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**EMOTIONAL, EXPRESSIVE
AND STYLISTIC FEATURES
OF THE CANONICAL SACRED
PAINTING OF RUS-UKRAINE
OF THE 13th TO THE 14th CENTURY**

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The article purpose is to analyse the state of scientific learning of the canon of the Ukrainian and foreign studies of art; to find out the emotional, expressive and pictorial style features in the canonical sacred painting of Rus-Ukraine of the 13th to the 14th century. The research methodology is to combine the analytical review and analysis and methods of cognition (to provide an objective analysis of research literature and primary sources that reflect the main trends in the development and functioning of the iconographic canon); sociocultural methodology (the ancient sacred Ukrainian art as a component of the Christian paintings of the Kyivan Church tradition was researched); the sociocultural approach (to determine the unity of the Eastern Christian aesthetic principles); historical method (to review the historical stages of formation and transformation of the iconographic canon); phenomenological method (to learn the importance of sacred art). The scientific novelty of the article lies in the fact that in the Ukrainian Art Studies for the first time there is a study on the subject of the iconographic canon as an important artistic principle of national iconography; the state of the scientific conception of the canon has been analysed; the emotional, expressive and pictorial style features in the canonical sacred painting of Rus-Ukraine of the 13th-14th centuries were discussed. Conclusions. We have identified the role of the canon in the art system of ecclesiastical art, its influence on art perception; the principles of the relationship between the canon and sacred art, etc. The study clearly shows that during the process of the historical development of ecclesiastical art the iconographic canon was being gradually destroyed (modified) on the territory of Rus-Ukraine. It is stated that isographic canon was a moving spirit mostly for a little-known gifted icon-painters of the past.

Keywords: canon; icon; icon-painting canon; iconographic principles; art; art studies

Introduction

In the realities of our time, the iconographic canon is of particular interest among the art historical circles. Ukrainian sacred art has passed a complex evolutionary process from its beginnings to the present. The iconographic canon has undergone certain historical and religious and artistic modifications. However, despite different historical and political conditions, Ukrainian art preserved its canonicity and affiliation with the Byzantine spiritual and aesthetic areola. The ascertainment of the features of Ukrainian sacred art, especially the genre and style evolution of the iconographic canon as an integral part of the national culture of Ukraine, is an urgent task of contemporary art history, theology and culture studies.

The interest in the icon theology and sacred art on Ukrainian territory dates back to the late 19th and early 20th centuries. Considerable work in the cultural, national, and theological and artistic determination of the identification of the ancient sacred art of Ukraine was made by some Soviet and later Ukrainian researchers.

First of all, the intellectual groundwork in the field of cultural studies, theology and art history of the first iconographic canon researchers, including S. Avierintsev, V. Bychkov, O. Losiev, Yu. Lotman, D. Uhrynovych, are worth to be noted. In the Soviet scientific space, the topic of canon in art was partly considered by some well-known scholars such as B. Berenstein, G. Wagner, D. Likhachev. Among Ukrainian art historians D. Antonovych, P. Biletskyi, P. Zholtovskiy, V. Melnyk, L. Miliaieva, V. Svientsitska, I. Svientsitskiy, M. Stankevych, D. Stepovyk, V. Ovsiichuk, S. Taranushenko and others worth mentioning. However, we find only cursory information about the canon in the sacred art in the works of above-mentioned cultural scientist and art historians.

A lot of publicistic and scientific works have been written about Ukrainian iconology and iconography. First of all, it is worth noting the well-grounded work on the study of the iconographic canon of old Rus art by the prominent Soviet historian and art theorist Gennadii Vagner, who managed to raise and consider the issue

about the importance of genre creation in old Rus art seriously. The art critic analyses the scantily explored problems of the extremely important theme of the beginnings of the iconographic canon (Vagner, 1974). The breadth of associations, the thorough knowledge of the monuments of iconographic tradition enables the author of many monographs to cover the origins of genres and styles in Ukrainian canonical iconography versatile (Vagner, 1987).

The significant contribution to the study of icon painting tradition in Eastern Europe was made by the well-known Russian art historian of the USSR Viktor Lazarev, who is an author of numerous articles and monographs on European, Byzantine and old Rus art. In his scientific works, the scholar reveals the essence of the iconographic canon on specific historical and artistic examples (Lazarev, 1971).

Among the well-known scholars of the present time, it is worth mentioning Antonis Firigos, a prominent Greek philosopher and patrist (researcher of life, activity and art of the church fathers). The scholar with a corresponding competence, which comes, in particular, from the knowledge of the original texts, provides the fundamental principles of Byzantine aesthetics, on which the entire medieval icon-painting canon is built (Firigos, 2017). Also the works of V. Bychkov, P. Zholtoivskyi, A. Zhaboriuk, H. Kordis, O. Losiev, Yu. Lotman, V. Ovsichuk, M. Stankevych, D. Stepovyk represent the history of Rus-Ukrainian church canonical painting, its peculiarities and evolution.

The most recent work in the field of research by art historians A. Komarnytskyi and B. Ziatyk “Holy sites of Princely Ukraine” (2019) should be noted. In a popular scientific publication, the authors, independent of Russian thought, introduce the reader to the national relics of Princely Ukraine (Kyivan Rus), which reached our time and which form an integral vision of the sacred tradition of Kyivan Rus. The above-named art historians rethink the entire religious heritage of Rus-Ukraine (Komarnytskyi & Ziatyk, 2019). However, the question of the history of the iconographic canon in the territory of Ukraine is not covered sufficiently and needs separate research.

The scientific novelty of the article is that for the first time in Ukrainian art history the study devoted to the topic of the iconographic canon in the religious painting of Rus-Ukraine of the 18th – 19th centuries as an important artistic principle of national icon painting, which determines the practical application of the obtained results, is conducted.

Purpose of the article

The purpose of the article is to reveal the state of scientific comprehension of the canon in Ukrainian and foreign studies of art, as well as to find out emotional, expressive and pictorial stylistic features in the canonical sacred painting of Rus-Ukraine of the 13th-14th centuries.

The research methodology is to combine the methods of cognition, caused by the requirements of objective analysis of historical sources that reflect the main tendencies of the development and functioning of the iconographic canon. The use of social and cultural methodology made it possible to consider the object – the old Ukrainian sacred art – as a component of the Christian painting of the Kyivan church tradition, on which the main contemporary Ukrainian confessions of the Byzantine rite were formed. The social and cultural approach focuses the attention on the unity of the fundamental East Christian aesthetic principles. To ascertain the features of the iconographic canon in the old Ukrainian territory, some theoretical methods were used: the review and analytical analysis of scientific, historical, theological, cultural and art historical literature within the framework of the studied themes; the historical method owing to which the historical stages of the formation and transformation of the iconographic canon are considered, and also the phenomenological method for understanding the importance of sacred culture, art, and spirituality of Rus-Ukrainians in the context of art-historical manifestations of their originality and self-identification.

Main research material

The main elements of the iconographic canon in the sacred art of Rus-Ukraine.

In the proposed scientific research, to draw a line around Ukrainian lands, we use the term “Rus-Ukraine”, which, in our opinion, expresses the historical, cultural, spiritual and artistic heredity of modern Ukraine concerning Kyivan Rus (Princely Ukraine) most accurately. In this way, we tried to demonstrate the continuity of a single historical process on the ethnic territory of the Dnieper and Western Ukraine from the very beginning of the princely period, through Rus, Kingdom of Galicia-Volhynia, Lithuanian-Ruthenian State, in the Cossack Hetmanate period and to the present time. Pavlyn Svientsitskyi, a prominent Ukrainian writer, public and

cultural figure, was the first to use this term in the 19th century. Later, this phrase is found in the literary work of I. Franko, M. Hrushevsky (1991) and others.

The sacred art of Ukraine is based on the fundamental theological and artistic norms and requirements, which though are not documented in nomocanons or other collections of church canons and civil laws, but are generally recognised and regulated by the Kyivan church.

The beginnings of the Ukrainian iconographic canon should be found in the Byzantine Empire. The isographic rules helped to embody some significant theological tenets and features of the Eastern Christian worldview in the sacred art. Byzantine aesthetics preferred not a fine *pulchram* based on rationalism (approaching to the perfect harmony of the proportions of a work of art), but rather a *sublimissimam*, based on sensitive feelings elevated to the “Divine World” (Firigos, 2017, p. 2017). Therefore, the main direction of church Eastern Christian art in the territory of Rus-Ukraine was portrayal not of the surrounding (realistic) world, but the comprehension of the best artistic means of the national old painting of the transcendental world, the existence of which preaches Christian religion in the whole world. So, several dominant points that make up the artistic iconic rule can be distinguished:

1. The portrayal of supernatural beings (saints, blessed, confessors, reverend, etc.) on Ukrainian icons (for example, Jesus Christ, Blessed Virgin Mary, Apostle Paul, St. John Chrysostom, etc.) should emphasise their “divine” greatness and in any case, it is not realistic (earth) a supernatural character. The artistic *εἰκών* of the holy man in old Ukrainian icons is directed to the so-called “spiritualisation” of the appearance of the person. In this connection, the opinion of the authoritative researcher of Byzantine and old Rus icon painting V. Lazarev can be cited: “The head, as the centre of spiritual expressiveness, becomes the dominant figure, which subordinates all other parts. The body recedes into the background completely, turning into an almost weightless size, hiding behind the thinnest folds of clothing ... The same exceptional role that the torso plays in the ancient statue is played by the head in the Byzantine icon. It is precisely from the size of the head that the Byzantine master constructs the proportions of the whole figure, namely the head, more precisely – a face is of the greatest interest to him because of the possibility of expressing “some incorporeal and imaginary contemplation” in them. According to John Macropod’s opinion, a skilled artist portrays not only the body but also the soul. In the striving for maximum expression of this soul, a person receives an extremely peculiar interpretation. The staring eyes on the viewer stand out for their exaggeratedly large size, thin as if they are incorporeal, lips are devoid of sensuality, a nose is drawn in the form of the imperceptible vertical or slightly curved line, a forehead is emphasised high, and it oppresses all other parts of a face (Lazarev, 1971, pp. 34-35). Therefore, as we can see, the medieval master did not focus only on the outer world in the art, but paid great attention to the “inner world”.

2. The transcendental world, according to the conclusions and principles of Eastern Christian aesthetics, is eternal and unbreakable, so figures of evangelical plots and images of saints recognised by the Universal Church in the icons should be depicted as frozen, static. This coldness conveys the effect of deep asceticism. Medieval Rusyns, like the Romans (Byzantines), believed that entering into “divine reality” makes one calm (majestic) (Lazarev, 1971, p. 35).

3. The main purpose of the isographic canon is to comprehend the divine essence of things. Therefore, iconography conveyed space-time effects in a particular way. The flora, fauna and subject matter were represented in a new way here, in the view of the nature of things, not their *rerum* (original image).

4. The straight (linear) perspective was replaced by the reverse one.

5. Several points of view and some artistic projections were offered.

6. The sizes of the figures on the icons were not assumed by mathematical calculation, but only by religious values. Therefore, the saints are depicted under the influence of a certain “artistic hyperbole”.

7. Time in icon painting has a relative character. It demonstrates *καιρός* – “favourable moment”. Therefore, a certain saint can be depicted several times in the same composition.

8. The *pseudo-reality* (conventionality) of the whole image is singled out by a golden background. Gold in the icon “isolates” the saints from all material (portrait).

9. The *conservatism* of ancient Ukrainian ecclesiastic painting had its theological ground since icon painting did not reproduce a changeable and variable world, but only an eternal and continuous supernatural being.

The isographic canon, recommended by church priesthood at Ecumenical and Local Councils and medieval masters, was adopted by the Kyivan church along with Christianity. The iconographic rules implemented the theological tenet programme and helped to visualize the faultless statements of the Universal Church through art. The canonical iconography helped Christians to cultivate intense religious sentiment.

Thus, from the ecclesiastical and artistic point of view, the iconographic rules planted in the religious painting of Rus-Ukraine were justified, since in this way the icons “told” the basics of theology to the faithful and nourished their faith.

Style tendencies of the sacred art of Rus-Ukraine in the 18th century

The sacred art of Kyivan Rus emerged under the influence of Byzantine aesthetic thought and developed based on the direct subordination (dependence) of the artistic principle to the religious and Christian one. The dominant for such fine art was not the reflection of real (portrayed) reality, but the “approach” of man to God (θέωσις), the exaltation of man’s religious images, moods and feelings.

The successful military operation of the Mongol-Tatar army, led by Batu Khan in the autumn of 1240, left an extremely negative mark on the development of Kyivan Christianity and its art. Adopting the basic canonical performs from the Byzantine Empire, the sacred art gradually built up its “canonical line” with folk and heraldic stylistic features. Among the most famous iconographic compositions written under the impressions of established Byzantine theological and artistic canons and religious panegyric plots, the following ones can be singled out: “Borys and Hlib”, “Borys and Hlib on Horseback”, “Virgin Hodegetria of Dorogobuzh” and others.

The “*Borys and Hlib*” icon is a striking appearance of local martyrs in the iconography of the mid-13th century. Since in the Kyivan church there was no cult of the martyrdom of “their own saints”, the icon is characterised by the Gothic refinement of figures. One can trace the panegyric portraiture of the depiction of the saints: Borys and Hlib seem to oppose each other, they are diametrically opposite” (Vagner, 1974, p. 193).

The “*Borys and Hlib on Horseback*” icon dating back to the 13th century was falsely attributed to the so-called “Moscow School”, which didn’t exist at that time. The “spiritual dynamics” of the two riders are of particular interest. Hlib’s head is painted as though he is listening to his older brother. However, his eye, according to the aesthetic Byzantine feature of the canon, is directed at the viewer in order not to destroy the “prayerful dialogue”. (Vagner, 1974, p. 194).

The “*Virgin Hodegetria of Dorogobuzh*” icon is a striking example of introduction of the emotionally expressive style and genre trends into canonical iconography. Her face is full of anxiety and fear. The unknown artist managed to convey a special effect of influence on the viewer with the help of cross-oval eyes.

The sacred art kept folkloristic and heraldic style tendencies for a long time, which took root in the Ukrainian (old Rus) sacred art of that time (11th-13th centuries). It is the “artistic stability” that can be easily traced to the example of the above-listed icon painting works.

The genre and stylistic canonical structure of Ukrainian sacred art of the 14th century

The Ukrainian sacred art of the 14th century is no less multifaceted and complex in stylistic than the sacred art of the 11th-13th centuries. The iconographic art of the 14th century was very active. The genre and stylistic search for the new forms of the canonised art by official church develops from an aesthetic point of view with an emphasis on the world and man as the “Basis of the Universe”. The 14th century is a time of the real rise of the hagiographic genre in the fine arts. Except for the *hagiographic genre*, the *legendary and historical* and *personological genres* developed in the Ukrainian sacred art of that period. In the end, the combination of these genre elements gave rise to the creation of the namely hagiographic genre. The so-called *hymnography genre*, which enriches ecclesiastic art with its poetic symbolism, also penetrates the sacred art of this period (Vagner, 1987, pp. 178-182). All this could not but lead to a significant evolution of heraldic style. Ukrainian ecclesiastical art of the 14th century should be perceived as successful preparation of a new type of “iconic language”, where aesthetic, emotional, and psychological and expressive moments that affect the form and content of the isographic canon will be honoured. Just so the first manifestations on the way to the formation of the so-called special (Renaissance-Baroque) “Ukrainian style” in the national iconography lay looks like. Patent features of this style are the artistic elements of humanism and “divine philanthropy” that are present in the icons of the Kyivan tradition at the turn of the 13th-14th centuries.

For example, at the end of the 14th century, the icon of *The Mother of God “Hodegetria” of Volyn* “explains” successfully these pre-Renaissance trends. The Mother of God is supporting touchingly the Divine Child, who blesses with His right hand the whole world. Immanuel’s face has a barely noticeable emotional colour. The icon was found in Lutsk and preserved thanks to art historian H. Lohvyn and restorer M. Pertsev. Now the iconographic work of art is stored in the Museum of Ukrainian Art in Kyiv.

As before, the legendary and historical genre remained the guide for a successful narrative about Ukrainian icons canonised by the church, but now its psychologisation has largely depended on the personal genre. The active interaction of these genres in the Ukrainian sacred art at the turn of the 13th and

14th centuries became the basis for the prosperity of the already denoted the so-called hagiographic genre. The Ukrainian religious painting canonised by the official church of the 14th century impresses with its richness and diversity of Christian panegyric storytelling, the subtlety of gradations in the passing of human feelings and the lyricism of pastel colours.

Style modification of canonical art in the 14th century

The leading role of storytelling in Ukrainian art of the 13th century predetermined its definition as “theology in paint”, but at that time it performed a historical and dogmatic function and because of this it was accompanied by ceremoniality and “monumentalised” in that spirit. The Ukrainian canonical ecclesiastical art of the 14th century was noted by known psychologisation, but psychologism has only accented character. The so-called the *legendary and genre art* – the main storage for “sacred history” – remained the bearer of narrative in the national sacred art of that period. Namely, the icon became the main form of artistic and ecclesiastic expression.

The number of monuments of the “archaic” style in the first half of the 14th century was not so small, perhaps it was even very large, but the process of the birth of the new style, although it is represented by a small number of works is much more interesting.

The Ukrainian art of the 14th century represents a developed paleological line, which differs the largest deviation from the previous style. At the same time, in the Ukrainian iconography, the *Paleologan style* received a more democratic colour and expression of performance.

In the 14th century, Rus-Ukraine started to overcome very active the “artistic gap”, caused by the enslavement by the Mongol-Tatar army, which in its turn aroused great interest in progressive Byzantine, South Slavic and even Western European art. The flow of new aesthetic values was the more intense the more these values responded to the emerging and expanded properly Ukrainian aesthetic needs. One might even think that the Ukrainian state of that time understood the artistic features of the Paleologan style quite well, in its expressive and classical variants, and finally in its modification, which it received in the second half of the 14th century.

It would hardly be correct to consider that one style was preferred in Kyiv, another in Chernihiv, and the other one in Novgorod. Although there always was the competition between these leading cities in artistic terms. In Kyivan Rus, of course, the courtier, classical look of works of Constantinople could be liked more, but there were also other social strata (monastic, for example), which turned out to like less restrained, icon-painting art, which we see in the territory of Ukraine in the second half of the 14th century.

That is why, since the 14th century, we observe a marked transformation of the Paleologan style in Ukraine. The old heraldic representativism, which could be favoured in conservative circles, was contrasted with more dynamic, emotional, psychological, picturesque art, although not all works of the ascending style canonised by the national church had all these qualities equally developed. The Paleologan style of the sacred art could not be organised completely, because it was introduced by Greeks, Serbs, and Ukrainians, that is, the icon-painters of different education, local painting traditions and talent. The Paleologan style is reflected in various national schools of icon painting (Stepovyk, 2013, pp. 31-35).

In the Ukrainian sacred art of the 14th century, the *emotional and expressive style* was formed and developed very difficult in its internal contradictions. It acquired a subtle psychological gesture, colour characteristics of details, etc. Perhaps, this emotional and expressive style can be called the style of the epoch. Although it did not cover all the works of the Ukrainian sacred art of the certain time, it represented the general progressive artistic orientation of national art, accepting one or another canonical modification depending on the specific aesthetic conditions.

Regardless of whether there were features of Western European *Gothic expressionism* or *Protorenaissance neo-Hellenism* in the Ukrainian version of the Paleologan style, it actually represented the first significant breakthrough to the individualisation of sacred art and further canonical modification (Vagner, 1987, p. 183). In our opinion, the artistic individualisation also penetrated the principle of technical performance and personal skills of more than one old Ukrainian icon painter.

Conclusions

So long as one can summarise all the new features of religious canonical art at the turn of the 13th – 14th centuries, we observe the rise of the hagiographic genre in painting, the rapid development of “narrative” icons and more free interpretation of the iconographic canon in the territory of Rus-Ukraine. On the example of some icons, we see an increase in interest in the broad style of iconic painting, which

tends to be spacious and voluminous, to a colourful texture as such, to emotional expressiveness and even psychological expressiveness. With all the so-called “aesthetic spiritualisation” of the canonical Ukrainian icons, it should be acknowledged that the observable development of the Paleologan style was nothing but the beginning of the Protorenaissance. It testifies about humanitarian manifestations of art common between Eastern and Western Europe (between Catholics and Orthodox).

The genre, artistic imagery and style of the Ukrainian canonical icons of the 13th – 14th centuries are the sum of all that was created in the painting of the Kyiv Church. The marked period of the national art is characterised by an abrupt intensification of realistic tendencies and the destruction of the normative and canonical frameworks established in the language of medieval Byzantine aesthetics. At the same time, this phenomenon is observed not only in the religious painting of the 13th – 14th centuries but also in literature. In sacred art, there occurs a slow “individualisation” of characters. A person is begun to be portrayed not as an abstract representative of this or that state, but as a certain character, who acts in a clearly depicted specific social environment. The depicted icons of this period are characterised by gradual deviations from the canon, a wealth of household and geographical details, etc.

Thus, the iconographic canon was gradually destroyed (modified) in the course of the historical development of ecclesiastic art on the territory of Rus-Ukraine. Giving the masterpieces of the Ukrainian medieval painting our due, we establish the fact that the isographic canon was largely the inspiration for the little-known gifted icon painters of the past.

Prospects for further research. In conclusion, we emphasise that in modern Ukraine there grows awareness that the value of Ukrainian icons of the 13th-14th centuries is that they were not merely “clichés” or “sketches” of Byzantine iconographic works of the Paleologan period, as today they are still considered by some cultural scientists and art historians, but a distinctive spiritual and artistic phenomenon of Kyivan Rus.

We hope that this research will help to understand better the grandeur and value of the lost and preserved sacred artefacts of Ukrainian antiquity, and the emergence of new scientific publications will revive the interest of the scientific community – cultural scientists, theologians and art historians, etc. to study and preserve the primary sources of the traditions of Kyiv Christianity, art, culture and spirituality of Rus-Ukraine.

The prospects for further progress on this topic are determined by the need for the scientific solution for the issues related to the content, form and genre and stylistic features of the iconographic canon and its development in the sacred art on the territory of Ukraine.

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**ЕМОЦІЙНО-ЕКСПРЕСИВНІ
ТА СТИЛЬОВІ ОСОБЛИВОСТІ
КАНОНІЧНОГО КУЛЬТОВОГО
ЖИВОПИСУ РУСИ-УКРАЇНИ
XIII–XIV СТ.**

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Мета статті – проаналізувати стан наукового осмислення канону в українському та зарубіжному мистецтвознавстві; з'ясувати емоційні, експресивні й живописні стильові особливості в канонічному культовому живописі Русі-України XIII–XIV ст. Методологія дослідження полягає у поєднанні оглядово-аналітичного аналізу та методів пізнання (для об'єктивного аналізу наукової літератури й історичних джерел, що відображають основні тенденції розвитку та функціонування іконографічного канону); соціокультурної методології (розглянуто давнє українське культове мистецтво як складник християнського живопису Київської церковної традиції); соціокультурний підхід (для з'ясування єдності основоположних східно-християнських естетичних принципів); історичний метод (для розгляду історичних етапів становлення і трансформації іконописного канону); феноменологічний метод (для осмислення вагомості сакрального мистецтва). Наукова новизна статті полягає в тому, що в українському мистецтвознавстві вперше проводиться дослідження, присвячене темі іконографічного канону як важливому художньому принципу вітчизняного іконопису; проаналізовано стан наукового осмислення канону; з'ясовано емоційні, експресивні й живописні стильові особливості в канонічному культовому живописі Русі-України XIII–XIV ст. Висновки. З'ясовано роль канону в художній системі церковного мистецтва, його вплив на художнє сприйняття; розглянуто принципи взаємозв'язку канону з культовим мистецтвом та ін. Виявлено, що в процесі історичного розвитку церковного мистецтва іконографічний канон на теренах Русі-України поступово руйнувався (модифікувався). Констатується, що ізографічний канон був переважно натхненником для маловідомих великих іконописців минулого.

Ключові слова: канон; ікона; іконописний канон; іконописні правила; мистецтво; мистецтвознавство

**ЭМОЦИОНАЛЬНО-ЭКСПРЕССИВНЫЕ
И СТИЛЕВЫЕ ОСОБЕННОСТИ
КАНОНИЧЕСКОЙ КУЛЬТОВОЙ
ЖИВОПИСИ РУСИ-УКРАИНЫ
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Цель статьи – проанализировать состояние научного осмысления канона в украинском и зарубежном искусствоведении; выяснить эмоциональные, экспрессивные и живописные стилевые особенности в канонической культовой живописи Русі-України XIII–XIV вв. Методология исследования состоит в соединении обзорно-аналитического анализа и методов познания (для объективного анализа научной литературы и исторических источников, которые отражают основные тенденции развития и функционирования иконографического канона); соціокультурной методологии (рассмотрено древнее украинское культовое искусство как составляющую христианской живописи Киевской церковной традиции); соціокультурный подход (для выяснения единства основоположных восточно-христианских эстетических принципов); исторический метод (для рассмотрения исторических этапов становления и трансформации иконописного канона); феноменологический метод (для осмысления важности сакрального искусства). Новизна статьи состоит в том, что в украинском искусствоведении впервые проводится научное исследование, посвященное теме иконографического канона как важного художественного принципа отечественной иконописи; выяснены эмоциональные, экспрессивные и живописные стилевые особенности в канонической культовой живописи Русі-України XIII–XIV вв. Выводы. Выяснена роль канона в художественной системе церковного искусства, его влияние на художественное восприятие; рассмотрены принципы взаимосвязи канона с культовым искусством и др. Виявлено, что в процессе исторического развития церковного искусства иконографический канон на территории Русі-України постепенно разрушался (модифицировался). Констатируется, что изографический канон был преимущественно вдохновителем для малоизвестных талантливых иконописцев прошлого.

Ключевые слова: канон; икона; иконописный канон; иконописные правила; искусство; искусствоведение