

**THE UKRAINIAN DIRECTOR OF FEATURE, POPULAR-SCIENCE
AND DOCUMENTARY MOVIES G.I. LIPSHITZ**

The purpose of work is to research and analyze a life path and a creative career of the Ukrainian director of feature, popular-science and documentary films G.I. Lipshitz. **Research methodology** consists in application of methods of personology, theory of personality and historical-biographic method. The marked methodological approaches allow collecting and investigating unknown and not popular facts from the life and creative activity of film director Lipschitz. **The scientific novelty** of work is predefined by the necessity of study of not popular pages of history of Ukrainian cinema and his figures that on those or other reasons remained out of eyesight of national art critics. **Conclusions.** The life experience and a creative career of the Ukrainian director of feature, popular-science and documentary films G.I. Lipshitz was explored; his studies in VDIK in the workshop of film directors L.V. Kulieshov and S.M. Eisenstein were mentioned; the work of the script writer and the film director tandem of G. Lipshitz and O. Pavlenko during the work on the movie 'The Willows and the Pavement' was reconstructed; his creative activities in the Ukrainian cinematography as a script writer and a director of feature, documentary and popular-science films at the Kyiv Movie Factory was analyzed; the situation with the film 'The Green Street' was specified; and the list of his film director's works was provided.

Keywords: Grigoriy Lipshitz, cinema, Leo Kulieshov, Sergey Eisenstein, Kyiv Movie Factory (motion picture studio), film director, creative tandem, scenario writer.

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Мета роботи. Дослідити та проаналізувати життєвий і творчий шлях українського режисера художніх, науково-популярних та документальних фільмів Григорія Йосиповича Ліпшиця. **Методологія** дослідження полягає в застосуванні методів персонології, теорії особистості та історико-біографічного методу. Зазначені методологічні підходи дозволяють зібрати та дослідити невідомі та маловідомі факти із життя і творчої діяльності кінорежисера Г. Ліпшиця. **Наукова новизна** роботи зумовлена потребою вивчення маловідомих сторінок історії українського кінематографа та його діячів, які з тих чи інших причин залишилися поза увагою вітчизняних мистецтвознавців. **Висновки.** Досліджено життєвий і творчий шлях українського режисера документальних, науково-популярних та ігрових фільмів Г.Й. Ліпшиця; згадано його навчання у ВДІКу у майстерні режисерів кіно Л.В. Кулешова і С.М. Ейзенштейна; реконструйовано роботу сценарно-режисерського тандему Г. Ліпшиця з О. Павленком під час роботи над фільмами "Вербка і мостова"; проаналізовано його творчу діяльність в українському кінематографі в якості сценариста і режисера художніх, документальних та науково-популярних фільмів на Київській кіностудії художніх фільмів; уточнена ситуація із фільмом "Зелена вулиця"; наведений список його кінорежисерських робіт.

Ключові слова: Григорій Ліпшиць, кінематограф, Лев Кулешов, Сергій Ейзенштейн, Київська кіностудія художніх фільмів, кінорежисер, творчий тандем, сценарист.

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Цель работы. Исследовать и проанализировать жизненный и творческий путь украинского режиссера художественных, научно-популярных и документальных фильмов Григория Иосифовича Липшица. **Методология** исследования заключается в применении методов персонологии, теории личности и историко-биографического метода. Отмеченные методологические подходы позволяют собрать и исследовать неизвестные и малоизвестные факты из жизни и творческой деятельности кинорежиссера Г. Липшица. **Научная новизна** работы предопределена необходимостью изучения малоизвестных страниц истории украинского кинематографа и его деятелей, которые по тем или другим причинам остались вне поля зрения отечественных искусствоведов. **Выводы.** Исследован жизненный и творческий путь украинского режиссера документальных, научно-популярных и игровых фильмов Г.И. Липшица; упомянута его учеба во ВГИКе в мастерской режиссеров кино Л.В. Кулешова и С. М. Эйзенштейна; реконструирована работа сценарно-режиссерского тандема Г. Липшица и О. Павленко во время работы над фильмами "Ива и мостовая"; проанализирована его творческая деятельность в украинском кинематографе в качестве сценариста и режиссера художественных, документальных и научно-популярных фильмов на Киевской киностудии художественных фильмов; уточнена ситуация с фильмом "Зеленая улица"; приведен список его кинорежиссерских работ.

Ключевые слова: Григорий Липшиц, кинематограф, Лев Кулешов, Сергей Эйзенштейн, Киевская киностудия художественных фильмов, кинорежиссер, творческий тандем, сценарист.

Problem formulation. The relevance of this study is based on the need of exploring out-of-the-way chapters of history of the Ukrainian cinematography and its figures, who were left beyond the attention of the national arts critics for whatever reason, including the pupil of L.V. Kulieshov and S.M. Eisenstein, the director of feature, popular science and documentary movies Grigoriy Iosipovych Lipshitz (28.11.1911, Odessa – 14.03.1979, Kyiv).

Analysis of the recent studies and publications. Despite of mentioning G.I. Lipshitz in publications by L. Goiseko [6], M. Filkevtych [16; 17], V. Ilyashenko [9], O. Bezruchko [2], it is possible to make a conclusion that, in fact, Grigoriy Iosipovych Lipshitz actually remained unknown to the Ukrainian film experts.

The scientific tasks of this article are as follows: to explore a life path and a creative career of the Ukrainian director of feature, popular science and documentary movies G.I. Lipshitz; to mention his studies in the All-Russian Institute of Cinematography (VDIK) in the workshop of film directors L.V. Kulieshov and S. M. Eisenstein; to reconstruct the work of the script writer and the film director tandem of G. Lipshitz and O. Pavlenko during the work on the movies 'The Willows and the Pavement'; to analyze his creative activities in the Ukrainian cinematography as a script writer and a movie director of feature, documentary and popular science films on the Kyiv Movie Factory; to specify the situation with the film 'The Green Street'; to provide the list of his director's works.

The study methodology. With the purpose to solve these scientific tasks, all available scientific literature was reviewed and analyzed; Ukrainian (Central State Museum-Archive of Literature and Arts of Ukraine, Central State Archive of Civil Associations of Ukraine, Museum-Archive of Oleksandr Dovzhenko National Studio for Feature Films, Branch Record Office of the Security Service of Ukraine, etc.) and Russian archives (archive of the Russian State University of Cinematography named after S. Gerasimov, State Film Fund of RF 'Bili Stovpy', etc.) were processed; Ukrainian and all-USSR newspapers and magazines, 'For the Bolshevik Film', 'Kino', 'Radyanske Kino', 'Radyanske Mystetstvo', 'Iskusstvo Kino', 'Kinovedcheskiye Zapiski' and similar editions of those times were processed.

The purpose of the article. To research and analyze a life path and a creative career of the Ukrainian director of feature, popular science and documentary movies G.I. Lipshitz.

The summary. Since the age of sixteen, Grigoriy Lipshitz was working first as an apprentice mechanic, then as locksmith, apprentice founder, founder on the Odessa Agricultural Machine Engineering plant of October Revolution. He was combining the work with the studies at the evening workers' faculty. After graduating, the industrious qualified worker Grigoriy Lipshitz, being a proletarian by origin (work at a plant and the workers' faculty) received a permit of the Central Committee of All-Union Leninist Young Communist League, under which he entered the directors department of the Moscow State University of Cinematography (now – Russian State University of Cinematography named after S. Gerasimov) without passing the exams.

In 1931–1932, Lipshitz studied in the Film director workshop of L.V. Kulieshov. According to the then concept of quantitative increase of proletarian artists, around fifty film director students were enrolled that year, so after the return of S.M. Eisenstein from the foreign business trip it was decided to charge him with the half of the course. Due to this decision of the institute management, Lipshitz continued mastering the film director's specialty from another outstanding teaching director since 1932.

Many years later, during an interview dedicated to studies in an institution of Sergey Mykhaylovich Eisenstein, Grigoriy Iosypovych Lipshitz and his classmate Mykhaylo Borysovych Viniarskyi called this period 'The best years of our lives', which became a title to the publication 'Film Expert's Notes' [4] and a book dedicated to their teacher 'S. M. Eisenstein: PRO et CONTRA' [5].

After graduating from the workshop of S.M. Eisenstein with major in 'Film director', Grigoriy Iosypovych Lipshitz was called to the Red Army for a year. As a person with a higher education, he became a student of the School of junior avia specialists in the city of Rzhhev [12, 2 from the above].

On October 6, 1937, after demobilization, Grigoriy Lipshitz went to work to the Kyiv Movie Studio, where before the war he worked as a director's assistant on the films 'Squadron No.Five' (1938, director – Abram Room) and 'Fighters' (1939, director – Eduard Pentslin).

However, being a graduate of the Film Institute, he claimed the launch of his own film as a director. At that moment, the Kyiv Studio had about twenty young film-makers who had a diploma of the Kyiv State Cinematography Institute and the Higher State Cinematography Institute, who were waiting for the launch of their debut film in the so-called 'reserve' for many years. In Kyiv and all-USSR cinematography newspapers and magazines, there were appeals to give young filmmakers a chance to start: 'Of course, it is important to carefully select politically and creatively tested people from this 'reserve' and give them the production load. This will immediately help to expand the Studio production capacity. We should offer young specialists for the creative work more boldly and decisively [3].

One of these 'reserve' young directors Mykola Tryaskin, who in January 1937 graduated from VDIK Film Director Academy and was sent to the Kyiv Studio for shooting his thesis, in early September was angrily asking in the newspaper 'For the Bolshevik Film' in the article with a blatant header 'Mismanagers in the script department', 'Seven months have passed from the moment, when I graduated from the department of film directors of VDIK academic course, and was sent by the Main Culture Administration to the Kyiv Movie Studio to make my trial work here. And I've been waiting for the script for seven months.' [15].

Grigoriy Lipshitz waited for the script for three years to start shooting his debut film. His classmate Oleg Pavlenko was first working as an assistant director on the teacher's film 'Byezhyn's meadow' at the 'Mosfilm' studio, but after its closure and destruction in 1927 and, as a result of large-scale persecution of S.M. Eisenstein, succeeded in transferring to the Kyiv Movie Studio, where he started searching a script to launch together with Lipshitz.

In September-October 1940, G. Lipshitz and O. Pavlenko wrote a script based on the work by Albert Maltze 'I Don't Care' [1, 15], and S. Eisenstein liked it. The teacher, who after producing in a creative tandem with P. O. Pavlenko a new film 'Alexander Nevsky' (1938) returned Stalin's trust and good attitude, and even received the academic title of Doctor of Arts (1939). In autumn 1940, he wrote a letter to the head of the Committee on Cinematography at the Council of People's Commissars of the USSR I.G. Bolshakov, promising to consult his former students in their debut concerning the specifics of life in America, which he visited during his foreign business trip.

However, the head of the Soviet cinematography Ivan Bolshakov forced young directors to work on more politically feasible script based on the book by Wanda Wasilewska 'The Willows and the Pavement'. Grigoriy Lipshitz and Oleg Pavlenko faced a choice: to stay without shooting or to make a film offered by the management. Lipshitz's classmate Nathan Lyuboshytz said, 'After graduation, one could make a breakthrough with the production, only having agreed to a bad script' [11, 19]. Thus, the creative tandem G. Lipshitz – O. Pavlenko started working on a new script.

M.I. Romm, who was appointed as art director of the USSR State Administration of Film Production in 1940, disliked the script of 'The Willows and the Pavement', so he provided that dialogues were finished by a famous Soviet writer and script writer Yuriy Karlovych Olyesha.

After many revisions, by the end of 1940 the scriptwriter and the film director tandem of G. Lipshitz – O. Pavlenko prepared a film project (literary and director's script) 'The Willows and the Pavement', which was included into the production plan of the Kyiv Movie Studio for 1941.

The art director of O. Dovzhenko Kyiv Film Studio told in his speech before the Kyiv film-makers about a curious marketing measure that would help the short film 'The Willows and the Pavement' of the young film-makers to get into a full film distribution. It would ensure that the debut film by G. Lipshitz – O. Pavlenko is watched by more people especially in Ukraine, as it was filmed in Ukrainian, 'I will add three or four short films to compose a program with 'The Willows and the Pavement', which could be considered a full-length film' [7, 5].

Since February 1941, the young film-makers, VDIK graduates Grigoriy Lipshitz and Oleg Pavlenko started filming this debut film [13, 6], but the war did not allow them to shoot 'The Willows and the Pavement', material of which was lost during the evacuation of the Kyiv Studio to Ashgabat.

From the first days of the war, G. Lipshitz and O. Pavlenko both volunteered for the front, but Lipshitz first got to spare cavalry regiment, from which in October 1941 he, as a film-maker, was sent to the studio in Ashgabat [13, 13], where the evacuated studios 'Mosfilm' and the Kyiv Studio of Feature Films were operating. In Ashgabat, Lipshitz worked as an assistant director on the film 'Levko' (1941) and as a second director on the short film 'Stebelkov in Heaven' (1941, scriptwriter and director: Boris Yurtsev) [13, 7].

However, during his 4-month stay at the rear, Grigoriy Lipshitz always wanted to go to front, for, being a person with higher education, he was originally sent to the Military Political School (Tashkent), after finishing which in March 1942 he was sent to the valiant airborne troops, where he became a deputy company commander of the 5th airborne corps. During his stay in Moscow, officer G.I. Lipshitz met S.M. Eisenstein.

At the front, the deputy company commander of 84 guard regiment of the 33 guard division of the 2 guards army Grigoriy Lipshitz courageously fought in Stalingrad. He was awarded with the medal 'For Defense of Stalingrad' (1943), then, during the liberation of the motherland from the Nazi invaders as a part of Southern, Don, 4th Ukrainian, Baltic, 3rd Byelorussian Fronts [13, 6] he received the medal 'For Military Merit' for personal bravery (1944). During the assault of Keninsberg where he was seriously injured, after which he was healing around six months (from April 1945 to September 1945), he was awarded the Order of the Red Star (1945) and medals 'For taking Keninsberg' (1945) and 'For Victory over Germany' (1945) [12, 3 from the above].

Oleg Zakharovych Pavlenko, with whom Grigoriy Iosipovych Lipshitz started shooting the film 'The Willows and the Pavement' in 1941, also volunteered for the front, where in one of the fierce fighting he was killed inside a burning tank.

After demobilization of October 6, 1945, the Guard Captain of reserve Lipshitz returned to Kyiv Studio, where he was included into a group of the second directors [14, 31]. According to Lipshitz's classmate Nathan Lyuboshytz, 'During the war and a decade after it there were so few films in production every year that one could count them on the fingers of both hands. Masters wanted work, not to mention beginners' [11, 19].

At the time of 'few films', G. Lipschitz worked at the Kyiv Studio of Feature Films as a film director (second director) in the feature film 'The Three' (in 1946 the film was out of production), 'The Scout's Feat' (1947, director B. Barnet, awarded with the State (Stalin) Prize), 'Flag Bearers' (1948, based on the same-named trilogy by O. Honchar ('Alps', 1946; 'Blue Danube', 1947; 'Golden Prague', 1948), awarded in 1948 with the State (Stalin) Prize), 'The Green Street' (1952, director V. Eysymont), 'In the Steppes of Ukraine' (1952, director T. Levchuk) [13, 7–7 from the above].

In encyclopedic article 'Lipschitz Grigoriy Iosypovych' from 'Cinema: Encyclopedic Dictionary', the film 'The Green Street' is stated as a popular science [10, 237], but Lipschitz's personal file contains a record, which states that in this film, the second director Grigoriy Lipshitz 'Didn't take the role assigned to him from the very beginning, and didn't find the contact' [13, 30 from the above.] with the director of this film Victor Eysymont, who specialized in feature films. Thus, 'The Green Street' is a feature film.

Let's look deeper into this rather strange accusation for Lipshitz who worked a lot in cinematograph and always found common language with everyone, even with famous metropolitan directors, such as the Russian Soviet director Boris Vasylyovych Barnet on the film 'The Scout's Feat' which received State (Stalin) Prize, where G.I. Lipshitz also was the second director.

It should be noted that, prior to the record about the confusion between G. Lipshitz and V. Eysymont, the following phrase was written, 'Lipshitz has production experience, and always deals perfectly well with the work entrusted to him' [13, 30 from the above]. Conflicts between creative people are frequent, especially on set, when some film-makers suddenly had the 'star disease', and these cases aren't, as a rule, included into the personal files, that is, the management of the Kyiv Studio knew the real culprit of the conflict, but was forced to make a record in the personal file of the Ukrainian director who was ranked below his Russian counterpart in the rules of precedence. The key to understanding the essence of the conflict can be the phrase: 'Lipshitz didn't take the role assigned to him' [13, 30 from the above].

The famous Soviet director Victor Vladyslavovych Eysymont after receiving the second State (Stalin) Prize for the film shot together with Herbert Moritsovych Rappaport, for whom it was also the second State (Stalin) Prize at the Leningrad Studio for Feature Films 'Lenfilm', a biopic 'Alexander Popov' (1949), was sent to the Kyiv Studio for Feature Films to 'raise the level of the Ukrainian cinematography' to shoot a film under the working title 'The Green Street.'

Most likely, after a conflict with the chief of the staff (a name for second studio directors, so it was recorded in the personal file of Lipshitz on this incident), the director ceased shooting and left Ukraine. At least, his filmography has no 'The Green Street' [8, 983], and the next film 'Fire on the River' (1953) was filmed at the M. Gorky Studio in Moscow. Publicity was so strong that they were forced to enter this information into the personal file of Lipshitz, however, because the Ukrainian director was not guilty, later, in order to restore justice, there were attempts to cover this inscription. The film was closed, information about it is poor, and therefore, we have now this confusion in the encyclopedia [10, 237].

Like most film-makers during Stalin's 'age of few films', in the 1940s G. Lipshitz earned for living by dubbing Russian films into the Ukrainian language. For example, he was director of dubbing for around twenty films, including 'Good Afternoon Moscow' (1946), 'The Scout's Feat' (1947), 'In the Name of Life' (1948), 'Precious Grains' (1948), 'Glory to Labor' (1949), 'Kuban Cossacks' (1950), 'A Great Citizen' (1950), 'Skandenberg' (1954), 'Dangerous Paths' (1955), 'Tiger in a Sheep Skin' (1955) [13, 7–7 from the above] and others.

G. Lipshitz, as other film-makers of that times, had to seek the right to shoot feature films in the difficult period of the 'few films' during Stalin's times. That is why his creative achievements include several documentary and popular science films, which were much easier to get a permit for then, 'Cog-Sagyz' (1949), 'Sport Ukraine' (1951), 'A Lesson for Life' (1952), 'Our Champions' (1954), 'Feeding Lupin' (1955), 'Ivan Franko' (1968), 'Uzhgorod' (1968) and 'Lions' (1968) [13, 7–7 from the above].

Grigoriy Iosyfovych Lipshitz had his own debut as a director of feature films late, only in 1956, after Stalin's death, when the period of 'few films' so difficult for artists ended. After working on the script, G. Lipshitz in creative tandem with V. Kraynichenko became the director of the film 'Journey to Youth' (1956). Then he shot his independent full-length feature film 'The Swallow' (1957). In 1958, he worked on the script for 'Death Match', then switched to the script 'Katya, Katyusha', for which in 1959, as a director, he made the film 'Katya, Katyusha'. Three years later, Grigoriy Lipshitz, with a script by Ivan Stadnyuk, shot a lyrical comedy 'Where Happiness Leaves', released under the name of 'Artist of Kokhanovka' (1961). In 1964, he shot 'Harsh Game', in 1965, and the romantic drama 'The Month May.'

In 1967, G.I. Lipshitz was sent to the Kyiv Studio 'Tsentraukfilm', where he shot 'Ivan Franko', 'Uzhgorod', and 'Lions' (all in 1968). After returning to the Kyiv Studio of Feature Films, he became a director of the film 'Dima Got Angry' (1968).

A very popular military 3-episode TV show by Grigoriy Lipshitz was 'There is No Way Back' (1970) based on the novel by Victor Smirnov and Igor Bolharin. The subject was very close and interesting for a director, a veteran paratrooper himself. In the film, a group of partisans receives a task to deliver weapons to the German concentration camp behind enemy lines and ensure the successful uprising of prisoners.

In order to identify the enemy in the squad, an additional false convoy, loaded with stones and the military waste (sleeve, bands etc.) was created. Among the nine men, there is one enemy, and they should define him.

In his last years of life, G.I. Lipshitz shot two TV films: in 1973, a conflict romantic drama 'Comrade Team' based on the novel by P. Lebedenko 'Ice Go into the Ocean' and in 1976 – a topical film on the working days of the proletariat 'Be My Brother' [13, 8] about two brothers, Viktor and Nikolai Kovalenko, who found each other through the decades after the war. The artist's personal file contains a letter to the chairman of the State Committee of the RM USSR V.G. Bolshak, where it was mentioned that Donbass miners were watching enthusiastically these two television movies [13, 46–47].

G.I. Lipshitz, like many other film-makers, whose creative youth and mature years passed in the terrible times of repressions, the great war between the Soviets and the Nazi and Stalin's 'lack of films', wasn't lucky to self-actualize in full. Although, G.I. Lipshitz had no regrets, 'We had time for few things. We could be discontent with good reason. But we regret nothing' [4, 148].

Conclusions. Summarizing the above mentioned information we can note that the scientific tasks have been fulfilled: a life path and a creative career of the Ukrainian director of feature, popular-science and documentary films G. I. Lipshits was explored; his studies in VDIK in the workshop of film directors L. V. Kulieshov and S. M. Eisenstein were mentioned; the work of the script writer and the film director tandem of G. Lipshitz and O. Pavlenko during the work on the movies 'The Willows and the Pavement' was reconstructed; his creative activities in the Ukrainian cinematography as a script writer and a movie director of feature, documentary and popular science films on the Kyiv Movie Factory was analyzed; the situation with the film 'The Green Street' was specified; the list of his director's works was provided.

However, the perspectives of the scientific studies remain great as creative activities of Grigoriy Iosypovych Lipshitz in popular scientific and documentary cinematograph still remains scantily explored.

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"SACRUM" I "PROFANUM": СВЯЩЕННЕ І СВІТСЬКЕ В ЦЕРКОВНОМУ МИСТЕЦТВІ

Мета роботи – з'ясувати зміст і межі понять "сакральне мистецтво", "християнське мистецтво", "церковне мистецтво" тощо, простежити логіку та причини змін у застосуванні названих понять у вітчизняному мистецтвознавстві та художній практиці ХХ століття. **Методологія дослідження.** На основі свого тривалого професійного досвіду й аналізу фахової літератури автор написав есей на межі мистецтвознавства та культурології із застосуванням історичного й історіографічного підходів. **Наукова новизна.** Простежено походження близьких, але не синонімічних понять; уточнено їхній зміст і межі; випробувано, наскільки адекватно вони можуть застосовуватись у сучасній українській мові, перекладатись іншими мовами. **Висновки.** Сучасні вітчизняні реалії, іменовані "сакральним мистецтвом", у цілому не поєднують органічно церковні та мистецькі властивості, як це переважно було в минулому. Відтак нове умовне поняття – "сакральне мистецтво" – більше відповідає цим реаліям, ніж усталений у нашій країні впродовж ХІХ – початку ХХ століття термін "церковне мистецтво". Це особливо стосується декоративно-вжиткових атрибутів богослужінь, які нині значно ближчі до художнього ремесла чи художньої промисловості, ніж до власне мистецтва.

Ключові слова: сакральне мистецтво, церковне мистецтво, християнське мистецтво.

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"Sacrum" и "Profanum": священное и мирское в церковном искусстве

Цель работы – определить содержание и границы понятий "сакральное искусство", "христианское искусство", "церковное искусство" и т.п., проследить логику и причины изменений в употреблении названных понятий отечественными искусствоведами, художниками, педагогами ХХ века. **Методология** исследования. На основе своего профессионального опыта и анализа специальной литературы автор написал эссе на стыке искусствознания и культурологии, с использованием исторического и историографического подходов. **Научная новизна.** Прослежено происхождение вышеназванных родственных, однако не синонимичных понятий; уточнены их содержание и границы; опробовано, насколько адекватно они могут употребляться в современном украинском и переводиться на другие языки. **Выводы.** Современные отечественные реалии, называемые "сакральным искусством", в целом не сочетают органично церковные и художественные свойства, как это преимущественно было прежде. Посему новое условное понятие "сакральное искусство" больше соответствует этим реалиям, чем утвердившийся в нашей стране на протяжении ХІХ – начала ХХ веков термин "церковное искусство". Это в особенности касается декоративно-прикладных атрибутов богослужений, которые ныне значительно ближе к художественному ремеслу или художественной промышленности, чем к собственно искусству.

Ключевые слова: сакральное искусство, церковное искусство, христианское искусство.