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CHURCH BANNERS: PRESERVING NATIONAL ART AND RELIGIOUS HERITAGE

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This article delves into the historical evolution and symbolic importance of church banners within Ukrainian religious and artistic contexts. It explores how these banners, integral to the modern temple interior, have evolved while remaining rooted in ancient patterns and canons.

The article elucidates the iconographic significance of church banners, emphasizing their portrayal of saints, feasts, and biblical events that connect them to the identity and affiliations of communities. It examines the historical customs surrounding the use of church banners during various festive occasions, demonstrating their historical continuity with military rituals.

Through an in-depth analysis of Ukrainian church banners from the 18th to the 19th centuries, the article explores their materials, techniques, and iconographic themes. Furthermore, the article explores the diverse functions and influences of different types of banners, including those used in military and urban contexts. It discusses the emergence of heraldic traditions and their impact on the character of Ukrainian banners, highlighting the fusion of local and borrowed elements.

In the contemporary context, the article examines efforts to preserve and innovate in the field of sacred art, particularly through educational initiatives aimed at restoring and creating church banners. It showcases collaborations between academic institutions and religious organizations, illustrating the ongoing relevance and sacred value of church banners in the modern world.

In conclusion, the article reflects on the enduring significance of church banners in Ukrainian religious and cultural contexts. It anticipates continued exploration and implementation of new projects that will enrich this venerable tradition, driven by the dedication of students, educators, and religious practitioners alike.

Keywords: church banners, ukrainian tradition, symbolism, iconography, heritage preservation, sacred art.

In the modern temple interior, the church banner is one of the integral parts that develops based on ancient patterns and canons. However, the church banner develops also due to the novelty of the interpretation and interpretation of canonical images, methods and principles of their implementation.

The processional banner symbolizes the triumph of the Church of Christ at the services in the interior of the temple. The theologians point out that church fans are the symbol of angels in white and colored clothing. The triumphal significance of the banner is also emphasized by the iconography of the Risen Christ, who is depicted with a banners in his hand in Western European Art since the XII century.

The banners represent the church in processions on the occasion of various holidays or solemn events. According to their iconography, one can determine the community's affiliation with a particular temple. All the festive processes took place with the banners, especially on the occasion of Epiphany, Easter, temple holiday, procession with the miraculous icon, arrival or meeting of a worthy person, etc. The custom of holding a church banner in the church during the liturgy comes obviously from a military ritual.

An image of a saint, feast, or event of Scripture that connects the icon to the church is required on the church choir. It can be attributed to the type of icons that we call processional, only with the difference that it is made on the fabric and has the appropriate shape and frame. According to iconographic sources and preserved works, one can be trace that since the XVIII century the Ukrainian church banners consisted of a cloth, a fabric with three or four cutouts from below, attached to a horizontal cross that was attached to the top by a staff. The staff was topped with a cross. In the center of the cloth in a rectangular or square frame was a central image of Christ, the Virgin, the saints or the biblical scene. On both sides of the cloth, the themes of the middle were different. The lower cutouts were decorative in nature, one can also speak about the symbolic meaning of their number. Some older church banners had no such cut-outs at all.

The image on Ukrainian church banners of the 18th-19th centuries in most cases is painted with tempera or oil on the canvas. The banners in which the images and ornaments are made by gapping technique are also preserved. The development of the church banner was in close contact with the iconography, graphics and liturgical sewing that were the sources of her artistic decision. Unlike military, guild, territorial banners, which disappeared completely or changed substantially due to historical circumstances, church banners came to us practically unchanged. Style, manners, techniques of execution has undergone evolution, but the basic iconographic and compositional features have remained.

The number of church banners in the temple could be different. In some churches there was only one banner, and in some there were eight, most often there were three or four. According to the photos of the interiors of Western Ukrainian temples of the first half of the nineteenth century, the banners were located most often along the wall of the left or right nave, in some churches banners were located on the sides near the parapet in front of the iconostasis, in others – attached to the winged benches.

In Kievan Rus, the princes banners performed the functions of military-territorial insignia, which can be traced in the annals. The military banners reproduced land and tribal insignia. In addition, it is worth mentioning the unique haptic banners of northern Rus of the XV–XVI centuries, because the tradition of making such works is apparently derived from the Byzantine. Zaporizhzhyan Sich banners form a special group of banners.

The Cossacks used a special system of depictions on the banners, which continued the traditions of princely times.

At the church banners of the eighteenth and eighteenth centuries depicted in various iconographic variants of Christ, the Virgin, saints, evangelical events. The images of such holy warriors as Yuri Zmieborets and the Archangel Michael dominated, more rarely – St. Demetrius, St. Nicholas, St. Great Martyr Paraskeva and Rev. St. Paraskeva from the Gospel scenes of Epiphany, Nativity of Christ, Worship of the shepherds, Annunciation.

Another type of church banners – urban – stood out with the adoption of the Magdeburg Law, which Ukrainian cities received during the fourteenth and eighteenth centuries. According to it, the city received its own emblem and seal as a privilege.

The organization of workshop crafts in Ukraine in the fourteenth and eighteenth centuries can be associated with the emergence of crafts. Despite their Western origins, Ukrainian guild organizations were related to church fraternities. The fraternity, having borrowed the paraphernalia of the workshops, also took over the privileges of having their own mark or banner.

Historical processes, contacts with Western European states have influenced the development of heraldic traditions and the character of Ukrainian banners. Types of banners were formed, combining local traditions with borrowed ones. The church banner became an attribute of the community. XVIII–XVIII centuries are marked by the development of Ukrainian banners in different dimensions of social life.

With the proclamation of independence and the final legalization of the Greek Catholic Church in Ukraine, a spiritual revival began, and there was a need to build new temples and to fill temple interiors. In art education, new educational trends and programs for the study of iconography, for the creation and restoration of sacred art have appeared.

On the basis of the college after I. Trush a department of restoration and conservation of easel and oil painting was established in 1992. Now it is a department of restoration of works of art, which deals directly with the restoration of icons and works of sacred art. In 1994, the Department of Sacred Art and the Department of Restoration of Painting Works were created at the Lviv Academy of Arts.

One of the oldest departments of the college is the department of artistic weaving. Art textiles, as a training profile, appeared in 1887. Students learned to gab, network, batik. The high level of professional training of the time can be evidenced by the curtain in applique technique, created on folk motives under the guidance of teacher Catherine Beltowska, who decorated the Galicia department in the Austro-Hungarian pavilion at the 1900 World's Exhibition in Paris.

Weaving department of the college after I. Trush successfully works and develops today. He continues the ancient artistic traditions and performs banners for temples and secular establishments. The department's program is based on a deep study and study of Ukrainian folk art. Elementary students are working on used textile compositions. Their main task is the development of emotional and associative capabilities, a departure from the utilitarian and constructive logic of organizing of the tasks, the creative search for their solution, the creation of complex visual compositions. One of the goals of the program is a collage composition on a heraldic or sacral theme. To accomplish this task, the student relies not only on the knowledge base obtained at the department of artistic weaving. Creating this composition requires sound concepts in iconography, heraldry, and art history. There is an opportunity to get acquainted with iconographic sources, to

get acquainted with sacral subjects, to study canons and at the same time to create your own creative composition.

The purpose of teachers of the college after I. Trush is to teach a student based on iconographic and heraldic sources, to create a sacral or heraldic composition, at the same time to operate a wide range of approaches, which helps to formulate the individual handwriting of a young specialist, to enable him to respond more professionally and meaningfully.

Synthesizing knowledge in various subjects such as drawing, color studies, history of tissue development, students create a project of fans, banners, shrouds and more. Working on sketches involves experiments with materials, invoices, techniques, applied and collage method, modern printing technologies. Sacred subjects are closely related to the emotional and psychological state and require deep analysis and spiritual rethinking.

During the last few decades, a large number of sacral works have been designed and executed. This is, first of all, the banners, as well as fans, shrouds, tapestries on sacred subjects. Most of them are diploma works, commissioned by churches, educational institutions and institutions.

The cooperation of the department with the Ukrainian Catholic University (UCU) is fruitful and interesting. At the request of UCU at different times a number of barnacles and tapestries were sold. Among them, the iconic fan of the university, made in 2003 by Miroslav Rozhko under the guidance of instructor Olena Khomenko.

Three unique banners realized in the technique of wallpaper weaving were designed and implemented for the church in the city of Chervonograd, Lviv region. The banner called “Virgin Mary of Ukraine” created as a new type of banners is particularly interesting. It is also the banner “Salvation in Glory” and the banner “Andrey Sheptytsky”, 2016.

In 2015 for the Patriarchal cathedral in Kiev a pair banner “Olga and Vladimir” was performed under the direction of the head of the department Sheremety MM.

Today, the church banner renew and retains its sacred value in the modern worldly world with the efforts of students and teachers of the college after I. Trush. There are many interesting and noteworthy projects that are still awaiting their future implementation.

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Illustrations

1. The fan of the Ukrainian Catholic University, made by Rozhko M., under the supervision of Olena Khomenko in 2003.
2. The project of the church banner “Andrey Sheptytsky”, made by Kovalchuk U., under the supervision of Olena Khomenko. 2016.

3. The project of the church banner, “Vasylly the Great”, made by Biletska T., under the supervision of Olena Khomenko. 2016.

4. The shroud project, made by Ghiblyak I., under the supervision of Olena Khomenko in 2015.

5. The Tapestry “Prayer”, made by Olena Khomenko. 2015.

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Розглянуто історичну еволюцію та символічне значення церковних хоругв в українському релігійному та мистецькому контекстах. Досліджено розвиток хоругви як невід’ємної частини інтер’єру сучасного храму, з давньою історією та глибокими сакральними сенсами. З’ясовано іконографічне значення церковних хоругв, а саме зображення святих, свят і біблійних подій, які пов’язують їх з національною ідентичністю та належністю до громад. Подано історичні звичаї використання церковних знамен під час різних святкових подій, демонструючи їх значущість у різних обрядах та процесіях.

Шляхом поглибленого аналізу українських церковних хоругв XVIII–XIX ст. у статті досліджено їх матеріали, техніку виконання та іконографічну тематику. Визначено функції та впливи різних типів хоругв, що використовуються у певних релігійних обрядах, зокрема військових.

Досліджено виникнення геральдичних традицій та їхній вплив на характер українських хоругв, висвітлено злиття місцевих і запозичених елементів.

Розглянуто зусилля щодо збереження та інновації у сфері сакрального мистецтва, зокрема через освітні ініціативи, спрямовані на реставрацію та створення церковних хоругв. Відмічено важливість дослідження хоругв як елемента, який несе історичну та сакральну цінність та потребує детального вивчення як науковими установами, так і релігійними організаціями.

Стаття ілюструє незмінну актуальність і цінність хоругви у науковому, культурному та сакральному контекстах, її значущість для громадянського суспільства та національної ідентичності. Отримані результати свідчать про необхідність подальшого дослідження та впровадження нових проєктів для продовження та розвитку давньої традиції церковної хоругви.

Ключові слова: хоругва, українська традиція, символізм, іконопис, збереження спадщини, сакральне мистецтво.



The fan of the Ukrainian Catholic University, made by Rozhko M.,
under the supervision of Olena Khomenko in 2003



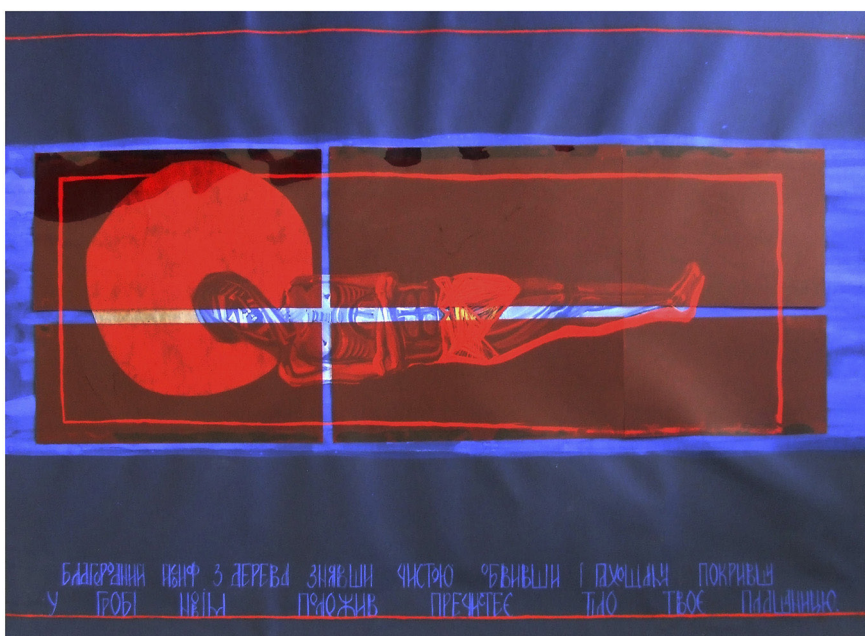
Проект хоругви “Андрей Шептицький”.
Виконала Ковальчук У., кер. Хоменко О. С. 2016 р.

The project of the church banner “Andrey Sheptytsky”, made by Kovalchuk U.,
under the supervision of Olena Khomenko. 2016.



Проект хоругви “Василій Великий”.
Виконала Білецька Т., кер. Хоменко О. С. 2016 р.

The project of the church banner, “Vasyliiy the Great”, made by Biletska T.,
under the supervision of Olena Khomenko. 2016.



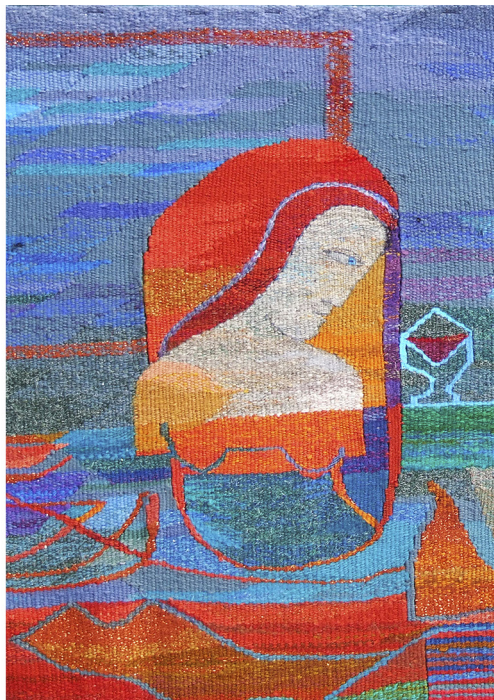
Проект плащаниці .
Виконала Гібляк І., кер. Хоменко О. С. 2015 р.

The shroud project, made by Ghiblyak I.,
under the supervision of Olena Khomenko in 2015

tapestry



Молитва, 2015
гобелен, вовна
70 x 110



Prayer, 2015
tapestry, wool
70 x 110

The Tapestry “Prayer”, made by Olena Khomenko. 2015