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DIVINE PRINCIPLE AS A SOURCE OF ORGANIZATION OF THE SACRUM OF THE TEMPLES OF THE DOMINICAN ORDER OF THE 16th—19th IN UKRAINE

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The article is a part of consideration of the problem the artistic output of the Dominican order and fills certain lacunae in the history of Ukrainian sacred art. This is an attempt to highlight the metaphorical principles and dimensions that served as the primary source of inspiration during the creation of objects of architecture, sculpture, painting, and decorative and applied arts of the order. The authors, relying on archival materials, analyze the influence of the Divine nature and the Dominican charism on the organization of the external appearance and internal space of the temples of the law, specific examples are given, and information from a significant number of monastic centers in the lands of Ukraine is mentioned and compared.

Keywords: Divine nature, Dominican Order, works of art, metaphors, Ukrainian sacred art, architecture.

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БОЖЕСТВЕННЕ НАЧАЛО ЯК ДЖЕРЕЛО ОРГАНІЗАЦІЇ САКРУМУ ХРАМІВ ДОМІНІКАНСЬКОГО ОРДЕНА XVI—XIX СТОЛІТЬ В УКРАЇНІ

Стаття є складовою проблеми розгляду мистецького до-
робку домініканського ордену і заповнює певні лакуни в іс-
торії українського сакрального мистецтва. Це спроба висвіт-
лення метафоричних засад і вимірів, які були першоджере-
лом натхнення під час створення об'єктів зодчества, скульп-
тури, живопису та декоративно-прикладного мистецтва
ордену. У статті йдеться про загальні та особливі семантичні
ознаки, притаманні духовності братів-проповідників, їх від-
мінність або інкорпорацію з існуючими храмами інших римо-
католицьких орденів. Автори, спираючись на архівні матері-
али, аналізують впливи Божественної природи і домінікан-
ського харизмату на організацію зовнішнього вигляду та
внутрішнього простору храмів закону, наводяться конкретні
приклади, згадуються та порівнюються відомості зі значної
кількості осередків ченців на землях України.

Ключові слова: Божественна природа, домініканський
орден, твори мистецтва, метафорика, українське сакральне
мистецтво, архітектура.

Introduction. In a situation of significant gaps in the coverage of the cultural heritage of Catholic orders in Ukraine, there was a need for a deeper understanding, accumulation, systematization of material, scientific understanding of the artistic heritage of the Dominican preacher brothers (*fratrum praedicatorum*), one of the most widespread religious congregations in Europe, including on the Ukrainian lands of the 16th—19th centuries (fig. 1). This article aims to study the Divine principle in the creation of Dominican temples on the territory of Ukraine of this particular period. Publications of this nature in relation to a particular monastic order are practically impossible to find in scientific articles of domestic scientists; they are rarely found among foreign authors.

The activities of the Order require close attention because it was an active support and guide of the spiritual and cultural, intellectual, artistic, philosophical concepts and ideas. Penetration into the spiritual foundations of material phenomena and things is a fundamentally new aspect of considering the problem of the sacred heritage on Ukrainian lands.

The general provisions of the symbolism of art of past centuries, the characteristic methods and features of the sacred artistic heritage are analyzed in their works by the English researcher of the history and philosophy of cul-



Fig. 1. Neo-Gothic Dominican Church of St. Stanislav in Chortkiv (1910), architect Jan Sas Zubrytskyi. Photo by M. Mylavtskyi OP

ture Titus Burckhardt [1] and the French scientist Rene Guenon [2]. Domestic theorists Yatsiv [3] and Krivoruchko [4] considered the display of theological essence of light in the architecture of the Ukrainian Church and trends of contemporary religious architecture in Ukraine. Noteworthy searches for a semantic interpretation of the sacred space of Catholic churches in the world, the implementation of the ideas of the New Church can be found in the publications of Shchensny Skibinsky [5]. The formation of the space, or wider — creating the space — the task sacral construction architect, which begins with world-view plane, and sensitivity («praxis») is flush with the ontology («theory») sacred. The architecture of the temple is the embodiment of a certain model of the attitude, world perception, world outlook, worldview of the universe. Forms and styles are architectural expressions, signs, and symbols of these incarnations.

The conceptual system of creative thinking of the creator of an architectural structure and its content is basically metaphorical. In the works of the architects originally manifested signs and features of human thinking, perception, vision and understanding of space, matter, time.

Presenting main material. The temples of each region of Ukraine were distinguished by their characteristic architectural features: the dominant majority of Dominican buildings on the lands of the Right-Bank Ukraine are halls (one space, without a transept and chapels); in Bratslavshchina and Volhynia, the structure of the basilica prevails, mainly of three-aisled architectonics; Galicia is also characterized mainly by hall structures; buildings of a centric shape (Lviv, Ternopil, Lyubar) and pseudo-basilica (Kamianets-Podilskyi) are rarely observed.

Often Dominican churches can observe the difference between stone or brick arch over the elongated plane wood chorus and vaults over the naves. We observe such a dissimilarity in the churches of monks in Sokolets [6, arc. 264], Sharivka [6, arc. 282], Ovruch [7, arc. 2], Nevirkiv [8], Kamen-Kashirskyi [9] etc. The place where the faithful were held was more austere in comparison with the exquisitely refined vault of the main altar. This comparison Rikvert wrote that the most important thing, we are familiar with the appropriate form of the consecrated place, a sacred tree, and sacred stone, collected in one place, the world in miniature that grows and dies, coupled with the fact that a permanent and indestructible [10, p. 51; 5, p. 23]. Dominican buildings were no exception, as they constantly repeating the idea of an anthropologi-

cal interpretation of architecture, the analogy between the church and the body of Christ, the idea of spiritual unity of the universe, the synthesis of the supernatural and the material beginnings. By focusing on the Divine principle, the Church acquires an anthropological dimension. The main nave was the body, and the altar was the soul. Some medieval liturgists compare the plan of the cathedral with the figure of a crucified: its head corresponds to an apse with an axis to the East, outstretched arms are directed to the transept, the torso and legs rest in the nave, and the heart and head are placed in the main altar. Durand from Man states that the material architectonics of the church correspond to the human body in its components. According to St. Augustine, Solomon created the temple as an image of the Church and the Body of Christ. According to Theodorite, the Temple of Solomon is the prototype of all the churches built in the world [1, p. 57].

Another conclusion arises regarding the placement of the Heart of Christ. If His head is in the main altar, then the Heart should be in the place closest to the presbytery, exactly where the believers are usually located. This assumption does not contradict the truths of the Christian faith, Jesus always keeps the faithful in his Heart, and that all believers are members of the mystical Body of Christ and are the true Church. In this case, the deliberate violations by the architects of ancient churches of the symmetry of the main altar, which resembles the bowed head of Jesus on the cross (Cathedral and Dominican churches in Kamianets-Podolsk), become understandable. On the non-randomness of the location of the main altar shows that all violations of their rhythmic proportions indicated that Jesus' head at the time of death fell to the left. In accordance with the idea of the builders, the left-sided asymmetry, reminiscent of the bowed head of Christ, could be traced both outside and in the interior (fig. 2). For example, the faceted presbytery of the church in Rohatyn [11, p. 205] has a strong inclination to the left, which can be read not only inside, but also outside the church and is clearly manifested in the plan drawing. Left-sided asymmetry is observed in the location of the buttresses of the presbytery on the plan of the old church in Ostrog. In the Chartoryski church, all buildings surrounding the presbytery have a left-side slope and placement [12, p. 266]. A slight asymmetry in the arrangement of the windows of the main altar is observed in the buildings of the Chernograd church. Each cross containing the Crucifixion confirms the fall of the head of the deceased Christ to the



Fig. 2. Left-side asymmetry of the apse of the main altar (shift of pilasters with capitals to the left) in the Kamienets-Podilskyi church of St. Nicholas. Photo by the authors

left. It can be confidently asserted that such a deep idea of identifying the architectonics of a sacred structure with the body of Christ can be traced only in older churches (XVI — early XVII), and even then, not in all. Later buildings are represented by a symmetrical presbytery, which may be the result of reconstruction and, at the same time, may have other reasons.

The presbytery and the monks that were in it reflected everything spiritual (sacrum), believers belonged to the material world and had to be in another, more grounded space (profanum). The first prayed (oratores), the other worked for them (laboratores). Among the Benedictines and Cistercians, the monastery church served only to monks; separate temples were built for the faithful. In the Mendikant churches (mendicant orders), believers received a worthy correspondence to their ecclesiological status, an architectonically established place of residence [5, p. 25]. Thus, the discrepancy between the vaults of the presbytery and the naves, arranged in different ways in the church, becomes quite understandable and acts as one of the means of distinguishing and realizing the idea of the New Church. This idea was introduced through the Mendikant congregations and spread primarily in the architecture of urban sacral buildings [5, p. 27].

All content of the sacred space of the church, including the works of fine, decorative, and applied arts and

music, is involved in the creation of harmony and merges with the Divine Liturgy. This harmony creates a unified atmosphere necessary for the experience of the Eucharist, a deep contemplation before the union with God in Holy Communion. It Liturgy dominates and influences the nature of the objects that make up the content of temples. Here the tragedy of the Savior's Death and Resurrection unfolds. All external and internal environment of the temple compendium is intended to magnify the radiance of the Eucharistic Sacrifice. Christ-centeredness appears in the architectonics of the cruciform structure. The shape of the temples also symbolized primary matter and its transformation with the help of the sign of patience — the Cross (crucibulum), into spiritual. In the crucible of patience, primary substance suffers and dies to be reborn purified, inspired, and spiritualized.

The cruciform formation in the oldest churches (Yazlivets, Sharivka, Letichiv, etc.) almost always demonstrated spaces of a mobile nature. The nave served as a symbol of a long pilgrimage to the altar and holy places. In later (Tyvriv, Murafa, Smotrych, Sokolets, Solobkivtsi) Dominican churches, with an increase in the height of the structures, the movement of the pilgrim to the main altar is complemented by the movement upward, to heaven. A characteristic feature of the Dominican temples was the reduction of the nave and the elongation of the presbytery, which also had a symbolic character. Brothers-preachers, thanks to the constant and active proclamation of the Word of God, the sacrament of union with God during confession, through the trust of their own spiritual life and their faithful to the Mother of God, made it clear how significantly this path is shortened. This situation was reflected in the peculiarities of the organization of the sacrum in the temples of the Dominican monks: the nave became shorter; the presbytery was longer.

(Dominican monks belong to the so-called mendicants (mendicus, lat. — beggar), mendicant Catholic orders, whose spirituality had a peculiarity: they gave God a vow of poverty, restraint, asceticism, renounced possession of material values.)

Jesus Christ was identified with the invincible Sun (sol invictus), which influenced the orientation of churches. The main altar, where His head was located, was mainly oriented towards the east, towards the sunrise. Dominican churches in Sokolets, Solobkivtsi, Chartorysk, Letichiv, Sharivka, Bar, Murafa, Kamianets-Podilskyi had a similar orientation. In Volyn, only three churches —

Czartorysk, Starokonstantyniv and Kamen-Kashirskyi were located with the main altar to the east. Churches of monks in Galicia, in general, were also oriented with the main altar to the east (Bohorodchany, Belz, Mostiska, Lviv (Holy Eucharist), Podkamin, Ternopil, Chervonograd, Chernelitsa, etc. However, there were exceptions: the temples in Smotrych, Lutsk, Tulchin and Tyvriv had a southern orientation of the main altar; Dominicans in Kamianets-Podilskyi, Nevirkiv, Lyakhivtsy, Ovruch, Belz (nuns), Peremyshlyany — western, which was due to the peculiarities of the natural landscape and the nature of urban development.

The cruciform system was clearly manifested in the basilica structures of the order due to the intersection of the head nave and transept. In pseudobasilica and hall churches, a similar sound was achieved due to the side chapels, which played a transverse role of the transept (the Dominicans in Kamianets-Podilskyi, Letichiv, Sharivka, etc.).

In most of the temples of the order of preachers, the harmonious proportion of dividing the whole into unequal parts, known to architects since antiquity, was laid down, called the «golden section». The term originated thanks to Leonardo da Vinci, who illustrated the book *Divine Proportion* by the founder of descriptive geometry and the teacher of the talented Piero della Francesca — Luca Paccioli. In a book published in Venice in 1509, the harmony of the «golden» number is given symbolically. When the whole was divided into two unequal parts, the whole was identified with the Holy Spirit, the greater part is God the Father, the lesser is God the Son [13, p. 62]. It is the Trinity that underlies the harmonious beginning of all that exists, including sacred architectural structures. The proportional ratios of the length, width, and height of the temples (Murafa, Nevirkov, Tulchin, Lutsk, Chortkiv, Bohorodchany, Belz, Zoloty Potik, Lviv, Ternopil, etc.) ideally coincide with the canon, that is, the numerical values of the «golden section». The hall churches of Ovruch, Lyubar, Letichiv, Yazlivets, Sharivka, Sidoriv, Zhovkva, Peremyshlyany, Chernelitsa in some cases repeat this proportion, in others they approach it as much as possible. A slight discrepancy arises due to later minor rearrangements.

However, the basis is the initial conscious application of the light philosophy of Divine proportions and their symbolic interpretation.

The space of the church also personifies human understanding of the cosmos in small proportional dimensions,

the «microcosm» in the «macrocosm» and is a kind of prototype of the Heavenly Jerusalem. As an example of the symbolic trinity corresponding to the Holy Trinity, division into three (planes, spaces, tiers, etc.) was actively used in the construction and decoration of the interiors of the church. This is read in the process of examining the Volyn temple of the Dominicans in the town of Kozin. In the historical archive of St. Petersburg, they managed to find a drawing containing evidence of the transformation of a small Dominican temple in Kozin of the Volyn province into an Orthodox church, made in color with watercolors by the architect's assistant Popov and dated 1839. The restructuring project was carried out 7 years after the liquidation of the Dominican monastery [14]. It retains the basic features of the first basilica, which was erected in 1776 under the name of St. John the Baptist and St. Stanislaw thanks to the benefit of the Tarnowski family [15, p. 101]. The temple was built in the late Baroque style without a transept, with a south-facing main entrance flanked by two towers. The number three, dedication to the Holy Trinity, sounds in all large and small proportional divisions of the church: the main facade is three-tiered horizontally and divided into three parts vertically, the main ship of the church is divided into three naves, three pilasters flank the main entrance. Most of the architectonic structures of the Dominicans have a three-tiered and three-part division of the main facade, which is often also emphasized by dividing the volume into three naves (fig. 3).

A special place is played by the niche of the main facade, which characterizes most of the Dominican sacral buildings in Podolia. In the architecture of churches, the niche symbolizes the shape of the Holy of Holies, it is the informal and compositional center of the main facade, the place of the Epiphany, regardless of whether this or that image is presented in it, like the image of the Mother of God in the Letichiv and Murafa temples, or it does not contain a single sign, except purely architectural form. The niche image reproduces the plan of a rectangular basilica with a semicircular apsidal end [1, p. 94]. A portal with a niche is an external iconostasis, which simultaneously hides and reveals the mystery of the Holy of Holies, which characterizes the dedication (title) of the temple.

The Dominican Order is known for its special veneration of the Blessed Virgin Mary. From here one of the main features of the symbolism in the temple architecture of the Dominicans, mainly, Mary's spirituality of the

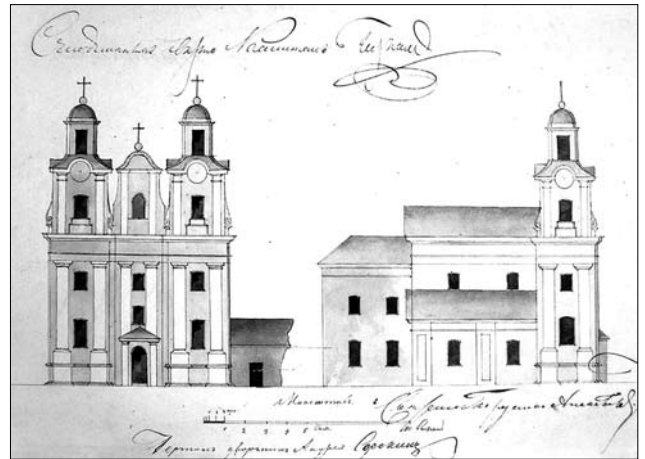


Fig. 3. The reconstruction project of the Dominican Church of St. John the Baptist and St. Stanislaw in Kozin to the Orthodox Church in 1839. Russian State Historical Archive in St. Petersburg. F. 1488. Op. 1. Reference 644

Order, which is characterized by an exceptional respect for the Mother of God, since the Virgin Mary through St. Dominica, the founder of the order, gave the prayer of the Rosary to humanity. Mary's spirituality was reflected not only in the construction of individual chapels and altars, but also in the dedication of their temples associated with the life of the Virgin and the secrets of the incarnation of the Son of God through her. In Letychiv (Dormition of the Blessed Virgin Mary), Bari (St. Anna and the Protection of the Mother of God), Sharivka (Annunciation), Kamianets Dominican women (Immaculate Conception of the Virgin Mary), Sidoriv (Blessed Virgin Mary). The territories of Volyn and Kiev oblast had six churches dedicated to the Virgin Mary: Byshiv and Targovitsya (Mother of God of the Rosary), Lutsk and Chernobyl (the Dormition of the Theotokos), Ostrog (the Blessed Virgin Mary), Yalivichi (dedication to the Blessed Virgin Mary), Starokonstantiniv (Mother of God).

Galicia was somewhat different from Podillya, Volhyn and Kiev region. Of the thirty-three churches in Galicia, only eight were dedicated to the Mother of God: Belz (nuns) — the Immaculate Conception of the Most Holy Theotokos; Bogorodchany — Visit of St. Mary of St. Elizabeth; Ezupil, Chervonograd, Yazlivets, Snyatin and Zhovkva (monks) — the Assumption of the Virgin; Podkamen — Mother of God of the Rosary.

These churches were distinguished by a light and sublime appearance, corresponding to dedication, which was achieved with the help of certain artistic and compositional means: painting the facades of buildings in white or light, delicate colors, placing Mary's symbols in ex-



Fig. 4. A dog with a torch on the portal of the Kamienets Dominican church. Photo by the authors

ternal and internal volumetric-spatial components, the arrangement of paintings depicting the Virgin, in niches above the main portal (Letichiv, Murafa). The facade of the Barsky Church is clean, graceful, and sublime, accentuated by the color scheme, white walls, and a delicate mother-of-pearl roof.

There were churches containing, along with the name of the Mother of God, one more title; for example, Busk — the Assumption of the Virgin and St. George, Zoloty Potik — the Nativity of the Virgin Mary and St. Stephen, Lyakhivtsy — the Holy Trinity, St. Peter, Paul, and the Assumption of the Virgin; Solobkivtsy — Virgin Mary and St. Joseph, etc. In other cases, temples are dedicated to the most beloved saints of the Christian church. Kamianets, Smotrych and Belz (monks) churches were named after St. Nicholas. According to the title, the imagery of the temples changed, acquiring features by which the dedication was read, the color scale became more saturated and active (Chortkiv, Kamianets-Podilskyi, etc).

The territory of Galicia had a sufficient number of churches dedicated to the Dominican saints Mostiska and Sambir — St. Catherine; Rohatyn — St. Yatsek; Ternopil — St. Vincent Ferrer. In other Ukrainian territories, only the Ovruch temple had a dedication to St. Yatsek next to the name of the Assumption of the Virgin. Two Galician churches were dedicated to the Holy Eucharist (Kolomyia, Lviv), at the same time churches in the lands of Volyn, bearing the name of God, had the title of dedication to the Holy Trinity.

At the same time, signs indicating the worship to the Madonna were also observed on the facades of temples dedicated to other saints. So, the main thing in the ensemble of the sculptural decoration of the entrance bell

tower of the church of the Dominican Fathers in Kamianets-Podilskyi is a large, full-length, three-dimensional image of the Sorrowful Mother of God with her hands clenched on her heart. The main facade of the temple in Sidorov is also crowned with a dynamic figure of the Virgin. The main facades of the Letichiv and Murafa churches contain paintings depicting the Virgin. In the overwhelming majority of interiors of churches dedicated to the Mother of God, the image of the Virgin Mary with the Child is located in the main altar (Letichiv, Chernelitsa, Kolomyia, Nevirkiv, Yalovichi, Lutsk, Lyakhivtsy, Starokonstantyniv, etc.)

A convincing previous example reveals a certain dependence of the appearance and design of the church on its title and is confirmed by the fact that the origins of sacred art lie in Christian inspiration originating from the images of Christ and the Mother of God, which in fact have a transcendental nature. The creation of the temple is based on the vital fusion of artisan (artistic) symbolism with the spiritual truths of the Christian faith. The church demanded artistic creation in order to acquire visual forms and, using crafts, got drunk with the spiritual potential that they contained.

In addition to the deep theological and philosophical sound of the organization of the sacrum of Dominican shrines, there are many symbolic components that indicated that the temple belonged to a specific Catholic congregation. On the facade of the temple of Lviv's Dominicans, on the left, at the level of the first floor, there is a high relief carved from stone, which embodies the whole essence and meaning in the activities of the fathers — on the closed book of the Gospel lies a large dog, which holds a burning torch in its mouth. The same decorative, only high-relief image of a dog with a torch, like the emblems of the Dominican monks, contains the first tier of the portal of the Kamianets-Podilskyi temple. The torch indicates the unquenchable educational and preaching activity of the order. The dog symbolizes exceptional devotion and special loyalty to God (*domini canes* — the dogs of the Lord). At the same time, the coat of arms expresses a double enigmatic of the order's purpose: to protect the church from heresy and to enlighten the world by preaching the truth [16, p. 98—100]. Legend has it that before the birth of St. Dominic, his mother had in a dream a prophetic vision of a dog with a burning torch, containing an allusion to the future preaching mission of the founder of the order (fig. 4). Often the image of

the torch could be used independently, for example, on the main facade of the Bogorodchany and Chernelit-sa churches, the Lviv's Holy Eucharist, or in the interi-or of the Kamianets temple. On the territory of the Old Town of Kamianets, they continue to find old bricks with a counter-relief imprint in the form of a dog's paw, which suggests a brick workshop that existed among the monks, although no documentary evidence could be found. The dog's paw could be a kind of seal, a signature that testi-fied to the origin and quality of the brick.

Another symbol inherent exclusively to the Dominicans is seen in the design of the external and internal space of buildings. This is the famous Dominican cross with lilies at the ends, as a symbol of purity. In the capitals of the facade and interior of the Czartorysk church, this cross is placed against the background of the banners. In the Bo-gorodchany church, the symbol of the Dominican cross is tiled on the floor. In Zhovkva it is located above the altar with the image of the Mother of God, called «Hetmanka», as well as on the vault of the main nave and in the orna-mental paintings covering the walls (fig. 5). The frescoes of the Belz temple vault also contain Dominican crosses with lilies. The black and white cross, like the clothes of the Dominicans, is present in the murals of the temple of monks in Podkamen and Peremyshlyany, its interpreta-tion in gold color is on the pulpit and the main altar of the Chortkov and Letichev churches, etc. Point of interest is the frequent use of a cross with lilies as signs of the con-secration of temples on the walls of the main naves (Cher-nelitsa, Yazlivets, and other).

Lily, as a sign of purity inherent in St. Dominic, is found not only in combination with the Dominican cross and in the images of the founder of the order. In the old-est churches of monks of the 18th and 19th centuries on the territory of Poland — Kraków, Poznań, Wrocław and others, the fleur-de-lis can be seen in the arcature friezes surrounding the facades [16, p. 95]. The reason for the appearance of similar friezes was investigated by the Pol-ish scientist A. Grzybowski [18] in the decision of the provincial chapter, which, while recommending the decora-tion of churches with this specific decor to subordi-nate monasteries, undoubtedly had to be guided by cer-tain important prerequisites. This suggests a conclusion about the importance of the metaphorical sound of this form of frieze. The scientist deciphered the motifs of the lily and the crown contained in the friezes as a symbol of the Ecclesia (Church) and added that in this case the lily



Fig. 5. The Dominican cross with lilies crowning the altar image of the Blessed Virgin Mary, called «Hetmanka» in Zhovkva. Photo from the archive of the Krakow Dominicans

could additionally mean the essence of the preaching mis-sion of the order and be an attribute of its founder, who was declared a saint in 1234. From this point of view, the semantic nature of the frieze can be stated as specifical-ly Dominican [18, p. 143]. On the territory of Ukraine, similar friezes are not found because the temples and or-ders of the first wave of foundations have not survived, as is the case in Poland. The exception is the stylized version of the motif, laid out with multi-colored tiles in the form of fish scales on a neo-Gothic church in Chortkiv.

The crown frieze can be fixed on the facade of the Belz Dominican Church. The motif of the lily in the church-es of monks in the Ukrainian lands had various varia-tions of use: from the pediment of the main facade in the form of a lily (Czartorysk), Laterna of the central dome of the Lviv Church of the Most Holy Eucharist, window frames (old buildings in Ostrog, Zoloty Potik, Chernelit-sa), paintings of walls and arches (Bohorodchany, Belz, Zhovkva, Ternopil), stucco and carvings of the main and side altars (Zoloty Potik, Peremyshlyany, Snyatin, Pod-kamin, Sidoriv, Chortkiv), in silver and gilded reliefs of salaries on altar images with images of the Virgin Mary and St. Dominic (Holy Eucharist in Lvov, Kamianets-



Fig. 6—7. Sculpture of St. Yatssek with a monstrance and a figurine of the Virgin Mary with the Baby Jesus. Lviv Church of the Holy Eucharist. Photo by M. Zharkyh

Podilskyi). In addition, the frequent use of this flower in the temple buildings of the order contained other roots. The lily was a sign and symbol of the Mother of God, who was often called the Beautiful Heavenly Lily.

Often in the churches of the Russian Dominican province one could find the symbol of St. Jatssek Odrovonzh, made in various techniques — the family coat of arms

in the form of a horseshoe (Bogorodchany, Kamianets-Podilskyi, Zhovkva, Podkamin, etc). In the Bogorodchany church, it is repeated several times in different variations, together with other symbols, for example, with a bird holding an oval object in its beak.

Sculptural, pictorial (frescoes and images) and applied art that fill the temples often tell the story of the Dominicans. As an example, consider the sculpture of the facade of the Kamianets-Podilskyi church, which illustrates an episode from the life of St. Yatssek, when, fleeing from Kiev from the persecution of the Tatars, he was forced to break away from fulfilling his priestly duties, as evidenced by his clothes, and thrown around the neck of a chair (lump and chair are dressed to receive confession from believers). Under pain of danger, St. Jacek decides to take with him and keep the monstrance with the Eucharistic Body of Jesus Christ. When he ran out of the church, he heard a voice from the side aisle «Jacek, you take your Son, but leave the Mother?» A statue of the Virgin Mary with the Baby Jesus in her arms addressed him. St. Jacek exclaimed in surprise that he would not be able to lift and carry the heavy sculpture, but in response he heard that the figure would not weigh anything. Therefore, the sculptural composition of St. Yatssek on the portal unites three figures. The saint holds in his hands a sculpture of the Mother of God, which, in turn, presses his own Child to the heart. Jesus, as a sign of complete confidence in the Savior, laid the hand of St. Yatssek on the head. In his right hand, which was not completely preserved, the saint held a monstrance with the Body of Christ (fig. 6, 7). In this story and sculptural images, there is a memory for posterity about the special cult of the Eucharist and the Mother of God inherent in St. Yatssek [19, p. 478]. Sculptures of the same content can be seen on the main facades of the Lviv churches of the Holy Eucharist and Mary Magdalene, as well as in the main altar of the Letychiv Church.

The dominant accent of the chapel of St. Dominic in the Kamianets church is the fresco painting covering the walls and vaults, «talking» about the life of monks, about the miraculous release from prison of one of the Potocki family, accomplished with the help of the founder of the order — St. Dominic, who is depicted on the vault in the sky, soaring on the clouds, surrounded by angels, helping the saint and holding symbols of the Christian faith (cross, flowers, etc.) in their hands. Four Dominicans, who are depicted standing on a balcony surrounded by

a balustrade, turn to St. Dominic with a prayer request, receiving in return the help and blessing of the patron saint of the order. The content of the fresco talks about a specific event, but, unfortunately, still unclear by scientists, and motivates for further research [20, p. 101]. Highly professional fresco paintings with scenes from the life of the Dominicans cover the walls and vaults of churches in Zoloty Potik, Belz, Ternopil, etc.

The interior space of Dominican temples was subordinate to the cruciform symbolism of architectural structures and reflected the cosmological essence of the outer shell. The nature of the interior decoration, the possibility of its frequent change and improvement, often led to a stylistic discrepancy between the appearance and the meaningful and decorative filling of the church inside. We often observe how, after a long construction of the main ship of the temple, due to a change in style or artistic direction, the interior was filled with sacred components of a more modern character (Smotrych, Bar, Kamianets-Podilskyi, Sharivka, etc.)

Dominican churches in Ukraine reflected one of the main features of the organization of the space of Catholic churches — the tiered division of the walls horizontally. This technique was consistent with man's understanding of the division of the world into heavenly, earthly, and otherworldly (underground) spheres. An example is the interior of the chapel of Christ the Savior of the Kamianets church of monks. The chapel is symbolically divided into horizontal tiers. The lower one personifies torment, torture, death of the Son of God, pain, patience of the Mother and the disciples; the middle one talks about all these events through the mouth of four Evangelists, whose images are in round medallions on sails in the space under the dome, outlined by the vine, the symbol of Christ, who is the «real vine». The fresco painting brings to our times imaginary portraits of Matthew with a book, Mark with a lion, Luke with an ox and John with an eagle. The upper tier is the heavenly triumph of the Son of Man, the Lamb of God, the bas-relief image of which is located in the center of the vault, surrounded by cartouches and relief tape volumetric elements. The wreath, located at the transition from the dome to the lantern, looks solemn and triumphant; it is presented to heaven by four angels with wings, whose images are intertwined with plant elements of the ornamental circle [21, p. 388].

The symbolism of the knocking decor of the Kamianets Dominican Church was also associated with the



Fig. 8—9. Symbolism of the burning Heart of Jesus of the Church of St. Nicholas in Kamianets-Podolskyi. Photo from the funds of the National Historical and Architectural Reserve

image of the burning heart of Jesus Christ, which has been popular among believers since the Middle Ages. It acquires special significance at the end of the 17th century with the spread of the worship of the Sacred Heart of Jesus Christ in the church, as a result of His revelation to the French nun Margaret Maria Alykok. The hearts of Jesus, which contain images of ears, lips, eyes, a crown of thorns and other symbols, are woven into ornamental rocaille compositions that crown altar images on columns in the church of monks in Kamianets-Podilskyi. There is a certain impression that the Heart of Jesus listens, sympathizes and speaks for its faithful (fig. 8, 9). Murals containing the image of the burn-

ing Heart of Jesus can be seen in the churches of Podkamin, Lviv and others.

Conclusion. Stating the above, we can conclude that the language of visual, subtext, transcendental symbols is inherent in all, without exception, the interiors of the temples of the Dominican Order on the territory of Ukraine. The divine principal acts as the most essential, valuable component of the organization of the sacred space and subordinates to itself the artistic and other components of the sacrum. It, as a median, leads the environment to the systemic harmony of the spiritual and the material, the synthesis of the divine and the earthly, filling the architectural-spatial organization of temples with the highest meaning.

The tiered partitioning of the walls corresponds to man's understanding of the division of the world into heavenly, earthly, and otherworldly (underground) spheres. As a result, it is possible to identify three interrelated directions that underlie the creation of the sacred structures of the Dominicans: cosmological, theological, and metaphysical. Each of them in the structures under consideration has the features inherent in spirituality, the charisma of the order, but, at the same time, is integrated with common Christian metaphorical roots. The first is revealed primarily in the art of building temples, their architectonics, and the organization of internal space; the second — in the sacred theme of liturgical and artistic images; the third fills everything created with spiritual, enigmatic content.

The Dominican temple is the embodiment of a specific model of the worldview of monks and the spirituality of their order, which is reflected in specific sacred buildings of the Dominicans on Ukrainian lands. Often the image of a building depended on the title, belonging of the Mother of God, on the division of the sacred space into sacrum and profanum, into those who pray (oratores), and who worked for them (laboratores), from the embodiment of the idea of anthropological and cruciform interpretation of architecture, symbolic tripartiteness in image and likeness Holy Trinity. The filling of temples with Dominican symbols reflected the preaching nature of the Mendicant congregation and is observed in most churches of the order.

This article is an attempt to touch upon the mystery of the spiritual view of the world of the creators of sacred structures, the semantic substantiation of the architectural features of a particular Catholic congrega-

tion. Undoubtedly, the issues raised require further research and analysis of factual materials related to the Divine principle — the source of the organization of the sacrum of temple architecture of the Dominican Order in Ukraine.

Abbreviations

KPGGA: Kamenets-Podolsk State City Archives, Ukraine

GAZHO: State Archives of Zhytomyr Region, Ukraine

LAIU: Archive of the Institute «Ukrzakhidproektrestavratsiya» of Lviv, Ukraine

RGIA: Russian State Historical Archives in St. Petersburg, Russia

MNK: National Museum in Krakow, Poland

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