villages of Presov Region, met with hundreds of people, gathered enormous quantity of examples of folk culture of 112 Ukrainian villages. Earlier, in

1963, Mykola Mushynka in cooperation with the Museum of Ukrainian Culture in Svidnik published the first scientific collection of the museum "The Ukrainian folklore of Eastern Slovakia", which started the systematic scientific research work of the museum and its publishing activities.

"Scientific collection of the Museum of Ukrainian Culture in Svidnik," which appeared through the initiative of Mykola Mushynka and under his editorship in 1965, opened the way for widespread systematic folklore-ethnographic and cultural activities, the results of which now began to be published, they entered into scientific circulation, became the object of comprehension. One by one, appear the volumes of "The scientific collection", some in several year after year a special series of scientific publications of Ukrainians of Czechoslovakia. And this is the great merit of Mykola Mushynka, who himself enthusiastically and selflessly worked in folkloristic expeditions, and attracted to this work not only Ukrainian scientists, but Slavic specialists Czechs, Slovaks, Poles, colleagues from Canada, USA and other countries.

It's necessary to have such talent, such organizational skills, great patience, persistence and persuasion to attract folklorists, anthropologists, art historians, Slavic specialists not only from Ukraine, Czechoslovakia, Yugoslavia of that time, Soviet Ukraine, but also from Canada and the United States to historical destiny of Rusyns-Ukrainians, to Ukrainian folk culture, in the area of Carpathians and the Balkans, to Ukrainians worldwide. Ukrainian scientist worried not only about the fate of Ukrainians in the USSR, where the communist regime suppressed by means of Russification, political terror, repression of national spirit, aspirations to freedom and democracy, but also the future of Ukrainian ethnic group in Czechoslovakia and Poland, Romania and Yugoslavia ... In 1968 Mykola Mushynka publishes in "Together forward " magazine series of articles "Following Ukrainians on globe". Especially eloquent was the last 12th and final article in which Mushynka brings sad statistics, which showed that in no republic of the USSR at that time, except for Ukraine, no magazine in Ukrainian language was published, while in 16 countries of the West 330 Ukrainian newspapers and magazines were edited

Name of Mushynka-folklorist, ethnographer, literary critic, slavist through the publication of his books and articles in Ukraine, Poland, Yugoslavia, Canada, the United States and other countries, especially due to his the weekly performances on radio "Svoboda" attendance of Ukrainian centers in France, the US and Canada became popular and authoritative. For a long period when he was removed from research activities, namely from 1972 to 1990 Mushynka "published at least five books and over 150 scientific studies, scientific and popular articles and reviews". At a special celebration deserve his works that were printed abroad: album "Exlibris Ukrainian Sixtiers (Band -Brook, 1972)," Volodymyr Hnatyuk and Transcarpathia "(Paris, 1975)," Orest Zhylynskiy, a scientist with the soul of a poet " (Band Brook, 1983), "Folk culture of southern Lemko" (New York, 1987), "The Life and Work of Volodymyr Hnatyuk " (Paris, 1988).

After the collective farm shepherd had left his cows the horizons of his interaction with the world did not narrowed. Mykola Mushynka was pleased with his position of fireman in Presov. However, during two years he combined the two

positions: a shepherd - in the summer and a fireman - in the winter, and from autumn 1976 to May 1990 - he was only fireman serving gas boilers. Due to summer vacation often long and unpaid, there were opportunities for scholar fireman to travel, and most importantly, to realize folklore ethnographic expeditions. As a result of these trips the work "Folklore of Vojvodina Rusyns" was written, a series of publications appeared in the journal Yugoslavian Ukrainians "New Thought", and also a number of folk studies on the culture of Ukrainians in Romania, Lemko-Ukrainians in Poland ... How many neglected and forgotten names of Ukrainian writers, scientists, artists, musicians, theater, public and political figures revived Mykola Mushynka! This is very special and significant page in his research activities. Most of these investigations are full-fledged scientific researches of the life and work of the same Volodymyr Hnatyuk, Mychailo Vrabel, Filaret Kolessa, Ivan Pankevych, Florian Zapletal, Frantisek Tichy, Frantisek Hlavacek, Yuri Kolynchak, Jan Onushko, Yosyph Markov, Volodymyr Libovytskyi, Volodymyr Sichynskyi, Ivan Zilynskyi, Mychailo Kachaluba, Simon Narizhnyi, Orest Zilynskyi, Ivan Macynskyi Ivan, Stanislav Dnistrianskyi, Volodymyr Lyubovytskyi, Ivan Kulets, Stepan Klochurak ... Speaking of Klochuraka - former Minister of defence of Carpathian Ukraine, who spent almost thirteen years in a concentration camp in Vorkuta (Russia), Mushynka wrote the book "The Knight of Freedom", edited the first volume of his memoirs "To Freedom" ...

With particular pride scientist remembers about finding of the manuscript work of Ivan Holubovskyi "By mighty wingspan", which highlighted the life and creative work of the talented Ukrainian artist Oleksa Nowakiwskyi. Later, Mykola Mushynka will find 53 paintings, drawings, sketches of the artist, which were with great success recently exhibited in museums in Ukraine.

Mushynka has a special gift to feel, to foresee the ways to the recovery of valuable rare manuscripts, paintings, art collections ... This is proved by facts: he found unknown works of Oleksa Nowakiwskyi, and also 140 paintings by Ukrainian artist Ivan Kulets, 500 negatives of unique wooden churches and other ethnographic objects of Transcarpathia and the Presov area by Florian Zapletal, letters of prominent Ukrainian geographer Stepan Rudnytskyi, mentioned archive materials of Volodymyr Hnatyuk ...

In 2012, the scientist continues to publish his collection of archival material under the heading "Documents show ... From Archive of M. Mushynka" because earlier he regularly published his findings on the history of culture, art and literature under the heading "From the annals of culture."

Even the boldest imagination is not able to cover the entire expanse of scientific interests, passions and creative search of fascinated shepherd of the Ukrainian culture and science. Who is he, this restlessly thirsty for the creative work of a scientist and writer, insatiable in his sacrificial love to native Rusyns, karpatorusins - Ukrainians, especially to those who live in 250 villages in southeastern Slovakia? Let the considerable part of fellow-Rusyns took Slovak nationality, but they still keep in songs, rituals, customary culture, their feeling of Lemko, of Ukrainian - their language, their deep national "I". And lofty mission of the akademikian of National Academy of Sciences of Ukraine Mykola Mushynka is to rescue this organic part of

the Ukrainian nation, first of all to describe each disappeared or disappearing Ruthenian village, preserve rich folk melodies, spiritual and material evidences and samples of culture to explore the darkened blind for centuries historical passes that they overcome in willing not to be lost among other nations, revive and establish consanguineous Rusyns-Ukrainian, to bring to the world the unique folklore and ethnographic heritage of native Presov region and all the historic Transcarpathia. And perhaps most important, to convince his Rusyns that they are organic branch of a major Ukrainian ethnic, culturally rich, spiritually complete, that deserves respect and admiration. It is for this aim that Lord gives birth to such sacrificial shepherds who in spite of unfortunate circumstances of personal life, despite bans, isolation, humiliation, defamation in unyielding way, firmly went their way in the belief that this is the only right way, because it is leading him to his saint family, to his native people, and to serve it is a high honor and a grand national mission. So let last many years the life of spiritual shepherd of his people, who "grew from a shepherd" and who is destined by fate, after the figurative expression of Pavlychko, to "write the truth about the immortal souls":

Blessed be his life

Broken and healed, as a wound.

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MILESTONES OF DEVELOPMENT AND ACHIEVEMENTS OF TRANSCARPATHIAN ART EDUCATION

Небесник І. І. Віхи поступу та досягнень закарпатської художньої освіти. У статті автор окреслює основні етапи становлення художньої освіти в Закарпатті від XVII ст. і до наших днів, наголошуючи на ролі і значенні окремих особистостей, зокрема А. Ерделі, Й. Бокшая, А. Коцки, Ф. Манайла та ін.

Ключові слова: Закарпаття, художня освіта, етап, розвиток, публічна школа рисунку, училище, інститут, академія.

Небесник И. И. Вехи развития и достижений закарпатской художественного образования. В статье автор определяет основные этапы становления художественного образования в Закарпатье от XVII века и до наших дней, подчеркивая роль и значение отдельных личностей, в частности А. Эрдели, И. Бокшая, А. Коцки, Ф. Манайла и др.

Ключевые слова: Закарпатье, художественное образование, этап, развитие, публичная школа рисунка, училище, институт, академия.

Ivan Nebesnyk. Milestones of development and achievements of Transcarpathian art education. The author features main stages of development of art education in Transcarpathian region from XVII till modern days, emphasizing the role and importance of some personalities, like A. Erdeli, Y. Bokshai, A. Kotska, F. Manailo and others.

Key words: Transcarpathian region, art education, stages, development, public school of drawing, college, institution, academy.

Formulation of the problem. During 2015 a public of Transcarpathia (Zakarpatska oblast of Ukraine) and all Ukraine celebrates the anniversary dates connected with the phenomenon of the birth of the Transcarpathian art school, foundation of the Uzhgorod School of Art and Industry (1946), establishment of the regional section of the Union of Artists of Ukraine (1946), 125th anniversary of Adalbert Erdeli (was born on 25 May, 1891) and Yosyp Bokshay (was born on 2 October, 1891) and many other art events.

Presentation of the basic material. The artists of high professional level from time to time had appeared in Transcarpathia before the Transcarpathian school of art on the territory of Hungarian Rus (other names of the region were also in use) was

officially recognized by art critics, but a tradition of the constant transfer of art knowledge from one generation to another did not exist.

Though there was no art educational institution in the region the gifted masters appeared periodically and became well-known due to their talent and knowledge obtained in the other lands. They were the 17th century iconographer “painter of Mukachevo” Illya Brodlakovych from the town of Sudova Vyshnya, the graduate of Vienna Academy of Arts Yosyp Zmiy Myklovskiy (1792 - 1841) from the village of Slovynka (Eastern Slovakia), who was the painter of Presov eparchy, a priest Mykhailo Mankovych (bishop Andriy Bachynskiy paid for his study at Vienna Academy of Arts) and others.

After the Hungarian revolution of 1848-1849 they were mostly Hungarians who became well-known artists from the natives of the region. Among them were Mihaly Munkacsy (1844-1900), Bertalan Karlovski (1858-1938) – a pupil of Mihaly Munkacsy, Ferdinand Vydra (1815-1879), who lived and studied in Rome, Ihnat Roshkovych (1854-1915) – a son of the Greek-Catholic priest of Ruthenian origin, a teacher of Uzhgorod seminary. Ihnat Roshkovych studied in Munich where his teachers were K. Piloti and A. Wagner. During 1882 and 1883 he worked in Italy.

A prominent artist and pedagogue Simon Hollosi (1857-1918) also bears a certain relation to Transcarpathia. He was born in Siget (now Sigetu Marmatiei, Rumania) and died in Tyachiv (Transcarpathia, Ukraine). He became world wide famous due to a school-atelier that he had founded in Munich and the first plain air art camp in Nagy Banya visited by the artist from all Europe. Among the well-known artists connected with Transcarpathia we must mention Imre Revesz (1859-1945), Ihor Hrabar (1871-1960), who appeared in Russia and became the figure of Russian culture as fate had willed it. A biography of unique original Hungarian artist Tivadar Kosztko Csontvary (1853-1919) is also connected with Transcarpathia: his mother came from the village of Dravtsi and his family lived in Serednie.

The given period of the development of pictorial art in Transcarpathia before the World War I of the talented singletons who due to their natural abilities with great difficulties acquired the profession of artist outside Transcarpathia, where the tradition of knowledge transfer to younger artist still did not exist.

The years before the World War I we can call a period of more active formation of the professional artists in the region. Those were the years when such personalities as Gy. Virag (1880-1949), K. Izai (1887-1938), E. Hrabovskiy (1892-1955), Gy. Iyas (1874-1942), Y. Bokshay (1891-1975), A. Erdeli (1891-1955) got on art path.

A special lot fell upon the last two - Bokshay and Erdeli. Having received a higher art education in Budapest, they returned home and performed pedagogical activity forming the generation of young artists in the region.

Their activity coincided with the favorable conditions for the development of education and art in Czechoslovak republic, Transcarpathia (at that time called Pidkarpatska Rus) being a part of it from 1919 to 1939. There many positive notes about the work of Jozef Pesek - a chief of education department from the Czechoslovak government, whose activity has been spoken about at the previous conference. As it is known during the first 10 years after the war the Czechoslovak power invested more than 40 million crowns into schools construction and repairs [6:

106]. Professional artists were invited to teach drawing in the gymnasiums of the region. Yosyp Bokshay affirmed that government in that time displayed great interest to the development of art [1: 216]. Painters could sell their works, they received stipends, a town gallery was founded in Uzhgorod. Having felt this new atmosphere artists Yulius Virag, Adalbert Erdeli, Yosyp Bokshay, Samuel Beregi and artists from Kosice region Cordag, Halas, Musson, who joined them, organized exhibitions in Berehovo, Mukachevo, Kosice. There was a try to organize a “Club of artists of Pidkarpatska Rus” (1922). One should note that the aesthetic tastes and plans for the future of the mentioned members of Club exhibitions differed a lot, and this did not promote consolidation. A. Erdeli’s dream was to become an outstanding European artist and for this he left for Munich in 1922 and he stayed there till 1926.

1927 is an important year for the development of pictorial art and art education in Transcarpathia. Erdeli was back after his four-year stay in Germany. He had a personal exhibition in Munich “Glasspalast”, he visited important art centres in European countries. During his absence positive changes took place in education and art, there appeared many creative people from Czechia and Slovakia. Erdeli decided to settle in Uzhgorod and get a job of the teacher of drawing at Uzhgorod school (its director Jan Riha worked previously in Mukachevo) and in Uzhgorod seminary (director Avhustyn Voloshyn).

In 1927 Erdeli began his pedagogical career in Uzhgorod and together with Yosyp Bokshay organized extracurricular classes in art subjects that gained the title of Public School of Drawing in Uzhgorod. It was in 1927 that Andriy Kotska, Adalbert Boretskyi and Andriy Dobosh started attending these classes and thus they were the first generation of artists brought up in Pidkarpatska Rus.

During next years the number of artists both of Rus (Ukrainian) and Czech nationalities was growing. Gradually amidst Uzhgorod artists the idea of creating a certain society has matured. As Yosyp Bokshay affirmed the greatest supporter of this idea was landscape painter and graphic artist Bedrich Ozdian. The initiators were also A. Erdeli, Y. Bokshay, Czech artists L. Kaigl, J. Cupal, J. Tomasek, S. Frcek, J. Riha and others. For the regulations of the society were taken those of the Prague Pictorial Art Association “Manes”. On the 12 of June, 1931 the artists of Pidkarpatska Rus gathered in the restaurant of the city park. The Society of the Pictorial Art Workers of Pidkarpatska Rus was founded and Erdeli became the head of the society. [2: 2].

In 1931 the Society of the Pictorial Art Workers of Pidkarpatska Rus developed an active work. The materials about creative activity of the Society members were prepared, the public lectures on art were delivered, a preparation for the exhibition of December 1931 and January 1932 took place. The exhibitions were held in the gym of T. Masryk school under the patronage of region’s president Antonin Rozsival. We can call 1931 the year of the conception of the Pidkarpatska Rus artists organized activity and this led to the rise of Transcarpathiab art school and art education. More and more new members usually trained by Erdeli and Bokshay were accepted to the Society. Only few figures had a high status of well-known artists at that time, the recognition of their pupils was ahead of them.

The work of Erdeli was generally recognized. He had successful exhibitions in Munich and Paris, in Prague National Gallery, the information about the artist appeared in the "Encyclopedia of the newest time" ("A legujabb kor Lexikona") published in 1934 in Hungary under editorship of Sztrazimir Oszkar. In the same year the article about Erdeli was included into biographical Dictionary of culture figures of Czechoslovak Republic edited in Prague by professor A. Dolensky. The same the recognition of Yosyp Bokshay's art was growing - his works were exhibited in Uzhgorod, Presov, Prague.

In terms of advertising and information on the work of the whole staff of the Society of Fine Arts in Subcarpathian Rus a large effect had exhibition of their works in 1936 in Bratislava, which was sponsored by the Society of friends of Subcarpathian Rus and its chairman Yaroslav Zatloukal and promoted by the editor of Carpathian newspaper "Ruskiy People's voice" Eugene Nedzel'skyi. The exhibition halls were given by "Umelecka Beseda" in Bratislava. 95 works of 19 authors were presented at the exhibition on February 12, 1936. The newspaper "Lidove novini" from February 15, 1936 in the article "From Bratislava exhibition of Subcarpathian artists' gave a positive assessment of their work.

Encouraged by the success of the exhibition in Bratislava the organizers decided to transfer it to Brno and then to Olomouc, Zlin, Moravian Ostrava and to Prague. In the result of negotiations in the autumn of 1936, of Subcarpathian artists with Czechoslovak Union of artista it was decided to hold the exhibition in Prague in February 1937. Selection of paintings was captious and was controlled by representatives from Prague Mr. Stech and Mr. Wagner. Selected for the exhibition were 40 best works of A. Erdelyi, J. Bocshay, I. Erdelyi, A. Kotska V. Dwan-Sharpotoki, Z. Sholtes. The exhibition called "Slovakia and Pidkarpatska Rus, their people and the land in pictorial art" opened on January 29 and continued until February 23, 1937 in Mislbek Hall on Prikope in Prague. The Czechoslovak Union in Prague was the main organizer of the exhibition and the role of its "protector" performed president of the Czechoslovak Republic Edward Benes. Schooling and education minister doctor E. Franke had to speak at the opening. As it was noted by art critic prof. Stech "Transcarpathian fine art is developing in its own entirely independent way" [8]. We can obviously say that the exhibition of Transcarpathians in Prague in 1937 was perceived positively, conclusions of the viewers and art critics about it were the first official recognition of the existence of Transcarpathian school of art.

In the last years of the Czechoslovak Republic Society of the workers of Fine Arts in Subcarpathian Rus continued their creative and exhibition activities. Students of Erdelyi A. and J. Bokshay started their educational activities in schools of Transcarpathia but continued painting. At fall of 1938 in the results of the Munich Agreement Uzhgorod, Mukachevo and Berehovo were given to Hungary. Next year Subcarpathian Rus declared independence under the name of Carpathian Ukraine and on March 15 it was occupied by Hungarians. A military power was established in the region. In June 1939 the military power moved to civilian commissioner. On May 20 in Uzhgorod in the restaurant "Astoria" in the presence of the police officer Bela

Rozemuller a constituent meeting to establish the Union of Artists of Subcarpathia led by Bela Erdelyi and secretary Andriy Kotska took place.

In early July 1939 the members of the Union of Artists of Subcarpathia together with guests from Budapest, teachers of the Hungarian Royal Art Institute led by its rector Agoston Benkhardt, along with teachers Lajos Szentivani, Imre Peter, Laszlo Cirkelblak, Odon Nagy, Vladimir Szabo left for plain air in the villages of Volosyanka and Uzhok, Velyky Berezny, where to stay at Zoltan Sholtes, priest and artist's place. The artist worked here until the end of August 1939. Colleagues from Hungary proposed to Subcarpathian artists to participate in the next all-Hungarian exhibition in Kosice with a separate collective exposition. The success of this action led to greater recognition of the Transcarpathian school of art and drew attention to the young talent Andriy Kotska. At the suggestion of Hungarian colleagues and wife of the ruler of Hungary Miklos Horthy Andriy Kotska was recommended to go to study in Italy in the Academy of Fine Arts. After a year of training trainees had the exhibition of their works, attended by King Victor Emmanuel III of Italy. King suggested Kotska to continue training for one year at the Academy of St. Luke under guidance of Professor Ferruccio Ferrazzi and that was realized.

In 1940 in Uzhgorod in the "Felvidek" cafe there was a permanent exhibition of the works of Transcarpathian artists. It became interesting for the art critic from Budapest Ernest and Kallayi. Among his conclusions it was said that: "... the Carpathians artists one can notice undeniable Slavic features, distinguishing them very much from the Hungarian perceiving." His conclusion is extremely important: "One may hope that this development will be maintained within the specified nature and people. It would be an unjustified mistake to try to conquer this in best sense autonomous original Carpathian art inspiration by any part, in fact, for the sake of imaginations and forms manufactured in Budapest. [349].

Recognition and understanding of the high level of art in Transcarpathia by the Hungarian authorities was the organization of the joint exhibitions in Uzhgorod of Transcarpathian artists and leading Hungarian artists called "Ungvarski (Uzhgorod) art weeks". Adalbert Erdelyi gave a qualified evaluation of the works of Hungarian artists in the newspaper "Kárpáti Híradó" and the Ruthenian-Hungarian magazine "Dawn-Hajnal".

In the autumn of 1944, Soviet troops controlled the whole territory of Transcarpathia, members of the Congress of People's deputies in Mukachevo adopted a resolution of reunion of Carpathian Ukraine with Soviet Ukraine.

On June 29, 1945 the governments in Prague and Moscow signed an agreement on joining the Transcarpathian Ukraine to the Ukrainian Soviet Socialist Republic. In August 1945 a delegation led by Minister of education of Ukraine Pavlo Tychyna, including writers Mykola Bazhan Yuri Yanovsky, Petro Panch, artists Hnat Yura, Natalia Uzhviy, Ambrosiy Buchma, composer Andriy Shtogarenko and artists Vasyl Kasian and Mykola Hlushchenko came to Uzhgorod from Kyiv. The last two visited the ateliers of the Uzhgorod artists and were greatly impressed by their creative work. Vasyl Kasian recalled his visit at Adalbert Erdelyi's place in his autobiographical work "Portrait": "The house in which he lived, we approached as a museum. Outside it was painted by young Uzhgorod artists. From murals I remember "Madonna" by

Adalbert Boretsky, a temperamental artist who moved to Slovakia soon afterwards. Erdeli said about himself that he was from Hryts family and his surname in Hungarian means "forest" because this was one of his ancestors.

V. Kasian also recollects his visit to A. Kotska: "In his house I met with former guerrilla commander Vasil Rusyn and his wife. There I drew a portrait of this hero. Andriy Kotska was unmarried. He acquainted me with the head of the People's Council of Transcarpathian Ukraine Ivan Turyanytsia, and I made also his portrait in his residence "[4: 482].

Having got to know the town of Uzhhorod and its artists lives, V. Kasian and M. Hlushchenko together with artists of Uzhhorod went for a long journey through Transcarpathia. According to V. Kasian we know the following: " all Transcarpathia, villages and cities that we passed on our journey was hospitable to us. Erdelyi was the soul of this initiative. He did the route defined the stops in places he knew people, he gave each of us the album for sketches, finally found a truck - and we set off on hiking tour "[4: 482].

During this journey colleague talked about the future of Transcarpathian art school, about education and department of the Union of Artists of Ukraine. Many of the things discussed was soon realized. In March 1946 the Uzhgorod School of Arts and Industry was opened and Erdelyi became his first director. In August, 1946 the regional branch of the Union of Artists of Ukraine, also headed by Erdeli started its activity.

Now, in 2016, we celebrate the 70th anniversary of these events. Both these events prove that Soviet power understood the importance of these organizations. After the creative journey around Zakarpattia Kyiv guests invited colleagues to do an exhibition of their works at eighth Ukrainian exhibition in Kyiv. The proposal was accepted taken, but works traveled too long on the ruined postwar railroads and arrived with delay. A special space was prepared for Transcarpathians at the Museum of Russian art. The exhibition was a great success.

Now we know that power could not display respect towards Erdeli for a long time. Within a year he was removed from the leadership of art school, and in 1949 was cursed for "cosmopolitanism", he was actually declared anathema.

Despite the strange distortions in relation of the Soviet authorities to Transcarpathian artists and their head, a certain respect and recognition in of the Transcarpathian school of art was preserved and even was slowly growing. Josyp Bokshay, painter of realistic manner, was the first to be celebrated. In 1948 he was awarded the "Sign of Respect" order. Yet the true recognition of Transcarpathian artists by the Soviet power came only after the death of Stalin and conviction of his cult by N. Khrushchevism after 1956. A. Erdelyi, who died in September 1955, didn't find this recognition.

It is now time to highlight some evidence of recognition of Transcarpathian art school in the Soviet Union. In 1958 Yosyp Bokshay was elected a corresponding member of the USSR Academy of Arts, and in 1960 he received the title of People's Artist of the UkrSSR. In 1962 Moscow publishing house "Soviet Artist" published a book "Bokshay Josyp Yosypovych," by art historian Vira Kuryltseva. This work gave a detailed picture of the sources of formation of Transcarpathian art school [5]. The

term "Transcarpathian school of painting" thereafter was used constantly. Especially big resonance in promoting the Transcarpathian school of painting was achieved at the exhibition of A. Erdelyi, A. Kotska and F. in Manaylo in 1964. Next exhibition in Moscow representing works of J. Bokshay, H. Gluck, Z. Sholtes and V Svyda under the name "Old and new Transcarpathia" has finally cemented in the minds of viewers and critics the fact that there is a phenomenon of Transcarpathian region in the field of fine art .

A great role in the approval of the term "Transcarpathian Art School" belongs to art historians Hryhoriy Ostrovsky and Vladimir Tseltner. The most well-known works of Ostrovsky are " Adalbert M. Erdelyi" (1966), "Joseph Y. Bokshay" (1967) monograph "Pictorial Art of Transcarpathia" (1974). The works of Vladimir Tseltner are "Adalbert Erdelyi" (1972), "Fedor Manaylo" (1986), " Kotska Andrey Andreevych" (1980), "Manaylo Fedor Fedorovych" (1980). Art critic Valentina Martynenko, who studied the oeuvre of Ernest Kontratovych and Vasil Svyda, tried to define stylistic features of the Transcarpathia art school: "First of all it is a romantic symbolism in the interpretation of the nature and way of life, organic contact with the folklore in all its forms and preference of colours in the architectonics of painting, intent attention to the problems of the dynamics of form and image, to the issues of technology, structure and texture of painting "[7, 12].

The most original recognition of Transcarpathian school of art was the Moscow edition of "Pictorial Art of Transcarpathia " album (1973). Such albums were usually devoted to the art of republics of the Soviet Union. In this case it concerns the art of one individual region.

Finally we have to put a rhetorical question: "How to continue the tradition of education of new generations of Transcarpathian art school? "Obviously, with the help of art education. In 1946 Uzhgorod School of Art and industry was founded and it existed under the name "Uzhgorod School of Applied Arts" until 1995. This school for decades, until 1991, trained specialists in the field of artistic ceramics, artistic woodwork and artistic metal for the enterprises of the Ministry of local industry. Together with subjects related to processing technology materials (clay, wood, metal), students studied drawing, painting, composition and other artistic disciplines. This allowed to bring up new generations artists who have joined the ranks of the Union of Artists of Ukraine. At a distance of time when Union was led by luminaries A. Erdelyi, Bokshai F. Manaylo, it became apparent that Transcarpathia education must prepare new professionals a higher level, because existing school gave only secondary art education.

During Gorbachov's "perestroika" an opportunity appeared to reorient curricula of schools in the academic area, increasing the amount of hours of drawing, composition and painting. These changes were carried on with the support of the rector of Lviv State Institute of Decorative and Applied Arts Emanuel Mysko after the agreement had been gained to establish the educational-methodical complex Institute - School. Due to the education reform in Ukraine, our team put forward a goal to reorganize the school into the Uzhgorod College of Arts named after A. Erdelyi, which was realized in 1995. We got the right to train bachelors. With the course of time a doubt arouse in the Ministry of education and Science of Ukraine whether

college can train bachelors and there appeared a need to open the institution. In 2003 by order of Cabinet of Ministers of Ukraine the Transcarpathian Art Institute was opened. It is extremely important landmark in the development of art education Transcarpathia. For the first time in history an opportunity appeared to provide higher art education at home within Transcarpathia.

The best and most skilled teachers of A. Erdelyi College of Arts, the leading artists, members of the Union of Artists who had higher education and and honor awards were invited to work at Institute . All conditions were created for research work and obtaining scientific titles of associate professor or profesor. The scientific and educational activities at the Institute allowed to pass licensing and accreditation for the right to prepare bachelors and specialists in fine arts, arts and crafts and design. On the basis of the Transcarpathian Art Institute the annual international scientific and practical conferences "Erdelyi lectures" were held, "Scientific Journal of Transcarpathian Art Institute" has been published, nationwide painting competitions for students of art high schools Ukraine were held. The Ministry of Education and Science of Ukraine noted the active team of Transcarpathian Art Institute and in ranking of art educational institutions of Ukraine for 2013 we took the 8th place. Only Kharkiv State Academy of Design and Art had a higher rank (3rd place).

Conclusions. Following the will of the founder of the Transcarpathian art education Adalbert Erdelyi who saw the highest institution of art education in his native province as Academy, the staff of Institute began to act in the same direction.

During 2015 there was licensing for the right of Transcarpathian Art Institute to train Masters of fine art and design. To the process for licensing the leading experts from Lviv, Kyiv, Poltava and Kharkiv were included. They took note that in the Transcarpathian Art Institute at that time 30 associate professors (during last year another 5 associate professors and candidates of arts joined the staff), professors Mykola Mushinka and Alexander Kubar, People's Artist of Ukraine Vasily Skakandiy and others have been working.

Administration of Transcarpathian Art Institute directed the scientific and teaching staff towards academic training, which has the basis of mastering professional disciplines of drawing, painting, composition, study of the heritage of the founders (A. Erdelyi, J. Bokshay A. Kotska F. Manaylo, A. Boretsky E. Contratovych). Ministry of Education and Science and personally minister Serhiy Kvit have considered the desire and actions of the team and on April 13, 2016 a decree of MES of Ukraine under number 424 was signed and institute was renamed into Zakarpattia Academy of Arts, which should take its rightful place among the academies that train professional artists and designers in Ukraine.

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CHURCH PAINTING OF YOSYP BOKSHAY AS A REFLECTION OF NEO-ROMANTICISM PECULIARITIES IN THE ART OF TRANSCARPATIA

Михайло Приймич. Церковне малярство Йосипа Бокшая як відображення особливостей неоромантизму в мистецтві Закарпаття. У статті розглядається творчість визначного закарпатського художника Йосипа Бокшая у контексті культурно-політичних трансформацій у краї першої половини ХХ ст. Прояви неоромантизму у творчості художника зауважуємо на рівні формотворення, спостерігаємо їх у тематиці творів церковного мистецтва. Відзначаємо особливу увагу митця до закарпатської дерев'яної церковної архітектури, до історичних постатей, зокрема, свв. Володимира та Ольги, свв. Антонія та Феодосія, свв. Бориса і Гліба. У багатьох творах цього періоду бачимо намагання ідеалізації національної історії і українського селянства.

Ключові слова: живопис, неоромантизм, церква, Закарпаття, мистецтво.

М. Приймич. Церковная живопись Иосифа Бокшая как отражение особенностей неоромантизма в искусстве Закарпатья. В статье рассматривается творчество выдающегося закарпатского художника Иосифа Бокшая в контексте культурно-политических трансформаций в крае первой половины ХХ в. Проявления неоромантизма в творчестве художника замечаем на уровне формообразования, наблюдаем их в тематике произведений церковного искусства. Отмечаем особое внимание художника к закарпатской деревянной церковной архитектуре, к историческим фигурам, в частности, свв. Владимира и Ольги, свв. Антония и Феодосия, свв. Бориса и Глеба. Во многих произведениях этого периода видим попытки идеализации национальной истории и украинского крестьянства.

Ключевые слова: живопись, неоромантизм, церковь, Закарпатье, искусство.

Mykhailo Pryimych. Devotional art of Yosyp Bokshai and peculiarities of neoromanticism in Transcarpathian art. The article analyses works of famous Transcarpathian artist Yosyp Bokshai in the context of cultural and political transformations in the region in the first half of XX century. We can see neoromanticism in his works on the level of form making and in topics of devotional art works. The artist payed special attention to Transcarpathian architecture of wooden churches, historical characters, such as ss. Volodymyr and Olha, ss. Antonii

and Feodosii, ss. Borys and Hlib. Many works of that period try to idealize the past of national history of Ukrainian peasants.

Key words: painting, neoromanticism, church, Transcarpathian region, art.

Formulation of the problem. Today in the art history mainly consider two factors are considered when we speak about the formation of painting school in Transcarpathia: folk arts and beauty of nature of the land. Since 1990s the factor of European education is also mentioned, which led Transcarpathian artists to modern art forms. In general, even the penetration of modern forms into creativity of Transcarpathian artists does not contribute to leveling the perception of Transcarpathia of that time expressed by Ivan Olbracht: "Africa in the heart of Europe". Evidently such a view on regional culture gives the figures of founders of the Transcarpathian painting school the glory of mediums through which the phenomenon occurred that has received a determination as Transcarpathian school of art. To a great extent through ideological approaches to fine art and art history (as part of the guide and theoretical basis of artistic process) in Transcarpathia almost no attention was paid to the existence of church art. And we dare to say that the only form of preservation and development of its representational system Ukrainian population of the region had only church painting, which as a factor of Transcarpathian painting was noted O. Izvorin in his work.

Analysis of studies and publications. Among the first researchers of the works of J. Bokshay was O. Izvorin [3], who considers this artist as one of most authoritative artists at that time. Basing on the previous researches a special attention to the creative style of the artist was paid by H. Ostrowski [7], which partly dealt with church painting, analyzing the development of fine art of the region, it can be seen in the book of 1967 [8]. In the Soviet period the artist was paid much attention to, but his church painting was not taken into consideration, and it did not represent the artists legacy fully. However, the artist himself tried to analyze the artistic process in the region [4]. The creative work of the artist and has been also studied in our time [11, 12], but the whole picture of the work of the prominent Transcarpathian artist has not yet been created.

The aim of the publication is to present the role of epy tradition church of painting, which manifested itself even through modern form until the mid-twentieth century. For this we'll make an analysis and systematization of church painting in a pictorial heritage of the outstanding Transcarpathian artist of the twentieth century Yosyp Bokshay using chronological principle. Thanks to contextual approach we'll observe the peculiarities of the image system and ideas that had formed this artistic heritage.

Presentation of the main material. Holy Scripture for J. Bokshay as for Renaissance artists was the main basis, where he found inspiration and themes for his work. The artist sought in the Bible answers to uncomfortable questions that troubled him and society. Due to this he often filled his paintings with didactic sense. To these works we can refer the triptych composition consisting of topics: "The Parable of the Publican and the Pharisee," "Transfer of Key to St. Peter", "The Parable of the Prodigal Son". The use of ornamentation, the same subject in the Episcopal chapel,

suggests that the artist created this cardboard to order that he performed in 1927. Both in the mentioned sketch and in the Episcopal chapel paintings the artist tries to combine illusory genre scenes with decorative medallions and ornamentation. In ornament we observe a weaving plant motifs similar to Byzantine. Artist uses a golden background, on which cloud are painted, which reminds, for example, the image of the Virgin in the apse of St. Volodymyr cathedral in Kyiv.

For this reason, we suggest that, while in Ukraine, the artist was able to directly or indirectly get acquainted with the achievements of religious art Kyiv. This is made sure having compared the aesthetics and principles of making forms in compositions of the Refectory Church of the Kyiv Pechersk Lavra and in the Bokshay's work "Holies of Rus land", especially when comparing images of saints in the refectory and images of Sts. Anthony and Theodosius of the Caves on canvas of the artist. And the appearance of the image of Sofia of Kyiv or the temple that resembles ancient Rus churches with many cupolas in the background of the "Holies of Rus land" composition [2] indicates the artist's great attention to Ukrainian history and spiritual tradition. Evidence of this are also images of St. princess Olha and St. Volodymyr, Sts. Borys and Hlib, Sts. Anthony and Theodosius of Caves and St. Yosaphat. And if St. Yosaphat was a popular saint in Transcarpathia as well as Sts. Anthony and Theodosius of Caves, the Sts. Borys and Hlib were hardly known to the public. At Bokshay composition St. Yohosaphat seems to show the spectator the origins of their faith, the princes founders of Christian state and monks - founders of monk life. To some extent, this composition can be considered a programme work of the artist.

The paintings "Teachers of the Eastern Universal Church" and "Holies of Rus land" - by the way, both signed by the author in Cyrillic (now in the Transcarpathian Art Museum) were created in 1934-1935. Matured decorativeness and gilt background indicate of author's attempts to use a some features of iconography. Composition "Teachers of Eastern Universal Church" presents, according to attributes, three saints: St. Basil the Great (Caesarea), St. Gregory the Theologian (Nazianzen), and St. John Chrysostom in red vestment, with an open book (this also indicates the iconography of saint), and near St. Gregory the Theologian we see Gregory Nyssky. The right two figures are easily identified, because here we have the image of the bishop with a book and a monk with a cross in his hands. Obviously, this is a characteristic iconography of Sts. Cyrill and Methodius. There still remains the figure of bishop holding the Uzhok church in his hands. If we consider the church with three tops as a symbol of the Trinity, we can assume that there is a depiction of St. Athanasius of Alexandria, who defended the dogma of St. Trinity and the divinity of Christ. However, later in Cathedral Bokshay painted the image of this saint in black monastic clothes, but the last of the Fathers of the Church St. John of Damascus was depicted by the artist as bearded old in episcopal clothing. Although for the benefit of St. John of Damascus may indicate his gesture of rising the temple, we can, to some extent, link to his work "Source of knowledge" and his standing for ikons veneration. However the saint didn't have the rank of bishop, that is why taking into account the iconography of St. Athanasius and symbol of temple as the Trinity, it would be logical to associate this image with this saint (St. Athanasius).

It is interesting that the work on the "Teachers of Eastern Universal Church" and "Holies of Rus Land" coincides with the time when the artist worked on the iconostasis for the church of Holy Spirit (1933-1934) [13] in Redemptorist order monastery in Michalovce (Slovakia). The project of the temple and bell tower for this monastery was done by outstanding Ukrainian architect Volodymyr Sichynskyi [1]. This cruciform temple with five domes resembles the church buildings of old Kyiv tradition. Therefore it is quite difficult to assume that the appearance of the church of Rus tradition on canvas "Holies of Rus land" and in the Redemptorist monastery are phenomena not associated with each other. It would look strange if architect and researcher Volodymyr Sichynskyi (whose responsibilities included supervising the construction) and a fairly well-known artist Yosyp Bokshay (who did sketches and painting of icons for the same church) could not meet. Surely the artists easily understood one another and had something to share with one another and not just because both descended from priests families, but both were also quality artists and erudite people. There are many similarities in the works of both artists, manifested in a special attention to the history of native people. At that time Volodymyr Sichynskyi worked in Eastern Slovakia and made a project of the wooden church in the village of Nyzhniy Komarnyk in 1938 [6]. Thus, at least from 1933 to 1938 Sichynskyi had been often here. We have information about his research work on the territory of the modern Transcarpathia 1924-1925.

The iconostasis in the monastery of the Redemptorists in Michalovce was established in 1935. Since this order was of latyn rite, the first abbot the Greek rite Jan Zakopala proposed the idea of low iconostasis with open altar. Later on similar iconostasis after artist's project was put in the village of Dorobratovo, Irshava district in the church of St. Nicholas, of which we shall speak below. Therefore we may assume that the project of iconostasis belongs to Bokshai, and the idea of low iconostasis could appear after the Russian captivity. We have basis to claim that the artist could see the church of St. Sophia of Kyiv and its iconostasis, which at that time consisted only of lower tier, as well as this solution could be affect by the iconostasis at St. Volodymyr cathedral in Kyiv. Anyway the form of Dorobratovi iconostasis is very similar to Michalovce iconostasis, and preserved sketches of the artist prove this.

Joseph Bokshay activities was connected with these terrytories, at least from 1929, when he painted murals in the church of the Intercession of Virgin Mary in the village Novi Ruskov near Trebišov (Slovakia), which are among the largest works of masters. Compositions in the church have similar characteristics, inherent to Episcopal chapel in Uzhgorod. Artist keeps principle of combining active colors, exquisite drawing with plane decoration and gilded areas. The main composition in the altar part is "New Testament Trinity", which fits into the central segment of the apse's vault. Below "Trinity" in semicircle arch the artist painted the "Heart of Jesus Christ". This image is very interesting because it overlaps the images of land sitting above it on the clouds are God the Father, Christ and the Holy Spirit in the form of dove. In the similar way the artist painted the image of "Heart of Jesus" in 1927 in Uzhgorod on the background of the Exaltation of the Holy Cross Cathedral.

This attitude to the image of "Heart of Jesus" is to have a some value for the artist, which can be associated with a particular attitude of the artist to piety, honor of fear of Christ. This devotion has acquired large expansion after the initiation of the whole world by Pope Leo XIII to the Heart of Jesus, on 9 June, 1899 [5], which in the early twentieth century led to various discussions in the Greek Catholic Church on the feasibility of piety in the church of the Greek Rite. About Yosyp Bokshay's particular relevance to this piety testifies the placing of the image of Christ, who points to his heart on the background of the whole planet. In two side segments the artist depicted the four angels who incline their heads to the greatness of Creator. On two sides of this composition the artist depicted four Evangelists in four arches, which is also very interesting, because in Transcarpathia such an image we meet for the first time in Uzhorod Cathedral.

The main altar image of "Intercession of the Virgin" is painted in a typical Bokshay's soft manner. Shown above the clouds is Mother of God that holds the mantle, and four angels along with her. Painted lower are the images of five figures: in the centre Roman Sladkopivets holding a book with the inscription which is a hymn for Intercession of Blessed Virgin [10]. On both sides of deacon to whom by some sources is attributed this akathist, the Emperor and Empress of the areola, which can be indicative of the image of St. Konstantyn and St. Helena (although according to the history Emperor Leo VI the Wise should be depicted there), and at the edges - St. Andriy and and bishop with a nimbus.

This composition of altar image is very interesting, because behind the altar on the east wall of the apse another image of "Intercession" is made, but in different interpretation. Maria with maforius in the hands is honored by cropper and peasant woman with rosary in hand. The artist depicts historical events and contemporary honoring of the Virgin by simple Rus peasant and rural peasant girl. Clothes of both have signs of the city influence, - a man is dressed in black trousers and a black waistcoat and girl has magnificent skirt and blouse with sleeves-lanterns. Here in apse St. George and the scene of the Annunciation are pictured.

In the vaulted nave the compositions are performed in the following order: "Nativity of the Lord," "Baptism of the Lord" and "Resurrection of the Lord." On the walls of the the artist pictures Fathers of the Eastern Church, including St. Basil the Great, St. John Chrysostom and St. Gregory Theologian. There are also images of Sts. Cyril and Methodius, and near them the images of prophets: Moses, Elijah and king David as well as the image of Mary with baby. In the place where walls turn into arches the compositions of "Cross Road" are shown, whose rhythm is interrupted only in chorus by composition "Christ with the disciples in the midst of wheat field".

Figures of fathers and prophets are depicted in the original niches, covered the decorative borders. The images are monumental and remind skulpture figures. The entire temple area is divided into large colored spots filled with decorative stencil ornaments. Unfortunately, a somewhat aggressive restoratin was carried in the church and it violated the softness of color, inherent to Bokshay. The rennovation works in the church were completed in 1998, when they were sanctified [15]. The work that was done two years later in the bishop's chapel, is designed in a manner close to it. Here the artist also created the icons for the lower tier of iconostasis, other images

were made by brother of pastor K. Bachynsky. Ornaments after sketches of Bokshay were done by Jan Koch.

In April 1932 at the request of the abbot of the Basilian monastery in Malyi Bereznyi Polycarp Bulyk, Joseph Bokshay started to work on the painting of monastery church. The work was done quickly because already on 21 September 1932 on the feast of Nativity of the Virgin Mary the temple was consecrated by bishop Alexander Stoyka [9]. Taking into account the materials found by Francis Onys'ko in monastery, we can say that the painting was done in the temple not in 1934 as it takes Phillip L. [14], or in 1933 by M. Syrokhman work [12], but namely in 1932 which quite fits the schedule of the artist, because in 1934 the artist has held a number of other works.

Preserved photographs show that in the monastery church the artist painted composition "Apotheosis of St. Basil the Great". The Saint is shrouded in clouds, which are surrounded by angels; In the upper part one can observe the image column. In lower part there is a group of monks with books, which allows us to consider that depicted in the composition is the patron of monks St. Basil the Great. Above triumphal arch there is the image of "Deisis", which contains the image of "Heart of Jesus". On either side of Christ we see St. Mary and St. John the Baptist, painted in the Bokshay manner. In the altar in three arches we see skillfully done composition of "Holy Spirit". Mary is shown here on the throne, and the apostles around her with tongues of flame that goes down to them. However, we can also see another image of the Holy Spirit - it is a pigeon, that we see above Mary. The composition "Epiphany" above the image of Mary complements this symbolism. Thus painter tries to combine both images of the Holy Spirit described in Gospel.

Belonging to this period is another significant Bokshay's work - a painting in the church of Sts. Cyril and Methodius in the village Storozhnytsia near Uzhgorod. The church itself was designed by architect Bela Fodor in the oriental spirit, where, along with attempts to use elements of oriental motifs we observe elements of Russian architecture. Artist has painted several works of which the altarpiece "Christ the Teacher with Cyril and Methodius". Depicted in the center is burgundy throne on which sits the Christ, and on two sides there stand Cyril and Methodius. Both are dressed in episcopal clothing, though Cyril was not a bishop. St. Methodius holds in hands an Uzhok wooden church which was often included into Bokshay's compositions. This work painter also signed in Cyrillic *Осун Бокшай 1934*. In the temple there are two more Bokshay's works placed on both sides of the iconostasis. They are "Mary with Child" and "Baptism of Lord". The artist uses the gilding though the clouds and blue sky in interpreted realistically. The above images are taken into architectonic frames that create columns decorated with early Christian expressive designs which also was performed after sketches of the artist.. Among the carvers who most often performed works after Bokshay's sketches was Ivan Pavlyshynets.

In 1935 Y. Bokshay painted an altar icon of the Protection of the Blessed Virgin Mary for the Protection church in the village of Čičarovce (Eastern Slovakia). Composition differs from the works of 1929. If in the previous painting we see almost iconographic image of Protection, where the figure of the Virgin and those who pray for the salvation of Constantinople are in the front to the audience, in the

work performed for Čičarovce artist creates realistic scene where the viewer is located behind those who pray. Bishop with deacons stand in front of the Royal gate with their backs turned to viewers. In a distant background we see the emperor and empress, and in foreground there are St. Andriy and Roman Sladkopivets. The image of the Virgin creates its own new space. Mary is surrounded not only by the angels, but (as the event itself is described) also we see St. John the Baptist, St. John the Evangelist, and Moses at the background.

The temple in the village of Čičarovce has no iconostasis and the basic decor is created by a majestic canopy, made in oriental style. The most emphasized element is tabernacle on the door of which Jesus Christ is depicted with a raised hand in blessing; This composition can be characterized as "Christ the Teacher". Image is made on a gilded background. The church was painted in 1936. The altar was designed by the artist, and performed by Janos Petrashevych. In the two arches of nave vault there are the compositions in the following order: "Nativity of the Lord" in the first vault, and two in each arch are "Epiphany" and "Annunciation," "Resurrection of the Lord" and "Handing over the keys of St. Peter". Also we see the motifs of "Heart of Jesus" and "Heart of Mary".

At the same time we meet in the temple well done images in side altars. Thus, in one case you see the "Heart of Jesus" and in opposite side "Crucifixion of the Lord." Interesting, if we compare image "Heart of Jesus" and the composition of the Virgin in the apse of St. Volodymyr in Kyiv, we can ensure notable similarity among these compositions. All work was done in 1936. Here we encounter a new interpretation of "Resurrection", where the triumphant Christ is depicted in the background Golden Cross with angels. Also we see here the image "Epiphany" the scheme of which the artist in the future will widely use. Interesting, that composition "The Crucifixion of the Lord" he will repeat several times in 1939 and in 1948 in St. Nicholas church in the village. Dorobratovo, Irshava district.

In the following year - 1937 - the artist works in the new church in the village of Matovce (Eastern Slovakia). This work, perhaps the most conservative in the works of the master. At the altar, as in Ruskov apse vault is divided into three segments. The fact is performed composition the "Adoration of the Holy Sacrament", where the central segment depicts an angel holding the holy gifts, and on either side of him angels with censers. Altarpiece is made not by Bocshay, although in some moments can observe a common approach to modeling principles. The composition portrays Mary in the clouds in praying posture and around the angels with lilies. The composition can be identified as the "Immaculate Conception of Mary", which is based on the composition of the same subject created in the Baroque time.

There is no iconostasis in the temple, as the main decoration of the sanctuary is the altar canopy and decor image which has signs of neogothic style. Above the altar in Nave there is a wonderful composition of "Last Supper." The composition is made in the story of the three arches where foreground Christ delivers chalice. Interesting in composition is the figure of Judas, who escapes from a bowl. This unusual reception in the composition indicates that Joseph Bokshay matched his works carefully, trying to understand an event in its essence. So Judah flight - a symbol of unwillingness to accept the truth about themselves, they nevertheless acceptance of

reality such as it is. Of central part is a kind of white wing panels, which create and shape dvoramennoho hres. On two sides of this arrangement is made goiter razhennya "Christmas of the Lord" and "Baptism of the Lord longer." Two compositions performed west, goiter - St. razhayut prayer. Francis and St. Libra ne ed Mary, on the other hand "resurrection of the Lord longer." However, in the temple and are about great times on the side altars: "Heart of Jesus" and "St. Joseph with little Christ. "

Especially honored work for the artist was painting in Uzhgorod Cathedral in the 1938-1939. To work in cathedral artist has made a series of sketches, according to which the entire central nave had to be covered with painting. However, through significant political changes the whole project was not realized. Therefore, the artist painted over only of figurative part of paintings of Ferdinand Vydra. So in place of the composition "Holy Cross" 72 square meters, there appeared the image of " Finding of the Holy Cross ". It is interesting, that this work allows you to see the means of work of master. Initially primery is made with caput mortum, and then the whole image was formed. Work represents historical event of finding by Empress Helena of the cross at Calvary. The artist skillfully creates a color extravaganza that was inherent in baroque paintings of Central Europe.

In 1943 Bokshay performs murals in monastery church of Maria Povch - "Mary Worship" and "Apotheosis of St. Basil the Great". Last composition strikes with their spirituality and dynamism. At the centre we see St. Basil the Great in front of the column, near which we see piles ing branch (symbol of peace) and pigeon. The angel gives to the Holy scepter of bishop Yuliy Firtsak. This composition differs from work for Malobereznyan sky monastery by its integrity and thoughtfulness. Above the gallery the image of the patron of monastery "St. Arch. Michael " is seen, which rises to the clouds, protecting with fiery sword the church in Maria Povch. Here we can see two angels who hold in their hands the plate with the inscription "1943", which indicates the performance of the work. And at this stage we can see beautiful scenery with a facade of St. Michael church. Scene "Healing of Laszlo Chirga" was made in the side apse (Krylos), which is of interest depicting figures in costumes of the time of the artist. This composition recalls the scene adoration of Mary, in which artist is often depicted his relatives. The last composition two groups of people are united by figure of Laszlo who gets up from bed. To the right the Basilian priest shows with his hand to the image of the Virgin of Maria Povch, through the intercession which the patient was healed. Opposite to this composition we see "Glorifying the Liturgy of St. Basil the Great". Disposition here is interesting, because in one aosewe see the intercession of Mary, and in the opposite "Christ through the Eucharist", which, by the way, is the tradition to place images of Mary and Christ on the iconostasis. Another fascination belongs to cherubi painted in the form of friezes. These paintings were considered by Transcarpathian researcher Helen Balla-Chernega to be the latest in a series of religious works of the artist.

In this way was performed painting and carved iconostasis to St. Nicholas church in Dorobratovo, Irshava district where the church was completed in 1946. In the altar there is a magnificent composition of many figures "The Crucifixion of the Lord." Here on the altar is another compositions of "Praying of Chalice". A special place is occupied by the icons of the top row of the iconostasis - "Descent of the Holy

Spirit", "Happy consolation of bitterness" and "Christmas". The very layout and ornamentation of iconostasis are markedly reminiscent of samples from Michalovce, whereby it can be assumed that the artist was involved in the project and the iconostasis in the redemptory temple in Michalovce.

This is the last known official work of the artist that was ordered by church. Based on the material investigated we can see the effects of socio-cultural environment on the individual artistic creativity and his personality. Here of special interest is the reaction of the artist on events that took place around him. The changes in society after 1944, must have influenced the position of the artist who consistently showed signs of national romanticism, often focusing on old Kyiv tradition.

However, we can say that the last significant work was to be the painting for iconostasis in the village of Dorobratovo. The iconostasis and the canopy over the altar resembles the composition in the Michalovce monastery church and it was made by Ivan Pavlyshynets after the project of Bokshay. It belongs to rare low iconostasis in Transcarpathia samples of which appeared in mid-1930s. It consists of two tiers. Above the altar, there is "Descent of the Holy Spirit on Apostles" and "Nativity of the Lord". The sanctuary is open and pillars of canopy with pillars flanking the Royal gate create a refined architecturally accentuated space. In the depth opens the main composition - "The Crucifixion of the Lord." The iconostasis, as people say, was completed in 1948. It is particularly valuable because it is probably the last iconostasis created for the Greek Catholic Church in Transcarpathia. It should be noted that on examining the iconostasis a number of things was discovered which prove it was put in a hurry and unfinished. Icons of apostles are painted on plywood and is likely to set artist's supervision for they were uncut put at the back side of the iconostasis. Lower icons are held with nails in the holes row without a stretcher, apostle Paul, who had to be placed on ambo, remained unfinished.

Conclusions. These works give grounds to assert that Bokshai was one of the founders of the new sacred art in Transcarpathia, who combined the tradition of baroque illusionary painting with decorative Byzantine art and breathed into it the signs of national romanticism, which at that time manifested in many spheres of cultural life of the region. We notice this in literature, science, church, and also in painting, as we see from the material above. Church painting of Yosyp Bokshay not only demonstrated his special relationship to the church and faith, but also reveals the cultural landmarks of the artist and his idealization of his people through the images of peasants, idealized nature. However we deal here with creative activity of unique personality who doesn't remain in the captivity of borrowings, but creatively reinterprets them, creating a phenomenon of Transcarpathian church painting of the first half of the twentieth century.

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**THE KYIV CAVES MONASTERY'S ROYAL DOORS:
CONTEXT, FUNCTION, AND DISPLACEMENT
(TO BE DELIVERED IN UKRAINIAN)**

Едвард Касинець. Царські врата Києво-Печерського монастиря: контекст, функція та переміщення. За радянської влади Києво-Печерський монастир був підданий численним пограбуванням у 1920-1930-х роках, після того як впродовж століть був глибоко шанованим святим місцем Русі-України, Московії та Російської імперії. Одним з таких пограбувань була конфіскація і продаж багатьох його релігійних і мистецьких скарбів з метою отримання закордонної валюти для безгрошового режиму. Серед предметів розпорошених у такий спосіб були двоє монументальних царських врат XVIII ст., виготовлених із срібла і золота, конфіскованих з двох найвідоміших монастирських церков. Автор прослідковує історію і перепетії переміщення цих царських врат впродовж п'ятдесяти років.

Ключові слова: царські врата, Києво-Печерський монастир, радянська влада, пограбування.

Эдвард Касинец. Царские врата Киево-Печерского монастыря: контекст, функция и перемещения. При советской власти Киево-Печерский монастырь был подвергнут многочисленным ограблением в 1920-1930-х годах, после того как на протяжении веков был глубоко почитаемым святым местом Руси-Украины, Московии и Российской империи. Одним из таких ограблений была конфискация и продажа многих его религиозных и художественных сокровищ с целью получения зарубежной валюты для безденежного режима.

Среди предметов распыленных таким образом были двое монументальных царских врат XVIII в., изготовленных из серебра и золота, конфискованных из двух самых известных монастирских церквей. Автор прослеживает историю и перипетии перемещения этих царских врат в течение пятидесяти лет.

Ключевые слова: царские врата, Киево-Печерский монастырь, советская власть, ограбления.

Edvard Kasynets. The Sanctuary doors of Kiev Pechersk Lavra: context, functions and movement. During the Soviet times Kiev Pechersk Lavra was repeatedly robbed in 1920-1930 after being deeply respected holy site of Ukraine-Rus, Moskovia and Russian empire for several centuries. During one of the robberies many religious and art treasures were confiscated and sold in order to get foreign currency for a non-monetary regime. Among the lost objects were two Sanctuary doors of XVIII century

made of silver and gold and confiscated from two of the most famous minsters. The author tracks the history and relocations of these Sanctuary doors during 50 years.

Key words: Sanctuary doors, Kiev Pechersk Lavra, Soviet regime, robbery.

I'm honored to be here and to be able to share with you the truly remarkable story of the sale by the Bolsheviks, the subsequent peregrinations, and "displacement" of the Kyivan Lavra's Royal Doors..... [1,2]

My first visit to Ukraine and the "Stauro-pegiat Kyivan Lavra-Monastery of the Caves, in honor of the Dormition of the Mother of God" – its official name – took place in the Winter of 1971. In that period of high stagnation (zastoi) the Monastery was a museum complex dedicated to the propaganda of Scientific Atheism.

Two years later (1973/4), and back in the States, I found myself in LA and the galleries of its County Museum. Tucked away in one of the starkly appointed, darkened alcoves of the museum's decorative arts gallery were displayed a dazzling two pairs of gilded silver [SLIDES, 4, 5] Tsarskie vrata (bramy), which had just been placed on deposit as part of a larger collection of silver and gold objets of vertu from Arthur Gilbert (later "Sir" Arthur) , a local businessman and collector. Then—PERHAPS AS NOW—I did not have the prerequisite 'resources' to properly situate what I was viewing. Still, the memory, the impressions remained and over the subsequent now forty plus years, the story of these gates, as well as the broader narrative of the Soviet Ukrainian and Russian sale of antiquities—diamonds, gold, silver, paintings, Faberge, MSS and books, AND SACRED ART such as these doors—the personalities involved, and their present location in the west would be one to which I would return many times.

The Ukrainian and Russian Revolutions –and like many previous periods of military and political turmoil—caused great dislocation, destruction, and dislocation—to objects of art, both sacred and secular, as well as to objets that might easily be monetized by "the victors" in the political struggle. In the immediate post-revolutionary years, museum repositories, palaces, religious shrines, and estates were nationalized, their erudite and patriotic old cadre curators dismissed, some being later executed in the late 30s. By the conclusion of the Civil War in 1921, the Soviet regime sought the financial means to fund the renovation of its devastated infrastructure, and later in the decade, embark on an ambitious drive towards transformation of the economy. Motivated by an admixture of practical financial considerations and Bolshevik ideology, figures in the Soviet government, hit upon the idea of turning the contents of religious museums, imperial palaces, and libraries into cold hard cash. Typically, Western representatives with such organizations as :_

NARKOMPROS....GLAVNAUKA

Mezhkniga

GOS/KHRAN

VNESTORG

Antikvariat

Armand Hammer, Kenneth Snowman, Lord Duveen, the Berlin Auction House of Lepke/Krieger, The Dorotheum, Christie's, Wartski's, and the American Knoedler Galleries were among the most prominent names in the sale of paintings, furniture

and items of decorative arts. With the possible exception of the precious metals collections of the Kremlin Armory, many of these sales were well-advertised and documented in their time. In the period from 1922-1937 many objects of Faberge were sold to Royal collections in England and to private collections on the Continent and North America. Old Master and Renaissance paintings were sold to the American financier Andrew Mellon and subsequently donated to the National Gallery in Washington DC (6, 7, 8-10)

In addition to paintings and decorative arts, thousands of rare books, manuscripts, original photographs and collections of illustrated books made their way (through Simeon Bolan, Israel Perlstein and others) to the West during this period, principally into the hands of institutional buyers—most notably The New York Public Library, the Library of Congress, Harvard University Libraries, the Hoover Institution, as well as a host of Western European research libraries [11, 12, 13]. While the principal sales of rare books (Romanov, extra-illustrated, and old Slavonic mss and printed texts) books took place in a relatively brief period between 1921-1935, the re-sale of these books continued well into the war years and into recent years. Not surprisingly, Orthodox Sacred art was especially vulnerable to depredation. [15, 16, 17]

3. THE LAVRA'S GILDED ROYAL DOORS-18th-early 20th

For more than a millennium, The Kyiv Lavra has been regarded as one of the principal religious—cum cultural centers of Rus'/Ukraine/Muscovy Russia and the Eastern Orthodox world of which it was a part. By the time of the Ukrainian Revolution, the monastery complex was spread over more than 55 acres and contained dozens of 'altars' in both of the two principal parts of the Lavra, the Upper and Lower (the Caves).[18-24] The sacristy or tresor of its principal votive church, the Cathedral of the Dormition—which was destroyed during WWII and now rebuilt—and well as the furnishings of its many other churches were rich in benefactions from pious (and impious) rulers, religious and lay people.

On March 11, 1784, the Archimandrite (and Maecenas) of the Kyivan Monastery of the Caves, Zosim (Valkevich) (1719-1793) [r. 1762-86], assisted by the Hiero-monakh and Keeper of the Caves, Vitalii solemnly consecrated an imposing pair of silver gilt royal doors [SLIDES 25-27] for the Church of the Nativity of the Mother of God (Rizdvo Bohoroditsy, built 1696), at the entry to the Lower (Far) Caves of the Lavra. The doors was a masterpiece of the Ukrainian Baroque silver work and were designed and crafted by the known master Hryhorij Chyzhevskiyi. The weight as given in the cartouche as an imposing 74 lbs. and 9 oz. of silver and silvergilt (2 puds, 6/8 lot, 66 foreign chervonets) and were 91 ½ inches (232.2cm) in height and 40 ½ (102.9 cm.) inches in width.

Three months later, on June 9th, yet another set of even larger [SLIDES 28-30] silver gilt doors were blessed by Zosim and the Keeper of the Nearer Caves, Markian for the nearby Church of the Elevation of the Noble Cross, Nearer (Upper) Caves (Vozdvizhenie Chestnogo Kresta Gospodnia (KhrestoVozdvizhenskoi), built 1700). The legend engraved in the lower band states that more than almost 89 pounds (2 pouds, 17 fount, 2 lot 95 chervonets used; 106 “, 269.2cm; x 49 ½, 125.1 cm) of silver was used for their embellishment. The larger of the two, the Exaltation Gates are approximately 9x3 feet and are comprised of several lightly gilded plates of

silver screwed to iron rods. Much of the surface of the gates are sereated with dots, perhaps better to catch the light. Floral patterns predominate. According to the archival findings of Alla T. Hall, these doors were the work Oleksei T. Ishchenko (?-d.1811).

Both of the gates contain a narrow frame along the bottom containing a traditional legend commending the Russian imperial family, in this case Catherine II, the archimandrite of the Lavra , and the keeper of the respective peshchera.

There are three sujets on each of the two panels of the Nativity doors. They are highly Latinate, Western and consist of four cameos of the evangelists and their traditional symbols (ox, lion, eagle, winged seraph) [SLIDES 31-33] and two motifs taken from the NT: the Sacrifice of Isaac and the Entry into Jerusalem Exalation Gates Program: [SLIDES 34-35]

Both masters of the Royal Doors had for their use in designing the narrative program, the rich resources of the Lavra's great library and collections of engravings, including works by native and foreign artists of the previous century[SLIDES 36-37] , among them

Piscator Bible

Leontii Tarasevyc...

And Others:-

Christoph Weigel

Claes Jansz. Visscher

Johannis D Hertz

Sebastian Le Clerc

For the following 150 years, the doors remained as they were first installed and consecrated. They were often commented on and admired by both visitors to the Lavra and historians of its artistic treasures, most prominently, Samuil Mislavskii (1783-96), Evgenii (Bolkhovitinov, 1767-1837), Metropolitans of Kiev and anti-quarians and others later in the century

3. THE 1920s and their WANDERINGS (SLIDES 38-42] In 1922, the Lavra was closed and its territory declared a museum. Only in recent years, have scholars in both Ukraine and abroad been able to set the broader context of the pillaging of the Lavra's sacred art in the period of the late 20s-early 30s. With the coming of Soviet "power" to Ukraine in 1922, many religious institutions of all denominations were closed and their more valuable objects subject to confiscation by the government and their more monetarily valuable, negotiable objects made subject to confiscation by the government. As early as May, 1922, the Assumption Cathedral (Upper Lavra) was visited by the a 'requisitioning' commission with the goal of assessing the precious stones and metals contained in its sacred art. The riza of the "wonder-working" Dormition icon at1tracted their special attention, and here I quote from a report that appeared in the Moscow Pravda (ch.101, May 9, 1922, p.4) :

The expert-appraiser who had carefully examined the revetement of the icon , contended that it had 292 carats of diamonds....13 carats of pearls, as many rubies, and many other types of stones.The gold revetement itself weighed more than six pounds.

The appraiser was very possibly the Kievan jeweler Jakiv A. (Jacques) or Moisei Zolonitskyi. As the months progressed, the Requisition Commission inexorably turned its attention to the Lavra's other properties: gold and silver threated vestments, gospel covers, Eucharistic vessels, Slavonic printed books and illuminated mss. The commission entered the territory of the lower Lavra, its catacombs and the two churches which served as sentinels to the nearer and farther caves, the Church of the Exaltation of the Cross and the Church of the Nativity of the Mother of God. Because of their position as guardians of the the 'holy relics' contained in the caves, the churches were especially well furnished to receive and impress the tens of thousands of pilgrims who flocked to the Lavra each year to venerate the relics of the ugodniki and saints that rested in the caves. The eyes of the "commissioners" quickly came to rest on the remarkable Royal Gates, that formed the fulcra of the large, multi- tiered rood screen. According to the Lukomskii, the gates remained in situ till at least 1923.

According to the findings of Hall, sometime in the late 1935 the doors were sold to the antiquarian firm of Baron [J.S]. Goldschmidt-Rothschild in Berlin, and from them to the American collector, W.R. Hearst. In early 1936 both royal doors were trans-shipped on the SS Nebraska from London to Los Angeles and then further by train to Hearst's storied hilltop estate on the California coast, San Simeon (aka "Xanadu"), mid-way between Los Angeles and San Francisco. For the next quarter century the gates were never displayed in any of homes on the mountaintop, but rather remained sequestered in the original shipping crates in one of Hearst's principal storage areas on the shores of Pacific coast. When Hearst's fortunes began to wain, his collecting ceased and much of his art dispersed in sales that began as early as the 1940s.

In 1960, the Hearst corporation sold the gates to the Chicago dealers, Ruby and David Black their London associates, the silver dealers S.J. Phillips and shipped to London. The first public notices of the Gates –albeit with inaccuracies–began to appear in the art journals. Unfortunately at this point, the Gates were separated, the "Elevation Gates" were acquired and held (Nov. 61-Dec. 72) by Peter Moores (b. 1932), the master of the Parbold Hall in Lancastershire; while the "Nativity Gates" by (owner from January 62-May 72) Francis Stonor. In 1972/1973 the Gates were reunited thru their purchase by Arthur Gilbert (d.2001, later 'Sir'), a British born entrepreneur then residing in Los Angeles and in the winter of 1973/74 placed as a promised gift on view at LACMA. promised gift. However in 1996 Gilbert decided to give the collection to his native country, after a disputewith LACMA regarding his collection's placement and display. In 2000 it went on public display as "The Gilbert Collection" in a suite of seventeen galleries in historic Somerset House in London. The exhibition was fitted out under the supervision of the silver expert Timothy Schroder, and continued until 27 January 2008-2009 when the collection was incorporated into the Victoria and Albert Museum. In early 2011, fifty objects, including the Exaltation Gates from the Collection were returned, by the provisions of a long-term loan, to LACMA.

4. Preservation, Displacement, and CHANGE IN SIGNFICANCE (SLIDES 43-48]

Other major religious sites in Kyiv suffered similar depredations at the same time. In 1934 Morton D. Day, heir to the May Department Store fortune and at that time a student at Dartmouth, purchased twenty three vestments in Kyiv, perhaps from the Sofiiskii Sobor. His collection was given to the City Art Museum of St. Louis in 1949. A second group of vestments, also bought in “Russia” (Ukraine) in 1935, was given to the Metropolitan Museum of Art in 1960. These vestments were accompanied by typewritten labels on the lining: “Made at the expense of the Lavra in 1877,” or stamped “Cathedral of Saint Sophia, Kiev.”

During a significant part of what I lightly call “my career,” the Soviet sale of art and books to the west was a forbidden topic for discussion. It is only in the post-Soviet period that researchers in Ukraine, Russia, and their counterparts in Europe and America have begun to look with unfettered interest at one of the saddest episodes in the cultural and book history of the 20th century, namely the confiscation, nationalization and “displacement” of thousands of objects of Ukrainian and Russian secular and most especially sacred art. Although the Kyivan Royal Doors were mercifully not subjected to a melt down into their bullion value, they are displayed without context and “religious significance,” not as gateways to a Eucharistic Sacristy. They doors continue to impress with both their size and the wealth and imagination of their decoration. Without doubt they are the largest of all the objects in the Gilbert collection and may be the sole examples of such pieces sold from any Soviet museums

Abstract

Erdelivs’ki Chytannia, Uzhhorod

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The Kyiv Caves Monastery’s Royal Doors: Context, Function, and Displacement (delivered in Ukrainian)

Edward Kasinec

The Kyiv (Kiev) Caves Monastery underwent many depredations at the hands of Soviet authorities in the 1920-1930s, after having been revered for centuries as one of the great sacred spaces of Rus’-Ukraine, Muscovy and the Russian Empire. One of these was the confiscation and sale of many of its religious and artistic treasures, to raise foreign currency for the cash-strapped regime.

Among the items thus dispersed were a pair of monumental silver-gilt 18th century royal iconostasis doors from two of the Monastery’s best-known churches. Edward Kasinec’s richly illustrated [45 PP slides] remarks trace the history and tortuous movements of these royal doors over five decades.

During this time they passed through the hands of Baron Von Goldschmidt-Rothschild, the collector William R. Hearst (“Citizen Kane”), and the dealers S.J. Phillips, among others. Both magnificent doors were eventually purchased by Sir Arthur Gilbert and since then divided once more, between the galleries of the Victoria and Albert Museum and the Los Angeles County Museum of Art.

The path through the Twentieth century of these two masterworks also serves as a prism for examining broader questions of cultural heritage and the displacement of art.

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SHYMON HOLLOSHI AND TRADITIONS OF TRANSCARPATHIAN OPEN AIR PAINTING

Небесник І. І. Шимон Голлоші і традиції закарпатського пленерного живопису. У статті йдеться про розвиток закарпатського пленерного живопису під впливом Нодьбанської школи Шимона Голлоші, а також творення закарпатської школи образотворчого мистецтва.

Ключові слова: Шимон Голлоші, Нодьбанська школа, пленер, образотворче мистецтво, традиції, новаторство.

Небесник И. И. Шимон Голлоши и традиции закарпатской пленэрной живописи. В статье говорится о развитии закарпатской пленэрной живописи под влиянием Нодьбанской школы Шимона Голлоши, а также создание закарпатской школы изобразительного искусства.

Ключевые слова: Шимон Голлоши, Нодьбанская школа, пленэр, изобразительное искусство, традиции, новаторство.

Nebesnyk I. Shymon Holloshi and traditions of Transcarpathian open air painting. The article deals with development of Transcarpathian open air painting under the influence of Nodban school of Shymon Holloshi and with formation of Transcarpathian school of fine arts.

Key words: Shymon Holloshi, Nodban school, plein-air, fine arts, traditions, innovations.

Posing the problem. Teaching staff's research of Transcarpathian Academy of Arts are often aimed at clarification of sources and methods of the artists who worked in Transcarpathia and surrounding areas to the emergence of Transcarpathian school of painting in the twentieth century. As Josyp Bokshai noted, «... in the late nineteenth - early twentieth centuries the art of many countries underwent a process of building up and strengthening their national art schools opposed themselves to the official Salon art. Example of Nodban school, which united around itself the realist painters interested in developing at their homeland truly national art of folk tradition, was in front of our eyes».[1]

Presenting the main material. Today there is no need to prove that Nodban School was of great importance in the history of East European art. In connection with the 160th anniversary of the birth of the head of the school, and our Maramorosk countryman (b. 1857 in Maramures-Siget) is an opportunity to recall the activities of

Nodban open-air school, Shymon Holloshi's life and Tiachevskiy period of creativity(died in May 8, 1918 in the t. Tiachiv).

Grandfather and father of the artist (the last took the name Holloshi in 1859) had a fashion goods store in Maramures-Siget, which also sent him in 1873 to Budapest to get education in trade schools, they wanted the younger Shymon would become a trader. The mother of the artist, a descendant of Armenian intellectuals, was interested in literature and art and kept Shymon childhood drawings. As a child, Shymon learned Hungarian, Romanian, Armenian, Yiddish and Ruthenian languages.

Art potentialities manifested in his music, as evidenced was his playing the violoncello. In his youth he had an order on making icons for the church in the t. Koshtil, and in 1875 joined the Hungarian Royal Institute of Art, where he studied for only one year and returned home in Maramures-Siget. Two years later, his brother Joseph persuaded his father to send him to gain artistic education at the Munich Academy.

Working mainly in the genre of portraiture, Shymon Holloshi received more recognition through such works as «Letter of Yulishka », (1878), «Guardian Angel» (1881), «Men act» (1881), «Project of Head» (1883) , «Thief of apples» (1884), «Meditating monk»(1883) and others. Since 1886, at the request of the young artists who saw the portrait of »dreamy« Charles made Holloshi to start school where young artists were preparing to join the Munich Academy of Art, among them were Hungarians, Romanians, Poles and Russians. High level of training provided an opportunity for many people to become artists without continuing education at the academy.

Over 17 years in Munich Sh. Holloshi gained the credibility of portrait painter, a master of genre scenes, and above all, the talented teacher, in his studio where artists of Russian, Polish, Romanian, Hungarian origin were trained. Sam Sh. Holloshi studied at the Munich Academy under the direction of L.Hablia and O. Seitz, who were followers of the head of the German academism of Charles Pilotti (who was the legislator of historical painting in Western Europe). Model for Sh. Holloshi was the creativity of Holbein, Leonardo, Rembrandt, Monet, V. Label, J. Bastien-Lepage (truth poetry).[2]

While studying drawing, portraits' painting, Sh. Holloshi built on the principles of building a faced body, placed in a geometric shape with regard to the laws of perspective. In fact maestro stumps principle of improved bodies introduced by artist Albrecht Durer in German Renaissance.

After graduation the Munich Academy Sh. Holloshi was before a choice, what creative way to choose - historical academism, genre art or naturalism. Holloshi had chosen the last. In 1896, when the Hungarian people celebrated the millennium of his homeland finding, Hungarian artists who worked in many European countries had matured to the idea that the national art can be created at home. The Sh. Holloshi's student Ishtvan Ryiti recalled in his book, a trip of about 20 young people on May 6, 1896 from Budapest towards Satmar to Baia Mare (in Hungarian- Nodbani). These artists are guided by the motto: « To the nature! ». And when Virah Byila called their settlement in Baia Mare "Hungarian Barbizon", this name was willingly accepted.

They also met with rejection by the members of the Association of Fine Arts, which worked in an Art Gallery.

Despite the opposition of official cultural policy that protected academism, Nodbania had become a significant event in the artistic life of Hungary, Romania and indirectly Transcarpathia. As expressed critic Zsuzsa J. Feher, «In Nodbani purifying fire rigid academic laws of composition, color and dirty liar literariness had disappeared»[1].

In 1897 and 1898, respectively members of Holloshi's school and their colleagues from Baia Mare (Ferenczi Caroi, Torma Janos, Reiti Ishtvan, Ivani Grunwald Baila, Hlats Oscar, Chalk Ishtvan) exhibited their works in the halls of the old Art Gallery in Budapest (now - University of Fine Arts), which caused a great resonance.

Although the landscape was not Sh. Holloshi's favorite genre, in connection with the order of «Khust castle» artist actually started working on the surrounding landscape. Then he began to work «March of Rakoczy» and painted it until his death. Then he worked on the topic «Zrini's attack»,«The problems of the country», «Apostle»,«Field». Since 1904 Holloshi worked in Tyachiv each year, in 1913, he visited Maramures Siget. Among the landscapes of Tiachiv period - "Landscape with apple trees," which is exhibited in museums in Debretsen. Holloshi Sh. often painted Mount Neresen. One of his Russian students described as Holloshi drew Neresen in summer of 1916 but, not being satisfied with the excellent picture, repainted it along with the change of seasons. In his work he used as elements of naturalism as impressionism. In his later years he wrote two self-portraits.

Conclusions. To find out what effect had or could have Sh.Holloshi on artists who lived at that time in Subcarpathia, it's necessary to remember who operated during Tiachiv period or period of Baia Mare. Among the artists, elder founders of the Transcarpathian school of painting who were involved in these success Diulo Virah, Diulo Iyas, Omelian Grabowski, Andorra Novak and successor Mihai Munkachi - Imre Revesz can be called. Obviously the above artists had enough information about the activity of Sh. Holloshi, but they do not set such tasks before themselves as set Adalbert Erdelyi and Joseph Bokshai - training a new generation of artists in Subcarpathian Rus.

Perhaps Diulo Virah who was Shymon Holloshi's student borrowed from the teacher mostly in portraiture and genre painting. At his suggestion Nodban school became known as the Hungarian Barbizon. In times of Erdelyi and Bokshai the same colonies of charming nature villages Uzhok, Stavne, Kushnitsa, Zhdeniievo were organized.

Especially landscape painting flourished in Transcarpathia at the Soviet period of Anton Kashai's activities. Bright representative of this trend is the art of Andrii Kotska, Gabriel Gliuck, Zoltan Sholtes, Vasyl Burch, Adalbert Boretskyi, Ivan Shutiev Anton Kovach, Vasyl Skakandii and others. In fact, open-air painting is a brand of Transcarpathia.

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ART AND PEDAGOGICAL CONCEPTS OF SHYMON HOLLOSHI DURING TIACHIV PERIOD

Луценко І. В. Творчо-педагогічні концепції Шимона Голлоші тячівського періоду. У статті робиться спроба означити особливості колористичного та композиційного експериментів у живописних творах Ш. Голлоші, створених в останньому, тячівському, періоді його творчості. Розглядаються шляхи впровадження творчого методу митця у мистецько-освітнє середовище. Порушена проблема висвітлюється на основі епістолярної спадщини та спогадів його учнів. До уваги беруться твори живопису, які виконувалися художником на пленері, що став домінантою мистецької діяльності зазначеного періоду.

Ключові слова: творчий метод, композиція, колористика, концепція.

Луценко И. В. Творческо-педагогические концепции Шимона Голлоши тячевского периода. В статье делается попытка обозначить особенности колористического и композиционного экспериментов в живописных произведениях Ш. Голлоши, созданных в последнем, тячевском, периоде его творчества. Рассматриваются пути внедрения творческого метода художника в художественно-образовательную среду. Затронута проблема освещается на основе эпистолярного наследия и воспоминаний его учеников. Учитываются произведения живописи, которые выполнялись художником на пленэре, ставшем доминантой творческой деятельности указанного периода.

Ключевые слова: творческий метод, композиция, колористика, концепция.

Luchenko I. Art and pedagogical concepts of Shymon Holloshi durind Tiachiv period. The article is an attempt to determine distinctive features of coloristic and compositional experiments in works of Shymon Holloshi, created during the last Tiachiv period of his art life. Ways of introducing his art methods into art ad pedagogical environment are reviewed. Ideas in the article are based on epistolary heritage and recollections of his apprentices. The author takes into consideration art works created by the artist on plein-air that has become a dominant of his art activities of the stated period.

Key words: art method, composition, coloristic, concept.



Posing the problem. Considering the specific question of art colonies in the European space late XIX - early XX centuries, primarily take into account cultural and social factors that encourage and facilitate the introduction of such phenomena. This period is characterized by signs of subjectivization of creative process in artistic environment. The ideas of neo-romanticism has filled art space and art is expanding their social and cultural framework, getting rid of elite status. Revolutionary ideas of Barbizonists and later the Impressionists who formed the new approaches in the selection of creative and methodological tools outline the latest platform for further developments, changing cultural priorities of Europe. In art education schools and colonies of arts which ideological emphasis were shifted towards unacademic alternative postulates and creative research. These private studios were deployed mainly in the art centers of Europe, Paris - Julien Academy, Cormon and Kallarosi in Munich – Anton Azhbe and Shymon Holloshi. The last one inculcated the idea of plein air studios, examples of which are Nodbani and Tiachiv colonies.

Presenting the main material. Today the figure of Sh. Holloshi held as one of the most famous artists and teachers in Europe late XIX - early XX century. School which trained a significant number of artists almost all over the world (more than a thousand people). Among these were many artists from Central and Eastern Europe: M. Dobuzhynskyi, W. Tabor, A. Tikhomirov, S. Hrzhebin, Petrov-Vodkin, K. Istomin, D. Burluk, A. Kravchenko, G. Narbut, T. Demkiv, I. Trush, K. Kryzhanovskyi etc. [4: 51]. Most of these artists, and many others, visited the studio in Tiachiv. Unfortunately, we came to a small number of works, documents and theoretical developments of Tiachiv period. But, nevertheless, tries to trace the changes that had occurred in his work, and to analyze the last period of his work in

Tiachiv, which today is the least studied. However, the task is to outline the scope of his creative and pedagogical concepts based on individual opinions and practical implementations of painting.

Existing new teaching ideas put forward by Sh. Holloshi attracted the attention a lot of members of the European artistic process. His school in Munich, Nodbani and later in Tiachiv realized as a creative alternative model of improvement and making significant contributions to new pedagogical statement of principles and methods of art education in Europe. At this pedagogical direction Sh. Holloshi rallied around his students who adhered to its principles and methods regarding the need to improve creative skills in terms of plein air [10: 266]. As a teacher and a practicing artist, he had considerable authority between students. In the methodological doctrine, he stressed the «feeling» form, warning against too much «dry» and «becoming involved». His pupil M. Dobuzhynskii wrote in his memoirs, «all he said - with great passion and sincerity» - was much thinner than A. Ashbe's correction. He always stressed to peek the character and individuality of person. In contrast A. Ashbe did not offer ready-made formulas, in which he was completely alien «academism» [2: 160]. In this case, the student is given a separate position, which makes it possible to see the benefits of educational systems. The main difference between these teachers as A. Ashbe, S. Holloshi and K. Ferenczi is contradictory views on educational theory that was the interpretation of the role of nature and the laws of the picture plane, the principles of understanding and sense of form in nature and narrow considerations of philosophy. In particular, Sh. Holloshi emphasized the role of the mind and consciousness of the artist in the transmission of the plane visible forms, and individual decisions of each author in the choice of methods and means of creative implementation [2:52].

From 1902 to the end of life Sh. Holloshi creative educational activities distributed between Munich winters and summer open-air practices, particularly in Tiachiv. The artist was currently active, he travelled on a short open-air travel and in other places of the Austro-Hungarian Klush-Napoca, Siget, Debretsen, Dór and so on. D. This search finally ended in 1912, the artist worked mostly in Tyachiv. The last stage of the works clearly marked with the tendency of picturesque searching among the local landscape, which was embodied in his paintings of this period: "Tiachiv Outskirts" (1912), "Landscape near Tiachiv" (1910), "Yard of the cart" (1912) "Yard" (1912) and others. The artist reproduced the materiality and volume, combined with a lot of reflections, its local color combinations were characterized by richness of tonal relationships [6, 50].

These works are somewhat close to the means of Impressionism and simultaneously had a characteristic individual emotions, including compositional experiments.

During this period, the artist maintained active correspondence with his students and friends. After reading the epistolary legacy of Sh. Holloshi one can talk about his thoughts on art education. Looks of master's mature on the methods of educational and artistic processes one can analyze on the material of project development for the Munich Academy of Arts, proposed in 1894 to Sh. Holloshi « Flirting with this genre (Munich academic painting) is very harmful waste ... Paris School educates first of all

clarity and a sense of spiritual life ... not from books but from nature ... toward enlightenment ... toward self-awareness and relationship with their native land ... »[12: 613]. The author touched upon the concept of "homeland", emphasizing the ethnic features, folklore or even provincial character of the landscape. In correspondence with his friend Byilo Sh.Holloshi wrote: "... my biggest positive that this amoral world I still can not come home, to bring people here and show that Hungary, which I know it ... now the third time they were here in Tiachiv. After that I have been going nowhere. People are better. This region is strong and beautiful "[12: 11]. Sh. Holloshi province that saw prospects for the artist, which together with the surrounding nature formed the creative nature of the artist, and which could draw themes and ideas. In Tiachiv the artist paid great attention to communication with colleagues and students, local farmers, children. Evenings in the colony there were discussions about art and its place in society role. Holloshi drew in the countryside. The artist even made sketches in the mountain village of Yassinia, where he spend three days, and then told the students about the area where White and Black Tisza were interflown. Holloshi's cognitive position was the main source of expression, which was supplemented by practical experience acquired among nature and people.

The phenomenon of « Tiachiv Barbizon » poorly understood currently. Many paintings and sketches of last years of Holloshi's life were lost, some kept in private collections. However, we can say that in the provincial town of Transcarpathia in the early twentieth century the artistic phenomenon "Tiachiv art colony" was held where one of the most famous European teachers and artists worked and completed his creative career. Defining the role of Sh. Holloshi in artistic and educational processes in Europe the first half of the twentieth century. It should be noted the importance of creative and methodological developments of artist for the further development of some regional schools of painting in European space. In particular, known Transcarpathian painter Josyp Bokshai noted that in the late XIX - early XX century in artistic process of many countries underwent a process of building up and strengthening their national art schools opposed themselves to the official Salon art. "Example of Nodban school, bringing together interested artists in developing their homeland, truly national art with true folk tradition of realist painters, was before our eyes" [1, 3].

In Tiachiv Sh.Holloshi remained isolated from the artistic life of Hungary, not taking part in exhibitions, working in an environment which differed from Nodbani and Munich. He surrounded himself with new students from different countries [4: 1160].

Most of the works created during this period - Tiachiv landscapes of outskirts. Creative writing style took some stylistic variations. Composite principles on which the artist built the landscapes showed moderation and strong coordination of shapes and colors and compositional experiment which he referred in his work "Yard of the cart" (1912). The work describes the content and compositional dominant. Elements of landscape built somewhat fragmented: some landscape visas in the foreground, the background were complemented by landscape elements. Composite activity of painting built diagonally, which roughly divided the work into two parts. But this problem was solved by the author through the color balance link and vibration of

celestial background and shadow falling on the house, which was modeled through blue and purple colored shades.

The level of professional solutions to complex challenges that Holloshi posed, determined not only as a professional teacher, but also showed him as a good practice-painter. In landscape "Autumn mood" (1916) (established in Tiachiv) confirmed the artist's own skill, where the frontal placing of three plans of landscape conventionally separated the plane work, and through compositional dominant - kontrazh image of the tree - the composition combined work, paying viewer's attention to the contrastly active center. A large number of silver-green hues and softness delivered smear ensure lyrically melancholic mood of the landscape. In the creative and methodical approach Sh. Holloshi followed the principle that guided Claude Monet in some extent, referring to the same motif several times. There was a characteristic and tuning work in the open air in several stages, unlike the Impressionists, who tried to quit during the first impression [11: 112].

Painter watched the object for a long time before starting to work. These postulates were characteristic in the open air works of artists working toward naturalism.

If Sh. Holloshi's previous search periods (studies in Munich and teaching in their own school) flowed in a way embodiment implementing motifs, where the theme is accentuated in romantic and domestic scenes of Hungarian national type, the period of staying in Tiachiv almost completely transformed in the process of implementation of cognitive nature, which he motivated the creative process [7: 123]. During this period Holloshi found new ways of making the landscape where the composition was somewhat destructive tasks on conventional academic rules of construction work.

Colorful Impressionist findings were an artist means of plans implementation. This creative position suggested genre updates and artist presenting an alternative way to open-air art.

It is known that the dominant trend in his work during this period was the landscape genre, but here it continued to creat and worked on the theme of the entire artistic life - the painting "March Rakootsi." Among Tiachiv residents artist looked for images of Slavs, which were reflected in the many versions of this work. The main purpose of staying in Tiachiv Sh. Holloshi wrote in a letter to one of his students: "Now I think only about Tiachiv. So far, I paint mostly landscapes here, I need to study color. But the main wealth is in the type of men who live here "[11: 106]. Tiachev period was a search and deepening the internal content of painting as an attempt to offer an alternative to typical experiment solution within the landscape genre.

Around 1910 Sh. Holloshi tried to modify some artistic language of last creative period. This was reflected not only in its landscapes, but also in self-portraits and some sketches of the painting "Rakoczy March" which was seen a characteristic monumental simplicity, sometimes twinkling flatness and color unity [5, 56]. Such features are typical of his works: "Self-Portrait" (1916), "The girl in the green hat" (1900) and "Blank" (1912). There Sh. Holloshi applied maximum load composite

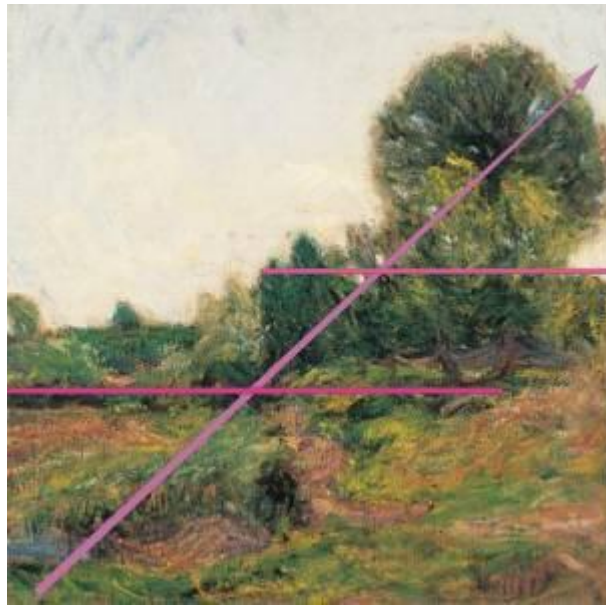
plane with colored spots and generalized way of tonal contrast, separated portrait from environment creating thereby a monumental entourage of picture.

Working in Tiachiv Sh. Holloshi almost refused of patriotic motivations of creative past. He delved into the inner existentialism, philosophical arguments and problems of the time. The artist chooses to work for a deep inner meaning of ideological work, about which the decades «Rakoczy March». This painting is motivated by the idea of Hungary association, or rather nations which were a part of its membership in the past century to new consolidating principles. Artist socialist views that characterized the European space of time formed the basis of the creative idea, when a large number of people rose up against the Austrian monarchy led by Count Ferenczi II Rakoczy. The new ideological content of the work, its revolutionary character duplicated protesters artist nature, proving epistolary heritage of Sh. Holloshi «..all new in literature and art comes from French, and here I carry the banner of the Academy in Munich but rather against it» [8: 8].

The artist distanced himself from lyrical ideological and artistic developments of the previous periods and found new ways of improving their own skills - open-air studio, justifying the use of color modulations in solving plan of work «Rakoczy March». The importance of this event in terms of tradition had become essentially new creative and methodical approach when an artist found a compromise ideas solution and means of artistic training in the open air painting.

Conclusions. So, it is important to highlight the achievements of creative and open-air education and learning achievements in Sh. Holloshi art colony in Tiachiv. The creative method of the artist singled out in ways of cognitive perception of nature in the open air. However, the open-air search and analysis of environment, artist finds a place of ideas implementation of figurative compositions by means of plein air visions. The author also refers actively to search for local types, which embodies imaginative solutions of multfigured compositions.

Outstanding, mysterious and tragic life of Sh. Holloshi as one of the innovators of the end of XIX - early XX century, gave impetus to development of many creative personalities of European space for decades to come. Innovation in the open air landscape launched by Sh Holloshi, is regarded as a separate direction of contemporary art search.



*Sh. Holloshi. Landscape near Tiachiv, 1912
(Compositional analysis)*



*Sh. Holloshi. Farmers yard with a cart, 1912
(Compositional analysis)*



Sh. Holloshi. Rakoczy March, sketch

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ARTISTIC SELF-DETERMINATION OF TRANSCARPATHIAN REGION

Based on the publication of Stepan Hapak's work

running under the title "The Fine Arts

in Transcarpathian and Presov regions during

the period of the former Czechoslovakia"

Ребрик Н. Й. Мистецьке самовизначення Закарпаття. За працею Степана Гапак «Образотворче мистецтво на Закарпатті і Пряшівщині під час бувшої Чехословаччини». У статті на основі зазначеної праці учня Адальберта Ерделі досліджується мистецький рух Закарпаття, починаючи від Першої світової війни і до другої половини 1960-их років.

Ключові слова: Степан Гапак, мистецький рух, самовизначення, європейськість, художній центр.

Ребрик Н. И. Художественное самоопределение Закарпаття. На основе работы Степана Гапак «Изобразительное искусство в Закарпатье и Пряшевищине при бывшей Чехословакии». В статье на основе указанного труда ученика Адальберта Эрдели исследуется художественное движение Закарпаття, начиная от Первой мировой войны и до второй половины 1960-х годов.

Ключевые слова: Степан Гапак, художественное движение, самоопределение, европейскость, художественный центр.

Rebryk N. Art self-determination of Transcarpathian region. Based on the publication of Stepan Hapak "Fine arts in Transcarpathian region and Presov region during former Czechoslovakia". Using the publication of Adalbert Erdeli apprentice, the author studies art movements in Transcarpathian region starting from the First World War and till the second half of 1960s.

Key words: Stepan Hapak, art movement, self-determination, Europeanness, art center.

Formulation of the problem. Stephen Hapak (1921-1997) is one of the most prominent students of Adalbert Erdeli and is one of the most famous artists and pedagogues of Slovakia, who never denied his Transcarpathian origins and he

devoted almost all his life to the development of Ukrainian culture in Slovakia. The bibliography of his publications covers approximately 3,000 positions, and 80% of them are published in the Ukrainian language. At the end of 1947 Stephen Hapak was assigned on the seat of art editor of the newly established monthly magazine "Kolokolchyk-Dzvinochok," which was coming out in Presov. Since that time until his death he closely worked with Ukrainian media in Slovakia: quarterly "Duklja", monthly "Druzhno vpered" weekly "Nove zhyttya" and the children's magazine "Pionerska hazeta" (from 1990 - "Rainbow") - not only as an art editor and illustrator, but as the author of hundreds of articles on various topics.

Presentation of the basic material. In 1967, the article of Stephen Hapak "The Fine Arts in Transcarpathia and Presov during the period of the former Czechoslovakia," which seems very interesting to us and would stand in one line with such fundamental works of art in Transcarpathia as, A . Izvoryna (E. Nedzel'skyi) "Modern ruthian artists", Joseph Bokshay "Painting in Carpathian Rus", Jaroslav Zatloukal "About the artist in Carpathian Rus", Theodore Manaylo "The Fine Arts in Carpathian Rus", Kalman, Kayhla, Hartley and others.

How can we evaluate an article of Stephen Hapak? With his strict vision of the development of artistic self-definition of Transcarpathia region, which is based on the all enumerated researches of his precursors and deep understanding of the problem in general. Let us analyse all the basic elements.

Along with the formation of new Czechoslovakian state on the basis of national self-definition the new national culture began to formulate. Within the frames of this culture some new movements of Fine Arts appeared. Artists began to create new Art that would reflect particular features of the native land and national living.

Hapak considers that this artistic movement of the Transcarpathian self-definition commenced right after the First World War.

New circumstances required some new conditions so that the Fine Arts could successfully develop and reach some aims which would be available within that social conditions that were advocated by the government within the frames of the "cultural autonomy". Relations of the former cultural centers located in Budapest and Vienna were ruined. Local Transcarpathian artists faced the new problems. They had to be solved in order to assure further development and blossom of the Fine Arts.

Stephen Hapak considers that artists did not suffered from diocese complex, indeed they were orientated on the European attitude to art and created the local artistic center. "If, - as A. Izvorin writes in an article "Modern ruthian artists", - the political autonomy is applied to Transcarpathian region, so why could't it build the new life, in new circumstances of artistic autonomy. While searching to the answer on this question, creators of new direction of Transcarpathian art, Bokshay and Erdeli evidently came to the idea of "Transcarpathian Barbizone school".

Joseph Bokshay highlights in one of his articles that many attempts have been emerged to create the local art center that would encourage all the workers and artistic youth to work. In this article Bokshay says: the first attempt was done in Mukachevo, 1921. Julij Virah, the well-known church painter, was an initiator who tried to unify the Transcarpathian and Presov artists. As follows, the group of local artists which worked in various techniques was originated. They debuted their works

in Mukachevo in 1921. The same year the exhibition was installed in Cosice and Berehovo.

Prokop Toman in his dictionary cites the fact that Uzhhorod painter Emilian Hrabovskyj showed oil painting, but Eugene Cron showed the etchings and drawings on the exhibition of artists from Carpathian Rus that was held in Mukachevo in 1921.

In the first half of the XX c. such famous artists were in Transcarpathia as Julij Virah, Carlo Izaii, Samuil Berehij, Julij Ijas and Andor Novak. Julij Virah was famous being a good portraitist and whitewasher of religious portraits that were done in Baroque style. To his most famous portraits belong "Uncle Balint", "Self-portrait", "A boy with the pumpkin" and others. His best religious paintings were stored in Mukachevo monastery.

The attempts to unify the artists of different manners and views was not so easy as it seems at first sight. Not all understood the new ideas, that were proclaimed by Joseph Bokshay and Adalbert Erdeli, - and the group crumbled. Bokshay and Erdeli weren't supported by anyone. Although they are different "by spirit and manner" they continued creative work and exhibition activity in Transcarpathia, Prague, Brno and abroad, where, as E. Nadzelskij writes "anywhere they are met with great interest, their originality is detected, but their nationality is often undetermined -the notion "rusyn" was something new to the world, therefore sometimes they were thought either Hungarian or Slovakian artists". Koloman Brodjani, the connoisseur from Cosice, had the same view and classifies Adalbert Erdely as the Slovakian artist.

J. Bokshay and A. Erdeli were the only representatives of the new Ukrainian art in Transcarpathia. Their names were tightly connected for the long time, although their creative work doesn't have much common. Fedir Manaylo in the article "The Fine Arts in Carpatska Rus" characterize them in the following way: "...Osyp Bokshay, the impressionist according to the school and spirit, and most of his works are really Carpatorusyn... Adalbert Erdeli is one more brush master, he was the novator in Carpathian Rus and passed the art schools in Munkhen, Italy and Paris, but now he originally shows the carpatorusyn theme through the external form of philosophical, as a rule cezanne's and particularly derenovska's schools.

The general history of the folks repeatedly proved to us that no one famous personality could stimulate the development of national culture in a good step forward, moreover if he/she know how to organize the masses, - the workers. J. Bokshay and A. Erdeli were conscious. They considered their new idea to be right and unique that can lead the development of the Fine Arts and culture in Transcarpathia to the heyday. Unfortunately the first attempt in 1920-1921 was not successful, but the consciousness of the idea that propagandize an approximation of art to the national culture and to the specific Transcarpathian national subject continued. Erdeli and Bokshay didn't leave their intend, although misunderstanding arose throughout the workers.

The similar development of the Fine Arts was noticeable in Slovakia with such representatives of the new national course as Martin Benka, Hustav Maly, Janko Aleksy, Milosh Bazovskiy, Ludovit Fula and others. In Czech Republic that process passed up to the prewar times.

Stephen Hapak emphasizes that they should start the organization of young generation. Achieving this goal, Erdeli and Bokshay instituted the first art school in

Transcarpathia in 1927, where the new generation of artists was educated. Although Uzhhorod art school worked mainly on the weekends, it brought up and motivated the young generation of artists to the sprightly life, and together with the teachers they acquired glory to their homeland. The students of art school had grown up and they can be named “generation” without any doubts according to their common ideas and artistic aims.

As follows, being under the authority of Adalbert Erdeli and Joseph Bokshay, the art way of Adrew Kotska, Adalbert Boretskiy, Ernest Kontratovich, Zoltan Sholtes, Andrew Dobosh, Ivan Erdeli, Vasil Dvan-Sharpotoki and others was developed.

So beautiful romantic Transcarpathian nature, steep and high tops of the mountains, wildwoods, wide meadows which were flawn with coloured flowers, nimble streams, sun and gloomy mood of nature, thatched huts, with specific national heritage and national artistic woks, the land, where the pastoral eternal life existed, attracted not only the tourists but also the artists, who gave the stimulus to the development of the Fine Arts and especially painting. Not only the local artists, but also artists from the other lands of republic, especially Czech painters came to the Transcarpathia and some of them had settled here. They reinforced and exhilarated the artistic movement in Transcarpathia that heavily influenced to its further heyday. The need of the local organization was felt more and more that would unite all the artists in Transcarpathia.

The artists grouped together and had the meetings that were held in café “Purma”. Yaroslav Zatloukal reminisces: “I think that there is no foreigner who doesn’t know the café “Purma” that is located in Legionaries’ House in Uzhhorod. It’s impossible, since friends will invite us to that place because of the least social relationships. It’s so important to me because here you are face to face with the Transcarpathian art. So rarely we meet the real art in public places. Purma café is an exception, while its walls are covered with a large number of oil paintings. Landscapes, portraits and various still life paintings transform the café into the exhibition hall. Beside the realistic paintings you can see the modern artistic perception. I was glad to look at the paintings and open the new names of artists. Bokshay, Erdeli, Kotska, Shpalova and others appeared before me with their art, that is worth the attention. The night time is coming with the friends’ conversations and glasses of wine, Carpatorusyn night has already filled up the window glass. Shrewdly pale children’s faces looked at me from the wall, their eyes were permeated with reproachful sadness. They were Verkhovyna’s children painted by Andrew Kotska.

The Czech artist, Ladislav Kayhl, who had settled in Transcarpathia notices: «”Association of Fine Art’s Artists of Transcarpathia” in Uzhhorod pays its attention mainly on the famous artists, such as Bokshay, Erdeli, L. B. Kayhl* and others, especially youth from the whole Malorosiya, independently from their nationality». Joseph Bokshay attributes the biggest merits in nascence of this artistic association to the Czech landscape painter and graphic – Berdzhikh Ozhdyanov, who became the first secretary of association.

Thus, the newly organized “Association of the Fine Art’s members in Carpathian Rus” was arisen with its center and committee in Uzhhorod, where Adalbert Erdely was elected to be the first and then almost permanent chief.

Around 38 members of the exhibition were present in the 1983. Until Czech artists changed by coming and going, local artists remain as the basic force in the community, to which in the late 1930th affiliated Fedir Manailo, alumnus of the Prague College of Arts, who was the third greatest artist managed to disclose the treasury of Ukrainian Transcarpathian themes, special not only in the plot, but also in their formal originality.

After the adoption of the statute, the community staged membership exhibitions in Uzhhorod. Group of the Transcarpathian artists exposed their masterpieces in Prague, Brno, Olomouc, Kosice, Mukachevo and Bratislava.

Stepan Hapak considers that Yosip Bokshay proved himself as the master of landscape and still life paintings that reflected the life of the Transcarpathian people. Adalbert Erdely was good in portrait paintings, Carpathian landscapes and wonderful still life. Fedir Manailo, like no other before, determined the specificity of the past and modern life of Ukrainian country folk. Andriy Kotska directed his art to portraits of children and to the reflection of the gloomy and melancholic Transcarpathian landscape. Adalbert Boretskyi, Ernest Kontratovych and Basil Dwan - Sharpotoki tried their best in the figurative composition of country folks’ life, and then directed their art on the landscape painting. Among the well-known landscape painters were Andriy Dobos, Zoltán Sholtes, Yosip Kelemen and Ivan Erdely. On the exhibitions in Uzhhorod as well as in the other cities, appeared names of new masters, such as F. Vatsik, A. Lantsionova, J. Bachinskiy, A. Marton, A. Romberg, B. Romberg, Rozemberg and others.

Stephen Hapak reiterates the view of many art conoisures that during Czechoslovakian period in Presov and Transcarpathian region, Olena Mondych, nee Shynaliyova, was well-known “lonely carpathorusyn sculptor”, who’s great strides and numerous orders made her extremely popular on her native land. In Uzhhorod she created busts of E. Fentsyk, A. Dobriansky and monument of T. Masaryk; in Mukachevo – bust of o. Mytrak; in Vynogradovo – bust of O. Dukhnovych and in Presov she created significant bronze statuary – O. Dukhnovych with a school boy.

Mykola Ostashkin, from Galicia, also worked in Transcarpathia as sculptor and painter. Artistic talent of Basil Svyda and Ivan Harapko was formed in the craft school in Yassin. Andriy Peter, a well-known medalist in Kremnica, was also born in village Palanok, near Mukachevo.

Stepan Hapak compares the developmental processes in Transcaprathian and Presov regions. He considers, that the development of the Fine Arts in Presov region (under the influence of Czechoslovakia) was not passing fast because of the fact that though Rusyn artist were, in an administrative way in the frames of Czechoslovakian influence, they remain separated from Transcarpathian region, moreover, in the 1939 they were completely ousted by Hungarian and Slovakian state borders. Thereby, they appeared isolated from the artistic movements and thoughts that operated Transcarpathian artists.

Author claims, that though provincial Presov Region was more far from organizing artistic life, there were some tries to organize artistic exhibitions dedicated to Ukrainian theme combined with folk art.

In June 1927 Union of Rusyn Women organized so called "First Rusyn exhibition" or "The exhibition of Rysun national folk art" in large hall on the first floor of the Chamber of Bishops. The aim of this exhibition was to show life and national culture of Rysun folk living in Transcarpathian and Presov regions. The exhibition presented a rich collection of folk art and folk embroidery.

Works of Uzhhorod artist Josip Bokshay and local artists of Presov Region Zubrytsky Dennis, George Milliy, Andrij Chehenskiy, Dmitry Yatskovych, Josip Hrymyaka (ceramics), sculpture and paintings by Elena Mondych dedicated to the themes of Ukrainian villages, Presov painters Nicholas Jordan and Julia Terek were installed here.

The most productive and hard working local painter was Dezider Milly from Presov region, who was Fedir Manaylo's classmate in Prague school of Arts and Industry.

Dezider Milly comes from a peculiar ukrainian village Kejov, near Sabinovo. It is a little village with its people, beautiful surroundings, Eastern Beskid ridges and curvy ravines that all together form the basic theme of his art. His first works, created right after the graduation of Prague school of Arts and Industry and during the 14 year old teaching practice in a folk village school in Orlov, only serve as a proof.

His magical and melancholic paintings, such as „The Curvy Ravines“, or those paintings that reflect the social life of Ukrainian villagers, wedding or harvest send-offs attract us to enjoy their poetry, coloring and masterful scripture or to think about the wicked fate of villagers and harlots.

Dezider Milly's coeval Mihajlo Dubai tested his artistic abilities in painting of landscapes and portraits in the cubist style.

Denis Zubrytsky, also known as the poet named Torisin just like Vasyl' Grendzha-Dons'ky tried his best in the landscape painting on the outskirts of Medzhylabortsy and Krasnyy Bred. After 1945 Zubrytsky belonged to the group "Svoyina".

From the Ukrainian village Kraynia Poliana, not far from Svidnik, talented sculptor Frantisek Hibl graduated from Prague Academy of Fine Arts and subsequently became popular owing to master skills in portrait painting, statues and statuary on social issues.

In Uzhhorod as well as in Presov in 1940 there was an attempt to create the group of "Rusyn artist" just at the time when a Dezider Milly, Mihaylo Dubai and Eva Biss's joint exhibition was held.

Our scientific protrusion about the development of The Fine Arts in Transcarpathian and Presov regions would not be complete without mentioning Czech artists who settled in our area or came for original Ukrainian stories as they served a lot for local art and also helped with organizational matters.

Some Czech artists moved into our lands, lived and worked between Ukrainians. They were complicit initiators in organizing and building a folk culture of Ukrainian Carpathians.

In our case, we mention co-organizers of the "Society of Fine Arts in Carpathian Ruthenia", namely, first secretary of the Society Bedřich Ozhdian and landscape painter, a lover of Ukrainian folklore and referent of the education Ladislav Kayhl. The Society included decorative painter of still life Milada Benesov – Shpalova, fan of decorative styling and figuralist Joseph Tomashek, hutsuls painter Helen Ota and sculptor Jaromir Tsupal.

Some artists worked as teachers of drawing or on other positions, such as Ladislav Tsisarzh, Jan Hubachek, Vaclav Fiyala, Anyezhka Yanasova, Jaroslav Zayichek, Vaclav Shwec, Randa Karel, Vaclav Przhihoda, Alois Popelarzh, Karel Minarzh, Edward Mraz, Bohumil Nemeč and others.

And perhaps the greatest number was of those who in Transcarpathian and the Presov regions conducted journeys for the creative studio sketches and yet filled out their etude pictures with something that interested or captured them.

Here we may include such artists as Oldrzhih Blazhichek, Ludwik Cuba, Vladimir Kovarzh, Jan Chumpelik, Frantisek Danyek-Sedlachek, Antonin Hudechek, Joseph Rzherzhiha, Joseph Kubichek, Bohumil Lazner, Ella Mikanova-Urbanova, Marisha Noybertova, Otakar Vanyach, Joseph Lhota. Vaclav Novotny, Jaroslav Skrbek, Vlastimil Koshvanets Maria Vorzhehova-Veydova, Jaromir Malkus, Shtyepan Frchek and others.

It is clear that such a multiplicity of artists in Transcarpathian region cheered and encouraged painters and local artists to the creative work by delivering them a broader overview of the state of The Fine Arts throughout entire Czechoslovakia.

After the events in Munich in 1939, connections and relationships between Transcarpathian artists and Presov artists, as well as with Czech and Slovak, were broken.

Only local artists remained in Transcarpathian region who united during Hungarian occupation and continued their exhibition activity as "The Union of Subcarpathian artists".

During the decisive turn in the life of the Ukrainian Transcarpathian in autumn 1944, when the Soviet army liberated Transcarpathia and annexed it to the Soviet Ukraine, painters of the region were united in a group with common art searching and common purpose.

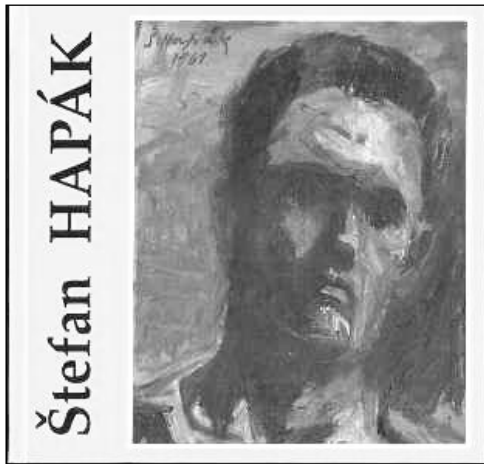
This was evident at the first regional art exhibition in the summer of 1945 in Uzhhorod, that Transcarpathian artists held prior to the day of Reunification of the Transcarpathian Ukraine and Soviet Ukraine.

The success of this exhibition is commendable and widely documented in the report article of Petro Punch running under the title "Artists of native land" in the magazine "Ukraine" (1945) in which a significant part of pages is devoted to Transcarpathian Ukraine, also containing several reproductions of paintings drawn by local artists.

Petro Punch wrote this article, quoting: "The exhibition is small but gives a good impression, especially when remembering that the entire population of the Transcarpathian Ukraine is about 600 thousand. All exhibitions are imbued with national colors and it feels like competing with the beauty of nature. Contextually it is

filled with landscape and genre painting, but many paintings reflect deep philosophical meaning”.

Conclusions. Back in 1967 Stepan Hapak concludes: Painters of Presov region, though they dominate in number, still do not have organized local groups, as the Union of Ukrainian writers do. It is worth considering among artists.



Zuzana Osavchuk's monograph on the life and work of Stepan Hapak

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EFFECTIVE METHODS IN THE PROCESS OF TEACHING FOREIGN LANGUAGES AT HIGHER ARTISTIC EDUCATIONAL ESTABLISHMENTS

Костюк М. Ефективні методи навчання у процесі викладання іноземних мов професійного спрямування у вищих навчальних закладах мистецького напрямку. У статті проаналізовано методи навчання іноземної мови, які, на думку автора, дають найкращий ефект у формуванні навичок мовлення. Вказано на творчий підхід викладача у виборі найефективніших методів та технологій навчання відповідно до потреб студентів. Виділено роль вказаних методів у навчальному процесі.

Ключові слова: ефективні методи, комунікативний підхід, переказ інформації, усне мовлення, виставкові проекти, інтернет-ресурси.

Костюк М. П. Эффективные методы обучения в процессе преподавания иностранных языков профессионального направления в высших учебных заведениях художественного направления. В статье проанализированы методы обучения иностранного языка, которые, по мнению автора, дают лучший эффект в формировании навыков речи. Указано на творческий подход преподавателя в выборе эффективных методов и технологий обучения в соответствии с потребностями студентов. Выделено роль указанных методов в учебном процессе.

Ключевые слова: методы, комунікативний підхід, пересказ інформації, усная речь, выставочные проекты, интернет-ресурси.

Kostiuk M. Effective methods in the process of teaching foreign languages at higher artistic educational establishments. In recent years, there has been an increasing number of publications about the forming the art communication. All of them are proving the fact of importance of this phenomenon. The objectives of this study are to study the features of forming the real educative artistic environment by means of language. Results of an experimental work have been applied to the research. The idea of selection priority in organization of modern classes through integration of traditional and introduction of new forms and methods of education. The present results are significant in designing of such educational situations during audience studies, in which students actively practise in making monologues, dialogues and discussion. Dominant principles of studies are interactive and communicative that can be recommended for teaching students of a brief program and a small number of classroom hours.

Key words: artistic education, educative process, effective methods of studying foreign language, communicative approach, retelling the information, oral speech, topic work art discussion, project exhibitions, online resources.

Posing the problem. High school is the final step in the process of mastering foreign language speaking skills, a base for carrying out, in this case, art professionally oriented situations. Mastering the language means to develop speaking skills. Under speaking skills we mean sound speech skills, skills to operate lexical units and skills of grammatical sentences forming. The level of attained skills in a foreign language must be increased nowadays. It is important to make a student protagonist at the lesson to master foreign language together with his\her friends. Speaking acquires new development of qualitative content, more natural, motivative and informative. The main goal is to use active forms and methods, methods of cognitive activity. Taking into the consideration today's society and youth peculiarities, we turned to the most effective methods of learning activities, namely discussion, texts rendering, oral messages, project method, the use of multimedia technology, training didactic games and the Internet.

English is not just a subject but also a language learning tool. To achieve a high level of foreign language it is important to know for teacher modern teaching methods, special teaching techniques and tricks to pick one or the other method according to level of knowledge, needs and interests of students. Efficient and motivated using of teaching methods requires a creative approach by the teacher because education is both science and art, so the approach to teaching methods should be based on the pedagogue's work [4: 159-160].

Our task is to consider effective methods of teaching foreign languages of professional direction and to describe methods of their use. The problem study is the formation of communicative skills in mixed abilities groups of students and the use of effective methods in learning English.

Analysis of recent publications and research. The development of communicative method in one way or another was engaged by many research teams and trainers in different countries. The most significant contribution to the study was made by the supporters of most consistent method, above all, H. Uidousan, W. Littlewood (England), G.E. Pifo (Germany), Yu. Passov (Russia). The communicative approach focuses on the organization of the learning process, adequate communication process through real simulation of the basic laws of speech communication (Yu.Passov's interpretation) [8]. The current state of life in Ukraine poses great challenges before a teacher: to give the knowledge to the younger generation, to develop skills and apply them in practice, to form outlook. When the social, political, institutional, specially scientific, educational and theoretical factors begin to work, it is a sign of a new concept of teaching foreign languages [10:78]. This situation was described in Germany, for example, in 1970, when pragmatic learning objectives dominated, i.e. living foreign language studied for use in everyday situations.

However, among the latest methods of teaching foreign languages that have arisen mainly in English-speaking countries - the US and the UK (the last decade of

XX - early XXI century) becoming more common methods that combine communicative and cognitive (academic) goals. That's why a teacher should have the methodological tools of communicative skills to improve teaching methods and techniques, go in step with the times.

Presenting the main material. For disclosure the important subjects of this article, we focus on the modern sense of the communicative approach. The teacher starts teaching English to communicate in a foreign language from the first sessions. This stage can be regarded as a springboard for the development of higher-level situations. Communication as stronger and weaker a «transitional communication level» due to psychological and intellectual peculiarities [10: 141]. To ensure that the educational process is well-organised one must take into account the actual interdependence of dialogue and monologue forms that make up speaking kind of speech activity. The techniques that help to involve all teaching speech activities include: learning situations; role games; conversations on topics related to students' life, the direct professional environment and use of new technologies.

However, the use of new technologies ought to be systematic. They linked and their form and content allow to form individual communication and intellectual skills, which make up the practical skills of critical and innovative thinking. Innovation in education is not only a computer, internet, multimedia. Innovation is a technology and systematic understanding of their own learning style. Urgent task of modern classes is to create conditions for developing critical thinking skills, psychology achievements and skills of self-development. So classes shows all the pros and cons of scientific concepts used by the teacher. But what unites all the good lessons, it is the competent methodological concept. Competent teachers always understand the purpose clearly and which educational problems they offer to solve.

Project of European Council "Modern languages" improved efficiency of teaching foreign languages, in particular through advanced methods and technologies. Particular interest are paid to the following methods:

- method of discussion (M. V. Klarin, G.A.Kytaigorodska);
- didactic method and role games (G.A. Kytaigorodska, M.A. Arian);
- project method (E.S. Polat, M. Buharkina);
- Use of multimedia (computer) technology.

Let us consider the features of the above methods. An effective method of developing monologue skills is debate that combines such techniques as rendering the text, conducting topic interviews and discussion. The development of oral speech is also activated when using the method of discussion as the rendering of text. Students can tell short stories, stories which they heard from someone or read in advance in the art media categories, or they can create their own stories to retell groupmates. Storytelling promotes remembering and creative thinking. It also helps them to express their opinions in a beginning, development and end format, including characters and setting story.

Students can also study the sayings or jokes to be able to use them in real situations of life.

Rendering of text is not a mechanical exercise because students must learn it consciously. Firstly, individual characteristics of students (imagination,

independence, creativity) are shown when rendering work is well organized. As a result the students' transferring of one and the same text varies. Secondly, as rendering a complex form of exercise, it is necessary to study under the guidance of an instructor or a teacher. Thirdly, rendering is an exercise that requires students specific knowledge and skills, so teach them to speak long before reading serious texts. It should be prepared for a long time doing exercises that help to move from mechanical remembering to independent expressing. It is best to retell the works of art that are means of peculiar knowledge, reality understanding, expressing the attitude of the artist, result of the author spiritual searches, jewelry items and source of pleasure. Full perception of a work of art depends on the level of understanding the viewer or listener (recipient - в укр. пер. одержувач), the strength and the impact on the spiritual world of the individual.

Next type of discussing the teaching method is *an oral conversation on a given topic*, which helps to improve speech activity. Organization of oral theme work includes three stages: 1) preparatory or reproductive; 2) reproductive and productive 3) productive. The aim of the preparatory is an introduction to the subject by oral repetition of necessary lexical and grammatical material of text in auditory or printed form. On the first stage the work is usually organised in the following order: tentative observations removing difficulties (language and content), listening to a specific task and check understanding. In a tentative remark reported type of learning activities and tasks for students: «I'd like you to listen to a story about one canvas. Listen to the speaker and give the title of the story». In this case, the task aimed at developing semantic guess is the problem. After students took the task and text, check the correctness of understanding the general meaning of the text. To control the details of understanding the text could suggest the following exercises:

- Answer the issues.
- Restore the situation with text using sentences.
- Confirm or disprove the statements in the text. Just checking individual parts

of the text content provided by repeating thematic vocabulary and determined the necessary personal dictionary. Using listening as a tool for the development of speech, we can offer student listening text after the second transfer of its content. At the second, reproductive and productive phase of work on oral subject is training students "in context" based on the actions and deeds. This is facilitated by short texts. For example, you can use texts from the textbook or prepare internet handouts. Supporting text in this case is not material for rendering, they are proof of certain elements of the "context". In reproductive and productive stage there are the most effective exercises: I'd like you to listen (read) to a story about ... and describe the ... painting. I'd like to tell you an episode from my friend's life and you are to describe it's composition. I am going to describe a famous artist. Listen to me carefully. Try to name him. Show why you are right. Productive phase of work on spoken language on the topic orients students to respect free speech, to put themselves on the same topic. They randomly choose a form of topics presentation according to their language competence.

The teacher can only help in the selection of content. At this stage, it is desirable that the student expresses his\her opinion about the participants of the

narrative, compares exhibition description, characters, composition; give styles and techniques characteristics, actions, judgments, manners and so on. For example: I'd like you to say why the young people want to be like ... I want you to describe your best friend and say why he is the professional designer. Persuade us to read adv about ... I'd like you to describe the painters of the presented exhibition and say who you want to be like. Why? I want you to say what professional skills you'd like to have and why. Certain quality characteristics of speech, clear organization of work on spoken conversational topic seems help to intensify the process of improving skills and abilities in speech in class in English.

When learning a foreign language teacher has to solve several problems: low verbal communication; lack of ability to organize verbal communication of the teacher; insufficient knowledge of lexical and grammatical material formed of a low level of monologue and dialogue speech skills to students; Get creative insufficient as a result of poor cognitive activity; formalization of the learning process, i.e. teacher - media knowledge and student - recipient "ready" knowledge; lack of motivation of cognitive activity; low levels of psychological knowledge and skills to create in class psychological comfort.

The main problem in terms of language training of mixed abilities groups is to organize collective training, which is a key objective of the modernization of the educational process. Achieving, in our opinion, based on the implementation of the collective way of learning (working in pairs of variable composition). But it is the main advantage with differentiated tasks are the focus of all full-time, which gradually moves from level to level. At each session, this pattern should be implemented fully and allow preparation of multi-tasks, if the student is subject to the requirements of the subject and executes properly. This pattern of professional training we implement learning a foreign language, when motivation and activation training activities is the love of the chosen profession. An important method of activating the existing communication skills is a discussion that enable to activate cognitive activity; to create a culture of language, to form the ability to listen to the interlocutor to the end without interruption; asking questions, challenging or, concurring; to form a conscious attitude to address the problem, the activity in discussing works of art on the example of a problem that there is, aiming at clarifying its causes and its solution. Methods of introduction to the discussion may include: description of a particular life problem; use of the latest news; role-playing game; video clips and adv-demonstrations; dramatization (modeling a problem situation); recording; oral magazines, interviewing and questioning (What? How? Why? Where? When? What do you know about ...?). The most effective type of discussions are expression for / against, expressions of opinion, individual or collective presentation of topics, discussions Open Forum. To succeed in holding discussions and overcome students' reluctance to take part in it, one can follow the next steps of the discussion: macroselection, mikroproblem division, the division of students into groups and explanation the strategy of discussion; explanation the rules of debate. Guidelines for collecting material; lexical exercises (introduction of new vocabulary), a preliminary discussion with pinpricks in all groups; brainstorming; appeal to the textual material, video recordings, internet materials, demonstration of the best students' projects in

order to obtain basic information on this issue. Another important techniques which enhance communicative activity is already known - projects method. Method of projects is an organization of independent activity within the chosen topic, conducted in two stages: the preparation stage and the stage of lighting result of this activity. The essence of projects\design method is that the purpose of training and ways of achieving result should be determined with students and based on their interests, individual characteristics, needs, motivations and abilities.

Consequently, individual-oriented education, the underlying design methodology provides a scheme of partnership between a teacher and students. Projects also allow the use of alternative assessment that improves students' academic achievement and its impact study. For project work a teacher may offers each student to choose a theme project under the main theme, for example, connected with their favorite artist. For the duration projects may be short-term (up to 2 weeks) or long term (2 months or semesters). Some students consult the teacher, some hold in secret the selected project, that is not always evaluated positively because of the error of spelling and failure requirements to electronic projects. The project is an effective method of teaching because it makes to work independently, search, analyze, make paintings, photos and drawings. Working on the project, students seek to convey quality information to groupmates and teachers , they are working on design, prepare dictionary to project subject, keywords, test questions or resume. A readymade projects are defined the following features: practical, theoretical significance and autonomy (that demonstrate individual, pair or group activities in the classroom or in an extracurricular time).

Computer method is the last in the list, it helps significantly to increases motivation and cognitive activity in learning .It's the method of using the Internet (3G activity). Using the Internet, students are able to perform the following learning activities: lexical study material, spelling practice, improving of understanding audiotexts, developing the technique of reading and pronunciation practice, continue to learning or improving grammar, writing and learning spoken language, performing training projects and so on. Multimedia didactic games is a practical group exercises to develop optimal solutions, application of methods and techniques in artificial conditions that reflect the real situation, admire with elements of competition in the team, even funny performing of complex tasks. With educational and entertaining programs one can check homework, facilitate understanding of educational material, fix it, test the knowledge before control. Today, Web resources address fit into life naturally. Advanced teaching experience shows each class using Internet sites is emotionally lifted; even students who lag behind others, happy to communicate with a computer and a bad test result or chat on-line, as a result of gaps in knowledge leads to seek assistance from a teacher, instructor or gain this knowledge independently.

It should be noted that these methods are collectively designed to solve the main task of modern art education: to teach future artists to remember, create, think and communicate.

Conclusions and prospects. In our study, we have examined the use of effective methods in teaching English, the formation of communicative skills of

students in mixed-abilities groups, describe their characteristics and showed the direction described methods for the formation of social and cultural literacy. We have stressed the professional features of professional training, orientation and differentiated *vidnachayetsya* full employment of all teaching, gradually moving from the elementary level to the level of professional ability. The use of these techniques makes it possible not only to raise interest in the subject, but also to develop the creative autonomy of students, «remove» systems and language barriers in communication, enliven the thought, educate working with different sources of knowledge. The results of research and practice have shown that the efficiency of educational process depends largely on the ability of the teacher to organize and correctly choose a particular method of teaching.

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