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LIGHTING IN THE INTERIOR DESIGN OF RELIGIOUS BUILDINGS IN GALICIA (THE SECOND HALF OF THE 19th AND THE FIRST THIRD OF THE 20th CENTURIES)

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The purpose of the article is to analyse the typology, design features and carved decor of the wooden lamps in the interiors of the religious buildings in Galicia. The research methodology is based on the general principles of scientific work: consistency, authenticity, historicism, logic. The author of the article applies a comparative and typological method to analyse the design features of the lamps. And the methods of hermeneutics and semiotics were used to analyse ornamental and compositional systems of decoration. The scientific novelty of the work is the introduction of the unknown artefacts of church art into the scientific circulation. The author collected these data himself during his scientific expeditions to museums or directly in churches — both in Ukraine and abroad. Conclusions. The study of the design features and decor of the analysed lamps has shown that table lamps, as a rule, are smaller than candelabras (stavnyk), although sometimes according to the principle of composition, they are the same as candelabras, as, for example, the candelabra from the Kryvorivnia Church of the Nativity of the Blessed Virgin Mary. The study has confirmed that the lamps harmoniously fit into the design of the church interior, complementing the ensemble. For example, in the church in the village of Duliby or Pozdiach. In fact, the design ensembles of these religious sites are made in the same style. The author of the article provides an analysis of the image design solution and the nature of the decor of specific samples of the lamps, and argues that the development of the lamp art (as well as other elements of church equipment) occurs in two directions: imitation of historical styles in line with eclectic versions and the use of ornamental and compositional structures of traditional folk art. The features of a successful combination of these trends in the image solution of the spider chandelier from Galicia, which is kept in the collection-exposition of the National Museum in Lviv, have been demonstrated. The study has shown the original use of Hutsul folk carving traditions in the decoration of the spider chandelier from the Church of St. George in the village of Duliby, made by the famous master Vasyl Turchyniak: he used traditional geometric ornaments with ancient symbols. The significance of the

study lies in the possibility of using the processed material in the restoration of the old and construction of the new churches.

Keywords: lamps; design of religious buildings; carved decor; folk traditions

Introduction

The mass construction of new and restoration of old religious buildings is now under way. Most of them have been standing for decades and have been used for other purposes. Sometimes they were reworked, and liturgical equipment was destroyed or lost. Therefore, today it is important to study the furnishings of the church interior. Lamps are one of the important components of church furnishings, without which the church service cannot take place.

The relevance of the topic is to restore knowledge about the meaning of the furnishings of religious buildings. After all, furnishings play an important role in the liturgical service. Lamps are one of the most important components of the church interior. Despite this, there are currently no studies on the analysis of lamps. Lighting devices were mostly occasionally considered in theological publications (Katrii, 2001). The same situation is in the art studies works (Odrekhivskiy, 2006, 2020). There are no works that would analyse the role of lighting devices in liturgical use, their decorative features, and their role in the interior design. While analysing the sacral issues, researchers only mention them.

It is encouraging that culturological works about the meaning of light and lamps in the church service have appeared (Herchanivska, 2010; Zhukova, 2012). But there is not a single work that would raise art studies issues as well as sacral and cultural ones. And they should be connected with each other, because we are talking about the art related to sacral culture.

The scientific novelty of the work is the introduction of the unknown artefacts of church art into the scientific circulation. The author collected these data himself during his scientific expeditions to museums or directly in churches – both in Ukraine and abroad.

Purpose of the article

The purpose of the article is to analyse the typology, design features and carved decor of wooden lamps in the interior of the Ukrainian church on samples from Galicia in the second half of the 19th – the first third of the 20th century. After all, this period is the heyday of church construction, as well as the period of formation of the design of religious buildings. Lamps (as well as other devices) play an important role in the formation of the artistic and figurative, artistic and stylistic environment of the church.

Main research material

We consider lamps as important items for liturgical purposes. The system of lamps creates a kind of illumination of the church, which plays an important role in the liturgical service. The use of light during worship has a symbolic

meaning. Worship services never take place without lamps (Katrii, 2001), even if there seems to be enough daylight in the church premises. The meaning of the symbolism of light was studied by the culturologist N. Zhukova (2012), who in particular noted that "... light is a symbol of consciousness, the heavenly light contains both essence and life" (p. 54).

Researchers pay attention to the importance of light in the interpretation of a sacral painting. In particular, the well-known culturologist P. Herchanivska (2010) states: "Not only time and local traditions, but also the confessional factor introduced variations in Christian symbolism. This variability is observed, in particular, in the materialization of the symbol of light as a symbolic expression of Christ... in the Orthodox tradition, its bearer is gold (a golden background of the icons, halos around the heads of saints), the Catholic West implements this theological idea in a stained-glass window through which sunlight pours" (p. 94).

Metal lamps predominate in the church interior of the 19th – early 20th centuries, while the wooden ones were much less frequent. The lamps made of wood, according to their shape and functional purpose, can be divided into three main groups: spider lamps, candelabras (stavnyk) and table lamps.

According to the image design solution and the nature of the decor, the development of the art of lamps, along with the other elements of the church furnishings, can be divided into two directions: 1) imitation of historical styles in line with eclectic versions; 2) with the use of ornamental and composition-al structures of folk art traditions. In the case when a combination of these directions is observed in the decoration of the carving of one lamp, we study which features predominate and determine their belonging to a certain group. For various reasons, there has been little research on the typology of carved church objects, as well as a number of other issues. However, the study of these subjects is an extremely important issue, since they significantly affect the creation of the image of the church interior as a whole.

It is worth noting that the perception of the image of a particular church object, in addition to design features, is significantly influenced by the carved decor. Therefore, its study is important for understanding the harmony of the interior of church buildings. Unfortunately, this issue has been neglected. The carved decor of objects of the church interior in Galicia during the second half of the 19th – the 30s of the 20th century, unlike, for example, painting, remained largely out of the attention of researchers.

Spider lamps are part of the fixed composition of the interior. Such a lamp symbolizes the sky and, therefore, logically, is hung in the middle of the church (Katrii, 2001). An example of such a lamp is the spider chandelier, which is kept in the collection-exposition of the National Museum in Lviv (Inv. No. D 383/13377). Structurally, it consists of a vertical chiseled rod, from which curvilinear candlesticks with an S-shaped pattern extend sideways (Fig. 1).

The lowest part of each candlestick is decorated with pendants. The upper part is decorated with curls, the silhouette of which resembles the Cyrillic letter "C". The last of these elements is quite common in the iconostasis carving of Galicia. For example, some decorative elements of the iconostasis and icon cases of the Church of the Nativity of the Blessed Virgin in Drohobych (and

others). A rocaille element is woven into the decor of some candelabras. The lower part of the rod and candlesticks of the middle tier are decorated with mascarons, which together with rocaille elements emphasizes the eclecticism of the carved design of the spider chandelier. Pendants (the most common in the decor of Hutsul masters) add to the general artistic design features of folk art. Thus, this lamp combines the elements of imitation of historical styles and Ukrainian folk trends.



Figure 1. A wooden lamp from Galicia. National Museum in Lviv. Inv. № D 383/13377.

The decoration of the spider chandelier from the Church of St. George in the village of Duliby (Stryiskyi district, Lviv region, the 1920s) demonstrates the original use of Hutsul folk carving traditions. The authorship belongs to the outstanding master of carving Vasyl Turchyniuk. The chandelier has built-in models of 16 small churches, none of which is repeated. Each has its own silhouette and original carving design (fig. 2).

From below, one can clearly see the domes of these chapels, decorated each time with a different ornament: the “ladder” (parallel lines), the “ilchaste pysmo” (“checked”), etc. The crosses that crown the domes of chapels are also varied in silhouette and decor. They protrude sharply upwards, and are effectively seen from below, creating a harmonious ensemble with a serrated (of triangles) decoration of the stand, on which the lamps of the chandelier and models of chapels are placed.

The elements of the ornament can be seen clearly, introducing trends of the then popular symbolism of different eras. The Duliby lamp harmoniously

fits into the interior of the church, designed in the Ukrainian style, successfully creating an accent. After all, the carved decor of the supporting structures of the iconostasis, altar chair and many other components of the interior of the church is made by using geometric ornaments of Hutsul flat carving.



Figure 2. A wooden spider lamp in the interior ensemble of the Church of St. George, the 1920s, Duliby village. Author Vasyl Turchyniuk

A typical wooden horos is a lamp from the church of the village of Pozdiach (today — the territory of the Republic of Poland, the Museum of Folk Architecture, Sanok). It has the form of a hoop with attached wooden brackets, and every bracket, in its turn, has a candle holder. Each bracket is made in the form of a slotted bizarre acanthus leaf, which can be regarded as an element of eclecticism (fig. 3).

There are traces of the peculiar trends of both old Byzantine and Romanesque styles with baroque swirls. It is worth noting that in a similar vein of imitation of historical styles, all other components of the interior of the church are designed.

Another group of lamps is candelabras — stavnyk. They are usually represented by one-, two-, three- and seven-candlestick holder. One candle symbolizes the one God in the Trinity, two — the two natures of Jesus Christ, three — the Holy Trinity, seven — the seven gifts of the Holy Spirit (Katrii, 2001). Initially, during the Holy Liturgy, candelabras were placed near the throne or behind the throne. From the 12th century, they were placed on the throne (Katrii, 2001). The seven-frame candle holder can be placed behind the throne (Katrii, 2001). The candle itself is an iconic symbol in theology and the divine liturgy. “The candle symbolizes the channel of communication with God, the cosmos, and other worlds, defining the meeting point of the earthly and otherworldly, the candle is a symbol of the flow of human life” (Zhukova, 2012, p. 54). That is why

the place of the candelabra is so important in liturgical use, and candelabras — lamps are placed in the most important and visible places.



Figure 3. Wooden lamp from the church of St. Basil the Great, Pozdiach village, Poland. Museum of Folk Architecture, Sanok, Poland.

The three-candlestick holder from the Church of the Nativity of the Blessed Virgin Mary (1719) in the village of Kryvorivnia (Verkhovynskyi district, Ivano-Frankivsk region) is an example of carved decor, where the features of folk art can be clearly seen (fig. 4).



Figure 4. Candlestick from the Church of the Nativity of the Blessed Virgin, Kryvorivnia village, Verkhovynskyi district, Ivano-Frankivsk region

The base of the candelabra is a chiseled stem with a four-pointed branching. Approximately 4/5 of the upper part of the candelabra is occupied by tripling, which consists of two rocailles in the lower base, arranged vertically with the letter “C” outwards and on the same scale — a twisted stylized stem and gilded leaf, which are complemented by green shamrock and red flower heads. The latter flanked the candelabra and decorated it in the upper part, and above them there are two eight-petalled polychrome heads of flowers-stars, which resemble the Ukrainian eight-pointed star with which people go caroling. Each petal has the form of a polychrome shamrock. Thus, the Kryvorivnia candelabra is a classic example of the dominance of the features of Ukrainian folk art in the decoration of church luminaires. And although the interior of the Kryvorivnia church is designed mainly with imitation of historical styles, the lighting device-candelabra introduces an element of the Ukrainian national style, becoming a successful colouristic accent.

A six-candlestick holder (the seventh is missing) from the Church of the Assumption of the Blessed Virgin (1901) from the village of Slavske deserves a separate analysis. This candelabra is interesting because its body represents a wooden figure of an angel with outstretched arms, which support metal branches on three candles on each side. Each branch resembles the stem of a plant with the small twisted leaves extended to the side. There is an original combination of wood and metal. Candelabra is structurally designed in the style of the decoration of the church interior.

Another interesting candle holder with the use of figurative plastic is a small table candlestick from the village of Zhdynia (Lemkivshchyna, today — Gorlice County of Lesser Poland Voivodeship, the Republic of Poland. Sanok Historical Museum. Inv. No. 176), Polish museum workers date it to the 19th century). This candlestick is small in size and apparently did not stand on the floor during the service, like candelabras, and from the 12th century — on the tetrapod, thrones, on both sides of the icon cases, etc. The base of this candlestick is the figure of a flesh-coloured angel with gilded wings, who got down on his left knee. He holds a stand on which a candle is attached. One could trace the influence of Baroque and Rococo styles in the plastic interpretation of the nude figure. Actually, other components of the interior of this church were designed in this way (Odrekhivskyi, 1998).

Conclusions

The study of the design features and decor of the analysed lamps has shown that table lamps, as a rule, are smaller than candelabras (stavnyk), although sometimes according to the principle of composition, they are the same as candelabras, as, for example, the candelabra from the Kryvorivnia Church of the Nativity of the Blessed Virgin Mary. There are many table lamps in the interior of the church, the decor of which resembles the above-analysed candelabra. A great number of lamps harmoniously fit into the design of the church interior, complementing the ensemble, as, for example, in the church in the village of Duliby or Pozdiach. In fact, the design ensembles of these religious sites are made in the same style.

The study of the unity of the interior design style on the example of modern church buildings and related features of the decor of lighting devices are the prospects of further research. It is worth studying the experience of the unity of the design ensemble solution as a whole and implementing it in modern practices.

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ОСВІТЛЕННЯ В ДИЗАЙНІ ІНТЕР'ЄРІВ КУЛЬТОВИХ СПОРУД ГАЛИЧИНИ (ДРУГА ПОЛОВИНА ХІХ – ПЕРША ТРЕТИНА ХХ СТОЛІТТЯ)

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Мета дослідження — проаналізувати типологію, конструктивні особливості та різьблений декор дерев'яних світильників у інтер'єрах культових споруд Галичини. Методологія дослідження ґрунтується на загальних принципах наукової роботи: системності, достовірності, історизму, логічності. Для аналізу конструктивних

особливостей світильників застосовується порівняльно-типологічний метод. Під час аналізу орнаментально-композиційних систем декору — методи герменевтики та семіотики. Новизна роботи полягає в залученні до наукового обігу невідомих артефактів церковного мистецтва, дані про які зібрані автором особисто під час наукових експедицій у музеях чи на польових теренах, безпосередньо у церквах — як в Україні, так і за кордоном. Висновки. Дослідження конструктивних особливостей та декору проаналізованих світильників засвідчило, що настільні світильники, як правило, менших розмірів, ніж ставники, хоч інколи за принципом композиції виробу — однакові з ними, як, наприклад, ставник з криворівнянської церкви Різдва Пресвятої Богородиці. Підтверджено, що світильники гармонійно вписуються у дизайн церковного інтер'єру, доповнюючи ансамбль. Наприклад, у церкві в Дулібах чи Поздяхі. Власне, дизайнерські ансамблі цих культових об'єктів виконані у єдиному стилі. Проаналізовано образне конструктивне вирішення та характер декору конкретних зразків світильників, на підставі чого можна стверджувати, що розвиток мистецтва світильників (як й інших елементів церковного обладнання) відбувається у двох напрямках: наслідування історичних стилів в руслі еkleктичних версій та застосування орнаментально-композиційних структур традиційного народного мистецтва. Продемонстровано особливості вдалого поєднання цих напрямів у образному вирішенні люстри-павука із Галичини, що зберігається у колекції-експозиції Національного музею у Львові. Засвідчено оригінальне використання традицій гуцульського народного різьблення у декорі люстри-павука із церкви Св. Юрія с. Дуліби, виготовленого знаменитим майстром Василем Турчиняком: ним застосовані традиційні геометричні орнаменти із стародавньою символікою. Значимість дослідження полягає у можливості використання опрацьованого матеріалу при реставрації старих та будівництві нових храмів.

Ключові слова: світильники; дизайн культових споруд; різьблений декор; народні традиції

ОСВЕЩЕНИЕ В ДИЗАЙНЕ ИНТЕРЬЕРОВ КУЛЬТОВЫХ СООРУЖЕНИЙ В ГАЛИЦИИ (ВТОРАЯ ПОЛОВИНА XIX – ПЕРВАЯ ТРЕТЬ XX ВЕКА)

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Цель исследования — проанализировать типологию, конструктивные особенности и резной декор деревянных светильников в интерьере украинской церкви на образцах из Галиции. Методология исследования основывается на общих принципах научной работы: системности, достоверности, историзме, логичности. Для анализа конструктивных особенностей светильников применяется сравнительно-типологический метод. Во время анализа орнаментально-композиционных систем декора — методы герменевтики и семиотики. Новизна работы заключается во введении

в научный оборот неизвестных артефактов церковного искусства, данные о которых собраны автором в ходе научных экспедиций в музеях или полевых исследований, непосредственно в церквях — как в Украине, так и за рубежом. Выводы. Исследования конструктивных особенностей и декора проанализированных светильников свидетельствует, что настенные светильники, как правило, меньших размеров, чем ставники, хотя иногда, по принципу композиции изделия — одинаковы с ними, как например, ставник из криворивнянской церкви Рождества Пресвятой Богородицы. Подтверждено, что светильники гармонично вписываются в дизайн церковного интерьера, дополняя ансамбль, например, в церкви в Дулибах или Поздяче. Собственно, дизайнерские ансамбли этих культовых объектов выполнены в едином стиле. Проанализировано образно-конструктивное решение и характер декора конкретных образцов светильников, на основании чего можно утверждать, что развитие искусства светильников, (как и других элементов церковной утвари) происходит в двух направлениях: наследование исторических стилей в русле эклектических версий и использование орнаментально-композиционных структур традиционного народного искусства. Продемонстрированы особенности удачного сочетания этих направлений в образном решении люстры-паука из Галиции, которая хранится в коллекции-экспозиции Национального музея во Львове. Засвидетельствовано оригинальное использование традиций гуцульской народной резьбы в декоре люстры-паука из церкви Св. Юрия с. Дулибы, изготовленного знаменитым мастером Василием Турчиняком: им использованы традиционные геометрические орнаменты с древней символикой. Значимость исследования состоит в возможности использования его материалов при реставрации старых и строительстве новых храмов.

Ключевые слова: светильники; дизайн культовых сооружений; резной декор; народные традиции