

## STYLISTIC, COMPOSITIONAL AND ARTISTIC FEATURES OF THE EXPRESSION OF SACRED WORKS OF I.G. PINZEL IN BUCHACH

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### **Abstract**

*The sculptural decoration in the architecture of Buchach in the 18th century played an important role in the monumental and decorative decoration of Catholic and Uniate churches and the urban environment of the city. The talented architect B. Meretin and the genius sculptor I.G. Pinzel, with the support of the influential founder M. Potocki, created masterpieces in Buchach that impress with the harmony and perfection of the architectural solution and artistic decoration. I.G. Pinzel distinguished himself with his sculptural works in Buchach, who created a large number of highly artistic works that have high artistic and artistic value and belong to the historical and cultural heritage of Ukraine. In the process of analysis of church altar sculptures of the Church of the Assumption, roadside sculptures of the Virgin and St. John of Nepomuk in Buchach, sculptures of St. Onuphrius in the niche of the entrance gate in Rukomysh, created by I.G. Pinzel, specific features of his artistic works in the world, saturated with plastic energy, a kind of geometric interpretation of draperies, dynamic movement, the richness of artistic language. The priority task of the state is to carry out a set of measures to preserve these unique works of art as custodians of spiritual and material culture and traditions of the Ukrainian people, which are an integral part of the world cultural heritage of interest to the international community.*

**Keywords:** I.G. Pinzel; Altar; Sculpture; Composition; Plastic solution; Artistic solution

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### **Introduction**

The relevance of the research is that the sculptural works of the sacred buildings of Buchach by the genius sculptor of the XVIII century I.G. Pinzel today remain almost unexplored and little studied because they are part of the valuable artistic heritage of the Ukrainian people and need protection measures to preserve them. There is a need to highlight the characteristic features of the stylistic solution of temple altars and stone roadside sculptures - masterpieces of Ukrainian art, which are equated to the works of Michelangelo Buonarroti.

The leading place in the decoration of the interiors of the churches of Buchach (the Church of the Assumption of the Virgin and the Church of the Intercession) is occupied by the monumental sculpture of sculptural compositions of the main and side altars, pulpits, etc. The main altar was dedicated to the saint, whose name is called the temple, and the side altar was dedicated to revered saints or evangelical events. As a rule, these altars were funded by wealthy founders, who often influenced their artistic decision. The altars were made by talented masters who were familiar with local and European traditions.

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Related to the general problems of museography and the promotion of old wooden ecclesiastical sculptures, in correlation with the nature and state of conservation of the component materials, were studied by [1-5], instead the aspects regarding the interaction between the exhibited objects and the environment, taking into account the concept of the work of art in relation to restoration and conservation interventions [6].

Many researchers of art history in their works considered the work of the famous sculptor JG Pinzel: in particular, such as *D. Krvavych* [7], who studied Lviv baroque sculpture, *D. Stepovik* [8], *M. Gembarovych* [9], who analyzed Baroque sculpture in Ukraine in a historical context. *G. Logvin* [10], in his works, compared Ukrainian baroque sculpture with world examples of this style. *B. Voznytsky* [11], most thoroughly studied the work of Pinzel, collecting his works when creating a museum of the same name in Lviv. *V. Stetsko* [12] and *J. Ostrovsky* [13, 14] studying and analyzing the works of Pinzel in the European context, expressed their hypotheses about the origin of the artist, his education, and work.

In 1932-1937, the Polish researchers Z. Hornung and T. Mańkowski were engaged in the study of the works of John Georgy Pinzel. The Polish scientist Zbigniew Hornung put forward an assumption about the stylistic and ideological kinship of the sculptural works of I. H. Pinzel with the sculpture of the Czech school of the first half of the 18th century, namely: the works of Matias Braun, Ignat Plätzer, Lazar Widman, Jan Kvatainer. He assumed that the sculpting of the works of John Georgy Pinzel is close to the relief sculpting of Austrian masters, and also emphasized the influence of Italian and South German sculpting on Prague sculpture [15]. This opinion was held by *K. Kalinovsky* [16]. The Polish researcher Tadeusz Mankowski stated that Pinzel is an expression of expressive dynamics, which is manifested in the interpretation of the forms and processing of clothing draperies with folds and curves enveloping the figure [17]. Polish art critics Jan K. Ostrowski and P. Krasny, studying the works of Pinzel, emphasized that in the late dynamic works of the sculptor, the enrichment of previously naked sculptures with robes made of coarse fabric and gilding can be traced [18].

The purpose of the study is to identify stylistic, compositional, and artistic features of the solution of sculptural sacred works of I.G. Pinzel in Buchach and show their role in the development of architecture and art of Ukraine in the eighteenth century.

## Experimental part

### *Materials*

Many sacred monuments of Ukraine, in the creation of which genius icon painters, architects, artists, sculptors took part, are outstanding achievements not only of Ukrainian but also of world culture. The research methodology consists in understanding the essence of artistic significance of works of architecture and art of Buchach, which with their forms, plasticity reflect the spiritual and craft level and performing skills of the outstanding eighteenth-century sculptor I.G. Pinzel, their thorough study and preservation as objects of the national and cultural heritage of Ukraine.

The problem of preservation of rare sacred works of art by I.G. Pinzel, which include altars in the Church of the Assumption and the Church of the Intercession, roadside sculptures in Buchach, the sculpture of St. Onuphrius in the niche of the entrance gate in Rukomysh is relevant given the seventy-year Soviet period of decline in the development and preservation of monuments of sacred art. Today, these works impress with their grandeur and beauty, which is a cultural heritage not only of a single territory but of the whole of Ukraine in the historical context.

John Georgy Pinzel is an outstanding talented sculptor of the 18th century, who created in Galicia and left a great cultural and artistic heritage. The figure of the talented artist I.G. Pinzel is shrouded in mystery and mystery, although many researchers have written about him. All known works of the genius sculptor, who worked in Lviv, Ternopil, and Ivano-Frankivsk

regions belong to the mature period of his work, there is no documentary information about the early period. All that is known is that it appeared in Buchach in the middle of 1740 [11]. Jan K. Ostrovsky states that I. Pinzel appeared in Buchach in 1750 [14]

The city of Buchach at that time was owned by the Kaniv mayor-count Mykola Potocki, one of the richest people of the Commonwealth. Architect B. Meretin and sculptor I.G. Pinzel lived and worked at his court. In different archival documents, the surname of Pinzel is written differently: Pilze, Pinzel, Piltse, Piltser or Pilznov, and the most common is Pinzel. In Buchach, Ioan Pinzel had his own workshop where his students worked. It is worth noting that 40 students and followers of Pinzel worked in Galicia. Researchers of I.G. Pinzel's creative heritage claim that the artist received a European education, possibly studied in Italy, saw Rome and Venice, Vienna and Prague, and knew the mythology of ancient Greece. He was well acquainted with the works of Michelangelo Buonarroti and Lorenzo Bernini, the Prague masters of the Browns. From the church books of the Buchach parish of the Assumption Church found by Polish researchers P. Krasny and J. Ostrowski in the Warsaw archives, we learn that on May 13, 1751, in Buchach a marriage was concluded according to the Roman Catholic rite between the noble John George Pinzel, a junior sculptor of the altar, and Marianne Elizabeth Keitova (Mayevskaya), a widow. In 1752, the Pinzel family christened their first son Bernard, named after Bernard Meretin, and in 1759 they christened their second son, Anthony [16]. On October 24, 1762, Pilznov's widow married John Berensdorf and moved to Bavaria with the entire family archives [17]. Researchers suggest that I.G. Pinzel died at the end of 1761 in Buchach, but his grave has not been found to this day [11].

In Buchach I.G. Pinzel became most famous for his works, which were created not only for functional purposes but also for the spiritual and aesthetic impact on man. I.G. Pinzel was an expression of a peculiar direction of expressive dynamics in the plasticity of works of art. The unique, bright, integral sculpture of the artist, created in the Baroque era, is a source for understanding the Ukrainian Baroque sculpture of the second half of the 18th century, which is reflected in the altars of the Church of the Assumption [18].

The parish church of the Assumption of the Blessed Virgin Mary was built by architect Martin Urbanik, probably according to the design of B. Meretin. The church was built in 1761-1763 [19] at the expense of the Buchach founder, the future head of Kaniv Mykola Potocki. The church is located under the Castle Hill, near the central square with the town hall. The construction of the cross in plan with a lowered porch, with the altar oriented to the west. Two small rooms are symmetrically attached to the altar of the temple. The temple is built in the late Baroque style. On the outside, the corners of the facades are cut off, and on the inside they are rounded. In the decoration of the facades used the technique of dividing the walls into "mirrors". The main facade is richly decorated with four pairs of pilasters with capitals of composite order. The facade of the church is completed by an attic with vases and a baroque pediment, the tympanum of which is decorated with a copy of the Sistine Madonna. The building is crowned by a small octagonal drum with a tent transition to a lantern topped with a wrought-iron cross.

An interesting solution is the interior of the church, where the walls are decorated with arched niches, decorated with double pilasters, organically combined with skillfully executed altars (Fig. 1).

The interior of the Church of the Assumption is decorated with five polychrome altars with picturesque images of biblical scenes, compositionally complemented by statues of saints carved from wood and a pulpit decorated with bas-reliefs by I.G. Pinzel and his student.

The main central altar (Fig. 2) makes a great impression, because, according to B. Voznytsky, it was commissioned by Potocki to I.G. Pinzel's pupil Frantsysk Olensky, since Pinzel died in 1761. Considering the compositional scheme of construction of the altar, we observe an organic combination of painting, polychrome decorative motifs with a plot sculptural composition. The altar, the center of which is a temple icon of the Blessed Virgin,

ascending to heaven, in a figured baroque frame, is accentuated by four columns with capitals of composite order on high, decorated with decorative carvings, plinths. The colossal, white figures of angels placed on the imposts of the columns impress with their dynamics



Fig. 1. Interior of the Assumption Church in Buchach



Fig. 2. Main altar of the Assumption Church

Between the columns below and on the side of them are four wooden sculptures of saints: John the Evangelist, Yakim, and Anna - the parents of the Blessed Virgin and Zechariah - the father of St. John the Baptist, depicted in a picturesque movement, imitating marble statues against the predominant green colors (Fig. 3).



Fig. 3. Fragment of the main altar

The rhetoric of the gestures of the statues of saints is addressed to the faithful at the same time and to the main compositional center of the altar. The specific qualities and features of these statues, their bold angles, the rhythms of broken and curved folds of draperies enveloping the body, the picturesque effects of light and shadow, the virtuoso technique of woodcarving testify to the new approaches of sculptors to the original interpretation of sculptural forms. The altar ends with a composition of God's glory with the all-seeing eye - God surrounded by angels who pay homage to him. In the masterfully carved statues of saints and angels, an expressive manner of interpreting the images, a manifestation of their deep emotional experiences, is read. The expressions of the faces, these statues, their poses reflect the rich spiritual life that inspires the prayer of the believer. Statues of angels seem to soar in the air, reflecting the overcoming of the earthly and the desire for the eternal heavenly. The drama of the images of angels is combined with the dynamic expression of forms, muscle tension, flaming draperies. The sculptor resorted to a new interpretation of drapery. The solutions of Pinzel's draperies become an independent figurative element, they swirl, curling around the bodies, pulsating rapidly in different directions, sometimes as if detached from the main volume, oscillating in the air. The folds of the garment look like wide, cut planes, consisting of strips of protruding rollers, sometimes forming fractures, embossed faces. This interpretation of draperies related the works of I.G. Pinzel with the traditions of the Byzantine school.

The altars of St. Nicholas and St. Thaddeus (Figs. 4 and 5) were made by I.G. Pinzel for the 13th-century Gothic church, which was dismantled at the end of the 14th century and in 1763 was transferred to the Church of the Assumption built on its site [15]. In the center of the altar of St. Nicholas (Fig. 4) is an icon of St. Nicholas. Statues of Saints Vincent (founder of the Missionary Order) and Francis Borgia (a Jesuit general) were installed on the sides. The composition of the altar is completed by a white polychrome, an amazingly beautiful sculptural composition by the Czech saint Jan Nepomuk with a cross in his hand surrounded by angels. The sculptor in the pacified statue of the saint emphasizes the great spirituality in his facial expression, and on his body - the picturesque plasticity of his clothes. In the sculptures of angels, Pinzel subtly emphasizes their shapes and treats draperies as swirling in the air. The altar is decorated with carvings and gilding. On the antependium (chest-reliquary) of the altar was a gilded bas-relief with an original interpretation of historical events of the time (an episode from the Turkish wars), which has not survived.

The altar of St. Jude Thaddeus has a similar compositional solution (Fig. 5). In the center of the altar is arranged in a gilded figured frame the image of St. Jude Thaddeus. Above it is a white polychrome sculptural composition of the Archangel Michael decorated with carvings and gilding, with scales in one hand and a sword in the other, surrounded by numerous angels. A pronounced statue of the Archangel Michael testifies to the high level of mastery of plastic in wood. The complex pose, enriched with a moving drapery enveloping the body of the Archangel, demonstrates the virtuoso carving technique of the sculptor I.G. Pinzel. Two statues of archangels, installed in this altar were in the previous Gothic church, come from the studio of Joseph Leblas [13]. By assumption B. Voznytsky, a sculptor depicted someone from the Potocki family in the clothes of a Roman leader, contemplating the image of a saint that an angel takes to heaven. According to church books found in the Warsaw archives and published by Polish researchers P. Krasny and J. Ostrowski, it was in front of this altar that John George Pinzel himself married and baptized his children. In 1751, during his marriage, I.G. Pinzel was named "altar sculptor"[11]. It should be noted that both altars: St. Nicholas and St. Judas Thaddeus, united by one stylistic solution, were the first altars created by Pinzel in Buchach around 1750 [11].

You can not miss the pulpit of the temple, which is located to the left of the main altar (Fig. 6). The pulpit decorated with carvings and gilded bas-reliefs of the 18th century complements the interior of the church. The pulpit vowel is decorated with carvings and ends

with a sculptural composition of two angels holding Old Testament tables with the Commandments of God.



**Fig. 4.** Altar of St. Nicholas



**Fig. 5.** Altar of St. Thaddeus



**Fig. 6.** Pulpit of the temple

The altars of St. Anthony and St. Mary were probably made by the disciples of I.G. Pinzel (died in 1761) after his death. In terms of composition, these two altars are identical, somewhat similar in composition to the main altar of the temple. In the altar of St. Anthony (Fig. 7), the central place is occupied by the icon of St. Anthony of Padua. Above it is the coat of arms of the Potocki Pilava.

The altar is decorated with symmetrically placed pilasters and two gilded columns with capitals of composite order, on high, carved plinths. On the imposts of the columns are white figures of angels, striking extraordinary dynamic expression, below were two statues of saints in the museum in Lviv. The antependium of the altar was decorated with a gilded bas-relief, which has not been preserved.

The altar of the Blessed Virgin Mary (Fig. 8) is considered the second temple holiday. The center of the altar is highlighted by a picturesque icon of the Virgin Mary decorated with the coat of arms of Potocki. The altar is decorated with symmetrically placed pilasters and two gilded columns of composite order, on the imposts of which angels are placed in a dynamic movement. On the lower, decorated with carvings, the plinth contains two figures of saints, who impress with their expressiveness and pathos and high craftsmanship. The antependium of the altar was decorated with a bas-relief that has not been preserved. Instead of the lost bas-reliefs on the antependia, all the altars now have paintings with Old Testament plot scenes. Both of these altars organically combine painting with decorative carvings.

Another church where the architect B. Meretin and the genius sculptor Pinzel actively worked is the Church of the Holy Intercession, located on the outskirts of Buchach. The three-part, single-domed Church of the Holy Intercession resembles Ukrainian three-part wooden temples in composition. The nave, apse and vestibule are rectangular in plan with rounded outer corners of the same height. The nave is covered with a dome on a deaf cylindrical drum with the help of four spring arches and sails, the vestibule and the apse (altar part) are with cross vaults. All the volumes of the temple from the outside end with a rather large eave.



**Fig. 7.** Altar of St. Anthony



**Fig. 8.** Altar of the Mother of God

The main accent is the main facade decorated with mirrors of various shapes and a baroque pediment with the image of the "Intercession of the Virgin", and below the front door of the porch on the pediment - "Christ in prayer in the City of Olives".

If the composition of the Church of the Intercession resembles the wooden churches of Podolsk, combined with late Baroque elements of the facade decoration with mirrors, gables decorated with icons, the interior is designed like a Catholic church. In the interior, all volumes are connected by semicircular arches. Instead of the iconostasis, there were a partition, 170 cm high with an openly carved royal gate and skillfully executed deacon doors.

The artistic value of the church is that the interior decoration was made by an outstanding talented sculptor of the XVIII century, John Georg Pinzel. It is known only that he appeared in Buchach in the middle of 1740 [11] and became most famous here for his works. Pinzel, like Meretin, lived and worked at the court of the Kaniv elder Count Mykola Potocki. In Buchach, Ioan Pinzel had his own workshop where his students worked.

For the Church of the Intercession in 1755 [11] I.G. Pinzel made carved pulpits and side altars of Nicholas and Ascension with allegorical figures of Faith, Wisdom, Courage, St. Tobias, as well as reliefs of the beheading of John the Baptist, "The Miracle of St. Nicholas", "Journey to Emmaus", reliefs "Guardian Angel", "Annunciation" on the deacon's door of the temple, the royal gate are real masterpieces of Ukrainian art. The brilliant carving of the outstanding sculptor distinguishes the Church of the Intercession from other churches of that time. The church is decorated with richly decorated, in the form of triumphal arches, three altars - the main one, dedicated to the Intercession of the Virgin and two side - the Ascension of the Virgin and Nicholas.

The composition of the main altar is dynamic and fascinating, impressive in its expressiveness (Fig. 9).

The altar is decorated with columns, between which are placed four sculptures of saints and white figures of angels, placed on the imposts of the columns, which impress with their

dynamics. The altar is crowned with a complex composition "Shine". At its center, rays of light falling through a round window, decorated with stained glass in the form of an isosceles cross, creates a wonderful light effect, illuminating clouds and circling angels. Four wooden sculptures of saints, placed at a certain height, designed for perception from a distance, make a unique impression on the viewer. Extraordinary expression, the illusion of movement created by the folds of clothing, the dynamics of the body, facial expressions - all this attracts so much that looking into the faces of the saints, it seems a moment and they will come to life.



**Fig. 9.** The main altar of the Church of the Intercession in Buchach

The main decoration of the altar is the altar icon of the Intercession of the Virgin, covered with a precious silver robe and gilding. According to legend, this icon was brought by Potocki from Moldavia.

There is no iconostasis in the church, it is replaced by a low partition, 170cm high with an openly carved royal gate with skillfully arranged medallions of the four evangelists and filigree deacon doors, which, according to *D. Krvavych* [20] and *F. Olensky* [21] performed on the project and supervised Pinsel. The gleaming, gilded Rococo bas-reliefs of the deacon's door with the graceful figures of the Archangel Michael and the scenes of the Annunciation, which curve in strange poses, make an amazing and fascinating impression. Most researchers attribute the authorship of the royal and deacon's gates to I.G. Pinsel.

The side altars as well as the main ones are in the form of triumphal arches (Figs. 10, 11 and 12).

In the left altar, the central place is occupied by the icon "Ascension of the Mother of God" in a figured frame, above which is a composition with the heads of angels (Fig. 11). The altar is accentuated by symmetrically placed pilasters and two columns, on the imposts of which two angels are placed. On the sides were sculptures of St. Tobias with a dolphin and an allegory of Courage (Figs. 11 and 12), on the shoulders of which Pinsel probably immortalized his portrait. Today these statues are in the Ternopil Museum of Local Lore.





**Fig. 10.** I.G. Pinzel. Altar of the Assumption of the Virgin in the Church



**Fig. 11.** I.G. Pinzel. St. Tobias with a dolphin of the Intercession in Buchach



**Fig. 12.** I.G. Pinzel statue of Courage

The pulpit of the church is richly decorated, decorated with antependia and sculptures of putti angels and putti heads in dynamic motion. The loudspeaker (completion) of the pulpit is decorated with a sculpture of Christ with a sheep on his shoulders, standing on vertically placed rockets, which serve as a footboard for the sculpture.

The altar of St. Nicholas has a similar compositional solution (Fig. 13). In the center of the right altar is the icon of St. Nicholas in a figured frame, above which is a composition with the heads of putti angels.



**Fig. 13.** I.G. Pinzel. Altar of St. Nicholas Church of the Intercession in Buchach

Symmetrically placed columns, on the imposts of which angels are placed in dynamic motion and small angels are placed on the bases of the columns, complement the composition of the altar. The statues of Faith and Hope, which were placed on the sides, are now in the Museum of Local Lore in Ternopil.

For the sculptures that adorned the temple, Pinzel used wood. Linden, as a lighter material for interior decoration, revealed the plastic possibilities of carving. This is especially evident in the interpretation of draperies as if swirling in the air.

The main and side altars were decorated with brilliant Pinzelian antipodes "The Miracle of St. Nicholas" (Fig. 14), "Beheading of John the Baptist", "Journey to Emmaus". The plot elements of antependia are full of unexpected and hectic movements. The compositions of gilded antependia are framed by an asymmetrical ornament, which is built of intermittent curls, where there is no straight line, no right angle - a continuous chain of vignettes Buchach.



**Fig. 14.** I.G. Pinzel. Antependium Miracle of St. Nicholas

The stone sculptures of the genius sculptor I.G. Pinzel are especially original. Two stone roadside sculptures of the Mother of God and St. John of Nepomuk (Figs. 15 and 16) were installed in Buchach according to Meretin's project. These statues are considered to be the earliest works of Pinzel in Buchach. The statue of the Czech saint Jan Nepomuk was made in 1750, and the sculpture of the Mother of God - in 1751 [11] at the expense of the then owner of the city, Kaniv elder Mykola Potocki. Both sculptures are arranged on high elegant baroque pedestals, decorated with the coat of arms of the founder and inscriptions. The sculpture of St. John of Nepomuk was erected at the then crossroads in the direction of Ternopil and Chortkiv.

Today, the statue stands a little below the road and with its back to it, as the crossroads have shifted slightly, and in the eighteenth century, St. John of Nepomuk was located above the road and wished a successful journey to those who left the city. The Czech saint Jan Nepomuk (1340-1393) is considered the patron saint of travelers in the Catholic world. The cult of the saint was also widespread in the western Ukrainian lands. His sculptures were placed in niches of churches, by the roads, in cemeteries as tombstones.

The statue of St. John in Buchach is compositionally divided into three tiers. The first tier of the pedestal is decorated with the Potocki family coat of arms (Fig. 15). On a low pedestal of the second tier on both sides on volute-like protrusions are placed two angels - putti in dynamic motion with large wings. They enhance the decorative composition. On a high pedestal of the third tier is a sculpture of St. John of Nepomuk with a cross in his hand, which makes a unique impression on the viewer. The statue has slightly elongated proportions. A kind of sculpture of the statue, emphasized by the curvature of the body where the sharp folds of the draperies alternate with folds of fabric swirling in the air. The expression on his face expresses

the knowledge of high truth. The statue is harmoniously integrated into the environment. The sculpture of St. John was destroyed by the Soviet authorities in 1947. The remains of the broken head of the saint and angels people managed to save and are now stored in the Church of the Assumption. In 2007, at the expense of V. Babal, R. Vilhushinsky made an exact copy of Jan Nepomuk and installed it on the previous pedestal.

The sculpture of the Mother of God was erected at the crossroads in the direction of the Nahiryany suburb (Figs. 16 and 17).



**Fig. 15.** The pulpit of the Church of the Intercession in Buchach



**Fig. 16.** Pre-war photo of a roadside sculpture of St. Jan Nepomuk in Buchach (archive photo)



**Fig. 17.** Roadside sculpture of the Virgin in Buchach (archive photo)

The statue is mounted on a high, complex configuration, a hexagonal three-tiered elegant baroque pedestal. The main facade of the pedestal of the first tier is decorated with the coat of arms of Potocki Pylyava and angels - putti. All six faces of the lower tier are decorated with aphorisms in Latin. The second tier of the pedestal is decorated with garlands and inscriptions dedicated to the Virgin in Latin. Above the volutes of the lower tier on two small decorative pedestals are dynamic sculptures of angels, as if hovering in the air. A sculpture of the Mother of God is placed on a low pedestal of the third tier. The Virgin of elongated proportions, depicted in a curve with raised, broken arms in prayer and bowed head, under her feet - the moon, and on her head - a wreath of twelve stars. Her head and upper body are covered with a drapery, which creates movable folds with deep folds, also covers the thighs and legs. The rhythms of the broken folds of the draperies, the picturesque effects of light and shadow characterize the formative technique of Pinzelel's interpretation of the sculpture's plastic. The prayerful state of the Mother of God, emotionally conveyed by the artist through the expression of forms, is impressive. The expression of the face of the Mother of God reflects her rich spiritual life. The sculpture is designed for viewing from a long distance.

During the Soviet era, the sculpture of the Mother of God was destroyed and recreated by its sculptor R. Vilhushinsky only in 2006.

Both roadside sculptures in Buchach are unique jewelry and have historical, artistic, and high artistic value. They form images of certain parts of the city. The outstanding sculptor I.G. Pinzel managed to skillfully and subtly convey passionate gestures, figurative depth of sculptures of saints, fitting them harmoniously into the environment. Both sculptures are characterized by wide folds of planes, sharpening of faces, folds, their dynamic movement, and exquisite maneuvering of plastic tissue blown by the wind. Although the style of both

sculptures shows the influence of the European school, in terms of innovation, they occupy a special place in the artistic heritage not only of Buchach but also of the whole of Ukraine.

The analysis revealed that the stone roadside sculptures of Jan Nepomuk and the Mother of God, somewhat elongated proportions, typical of the late Baroque era. The clear construction of the form, the integrity, and coherence of the composition, the lightness, and the dynamism of the forms indicate the similarity of the style of performance to the style of the Italian sculptor and architect Lorenzo Bernini and the Czech sculptor M. Brown. Decorativeness and a new interpretation of draperies as geometrized planes enveloping the figure resemble the techniques of Austrian masters A. Cuen, Czech students M. Brown - I. Patzak and S. Tischler and Prague artists K. Henrle, J. Kvitainer, M. Brokoff.

The sculpture of St. Onuphrius in the village of Rukomysh, located 2km northwest of Buchach, deserves special attention. In the sculptural composition, I.G. Pinzel conveyed the last scene from the life of St. Onuphrius, who lived in the Egyptian desert in the third century AD, was one of the Fathers of the Church, and had an influence on Eastern spirituality. The veneration of St. Onuphrius quickly spread in the Christian East, and after the Crusades - also in the West. This sculptural composition was created by Pinzel at the request of Mykola Potocki for the Onufriyivsky Monastery. It was installed in the niche of the entrance gate (Fig. 18) (now the sculpture is in the vestibule of the church of St. Onuphrius).



**Fig. 18.** Entrance gate with a sculpture of St. Onuphrius (photo of the early 1990s)

This sculpture is considered to be the last known work of Pinzel [12]. The master depicted a hermit in near-death ecstasy, with scattered hair, arms raised to the sky, a broken tree, and a lion nearby (Fig. 19). There is a certain symbolism in the fact that this work is considered to be the last work of the master. Perhaps this works he foresaw his own demise. The sculptor, working out the details of the tired face of St. Onuphrius, clearly conveys his spirituality and inner beauty, intellect. Picturesque strands of beard and hair covering the body of the saint swirls in the light wind. Saint Onuphrius is shown by Pinzel expressively, with an emphasized curvature of the body. The perfect proportions of the figure, the well-developed muscles of the arms and legs testify to the deep anatomical knowledge of the artist. The sculptural composition impresses with the spiritual fullness of the image, unusual dynamic expression, and is marked by a peculiar force of influence on the viewer. Stylistic features of

the interpretation of forms distinguish Pinzel's sculpture from the works of other artists of the time.



Fig. 19. I.G. Pinzel St. Onuphrius in Rukomysh

The sculpture of St. Onuphrius in Rukomysh is an expressive and at the same time monolithic harmoniously built composition, in which a lion and a broken tree are woven. The anatomy of the Pinzel sculpture is made in the Rococo style, picturesque and captivating with an unearthly appeal. Plastic expressiveness of the figure, heightened emotionality, prayerfully folded hands, turn of the head, filled with deep feelings of the face enhance the image of the saint.

It is worth noting that the sculpture of St. Onuphrius in Rukomysh is quite different from the rest of the works of Pinzel, as most of his works are made in a more strict Baroque form. It should be emphasized that the statue of the saint is organically inscribed in the architectural composition of the monastery gate and was an integral element in the architectural environment and is designed for perception from afar. Located high in a niche of the entrance baroque gate, the sculptural composition with its silhouette made an unforgettable impression that inspires the viewer to pray. The peculiarity of the sculpture of St. Onuphrius is the waviness of shapes and lines, the dynamic expressiveness of the presentation, in addition, it clearly shows the compositional play of shapes and openwork. Although the compositional play of form can be attributed to other, more rigorous works of Pinzel. The difference in presentation is due to different materials, in the stone Pinzel tried to use the material to emphasize the expression of the game of wavy lines and volumes, and in wood to convey the expression he used his manner of broken draperies, which he interpreted from the Byzantine school of painting. The resemblance of Pinzel's sculpture in stone can be seen by comparing the sculpture of Onuphrius with the surviving sculpture on the parapet of the town hall in Buchach. As for the less expressiveness of interior sculptures in wood, it should be noted that this could be due to customer requirements, as looking at the recently discovered boccecs of Pinzel and comparing them with his work, it is noticeable that his sketches were much more expressive [11]. In addition, a common feature for all his works is the skillful transfer of emotions of the characters, with the help of extremely high-quality processing of facial features and facial expressions, gestures. And also the compositional scheme of each of his sculptures emphasizes the emotional state of the character.

As for the physical condition of the sculpture, it was transferred to the church, where the temperature and humidity are more favorable. Due to the fact that it has been covered with lime all these years, it has hardly suffered from the effects of precipitation.

According to the compositional decision and style of execution, the sculpture of St. Onuphrius from the village of Rukomysh should be considered one of the best world examples of European culture. It is worth emphasizing that this sculpture is ahead of its time because in it you can find features of expressionism, which was reflected in art in the first half of XX century.

## Conclusions

The works of the famous sculptor Pinzel belong to a kind of expressive dynamics in carving, where he reveals the plastic possibilities of carving, which contributed to the emergence of a new style of painting, especially in the subtle emphasis on individual forms and interpretation of draperies as if swirling in the air

The main and side altars of the Assumption Church in Buchach reflect the highly artistic talent of I.G. Pinzel and his students. The refined plasticity of harmonious correct proportions of altars - masterpieces of art, a peculiar, expressive manner of interpretation of sculptural compositions, united by a rich plot, a manifestation of their deep experiences, the variety of bas-reliefs in the altars and pulpits testifies of the high skill of the outstanding and mysterious sculptor. The grandeur and luxury of the church, its rich decoration, which was embodied by the sculptor at the request of the founder was characteristic of all Catholic churches in the late Baroque period and is designed to impress the believer. According to the compositional decision and style of execution, the altars of the Church of the Assumption in Buchach are among the best in Europe.

In his work, I.G. Pinzel was guided by the techniques of artists of the Renaissance, when the authors introduced their self-portraits in the plots of their own compositions. The brush in the sculptures worked extremely subtly and perfectly on individual features, reflecting in them his contemporaries, family members, or even himself. It should be emphasized that in the works of the artist there is a similarity of creative style with the works of Italian sculptor and architect Lorenzo Bernini, stylistic forms similar to the works of Prague school masters Matthew and Anton Brown, and dynamism, expression, temperament of his sculptures resemble the works of the famous Michelangelo. At the same time, it is worth noting the difference between Pinzel's works and European sculptors. In I.G. Pinzel the contours of clothing are smooth, geometrically clear, and in European sculptors - smooth, rounded.

Characteristic features of the artistic solution of stone roadside sculptures of St. John of Nepomuk and the Virgin in Buchach are the expression of the movement of figures and draperies, the departure from the realism of the image. Wide planes and broken edges of draperies with exceptionally deep differences of light and shadow with dynamic expression give the sculptures a unique mystical splendor. The geometrization of plastic forms, which contributes to the deepening and spiritualization of their plastic language, as if depriving the signs of earthly materiality and corporeality, distinguish Pinzel's works among Baroque and Rococo artists. According to the compositional decision and style of execution, these sculptural works should be considered the best examples of Ukrainian artistic heritage.

The statue of St. Onuphrius in Rukomysh is a unique work of the late Baroque, which impresses with the expression of feelings, from which it is impossible to break away. According to its perfect compositional solution and original style of execution, the sculpture of St. Onuphrius is a masterpiece of Ukrainian art, which should be attributed to the best world art samples.

All sculptural works made by I.G. Pinzel and his students in Buchach have a high historical and artistic value, are an integral part of not only Ukrainian but also world cultural heritage, and

significantly affect the spiritual atmosphere of modern society, determine the originality and architectural and artistic images of historic cities and rural settlements. These highly artistic works need protection and a set of measures aimed at their preservation, use and restoration

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