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VISUALIZATION OF THE BOOK: GRAPHIC METAPHORS IN ART DECORATION OF UKRAINIAN CHURCH EDITIONS OF THE BAROQUE ÉPOQUE

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Summary. *The article considers the role of metaphor in the art decoration of 17th–18th centuries Ukrainian editions of church books. It claims that the book art of this period is marked by generous use of symbolic and allegoric visual images which play metaphorical role in general structure of the book. Structural-semiotical exploration of title pages, frontispieces, and illustration cycles in more than one hundred reeditions of Ukrainian church books of 17th–18th centuries enabled us to single out the main types of structure forming visual metaphors. All metaphorical visual images, used in decoration of the church books, transfer the meaning of the book through picturing its author, addressee, or the central theological concept. The image of the author in the tradition of the Ukrainian church book art decoration is inserted in the composition of the title page and frontispiece. It visually presents the church book as a creation of a saint person, inspired by God. The addressee is expressed both by the emblem of a patron, who supported book printing, and by an icon of a divine person to whom the prayer content of the book is addressed. The emblem of a patron is positioned on the title page and/or backside of the*

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title page. It visually generalizes the image of the church book edition, printed due to support of notable person. The icons of a prayer addressee on the backside of the title page, on the frontispieces, or on in-text miniatures, reflect the conceptual idea of a church book as a tool for praying. The main idea of a church book is commonly expressed by symbolic and allegoric compositions. Such compositions, positioned on the title pages and frontispieces, summarize the content of the book by the most unexpected visual images. All the complexity of meanings expressed by images of author, addressee, and theological content, demonstrate the baroque means, which Ukrainian church book editors applied to visualize the church book essence.

Keywords: *Ukrainian old-printed books, old-printed church book, book culture, baroque, visual metaphor, book art decoration*

Knygos vizualizacija: grafinės metaforos Baroko epochos Ukrainos bažnytinių leidinių meninėje puošyboje

Santrauka. *Straipsnyje nagrinėjamas metaforos vaidmuo XVII–XVIII a. Ukrainos bažnytinių knygų meninėje puošyboje. Jame teigiama, kad šio laikotarpio knygų menas pasižymi gausiu simbolinių ir alegorinių vaizdinių, vaidinančių metaforinį vaidmenį bendroje knygos struktūroje, naudojimu. Daugiau nei šimto XVII–XVIII a. Ukrainos bažnytinių knygų pakartotinių leidimų antraštinių lapų, jų iliustracijų ir iliustracijų ciklų struktūrinis-semiotinis tyrinėjimas leido išskirti pagrindinius vaizdines metaforas formuojančius struktūros tipus. Visi metaforiniai vaizdiniai, naudojami bažnytinių knygų puošyboje, perteikia sąvokos „knyga“ prasmę vaizduojant jos autorių, objektą ar pagrindinę teologinę koncepciją. Remiantis Ukrainos bažnytinių knygų meninės puošybos tradicija antraštinio lapo kompozicijoje ir frontispise įterpiamas autoriaus atvaizdas. Jis vaizdžiai pristato bažnytinę knygą kaip Dievo įkvėptą šventojo žmogaus kūrinį. Į knygos adresatą kreipiamasi mecenato, rėmusio knygos spausdinimą, emblema ir dieviškojo asmens, kuriam meldžiamasi, ikona. Mecenato emblema vaizduojama antraštiniame lape ir (arba) kitoje jo pusėje. Ji vizualiai apibendrina bažnytinės knygos leidimo, išspausdinto su žymaus asmens parama, vaizdą. Maldos adresato ikonos kitoje antraštinio lapo pusėje, frontispisuose ar tekstinėse miniatiūrose atspindi konceptualią bažnytinės knygos kaip maldos įrankio idėją. Pagrindinė bažnytinės knygos mintis dažniausiai išreiškiama simbolinėmis ir alego-*

rinėmis kompozicijomis. Tokios kompozicijos, išdėstytos antraštiniuose lapuose ir frontispisuose, apibendrina knygos turinį netikėčiausiais vaizdiniais. Visas prasmių sudėtingumas, išreikštas autoriaus, objekto ir teologinio turinio vaizdais, perteikia barokinį Ukrainos bažnytinių knygų rengėjų būdą, kaip vizualizuoti bažnytinės knygos esmę.

Reikšminiai žodžiai: *Ukrainos senosios spausdintos knygos, senoji spausdinta bažnytinė knyga, knygos kultūra, Barokas, vaizdinė metafora, knygos meninė puošyba.*

INTRODUCTION

The theory of metaphor has always been the most discussed issue in the history of the cultural studies. Since antiquity, in literary language of each artistic style, metaphor was irreplaceable tool for expression of the meaning through memorable images. In the scientific discourse of the 20th century, the metaphor research expanded to philosophy of language, semiotics, pragmatics, pedagogy, political science, and even neuroscience problematic. The semiotics approach to artistic objects enabled to investigate metaphors in multimodal dimensions. One of such dimensions may be attached to the research of the artistic structure of Ukrainian church books of 17th–18th centuries.

In Ukraine, a powerful book printing legacy dates back to the first edition of Lviv Apostle in 1574. Printing houses of Ostrog, Derman, Lviv, Kyiv, Univ, Chernihiv, Pochaiv, and other Ukrainian cities, which functioned during the 16th–18th centuries, developed a recognizable artistic design of the book. It combined the highest achievements of national handwritten book heritage with the European book printing experience. The book graphics (engraved title pages, frontispieces, headpieces, tailpieces, initials, in-text illustrations), texts of dedications and forewords, full of artistic images, significantly enrich the text part of a typical Ukrainian old-printed book. The collaboration of gifted litterateurs and engravers enabled the creation of these masterpieces.

The view of the book as a complicated artistic system, built on the connection of visual and verbal elements, allows to reconsider the function of art decoration in Ukrainian church books of the 17th–18th centuries. The majority of these highly illustrated editions demonstrate intention to visualize the common sense of the church book by typical for baroque aesthetics metaphorical images.

PURPOSE STATEMENT AND RESEARCH METHODOLOGY

The article aims to consider the visual metaphor as a structure forming element of art decoration system in Ukrainian church books of the 17th–18th century.

The theoretical basis of research are the provisions of G. Lakoff and M. Johnson's cognitive approach to metaphor and N. Carrol, F. Yus, and M. Gall's theoretic insights regarding visual metaphor origin. We regard metaphorical concepts as derived from the "external visual-ontological sphere"¹ means of structuring one experience in terms of another.² Given the statement that "perception of verbal and visual metaphors involves similar mental procedures,"³ we suggest that the same procedures are involved in generation of verbal and visual metaphors as well. Thus, the insights on the role of verbal metaphors in the artistic structure of Ukrainian church books⁴ are applicable to visual metaphors used in the art decoration of these books.

Theoretically, the repetitive visual images, which were constantly used in art decoration of Ukrainian old-printed church book re-editions, may be considered as symbols. The pictorial devices, used as signs, which display these symbols, suggest identity that encourages metaphorical insights in viewers.⁵ The metaphorical origin of such symbols is not obvious, as, according to Parson's observation, we often do not realize that the significance of artworks comes through metaphors.⁶

- 1 GAL, Michalle. *Visual Metaphors and Aesthetics: A Formalist Theory of Metaphor*. London: Bloomsbury Academic, 2022, p. 173
- 2 LACOFF, George, JONSON, Mark. *Metaphors We Live By*. With a New Afterword. Chicago: The University of Chicago Press, 2003, p. 77.
- 3 YUS, Francisco. *Chapter 7. Visual metaphor versus verbal metaphor: A unified account*. Multimodal Metaphor. Ed. by Charles J. Forceville and Eduardo Urios-Aparisi. Berlin, New York: De Gruyter Mouton, 2009, p. 147.
- 4 The role of verbal metaphor in editions of Ukrainian church books of the 17th-18th centuries was revised in our article. See KURHANOVA, Olena. Metaforichniy obraz bohosluzhbovoi knyhy v ukrainskii knyzhkovii kulturi doby Baroko. *Rukopysna ta knyzhkovna spadshchyna Ukrainy*, 2019, Vol. 23, p. 103–116.
- 5 CARROL, Noel. Visual Metaphor. *Aspects of Metaphor*. Ed. By J. Hintikka. Synthese Library, vol 238. Springer, Dordrecht, 1994, p. 190.
- 6 PARSONS, Michael. Interpreting Art through Metaphors. *International journal of art & design education*, 2010, Vol. 29, Is. 3, p. 228–235.

Our estimation of visual metaphors in art decoration of Ukrainian church book of the Baroque époque essence relies on D. Nalyvaiko's thesis about spontaneous nature of baroque art, free of any theoretical doctrine.⁷ The baroque metaphoricity, according to D. Nalyvaiko, is based on 'ingenious mind,' which quickly picks up the essences of different, distant items and phenomena, draw them closer, opening by that new, unexplored features, edges, and unused artistic potential.⁸

The theoretical ground of baroque visual metaphors in art decoration of Ukrainian church book is also formed by the ideas of O. Morozov on correlation between baroque metaphoricity and baroque emblematicity. The scientist defined emblem as a "visual metaphor, in which a word and a pictorial image are engaged in complex interactions."⁹ He explains that "behind the visual pictorial image the mental metaphorical image arises. By the means of an emblem conceptual and discrete becomes visual and accessible."¹⁰ The scientist emphasizes that the emblem combines with the allegory or becomes its attribute, and serves for the recognition of allegoric figure.¹¹

The theoretical conclusions of Ukrainian old-printed book researchers (O. Makarenko, Ya. Zapasko, and D. Stepovyk) about the equal significance of the content and the visual image,¹² and the tension of visual images to present the idea of a work¹³ in the art decoration of church editions of the 17th–18th centuries confirm the reasonability to revise the function of visual metaphor on this material.

The structural-semiotical analysis of repetitive images on title pages, frontispieces, and text illustration in more than one hundred reeditions of main functional and thematic types of church book (*Sluzebnyks, Anphologions, Apostles, Chasoslovs, Akathists, Thiodions*, and others) in their correlation with

7 NALYVAIKO, Dmytro. Ukrainski poetyky i rytoryky epokhy Baroko: typolohiia literaturno-krytychnoho myslennia ta khudozhnia praktyka. *Naukovi Zapysky. NaUKMA*, 2001, Vol. 19: Filolohichni nauky, p. 10.

8 NALYVAIKO, Dmytro. Ukrainski poetyky i rytoryky..., p. 11.

9 MOROZOV, Alexandr Antonovich. Emblematica barokko v literature i iskusstve petrovskogo vremeni. *Problemy literaturnogo razvitiya v Rossii v pervoy treti XVIII veka*. Leningrad, 1974, p. 184-226.

10 Ibid., p. 184.

11 Ibid., p. 185.

12 MAKARENKO, Mykola. *Ornamentaciya ukrayinskoyi knyzhky XVI–XVII st.* Kyiv, 1926, p. 6.

13 STEPovyK, Dmytro. *Ukrayinska hrafika XVI–XVIII st. Evolutsia obraznoji systemy*. Kyiv: Naukova Dumka, 1982, p. 248.

the main idea of these editions enabled to single out main types of visual metaphors which picture the essence of the liturgical book.

LITERATURE REVIEW

“Metaphoricity,” according to the researchers, is a distinctive feature of the baroque way of thinking.¹⁴ Hence, metaphor is the most addressed topic in studies of baroque artworks. The explorers of the 17th–18th centuries Ukrainian old-printed book illustrations revise metaphor as a device of figurative meaning expression.

The studies on the artistic devises of figurative meaning expression in the Ukrainian old-printed book art decoration, such as metaphor, symbol, emblem, and allegory, began in the 1920s. In general, exploring the 16th–17th centuries Ukrainian book ornamentation O. Makarenko gives a fitting definition to the title pages, calling them a “mirror of ideas, expressed in the book.” He supports his thesis by pointing out that engraved title pages in *Evangel* editions express imagery that differ from those in *Sluzebnyk* and *Psalter* title pages.¹⁵

The article of O. Novytsky¹⁶ defines the meaning of the particular symbols on title pages and illustrations to several Kyiv-Pechersk Lavra printing house editions of the 17th century. The researcher pays attention mainly to the church book illustrations. He revises the symbolic meaning of engraving with a cross in the edition of *Anphologion* 1619, the image of Crucifix in the *Evhologion* of 1646, and the image of Virgin Mary in *Psalter* 1697, and the symbolic meaning of initial letters with pelican, phoenix, Pegasus used for decoration of religious editions. Special attention in O. Novytsky’s article is given to the explanation of the symbolic meaning of engravings on the title pages of Lazar Baranovych’s *Mech Duhovny* 1666 and *Truby sloves propovidnykh* 1674.

The symbolic meaning of images of Jesus Christ, Virgin Mary, and saintson the title page of *Truby sloves propovidnykh* of 1674 S. Maslov reviews in cor-

14 DENYSENKO, Anastasia. Emblematychni, alehorychni ta symvolichni siuzhety v ukrain-skykh starodrukakh druhoi polovyny XVII–XVIII stolit. *Khudozhnia kultura. Aktualni problemy*, 2010, Is. 7, p. 197; KREKOTEN, Volodymyr. *Ukrajinska knyzna poeziya seredy-ny XVII stolittia. Vybrani pratsi*. Kyiv: Oberehy, 1999, p. 247.

15 MAKARENKO, Mykola. *Ornamentaciya ukrayinskoyi knyzhky...*, p. 8.

16 NOVYTSKY, Olexa. *Symvolichni obrazy na rytynax kyyivskykh starodrukiv. Zapysky nauko-voho tovarystva imeni Shevchenka*. Vol. 144–145: *Praci istorychno-filosofichnoyi sekciiyi*. Ed. By I. Krypyakevych. Lviv: Z drukarni naukovooho tovarystva imeny Shevchenka, 1926, p. 141–156.

relation with Lazar Baranovych's creative ideas expressed in one of his letters. According to this letter, each image on the title page was supposed to symbolize the appropriate theological concept, articulated in the text part of the book¹⁷.

Published during 1970–1990s, detailed observations by Ya. Zapasko¹⁸ and H. Logvyn¹⁹ on the art decoration of Ukrainian old-printed books of the 16th–18th centuries mentioned the symbolic and allegoric meaning of some book engravings in the context of development of art decoration devices used by a particular printing house. The study of D. Stepovyk covers the growth of art expression devices in the Ukrainian graphics. According to his observation, the illustrators of old-printed editions of the 17th–18th centuries endeavored to synthesize a word and an image. The engravers of old-printed books worked out a specific method of illustration, which provided a visual exposure of the idea of a text.²⁰

In the art studies of the 21st century, the means of figurative meaning in the art decoration of Ukrainian old-printed books have become a highly addressed issue. In book illustrations made by Lviv, Kyiv, and Chernihiv engravers, N. Kovalchuk observes allegoric and symbolic images, which she defines as a feature of the Ukrainian baroque worldview.²¹ A. Denysenko regards the most spectacular Ukrainian editions of the 17th–18th centuries as examples of allegoric and symbolic illustrations. Among them there are *Kliuch Razyminia* of 1659 by Ioanykiy Haliatovskyy, Lviv *Apostle* of 1666, *Truby sloves propovidnyh* of 1674 by Lazar Baranovych, *Vynohrad Khrystov* of 1698 by Stephan Yavorsky, *Bogaty wirydarz* of 1705–1706 by Jan Ornovskyy, *Phylosophy of Aristotel* of 1745 by Mykhailo Kozachynskyy, *Haslo slowa Bozego ... w obrazie Lwowskim* of 1754, *Ozdoba i obrona Ukrainskikh kraioiv* of 1767, and others.²²

In the article by G. Yukhumets and I. Tsynkovska, dedicated to the typology and artistic features of title pages in Ukrainian old-printed books, the symbolic

17 MASLOV, Serhiy. Ramka na tytulnomu arkushi “Trub sloves propovidnyh” 1674. *Etyudy z istoriyi starodrukiv: I–VIII*. Kyiv, 1925, p. 20–33.

18 ZAPASKO, Yaroslav. *Mystetstvo knyhy na Ukraini v XVI–XVII st.* Lviv, 1971.

19 LOHVYN, Hrygory Nykonovych. *Z hlybyn: Hravyury ukrayinskykh starodrukiv XVI–XVIII st.* Kyiv: Dnipro, 1990.

20 STEPOVYK, Dmytro. *Ukrayinska brafika...*, p. 248.

21 KOVALCHUK, Natalia. Symvolichnyi lad ukrainskoho baroko. *Naukovi zapysky NaUKMA: Teoriia ta istoriia kultury*, 2001, Vol. 19, p. 27–30.

22 DENYSENKO, Anastasia. Emblematychni, alehorychni ta symvolichni siuzhety..., p. 195–213.

and allegoric meanings of some images are mentioned.²³ For instance, the authors emphasize the image of a bowl as a symbol of Jesus Christ's sacrifice on the title page engraving of Kyiv-Pecherska Lavra printing house *Sluzebnyk* of 1629,²⁴ and the symbolic interpretation of scenes pictured on the title page of Lviv *Triod Pisna* of 1664 by M. Sliozka's printing house,²⁵ etc. Among different types of title pages, the authors single out so-called "symbolic context titles," which reflect the generalized idea of the book.²⁶ As examples of such a type, G. Yukhumets and I. Tsynkovska describe the title page to *Trebnyk* of 1646²⁷ and allegoric compositions to sermon editions of Ioanyky Haliatovsky, Lazar Baranovych, and Antoni Radyvylovsky.

The article by Maria Gratia Bartolini investigated the function of illustrated title pages in seventeenth-century Ukrainian printed collections of sermons. The Italian scientist examines the title pages, prefaces, dedicatory epistles, and poems that made visual and verbal paratexts in three editions significant for the Ukrainian baroque book culture: *Truby sloves propovidnychna narochytyia dni prazdnikov* (Kyiv, 1674) by Lazar Baranovych; *Ohorodok Marii Bohorodycy* (Kyiv, 1676); and *Vinets Khrystov z propovidii nedelnych* (Kyiv, 1688) by Antonii Radyvylovsky.²⁸ M. Bartolini considers the title pages of these books in the context of emblematic tradition and presents them as a tool for meditation and composing senses out of sacred Word.²⁹ The author sums up that «*in the pan-semiotic worldview that is typical of the baroque, cover pages are also important for "judging a book," for the book as a whole represents a signifying system where each element, both visual and verbal, participates in the construction of meaning.*"³⁰

A series of contemporary works examines the evolution of distinct imagery in the 17th–18th centuries Ukrainian book art decoration. As a reflection of ba-

23 YUHYMETS, Hlib, TSYNKOVSKA, Iryna. Tytuly ukrainskykh kyrylychnykh vydan 17 st.: typolohiia i khudozhni osoblyvosti. *Rukopysna ta knyzhkova spadshchyna Ukrainy*, 2013, Is. 17, p. 96–151.

24 Ibid., p. 106.

25 Ibid., p. 106–110.

26 Ibid., p. 115.

27 Ibid., p. 115–116.

28 BARTOLINI, Maria Grazia. "Judging a book by its cover": meditation, memory, and invention in seventeenth-century Ukrainian title pages. *Canadian Slavonic Papers*, 2017, Is. 59:1-2, p. 22.

29 BARTOLINI, Maria Grazia. "Judging a book by its cover"..., p. 47.

30 Ibid., p. 48.

roque aesthetics, V. Stasenکو explores the function of representations of Jesus Christ and Virgin Mary in the art ornamentation of 17thth-century Ukrainian books.³¹ Based on the pictorial and graphic cycles in the 17th–18th centuries editions of *Acaphistos* to Jesus Christ and the Holy Mother, O. Shyroka revises the scope of symbolic images of the Virgin Mary and the origin of her iconography in patrologic texts of the Western European and Eastern Christian art traditions.³² The Ukrainian old-printed editions of *Acaphistos* to Saint Barbara served as a resource for observing the saint martyr's verbal and visual floral imagery in O. Maksymchuk's article.³³ The author focuses on the semantic correlation between textual and visual devices in Saint Barbara's image explication: the floristic imagery (ornaments in the Saint's garments, palm tree in her hands) represents the moral values (virginity and martyrdom) praised in the *Acaphistos* text. The same issue, the synthesis of text and illustrations, is covered in the article by H. Yuhyments and I. Tsynkovska, devoted to the iconography of Saint Barbara in the Kyiv-Pechersk edition of *Acaphistos* of 1716, illustrated by Nycodym Zubrytsky.³⁴

In certain works, the combination of verbal and visual imagery is considered as a structural element. The 1697 Chernihiv edition of Akathist book is used as an example in A. Adrug's article to illustrate how linguistic and visual elements interact to form the book's artistic structure.³⁵ The association between verbal and visual images of the prayer addressee, depicted on frontispiece engravings, headpieces, and illustrations, is described in one of our previous works³⁶ as

31 STASENKO, Volodymyr. *Khrystos i Bohorodycyia u derevorizax kyrylychnykh knyh Halychyny XVII stolittya: osoblyvosti rozrobky ta interpretaciyi obrazu*. Kyiv: Druk, 2003.

32 SHYROKA, Oksana. Symvolichni obrazy Materi Bozhoi v ukrainskii ikonohrafi Akafistiv Bohorodytsi ta Isusa Khrysta XVII–XVIII stolit. *Aktualni pytannia humanitarnykh nauk : Mizhvuzivskyi zb. nauk. pr. molodykh vchenykh Drohob. Derzh. Ped. un-tu im. Ivana Franka*, 2020, Is. 32, vol. 2, p. 48–53.

33 MAKSYMCHUK, Olha. «Lileia sered ternia»: Akafist sviatii velykomuchenytsi Varvari Yoasafa Krokovskoho i yoho florystychni obrazy-dominanty. *Naukovi pratsi Natsionalnoi biblioteky Ukrainy im. V. I. Vernadskoho*, 2019, Is. 51, p. 128–146.

34 YUKHYMETS, Hlib, TSYNKOVSKA, Iryna. Obraz sv. Velykomuchenytsi Varvary v ukrainskii hrafitsi XVII–XVIII st. *Rukopysna ta knyzhkova spadshchyna Ukrainy*, 2020, Is. 25, p. 124–147.

35 ADRUG, Anatoly. Chernihivske vydannia «Molytvoslova tryakafistnoho» 1697 r.: barokovy syntez hrafiky i slova. *Siverianskyi litopys*, 2016, № 3, p. 27–32.

36 KURHANOVA, Olena. Vzaiemodiia verbalnoho ta hrafichnoho obrazu v khudozhnomu oformlenni vydan akafistiv XVII–XVIII st. drukarni Kyievo-Pecherskoi lavry. *Tekst i obraz. Aktualni problemy istorii mystetstva*, 2018, Vol. 2, no. 6, p. 5–18.

the primary artistic integrity devices of seventeenth and eighteenth centuries Akathist book editions.

The issue of metaphoric images as a structural component of Ukrainian editions remains unrevised. This topic was partially discussed in our research on the similarities between the ornamentation of Francysk Skaryna's editions and the Ukrainian old-printed book art. We examined the phenomena of graphic metaphor, which encapsulates the edition's content. Based on a multi-scene engraving depicting four storylines from the lives of the first people (the creation of Eva, the fall, expulsion from Paradise, and hard work outside of Paradise), we demonstrated the function of the same engraving, which becomes a graphic metaphor in the text part of Kyiv-Pechersk *Lenthen Triodion* reprints of 1627, 1640, and 1648; *Didactic Gospel* of 1637; and *Mech Duhovnyi* by Lazar Baranovych. This engraving acts as the intertext, which alludes to the preceding Bible text and broadens its interpretation based on the context into which it is introduced.³⁷ As the article centered on Skoryna's metaphors in the Ukrainian old-printed editions, we only analyzed the metaphors that summed up the book's content.

The phenomenon of visual metaphor has been already addressed in our article on the strategies of the book content metaphorization through verbal and pictorial means in the art decoration of *Vinets Khrystov* by Antoniiv Radyvylovskiy, edited in Kyiv-Pechersk Lavra printing house in 1688. The engraved title page and a cycle of illustrations in the text part of this edition create the complicated metaphoric image of a church year. Such visual metaphor refers to the content of the book.³⁸

In our explorations of verbal metaphors used in dedications and forewords to Lviv, Kyiv, Chernihiv, and Novhorod-Siversky service and prayer books from the 17th to 18th centuries, we reasoned that in the Ukrainian baroque book culture the image of church book is realized through metaphorical similes, at the basis of which is the notion of a book as a gift. Depending on the addressee, the book is presented as an offering to the celestial addressee, a thankful gift to a potential or real patron, or a precious gift to the reader. The image of this

37 KURHANOVA, Elena. Typologicheskie analogi khudozhestvennykh innovatsiy Frantsyska Skoryny v ukrainskoi staropechatnoi knyge. *Zdabytki: dokumentalnia pomnyki na Belarusi*, 2020, Is. 23, p. 222–223.

38 KURHANOVA, Olena. Vizualizatsiia metafory «bohosluzhbovoho roku» v khudozhnomu oformlenni vydannia «Vinets Khrystov» Antoniiia Radyvylovskoho. *Rukopysna ta knyzhkova spadshchyna Ukrainy*, 2020, Is. 25, p. 69–81.

so-called 'gift' book is based on complicated metaphors that relate to the addressee, title, content, structural parts, publication history, or overall significance of the edition in the book culture.³⁹

In spite of a long-standing tradition of investigation of figurative meaning devised in the art decoration of the Ukrainian old-printed books, visual metaphors were hardly addressed issue. Our previous investigation of verbal metaphor of a church book as a structure forming element of church editions from the Baroque period would not be complete without revision of visual metaphors.

THE MAIN TYPES OF VISUAL METAPHORS IN THE CHURCH BOOKS

The pragmatic purpose of all types of the book decoration is to attract the reader's attention. According to T. Niklas, religious engravings have a special influence on the spectator. The side images enhance and widen the meaning of the central image. The insertion of a city image into a composition of an icon transmits the message that the pictured image is a patron of this city.⁴⁰ The title pages and frontispieces of Ukrainian church books from the 17th to 18th centuries employ various visual images to depict the connection with an appropriate printing house, a reference to a particular author, and an allusion to specific theological concepts. The numerous in-text illustrations enhance the content of the book by visualizing its key ideas. The visualization of the author, the patron, and key theological concepts in repetitive editions of the 17th–18th centuries Ukrainian church books can be viewed through the lens of metaphor theory. From the point of view of the book structure, the repetitive use of the visual images of the author, the addressee, and the general theme of the book in reeditions of certain types of church books becomes the referent to the book itself. Let us support our hypothesis with the most spectacular examples of Ukrainian church editions of the Baroque époque.

THE IMAGE OF THE AUTHOR AS A METAPHOR OF A CHURCH BOOK. The distinctive feature of the baroque worldview was a belief that all

39 KURHANOVA, Olena. Metaforychnyi obraz bohosluzhbovoi knyhy v ukrainskii knyzhkovii kulturi doby Baroko. *Rukopysna ta knyzhkova spadshchyna Ukrainy*, 2019, Is. 23, 103–116.

40 NIKLAS, Tomash. «Potribni mideryty» – analiz vybranykh prykladiv lvivskoi hrafyky 18 st. u konteksti kontseptsii dovhoho tryvannia. *Visnyk Lvivskoho universytetu. Seriai: Knyhoznavstvo, bibliotekoznavstvo ta informatsiini tekhnolohii*, 2011, no. 6, p. 59.

products of human's creativity were made due to and with the help of God's inspiration. In the practice of the baroque book printing, such a belief, rooted to the tradition of the Christian book writing, led to the complexity of the authorship concept. Since the Christian book culture regards the Bible as a product of Divine inspiration, God is recognized as the author of all biblical texts, including historical accounts, prayers, hymns, proverbs, parables, letters, commandments, poetry, and prophecies. At the same time, the majority of Bible parts are named after the person who is recognized as the author. In Orthodox tradition, the Torah, which is believed to have been dictated by God to Moses, is also known as the Five Books of Moses. As a collection of Hebrew religious hymns, the Book of Psalms is scientifically attributed to multiple authors. However, in church tradition, David, king of the United Monarchy of Israel and Judah, is typically identified as the author. Each of the four canonical Gospels includes the author's name in its title: Matthew's Gospel, Mark's Gospel, Luke's Gospel, and John's Gospel. Regardless of whether the author noted in the title of a sacred book is the exact author or merely the person to whom this book was traditionally assigned, the author's name is used to identify the book.

The church book employs an authorship concept comparable to that of Sacred Scripture. Written by Christian poets who were inspired by the Holy Spirit, the text of each prayer has two authors: God and a saint. As in the Bible, the identified author of a church book is not necessarily its actual author. For instance, St. John Damascene is credited as the author of the *Octoechos*, even though this book with liturgical hymns, ordered in eight tones (echos) was written over a long period by a group of church poets.

Traditionally, the engravings that were used to illustrate editions of particular Bible books and church books depicted the author in the image of a person, holding some attributes of writing process (a quill, a manuscripts, a book etc). The image of a sacred text author was common for art decorations of medieval manuscripts, but in the art decoration of the Ukrainian old-printed books the artistic function of such image was significantly enhanced. During the 17th–18th centuries, the decorators of Ukrainian church books systematically positioned full page engravings with relevant character at the beginning of the text part of corresponding books. By this way the iconic image of a certain saint had become the visual representation of a certain kind of a church book. Also such images reflect, according to D. Stepovyk, the “concentrated accumulation of content” and are intended to persuade the text's unalterable truth.⁴¹

41 STEPOVYK, Dmytro. *Ukrayinska hrafika...*, p. 235.

The early printed Ukrainian editions of *Octoechos* store a number of John Damascene's iconography samples. The frontispiece engravings of John Damascene commonly pictured him in the process of writing. The peculiarity of such frontispieces lies in the fact that many of them were supplemented by poetry, which celebrated Damascene as a church poet. The significant example of a frontispiece, which defines the role of John Damascene as a church poet, can be seen in art decoration of the first Lviv *Octoechos* of 1630. This engraving depicts Saint John near the table while sharpening the quill above the opened book (see Figure 1). It's peculiar that the same engraving with John Damascene is used in Lviv *Octoechos* of 1630 for four times: before text of the first, second, fifth, and eighth echoes. Furthermore, each time this engraving is accompanied by a different poetical text, which stresses the variety of interpretations of John Damascene's image. The composition of the engraving and a poetical text, placed before the first echo, describes John Damascene as a great church thinker inspired by God's wisdom.⁴² The appeal to Damascene as to the author of church canons and songs glorifying Saint Trinity and Holy Mother with her Son can be read in engraved composition, placed before the text of the second echo.⁴³ The beginning of the fifth echo is decorated with a composition where John Damascene is defined as a saint who praises Virgin Mary for healing his hands.⁴⁴ The last part of *Octoechos*, the eighth echo, names John Damascene as a person who completed writing a church book praising Jesus and Virgin Mary.⁴⁵

The repetitive use of the identical engraving within the text of a single edition was typical for the Ukrainian *Octoechos* art decoration. According to the bibliography, the engraving of John Damascene appears six times in the 1689 Lviv *Octoechos* (no651) and seven times in the 1715 reedition (no900).⁴⁶ The multiple repetitions of the similar engraving in frames of a single edition, as well as its reuse in various church books during the 16th to 18th centuries are associated by D. Stepyk with aesthetic universality of the image, displayed in this engraving.⁴⁷

In the title pages of Ukrainian early printed editions of *Octoechos*, the image of John Damascene was traditionally placed in compositions with oth-

42 *Octoechos*. Lviv, 1630, l. 2 recto

43 *Ibid*, l. 10 recto

44 *Ibid*, l. 136 recto

45 *Ibid*, l. 232 recto

46 ZAPASKO, Ya, ISAEVYCH, Ya. *Pamiatky knyzhkovoho mystetstva. Kataloh starodrukiv vydanyh na Ukraini*. Kn. 1-2. Lviv: Vyshcha shkola, 1981–1984.

47 STEPovyk, Dmytro. *Ukrayinska hrafika...*, p. 240.

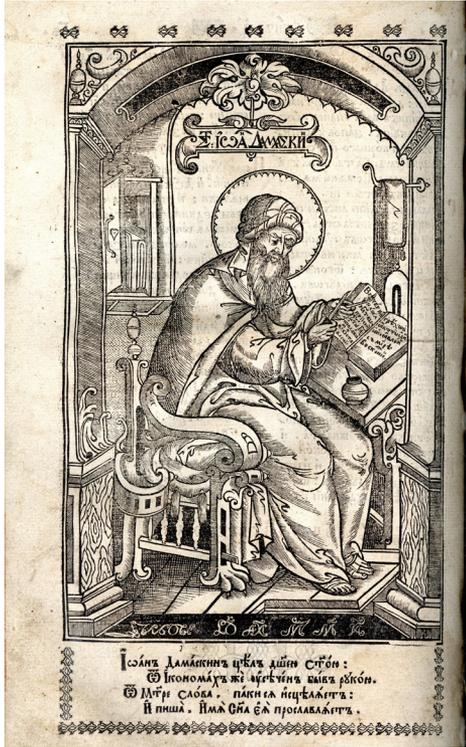


FIGURE 1. The illustration to *Octoechos* (Lviv, 1630)



FIGURE 2. The title page of *Octoechos* (Lviv, 1639)

er church poets, creating the collective image of the author. The title pages of *Octoechos* convey the different variations of group composition. The Lviv *Octoechos* of the 17th century (1639 and several reeditions) employ an engraved frame with eight iconical images. On it, John Chrysostom, archbishop of Constantinople; Andrew, archbishop of Jerusalem (Andrew of Crete); Hermanus, Sergius, Sophronius, and Anatolius, patriarchs of Constantinople; John, metropolitan of Kyiv; and John Damascene are portrayed (see Figure 2). John Damascene, Joseph the Hymnographer, Metrophanes of Constantinople, and Theophanes of Nicaea are depicted in the first Kyiv *Octoechos*, printed in 1699. On this title page, saints, martyrs, prophets, apostles, angels, and archangels are also pictured (see Figure 3). The title page of the Pochaiv *Octoechos* of 1774 displays a copperplate engraving with the coro-

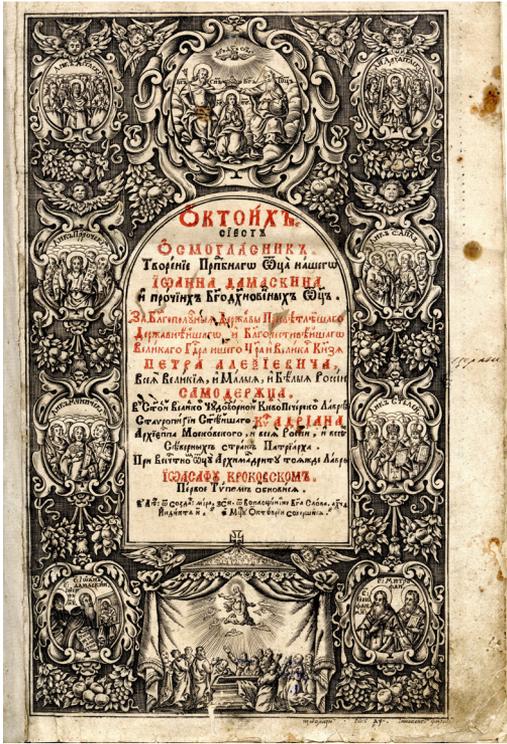


FIGURE 3. The title page of *Octoechos* (Kyiv, 1699)



FIGURE 4. The title page of *Octoechos* (Pochaiv, 1774)

nation of the Virgin Mary and saints holding scrolls on which prayer texts, addressed to her, are written (see Figure 4).

To the contrary of frontispieces, the engraved title pages show the wider picture of book authorship. The engraved title pages to Ukrainian church books of the 17th century remind the iconostases, the structure of which has a strict hierarchy. On the top of the frame of the engraved title, the image of God is positioned. The blessing gesture of God and/or light of the Saint Spirit is often displayed to show the source of inspiration for the church authors. The bottom part of a title page frame as a rule includes the image, which somehow refers to the printing institution. For example, in editions of Kyiv-Pechersk Lavra, the scene of Dormition, which was used as an emblem of this printing house, was often positioned at the center of bottom edge of the engraved frame. In many editions the reference to Kyiv-Pechersk Lavra printing house was also



FIGURE 5. The title page of *Sluzebnyk* (Univ, 1733)

expressed by images of St. Antony and St. Feodosiy near the buildings of the monastery. All the pictorial signs that are referred to printing institution supplement the image of the book author, creating a complex metaphor of a church edition as a result of God's, author's and editor's collaboration.

The title page of *Sluzebnyk*, published in 1733 by the Univ Monastery Printing House, displays the most significant example of the church book authorship concept. The composition of this engraved title page was copied from Leon Tarasevych's copper plate on the title page of *Vilnius Sluzebnyk* 1692. Along an architectural border that frames the title page of this edition the authors of three principal liturgical sermons of Eastern Orthodox Church are portrayed: St. John Chrysostom, St. Basil the Great, and St. Gregory the Dialoguist. The concept of Divine Inspiration is embodied in the image of Saint Spirit (a dove) transmitting God's will to the ear of the church poet. The bottom border of this

engraved frame includes the cartouche with an emblem, which was different in editions of different printing houses. In *Univ Sluzebnyk* of 1733, the emblem of Afanasiy Sheptytsky, Univ Monastery archimandrite and founder of Univ printing house, appears (see Figure 5). Thus, the metaphorical significance of *Univ Sluzebnyk's* of 1733 title page is derived from the collective image of authors and a publisher of this edition.

In the art structure of Ukrainian early printed church books, the visual metaphor of the author depicts a saint who is inspired by the Holy Spirit to address God. In conjunction with the corresponding text (a poem, preface, or text part of the edition), the engraving portraying the author of the edition may have multiple verbal interpretations. However, the repeated use of identical visual images in reeditions of church books provides them with recognizable significance. Looking back to the tradition of the art decoration of the 17th–18thth centuries Ukrainian church editions, we can reveal the development of metaphorical presentation of a particular book through the visual image of its author.

THE EMBLEM OF THE ADDRESSEE AS A METAPHOR OF A CHURCH BOOK. Addressing an edition to a privileged member of the social elite was a common practice in the early modern Ukrainian book printing. That was a frequent occurrence in the European book culture. Not only printers but also authors relied on patronage and donations. Texts of dedication and engravings that depicted the patron or a sign referring to the patron expressed appreciation to a person who supported the preparation and publication of a book.⁴⁸

The absence of centralized funding and competition between printing houses led to necessity to publish church books under protection of powerful church authorities. The emblems of orthodox nobility families were included in the art decoration of the majority of the 16th–17th centuries Ukrainian church books published by small printing houses. In Univ and Pochaiv editions of the eighteenth century the emblems of Greek-Catholic church authorities occur.

The most typical location for the emblem of the patron was the reverse side of the title page. Such emblems were the integral part of the heraldic compositions that included the headline, the family emblem, and sometimes a poetic text, which verbalized the virtues of the addressee's family, represented by the symbols of their family emblem. V. Krekoten, a scholar of the Ukrainian baroque poetry, referred to these compositions as “visual metaphors.” He not-

⁴⁸ The bright example of patron's gratitude through book engraving in English early modern book culture is observed in: BUCHEL, John. *Book Dedications and the Death of a Patron: The Memorial Engraving in Chapman's Homer*. *Book History*, 2004, vol. 7, p. 1–29.

ed that the poetic text accompanying family emblems bestows the owner's virtues by explicating the emblem's attributes.⁴⁹ D. Chuzevsky explicitly stated the content of heraldic poetry as an attempt to present each image depicted on the book's patron family sign as an emblem of particular virtues attributed to the owner and/or his entire family.⁵⁰ From a literary perspective, the texts of heraldic poetry contain visual metaphors for the virtues of the Ukrainian nobility. From the standpoint of book art studies, however, heraldic poetry is an integral component of the book's structure. The emblems on the reverse side of the title page correspond not only to brief poetic texts but also to lengthy prosaic dedications. These dedications often describe the emblem owner's role in the book printing process. From this perspective, the heraldic image in the book can be viewed as a metaphoric expression of the addressee image. The authors of church book dedications sometimes used such sophisticated rhetorical device as association of a patron's emblem with the book's content. The dedication to Rudnytsky in the 1734 edition of Pochaiv *Sluzebnyk*, for instance, compares the value of this sacred text to the value of the addressee's family virtues: "*We add the value of expensive treasures, the noble names of the Lubienytsky Rudnytsky family, to the priceless words of God contained in this book. Their names are like different gems that enhance this Sluzebnyk Book.*"⁵¹

The peculiarity of the baroque worldview, which, as it was already mentioned, regarded all human actions as implementation of the Divine will, led to the practice of addressing books not only to earthly but also heavenly patrons. The editions of Ukrainian early printed church editions often display praise to heavenly patrons through texts of prayer dedications or icons. For example, the icon of Virgin Mary Dormition was placed on the reverse side of title pages in numerous church books printed by the Lviv Brotherhood and Kyiv-Pechersk Lavra throughout the 17th and 18th centuries. These two printing establishments were the largest and most influential in the early modern Ukrainian territories. As the image of the Holy Virgin Dormition was the temple icon of Kyiv-Pechersk Lavra and the Lviv Brotherhood, this iconographic image served as the emblem for both printing houses.

The icons of Virgin Mary Dormition on the reverse side of title pages of Kyiv-Pechersk Lavra and Lviv fraternity editions were frequently accompa-

49 KREKOTEN, Volodymyr. *Ukrajinska knyžna poeziya...*, p. 257.

50 CHUZEVSKY, Dmytro. *Ukrainsky literarurnyi barok. Narysy*. P.3. Prague: Vydannia Ukrainskoho Isrotychno-Filolohichnoho tovarystwa v Prazi, 1944, p. 30.

51 *Sluzebnyk*. Pochaiv, 1734, l. [3].

nied by prayer poetry. Such poetic texts cherished the virtues of Holy Mother, expressed general prayer requests for salvation, and described the icon. Only few texts reflected the semantic connection between the icon and the printing house. For instance, in Lviv Brotherhood editions the icon of Virgin Mary Dormition was combined with the emblem of Lviv Brotherhood and the accompanying poetry glorified these two images.

The intention of publishers to get intercession of divines, pictured on the back side of the title pages, is certified by texts of dedications. Several editions of old-printed church books have prosaic dedication to divine addressees: Jesus Christ or Virgin Mary. For example, the text part of all editions of *Evangel*, printed in the seventeenth century in Kyiv and Lviv, begins with a prayer dedication to Jesus Christ. In the addition to all glorifications of Jesus Christ, these texts verbalize the act of presentation the book to the Divine patron and ask for forgiveness for printing mistakes.⁵²

In dedication to Virgin Mary, which initiates the text part of Lviv *Oktoih* of 1686, the addressee of the book is glorified for a patroonship not only in connections with printing process. This dedication is a rare example which verbalizes the intention to glorify the heaven patron for exact historical events. The author of a dedication gives gratitude to the Mother of God for the constant salvation of the city of enemy invasion. For instance, he mentions the surrounding of Lviv city in 1672 by numerous “*Assyrian Turks stcytov’s*” invaders from Tartaria and from Asian and Taurida lands. Sincere prayer to Virgin Mary summoned hard thunder, which scared the enemy.⁵³

The common practice in the art decoration of old printed collections of prayer texts (*Anfologions*, *Prayer Books*, *Akathist book* and *Canones*) was picturing of the addressee of the proper prayer text on the frontispiece to the edition or before the appropriate structural parts. For example, in frequently published editions of *Akathist books*, the text of each akathist initiates with a leaf engraving, which portrays the addressee of the text. Thus edition of *Akathist collections* include engravings with Jesus Christ, Virgin Mary, Saint Barbara, Saint John the Precursor, Saint Nicolas, Archangel Michael, each of which may be regarded as a metaphoric image of the prayer addressee.

52 KURHANOVA, Olena. *Obraz Isusa Khrysta v systemi khudozhnoho oformlennia ukrainskykh vydan Yevanheliia XVII–XVIII st.* Biblioteka. Nauka. Komunikatsiia. *Vid upravlinnia resursamy – do upravlinnia znanniamy: materialy mizhnarodnoi naukovoï konferencii.* (Kyiv, 5–7 zhovtnia 2021 r.), Kyiv: VNLU, 2021, p. 695-698.

53 *Oktoih*. Lviv Brotherhood, 1686. l. [3].

The significant example of intention to glorify the saint by the art decoration of a prayer book can be read in the dedication to Ivan Mazepa in Chernihiv *Molytvoslov Treakathistny* of 1691. This book include akathist to Trinity, Passion of Christ, and Saint Barbara. Each of these images is revised in its connection with the Monastery where the printing house functioned. The Akathist to Saint Trinity, according to Laurentiy Krshchonovych, the editor and the author of dedication, is included in the book as an act of glorification of the heavenly patron of Trinity Illinsk monastery.⁵⁴ The author of the dedication associates the Akathist to Passion of Christ with a miraculous icon from one of the monastery churches: “*I published the Akathist to Passion of Christ, because I had in my mind the miraculous icon with an image of God’s Mother, standing near the cross with compassion and heartache, and beloved disciple of Jesus, saint Theologian...*”⁵⁵ Quite unexpected was also the associative connection between akathist of Saint Martyr Barbara and Trinity Illinsk monastery: “*I publishes the Akathist to saint martyr Barbara as well, as she saw a Trinity in tree windows of the bathhouse, that’s why she is being honored in Trinity monastery by us, the sinners.*”⁵⁶ These examples clearly evidence the intention of baroque publishers to encourage the prayer addressees of church books to be the heavenly patrons of the printing houses.

The image of the prayer addressee was commonly visualized in illustrations of church books text part. The majority of oikosesin Akathist contained the miniatures with scenes that reflects the images inserted in the text of prayers. The Akathist to Holy Virgin contain up to 20 illustrations, which sequentially display the content of prayer glorifications. From the point of view of metaphor theory, the whole array of Akathist texts illustrations may be regarded as a complex metaphor of the prayer addressee. The perception of such visual metaphors is achieved by moving through the book pages, reading the illustrated text, and constructing the semiotic connections between the text and the visual image.

The strategy of illustrating the church book with miniatures that reflects the image of the prayer addressee was typical for art decoration of *Anfologion* editions. This kind of church books includes more than one hundred texts of services to all saints that are glorified during the church year. Consequently, the amount of miniatures in the text part of Ukrainian old-printed editions of *Anfologion* reaches the same number. The vision of enormous amount of minia-

54 Molytvoslov treakafistnyi. Chernihiv, 1691. l. [5].

55 Ibid.

56 Ibid.

ture icons that picture the prayer addressee as a metaphor enables to show the baroque strategies of book illustration.

Thus, the metaphoric image of a church edition addressee visualizes via different sources, and refers to different kinds of addressees: the heavenly and human one. The visual image of the church book heavenly addressee reflects the idea about God's care of all human deeds common for the baroque art. The prayer addressees of the church book, pictured on title pages, frontispieces and book illustrations, become not only an illustration to the prayer text, but also the reflection of the editor's personal prayer to this addressee. The engravings on the back side of title pages of the church book often picture the image of the heaven patron of the printing house. Sometimes, when the editor had an intention to give gratitude to a human patron of the book, he included the emblem of this person. The metaphoric image of the addressee presents a book as a valuable gift, which was made due to patron's help and is given to him as an act of a praise.

THE CONTENT ILLUSTRATION AS A METAPHOR OF A CHURCH BOOK. Many illustrations in church books picture the main idea of the text. The common plot of such illustrations displays the prayer act. The composition of the group of saints pictured in prayer pose is common for title pages of the majority of church books.. Their eyes are directed to God or to the Virgin Mary, positioned on the top of the composition. Such iconostas composition itself reflect the idea of a church prayer, which may be regarded as a metaphor of the book content. In the Ukrainian church book art decoration of the 17th^h-18th centuries, there are also numerous examples of symbolic and allegoric title pages which transmit metaphorical content of an edition. In the bounds of this article we may revise only few of them.

The metaphorical image of a humble prayer, which the authors of forewords to *Chasoslov* editions of the 17th century define as a general idea of this church book, is displayed in a title page of Kyiv-Pechersk Lavra *Chasoslov* of 1729⁵⁷ (see Figure 6). The copper plate engraving pictures the gospel scene of the Publican and the Pharisee on the monumental interior of a church. The top part of the composition displays a shining triangle surrounded by angels, which symbolizes Father God. Two main characters of appropriate gospel proverb are positioned on top of the stairs that lead to the church entrance. This graphics composition is supported with quotations from Psalter, inserted in each stair. Under the image of the Publican the quotations about humbleness are depicted,

57 *Chasoslov*. Kyiv, 1729, l. [1].

pers. This poetry provokes reader to thoughts about the symbolic meaning of Crucifix and funeral, which are mentioned in vespers prayers. For instance, the stream of blood is revised as a blessing, which is pouring from Jesus rib, and in his funeral the author calls to see the harbinger of light. Such images illustrate didactical addressing to the reader, which call to remember about own mortality⁵⁸ (see Figure 7).

The motive of blood, pouring from the rib of Salvatore, was common for the *Sluzebnyk* art decoration. It displayed the symbolic meaning of Eucharystia. In the Kyiv-Pechersk Lavra edition of *Sluzebnyk* of 1735, the symbolic engraving of the Eucharystian sacrifice of Jesus Christ is pictured at copper plate engraving. It portrays Jesus, wearing crown of thorns. His body has five sores, from which streams of blood are pouring down. This icon is framed by gospel quotations which explain the symbolic meaning of Eucharystia: “*I am the bread, which comes from heaven, one who ate it, will not die*” and “*My flesh is true food, and my blood is true drink*” (Jh6:55)⁵⁹ (see Figure 8).

The significant example of a visual image, which summarizes the general content of the book, is a frontispiece engraving to the *Misiatseslov* which was included in Pochaiv edition of *Chasoslov* of 1778.⁶⁰ *Misiatseslov* contains dates of all feasts to appropriate saints, celebrated during the church year. The frontispiece engraving displays Father God on a cloud, surrounded by angels. By the gesture, God blesses a ring with names of months and zodiac signs, pictured under the cloud (see Figure 9). Such a combination of the image of Father God on a cloud, conventional for the Christian iconography, and that of astrological signs, unconventional for Christianity, was quite common for the baroque worldview. In the head of a complicated and full of contrasts Universe, baroque artists always positioned God as a Creator. The frontispiece to *Molytvoslov* in Pochaiv edition of 1778 expresses symbolic and allegorical image of Universe as the church year, ruled by God. In the structure of the church book, this image plays the role of a metaphor which pictures the generalized content of *Misiatseslov*.

The metaphorical visualization of a book content exploits the most sophisticated strategy to display the summarized image of a particular book by the means of graphics. The creation of generalized metaphorical image of the church book content demands selection of a theological idea, which signifies

58 *Chasoslov*. Kyiv, 1729, l. 89 recto.

59 *Sluzebnyk*. Kyiv, 1735, l. [1]

60 *Chasoslov*. Pochaiv, 1778. L. 174



FIGURE 8. The illustration to *Sluzebnyk* (Kyiv, 1735)



FIGURE 9. The illustration to *Chasoslov* (Pochaiv, 1778)

the book, and picturing of this idea by such graphics devices, which would be correctly decoded by recipients.

Conclusion

In the system of the book art decoration, the visual metaphor can be revealed by viewing the book as a complicated artistic system built on the connection of visual and verbal elements. The structural-semiotical analysis of repetitive images of the art decoration in correlation with the content of particular highly illustrated Ukrainian church books of the 17th–18th centuries enabled us to single out three main types of visual metaphors which exploit different strategies of defining the book's essence.

The iconical images of saints to whom the authorship of a particular church book is attributed in the tradition of the art decoration of Ukrainian early printed church books gain the artistic function to present the book as a creation of a particular saint in a collaboration with God. The heraldic compositions and images of saint's to whom printers addressed their praise for protection created the visual image of a book as a gift to a particular heaven or human patron. The numerous in-text illustrations enhance the content of the book by visualizing its key ideas, making them referent to the book itself. The visual metaphors of the church book's author, addressee, and generalized content were developing in parallel with the verbal equivalents of these images.

The investigation of the visual metaphor in the art decoration of Ukrainian early printed church books allows for a comparison with the European baroque culture of the art decoration of church books. It also opens the door to further research into metaphor's structure forming role in the book art.

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