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АРХІВ ІВАНА ГУДЗА — ДЖЕРЕЛО ДОСЛІДЖЕННЯ РАНЬОГО ПЕРІОДУ ТВОРЧОЇ ДІЯЛЬНОСТІ ЛУКИ ДОЛИНСЬКОГО

Купчинська Л. О. Архів Івана Гудза — джерело дослідження раннього періоду творчої діяльності Луки Долинського. З огляду на актуальні проблеми часу в статті розглянуто архіви Івана Гудза. Уперше в повному обсязі подається інформація, яку вони містять про відомого українського художника Луку Долинського. Вона стосується раннього періоду діяльності митця: його перебування у Відні, навчання у Віденській академії образотворчого мистецтва і творів 1776 і 1780 рр. Враховуючи нові дані про живописця, окремо увагу приділено першим із відомих його портретів, проаналізовано образно-художні особливості зображень митрополита Лева Шептицького і єпископа Петра Білянського, розкрито їх основу, яку становлять вимоги тогочасного суспільства, досвід, отриманий автором у Відні, і здобутки українських майстрів попередніх десятиліть. Доведено, що їх урахування і глибоке індивідуальне переосмислення дозволили Л. Долинському виконати твори, які, поєднуючи надбання різних мистецьких шкіл, репрезентують новий період в історії українського мистецтва, відображають шляхи його еволюції.

Ключові слова: архів Івана Гудза, митець Лука Долинський, нові дані, портрети, Відень, Львів.

Купчинская Л. О. Архив Ивана Гудза — источник исследования раннего периода творчества деятельности Луки Долинского. С учетом актуальных проблем времени в статье рассмотрены архивы Ивана Гудза. Впервые в полном объеме представлена информация, которую они содержат об известном украинском художнике Луке Долинском. Она касается раннего периода деятельности художника: его пребывания в Вене, обучения в Венской академии изобразительного искусства и произведений, которые появились в 1776 и 1780 гг. Особое внимание, учитывая новые данные о живописце, уделено первым из известных его портретов, проанализированы образно-художественные особенности изображений митрополита Льва Шептицкого и епископа Петра Билянского, раскрыта их основа, которую составляют требования современного им общества, опыт, полученный автором портретов в Вене, и достижения украинских мастеров предыдущих десятилетий. Доказано, что их глубокое индивидуальное переосмысление позволило Л. Долинскому создать произведения, которые, сочетая достижения различных художественных школ, представляют новый период в истории украинского искусства, отражают пути его эволюции.

Ключевые слова: архив Ивана Гудза, художник Лука Долинский, новые данные, портреты, Вена, Львов.

Kupchynska L. Ivan Gudz's archive as a source of the early period of Luka Dolynsky creative activity study Background. Luka Dolynsky is one of the most famous Ukrainian artists of the late XVIII – first half of the XIX century. The artist came from Bila Tserkva, with the assistance of the Kiev Metropolitan Philip Wolodkowicz he moved to Lviv, where he lived and worked until the last days. He received his professional education at the Vienna Academy of Fine Arts. Oriented on the latest European achievements, the artist adapted the experience of the Austrian art school on a national ground in accordance with the requirements of the time. His high professionalism has brought him fame. Despite the popularity of the artist, many pages of his biography remain little known and require additional research.

Objectives. Proceeding from the actual problems of the time, the purpose of the article is determined as follows: to analyze the archives of Ivan Gudz, to supply the early period of Luka Dolynsky creativity with the archive data, to provide the first of the well-known portraits of the artist by figurative and artistic characterization in the context of the achievements of the Austrian art school and local traditions, taking into account the requirements of the leading figures of the Ukrainian people.

Methods. The tasks are achieved by means of different methods of research. The main place in this series has the traditional art-study methods of systematic, chronological, iconographic and stylistic analysis, which are the basis for studying the artist's activities in the context of time, in the context of a multifaceted approach to the problem of its characteristic features disclosing.

Results. The basis of the article is the archival materials of Ivan Gudz, which are stored in the funds of the National Museum in Lviv named after Andrey Sheptytsky. It deals with documents containing information about Luka Dolyński only, with whom the public and ecclesiastical figure of the XVIII century maintained

contacts for many years. They are a unique source of research for the early period of artist's work. Such type of research and systematization allows to distinguish two different by content groups. The first group reveals the events that took place in the life of the artist in the mid-1770's. The arrival of a young man in Vienna in August 1775, studying at the Vienna Academy of Fine Arts, studying the drawing, and subsequently various paintings techniques, including al fresco, which were reproduced in detail as we learn from reports. Particular attention was paid to the information that the Ukrainian artist received the Tsissar's pension, and after one year of study at a leading European institution began visiting the Tsissar Gallery, studying works of leading European artists and copying them. It is important given the fact that it shows the outstanding talent of a young man. The data signify the artist's embodiment of skills received in the capital of the state, first of all in portraits of 1776. The second group represents the letter of I. Gudz to Bishop Petro Bilyansky. It serves as the basis for studying the first of the preserved picturesque portraits of L. Dolynsky: Metropolitan Leo Sheptycky and Bishop Petro Bilyansky. The document is submitted in full, since the date of appearance of works is determined on its basis – 1780, as well as the reason for their creation – a gallery of portraits in the church of St. Barbarians in Vienna. The information it contains provided a new interpretation of the figurative and artistic decision of the works, contributed to the elaboration of the sources of creative searches in view of the tasks that the leading Ukrainian figures had put before the author; as well as the disclosure of the author's approach to their solution, taking into account the experience gained at the Vienna Academy, and the traditions of the Ukrainian artistic school. The works referred to in this article are interpreted as nothing more but the emergence of new examples of the portrait genre, which have been an example for imitation for many decades.

Conclusions. The conclusions made on the basis of the processing of I. Gudz's archival materials, those documents in which there is information about L. Dolynsky, it can be reduced to the following generalizations:

1. The Ukrainian artist arrived in Vienna in August 1775, joined the Vienna Academy of Fine Arts, where he studied drawing and various painting techniques. His diligence and talent were encouraged by the Tsissar's Pension and the opportunity to visit the Tsissar Gallery to copy the works of the world-renowned masters.

2. The knowledge obtained at the Vienna Academy of Fine Arts L. Dolynsky realized in a portrait genre first of all. Working on the portraits the artist has taken into account the requirements of time. This allowed him to adapt the traditions of the Austrian school on a national ground, to reconsider the experience of Ukrainian masters, taking into account the tendencies that have emerged in European art. Today, his early works are the best example of the transitional period in the portrait genre in Ukrainian culture.

Perspective for further research. Consist in a thorough study of documents stored in other archives of Ukraine and Austria, their introduction into the scientific circulation, the expansion of the basic data on the life and creative way of L. Dolynsky and many other Ukrainian artists.

Keywords: Ivan Gudz archive, artist Luka Dolynsky, new data, portraits, Vienna, Lviv.

Постановка проблеми. Актуальність теми.

(. 1745–1824) —

XVIII —

(. 1745–1824) —

(1698–1778) 1760-

1775–1777

Зв'язок авторського доробку з важливими науковими та практичними завданнями.

Аналіз досліджень і публікацій.

1830- [24, S. 85],

[9].

(1917), (1920, 1924, 1925, 1926, 1937), (1938, 1939)

«
» (1919) [2].

(. .) 1965 . «
XVI–XVIII .» [11].

— 1966, 1997)

(— 1969, 1978, 1981; — 1983; — 1984). 1965

(— 1991, 1996).

2003, 2011, 2013; — 2006, 2008, 2012, 2015, 2017).

Мета статті

« ».
1775 . [4, . 60].

1775 . [27, S. 8].

1775 .

1776 ..

10 ..

Виклад основного матеріалу дослідження.

(1727–1791(?)),

(1717–1779)

1773 .

[4, . 72].

1776 . . .

al fresco.

[4, . 80].

» [18, с. 37],

[17, с. 39, 41, 43; 15, с. 137; 16, с. 110].

(—)

[4, . 81].

1775–1777 .

1775–1783 ..

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1775 1776 .

1784–1789 .

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XVIII ..

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» [4; 5].

- 1780 .
(1736–1798). : » [6, c. 125].
«
[5, . 107].
1780 .
15 1775 .
: «Leo Szeptycki | Metropolita
totius Russia | Episkopus Leopoliensis. | Eques Ordinis
Aquilae | Albae et S. Stanislai | Obi t 24 Mai 1779».
1779 . [14, c. 205].
[22, c. 271].
1775–1779 . [6, c. 125; 13, c. 327], 1775 —
1780–1798 . 1780 .
— «PETRUS BIELANSKI in Eppum
Leop. | Hali. Came: a MARIA THERESSIA Rom: |
Impe: in aeternum Colendissima Ma | tre proesen: die
24: Yanua: 1780. a IASO— | NE SMOGORZEWSKI
Me : I:R:21:7 bris. Cosc | 781 = Primo ex Clero
Saeculari | a FRAN | CISCO II R.: Imp. 9a Yan: 793:
Facto ets | Intimo et Actualis Stato Consiliarius» —
1798 . [22, c. 272].
(J. Bastaši ; 1740–1793) [21].
XVI .
[25, S. 4],
(A. Markovi ; ?–?),
(M. Suboti ; ?–?),
(F. Zoller;
1726–1778), (P. Troger; 1698–
1762) [1, c. 61, 93]. 1775 .
1000 .
« . », .

47 , 16 (XVIII . [7],
)
 (1740–1803).
 «O Bielawski pinx
 in Leop. 1780 Ano» (-6902) «E. Bielawski pin
 1793» (-6977) [7, c. 178, 179],
 [26, S. 22],
 (1700–1771).
 [19, c. 170].
 «
 » [26, S. 20],
 «
 » [23, c. 64], XVIII . (-6976),
 1910 .
 *.
 1775 . [2, c. 8],
 «
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 [8, c. 200].
 1750–1760-
 (. 1),
 (., .; -1118),
 1990- . [20, c. 207].
 (?–1766) 1755 . [22, c. 239,
 (75133) (. 2)
 319],
 (—).
 «Humnus Akathistus...» (,
 1755),
 [12, c. 340].
 1990-
 «
 (портрета митрополита
 Лева Шептицького.—Л.К.)
 » [20, c. 207] (. 3),
 (., .; -1054).
 *
 (-11974)
 1911 .
 (.)
 1770- —

[10, с. 223].

[3, с. 12].

« ... » (.. .; 1780- (?); -22), «

(.4),

(48801)

(.. .; 1800–1810(?); -25), «

1800–1810(?); -1104).

[6, с. 125].

1929 .

(-1633) [7, с. 171, 175].

Висновки.

1775, 1776 1780 .

1775 ..

(на зламi XVIII–XIX ст. — Л. К.)

» [8, с. 200].

1780 .

XVIII .

27. Protokoll N 2½ (Protokoll von 1766-fortlaufend. Protokoll Jener Schüler, welche in der kk. Kupferstecher-Akademie-Zeichner aufgenommen worden sind (Chronolog. Namensregister 1766–1845. Aufnahmeprotokoll der Kupferstecherakademie 1766–784 / 1805–1845 ; Chronik 1837–1858 ; Geldverrechnungsjournal 1776–1864, Notizen 1766–1805) [Manuskript] // Akademie der bildenden Künste Wien. Universitätsarchiv. — 84 S.

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