

УДК 94(477):902.2«220»+666.75«16–17»

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### EXCAVATIONS AT BATURYN IN 2020 AND STOVE TILES' RECONSTRUCTIONS, 17th-18th c.

*This article overviews the findings of the 2020 excavations of remnants of the underground brick tunnel in Hetman I. Mazepa's manor, the residences of Chancellor General P. Orlyk, and a well-to-do Cossack in Baturyn's suburbs. It focuses on the decorations of unearthed ornamental and heraldic stove tiles in Ukrainian baroque style of the late 17<sup>th</sup> and early 18<sup>th</sup> centuries. Photos and computer graphic reconstructions of selected broken and burnt ceramic tiles as well as two façades of heating stoves of the ruined P. Orlyk's home are presented and described.*

**Key words:** Baturyn excavations, remnants of brick and wooden buildings, ceramic tile decorations, stove façades, computer reconstructions.

In spite of the pandemic, archaeologists conducted excavations in Baturyn, Chernihiv Oblast, last year [1]. This Canada-Ukraine project is sponsored by the Canadian Institute of Ukrainian Studies (CIUS) at the University of Alberta, the Pontifical Institute of Mediaeval Studies (PIMS) at the University of Toronto, and the Ucrainica Research Institute in Toronto, Canada. In 2020, CIUS supported the archaeological research of Baturyn of the Cossack era with a generous grant from the Dr. Bohdan Stefan Zaputovich and Dr. Maria Hrycaiko Zaputovich Endowment Fund. The Ukrainian Studies Fund in New York also supports the historical, archaeological, architectural and artistic investigations of early modern Baturyn with annual subsidies. The Chernihiv Oblast State Administration during the 2005–2020 and the Vasyl Tarnovsky Chernihiv Regional Historical Museum in 2013–2020 funded excavations in this town with their grants.

The most generous benefactors of the Baturyn study are the late poetess Volodymyra Wasylyszyn and her husband, artist Roman J. Wasylyszyn (Philadelphia, PA, USA), Dr. George J. Iwanchyshyn (Toronto), and Michael S. Humnicky (Murfreesboro, TN, USA). In 2020–2021, the historical and archaeological explorations of Baturyn and the preparation of related publications were supported with donations from the National Executive and Toronto Branch of the League of Ukrainian Canadians, the National Executive and Toronto Division of the League of Ukrainian Canadian Women, the Kniahynia Olha Branch of the Ukrainian Women's Association of Canada, the BCU Financial, the BCU Foundation, the Prometheus Foundation, the Ukrainian Credit Union in Toronto, and the Zorya Inc. in Greenwich, CT, USA.

In 2001, then the director of CIUS Prof. Zenon Kohut, the eminent historian of the Hetmanate, founded and subsequently headed the Baturyn project. Since 2014 he has been its academic adviser. Archaeologist Dr. Volodymyr Mezentsev, research associate of CIUS Toronto Office, is the executive director of this project from the Canadian side. Late Prof. Martin Dimnik (1941–2020), the distinguished Canadian historian of medieval Chernihiv Principality and former president of PIMS, also participated in this research and the publication of its results in North America.

Seventy-five students, instructors, and archaeologists from the Taras Shevchenko National University of «Chernihiv Collegium», the Hlukhiv Lyceum of Enhanced Military Training, and the Institute of Archaeology at the National Academy of Sciences of Ukraine (NASU) in Kyiv, as well as many volunteers, took part in the 2020 excavations. Archaeologist Yurii Sytyi, senior fellow at the Centre for Archaeology and Early History of Northern Left-Bank Ukraine at the National University of «Chernihiv Collegium»,

leads the Baturyn archaeological expedition which is based at this university. Both the archaeologist Oleksandr Tereshchenko, senior fellow of this Centre, and Dr. Liudmyla Myronenko, research associate at the Institute of Archaeology (NASU), are the expedition's officers. Historian Serhii Dmytrienko (Chernihiv) is the graphic artists for the Baturyn project. Archaeologist Yurii Kovalenko, M.A., the head of the Department of Scholarly Research at the Hlukhiv National Preserve, was also involved in the Baturyn excavations and examinations of its findings.

Archaeological studies have established that this town arose in the eleventh century as a frontier stronghold of the Chernihiv Principality of Rus'. Yu. Sytyi maintains that in 1239 it was destroyed by the

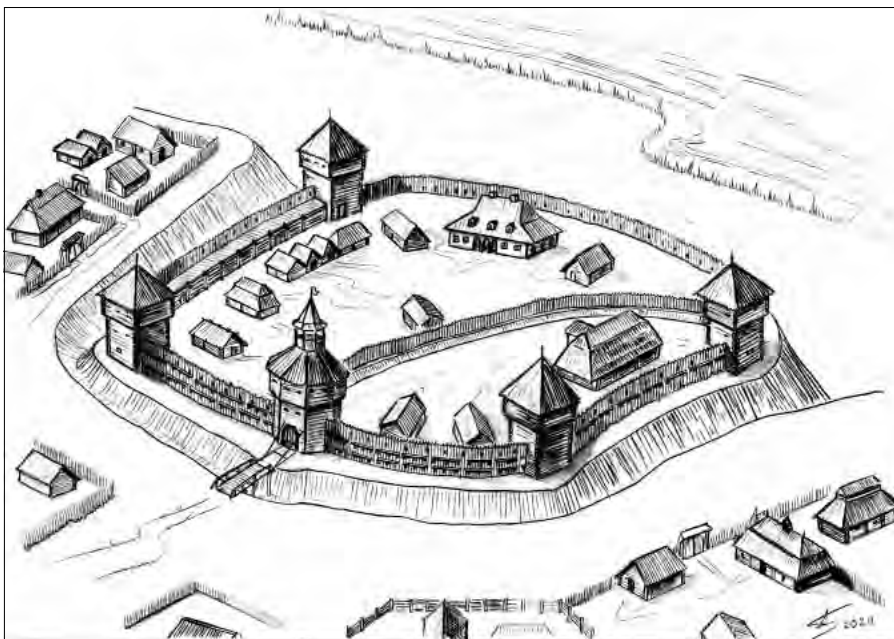


Fig. 1. Polish castle in Baturyn (1625) as described in the 1654 document.  
Reconstruction by O. Bondar, 2020

Mongol hordes, who razed the remaining settlement in 1275. During the fourteenth and fifteenth centuries, the Chernihiv land was incorporated into the Grand Duchy of Lithuania, and in 1618–1648 it belonged to the Polish Kingdom. In 1625, King of Poland Sigismund III Vasa rebuilt and fortified Baturyn on its original site. Researcher of the medieval and early modern fortifications, archaeologist Dr. Oleksandr Bondar (Chernihiv), has graphically reconstructed the Baturyn castle and fortress of the seventeenth and early eighteenth centuries (figs. 1, 3).

After the first destruction of Baturyn by invading Russian troops in 1632, Polish royal officials and magnates restored the town and transformed it into an important military, administrative, and commercial centre near the border with Muscovy. Archaeological finds of many silver and billon Polish, Lithuanian, Livonian, Swedish, and Swiss coins, as well as imported goods attest to Western connections of seventeenth-century Baturyn. The costly silver-and-bronze belt, discovered south of the site of its former fortress in 1997, might have belonged to a local Polish governor or an officer of the garrison (fig. 2). Researcher of this artefact O. Tereshchenko believes that the clasp bears the relief triumphal motif of a mounted knight or king in armour, which was popular in Polish elite art in the 1610–30s [2].

During the 1648–1654 national liberation war, Polish rule over central Ukraine was overthrown and the Cossack state, or Hetmanate, was founded, albeit under the suzerainty of the Russian Tsar. Between 1669 and 1708, Baturyn was its capital and the main seat of the Cossack rulers (fig. 3). The town flourished under the powerful and enlightened Hetman Ivan Mazepa (1687–1709), who had been brought up and educated in Poland and Western Europe. In alliance with the Polish-Lithuanian Commonwealth and the Swedish Empire, I. Mazepa resisted militarily Moscow's growing authority over central Ukraine and proclaimed the Cossack Hetmanate an independent principality. However, Russian Tsar Peter I quelled I. Mazepa's revolt and devastated and burned the insurgent Baturyn to the ground in 1708.

Hetman Kyrylo Rozumovsky (1750–1764) repopulated and



**Fig. 2. Polish silvered bronze belt, 1610–30s, found in the southern suburb in 1997. Baturyn Museum of Archaeology. Photo by A. Konopatsky**

rebuild the town as the capital of the Cossack polity on the eve of its abolition and merging by the Russian Empire in 1764. Until K. Rozumovsky's death in 1803, Baturyn experienced its last urban revival, but subsequently fell into decay [3].

Prior to 1700, in Baturyn's southeastern suburb of Honcharivka, I. Mazepa commissioned his principal residence, which was looted and burned by Muscovite forces in 1708. O. Bondar and V. Mezentsev contend that in central or Cossack Ukraine it was the earliest known fortified palatial complex with regular layout designed according to contemporaneous Western models of the so-called *palazzo in fortezza* [4]. The remnants of its ramparts, bastions, a stately three-story masonry baroque palace, a wooden court church, and the houses for guards, servants, and guests have been excavated by our expedition since 1995 [5].



**Fig. 3. Panoramic view of Baturyn before its destruction in 1708. Hypothetical reconstruction by O. Bondar, 2020**

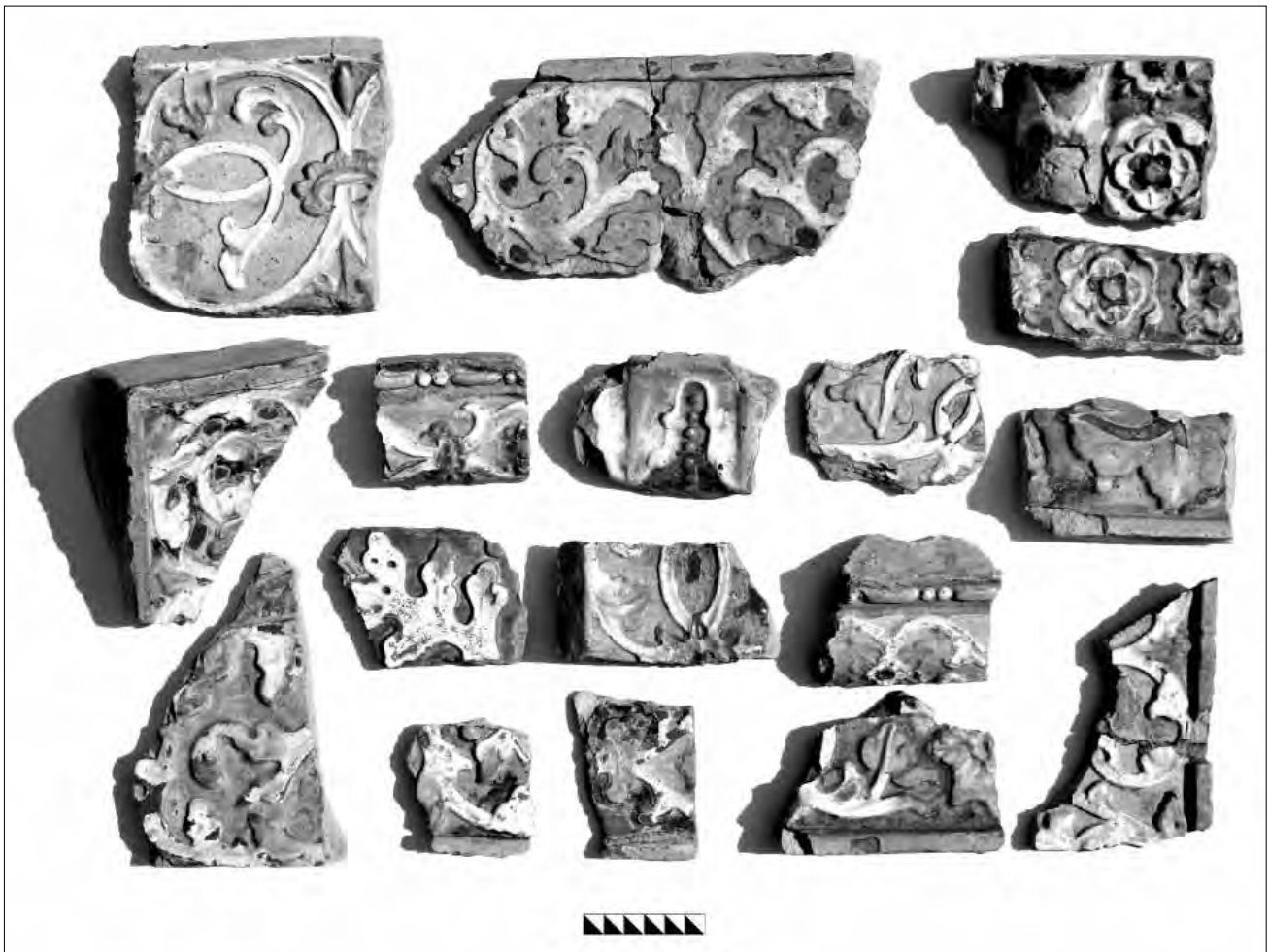


Fig. 4. Fragments of the polychrome glazed ceramic stove tiles with floral relief ornaments. 2009 excavations of the remnants of I. Mazepa's palace in Honcharivka, the suburb of Baturyn. Photo by V. Mezentsev

From 2018 to 2020, L. Myronenko continued excavating the debris of the early eighteenth-century 2.3 m-wide brick vaulted corridor west of the I. Mazepa palace site. By last year, 7.5 metres of this underground passageway with seventeen descending steps had been unearthed, but its eastern end has yet to be reached. The lowest step was uncovered about 5 m below ground level [6]. L. Myronenko conjectures that this tunnel led to the brick basement (8.5 by 6.5 m in size) of a destroyed and hitherto unidentified building. This basement was uncovered 6 m southeast of the tunnel. Further archaeological investigations of the remnants of the corridor and adjacent structures should allow us to determine their full dimensions, ground plans, and specific purposes within I. Mazepa's manor.

The 24-year excavations at Baturyn have enriched its Museum of Archaeology with one of the largest collections of architectural and decorative ceramics in Ukraine. It includes over 8500 ceramic stove tiles (*kakhli*) from the seventeenth and eighteenth centuries and their fragments. Yu. Sytyi has attributed them to 353 various ornamental types and subtypes. Nearly 30 kinds of these plaques were applied for revetting the heating stoves (*pechi, hruby*) in the Honcharivka palace (figs. 4–6).

The 2018–2020 excavations of the underground tunnel and around it yielded many shards of fine ceramic tiles. Yu. Sytyi and L. Myronenko have observed that they did not originate from the stoves of its ruined superstructure, but, instead, from those in I. Mazepa's burnt palace, which stood 19 m to the east. These tiles are decorated with masterful floral or, sometimes, geometric relief patterns in the Ukrainian baroque style. More expensive plaques have polychromatic glazing.

The technology of glazed ceramics was introduced to Kyivan Rus' from Byzantium in the late tenth century. Rus'-Ukraine adapted the designs of brick stoves faced with terracotta and glazed tiles and their ornamentations from Central Europe, particularly from Poland and Lithuania, during the late medieval and early modern eras. They were commonly used for heating and embellishing the interiors of Ukrainian residential houses at that time. Assimilating these Byzantine traditions and Western influences, Ukrainian artisans created their own, distinctive baroque style of decorative stove tiles in the seventeenth and eighteenth centuries (figs. 4–6, 8–11).

Employing computer photo collage and graphic techniques, S. Dmytrienko has prepared hypothetical reconstructions of

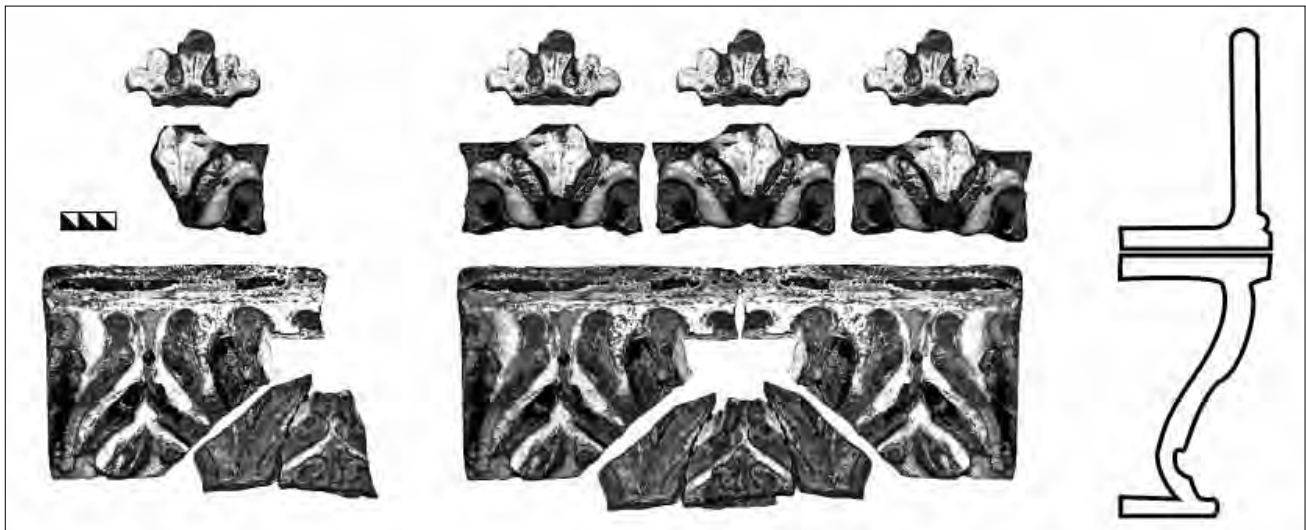


Fig. 5. Broken multicoloured glazed ceramic cornice stove plaques, discovered in the debris of the brick corridor at I. Mazepa's manor in Honcharivka in 2019. Photos by Yu. Sytyi, computer photo collage by S. Dmytriienko, 2020

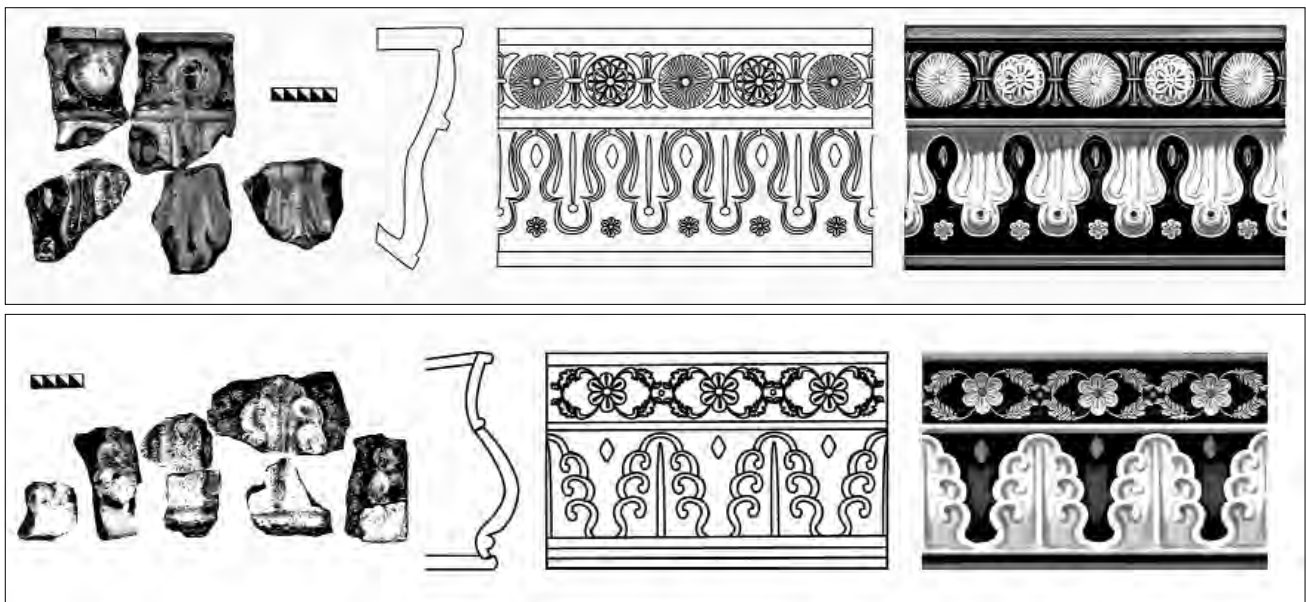


Fig. 6. Polychrome glazed ceramic cornice stove tiles, found during the corridor excavations in 2019. Photos by Yu. Sytyi, hypothetical reconstructions, computer photo collages and graphics by S. Dmytriienko, 2020

three types of the broken multicoloured glazed ceramic cornice stove tiles found in the tunnel and nearby in 2019 (figs. 5, 6). In V. Mezentsev's view, two tiles feature a combination of ornate flower baroque motifs and stylized elements of classical and early modern architectural adornments. The upper part of one plaque resembles an entablature frieze with alternating rosettes of two kinds separated by curved triglyphs. Another tile has a row of flower-like rosettes on the top and a line of acanthus leaves below (fig. 6).

Various types of massive circular flower-like polychrome glazed ceramic rosettes were placed in sequences along the friezes of entablatures of the Honcharivka palace, as well as numerous seventeenth- and eighteenth-century churches, belfries, and

monastic buildings in Kyiv. V. Mezentsev has shown that this decorative method was transplanted from Italian Renaissance architecture to Kyiv in the 1630–40s. From there, it spread to early modern ecclesiastical masonry structures in central Ukraine [7].

The authors of this article believe that I. Mazepa invited the best tile-makers or *kakhliari* from Kyiv to finish his palace in Honcharivka. They adorned its entablatures' friezes with rows of ceramic rosettes in keeping with this popular Kyivan fashion and could also replicate the rosette motif in the compositions of cornice stove tiles, supplementing it with stylized triglyphs and acanthus leaves from classical tradition (fig. 6). Thus, the recreated plaques from the revetments of stoves in I. Mazepa's richly embellished main residence in Baturyn re-



Fig. 7. Brick foundation of two adjacent heating stoves excavated at the site of P. Orlyk's residence (1707–1708) on the northwestern suburb of Baturyn in 2018. Photo by Yu. Sytyi

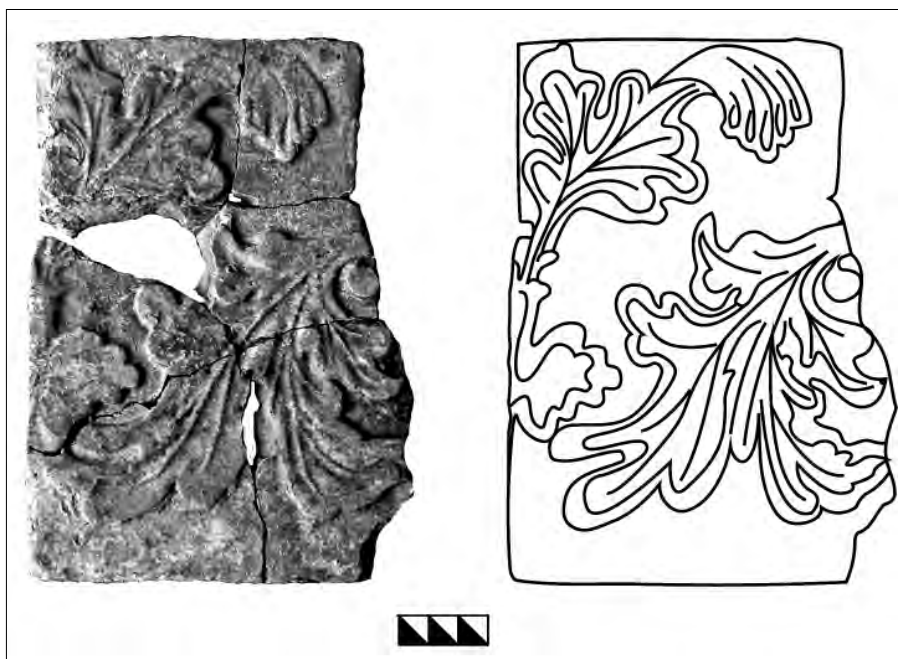


Fig. 8. Shard of the terracotta stove tile decorated by stylized acanthus leaves in relief. 2020 excavations of the remnants of P. Orlyk's dwelling. Photo by Yu. Sytyi, graphic by S. Dmytriienko, 2020

flect the mastery of the leading Kyivan artisans of architectural majolica of the 1690s (figs. 4–6).

In 2017–2020, in the northwestern suburb of Baturyn, the expedition excavated remnants of the residence of Pylyp Orlyk, the chancellor general of the Hetmanate and closest assistant and counsellor of I. Mazepa. P. Orlyk succeeded him as the hetman in exile (1710–1742) and headed the first Ukrainian political emigration.

Yu. Sytyi asserts that P. Orlyk constructed and decorated his home and its heating stoves, modelling on those in Lithuania, his motherland. It was a spacious one-story house made of logs with several rooms and no cellar. P. Orlyk's dwelling was burned down during the Muscovite sack of Baturyn in 1708.

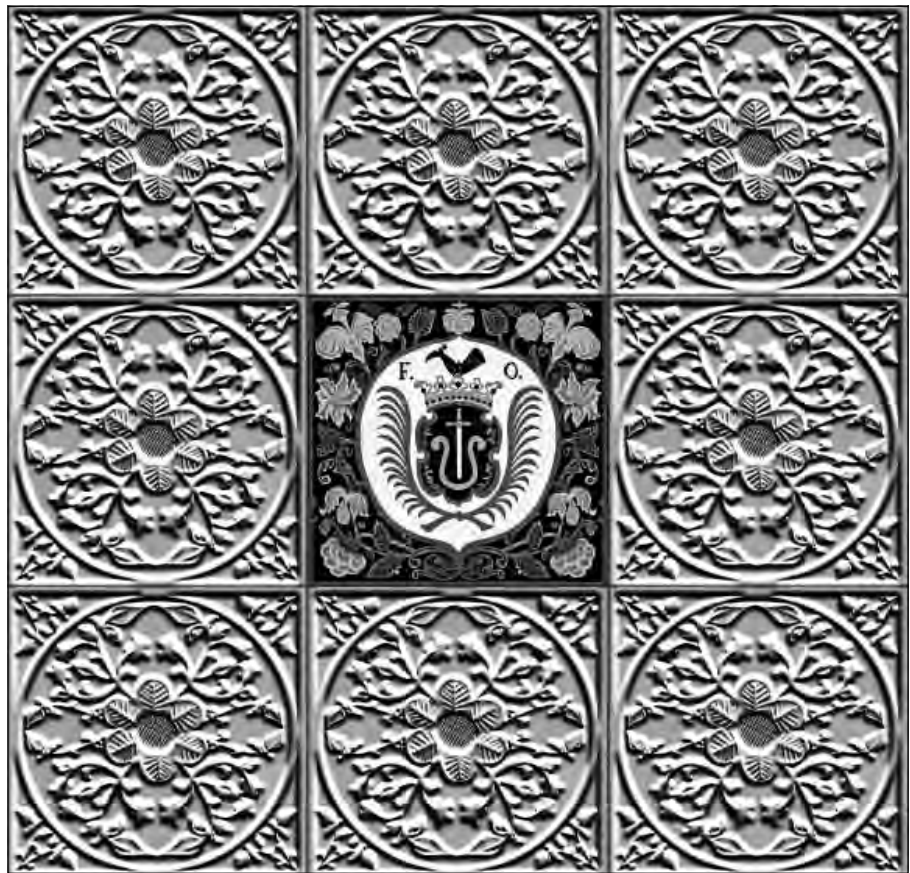
O. Tereshchenko and L. Myronenko have unearthed the foundation of two ruined brick adjoining

heating stoves, each of them nearly 2 by 2 m in size (fig. 7). Probably their lateral walls, as well as the interior of P. Orlyk's home, were white-washed. From 2018 to 2020, many fragments of the ceramic revetment tiles were discovered around these stove foundations. The square plaques are approximately 30 by 30 cm in size and 1.2 cm thick. According to Yu. Sytyi's and L. Myronenko's comparisons, they are considerably larger than the regular square stove tiles used in seventeenth- and eighteenth-century Baturyn and elsewhere in Ukraine. Tiles excavated at the site of P. Orlyk's residence are predominantly ornamented with plant relief designs in the Ukrainian baroque style. The costlier plaques have multicoloured or monochrome glazing. The cheaper terracotta tiles devoid of any enamel, and some are lime washed.

Last year, a sizeable part of a rectangular terracotta plaque, 18 cm wide and perhaps about 30 cm long, was found at this site (fig. 8). It was a detail of a horizontal band dividing the stove's sections. This tile features a classical motif of stylized acanthus leaves.

Among the stove tiles unearthed at the site of P. Orlyk's home, there are number of fragments with unique elaborate relief compositions of his and I. Mazepa's coats of arms. Several of them have polychrome glazes or are lime washed, and some have terracotta surfaces. S. Dmytriienko's computer photo collage and colour graphic reconstructions of the assemblages of broken and burnt glazed ceramic plaques bearing P. Orlyk's and I. Mazepa's arms, 1707–1708, together with their descriptions and analyses by V. Mezentsev, were published in 2019–2021 [8].

In this article, these researchers present their hypothetical reconstruction of a fragment of the upper façade of one ruined stove from the P. Orlyk residence (fig. 9). It features a central recreated square multicoloured glazed tile with his heraldic emblem in relief against a background of square terracotta plaques with floral relief patterns. In the physical and graphic reconstructions of early modern Ukrainian heating stoves, only a single square heraldic plaque was usually affixed to the middle of frontal and lateral walls [9]. Analogous compositions are found in the reconstructive drawings by L. Myronenko of the late seventeenth-century stoves, remnants of which were excavated at the hetman residences in the Baturyn citadel and Honcharivka. Parallels are also known in seventeenth-century tiled stoves

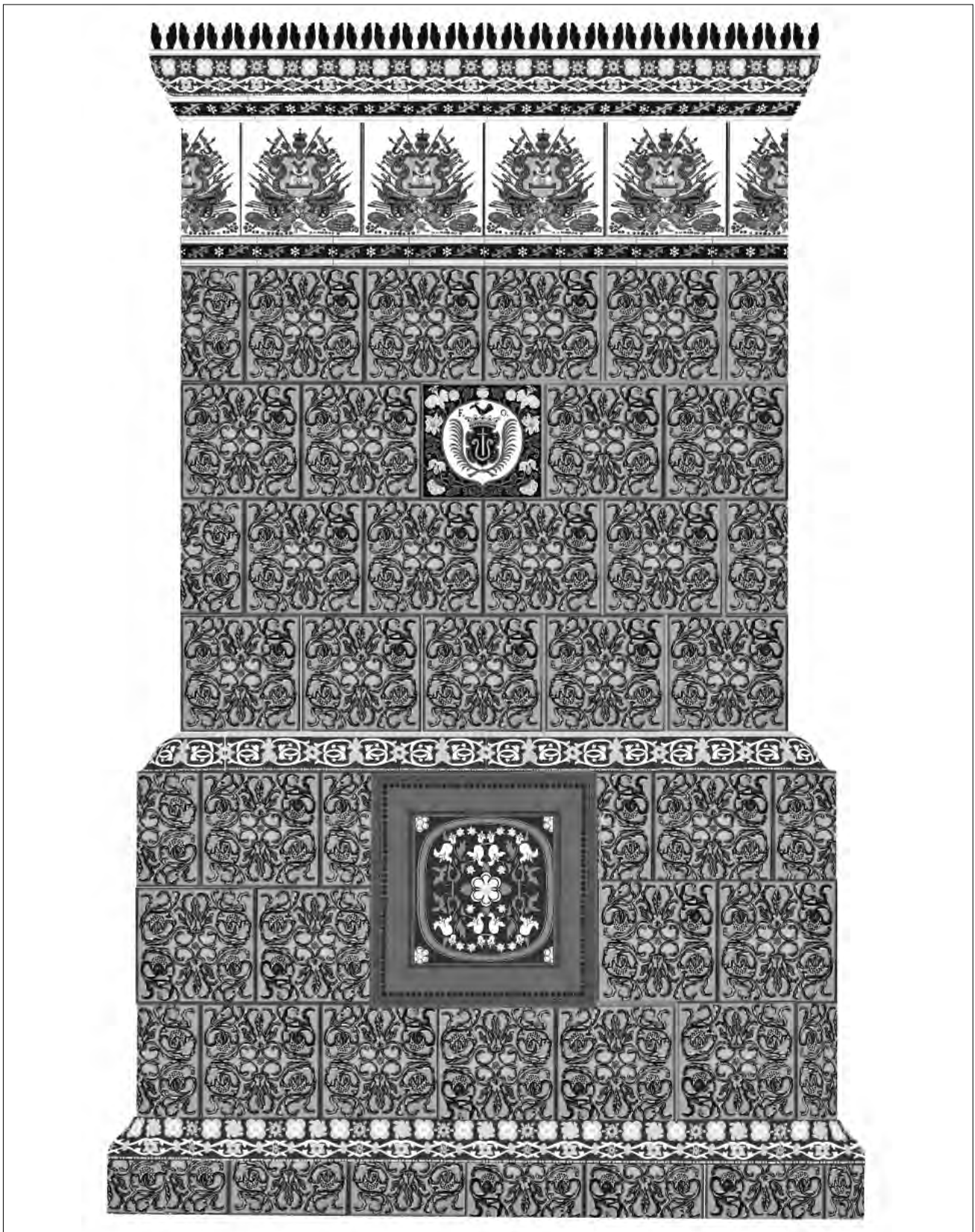


*Fig. 9. Fragment of the upper façade of the heating stove at P. Orlyk's home, featuring the multicoloured glazed ceramic plaque with his coat of arms surrounded by terracotta tiles bearing floral relief patterns. Hypothetical reconstruction by V. Mezentsev and S. Dmytriienko, computer graphic by S. Dmytriienko, 2020*

from P. Orlyk's homeland – the Grand Duchy of Lithuania [10].

Assessing the amount of tile shards collected at this dwelling, L. Myronenko states that at least six whole tiles with the coat of arms of P. Orlyk adorned its stoves. This allows V. Mezentsev to surmise that only one such heraldic tile was placed on each frontal and side façades of two squared stoves for a total of six tiles. Yet Yu. Sytyi is convinced that plaques featuring Mazepa's armorial bearings, unearthed in larger quantities, made up a frieze along the top of the stove (fig. 10). In fact, his view has been corroborated by the discovery of several border tile fragments with the hetman's arms from what would be the corners of a stove.

Consulting with Yu. Sytyi and V. Mezentsev, S. Dmytriienko has prepared a hypothetical computer graphic reconstruction of the front elevation of another destroyed stove at P. Orlyk's home (fig. 10). It was revetted by expensive glazed ceramic plaques excavated at this site and recreated to their original aspects by the computer photo collage and graphic methods in 2020–2021. S. Dmytriienko has defined this stove as nearly 3 m high and 1.90 m wide at the base. Its frontal façade was finished with comparatively large square tiles, about 30 by 30 cm in size, bearing floral relief motifs glazed green. Narrow rectangular tiles with plant designs in reliefs and cov-



*Fig. 10. Front elevation of the stove faced with glazed ceramic tiles at the residence of P. Orlyk. It was adorned by the plaque depicting his polychrome heraldic emblem in the centre of its upper section and the frieze made of tiles with I. Mazepa's green-and-white arms around the top. Hypothetical reconstruction and computer graphic by S. Dmytriienko, 2021*

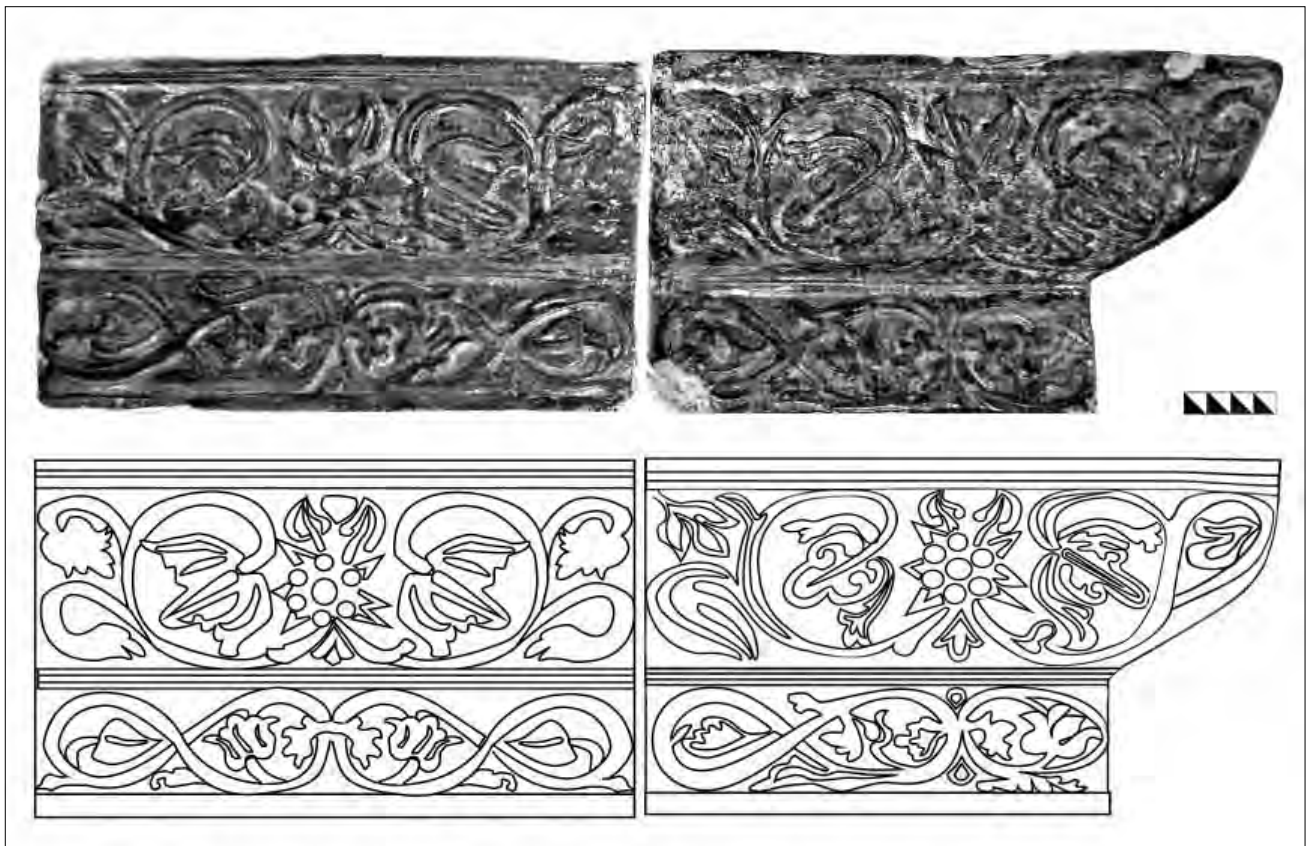


Fig. 11. Glazed ceramic cornice stove plaques featuring plant designs in relief. 2020 excavations of the remnants of an early 18th-century Cossack dwelling at the southeastern edge of Baturyn. Photo by O. Tereshchenko, graphic by S. Dmytriienko

ered by polychrome enamel created several horizontal strips separating the plinth or base of the stove, its lower broader and taller upper sections, as well as the cornice crowned by figured pointed tiles. According to Yu. Sytyi, below the cornice, there was a broad band consisting of five square plaques. Each of them featured I. Mazepa's coat of arms topped with his princely crown and surrounded by stylized representations of various weapons (*armatura*), munitions, and Cossack or hetman insignias of power (*kleinody*) in reliefs, all glazed green upon a white background. A single square, multicoloured, glazed ceramic tile with P. Orlyk's armorial bearings was located in the middle of the upper façade. This first attempt to reconstruct and visualize the ornate tiled stove at his burnt residence, 1707–1708, will be supplemented and refined according to new archaeological finds there (fig. 10).

Yu. Sytyi posits that it was accomplished local Baturyn tile-makers who faced the stoves at Orlyk's home. Stove plaques collected there are considered to be the best known examples of ceramic and heraldic arts created in I. Mazepa's capital on the eve of its fall. Their technical and artistic qualities are similar to the high standards of early eighteenth-century Kyivan earthenware.

From 2017 to 2020, in the southeastern edge of the hetman capital, O. Tereshchenko excavated remnants of a timber dwelling of the early eighteenth century. In Yu. Sytyi's

hypothesis, it belonged to a well-to-do Cossack who served as a gunner (*harmash*) at the artillery arsenal of I. Mazepa's fortified villa in neighbouring Honcharivka.

This house had a ground floor and a basement furnished with an ordinary heating stove made of clay and adobe bricks. Many broken ceramic stove tiles and two intact cornice plaques of local manufacture have been uncovered there (fig. 11). They are green-glazed and bear imposing Ukrainian baroque floral relief patterns. Their decoration is more modest when compared to that of the stove plaques from the residences of the hetman and his chancellor described above (cf. figs. 4–6, 8–11). According to Yu. Sytyi, this dwelling, like the adjacent neighbourhood inhabited by craftsmen and tradespeople, was burned during the Russian attack on Baturyn in 1708 [11].

Thus, recent archaeological research of Baturyn testifies to the vibrancy of its ceramic craft during the late seventeenth and early eighteenth centuries thanks to its promotion by I. Mazepa. From the 1690s onwards, skilled Kyivan tile-makers worked in Baturyn and likely advanced the local production. Early eighteenth-century ornamental and heraldic stove tiles fashioned for the elite residences in I. Mazepa's capital are comparable to the quality architectural majolica of Kyiv and represent valuable pieces of Ukrainian baroque ceramic art.

The total destruction of Baturyn by the army of Tsar Peter I in 1708 disrupted its economic and cultural development for



half a century. After this onslaught, the local manufacturing of fine stove tiles with relief images in the Ukrainian baroque style never recovered in Baturyn. In the second part of the eighteenth century, during the town's revival under Hetman K. Rozumovsky, the stoves and fireplaces at his palaces and administrative buildings were embellished by flat ceramic plaques with glazed drawings in the Dutch style imported from Holland or Russia. Researchers of Baturyn plan to resume excavations there when the pandemic quarantine will be over.

#### ENDNOTES

1. A shorter and less illustrated version of this article was published in the online bulletin of the University of Ottawa, Canada. See Volodymyr Mezentsev, "Archaeological research of Baturyn in 2020", *Canadio-Byzantina*. No. 32. January 2021, pp. 13–18 (<https://uottawa.scholarsportal.info/ojs/index.php/cb/index>). See also Volodymyr Mezentsev, Yurii Sytyi, "Excavations at Baturyn, Ukraine, in 2020 and Reconstructions of the Stove Tiles of the Hetman Capital, 17<sup>th</sup>-18<sup>th</sup> Centuries" at the Academia.edu website: [https://www.academia.edu/45093440/Excavations\\_at\\_Baturyn\\_Ukraine\\_in\\_2020\\_and\\_Reconstructions\\_of\\_the\\_Stove\\_Tiles\\_of\\_the\\_Hetman\\_Capital\\_17\\_th\\_18\\_th\\_Centuries](https://www.academia.edu/45093440/Excavations_at_Baturyn_Ukraine_in_2020_and_Reconstructions_of_the_Stove_Tiles_of_the_Hetman_Capital_17_th_18_th_Centuries)

2. Зенон Когут, Володимир Мезенцев, Юрій Ситий, *Розкопки у Батурині 2019 року. Кахлі гетьманської столиці XVII – початку XVIII ст.* Торонто, 2020, с. 8–10, іл. 3–8. Nine richly illustrated booklets dedicated to the archaeological and historical research of early modern Baturyn and published in Toronto in 2011–2020 are available in PDF format at the CIUS website, Baturyn Project (<https://www.ualberta.ca/canadian-institute-of-ukrainian-studies/centres-and-programs/jacyk-centre/baturyn-project.html>). See also Володимир Мезенцев, «Розкопки у Батурині 2019 р.», *Свобода*. Рік 128. № 12. Parsippany, N. J., USA, 19 березня 2021 р., с. 9 (<http://svoboda.theukrainianweek.netdna-cdn.com/svwp/wp-content/uploads/current-pdf/Svoboda-2021-12.pdf>).

3. Zenon Kohut (Edmonton), Volodymyr Mezentsev (Toronto), Yurii Sytyi (Chernihiv), "Unique Armorial Bearings of Mazepa Discovered in Baturyn", *Ukrainian Echo*. Vol. 35. No. 7. Toronto, March 9, 2021, p. 1 (<http://www.homin.ca/news.php/news/23420/group/8>).

4. Зенон Когут, Володимир Мезенцев, Юрій Ситий, *Розкопки у Батурині 2017 року. Реконструкції герба Пилипа Орлика*. Торонто, 2018, с. 8, 13–14; Олександр Бондар, *Батурин: фортифікації та міська структура*. Чернігів, 2019, с. 38–48; V.I. Mezentsev, Yu.M. Sytyi, Yu.O. Kovalenko, "Archaeological Research on 17<sup>th</sup>-18<sup>th</sup>-Century Baturyn in 2018", *Сіверщина в історії України: Наукове видання*. Вип. 12. Глухів – Київ, 2019, с. 29–30, fig. 1 ([http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna\\_2019.pdf](http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna_2019.pdf)).

5. See, for example, brief reports on the excavations in Baturyn in 2010–2019 by Martin Dimnik and Volodymyr Mezentsev online in *Canadio-Byzantina*, nos. 22–31, 2011–2020 (<https://uottawa.scholarsportal.info/ojs/index.php/cb/issue/archive>). See also note 4. 6. See V.I. Mezentsev, Yu. M. Sytyi, Yu.O. Kovalenko, "Baturyn Excavations in 2019 and Reconstructions of I. Mazepa's Coat of Arms", *Сіверщина в історії України: Наукове видання*. Вип. 13. Глухів – Київ, 2020, С. 74, fig. 3 ([http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna\\_2020.pdf](http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna_2020.pdf)).

7. Зенон Когут, Володимир Мезенцев, Юрій Ситий, *Археологічні дослідження Батурини 2016 року. Керамічні оздоби палацу Івана Мазепи*. Торонто, 2017, С. 11–22 (<http://www.mazepa.name/cms/wp-content/uploads/Booklet-17-Bat-16-s-2-1.pdf>); Володимир Мезенцев, «Керамічні розетки споруд Центральної України XVII–XVIII ст.», *Сіверщина в історії України: Наукове видання*. Вип. 11. Глухів – Київ, 2018, С. 125–136 ([http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna\\_2018.pdf](http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna_2018.pdf)); його ж, «Італійський ренесансний елемент в декорі церков Наддніпрянщини XVII–XVIII ст.», *Сіверщина в історії України: Наукове видання*. Вип. 12. Глухів – Київ, 2019, С. 136–150 ([http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna\\_2019.pdf](http://nz-hlukhiv.com.ua/wp-content/uploads/sivershuna/sivershuna_2019.pdf)).

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9. See note 1.

10. Людмила Мироненко, «Кахляні композиції у декорі печей Батурини останньої третини XVII – початку XVIII ст.», *Археологія і давня історія України*. Вип. 3. Київ, 2018, С. 79–82, рис. 2; Зенон Когут, Володимир Мезенцев, Володимир Коваленко, Юрій Ситий, *Історико-археологічні дослідження гетьманських резиденцій Батурини*. Торонто, 2011, С. 12–14 (<https://www.ualberta.ca/canadian-institute-of-ukrainian-studies/centres-and-programs/jacyk-centre/baturyn-project.html>).

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#### Мезенцев В.І., Ситий Ю.М., Коваленко Ю.О. Розкопки у Батурині 2020 р. та реконструкції пічних кахлів XVII–XVIII ст.

Стаття коротко описує історію Батурини від його заснування у XI ст. до розорення російським військом 1708 р. Презентовано гіпотетичну графічну реконструкцію польського замку міста 1625 р., світліну знайденого археологами польського кошового поясу та уявну панораму укріпленої столиці козацької держави за гетьмана Івана Мазепи (1687–1709 рр.).

2020 р. продовжились розкопки залишків підземного цегляного похилого коридору зі сходниками на зруйнованому Мазепиному маєтку (до 1700 р.) на Гончарівці, південно-східній околиці Батурини. Цей тунель початку XVIII ст., згодом, спускався до підвалу розібраної неідентифікованої мурованої споруди, який виявили на південний схід від коридору та на захід від котловану спаленого палацу І. Мазепи. Детально розглянуто знайдені побиті дорожні ошатні керамічні кахлі від обігрівальних печей його палацу, ілюстровані знімками та реконструкціями цих плиток техніками комп'ютерного фотоколлажу і графіки. Вірогідно, їх виготовили довершені майстри архітектурної майоліки Києва, запрошені гетьманом оформити його головну столицю резиденцію.

Археологічні дослідження решток спаленого багатого зрубного житла особистого секретаря І. Мазепи, генерального писаря Пилипа Орлика на північно-західному посаді Батурини у 2017–2020 рр. показали, що останній спорудив і прикрасив його, імовірно, за зразком домобудівництва Литви, його батьківщини, у 1707–1708 р. Розкопано фундаменти двох масивних цегляних груб Орликових покоїв та знайдено численні фрагменти кахлів від їх облицювання, які є більші за звичайні місцеві пічні кахлі.

Кахлі з оселі генерального писаря, правдоподібно, є виробами кращих батуринських ремісників. Їх високий художній і технічний рівень наближається до тогочасних київських взірців. На багатьох кахлях домівки П. Орлика зображено унікальні композиції родових гербів господаря та І. Мазепи. Реконструкції та порівняльний аналіз цих геральдичних і орнаментальних кахлів автори статті опублікували у 2019–2021 рр.

Тут представлено й описано гіпотетичні комп'ютерні графічні реконструкції двох фасадів зруйнованих печей Орликової господи. Їх облицювали переважно великими лицьовими квадратними теракотовими і полив'яними зеленими кахлями з рослинно-квітковими рельєфними орнаментами. У центрі верхніх ярусів (т. з. «дзеркал») обох груб вставили по одній квадратній кахлі з барвистою поліхромною глазурованою геральдичною емблемою П. Орлика. Під карнизом навколо печі розмістили горизонтальний ряд фризів з кахлів того ж формату. Кожна з них мала унікальний рельєфний герб І. Мазепи, увінчаний княжою короною і оточений арматурою та козацькими й гетьманськими клейнодами зеленої емали на білому тлі.

В ході розкопок 2020 р. залишки хати заможного козака початку XVIII ст. на південно-східній околиці Батурини знайшли розвал звичайної глиняної груби, чимало уламків кахлів та дві цілі карнизи, вкриті найбільш поширеною зеленою поливою. Їх рельєфні рослинні візерунки й монохромне покриття поступаються декору найбільш вишуканих різнобарвних глазурованих кахлів з осідків гетьмана і генерального писаря столиці Гетьманщини. Останні визнано цінними творами керамічного і геральдичного мистецтва українського бароко.

Гетьман Кирило Розумовський (1750–1764 рр.) відбудував та заселив спустошений Батурин. Однак виробництво майстерних самотубних пічних кахлів з рельєфними орнаментами і сюжетними зображеннями за стилем українського бароко ніколи не відродилось у місті після його нищівного розорення царським військом у 1708 р.

**Ключові слова:** розкопки Батурини, рештки цегляних і дерев'яних будівель, декор керамічних кахлів, фасади обігрівальних печей, комп'ютерна реконструкція.

Стаття надійшла до редакції 23.03.2021 р.  
Рекомендована до друку 28.04.2021 р.

