



## Григорій Логвин з глибин

Давня кинжкова мініатюра XI—XVIII століть

Translated from the Ukrainian by Gladys Evans

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The Middle Ages has attached to theology all the other forms of ideology philosophy, politics, jurisprudence - and made them subdivisions of theology. It thereby constrained every social and political movement to take on a theological form.... The sentiments of the masses were fed with religion to the exclusion of all else; it was therefore necessary to put forward their own interests in a religious guise in order to produce an impetuous movement.

FREDERICK ENGELS

The most ancient relics of Old Russian manuscripts surviving to this day go back to the epoch of Kievan Rus, whose culture is the heritage of the Russian, Ukrainian and Byelorussian peoples. The state of Kievan Rus came into existence due to the uniting of tribes then inhabiting the expanses of Eastern Europe, and the reasons for this strong consolidation were continuous internecine strife and

a perpetual struggle against external enemies. For security against aggression from foreign lands, it was needful to strengthen the inner unity of the state. However, the fantastic notions of pagan polytheism which arose from a primitive society were incompatible with the character of a class society. A new religion was needed, to "sanctify" feudal rule and rally the different strata of the inhabitants around the Grand Prince. Christianity provided the answer, and in 988 A. D. it was officially established in Old Rus by Prince Vladimir.

"The Middle Ages has attached to theology all the other forms of ideology—philosophy, politics, jurisprudence—and made them subdivisions of theology," wrote Frederick Engels in his work "Ludwig Feuerbach and the End of Classical

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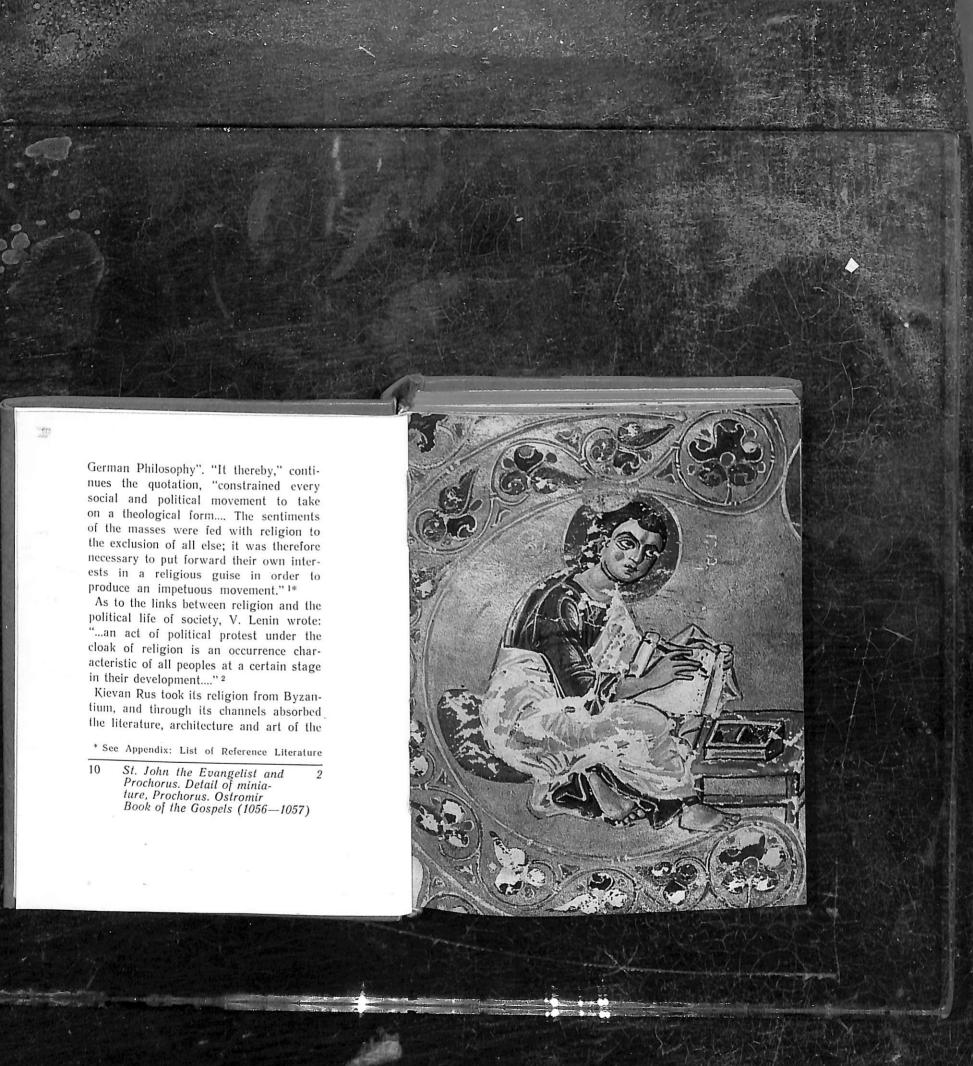
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Headpiece. Codex of Grand Prince Svyatoslav (1073)



with a "Gospel and psalter written in Russian characters", and there he met a man who "spoke that language". After this, St. Cyril "began to read and speak Russian".

In Rus, great importance was attached to enlightenment. As mentioned in the chronicle A Tale of Bygone Years, Prince Vladimir Svyatoslavich sent out for "the children of noble families to be gathered together in order to introduce them to book learning". Afterwards they became not only the first translators from Greek but also copyists and compilers of collections; still later they became chroniclers, preachers and authors. The growth of education increased under Yaroslav the Wise: he "gathered together many transcribers who translated from Greek into Slavonic. They wrote many books which were taught to the faithful". Yaroslav not only founded a royal scriptorium where books were copied and translated, but also the first library in Rus which



The initial "B" (Eng. "V").
Ostromir Book of the Gospels
(1056—1057)

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was attached to the Hagia Sophia in Kiev. "Yaroslay," reads the above mentioned chronicle, "was also fond of books and, having had a great many of them copied, he stored them in the Hagia Sophia which he had erected." According to scholars, the library contained close on 500 books. Vsevolod Yaroslavich (1030-1093), the father of Vladimir Monomachus, "sitting at home, learned five languagues, and thus received honour from other lands." Vsevolod Yaroslavich's daughter, who took the veil and became a nun in 1086 at St. Andrew's Convent in Kiev, taught young girls writing, singing, needlework, and embroidery in gold and silver threads. From ancient sources we learn that a Kiev monk, Mikita (died 1108), was accused of heresy: he read books in Latin, Greek and ancient Hebrew and neg-

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<sup>18</sup> Portrait of Prince Svyatoslav's Family. Codex of Svyatoslav (1073)



Gospels, the menaion (daily offices for the week), the octoechos or Book of Eight Tones, the Service Book and other works - there were translations from Greek, such as the Chronicle of George Hamartol, the History of the Jewish War by Josephus Flavius, the Christian Topography by Cosmas Indicopleutes, various "Lives" and tales (the Tale of Akir the Wise and those in the Alexandreis legends and stories about Alexander the Great of Macedonia), the anthologies Pchela (the Bee), Izmaragd (the Emerald), Zlatostruiy (Golden Streams), anthologies of short citations or long passages from various authors such as Plutarch, Democrates, Pythagoras, Plato, Aristotle, Socrates etc.

The presence in old manuscripts of elements of teratology (decorative motifs

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<sup>22</sup> Coronation of Yaropolk and Irene. Detail, Yaropolk. Psalter of Gertrude (1078—1087)

taken from the animal world), as well as the Romanesque style, attests to the wide connections of Old Rus with surrounding lands—in the Near East, the Caucasus and in Europe.<sup>5</sup>

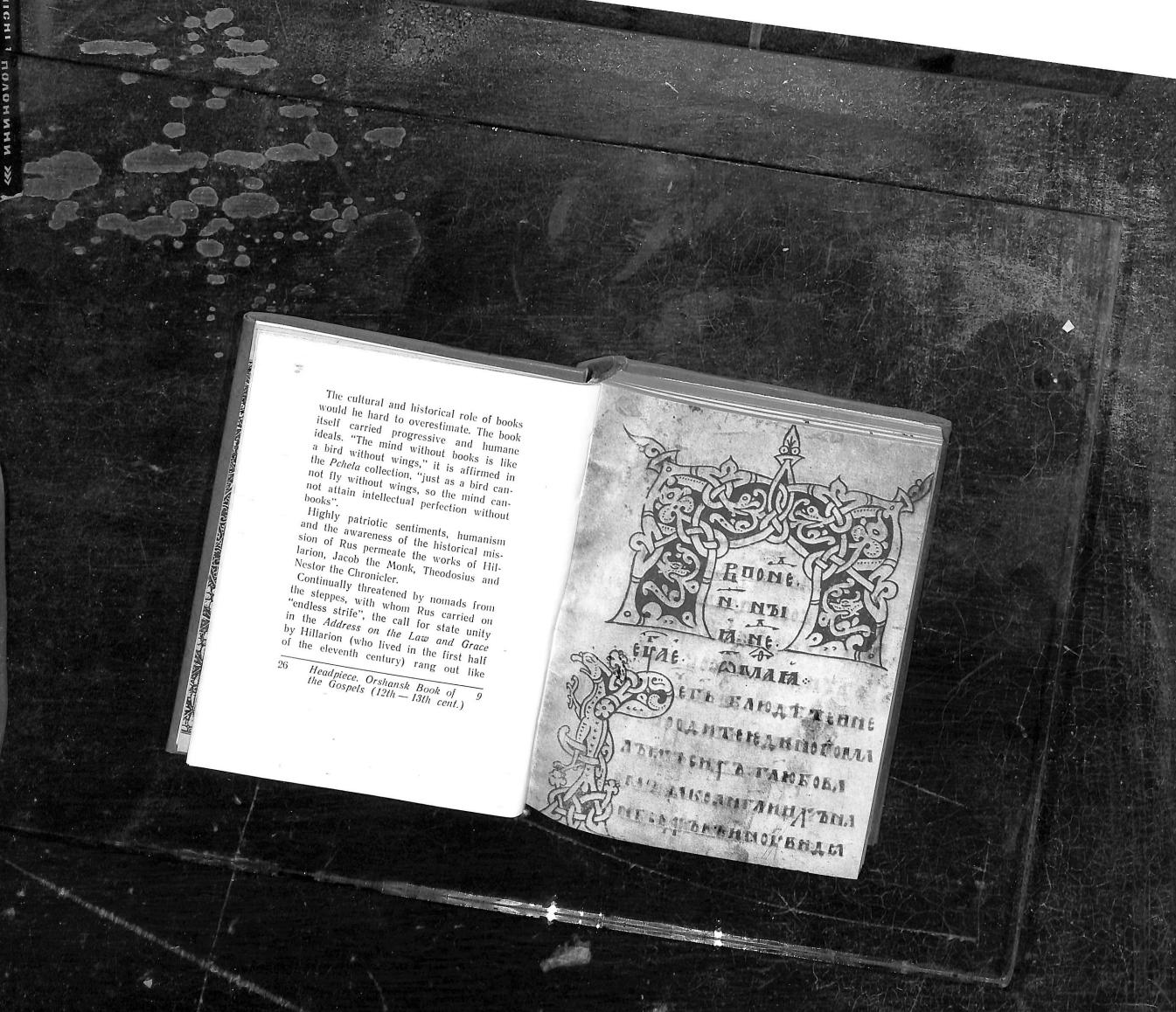
Travels for trading purposes, and war campaigns into far countries, or simply journeys or pilgrimages, involuntarily involved people in making contacts that broadened their cultural horizons, in acquiring the habit of evaluating what they saw, and thereby raised the level of art.

The same cause was served by the marriage bonds contracted by the princes with rulers of other countries. Upon marrying, the women of such noble families brought valuable dowries including works of art such as precious icons, priceless manuscripts, silver and gold vessels, and various adornments.

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24 Coronation of Yaropolk and Irene. Detail, Irene. Psalter of Gertrude (1078—1087)





a tocsin: "And so long as the world shall last, do not let them (the invaders — Tr.) fall into the temptation of attacking, nor let us be betrayed into the hands of strangers... and let not your town be named a captive city, nor the faithful flock be called strangers in a land that is not their own, nor let them be asked there 'Where then is your God?'"

The cultural and educational measures taken by Vladimir Svyatoslavich and his son Yaroslav the Wise brought forth fruit, which gave Hillarion the right to point out: "It is not for the ignorant that we write, but for those who are deeply conscious of the sweetness of a book." Just as the laconic word and the short parable were inherent in the early manuscript book, so also was the language of art in those days very concise and "brief-

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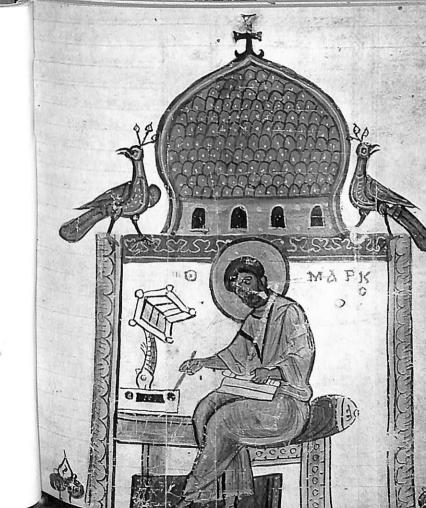
28 St. Luke the Evangelist. 10 Detail. Orshansk Book of the Gospels (12th — 13th cent.)



ly expressed". Reading in the chronicles about dramatic scenes of cities ruined by invading warriors, of the murder of innocent people, or their capture and sale into slavery, the people of the Middle Ages unconsciously thought over the events taking place around them. They saw the princes "breaking their vows sealed by kissing the cross", wading knee-deep in blood, waging incessant warfare for their own mercenary aims, saw them "seize cities" and deliver them up as prey to be looted.

Appeals for mercy and compassion echo in *Pleas to Brothers* (from an anthology dated 1076) which remind the wealthy who sit in winter "in warm dwellings and have no fear of undressing... and merely sigh when they think of the shelterless who are doomed to crouch over

<sup>30</sup> St. Mark the Evangelist. 11
Dobrylov Book of the Gospels
(1164)



a small fire, while smoke gets in their eyes, and to warm only their hands while their backs and all their bodies freeze".

Among the transcribers and authors of books, there were people exceptionally gifted and devoted to their work. With what compassion does the Novgorod chronicler write about the terrible famine that befell in the year 1230: "And what man did not weep to see the dead that lay on the streets, and the children eaten by dogs". There were so many dead that they had to "dig a common grave on Prussian Street, and the devout and humble man was obliged... to carry the dead with horse and cart ... and day after day without stopping to drag them to the pit, filling it to the brim, and in the pit the dead numbered three thousand and

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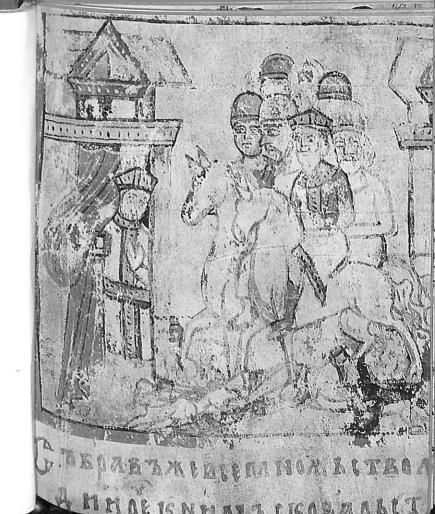
32 Siege of a City. Chronicle of George Hamartol (1293)

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thirty". What courage and devotion to his work the chronicler must have had, to write under such tragic circumstances! Most of the books were copied in the scriptoria of princes, metropolitans, bishops, and of monasteries. In these scriptoria it was possible to take out library books that pleased the taste both as to form and content, as well as ornamental illuminations and embellishments, with the intention of copying them anew. Among the names of transcribers, besides those of the clergy, one also finds those of secular people, even princes like Vladimir Vasilyovich, Prince of Volhynia, who personally "copied the Gospels, the Aprokos (Sunday Sermons — Tr.), and the Acts of the Apostles with the Epistles". There were libraries that belonged not only to the metropolitan and episcopal

34 Entry of Horsemen into a 13 City. Chronicle of George Hamartol (1293)



cathedrals or to monasteries, but also to private persons. For instance, Klim Smolyatich, from the Zarubsky Monastery near Pereyaslav, was a scribe and philosopher who had no equal in the land of Rus, according to available sources of those times. A few princes, such as Vladimir Svyatoslavich, Yaroslav the Wise, Svyatoslav Yaroslavich and Svyatoslav Davidovich of Chernihiv, had many books. The monk Gregory of the Pechersk Monastery in Kiev had his personal library where "one night thieves came to steal". After that, so there would be no inducement for thieves, he gave part of the books to the royal family and sold the remainder, donating the money received to the poor. The library of Prince Svyatoslav Davidovich was preserved in the Pechersk Monastery after his death.

The King's Pardon. Chronicle of George Hamartol (1293)



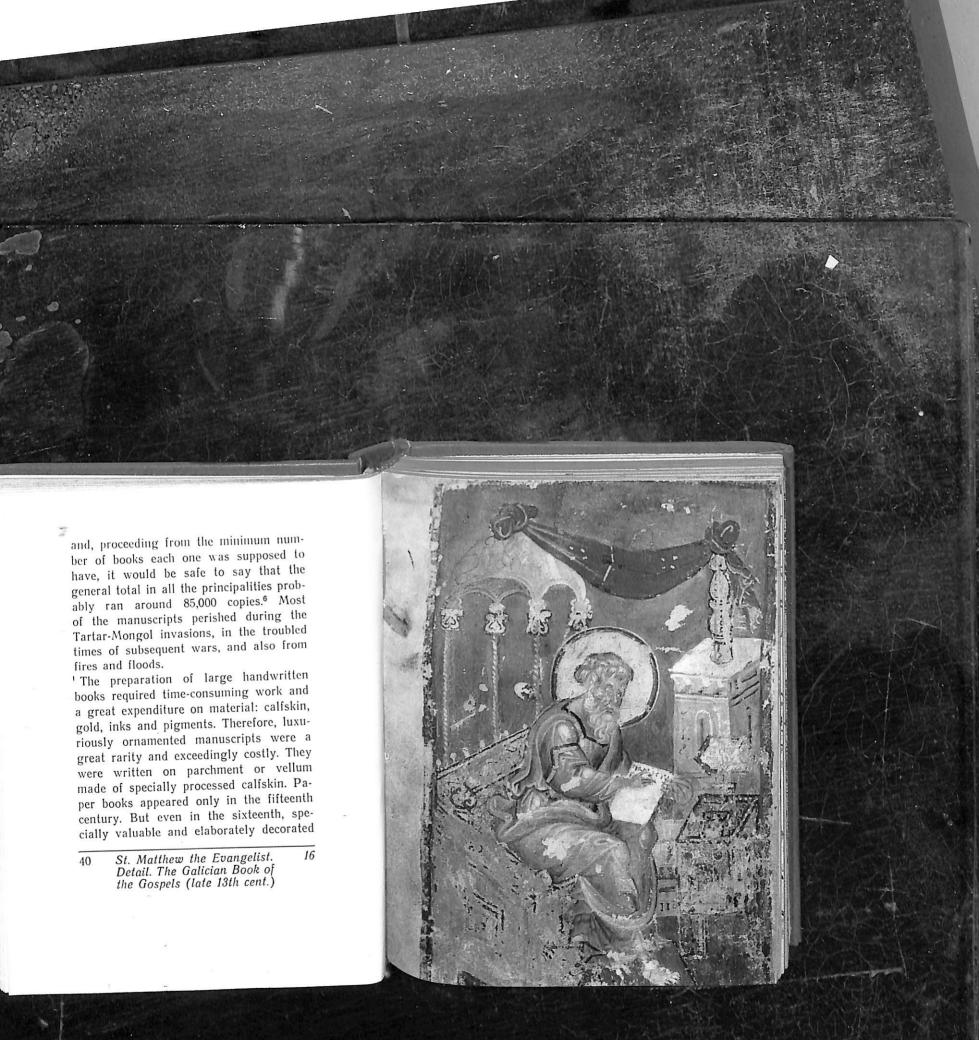
As early as the eleventh century, there already existed "reading-rooms". This is confirmed by a monastery ruling which stated that in their free time the monks gathered in the cell where books were collected, took out books and read them until the evening. And when the bell was rung, everybody came and returned the books according to the entries, and whoever was late in returning a book was subject to extra fasting and prayers as punishment.

By this time, there was a considerable increase in centres of culture and education — in the tenth century they numbered 26 towns, in the eleventh 62 new ones emerged.

Research scholars have established that before the Tartar-Mongol invasions of Rus, there were close on 10,000 churches



<sup>38</sup> St. Mark the Evangelist. The Galician Book of the Gospels (late 13th cent.)



The sheets or leaves for the script were painstakingly scored with a reed-stylus or a thick blunt needle: these guidelines were drawn on the front and back of the sheet. Written in large uncial letters, or in smaller cursive letters, the text was thus given a certain festive and monumental appearance (Plate 4). The goosequill and dark sepia or black ink were

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most frequently used. However, writing inscribed in an almost golden sepia ink (in the *Ostromir Gospels* – · Plate 4) was exceptionally beautiful.

Copying was hard work and called for close attention and concentration in order to avoid mistakes. To finish working on a book was a moment of joy. Deacon Eustaphos wrote in the book Triod (Grodno, 1466): "The last page is at an end, but to the mind - it is not the end; as the hare is glad who has avoided a snare, so is the transcriber glad who has finished the last page." And the transcriber of the Novgorod Gospel (1557) wrote the following: "Like a gladsome rabbit freed from the snare, like a bird from the cage, a fish from the net, like a debtor from the usurer or a slave from his master: just as gladsome is the copy-

<sup>17</sup> Opening illustration and 43 first page. Discourses of Gregory the Theologian (13th cent.)



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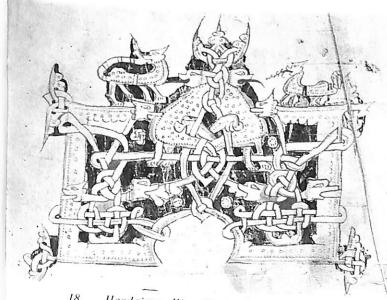
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ist himself when he has finished the book and written the last page."

The spell of a handwritten book lies in the fact that it is an individually created work of art, a revelation of talent, of training, masterly skill, good taste and personal inclinations. All these can be seen in everything—in the character of the script, the size of the letters, the arrangement and forms of ornamentation, the tailpiece, the initials and miniatures, the proportions of the page in heighth and width, in the text and the margins of the manuscript, in the tints of the ink and the favourite colour range.

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The book bindings were also prepared with loving care and in good taste. The book-covers or casings were always made of well-planed and strong boards, bound with leather. The most luxurious manuscript books were bound with covers of silver, gilt, gold or enamel and provided with diverse kinds of clasps. The margins of the manuscript were gilded,



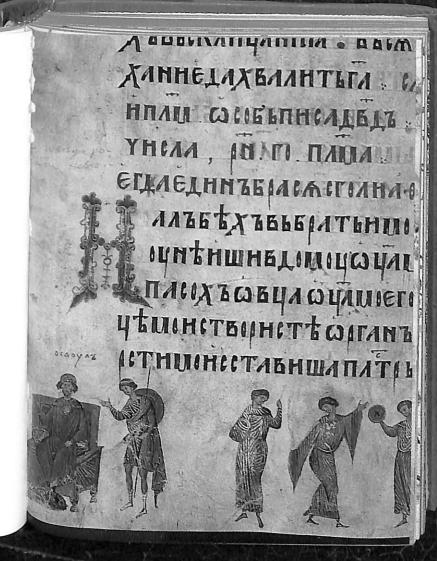
18 Headpiece. Kiev Book of the 4' Gospels (1393)

adorned with ornamental drawings or sometimes with embossed designs which gave the book its high standard of artistic perfection.

The transcribers of a manuscript always looked upon a book as a single harmonious composition, building it up according to artistic canons so that every part was subordinated to a certain inner logic. Books for public reading were of giant size, solemn, solid-looking; whereas books for home reading were of smaller format. In the latter, even the text was compactly written, the miniatures and illuminations were tiny, and the initials made in a single tone of red instead of various colours.

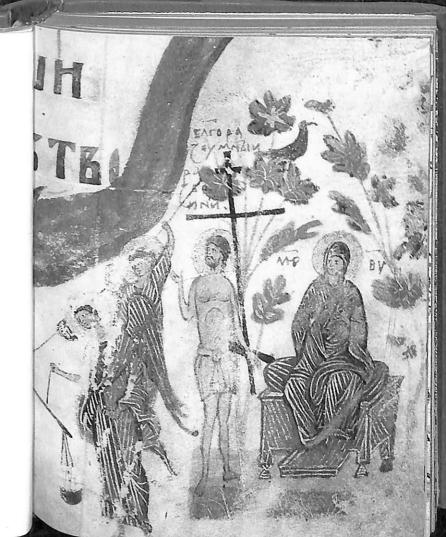
The configuration of the illuminations and the space given them, the form and size of the initials, the colourful harmony

48 Dance before King Saul. 19 Kiev Psalter (1397)



of the ornamentation all depended upon the size and proportion of the pages. The main parts of the manuscript were given over to large, full page miniatures and ornamental illuminations, while the divisions or chapters had less adornments in conformance with the structure of the literary work and with the artistic composition as a whole.

Books for reading—namely, the Psalters, books which depicted many everyday occurrences and reflected the life and experiences of the people, and particularly so the annals and chronicles—were ornamented with a large number of miniatures, encircled by a frame with intricate compositions of many personages, intended to reveal the contents of the work in easily understood, allegorical or factual imagery.



<sup>50</sup> The Last Judgement. Detail. 20 Depiction of the Penitent Malefactor. Kiev Psalter (1397)

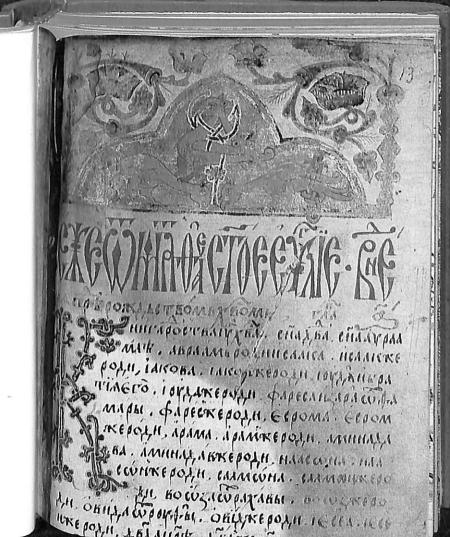
From the viewpoint of art, the most perfect manuscripts belong to the eleventh and twelfth centuries (no books of the tenth century have been found to date). They make up a unique group of genuine masterpieces of art which are specially noted for their monumental style, dis-

52 Horsemen, Kiev Psalter (1397) 2.



criminating taste, subtleness, and a highly - professional level of execution. Miniatures of this period - in the Ostromir Gospels (1056-1057), the Codex of Svyatoslav (1073), the Psalters of Gertrude and of Trier (between 1078 and 1085), the Yurevsky (1120--1128) and the Dobrylov Gospels (1164) - provide the opportunity of visually discovering the diversiform lines of development of the art of Old Rus and of the lands under its influence in the eleventh and twelfth centuries. Each one is a monument that represents the individual peculiarity of its creator, as well as specific styles and creative trends in the art of Old Rus. In addition, they fill out our knowledge and conception of the art of those times as a whole - the mosaics, frescoes, icon paintings, decorative and applied arts, and

54 Headpiece. Book of the Gospels from the village of Koroleve (1401)



particularly goldsmithing and *cloisonné* enamel work.

Certain tendencies may be traced in the developing stages of book ornamentation. The miniatures in the earliest manuscript, the Ostromir Gospels, are distinguished by the monumental style and the ornamentation surrounding them which is rather restrained in character: the ornamental patterns do not present a dense coverage, but are arranged upon an openspaced background that is reminiscent of the decorative design in mosaics and frescoes. On the other hand, in certain miniatures of later manuscripts — the Codex of Svyatoslav and the Psalter of Gertrude - the ornamentation is carried out in a lace-like pattern that completely covers the space set apart for it. This style is adhered to by the master who

<sup>56</sup> Headpiece. Mukachiv Psalter 23 (late 14th and early 15th cent.)



Among the manuscript relics mentioned, the Ostromir Gospels is a unique work in world art, unsurpassed in opulence and beauty. No equivalent in the art of this period has yet been found. It was not by mere chance that this work appeared in Kiev, in the eleventh century. This epoch represented the zenith of the cultural development and power of Rus which extended from the Black to the White Sea. The hero of historical annals and lives of the saints was the valorous knight, the statesman and patriot concerned for his people, for their well-being and the security of the state frontiers. The Ostromir Gospel was written approximately in the same epoch when Hilla-

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rion wrote his Address on the Law and on Grace which was, in fact, a state declaration. Hillarion proudly addressed himself to his readers: "We praise with all our strength the one who accomplished small and great deeds, our teacher and mentor, the Grand Prince of our land Vladimir, the grandson of old Igor and the son of the glorious Svyatoslav who reigned in their time and who, both for their courage and valour and their victories and firmness, achieved fame throughout many lands which has lasted up till now. They did not rule elsewhere in foreign lands, but in Rus which is well known and celebrated in all the four corners of the earth."

The Address of Hillarion, the mosaics, frescoes and other works of art are true witnesses that Rus society could under-

Dance of the Ancient Slavs. 59
Radziwill Annals (15th cent.)

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The masters who prepared the Ostromir Gospel lived when the Kiev school of art flourished, a school already crowned with a few significant achievements. At that time in Kiev there were a number of princely palaces as well as the Church of the Tithes which were decorated with mosaics, frescoes, icons, gold-embroidered fabrics and varicoloured marble. Kiev's St. Sophia's Cathedral had already been built, also the churches of St. George and of Irene, the Church of the Annunciation over the Golden Gate, and another

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25 Headpiece. Kholm Book of the 6 Gospels (13th cent.) church whose name is unknown and is not mentioned in the annals although its ruins were preserved up to the nineteenth century. Apparently, not only Kiev's St. Sophia but other churches had libraries or numerous book collections which stimulated the creative imagination of the artists.

The Ostromir Gospel was written by Deacon Gregory of Kiev for a relative of Prince Izyaslav Yaroslavich, the Novgorod governor — a relative "who was given the Christian name of Joseph and the secular name of Ostromir". At the beginning of the book, Gregory expresses his good wishes to Ostromir, his wife Pheophania, his children and their "spouses". Then he points out that "this Gospel has been written by Deacon Gregory" and asks that the mistakes be not railed at

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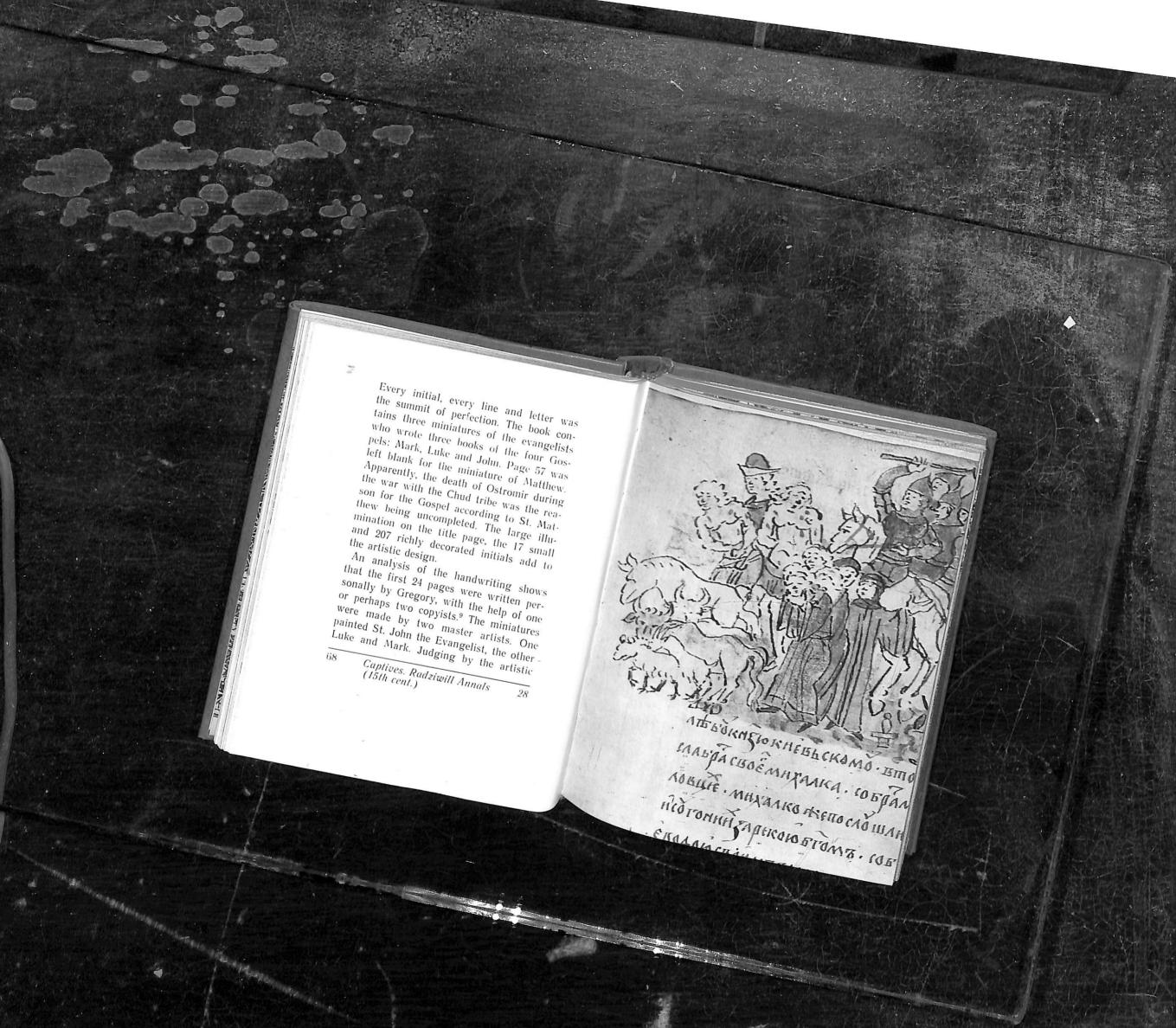
<sup>64</sup> Murder of a Prince. Radziwill 26 Annals (15th cent.)

but corrected. Further, he provides the information that the Gospel was begun on October 21, 1056, and completed on May 12, 1057. Thus, not counting the holy days, the book was written and illuminated within 150—155 working days. The preparation of the 294 sheets of parchment required the hides from a whole drove of calves, more than 60 head, and to make such a book in so comparatively short a time, it was necessary for more than one artist and copyist to work on it. This really was the case, as we shall see further on.

The parchment from which the book was made was so carefully processed that it still exists after more than nine centuries and seems as new as if it had just been completed. The text was inscribed in large monumental letters — uncials (Plate 3).

66 Siege of a City. Radziwill Annals (15th cent.)





styles, they also had two helpers who worked on the ornamental designs.

The style of the artist who drew the St. John miniature (Plate 2) indicates that he was a specialist in fresco painting. He treated the composition as a harmonious whole, without breaking it up into independent decorative parts. His approach reveals an open flowing style, like tempera painting, and similar to the frescoes in St. Sophia's Cathedral. The figures are of good classic proportions, drawn with a sure hand and skilfully modelled with the brush. The composition of this miniature is intricate and yet easily understood.

The full length figure of the Apostle John is exquisitely placed within a quatrefoliate form (a square with four semi-circular lobes). St. John stands in the



<sup>70</sup> St. Mark the Evangelist. Book 29 of the Gospels from the village of Serniv (15th cent.)

lower central lobe with his hands raised in prayer. In the right semicircle is a table and chair; in the left Prochorus sits on a pillow holding a book on his knees, pen in hand, prepared to write at St. John's dictation. The charm of the miniature lies especially in the exquisite harmony of the colouring - cherry-red, rose, delicate ochre, orange, and green, on a gold background. The surface of the bordering strip and the space between the lobes of the quatrefoil are covered with plant ornamentation. These motifs are also analogous to the frescoes in St. Sophia's Cathedral. A cheetah is depicted within the quatrefoil, but so far its symbolic meaning is not known. The cheetah's head is excellently painted from the standpoint of art: it is foreshortened and turned slightly downward and side-



<sup>72</sup> Cosmas and Damian, the Heal- 30 ers Who Took No Fees. Prologue (14th — 15th cent.)

wise. From the top of a hill it seems to be watching the scenes in the quatrefoil below. As we see, as early as the eleventh century our artists were masters of the method of foreshortening, and the earliest examples of this may be observed in the south tower of St. Sophia in Kiev.<sup>10</sup>

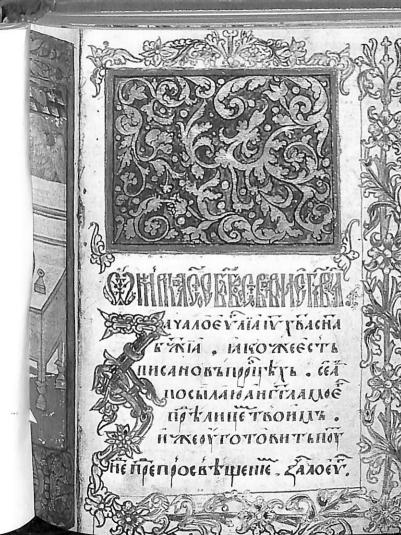
A different method — similar to enamel painting — was used by the artist who drew the *St. Luke* miniature (no plate). Fine gold lines, as in *cloisonné* enamel work, outline the contours of the body and keep the colour surfaces separated from each other. Even the flesh tones of the face, as in enamel painting, are similar to living flesh. The composition of this miniature is much simpler: St. Luke is depicted within a rectangular frame against a gold background framed with ornamental designs. The apostle is



<sup>74</sup> St. Luke the Evangelist. Ha- 31 lich Book of the Gospels (late 15th — early 16th cent.)

in fervent prayer, in the act of rising from his chair, his hands raised in devotion towards his symbol, the calf, which holds a white sheet of paper in its cloven hoofs. The harmonious combination of colours—pale blue, emerald green, cherry-violet and bright vermilion upon a gilded background—give this miniature an exceptional palette of beauty. No words or colour reproduction can possibly recreate all the charm of this miniature. Its author was an artist of subtle taste.

He composed his second miniature (St. Mark, Plate 3) quite differently. The quatrefoliate setting, more harmonious in form than that of the St. John miniature, is centred within an almost square frame. The Apostle Mark is sitting with a reed-stylus in his right hand and a book



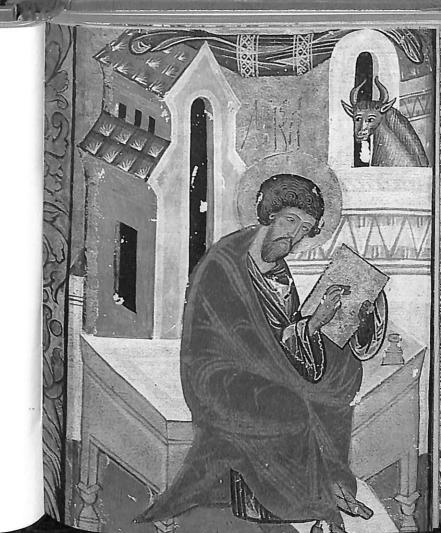
a reed-stylus in his right hand and a book

Headpiece. Book of the Gospels (late 15th cent.)

in his left. The tranquil pose is broken only by the raised head. The style of painting is also reminiscent of Kievan cloisonné enamels, and the colour range of this miniature is very similar to the previous one of St. Luke. Note that the joined eyebrows, typical of faces in Byzantine art, are not found in this miniature.

The initial letters also have the appearance of rich cloisonné enamel; fine hatchings in white, red and gold paints were applied with a brush on a background of cherry-red, olive-green and deep blue. With masterly skill, the many exquisitely illuminated initials are interwoven with images of animals or human heads. The faces are modelled upon an underpainting of pinkish ochre. The large initial "B" (Plate 4), on the reverse side

33



78 St. Luke the Evangelist. Book of the Gospels (late 15th cent.)

of Page 66 in the manuscript, arouses particular interest as it is interwoven with stylized plant motifs and a fantastic bird-beast image which are similar in form and individual details to oriental art, especially Sassanian (ruling dynasty of Persian Empire 211—651 A. D.—Tr.).

The Ostromir Gospel in distinguished by certain characteristics: monumental and elevated images, dynamic methods of modelling the figures, forms, decorative and ornamental motifs, a choice colour range based upon a contrasting of reds, blues and greens on a white vellum background or against a soft sheen of gold. These are features directly analogous to icon painting, mosaics, frescoes and Kievan cloisonné enamel of the eleventh century.

80 St. Luke the Evangelist. 34
Book of the Gospels
(16th — 17th cent.)



During the last half of the eleventh century, the history of Kievan Rus showed a marked tendency towards decentralization, evidently owing to the economic and political strengthening of the chief cities of separate principalities, and their growing role in spheres of culture. But though the Kievan princes managed to retain their power and state unity for a time, nevertheless they were dealt perceptible blows in that period both from various pretenders to the Kievan throne, as well as from the nomad Polovtsi tribes. Tempered in the struggles against external enemies, the national consciousness gave birth to lofty, patriotic aspirations, to optimism and faith in man's powers. All this was vividly embodied in the annals, epic legends, and in other forms of art. It was reflected as much

powers. All this was vividly embodied in the annals, epic legends, and in other forms of art. It was reflected as much 82 Headpiece. Book of the Gospels (15th cent.)



in the imposing images of epic poetry (bylinas) as in architecture, and in the deepening stream of manuscripts, upon whose general trend of design they made a significant impression.

Not only icon painting and architecture, but the miniatures of those times became a visual testament to the fact that Kievan-Rus art had now climbed a stage higher, that it was overcoming the severe Byzantine ascetic style, and starting on its own road of independent creativity. This was closely linked with the local traditions which had a substantial influence on the assimilation of cultural attainments of other peoples. As in art as a whole, miniature painting also fell under the tangible influence of folklore aesthetics, with its love for rich colours and ornamentation, with a tendency to-



St. Luke the Evangelist. Book of the Gospels (16th cent.)

36

wards the more profound depiction of the contents by increasing the complexity of composition, and focusing the attention on a more individual and subtle characterization of the personages to such an extent that genuine features of portraiture may be found. The figures are painted in lively postures, in dynamic motion, slightly elongated to give them a subtle gracefulness which is emphasized by the small, delicate wrists. The decorativeness of the painting is accentuated by a precise perfection of draughtsmanship with gossamer strokes of gold or white hatching indicating the folds of the garments. Miniatures from the Codex of Svyatoslav and the Psalter of Gertrude may be nominally included in a special group in

86 The initial "K". Book of the 37 Gospels (16th cent.)

I LANGE LITTLE STATES OF THE

which we see, besides features that are

clearly monumental, an inclination for

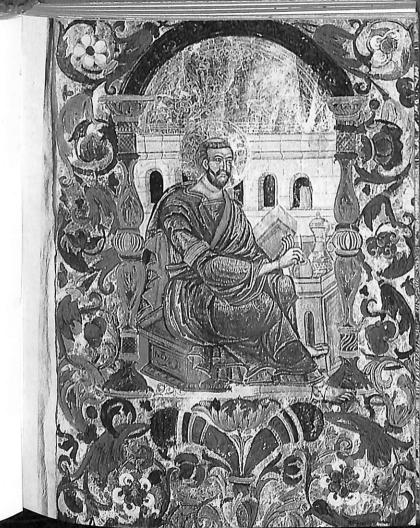


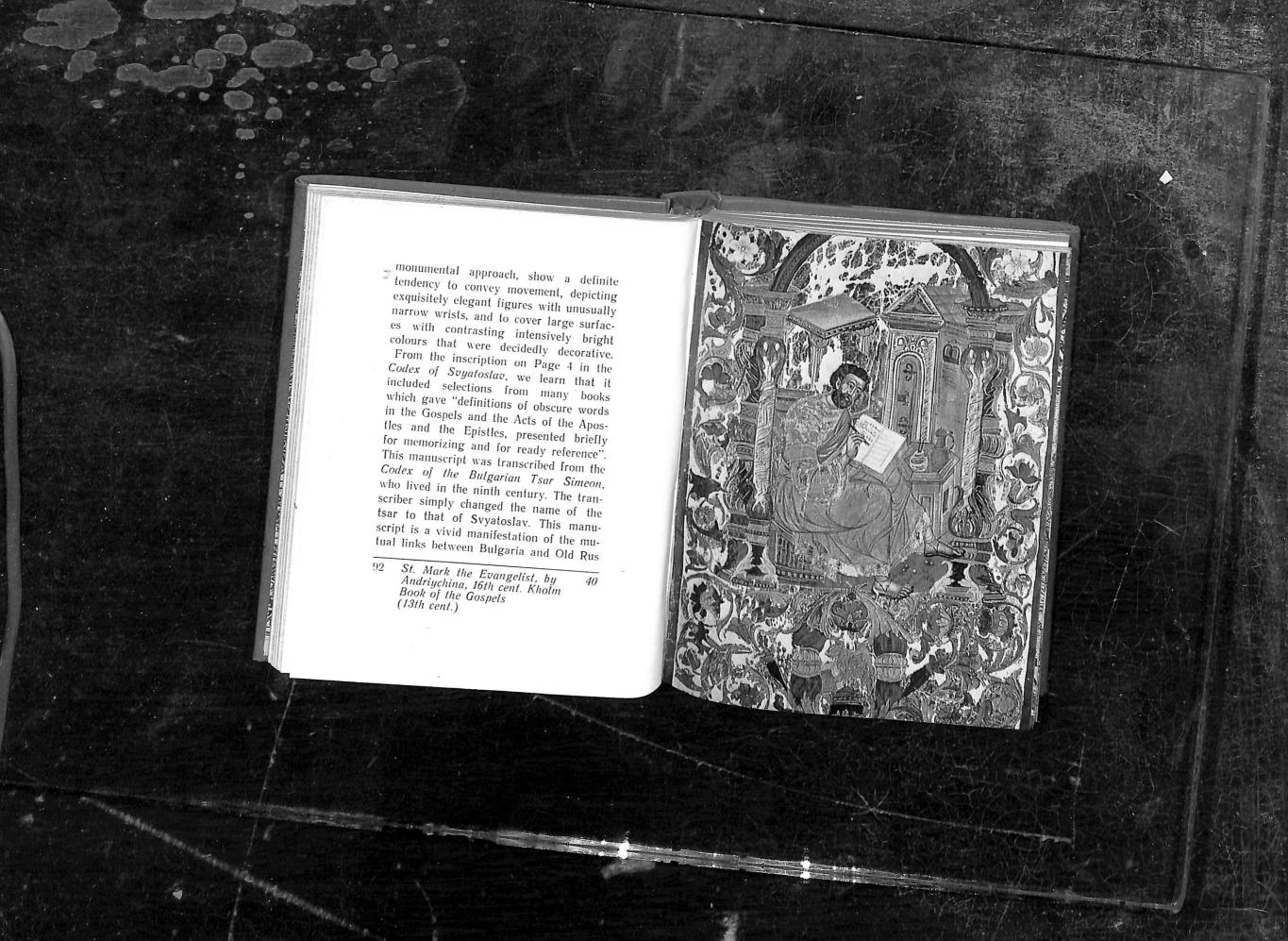
opulent ornamentation, with the result that the miniatures become colourful patterned compositions. The depiction of the topic or subject plays a secondary role in this case, becoming a mere element in the design. Only the portrait group of the princely family in the Codex of Svyatoslav is completely devoid of decorative ornamentation; and in the Psalter of Gertrude, only the Virgin of Pechersk and the Coronation of Yaropolk and Irene have restrained ornamental motifs. Apparently, five miniatures in the Psalter of Gertrude and in the Codex of Svyatoslav, apart from the family portrait, are linked with the court studio of Prince Izyaslav and his family-partronized monastery in Kiev. It is probable that the "Second Kiev Style" became crystallised in this studio. It was used by the master artist

88 St. Gregory the Theologian, by Andriychina. 16th-century Service Book. 3

Olympiy who is considered to be the author of the famous icon The Virgin Great Panagia which was painted for one of the Kiev churches in the Podol district around 1113 (now in the Tretyakov Gallery, Moscow). He is also thought to have done the mosaics St. Demetrius of Thessalonica and Archdeacon Stephen for the (former) St. Michael's Monastery of the Golden Top in Kiev (1108-1113). Differing from the masters of the "First Kiev Style", the unique originality of the "Second" is to be seen in the mosaics and frescoes of St. Sophia's Cathedral (now preserved as a museum) in Kiev, as well as in the Ostromir Gospel, and is noted for its especially inherent laconic treatment, its noble images and monumental solemnity. The masters of the "Second Kiev Style", while retaining the

90 St. Luke the Evangelist. 39
Illustration added by Andriychina in the 16th cent. Kholm
Book of the Gospels (13th cent.)





during the so-called "Golden Age" of Bulgarian culture. The closing inscription reads: "Every book ends with the moral: if something is not to your liking, do not enscribe it for a friend. This Codex was written for the Grand Prince Svyatoslav by Deacon Ioann in the year 6581 (1073)" (Plate 1).

Besides this Codex, there is another one dated 1076 which is sometimes, by mistake, also called The *Codex of Svyatoslav*. It was not a book to be put "on show", as it were, not one that princes and powerful people could boast of before guests. It was simply a book for daily reading, and therefore the size was considerably smaller. A thorough analysis and comparison of the handwriting in both books show they were written by different people.<sup>11</sup>



<sup>94</sup> Tille page, by Andriychina. 16th-century Service Book

The 1073 Codex was made for Prince Izyaslav Yaroslavich and the same year it fell as a trophy into the hands of Prince Svyatoslav Yaroslavich, who drove his brother from the throne of the Grand Prince of Kiev. Prince Svyatoslav gave the order to bind into the Codex a double page of parchment with the image of Christ painted on one side and a group portrait of Svyatoslav's family on the other (Plate 5). The portrait figures are drawn in rigid unnaturally restrained poses, with expressionless faces that are all practically the same — motionless masks. Prince Svyatoslav with his wife and a small boy are in the foreground, his four grown-up sons stand behind them. Svyatoslav has the typical drooping moustache, exactly like Yaropolk's in the Coronation miniature from the Psalter

<sup>96</sup> St. John and Prochorus. Book of the Gospels from the vilvillage of Polyanytsya (16th cent.)



of Gertrude. To the left of the family group is a fabulous winged dog-bird image, probably the emblem or blazon of the Svyatoslav dynasty. This symbolic image is connected with Simargl, a god of the ancient Slavs, defender of the Tree of Life upon which grew the seeds of all and every plant.

The Codex contains four miniatures—title pages of a decorative form, so-called architectural frontispieces. The composition of the first title page is a study in elegance: almost all the marginal space is occupied by a three-storeyed temple of rather lengthened proportions. Before the arched grand portal in the foreground are painted seven canonized monks, the authors of the texts of the Codex. Other figures are presented so that we see only the tops of the monks' heads. The whole

<sup>98</sup> St. John the Evangelist. Book 43 of the Gospels from Khishevichi (1546)



surface of the temple is a mass of unbroken pure colour, an ornamental composition made up of vivid emerald green, reds and blues. There are peacocks—the symbol of immortality—painted a very brilliant greenish-blue, and the figures are also intensely bright. The background within the arch is gold. The figures of the people are rather squat, the modelling lacks conventional treatment.

The second title page is a similar composition with the authors of the texts depicted against the background of a three-storeyed temple. The third title page is a more laconic composition: the temple has no cupolas, but is also surrounded by peacocks, and by birds resembling partridges. The authors are portrayed against a large archway in the centre. Certain elements and separate decorative

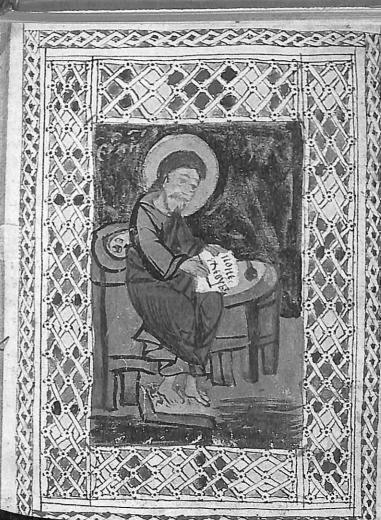


<sup>100</sup> St. Mark the Evangelist. De- 44 tail. Book of the Gospels from Khishevichi (1546)

motifs are reminiscent of the mosaics and frescoes in the Kiev churches, and of the ornamentation found in the *Psatter of Gertrude*. In the signs of the zodiac we can see archers wearing the same girdled tunics that are worn by musicians in the frescoes on the tower stairways of St. Sophia's Cathedral in Kiev.

Above the headpiece on the fourth title page there is a painting of trained cheetahs wearing collars. The princes loved to hunt with these animals, and similar ones are also depicted in the towers of St. Sophia's.

The miniatures in the *Psalter of Gertrude* are very close to the miniatures in the *Codex of Svyatoslav*, both in style and in the ornamental motifs. This psalter was written at the end of the tenth century to the order of Archbishop Egbert



<sup>102</sup> St. Luke the Evangelist. 45
Book of the Gospels from the
village of Berezhnitsya
(16th cent.)

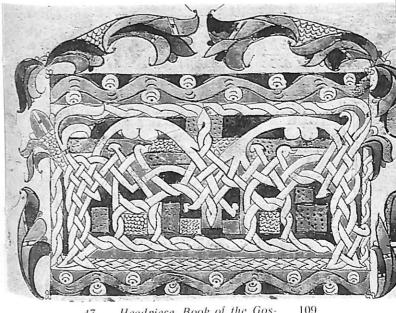
of Trier, and ornamented with 34 miniatures. Later it became the property of a Polish princess, Gertrude, daughter of Boleslav the Brave. When she became the wife of Izyaslav Yaroslavich, she brought the manuscript with her to Rus. Between 1078 and 1087, five miniatures were added: of these, only the miniature of St. Peter was probably made in Vladimir-Volhynia, and the rest in Kiev.12 On the death of Yaroslav the Wise, his son Izyaslav became the Grand Prince. In 1073, Izyaslav was driven out of Kiev by his own brother Svyatoslav, and went to Poland hoping to find support there in his struggle against Svyatoslav, but "taking all he owned from him, the Polish feudal nobles showed him the road from their estates". Then Izyaslav went to the German lands, to the Emperor Henry the Fourth, to whom he presented "countless riches in things made of silver and gold, and costly tapestries. Henry sent envoys to Svyatoslav, and the latter, in order to incline the Emperor to his side of the affair, also rewarded him rather generously. During the time that Izyaslav's family stayed in Germany, his son Yaropolk married Irene-Kunigunda, the daughter of a markgraf, and Izyaslav's daughter Paraskoviya married Henry the Fourth. After Svyatoslav's death in 1076, Izyaslav returned to Kiev and ascended the throne of the Grand Prince; Yaropolk was given the principality of Vladimir-Volhynia. This event is reflected in the miniature the *Coronation of Yaropolk and Irene* (Plates 7, 8).

One may discern the hand of three artists in the styles of the last five miniatures in the *Psalter of Gertrude*. The first—the painter of the St. Peter miniature—worked in the style of monumental fresco painting. The second artist

<sup>46</sup> St. Matthew the Evangelist. 10.
Detail. Book of the Gospels
from Peresopnytsya
(1556—1561)



painted the Nativity, the Crucifixion and the Coronation of Yaropolk and Irene. He was the most gifted. Ornamental design is typical of his work: it was luxurious, and covered the surface completely. He deviated from this principle only in the Coronation scene. In the *Nativity*, the action takes place against the background of a three-domed temple, with all the walls, arches, pediments and towers richly adorned in the folk artist style, with a colour range of vivid blues, reds, white tones, light greens and dark-blue shades, as well as gold. The colours are iridescent and shining, as if they were precious cloisonné enamels. The Nativity miniature looks like an icon in an opulent mounting, and the Crucifixion is reminisent of the enamelled casings on Books of the Gospels. The third artist who worked on the Psalter of Gertrude --author of the Virgin of Pechersk (Plate 6) — is close in style to the second, and both are fundamentally linked to the



17 Headpiece. Book of the Gospels (late 16th cent.)

Kiev School of art, whereas the first artist was probably a native of Vladimir-Volhynia.<sup>13</sup>

From the miniatures, however, the wonderful portraits of Yaropolk and Irene in the Coronation scene attract the greatest attention. Young Yaropolk has a short beard, drooping moustache and his hair is worn in the fashion of the times. Yaropolk and Irene are wearing coronation robes richly adorned with gold and silver embroidery, pearls and precious stones. The author of this miniature in the Psalter of Gertrude stands head and shoulders above the master who did the group portrait of the royal family in the Codex of Svyatoslav. The facial portraits of the young couple doubtless have a great likeness to the originals, and they are very expressively personalized. The artist

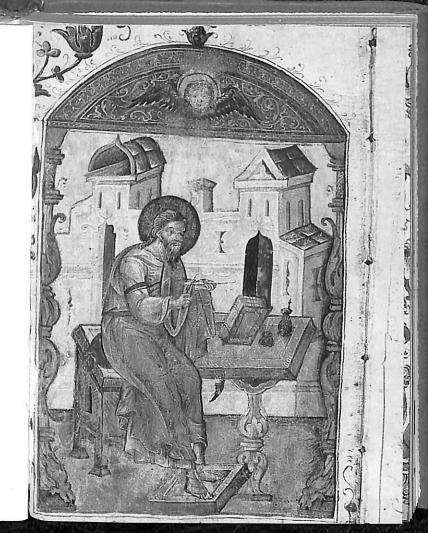


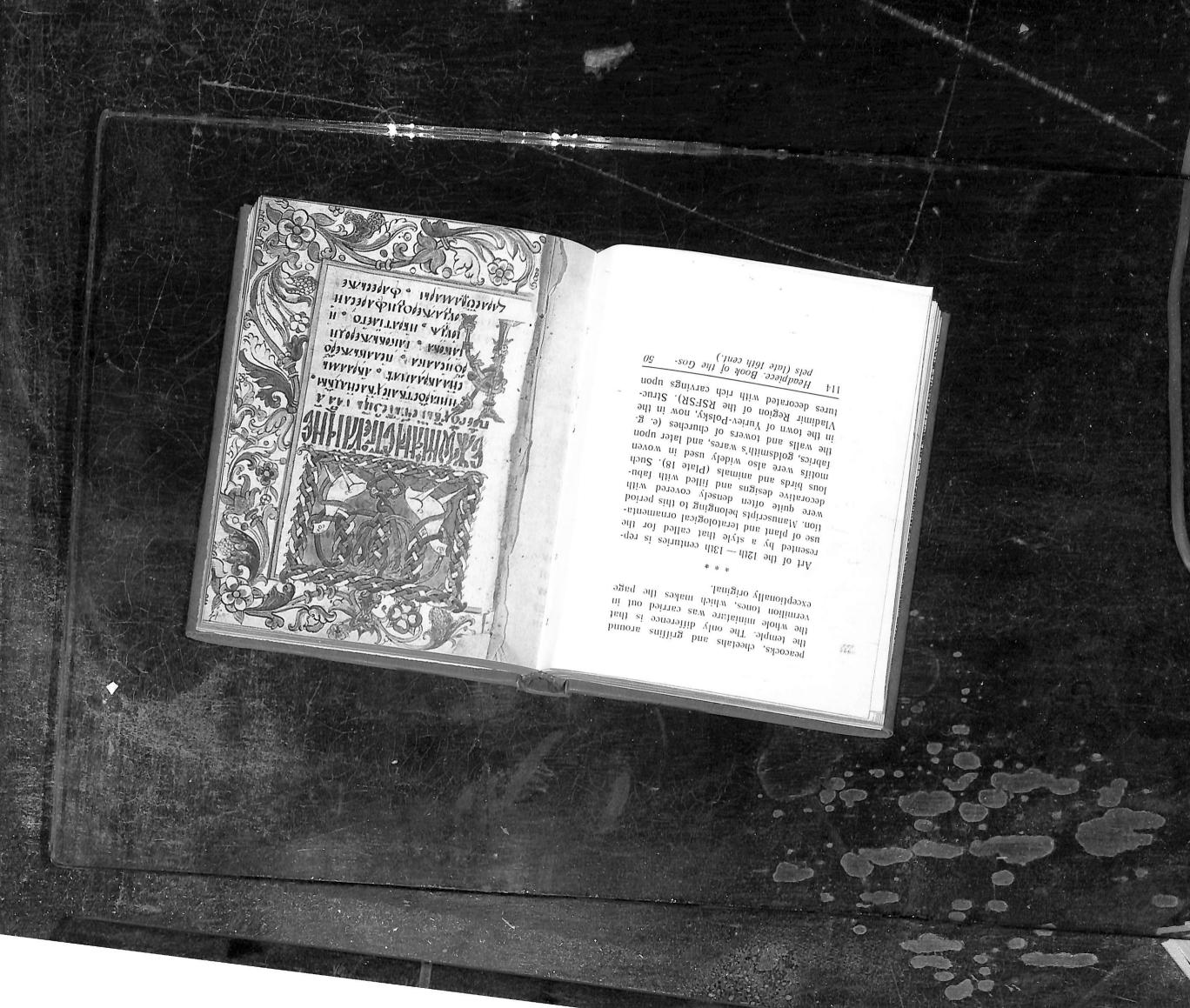
<sup>110</sup> Headpiece. Book of the Gos- 48 pels (late 16th cent.)

commands every method and skill, all the arsenal of the art of painting, is able to convey a turn of the head or bodily movement by means of foreshortening. The typically small hands, elongated figures, the tendency to give the personages individual traits, and especially the decorative designs, permit us to link up his creative works with the circle of artists attached to the court studio or to the monastery patronized by Izyaslav's family.

The artists who preferred rich ornamentation also influenced the author of a title page in the *Yuriev* (St. George's) *Gospel* painted in Kiev by Fedor Ugrinets, somewhere between 1119 and 1128. The illustration repeats the composition of the three-storeyed temple found in the *Codex* of *Svyatoslav*. Also depicted here are

<sup>112</sup> St. Matthew the Evangelist. 49
Book of the Gospels
(late 16th cent.)





white stone appeared in architecture. In church interiors, more space was devoted to ornamental designs: occasionally, even for these, motifs were borrowed from oriental patterns on fabrics.

Thus, there was a general trend of development, typical of all branches of the imitative arts, in Kievan Rus during the period of feudal disintegration.

The elements of folklore motifs, like those in the ornamentation of miniatures in the *Psalter of Gertrude* and the *Codex of Svyatoslav*, so fancifully blended with Byzantine and oriental art, began gathering strength in the latter half of the twelfth century. This revealed a vivid originality, not so much in the ornamentation as in the very spirit and style of drawing, especially noticeable in the *Dobrylov Gospel* (1184) and in the *Orsh-*



<sup>116</sup> St. John and Prochorus. Book 51 of the Gospels (late 16th cent.)

ansk Gospel (12th — 13th cent.). Though the miniatures etc. in these Gospels differ as to standards of craftsmanship and creative style, nevertheless they both have one feature in common which is characteristic of the people's comprehension of beauty: the tendency towards using laconic artistic methods and a shrinking of proportions.

All miniatures in the *Dobrytov Gospel*, which apparently came from Volhynia, were made by a single highly talented artist <sup>14</sup> (Plate 11). They have the same compositional design: monumental figures set in a box-like frame crowned with a lofty dome placed upon a low pediment—this implies that the personages are inside a temple or church. The dome is flanked by peacocks. The compositions differ only in the placing of the personag-



<sup>118</sup> St. Luke the Evangelist. Book of the Gospels from the village of Vovkove (late 16th cent.)

es, who face either right or left. The colour range is a special feature: an harmonious selection of light grey-blues, rosy reds, bright Prussian blues and shades of green. The text is beautifully enscribed, and this, naturally, called for a great deal of devoted and laborious work which is confirmed on the reverse side of the last page: "These Gospels were written within 26 days of this month of August in the year 6672 (1164) by God's much-transgressing servant and Deacon of the Church of the Holy Apostles, one Constantine, known in the world as Dobrylov, for Father Simeon of the Church of St. John the Baptist. Brothers and fathers, if mistakes have occurred, then correct them while reading and do not rail against them. As the bridegroom is glad to see the bride, so is the transcrib-

120 St. Basil the Great. Iove Borelsky's Service Book (1632) 53



glad upon seeing the last page". The methods of depicting the configurations and treating the folds of the garments in the Dobrylov Gospel, even more than those in the Coronation of Yaropolk and Irene, were influenced by a unique combination of indigenous Rus, Byzantine and Romanesque styles, a combination entirely native to Volhynia which enjoyed close cultural exchanges with West European countries. The methods of expression used by the master artist of the Dobrylov Gospel are rather limited, but dynamic and expressive. Whatever he painted - people, birds or temples, even reading-stands and tables — all were disproportionately shortened, but without superfluous detail. He wielded the brush boldly, instead of daintily like the true miniaturist (working more like the fresco



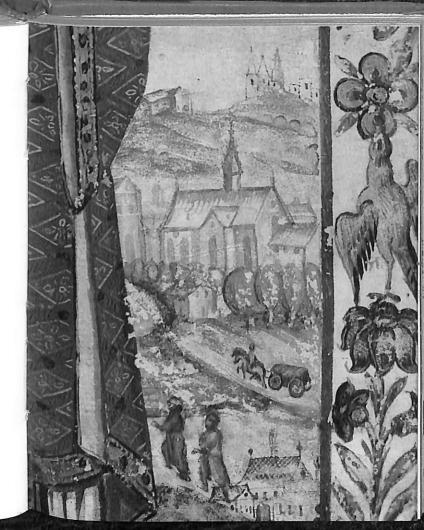
<sup>122</sup> Title page. Detail. Iove Boretsky's Service Book (1632)

painter or the sculptor with his chisel), striving only to reveal the general features and ignoring those of secondary importance, as nonessentials. The similarity of the creative methods used by the author of the *Dobrylov Gospel* miniatures to those of the artist who painted the frescoes in the Church of the Saviour at Berestove in Kiev, testifies to the hereditary bonds between the Volhynia and the Kiev schools of art.

The Orshansk Gospet (Plate 9), obviously written before the Tartar-Mongol invasion, is of considerable interest. Its ornamental style stands close to that of the Yuriev (St. George's) Gospet which is linked with Kiev.<sup>15</sup>

The master who painted the two miniatures in the *Orshansk Gospel* makes the figures of the apostles the focus of at-

124 St. Gregory the Theologian. 55 Detail. Iove Boretsky's Service Book (1632)



tention (Plate 10), while ornamentation is lacking, though the interiors and architectural elements are drawn very distinctly and their material nature accentuated. The outlines of the figures show up clearly against a gold background.

The drawing belongs wholly to the style prevalent in fresco painting.

Taking into consideration the universal character of art training in those times, one might boldly assert that fresco painters also made icons and miniatures. It was this circumstance that also brought about a uniform style in all kinds of painting: similar methods of representation and even a common fund of motifs, not to speak of the methods used in modelling the human figure.

Though only a few 12th — 13th century manuscripts have come down to us, never-

126 Headpiece. Detail. Iove Boretsky's Service Book (1632) 56



theless they testify to the high level, versatility and diversity of Old Rus art, especially the Kiev school, which possessed an enormous creative potential and great possibilities for further development. Old Rus art not only stood on the same level as West European art of the time, but in certain branches even surpassed it. The growing brilliance of Old Rus art was dealt a heavy blow by the Tartar-Mongol invasion. The preacher Seraphion, humanist and passionate patriot, who came from the Kiev school of culture, wrote in one of his works: "Great is the burden of grief in my heart over you, my children.... The blood of our fathers and brothers is being poured out like great waters upon the earth.... Our brothers and children are being led into captivity; our villages are overgrown with weeds, and our grandeur fallen; our beauty has perished, others avail themselves of our wealth, the heathen have reaped where we have sown, and foreign tribesmen

have taken over our lands.... For forty years now, we have endured the languishment and torments of slavery ...and we cannot get enough bread to eat, and our sighs and sorrow dry up our bones".<sup>16</sup>

After the Tartar-Mongol invasions, art entered a new stage of development. Over the last half of the thirteenth century and first three decades of the fourteenth, the descendants of the Galician Prince Roman succeeded in uniting the lands of Galicia and Volhynia into a single state. Prince Roman had laid its foundations even earlier, and now it attracted the lands of Chernihov-Seversk and Kiev-Pereyaslav. However, upon the death of Prince Danilo of Galicia (1264), the boyar powers raised their heads and again the corrosion of feudal anarchy

<sup>57</sup> St. John the Evangelist. Book 129 of the Gospels from the village of Hrimne (1602)





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began eating away the country. The towns which Danilo had taken under his protection failed to grow sufficiently strong and developed in order to raise from their midst the forces capable of curbing the self-willed feudal lords and defending their territory from encroachment from without. The class policy against the people, which the boyars pursued, made it easier for invaders to plunder the country. In the mid-14th century, the Ukrainian lands became the spoils of neighbouring feudal powers. It was under such hard conditions of foreign suppression that the Ukrainian people had to develop their culture, and these circumstances made the preservation of traditions a matter of outstanding importance.

From the thirteenth century and right up to the fifteenth, a series of cultural and historical changes of significance took place in Europe. The national and social consciousness of the Ukrainian



58 King David, Anna and the 133 Prophet Moses. Irmologion (late 17th cent.)

people was tempered in the forge of the antifeudal liberation struggle. Art became more closely linked with the interests of this struggle and with the life of the people. There was a growing attention to man's personality, to his inner world and, as time went on, art became ever more permeated with the elements and motifs of folklore.

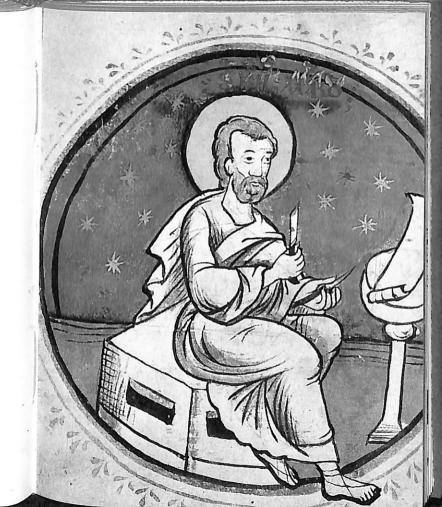
From this viewpoint, the manuscript relics of the fourteenth to fifteenth centuries are of tremendous interest, and the miniatures to the *Radziwill Annals* (Plates 24, 26, 27, 28), transcribed in the 15th century from 12th—13th century originals, occupy a leading place among them. The 618 miniatures from this book of annals are exquisite examples of book ornamentation. The great variety of subjects, the ease of drawing, the passion



<sup>134</sup> St. Mark the Evangelist. Book 59 of the Gospels (1611)

for reality reveals itself especially in depicting buildings, carts and sledges, clothing, weaponry and items of everyday use, and are characteristic of these miniatures. Their singular likeness to icon painting and even icon composition, the techniques used and distinctive marks of excellent craftsmanship, all link these miniatures to illustrations in 12th — 14th century chronicles and annals, with their legacy of Byzantine, Southern Slavic and West European art, as well as the Kievan heritage.

In the miniatures of the Khludiv Psalter (no plates) which belong to 12th-century Kievan relics, we see depicted various animals, characteristics of nature (mountains, rivers, lakes) and its elements (fire, wind, day, night). Among the musical instruments we can recognize



<sup>136</sup> St. Mark the Evangelist. Book of the Gospels from the village of Troyankiv (end of 16th — beginning of 17th cent.)





Sons, Miriam Grieving, Solomon on the Shield and King of Antioch. The aesthetic principles of all four were very similar. Their typical style was the monumental form of composition, lively expressiveness, folk art elements, and contracted proportions. Worthy of mention is the painstaking care and specialized knowledge which went into the painting of battle scenes by the artist Prokopeus who was probably a secular rather than a clerical person. The horses he drew could not be improved upon. This is natural, for horses played an important role in the people's lives. People took great pleasure in them, loved and valued them. The Galician-Volhynian Chronicle and the Lay of Igor's Host refers to them with passionate enthusiasm; and the horse is also found in folk songs and in the kolyadkas (carols). The attention given to the plasticity of their gracefulness and beauty affirms the transfer of aesthetic interest from religious asceticism to surrounding life.



62 The initial "B" (Eng. "V"). 143 Irmologion (1701)

The authors of the miniatures in the Discourses of Gregory the Theologian (13th cent., Plate 17), the Prologue (late 14th and early 15th cent., Plate 30), and in the Nelab Book of the Gospels (1401) belong to the school of artists who kept to the aesthetic traditions of folk art. These miniatures are drawn with inherent impressiveness, with the massive proportions and sweeping monumental style of fresco painting. One could also classify as a member of the same school the author of the headpiece in the Kiev Book of the Gospels (1393, Plate 18), Deacon Spiridon, who transcribed the celebrated Kiev Psalter which we shall return to later on. This stylistic trend spread not only in regions close to the Dnieper, but also as far as the lands of Galicia and Volhynia, even to Transcarpathia. The

144 The initial "P" (Eng. "R"). 63
Antoniy Radivilovsky. The
Garden.... (Collection of
Sermons) II (1671)

буными грфулми натомя Сватия ображаемо Манита Богкій Братів Коглювай: OYPARAEMO ETCO rophinero, Ankoniko, OFMHOEMED, METH\_ emomore, rationi, Birgomito , hintпивствой. бража EMO ETO HHIMMINH &MHCOTHMH / MIL CEAME HAEL TOJOKHEHшй похо\_ AATHMH. 34 41110 питого инплго MACETE HE HOTTIATAEMO TEINKO THERE ETO LOZKIN Den Etinein utkennen wikh. така мовит Уломпик: Gozepaniamen rotunnun BIA. Ben haglign Barrisamquin Lia. грахи За: Изгржен сокраны сокой

Nelab Gospel bears this inscription: "This Gospel was written in the town of Mikhalov (now the village of Koroleve-on-the-Tissa) in the region of Nelab in the year 6909 (1401) by Stanislav, the Grammarian, the much-transgressing servant of Christ". "Grammarian" was a scientific title or degree given upon completing a higher education, which the transcriber possibly obtained in one of the European universities.

The lofty traditions of professional art in Kiev and Galicia are represented in two masterpieces of Ukrainian manuscripts: the *Galician Gospel* (late 13th and early 14th cent.) and the *Kiev Psalter* (1397).

The Galician Book of the Gospels was apparently written to the order of Lev Danilovich (who was the reigning prince-

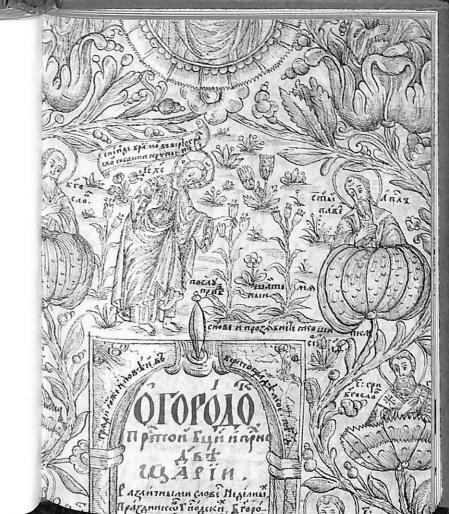


<sup>146</sup> Headpiece. Book of the Gos- 64 pels (17th cent.)

from 1264 to 1301 (Plates 15, 16). It contains 'some small miniatures (140 X ×90 mm) painted by two artists. The first, probably the elder, drew the miniatures of St. Matthew and St. John. He keeps to normal proportions and the softened Hellenic forms. The second miniaturist, possibly a pupil of the former, painted St. Mark and St. Luke. In his interpretation, they are young-looking, both being dark-haired with small heads and elongated figures. The robes fall in deeply indented folds, there are sharp variations in the use of light and shade, and the colour modelling is vigorous. The architectural details are richly ornamented.

In the miniatures of the *Dobrylov Gos*pel, the buildings are rather conventional and the human figures depicted in a single

148 Title page. Detail. Antoniy 6
Radivilovsky. The Garden....
(Collection of Sermons) I
(1671)



plane, but the compositions of the Galician Gospel miniatures are more complex. Though the figures, architecture and interiors are not drawn in true perspective, nevertheless the effect is such as to suggest several receding planes. The artists' attention is focussed upon the material aspect of things, on concrete peculiarities of surrounding life. The calligraphic finesse of rhythm conveys the illusion of movement, and not only in the postures or turn of the figures and their gestures, but in the composition as a whole. In addition, the painters strive to give psychological traits to their personages, try to make each one an individual personality. The diverse and exquisite colour palette and the presence of reflected tones, the very style itself of the miniatures, all point

150 Headpiece. King David. The Apostles' Creed (17th cent.). Collection of St. Basil the Great Monastery



to close links joining Galician with Byzantine art of the Paleologus, and with that of Western Europe.

The old masters of the *Galician Gospel* marched in step with world painting, responding with remarkable sensitivity to all that was new.

We know the time and place that the *Kiev Psalter* was written from the inscription at the end of the manuscript: "This Book of King David was enscribed in the year 6905 (1397) to the order of the humble governor Mikhail, by the hand of the Archdeacon Spiridon in the city of Kiev". It is a manuscript of large format consisting of 228 sheets of parchment, and includes 293 miniatures <sup>19</sup> (Plates 19, 20, 21).

The illustrations do not cut into the



<sup>152</sup> Consecration of Banner, Lazar 67 Baranovich's Service Book (1665)

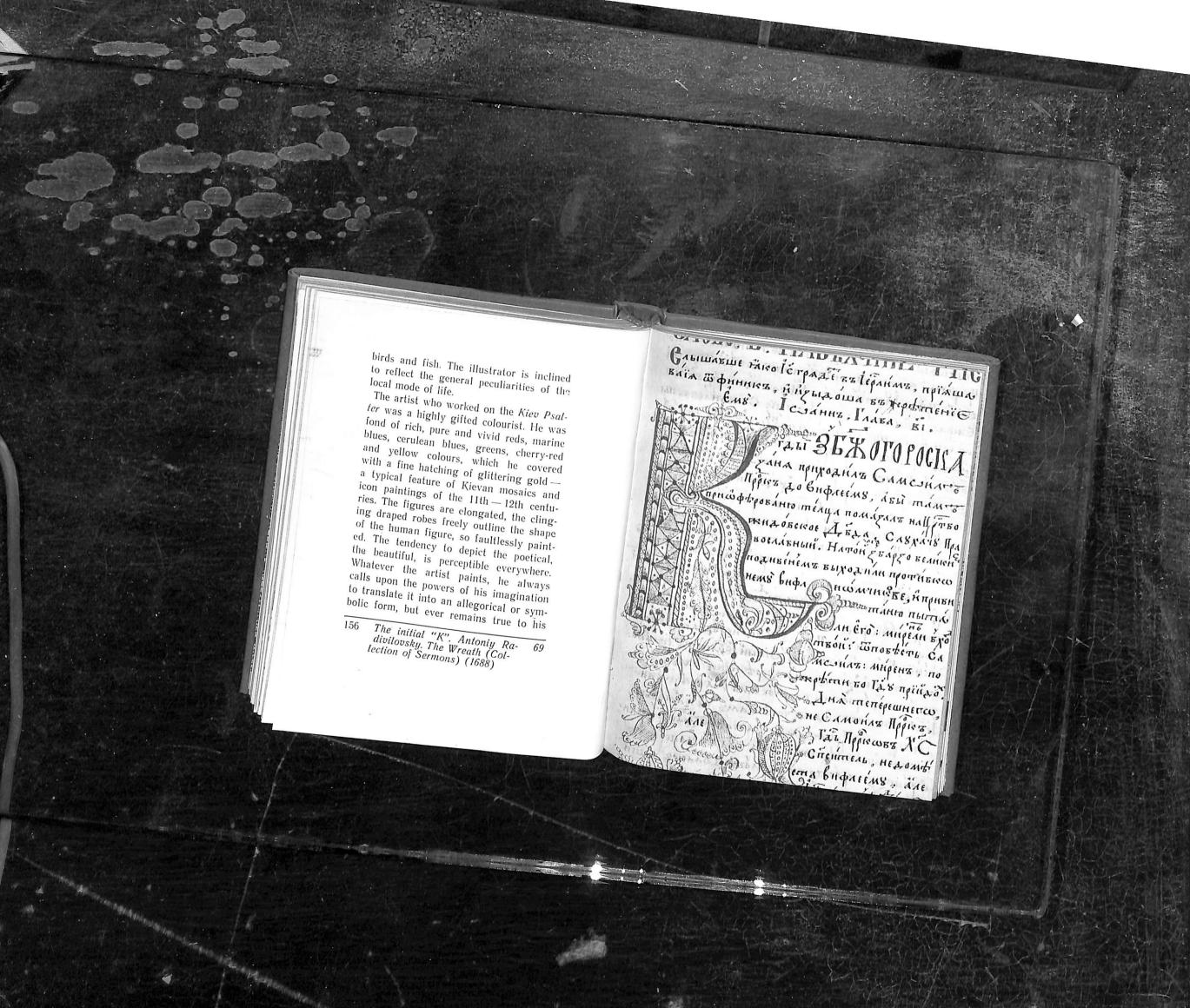
text, but are suitably inserted without disrupting it by being freely arranged upon the margins, and are joined to the appropriate places in the text by thin red lines. These do not interfere with the reader's attention to the contents, but wherever necessary serve as guides, pointing out what sentence one or another illustration refers to. Single or double figures, individual scenes or large compositional groups are distributed around the text in a rather whimsical fashion. At times they fill the marginal space rather densely, sometimes sparsely, and occasionally descend vertically down the side of the page and are carried on horizontally to make a frame that flows around the text. With deep love and great skill, the artist represents goats, bears, horses, oxen, and various kinds of

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<sup>154</sup> The initial "B" (Eng. "V"). Antoniy Radivilovsky. The Wreath (Collection of Sermons) (1688)



aesthetic principles. He was incapable of enduring ugliness or of relishing torment and suffering, and would not depict the unnatural or any monstrosity. The author of these miniatures sings the beauty of life, all lit by the sun beneath whose rays everything visible is transformed and sparkles with all colours of the rainbow.

To paint such a large number of miniatures, the artist must have possessed tremendous energy, a rich imagination and bold conceptions. He managed to find a clear, original and harmonious composition for every scene and, breathing life into the figures, depicted them in exquisite postures with airy and elegant movements.

The author of the illuminations and ornamentations in the *Kiev Psalter*, whose

158 Headpiece with the initial 70 "Ц" (Ts). Irmologion (1736)



miniatures belong to real masterpieces of 14th-century art, was a representative the prevailing trend in Ukrainian painting which preserved the traditions of the highly developed art of the 11th — 12th centuries, and introduced secular elements into the canons of religious subjects. They attract special attention due to the absence of the ascetic mood which is replaced by deeply intimate and lyrical springs of feeling and sincere warmth. With love and passion, the artist paints episodes which he imbues with humaneness, striving for the beautiful, for goodness and justice as virtues typical of man. We can truly see that humanism is the main feature in the artist's creative work.

Ornamentation and illuminations similar to those in the *Kiev Psalter* are also

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ЖАВТОРОВЬ

Бмецкого САМУИЛА ПУФЕНДОРФІА КОЗДКО
САМУИЛА ЗОРКІ И ПОЛКОГО САМУИЛА ТВАРДОСКІ
ВОННУ ТУЮ ВКНІЗТО СВОЕ, ВОНА ДОМОВА НАТВА
ВЪРШОМЪ ПОЛСКІЙЪ ОПІСАВШАГО. НІНТЯ ВКРАЦ
СТІЛЕМЬ ПІСТОРІУНІМЬ ИНАРТУІЕМЬ МАЛОРОССІСКІМЬ
СПРАВЛЕНОЕ, ИНАПІСАНОЕ ТЩАНІЕ САМОИЛА ВЕЛІУКА К
ВЕДАРІЇ НЕОДІС, ВОСКА ЗАПОРОТКОГО ВСЕЛЬТУКА
ОУЕЗДУ ПОЛТАВСКОГО "РОКУ: 1720.

<sup>160</sup> Title page. Annals of Velich- 71 ko (1720)

found in Russian manuscripts. One need only mention the *Uglich Psalter* (1485) and also the *Godunov Psalter* of which there are more than twenty copies.

It should be pointed out that contacts between Ukrainian and Russian art were never broken. They grew especially lively from the 15th century onwards. The fact that both Ukrainian and Russian artists found almost the same solutions to creative problems is affirmed by the miniatures in the Gospels of 1507 illustrated by Theodosius, the son of the famous Moscow artist Dionysius, and also by the paintings in the Christian Topography by Cosmas Indicopleustis which served as examples for many Ukrainian artists. Both the Russian and the Ukrainian miniatures were done in tempera without any ground sizing or underpainting, and

162 Portrait of Bogdan Khmelnitsky. Annals of Velichko (1720)



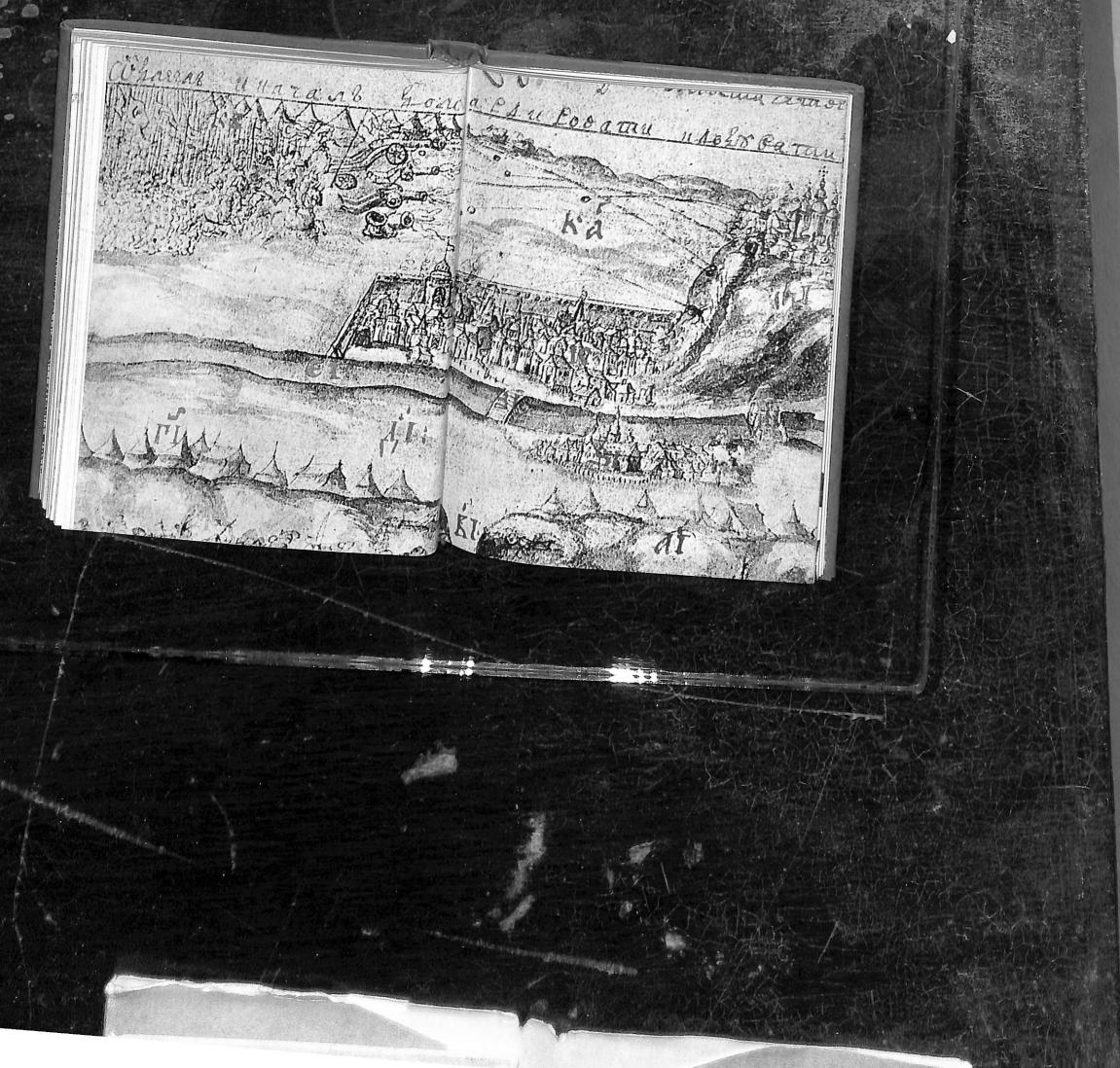
thanks to this factor the paintings have a certain transparency reminding one of the technique of using densely applied or heavy water colours on a matt surface

As early as the 15th century, books for the most part were written upon paper rather than parchment or vellum, the former being much cheaper to make. The rise of culture, the aspiration for education and knowledge increased the demand for books. Many craftsmen from outlying provinces, artists with little professional training, poured into the ranks of the transcribers and miniaturists. These novices were very receptive to all the new methods used by their professional colleagues in their creative works. They, themselves coming from more democratic spheres of life, brought their folk traditions into the art of producing manuscripts, and thereby enriched it with vivid colouring, penetrating and spontaneous expressiveness, sincerity, and at times the charming naivety which we find so delightful and captivating in folk art.

This particular trend is most noticeable of all in the miniatures of the Gospel from the town of Hallich (late 15th cent.) which were drawn by a single master. A powerful and naturally gifted artist, he broke each and every canon and rule of art. He interpreted architectural structures and mountains through amazing forms, subordinating everything to his creative concept (Plate 31). His fresh pure colours and dynamic original compositions produce a deeply emotional effect. No other miniatures are comparable to those of this artist.

The ornamental embellishments of the book in manuscript were continually as-

<sup>73</sup> The Battle. Detail. Annals of 165 Velichko (1720)



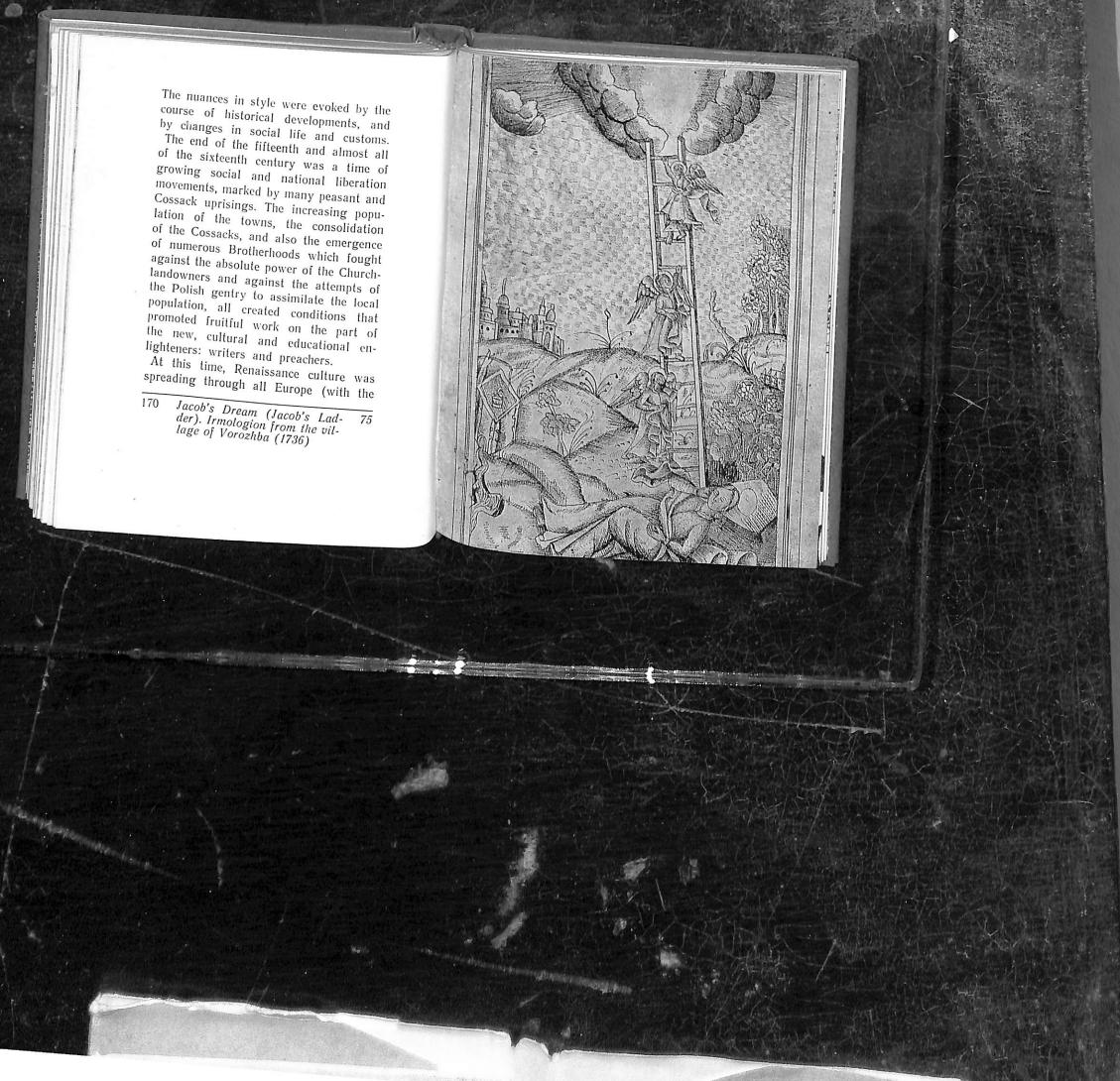
suming greater importance. For instance, the ornamental drawings in the Gospel from the village of Serniv (15th cent., Plate 29) comply with the traditions of 12th—13th-century art, and were executed by a very gifted master who was probably a fresco painter. This is affirmed by the laconic style of drawing, by the stately and monumental figures and the lucidity of the composition.

The desire to give the manuscript as much picturesqueness as possible can be noted even in the assiduously made copies of older manuscripts of the Gospels, for example, the *Ivanichiv Gospel* (early 16th century).

Sixteenth century art did not completely break away from the traditions of former periods. Reformed in the course of centuries, the art of the 11th — 16th centuries underwent certain changes. Introducing new elements and discarding the outdated, it still preserved the aesthetic principles which formed its foundation.



74 Headpiece. Irmologion (18th 169 cent.)



exception of Scandinavia — Norway, Sweden, Denmark, Iceland). 19

The renaissance character of Ukrainian culture in the seventeenth century is confirmed, for example, by the verses of students at the Kiev Brotherhood School presented to Petro Mohila \*\* in 1632. The verses expressed the hope that Kiev would be turned into an Athens of Ukrainian science and culture, for science "is like the sun which drives away the mist, the rain, thunder, darkness and makes the day clear". The authors of the verses did not appeal to the Christian God but to Apollo of antique times, the patron of science and art, asking him to take Kiev under his tutelage as well. In their verses, they praise the muses



<sup>\*\*</sup> Petro Mohila — patron of the school, also Metropolitan of Kiev

<sup>172</sup> Moses and the Burning Bush. 76 Irmologion (1777)

and the "liberated sciences" — arithmetic, geometry, astronomy, rhetoric, music, painting and languages.

The struggle against foreign oppression, for social freedoms and for reunification with the fraternal Russian people evoked in art and literature a profound interest in the glorious past of both peoples. That is why we may observe renaissance motifs in the manuscripts of this period side by side with the firm traditions of art indigenous to Rus. The portrayal of religious scenes in engravings and miniatures acquired a distinct political tone. In his Protestation (1622), Iove Boretsky, a supporter of Ukraine's reunification with Russia, described the torment and suffering of the Ukrainian people under the Polish nobility as follows: "Let a good report of our martyrdom fly through all

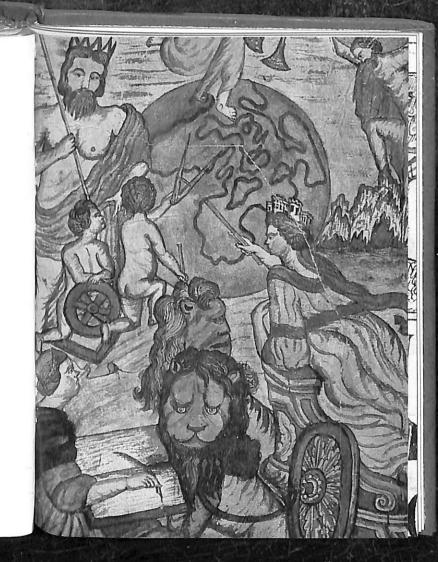


<sup>174</sup> The initial "C" (Eng. "S"). 77 Geography (1727)

the world, let everyone know that previous to taking upon ourselves this sacred service for the people, we have put on the martyr's crown.... We were not moved to do this for the sake of power, or for luxuries, and neither fear, nor punishment, nor torture will stop us.... Stand firm, waver not and be not dismayed".

Consequently, the humane ideas of the Renaissance were increasingly in tune with the society of those times. Books were now addressed to a wider public, and for this reason authors felt the desire to write in their native language, one that the reader could understand, and to let the illustrations be dominated by the colourful and picturesque folk-aesthetic principles. Even the most modest of manuscripts looked festive. If the book did

176 Illustration to the Geography (1727)

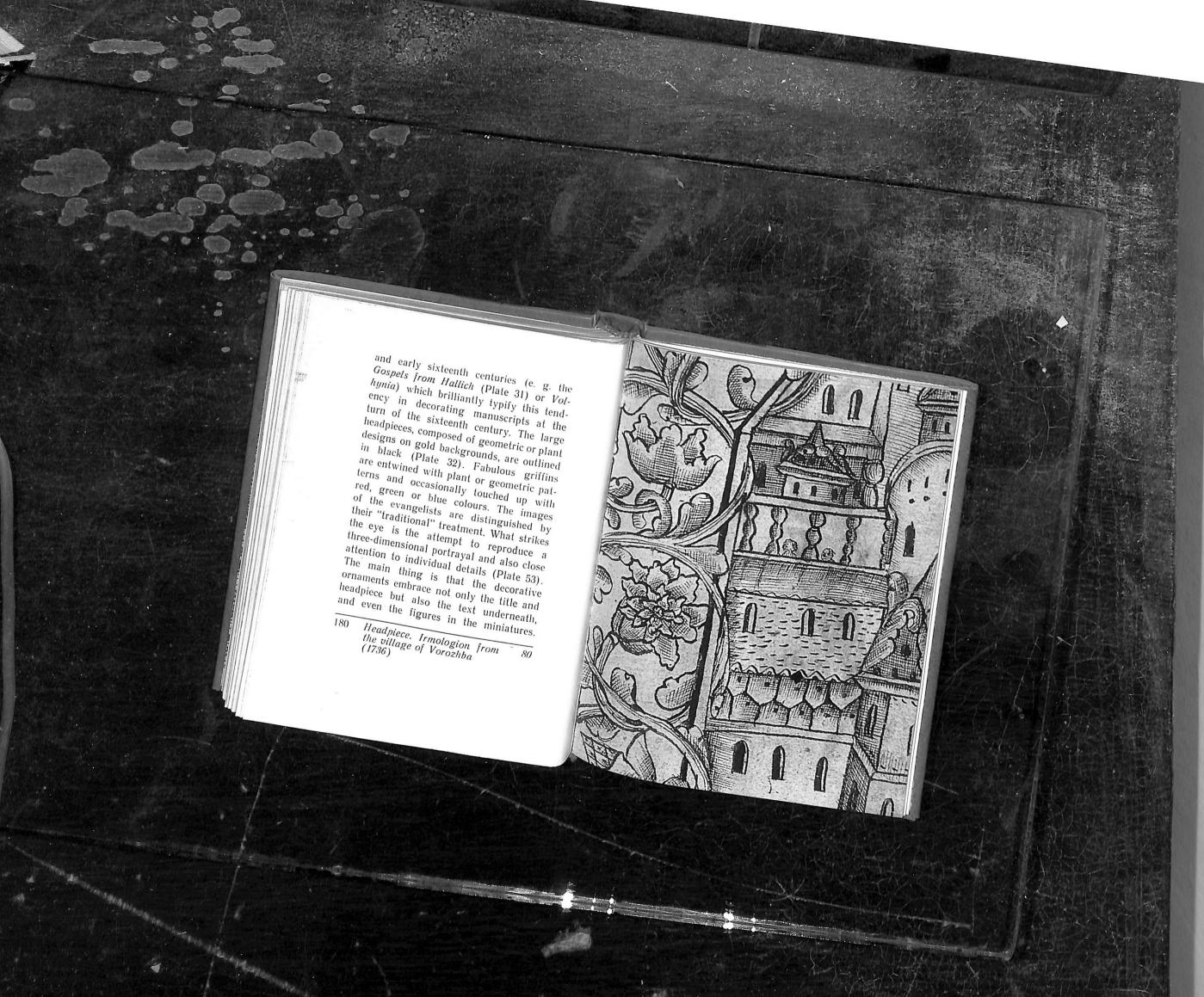


not have brilliantly coloured illuminations or miniatures, the black text was enlivened by red titles, headpieces and initials to give it an elegant, attractive look (Plate 35). Apart from elaborately woven or plaited teratological designs in the initial letters, one also encounters ornamental architectural elements - porticos, portals, columns and pediments. The latter were often supplemented by various forms of cartouche (Plate 66) and vases with scroll patterns. Plant motifs were interwoven with peacocks and dolphins, berries and cherubims (Plate 46). Religious subjects, to a great extent, lost their former abstract or generalized form and were treated with a definite interpretation that was true to life (Plate 44). This evolution may be observed in the

Gospel miniatures of the late fifteenth

79

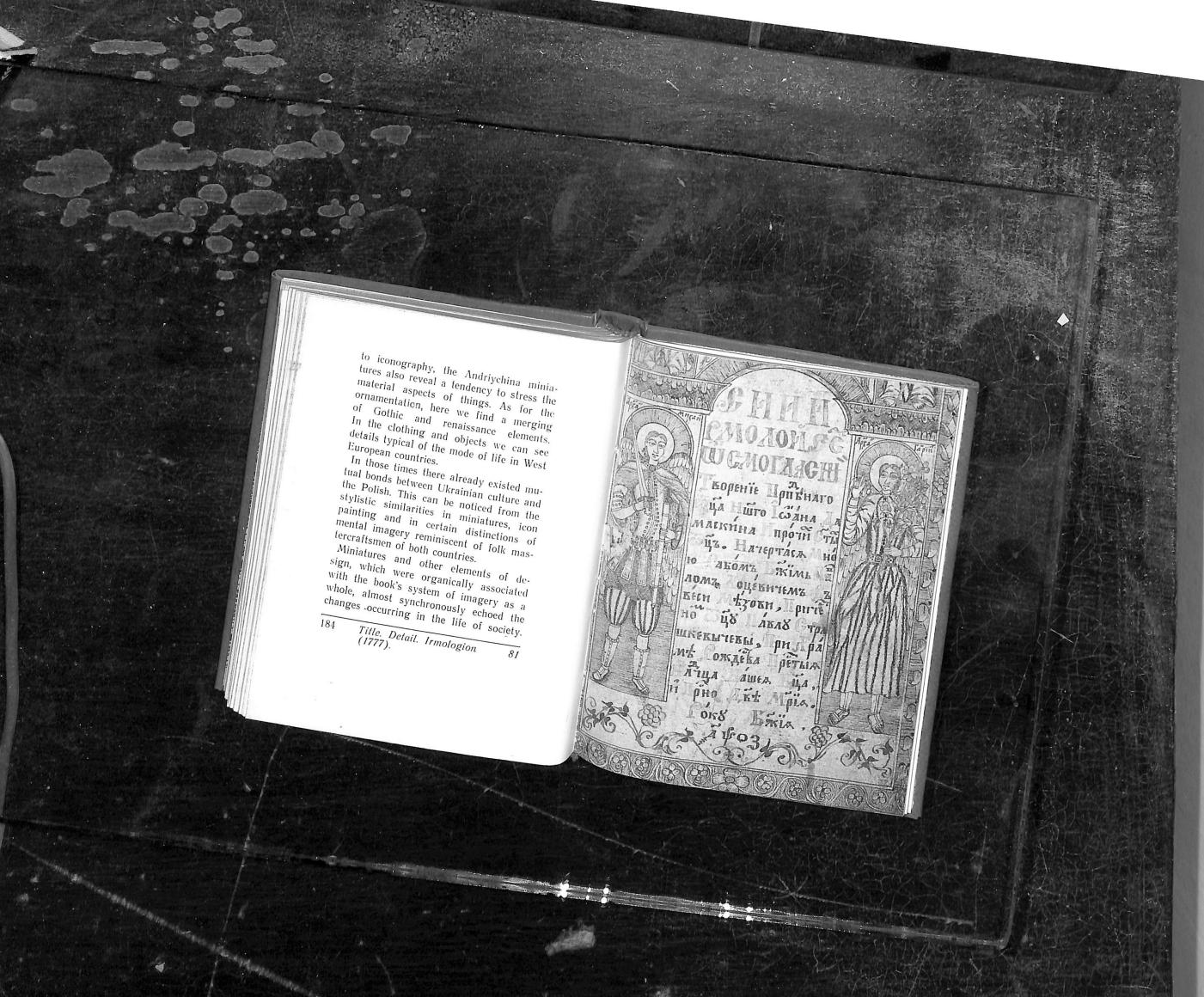
178 St. Mark the Evangelist. Service Book (early 18th cent.)

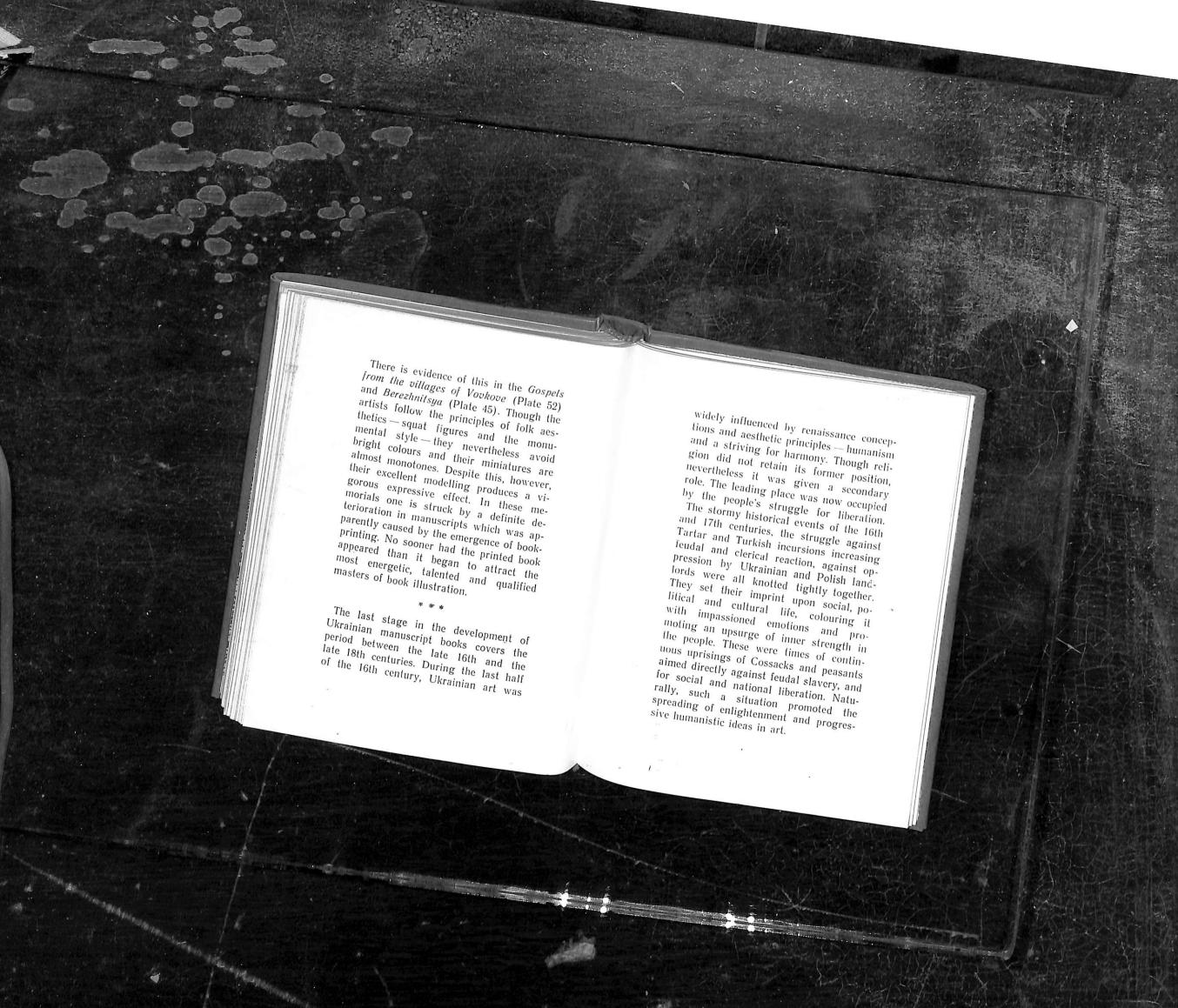


As a result, the whole page is turned into an unbroken carpet of colour (Plate 41).

The same could be said, on the whole, of the style in which other 16th-century manuscripts are illustrated, where the treatment of light and shade (chiaroscuro) is dominant in the miniatures and a delicate tracery of plant motifs in the ornamentation. However, in the modelling of the human figures, and particularly the folds of the garments, one feels the influence of icon painting. As for the most perfect manuscript relics of this period, three should be mentioned: the Service Book (Plates 38, 41), the Book of the Gospels (preserved in the Novgorod Museum of History and the Arts), and the Kholm Book of the Gospels (Plate 25). They were painted in the first half of the 16th century by the master-painter Andriychina, the Much-Transgressing. The illustrations in the Kholm Gospel were added later (Plates 39, 41). Possibly, a fourth relic should be added to the above: the *Peresopnitsya Book of the Gospels* (1556—1561, Plate 46). Apparently all these manuscripts originated in Volhynia.

Ornamentation, before this, had also thickly covered the page, but a fair amount of space was always left in the middle, where the white parchment showed through. But now, in the works of Andriychina — particularly in the Peresop nitsya Gospel as well as in manuscripts illustrated by other authors whose style was very similar - the ornamentations cover almost the entire page. They are drawn in the renaissance style with a colour palette of brilliant blues, reds, greens, delicate blues and lilac tints, richly enhanced with gleaming gold hatchings, producing such a play of light and shade that the viewer's perception of the very gamut of colour keeps on changing. Side by side with the preservation and use of techniques traditional





The artists' imagination drew its nour-ishment from the people's heroic struggle against social oppression and national persecution. Humanism and aspirations for harmony directed the general trend in art towards ideal proportions and well-balanced form, to the painting of stately portraits and compositions, and the expression of all that was beautiful in man and nature.

The people's desire for knowledge and education continued to spread. The great demand for books made their production a necessity, and necessity is the mother of invention. As a result, "the famous art of book-printing" was born, and grew so swiftly that it became a powerful factor in both history and culture. In this respect, a great service was rendered by Ivan Fyodorov, "a Muscovite who printed books that had never been seen before". At first, the design of the printed book entirely followed that of the manuscript, but gaining a stronger foothold,

greatly influenced the latter in its turn (Plate 58).

The manuscript's contribution to book-printing was mainly the fact that it brought from the past certain decorative traditions, a precise design, a refined and neatly composed text, as well as ornamentation. The prints and headpieces, the tailpieces and initial letters became indispensable attributes of the printed book. Although manuscripts now took second place, nevertheless they still carried out their cultural, educative and artistic mission for a long time. It often happened that the valuable printed book became an object which was imitated or even copied by manuscript writers.

Now the contents of both the manuscript and the printed book substantially changed. In the 16th century there appeared folk literature, that is, literary works written by peasants, by Cossacks and artisans. They included chronicles, annals and verses whose subject matter consisted

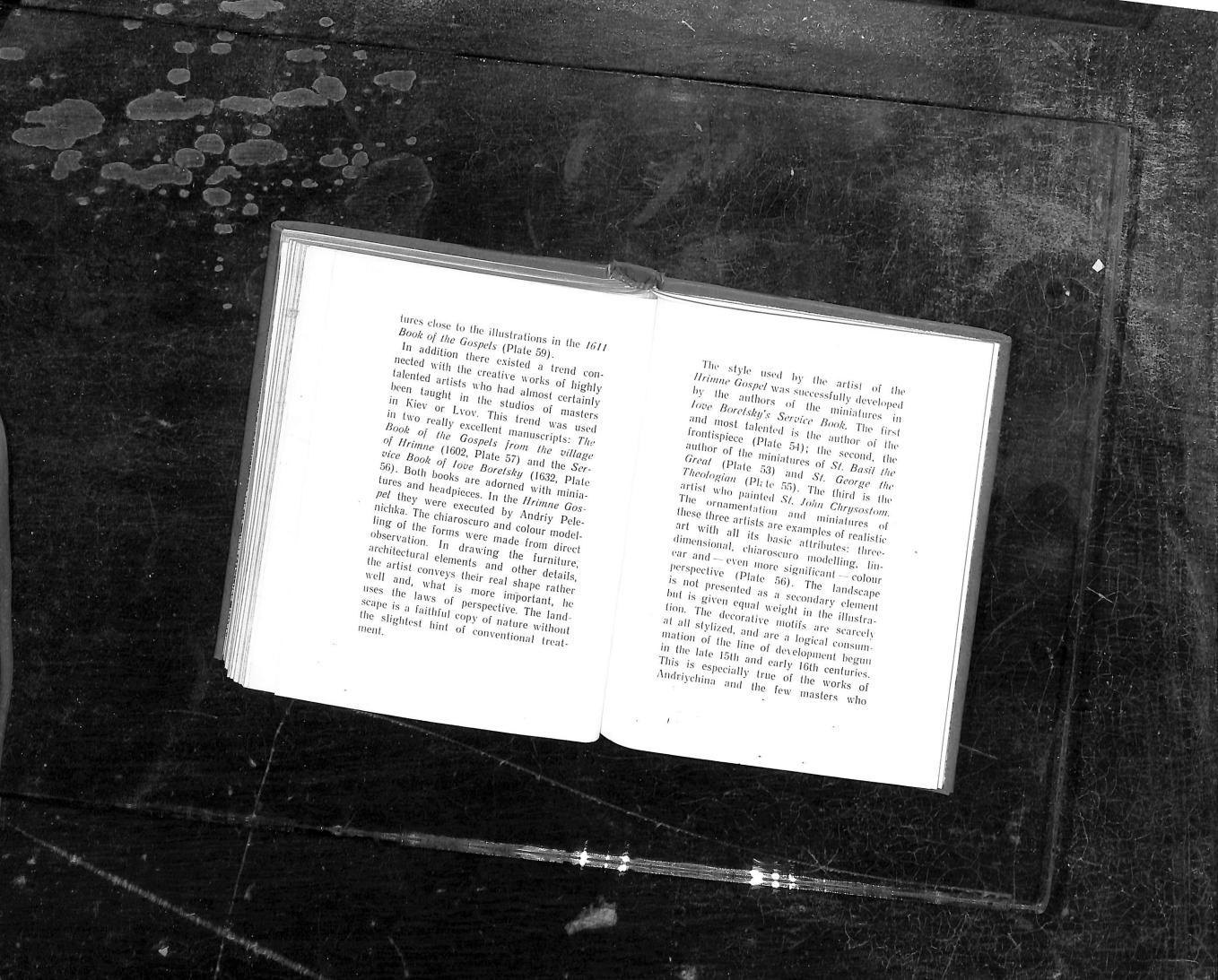
of the events of the liberation struggle, of peasant and Cossack uprisings, and the glorifying of popular heroes.

The spreading of music and songs prompted the writing of the *Irmologion* (song book with music) (Plates 61, 62).

The new renaissance art spread like wildfire and enveloped all the Ukraine. The "liberated sciences" were not only taught in the schools of Kiev, Lvov, Kamyanets, Lutsk and other large cities but in smaller towns too. A student of one such "new" school painted the miniatures in the *Gospel from the village of Troyaniv* (Plate 60) in Volhynia (late 16th and early 17th cent.). In them we perceive both the sure hand of the professionally trained artist, and touches of a simple naive style. The aesthetic principles employed place these minia-

<sup>190</sup> Headpiece. Irmologion from 82 Zolochiv (1695)





illustrated the *Peresopnitsya Book of the Gospels* and the *Zagorivsk Apostles* (the Acts of the Apostles with the Epistles — Tr.).

The reunification of the Ukraine with Russia as a result of the liberation war of 1648—1654 under Bogdan Khmelnitsky led to a further strengthening of the mutual ties between their progressive cultural forces, which was beneficial to both these fraternal nations and to the development of their fine arts.

Graduates of the Kiev Academy could be met in Moscow, later in Petersburg and other cities, for example, I. Zarudny, M. Berezovsky, D. Levitsky, V. Borovikovsky. Russian artists such as A. Antropov, I. Startsev, D. Aksamitov, A. Kvasov came to the Ukraine. In 1757, an Academy of Fine Arts was founded in Petersburg which became the most important centre for training artists, and not only those of Russia, but also of the Ukraine and Byelorussia.

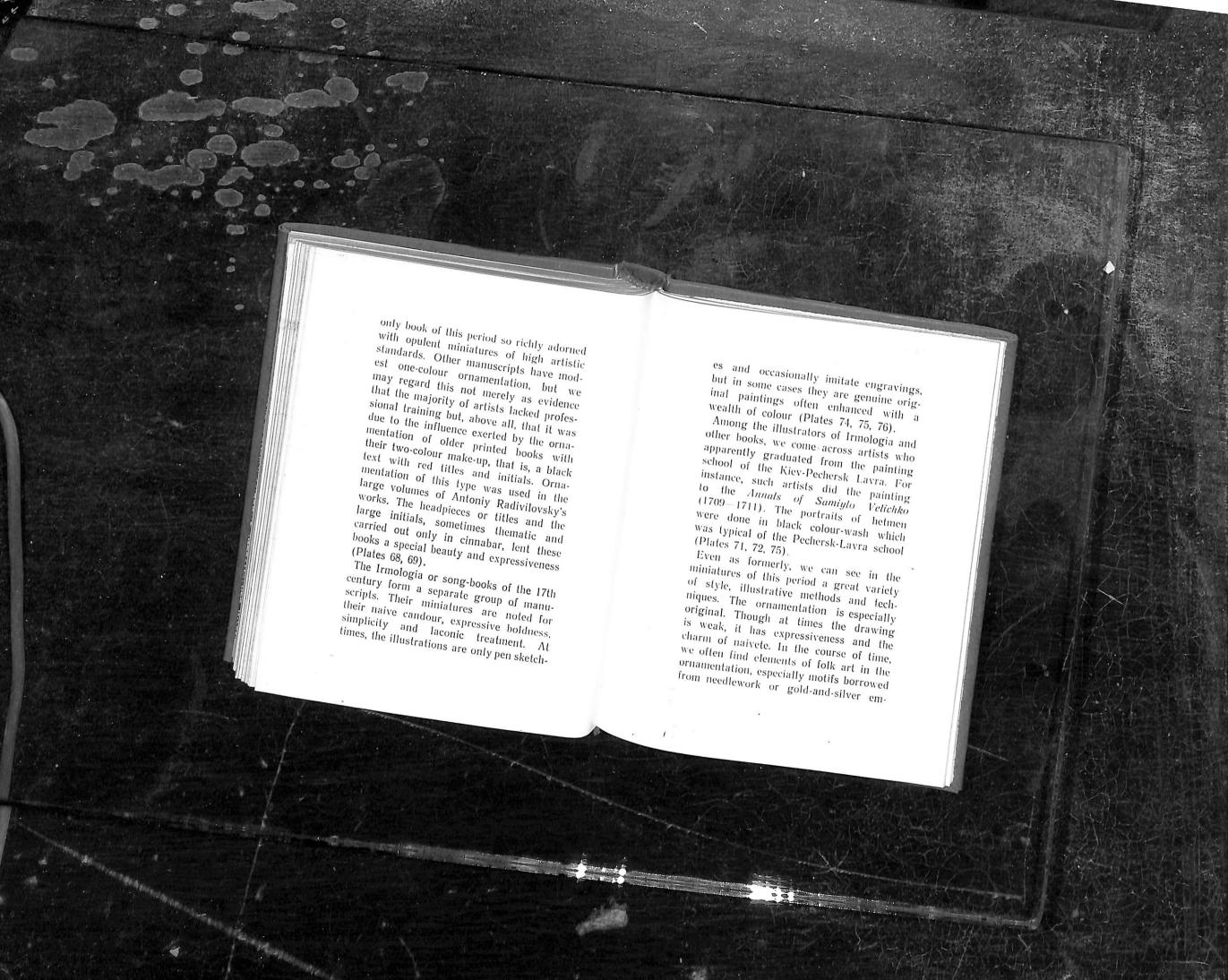
In the history of world culture, the 17th century was marked by the emergence of many national schools of art. Progressive literature and art in this period cultivated the highest moral qualities: patriotism, bravery, and the willingness to sacrifice personal interests for the sake of the highest social and political ideals.

With time, literature in the Ukraine took on a much more worldly character. The *Annals of Grabyanka* and *of Velichko*, and others, contain pictures giving a panorama of historical events. Oratory or public speaking was especially widely practised. Throughout his almost forty years of spreading enlightenment (1650—1688), the renowned preacher Antoniy Radivilovsky sharply upbraided the ruling classes for oppressing the people, expressed compassion for the distressful

position of women, railed against unjust courts and passionately called for a struggle against the Tartars and Turks who had been plundering the Ukraine for centuries.

In Lazar Baranovich's Service Book (1655), there is a miniature called Consecration of the Banner (Plate 67). Contemporaries of the time looked upon it as a benediction upon the just and holy struggle for the independence of their motherland. The content of the miniature presages the appeal of the author of the 1671 Anthology: "Our motherland is also dear to us and very sweet, but her liberty is even sweeter.... Liberty, once lost, is not easily regained.... They (the Polish gentry-Auth.) seek to besmirch the Orthodox faith and insist it be given up". Lazar Baranovich's Service Book is the

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broidery (Plates 74, 83) — the daisy, the wild rose, the cornflower, the sunflower and carnation — and also from goldsmithing and stucco ornamentation in architecture such as Baroque pediments, portals and fanciful forms of scrolls (Plate 84).

Examples of this style may be found in illustrations to an 18th-century *Service Book*, which were made by a master with little professional training.

On the other hand, 18th-century Irmologia are ornamented with pen drawings done with consummate skill. Vasil Zankovsky made pen sketches touched with water-colour tints for the book he copied in 1727 (Plates 77, 78): "Geography, or a Short Explanation of the rotating orb of the earth and the divisions of all its parts, and which states are found in every part". A very elaborately ornamented Irmologion was illustrated in 1736 by Maxim Vasilyev from Vorozhba, Sumy Region. The style shows that he studied in the Pechersk-Lavra School.

An example of the close ties between the ornamentation of manuscript books and architectural motifs may be seen in the illustrations to the *Holy Sabbath*, made in 1754 for the newly built Church of the Nativity in Kozelets. All decorative adornments on the book's Title Page are directly analogous to the ornamentation found in the interior and exterior of the Kozelets Church (Plate 84).

Finally, it is worth taking a look at the unusually original *Irmologion of 1777*, with its naive simplicity. It was illustrated by Khotsevich in the village of Mizove, Volhynia (Plate 76). One of these miniatures is a painting of *Moses and the Burning Bush*. Moses sits with young ewe-lambs near him before the burning bush. The prophet is without shoes, which he has been ordered to take off (for he is on holy ground — Tr.).

With the 18th century, the production of illustrated manuscripts came to an end. It fostered the rich gifts which

nourish Ukrainian culture and of which the Ukrainian people are very proud. These hand-written books were a storehouse of knowledge; they influenced the formation of the emotional world of man, carried the flaming torch of science and passed it on to the printed book, and disappeared only when the latter completely replaced them.

\* \* \*

Through this brief outline we have tried to make a survey of the miniatures in Old Rus and Ukrainian manuscripts and view their historical development from the 11th to the end of the 18th century, and from the Slobozhanska Ukraine to the Transcarpathian regions. An analysis of the artistic ornamentation of the manuscripts convinces us that the cultural and artistic links indispensable to man's inner world always existed between our people and others.

The art of Kievan Rus was a bright page

in medieval world culture. It is the common heritage of three fraternal peoples -Russians, Ukrainians and Byelorussians. Famous works of art such as mosaics and frescoes, and also the ornamentation of manuscript books had close bonds, both in style and in the ideological image of their contents, with the art of the peoples of the then civilized world. Celebrated artists of the East and West were known in Rus, just as the products Kievan artisans — the goldsmiths, workers in cloisonné enamels, and miniaturists - were known in many countries abroad. Art of the 10th to 13th centuries was based on the highly cultured society of pre-Christian Rus.

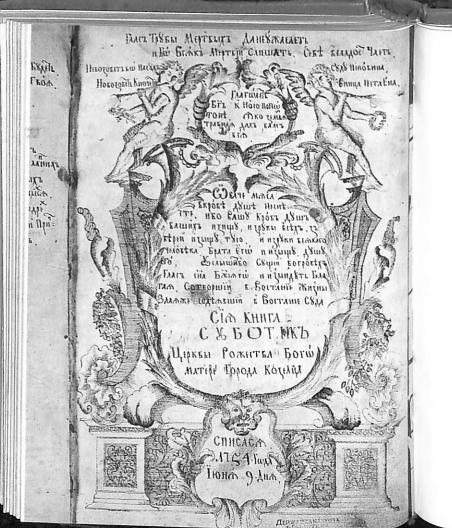
Utilizing the best of world art, Old Rus masters lost no time in showing remarkable originality, creatively adopting and adjusting this art to their own artistic needs.

The artistic forms which had been developed and polished as long ago as the

The originality of the contributions to the treasure-house of world culture made by each of these peoples is an invaluable achievement. This artistic heritage gives us an opportunity to see through "uninterrupted ages" those mutual links joining the cultures of different epochs and different peoples. This knowledge enriches them all, helps them to overcome cultural and national narrow-mindedness or prejudices, and encourages the sentiments of patriotism and internationalism.

Art is eternal in that what it has once achieved never vanishes without leaving a trace. Like the eternal mystery of life, art continually makes evolutionary strides and changes in the course of its historical development. Implacable time destroys all matter. The canvas moulders and the tree falls, the stone is worn away, and rust corrodes iron, but the inspiration of the lofty ideas of art are recreated from generation to generation and, by their presence in living traditions, they withstand the implacable forces of time. In this lies the immortality of art. Troy, Athens, Memphis, Susa might fall, but the achievements of their cultures are passed down through the ages, the aureole of their civilizations grows bright again, and in its light we can see the brilliant rays of the art of our people.

<sup>84</sup> Title page. The Book of the Holy Sabbath from Kozelets (1754)



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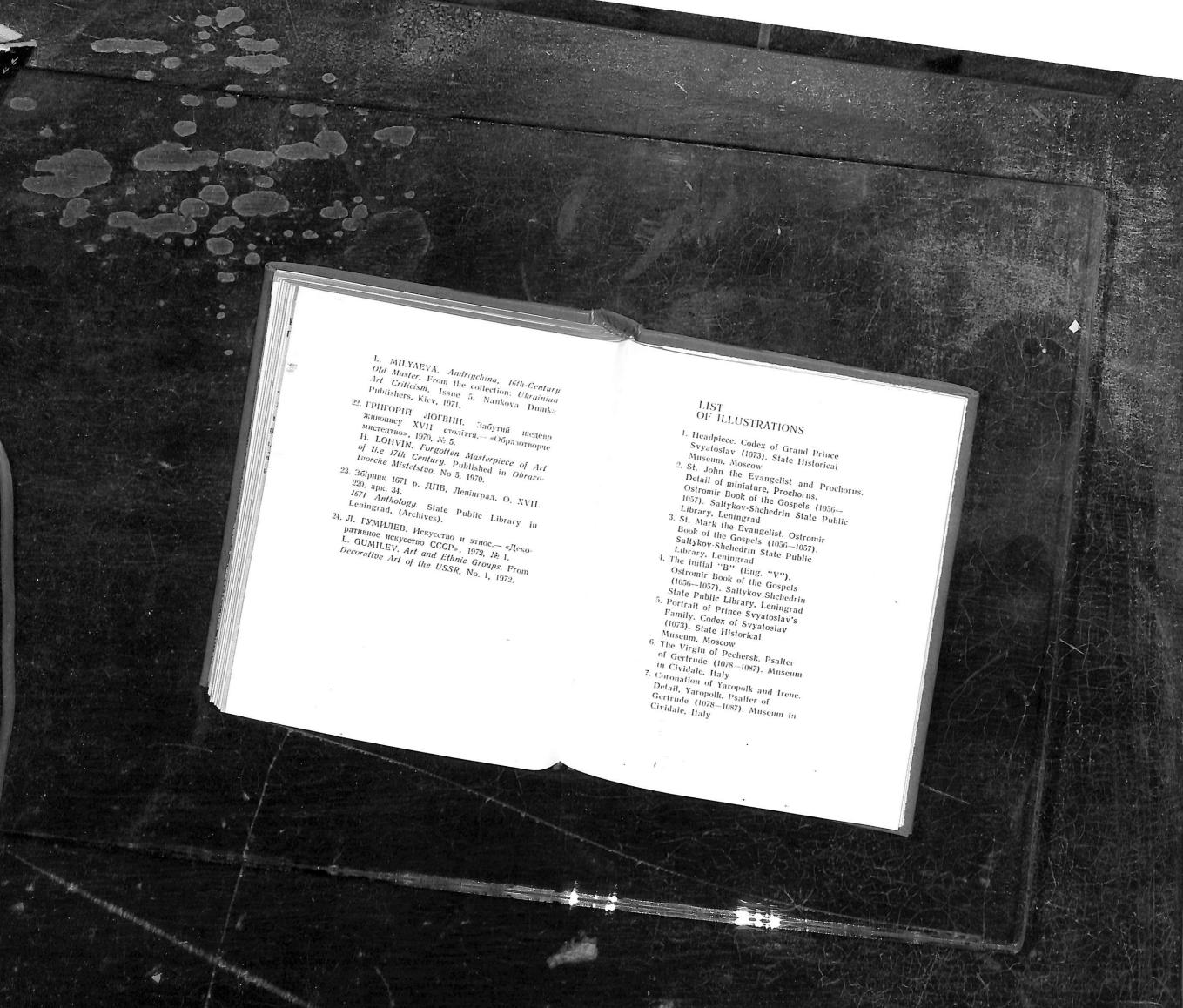
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