

New Jerusalem with Peter in a role of a gatekeeper, as it is depicted in the icons of the Last Judgement. Over recent years, there is a growing interest in the research of the Ukrainian iconography of the 16 – 17th century. However, there are still a lot of blanks – themes, which are left practically unnoticed. One of such themes is the Repentance of Peter. The aim of the research: to identify the peculiarities of the development of the Repentance of Peter iconography as a part of “Jesus Passion” and “Akathist to the Lord Jesus Christ” cycles in the Ukrainian art of the 16 – 18th cc.; to trace the influence of the Gospels, hymnographic poetry (the Akathist), North European printmaking and printing as a whole on shaping the iconography under analysis; to study and analyze the structural specificities and symbolic elements in the depiction of the Repentance of Peter in “Jesus Passion” and “Akathist to the Lord Jesus Christ” cycles. Methodology: the methodological basis of the article rests upon the methods of scientific analysis and synthesis, formal analysis of the artistic works in terms of stylistics and composition; iconological and iconographic methods allowing to study and analyze the peculiarities of the development of the theme iconography, its textual basis and theological meaning. The synergetic approach was used to study the symbolic meaning of the composition. The results of the research confirm the contribution of the North European (Catholic and Protestant) printmaking and painting to shaping the iconography of the Repentance of Peter in the Ukrainian art of the 16 – 18th cc. The Catholic and Protestant teaching was actively circulating in the Orthodox communities. Though literature and visual arts were the ways to assert Orthodox Christianity as a part of the Ukrainian national identity, they were also subjected to stylistic borrowings, realistic interpretation of the image common for the West European art of that time. Conclusions: the results of the study are relevant for the analysis of the Ukrainian art of the 16 – 18th cc. in terms of its direct contacts with the West European, Catholic and Protestant art. In contrast to the Ukrainian tradition, the West European art of the 16 – 18th cc. features a separate iconography of the Repentance of Peter, and a special emphasis is put on the psychological portrait of the Apostle during the repentance. It embodies one of Seven Sacraments – Penance. The Ukrainian artists attempted to create the similar image in the engravings of the “Akathist to the Lord Jesus Christ” cycle of the 16 – 18th century. Though popular in the West European art of the 16 – 18th century, the separate image of the Penitent Peter did not spread in the Ukrainian art of that time. The only known composition may be found on the Pereyaslav credence of the 18th century. This confirms the rarity of the iconography of the Repentance of Peter (apart from the “Jesus Passion” and “Akathist to the Lord Jesus Christ” cycles) in the Ukrainian art of the 16 – 18th centuries, providing, therefore, food for thought and ground for future research.

Keywords: *Passion of Jesus, Akathist to the Lord Jesus Christ, kontakion, the Denial of Peter, Repentance of Peter, engraving, incunabulum.*

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