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Images of inspiration: Monuments to the poet Adam Mickiewicz within the range of European sacred art

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Abstract. The relevance of the study lies in the need for an interdisciplinary and comparative interpretation of monuments to Adam Mickiewicz and Taras Shevchenko as a component of the European monumental discourse of the nineteenth-twentieth centuries. The aim was to analyse the transformation of ancient and Christian iconography in the depiction of the poet's creative inspiration through the monuments to Adam Mickiewicz in Lviv (1904, A. Pöppel), Paris (1909-1929, A. Bourdelle) and Odesa (2004, O. Kniazyk). Iconographic, iconological, cultural-historical, semiotic, comparative and artistic-stylistic methods were applied. The connection of the image of the poet with the sacred iconography of apostles, saints, and geniuses in the art of the Renaissance, Baroque, Classicism, and Romanticism was examined. The influence of ancient and Christian traditions on the architectonics of the monuments was established, in particular the symbolism of the column as the Axis of the World and of the altar as the idea of sacrifice. In the Lviv monument Adam Mickiewicz was depicted as a mediator between the earthly and the heavenly; in Paris – as a prophet, drawing on the iconography of the Apotheosis of Rome and the allegory of freedom; in Odesa – as an image of inner inspiration referring to Greek kouroi. The compositions combined sacred and secular motifs, creating a synthetic image of the poet. A typological kinship was revealed with the monuments to Taras Shevchenko in Kharkiv (1935) and Lviv (1992-1996), which underlined the universality of the image of the poet as a spiritual leader. The results revealed the sculptors' innovative approach to the synthesis of sacred and secular images, reflecting a link with European traditions. The study is useful for art historians, cultural studies scholars and researchers of the interrelationship between literature, sculpture and urban space

Keywords: Taras Shevchenko; monumental sculpture; ancient and Christian iconography; symbolism; creative method; intertext

INTRODUCTION

The growing interest in the transformation of ancient and Christian iconography in monumental art, particularly in the context of representing poets as spiritual leaders, determines the need to address this issue. In modern conditions of rethinking national identity, monuments to literary figures such as A. Mickiewicz (1798-1855) and T. Shevchenko (1814-1861) function as symbols of the synthesis of sacred and secular motifs. The poets contribute to the harmonisation of urban space and the formation of collective memory, demonstrating how art reflects spiritual values and influences contemporary culture and society.

An analysis of the literature showed that scholars' interest in the role of monuments in shaping national identity and their connection with sacred traditions is growing, yet there are few studies devoted directly to memorials. Thus, A. Dlugozima & K. Rybak-Niedziolka (2022) noted that urbanisation pressure increases the need to protect the urban landscape as a socio-cultural construct that is an important part of history and memory. K. Farah (2024) demonstrated that local monuments combine national and regional narratives, which has parallels with Ukrainian monuments, where sacred motifs are intertwined with patriotic ones. The

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study by S. Purici & H. Mareci Sabol (2021) showed that the transformation of monuments in Chernivtsi reflects not only artistic or architectural changes, but also serves as an important marker of local and national identity in the context of changing political regimes. The authors analysed a number of monuments and revealed that changes in their composition, location, and symbolism reflect processes of adapting cultural memory to new socio-political contexts and emphasise the role of monuments as active participants in the formation of public consciousness.

The theme of the poet's inspiration and the construction of monuments to A. Mickiewicz is closely connected with Romanticism and the study of the canonisation of literary figures. Comparative analysis with contemporary research, in particular J. Rodger (2022), has shown that monuments to poets perform not only an aesthetic function, but also serve as instruments for shaping national and regional identity. Similar to monuments to Burns, Ukrainian monuments to Mickiewicz and Shevchenko combine sacred and secular motifs, become centres of collective memory and symbols of cultural self-determination, which underlines the interdisciplinary significance of monumental art in the context of memory politics and contemporary culture. The study by T. F. Robinson & J. Savarese (2022) showed how shifts in paradigms in the visual arts of Romanticism emphasise the multifaceted nature of this movement and its impact on modern culture. M.S. Rusu (2023) found that the memorialisation of the Romanian poet M. Eminescu through monuments and toponymy underlines the author's status as a national symbol and influences regional features of cultural memory. In a subsequent work, M.S. Rusu (2024) considered the impact of the spatial policy of memorialisation on social well-being through symbolism and local identity.

The ideas and studies presented in the book by D. Damjanović & A. Łupienko (2022) showed that architectural objects of the previous time were assessed not only for their aesthetic qualities, but also fulfilled the role of markers of national memory. The authors emphasised that the formation of national narratives around architectural heritage was an important element of nation-building in the nineteenth century, and the processes described in the book are directly relevant to understanding how contemporary societies politicise heritage and interpret monuments in urban

space. I. Schemper-Sparholz (2021) reviewed the history of research on monumental sculpture in the former Habsburg Monarchy during the nineteenth century. On the one hand, the main focus was on sculptors, their origins, educational paths and fields of activity in the years of political upheavals from a centrally governed multinational state to the independent nations of Central Europe. On the other hand, the author emphasised that language barriers and the "Iron Curtain" interrupted cross-border research.

The contemporary interest in the cult of poets and writers is manifested primarily in studies by literary scholars and cultural theorists, which highlights the need to involve an art-historical analysis of the image of the poet A. Mickiewicz in monumental sculpture of the twentieth – early twenty-first century. The aim of this study was to identify the features of the transformation of iconography in monumental sculpture of the twentieth – early twenty-first century through the analysis of the image of the poet A. Mickiewicz in the monuments of Lviv, Paris and Odesa, as well as to establish their typological kinship with monuments to T. Shevchenko in order to reveal the synthesis of sacred and secular motifs in the formation of the image of the creative personality.

MATERIALS AND METHODS

The study was based on the iconographic and iconological method (Panofsky, 1955; 1960), which involved the analysis of monuments to A. Mickiewicz at three levels: factual (depiction of figures and compositions), conventional (iconographic motifs associated with the theme of poetic inspiration) and symbolic (deep cultural and spiritual content reflecting the sacrality of the poet's image). Iconography made it possible to identify the links of the monuments with the traditions of Christian sacred art, in particular with compositions in which the image of the poet is interpreted as a spiritual ascetic. Iconology deepened the analysis, revealing the dialogue between the art of different epochs and cultures, which broadened the temporal and spatial boundaries of the interpretation of the monuments to Mickiewicz. The theory of archetypes by C.G. Jung (1968) was applied to study universal motifs such as the column as the Axis of the World, the cultural hero, the genius, the creator, which reflect the collective unconscious. For art-historical analysis, a number of monuments were selected, which are presented in Table 1 with brief reference data.

Table 1. Objects of the study

| Type | Object and years of creation | Details | Place of preservation (location) |
|----------|---|---|----------------------------------|
| Monument | Monument to Adam Mickiewicz (1904) | Sculptor: Antoni Pöppel, Mykhailo Parashchuk. Architects: Yulian Sosnowski, Alfred Zachariewicz. Material: granite, bronze. | Mickiewicz Sq., Lviv, Ukraine |
| | Monument to Adam Mickiewicz "Polish Epos" (1909-1929) | Sculptor and architect: Antoine Bourdelle. Material: bronze. | Place de l'Alma, Paris, France |

Table 1. Continued

| Type | Object and years of creation | Details | Place of preservation (location) |
|-----------------|---|--|--|
| Monument | Monument to Adam Mickiewicz (2004) | Sculptor: Oleksandr Kniazyk. Architect: Markos Murmanov. Material: bronze, granite. | Prospekt Ukrainskykh Heroiv, Odesa, Ukraine |
| | Monument to Taras Shevchenko (1992-1996) | Sculptor: Vasyl Sukhorskyi, Andrii Sukhorskyi. Architects: Yurii Dyba, Yurii Kromei. Material: bronze. | Prospekt Svobody, Lviv, Ukraine |
| | Monument to Taras Shevchenko (1935) | Sculptor: Matvii Manizer. Architect: Yosyp Langbard. Material: bronze. | Shevchenko Park, Kharkiv, Ukraine |
| | Monument to Joshua Reynolds (1903) | Sculptor: Alfred Drury. Material: bronze. | Burlington House, London, United Kingdom |
| | Monument to Joseph Haydn (1887) | Sculptor: Heinrich Nutter. Material: bronze. | Square by the Mariahilferkirche, Vienna, Austria |
| Column (pillar) | Column of Trajan (113) | Sculptor/architect: Apollodorus of Damascus. Material: marble. | Forum of Trajan, Rome, Italy |
| | Column of Antoninus Pius (161) | Sculptor: unknown Roman master. Material: marble. | Vatican Museums (pedestal), Rome, Italy |
| | Marian Column (1638) | Sculptor: unknown. Material: stone. | Marienplatz, Munich, Germany |
| | Colonne Vendôme (1810) | Architects: Pierre-François-Léonard Fontaine, Charles Percier. Material: bronze. | Place Vendôme, Paris, France |
| Altar | Sculptural altar with a figure of John the Evangelist (1778-1780) | Author: Johann Wagner. Material: wood. | Ebrach Abbey, Ebrach, Germany |
| | Carved altar with statues of saints (1733) | Authors: Thomas Huder, Konrad Kutschenreiter. Material: wood. | Church of Saint Andrew, Lviv, Ukraine |

Source: created by the author

Beyond the tabular list, the article considered a number of sacred and visual objects involved as iconographic and typological parallels. These included architectural and sculptural ensembles of a sacred character, in particular Baroque and Rococo altar compositions of Southern Germany and Galicia, fresco paintings of monastic and parish churches of the eighteenth century, as well as authors' sketches of monumental projects of the nineteenth-twentieth centuries used to analyse the process of forming the artistic conception. A separate group consisted of examples of easel and decorative sculpture which served as sources for comparative analysis of vertical composition, symbolism of gesture and hierarchy of figures. The indicated objects are not considered as independent subjects of the study, but perform the function of contextual material necessary for reconstructing the artistic origins and inter-genre interrelations in the European monumental tradition.

The monuments were analysed as part of a cultural-historical dialogue, in which contemporary sculptors synthesise sacred images of different epochs with the mentality and stylistics of their own time, using intertextual, iconographic and comparative approaches to comprehend their spiritual and national symbolism. The artistic-stylistic method makes it possible to

deepen the analysis of the formal features of the monuments, while the historical-cultural method makes it possible to place the monuments in the context of European culture, emphasising the interaction of local traditions with global sacred motifs. The analysis of the monuments was carried out with consideration of Romantic traditions on the periphery of Europe. This approach made it possible to reveal the monuments to A. Mickiewicz as a unique synthesis of Romantic aesthetics, sacred art and national identity, highlighting their significance within the range of the European cultural dialogue.

RESULTS AND DISCUSSION

The monument to A. Mickiewicz in Lviv (1904): Symbolism of columns and the iconography of revelation. The career of the sculptor Antoni Pöppel, author of the monument to Adam Mickiewicz in Lviv, is a vivid example of the operation of the same artistic and educational mechanisms that I. Schemper-Sparholz & C. Mang (2021) identified as key to the formation of the sculptural environment of Central Europe. The sculptor's studies at the Vienna Academy of Fine Arts in 1885-1888 enabled Antoni Pöppel, on Pöppel's return to Lviv, to apply this disciplined technique and

artistic language to embody the image of the Polish national poet-prophet. The symbolism of the monument to A. Mickiewicz in Lviv reflects local traditions. During its construction (Fig. 1) the concept of A. Krekhovetskyi was adopted, which consisted in the column being the basis of the monument. The idea of the column was linked to an orientation towards the monument to King Sigismund III Vasa in Warsaw (1643). Considering the symbolism of the column in the culture of different times and peoples, J. Tresidder (1997) defined it as an emblem of divine power and pointed to an obvious parallel with the Axis of the World. As an archetype of the European monument, the column is historically associated with the imperial heritage of the culture of Ancient Rome, where statues of gods and emperors close to the gods were placed on the tops of columns. The statue of A. Mickiewicz was installed on the site where, until 1904, there had been a fountain with a statue of the Virgin Mary. The renaming of Mariacka Square in honour of the poet testifies to the assertion of the secular principle over the religious worldview.



Figure 1. Monument to Adam Mickiewicz (1904)

Note: column 21 m, figure 3.3 m

Source: R. Masyk (2008)

The sculptural figure of the poet is placed by the column in the central part of the monument and set on a high, stepped pedestal that functions as a semantic boundary between the earthly and transcendent spaces of the composition. The character's costume (frock coat and cloak) corresponds to the chronological period of the poet's life. In the upper part of the composition a winged Messenger is depicted in dynamic motion, descending from above and handing the poet a lyre – the attribute of Apollo, which in a symbolic dimension represents the idea of the harmony of the universe. In Plato's dialogue "Phaedrus", the symbolic significance of

wings is revealed as being intended to raise the body upwards, to the abode of the gods (Plato, 1925). There is an evident connection between the allegorical images and stylistics of the monument to A. Mickiewicz and the monumental-decorative design of the Lviv Opera House (1900): in particular, A. Pöppel's image of the Genius with a lyre is close to the allegory of the Genius of Music with a lyre by the sculptor P. Viitovych, installed on the right side of the pediment. The attribute of the figure of Glory crowning the theatre is a palm branch, as at the poet's feet in the monument.

From the time of the establishment of Christianity, figures of saints began to be placed on pedestals freed from pagan triumphal images. Thus, on the top of Trajan's Column in Rome (Fig. 2) an image of an eagle was first placed, later a statue of Trajan, and in 1588 a sculpture of the Apostle Peter. The Marian Column in Munich (1638) is crowned by a figure of the Virgin Mary. The imperial style of Ancient Rome found an echo in the Empire stylistics of the nineteenth century, an example of which is the Colonne Vendôme (1810) in Paris.



Figure 2. Trajan's Column (113)

Note: 38 m with pedestal

Source: Encyclopedia Britannica (n.d.)

The upper part of the monument in Lviv was created by the sculptor M. Parashchuk. The column, which symbolises simultaneously the *Axis mundi* and the Tree of Life, is crowned with a capital. The spirals of the volutes, arranged in pairs around the shaft, personify the eternal movement of life: birth – blossoming – death – rebirth. Between the volutes an ornament in the form of egg-shaped ovals ("ov") is placed, and below, around the circumference, metrically repeated garlands of plants are presented. The canonical motif of the "unfading flower", characteristic of ancient temples, houses, sarcophagi and altars, was revived in the architectural

décor of the Renaissance and the modern era. The composition is completed by a flame above a sacrificial tripod, guarded by lion masks that allude to the name of the city. Fire as the highest form of energy recalls the heart – a symbol that is particularly significant for the Catholic tradition. Its plastic form goes beyond a closed structure, which is typical of Baroque stylistics.

The symbolism of the monument was understandable to contemporaries with a classical education founded on the heritage of ancient culture. Art-historical analysis of the Lviv monument to A. Mickiewicz revealed its kinship with the iconography of sacred sculpture: similar to Christian ascetics, the poet appears as a mediator between the absolute and the earthly principles. In the art of the modern era – in theatre, the visual arts and music – distinctive matrices, expressive “rhetorical figures”, were formulated. An example is the treatise by Mykola Dyletsky, “Musical Grammar” (1681). In the secular art of the Catholic branch of European Christianity at the turn of the nineteenth-twentieth centuries, the iconography of saints based on the traditions of the Renaissance, Baroque and early Classical style is repeated. The parallels presented in Figure 3 can serve as clear examples of related images between the monument to A. Mickiewicz and the sacred sculpture of Lviv. It is precisely through these parallels that the continuity of artistic solutions is traced, linking secular monuments with established canons of sacred art.



Figure 3. The image of divine revelation in the sculpture of Lviv in the eighteenth-twentieth centuries
Note: a – J.-G. Pinsel, “Angel” (1750s); b – J.-G. Pinsel, Saint with an open book (1765-1776); c – A. Pöppel, monument to A. Mickiewicz, fragment (1904)
Source: photo by A. Tarasenko

The connection between the composition of the monument to A. Mickiewicz and the iconography of the Revelation of John the Theologian and Annunciation scenes in Renaissance graphics and monumental painting (Fig. 4) is evident. Such a comparison makes it possible to reveal the deep sources of the figurative language of the monument, where biblical subjects find resonance in the artistic quests of the modern era. In the Lviv monument, the poet is presented in direct dialogue with the heavenly messenger. The theatricalised expressiveness of gestures, polished by the experience of generations, forms canonical models. The pose, gesture and placement of the statue of the poet by the column correlate with depictions of apostles and other saints portrayed at the moment of divine revelation.

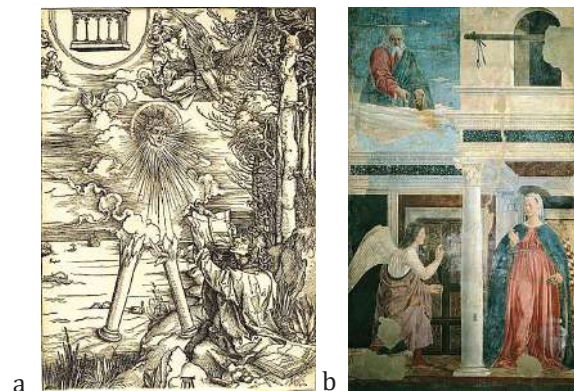


Figure 4. The image of divine revelation in the art of the Renaissance

Note: a – A. Dürer, “Saint John Receives the Book of Revelation” (1497-98). Woodcut, 39×28 cm; b – Piero della Francesca, “Annunciation” (1452-1466). Fresco, 329×193 cm

Source: The Metropolitan Museum of Art (n.d.), Piero della Francesca (n.d.)

The commonality of iconographic construction can be traced in Western European sacred ensembles. An example of related iconography is the high altar of the monastic church in Eberbach (Figs. 5a, 5b). The movement of John the Evangelist reproduces the ecstatic state of the apostle at the moment of contemplating a miracle. The sculptural images created by J. Wagner in the stylistics of the Baroque and early Classicism are distinguished by carefully constructed rhythm in the folds of the saints’ garments, which forms clear and expressive plasticity. The texture of the eagles’ wings of the angels – witnesses of the descent of the Holy Spirit upon the apostles in the church in Munich (Fig. 5c) – also acquires significant expressiveness. Thus, the iconographic parallels extend across a broad spectrum of European sacred art, creating a common foundation for the perception of the Lviv monument. Columns, the gestures of saints and the presence of angels are close to the iconography of the monument to A. Mickiewicz.



Figure 5. Architectural and sculptural elements of Baroque churches of the eighteenth century

Note: a, b – J. Wagner, High altar and fragment – statue of John the Evangelist, Kloster Eberbach, Ebrach (1778/80); c – Heilig-Geist-Kirche, Munich (1730)
Source: Eberbach Monastery (n.d.), Heilig Geist Munich (n.d.)

The pose, gesture and placement of the statue of the poet by the column correlate with depictions of apostles and other saints portrayed at the moment of divine revelation (Fig. 6). In particular, the vertical orientation of the figure, the slight raising of the hands and the gaze directed upwards create a sense of spiritual elevation and connection with the transcendent. The columnar composition emphasises the central axis of the hierarchy of the figure, recalling the architectural and sculptural devices of sacred ensembles in which saints are depicted in the act of receiving divine revelation. The gesture of the poet can be interpreted as a symbolic message to the viewer, which unites the spiritual, moral and cultural functions of the monument, while the mutual placement of the statue and the architectural column creates the effect of a dialogue between the human being and the sacred space, analogous to the traditions of Renaissance and Baroque iconography.



Figure 6. Church of Saint Andrew, Lviv

Note: T. Huder and K. Kutschenreiter. Carved altar with statues of saints (1733)
Source: photo by A. Tarasenko

An example of the use of the heritage of sacred art in secular monuments of Europe can be seen in the roughly contemporary monuments to the English artist J. Reynolds and the composer of Viennese Classical music J. Haydn (Fig. 7). Common to both monuments is the state of inspiration, expressed in poses, gestures and faces turned towards the sky. Architecture decorated with columns of the classical order serves as a background for the figure of the composer. The placement of the statue of J. Haydn in the open space of a city square is virtually related to the central image in the altar composition of a church interior.



Figure 7. Use of the heritage of sacred art in monuments to poets and artists

Note: a – A. Drury, Monument to J. Reynolds (1903), Burlington House, London; b – H. Natter, Monument to Joseph Haydn (1887) by the Mariahilf church, Vienna
Source: Royal Society of Sculptors (n.d.), Vienna (n.d.)

The comparative analysis undertaken between the monument to A. Mickiewicz and Christian iconography finds typological kinship in the monument to

the Ukrainian poet T. Shevchenko (Fig. 8). O. Yakymova (2023) noted that the formation of historical-national (symbolic) images in monumental art of Eastern Galicia at the beginning of the twentieth century, in particular images of heroic figures, became an expression of national revival and often synthesised the secular and the sacred, as in the monument to Taras Shevchenko in Lviv, where the poet acquires features of a sacred composition. This confirms the universality and vitality of the artistic mechanism of synthesis of the arts and symbolic iconographic borrowings for creating the image of the spiritual leader of the nation, which the researcher identified in the art of the first third of the twentieth century.



Figure 8. Statue of Taras Shevchenko in Lviv
Source: Discover Ukraine (n.d.)

The monument in the central part of Lviv was created in 1992-1996 by the sculptors V. Sukhorskyi and A. Sukhorskyi in collaboration with the architects Yu. Dyba and Yu. Kromei. The monumental statue of the poet, 4.45 m high, is set on a low pedestal, which ensures its spatial proximity to the pedestrian zone of Prospekt Svobody. T. Shevchenko's gesture is directed towards the stele "Wave of National Revival", 12 m high, whose relief surface represents the history of Ukraine. The compositional solution of the stele is associatively correlated with the altar apse of an Orthodox church and the iconography of the Cossack icon "The Protection of the Mother of God". Its crowning with the image of the Virgin Orans reveals an iconographic echo with the mosaic of the altar apse of Saint Sophia of Kyiv of the first half of the eleventh century, forming a symbolic link with the thousand-year history of Rus'-Ukraine. Such a compositional structure affirms the idea of heavenly intercession and emphasises the role of the poet as a spiritual leader of the nation. The art-historical study carried out testifies to the universality of the use of sacred iconography in forming the image of the poet-guide.

The monument to A. Mickiewicz in Paris (1909-1929): The role and place of the poet in the structure of the universe.

A monument to A. Mickiewicz was also erected in Paris on the commission of the Franco-Polish Committee and was named "Polish Epos" (Fig. 9a). The programme of the monument was developed by the sculptor A. Bourdelle, who presented three themes: reliefs based on the poet's poems (at the base), the allegory of the Polish Epos (in the middle part), and at the top the figure of the poet. The column symbolises the tree of Poland's freedom. The symbolic content is expressed in the architectonics of the monument, presented in the form of a sword, on the top of the hilt of which stands the figure of the poet with a pilgrim's staff. The sculptor compared A. Mickiewicz with a prophet, a biblical preacher whose fiery word is a spiritual sword. The bard's raised hand recalls the canonical gesture of a Roman orator (for example, the statue of Aulus Metellus from Etruria, late second – early first century BC) (Fig. 9b). The plasticity of the figure of the poet as leader, guide, can be compared with Moses or a Christian apostle, represented in particular in the sculpture of A. Rodin, in whose studio A. Bourdelle was a pupil and assistant from 1893 (Fig. 9c).

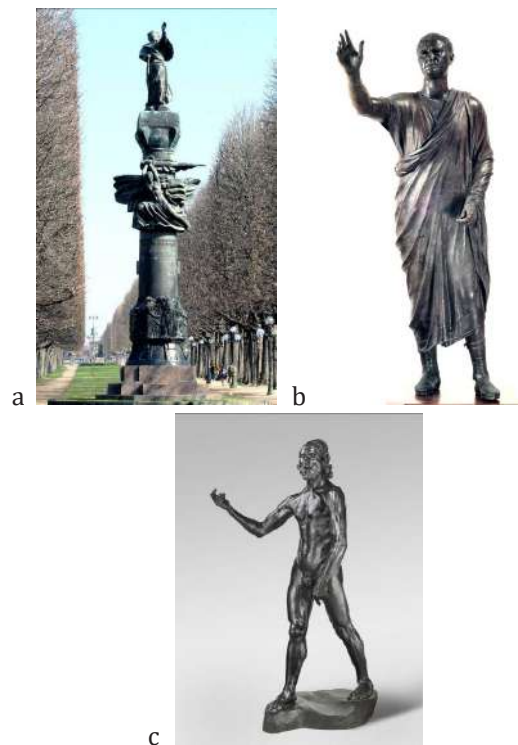


Figure 9. Comparative iconography of the image of the poet-prophet

Note: a – A. Bourdelle, "Polish Epos" (1909-1929), height 12.60; b – Orator. Statue of Aulus Metellus (100s BC), height 179 cm; c – A. Rodin, "Saint John the Baptist" (1878-1880)

Source: V&A South Kensington (2002); Saint Louis Art Museum (n.d.), Artsy (n.d.)

The expression of the figure depicted in a wide stride is characteristic of the theme of the path, widespread in various forms of the plastic arts, literature, and music of the modern period. Such a motif of movement embodies not only physical displacement but also the symbolic dimension of spiritual and national progress. In sketches for the monument to Shevchenko, F. Krychevsky depicted the figure in turbulent motion (Fig. 10a), which is related to the monument to A. Mickiewicz in Paris, where the dynamics emphasise the poet's prophetic mission. In the 1935 monument (Fig. 10b) T. Shevchenko, placed on the top of a stepped pedestal, points the way to the freedom of the people, personified by the heroes of the author's works, thus forming a unity between the artistic image and the national idea. This comparison made it possible to see the commonality of ideas and artistic language in the embodiment of the figures of national geniuses in different cultural traditions.



Figure 10. Sketch and pedestal for T. Shevchenko, related to the figure of A. Mickiewicz

Note: a – F. Krychevsky, “Sketch of the figure for the project of the monument to T. Shevchenko” (1933); b – M. Manizer, Yu. Langbard, “Monument to Taras Shevchenko in Kharkiv” (1935)

Source: V. Rudenko (2020), Library of the P. Vasilenko Kharkiv National Technical University of Agriculture (n.d.)

In affirming the role of the poet in the monuments of A. Pöppel and A. Bourdelle, a common feature is the use of images of musical instruments. In the reliefs of the lower part of the Paris monument, heroes of A. Mickiewicz's poem “Konrad Wallenrod” (1825) are depicted: alongside Konrad armed with a sword appears the spiritual warrior – the bard Halban with a harp (Fig. 11). The sketch of this image was created in 1909. The combination of a weapon and a musical instrument accentuates the two dimensions of struggle – physical and spiritual – which appear in harmonious unity. It is worth noting that the theme of angels playing musical instruments occupies an important place in the sacred iconography of the Renaissance.

The harp, like the lyre, belongs to the emblematic attributes of heroes of classical art.



Figure 11. Relief of the monument to A. Mickiewicz in Paris, lower part

Source: Sketchline (n.d.)

The work of A. Mickiewicz in sculptural interpretation is comprehended through the prism of the artist's individual emotional perception of the idea of freedom, which is confirmed by the documentary source M.-T. Diupero (1995). The female image of the Genius of the Polish Epos functions as an allegorical embodiment of Freedom. The motif of a soaring figure with a sword is semantically linked to the image of the heroine of A. Mickiewicz's epic poem “Grażyna”. The semantic parallel between the literary original and the sculptural image correlates with the aesthetic tenets of G. Hegel (1975), who defines the novel as a “bourgeois epic”, stressing its representation of the panorama of social life and expression of the interests of significant social strata. In a mythopoetic dimension, the image of the heroine of the monument can be interpreted as a modified version of a Valkyrie from R. Wagner's operatic cycle (1849-1856).

In ideological and iconographic terms the continuity of A. Bourdelle's bas-relief “Genius of the Polish Epos” with the monumental canvas by E. Delacroix “Liberty Leading the People” (1830) and the high relief by F. Rude “The Departure of the Volunteers” or “La Marseillaise” (1836) on the Arc de Triomphe at the Place de l'Étoile in Paris is evident. Such a comparison reveals a common tradition of revolutionary Romanticism that formed the artistic canon of European monuments of the nineteenth century. In turn, these masterpieces have a temporally mediated iconographic connection with the reliefs of Ancient Rome. For example, the symmetrical mirroring of flying genii with a portrait of the deceased in a circle of eternity is canonical for Greco-Roman sarcophagi. The winged genius is presented at the centre of the scene of the Apotheosis of the Emperor and the Emperor's wife on the relief of the high pedestal of the Column of Antoninus Pius (161 CE) (Fig. 12).



Figure 12. Pedestal of the Column of Antoninus Pius
Source: Column of Antoninus Pius (n.d.)

The embodiment of the idea of Poland's freedom in the monument to A. Mickiewicz in Paris proved to be more significant than the classical allegory of poetic inspiration presented in the form of a winged Pegasus in the 1909 design for the monument. In the image of A. Mickiewicz there is a synthesis of literary, musical and philosophical ideas, which makes a poet a universal symbol of freedom. In the sculpture of A. Bourdelle, as one of the leaders of sculpture of the late nineteenth and early twentieth centuries, the legacy of ancient art is combined with innovation, expressed in the ideological content of a complexly constructed composition. The expressiveness of A. Bourdelle's artistic language influenced the renewal of the form of sculpture in the twentieth and early twenty-first centuries. Its echoes can be traced not only in French but also in Eastern European sculpture. In particular, the plastic language of A. Bourdelle had a mediated influence on the style of the Ukrainian sculptor O. Kniazyk.

The monument to A. Mickiewicz in Odesa (2004): The significance of the monument in the harmonisation of the urban environment. In 2004, on the central avenue of the port city of Odesa, the monument to A. Mickiewicz was unveiled (Fig. 13). Unlike the grandiose architectural monuments of Lviv and Paris, the monument in Odesa has a chamber character. It belongs to park sculpture and is successfully integrated into the green environment of the city's central avenue. The architect limited the place of its placement by shifting it into an autonomous zone and including it in the form of a circle enclosed by a low kerb. The monument is of small size: the three-metre bronze statue is set on a pedestal 1.5 m high, close to the stable form of a cube. Grey and polished pink granite, alternating rhythmically in colour, frame the figure of the poet, located on the central axis of the circular platform. In the peculiar geometric architectural "frame" of the sculptural image, the geometric forms of the cube (a symbol of the earth) and the enclosing circle, which symbolises the infinity of the sky, alternate.



Figure 13. "Monument to A. Mickiewicz"
Note: Odesa (2004)
Source: photograph by A. Tarasenko

To express the state of inner creative impulse, O. Kniazyk depicted the poet striding swiftly in inspiration. It was necessary to find the degree of conventionality in conveying movement. The internal structure, proportionality of forms and conciseness correspond to the creation of the expressiveness of the image. In the search for a solution to a complex plastic problem, the sculptor turned to the principles of the architectonics of Greek archaic art. Ancient sculptors did not depict the real rhythm of the opposite movement of arms and legs, therefore the basis was the formula of restrained dynamics of Greek kouroi, where, with the conventional depiction of the legs in stride, the calm of the torso is preserved (Fig. 14).



Figure 14. Munich kouros, 540-530 BC
Source: University of Cambridge (n.d.)

In creating a sculpture from dark metal, it is particularly important to take into account the expressiveness of the silhouette from different viewpoints. In the statue of A. Mickiewicz, in frontal view the silhouette is sustained by the vertical surge of the figure thanks

to the face raised to the sky and the open shoulders; in profile there is an added restrained aspiration forwards, emphasised by the expressive rhythms of the graphic lines of the hair and the folds of the cloak-mantle, which billows in the gusts of wind. The clothing of the figure also carries symbolic meaning: the hood is associated with wings, and the frock coat and cloak reproduce the features of the historical period. The concise solution of the pedestal and the sculpture directs the viewer's attention to the expressive face of the poet, raised to the sky (Fig. 15). O. Kniazyk carefully studied documentary lifetime images of Mickiewicz, as well as the image created by A. Bourdelle in sculpture. The face of A. Mickiewicz changed, but the characteristic feature remained the pose of self-absorption.



Figure 15. Fragment of the plaster model of the monument (2004)

Note: Odesa branch of the Union of Poles in Ukraine

Source: photo by A. Tarasenko

In creating the image of A. Mickiewicz, artists expressed their own perception of the genius personality. On the building of the Richelieu Lyceum in Odesa, where A. Mickiewicz worked, a memorial plaque has been installed (Fig. 16). The profile image makes it possible concisely to convey the characteristic features of the hero's face. It is no coincidence that such a viewpoint was used in coats of arms, coins, and medals. The expressive silhouette of the poet's face is inscribed in the stable form of a square. Kniazyk's "round" sculpture makes it possible to perceive it over time from different viewpoints.



Figure 16. S. Holovanov, Memorial plaque to A. Mickiewicz

Note: Odesa (1975)

Source: photo by A. Tarasenko

O. Kniazyk succeeded in creating a poetic mood in the urban environment of the southern city by the sea. The sculpture is distinguished by the absence of pathos. The figurative and stylistic analysis of the monument showed that the source for the Odesa master was not only literary texts but also works of fine art covering a wide range of historical stages of development: from Greek archaic art to the art of modernism. This indicates the author's profound knowledge of artistic tradition and the ability to synthesise different stylistic directions to create a new, original artistic language.

Comparison of the results in the context of scholarly art-historical discourse. The results of the study demonstrated that the monuments to Adam Mickiewicz in Lviv (1904), Paris (1909-1929) and Odesa (2004) are complex memorial constructs that use sacred iconography as an instrument for shaping national and local identity in different historical and political contexts. These conclusions are confirmed and developed in dialogue with contemporary research in the field of memory studies, cultural studies and urban studies. It was revealed that each monument actualised a different aspect of the archetype of the poet-leader. As M. Ruczaj (2014) showed using the example of parallels between Mickiewicz and Patrick Pearse, the canonisation of poets in monumental form is often based on messianic symbolism. The monument in Lviv fully corresponds to this model, interpreting the poet as a mediator between the earthly and the divine through the symbolism of the column as *Axis mundi*, which resonated with the theory of archetypes of C.G. Jung (1968). However, as the research of Y. Biryulov (2015) showed, this universal scheme was realised through a specific synthesis of classicism and Romanticism in the environment of Lviv at the beginning of the twentieth century, emphasising the role of the local context in shaping the memorial narrative.

D. Davies (2023) emphasised that the three-dimensional properties of material in sculpture function not as a decorative basis but as a direct means of artistic representation. This observation correlates with the analysis of the monuments to Adam Mickiewicz: in the Lviv monument (1904) the column and the vertically oriented figure of the poet actualise three-dimensionality as a spatial and semantic factor of spiritual elevation, giving the image the function of a symbolic link between the earthly and the transcendent. Likewise, in the Paris monument (1909-1929) Bourdelle used volume and mass to create the image of a prophet, which confirms Davies's conclusion about sculpture as an active spatial medium. In the scholarly context, the interaction of sculpture, architecture, and poetry is interpreted as a shared field of spatial thinking. J. Gill (2023) treated poetry as an art which, turning to architecture, reflects on its own form through the categories of scale, volume, light, shadow, and movement in space, stressing that "there is no poetry outside

space". In monumental sculpture these same categories become a universal language that unites the poetic image with the architectural organisation of the environment: an example is the monuments to Adam Mickiewicz, where the height of the pedestal, the scale of the figure and the structure of the square form not only the composition but also the way of "reading" the poet as a cultural symbol. Thus, poetry, architecture, and sculpture appear as interconnected forms of monumentalisation in which spatial parameters are directly transformed into emotional and semantic structures of cultural memory.

The Paris monument by Antoine Bourdelle reveals a strategy for presenting a national hero in a transcultural space. The iconography of the poet-prophet with a sword, which has obvious parallels with Roman sculpture and the works of O. Rodin, served to integrate the figure of Mickiewicz into the canon of European heroism. This process is consistent with the conclusions of D. Damjanović & A. Łupienko (2022) that national traditions in nineteenth-century art were actively constructed through recourse to the universal classical heritage. However, unlike the conclusions of R. Koropecyj (2010) regarding the emphasis on messianic sacrifice in the literary myth of A. Mickiewicz, Bourdelle's sculpture stresses the active, leading role of the poet as actor, pointing to the difference between literary and visual representations.

The Odesa monument (2004) represented a contemporary paradigm of memorialisation focused on harmonisation with the urban environment and the creation of a personal, reflective experience. This approach fully corresponds to the principles set out by A. Długozima & K. Rybak-Niedźiołka (2022), who emphasised the protection of the sociocultural landscape as a component of collective memory. The chamber character and integration of the monument into the park space contrast with the vertical dominance of the Lviv and Paris variants, indicating an evolution of public commemoration from imperative, nationalising forms to more differentiated and inclusive practices.

F. Bellentani (2023) stressed that the face in monuments is a key means of communication, conveying emotions, establishing a connection with the viewer and symbolising spiritual identity. In the monument to Adam Mickiewicz in Odesa, the poet's face plays precisely this role: it is raised to the sky, the gaze directed upwards and slightly to the side, expressing a state of deep introspection and inner inspiration. The expression of the face – calm, concentrated – conveys a moment of creative impulse, which resonates with Bellentani's description of the face as an interface between the material and the transcendent. Compared with the Lviv and Paris monuments, where A. Mickiewicz's face is more dynamic or prophetic, the Odesa face accentuates introspection, which makes the monument chamber and close to the viewer, highlighting the

universality of the face as a symbol of spiritual leadership and cultural memory.

E. Cotta Ramusino (2024) described the process of monumentalising the poetic figure in William Butler Yeats, where the poet turns poems into monuments to the author and friends through inscriptions on stone and autobiographical meditations. This process is parallel to the sculptural immortalisation of A. Mickiewicz: just as W.B. Yeats makes the word a material sign of presence in history, so Pöppel, Bourdelle and O. Kniazyk transform the image of the poet into a three-dimensional monument embodying spiritual leadership and the national idea. W.B. Yeats realised monumentalism in poetry as a symbolic analogue of the monument in sculpture: the author's texts function as stable forms of cultural memory. Similar to the sculptural monument, which fixes the historical figure in material, Yeats's poetry "immortalises" people, places and movements, turning these into signs of Irish identity. Thus, the poetic word in Yeats performs the same memorial and ideological function as the monument in the plastic arts, standing against time and oblivion. The conceptual framework proposed by J. Quin (2022), in which sculpture is considered not as a source of static analogies but as a dynamic language of competing ideas ("solid or liquid, permanent or momentary"), provides a key to the interpretation of the Lviv monument to Adam Mickiewicz.

Y.-f. Wu (2022) showed how the Romantic poets J. Keats and R.M. Rilke turned to ancient sculpture to comprehend their creative identity. In the author's unfinished poems about Hyperion, Keats attempted to embody the image of Apollo but rejected imperial ideology and left the project incomplete. R.M. Rilke, by contrast, saw in fragmented sculpture (non-finito) a source of vital force: the fragments of ancient statues, thanks to modelling, become "vibrating", combining the internal and the external, matter and spirit. This principle of transformation and rebirth through the fragment resonates with the monumental monuments to Adam Mickiewicz as an eternal symbol, in which the material form becomes a medium of spiritual elevation and resilience. Comparative analysis with the monuments to Taras Shevchenko confirmed the existence of a shared cultural code in the region that uses sacred iconography to legitimise figures of national revival. The identified parallels, such as the use of the motif of the Mother of God Oranta in the Lviv monument to T. Shevchenko, demonstrated how identical visual forms can be filled with different ideological content. This conclusion is confirmed by the study of S. Purici & H. Mareci-Sabol (2021) on the transformation of monuments in Chernivtsi as a reflection of changes in political regimes.

N.A. Cáceres Santacruz & X.E. Páez Coello (2024) interpreted the monument to Juan Montalvo in Ambato (1911) as a visual model of hispanophilia. The sculptor Pietro Capurro represented Montalvo as a young

writer with attributes of creativity and the allegory of the Genius of Poetry, emphasising the status as the “Ecuadorian Cervantes”. Similar to the monument to Juan Montalvo, the monuments to Adam Mickiewicz (Lviv, Paris, Odesa) employ bronze, verticality and allegorical symbolism with the aim of sacralising the figure of the poet as the bearer of national identity. At the same time, the difference lies in the semantic dominants: the image of Montalvo articulates the idea of cultural continuity and symbolic alignment with the Spanish colonial tradition, whereas the monuments to A. Mickiewicz focus on the discourse of national liberation, messianism and spiritual leadership, defining sculpture as an instrument for constructing collective memory.

The analysed monuments to A. Mickiewicz are active participants in the formation of collective identity, combining local, national and European discourses. These monuments function not only as signs of the previous time, but also as cultural markers that actively interact with contemporary socio-political and cultural contexts. Thus, these monuments should be regarded not as static objects of the previous time, but as dynamic elements of the cultural landscape that continue to function under current conditions of rethinking historical heritage and national identity.

CONCLUSIONS

In the monuments to A. Mickiewicz studied, the motif of creative inspiration predominated. It was established that in their search for artistic tradition, architects, and sculptors turned to epochs with an integral model of worldview embodied in symbolic and figurative form. The interpretation of canonical compositions on the theme of spiritual revelation in the monuments to the poet testified to the preservation of the deep content of the images. In the monument erected in the square in Lviv (A. Pöppel, 1904), the architectonics of the structure emphasised the central place of the poet in the structure of the universe. Typological analysis of the iconography of the Catholic cathedrals of Munich, Ebrach and Lviv revealed a conceptual parallel in depicting the poet as a mediator between the earthly and the higher principles. In the Paris monument (A. Bourdelle, 1909-1929) A. Mickiewicz appears in the role of an apostle, raised to the top of a column – where, in the ancient Roman tradition, emperors, and saints were depicted. From a witness of events, the poet was transformed into the main protagonist, acquiring a god-like status. The use of the column and the saturated narrative content of the composition (reliefs with

inscriptions) indicated the mediated use of the iconography of apotheosis in ancient monuments. From the analysis of the sculpture in Odesa (O. Kniazyk, 2004) it was revealed that the theme of poetic inspiration is devoid of social context, as evidenced by the inscription on the monument. The location of the statue on a low pedestal in the chamber space of the park integrated the image of the Polish poet into the environment of the southern city. The inner state of A. Mickiewicz is conveyed through the expressive movement of the figure, which is oriented towards the images of heroes of Greek archaic art (kouroi).

In all the monuments to A. Mickiewicz considered, the symbolism of wings as a sign of spiritual elevation and freedom can be traced. The poet appears at different levels of the axis of the universe, performing the role of mediator between the earthly and the transcendent. The pedestals or summits of the monuments (Lviv) are associated with altars, personifying the classical ideal of the citizen ready for sacrifice for the sake of the public good. The artistic and stylistic analysis carried out revealed the thematic and figurative kinship of the monuments to A. Mickiewicz with the monuments to T. Shevchenko. In the perception of the ideological content, the place of installation, the time of creation and the inscriptions played an important role. The image of the poet appears alive, combining the cultural traditions of the previous and present times and organically integrating into the urban environment. A promising direction is a comparative analysis of the transformation of the iconography of inspiration in the monumental sculpture of other European poets and musicians, as well as in the global context of post-colonial societies. Particular attention should be paid to the impact of digital technologies on the perception of monuments: the creation of virtual and augmented-reality memorials, interactive projections and digital archives may radically change the role of the poet’s face as a medium of memory.

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Образи натхнення: монументи поету Адаму Міцкевичу в діапазоні сакрального мистецтва Європи

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Анотація. Актуальність дослідження полягає в потребі міждисциплінарного та компаративного осмислення пам'яток Адаму Міцкевичу й Тарасові Шевченку як складової європейського монументального дискурсу XIX-XX століть. Метою був аналіз трансформації античної та християнської іконографії у зображенні творчого натхнення поета через монументи Адаму Міцкевичу у Львові (1904, А. Поппель), Парижі (1909-1929, А. Бурдель) та Одесі (2004, О. Князик). Застосовано іконографічний, іконологічний, культурно-історичний, семіотичний, компаративний, та художньо-стилістичний методи. Досліджено зв'язок образу поета з сакральною іконографією апостолів, святих і геніїв у мистецтві Ренесансу, бароко, класицизму та романтизму. Встановлено вплив античних і християнських традицій на архітектуру монументів, зокрема символіку колони як Осі Світу та вівтаря як ідеї жертвності. У львівському монументі Адам Міцкевич постав посередником між земним і небесним; у Парижі – як пророк, що спирається на іконографію Апофеозу Риму й алегорію свободи; в Одесі – як образ внутрішнього натхнення, що відсилає до грецьких куросів. Композиції поєднали сакральні та світські мотиви, створюючи синтетичний образ поета. Виявлено типологічну спорідненість із пам'ятниками Тарасу Шевченку у Харкові (1935) та Львові (1992-1996), що підкреслило універсальність образу поета як духовного лідера. Результати розкрили новаторський підхід скульпторів до синтезу сакральних і світських образів, відображаючи зв'язок із європейськими традиціями. Дослідження корисне для мистецтвознавців, культурологів та дослідників взаємозв'язку літератури, скульптури й урбаністичного простору

Ключові слова: Тарас Шевченко; монументальна скульптура; антична та християнська іконографія; символізм; творчий метод; інтертекст