



UDC 7.046.3: 271.2-523.47 (477-25)

Svitlana Olianina*

National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute"
03056, 37 Peremohy Ave., Kyiv, Ukraine

Ukrainian baroque iconostasis and liturgical structuring of the monastery space

Abstract. Baroque iconostases of Ukraine with thematic iconographies have repeatedly come to the attention of researchers. This refers to iconostases that did not contain the composition Deesis and other images necessary for the year-round cycle of divine services. Instead of the traditional complex of icons, such iconostases contained images that fully covered the theme of the consecration of the altar. The preserved monuments are described in sufficient detail, but the motives and meanings of implementing such programmes have not yet been convincingly explained. The study offers a new look at the reasons for the appearance and symbolic meaning of thematic iconographic programmes of Ukrainian iconostases of the Baroque era. The meaning of introducing edited iconographic programmes is reconstructed using the hierotopic method. Its application identified that the development of thematic iconographies was based on a spatial iconographic concept in which the programmes of several iconostases interacted. The study showed that thematic iconographies were common in the iconostases of side chapels, while the main iconostasis contained all the necessary complex of images, including the Deesis composition. It is established that the introduction of thematic iconography for the main iconostasis was possible only for the monastery church, which in this case was understood as a chapel relative to the central iconostasis of the cathedral church of the monastery. In this carefully designed image system, the icon complexes of the iconostases of side altars and other monastic churches interacted with the iconographic programme of the iconostasis of the main altar in real space. The implementation of such a project expanded the liturgical space of the main church, covering the monastery complex. Therewith, symbolic meanings associated with the image of the temple in the Christian tradition were transferred to the monastery. The proposed reconstruction explains the lack of practice of creating thematic iconographies for the iconostases of the main altars in parish churches

Keywords: iconographic programme, thematic iconography, aisle, icon system

Article's History: Received: 21.12.2022; Revised: 28.04.2023; Accepted: 23.05.2023

INTRODUCTION

The classical iconography of Ukrainian iconostases of the 17th century necessarily contained a basic repertoire of images inherited from the Byzantine altar fence: images of Christ and the Mother of God, icons of celebrations and the Deesis composition. These icons formed the semantic core of the iconographic programme and remained in

the structure of the iconostasis for all the polyvariety of the icon composition of the iconostases of early modern times. Since the middle of the 17th century, when the Baroque period began in Ukrainian art, there was a substantial expansion of the iconography of iconostases. However, the Ukrainian Baroque iconostasis continued

Suggested Citation:

Olianina, S. (2023). Ukrainian baroque iconostasis and liturgical structuring of the monastery space. *Interdisciplinary Cultural and Humanities Review*, 2(1), 33-41.

*Corresponding author

to develop within the Byzantine tradition, a sign of which was the presence of these basic images.

Simultaneously with the existence of such classical programmes with a mandatory set of icons, in the Baroque era, iconostases are distributed, the iconography of which is formed on a different basis and has fundamental differences from traditional iconographic programmes. This refers to thematic iconographies that did not contain the composition of Deesis, but were formed from images that covered the theme of the consecration of the altar.

Despite all the specificity of such iconographic programmes, there is no substantial interest in analysing this phenomenon in the literature. The existing papers mostly do not consider the theoretical aspects of the subject, offering descriptions of iconographic programmes with parallel solutions to the issues of attribution and dating of icons. Research in this area was conducted by J. Litvinenko (2007; 2012), I. Dorofienko *et al.* (2016), O. Ryzhova (2020), in papers of whom, thematic iconographic programmes of preserved iconostases of the 18th century are considered in detail. The information about the thematic iconography of the lost Kyiv iconostases is obtained from the descriptive papers of the end of the 19th – beginning of the 20th century, of which the most detailed are given in the papers of P. Lebedintsev (1882) and M. Zakharchenko (1888). Modern research that substantially expands knowledge about the icon composition of the lost iconostases of the Assumption Cathedral of the Kyiv Pechersk Lavra is the papers of O. Sitkareva (2000; 2006). The researcher published archival documents with descriptions of thematic iconographies of iconostases of side chapels of the Assumption Cathedral. Another aspect of the problem of thematic iconographies of iconostases is raised in the paper of N. Nikitenko (2000), which draws attention to the symbolic component of the thematic icon programme of the iconostasis created for the chapel of John the Baptist in Saint Sophia Cathedral in Kyiv.

These publications indicate that the problem of thematic iconographies of Ukrainian iconostases has not yet been the subject of special studies. The modern view of the reasons for the development of such iconographic programmes by default assumes their situational nature, the assumption is made that not the last place in this process was occupied by the customer's wishes (Nikitenko, 2000). Therewith, the prevalence of such iconostases in the Baroque period in the Kyiv region encourages us to understand thematic iconographic programmes as the implementation of an important theological project initiated by the hierarchs of the Ukrainian Church and not a local marginal phenomenon. A careful examination of examples of thematic iconographies identifies that iconostases with such iconography were developed not for parish churches, but for altars in monastery complexes. The reasons for this selectivity are difficult to explain only by chance. In addition, iconostases with thematic iconography were created in large numbers for the Saint Sophia Cathedral in Kyiv – the Metropolitan Cathedral and the Assumption Cathedral of the Kyiv Pechersk Lavra, which were not only the main monastery churches but also the main cathedrals of the whole of Ukraine. Given this, it is important to answer the question of the causes and meaning of this phenomenon, identify how nationally original it was, and finally, who

was the author of the concept of introducing thematic iconographies of Ukrainian iconostases. Some of these questions will be answered in this paper.

The purpose of the study is to determine the symbolic idea and general meaning of the introduction of thematic iconographies for iconostases of side chapels in Monastery complexes in Kyiv during the Baroque period.

Specialisation of iconographic programmes

In the Ukrainian iconostasis during the 17th-18th centuries, there was an expansion of the repertoire of icons, which makes its programme structurally more complex and moves away from the laconic four-tiered scheme typical of medieval monuments with a basic number of icons. This process can be characterised as its enrichment simultaneously with the preservation of the semantic core of the structure (images of Christ and the Mother of God, icons of celebrations and Deesis, that is, images that represented the iconography of Byzantine altar fences), since the iconography of iconostases of the 17th-18th centuries, despite the expanded composition, developed within the framework of the Byzantine tradition. This is confirmed by the stable addition of the main images for the iconostasis, regardless of the number of additional tiers or icons that clarify and comment on the images.

The most expressive evidence of the imitation of Byzantine sources in Ukraine of the 17th century in the development of iconostases is the resolution of the church council, approved in Moscow in 1666-1667, which pays special attention to this fact. The document referred to the tradition of establishing the "Crucifixion" composition at the end of the iconostasis and the need to introduce this practice in Russian iconostases: "For it is decent to put a cross in the holy churches on Deesis instead of Savaof, that is, the Crucifixion of our Lord and Savior Jesus Christ. Because it has been held for a long time in the Eastern countries, Kyiv, and everywhere, except for the Moscow State" (Acts of the Moscow Council of 1666, 1995).

An example of understanding the Ukrainian iconostasis as an iconographic reference point in the 17th century actualises the question of interpreting the meaning of the images placed in it since the understanding of their meanings in the programme is the basis for preserving the traditional icon composition. The most important monument containing a detailed theological interpretation of the semantics of the Ukrainian iconostasis of the 17th century is the "Exposition of the Holy Church". This short work was written by the historian and spiritual writer, abbot of the St. Michael's Golden-Domed Monastery, Theodosius Sofonovich, and was first published in Kyiv, presumably in 1666, and later in 1667 (Sofonovich, 2002).

Explaining the various mysteries and causes of the Orthodox Church, Theodosius Sofonovich turns to the iconostasis and focuses on interpreting the meaning of the tier of prayer: "Why is Deesis, that is, Christ with the Twelve Apostles, painted in front of the altar? For the altar is the Majestat of Christ, so Christ is painted as a judge, and the Twelve Apostles are painted with him, for Christ Himself promised them this way: "when... the Son of Man sits on the throne of His glory, then you who followed Me will also sit on the twelve thrones to judge" (Matt. 5). Therefore, Christ, who sits as a judge, is painted over the

altar, so that when looking at the judge of The Last Judgment, we think about ourselves and begin the Divine Sacraments with fear..." (Sofonovich, 2002). From the text, it is concluded that this series of images were interpreted by the Ukrainian theology of the 17th century as the semantic centre of the iconostasis, its main tier, which dominates the rest of the icon programme. The latter is clear from the fact that Sofonovich omitted the explanation of the meanings of other tiers (only the symbolism of the royal gate is commented on). The most important role of images of the prayer tier is also evidenced by the ancient name of the iconostasis – Deesis, which was further used in Ukraine in the 17th century as the name of the entire iconostasis (Konstantynowicz, 1939). It directly indicated the essence of this pictorial structure, in which the main meaning belonged to the Deesis icon.

The eschatological understanding of the Apostolic tier, presented in the text of Th. Sofonovich (2002), was within the framework of the theological discourse developed by Ukrainian scribes since the 1620s, associated with the year 1666 and the expected end of time (Oparina, 2003). In the context of eschatological expectations that developed in the spiritual environment of that time, the theme of Christ the Judge in the iconostasis was perhaps the most important component of sermons. However, soon changes are taking place in the iconography of Ukrainian

iconostases, which at first glance are incomprehensible, especially in the context of recent apocalyptic moods.

Evidence of the reinterpretation of the Byzantine tradition in the organisation of the iconostasis in the second half of the 17th century is a fundamental change in the iconographic programme, which was observed in the late 1680s. Since then, Deesis and the entire tier of prayer have disappeared from the icon programme of individual iconostases in Kyiv. Notably, such iconostases were originally intended only for side chapels, in the main iconostasis the Apostolic tier with Deesis, as before, retained its traditional place.

An early example of the introduction of a new programme was the iconostasis of the chapel of John the Baptist (later re-consecrated to Stritensky) in Saint Sophia Cathedral in Kyiv, installed there in 1689. The iconostasis was funded by hetman Ivan Mazepa and structurally it consisted of a basement and a namesake tier, above them, there was a solid shield of a semicircular shape, the entire surface of which was occupied by the Tree of Jesse composition (Fig. 1). The construction of similar-shaped side iconostases became a mass phenomenon from the end of the 17th century to the first third of the 18th century, their iconography at the level of local icons remained traditional, while the shield in the upper part was filled with images that changed from case to case. Therewith, the icons on the shield were not arranged in tiers but were dispersed in any order.



Figure 1. Composition “Tree of Jesse” in the upper part of the iconostasis of 1689 of the chapel of John the Baptist (Stritensky) in Saint Sophia Cathedral, Kyiv

Source: (Ivanchenko, 2006)

Two Kyiv churches of the grand ducal period had a particularly large number of chapels with similar iconostases: Saint Sophia Cathedral and the Assumption Cathedral of the Kyiv Pechersk Lavra. Notably, in Saint Sophia Cathedral in Kyiv, even under metropolitan Petro Mogyla, there were ten thrones: eight at the bottom and two in the choirs (Lebedintsev, 1882). A substantial number of those thrones consecrated under the metropolitan in Sofia, apparently, was not perceived by the Kyiv clergy of the 17th century as the final limit, since Archdeacon Paul of Aleppo in his diary retells the legend heard in Kyiv about the existence of seventy altars in Sofia in the past (Murkos, 1897).

The chronology of the appearance of altars that actually existed in Saint Sophia Cathedral is described by P. Lebedintsev (1882). He reports that in addition to the primary thrones: central, in the name of the Nativity of Our Lady, southern – of Archangel Michael and northern – of St. George, the throne in the name of St. Joachim and Anna was one of the oldest, which appeared no later than the 12th century. Under Petro Mohyla, thrones were added in the name of St. Anthony and Theodosius of the Caves, Assumption, St. Volodymyr, Annunciation – in the lower part, and St. Nicholas, St. Apostle Andrew – in choirs. P. Lebedintsev (1882) does not report on the time of the

consecration of the Apostolic chapel but believes that its iconostasis belongs to the middle of the 17th century. However, it is more likely that the iconostasis was created later. At the end of the 17th century, five more thrones were consecrated: John the Baptist (later re-consecrated to Stritensky), Epiphany, Passion, Transfiguration, Ascension were added to the existing ones. The iconostases created for the newly consecrated chapels of Saint Sophia Cathedral and the iconostasis of the Apostolic Chapel had in their programme above the local tier a variety of subjects, mostly thematically related to the devotion. In their description of the early 1880s, the following is written: “The drawings by Apostolic, Stritensky, Passion, Epiphany, Transfiguration, and Ascension iconostases are remarkable in the idea that they embody”.

In the Apostolic iconostasis, above the lower tier of the icons, a plane is made inclined at an angle of 135 degrees, surrounded by twelve small tables (boards – S. Olianina), a yard high. On the plane itself, the New Jerusalem is depicted in large size, and on the tables surrounding it, the Twelve Apostles, according to the apocalyptic vision.

The upper part of the Stritensky iconostasis is a branched tree on an openwork, gilded field, the trunk of which comes out of the belly of the reclining Jesse, and on its branches are round images of the Kings of Judea, the ancestors of the Promised Messiah, called by the Prophet a rod from the root of Jesse.

In the upper part of the Epiphany and Passion iconostases, consisting of openwork carvings, are presented in the first – Epiphany of the Lord, and in the second is His crucifixion. The Iconostasis of the Transfiguration depicts Mount Tabor in its upper part, and the Ascension – Mount Eleon, with icons of the Savior and apostles on it, in the number indicated by the “Gospel” (Lebedintsev, 1882). The image of the upper part of the iconostasis of the Ascension side altar has been preserved, which allows for imagining the originality of this artistic solution (Fig. 2).



Figure 2. Composition “Ascension” in the upper part of the iconostasis of the end of the 18th century in Ascension side altar in Saint Sophia Cathedral, Kyiv

Source: (The “Negatives” fund of The National Sanctuary Complex “Sophia of Kyiv”, n.d.)

Similar side iconostases were built in the Assumption Cathedral of the Kyiv Pechersk Lavra after the fire of

1718. Just like in Saint Sophia of Kyiv, the programme of these iconostases above the local tier was thematically connected with the dedication of altars. In particular, in the iconostasis of Stephen’s side altar (Fig. 3), twelve great martyrs are depicted, in the centre, there is a scene “The stoning of Stephen” and above it – “Christ in glory” [17].

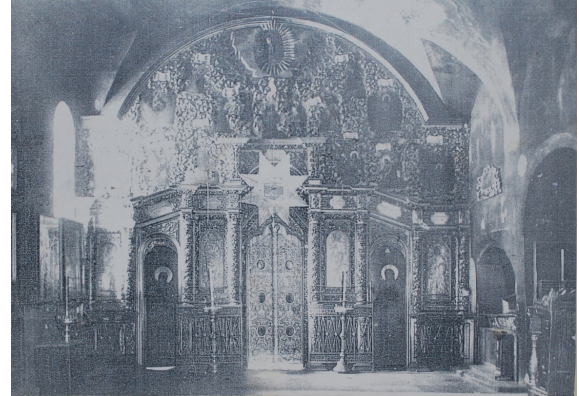


Figure 3. Image of martyrs and “Christ in glory” above them in the upper part of the iconostasis of 1727 St. Stephen’s side altar of the Assumption Cathedral of the Kyiv Pechersk Lavra

Source (Sitkareva, 2006)

In the iconostasis of the chapel of John the Apostle, as can be seen in the painting of F. Solntsev, the torments of the apostles with the “Crucifixion” composition in the centre are depicted (Fig. 4). The iconostasis of the Transfiguration side altar ended with the “Transfiguration” composition (Fig. 5). In addition, according to the description, the iconostases of the altar of St. Anthony and the altar of St. Theodosius had special iconographic programmes (Sitkareva, 2006).

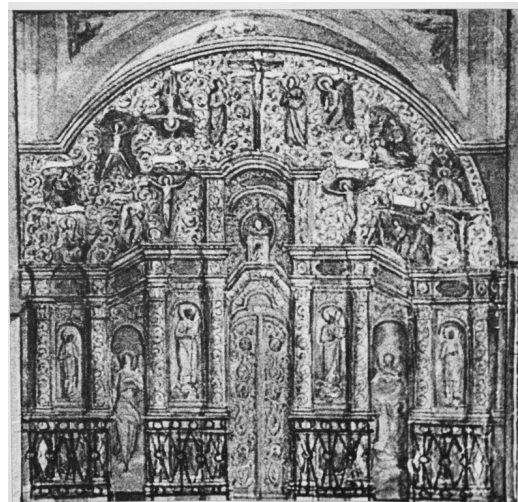


Figure 4. Depiction of the torments of the apostles and the composition “Crucifixion” in the centre in the upper part of the iconostasis of the 1727 side altar in the name of John the Apostle of the Assumption Cathedral of the Kyiv Pechersk Lavra

Source: (Sitkareva, 2006)



Figure 5. Composition “Transfiguration” in the upper part of the iconostasis of 1727 of the Transfiguration side altar of the Assumption Cathedral of the Kyiv Pechersk Lavra

Source: (Sitkareva, 2006)

Iconostases with thematic iconography were also installed in other churches in Kyiv. For example, it is known about two such iconostases in the Vydubitsky Monastery. One of them was located in the refectory Church of the Transfiguration and was created, presumably, simultaneously with the church at the turn of the 17th-18th centuries. Another, created around 1727-1733 (Olyanina, 2012), was installed in the Church of the prophet Daniel, located on the bell tower of the monastery. Subsequently, this church was liquidated, and the iconostasis was moved to the Annunciation Chapel (in the choirs) of the St. Michael's Church of the Vydubitsky Monastery (Ulyanovsk, 2009). The iconostasis from the Transfiguration refectory church is particularly interesting, because, according to the description, it was: “carved in the form of a family tree, ...among the branches of which the forefathers of Jesus Christ are depicted in the flesh in a recumbent position, and in the middle of them above the royal gate the Blessed Virgin with the Eternal Child” (Zakharchenko, 1888), that is, here the iconographic programme of the upper part of the iconostasis reproduced the Tree of Jesse. Therewith, it was not connected with the dedication of the side altar, just as the same composition had no evident connection with the theme of the chapel of John the Baptist (Stritensky) in Saint Sophia of Kyiv. This iconographic feature of the two mentioned iconostases is discussed below.

Undoubtedly, during this period, iconostases were built for side altars, in which the Apostolic tier with Deesis was preserved, but the iconostases with thematic iconography mentioned above were created for the main churches in Kyiv. In this regard, it is quite clear that such an innovation could not have occurred spontaneously. This is a well-thought-out step, and the plan not only got the approval of the highest priests but, most likely, belonged to them. The establishment by the church hierarchs of a new

view of the iconography of side chapels is evidenced by another version of its transformation – the spatial concept of iconography, which was implemented at the end of the 17th century in St. Nicholas Military Cathedral in Kyiv. In this church, the iconostases on the choirs had full Deesis tiers with the twelve apostles along the three-figure Deesis, but in the festive tier of each iconostasis, there were only six icons – half of the celebration cycle, and on the deacon's gate in one iconostasis there was the Archangel Gabriel, and in the other – Michael. In addition, these iconostases had a mirror compositional structure. That is, even with the preservation of Deesis, the iconography of these iconostases was not complete and was thought of as part of a larger programme that formed into a single whole in real space.

Returning to the concept of thematic iconographies of side iconostases, an example of the distribution of such iconographic programmes outside of Kyiv, which is in the iconostasis of the Transfiguration Church in Velyki Sorochyntsi, is highlighted. Presumably, Hetman Danylo Apostol, who ordered the iconostasis, considered it impossible to bypass this practice, so special thematic programmes were developed for the Intercession and Trinity chapels. In the northern Intercession aisle, the theme of icons is dedicated to the glorification of the Mother of God. Instead of Deesis, the “Queen of Heaven” is placed there, and the remaining icons cover this idea in a way (Dorofienko *et al.*, 2016). In the southern aisle, iconography is built around the theme of the Holy Trinity.

Symbolic meanings

The changes that have taken place in the programme can be described as a fundamentally different view of the tasks of the iconostasis of side altars. The icon decoration of such side iconostases is no longer an image of the upper world, the entire church, and eschatological expectations (these ideas were embodied by the iconostasis of the main throne). This is the embodiment of a different, narrower theme, which is broadcasted through iconostasis. In the case when the top of the iconostasis is thematically connected with the dedication of the side altar, a huge icon appeared in front of the faithful, which served as a temple icon. Therewith, not only the completion of the iconostasis but also its entire iconography was formed in such a way as to maximise the theme of the consecration of the side altar. For example, from the preserved detailed description of the iconography of the iconostasis of the St. Stephen's Chapel of the Assumption Cathedral of the Kyiv Pechersk Lavra in 1886, we learn that, in addition to the “St. Stephen's Stoning” scene, images of martyrs in its upper part, the temple icon of St. Stephen, there was still an image of the Protomartyr Thekla, and on the deacon's door – the image of Bishop Cornelius and Abel (Sitkareva, 2000). The totality of all these images revealed before the eyes of believers the theme of martyrdom and suffering, articulating the martyrdom feat as an indisputable proof of the truth of the Christian faith.

Such thematic iconography indicates that there is a deliberate “specialisation” of iconostases in the chapels. They do not have an icon programme for the year-round cycle of divine services but are intended for a solemn service on the day of the kermesse or in memory of the saint to whom the side altar is dedicated. On such days, during

the liturgical action, the iconography of the iconostasis contributed to focusing only on a single theme of the celebration of the throne and was not obscured by other meanings. The painting programme interacted with the ritual that was taking place, enhanced its perception, affecting emotional experiences. Supposedly, it was the extraordinary fullness of sensations during the service from the sensual contemplation of images of such iconostases that stimulated the spread of thematic icon programmes. This explains the consecration of numerous chapels in the main ancient churches of Kyiv. On the one hand, their monumental architectural form and complex structure, with internal galleries like Saint Sophia of Kyiv, spacious choirs and side outbuildings, opened up the possibility of consecrating more altars in them than in any other church. On the other hand, new extensions and iconostases with a thematic programme installed in them allowed believers to stay in such a sacred space several times a year during the kermesse, which was not available in other churches.

However, in addition to the purely religious purpose, the appearance of side iconostases with iconography structurally different from the main iconostasis could have other reasons related to the wishes of the ktetor. Presumably, the Mazepa iconostasis in the side altar of John the Baptist (Stritensky) in Saint Sophia Cathedral belonged to this case. The Jesse Tree depicted at the end of the iconostasis has no evident thematic connection with the dedication of the chapel. However, hypothetically, such a connection could exist, since the image of John the Baptist was sometimes involved in the detailed iconography of this composition, when, in addition to the ancestors of Christ, some prophets and scenes were depicted that covered the themes of Christ's coming into the world and his devotion. However, such detailed paintings in iconostases are unknown, it was used in iconography (Ulyanovsk, 2009). Therewith, it is not known (since there are no high-quality photos of the entire upper part of the iconostasis) whether the image of the Forerunner was placed among the ancestors of Christ. It should be recognised that, since this iconography does not directly

reflect the theme of the consecration of the side altar, it is likely that N. Nikitenko was correct, suggesting that the Jesse Tree in this case should have indicated "the noble origin of the Hetman and the charismatic nature of his power" (Nersesyan, 2000).

The undisguised desire of the customer to influence the iconography of the side iconostasis is observed in the refectory of the Transfiguration Church in Vydubychi. The church itself was built by funds of the monastery's ktetor, Colonel M. Miklashevsky, an eloquent evidence of which is his coat of arms over the entrance. Most likely, an iconostasis was also built at his expense. As is known from the description of this iconostasis, the programme of the upper part did not even remotely correspond to the dedication of the side altar, but frankly repeated the Mazepa iconostasis. The choice of this particular composition for the iconostasis, a reflection of the Colonel's rivalry with the Hetman can be assumed, which led to the repetition of the theme of the Jesse Tree with its accentuated semantics of the family tree (Ulyanovsk, 2009).

The trend towards creating thematic iconographies of iconostases reaches its climax in the 1730s, when it is no longer embodied in the side, but in the main iconostasis. An example of this is the iconostasis of the All Saints Church of the Kyiv Pechersk Lavra. Its construction was assembled from fragments of different times and placed in the church after the fire of 1718, and the painting was supposedly completed before 1741 (Ivanchenko, 2006). The composition of this iconostasis is designed for five tiers of images. Therewith, according to tradition, the second and fourth tiers (from the bottom) are reserved for the largest icons, in which the icons of Jesus Christ with the Gospel, Virgin Mary with baby Jesus, and the Apostolic Deesis are usually placed. However, in this iconostasis, the fourth tier does not contain icons of the apostles with Deesis in the centre. Here the central icon is the "Cathedral of Archangel Michael", to the left of it, there are three icons – "Faces of martyrs", "Faces of patriarchs", "Faces of kings", to the right – "Faces of martyrs", "Faces of forefathers", "Faces of saints" (Fig. 6).



Figure 6. The central part of the iconostasis is the first half of the 18th century of the All Saints Church of the Kyiv-Pechersk Lavra

Source: photographed by the author

In this iconostasis, the icons of the Cathedral of Saints are given the place of the main tier, and in the arrangement of other rows, traditions are observed: below are celebrations, a tier of Jesus and Holy Mary, and lower icons, and above – prophets.

Such iconography was not used in side iconostases. They either completely lack all the traditional tiers above the one with Jesus with apostles and Holy Mary, or one Apostolic tier remained of them, as, for example, in the iconostasis of the side altar of St. James' Assumption Cathedral of the Yeletsk Monastery, established around 1701. The iconostasis of the All Saints Church shows that the task was to replace only the place of Deesis and the apostles with new images. From this it can be concluded that the change in the theme of the iconostasis programme was associated only with the prayer tier, other tiers were not considered secondary. Notably, Deesis and the apostles are understood in this case not as an unchangeable programme of icons for the iconostasis, but as a thematic one, which can be replaced by other images (Nikitenko, 2007).

The question arises why such an interpretation of the tier could even be applied in the main iconostasis of the church, despite the fact that the presence of a Deesis-Apostolic tier was the structural basis of the programme in such iconostases. To answer this question, it is important to recall another iconostasis of the Lavra church, created

around the same time as the All Saints one, which also has a fundamental deviation from tradition in the programme of the Apostolic tier.

This refers to the iconostasis of the early 1730s in the Gate Church of the Trinity. In it, instead of the central Deesis icon, there is a "New Testament Trinity" icon (Fig. 7), while on other icons of the tier, although the apostles are depicted, they sit on clouds, while usually the apostles are depicted in a standing position. As in the All Saints Church, this iconography is rightly considered as a desire to illustrate the theme of the consecration of the church. However, a convincing explanation of why the iconostases of these particular churches have a modified programme has not yet been proposed. This study presents the hypothesis that the change in the iconography of the iconostases of these two churches became possible only because both of them are monastic, and therefore are an integral part of not only the spatial whole (monastic complex), but also part of the general hierotopic project of the monastery. That is, the project of a specific sacred space, as defined by the concept of hierotopy, proposed by O. Lidov (2014). That is why the programme of iconostases of the Trinity gate and All Saints churches was conceived not as an independent one, with all the necessary repertoire of images, but as a thematic one related to the consecration of churches.



Figure 7. Central part of the iconostasis of the 1730s Trinity Gate Church of the Kyiv Pechersk Lavra

Source: Photo by Anatoly Biliay, 1980s

The possibility of such a hierotopic project and its implementation is connected with the unique situation that developed in the 1720s and 1730s in the Kyiv Pechersk Lavra. Then the monastery was restored after the devastating fire that engulfed the Lavra in 1718, when, among other things, the interiors of the Assumption Cathedral, Gate Church of the Trinity, and All Saints churches were destroyed by fire. The simultaneous restoration of a

substantial number of iconostases for Lavra churches took place at a time when the idea of creating thematic iconostases in the side altars were already embodied in the design of Saint Sophia of Kyiv, and the idea of a spatial iconographic programme was implemented in the St. Nicholas Military Cathedral in Kyiv (Nikitenko, 2007).

This idea is also becoming a leading one during the restoration of interiors in Kyiv-Pechersk Lavra. But the

current situation, apparently, gave an impetus to its further development – understanding the programmes of all new iconostases as interconnected, interacting within a single whole.

In this spatial project, it was fundamentally important to focus on the symbolic centre of the entire Lavra complex – the main church of the Kyiv Pechersk Lavra, the Assumption Cathedral, and in it – on its main altar. The central iconostasis of the cathedral, which had a traditional iconographic programme with mandatory Apostolic Deesis, embodied the fundamental symbolic and dogmatic ideas, while the iconostases of the chapels of the Assumption Cathedral and other monastic churches created around the same time, had thematic iconography and covered only the theme of the consecration to the throne to a greater extent. Thus, the sacred space of the Assumption Cathedral extended beyond its material borders, covering the All Saints and Trinity gate churches, whose Thrones were probably thought of as side ones. The absence of Deesis in the iconostases of these churches clearly demonstrated their secondary importance and automatically oriented to the main church of the Lavra and its main altar.

Based on such an explanation of the features of the iconographic programme of the iconostases of the All Saints and Trinity gate churches, it becomes clear why there are no examples of the absence of Deesis and the Apostles in the main iconostases of parish churches. They simply could not have had such an iconography, since the lack of the main element of the programme was not compensated for by anything. In monastic churches, the implementation of the described hierotopic project, although possible, required a combination of many circumstances. The already mentioned iconostases of the Transfiguration and St. Daniel churches of the Vydubitsky Monastery testify to separate attempts to implement this spatial concept. However, such a large-scale project as in the Kyiv Pechersk Lavra, apparently, was implemented only once.

It is not known how long the church community has maintained an understanding of the general concept of iconographic programmes of such iconostases. However, the fact that such iconostases existed until the 20th century, and the icon composition of the Lavra iconostases has been preserved to this day, indicates the favourable acceptance of thematic programmes by the highest priests of both times.

CONCLUSION

The study of thematic iconographic programmes of Ukrainian Baroque iconostases showed that they cannot be considered as an independent complex of icons. These programmes were focused on the theme of the consecration of the altar, and the traditional iconography in them was radically edited: even the most important tier (Deesis) from a theological standpoint was removed from it and images were placed that covered the content of the theme. Iconostases with thematic iconography were created for side altars and were not designed for a year-round circle of services. The most expressive idea of subordination of such programmes of iconography of the central altar is implemented in the main churches of Ukraine: Saint Sophia Cathedral in Kyiv and the Assumption Cathedral of the Kyiv-Pechersk Lavra, where the iconostases of numerous chapels did not have a Deesis-Apostolic tier, while the main iconostasis preserved traditional iconography.

In the Kyiv Pechersk Lavra, this idea was further developed and thematic iconography was developed for the iconostases of the main (and only) altars in the Gate Church of the Trinity and the All Saints Church. This was the implementation of a project of liturgical structuring of the monastery space, which focused attention on the symbolic centre of the entire Lavra complex – its main church, and in it – on the main altar, relative to which all altars not only inside the Assumption Cathedral, but also in neighbouring churches, were thought of as side ones. The scale of the spatial iconography project, in which the iconostases of the entire monastery interacted, indicates the intention to combine all its sacred zones into a single whole and present the monastery complex as a single temple space. This plan extended to the entire monastery, the Christian understanding of the temple as an image of the coming kingdom of God on Earth and the liturgical space where the Divine economy takes place. Reconstruction of the meaning of the project on the introduction of editable iconographic programmes explains their absence in the main iconostasis of parish churches and shows the impossibility of adequate interpretation of thematic iconographic programmes without considering the spatial iconography of iconostases within the monastery complex.

For an exhaustive disclosure of the subject in the future, it is necessary to establish the author/authors of the spatial iconographic concept of iconostases in Ukraine and identify the degree of originality of this phenomenon.

REFERENCES

- [1] Acts of the Moscow Council of 1666. (1995). *On various church corrections*. Retrieved from https://www.domarchive.ru/books/raskol/raskol_3/2332.
- [2] Dorofienko, I., Miliiaeva, L., & Rutkovska, O. (2016). *Sorochyn iconostasis – an outstanding work of fine art of the 1730s*. Kyiv: Rodovid.
- [3] Ivanchenko, Yu.O. (2006). *Kyiv-Pechersk Lavra – a monument of history and culture of Ukraine*. Kyiv: NKPIKZ.
- [4] Konstantynowicz, J.B. (1939). *Iconostasis. Studien und Forschungen. Erster Band*. Lviv (Lemberg): Buchhandlung der Ševčenko Gesellschaft der Wissenschaften.
- [5] Lebedintsev, P.G. (1882). *Description of the Kiev-Sofia Cathedral*. Kyiv: E.T. Kerer.
- [6] Lidov, A. (2014). The temple veil as a spatial icon revealing an image-paradigm of medieval iconography and hierotopy. *Ikon*, 7, 97-108.
- [7] Litvinenko, J. (2012). Lost iconostasis of the Lavra churches. *Sights of Ukraine*, 6, 58-75.
- [8] Litvinenko, Y. (2007). *Artistic embodiment of the program “All Saints” in the iconostasis of the All Saints Church of the Kiev-Pechersk Lavra*. Kiev: Feniks.
- [9] Murkos, G.A. (1897). *The journey of Patriarch Macarius of Antioch to Russia in the middle of the 17th century, described by his son, Archdeacon Pavel of Aleppo*. Retrieved from <https://www.prilib.ru/item/441216>.

- [10] Nersesyan, L. (2000). *Sophia Wisdom of God. Exhibition of Russian icon painting of the 13th-19th centuries from the collections of Russian museums*. Moscow: Radunitsa.
- [11] Nikitenko, N. (2007). The main iconostasis of Sophia of Kyiv as a historical and cultural phenomenon. *Sights of Ukraine*, 1, 22-46.
- [12] Nikitenko, N.M. (2000). Hetman Mazepa is the patron saint of Sophia of Kyiv. *Scientific Notes of NaUKMA*, 18, 40-44.
- [13] Olyanina, S. (2012). *Iconostasis of the Church of the Annunciation of St. Michael's Cathedral of the Vydubychi Monastery*. Kyiv: NKPIKZ.
- [14] Oparina, T.A. (2003). *The number 1666 in Russian literature of the middle – third quarter of the 17th century*. Retrieved from <http://starajavera.narod.ru/oparina1666.html>.
- [15] Pavlutsky, G. (1911). *Stone church architecture in Ukraine. History of Russian art*. Moscow: I. Knebel.
- [16] Ryzhova, O.O. (2020). *Iconography in the Artistic Culture of Kyiv of the Late XVII-XVIII Centuries*. Kyiv: VPC “Kyiv University”.
- [17] Shcherbyna, V.I. (1926). *The main buildings of the Pechersk Lavra. New Studies on the History of Kyiv*. Kyiv: UAS.
- [18] Sitkareva, O.V. (2000). *Assumption cathedral of the Kiev-Pechersk lavra: To the history of architectural and archaeological research and reconstruction project*. Kyiv: Holy Dormition Kyiv-Pechersk Lavra.
- [19] Sitkareva, O.V. (2006). *Formation of the architectural ensemble of the Kiev-Pechersk Lavra of the XVII-XX centuries*. Kyiv: Musical Ukraine.
- [20] Sofonovich, Th. (2002). *Presentation of the Holy Church*. Kyiv: KM Academy.
- [21] The “Negatives” fund of the National Sanctuary Complex “Sophia of Kyiv”. (n.d.). Retrieved from <https://st-sophia.org.ua/uk/golovna/>.
- [22] Ulyanovsk, V. (2009). *Vydubitsky monastery of the miracle of the Archangel Michael. History in faces, monuments of architecture and church art*. Kyiv: Publishing House “Museum of the Sheremetievs”.
- [23] Zakharchenko, M.M. (1888). *Kyiv now and before*. Kyiv: S.V. Kulzhenko.

Світлана Валеріївна Оляніна

Національний технічний університет України «Київський політехнічний інститут імені Ігоря Сікорського»
03056, просп. Перемоги, 37, м. Київ, Україна

Український бароковий іконостас і літургичне структурування монастирського простору

Анотація. Барокові іконостаси України з тематичними іконографіями неодноразово потрапляли в поле зору дослідників. Йдеться про іконостаси, які не містили композицію Деїсус та інші зображення, необхідні для цілорічного циклу богослужінь. Замість традиційного комплексу ікон, такі іконостаси містили зображення, що розгорнуто розкривали тему посвяти вітваря. Збережені пам'ятки досить докладно описані, однак мотиви і смисли запровадження таких програм досі не отримали переконливого пояснення. В статті пропонується новий погляд на причини появи та символічне значення тематичних іконографічних програм українських іконостасів доби Бароко. Сенс запровадження редагованих іконографічних програм реконструюється за допомоги ієротопічного методу. Його застосування виявило, що розробка тематичних іконографій спиралася на просторову іконографічну концепцію в якій взаємодіяли програми декількох іконостасів. Дослідження показало, що тематичні іконографії були поширені в іконостасах бокових вітварів, тоді як головний іконостас містив увесь необхідний комплекс зображень, включно з композицією Деїсус. Встановлено, що запровадження тематичної іконографії для головного іконостаса було можливим лише для монастирського храму, який в такому випадку осмислювався як боковий вітвар відносно центрального іконостаса соборного храму монастиря. У цій ретельно продуманій системі зображень, іконні комплекси іконостасів бокових вітварів та інших монастирських храмів взаємодіяли з іконографічною програмою іконостаса головного вітваря в реальному просторі. Реалізація такого проекту розширювала літургійний простір головного храму, охоплюючи монастирський комплекс. Водночас на монастир переносилися символічні смисли, пов'язані з образом храму в християнській традиції. Запропонована реконструкція пояснює відсутність практики створення тематичних іконографій для іконостасів головних вітварів у парафіяльних храмах

Ключові слова: іконографічна програма, тематична іконографія, боковий вітвар, система ікон