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## Study of the Allegoric Sculpture of Generosity from the Tombstone of Adam Hieronim Seniawski in the Castle Church of the Holy Trinity in Brzeżany

## Badanie alegorycznej rzeźby Szczodrości z nagrobka Adama Hieronima Sieniawskiego w zamkowym Kościele Św. Trójcy w Brzeżanach

**Keywords:** castle church, tombstone of A. Sieniawski, architectural and sculptural composition, allegorical sculpture of Generosity, historical and artistic value of sculpture, restoration methods.

**Słowa kluczowe:** kościół zamkowy, nagrobek A. Sieniawskiego, kompozycja architektoniczna i rzeźbiarska, alegoryczna rzeźba Szczodrości, wartości historyczne i artystyczne rzeźby, metody renowacji

### Problem statement

In the sixteenth and seventeenth centuries, the culture of Ukraine was marked by the rise of the economic, political, and cultural life. Ukrainian lands were not fenced off from neighboring countries. Many Ukrainians studied at the Sorbonne University in Paris, and at the universities of Italy, including Padua and Bologna, as well as those of Germany, and Switzerland. They also studied in Prague and Cracow, achieving European fame. Artists, architects, and sculptors coming from European countries spread the achievements of Renaissance culture in Ukraine. They were especially attracted to the highly developed cities of Galicia: Lviv, Zhovkva, Drohobych, Kamianets, Brzeżany (present-day Berezhany in Ukraine), Stary Sambir, Yazlovets; and Volhynia: Lutsk, Volodymyr, Ostrog, where they could put their talents to work, creating highly artistic architectural and sculptural religious

and secular buildings and other works. Numerous sculptural monuments have been preserved in Orthodox, Uniate, and especially Roman Catholic religious buildings, which have a high artistic value. The creative cooperation of Ukrainian and European masters affected the development of sculpture as an art form. sepulchral monuments of the Polish sculptor of the German school, Jan Pfister, who worked in Wrocław, Lviv, and Brzeżany are special group of high-art sculptural works of the Late Renaissance with elements of Mannerism. Pfister created his best works, which have no analogues, in the castle church in Brzeżany between 1627 and 1636 [Tykhyi 2013, p. 13].

The city of Brzeżany is located in the west of the Ternopil region in the valley of the Golden Linden River, a tributary of the Dniester, and on the banks of Lake Brzeżany. The first written mention of Brzeżany dates back to 1375 [Історія міст і сіл Української РСР. Тернопільська область 1973. p. 101]. In 1530, the Polish

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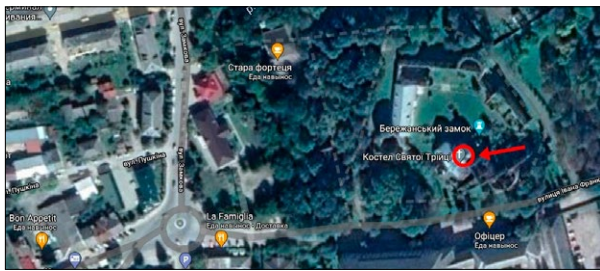


Fig. 1. Situational diagram of the structure under study, original work based on: <https://te.2ua.org/berezhany/mapa/sat> (accessed: 12 VII 2022).

Рис. 1. Diagram sytuacyjny badanego obiektu, oprac. autorzy na podstawie: <https://te.2ua.org/berezhany/mapa/sat> (dostęp: 12 VII 2022).

king Sigismund I gave the city to Voivode Mikołaj Sieniawski, at the same time granting it the status of a city under Magdeburg law [Исторія міст і сіл Української РСР. Тернопільська область 1973. p.101]. In 1534, Sieniawski built a castle here, the construction of which lasted twenty years [Исторія міст і сіл Української РСР. Тернопільська область 1973. p. 101]. The castle was built on an island formed by two channels of the Zolota Lypa River and surrounded by high ramparts with bastions. In 1554, the Church of the Holy Trinity was built at the expense of M. Sieniawski in the southwestern part of the castle yard [Ovssiychuk 1985, p. 38], which later became the family tomb of the Sieniawski family.

The Castle Church of the Holy Trinity in the city of Brzeżany was one of the best Renaissance tombs of the Ruthenian Voivodeship of the former Polish-Lithuanian Commonwealth, and was a unique architectural and artistic work for Ukraine. It was one of the largest and most attractive ancestral mausoleums in Europe. The church had a special artistic value thanks to the rich stucco decoration and design of the dome of the western part and the artistically executed tombstones of Adam Hieronim Sieniawski and his three sons, placed in the chapel of the church. Frescoes, stone carvings, decoration of garlands and bunches, flowers and leaves, magnificent ceiling paintings, and allegorical symbols added a unique grandeur to the church. It had been decided that the outstanding sculptor of the first half of the seventeenth century, Jan Pfister, would work on the decoration of the chapel and the creation of the architectural and sculptural composition of the tombstones. The artist took a prominent place in the sculpture of the sixteenth and seventeenth centuries, not only in Brzeżany or Lviv but also in the lands of the entire Polish kingdom. However, today the decorative stucco of the church is practically destroyed. Due to a lack of funds, the church is not being restored. Pfister's sculptural works from the castle chapel, in particular the sarcophagi of Adam Sieniawski and his sons Prokop, Mikołaj, and Aleksander, which survived and were taken to Cracow, need restoration work. *Generosity*, an allegorical sculpture from the pediment of Adam Sieniawski's tombstone, is especially damaged and has the highest amount of missing or chipped elements. This

study focuses on this work of art. The damaged allegorical sculpture by J. Pfister is a remarkable work of sculptural art, has historical, cultural, and high artistic value, and requires comprehensive research and urgent restoration work.

## Purpose of the study

The purpose of this study was to determine the stylistic and compositional features of the composition of the tombstone of the Sieniawski Castle Chapel in Brzeżany, to conduct a comprehensive study of one of the five most damaged allegorical sculptures of *Generosity*, placed on the pediment of the tombstone of Adam Hieronim Sieniawski, and to develop proposals for the restoration of the sculptural work with the reproduction of lost elements.

## Analysis of recent research and publications

The main sources of information about the decoration of the castle church are studies and publications of Polish students, historians and art critics of the late nineteenth century and the first half of the twentieth century, as well as researchers and ethnographers of Brzeżany and Lviv.

Polish historian and ethnographer M. Maciszewski emphasized the symbolic significance of the location of sculptures on the portico of Sieniawski's tombstone while studying it [Tykhyi 2013, p. 8–19].

The problem of tombstone sculpture is thoroughly considered in the works of Polish researchers M. Gębarowicz [Gębarowicz 1973] and W. Łoziński [Łoziński 1901], devoted to the sculpture of Renaissance and Mannerism in modern Western Ukrainian lands. Considering the Ukrainian researchers, who addressed this problem, the attention shall be paid to V. Liubchenko's monograph [Lyubchenko 1981].

Art critic V.A. Ovssiychuk, while analyzing the Western Ukrainian sculpture of the sixteenth and seventeenth centuries, examined a sarcophagus with a shaped figure and a two-tiered tombstone of Mikołaj and Hieronim Sieniawski (the 1580s) with a gable completion performed by Henry and made according to Jan Pfister's model in Brzeżany [Ovssiychuk 1985, p. 121–122]. He emphasizes the excessive decoration of the tombstone surface with Mannerist ornaments.

Historical facts in Pfister's art and stylistic features of Sieniawski's portraits are highlighted in the articles of V. Pshyk [Pshyk 2016, p. 61–71], and A. Korzheva [Korzheva 2019, p. 254–267] on the example of sarcophagi from the castle church in Brzeżany.

In the 2000s, the deputy director of DIAZ in Brzeżany, Bohdan Tykhyi, was constantly searching for lost sculptures. In his publication "Stages of building the chapel of Brzeżany Castle and filling it with artistic tombstones and sarcophagi" [Tykhyi 2013, p. 8–19], he describes in detail the interior and exterior of the chapel.

Noteworthy twenty-first-century publications in-

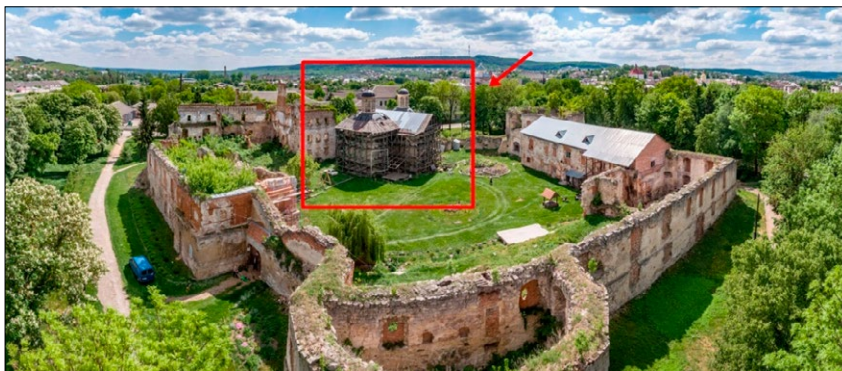


Fig. 2. Location of the Church of the Holy Trinity near the southwest wall of the castle in Brzeżany photo author unknown; source: <https://holicin.livejournal.com/16361265.html> (accessed: 12 VII 2022).

Ryc. 2. Położenie Kościoła Świętej Trójcy przy południowo-zachodniej ścianie zamku w Brzeżanach, autor zdjęcia nieznan; źródło: <https://holicin.livejournal.com/16361265.html> (dostęp: 12 VII 2022).

Fig. 3. Castle church in Brzeżany, photo from the 1930s, photo author unknown; source: <https://t1.ua/news/40407-misto-brzezany-na-foto-1930-kh-rokiv.html> (accessed: 12 VII 2022).

Ryc. 3. Kościół zamkowy w Brzeżanach, zdjęcie z lat trzydziestych XX wieku, autor nieznan; źródło: <https://t1.ua/news/40407-misto-brzezany-na-foto-1930-kh-rokiv.html> (dostęp: 12 VII 2022).

clude: the Dictionary of Polish Artists [Paratsy 2000–2014, 2015], where the author of the architectural and compositional tombstone of Mikołaj Sieniawski was reported as J. Pfister, and the multi-volume edition *Roman Catholic Churches and Monasteries of the Ancient Ruthenian Voivodeship* [Ovsiychuk 1985, p. 121–122], which contains brief information about the western chapel of the castle church in Brzeżany. However, to date, no one has conducted a thorough comprehensive study of the collapsing tombstone castle sculptures in Brzeżany.

O. Rybchynskiy presented the method of cleaning stone during the restoration of sculptures [Rybchynskiy, 2021, p. 11].

### Materials and methods

The highlighting of the features of the investigated sculpture is based on the unity of methodological principles and requires a comprehensive analysis and assessment of the method of restoration of the work under study, which has historical and cultural value. In the process of a thorough academic study of one of the five sculptures of the composition of the Sieniawski family tomb in the castle chapel in Brzeżany, general academic (empirical: observation, survey, description, and theoretical: analysis, systematization, comparison, generalization) and specialist professional methods (stylistic and compositional analysis) were used, in addition to conservation and restoration methods, surveys, and photogrammetric imaging [Chen 2016, p. 40–51]. With the help of the listed research methods, the authors discovered the cause of the damage to the sculpture, which caused the loss of its parts. The visual inspection of the sculpture carried out at the first stage of the research made it possible to determine the range of actual problems of the phased research. The analysis of literary sources made it possible to determine

the state of the art concerning the work. Based on the analysis of artistic solutions and the visual language of facial expression and body posture, the interpretation of the folds of the clothes of the sculpture, it can be argued that its architecture gravitates toward a visual presentation traditional for the Italian Renaissance style combined with Dutch Mannerist elements. The dynamism and, at the same time, stable balance of the compositional structure of the sculpture testifies to the influence of the Italian Renaissance interpretation of the image, and the elegance and aristocratic character of the figure emphasizes the features of Mannerism. Stylistic and compositional analysis made it possible to study the individual features of the visual language, to follow the regularities of the compositional solution of the sculpture, and to establish its artistic value. Analysis of the perception of the figure's silhouette from a viewing distance makes it possible to state the proportionality and completeness of Jan Pfister's work of art.

At the diagnostic stage, the state of preservation of the investigated sculpture was investigated, the main factors of its destruction were identified, and a restoration program was determined.

Based on the conducted stylistic and compositional analysis, in-situ surveys, measurements, and photo-fixation, the theoretical part of the study of the tombstone sculpture Generosity from the castle chapel in Brzeżany was formed, which can be the basis for further practical restoration studies.

### Results and discussion

The castle tomb sculptures in Brzeżany, associated with the founding activities of the Sieniawski noble family, are made in the style of the Renaissance and Mannerism and are impressed with their poetic spirituality and magnificent decor. The castle in Brzeżany (1554) was built over several construction periods with the par-



Fig. 3a. Composition of the tombstone of Adam Hieronim Sieniawski, 1909; photo author unknown.  
Ryc. 3a. Kompozycja nagrobka Adama Hieronima Sieniawskiego, 1909; autor nieznan.

ticipation of Italian craftsmen and has the shape of an irregular pentagon, fortified with buildings in the Renaissance style on all sides with defensive towers at the corners. The towers have a complex system of arrow slits. The Trinity Church is located in the castle bailey near the southwestern wall. It was built simultaneously with the castle in 1554 in the Renaissance style with Gothic elements [*Памятники градостроительства и архитектуры Украинской ССР в 4 т* 1986, p. 38] (Fig. 1) and eventually came to house the tomb of the Sieniawski family. Originally, the church had one nave with a faceted apse and a porch with a square plan. In the years 1619–1624, a southwestern chapel was attached to the nave and was later decorated in 1627–1628 [*Памятники градостроительства и архитектуры Украинской ССР в 4 т* 1986, p. 39]. The northeastern chapel was completed in 1729–1730 under the direction of military engineer Jacob de Logau [Paratsy 2002, p. 12–17]. The nave of the church is covered with a cross vault, the vestibule with a semicircular vault, the apse with a semicircular vault, and a quarter with spherical vaults. The decor of the main facade combines features of the Renaissance and Baroque, where the bas-relief Renaissance portal is highlighted by a segmental pediment, and the Renaissance composition of the windows is complemented by Baroque window outlines. The facades of the nave and the left chapel are



Fig. 4. Tombstone of Adam Sieniawski's sons: Mikołaj, Aleksander and Prokop, photo author and date unknown; from the collection of the Polish State Digital Archives.  
Ryc. 4. Nagrobek synów Adama Sieniawskiego: Mikołaja, Aleksandra i Prokopa, autor i data nieznan; z zasobów Narodowego Archiwum Cyfrowego.

decorated with Baroque décor, the right chapel is designed succinctly without architectural ornamentation. The nave is covered with a gabled roof with a turret, and the chapel features domes with round skylights. In the triangular pediment, as a symbol of protection, there is a stucco of alabaster: against the background of the sun's rays it depicts the All-Seeing Eye with the inscription "Iehova" (Jehovah) in gilded Hebrew letters [Current archive, p.12]. The main facade is divided vertically by Corinthian pilasters into three horizontal planes, cut at the top by rectangular windows decorated with pilasters and triangular pediments (Fig. 3). In the lower part of the facade on both sides of the central entrance door are symmetrically located niches in which the figures are placed: on the left is the figure of St. Nicholas with a child, and on the right—St. Stanislaus with gifts. At the bottom there is a pronounced plinth, accentuated by a cornice. The main entrance is underlined by a portal. The rectangular entrance portal is framed by a profiled platband, the upper part of which ends with a broken arched pediment.

In 1627, the Sieniawski family invited the outstanding talented Flemish-born sculptor Jan Pfister, a resident of Breslau (present-day Wrocław, Poland), of the German school (possibly of Dutch origin), to decorate the castle church [Pfister (1573–before 1642), p. 762]. Stylistically, the work of the talented sculptor belongs to the Late Renaissance with elements of Mannerism and early Baroque. Pfister is considered the most prominent sculptor of the turn of the sixteenth and seventeenth centuries to work in the Ruthenian Voivodeship, in what was at the time the Polish–Lithuanian Commonwealth. Jan Pfister, inspired by new trends in Italian, Flemish, and German cultures, redevise them and organically combined them with local artistic traditions, and produced numerous perfect highly artistic architectural and sculptural works in a sophisticated technique [Lyubchenko 1981, p. 102]. His works are elegant, uniquely expressive, and show the use of

correct anatomical proportions. He mostly worked in marble and alabaster, sometimes with wood. J. Pfister's best sculptural works are located in Lviv, Brzeżany, and Tarnów. Of particular note are the tin sarcophagi of the Sieniawski family in the chapel of the castle church in Brzeżany, which have no analogues in Polish art.

Beginning in 1627, Jan Pfister worked at the Sieniawski residence on the creation of tombstones in the western chapel of the Church of the Holy Trinity in Brzeżany. At the request of the grief-stricken wife of then-late Adam Hieronim Sieniawski, Katarzyna nee Kostka, the sculptor made a tombstone with a massive three-column portico which created the impression of an interior within an interior [Maciszewski 1910] (Fig. 3a). He borrowed the idea of constructing a tombstone in the form of a portico from the Italian Renaissance, which testifies to the sculptor's knowledge of European art. Pfister depicted a half-figure of Adam Sieniawski in armor with a portrait face in a supine position. The Mannerist-Baroque composition of the tombstone is stylistically integral and compositionally perfect.

On the right, in the western chapel, Pfister made the tombstone of the sons of Adam Hieronim Sieniawski—Mikołaj, Aleksander, and Prokop, which he completed after 1636. [Maciszewski 1910] Figures of the brothers Aleksander and Prokop Sieniawski had their heads placed next to each other, and the figure of the eldest Nicholas—was placed above them. [Matsyuk 2005, p. 148] (Fig. 4). In the tombstone, Pfister harmoniously combined the Northern European Renaissance and Mannerism with Baroque structural elements, producing elongated and disproportionate figures in restrained unnatural poses, but realistically interpreting the faces of Aleksander and Prokop, based on posthumous masks. The architectural design of the tombstone was made in the Baroque style: a wall ending in a broken pediment, which adorns the coat of arms with a lush Baroque ornament, a black marble board with an epitaph in a dark red frame, a pair of Ionian pilasters and columns. In this monument, the sculptor solved the problem of light, which is very important in the Baroque art, with great accuracy. From the darkness of the chapel, which blends into complete darkness, an oblique ray of light from the round window snatched only that part of the tombstone where the knight rests.

While working on the decoration of the newly built facade of the chapel, Pfister invented the red, so-called "Ruthenicum alabaster" [Current archive].

Polish historian and art critic Władysław Łożyński claimed that Pfister made the most famous and perfect works in Brzeżany between 1627 and 1636 [Tykhyi 2013, p. 13]. Even today, in some places, you can see the rich stucco dome of the western chapel-tomb. Unfortunately, the same cannot be said of the tombstones, including the one belonging to Adam Sieniawski. Only gaps with the outlines of niches remain in their original locations. We can learn about the very existence of the tombstone, its magnificent compositional solution, and its preservation in 1939 from the photographs stored in

the archives of the Jagiellonian University in Cracow.

The western chapel of the church was very modest on the outside, but the interior is decorated with incredibly rich decorative carvings, as can be seen from the photos. The chapel is covered with a dome and was decorated with a baroque bas-relief, which depicted the patrons of the Sieniawskis in eight fields. According to eyewitnesses of the time, the chapel was captivated by the incredible number of skillfully made decorative details, and the beauty of the lines, which were artistically reminiscent of the Wawel. In the early 1890s, O. Cholovsky noted that after the death of Sieniawski, during the possession of the castle of Aleksander Potocki, all art decorations and paintings had been destroyed. In 1878, at the expense of Stanisław Potocki, the décor of the chapel, the frescoes, plasters, and sarcophagi, which had been destroyed, were restored under the direction of sculptor and Professor Leonard Marzoni of the Lviv Polytechnic.

However, according to researchers, it was not possible to completely restore the original appearance of the chapel. In 1920, the valuable sarcophagi of Adam Hieronim Sieniawski and his sons Prokop, Mikołaj, and Aleksander were transported to Cracow, and are still kept in Wawel Castle. In 1939, when Brzeżany became a part of the USSR, Soviet soldiers completely destroyed the artistic decoration (the mosaic of the Mother of God, the main altar, the tombstones) of the castle chapel-tomb.

To the left of the entrance was an altar on two columns, made of black marble, ending in a canopy. In the upper part of the marble frame, there is a gilded inscription: "Ave Maria gratiae plena dominus tecum," which means "Rejoice, Mary, full of grace, the Lord is with you."

In a frame there hung the image of the Mother of God, painted in the Byzantine style, brought by Aleksander Sieniawski from Rome in 1622, which was ceremonially transferred in 1831 to the Church of the Holy Trinity [Neterow 2007, p. 15].

Opposite the entrance to the western chapel stood the majestic tombstone of Adam Hieronim Sieniawski by Jan Pfister. The marble architectural and sculptural composition of the tombstone in the form of a portico, made by him in 1627, impresses with its expression and magnificent décor, and its perfect craftsmanship. The sculptural image of the nobleman was placed on a rise on marble lions and was located behind three marble columns. The portico was crowned with a canopy decorated with ornamental leaves, which housed a composition of five sculptures and cartouches with the family coat of arms.

The figure of a knight on a hill supported by lion cubs, made of red marble, was placed under a vault resting on three Corinthian columns. Two more such columns were placed on the sides of the tombstone in the depths of the chapel. On the wide profiled cornice in the center, there is a cartouche with the coat of arms of the Lion and a crown supported by two lions. Above the entire tombstone of this majestic composition were allegorical figures carved from red Transcarpathian marble, which symbolized Science and Hope, Wisdom

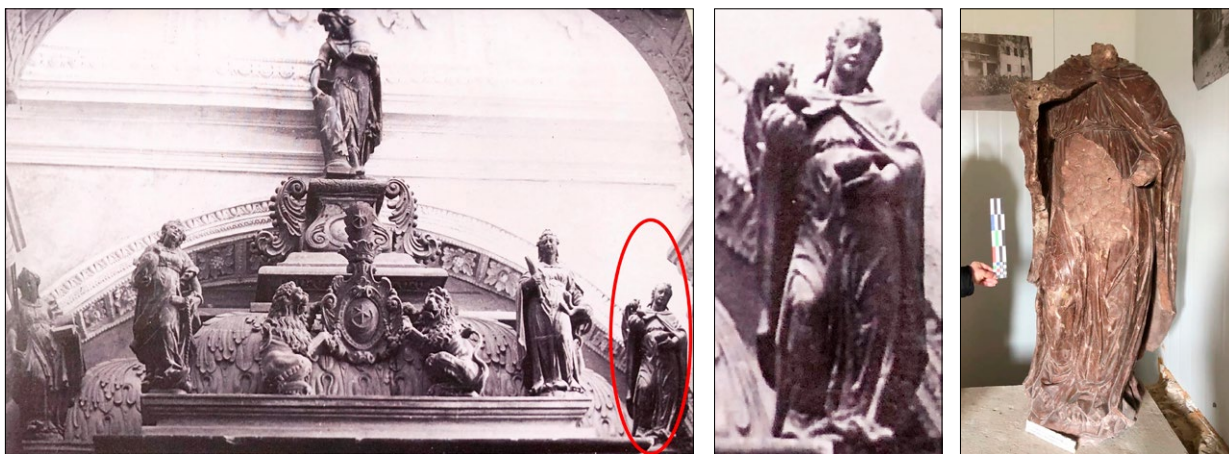


Fig. 5. Sculptural composition on the pediment of the tombstone of Sieniawski, photo author and date unknown; source: <https://www.skyscrapercity.com/threads/poland-in-the-interbellum-1918-39.1551101/page-28> (accessed: 10 X 2022).

Ryc. 5. Kompozycja rzeźbiarska frontonu nagrobka Sieniawskiego, autor i data nieznane; źródło: <https://www.skyscrapercity.com/threads/poland-in-the-interbellum-1918-39.1551101/page-28> (dostęp: 10 X 2022).

Fig. 6. Original state of the allegorical sculpture of Generosity from the tombstone of Sieniawski, photo author and date unknown; source: <https://www.skyscrapercity.com/threads/poland-in-the-interbellum-1918-39.1551101/page-28> (accessed: 10 X 2022).

Ryc. 6. Oryginalny stan alegorycznej rzeźby Szczodrości z nagrobka Sieniawskiego, autor i data nieznane; źródło: <https://www.skyscrapercity.com/threads/poland-in-the-interbellum-1918-39.1551101/page-28> (dostęp: 10 X 2022).

Fig. 7. The current state of the allegorical sculpture of Generosity from the tombstone of Sieniawski, photo author and date unknown; source: <https://www.skyscrapercity.com/threads/poland-in-the-interbellum-1918-39.1551101/page-28> (accessed: 10 X 2022).

Ryc. 7. Obecny stan alegorycznej rzeźby Szczodrości z nagrobka Sieniawskiego, autor i data nieznane; źródło: <https://www.skyscrapercity.com/threads/poland-in-the-interbellum-1918-39.1551101/page-28> (dostęp: 10 X 2022).

and Generosity, and the highest figure represented Power [Current archive] (Fig. 5).

According to M. Maciszewski, who studied the placement of the sculptures on the portico, the allegorical sculptures had the following symbolic meaning: on the left were Science and Generosity, on the right there was Art and Wisdom, and the highest one in the middle symbolized Power.

In our study, the main focus is on the allegorical figure depicting Generosity. The figure was an integral part of the architectural and sculptural composition, of the tombstone of Adam Hieronim Sieniawski. It was located on the right on the roof, which crowned the portico of the tombstone. The sculpture is depicted as a female figure, which is typical of allegorical figures.

Analyzing the symbolism of allegorical sculptures and hypotheses put forward by previous researchers, we can say that this figure conveys the allegory of Generosity. In her right hand the woman holds a jug—a symbol of the unity of the Earth and the Sun, without which prosperity is impossible. Using Western European sculptural techniques and motifs, Pfister was able to creatively convey generosity and nobility in the interpretation of the image of the female figure and create an expressive and perfect work of art.

The sculpture has a height of 148 cm and a width of 70 cm, and was carved from Carpathian red marble in the form of a young aristocratic woman (Fig. 5, 6).

The full-length figure of a young woman is characterized by Renaissance monumentality, balance, and serenity (Fig. 6). Despite the static figure, and restraint of pose, a hidden energy and strength can be sensed in it. The barely protruding right leg enhances the light

dynamic movement of the figure. The figure of the woman is dressed in a long columnar dress that completely covers the body. The waist is strapped with a thin belt, and on top of the dress—a cape. Only the palms of the hands and the toes are visible from under the dress. In the right hand the woman holds a jug, and in the left—a small vessel (bowl). The graceful face of the figure, its elongated neck, high forehead, calm thoughtful eyes, neatly shaped straight nose, and thin live lips add an air of aristocracy to it.

The correct anatomical structure of the figure, rich visual articulation, femininity, serenity, and calm facial expression attract attention. In this sculpture, made in the Renaissance-Mannerist spirit, Pfister managed to combine the balance of composition, the complex angle of the body and the visual richness of clothing, given the traditions of art culture in Western Ukraine.

The sculpture depicting the allegory of Generosity is made of so-called construction marble, a fairly strong and workable stone of organic origin. This rock is not homogeneous in crystallinity and has veins of different thickness. Marble has a porous structure, so it can absorb substances, quickly become dirty and absorb dyes.

The sculpture was carved from a single stone block. Visual inspection found that the front, back, and sides, as well as the lower part of the figure, was carefully worked, as evidenced by the texture on the surface. Manual (jewelry) working was probably performed using different types of cutters. It is possible that in the final phase, the sculpture was polished with special polishing materials such as iron oxide ( $\text{Fe}_2\text{O}_3$ ), sand, etc.

The sculpture suffered significant damage and was found to be in an unsatisfactory condition. About 70%

of the authentic sculpture has been preserved (Fig. 7).

The damage was caused by various factors: mechanical, physical, and chemical. As a result, there were numerous defects in the sculpture's form, namely: the lost head and part of the neck, the right hand (up to the elbow) together with the jug, the left hand, and the bowl that the woman held in her hand, a small part of the dress in the front, back and on the sides of the sculpture, a few toes on the left foot. There were minor chips in the base on which the statue stands.

Due to long-term exposure to damp, in some places the marble cracked and became covered with mold. On the surface of the sculpture there was clearly visible dirt, probably yellow oil paint. In places where parts of the body are chipped, there are small holes, probably traces of reinforcement. The metal element used to attach the head was corroded due to the unstable microclimate of the interior (apparently in direct contact with water).

The unsatisfactory technical condition and the artistic values of this sculpture determined the need for conservation and restoration work, namely: cleaning the sculpture, gluing cracks, covering the surface with protective substances, reinforcement, the reconstruction of lost fragments, polishing the sculpture, and giving it a presentable appearance suitable for exhibition.

- Cleaning the sculpture in several stages will restore the color of the statue;
- Bonding cracks will strengthen the weakened parts of the sculpture;
- Coating the surface with protective substances will protect against further damage;
- Reinforcement is necessary in order to supplement the lost fragments of the sculpture so that they firmly adhere to the foundations;
- Reconstruction of lost fragments on the basis of old photographs and analogues of allegorical sculptures will give the opportunity to recreate the original appearance of the sculpture;
- Polishing the sculpture with polishing wheels and waxing it will restore the statue's rich color and the natural effect of wet stone;
- Giving an exhibition look is necessary for comfortable storage of a work of art. After the restoration work, the allegorical sculpture Generosity should be installed in the exhibition hall of the castle in Brzeżany.

The first step is to clean the statue. This should be done in several stages. First, the statue should be dry cleaned, which is performed to remove unstable surface contaminants (dust, earth, cobwebs, etc.) with soft brushes and paintbrushes. Another method of dry cleaning is using an eraser, as well as the latex film method. In this method, the surface is covered with a jelly-like chemical, which after drying can be easily removed from the surface of gypsum with dirt.

In restoration practice, detergent emulsions are also widely used, having a number of advantages over aqueous solutions: firstly, by combining the action of

organic solvents and detergents, and secondly, by minimizing the amount of water used, including washing. [Rybchynskyi, 2021, p. 11].

Similar technical advantages have detergent pastes and gels for removing sparingly soluble components of contamination. To enhance the effect of emulsions and pastes, they are applied in the form of compresses (gauze, cotton wool, lignin) with a film coating, or in the form of pastes with neutral absorbent fillers (kaolin, burnt magnesium, talc, chalk, etc.). [Rybchynskyi, 2021, p. 11].

Since there is dirt on the surface of the sculpture, it is most likely oil paint, solvents should be used. Sometimes such stains are removed with the help of chemical reagents.

In some cases, during the restoration of a sculpture, it is useful to carry out additional disinfection with formalin, ammonia solutions, acetone and ethyl alcohol. It is necessary to take into account the technological sequence of procedures: at the beginning of the primary disinfection, it should be done simultaneously with the cleaning of the sculpture from contaminants and products of biological damage (moss, mold), and then—secondary, when applying hydrophobic coatings.

Metal residues from reinforcement must be cleaned of corrosion and must be treated with inhibitors.

Removing rust stains, especially if they have penetrated deep into translucent stone, is a difficult task. Methods of their removal with the use of saturated solutions of Trilon B damage the stone, and solutions of hydrosulfite, chloramine, citric or oxalic acids are ineffective.

For preventative purposes, the sculpture should be proofed with fungicidal solutions.

When preserving some products made of porous rocks, such as marble, there is a need to desalt them. The degree of salinity of the stone is determined by chloride ion content. For products with a severely damaged surface, this process must precede cleaning.

The object of study should also be treated with a means of cleaning the surface from salt formations, fading, etc. One of the easiest ways of doing so is to compress a fiber soaked in distilled water.

In order to strengthen the weakened parts of the sculpture (cracks, which are to be sealed), one can try filling them with glue. It is worth doing a few tests to find the best method of filling the gaps. Acrylic or epoxy resin and other similar treatments are often used for this purpose. With the help of marble crumbs, pigments, glued parts can be tinted to restore the natural color of the stone.

Reinforcement is sometimes used to glue broken elements together or to add large fragments. There are different materials and methods of execution: you can work with soft stainless steel or brass wire. This material makes it easy to make the necessary design. Additionally, you can use stainless steel, brass or synthetic fine mesh to strengthen large additions. Both when adding and when gluing, it is necessary to fix

the reinforcement in the body of the object of restoration. To do this, a low-speed impact drill drills holes in the mounting locations. Reinforcement is fastened in the holes with glue. As a rule, synthetic resins are used, most often epoxy, sometimes polyester. It is not possible to fully restore an object to its original state. Unfortunately, fragments of the lost sculpture were not found. However, thanks to the preserved archival materials and analogues of allegorical sculptures, we propose to make a reconstruction similar to the original.

First, models of missing fragments are made: the head, the hands, and allegorical attributes. To do this, use clay or sculptural plasticine. Here it is important to follow the rules of reversibility, i.e. the materials and technologies that will be used in the restoration should be as reversible as possible (to be removed without damaging the authentic material).

Fragments of additions cannot be "tried" on the object directly. Plasticine and clay can contaminate the surface of the sculpture, so be sure to separate the joint with cling film, etc.

The silicone mold is removed from the molded model, then the fragments are poured out of plaster and tinted with marble.

The authentic color of the sculpture can be restored by polishing the surface. For this purpose felt disks, wax, etc. are used.

The last step is to expose the restoration object. Since the allegory of Generosity will continue to be preserved in the walls of Brzeżany Castle, it is necessary to provide favorable temperature conditions for its maintenance. In order for the sculpture to hold firmly to its base, a metal pin should be mounted at the bottom.

All proposals for the restoration of the object of study are aimed at stopping the processes that destroy its historical and artistic value, protecting the surface of the sculpture and reconstruction of the lost fragments. Subsequently, by polishing the surface to return the statue to its authentic color. After the restoration work, the sculpture should return to its place in Brzeżany. It is necessary to provide favorable conditions for its exhibition, with optimal temperature and moisture resistance.

## Conclusions

Thanks to the work of Jan Pfister and his assistants, modern Polish researchers recognize Brzeżany Castle

Church as the largest ancestral tomb in the territory of the former Polish-Lithuanian Commonwealth. The talented sculptor Jan Pfister took a leading place in the sculpture of the first half of the seventeenth century not only in the Ruthenian lands of the Commonwealth but also in the lands of the entire Polish Kingdom. The strength of his talent was in the relentless search for forms of expression for his ideas, enriching them with the best achievements of Western art until the last days of his life. The sculptor successfully worked with stone, marble, alabaster, and even wood. Pfister, was, by nature and spirit of the time, a stonemason. He created, according to the laws of harmony, and balance, an exquisitely perfect tombstone architectural and sculptural composition in the castle chapel-tomb in Brzeżany. Creating an artistic image of the studied allegorical sculpture Generosity, which was a structural element of the pediment completion of the architectural and sculptural composition of the tombstone of Adam Sieniawski, J. Pfister, with new artistic means, depicted the Renaissance-Mannerist ideal of a woman with an expressive and calm grandeur, the original harmonious visual language of the interpretation of folds of clothing, with a characteristic raised upper abdomen and torso, a serene thoughtful facial expression, with a graceful air of nobility. The sculpture of Generosity, made of red marble according to the canons of the memorial at the time, in a plastic solution combines artistic Italian Renaissance and Dutch Mannerist influences with Ukrainian traditions. The sculpture has historical-cultural and high artistic value and belongs to the artistic heritage of Ukraine and world culture.

Under the influence of mechanical, physical, and chemical factors, the sculptural work of art has suffered damage and loss, so it needs urgent restoration work. Based on a thorough analysis of the technical condition of the allegorical sculpture, the priority restoration measures aimed at the restoration and reproduction of lost elements and the cessation of destruction processes are proposed.

Today, the sculpture is in Poland and is a cultural property of that country. The Constitution of Poland at the legislative state level pays great attention to the protection of cultural values [Niznik-Mucha 2019, p. 69–75], to which the studied sculpture Generosity belongs. A sculptural work unique from an artistic point of view should be restored and presented for inspection by numerous tourists, restoration scientists and art critics.

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## Abstract

Noble tombstones of the Renaissance era were distinguished by lavishly decorated forms and were a direct reflection of the complex processes of artistic style formation in the lands of the former Polish-Lithuanian Commonwealth in the sixteenth and seventeenth centuries and that are now Western Ukrainian territories. The tombstones combined features of the late Italian Renaissance, Dutch Mannerism and local traditions. This paper presents a study of the Renaissance allegorical sculpture of Generosity in the castle Church of the Holy Trinity in the city of Brzeżany (present-day Berezhany in Ukraine), which is an integral element of the architectural and sculptural composition of the pediment finish of the tombstone of A.H. Sieniawski and the work of an outstanding sculptor from the first half of the seventeenth century—Jan Pfister. The sculpture belongs not only to the artistic heritage of Ukraine, but also that of the entire world. Under the influence of mechanical and physical factors, the sculpture suffered significant damage and requires urgent restoration measures. An analysis of its current state is analyzed and priority restoration measures are proposed.

## Streszczenie

Szlacheckie nagrobki epoki renesansu odznaczały się bogato zdobionymi formami były bezpośrednim odzwierciedleniem kształtowania się stylów artystycznych na ziemiach należących w XVI i XVII wieku do dawnej Rzeczypospolitej Obojga Narodów, a obecnie stanowią terytoria Zachodniej Ukrainy. Nagrobki te łączyły cechy późnego włoskiego renesansu, holenderskiego manieryzmu i lokalnych tradycji. Niniejszy artykuł prezentuje badanie renesansowej rzeźby alegorycznej przedstawiającej Szczodrość, zlokalizowanej w zamkowym Kościele Św. Trójcy w Brzeżanach, która stanowi integralny element architektonicznej i rzeźbiarskiej kompozycji tympanonu nagrobka A.H. Sieniawskiego i dzieło znakomitego rzeźbiarza z pierwszej połowy XVII wieku, Jana Pfistera. Rzeźba ta należy nie tylko do dziedzictwa artystycznego Ukrainy, ale także całego świata. Pod wpływem czynników mechanicznych i fizycznych, rzeźba uległa znacznemu uszkodzeniu i wymaga pilnych działań rewaloryzacyjnych. Przedstawiono analizę jej obecnego stanu i zaproponowano priorytetowe działania naprawcze.