

ОБРАЗОТВОРЧЕ МИСТЕЦТВО, ДЕКОРАТИВНЕ МИСТЕЦТВО, РЕСТАВРАЦІЯ

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CONCEPTUALISATION OF THE MEANINGS OF FLOWER SYMBOLICS IN INTERIOR SCHEDULES

The purpose of the study is to analyse the scientific literature to update the problems associated with the study of the symbolism of flowers and its interpretations. **The methodology of the work** is based on comparative historical and comparative typological methods, which make it possible to establish the complexity and ramifications of the problem of colour symbolism; The cognitive approach made it possible to identify the dependence of the use of interpretive capabilities of colour symbolism on the formation of the emotional component for the disclosure of contents and associations. **The scientific novelty** of the work lies in the addition of scientific literature with new studies of colour symbolism. **Conclusions.** Based on the study of scientific literature, it is possible to determine the relevance of problems associated with the symbolism of flowers and its specificity. Acquaintance with the works of scientists (P. Zholtovsky, A. Kondratyuk, A. Lopukhina, L. Milyaev, F. Umantsev) made it possible to determine the directions of research of the monument and the lack of works on the symbolism of flowers in the painting of the temple. The scientific works of V. Ovsyichuk and M. Pastoureau became the basis of the theory and history of the study of flowers. The timeliness of the research is confirmed by the developments of foreign institutions and scholars, in particular, the problem of: colour psychology (H. Brem); colour theory (M. Oswald, Weingarten University of Education, German Colour Centre, University of Halle-Wittenberg); global visual communication by colour (T. Fassati). During the heyday of Baroque art, the masters of the Lavra art school used the symbolism of flowers in a new way in the ensemble of paintings of the Trinity Gate Church. Mysticism prevails in the picturesque palette of the church.

Keywords: cultural codes, colour, symbolism, interpretation, interior, painting, monumental painting, Trinity Gate Church.

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Концептуалізація символіки кольорів у розписах інтер'єрів

Мета дослідження – здійснити аналіз наукової літератури для актуалізації проблем, пов'язаних з вивченням символіки кольорів та її інтерпретацій. **Методологія роботи** ґрунтується на порівняльно-історичному і порівняльно-типологічному методах, які дозволили встановити складність і розгалуженість проблеми символіки кольорів; когнітивний підхід дозволив виявити залежність застосування інтерпретаційних можливостей символіки кольорів на формування емоційної складової для розкриття змістів і асоціацій. **Наукова новизна** роботи полягає у доповненні наукової літератури новими дослідженнями символіки кольорів. **Висновки.** На основі вивчення наукової літератури можемо визначити актуальність проблем, пов'язаних з символікою кольорів та її специфіки. Ознайомлення з роботами науковців (П. Жолтовський, А. Кондратюк, О. Лопухіна, Л. Міляєва, Ф. Уманцев) дозволило визначити напрями дослідження пам'ятки і відсутність робіт з символіки кольорів у живописі храму. Наукові роботи В. Овсійчук і М. Пастуро стали ґрунтом з теорії та історії вивчення кольорів. Своєчасність дослідження підтверджується розробками зарубіжних інституцій і вчених, зокрема, проблеми: психології кольору (Х. Брем); теорії кольору (М. Освальд, Педагогічний університет Вайнгартена, Німецький центр кольору, Університет Галле-Віттенберга); глобальної візуальної комунікації у зв'язку з кольором (Т. Фассаті). Майстри лаврської малярської школи в період розквіту

мистецтва доби Бароко по-новому застосовують символіку кольорів в ансамблі розписів Троїцької надбрамної церкви. У живописній гамі церкви превалує містичність.

Ключові слова: коди культури, колір, символіка, інтерпретація, інтер'єр, живопис, монументальний живопис, Троїцька надбрамна церква.

Relevance of the research. Culture codes convey information through symbols and signs. Each type of art has its own system of expressive means, which is aimed at disclosing information. One of these expressive means is colour with its inherent symbolism, which complements the basic information. This is not surprising, since the choice of colour by masters has always had a symbolic meaning and influenced the audience. Colours and flower symbolism formed an information system comparable to cultural codes. Black and brown colours were considered information codes, symbols of the earthly. The colour red was considered a symbol of shed sacrificial blood.

On the one hand, with the development of modern visual arts, fashion, design, the study of colour and its meaning, as one of the most powerful means of image creation, receives the attention of specialists (V. Zaitseva, O. Karpenko, S. Pryshchenko). Along with this, not much attention has been paid to the issue of colour symbolism. The reticence of Ukrainian art critics regarding the problem of colour, especially its interpretations in the works of old masters, can be quite understandable. As the French historian M. Pastoureau rightly noted, it is difficult to apply our modern definitions and interpretations of colour to images that were written in the past, because in the society of the past these criteria could have been different [5, 4]. Therefore, the relevance of studying the specifics of colours and their symbolic load is timely.

Analysis of recent research and publications. Issues of colour symbolism are studied in various sciences, in particular, art history, philosophy, pedagogy, psychology. An important source among Ukrainian publications is the thorough work of V. Ovsyichuk "Ukrainian painting of the X–XVIII centuries. Problems of colour". The author focuses on the historical context of Ukrainian painting and colour symbolism. Among the publications of foreign authors, a series of books by the French historian, anthropologist and essayist Michel Pastoureau is noted. His six-volume history of colours is famous. The researcher illustrated the evolution of their use. In addition, he revealed the meaning of European symbols of different colours (blue, black, green, red, yellow and white) from the Middle Ages to the present.

Among the colours, M. Pasturo singles out the symbolism of yellow, which today is not a very active symbol in European life, but once it was sacred and represented light, warmth, wealth

and prosperity. Colour acquired special significance in the religious ceremonies of the Greeks and Romans. Among the Celts and Germans, it was associated with wealth and immortality. Since the Middle Ages, this colour coincided with the symbolism of lies and avarice, illness or madness. Although, it is interesting that at the same time it was also a symbol of prosperity, because it was also gold, honey, and bread.

We read about individual coincidences in relevant scientific studies of the original ancient wall paintings of Ukrainian temple architecture, in particular, the unique interior paintings of the Trinity Church of the Kyiv-Pechersk Lavra. In the studies dedicated to the monument (P. Zholtovskiy, A. Kondratyuk, O. Lopukhina, L. Milyaeva, F. Umantsev), the features of colour in the painting of the temple are briefly mentioned, but we can find some information. Since "the interior paintings of the Trinity Church are the only completely preserved ensemble of monumental and decorative painting of the Kiev-Pechersk workshop of the Baroque era. They give an idea of the contemporary understanding of the synthesis of arts, characteristic of the Lavra school of the 18th century. colour gamut. The monument is inextricably linked with other manifestations of the cultural and spiritual life of the Baroque era: school drama, music, liturgical literature, but, most of all, with the oratorical preaching genre of the 17th – the first half of the 18th centuries" [14].

The scientific achievements of Czech scientists are aimed at the study of visual communication in a complex connection with human interaction, design and architecture. Czech scientist Tomáš Fassati developed the theory of global visual communication and methods of teaching literacy. He is known as the author of "Practical Visual Communication", the first Czech-English dictionary of visual communication. The scientist focuses on practical global visual communication, where he focuses on the features of light, vision, perception, colours and forms.

The purpose of the study is to carry out an analysis of scientific literature to update the problems related to the study of colour symbolism and its interpretation.

Presenting main material. Colour has been an integral part of human existence since ancient times. The deep emotional effect of colours on the human condition is closely related to giving him various symbolic meanings, clearly expressed in theological and artistic spheres. What is

confirmed in modern researches of scientists of different countries. In particular, the original studies of the psychology of colour by the German designer, writer, cultural expert Harald Brehm, better known under the pseudonym Wolfram von Stein. Working as a professor of communication and design at the Wiesbaden University of Applied Sciences, the subject of his research on the psychology of colours was the influence of colours on human activity.

The theories of colour and its possibilities are actively explored in various aspects, including pedagogy, for example the well-known explorations of Martin Oswald from the Pedagogical University of Weingarten as “Colour in Education”, or the German Centre for Colour and the University of Halle-Wittenberg.

At the same time, “any colour does not exist by itself, it acquires meaning and “functions” to its full potential only in combination or contrast with one or several other colours” [5, 10]. Ideas about colour acquired a material embodiment of a certain model of the universe, based on one of the oldest concepts of duality and antithesis (night – day, darkness – light). Moreover, based on ancient beliefs about nature with its wealth of colours and shades, interpretations of colour could differ depending on cultural and national traditions. Thus, in ancient Egyptian paintings, the symbolic meaning of colour in the images of deities was associated with certain natural phenomena, as well as the role they played in people’s lives. The blue colour of the god Ra symbolised his connection with the cosmos, was a sign of divinity and the supernatural. He brought prosperity and drove away evil forces. Green – in the images of the god of the underworld Osiris – demonstrated his power over life [2, 70].

In ancient culture, the colour blue was not valued so highly, and among the Romans it was considered the colour of barbarians, it was shameful and humiliating. Instead, in Islamic art, blue was the color of modesty and repentance, and green was considered sacred, because it was “the favorite colour of the Prophet” and was used to symbolise peace, life and prosperity [1, 31].

The basic colours of all ancient cultures remain red, white, and black, corresponding to the elements of fire, air, water, and earth. Despite individual differences and own understanding of the role of colour, ancient civilizations developed traditionally defined forms of colour symbolism [7].

The formation of new worldview systems, as a result of the development of society and culture, led to the layering, not displacement, of established forms, complicating and enriching the colour system with new qualities and meanings [8, 75], which according to our observations can be called cultural codes.

The use of pure, saturated and cheerful colours has become a characteristic feature of Ukrainian painting throughout the centuries-old history. Colour acquired an important sacred meaning in the Ukrainian art of the Baroque era, when, with the help of artistic thinking, a “system of figurative symbols through which philosophical, moral, ethical and aesthetic ideas were revealed” was formed [9, 17]. It is not without reason that this period in Europe is considered the age of “great colourists”, which were formed against the background of the formation of new aesthetic views and ideals, new philosophical concepts, vividly embodied in works of art [13, 337].

Among the number of preserved works of art, the group of paintings of the Trinity Gate Church of the Kyiv-Pechersk Lavra captivates with its content and exceptional colours. Created by the masters of the Lavra painting school in the first third of the 18th century, it became a true bearer of artistic taste and a model for imitation among contemporaries.

The dominant role in the formation of artistic thinking during the emergence of new forms of fine art, in particular monumental temple ensembles, was played by the activities of the natives of the Kyiv-Mohyla Academy. Active interest in the intellectual heritage of ancient philosophers and thinkers led to a deep understanding of the problems of both the spiritual and the visual world, which were manifested in the literature and preaching of L. Baranovich, I. Galyatovskyi, and A. Radivilovskyi. Imbued with the idea of admiring the beauty of real nature, endowing it with mystical, mysterious features, they contributed to the awakening of the reader's imagination. The colourful surrounding world was perceived as “a big book created to facilitate knowledge of God” [11, 68]. A proper place is given to colour as a messenger of certain values, ideas and symbols. As P. Zholtofsky notes, “the theoreticians of the era understood the principles of colouristic unity” despite the “complexity of the colouristic qualities of natural phenomena” [9, 14].

The influence of Western European trends and contemporary preaching literature prompted the authors to expand the thematic repertoire of the iconographic concept of the paintings of temple complexes, which significantly distinguished them from the previous era, and therefore, to the appearance of new aesthetic and symbolic colours. The spread of the oil technique and the significant enrichment of the artist's palette, which occurs with the development of natural science, became an important step in the process of improving the artistic language of art. The high colour and decorative qualities of

painting, closely related to the knowledge of the technological properties of paints, became the key to creating one's own unique style [9, 64]. With the help of colour and light, as the main means of expression of the artist, the image on the surface of the mural received signs of materiality, breaking the established rigid canons regulated by the Byzantine tradition.

The complex iconographic programme of the interior paintings of the Trinity Gate Church, subordinated to the theme of the theological sermon, begins with the space of the vestibule, where the plot scene of the procession of the righteous, who, as it were, accompany the believer to the temple, unfolded. Figures of reverend fathers, holy virgins, kings, martyrs, forefathers and prophets, arranged in separate groups, are placed against the background of pristine nature. It crowns the composition of the image of the God of Sabaoth surrounded by cherubim with trumpets and the inscription "Soberet izbranniya svya ot chetyreh vitrov" [12, 23]. The frescoes of the vestibule, as well as the entire wall painting of the temple, are distinguished by a perfect pattern and an amazingly colourful colour palette with a harmonious sound in the depiction of figures, in the ornamentation of luxurious clothes and landscapes. Stretching along the gallery with stairs are wonderful landscapes inhabited by fantastic creatures and beasts, executed with subtle nuances of green, symbolizing the earthly path of Christ.

However, the dominant role belongs to gradations of blue, which occupies most of the volume, presenting the sky. Separate explanations for the symbolic meanings of certain colours were contained on the pages of albums with drawings of students and teachers of the Lavra painting studio – "kuzhbushki" – dated 1728–1760. In particular, the colour "blue" symbolises "love", green – "obedience" [13, 344]. At the same time, the calm colour of the clear sky with playful clouds is associated with melancholy, reason and spirituality, setting the believer to prayer and encouraging philosophical reflection [6, 122].

On the threshold of the temple, where "infidels and sinners were separated from the righteous", a change in the colour of the paintings can be felt. Inherent in the idea of baroque antithesis – the eternal theme of the struggle between good and evil is personified in the scene "Expulsion of traders from the temple", which occupies the surface of the northern wall above the entrance [10, 119]. The vocabulary of colour in the composition becomes more dramatic and tense thanks to the play of light and shadow gradations of black, brown and shades of red. At the same time, the red colour in the composition "The First Ecumenical Cathedral" placed on the western wall sounds solemn, contrasting with

bright green and blue chords. Local colour spots are complicated by multi-coloured ornamentation, which forms a polyphony of meanings and symbols.

The chromatic system and the general colour scheme of the frescoes of the Trinity Gate Church are made in a cold, silver scale with accents of ochre, green, brown, white and blue colours. However, blue colour in a deep saturated form is used extremely carefully, even sparingly, restrained. In particular, in the painting of the vault, where, according to centuries-old tradition, the meaning of "sky" was given, blue and its shades are not used. The illusion of the real sky is organised by images of clouds, heavenly forces and angels. This can be explained by the fact that blue, in particular lapis lazuli, was a rare and expensive pigment that was supplied by sea from the Middle East to Western Europe [13, 13]. Therefore, blue in the compositions acquired an equal value with red, which sounds like an expressive tuning fork as an integral attribute in the clothes of Christ.

Red, as the first colour that man "invented, mastered and divided into shades", remains dominant, the most powerful and the most prominent among other colours throughout history [4, 7]. He is accompanied by a very rich symbolism, sometimes it seemed that he was endowed with supernatural power, a belief in which was shared by many cultures. Having both positive and negative connotations, variously associated with blood, fire and the sun, red is closely associated with life, death and power [7, 58]. According to the Christian tradition in art, the colour symbolises the shed blood of Christ and for Christ, martyrdom, passion of Christ, self-sacrifice and divine love [4; 13].

Traditionally, golden colour occupies an important place in the decoration of the temple as a symbol of eternal Divine light and energy [13, 22]. Gold, spilling from the zenith of the dome, is present on almost all compositions in the form of halos, decorating the clothes of God the Father, angels, Christ and the Virgin, as well as framing compositions, window openings and other architectural elements. Also, the stucco decor on the sails and spring-loaded arches is decorated with a bright golden border, echoing the golden glow of the juicy carving of the iconostasis.

The colour unity and harmony of colours in the frescoes of the Trinity Church over the gate reveals an atmosphere of mystery with a unique feeling of the presence of Divine power.

Conclusions. Based on the study of scientific literature, we can determine the relevance of problems related to the symbolism of colours and its specificities. Acquaintance with the works of scientists (P. Zholtovskiy, A. Kondratyuk, O. Lopukhina, L. Milyaeva, F. Umantsev) made it

possible to determine the directions of research of the monument and the absence of works on the symbolism of colours in the painting of the temple. The scientific works of V. Ovsyichuk and M. Pasturo became the basis for the theory and history of the study of colours.

The timeliness of the research is confirmed by the developments of foreign institutions and scientists, in particular, the problems of: psychology of colour (H. Brehm); colour theories (M. Oswald, Weingarten University of Education, German Colour Centre, Halle-Wittenberg University); of global visual communication in connection with colour (T. Fassati).

Masters of the Lavra school of painting in the heyday of Baroque art used the symbolism of colours in a new way in the ensemble of paintings of the Trinity Gate Church. Mysticism prevails in the pictorial range of the church.

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