

СЕКЦІЯ 1. УКРАЇНСЬКЕ МИСТЕЦТВО ВІД ДАВНИНИ ДО СЬОГОДЕННЯ

Підсекція 1\1 УКРАЇНСЬКЕ МИСТЕЦТВО ВІД ДАВНИНИ ДО ПОЧАТКУ ХХ СТОЛІТТЯ

Керівники: *Тимченко Тетяна, доцент, кандидат мистецтвознавства, зав. кафедри техніки та реставрації творів мистецтва НАОМА, Деревська Олена, аспірантка кафедри ТІМ НАОМА*

DOI: <https://doi.org/10.36059/978-966-397-508-5-2>

Antiushyna Svitlana, MA in Università of Rome "La Sapienza", Italy,
PhD student in Medieval Art, Université de Fribourg, Switzerland, supervisor
Prof. Michele Bacci

THE ICON OF SAINT GEORGE OF THE TOWN OF MARIUPOL, THE SEA ROUTES BETWEEN BYZANTIUM AND GAZARIA GENOESE BETWEEN THE XI AND XIII CENTURY

Key words: Medieval art, Vita-Icons, St. George, Mariupol, Byzantium, Gazaria Genoese, Medieval Crimea, hagiography, wooden sculpture, saint warriors.

The research project aims to investigate and provide a comprehensive interpretation of the polychrome hagiographic icon of Saint George, carved in low relief from wood, depicting scenes from the saint's life, originating from the monastery of Saint George in Balaklava, Crimea. The Tauride Peninsula is characterised by the presence of various dominions, ethnicities, and cultures. Located on the Black Sea, it was considered one of the most important centres of international trade in the Pontus Euxinos, and due to its strategic position, it attracted the attention of many European powers throughout history, from the Middle Ages to the present day. Between the 13th and 15th centuries, Tauride was a crossroads between the Greco-Byzantine and Latin-Western worlds. In this context, following the fall of the Principality of Theodoros (1475), the last center of the Byzantine world – Pax Byzantina – all traces of Christianity

disappeared. Yet, from the late 15th century onward, written testimonies of a small Greek convent dedicated to Saint George began to emerge, located among the mountains and the sea, where, according to tradition, our relief hagiographic icon would have been placed. This unique work, notable for its technical and artistic characteristics, is a carved and painted panel made from a single piece of wood, depicting the life stories of Saint George, entirely lacking documentary evidence regarding its origins prior to 1840. The figure of Saint George showcases a purely Byzantine language, while the hagiographic scenes placed on the sides are defined as having a Western matrix. Through a comprehensive and reasoned reconstruction, we propose an in-depth and updated review of the work, aiming to piece together all its aspects in order to reconstruct a modern interpretation of the historical and conservation-related events surrounding the medieval artefact. The panel could be viewed as a hagiographic icon, a monument of sculptural art carved in low relief, and ultimately as a sacred effigy of Saint George, a universal saint equally venerated by both the Eastern and Western Churches. The emergence of an icon of Saint George with stories from his life near Cembalo-Balaklava, at the border between the territories controlled by Byzantium and the Genoese possessions in Crimea, could constitute a new testimony to the transmission of the cult of Saint George, seen as a product of the intersection of the Eastern and Western worlds, represented by a hagiographic icon of Western tradition placed in a Greek monastery.