



DMYTRO NEFODOV

**HISTORY  
OF UKRAINIAN CULTURE**

LECTURE NOTES



MINISTRY OF SCIENCE AND EDUCATION OF UKRAINE

V. O. Sukhomlynskyi National University of Mykolaiv

Faculty of Pedagogy and Psychology

Department of History

**Dmytro Nefodov**

# **History of Ukrainian Culture**

*Lecture notes*

Миколаїв  
Видавець Румянцева Г. В.  
2022

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Вивчення проблем та здобутків вітчизняної культури, осмислення її як вагомій складовій світової культури є актуальним завданням сьогодення. Знайомство з історією культурних здобутків та втрат вітчизняної культури дає можливість побачити історичний характер злетів та падінь, що пережив український народ, їх певну історичну рівноцінність, об'єктивно оцінити культуру свого народу і уявити собі його місце в історії культури людства. Майбутнє українського народу неможливе без розбудови власної культури. Культура, у свою чергу, покликана оживити економіку та політику на рівні з етикою, естетикою та педагогікою, сформувати моральні передумови прогресу суспільства.

Навчальний посібник є спробою поповнити навчально-методичне забезпечення підготовки майбутніх бакалаврів спеціальності 014 Середня освіта (Історія) за освітньо-професійною програмою «Середня освіта (Історія, правознавство)» інформацією про історію та сучасний стан української культури англійською мовою, що, в свою чергу, поглиблює фундаментальну та професійну підготовку здобувачів та значно розширює коло цільової аудиторії.

Для здобувачів історичних спеціальностей закладів вищої освіти, викладачів, науковців. Може бути корисним усім, хто цікавиться історією української культури.

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## CONTENT

PREFACE .....	4
SYLLABUS .....	6
Lecture 1. General concept of culture, its material and intellectual values .....	27
Lecture 2. Culture of the ancient population of Ukraine .....	42
Lecture 3. Culture of Kievan Rus .....	59
Lecture 4. Culture of the Galicia-Volyn principality .....	79
Lecture 5. Culture of Ukraine of the Lithuanian-Polish period (the 14th – the first half of the 17th centuries) .....	95
Lecture 6. Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th –18th centuries) .....	115
Lecture 7. National revival in Ukraine (late 18th – mid 19th centuries) .....	147
Lecture 8. Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries .....	167
Lecture 9. Ukrainian culture of the Soviet era .....	186
Lecture 10. Modern Ukrainian culture .....	219
LIST OF RECOMMENDED LITERATURE .....	236

## PREFACE

Today's urgent task is studying the problems and achievements of national culture and understanding it as a significant component of world culture. At the turn of the second and third millennia, humanity faced the problem of the global crisis of civilization. Systems of established values are collapsing; social and political tensions are growing. The solution of current problems of ecological, socio-economic, moral and aesthetic nature is inextricably linked with the level of society cultural development.

In the 21st century, the problems of the essence, typology and genesis of culture are still of great interest. One way or another, culture is the object of study of nearly all the humanities. The course on Ukrainian culture occupies a special place in the system of disciplines, because it is its content that lays the basis for the formation of a humane modern man-citizen and patriot with a comprehensive and harmonious inner world. The task of young people's national consciousness formation on the basis of a combination of scientific and popular ideas about man's role and place in the social process is especially vital and required. We believe that the history of Ukrainian culture is a fertile material that will help define one's civic style and help everybody to positively fulfill themselves - because considering the past helps to avoid mistakes, and the analysis of modern life and direct participation in it crystallizes high spirituality of each individual and society in general.

Getting to know the history of national culture achievements and losses gives an opportunity to see the historical nature of the ups and downs of the Ukrainian people and their certain historical equivalence; objectively assess their people's culture and imagine their place in human history. This knowledge has a positive effect on the spiritual world of man, evoking respect for his own and any other culture, and hence to other people; it generates tolerance and understanding of the other cultures representatives' thinking and gives the right to the same mutual

understanding and attitude of representatives of other ethnic groups and cultures to themselves.

The future of the Ukrainian people is impossible without building their own culture. Culture, in turn, is designed to revive the economy and politics on a par with ethics, aesthetics and pedagogics, to form moral prerequisites for society the progress.

This manual is an attempt to supplement the educational and methodological support for the training of future bachelors in 014 Secondary Education (History) under the educational and professional program “Secondary Education (History, Law)” with the information on the past and present state of Ukrainian culture, and to deepen students’ fundamental and professional training. The texts of the theoretical course have been adapted to the students’ basic level by choosing optimal variants of terminology translation and paying special attention to the peculiarities of the non-equivalent units transfer from Ukrainian into English; and by following the English language norms and theory and practice of translation laws.

**MINISTRY OF SCIENCE AND EDUCATION OF UKRAINE**

**V. O. Sukhomlynskyi National University of Mykolaiv**

Faculty of Pedagogy and Psychology

Department of History

**APPROVE**

Vice rector for scientific and pedagogical  
work

Kuznetsova O.A.

«28» серпня 2021

## **SYLLABUS**

### **HISTORY OF UKRAINIAN CULTURE**

Bachelor degree

Field of knowledge 01 Education / Pedagogy

Specialty 014 Secondary education (History)

Educational and professional program “Secondary education (History)”


2021–2022 academic year

Lecturer: Doctor of Historical Sciences, Associate Professor of History  
Nefyodov D.V.



Syllabus was approved at the meeting of the Department of History

Protocol № 1 of «27» august 2021

Head of the department  (Ryzheva N.O.)

«27» august 2021



### **Abstract**

The program for studying the elective course “History of Ukrainian Culture” has been made according to the educational and professional training program for bachelors in the specialty 014 Secondary education (History) in accordance with the educational and professional program “Secondary education (History, Law)”.

The subject of study of the branch of knowledge is the history of Ukrainian culture from ancient times to the present.

Interdisciplinary connections: Ukrainian for Professional Purposes, Philosophy, Archeology, History of Ukraine (medieval), History of Ukraine (beginning of the 18th century – 1918).

The aim of the course is to get acquainted with the history and current state of Ukrainian culture as an integral culturological discipline, which can be achieved considering that the components of the course organically combine both historical aspects of Ukrainian culture and its certain specific areas and directions, in particular, art, science, education, religion, etc.

***Key words:*** architecture, history, culture, art, music, fine arts, theatre

## 1. Course Description

### Intramural form of study

Names of descriptors	Field of knowledge, educational degree	Course characteristics
		<i>intramural form of study</i>
Number of credits – 5	Field of knowledge 01 Education / Pedagogy	Elective
Individual scientific research task – multimedia presentation on the chosen topic	Specialty: 014 Secondary education Specialization: 014.03 History Educational and professional program: Secondary education (History, Law)	<b>Semester</b>
Total number of hours – 150		5 <sup>th</sup>
Weekly hours for intramural form of study: 10 classroom activities – 4 student's independent work – 6	Degree: Bachelor	<b>Lectures</b>
		20 hours
		<b>Practical studies, seminars</b>
		30 hours
		<b>Independent work</b>
<a href="http://moodle.mdu.edu.ua/course/view.php?id=3827">http://moodle.mdu.edu.ua/course/view.php?id=3827</a>		100 hours
		Type of testing: a pass-fail test

The languages of teaching – Ukrainian, English

**Annotation.** The ratio of the number of hours of classroom activities to independent and individual work is the following: for intramural form of study – 50 hours – classroom activities, 100 hours – independent work (33,3% / 66,6%).

### Extramural form of study

Names of descriptors	Field of knowledge, educational degree	Course characteristics
		<i>extramural form of study</i>
Number of credits – 5	Field of knowledge 01 Education / Pedagogy	Elective
Individual scientific research task – multimedia presentation on the chosen topic	Specialty: 014 Secondary education Specialization: 014.03 History Educational and professional program: Secondary education (History, Law)	<b>Semester</b>
Total number of hours – 150		5 <sup>th</sup>
<a href="http://moodle.mdu.edu.ua/course/view.php?id=3827">http://moodle.mdu.edu.ua/course/view.php?id=3827</a>	Degree: Bachelor	<b>Lectures</b>
		14 hours
		<b>Practical studies, seminars</b>
		2 hours
		<b>Independent work</b>
		134 hours
		Type of testing: a pass-fail test

The languages of teaching – Ukrainian, English

**Annotation.** The ratio of the number of hours of classroom activities to independent and individual work is the following: for extramural form of study – 16 hours – classroom activities, 134 hours – independent work (10,6% / 89,3%).

## **2. Course goal, objectives and program results of teaching**

**The goal of the course is** to acquaint students with the history and current state of Ukrainian culture as an integral culturological discipline, which can be achieved considering that the components of the course organically combine both historical aspects of Ukrainian culture and its certain specific areas and directions, in particular, art, science, education, religion, etc.

### **The objectives of the course are**

Theoretical. The presentation of the course “History of Ukrainian Culture” is aimed at studying achievements of Ukrainian material and intellectual culture from its origins to the present, the opportunities to borrow cultural values of other peoples, the comparative analysis of the role and place of the national culture within the context of the world and European cultural processes.

Practical. The specific peculiarity of the course in history of Ukrainian culture is its significant educational potential, which allows to realize a number of important tasks in the educational process, in particular such as cultivation of national consciousness, civil features of Ukrainian youth, formation of a professional way of thinking.

The important task of the course is also formation and development of students’ high inner culture predicated on study of achievements and regularities of development of Ukrainian national culture.

**Prerequisites for studying the course are the following:** Ukrainian for Professional Purposes, Philosophy, Archeology and Ancient History of Ukraine, History of Ukraine (medieval), History of Ukraine (beginning of the 18th century – 1918), Recent History of Ukraine.

**Credits – 5**

### **Program results of teaching are the following:**

**PRK-1.** One knows historical terminology and scientific periodization of historical processes. To know the basic conceptual approaches used in the periodization of the national and world history.

**PRK-3.** One knows the methods of formation of concepts and regularities and realizes the interrelation between them.

**PRK-7.** Knowledge of the national and world history: knowledge of the basic historical processes and events of all continents from ancient times to the present, their interrelation, modern trends of research, regularities of social and economic development of Ukrainian lands.

**PRS-4.** One is able to form students’ critical thinking. Acquisition of a flexible way of thinking, which allows to understand and solve the problems and tasks, at the same time maintaining critical attitude to the consistent scientific tendencies.

**PRS-8.** One objectively and impartially characterizes historical events and persons of different historical periods.

**PRS-15.** One is able to collect, process, summarize information to make a deep knowledge data base on historical, social and economic, cultural processes in Ukraine, on the European continent, in the world on the whole. Ability to analyze, evaluate and predict political, social and economic, legal acts and phenomena.

**PRC-1.** One is able to mold a communication strategy with all the participants of the educational process keeping in line with the ethical norms.

**PRC-3.** One is able to realize the significance of culture as a form of human existence, to appreciate the diversity and multiculturalism of the world and to be guided in one’s activity by the contemporary principals of tolerance, dialogue and cooperation.

In accordance with the demands of the educational and professional programme a student masters the following **competences:**

#### **I. All-objective:**

**AOC-1.** Knowledge and understanding of the subject area (history, law) and understanding of the professional activity.

**AOC-2.** Ability to act on the basis of ethical considerations, skills to act within the ethics of professional relations.

**AOC-7.** Ability to communicate in a national language both orally and in writing, skills to speak and write correctly in different communicative styles, in particular informal, official and scientific.

## **II. Professional:**

**PC-1.** Ability to form students' subject competencies; to apply knowledge about contemporary achievements in historical, pedagogical and legal sciences; ability to analyze and operate by the arsenal of the modern academic historical science, historical knowledge in the specialty; ability to integrate and use knowledge of the humanities for the analysis and explanation of historical facts, events, processes in the professional activity.

**PC-5.** Ability to characterize achievements of the historical science. Ability to characterize and identify historical sources (monuments). Ability to have skills of historico-graphical and source analysis and methods of search of new forms of research. Ability to be engaged in search local lore work, to search out, explore and perpetuate historical and cultural monuments.

**PC-6.** Ability to reproduce historical knowledge distinctly and logically, to evaluate political, social and economic, legal facts, events and interpretations as part of formation students' holistic historical view of the world.

### **3. Course outline**

**Topic 1.** General concept of culture, its material and intellectual values

**Topic 2.** Culture of the ancient population of Ukraine

**Topic 3.** Culture of Kievan Rus

**Topic 4.** Culture of the Galicia-Volyn principality

**Topic 5.** Culture of Ukraine of the Lithuanian-Polish period (the 14th – the first half of the 17th centuries)

**Topic 6.** Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)

**Topic 7.** National revival in Ukraine (late 18th – mid 19th centuries)

**Topic 8.** Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries

**Topic 9.** Ukrainian culture of the Soviet era

**Topic 10.** Modern Ukrainian culture

### **4. Course program**

#### **Credit 1. Origins and preconditions for the formation of Ukrainian culture**

##### **Topic 1. General concept of culture, its material and intellectual values**

The subject, tasks and structure of the course "History of Ukrainian culture". The scientific definition of the concept "culture". Culture and civilization. Basic approaches to the study of the phenomenon of culture in modern culturology (evolutionary, sociological, anthropological, cyclical, etc.). Intellectual and material culture. World and national culture. The main functions of culture. The problem of periodization of Ukrainian culture. The culturological thought of Ukraine

##### **Topic 2. Culture of the ancient population of Ukraine**

Material culture of the primitive times (Paleolithic, Mesolithic, Neolithic). Neolithic revolution. Art and religion of primitiveness (animism, fetishism, totemism, magic). Trypillia culture and its peculiarities. Cimmerian culture. Culture of the Scythian era. Art and religious beliefs of the Sarmatians. Culture of ancient city-states on the territory of Ukraine. The problem of origin of the Slavs. Zarubynets and Chernyakhiv cultures. Religious beliefs and mythology of the Eastern Slavs

#### **Credit 2. Culture of Ukraine of the princely era**

##### **Topic 3. Culture of Kievan Rus**

The problem of establishing the nationhood in the Eastern Slavs. Culture of Kievan Rus in the light of East–West interrelations (nomadic world, Byzantium, Europe, Middle East). Christianization of Rus and its significance for the development of Ukrainian culture. Formation of the social structure and political power. The Church as a driving force of Kievan Rus cultural

development. General characteristics of Kievan Rus art (architecture, chronicles, music, painting and theatre)

#### **Topic 4. Culture of the Galicia-Volyn principality**

Social and political, cultural peculiarities of the Galicia-Volyn principality. Education, science, architecture and fine arts of the Galicia-Volyn state (12th – middle of the 14th centuries)

#### **Credit 3. Culture of Ukraine of the 14th –18th centuries**

#### **Topic 5. Culture of Ukraine of the Lithuanian-Polish period (14th – the first half of the 17th centuries)**

Incorporation of Ukrainian lands into the structure of Lithuania and Poland. Social and economic development of Ukraine (urban development, trade, crafts, enslavement of peasants). Social population structure of Ukraine of the 14th – 17th centuries (gentry, peasants, burghers, clergy). Appearance of Cossacks and its importance for the development of Ukrainian culture. The influence of humanistic and reformational ideas in Ukraine. The development of education and book printing. Religious processes in Ukraine in the climate of East and West opposition (struggle for the Kyiv metropolitanate, fraternities' movement, Union of Brest, reinstatement and reformation of Orthodoxy by Petro Mohyla). Polemical literature. Formation of Ukrainian culture of the 14th – mid 17th centuries as a synthesis of achievements of Byzantine and Western European cultures (architecture, fine arts, music and theatre)

#### **Topic 6. Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)**

The situation of Ukrainian lands in the middle of 17th – 18th centuries. Loss of autonomy of Ukraine under the conditions of the centralization policy of the Russian Empire. The beginning of integration of the Ukrainian Cossack officers and clergy into social and political and intellectual life of the Russian Empire. Ukrainian baroque as a new worldview and new art. Formation of the ideologeme “Kyiv – the second Jerusalem” and its significance for the development of national and religious self-identity. Kyiv cultural centre. The development of historical self-identity. Peculiarities of Ukrainian baroque (architecture, literature, music, theatre). Hryhoryi Skovoroda is the last genius of Old Ukraine

#### **Credit 4. Ukrainian national and cultural revival (19th – the beginning of the 20th centuries)**

#### **Topic 7. National revival in Ukraine (late 18th – mid 19th centuries)**

Reasons, preconditions and periodization of the Ukrainian national revival. The influence of romanticism ideas on Ukrainian culture. Slobozhanshchyna is the centre of national revival of Ukraine. “History of the Rus”. “Eneida” by I. Kotlyarevskyi. The beginning of the national revival on Western Ukrainian lands. “Russian trinity”. The process of nationalization of the Ukrainian Greek Catholic Church. Kyryl and Methodius Society and the idea of unity of the Slavic peoples. Taras Shevchenko is an ideologue of modern Ukraine

#### **Topic 8. Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries**

Reforms of the 1860-1870s in the Russian Empire and their impact on the social and economic and political development of Ukraine. The industrial revolution, urbanization and the beginning of ruination of the traditional village. The rise of nationalism. Community movement. Galicia – Ukrainian Piedmont. The role of Ivan Franko in the national and cultural movement. Mykhailo Hrushevskyi and his role in the development of Ukrainian national culture. The influence of realism on the development of Ukrainian art (literature, theatre, music, painting). A tradition and “modern” in Ukrainian culture in late 19th – early 20th centuries

#### **Credit 5. Ukrainian culture of the 20th –21st centuries**

#### **Topic 9. Ukrainian culture of the Soviet era**

The February Revolution in Petrograd and outbreak of national and political revival in Ukraine. Central Council. The struggle for the independence of Ukraine. The process of national consciousness growth “from peasants to the nation”. Formation of the idea of united Ukraine. The cultural movement of the Central Council period. Formation of the Ukrainian national school.

National and cultural policy of the Hetmanate. Establishing the Ukrainian higher school. The Ukrainian Academy of Sciences. D. Bagaliy, A. Krymskyi, St. Smal-Stotskyi, V. Vernadskyi, M. Tugan-Baranovskyi. Printing and publishing. The press. The theatre. Autocephaly of the Ukrainian Orthodox Church. The policy of “ukrainization” and its impact on Ukrainian culture of the 20-30s of the 20th century. The development of education and eradication of illiteracy. The literary process and M. Khvylyovyi. Les Kurbas’s Ukrainian theatre. The Stalin’s terror and its consequences for Ukrainian culture. Cultural orientations of Ukrainian nationalism. The development of culture of Ukraine during the World War II. Men of the sixties. The dissidents’ movement and struggle for national culture. The impact of implementation of “perestroika” policy on Ukrainian culture

### Topic 10. Modern Ukrainian culture

Features of the new socio-cultural reality. The problem of typology of Ukrainian national culture. Factors of growth of national and cultural self-identity.

Prospects for the development of Ukrainian culture in modern conditions. Ukrainian culture in the postmodernism situation (literature, fine arts, theatre, cinema, music). Specific features of Ukrainian postmodernism. Problems of the development of Ukrainian culture in the light of globalization and globalism ideology. Secularization processes and their influence on Ukrainian culture. Ukrainian church and religion in the postmodernism situation. The Ukrainian diaspora’s culture of the late 20th – early 21st centuries

## 5. Course Workload Intramural form of study

Credits and topics	Total hours					
	Total	including				
		lect.	pr.	lab.	ind	indep work
1	2	3	4	5	6	7
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>						
<b>Topic 1.</b> General concept of culture, its material and intellectual values	15	2	2			11
<b>Topic 2.</b> Culture of the ancient population of Ukraine	15	2	4			9
<b>Total:</b>	<b>30</b>	<b>4</b>	<b>6</b>			<b>20</b>
<b>Credit 2. Culture of Ukraine of the princely era</b>						
<b>Topic 3.</b> Culture of Kievan Rus	15	2	4			9
<b>Topic 4.</b> Culture of the Galicia-Volyn principality	15	2	2			11
<b>Total:</b>	<b>30</b>	<b>4</b>	<b>6</b>			<b>20</b>
<b>Credit 3. Culture of Ukraine of the 14th –18th centuries</b>						
<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (14th – the first half of the 17th centuries)	15	2	2			11
<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	15	2	4			9
<b>Total:</b>	<b>30</b>	<b>4</b>	<b>6</b>			<b>20</b>
<b>Credit 4. Ukrainian national and cultural revival (19th – the beginning of the 20th centuries)</b>						
<b>Topic 7.</b> National revival in Ukraine (late 18th – mid 19th centuries)	15	2	2			11

<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	15	2	4			9
<b>Total:</b>	<b>30</b>	<b>4</b>	<b>6</b>			<b>20</b>
<b>Credit 5. Ukrainian culture of the 20th – the 21st centuries</b>						
<b>Topic 9.</b> Ukrainian culture of the Soviet era	15	2	4			9
<b>Topic 10.</b> Modern Ukrainian culture	15	2	2			11
<b>Total:</b>	<b>30</b>	<b>4</b>	<b>6</b>			<b>20</b>
<b>Total for the course:</b>	<b>150</b>	<b>20</b>	<b>30</b>			<b>100</b>

#### Extramural form of study

Credits and topics	Total hours					
	Total	including				
		lect.	pr.	lab.	ind	indep work
1	2	3	4	5	6	7
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>						
<b>Topic 1.</b> General concept of culture, its material and intellectual values	15	1	1			13
<b>Topic 2.</b> Culture of the ancient population of Ukraine	15	1				14
<b>Total:</b>	<b>30</b>	<b>2</b>	<b>1</b>			<b>27</b>
<b>Credit 2. Culture of Ukraine of the princely era</b>						
<b>Topic 3.</b> Culture of Kievan Rus	15	2				13
<b>Topic 4.</b> Culture of the Galicia-Volyn principality	15	1				14
<b>Total:</b>	<b>30</b>	<b>3</b>	<b>0</b>			<b>27</b>
<b>Credit 3. Culture of Ukraine of the 14th –18th centuries</b>						
<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (14th – the first half of the 17th centuries)	15	1				14
<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	15	2				13
<b>Total:</b>	<b>30</b>	<b>3</b>	<b>0</b>			<b>27</b>
<b>Credit 4. Ukrainian national and cultural revival (19th – the beginning of the 20th centuries)</b>						
<b>Topic 7.</b> National revival in Ukraine (late 18th – mid 19th centuries)	15	2				13
<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	15	1				14
<b>Total:</b>	<b>30</b>	<b>3</b>	<b>0</b>			<b>27</b>
<b>Credit 5. Ukrainian culture of the 20th – the 21st centuries</b>						
<b>Topic 9.</b> Ukrainian culture of the Soviet era	15	2				13
<b>Topic 10.</b> Modern Ukrainian culture	15	1	1			13
<b>Total:</b>	<b>30</b>	<b>3</b>	<b>1</b>			<b>26</b>
<b>Total for the course:</b>	<b>150</b>	<b>14</b>	<b>2</b>			<b>134</b>

**6. Lecture Contents**  
**Intramural form of study**

No.	Topics	Hours
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>		
1.	<b>Topic 1.</b> General concept of culture, its material and intellectual values	2
2.	<b>Topic 2.</b> Culture of the ancient population of Ukraine	2
<b>Credit 2. Culture of Ukraine of the princely era</b>		
3.	<b>Topic 3.</b> Culture of Kievan Rus	2
4.	<b>Topic 4.</b> Culture of the Galicia-Volyn principality	2
<b>Credit 3. Culture of Ukraine of the 14th –18th centuries</b>		
5.	<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (14th – the first half of the 17th centuries)	2
6.	<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	2
<b>Credit 4. Ukrainian national and cultural revival (the 19th – the beginning of the 20th centuries)</b>		
7.	<b>Topic 7.</b> National revival in Ukraine (late 18th – the mid-19th centuries)	2
8.	<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	2
<b>Credit 5. Ukrainian culture of the 20th – 21st centuries</b>		
9.	<b>Topic 9.</b> Ukrainian culture of the Soviet era	2
10.	<b>Topic 10.</b> Modern Ukrainian culture	2
<b>Total:</b>		<b>20</b>

**Extramural form of study**

No.	Topics	Hours
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>		
1.	<b>Topic 1.</b> General concept of culture, its material and intellectual values	1
2.	<b>Topic 2.</b> Culture of the ancient population of Ukraine	1
<b>Credit 2. Culture of Ukraine of the princely era</b>		
3.	<b>Topic 3.</b> Culture of Kievan Rus	2
4.	<b>Topic 4.</b> Culture of the Galicia-Volyn principality	1
<b>Credit 3. Culture of Ukraine of the 14th –18th centuries</b>		
5.	<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (14th – the first half of the 17th centuries)	1
6.	<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	2
<b>Credit 4. Ukrainian national and cultural revival (the 19th – the beginning of the 20th centuries)</b>		
7.	<b>Topic 7.</b> National revival in Ukraine (late 18th – the mid-19th centuries)	2
8.	<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	1
<b>Credit 5. Ukrainian culture of the 20th – 21st centuries</b>		
9.	<b>Topic 9.</b> Ukrainian culture of the Soviet era	2
10.	<b>Topic 10.</b> Modern Ukrainian culture	1
<b>Total:</b>		<b>14</b>



**7. Seminar Contents**  
**Intramural form of study**

No.	Topics	Hours
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>		
1.	<b>Topic 1.</b> General concept of culture, its material and intellectual values	2
2.	<b>Topic 2.</b> Culture of the ancient population of Ukraine	4
<b>Credit 2. Culture of Ukraine of the princely era</b>		
3.	<b>Topic 3.</b> Culture of Kievan Rus	4
4.	<b>Topic 4.</b> Culture of the Galicia-Volyn principality	2
<b>Credit 3. Culture of Ukraine of the 14th – 18th centuries</b>		
5.	<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (14th – the first half of the 17th centuries)	2
6.	<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	4
<b>Credit 4. Ukrainian national and cultural revival (the 19th – the beginning of the 20th centuries)</b>		
7.	<b>Topic 7.</b> National revival in Ukraine (late 18th – the mid-19th centuries)	2
8.	<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	4
<b>Credit 5. Ukrainian culture of the 20th – 21st centuries</b>		
9.	<b>Topic 9.</b> Ukrainian culture of the Soviet era	4
10.	<b>Topic 10.</b> Modern Ukrainian culture	2
<b>Total:</b>		<b>30</b>

**Extramural form of study**

No.	Topics	Hours
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>		
1.	<b>Topic 1.</b> General concept of culture, its material and intellectual values	1
2.	<b>Topic 2.</b> Culture of the ancient population of Ukraine	
<b>Credit 2. Culture of Ukraine of the princely era</b>		
3.	<b>Topic 3.</b> Culture of Kievan Rus	
4.	<b>Topic 4.</b> Culture of the Galicia-Volyn principality	
<b>Credit 3. Culture of Ukraine of the 14th – 18th centuries</b>		
5.	<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (14th – the first half of the 17th centuries)	
6.	<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	
<b>Credit 4. Ukrainian national and cultural revival (the 19th – the beginning of the 20th centuries)</b>		
7.	<b>Topic 7.</b> National revival in Ukraine (late 18th – the mid-19th centuries)	
8.	<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	
<b>Credit 5. Ukrainian culture of the 20th – 21st centuries</b>		
9.	<b>Topic 9.</b> Ukrainian culture of the Soviet era	
10.	<b>Topic 10.</b> Modern Ukrainian culture	1
<b>Total:</b>		<b>2</b>

## 8. Laboratory classes

Not applicable by the curriculum

## 9. Independent work Intramural form of study

No.	Topics	Hours
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>		
1.	<b>Topic 1.</b> General concept of culture, its material and intellectual values	11
2.	<b>Topic 2.</b> Culture of the ancient population of Ukraine	9
<b>Credit 2. Culture of Ukraine of the princely era</b>		
3.	<b>Topic 3.</b> Culture of Kievan Rus	9
4.	<b>Topic 4.</b> Culture of the Galicia-Volyn principality	11
<b>Credit 3. Culture of Ukraine of the 14th –18th centuries</b>		
5.	<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (the 14th – the first half of the 17th centuries)	11
6.	<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	9
<b>Credit 4. Ukrainian national and cultural revival (the 19th – the beginning of the 20th centuries)</b>		
7.	<b>Topic 7.</b> National revival in Ukraine (late 18th – the mid-19th centuries)	11
8.	<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	9
<b>Credit 5. Ukrainian culture of the 20th –21st centuries</b>		
9.	<b>Topic 9.</b> Ukrainian culture of the Soviet era	9
10.	<b>Topic 10.</b> Modern Ukrainian culture	11
<b>Total:</b>		<b>100</b>

## Extramural form of study

No.	Topics	Hours
<b>Credit 1. Origins and preconditions for the formation of Ukrainian culture</b>		
1.	<b>Topic 1.</b> General concept of culture, its material and intellectual values	13
2.	<b>Topic 2.</b> Culture of the ancient population of Ukraine	14
<b>Credit 2. Culture of Ukraine of the princely era</b>		
3.	<b>Topic 3.</b> Culture of Kievan Rus	13
4.	<b>Topic 4.</b> Culture of the Galicia-Volyn principality	14
<b>Credit 3. Culture of Ukraine of the 14th –18th centuries</b>		
5.	<b>Topic 5.</b> Culture of Ukraine of the Lithuanian-Polish period (the 14th – the first half of the 17th centuries)	14
6.	<b>Topic 6.</b> Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th – 18th centuries)	13
<b>Credit 4. Ukrainian national and cultural revival (the 19th – the beginning of the 20th centuries)</b>		
7.	<b>Topic 7.</b> National revival in Ukraine (late 18th – the mid-19th centuries)	13
8.	<b>Topic 8.</b> Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries	14
<b>Credit 5. Ukrainian culture of the 20th –21st centuries</b>		
9.	<b>Topic 9.</b> Ukrainian culture of the Soviet era	13
10.	<b>Topic 10.</b> Modern Ukrainian culture	13
<b>Total:</b>		<b>134</b>

## 10. Individual scientific research task

1. Origin, evolution and content of the concept “culture”
2. Culture and civilization. Basic approaches to study of the phenomenon of culture in modern culturology (evolutionary, sociological, anthropological, cyclical, etc.)
3. Intellectual and material culture. World and national culture
4. The main functions of culture
5. The problem of periodization of Ukrainian culture. The culturological thought of Ukraine
6. Material culture of the primitive times (Paleolithic, Mesolithic, Neolithic)
7. Neolithic revolution. Art and religion of primitiveness (animism, fetishism, totemism, magic)
8. Trypillia culture and its peculiarities
9. Cimmerian culture
10. Culture of the Scythian era
11. Art and religious beliefs of the Sarmatians
12. Culture of ancient city-states on the territory of Ukraine
13. The problem of origin of the Slavs. Zarubynets and Chernyakhiv cultures
14. Religious beliefs and mythology of the Eastern Slavs
15. The problem of establishing the nationhood in the Eastern Slavs
16. Culture of Kievan Rus in the light of East–West interrelations (nomadic world, Byzantium, Europe, Middle East)
17. Christianization of Rus and its significance for the development of Ukrainian culture
18. The Church as a driving force of Kievan Rus cultural development
19. General characteristics of Kievan Rus art (architecture, chronicles, music, painting and theatre)
20. Social and political, cultural peculiarities of the Galicia-Volyn principality
21. Education, science, architecture and fine arts of the Galicia-Volyn state (the 12th – middle of the 14th centuries)
22. Incorporation of Ukrainian lands into the structure of Lithuania and Poland. Social and economic development of Ukraine (urban development, trade, crafts, enslavement of peasants). Social population structure of Ukraine of the 14th – 17th centuries (gentry, peasants, burghers, and clergy)
23. Appearance of Cossacks and its importance for the development of Ukrainian culture
24. The influence of humanistic and reformational ideas in Ukraine
25. The development of education and book printing
26. Religious processes in Ukraine in the climate of East and West opposition (struggle for the Kyiv metropolitanate, fraternities’ movement, Union of Brest, reinstatement and reformation of Orthodoxy by Petro Mohyla)
27. Polemical literature
28. Formation of Ukrainian culture of the 14th – the mid-17th centuries as a synthesis of achievements of Byzantine and Western European cultures (architecture, fine arts, music and theatre)
29. The situation of Ukrainian lands in the middle of the 17th – 18th centuries. Loss of autonomy of Ukraine under the conditions of the centralization policy of the Russian Empire
30. The beginning of integration of the Ukrainian Cossack officers and clergy into social and political and intellectual life of the Russian Empire
31. Ukrainian baroque as a new worldview and new art
32. Formation of the ideologeme “Kyiv – the second Jerusalem” and its significance for the development of national and religious self-identity
33. Kyiv cultural centre
34. The development of historical self-identity
35. Peculiarities of Ukrainian baroque (architecture, literature, music, theatre)

36. Hryhoryi Skovoroda – the last genius of Old Ukraine
37. Reasons, preconditions and periodization of the Ukrainian national revival
38. The influence of romanticism ideas on Ukrainian culture
39. Slobozhanshchyna – the centre of national revival of Ukraine
40. “History of the Rus”
41. “Eneida” by I. Kotlyarevskyi
42. The beginning of the national revival on Western Ukrainian lands. “Russian trinity”
43. The process of nationalization of the Ukrainian Greek Catholic Church
44. Kyryl and Methodius Society and the idea of unity of the Slavic peoples
45. Taras Shevchenko – an ideologue of modern Ukraine
46. Reforms of the 1860-1870s in the Russian Empire and their impact on the social and economic and political development of Ukraine
47. The industrial revolution, urbanization and the beginning of ruination of the traditional village
48. The rise of nationalism. Community movement. Galicia – Ukrainian Piedmont
49. The role of Ivan Franko in the national and cultural movement
50. Mykhailo Hrushevskyi and his role in the development of Ukrainian national culture. The influence of realism on the development of Ukrainian art (literature, theatre, music, painting). A tradition and “modern” in Ukrainian culture in late 19th – early 20th centuries
51. The February Revolution in Petrograd and outbreak of national and political revival in Ukraine. Central Council. The struggle for the independence of Ukraine
52. The process of national consciousness growth “from peasants to the nation”. Formation of the idea of united Ukraine
53. The cultural movement of the Central Council period
54. Formation of the Ukrainian national school
55. National and cultural policy of the Hetmanate. Establishing the Ukrainian higher school. The Ukrainian Academy of Sciences. D. Bagaliy, A. Krymskyi, St. Smal-Stotskyi, V. Vernadskyi, M. Tugan-Baranovskyi. Printing and publishing. The press. The theatre. Autocephaly of the Ukrainian Orthodox Church
56. The policy of “ukrainization” and its impact on Ukrainian culture of the 20-30s of the 20th century
57. The development of education and eradication of illiteracy
58. The literary process and M. Khvylyovyi
59. Les Kurbas’s Ukrainian theatre
60. The Stalin’s terror and its consequences for Ukrainian culture
61. Cultural orientations of Ukrainian nationalism
62. The development of culture of Ukraine during the World War II
63. Men of the sixties. The dissidents’ movement and struggle for national culture
64. The impact of implementation of “perestroika” policy on Ukrainian culture
65. Features of the new socio-cultural reality. The problem of typology of Ukrainian national culture. Factors of growth of national and cultural self-identity
66. Prospects for the development of Ukrainian culture in modern conditions
67. Ukrainian culture in the postmodernism situation (literature, fine arts, theatre, cinema, music). Specific features of Ukrainian postmodernism
68. Problems of the development of Ukrainian culture in the light of globalization and globalism ideology
69. Ukrainian church and religion in the postmodernism situation
70. The Ukrainian diaspora’s culture of the late 20th – early 21st centuries

### 11. Forms of work and assessment criteria

The course consists of 5 credits. Each credit includes lectures, seminars, students' independent work, which are completed by the rating control of the level of mastered knowledge of the program material of the certain part of the course.

The rating control of students' knowledge is carried out according to a 100-point scale:

#### Assessment scale: national and ECTS

ASSESSMENT ECTS	TOTAL GRADE POINTS	ASSESSMENT ACCORDING TO THE NATIONAL GRADING SCALE	
		examination	pass/fail
A	90-100	5 (excellent)	5/excellent/passed
B	80-89	4 (good)	4/good/passed
C	65-79		
D	55-64	3 (satisfactory)	3/satisfactory/passed
E	50-54		
FX	35-49	2 (unsatisfactory)	failed

**Forms of current and final control.** Comprehensive diagnosis of students' knowledge and skills in the course of study is accomplished on the basis of the results of the current and final knowledge control (CR). Current assessment (individual, group and general questioning, independent work, self-control). The task of the current control is a systematic check of comprehension and acquiring of the program material, ability to revise texts independently, to write and defend reference papers, to create multimedia presentations, to present certain material in public or in writing.

The task of the final control is a check of the depth of acquiring the program material by the student.

#### Criteria for the assessment of the students' answers at seminars

The following is taken into consideration:

1. the level of comprehension of the educational material;
2. the level of formation of analytical skills and conceptual approaches;
3. the completeness of covering the issue, the logic of presentation, the culture of speech;
4. the usage of additional literature;
5. comparisons, connection with practice, conclusions.

Grades	Assessment criteria
«Excellent» – 5	Perfect knowledge and comprehension of the conceptual questions on one or another topic, free handling of various classifications. The answer to the given questions is complete, full of deep and detailed judgments. The presented material is of evidentiary, argumentative and consistent character. A student has a command of ways of concentrated presentation of the material. He demonstrates a creative application of knowledge during reformatting the question. There are hardly ever speech mistakes in the answer.
«Good» – 4	The answer is almost complete, it is of cognitive and quite detailed character. The conceptual foundation is based on the chosen classification. The answer is structured, but there are several mistakes in presentation consequence. The evidentiary basis is not enough considered and argumentative. A student easily handles his knowledge, he can use it

	in a new educational situation. There are several speech mistakes in the answer.
«Satisfactory» – 3	The answer is incomplete, fragmentary. The knowledge is not enough consistent and coherent. It is used mainly for doing the tasks of reproductive character. There are no references to fundamental research on a particular problem in the answers. The answer is formal, it is not distinct and structurized. A student only uses certain knowledge in a new educational situation. There are factual and speech mistakes in the answer.
«Unsatisfactory» – 2	A student is unable to reproduce the information in a certain sequence. He only handles common phrases. He only reproduces separate fragments, presents isolated facts, gives an answer in the form of a judgment. There are gross factual and speech mistakes.

### Distribution of points received by the students

The number of points at the end of the semester should amount from 250 to 500 points (for 5 credits), that is, the sum of points for fulfilling all the tasks.

The corresponding distribution of points that students receive for 5 credits:

Current assessment and independent work										CR	Total points/sum
T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	100	500/100
50	50	50	50	25	25	50	50	25	25		

### 12. Assessment Means

Means of assessment and methods of demonstrating the teaching results are the following: individual, group and general questioning, written tests, test control. Independent work is checked by the way of writing reference papers, creating multimedia presentations.

### 13. Teaching Methods

Oral presentation of the material, scientific information aimed at analyzing factual material; explanation – a verbal method of teaching which helps to reveal the essence of a certain phenomenon, law, process; problem-based teaching, work with a textbook and additional sources, comparative analysis; illustration – a method of teaching which includes the display of things and processes in their symbolic representation (drawings, diagrams, graphics).

### 14. List of recommended literature

#### Basic

1. Aleksandrovysh V. (2019) *Mystetstvo Halytsko–Volynskoi derzhavy* [Art of the Galicia-Volyn state]. Lviv: NANU. (in Ukrainian)
2. Bokan V. (2017) *Istoriia kultury Ukrainy* [History of culture of Ukraine]: manual. Kyiv: IAPM. (in Ukrainian)
3. Horskyi V. S. (2016) *Istoriia ukrainskoi filosofii* [History of Ukrainian philosophy]: Course of lectures. Kyiv: Naukova Dumka. (in Ukrainian)
4. Hrytsak Ya. (2000) *Narysy istorii Ukrainy. Formuvannia modernoi ukrainskoi natsii* [Sketches of history of Ukraine. Formation of modern Ukrainian nation]. Kyiv: Heneza. (in Ukrainian)

5. Kordon M. V. (2017) *Ukrainska ta zarubizhna kultura* [Ukrainian and foreign culture]: textbook. Kyiv: Tsentr uchbovoi literatury. (in Ukrainian)
6. Litera (2012) *Istoriia svitovoi ta ukrainskoi kultury* [History of the world and Ukrainian culture]: textbook. Kyiv: Litera. (in Ukrainian)
7. Lybid (1993) *Kultura i pobut naseleattia Ukrainy* [Culture and daily routine of the population of Ukraine]: manual. Kyiv: Lybid. (in Ukrainian)
8. Lybid (2012) *Istoriia ukrainskoi kultury* [History of Ukrainian culture]. Kyiv: Lybid. (in Ukrainian)
9. Naukova dumka (2001) *Istoriia ukrainskoi kultury u 5-ty t.* [History of Ukrainian culture in 5 volumes] T. 2. *Ukrainska kultura XIII – pershoi polovyny XVII st.* [Ukrainian culture of XIII – the first half of the XVII centuries] Kyiv: Naukova dumka, Vol 2. (in Ukrainian)
10. Naukova dumka (2001) *Istoriia ukrainskoi kultury u 5-ty t.* [History of Ukrainian culture in 5 volumes] T. 1. *Istoriia kultury davnoho naseleattia Ukrainy* [History of culture of ancient population of Ukraine]. Kyiv: Naukova dumka, Vol 1. (in Ukrainian)
11. Naukova dumka (2003) *Istoriia ukrainskoi kultury u 5-ty t.* [History of Ukrainian culture in 5 volumes] T. 3. *Ukrainska kultura druhoi polovyny XVII – XVIII st.* [Ukrainian culture of the second half of the XVII – XVIII centuries] Kyiv: Naukova dumka, Vol 3. (in Ukrainian)
12. Naukova dumka (2005) *Istoriia ukrainskoi kultury u 5-ty t.* [History of Ukrainian culture in 5 volumes] T. 4. Kn. 1. *Ukrainska kultura XIX st.* [Ukrainian culture of the XIX century] Kyiv: Naukova dumka, Vol 4, book 1. (in Ukrainian)
13. Naukova Dumka (2005) *Istoriia ukrainskoi kultury u 5-ty t.* [History of Ukrainian culture in 5 volumes] T. 4. Kn. 2. *Ukrainska kultura XIX st.* [Ukrainian culture of the XIX century] Kyiv: Naukova dumka, Vol 4, book 2. (in Ukrainian)
14. **Nefyodov D. V. (2015) *Istoriia ukrainskoi kultury* [History of Ukrainian culture]. manual. Kherson: Hrin D.S. (in Ukrainian)**
15. **Nefyodov D. V. (2016) *Istoriia ta kultura Ukrainy* [History and culture of Ukraine]. Reading book. Mykolaiv: Ilion. (in Ukrainian)**
16. **Nefyodov D. V. (2021) *Novitnia istoriia Ukrainy* [Recent History of Ukraine]. Manual for distant learning. Mykolaiv: Ilion. (in Ukrainian)**
17. Sheiko V. M. (2016) *Istoriia ukrainskoi kultury* [History of Ukrainian culture]: manual. Kyiv: Kondor. (in Ukrainian)
18. Skhidnyi vydavnychiy dim (2016) *Ukrainska i zarubizhna kultura* [Ukrainian and foreign culture]. manual. Donetsk: Skhidnyi vydavnychiy dim. (in Ukrainian)
19. Svit (2014) *Ukrainska kultura: Istoriia i suchasnist* [Ukrainian culture: History and contemporaneity]: manual. Lviv: Svit. (in Ukrainian)
20. Svit (2015) *Lektsii z istorii svitovoi ta vitchyznianoï kultury* [Lectures in history of the world and national culture]: manual. Lviv: Svit. (in Ukrainian)
21. Svit znan (2016) *Akademichne relihiiezhnavstvo* [Academical Religion Studies]: Pidruchnyk dlia vuziv. Kyiv: Svit znan.
22. Tsentr navchalnoi literatury (2017) *Kulturolohiia* [Culturology]: manual. Kyiv: Tsentr navchalnoi literatury. (in Ukrainian)
23. Tsentr navchalnoi literatury (2017) *Kulturolohiia: teoriia ta istoriia kultury* [Culturology: theory and history of culture]: manual. Kyiv: Tsentr navchalnoi literatury. (in Ukrainian)
24. Tsentr uchbovoi literatury (2017) *Istoriia ukrainskoi kultury* [History of Ukrainian culture]. Kyiv: Tsentr uchbovoi literatury. (in Ukrainian)
25. Ukrainian Entsyklopedia (2017) *Mystetstvo Ukrainy* [Art of Ukraine]: Bibliographical guidance. Kyiv: Ukrainian Entsyklopedia. (in Ukrainian)
26. Vysotskyi O. Yu. (2019) *Istoriia ukrainskoi kultury* [History of Ukrainian culture]: manual. Dnipropetrovsk: NMetAU. (in Ukrainian)
27. Znannia (2012) *Istoriia ukrainskoi ta zarubizhnoi kultury* [History of Ukrainian and foreign culture]. Kyiv: Znannia. (in Ukrainian)

28. Znannia (2017) Istoriiia religii v Ukraini [History of religion in Ukraine]: manual. Kyiv: Znannia. (in Ukrainian)
29. Znannia (2017) Kulturolohiia: ukrainska ta zarubizhna kultura [Culturology: Ukrainian and foreign culture]. manual. Kyiv: Znannia. (in Ukrainian)
30. Znannia (2017) Ukrainska kultura v yevropeiskomu konteksti [Ukrainian culture in the European context]. Kyiv: Znannia. (in Ukrainian)

### Additional

1. Bahalii D. (1992) Ukrainskyi mandrovanyi filosof Hryhori Skovoroda [Ukrainian travelling philosopher Hryhori Skovoroda]. Kyiv: Orii. (in Ukrainian)
1. Biletskyi P. O. (1981) Ukrainske mystetstvo druhoi polovyny XVII – XVIII stolit [Ukrainian art of the second half of XVII – XVIII centuries]. Kyiv: Mystetstvo. (in Ukrainian)
2. Chyzhevskiy D. I. (2003) Istoriiia ukrainskoi literatury [History of Ukrainian literature]. Kyiv: Akademiia. (in Ukrainian)
3. Chyzhevskiy D. I. (2004) Filosofiia H. S. Skovorody [H.S. Skovoroda's philosophy]. Kharkiv: Prapor. (in Ukrainian)
4. Dashkevych Ya. (1992) Natsionalna samovidomist ukrainsiv na zlami XVI-XVII st. [National self-identity of Ukrainians at the change of XVI-XVII centuries] Suchasnist, No 3, pp. 65-74.
5. Dvornik F. (2000) Sloviany v Yevropeiskii istorii ta tsyvilizatsii [The Slavs in the European history and civilization]. Kyiv: Dukh i Litera. (in Ukrainian)
6. Fediv Yu. A. (2001) Istoriiia ukrainskoi filosofii [History of Ukrainian philosophy]. Kyiv: Ukraina. (in Ukrainian)
7. Halereia (2005) Ukrainskyi ikonopys XII–XIX st. z kolektsii NKhMU. Albom [Ukrainian icon painting of the XII–XIX centuries from the collection of NAMU. Album]. Khmelnytskyi: Halereia. (in Ukrainian)
8. Halereia (2005) Ukrainskyi zhyvopys XIX – pochatku XX st.: albom [Ukrainian painting of the XIX – early XX centuries: album]. Khmelnytskyi: Halereia. (in Ukrainian)
9. Halereia (2006) Ukrainskyi modernizm 1910-1930: albom [Ukrainian modernism of the 1910-1930s: album]. Khmelnytskyi: Halereia. (in Ukrainian)
10. Halereia (2006) Ukrainskyi portret XVI–XVIII st.: albom [The Ukrainian portrait of the XVI–XVIII centuries: album]. Khmelnytskyi: Halereia. (in Ukrainian)
11. Halereia (2006) Ukrainskyi zhyvopys XX – poch. XXI st.: albom [Ukrainian painting of the XX – early XXI centuries: album]. Khmelnytskyi: Halereia. (in Ukrainian)
12. Horbachov D.O. (1996) Ukrainskyi avanhard 1910-1930 rokiv [Izomaterial]: albom [Ukrainian avant-garde of the 1910-1930s [illustrations]: album] Kyiv: Mystetstvo. (in Ukrainian)
13. Hrabovych H. (2003) Do istorii ukrainskoi literatury: doslidzhennia, esii, polemika [Revisited the history of Ukrainian literature: research, essays, polemic]. Kyiv: Krytyka. (in Ukrainian)
14. Hrytsak Ya. (2006) Prorok u svoii vitchyzni. Franko ta yoho spilnota (1856–1886) [The prophet in his homeland. Franko and his community (1856–1886)]. Kyiv: Krytyka. (in Ukrainian)
15. Husiev V. I. (1993) Filosofiia doby Vidrozhennia [Philosophy of the revival era]. K.: Universytet «Kyievo-Mohylianska akademiia». (in Ukrainian)
16. Isaievych Ya. (2002) Ukrainske knyhovydannia: vytoky, rozvytok, problemy [Ukrainian book publishing industry: sources, development, problems]. Lviv: Instytut ukrainoznavstva im. I. Krypiakevycha NAN Ukrainy. (in Ukrainian)
17. Ivanova L. H. (2007) Ukraina mizh Skhodom i Zakhodom – do problemy stanovlennia natsionalnoi idei v ukrainskii suspilno-politychnii dumtsi v konteksti



skhidnoievropeiskoho rozvytku (I polovyna XIX st.) [Ukraine between the East and the West – revisited the problem of the national idea generation in the Ukrainian social and political thought in the light of the Eastern European development (the 1st half of the XIX century)]. Kyiv: NPU im. M.Drahomanova. (in Ukrainian)

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### **Informational resources**

1. <http://izbornyk.org.ua/> – the library of texts in history of Ukrainian culture, the primary sources of information in history of Ukrainian literature and language, history of Ukraine

2. <http://poetry.uazone.net/> – the library of Ukrainian poetry
3. <http://elib.nplu.org/> – the library “Culture of Ukraine”
4. <http://mari.kiev.ua/> – Institute of Contemporary Art Problems of the National Academy of Arts of Ukraine
5. <http://etnolog.org.ua/> – M.T. Rylskyi Institute of Art History, Folklore and Ethnology of NASU

# LECTURE NOTES

## CREDIT 1

### ORIGINS AND PRECONDITIONS FOR THE FORMATION OF UKRAINIAN CULTURE

#### Lecture 1.

##### General concept of culture, its material and intellectual values

##### Plan:

- 1. Origin, evolution and content of the concept “culture”**
- 2. The structure of culture. The most important components of material and intellectual culture**
- 3. General characteristics of functions of culture**
- 4. The concept of the form of culture. The classification of forms of culture**
- 5. Art as an important component of intellectual culture. The classification of arts. The characteristics of artistic styles of great cultural and historical epochs**

#### **1. Origin, evolution and content of the concept “culture”**

Culture as a meaningful and defining characteristic of human life and society is a complex phenomenon. Some people understand values of the intellectual life as culture. Others, narrowing this concept, call culture only an ideology, which must serve the sphere of production. The term “culture” comes from the Latin words *colo*, *colere* (to grow, to care for, to process something). Hence *culturare* (grown, processed by human labour, brought to perfection). As far as the middle of the

1st century B.C. these words were just associated with agricultural labour. Gradually the concept “culture” is applied to such areas of human activity as education, training, human perfection and is used in a broader meaning – with regard to a man’s intellectual and practical activities.

Thus, the famous Roman orator Marcus Tullius Cicero calls philosophy culture of a soul in his work “Tusculan Conversations”. To become a philosopher one should persistently improve his mental abilities, develop his mind and cultivate it as a farmer. Cicero considered the main content of culture as the development of human mental activity, improvement of a man’s inner world.

In the Middle Ages with the development of feudal relations and transformation of castles and monasteries into the centres of urban culture the term “culture” was associated with the urban way of life. Culture was associated with spirituality and religiosity.

At the turn of the Middle Ages and Modern times the concept of culture acquired ideological and moral content and was associated with perfection and activation of a person’s intellectual and creative potential. This is due to the great social changes in Western Europe – the first bourgeois revolutions, the beginning of the industrial revolution.

In 1684 the German scientist Samuel Pufendorf (1632–1694) used the word “culture” as an independent term to denote a man’s inner world, who began to recognize himself as a force that can resist nature, and a contemporary European man “of culture” was endowed with the features that clearly distinguished him from “natural” human past and common existence of animals.

In the Enlightenment the concept of culture acquires an even broader meaning. The French enlightener Jean-Jacques Rousseau (1712–1778) contrasted culture with “pure nature”. In accordance with his theory culture began to be understood as “humanity” as opposed to “naturalness”, “animalism”.

Later, theorists encountered the problem of contradictions in the cultural progress of mankind. The German poet, playwright and theorist of art Friedrich Schiller (1759–1805) pretty exactly noticed the contradiction between nature and

culture, a man's one-sidedness, who was out of touch with nature and locked himself up into the world of culture, artificially created by him. A modern approach to culture as a complex social and historical phenomenon begins its counting from comprehension of contradictions of culture and civilization.

For today in everyday life the word "culture" is understood as well as something that characterizes a person in the field of social behaviour, in particular his tactfulness, respect for other people, delicacy, ability always to find a measure of his action. Identification of culture and amount of education is widely spread. Moreover not with the type of education that is synonymous with erudition, accumulated by the information mind, but with that content of it, which seems "to settle" in a person's inner world, making him a carrier of qualities, accepted as cultural.

A certain clarity to comprehension of the concept "culture" was provided by the World conference on cultural policy, which was held under the auspices of UNESCO in 1982. It adopted a declaration in which culture was interpreted as a complex of distinctive material, spiritual, intellectual and emotional features of the society, that doesn't only include various arts but also the way of life, basic rules of human existence, a system of values, traditions and beliefs. Based on the above stated, let's try to formulate a generally accepted definition of the term "culture":

**Culture** is a set of material and spiritual values, made by the mankind throughout the history, which determines the level of the development of the society, as well as the process of creation and distribution of these values as such.

## **2. The structure of culture. The most important components of material and intellectual culture**

According to the two main forms of human activity culture is divided into:

### ***MATERIAL***

1. Housing
2. Food
3. Things of everyday use
4. Tools
5. Technique
6. Transport
7. Communications
8. Law
9. Politics

### ***INTELLECTUAL***

1. Language
2. Education
3. Science
4. Art
5. Customs and rites
6. Religion
7. Ethics (morality)

There are other approaches to the matter of the structure of culture – according to its functions in society, organizational forms of existence (state, church, and school), levels (personal and social), etc.

## **3. General characteristics of functions of culture**

Complexity and multiplicity of culture as a social and historical phenomenon determines its versatility. We can highlight some of the most important functions which culture performs in public life among the various ones.

*1. The cognitive function* is in the following: culture reveals achievements of mankind to a man in the historical knowledge of the world. Thanks to culture that combines natural, technical and humanitarian knowledge into the organic whole; people get to know the world and themselves. Each level of knowledge is a step towards the temple of culture.

2. *The worldview function* is manifested in the fact that with the help of culture a person's views, ideals and beliefs are formed (or transformed during life). Culture synthesizes the whole range of factors of a man's inner world – cognitive, emotional, sensuous, and willed – in its entire and complete form.

3. *The communicative function* involves transferring the historical experience by generations through the mechanism of continuity of culture and formation of different channels and types of communication between people on this basis. Culture performs this function with the help of a complicated sign (symbolic) system, which records the experience of generations in words, concepts, scientific formulas, religious rites, means of production, consumer goods.

4. *The statutory and regulating function* of culture is realized through the system of values and norms, which serve as regulators of social relations, cultural and spiritual orienting points at a certain stage of the society development. If, let us say, universalization of a person was a value for the Renaissance, then for the industrial age – his narrow specialization. However, there are values that are not limited by historical framework, endowed with the status of eternity. These include, for example, the Christian Ten Commandments.

5. *The integrative function* of culture lies in ability to unite people regardless of their worldview and ideological orientation, national affiliation to certain social communities, and peoples – to the world civilization. Cultural progress is aimed, on the one hand, at integration of peoples, social and cultural systems, and on the other hand – at acquisition of national sovereignty and preservation of cultural identity.

#### **4. The concept of the form of culture. The classification of forms of culture**

The term “a cultural form” is used in culturological literature in different ways, depending on the context. Concurrently a general idea of the cultural form as the way of reproduction of a certain content of culture is gradually formed. From the



informational semiotic (informational symbolic) point of view forms of culture are the forms, in which the informational symbolic content of social life exists, is preserved and develops. They serve as means which help to determine conditions necessary for satisfaction and development of human needs and to fulfill “programme support” of life activity.

**A cultural form** is a set of distinctive essential features and traits of any cultural object (phenomenon), which represent its utilitarian or symbolic functions and on the basis of which its identification takes place. Thus, due to its immensity, culture is divided into: world, national, ethnic, regional.

**World culture** is a synthesis of achievements of culture of all nations and peoples. These are the best ideas, forms, samples of technologies of artistic and poetic creativity, scientific, production activities: unified ways of outlook, worldview, produced by many peoples, generations, on the basis of which the human civilization is built, aimed at humanism and common good. World culture is a global phenomenon. World culture is characterized by the integral process. Each nation develops its own national culture, thus it makes a contribution to world culture, handling the liaison with the environment and other peoples with its help. As a result of this communication there is mutual cultural enrichment. And as a consequence of this – different cultures develop, become more complicated, and are getting much more diverse.

**National culture** is a product of material and intellectual work of a certain nation, the synthesis of cultures of its social groups, strata, its history, relations, social memory, and self-identity. National culture determines a general level of a particular society development and serves as a specific system of norms, values that distinguish one society from another. It is the national culture that promotes the society integration by providing it with identity. National culture serves as a centerpiece, around which the nation is based and involves a number of factors (geographical, psychological, economic, etc.), which ensure preservation and reproduction of the nation, contribute to its integration into world culture. At the same time national culture outstands with originality, uniqueness of art, customs,

traditions, managing, thinking, intellectual and moral sphere of life and activity. National culture richness is formed by its scientific schools, achievements, education, philosophy, literature, art, development of the language and terminology.

**Ethnic culture** is a set of material and intellectual values, produced by a particular ethnic group throughout its history in its own territory by means of ethnic self-expression (the native language, native religion). It is the culture of a certain ethnic group, which combines a millennial way of thinking, traditions, customs, peculiarities of behaviour and the way of life, norms, law, philosophy of the ethnic group, and doesn't include foreign-made samples (e.g. world religions). Ethnic originality of culture is most often manifested in art, traditions, customs, mentality, mythology. It is the ethnic culture that is the basis for the development of national culture.

**Regional cultures** are the cultural communities, which are formed in an appropriate geographical area and retain their specificity for a long historical time. The concept "regional culture" can be regarded at two levels, in particular: in the realm of the planet (e.g. culture of Latin America, culture of the Western European region) and at the level of certain territorial units of a state (culture of Western and Eastern Ukraine).

Forms of culture can also be classified according to the level of skill and carriers and creators of the relevant culture. There is elite, popular and mass culture. Let us characterize each of these forms of culture.

**Elite culture** is a high culture, developed by the best creators of intellectual values, directed toward the privileged group of the society, and which is characterized by the principal privacy, spiritual aristocracy and axiological self-sufficiency.

The concept of elite culture is closely connected with the theory of elites that was developed by the Italian scientists Wilfredo Pareto, Gaetano Mosca and Robert Michels. According to the theory of elites (from French *elite* – the best, selective, selected), the necessary components of any social structure are the highest privileged

stratum or strata, which exercise functions of management and development of culture.

Relative stratification of culture into “culture of all” and “culture of chosen ones” has always existed. Even in ancient times shamans and sacrificers represented cultural elite, mastering special knowledge, that was beyond common tribal culture. With the advent of literacy there was the distinction between elite culture of “literate” people and folklore (folk, ethnic) culture. In the twentieth century this distinction took the form of elite and mass culture.

The very opposite to elite culture is **mass culture** (masscult) – a kind of culture, whose works are characterized by accessibility, easiness of apprehension, simplicity, entertainment, dominance of sensual expression, the desire to have fun, subjection to the laws of the market, where the appearance of works of art depends on supply and demand.

The term “masscult” was introduced by an American John Dunn McDonald, because it was in the USA that this phenomenon arose in the most typical and vivid manifestations. The time of mass culture emergence is about the middle of the twentieth century. Mass culture is born and develops in connection with the processes of industrialization and urbanization, as a result of formation of mass literacy of the population, degradation of many forms of traditional commonplace culture of the pre-industrial type, development of technical means of replication and broadcasting the information. The development of mass culture is also connected with the processes of democratization of culture in the twentieth century, with the need to accustom large masses of people to cultural life. Mass culture is brought into existence by professional creators and spread with the help of electronic devices (radio, television, tape-recorders, computers, etc.). Thanks to them a great number of people began to receive the identical information from a comparatively small number of sources.

The concept “kitch” (from German – to dabble, to create low grade works) is closely connected with masscult. The etymology of this word is related to the English “for the kitchen” – the German musical jargon of the beginning of the

twentieth century. **Kitch** is a pseudo-art, lacking artistic and aesthetic value and overloaded with the primitive details, relying on an external effect. In other words, kitch is lack of taste. Kitch is used to call contemptuously pretentious primitive, sentimentality, trashiness. Thus, in literature it is a pop literary garbage, in painting – a daub.

Therefore, two tendencies are opposed in masscult: one is based on primitive feelings and desires, which are close to biological instincts (sex, aggression), and in its utter representation it gives rise to anti-culture, militant and vulgar and hostile to the existing world order in general; another – with taking into consideration the ambition typical of ordinary people to raise their social status and educational level (popularization of science, comics with short presentation of plots of classical literature works, etc.). By the end of the twentieth century the second tendency notably intensified and culturologists began to speak about the growth of *middle culture* – mid-level culture.

In any society there is such a form of culture as **folk culture**, which is created by non-professionals, but at the same time it doesn't exclude a high level of skill, ability, knowledge, based on commitment to realistic reproduction of surrounding life, easy grasp of a folk tradition, national worldview ideas.

The most important feature of folk culture is its traditional nature. Folk culture in the historical past largely coincides with ethnic one, later it acquires an intense social, national component. Traditional folk culture defines and regulates all aspects of the society life activities: the way of life, forms of economic activity, customs, rituals, regulation of social relations of a community members, a family type, children upbringing, the nature of housing, a type of clothing, food, attitude to nature, the world, legends, beliefs, creeds, knowledge, a language, folklore as sign and symbolic rendering of a tradition, etc.

According to the form of execution elements of culture can be individual (stories, legends), group (performance of a song or dance), and mass (a carnival procession). The folklore peculiarity is that it is clearly localized, that is, associated with the traditions of a certain area.

## **5. Art as an important component of intellectual culture. The classification of arts. The characteristics of artistic styles of great cultural and historical epochs**

Artistic culture is one of the most important components of intellectual culture. It forms a man's inner world, promotes his development as a creator of cultural values. The core of artistic culture is art as the form of imaginative interpretation of real and imaginary.

There are pretty many definitions of the concept “*art*”, each of them highlights its purport and essential features in its own way. One of them is the following: *art is a specific kind of human activity that represents the surrounding reality and human awareness in artistic images and it is one of means of aesthetic mastery of the world.*

The most common classification of arts is that, which is based on the artistic means of their expressiveness. According to this criterion there are the following main kinds of art:

- 1. Fiction**
- 2. Tonic or sound art** (music, poetry)
- 3. Choreographic art** (dance, pantomime)
- 4. Fine arts** (painting, graphics, sculpture)
- 5. Spatial and plastic art** (all kinds of fine arts and architecture)
- 6. Decorative and applied arts** (embroidery, pottery, carpet weaving, art glass, art metal, jewelry and others)
- 7. Synthetic art** (cinema, theatre, television, radiobroadcasting)

Let us consider means of expressiveness and genre systems of different arts.

**Literature** is a kind of art, which aesthetically masters the world through an artistic word. The term “literature” itself comes from the Latin word “letter”. Literature exists in three types of an artistic text, which differ from each other by the way of forming an artistic image:

– **epic** (a story) – consistent narrative about a series of events. In written literature epic genres are considered to be **a novel, a novelette, a novella, a story, a sketch;**

– **lyrics** (a work, performed to the accompaniment of a lyre) – one of the three genres of fiction, in which the surrounding reality is depicted by the way of rendering feelings, moods, experiences, emotions of a lyrical protagonist or the author. The lyrics are often plotless, characterized by high emotionality, subjectivity, intensity of an artistic image;

– **drama** (action) – combines the works that are intended for performance on the stage. Its genre subtypes are as follows: **a tragedy, a comedy, a drama, a melodrama, farce.**

**Fine art** is the art of representing the surrounding reality in the form of various artistic images on the plane (graphics, painting) and in space (sculpture).

**Painting** is representation of real pictures of human life and nature on the plane, as well as visual evocation of images, which don't exist in reality, which are the effect of human imagination. The main expressive means of painting are a drawing, coloration, a composition, light-and-shade, texture.

Painting exists in two types: **easel** and **monumental**.

**Easel** painting is considered to be made on a specially prepared surface (canvas, cardboard, paper, board, etc.) with the use of some auxiliary devices, such as: an easel, a sketch-board. There are the following genres of easel painting: a portrait, a landscape, a still-life, household, battle, historical, animalistic genres, and icon painting.

**Monumental** painting is inextricably connected with the architecture environment, it is the element of its decoration, it is performed on the wall, ceiling, floor, and window glass. Monumental painting includes a fresco, mosaic, stained glass. There are the following genres in monumental painting: historical, religious or mythological.

The main technical varieties of painting are as follows: oil painting, water-based paint on plaster – raw (fresco) and dry (seco), tempera, wax painting, enamel, mosaic, stained glass; watercolor, gouache, pastel, ink, etc.

According to these technical varieties there are the following most famous painting techniques, for example:

- tempera – a kind of painting, made with paints that are prepared on the basis of dry powdered mineral pigments and (or) their synthetic analogues;

- oil painting – a kind of painting, made with paints in organic oil;

- pastel – a kind of painting, made with pressed, reduced to dust paints, which are the most often available in the form of soft colored pencils;

- watercolor – a technique of painting that uses special paints, which form transparent suspension of fine pigment while dissolving in the water, that allows to create the effect of lightness and subtle color transitions.

**Graphics** is a kind of fine art, which uses lines, strokes, spots as the main pictorial means that are applied on paper, cardboard by a pencil, charcoal or ink and create the contour of an object or a figure.

According to coloristics there is polychrome (multicolored) and monochrome (one-colored) graphics. For its intended purpose it is accepted to distinguish an easel drawing (has an independent artistic value and performs primarily an aesthetic function), a book miniature (illustrations to ancient books, made by hand), book-magazine-newspaper graphics, utility (a poster, an advertisement, a postage stamp, paper money), as well as computer graphics. According to the way of execution there is original graphics (a drawing that exists in a single copy) and printed one (an engraving that is made as an imprint of a special blank, which can have many copies, each of them is considered to be the original).

**Sculpture (plastic art)** is a kind of fine art, which reproduces images of reality in plastic, volumetric-spatial forms, while using various (solid and plastic) materials.

Depending on the materials used there are the following sculpture techniques: modeling (clay, plaster, plasticine); carving (marble, granite, ice); cutting (wood, bone); casting (metal, glass); forging (metal); coinage (metal).

According to the shape there is round and embossed sculpture. Round sculpture has full three-dimensional volumes. It can be viewed from all sides, because it is surrounded by open space. Varieties of round plastic are as follows:

- a statuette – a kind of small plastic; a statue of a table size, much less life-size, that serves to decorate the interior;
- a bust – a chest-high, waist-high or shoulder-long image of a man in round sculpture;
- a statue – a volumetric image of a human figure in full height, as well as an animal or a fantastic creature, usually placed on a pedestal;
- a sculptural group – a group of two or more figures, connected with each other in content and composition.

**Relief** is a sculptural image, located on the plane. There are the following varieties of embossed plastic:

- high relief – a kind of sculptural convex relief, in which the image protrudes more than half the volume above the background plane, and some elements can be completely separated from the plane;
- bas-relief – a kind of sculpture, in which the image doesn't protrude more than half the volume above the background plane;
- counter-relief (from Latin contra – “against” and “relief”) – a kind of hollow relief, which represents “the negative” of bas-relief.

The main genres of sculpture are a portrait, historical, mythological, religious images, an animalistic genre.

For its intended purpose sculpture is divided into easel, monumental decorative and plastic of small forms.

**Architecture** is a kind of art of designing and constructing buildings and their complexes, that make financially organized environment, necessary for people for



their life and activities, in accordance with the purpose, technical capacity and aesthetic convictions of the society.

According to the functional purpose there are the following types of architecture: domestic, civic and communal, church (for the religious purpose), palatial, fortification (defense), industrial, landscape (gardens, parks, squares and other environments, in which the material is landscape and natural vegetation).

Another profound concept necessary for the full analysis of a work of art is the concept “style”. The problem of definition of styles of universal human culture was raised by an American culturologist Alfred Kroeber. The scientist supposed that a style is inherent to all great cultures and their main forms, extending the concept of style to science, ideology, morality and the way of life.

Subsequently the concept of an artistic style (or a style of art) was highlighted. It is a much narrower concept, because it only concerns art. **A style of art** is a structural unity of the image-bearing system, externally revealed methods of artistic expression.

There are artistic styles of whole cultural and historical epochs. For example, from the beginning of the Middle Ages to the present day history of art knew eleven great artistic styles, namely:

- 1. Byzantine style**
- 2. Romanesque style**
- 3. Gothic style**
- 4. Renaissance**
- 5. Baroque**
- 6. Rococo**
- 7. Classicism**
- 8. Empire**
- 9. Eclecticism**
- 10. Modern**
- 11. Modernism**

### **Questions for self-control**

1. Define the historical development of the content of the concept “culture” from ancient times up to the present.
2. Name the most important components of material and intellectual culture.
3. Characterize the main forms of culture.
4. Give the definition of the concept “art”.
5. List the main kinds of art.
6. Name and characterize the main varieties of embossed plastic.
7. Name the main features of modernism.

### **List of recommended literature**

1. Kordon M.V. (2018) *Ukrainska i zarubizhna kultura: kurs lektsii* [Ukrainian and foreign culture: a course of lectures]. Kyiv: TSUL. (in Ukrainian).
2. Kravets M.S., Semashko O. M., Picha V.M. (2003) *Kulturolohiia: navchalnyi posibnyk dlia studentiv vyshchykh navchalnykh zakladiv I–IV rivniv akredytatsii* [Culturology: a manual for graduate students] Lviv: Mahnoliia plus. (in Ukrainian)
3. Poltava national technical university (2004) *Kulturolohiia. Konspekt lektsii dlia studentiv usikh fakultetiv riznykh form navchannia* [Culturology. Compendium of lectures for students of all faculties of different forms of study] Poltava: PoltNTU. (in Ukrainian).
4. Podolska Ye.A., Lykhvar V.D., Ivanova K.A. (2003) *Kulturolohiia: navchalnyi posibnyk* [Culturology: a manual] Kyiv: Centre for Educational Literature. (in Ukrainian).
5. Sheiko V.M. *Istoriia ukrainskoi kultury* (2016) [History of Ukrainian culture]. Kyiv: Kondor. (in Ukrainian).
6. Zakovych M.M., Ziaziun I.A., Semashko O.M. ta in. (2015) *Ukrainska ta zarubizhna kultura: navchalnyi posibnyk* [Ukrainian and foreign culture: a manual]. Kyiv: “Znannia”. (in Ukrainian).

## Lecture 2.

### Culture of the ancient population of Ukraine

#### Plan:

**1. Human settlements on the territory of Ukraine from the Paleolithic to the Eneolithic. Trypillia culture**

**2. The Cimmerians, Scythians and Sarmatians and their role in the development of culture on Ukrainian territories**

**3. Greek colonization of the Northern Black Sea region. Ancient influences on the development of Ukrainian culture**

**4. The great migration of peoples. Formation of Slavic culture. The state of the Antes**

**5. Peculiarities of the Eastern Slavs' culture: mythological and religious ideas, daily routine and everyday life**

**1. Human settlements on the territory of Ukraine from the Paleolithic to the Eneolithic. Trypillia culture**

The history of Ukrainian culture begins one million years ago with a man's appearance on the territory of Ukraine. The oldest period in the history of the Ukrainian people lasted until the emergence of the first states and state associations. It is a significant time span, that's why it is divided into the following periods:

The Paleolithic (ancient Stone Age):	1 million – 10 000 years ago
a) The Early Paleolithic	1 million – 150 000 years ago
б) The Middle Paleolithic	150 – 35 000 years ago
b) The Late Paleolithic	35 – 10 000 years ago
The Mesolithic (Middle Stone Age)	9th – 5th millennium B.C.
The Neolithic (New Stone Age)	4th – 3rd millennium B.C.
The Eneolithic (Copper-Stone Age)	3rd millennium B.C.
The Bronze Age	3rd – 1st millennium B.C.
The Iron Age	1st millennium B.C. – 7th century

Let us characterize cultural development of the society of each historical epoch.

**The Paleolithic** (1 million years – 10 thousand years ago) is the ancient Stone Age. It was in the Paleolithic that the glacier was approaching the territory of Ukraine (about 100 thousand years ago). The Paleolithic is characterized by the most primitive development of productive forces and social organization, primitive tools. The main occupations of people were hunting and gathering.

Gradual development of a man in the Paleolithic led to the appearance of a *Homo sapiens* – a person close to a modern type of man – 30–40 thousand years ago. Instead of a primitive crowd a more perfect form of human organization appeared – a family. The main role in the ancestral organization was played by a woman, so, the matriarchy was established.

A man's inner world at this stage was represented by **totemism** (belief in the origin of a particular genus from the totem animal), **animism** (empathy of inanimate objects), **fetishism** (giving objects a magical power, worship of inanimate objects) and **magic** (belief in possibility to influence the world around and people by means of magical actions and rites). The cult of the bear, the cult of the woman (female figurines – Paleolithic Venuses) became especially common. There is a unique natural holy place – the Stone Tomb – on the Ukrainian land, it looks like a large hill in the floodplain of the river Milky near the village Terpinnya in the Zaporizhzhya region. Here the totemic symbols (churingas) – ornamented sandstone tiles – were found, thousands of rock images were discovered, they covered a huge period of time (up to the end of the Bronze Age).

**The Mesolithic** (9th – 5th millennium B.C.) is the Middle Stone Age. In the Mesolithic the glacier began to melt, the contemporary climate and landscape were formed; forests covered the north of Ukraine. Due to the change of external conditions a man's daily routine and social relations changed. The number of population was significantly growing. There was the process of emergence of ethnic groups and ethnocultural development.

People proceeded mostly to distant individual hunting for small animals with the help of inventing a bow and arrows. The invention of the first mechanical remote-acting weapon had important consequences for further development of the society: hunters' work productivity increased significantly, that changed social life. Since a man could feed himself on his own, crowded groups of hunters broke up and individualization of production and consumption took place. At this stage the social entity of people evolved from a matriarchal family to a tribal community, in which the role of a couple family grew.

In addition to hunting, fishing became popular. There was trade between separate clans. Tools and weapon were improved, they could be divided into microliths – flint plates of different shapes (blades for harpoons, spears, pikes of darts and arrowheads) and macroliths – large tools for woodworking (an ax, an adz, a chisel).

At that time a modern (space) stage of world outlook of humanity began to be developed: the first cults of creation, images of gods, visions of the world of the living and the world of the dead appeared. Unlike the previous times, the dead were buried outside the lodgment in the ancestral cemeteries. There are three such cemeteries in Ukraine (near the villages of Voloske and Vasylivka in Nadporizhzhya).

The basis of Mesolithic art was multi-figure rock compositions from the life of hunters, images of wild animals and hunting scenes, recorded in grottoes of the Crimea and on slabs of the Stone Tomb.

The most famous sites of the Mesolithic era are the following: in the Crimea – Tash-Air, Murzak-Koba, Zamil-Koba; in the Odesa region – Bilolissia, Gyrzheve, Myrne; on the Dniester – Grebenyky, in Nadporizhzhya – Osokorivka.

**The Neolithic** (4th – 3rd millennium B.C.) is the Neolithic Age. The Neolithic became an exceedingly dynamic, turning point in human history. An English archaeologist Gordon Child characterized that period as a Neolithic revolution. Its essence was in transition in economic activity from the traditional appropriating farming (gathering, fishing, and hunting) to reproducing. The reasons are mostly to

improve methods of hunting. Disappearance of large herd animals along with growth of population depleted the resources of natural environment (the number of head of livestock decreased), and people faced the problem of transition to essentially new methods of obtaining foodstuffs – to arable farming and cattle farming.

**The features of the Neolithic revolution are the following:**

1. Emergence of arable farming from gathering, in which mostly women were involved. Several sorts of wheat, barley were grown. Grain crop was ground by stone graters.

2. Emergence of cattle farming from hunting on the basis of formation of herds of domestic animals and using them as animal traction. Domestication was of great importance for a man. The first domestic animal was a dog. Later, a cow, a pig, a sheep (almost all big animals) were domesticated. It was a business of men.

3. Transition to a sedentary way of life.

4. Brand new techniques of stone processing appeared – sawing, smoothing, and drilling. These inventions enabled a man to increase significantly the range of tools. Different kinds of axes, hoes, hammers, adzes, chisels, knives, spearheads appeared.

5. Emergence of new methods and kinds of production and producing artificial goods – baking of clay, spinning, and ceramics – pottery, ornamented with patterns and painted with colors. The man mastered weaving.

The inner world was also changing. The hunting magic became inferior to developed agricultural and cattle-raising cults. The cult of fertility became widespread (statuettes of women and animals are connected with it).

**The Copper Age (the Eneolithic)** (3rd millennium B.C.) is characterized by a man's mastery of the first metals: copper, silver and gold. They allowed improving tools of labor and weapon, which in turn militarized the society and contributed to strengthening of its differentiation. The first treasure belonged to that time.

At that time the reproductive nature of the economy was finally established. The Copper Age economy was of an agricultural and cattle-raising character. The first great social division of labor between shepherds (pastoralist) and farming tribes

began. Farmers occupied the forest-steppe Right Bank; cattle-raisers lived in the steppe and forest-steppe areas of the South and Southern East.

During the Eneolithic in the interfluvium of the Bug and Dniester there was a highly developed agrarian culture, which was called **Trypillia** (named after the village of Trypillia, where the landmarks of this culture were first discovered in 1896). The golden age of this culture fell within the period between 3500 and 2700 years B.C. (the middle of the 4th – the first third of the 3rd millennium B.C.). Its tribes occupied a large territory from the Carpathians to the Dnieper at that time. Several settlements of Trypillia inhabitants are similar in size with towns (250–400 hectares). (Make notes of famous Trypillia settlements – “giants”: Maidanetske, Talyanky, Dobrovody, in your work-books). It is considered that at least 10-20 thousand people lived in them. It is not unlikely that there was already a certain state system in Trypillia.

The basis of the economy was developed farming. Trypillia inhabitants grew wheat, barley, millet, flax, in arable farming they used a plow, and they used big cattle as animal traction. Trypillia tribes didn't only use stone tools, but also ones made of copper, however that metal never displaced stone. “Carte-de-visite” of Trypillia culture is called pottery in the form of painted ceramics. Pottery production was characterized by the variety of crockery and its exquisite enframement. The prevalent Trypillia cult was a cult of fertility – “Great Mother”.

The reasons for disappearance of this culture are not fully clarified, but they were most likely the following: disturbance of ecological balance, climatic cooling, internal differences, expansion of nomadic steppe-dwellers and others.

Great achievements were made by a man in **the Bronze Age** (3rd – 1st millennium B.C.) – the boundary of radical changes in Ukraine. The name of the epoch was given by bronze – the first artificial metal, made as copper-based.

In the Bronze Age the following factors significantly influenced the development of the society: the change of climatic conditions (increase of humidity), increase of productivity of working tools and combat effectiveness of weapons due to bronze, and activation of migration processes. At that time the first social division

of labor was completed, as a result farming was separated from cattle-raising, and the second division began – separation of craft into an independent branch.

Under the influence of radical changes in the economy of the Bronze Age there was some progress in social interactions, in particular, the role of a man in all spheres of social life grew, patriarchy respectively appeared to replace matriarchy. Due to increase of labor productivity there was a surplus product that was concentrated in hands of particular persons and led to the property and eventually to social differentiation. Integration of the society (formation of tribal confederations), its differentiation and stratification took place, class interactions occurred. All that became the basis for the formation of the background for the origin of states.

At that time the territory of Ukraine was inhabited by tribes of Catacomb culture, culture of multirolled ceramic, Srubna, Sabatynivska, Bilozerska culture (the steppe region); Corded Ware, Trzciniec-Komariv, Bilogrudivska culture (the forest-steppe and Polissya).

## **2. The Cimmerians, Scythians and Sarmatians and their role in the development of culture on Ukrainian territories**

With discovery and extension of iron in the history of the ancient population of Ukraine a new era began, which was specified by drastic destruction of old social and economic structures. **The Iron Age** in Ukraine dates back to the 12th century B.C. – 4th century A.D.

A significant role in the history of Ukraine of the Early Iron Age was played by militant Iranian-speaking tribes of the Cimmerians, Scythians and Sarmatians – the first nomads on the Ukrainian territory.

**The Cimmerians** settled in the steppes of the Northern Black Sea region at the end of the 2nd – in the beginning of the 1st millennium B.C. It was the most ancient people on the territory of Ukraine; its name was brought to us by written



sources. Herodotus (the 5th century B.C.), in particular, informed that the territories, occupied by the Scythians, belonged to the Cimmerians before.

The Cimmerians were the first on the territory of Ukraine to master the technology of iron production from boggy ores, and also metalworking, which helped to improve dramatically the armament of cavalry druzhinas.

Cimmerian monuments were only represented by burials, usually gravel-mounds, though there were also burials without mounds. They were spread from the Danube (Istria) to the Volga (Araks). People were buried in simple rectangular and oval pits, sometimes with wooden beams, in a crouched sidewise position. Men were provided with the weapon (arrows with bronze and bone pikes, a dagger with the bronze haft and iron blade), harness (often stirrup-like bridle-bit), and women – with golden and bronze stud earrings, necklaces, earthenware.

The military-political embodiment of the Cimmerians existed until the 7th century B.C. and broke down to onslaught of the Scythian tribes. The Cimmerian culture partially dissolved in the Scythian one. Some Cimmerians migrated to the Middle East.

In the middle of the 7th century B.C. in the southern Ukrainian steppes Iranian-speaking tribes of **the Scythians** appeared, having displaced the Cimmerians from there and partially assimilated them. Relying on Herodotus, Scythia consisted of several ethnic entities that were traditionally called tribes or tribal confederations. Thus, Calypides or the Hellenic-Scythians are the population showing signs of Greek and Scythian cultures in Pobuzhye near Olvia, Alasons are the population in Moldova, the Scythians-plowmen – in the Forest-steppe of the Right Bank, the Scythians-farmers – in the Forest-steppe of the Left Bank, the Scythians-nomads lived in the steppe to the east of the Dnieper to the Heros (Milky), and then – to the Maeotis palus (the Sea of Azov) and the Don, and in the Crimean Steppe – the tsarist Scythians.

The principal difference of the burials from the previous ones – Cimmerian – was the western orientation of the skeleton and the presence of adornments in “**the Scythian animal style**”. The so-called rich burials were carried out most often in

narrow pits, less often – in wooden pillar tombs, that imitated a house. Huge mounds were erected for the nobility (Melitopol, Kul-Oba, Solokha, Gaimanova Mohyla mounds). Earthfills reached 6–19,5 meters. They were often surrounded by the stone facing. The central burial was usually male, the deceased had rich garment and weapon. Sometimes “a tsaritsa”, “armigeri”, servants, horses, dogs, rich sets of utensils, weapon, adornments were placed into other chambers of catacombs (e.g. in Chortomlyk about 4 thousand adornments made of gold were found, in Tovsta Mohyla – 600).

The militarized way of life caused the appearance of art, that got the name of **the Scythian “animal style”** – a carte-de-visite of Scythian culture. It consisted in representation of predators, scenes of their fights, their laceration of the prey, movement in general, including circular. A lot of such images on objects made of precious materials (first of all, gold) were found in the mounds. The most vivid example of this style is the so-called **Scythian pectoral – the monument of fine arts of the Scythian era.**

That monument was found in the mound Tovsta Mohyla (Ordzhonikidze, the Dnipropetrovsk region) by B. Mozolevsky in 1971. That find next to Tutankhamon’s treasure became the main archeological discovery of the 20th century. It is a pectoral of the Scythian tsar of the 4th century B.C. Its weight is 1150 g, diameter – 30,6 cm, it is made of 958 rate of gold in the manner of casting with the use of soldering, calking, granulating, filigree and enamel. In many scientists’ opinion, the pectoral was made by Greek craftsmen at the request of the Scythian nobility as a diplomatic gift in the second half of the 4th century B.C. The word “pectoralis” itself means “worn on the breast” in translation from Latin. It was to be only worn by people endowed with power.

From the end of the 3rd century B.C. to the 4th century A.D. the centre of Scythia was the Crimea, where the Scythians founded their realm, known in literature as Little Scythia, with its capital in Naples Scythian. The development of the Scythians in the Crimea was significantly influenced by the Greeks. The second

(Scythian or Scythian-antiquity) period of the Early Iron Age in the Northern Black Sea region ended with the arrival of the Sarmatians.

**Sarmatian tribes** made up a significant part of the population of Ukraine of that time (occupying primarily the Steppe and Forest-Steppe) in the last, third, period of the Early Iron Age. The reign of the Sarmatians in the Northern Black Sea region dates from the 2nd century B.C. – 4th century A.D.; in the 3rd century it was broken by the arrival of the Goths, and ended with the invasion of the Huns in the 4th century.

Almost the only kind of Sarmatian monuments in Ukraine are the mounds, widespread primarily in the Steppe – Forest-Steppe, but scattered largely throughout the territory of our country. A Sarmatian burial structure looked like a narrow rectangular or oval pit, covered with wood, sometimes – with stone embedding. There were linings in some pits. People were buried head southward or northward. Men were provided to heaven with knives, swords, sometimes utensils, pieces of meat; women – most often with finery, wooden racks. Late burials were often the main ones in the mounds; the pits were transformed into shallow catacombs. The burial of the Sarmatian priestess of the 1st century A.D. in Sokolova Mohyla on the Southern Bug was unrivalled.

From the middle of the 3rd century A.D. the Sarmatians lost their leading position in the Black Sea steppes. During this period immigrants from the Baltics – **the Goths** – appeared there. And in the 4th century A.D. new nomads – **the Huns** – appeared in steppe Ukraine. Sarmatian culture disappeared against the background of the general crisis of societies of the Early Iron Age, when the ancient world perished. Thereon the Early Iron Age was over.

The Scythians and Sarmatians made a huge contribution to the development of the world culture. These two peoples had a developed mythology. Constant military collisions, searches for means of survival in the struggle against the enemies evidently served as the main reason of art appearance, that got the name of the Scythian and Sarmatian animal style. The most important significance of intellectual art of the Scythians and Sarmatians was obviously that it became a kind of bridge

between Asia and Europe, having retained some of the features of the Early Iron Age. These tribes introduced a lot of new traditions and customs into the culture of local tribes, having left their mark in history of Ukraine.

### **3. Greek colonization of the Northern Black Sea region. Ancient influences on the development of Ukrainian culture**

From the 7th century B.C. Greek colonization began in the Northern Black Sea region. The time of reign of Greek colonies on the territory of Ukraine corresponded with the Scythian period in steppes of the Northern Black Sea region. It occurred in several stages: the choice of the place for a colony, recruitment of colonists, appointment of the head in charge, migration itself, foundation of a settlement and development of the new polis. The colonists tried to immediately become politically and economically independent of the metropolis. Most migrants were from the Ionian city of Miletus, though the Black Sea region was also colonized by immigrants from other Greek cities. In this way city-states appeared: Olvia (Ochakiv area of Mykolaiv oblast), Tyra (Belgorod-Dniestrovsky), Chersonese (nearby Sebastopol), Pantikapaion (Kerch), Nymphaeum (as a part of modern Kerch), Theodosia (Feodosia), Kerkinida (Evpatoria), Phanagoria (on the Taman peninsula), Tanais (Rostov oblast), etc.

Founded by immigrants from Greece as trading factories, these cities eventually turned into independent polises with highly developed crafts, architecture and art. They fulfilled a great trading exchange with Greece, supplying it with cereal grain, livestock, skin, fur, slaves, etc.; and from there they exported wine, olive oil, weapon, fabrics, marble, ceramics, pieces of jewelry and luxury items.

Commercial and cultural connections with ancient city-states on the Black Sea coast increasingly played the most important role in the life of people, who inhabited the lands of Ukraine. High culture of those ancient cities promoted the development

of economic life and social relations of the local tribes, that was the guarantee of their further progress.

Greek polises were more developed from the perspective of statehood and law, compared to the states of nomads, and later the Slavs. A Greek colony consisted of the centre – a polis, and also of the surrounding farming settlements (Choras), located around the city, villages, hamlets, separate mansion houses. A city had a distinctly planned housing system. There were port, commercial, administrative and cultic districts, that were divided into quarters. Handicraft quarters and poor men's houses were taken to the outskirts. There was the main square in the centre of a city – the agora. It was surrounded by administrative buildings, gymnasiums, shops. There was a sacred area, adjoining the agora – a temenos, where temples, altars were accumulated, sacred groves grew. There was a cemetery-necropolis near the city. Greek cities were well-designed, had special hydraulic systems, in which water was supplied by the ceramic hydragogue, broad streets were always clean.

The general crisis of the slave-owning system also affected ancient city-states of the Northern Black Sea region. The economic decline intensified due to the Goths' invasion in the 3rd century. Most Greek polis cities ceased to exist in the 4th century A.D., and only the Crimea remained in Byzantium hands.

Greek polis cities and their culture had a great influence on the development of the local population economically, politically and culturally. Being more developed, they facilitated local inhabitants' awareness of that time advanced antique cultural heritage and indirectly hastened political, economic and cultural development of the local tribes.

#### **4. The great migration of peoples. Formation of Slavic culture. The state of the Antes**

The appearance of the Huns opened **the epoch of the Migration period**, during which the modern ethnic map of Europe was formed to a great extent. The

Huns made their own quite powerful state in the Northern Black Sea region, its outstanding leader was a warlord Attila. As time passed the Huns got integrated with other peoples.

The 2nd century B.C. was the time, when there was the so-called **Zarubynets culture** in the forest-steppe and forest regions of the Middle Transnistria, in Volyn, in Southern Belarus. It got its name from the gravesite near the village of Zarubyntsi in Kyivshchyna. The main occupation of that culture tribes was arable farming. They were also engaged in cattle farming, hunting, fishing and gathering. Archaeologists found the remains of iron mining furnaces on the spot of the settlements. Earthenware was modelled, partially glossy, of black and light-brown colour, there were exchange relations with ancient cities, Roman provinces and the Sarmatians. In the 2nd century B.C. that culture ceased to exist. The prevailing view is that the bearers of that culture were the Proto-Slavs.

In the 2nd century B.C. the Zarubynets culture in the southern, forest-steppe area was replaced by **Chernyakhiv**, which name came from the village of Chernyakhiv of the Kagarlytskiy district of the Kyiv region. The remains of that culture were found from the Carpathians to the Siversky Donets. A special feature of the culture was the usage of a potter's wheel for making earthenware. Iron cultivator points, reaping hooks, axes, scraper knives, saws, chisels, drills, knives, etc. could be found. The main occupations of the tribes of the Chernyakhiv culture were arable farming and cattle farming. Pottery, jewelry making also developed. They joined the military-political union headed by the Goths, which also included the Slavs. That culture ceased to exist on the border of the 4th and 5th centuries B.C.

The first information about **the Slavs**, who lived on the large territory between the Dnieper and the Vistula, from the steppes of the Northern Black Sea region to the shores of the Baltic, dates to the 1st century A.D. A Roman scholar Pliny the Elder in the "Natural History" mentioned them as "the Wends". In the 6th century A.D. a Gothic historian Jordanes spoke about the two large groups of the Slavs, the inhabitants of the south of Europe – **the Sclaveni and the Antes**. The latter made the eastern branch of the Slavdom and inhabited the territory from the Danube to the

estuary of the Don and the Sea of Azov. The Antes laid the foundations of ethnoses of the Eastern and Southern Slavs and were the largest tribal group of the ancient Slavs in the 4th–7th centuries. Crafts developed significantly. Fortified settlements were built. Ancient historians call the political system of the Antes the sovereignty of the people, when the prince and elder statesmen were at the head of the tribe, the main issues were tackled by the folk moot – a veche. The Antes waged different wars, in particular against Byzantium, took an active part in colonization of the Balkan Peninsula. The names of the Antes princes – Boz, Ardagast, Peragost, a diplomat Mezamir – became known to us.

On the world stage the kingdom of the Antes played a leading role among other political forces of Eastern Europe. With breakdown of the Hun Empire the kingdom of the Antes remained the only leading power in the east of Europe. The highest boom of the state occurred in 451–568. Its only main rival was the Byzantine Empire, which the Antes waged Balkan wars against. Since the middle of the 6th century large-scale resettlement of the Antes on the Right Bank of the Danube, colonization of the Balkans, Peloponnesus and even Asia Minor (Byzantium's ownership) began. That expansion took up a great deal of energy, having weakened the state of the Antes. The situation was also complicated by coming conquerors – the Avars, who waged wars against the Slavic tribes during 558–635. The Antes fought back their independence, but the struggle completely depleted the forces of the state, and early on the 7th century the name of the Antes disappeared from the sources, and their tribal alliance fell asunder. The leading role in Ukraine passed to the Sclaveni's descendants – **the Dulibi**.

## **5. Peculiarities of the Eastern Slavs' culture: mythological and religious ideas, daily routine and everyday life**

The period of the 6th – 9th centuries in the history of the Eastern Slavdom is characterized by deep qualitative social changes, maturation and formation of those factors of social life, that caused the appearance of the Old Russian state in the territory of Eastern Europe.

**The social and economic sphere.** The system of management of the Eastern Slavs was mainly based on arable farming. The supporting role was played by developed cattle farming and rural crafts. During the 7th – 9th centuries arable farming technics significantly improved. It was just at that time when iron cultivator points, reaping hooks, hunchback scythes, hoes, hand-made grinding plates appeared and began to get around. The range of grown cereals became wider; wheat, rye, barley, oats began to be actively cultivated. Archaeological finds of grains of spring and winter crops attest the usage of the two-field system of arable farming.

In the 4th – 7th centuries ironworking, jewelry, bone carving, pottery and other occupations became significantly widespread in the Eastern Slavic tribes. The most advanced ones were iron mining and metal working, i. e. those branches that determined the level of development of the society, its ability to progressive changes, because the condition of the two main life sustaining spheres – arable farming and warfare – depended exactly on them.

**The political sphere.** A kind of foundation of the first proto-states in Eastern Europe was the great alliances of Slavic tribes – the Dulibi, the Polanians, the Volhynians. Gradually with the breakdown of the tribal system and appearance of classes in the 8th – 9th centuries the process of uniting separate tribes and their alliances was on the rise. Exactly thereupon state formations – tribal principalities and their federations – appeared. According to Arab authors, in the 8th – 9th centuries there already were three centers of the Eastern Slavic statehood: Kujawy (the Polanians' land and Kyiv), Slavia (the Novgorod land) and Arthania (Rostov-Suzdal, and maybe, Black Sea and Pryazov Rus). The largest state union was that



one, which a chronicler called the Russian land (Arab authors connect it with Kujawy) with the center in Kyiv. As experts consider, it was the one that became that territorial and political core, around which the Old Russian state grew.

In the 5th – 6th centuries the social system of the Slavs was coming into being, there was the transition from a primitive-communal to a class-divided society. It was the period of military democracy, the essence of which was that the real power belonged to the tribal assembly, and it wasn't concentrated at nobility's hands (elder statesmen and princes). However, as time went on, profound changes in social life, that took place in the 7th – 9th centuries, prodded the process of state formation. The state formation of the Eastern Slavs logically followed from their social development:

1) evolution of tribal organization, increase of the united territories, constant military activities caused the necessary transition to new methods and forms of governance. The role of public assemblies gradually fell off. The princely power (at first elected, but then – hereditary) came to the fore more and more resolutely in political life;

2) increasing foreign-policy activities of the first statehood centers. Strengthening of the social and political role of the princely power made possible to single out a druzhina, headed by the prince, into a separate privileged corporation of professional warriors, that was beyond the community and above it. Being at first only a powerful support for princes and tribal aristocracy, the druzhina eventually turned into a specific independent body of public authority;

3) the progressive social differentiation of the society caused the appearance of permanent coercive bodies.

**The sphere of culture and daily life.** During the whole 1st millennium A.D. material culture of the Eastern Slavs retained the common features. Trends to formation of common material culture were intensified by the commonality of dialects, making a favourable basis for consolidation of the Slavs.

The basis of the ancient Slavs' religion was the worship of nature forces, glorifying joys of life, honouring ancestors' culture. The Slavs created the entire

worldview system, which got the name of **paganism – honouring nature forces, belief in the supernatural properties of things and phenomena of nature.**

Among the images of the Slavic mythology there were Dazhbog, Svarog, Perun, Veles, Stribog, Podaga, Zhiva, Lada, Mokosh, Khors, Yarovit-Yarilo, Chur, Rod and Rozhanitsy. The gods' dwellings were mountains, rocks, woods. Svarog was the god of the heavenly fire and a defender of marriage, a protector of the family birth: a fire and marriage were in close relations in the primitive lifestyle. Other gods – Svarozhits – came from Svarog. The Slavs considered Dazhbog to be the source of all possible benefits, the original primordium of life in general. It was the god of the earth abundance, a symbol of harvest. Most appeals to Dazhbog were preserved in agrarian songs. Yarilo was the god of the spring sun, the god of love, youth freshness, strength and courage. Stribog was the god of the sky, air, wind. He brought both long-awaited rains and fast storms. The goddess Lada was considered to be a protector of love and marriage, a goddess of youth, beauty and fertility by the Slavs. Her daughter Lelya was associated with spring, flowering of renewed nature. Veles was the god of wealth, animal husbandry, honouring and proper usage of riches and forces of the world of nature. Mokosh was a protector of women's work, spinning and weaving, the mother of harvest, female vitality.

Thus, the changes that took place in the social life of the Eastern Slavs in the 6th – 9th centuries (improvement of techniques and technologies of arable farming, upswing of crafts, trade recovery, breakdown of the tribal system, class differentiation, singling out a druzhina, headed by the prince, into a separate privileged corporation, formation of common culture, appearance of the first proto-states) caused the formation of the foundation, on which the powerful construction of the Old Russian state was raised up in the 9th century.

### **Questions for self-control**

1. Name the main periods of development of culture in the territory of Ukraine in ancient times.

2. Define the essence and significance of the Neolithic revolution in the history of mankind.
3. Characterize the economy, lifestyle and mental world of Trypillia inhabitants.
4. Explain the term “the Scythian animal style”.
5. Why did the Scythian pectoral next to Tutankhamon’s treasure become the main archeological discovery of the 20th century?
6. Which ancient Greek city are there the ruins of near the city of Sebastopol?
7. Analyze the social system, the type of settlements and the way of management of the Eastern Slavs.
8. Name the peculiarities of mythological and religious ideas of the Eastern Slavs.
9. Give the definition of the concept “paganism”.

#### **List of recommended literature**

1. Baran V.D. (2014) Davni sloviany. Tom 3. Ukraina kriz viky [The ancient Slavs. Volume 3. Ukraine through ages]. Kyiv: Alternatyva. (in Ukrainian).
2. Baran V.D. (2012) Pokhodzhennia ukrainskoho narodu [The origin of the Ukrainian people]. Kyiv: IMFE im. M.T. Rylskoho. (in Ukrainian).
3. Chmykhov M.O. (1992) Arkheolohiia ta starodavnia istoriia Ukrainy [Archeology and ancient history of Ukraine]. Kyiv: Lybid. (in Ukrainian).
4. Kryzhytskyi S.D. (2012) Antychni derzhavy Pivnichnoho Prychornomoria [Ancient states of the Northern Black Sea region]. Kyiv: Alternatyvy. (in Ukrainian).
5. Ponomarova A.P. ta in (2013) Ukraintsi: narodni viruvannia, poviria, demonolohiia [The Ukrainians: folk beliefs, legends, demonology] Kyiv: Lybid. (in Ukrainian).
6. Videiko M.Yu. (2013) Trypilska tsyvilizatsiia [The Trypillia civilization]. Kyiv: Akademperiodyka. (in Ukrainian).

**CREDIT 2**  
**CULTURE OF UKRAINE OF THE PRINCELY ERA**

**Lecture 3.**  
**Culture of Kievan Rus**

**Plan:**

- 1. Origins of the cultural process of Kievan Rus. Adoption of Christianity and its influence on the development of culture**
- 2. Development of education in Kievan Rus**
- 3. The advent of written literature: main types and genres**
- 4. Peculiarities of the development of architecture**
- 5. Types and genres of fine arts. Decorative and applied arts**
- 6. Peculiarities of musical art**
- 7. The contribution of Kievan Rus in the development of world culture**

**1. Origins of the cultural process of Kievan Rus. Adoption of Christianity and its influence on the development of culture**

Kievan Rus was one of the most powerful states of Europe in the 9th–12th centuries. It played an oversized role in the history of the Eastern Slavs and other Slavic peoples. The ancient state facilitated their social and political, economic and cultural development.

The culture of Kievan Rus arose on the basis of material and intellectual achievements of those peoples that inhabited our land during the previous millennia. That culture was enriched and complicated due to expansion of the state territory, integration with other peoples and tribes, and also due to interstate conflicts with neighbors.

Trade, a war, diplomatic contacts contributed to the revival of cultural life of the Rus. But the cultural progress of Kievan Rus was determined, first of all, by own needs and resources that satisfied them. That is why, the outside influences, even from the most advanced state in the world of that time – Byzantium, could only accelerate those trends, the need in which was already observed in the native land. They didn't extinguish the original form of medieval Rus culture, which remained a unique phenomenon of the world significance.

One of the most significant prerequisites for the development of the state and culture of Kievan Rus became its Christianization. In contemporary national historical science the matter of the time of Christianization of Rus remains debating. Some historians make an attempt to date this event to the times of Andrew the First-Called, others – to the Greek settlements of the Chersonese, Olvia. They might be right, because Rus wasn't isolated from foreigners, and it was religiously quite tolerant. Thus, it is quite conceivable that Christians were in Rus, but before the adoption of Christianity as an official religion they didn't have a considerable influence on the formation of worldview principles.

The reform on adoption of Christianity as a state religion was carried out by Volodymyr the Great (the chronicle date – 988), and had both positive and negative consequences.

Adoption of the common faith stabilized the political system in the state, proved the right of the prince-emperor to power. With adoption of Christianity, Kievan Rus joined the commonwealth of European countries on a par, got a feel for the ancient cultural heritage through communication with Byzantium. It actively imbibed the best cultural assets of Europe: stone architecture, painting, book writing, written literature, and schooling. Monastic centers as a kind of concentration of an intellectual potential began to be created.

**The worldview syncretism – the mergence of the popular religion and church Christianity with the defining role of the former** – gradually developed.

Christianization gradually penetrated into all spheres of public life. Churches and cathedrals became the main centers of social, cultural and educational life.

Schools were established at churches and monasteries, books were rewritten and preserved, chronicles were created. The clergy influenced all public life: bishops took part in the councils of princes, and princes held them in reverence for great intelligence and quick wits; metropolitans often ruled over the Kievan veche and had a greater influence on its decrees than faint Kievan princes of the second half of the twelfth century.

Christianization of Rus played a progressive role in the historical development of the Ukrainian people, promoted consolidation of the state unity, comprehensive enrichment of culture, establishing and strengthening state political and cultural connections of Kievan Rus and countries of the Middle East and Western Europe. Having organically penetrated into ancient Ukrainian culture, Christianity factually defined the essence and specifics of generation and consolidation of Ukrainian national spirit, the most characteristic features of our national mentality.

## **2. Development of education in Kievan Rus**

At the stage of completion of formation of Kievan Rus statehood its culture was enriched with new elements. Writing was the most important among them, its spread in the East Slavic world preceded the official establishment of Christianity in Rus. The main means of the growth of education became authorship and school. The state and church took charge of that cultural field since establishment of Christianity. During the reign of Volodymyr Svyatoslavych in Kyiv there was already a public school, where the children of the prince's inner circle went to or, as the chronicles say, "grasped the bookish science". "The bookish science" was not just literacy, but teaching sciences of that time. As B.D. Grekov thought, the children of feudal noble men were not taken to school to make sextons and priests of them, but to raise men of education and statesmen, capable to promote communication with Byzantium and other countries.

A school for training educated clergy was opened by Yaroslav in Novgorod. In 1086 Hanna, Vsevolod Yaroslavych's daughter and Volodymyr Monomakh's sister, founded a school for girls at St. Andrew's Monastery. Even earlier, in 1037, in the newly built Sophia of Kyiv Yaroslav established the school of a new type, which in fact became the first higher education institution in Rus. The level of knowledge, acquired by children there, was not lower than that of the Byzantine higher schools. In that educational establishment they studied such sciences as theology, philosophy, rhetoric, grammar, history, Greek, geography, natural sciences, ancient authors' utterances. It was left by a number of cultural figures of that time, in particular Metropolitan Hilarion, Yaroslav the Wise's children, codifiers of "Russian Pravda" Kosnyachko and Nykyfor Kyyanyn, and also about a dozen of noble foreigners – contenders for kings' crowns.

Monasteries and churches gradually became major centers of education in Rus. There they taught to read, write and count. Usual church liturgical books, for example, the Book of Hours, the Book of Psalms, Books of the Apostles, were used as textbooks. Priests at churches and deacons (secular people who worked at churches) acted as teachers.

Besides public and church schools, there was also private education. Thus, Theodosius of the Kyiv Caves, one of the founders of Kyiv-Pechersk monastery, received his education in a small town of Kursk, where he was taught by "the one and only teacher".

Among other types of schools there were also **girls' schools**. An example of such schools was a girls' school, opened by Hanna Vsevolodivna (Volodymyr Monomakh's sister) at St. Andrew's Church in Kyiv (1086).

Bustling palace and temple construction, that spread out after the establishment of Christianity, required highly skilled masters-artists for their decoration, singers for church services. Therefore, except comprehensive schools, they began to found separate schools of singing, painting, carving, guts (art of blowing glass), artistic blacksmithing, etc.

Libraries were used to continue and deepen one's education, they were founded at monasteries and churches. Ancient princes of Rus were also great book lovers. Yaroslav the Wise founded the library of Sophia of Kyiv; his son Svyatoslav filled klets of his chambers with books; the prince Mykola Svyatosha spent his entire treasury on books and donated them to Pecherskyi Monastery.

In relatively short time (11th–12th centuries) Kievan Rus achieved extremely great successes in advancement of literacy among the population and according to the education level it wasn't inferior to the leading Western European countries.

### **3. The advent of written literature: main types and genres**

The widespread need for books after 988 contributed to rapid development of written literature. Literature of the Kievan Rus era is usually divided into **translated** (made abroad – in Byzantium, Bulgaria, Greece – and translated into Old Russian) and **original** (written by native authors).

Translated literature prevailed during the whole princely era. The need for it came foremost from the fact, that pagan Rus had to use long-made kinds of church-Christian literature, without which the propaganda of the new religious doctrine and new worldview was impossible. Let us consider the main types of translated literature.

**Biblical literature** is translations of the Bible and other canonical church books. The most favourite translated Old Testament book in Rus was the Book of Psalms (Psalter). Besides the Psalter, translations of the New Testament became popular, especially “Four Gospels” and “Apostle”.

**Hagiographic literature (hagiography)** (from Greek “hagio” – saint, “grapho” – writing) is a description of saints' lives. The exploits of the most eminent Christian personalities – saints – were sung and glorified in those books, their lives and the miracles, they seemed to perform by God's mercy while alive and afterlife, were depicted. In the days of Kievan Rus translations of Lives of Anthony the Great,



George (Yuriy) the Dragon Slayer, John Chrysostom, Alexis, the Man of God and others were well-known. A special place among translations of hagiographic stories of that time belonged to **patristics** (from Latin “pater” – a father).

The most common genre was also **biblical literature**. The example of this genre is the famous **Ostromir Gospel** (1056–1057) – a masterpiece of native and world book culture, created at St. Sophia Cathedral. It is the oldest accurately dated monument of Ukrainian manuscript art, which has been kept up to the present day, that is why this monument is traditionally considered to be the beginning of the book business in Ukraine.

**Chronicles** are records of the most important events of monachism arranged by the years, which were kept by monks at the monasteries. They eventually turned into literary and scientific works. Detailed descriptions of events, observations, characteristics of personages, utterances of different kinds, that were of educative character, began to be included to annual records. The authors of the chronicles presented their views, own ideology in them. The first national chronicle was written in 1037–1039 at St. Sophia Cathedral and named the oldest Kyiv Corpus. The Novgorod chronicle, compiled about 1050, was the second one according to the time of its creation. Since the second half of the 11th century chronicle writing also developed in the Kyiv-Pechersk monastery. Here in 1073 the monk Nikon compiled the first Pechersk chronicle corpus. The above mentioned chronicles were not kept till our time.

The first most outstanding historical work of Rus, that came to us, is considered to be “The Tale of Bygone Years”, which was written by the wise monk of the Kyiv-Pechersk monastery Nestor in 1113. It is a complicated work in its content. Nestor’s main goal was to find out the origin of Rus. Investigating the matter, he was the first among historians, who made a “Norman” theory, having derived the princely dynasty from the Vikings. It was necessary for him to prove the independence of Rus from Byzantium, which was really dangerous for the young princely state at that time.

In the twelfth century, in the period of escalation of inter-princely quarrels and fragmentation of lands, the nature of chronicle writing changed. New chronicle centers appeared in Chernihiv, Pereyaslav, Kholm, Volodymyr-Volynsky and other cities. Kyiv chronicle writing of the twelfth century continued in the Vydbetsky monastery. In the middle of the thirteenth century the Galician city of Kholm became an important center of chronicle writing. The initial part of the Galician-Volyn chronicle – the corpus of Danylo Halytsky, made till 1260, – was compiled there.

**Oratorical literature, or a church sermon**, is another appreciable genre of the original writing of princely Rus. “The Sermon on Law and Grace” by Metropolitan Hilarion was the first one among its works. The Metropolitan delivered that sermon over the grave of Volodymyr, in the presence of the prince Yaroslav the Wise between 1037 and 1050. The work presented a brilliant antithesis of paganism and Christianity, the picture of Christianization of Rus.

**National hagiography** also developed. It is divided into two thematic groups. The first of them is the works, in which the feat of baptizers of Rus, “Equal to the Apostles” the princess Olga and her grandson the prince Volodymyr, were glorified. The second one includes the works about princes, who suffered a martyr’s death, such as Borys and Glib, Mykhailo Chernihivsky, Andriy Bogoslovsky and others. A special place among hagiographic works is occupied by the literature monument of the beginning of the thirteenth century – “Kyiv-Pechersk patericon”. It is a collection of legends and lives of the saints, whose names are connected with the Kyiv-Pechersk monastery.

**Training, or educational, literature** also played a significant role. An outstanding work of that genre is indisputably “Exhortation for Children” by Volodymyr Monomakh. His main idea is dismay about the fate of Rus, which was torn apart by inter-princely quarrels, appeal to take care of their land and its citizens.

**Pilgrimage literature.** Its beginning is connected with promotion of travels (holy pilgrimage) to various religious centers – to Constantinople, Athos monasteries and especially to Palestine, where there was “the Holy Sepulcher”. Pilgrimage literature contains the description of the travels mentioned above.

**Belles-lettres.** The best work of Old Ukrainian authorship and pride of all national culture is “The Lay of Igor’s Warfare”. Nothing is known about the author of the work. He was apparently a prince’s retainer, an eyewitness of the described events. The main theme of the work is uniting for the sake of consolidation of statehood, preservation of cultural heritage, clustering the best forces in order not to make the same mistakes again.

Besides book scribes and bookbinders, a book was worked by editors, translators, painters, experts, who made parchment, jewelers. A book in Rus as well as in all medieval Europe, was very expensive.

#### **4. Peculiarities of the development of architecture**

The architectural style of cities and villages of Kievan Rus was determined first of all by **wooden** buildings. Architectural excavations in Kyiv, Novgorod, Pskov, Zvenygorod and other ancient cities discovered numerous remains of timber-frame buildings, and also different construction details – cornices, trims, combs, jambs, etc. They are indicative of rich architectural décor of buildings of Ruthenians of the 10th–13th centuries. Some of them were real masterpieces of popular architecture. The houses of well-off sections of population, known as “mansions” in written sources, were apparently like those. They consisted of several log constructions, that formed a whole complex of premises – “seni”, “istba”, “klet”. In large cities princely-boyar and merchant mansions were two- and many-storied. Dwellings of the poor were one-room houses with an area of less than 20 square meters. In the south of Rus they had foremost a frame-core structure, were daubed with clay and whitewashed, resembling a later Ukrainian peasant house.

Fortifications of ancient cities – klet's, zaboroly (the upper parts of a fortress wall), towers, and also churches – were erected of wood. However, traditional wooden architecture ceased to satisfy the ideas of prestige value at a certain stage of development of Kievan Rus. Its emergence on the international arena, acquaintance

with Byzantine culture, and then adoption of Christianity caused the appearance of **monumental stone architecture**. It was the kind of architecture that Kyiv princes associated the state power of the country and also their own greatness with.

The best building of the ensemble of “the city of Volodymyr” was **the Church of the Tithe, built in 989–996** by Greek craftsmen in the Byzantine style. The Church was decorated with 25 domes. The prince counted the tenth part of his own income off in it (hence the name of the Church, and also the name of the feudal tax in favor of the church). For a long time the Church of the Tithe was the center of all ideological life of Kyiv: church councils were convened here, popular fests were arranged. A well-known orator and author, Metropolitan Hilarion, spoke from its platform. At the end of 1240 Batu Khan’s hordes invaded Kyiv and destroyed the Church of the Tithe.

A new stage of development of monumental architecture in Rus was foremost represented by the buildings of “the city of Yaroslav” in Kyiv. If stone structures, built at the time of Volodymyr Svyatoslavych, were kept in Byzantine traditions, at the time of Yaroslav the Wise Old Russian architectonics already acquired distinctive national features. It was attested by such a masterpiece of architecture of the first half of the eleventh century, as **St. Sophia Cathedral** in 1037. Sophia of Kyiv was a huge five-nave cross-domed building with 13 domes, surrounded by two rows of open galleries from the northern, western and southern sides. From the west, between outer galleries, the two towers were added to the Cathedral, their wide spiral staircase led to the choir loft (a gallery occupied by a church choir; balconies in the middle of the church). The building represents **the Byzantine-Russian style** in Old Russian architecture.

In the architectural-artistic concept of Sophia a special role was played by the interior. The variety of mosaics, frescoes, which covered walls, pillars, arches, dome space, struck with beauty, with a huge world of images – and not only religious, but also secular ones. On the southern and northern walls of the central **nave** (from Latin “navis” – a ship, indoor premises of part of the premises that are more long than wide, which perimeter is formed by a row of columns or pillars) there were

depictions of Yaroslav the Wise's family, on the western wall (that came off) – a portrait of the founder of Sophia himself.

Besides Kyiv, monumental construction of the first half of the eleventh century was in progress in other cities of Kievan Rus. Cathedrals of the same name were erected in Polotsk, Novgorod on the model of Sophia of Kyiv (1045–1050).

The second half of the eleventh century was characterized by the outspread of the **cult** (church) stone construction in many ancient Rus centers. At that time monasteries were massively founded (the first one was the Kyiv Monastery of the Caves, founded in 1051), where new stone temples were erected. In Kyiv they were the Dmytrivsky cathedral (later Mykhailivsky Zolotoverkhy), the Mykhailivsky Vydbetsky, Pechersky, Klovisky monasteries. A new type of a monastic temple was set up, it was eventually spread all over Rus and became especially characteristic of the twelfth century. Its first representative was the Assumption Cathedral of the Kyiv Monastery of the Caves (1078). It was a cross-domed, sixbased building, topped by a single dome. From the east the naves were ended with faceted **apsides** (semi-domed juts of buildings of the round, faceted or rectangular shape in the plan), from the west there was the **narthex** – a porch, over which there were choirs. Inside the cathedral was decorated by frescoes and mosaics, carved slate slabs, along the façade – décor of plinthiform bricks and shallow ambries.

In addition to cult, **palace** architecture developed, which was entirely stone, notable for its resistibility and monumentality since the 10th – 11th centuries, because it often performed certain defensive functions.

**Fortification (defense) architecture** was of great importance, its function was to protect ancient Rus settlements. Thus, the cities were surrounded by powerful fortifications, their elements were klet's, zaboroly, towers, mounds, ditches, gates, etc. At first the fortifications were made of wood, then the stone ones spread. The length of earth mounds sometimes reached 3,5 km, the height – 14 m, and thickness at the bottom – about 30 m. High oak walls were built on the mounds, in front of them deep and wide ditches, filled with water, were dug out at the most important places for defense. Entrances were protected by powerful gates.

A typical construction for ancient Rus cities was the so-called **dytynets** (stronghold) – the inner fortification around a prince's or bishop's residence. Such a dytynets, in particular, was built by Yaroslav the Wise's brother Mstyslav in Chernihiv in the 11th century. They were in other cities too.

The construction, which is simultaneously both fortification and monumental, is considered to be the famous **Golden Gate** in Kyiv. It was built by Yaroslav the Wise on the model of the Constantinopolitan gate, after the prince ramparted the city, having previously expanded it southwards and westwards. The Golden Gate is one of the few monuments of defensive architecture of Kievan Rus, that survived to our time.

In the eleventh century the Golden Gate were the first among other defensive constructions of the city of Kyiv – Lviv and Lyadsky gates – and served as the main triumphant entrance to the capital of Old Rus. The Golden Gate as well as Sophia of Kyiv and Kyiv Pechersk Lavra are under the protection of UNESCO.

Thus, in Kievan Rus architecture there are three main types of buildings by the functional purport: palace, cult and fortification architecture. After adoption of Christianity on the territory of Rus the Byzantine style was spread, it was borrowed from Byzantium, however, own architectural traditions developed rather quickly, they were notable for unique and original architectonics of Kievan Rus, fulfilled in the Byzantine-Rus style.

## **5. Types and genres of fine arts. Decorative and applied arts**

Fine arts of Kievan Rus were represented by five main types, namely: **fresco painting, mosaic, icon painting, relief sculpture and book-miniature**. The first four types were closely connected with cult architecture, because they were its proximate fittings.

**Mosaic is a kind of monumental fine arts, which presents pictures of multicoloured pieces of smalto (opaque glass) lined on the wall or the floor.**

The mosaic technique has its origins in Ancient Egypt. It came to Kievan Rus from Byzantium. To inlay a picture with mosaic was painstaking work. In one day of work an experienced craftsman could inlay with mosaic no more than 3,5 square meters area. Grand mosaic pictures were made in Sophia of Kyiv. They decorated the main altar and the dome of the cathedral. Above, in the round medallion with the diameter of 4,1 m there is a bust-length portraiture of Christ Pantokrator (the Almighty) with the raised right hand. He wears a purple chiton shot with gold and a blue coat. The background of the medallion is golden. Around Christ there are four angels dressed in Byzantine emperors' clothes. They hold banners in their hands and represent the escort of "the heavenly prince".

The temple of the Mykhailivsky Zolotoverhy monastery in Kyiv had wonderful fittings. Its mosaics resembled the compositions of Sophia according to the scheme: the God's Mother, "Eucharist", "Holy Hierarch order". The cathedral was destroyed in the 1930s, but some of its things managed to be saved. They are the composition "Eucharist", the pictures of Dmytro Solunsky, Stefan, Fadey. Compared to Sophia the mosaics of the Zolotoverhy temple are more dynamic, the characters are endued with individual psychological traits. An outstanding Kyiv artist of the late 11th – early 12th centuries Alipy took part in mosaic generation of that temple.

Mosaic pictures were to clarify the basic tenets of the Christian doctrine for the viewers in the most simple and concise way. No wonder that hierarchs compared mosaics with the book for those who couldn't read, because visibility and aesthetic significance of graphic images made an effective influence on great masses of population and performed important ideological functions.

**Fresco painting (from Italian "fresh", "wet") – a kind of monumental painting, which presents a pattern on the damp wall just pargeted with water-based paints.** Samples of frescoes of that period can again be found at Sophia of Kyiv. Frescoes covered all the walls of the cathedral. They are stylistically close to mosaics. There are three cycles of pictures on the fresco panel-painting: evangelic (from Jesus Christ's life), biblical (on the Bible plots) and hagiographic (devoted to

various saints). Secular plot painting, located in the western part of the temple, is a unique phenomenon, which is not characteristic of Byzantine church canons. It is a solemn composition, which depicts the founder of Sophia Yaroslav the Wise and his family on the walls of the middle nave. Hunting scenes, pictures of Constantinople racetrack, attended by the Byzantine emperor and the Princess of Kyiv Olga, are of special interest.

Frescoes of the St. Cyril's Church in Kyiv are notable for special artistry, among them one should give accent to the picture on the topic of "the Day of Judgment". The composition "Angel Coiling the Sky into Rotulus" is interesting. The awesome angel is depicted in motion. He holds a huge scroll, symbolizing the sky, in his hands. Dramatics of the event is effectually emphasized by the choice of colours – the pink figure of an angel stands out against the dark blue background.

**Icon painting** was of great significance in Rus along with wall (monumental) painting. **It is a kind of easel painting, which works were devoted to description of biblical characters and were realized on boards, covered by the special couch, that included glue and chalk, by tempera colors (i.e. reduced with egg yolk).**

Icons of that time are an example of high painting techniques. They are exquisite colouristically, proportionally, ornamentally. The word "icon" is borrowed from Greek and means "image". Icon painting was subject to strict canons. Not every artist had the right to paint icons. It ought to be a highly professional expert, who perfected church canons of Christianity as well. The artist ought to primarily receive special ecclesiastical training, to be a strong adept of the Orthodox faith, to learn canons (rules) and symbols of that kind of art well.

Icon painters laid special emphasis on colour. It often informed the viewers about the essence, ideologic roots of the icon. White and golden symbolized light, victory, joy; black – grief; red – torment, pain, shed blood; green – youth and strength; blue and pale-blue – colors of the sky, holiness, the eternal flow of time. The symbolism of colors in painting works was developed by Christian thinkers and became the rule for painters for many centuries.



Works of ancient Rus icon painting survived in several specimens, although they were widespread. They decorated temples, chapels, palaces, boyars' and merchants' houses. The first icons were brought to Rus from Byzantium and Bulgaria, later own ones appeared. The most famous icon painting workshop at the late 11th – early 12th centuries was the Pechersk one. Already mentioned Alipy was creative here, he was taught in Constantinople. Remains of icon painting workshops were also discovered during excavations on the territory of the Mykhailivsky Zolotoverhy monastery in Kyiv and also in Novgorod.

Another kind of fine arts, which was closely connected with architecture, is considered to be **relief sculpture – stone carving**. Unlike the Catholic tradition, the Orthodox one didn't encourage sculptural presentation of saints (because of voluminosity of round sculpture, since the Orthodox artistic canon required obligatory flatness of the picture, aimed at emphasizing incorporeality of biblical images). Stone carving performed the functions of ornamental enframement, in fulfilling which the ancient craftsmen achieved great aptitude, making creative use of zoologic and floral motifs.

Among the monuments of artistic stone carving, that adorned temples and palaces, the greatest attention was drawn by carved slabs, made in the technique of ornamental and thematic relief. Eleven of such slabs were kept safe on the choirs of Sophia of Kyiv. They are covered with elaborate artistic carving of the plant-geometric ornament, enriched with heraldic images of eagles and fish.

A separate kind of art of Kievan Rus was **book-miniature, artistic decoration and illustrations to script books**. The advent and development of this kind of fine arts were connected with outspread of writing and script books. This kind of painting was a decoration of ancient Rus script books. A book in Rus was loved and held in honour. Script books were very expensive, they were bound up in strong frames with metal locks, decorated with numerous initials, illuminations, miniatures. Flatness, graphic manner of writing were characteristic of the Old Rus miniature. Silhouettes of temples, geometric and stylized floral ornament could often be observed. The ornament was also connected with motifs of jewelry and decorative

and applied arts. Illuminations were encircled with numerous pictures of people, animals, and birds.

To this day several manuscripts of the 11th–12th centuries, rewritten and decorated by Kyiv craftsmen, were saved. The oldest of them is “**The Ostromir Gospel**”, written in 1056–1057. It is the oldest accurately dated monument of Ukrainian handwritten art, which survived to our days, that is why this monument is traditionally considered to be the beginning of book business in Ukraine. The book might have been rewritten from the Old Bulgarian original by Deacon Grygoriy for the Novgorod mayor Ostromyr at St. Sophia Cathedral, and contained Gospels for Sunday and holidays. It is a solemn large tome written in fine grand script – the so-called block-lettering, decorated with numerous illuminations, initials, painted by green, red, blue, white colors, outlined with pure filled gold on 294 parchment sheets. The book contains three large sheet-sized miniatures with images of evangelists John, Mark and Luke, fulfilled with impressive skill.

**Decorative and applied arts** developed at the same period as fine arts. They involved all strata of population and therefore absorbed rich national culture, its traditions and customs. The most advanced kinds of decorative and applied arts of the ancient Rus state were: **metalworking, pottery, woodcarving, bone carving, weaving, glassmaking.**

**Metalworking** included jewelry and artistic casting. Ancient Rus jewelers were utterly skilled. The following techniques of jewelry art appeared to be very perfect: **niello** (black or dark grey pictures, indented on metal – gold or silver – by means of engraving and filling indented lines with a special alloy), **granulation** (small gold and silver balls with the diameter of 0,4 mm were soldered onto the ornament, which decorated pieces of jewelry), **filigree** (ornaments from the thinnest writhen wire) and **cloisonné enamel** (filling gaps between metal partitions with multicolored enamels, soldered edgewise on the metal surface).

There were not only many jewelry techniques, but also a large number of types of pieces of jewelry, where those techniques were used: tiaras, pectorals,

chemisettes, wristbands, ducatches, kolts. Those techniques were also used in beautifying decorative dishware, princely household items, etc.

**Artistic casting** was no less developed. Ancient Rus craftsmen cast a great variety of items – from tiny buttons to huge chandeliers, corona lucis and church bells.

Items of artistic crafts of Kievan Rus were notable for their high technical and technological level, were in demand not only in the home market, but also in the external one. Things, that were made in workshops of Kyiv, Novgorod, Galych, Chernihiv and other ancient Rus cities, are found during archeological excavations almost in all European countries.

## **6. Peculiarities of musical art**

Musical art of the Eastern Slavs of the Kievan Rus era achieved a high level. This is shown by the folkloric heritage, ancient Rus cult singing, the prince's court music, and martial (military) music.

Flight of time brought new folksong genres into the world. Among them the most significant one was the Russian epos, which rapidly developed in the 10th–11th centuries. Epic poems depicted people's struggle for independence in the artistic and poetic form, realized patriotic ideas, beliefs about hero-bogatyr, endowed with wisdom, strength, beauty. Those were the epic heroes Ilya Muromets, Dobrynya Nikitych, Alyosha Popovych, Mykula Selyanovych. History also preserved the names of folk singers of epic poems – Boyan, Mytusya, Or, who were mentioned in “The Lay of Igor's Warfare”, the Hypatian Chronicle, and others.

The prince's court music was attractive. Princes kept professional musicians-instrumentalists, singers, dancers at court. Participants of princely entertainments, feasts in princely halls were balladeers – narrators of epic poems, skomorokhs.

Music went along with military campaigns of the prince's armed forces. The main role here was played by the wind and percussion instruments.

In general in the days of Kievan Rus the following instruments were greatly popular:

- stringed bowed instruments, in particular a gudok, a smyk;
- plucked – a lute, a gusli, a hymnal;
- the winds – horns, trumpets, whistles, sopilkas, whistle flutes, zhaliykas, bagpipes, pipe organs;
- the percussions – tembrels, cymbals, cup-bells, rattles.

An important role was played by church bells, which announced an enemy offensive, fire, called people into veche.

**Liturgical chant** ranks high in the musical heritage of Kievan Rus, it was borrowed from Byzantium and enriched by folksong traditions of the Eastern Slavs.

Singing training centers appeared in Kievan Rus. It is, in particular, a large choir and school at the Church of the Tithe, the churchyard for **domestics** – singers-soloists, who were conductors and singing teachers at the same time. The Kyiv-Pechersk monastery played an important role in formation and outspread of the musical tradition.

The rich and diverse musical heritage of Rus became a solid foundation for formation of professional musical culture of the Ukrainian people.

## **7. The contribution of Kievan Rus in the development of world culture**

Having mastered the best achievements of peoples of Eastern Slavs, during the 11th – 12th centuries Kievan Rus formed original and high culture, which ranked high among cultures of European and Asian countries.

Numerous archeological finds and written sources attest to cultural identity of Kievan Rus and refute statements of some scientists about foreign influences on it, which were especially popular among the scientists in the 19th and at the beginning of the 20th centuries.

The high educational level of Kyiv Ruthenians is proved by a great number of written memos and inscriptions on spindle whorls, cold arms, birch-bark letters, and also by graffiti (inscriptions on the walls) at Sophia of Kyiv and Novgorod. Schools worked during the rule of Volodymyr and Yaroslav.

Love for a book was born and established, workshops for copying and decorating books sprang up. Libraries were built. Kyiv princes were highly educated people – “book lovers”. Thus, according to the chronicler, Yaroslav the Wise, “reading often day and night”, was an ardent book worshipper.

Following the rich folkloric tradition the original literature developed (belles-lettres, hortative, oratorical prose, chronicles, hagiography). Together with the people and among the people there was ritual oral lore, fairy-tales, historical narration, legends, lyrical songs, proverbs, sayings, riddles, etc. High examples of ritual poetry – Yule-songs and Christmas carols – survived and remained almost untouched by the time.

Translated literature extensively existed in Kievan Rus: there were philosophical and theological treatises, apocrypha, novels and novelets, historical chronicles and selected from them, the so-called Anthologies. They essentially broadened the horizon and worldview of an ancient Rus reader.

With adoption of Christianity traditional wooden architecture was extruded, instead of it brick-build, Byzantine-like one began to develop, it partially absorbed traditions of builders of Rus. Monumental painting – frescoes and mosaics, icon painting appeared with stone architecture in Kievan Rus.

Decorative and applied art achieved a high level of development. Items of Kievan Rus craftsmen were popular not only in homeland, but also abroad. Those were mainly gold-work: necklaces, kolts, chains, earrings, tiaras, bracelets, fibulas, rings, etc.

Processes of feudal fragmentation and invasion of the Mongol-Tatars caused the decline of the ancient Rus state. However, its traditions continued to exist in other state forms and created the prolific ground, on which later cultures of the

Ukrainian, Russian and Belarusian peoples appeared, being diverse in their manifestation and original by their nature.

### **Questions for self-control**

1. Highlight the role of Christianization of Rus for its further cultural development.
2. How did the Ruthenians receive the process of Christianization?
3. Characterize the main genres of ancient Rus original literature.
4. Name three main types of general educational institutions, that existed in Rus in the 10th – 12th centuries.
5. What new kind of architecture appeared in Rus after adoption of Christianity?
6. Name the kinds of fine arts of Kievan Rus.
7. What kinds of decorative and applied arts achieved a high level of development and outspread in Rus?
8. What is the name of the art of writing and decoration of a book?
9. Which building is considered to be a masterpiece of stone cult construction of the first half of the eleventh century?
10. What kinds of musical art can be pointed out in the days of Kievan Rus?

### **List of recommended literature**

1. Asieiev Yu. *Mystetstvo starodavnoho Kyieva* (1969) [Art of ancient Kyiv]. Kyiv: Mystetstvo. (in Ukrainian).
2. Baran V.D. *Pokhodzhennia ukrainskoho narodu* (2002) [Ethnogeny of the Ukrainian people]. Kyiv: IMFE im. M.T. Rylskoho. (in Ukrainian).
3. Buniatun K.P. *Na svitanku istorii* (1998) [At dawn of history]. Kyiv: Alternative. (in Ukrainian).
4. Chmykhov M.O. (1992) *Arkheolohiia ta starodavnia istoriia Ukrainy* [Archeology and ancient history of Ukraine]. Kyiv: Lybid. (in Ukrainian).

5. Horbachenko T.H. (2001) Vplyv khrystyanstva na stanovlennia pysemnoi kultury Rusi-Ukrainy: relihiieznavcho-filosofskyi aspekt [Influence of Christianity on formation of written culture of Rus-Ukraine: a religious-philosophical aspect]. Kyiv: Publishing House "Academia". (in Ukrainian).

6. Popovych M.V. (2011) Narys istorii kultury Ukrainy: navchalnyi posibnyk [An essay of history of culture of Ukraine: a manual]. Kyiv: ArtEk. (in Ukrainian).

7. Rybakov B.A. (1984) Iz istorii kultury Drevney Rusi [From history of culture of Ancient Rus]. Moscow: Publishing house of Moscow University.(in Russian).

8. Tolochko P.P. (1996) Kyivska Rus [Kievan Rus]. Kyiv: Abrys. (in Ukrainian).

9. Ukrainska ta zarubizhna kultura: navchalnyi posibnyk (2000) [Ukrainian and foreign culture: a manual]. Kyiv: "Znannia". (in Ukrainian).

10. Voropai O. Zvychai nashoho narodu: etnografichnyi narys (2013) [Customs of our people: an ethnographic essay]. Kyiv: Oberih. (in Ukrainian).

## **Lecture 4.**

### **Culture of the Galicia-Volyn principality**

#### **Plan:**

**1. The social and political and cultural situation in Galicia and Volyn in the 12th–13th centuries**

**2. Development of education and book business. Peculiarities of development of translated and original literature**

**3. Development of architecture, painting, arts of handicraft, music**

**4. The role of Galicia-Volyn Rus in preservation and development of Ukrainian culture**

**1. The social and political and cultural situation in Galicia and Volyn in the 12th –13th centuries**

In the 12th –13th centuries Kievan Rus was covered by the processes of feudal fragmentation, which led, on the one hand, to the state decay, and on the other hand – to formation of separate territories and nationalities, detachment of separate, relatively independent lands-principalities, each of those imitated the political system of the whole state in miniature. There were four groups of lands, connected economically and politically with each other: 1) the Pskov, Novgorod, Smolensk and Vitebsk lands; 2) Volodymyr-Suzdal, Rostov and Murom-Ryazan; 3) Kyiv, Chernihiv, Pereyaslav and Siversk; 4) the Galician and Volyn lands.

In the 12th–13th centuries Kyiv turned from the capital of Rus into “thronal” city of the Kyiv land, which occupied the territory of the Middle Dnieper. The marginal location of the Kyiv land, that bordered on the Polovtsy steppe, didn’t facilitate peaceful life there. Constant invasions of Polovtsian troops shattered the economy, withdrew sizable forces to struggle with enemies. Besides, Kyiv, as a symbol of Rus integrity, remained one of the main centers of inter-princely relations.



Finally, Kyiv and the Kyiv land became the object of collective sovereignty on the part of the most powerful princes of Rus: Volodymyr-Suzdal, Chernihiv-Siversk and Galician-Volyn.

The most prominent political persons on the Kyiv throne of the feudal fragmentation period were Yaropolk Volodymyrovych (1132–1139), Vsevolod Olhovych (1139–1146), Izyaslav Mstyslavovych (1146–1154), Rostyslav Mstyslavovych (1158–1167), Svyatoslav Vsevolodovych (1177–1194). On for certain time they managed to stabilize the domestic politics situation, to unite all forces to repel the Polovtsian threat, but it was impossible to stop the fragmentation processes.

The Galician and Volyn principalities played a special role in the history of Ukraine, they formed a united state and performed an intercept of the Ukrainian statehood flag. The united Galicia-Volyn principality was formed in 1199 thanks to the Volyn prince Roman Mstyslavovych. The borders of the newly formed state stretched in the basins of the rivers Syan, Western Bug and the upper reaches of the Dniester. In the southwest that territory had a natural border – the Carpathians or, as they were called then, “Mount”. The western border of the Galicia-Volyn principality ran in the Carpathians along the river of Yaselka, then in the north-eastern direction – across the rivers of Vislok and Syan, then further – to the west from the river of Vepr. The Bug tributary – the Volodavka river and the Upper Prypyat were the northern border of the Galicia-Volyn principality, and after annexation of the Brest land (in the second half of the twelfth century) – the rivers of Narov and Yaselda. In the east the Galicia-Volyn principality bordered on the Turov-Pinsk land and the Kyiv principality. The border ran here across the Prypyat, the Styr, the right bank of the Goryn, then – the upper reaches of the Slucha and the Southern Bug, and turned to the rivers of Ushytsya and Prut.

In the Galician-Volyn land there were many large cities – trade and craft centers: in Volyn – Volodymyr, Belz, Kremenets, Lutsk, Peresopnytsia, Brest (Berestya), Dorogobuzh; in Galicia – Peremyshl, Zvenygorod, Terebovl, Galych.

Pottery, fur and leather processing, foundry, jewelry production reached a high level here.

The important trade routes converged in Galicia and Volyn: one trade “highway” from the Baltic Sea (from Torun) ran to Kholm, Gorodlo and Volodymyr, the other one – to Berestya and Kovel; there was a route from Poland to Lyubachiv, Gorodok, Galych. The main trade and traffic artery connected Volodymyr-Volynsky with Lutsk, Peresopnytsia, Vozvyagl and Kyiv. The “highway” to Kyiv ran from Galych through Terebovl, Mezhybizh, Bolokhove, Vasyliv, from Zvenygorod – to Gorodok, Peremyshl, Syanok and across the “Gate” Pass – to Transcarpathia and Hungary. The Galicia-Volyn land carried on lively trade with Western European and Danube countries.

Commercial centers, which “appealed” to the surrounding “towns” and villages, became the basis of the numerous “volosts”-domains, which split the Volyn and Galician land. Thus, in Volyn there were the Volodymyrska, Lutska, Dorogobuzko-Peresopnytska, Bolokhivska, Beresteiska, Kholmska, Chervenska, Belzka lands, in Galicia – Peremyshlska, Zvenygorodska, Terebovlyanska and Galician ones.

In the 12th–13th centuries the social structure of the population of the Galicia-Volyn land became more complicated. The deepening class division was depicted in the following terms, used in chronicles: “boyars and lowborn folk”, “boyars and plebeians”, “people and boyars”, “better boyars and servants”, “the best men of Volodymyr”, etc.

The social elite consisted of great landowners – princes, boyars, higher clergy. Grand princes administered “princely”, or domain, lands and also their own ones. Boyars inherited the land (the principle of “homeland”) or received it from princes. Thus, Danylo Galytsky, having occupied the Galician land, “distributed towns to boyars and voivodes”. Among the boyars there were the highest ranks – “better”, “great” and “important” – and a rather significant stratum of land poor, minor boyars. “Great” ones had a privileged position being under the great princes, served in the prince’s “senior” druzhina, and their sons held positions of “court servants” at

the prince's court. The higher clergy also played a leading role in society: bishops, hegumens of monasteries.

“Townsfolk”, or “townsmen”, were also divided into the wealthy highest ranks (“the best men”), the lower middle class and the “common folk”.

The first ruler of the united principality was Roman Mstyslavovych (1170–1205). After Roman's death (1205) the state was at a long political low ebb. His two sons – four-year-old Danylo and two-year-old Vasylko – remained, they had to flee with their mother Anna to their uncle – a Hungarian king. Galician boyars, some appanaged princes and rulers of Hungary and Poland, who started struggling for the power in the Galicia-Volyn principality, took advantage of that.

In 1215 Danylo, who grew up, and his brother Vasylko received their father's patrimony – Volodymyr. Having gained a foothold in Volyn, Danylo Romanovych started struggling for Galicia, which he could only get back in 1238, and became firmly established in 1245.

The struggle against boyars for integration of the Galicia-Volyn lands even assumed the character of a liberation war for the state independence. In that war the Romanovyches were supported by the wide range of common population, part of the boyars, who aspired the prince's patronage, city merchants and craftsmen, who needed the prince's protection. They all were supporters of strong princely power and such a variant of the state system, which would more correspond with the needs of economical and cultural development than the boyar oligarchy, that ruled before.

Danylo Romanovych's dramatic 40-year road to power hardened his character. In the person of Danylo Galytsky Ukraine received an outstanding statesman, politician, diplomat, commander. It was during his reign that stabilization of the state came about and reached the peaks of political power and cultural development.

Danylo Romanovych Galytsky died in 1264. After his death Galicia and Volyn were only formally considered to be one state. Galicia became a subject matter of a dispute between Poland, Hungary and Lithuania, and finally, in 1349 a Polish king Casimir III the Great, who attached the Galician lands to Poland as a

separate “Kingdom of Rus”, exercised his authority over there. Transcarpathia was occupied by Hungarians.

Simultaneously with the formation of the Galicia-Volyn principality there was a process of formation of a powerful **military-feudal Mongol state** in the steppes of Central Asia (the late twelfth century). In 1206 Khan Temuchin (Genghis Khan) was proclaimed the Khan of all Mongolia and since then he began to carry out a broad conquering policy. In 1221 he conquered Central Asia and Khorezm. The way to the Caucasus and the Black Sea region was opened before the aggressors.

In 1222 the Mongol-Tatars broke in the Black Sea steppes through the Caucasus and defeated the Polovtsians in the battle on the Don. Polovtsian Khan Kotyan retreated to the Dnieper and asked the princes of Rus for help. Mstyslav Galytsky, Danylo, who reigned in Volyn, princes of Kyiv, Chernihiv, Smolensk together with the Polovtsians opposed the Horde. However, because of princes’ incoherence in the battle on the river of Kalka in May 31, 1223, troops of Rus and Polovtsians ones were distressed. Having undergone great losses, the Mongol-Tatars didn’t dare to continue their campaign deep into Rus and turned back.

After Genghis Khan’s death, his successor Khan Udegey continued aggressive foreign policy. Genghis Khan’s grandson Batu was to lead the campaign to Rus, his ulus was located in the west of Mongol acres. In the end of 1237 Batu moved to the lands of Rus. During 1237–1238 despite of the heroism of warriors of Rus, the armed forces of Ryazan, Volodymyr-Suzdal princes were defeated. The Mongol-Tatars took Ryazan, Volodymyr, Moscow, Tver and other cities by storm and burnt them. Northeastern Rus was devastated.

In 1239 the Mongol-Tatars hordes, led by Mengu Khan, defeated the Polovtsians again and started conquering Southwestern Rus. In the spring of 1239 they captured Pereyaslav, destroyed and burnt it. Chernihiv suffered the same fate. After it the attackers turned to Kyiv. However, Mengu Khan didn’t dare to take that city by storm, because there was a mighty military post under the leadership of voivode Dmytro, and having destroyed the surrounding villages, Khan undertook joining Batu’s main forces.

In the autumn of 1240 the Mongol-Tatars approached Kyiv again and besieged it by “the great number of their forces”. The assault lasted more than ten weeks. Eventually the last stronghold of Kyiv – “the city Volodymyriv” – fell. The enemies penetrated into the Kyiv Dytynets. The rest of defenders remained in the Church of the Tithe. Numerous blows wrecked the temple walls. Everyone who was there died. On December 6, 1240, the Mongol-Tatars wholly invaded the “upper” city (“princely city”) and completely destroyed it, and people, according to a Suzdal chronicler, “were all killed with a sword from children to adults”.

Having captured Kyiv, nomads moved to the Galicia-Volyn land. Overcoming desperate resistance of the inhabitants of Rus, they destroyed the cities of Volyn – Kamyanets, Izyaslav, Kolodyazhyn, Lutsk, Volodymyr, and Batu Khan “captured the citizens with a spear and beat having no mercy on them”. Outside Galych the hordes united, after the three-day siege they seized the city and destroyed it.

In 1241 the Horde reached the western borders of Rus and broke in the territories of Czechia, Poland, Hungary. Having run against the decisive rebuff, exhausted Batu’s troops turned to the east in 1242. In the lower reaches of the Volga the Mongol-Tatar feudal lords founded a state – **the Golden Horde** (the capital – the city of Sarai), the peoples of Rus, Khorezm, the North Caucasus, the Volga region fell under its power. Having suffered defeat by the Mongol-Tatars, Danylo Galytsky also had to admit dependence on the Golden Horde like all other principalities of Rus in 1245, but the Galicia-Volyn prince’s dependence on the Golden Horde was formal.

The Galicia-Volyn state was the second great state on the Ukrainian land, which managed to unite the major part of the Ukrainian ethnographic territory of that time around itself. Having adopted the cultural and national traditions of Kievan Rus, developing under the strong influence of Europe, that state preserved the identity of Ukraine before untimely seizure and assimilation by Poland, and made its significant cultural mark. One and a half centuries of its existence (from the end of the twelfth century to the middle of the fourteenth century) didn’t utterly pass away for both further fate of the Ukrainian people and its culture.

## **2. Development of education and book business. Peculiarities of development of translated and original literature**

The Mongol-Tatar invasion had a negative effect on the development of literacy and education; however, the cultural development of Rus didn't stop. In the Galicia-Volyn land educated people, masters of foreign languages were required to work in princely and episcopal chanceries, where they prepared texts of credentials, carried on a diplomatic correspondence, in particular in Latin. Manuscript books went around the highest princely-boyar ranks. In addition to Kyiv the centers of rewriting books were Lviv, Volodymyr-Volynsky, Kholm. In the language of manuscripts, basically Church Slavonic, the influence of vernaculars began to be observed.

At that time literacy ceased to be the only privilege of the feudal elite, it also became a commonplace among the townsfolk, which was testified by the inscriptions of the 12th–13th centuries on the walls of temples in Halych and Rohatyn, on household items. Archaeological finds also attested to significant outspread of literacy among the regional population. An important group of such finds included, in particular, **styli**, which were made of bronze, iron or bone in the form of pointed sticks with blades at the top.

Fixation on education was then so great that the city authorities began to oppress pupils. At the request of Galician philistines in 1301 Prince Leo Danylovych was forced to prove the privileges given earlier to schoolchildren by the credentials.

Among the local princes Princes Volodymyrko and Yaroslav Osmomysl paid much attention to the development of education. The specific feature of school policy of the latter was that he “appointed monks and their gainings to teaching of children”, i. e. he established a network of schools at the expense of tax-free incomes of monasteries. As far back as the period of Prince Volodymyrko's rule in Halych a library was likely to be opened. After all at Yaroslav Osmomysl's times that library

was one of the best in Rus. Being concerned about education, the prince encouraged boyars and court nobility to send their children to study at schools.

The book industry continued to develop in churches and especially in monasteries, where there were manuscript book workshops. Literature – both translated and original – was on the further march. In particular, the genre of **chronicle writing** developed. In the Galicia-Volyn land in the second half of the 13th century the well known Galician-Volynian Chronicle, which covered the events from 1201 to 1291, was made. Its text in content had two parts: the Galician Chronicle (1201–1261) and the Volynian Chronicle (1262–1291).

The main character of this work is the Grand Duke Danylo Halytsky. The Chronicle thoroughly describes the history of his life, the struggle against “the boyars’ sedition” and external enemies. The authors of the Chronicle express the views of the middle class and gentry, townsfolk, i. e. those social forces which helped the princely power in the struggle against great boyars as well as against the protests of downtrodden peasant masses. The Chronicle is entirely of secular nature. It conveys the idea of a strong grand-ducal power, the unity of Rus, strengthening its defense against external enemies.

In general, the Galician Chronicle is characterized by the preference of secular interests over ecclesiastical ones, which the author is hardly interested in. He tells about building of temples, but it captivates him as an achievement of human labour. A story about building of the city of Kholm in the times of Prince Danylo is very interesting.

The author pays special attention to military events. For example, he depicts an army ready for the battle with obvious enthusiasm: retainers’ shields like day-dawn; their helmets like the rising sun; spears in their hands like a great number of canes. He also admires the heretogh Prince Danylo: the horse under him is like a miracle; the saddle is made of pure gold; arrows and sabers are decorated with gold with extraordinary skill; kyrya – from silk fabric, and boots – from green leather, beaded with gold.

The second part of the Galician-Volynian Chronicle – the Volynian Chronicle – began in 1262. It tells about the events in the times of Vasylko Romanovych and his son Volodymyr. In the focus of attention there is Prince Volodymyr Vasylkovych, whom the chronicler doesn't only describe as an intelligent, fair and kind ruler, a brave warrior and courageous hunter, but a great book lover and philosopher, “who is not on the whole earth and will never be”. The praise to Volodymyr Vasylkovych has something in common with that one to the Grand Duke Volodymyr in “The Sermon on Law and Grace” by Hilarion. As compared to the Galician Chronicle, the style of the Volynian Chronicle is drier, more business-like, almost completely deprived of figurative and poetic means. In the narrative there is a distinct religious tendency: for example, the enemy invasion is explained by commination for sins just as in chronicles of the previous times.

Cultural traditions of Kievan Rus continued in such kinds of original authorship as **oratorical**, **hagiographic** and **pilgrimage prose**. An outstanding representative of oratorical prose was Archimandrite of the Kyiv Monastery of the Caves Serapion (died in 1275). In his “Sermons” the conditions of people's life at the time of the Mongol-Tatar invasion were represented. Along with the numerous ecclesiastical and sententious works some literary collections (e. g. “The Izmaragd”), translated novellas “Olexandria”, “Trojan history” and others appeared.

There were also absolutely literary, fictional works, in which the folklore features were realized. In Halych “the wise bibliophile” Tymophiy – the author of the story about the last years of Roman's life and the beginning of his son Danylo's activities (approximately till 1211) – worked at the times of Roman Mstyslavovych's reign. The writer depicted a vivid image of Roman as a distinguished statesman, who honorably “succeeded his ancestor Monomakh...”.

However, the literature of the 13th – the first half of the 14th centuries lacks such brilliant works as at the times of Kievan Rus. In the illustrated period it was largely a sphere of religious and aesthetic rather than subjective experiences. Unlike in Western Europe, neither chivalric nor court prose and poetry developed. Literary works were mostly of religious and moral, ecclesiastical nature.



### **3. Development of architecture, painting, arts of handicraft, music**

In **architecture** of the Galicia-Volyn principality cult (church and monastery) and fortification (defense) architecture predominated as functionally intended. The architecture of that time stylistically combined the elements of national architecture and **Romanesque** impacts. At that time stone architecture was strongly influenced by traditions of folk wooden one.

During the 12th–13th centuries there was great stone church building and construction in Halych. In particular, a stone prince's palace, the Assumption Cathedral (1157), and St. Panteleymon Church (1200) were erected. And in Kholm Prince Danylo Halytsky built the Church of Ioann Zlatousta. The construction of such buildings was supervised by experienced builders. For example, the chronicle informed that city fortifications in Volyn were built by Olexa, “a shrewd man”. Handwritten memoirs of that time vividly depicted how churches of Kholm were built and profusely decorated. Volodymyr Vasylykovich became a true patron of building and decorating temples.

New trends in cult construction appeared in the second half of the thirteenth century. They were realized in building deliberately solemn temples: the Churches of the Assumption and St. John the Baptist in Kholm, St. John the Evangelist and Dmytro in Lutsk, the Church of St. Nicholas in Lviv, the Church of St. Basil in Volodymyr-Volynsky and others. In those buildings the Byzantine style was transformed into new forms – Western and Southern European, remade on the local background, **Byzantine-Russian** and **Gothic** styles were specifically intermingled.

In the thirteenth century in Galicia and Volyn there was urban growth, that was connected with trade development with the West. With decay of Kyiv the mediation role in trade between the West and the East passed to Galicia. Tradesmen from Poland, Germany, Hungary, the Balkans came there, bought local foodstuff

and brought their wares. All that influenced the development and enrichment of cities, urban culture, applied arts, preservation and diversification of folk rites, customs, etc. Urban development was carried out under the guidance of Prince Danylo and his successors.

At that time a number of new fortresses were built, and old ones, destroyed by warriors of the Golden Horde, were rebuilt, i. e. the role of **fortification architecture** was increasing, that was connected with the necessity to protect their own territories from exterior attackmen. A new type of defensive fortifications – with a great number of towers and a central tower-donjon – appeared. In the second half of the thirteenth century building and construction of stone castles began: in Lutsk, Kremenets, Nevytsky, Oleskov, Khotyn.

**Lutsk fortress (Lutsk Castle, Lubart's Castle) in Volyn** is considered to be a prominent landmark of fortification architecture of that time. Lutsk Castle is one of the oldest, largest and the best preserved castles in Ukraine. Building of Upper Castle began as far back as the eleventh century, when a wooden fortification was built on the hill. It was first mentioned in the chronicle in 1075 as a well-fortified point that was able to withstand a six-month siege of Boleslaw the Brave. Later on a firm stone castle was built there. In its current form of a typical European medieval feudal castle it was raised in 1340–1385 by Prince of Volyn Lubart. In due time the castle was chosen as the princely residence in the capital of the Galician-Volyn state. The surrounding castle began to be reconstructed of brick since 1502. After the Kingdom had been formed, the castle became the residence of royal power, where political, administrative, judicial, defensive, religious functions of the Volynian Voivodeship centre were concentrated.

Since the eighteenth century the castle began to lose its functions and eventually ceased its existence, in the nineteenth century it turned into ruins. For today it has been restored and opened for visiting. On the territory of the castle there is an underground gallery and museums: of painting, bells (the only one in Ukraine), building ceramics, printing (displays of ancient books), and weapons.

**Painting** of that period was primarily presented by its monumental types, related to enframement of building interiors. Temples and palaces were decorated with **mosaics** and **frescoes**. The main genre of easel painting – **icon painting** – didn't lose its significance either. Nationwide grief, heroic defense of cities and villages from warriors of the Golden Horde were represented in Ukrainian icon-painting art of the 13th–14th centuries. Its subject-matter didn't change, because key themes were borrowed from Byzantium as early as the establishment of Christianity. Nevertheless interpretation of each image acquired local features, reflected vital problems.

The ideas of liberation of the Ukrainian people from the Golden Horde yoke were realized in painting. A sample of realizing liberation ideas in an icon, belief in the triumph of truth is the image of Jerius Zmieborets – the image of the knight on horseback, who pierced the bloodthirsty serpent with a spear, – which got significant widespread in the medieval period. The plot about Jerius Zmieborets is as follows. The inhabitants of a city had to pay horrible tribute to the ravenous serpent – to give away the most beautiful girls. A great deal of blood and tears were spilt. No one set to fight off the strong serpent. And only Saint George pierced through the defeated serpent with his longest spear and rescued the people. Among the paintings on the plot above mentioned, one of the oldest icons was extant – “Jerius Zmieborets” from the village of Stanyli of the Drohobytzky district of the Lviv region, which dates back to the fourteenth century (it is kept in the Lviv museum of Ukrainian art).

Among the masterpieces of the God's Mother icon-painting art of the Galician-Volyn period is the icon of “Volyn Virgin”, which was likely created in the second half of the thirteenth century or at the beginning of the fourteenth century. This icon was considered to be a patroness of the city of Lutsk and Volynian lands. Its painting was dedicated to transferring the princely residence from Volodymyr-Volynsky to Lutsk at the times of Mstyslav Danylovych's reign. Having ascended the princely throne in 1289, he ordered to set up the bishopric department in Lutsk, to build a cathedral in the castle. Apparently, it was for the cathedral that this icon

was put in an order for the local icon-painter; it became a peculiar symbol of blessing the princely power in Lutsk.

**Book miniature** and **relief sculpture** of that time continued traditions of Kievan Rus times.

**Sculpture** was exclusively presented by reliefs and stone carvings, which were a required attribute of enframement of both building interiors and exteriors. A well-known worker of culture at the times of Danylo Halytsky was a sculptor Obadiah. The chronicler called him “a crafty fellow” – i. e. “a craftsman” – then a highly qualified master was called in this way. Obadiah’s creative activities could be figuratively divided into the Galician and Kholm periods. In Kholm, in particular, he decorated the Church of Ioann with his artistic works.

Traditions of **artistic crafts** of the previous era also continued. Including in particular, **gold work** achieved a very high level of development. Among the best known techniques of this craft were granulation, filigree, niello, punching, inlay, fine casting, etc.

Smithcraft and pottery were also highly developed. A great number of wares of masters of that time give incontestable evidence of it, they were found by archaeologists in Halych and other settlements of Subcarpathia.

Development of **art of music** was also genetically related to the Kievan period. For instance, the Galician-Volynian Chronicle mentions a jolly singer Mytusa, who lived first in Halych and then in Peremyśl. The personality of Mytusa was of interest to researchers at all times. M. Maxymovych believed that he was a famous church singer. However, by no means all historians agree with this statement. Amongst others, a contemporary Ukrainian historian M. Kotlyar claims that Mytusa was most likely a court singer, who intoned his own verses to a harp or lute accompaniment in the same way as well-known Western European troubadours. In our opinion, this idea is closer to the truth.

Further development of art of skomorokhs – popular play actors, singers, musicians, dancers – coincides with the second half of the 13th–14th centuries. At

princely courts there were singers, who composed “praises” to commemorate military feats of princes and their retainers.

#### **4. The role of Galicia-Volyn Rus in preservation and development of Ukrainian culture**

Based on the principles of unity of culture of the old Kyiv state, culture of the Galicia-Volyn principality contributed to the preservation and consolidation of historical traditions of Kievan Rus even in conditions of feudal fragmentation. Princely infighting and attacks of various conquerors retarded the development of the Galicia-Volyn principality, but failed to cease the development of the cultural process. Realizing the idea of unity of old Ukrainian lands, Galician-Volynian culture increased the richest treasury of traditions of Ukrainian culture. As follows from its ideological content and in its artistic qualities this culture was at the level of medieval European cultures, and in particular cases it was greater than them.

The Galicia-Volyn principality had a significant cultural tie with the countries of Western Europe, which evinced in active trade, diplomatic relations, various political negotiations and mutual visits. Western princes repeatedly visited Volodymyr, Kholm, Halych, and Galician and Volynian princes were in turn in capitals of Western states more than once. Events of cultural and political life in the Galicia-Volyn principality met with a generous response in chronicles of Western states. At the same time the Galician-Volynian Chronicle told about the events in Western European countries. Interinfluence of cultures formed the atmosphere of international trust and peaceful interrelations during the cruel feudal epoch of wars and brigandage.

Thus, through such cultural centers as Volodymyr, Kholm, Halych and Lviv, cultural influences of Old Russian lands were transferred to Eastern Slavs in Hungary and states of Central Europe. At the same time the Galician-Volynian lands underwent substantial cultural influences of their Western neighbours. Different

spheres of culture, particularly such as education, art, philosophy, literature, developed under the influence of Western and Eastern cultures. Adopted intellectual and material values passed to other lands of Old Rus. Meanwhile the cultural base of the Galicia-Volyn principality was Ukrainian, common with other principalities of Old Rus, and Galicia-Volyn Rus became an outpost of Eastern Slavic spirituality.

### **Questions for self-control**

1. When was the united Galicia-Volyn principality founded?
2. At the times of what prince was the great library opened in Halych?
3. What kinds and genres of literature lacked significant development in the 13th – the first half of the 14th centuries?
4. Characterize new trends of education development in the 13th – the first half of the 14th centuries.
5. What were the peculiarities of the Galician-Volynian Chronicle?
6. Tell the name of the outstanding sculptor of the Galician-Volyn period.
7. What types of monumental painting were widespread at the times of the Galicia-Volyn principality?
8. What artistic styles prevailed in architecture and painting of the Galicia-Volyn principality (the 12th–13th centuries)?
9. Name the most important centers (cities) of intellectual culture of Galicia-Volyn Rus.
10. Explain the importance of Galicia-Volyn Rus in preservation and development of Ukrainian culture.

### **List of recommended literature**

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2. Doroshenko D.I. (1991) *Narys istorii Ukrainy* [An essay of history of Ukraine]. Lviv: Svit. (in Ukrainian).

3. Hrechenko V.A., Chorny I.V., Kushneruk V.A., Rezhko V.A. (2000) Istoriiia svitovoi ta ukrainskoi kultury: pidruchnyk dlia vyshchych zakladiv osvity [History of world and Ukrainian culture: a text-book for higher education establishments] Kyiv:Litera. (in Ukrainian).
4. Kordon M.V. (2003) Ukrainska i zarubizhna kultura: kurs leksii [Ukrainian and foreign culture: a course of lectures]. Kyiv: TSUL. (in Ukrainian).
5. Krypiakevych I. (2000) Istoriiia ukrainskoi kultury [History of Ukrainian culture] Kyiv: Lubid. (in Ukrainian).
6. Polonska-Vasylenko N. (1995) Istoriiia Ukrainy: u 2 tomakh. – T.1. Do seredyny XVII stolittia [History of Ukraine: till the middle of the XVII century] Kyiv: Lubid. (in Ukrainian).
7. Popovych M.V. (2001) Narys istorii kultury Ukrainy: navchalnyi posibnyk [An essay of history of culture of Ukraine: a manual]. Kyiv: ArtEk. (in Ukrainian).
8. Zakovych M.M., Ziaziun I.A., Semashko O.M. ta in. (2000) Ukrainska ta zarubizhna kultura: navchalnyi posibnyk [Ukrainian and foreign culture: a manual] Kyiv: “Znannia”, KOO. (in Ukrainian).

**CREDIT 3**  
**CULTURE OF UKRAINE OF THE 14th – 18th CENTURIES**

**Lecture 5.**

**Culture of Ukraine of the Lithuanian-Polish period**  
**(the 14th – the first half of the 17th centuries)**

**Plan:**

- 1. Historical conditions of development of Ukrainian culture in the 14th – the first half of the 17th centuries**
- 2. Development of Ukrainian education and printing**
- 3. The main genres of Ukrainian literature**
- 4. Architecture and art: development trends**

- 1. Historical conditions of development of Ukrainian culture in the 14th – the first half of the 17th centuries**

The decline of the Galicia-Volyn principality caused serious changes in the position of Ukrainian lands. Due to political fragmentation and especially the Mongol conquest, Ukrainian state formations weakened. It was used by neighbouring countries, which in the 13th –15th centuries gained possession of almost all ethnic Ukrainian lands. As a result, in the early 16th century Ukrainian lands were divided between five different states. At the same time most Ukrainian lands were part of the Lithuanian and Polish states.

Carpathian Rus was the first to be lost because of its considerable distance from the center of Rus. In the first half of the eleventh century Transcarpathia land seizure by Hungary began and finally ended in the thirteenth century. Since that time till 1918 those lands were the northern border area of the Kingdom of Hungary.



Another southwestern Ukrainian land Bukovyna (lands between the Dniester, Prut and Danube) admitted the supremacy of the Golden Horde khans in the early 14th century, and in the middle of the 14th century – of the Hungarian king. After the formation of the principality of Moldova in the 60s of the 14th century, Bukovyna became its part, where it was till 1774.

In 1349, having taken an advantage of the auspicious moment, the Polish king Casimir III captured the largest Galician cities and annexed the Galician lands to Poland as a separate “Kingdom of Rus”. In 1434 the autonomous position of Galicia was abolished, here the Russian voivodeship (centered in Lviv) was formed, and in 1462 Belzke voivodeship also appeared. Galicia was intensively colonized by Polish and German elements.

In the fourteenth century the Moscow principality extended its influence on the Smolensk and Chernihiv-Siversk regions.

In the fifteenth century the Ottoman Empire (another name – the Ottoman Porte) put the Crimean Khanate and Walachia in a position of vassalage, and in the sixteenth century it conquered a large part of Hungary, Moldavia and Bukovyna. In the seventeenth century they captured Podillya and the southern part of the Right Bank. From the second half of the fifteenth century the Crimean Tatars began to go on plundering raids for captives (prisoners) to Ukrainian lands, overrunning the whole regions. On the northern coasts of the Black Sea and the Azov Sea they built supporting bases for offensives against Ukraine – the fortresses Kyzy-Kermen, Tavan, Aslam-Kermen, Ochakiv, Kinburn, Izmail, Azov and others.

In the second half of the fourteenth century Lithuania extended its power on the majority of Ukrainian lands. At that time the Grand Duchy of Lithuania became the largest state in Europe, meanwhile its territory consisted 90% of Belarusian and Ukrainian lands. The vast territory came under the rule of Lithuania mainly through peaceful occupations and negotiations. The Lithuanian prince of that time Olgerd adhered to the root principle: “Antiques mustn’t be destroyed; the new mustn’t be brought in”.

As a result of the lower level of development, Lithuanians experienced extremely powerful cultural and religious influence from the Eastern Slav peoples. They adopted the Ukrainian military organization, the administrative structure, the system of management, “Russian Pravda” became a source of the Lithuanian law, the governance was also conducted in the Russian (Ukrainian-Belarusian) language. All Ukrainian principalities were preserved like state and political formations. Princes and boyars were obliged to serve the Lithuanian sovereign under vassal terms. Ukrainian rulers were presented in the grand-ducal council, the central administration, and together with Ukrainized Lithuanians they played a major role in the state. The Orthodox Church had a leading position. In 1458 the Orthodox Church of Ukraine and Belarus was separated from the Moscow metropolitanate and turned into the independent Kyiv metropolitanate. In the territories liberated from the Tatars rapid development of the economy and urban planning began, in particular, the towns of Smotrych, Kamyanets appeared. As a result, in the second half of the fourteenth century the Grand Duchy of Lithuania became known as Lithuanian-Russian or Lithuanian Rus.

In general, the state-political symbiosis with Lithuania gave the Ukrainians quite a few cultural and civilization assets. The Grand Duchy of Lithuania didn't become a powerful stable state, though for a long time it was the most serious rival of Moscow, dependent on the Mongols, in terms of political hegemony in the realm of ancient Rus lands. The Lithuanian state was able to remain neither on the Black Sea coast, nor on the steppe spaces of Ukraine, which were occupied by nomadic Tatar hordes, that in a little while came under the protectorate of the Ottoman Porte. It was in the Lithuanian period, that previously occupied steppe and forest-steppe spaces were gradually getting empty. The civilian population had to move from danger as far as possible, if they didn't want to be taken captive. The old capital of Rus turned into a small border town. Even the Kyiv metropolitans didn't want to live there.

As a result of the political crisis and the struggle against the Teutonic Order in the last third of the fourteenth century the Grand Duchy of Lithuania had to

conclude an alliance with the Kingdom of Poland. In 1385 the dynastic wedlock was contracted (a marriage between the Lithuanian prince Jogaila and the Queen of Poland Jadwiga), that went down in history as the Union of Krevo. Under its terms Jogaila became the King of Poland and the Lithuanian prince in exchange for annexation of Lithuania to Poland and adoption of Catholicism. The Union became a real threat to the state independence of Lithuania. That was why that decision caused a strong Lithuanian-Russian opposition, led by Jogaila's cousin Vytautas. That confrontation ended with the agreement in Ostroh in 1392, under which the King had to declare the latter a sovereign ruler of the independent Grand Duchy of Lithuania. Therewith the Union of Krevo commenced the expansion of Lithuanian-Russian lands by Poland. From the beginning of the fifteenth century the rests of the Ukrainian statehood and Ukrainian self-government quickly and completely disappeared.

The process of unification of Lithuania and Poland was completed by the Union of Lublin in 1569. As a result, in Eastern Europe a huge state was formed – the Polish-Lithuanian Commonwealth, headed by an elected monarch, who was entitled to be the King of Poland and the Lithuanian prince. The federation had a common Seim and senate, finances, taxation, single foreign policy. The Grand Duchy of Lithuania retained some autonomy, having separate laws, a court, an army, a government and administration. The lands of Belarus remained under the reign of Lithuania. The Ukrainian lands as part of the Polish-Lithuanian Commonwealth were divided into voivodeship: Belzke, Beresteiske, Bratslavske, Volynske, Kyivske, Pidlyaske, Podilske and Ruske (in 1618 Chernihivske was added). Voivodeships, in turn, were divided into uyezds (starosties).

After conclusion of the Union of Lublin the Polish-Catholic expansion increased and caused oppression and discrimination of the Ukrainian Orthodox population, including nobility. It was facilitated by the politics of the Jesuits, invited to Poland in the 60s of the sixteenth century and the ardent Catholic the King Sigismund (Żygmont) III Vasa. Due to that politics a part of Ukrainian upper classes was denationalized and converted to Catholicism. But in Ukraine a strong Orthodox

opposition of some magnates (K. Ostrogski) and most of the nobility remained. Retaining legal (Seim) forms of struggle for the rights of Orthodox Christians, the Ukrainian noblemen built contacts with the Cossacks, joined them and held the head positions in the registered and Zaporizhian Host, and some of them (K. Kosynsky) led military coups against the Polish regime.

The important matter of that time was the Russian Orthodox Church, which in the 14th – 16th centuries underwent a deep crisis. The clerical hierarchy (aliens by origin) continued to be entitled by the Kyiv sovereigns, but they lived in Volodymyr-on-Klyazma since 1299, and since 1326 – in Moscow. As a result of the Polish-Lithuanian rapprochement, the state of Orthodox Christians in Lithuania significantly worsened: they were deprived of the right to hold public posts, the clerical hierarchy weren't to take part in the Seim and senate, etc.

The formation of the new state exacerbated the situation: the majority of the population of the country represented the followers of the two Christian denominations – Catholic and Orthodox, while the former enjoyed the full support of the state, and the latter became an object of expansion on the part of both Roman Catholicism and various forms of Protestantism (Lutheranism, Socinianism, Calvinism). Religious and cultural confrontation began between Orthodox Ukrainians and Catholic-Poles. In this respect, the chances of the Orthodox Church were deemed to be low. It was headed by the patriarchs, superintended by Turkmen (after 1453), who incompetently meddled in the internal life of Ukraine. At that time the church discipline completely broke down, corruption became systematic, and the Church found itself in entire dependence on secular authorities. Inevitably, intellectual and cultural stagnation deepened. In Poland, on the contrary, militant Catholicism intensified under the influence of the Counter-Reformation. The Jesuits, invited by the Crown in the 1560s to struggle against Protestantism, cultivated the idea of inferiority of Orthodox religion and culture, keenly promoted Catholicism in Ukrainian lands.

Under such conditions the idea of the church union came alive in Ukraine. Initiators of the union formation were considered to be the bishops: Hedeon Balaban,

the bishop of Lviv; Kyrylo Terletsy, the bishop of Lutsk; Ipatius Potiy, the bishop of Volodymyr; Dionisiy Zboruisky, the bishop of Kholm; Leontiy Pelchynsky, the bishop of Pinsk. The idea of unification was supported by the part of nobility and clergy. The followers of the union expected, that concluding an alliance with the Roman See would enhance the Orthodox Church prestige, ensure the rights of the faithful, strengthen the Ukrainian Church independence of the state power and ecumenical patriarchs (the Moscow patriarch also joined them in 1589), and also defend the Ukrainian elite from Polonization. For their part, Polish Catholics hoped to assimilate Ukrainian Orthodoxy and to connect harder Ukraine with Poland due to the union. That was exactly why the Polish king Sigismund III Vasa and the Polish power supported the idea of the union.

In 1595 the union matter was agreed with Pope Clement VII. The solemn announcement of the union took place in October, 1596, in the council of Brest. Six of eight eparchies of the Kyiv metropolitanate adopted the union: Kyiv, Volodymyr-Volyn, Turovo-Pinsk, Lutsk, Kholm, Polotsk. (Peremyshl and Lviv eparchies adopted it in 1692 and 1700 respectively.) As a result, the Ukrainian Greek-Catholic Church was formed. In accordance with the terms of the Union of Brest, the Ukrainian Church retained the Eastern rite, the Church Slavic liturgical language, the right to fill ecclesiastical capacities, the usage of the old calendar, the right of the lowest ranks of the clergy to get married, etc. At the same time the supremacy of the Pope was recognized as the First Hierarch of the whole Christian Church, and Catholic dogmas were adopted. The Orthodox clergy, nobility and the lower middle class became equal in the rights with Catholics, Ukrainian bishops were promised seats in the senate. Mikhail Rogoza was appointed as the Uniate Metropolitan by the council.

However, the attempt to unite Christian churches failed: at the same time there was the Orthodox council in Brest, which condemned the union. Both councils made an appeal to the king, but he supported the Uniates. Quite a number of mighty contemporaries (among them there was Prince K. Ostrogski) opposed the union.

The union consequences were the division of Ukrainian society into two denominations: Orthodox and Uniate (Greek-Catholic), outspread of religious hostility and hatred in society. For a while the Orthodox Church in Ukraine lost its hierarchy, which was only renewed in 1620 by P. Sagaidachny's activities. In 1632 King Ladislaus IV divided eparchies between the Uniates and the Orthodox faithful. Furthermore, the outspoken support of the new Church by the Polish power caused distrust and dislike of it among the Ukrainian population. For some time the struggle against the union became part of the national liberation movement. Polish Catholic highest ranks quickly disappointed in the union and reconsidered their position, again increasing religious pressure on Ukrainians as well as the Uniates. It was in the 16th – the first half of the 17th centuries that Ukrainian culture and the Orthodox Church as ideological foundation of that culture underwent the most severe and outright oppression on the part of Polish colonizers.

Thus, Ukrainian culture in the 14th – the first half of the 17th centuries had to develop in extremely difficult conditions. They should include: dissociation of Ukrainian lands; absence of a common political center; social and national oppression by Polish, Lithuanian, Hungarian, Turkish and other foreign invaders; constant cruel aggression of the Tatars.

Concurrently the 14th –16th centuries were the time of further formation of the Ukrainian people, the time of intensification of its struggle against Polish-Lithuanian rule, the periods of appearance of such a unique phenomenon in the political and cultural context as the Ukrainian Cossackdom on the historical arena of Ukraine. Besides that, it was the time of the national idea development as the main point of cultural life of that period, that was connected with the necessity to preserve the Ukrainian people as such, its language, culture from the processes of exterior colonization and assimilation.

Cultural processes were in direct dependence and subjection to the interests of the national liberation struggle. Emphasizing their national individuality and genetic affinity with Kievan Rus's culture, representatives of cultural elite named themselves Rusyns, Ruthenians, Roxolani until the middle of the seventeenth

century. At the same time the term “Ukraine”, known since the Old Russian times, foremost concerning the development of the Cossackdom and its colonizational movement southwards and eastwards, also became significantly widespread and gradually worked its way to approval of being a toponym as well as an ethnonym.

In the 15th –16th centuries special subculture was created by the frontier Ukrainian population, which adjusted to the extreme conditions of life in those days in the form, known as the Zaporozhzhian Cossackdom. In virtue of their inaccessibility to official authorities, the Cossacks assigned that status, which Lithuanian Statutes granted nobility and chivalry, on vacant lands occupied by them. On the other hand, democratic forms of “ukration” of lands and the first old Russian druzhinas, which were a bit forgotten since the time of the early Middle Ages, as though revived in the Cossacks. It was not by chance at all, that the Cossacks resembled ancient Rus-Russians in everything, including their appearance, as they were described by Arab and Byzantine sources. In addition, Zaporozhzhia was the space of direct contact with the “strange”, nomadic-Muslim world, which was regarded as “unclean”, because it was situated on the verge of wild chaos hostile to the world of Christian culture.

Therefore, in the 14th – the first half of the 17th centuries Ukrainian culture developed under complicated, to some extent tragic conditions. However, cultural and creative processes didn’t stop and had peculiar results. Under those extremely unfavourable external circumstances a slow process of transformation of traditional folklife culture began, and eventually it led to the emergence of proper Ukrainian culture.

## **2. Development of Ukrainian education and printing**

Schooling in Lithuanian-Polish times was closely connected with the Church. By the beginning of the sixteenth century Ukrainian education continued educational traditions of Kievan Rus to a large extent.

**Parish schools**, located at churches and monasteries, were organized according to the Greek pattern. At schools children of feudal noblemen as well as countrymen and craftsmen were taught. There they learnt the ABC, prayers, read the Book of Hours and the Psalter, learnt cursive writing and arithmetic, that meant those schools were primary. Teachers, as a rule, were deacons.

Teaching was held in the Church Slavic language. The main task of those schools was not only to provide elementary education, but also to study foundations of Orthodox doctrine, association of church people around the Church.

In the second half of the sixteenth century most of the Ukrainian lands became part of the Polish-Lithuanian Commonwealth. Due to this there were considerable changes in schooling. Because of oncoming of Catholicism and intensification of national liberation movement ideological struggle was primarily transferred to the educational sphere. The Reformation influence stipulated that Protestants founded a number of **Calvinistic, Lutheran and Arian schools**, where Ukrainians also went, in Poland and Lithuania, and later in Ukraine (Rakhiv, Khmelnyk).

Following them, Jesuits also developed their activity. Aiming to advancement of Catholicism, they started a whole network of **Jesuit colleges** according to the pattern of Western European higher schools during a short 30–40 years. Fairly high level teachers worked there, their main task was to combine teaching and education in catholic manner. Training was strictly regulated, in accordance with the scholastic scheme, traditional for Western Europe. The course was divided into two levels: “trivium” (grammar, poetics, rhetoric) and “quadrivium” (mathematics, astronomy, music, dialectics). In addition they learnt fundamentals of history, geography, cosmography, nature study. The language of teaching was Latin. Implementation of the systematic course of theology (divinity) gave the right to declare the establishment an academy. Ukrainians, who didn't have equipollent orthodox schools, sent their children to those colleges, where they almost completely lost the features of national identity (a condition for entering Jesuit schools was the previous adoption of Catholic faith).



Part of Ukrainian youth pushed its way to **training in Western European universities** since as early as the middle of the fourteenth century. So, Yuri Kotermak (Drohobych), who became a scientist of the European level, received his higher education in the Universities of Crakow and Bologna. He studied astronomy, medicine, art, and eventually headed the University of Bologna as rector. Drohobych was the author of the first Ukrainian printed book, which was titled “Prognostic Estimation of the year 1483”. Scientific activities of extensively talented Drohobych were well known in many countries of Europe, and his works were kept in libraries and archives of France, Germany, Italy, and Poland. In the Sorbonne of Paris the equally outstanding Ukrainian Ivan Uzhevych studied, who was the first to prepare “Grammar of Slavic” in Latin in 1643, in which the features of the proper Ukrainian language were brilliantly represented.

For lack of own school in Ukraine in the sixteenth century the question of formation of a national higher educational establishment of the European level arose. And such an establishment appeared with the help of resources of the richest magnate of the Polish-Lithuanian Commonwealth and the most prominent patron of that time Prince **Konstanty Wasyl Ostrogski** (Appendix 32). In 1576 in his residence in the city of Ostroh he founded the brightest **Ostrog Greek-Slavic-Latin college**, which was set to be a prospective orthodox academy. Contemporaries and researchers called that establishment “a Greek college”, “a trilingual lyceum”, “an academy”. Here “seven liberal arts” were taught.

A group of distinguished scientists and writers gathered at the academy. They were Gerasym Smotrytsky, Demyan Nalyvaiko, the Greeks Dionysius Paleologo and Cyril Lukaris, the former professor of the Cracow Academy Jan Latosz and others. Over 47 years of existence of that educational establishment a lot of educated people graduated from it. Suffice it to say that future Hetman Petro Konashevych Sahaidachny, the authors Meletius Smotrytsky and Job Knyazhytsky studied there. The Ostrog college was graduated by about 500 alumni, and the national liberation movement in Ukraine gained a powerful squad of its capable defenders and agitators. At the Ostrog academy there was a printing shop and a literary circle, that worked

at translation of the Bible into Slavic. Prince Ostrogski made a gift of the richest library to the school.

Unfortunately, the academy and the circle dramatically degraded after Prince K. Ostrogski's death (1608). And when Ostroh passed to his granddaughter – a fervent Catholic, the school was reorganized into a Jesuist college.

A great part in organization of cultural and educational establishments was played by **brotherhoods – national and religious civic associations of orthodox lower middle class, that supported Orthodox faith and Ukrainian culture in the late 16th – the first half of the 17th centuries**. Church brotherhoods existed in Ukraine long since, but intensified their activities from the second half of the sixteenth century and especially after the Union of Brest of 1596, because then the Orthodox Christians actually found themselves beyond the pale of the law, since they were deprived of all legal rights, which were conveyed to the Uniate Church. The first one that showed its worth was the Lviv Assumption Brotherhood, which obtained Stauropegia (independence) from Patriarchate of Constantinople in 1585. Granting Stauropegia was the first recognition of the brothers' self-sacrificing activities. Later on brotherhoods appeared in Rohatyn, Gorodok, Drohobych, Halych, Lutsk, Nemyriv, Kremenets, Kyiv and other cities.

Brotherhoods were greatly supported by the Ukrainian Cossacks. Thus, in 1617 Hetman Petro Konashevych Sahaidachny joined the staff of the Kyiv Epiphany Brotherhood together with his host (20 thousand Cossacks). And after the brightest hetman's death all his property was inherited by the above mentioned brotherhood.

The main direction of brotherhoods' activities was setting up Ukrainian **fraternal schools** with a high level of teaching. In 1585 the Lviv Brotherhood founded its own school by endeavours of the most influential brothers Yuri and Ivan Rohatyntsy, Ivan Krasovsky. Its education was of the church nature, but compared with the Ostrog academy it was more democratic.

Subjects were taught in Ukrainian of that time. The Slavic and Greek languages were learnt as well as "liberal arts". In 1586 a very interesting document – "School Procedure" – was drawn up, where pedagogical requirements to a teacher

were presented. He had to be “devout, humbly wise, gentle, restrained, not a drunkard, not a libertine, not a silver lover, not an evil, not envious, not swears, not a magician, not a supporter of heresy, not a violator of piety, but in everything to show an image to follow”. For a teacher all children should be equal, “both the sons of the rich and the orphans of the poor”.

By analogy with the Lviv school, fraternal schools in Halych, Lutsk, Vinnytsia and other cities appeared – wherever there was an opportunity to gather nationally conscious pedagogical teams. Cultural and educational, social and political fraternal movement gradually spread from the west to the east in the strategic direction to ancient Kyiv, where a significant part of the most active figures of the Ukrainian fraternal movement moved since around 1600.

In Kyiv a fraternal school was founded in 1615. Its first three rectors were outstanding Ukrainian cultural figures – Ivan Boretsky, Meletius Smotrytsky and Kasian Sakovych. Fraternal schools were in general of democratic nature, representatives of almost all classes studied there: burghers, Cossacks, gentry, the lowest ranks of the clergy. Borrowing some elements of the Western European education system, such as disputes, declamations, staging dramatic scenes on the Bible plots, dedicated to church holidays, etc. the brothers tried to provide all those elements with Ukrainian cultural coloration, preparing nationally conscious youth. Teachers of fraternal schools (didascals), students (spudei) and pupils of primary grades (bursaks) travelled through cities and villages of Ukraine, propagating the ideas of struggle against the Uniates and Catholicism.

In 1631 a distinguished cultural figure, at that time the Archimandrite of the Kyiv Pechersk Lavra Petro Mohyla founded a new school at the Lavra according to Latin patterns, which as long as 1632 was combined with the Kyiv fraternal school (Appendix 33). In this way the **Kyiv Mohyla college** was formed, which in future became one of the leading centers of education and science not only in Ukraine, but also in the whole Slavic world.

Increasing requirements of education promoted the development of **book printing** in Ukraine. Almost until the end of the fifteenth century a book in Ukraine

was handwritten. Monasteries remained the main centers of rewriting books. The scribes were frequently priests, parish deacons, and also secular persons, including princes and princesses, because that case was God's work and auspicious for atonement and salvation. Along with amateurs there was a group of professional scribes, who made the most valuable handwritten tomes, such as "The Peresopnytsia Gospels" (the mid-16th century), which was made by the whole group of scribes.

**The Peresopnytsia Gospels** is a distinguished handwritten monument of the Old Ukrainian language and art of the middle of the sixteenth century, one of the first handwritten Ukrainian translations of the canonical text of the Four Gospels from Bulgarian into Russian, i. e. from bookish Church Slavic into plain language, close to vernacular, that was made in 1556–1561 (Appendix 34). It is one of the symbols of the Ukrainian nation, as this monument represents the process of formation of the Ukrainian language and contains a unique material for studying the history of the Ukrainian language at all its levels. There are distinct features of vernacular in it (the existence of vernacular phonetics, flexions, characteristic of colloquial speech, expressive Ukrainian syntactical structure, etc.). It is "The Peresopnytsia Gospels" that President of Ukraine takes the oath in inauguration on it.

When it became known about the possibilities of book printing, scribes-professionals carried on an ardent agitation against the new invention, assuring that only a handwritten book could be enjoyable for God, and printing was almost a demoniac fib. In Ukraine that agitation was of somewhat less success than in Moscovia of that time, but also made itself felt.

Eastern Slavic Cyrillic printing, which appeared in Krakow and Montenegro in the late fifteenth century, made a significant influence on the beginning of Ukrainian book printing. Thus, in 1483–1491 church "The Book of Hours" and "The Book of Eight Tones" were printed by Cyrillic letters to the Orthodox clergymen's order in **Schweipolt Fiol's** printing shop in Krakow. By the way, it is known that Yuri Drohobych gave Fiol a helping hand in this case. Fiol's printing shop didn't exist long, because there almost immediately were difficulties with the Catholic

Church hierarchy. At the beginning of the sixteenth century printing books by Cyrillic letters was renewed by the Belarusian scientist **Francysk Skaryna**.

However, actual spread of book printing in Ukraine only began since the second half of the sixteenth century. And it was connected with the name of **Ivan Fedorov**, who had to leave Moscovia for fear of persecution by the clergy and boyars, and to seek refuge in Belarusian and Ukrainian lands (Appendix 35). In 1572 he arrived in Lviv, where he founded a printing shop with Ukrainian patrons' money. In 1574 here the first printed book in Ukraine "The Apostle" came out, it was of the church nature. In 1578 Fedorov published "The School Primer" and "The ABC Book", designed for the network of schools of that time. Since 1580 Fedorov worked in Ostroh, in the printing shop of the famous Ostroh cultural and educational center, where a complete printed edition of the Bible in Church Slavic was published in a year.

In addition to Fedorov's printing shops, other ones quickly began to work in Ukraine – Dermanska, Rahmanivska, Stryatynska, Kremenetska in Volyn, and a bit later – Kyivska Lavrska, Pochaivska, Chernihivska and others. There were also "travelling" mobile printing shops, which belonged to private persons, who transported them from place to place. All that vividly attests to the fact that need for books in the late sixteenth century significantly increased in Ukraine.

### **3. The main genres of Ukrainian literature**

The Lithuanian-Polish period was marked by a rather progressive development of Ukrainian literature. Along with the old genres, the new ones appeared. Among the old genres **chronicle writing, apocrypha, hagiography, pilgrimage literature** took an important place. The period of the 15th –16th centuries coincided with the rise of Ukrainian **epos** (dumas, ballads, historical songs), that glorified the heroic struggle and victory of defenders of the Fatherland, the tragic and glorious fate of the native land and had a genetic connection with

bogatyr epos of Kievan Rus. Since the sixteenth century kobza players and lyrists became the performers of dumas and songs, who presented musical works in a recitative-improvisational manner accompanied by a kobza, a bandore or a lyre.

In the second half of the sixteenth century an entirely new genre of Ukrainian authorship – **polemical literature** – appeared. Causes of polemical literature occurrence should be sought in bitter struggle of our people against Poland's attack on Ukraine, that led to the same struggle between the Catholics and the Uniates, on the one hand, and the Orthodox Christians – on the other. Polemical literature can't be qualified exclusively as fiction, because its task was more religious and dogmatic direction than the artistic one. However, there were also artistic values in it: writers-polemicists applied for methods of rhetoric, presented legends, fables, narrations, turned to folk poetry in their works. In total there were about 140 great polemical works, of them nearly 80 were written by the Catholics and the Uniates, about 60 – by the Orthodox Christians. Among the most distinguished writers-polemicists there was Petro Skarga (a Jesuit, a prominent orator, who started polemic), Chrystofor Filalet, Meletius Smotrytsky, Zacharias Kopystensky, Ivan Vyshensky.

Traditions of Orthodox culture and Western legal thought combined in works of Orthodox polemicists of the Kyiv metropolitanate of the first half of the seventeenth century. In the polemical work “Protestacja” by Job Boretsky (1621) the conception of “the Russian people's rights” (by “the Russian people” church people of the Kyiv metropolitanate of all positions were meant) was substantiated, it was developed in the polemical works by Meletius Smotrytsky in greater detail in the 1620s.

There were also new genres of poetry – **heraldic poetry, epigram, panegyric** and **threnodic poetry**. The first two genres are the result of outspread of renaissance-humanistic ideas in Ukraine, the last two – it was already a breath of baroque.

Heraldic poetry was closely connected with the development of book printing, since in every Ukrainian edition there were verses “on the blazon” no matter whether it was of the church or secular nature. Heraldic verses were put into the book directly

at the back of the graphic pictures of blazons of prosperous Ukrainian noble families, whose representatives were involved in publishing the book. A heraldic verse was to draw a vivid and convincing analogy between a heraldic decoration of their bearers and their real life.

The epigram also belonged to Ukrainian literature firstly as one of the design elements of printed publications. Its task was to set a reader's mind on comprehension of the further content of the book. However, in the baroque period the epigram became an independent poetic genre.

The baroque period in Ukrainian literature set the task to create ideal images of representatives of the national elite – defenders of the cultural tradition and bearers of knightly virtues. That task was to be done by a panegyric genre. G. Smotrytsky's poems (1580) were an attempt of panegyric glorifying of extraordinary qualities of Prince K. Ostrogski, but the culmination of this genre was the work by Olexandr Mytura "Pattern of Virtues..." (1618), dedicated to the founder of the Kyiv cultural and educational circle Elisha Pletenetsky. Poems "for interment" were also to glorify heroic and self-sacrificing figures of national and cultural movement in future generations. In threnodic poetry one of the most important places was given to versatile investigation of the subject of imminent death and connected with it the subject of evaluation of human life, which extremely excited a person of the baroque period. The most famous work of that genre was the poem by Kasian Sakovych "For interment of Hetman P. Sahaidachny" (1622).

Since the seventeenth century the history of Ukrainian crèche – a puppet-show of the Nativity – began. The Nativity plays took place in a two-storey wooden box, where on the upper floor a short play on the Gospel plot was performed, and on the lower floor – various comic plots from folk life (Appendix 36). The Nativity plays were often performed without puppets and a box: roles were performed alive, but actors certainly carried maquettes of the Nativity with them (used as a barn of the cave where Jesus was born).

#### 4. Architecture and art: development trends

Architectural construction of Ukraine in the 14th –16th centuries conformed with the tasks of the defense policy and was connected with the character of urban fortification. Since in that period cities intensively developed, it encouraged the engineering-architectural thought. Urban planning was also caused by Magdeburg Law of cities, which strengthened self government and had a positive effect on transformation of cities into great cultural centers with high-level architecture (Lviv, Kyiv, Lutsk, Kamyanets-Podilsky and others).

The influence of the Byzantine-Russian style remained in **church architecture** for a long time. However, since the sixteenth century Gothic and renaissance types of religious buildings got widespread use. Those stylistic trends were especially noticeable in Lviv. For instance, a Catholic cathedral – the Cathedral (Appendix 6) was built in Gothic traditions. And the most distinguished renaissance constructions of Lviv were the buildings of the architectural ensemble, that belonged to Lviv Stauropegion Brotherhood. They were the Assumption Church, the Chapel of Three Saints and Korniyakt Tower (Vezha Korniakta) (the latter had distinct baroque elements). Looking at this architectural ensemble, one can imagine oneself in Italy of Renaissance times. Reconstruction and rebuilding churches of the old princely times in Kyiv, Chernihiv, Pereyaslav and Kaniv also had features of the renaissance style.

**Fortification architecture** also developed. Building of stone castles was mainly outspread on the Right Bank, as well as in Volyn, Podillya, Galicia and Bukovyna. Lithuanian and Polish magnates built foremost defensive castles-fortresses, strengthening their preponderant position there, and nearby centers of trade, industry gradually grew up, i. e. cities, and they became defensive centers for whole regions. Such were Lutsk, Volodymyr-Volynsky, Kremyanets, Ostroh. Castles for defense border territories from Tatar raids were also built. One of them was a famous castle in Medzhybizh, as well as Kamyanets-Podilsky, that occupied a central place on the border between Ukraine and Moldova (Appendix 37). In the



15th–16th centuries some orthodox monasteries of Western Ukraine were surrounded by walls and towers and were of significance of fortresses.

Defense architectural structures on the Left Bank were fewer preserved. Here they began to strengthen cities later, mainly in the sixteenth century. They were, first of all, fortifications of Chernihiv, Novgorod-Siversky, Starodub and Putyvl. They all were ground and wooden.

Significant changes of the previous traditions characterized the development of Ukrainian **painting**. **Icon painting** remained the leading genre, which in the sixteenth century acquired more and more expressive realistic features, that occurred due to the impact of Renaissance culture. Thus, in particular, the Galician (“festive”) icons of the sixteenth century (e. g., “The Resurrection of Christ”) were fraught with a distinct monumental tendency, which came from the art of ancient princely Rus. However, in a thoroughly balanced composition, wonderful color harmonization, there were also expressive renaissance features.

At the turn of the seventeenth century along with icons there were historical compositions, battle and hunting scenes, as well as portraits in art. For example, since the second half of the sixteenth century the Western Ukrainian **portrait school** was formed. Completely realistic and skillfully made portraits of Kostyantyn Kornyakta, the Turkish Sultan’s wife “Roksolana” (Nastya Lisovska), the foundress of the orthodox monasteries on the Left Bank Raina Vyshnevetska, Prince K. Ostrogski and others have become well-known.

Needs of printing and artistic book design caused the appearance and development of **graphics**, which originated in Ukraine in the sixteenth century. The first well-known Ukrainian engraver was Elijah. He illustrated “The Kyiv-Pechersk Paterik” – a landmark of hagiography. From the beginning of the seventeenth century a number of graphic works by anonymous authors were kept. They all were made under the great influence of Western European Renaissance.

Close to engraving there was also **heraldry** (pictures of family crests, town arms) and **sphragistics** (making seals). They were also influenced by the West.

Therefore, despite complicated political conditions, difficult national oppression, the onset of Jesuit Counter-Reformation, original and highly artistic culture of the Ukrainian people, based on ancient Russian traditions, achieved significant success in many areas. This period could be characterized as the age of progress of Ukrainian national culture. Its three leading centers were Lviv, Ostroh and Kyiv, that over a short period of time presented a lot of cultural values, which vividly mixed up spiritual light of the East and the West.

### **Questions for self-control**

1. Tell the main issue of cultural life in Ukrainian lands in the Lithuanian-Polish period.
2. What contribution in cultural development of Ukraine did the Cossacks make?
3. Name the types of educational establishments, that existed in Ukrainian lands in the 16th – the first half of the 17th centuries.
4. As part of which countries were Ukrainian territories in the 16th – the first half of the 17th centuries? Compare the conditions of existence of Ukrainian culture within those states.
5. What contribution in cultural development of Ukraine did Prince Konstanty Wasyl Ostrogski make?
6. Which new genres of Ukrainian literature appeared in the Lithuanian-Polish period? What was the reason for that?
7. Name the main artistic styles, spread in architecture of Ukraine of that time.
8. When did the portrait genre originate in Ukrainian painting?
9. Which new type of fine arts appeared in Ukraine in the sixteenth century due to the development of printing?
10. Where and when were the first Ukrainian printing shops founded? Whose name was the outspread of book printing in Ukraine connected with?

### **List of recommended literature**

1. Dashkevych Ya. (1992) Natsionalna samosvidomist ukrainsiv na zlami XVI–XVII st. [National self-identity of Ukrainians at the turn of the XVI–XVII centuries]. Suchasnist, No 3, pp. 65 – 74. (in Ukrainian).

2. Isaievych Ya.D. (1966) Bratstva ta yikh rol v rozvytku ukrainskoi kultury XVI–XVII st. [Brotherhoods and their role in the development of Ukrainian culture of the XVI–XVII centuries]. Kyiv: Naukova Dumka. (in Ukrainian).

3. Isaievych Ya.D. (1983) Pershodrukar Ivan Fedorov i vynyknennia drukarstva na Ukraini [The printing pioneer Ivan Fedorov and the appearance of printing in Ukraine]. Lviv: Vyscha shkola. (in Ukrainian).

4. Khyzhniak Z. (2009) Kulturno-osvitnie zhyttia v Ukraini v XVI–XVIII st. [Cultural and educational life in Ukraine in the XVI–XVIII centuries]. Narodne mystetstvo, Vol.1, No 3 – 4, pp.64 – 72. (in Ukrainian).

5. Krypiakevych I.(ed) (2000) Istoriiia ukrainskoi kultury [History of Ukrainian culture]. Kyiv: Lybid. (in Ukrainian).

6. Naukova Dumka (1993) Yevropeiske vidrodzhennia ta ukrainska literatura XIV–XVIII st. [European renaissance and Ukrainian literature of the XIV–XVIII centuries]. Kyiv: Naukova Dumka. (in Ukrainian).

7. Romanchuk O.K. (1992) Aksiomy dlia nashchadkiv. Ukrainski imena u svitovii nauksi [Axioms for descendants. Ukrainian names in the world science]. Lviv. (in Ukrainian).

8. Zakovych M.M., Ziaziun I.A., Semashko O.M. ta in.; za red. M.M. Zakovycha (2000) Ukrainska ta zarubizhna kultura: navchalnyi posibnyk [Ukrainian and foreign culture: a manual]. Kyiv: T-vo “Znannia”. (in Ukrainian).

## **Lecture 6.**

### **Ukrainian culture of the Baroque and Enlightenment epoch (the second half of the 17th –18th centuries)**

#### **Plan:**

**1. Historical conditions for the development of Ukrainian culture in the second half of the 17th –18th centuries**

**2. Development of education. Kyiv-Mohyla academy is the first higher education European-type institution of Ukraine**

**3. The main directions of development and genres of Ukrainian literature. Theatrical art**

**4. Works of Hryhoriy Skovoroda – an outstanding Ukrainian philosopher and writer**

**5. Ukrainian baroque art: architecture, sculpture, painting, graphics, music**

**1. Historical conditions for the development of Ukrainian culture in the second half of the 17th –18th centuries**

Ukrainian culture in that period developed in contradictory conditions. Elimination of the Polish nobility regime as a result of the Liberation war and formation of the Ukrainian national Cossack state contributed to the development of Ukrainian culture as a whole. But constant wars during sixty years led to mass destruction of cultural values, death of culture-bearers and potential cultural figures, slowed down cultural processes. Disadvantages of the Cossack electoral system, Cossack methods of government and atamans' ambition in the struggle for the warder made the young Ukrainian state extremely vulnerable to aggressive external influences, which stimulated escalation of internal conflicts. From the second half of the seventeenth century different parts of Ukraine found themselves in different

social and political conditions, that significantly affected the state and development of culture.

The conditions in the Left Bank area were relatively better, where the hetman's autonomy (Chernihiv-Poltava lands) was preserved for a long time, as well as in Slobozhanshchyna, which just at that time began to be actively settled by Ukrainian migrants mainly from the Right Bank area. The hetman's state was headed by highly educated politicians and statesmen of the European level – B. Khmelnytsky, I. Vyhovsky, I. Mazepa. They made great efforts and invested heavily in forward development of culture, education. However, conditions of cultural life on those lands were as well far from really favourable. The government of Moscow and then of St. Petersburg acted in the Hetmanate according to the principle of “divide and rule”. B. Khmelnytsky was one of the first leaders, who managed to stop Belarusian lands become Cossack, then a number of measures were taken in order to prevent extension of hetman's power to Slobidska Ukraine and Zaporizhzhia, the hetmans' rights in the Hetmanate itself were consistently limited, it was imposed the name of “Lesser Rus”.

During the Ruin (1657–1687) the cultural and national elite experienced complete disappointment in the Cossacks as a reliable support for the national progress, though it continued to rely on them in order to resist the Moscow authoritarian strategy. In general, the attitude to the Cossacks changed for the worse under the impression of the discord between the Cossack leaders, which was provoked outwardly, the inability of hetmans to pursue an independent policy, permanent rewriting of Pereyaslav Articles, the embrace of anti-Ukrainian endeavours, initiated by Moscow officials, by several hetmans. Among such acquiescence to Moscow absolutism, Moscow voivodes' “appeals” to Ukrainian cities by Hetman I. Bryukhovetsky (1665) were perceived especially painful, as well as unconcealed assistance of Hetman I. Samoilovych to subordination of the Kyiv metropolitanate to the Moscow Patriarchate (1686), which contradicted norms of the ecclesiastic law and was entirely hostile to the interests of the Ukrainian clergy. There were the processes of social differentiation within the Cossacks themselves,

so that the heads' interests increasingly contradicted the ordinary Cossacks' ones. All that altogether deteriorated the cultural climate within the Ukrainian society, caused disorganization and particularization (decentralization) of the cultural movement.

Relative improvement of the cultural situation only occurred under I. Mazepa's hetmanship (1687–1709). After 1709, despite the fact that the majority of Ukrainians didn't support I. Mazepa's defection to Karl XII and made a great contribution to the victory over the Swedes, there was a period of slow, but continuous and meaningful decrement of the national culture development on the Ukrainian lands, subordinated to the Moscow Empire (since 1721 – the Russian Empire). That process was provided with the active involvement of the best Ukrainian forces in the state cultural construction in Russia, therefore they significantly enriched Russian culture largely due to the impoverishment of the proper Ukrainian one.

Conditions for the development of culture in the Right Bank area, Volyn, Galicia, Transcarpathia and Bukovyna were even worse. If in the Left Bank area the cultural movement was only slightly separated from the European context of that time, the Right Bank and Western Ukraine eventually almost completely lost the impulse of the national and cultural construction, obtained from the previous period. Due to continual wars desolate Podillia and the Right Bank area were to be annexed to the Ottoman Porte in accordance with the Treaty of Bakhchisarai 1681. The Cossacks on the lands, subordinated to the Polish-Lithuanian Commonwealth, were abolished, then renewed, however in 1699 they were finally abolished. The Orthodox church hierarchs on the Polish-Lithuanian Commonwealth lands preferred to subordinate to the Pope than to the Patriarch of Moscow, and since the late seventeenth century they joined the Union one by one together with the entire flock. After the loss of the nurtured national and cultural ideal, associated with the unity of Ukrainian lands and Kyiv as a cultural centre, fellowships joined the Union in the first half of the eighteenth century. Ukrainian culture was subjugated, processes of Polonization increased. However, even under those difficult conditions Ukrainian

culture gave a number of extraordinary achievements in various fields of art, literature, philosophy, science and education, which can be a subject of Ukrainians' national pride.

## **2. Development of education. Kyiv-Mohyla academy is the first higher education European-type institution of Ukraine**

On the Left Bank in the second half of the 17th –18th centuries school education covered all segments and social groups of population, including women. Schools at Nizhynsky, Lubensky, Chernihivsky, Poltavsky, Pereyaslavsky, Prylutsky and Myrhorodsky regiments were founded. At Lubenskaya regimental school as many as 1000 students studied at the same time. There were a total of 866 schools for 1099 settlements in the Hetmanate. In the newly-formed Chernihivsky, Horodnensky and Sosnytsky districts there were 134 schools, i. e. one school fell to the lot of 746 students (in 1876 that indicator was much worse, one school even fell to the lot of 6730 people).

As Paul of Aleppo, an Arab-Christian who travelled around Ukraine on the way to Moscow, wrote in 1655, “even peasants in Ukraine could read and write ..., and village priests considered it to be their duty to teach orphans, not allowing them to wander along the streets as vagrants”.

On the Right Bank the Polish government favored Catholic and Jesuit educational establishments. In 1661 **Lviv university** was founded, but it also became a center of Polonization of Western Ukrainian population. In several towns fraternal schools still remained, however, they gradually fell into decline. Since the second half of the eighteenth century new educational establishments appeared – gymnasiums in Kremenets, Volodymyr-Volynsky, Chernivtsy. But their education and upbringing were of a pro-Polish ideological orientation.

In Bukovyna the state of education was even worse. During the Turkish rule there was hardly a school there, and after the Austrians had come only few of them

started, however, teaching was largely conducted in Romanian and German. In Transcarpathia, with the active policy of Magyarization a small amount of Church-Uniate schools worked, where teaching was conducted in the “Russian” language. And only at the end of the eighteenth century a divinity school started in Mukachevo.

At that time Kyiv remained the main center of cultural life. It was largely due to the educational activities of the **Kyiv Mohyla college** (founded in 1632), which since 1658 periodically first acquired, then lost the status of an academy, until that status was finally approved in 1701. In 1666 Moscow officials vainly tried to close that educational establishment for good, as they considered it to be the hub of dangerous thinking and rebelliousness. Since the 70s of the seventeenth century a new heyday of the academy activities began, which reached its climax at the turn of the centuries. At that time the academy was often called Mohyla-Mazepa.

As early as in the beginning of that establishment existence, P. Mohyla bought about a hundred of precious tomes with the works of fathers and teachers of the Church at his own expense, as well as the best for that time historical treatises, Latin dictionaries, works of Seneca, Juvenal, Horatius, Ovid, Cicero and other authors with comments, text-books in trigonometry, logic, metaphysics (Appendix 33).

The college, which was to become an academy, was not only meant as an educational establishment from the very beginning, but also as a hub of scientists and writers – the so called Kyiv-Mohyla Atheneum (from Latin *athaeneum* – “the sacred”). At Petro Mohyla’s times they were the philosophers Joseph Kononovych-Gorbatsky and Ivan Trofymovych, the poets and writers Sylvester Kosov, Khoma Yevlević, Sophronius Pochasky, Innokenty Gizel. At Mazepa’s period – Stefan Yavorsky, Theophan Prokopovych, Hilarion Mygura, Gideon Wisniewski and others.

The four languages – Slavic, Latin, Greek and Polish – were taught in the academy. Latin was the language of teaching (as in all the Europe of that time), but since the beginning of the eighteenth century it was gradually supplanted by the Ukrainian literary language of that time. Latin and Greek gave the students access to the world’s treasures, in particular, ancient culture. Education in the academy



was divided into two levels – trivium (rhetoric, grammar, poetics) and quadrivium (arithmetic, geometry, astronomy and music). Within the walls of the educational establishment there were numerous public disputes in different sciences, a recreation custom was introduced – cultural and artistic holidays with performances and games on the occasion of the end of the academic year. The holidays were often provided with an issue of special printed points in honour of rectors, professors and patrons of the academy.

The academy was generously provided financially both on the part of the religious establishment and Cossack hetmans. The educational institution kept in contact with European universities and academies, so that its graduates often continued studying abroad.

Among educatees of the academy there were a lot of outstanding scientific, cultural and political figures. Among them the following names should be especially mentioned: a writer-polemicist Lazar Baranovych, a scientist-encyclopaedist and a man of letters Innokenty Gizel, a philosopher Hryhoryi Skovoroda, a political and church figure, a playwright Theophan Prokopovych, a historian Mykola Bantysh-Kamensky, an architect Ivan Hryhorovych-Barsky, composers Dmytro Bortnyansky, Maxym Berezovsky, Artemy Vedel and others.

From the mid-17th century professors and students of the academy were constantly invited to Moscow, where they became pioneers of Western European education and culture. Graduates of the academy made up an overwhelming majority of teachers in higher and secondary educational institutions, founded according to the orders of Peter I and successive rulers of the Russian Empire. The entire Russian episcopate of 1700–1762 consisted exclusively of graduates of Kyiv-Mohyla Academy. Among the most famous cultural emigrants of that time the following names should be noticed: Epifany Slavinetsky – the author of the Slavic-Greek-Latin lexicon (a dictionary); Symeon Polotsky – the founder of the first higher educational institution in Moscow – Slavic-Greek-Latin Academy (1687), which was formed after the Kyiv pattern; Theophan Prokopovych – the metropolitan, one of the closest advisors of the tsar Peter I in his reformatory occupation.

Thus, graduates of the academy became the leaders of Ukrainian influence in Russia, which covered all aspects of cultural life: church, book printing, educational, artistic and even household. In general, cultural forces and treasures of Ukrainian culture, which came into existence in Ukraine under the influence of Western European education in the days of its national rise in the seventeenth century, were used by Moscovia, and then the Russian Empire for Europeanization of the state and development of Russian culture.

However, in the cultural activities of the academy in the eighteenth century there were also weak points, presented in certain inertia and conservation of the academic process. Science in the academy became more and more detached from everyday and contemporary scientific life, was of scholastic character to some extent. Founded for the special purpose of serving the matter of defense of the Orthodox faith, the academy also paid too much attention to theological (divinity) issues in the new environment.

Up to two thousand students from Ukraine as well as Belarus, Russia, Moldova, Serbia, Montenegro, Bulgaria, Greece simultaneously studied in Kyiv-Mohyla Academy. Teaching and education in it was based on ideas of Christian humanism and enlightenment, which provided for the increase of the educational role in the society progress. Priority in education remained for humanities. An academic course of teaching involved the existence of eight ordinary classes and lasted twelve years. Children of all fortunes, from aristocracy to children of ordinary Cossacks and peasants, studied there. They took their seats in the classroom in accordance with their progress in training. The academy had a huge library, which numbered about 10 thousand volumes from various fields of knowledge in all European languages, that students mastered fluently, in the late eighteenth century.

The last period of rise in cultural activities of Kyiv Academy was associated with the name of Metropolitan Raphael Zaborovsky, who congregated a new cultural center since 1731, including Mitrofan Dovgalevsky, Georgy Konysky, Sylvester Lyaskoronsky, Simon Todorsky and others. At that time the buildings of the academy (which was called Mohyla-Zaborovska) were renewed and the educational

process was reformed. In the second half of the eighteenth century the academy gradually turned into a secluded social educational establishment, deprived of facilities, for children of clergy by Catherine II's efforts. The last great scientist of the establishment was Ivan Falkivsky, who studied geography, astronomy, mathematics, history, architecture, taught a number of disciplines, including higher mathematics, German and philosophy (that is, he was a person of encyclopedic knowledge, that became a norm and ideal in Europe in the second half of the eighteenth century); he founded a cultural hub "Free Poetic Society".

In general, for more than 150 years of the academy existence 25 thousand Ukrainians studied there, the most part of the class-conscious intellectuals graduated from the academy, they held all the governmental posts in the 18th century, prepared national revival of the 19th century.

On the Left Bank, colleges provided with the education, close to the higher one, they were founded in the three cities: Chernihiv (1700), Kharkiv (1726), Pereyaslav (1738). Kharkiv college applied for its recognition by the academy, because it had the whole necessary set of disciplines, but the status of an academy was never received. In addition to native languages, French, German and Italian as well as history, geography, and drawing were taught here. As many as 800 students simultaneously studied in Chernihiv college. Later on, all three establishments were also reformed in seminaries.

Catherine II's policy of assimilation and centralization put an end to higher and secondary education in Ukrainian lands in the second half of the eighteenth century. Constant requests of Ukrainian authorities for permission to start universities in Kyiv, Baturyn, Nizhyn, Novgorod-Siversky, Katerynoslav didn't find any support from Catherine II. There was an absurd situation, when Ukrainian teachers had to teach Ukrainian students in higher educational institutions, founded in St. Petersburg and Moscow. Instead, in Kyiv, Novgorod-Siversky and Katerynoslav "basic popular schools" were set up, they were equated to junior classes of ensuing colleges and, in spite of their name, were of a secluded social character, and even more so they had an extremely limited number of students.

### **3. The main directions of development and genres of Ukrainian literature.**

#### **Theatrical art**

Ukrainian literature of the second half of the 17th –18th centuries developed in several basic directions and genres.

The first direction was represented by the **folk poetry**. In the specified period it was essentially enriched. Its basic genres were ballads, historical songs, verses, devoted mainly to valour of Ukrainian wars of liberation.

One of the brightest samples of the civic lyric poetry of that time was a nameless ballad “Everyone sincerely seeks”, historians often attribute its authorship to Mazepa. This work vividly depicted the social situation of the Ruin period. The tragedy was revealed through comparison of different political orientations of Cossack leaders, each of them appealed to others to save Ukraine from foreign domination under his leadership and protection of foreign states as well. Such works were not published, but were spread in writing. Historical songs and ballads often glorified Bohdan Khmelnytsky and his closest associates (Maksym Kryvonis, Ivan Bogun, Danylo Nechai). A glorious Cossack leader Stanislav Morozenko took a special place among them, he died in the battle with Tatars in 1651. This Cossack’s image, “a zealous head”, out of whom the enemies “pulled the heart out alive”, became a favourite popular image, for whom “the whole Ukraine cried”.

The end of the 17th – the beginning of the 18th centuries was the last period of the heyday of folk ballads and songs about “Cossack glory”. After people’s liberation struggle development of ballads ceased. The decline of Cossack life caused the decline of heroic epos. The Cossacks weakened politically, socially and economically. A lot of bitter truth about it was told in the ballad “Cossack life” of the later period. However, ballads themselves lived among the people for a longer time and were popular later on. In the nineteenth century there were many talented performers of those ballads, among them Ostap Veresai from the Poltava region became the most famous one.

On the Right Bank the genre of a historical song continued to develop in the eighteenth century, too. They were primarily songs about popular revengers-haidamaks and their dramatic struggle against Polish gentry born oppressors. The song about treachery of the Cossack centurion Sava Chaly was especially notable in that series. Serving the Poles, he fought against the Cossacks, and afterwards he was killed as a traitor by his former friend Hnat Goly. The song about the Cossack leader Semen Paliy, about destruction of Zaporizhzhya Sich also belonged to that series. Folks created a great number of songs, narrations, legends about the so-called rebels, also revengers of people's wounds in Galicia and Transcarpathia, and especially about the bravest of them Olex Dovbush, who was assassinated in 1745.

A separate group was made by the so-called tchoomak's songs, in which difficult conditions of tchoomaks' life were depicted, they made long and dangerous journeys for salt to the Crimea.

In the second half of the seventeenth century the genre of **homiletic and publicistic prose** developed. One of the most distinguished its representatives was Joannikiy Galiatovsky. In his youth he compiled a collection of sermons "Razumnia Key" with the first native course of homiletics (the theory of preaching) "The science or method of composing a sermon" attached to it. The author advised to divide a sermon into three parts (by analogy with the Jesuit sermons). The first part presented the conception of a sermon, its aim; the second one – the main idea, and the third one summarized. The author taught how to get listeners interested, how to choose a topic, how to draw a sermon up. Galiatovsky also became famous writing a number of polemical and theological works. Three of them – "The Conversation of Bila Tserkva" (1676), "Old Church" (1678) and "Foundations" (1683) – were written in Polish and directed against Catholicism and the union. Galiatovsky's literary Ukrainian language was close to the vernacular. All great works of that author were published during his lifetime, that was very rarely at that time, and some of them were translated into Russian, Romanian and Polish of that time.

Lazar Baranovych was also an outstanding representative of the evocative genre (large collections of sermons "The Spiritual Sword" (1666) and "The

Trumpets of Preaching Words” (1674)) as well as Antony Radyvylovsky, who was considered to be the most talented preacher of that period. Characteristic features of his sermons were democratic presentation, a significant number of instructive samples and comparisons not only from ancient history, but also contemporary events, religious intolerance was noticeable. Radyvylovsky introduced folktales and bywords into his sermons, as well as popular secular plots from the life of peoples of the West and the East.

Another name of a well-known publicist and preacher at that time cannot be evaded. It is Innokenty Gizel. In his youth he moved in Ukraine from Germany and gave all his mind, all his energy to the new homeland. Being a graduate of Kyiv academy and then its teacher and rector, he was the author of several preaching works, the most interesting of them was considered to be “Peace with God to Man”. There is a great amount of material to characterize the Ukrainian society of the second half of the seventeenth century. Addressing his readers, Gizel described a sad picture of devastation of Ukraine by foreign conquerors and internal wars. He emphasized the need to appeal to God, and then there would be peace and quiet. And to achieve those benefits faster, the author offered his book to eradicate sins and clear conscience of each representative of the Ukrainian society of that time. Gizel represented the whole scale of sins for every profession known to him. He presented a rather all-round description of the most common sins of merchants, artisans, doctors, pharmacists, teachers, soldiers, customs officers, lawyers, clerks at courts, clergy, innkeepers and other social groups. The book was very popular in Ukraine and even abroad. It is an interesting witness of moral concepts of the most educated people’s circle of Ukraine in the second half of the seventeenth century.

Another important literary genre of that time’s writing was **historical prose**. Firstly, it was presented by chronicle works, the writing tradition of which dated back to the princely period. Following previous chronicle traditions, stimulated by common patriotic uplift, known and unknown to us authors tried to record the events, they witnessed. In the seventeenth century there were a lot of chronicles, which

received their titles in accordance with the areas they were made at: the Hustyn chronicle, the Lviv chronicle, the Kyiv chronicle and others.

The Hustyn chronicle was found in the Hustyn monastery in the Poltava region in the copy, which was made by the hieromonk of that monastery Mykhailo Losytsky. The author of the chronicle and the time it was made are unknown. Some researchers consider that it could be written by the famous writer-polemicist Zacharias Kopystensky, and Losytsky only copied the work from a copy and wrote a preface. He wrote in it, that people should know their past, pass cultural achievements from generation to generation and learn by mistakes without making them again. The chronicle itself is a creative compilation (a non-independent work, based on usage of other people's works) from various native and Polish sources, where history from ancient times to the Union of Brest was represented. The most notable stories here were those about the beginning of the pospolite Cossacks, about the introduction of a new calendar and implementation the union in Ukraine.

In 1672 the Kyiv-Pechersk Lavra printing house published "Chronicle of the Chroniclers of the Ancients" by the rector of Kyiv academy Zefonovych Theodosius, in which the author tried to reproduce that historical and political background, where all important events from Old Russian, Lithuanian and Polish periods of Ukrainian history took place.

"Synopsis" was fairly considered to be the most popular work of that time. Some scientists attributed its authorship to I. Gizel. For the first time this work was published in 1674, but then during 150 years it was republished ten times, translated into Greek and Latin, outspread in scribal copies. It was the first systematic textbook on national history, introduced into school curricula as an independent subject. Unlike Zefonovych's work, "Synopsis" was already oriented to the Moscow monarchical concept of the state system to some extent.

Outstanding historical works, which first appeared at the end of the seventeenth century, were the so-called Cossack chronicles. They were literary works, in which the events of the liberation war under B. Khmelnytsky's leadership were depicted vividly and extensively. The leading place among them was occupied

by the chronicles of a Beholder (an anonymous author, who just signed his own work with that name), Hryhoriy Hrabianka and Samiilo Velychko. They represented an essential move in Ukrainian historiography, because they signified the transition from chronicle writing to proper historical science, from a chronological list of events to comprehension of them and pragmatic interpretation. The sources for the authors were memoir, economic, military, diplomatic and other documents, that was why their works were called chronicles only conventionally. Determinative historical events were reproduced in them from nationwide patriotic positions, though the authors were mouthpieces of foremen's social interests, having a negative attitude to actions of "vulgar". The Ukrainian Cossacks acted in those works as a driving force of national history. The alliance with Moscow was generally approved, however, there was dissatisfaction with oppression of tsarist voivodes and favourites, former Cossack rights and liberties were asserted. The Ukrainians were called a separate "Cossack-Russian" people. Central figures of Cossack chronicles were Ukrainian hetmans, atamans, colonels and other foremen, who stood up for freedom and honour of "the Cossack homeland".

The work "History of Ruthenians or Little Russia", whose author was most probably a Poltava gentleman Hryhoriy Poletyka, was of great importance for development of a historical thought in Ukraine and uplift of national self-consciousness. It was written around 1770, and was not published until 1846, though before that, it was outspread in hundreds of scribal copies all over Ukraine and further – all over the empire. Though that work was written in Russian of that time, but from deeply patriotic standpoints, the author defended the idea of independence of the Ukrainian people, highlighted those moments in history, where the people fought for its own freedom. For the first time the idea of restoring Ukraine's statehood was clearly formulated. In "History of Ruthenians" as well as in Cossack chronicles a lot of passages were given to proper cultural problems. In particular, outlining the current state of affairs, the author wrote, "We used to be what Muscovites are now: the government, priority and the very name of Rus passed from us to them. But now we are as a byword for them". The work was not only of



scientific, but also political and ideological significance. Under his influence Ukrainian and Russian poets and prosemen wrote: E. Hrebinka, M. Gogol, T. Shevchenko, S. Rudansky, K. Ryleyev (the poem “Voinarovsky”), O. Pushkin (the poem “Poltava”).

In the second half of the seventeenth century **dramatic literature**, school drama particularly, achieved significant development. At first, comedies of ancient Roman writers were staged at schools, but then teachers of Kyiv academy themselves began to write plays, devoted to the end of the academic year. In the period from 1673 to 1695 over twenty texts of school dramas were kept.

Religious, biblical, mythological and historical plots were the main content of school drama. The aim was to deepen and consolidate knowledge of religious truths and biblical events. Saint, moral concepts (hope, sense, mercy, love, faith) were glorified. Such school dramas consisted of a prologue, plot (the main part) and epilogue. The prologue was usually uttered by the author himself, explaining the main idea of the drama and its moral directive. After that, they played the main plot – a story line. The drama ended with an epilogue thanking the audience. A great number of actors (up to 300 people) performed in school dramas. It was explained by the educational purpose – in order to involve as many students as possible to the performance. In intervals between the acts of a solemn religious drama interacts and interludes were staged. Their content included entertaining plots from people’s everyday life, whose characters spoke the language close to the vernacular.

Great progress in development of Ukrainian drama was made by Theophan Prokopovych (1681–1736). He was born in the family of a shopkeeper in Kyiv, got education in Kyiv-Mohyla academy, and then went to Polish schools and the Roman Jesuit college. He was very interested in Protestant movements. Having returned to Kyiv in 1704, he taught poetics, rhetoric, and philosophy in Kyiv academy. In 1705 he wrote his famous historical tragicomedy “Vladimir”, in which he was the first to take the topic from Ukrainian history. Dedicated to I. Mazepa, the play contained striking characteristics of patriotism, in particular, Prokopovych’s interpretation of Kyiv as “the second Jerusalem”.

Novelty of the play was that the author did not use the plot from Biblical history, but from native one. Another innovation was that the main thesis of the play was the struggle against backwardness, patriarchal routine. The author turned to the psychological analysis of the Baptist of Rus Prince Volodymyr the Great's actions, showed his doubts and hesitations as of an ordinary person rather than a saint canonized by the Church, devoid of human drawbacks. That is why this work is like a mere mark on the verge of the new and old world of Ukrainian spirituality.

Just at that time Prokopovych prepared a textbook on poetics, in which he formulated the rules of composing a dramatic work, that fully satisfied the requirements of baroque stylistics, which became a norm at that time. But there already were elements of classicism in that theory. There was to be five acts in a drama according to Prokopovych. There could be many scenes in one act, but not more than ten. In tragedies, as an exception, one scene could make the whole act. More than three persons shouldn't speak in one scene, though there could be pretty more people. All persons could only leave the stage after the end of the act, but at least one actor from the previous scene was to remain in the next one.

Prokopovych's dramatic theory made such an impression that the following theatrical work abode by those rules for half a century. According to his instructions, the following Ukrainian playwrights wrote their tragicomedies: Sylvester Lyaskoronsky, Mitrofan Dovgalevsky, Emanuel (Mykhailo) Kozačinski, Georgy Konysky and others. For example, in his drama "Resurrection of the Dead" (1747) G. Konysky represented social antagonisms of Ukrainian life of that time – high-handedness of foremen, bribery and corrupt judicial proceedings. The satirical comedy "Slanderer" by the Ukrainian patriot of Greek origin Vasyl Kapnist was genetically connected with Ukrainian school drama. It is still considered to be one of the best achievements of Russian comedy.

In 1728 the play "The Sweetness of God..." was written and staged in Kyiv academy, it was dedicated to the events of the national liberation war of 1648 under the leadership of B. Khmelnytsky. The authorship of this play was attributed to the teachers of poetics and rhetoric in Kyiv academy – Feofan Trofimovych or

Innokenty Nerunovych. The ideological and artistic content of the drama conformed the idea of patriotism, permeated with belief in the future of Ukraine. Bohdan Khmelnytsky's victories were explained in the play as manifestation of God's grace. This interpretation of historical events was a tribute to the tradition of school drama. Being in the spirit of progressive ideas of that time, the author of the drama "The Sweetness of God" strove to contrast Bohdan Khmelnytsky as a defender of great people's masses with Polish nobility as well as foremen, who took more care of their own social interests than of nationwide ones after the end of the liberation war of 1648-1654. Besides that, he often used the term "Motherland Ukraine" with regard to Ukrainian territories; it first appeared in the Constitution of Pylyp Orlyk in 1710 versus "Russian Principality", which was outspread before (introduced by I. Vyhovsky, who regarded it as an equal and autonomous entity within the Polish-Lithuanian Commonwealth together with the Grand Duchy of Lithuania and the Kingdom of Poland).

In course of time theatrical performances went outward school walls. It was facilitated by the students, who travelled over Ukraine and showed performances, prepared interacts themselves, memorized chants and songs. They made everything necessary for the Nativity. Academy graduates spread the theatrical matter in Ukraine as well as abroad. It was the Ukrainians who became the founders of theatres in Moscow (S. Polotsky), St. Petersburg (Th. Prokopovych), Tobolsk (F. Leshchynsky), Mohylyov (G. Konysky), and Serbia (M. Kozačinski).

Since the 50s of the eighteenth century professional theatrical groups appeared in Ukraine. In particular, in Hlukhiv there was the court theatre of Hetman Kyryl Rozumovsky, where comedies and comic operas were staged in Russian, Italian and French. Just then the Russian and Polish classicistic theatre appeared in Ukraine. A number of amateur companies performed in Yelysavetgrad, Kremenchug, Kharkiv.

The genre of **poetry** also developed. Democratic traditions of popular versification were more vividly represented in creative work of "travelling deacons". This category included students – sons from poor families, who had no means of subsistence and training, and they had to go out to earn the bread for the day during

their vacations (holidays). They were hired as clerks, deacons (thence there was that name), tutors. Educatees of Kyiv academy, colleges studied a course in poetics, that gave them good knowledge of literary criticism basics. They obligingly had to be able to write verses, dramatics, and sermons. All that developed good students' tastes in belles-lettres. Being among the people, students mastered superb achievements of folk poetry. It helped them to write original works – verses, book songs, orations (speeches) and travesties (humorous poems close to parody). The subject of such works was mostly religious. Investigating biblical plots, travelling deacons followed the way of a peculiar method – to turn the above-mentioned subjects into the everyday ones, filling them with household items from people's life. Travesties were notable for description of colourful situations, there was a lot of irony, jokes in them. Travelling students' works were not mostly published, but they lived in an oral form among the people. However, the name of one of them is known to us, he lived at the turn of the 17th–18th centuries. It was Clement – “Zynoviy's son”, who wrote a collection of works, which became an encyclopedia of life of all strata and layers of Ukrainian society of that time. In addition to several hundreds of his own verses, Clement included over 1000 folk proverbs and other aphorisms in the above-mentioned collection. As early as 1720 book printing in the literary Ukrainian language in Russia was finally eliminated after several bans previously issued. That ban badly struck the development of Ukrainian literature. A new generation of Ukrainian writers was to write in Russian, in which, in fact, a great number of words of Ukrainian origin had already been forever fixed before. Among the Russian-Ukrainian writers, who left a significant mark in the literary process of the eighteenth century, the names of Hnat and Ivan Maksymovyches, Vasyl Kapnist should be mentioned.

The poem-dialogue of a translator of the General Chancellery Semyon Divovych “Razvoroschia with Malorossiy” (1762) was very interesting from the historical and political point of view, it was almost entirely written in Russian with some Ukrainianisms. The author defended interests of the Cossack foremen, concerned in granting them a status of nobility in the Russian empire. The author

emphasized that the union of Ukraine and Russia was freewill, that was why the relationships between them should be equal.

Historical verses were interwoven with satirical ones concerning the latest news of that time – about abolishment of the Cossack system, enslavement of peasants or efforts of the pospolite Cossacks to acquire nobility. The most talented work of objection was “Ode to Slavery” (1783) by V. Kapnist, in which through the classicistic canon the author’s romantic worldview was already seen really clearly. In that work the author, who was a wealthy Ukrainian landlord, sharply reacted to the enslavement of Ukrainian peasants according to Catherine II’s decree dated May, 3, 1783. Later V. Kapnist became famous for his secret appeal to the embassy of Prussia with the proposal to contract an alliance between Ukrainians and Germans against the Russian empire.

Although poetical literature of the 17th –18th centuries didn’t give any creative worldwide giant, it created a number of miniatures-pearls, which, being enhanced by folklore, were fruitful crops for new Ukrainian literature that appeared in the late eighteenth century and was not based on book traditions, but on a live language of democratic social strata.

#### **4. Works of Hryhoriy Skovoroda – an outstanding Ukrainian philosopher and writer**

A phenomenal appearance in Ukrainian culture of the eighteenth century was Hryhoriy Savych Skovoroda’s creative work (1722–1794) (Appendix 38). He was born in a small-holder Ukrainian Registered Cossack family in the village of Chornukhi of Lubny Regiment in the Poltava region. He studied in Kyiv-Mohyla academy (1734–1741, 1744–1745, 1751–1753), but did not graduate, he sang in the imperial choir in Moscow and St. Petersburg (1742–1744), he was a part of the embassy mission abroad (1750–1753), and later on he taught poetics at the Pereyaslav college, worked as a tutor. In 1759–1764 as well as in 1768 he taught at

the Kharkiv college. After that, until his death he was a travelling philosopher, wrote dialogues.

H. Skovoroda is the brightest and the most characteristic representative of the Ukrainian national philosophical idea. His creative work was largely determined by previous achievements in this field and at the same time it appointed further ways of development of Ukrainian philosophy (P. Yurkevych, V. Vynnychenko, D. Chyzhevsky). Philosophy for H. Skovoroda is the quintessence of life itself, that is why the main thing in a person is not so much his cognitive abilities but the emotional-volitional nature of his spirit, the heart, from which both a thought and a feeling grow up. It is characteristic of Skovoroda's philosophical stand to use extensively the language of images, symbols, rather than distinct rationalist concepts, which are not able to reveal satisfactorily the essence of the philosophical and life truth.

Skovoroda's philosophical inheritance includes seventeen treatises and dialogues. The central item in the philosopher's doctrine is the theory of "the related labour". In it Skovoroda was most probably the first philosopher of that time who proposed the idea of labour transformation from the means of life into the first and the most vital need and pleasure. However, not every labour brings happiness to a person. Such labour is only "the related labour", i. e. labour by vocation. Every person has abilities to certain kinds of work activities. In the process of education abilities must become developed, turn into the essence of the human personality. Through "the related labour" human nature uncovers itself, good principles laid down in it develop. "The related labour" is the ideal of people's happiness. And vice versa, "the unrelated labour" makes a person deeply unhappy.

An essential factor on the way to achieve "the related labour" is self-knowledge and self-improvement of the human personality. It is the second thesis of Skovoroda's doctrine. With the help of self-knowledge a person finds "a real man" in himself, his vocation, develops abilities laid down in him, that is he improves, and therefore, finds the way to "the related labour" and happy life.

Skovoroda's philosophical views and humanistic ideals were also represented in his literary works. In his handwritten collections "The Garden of Divine Songs" and "Kharkiv Fables" Skovoroda popularized a person's high moral qualities, called to acquire knowledge, encouraged good deeds. The first collection represented Skovoroda as a poet-lyricist, who glorified civic ideals and humanism. In particular, the poet described a vivid picture of reality of that time in the famous poem "To every city of customs and right", whose words were later put into Vozny's mouth in the play "Natalka Poltavka" by I.P. Kotlyarevsky.

Skovoroda's role as the first Ukrainian fabulist (the second literary collection is at stake) deserves special attention. Skovoroda's use of this genre attests that he wanted to outspread his ideas in masses as much as possible, give them a common, visual form. All Skovoroda's fables are written in prose. First of all there are philosophical motives in them, which are directed to comprehension of the writer's current life problems. An interesting part of Skovoroda's fables is their "power" (morality). As a rule, the author expressed morality with the help of famous folk proverbs and sayings. They appealed to Skovoroda, because they were the result of a person's life experience, came out of the midst of life, a lot of philosophical judgments were put into them, that impressed the writer's worldview standpoints and due to that helped him to reveal ideological intentions of his works. The examples of Skovoroda's fables, in which he revealed the essence of his philosophical doctrine, are, in particular, "Bee and Hornet", "Poor Lark", "Grateful Erodiy".

Skovoroda's literary works are notable for sincere patriotism, love to the Motherland and its history. "Don't look for happiness overseas. Hit with a steel and you'll strike fire at home and won't go from house to house and beg: lend me some fire...".

## **5. Ukrainian baroque art: architecture, sculpture, painting, graphics, music**

In the architecture of the 17th –18th centuries as well as in fine arts and other kinds of art, there was coexistence and entwinement of different styles with marked dominance of the Baroque style (from Italian – ad verbum “strange, whimsical, quirky”), which was characterized by decorative splendour and luxurious staginess. The second half of the seventeenth century was signalized by zenith of a new peculiar style, called **the Cossack (Ukrainian) Baroque**. This name should emphasize that in Ukraine baroque architecture acquired peculiar artistic forms and national colouring. One of the first buildings in this style was St. Nicholas Church in the main square in Nizhyn (1668–1669), in the centre of one of the biggest Cossack regiments. Ukrainian builders creatively used traditions of native wooden temple construction, having covered the village church in terms of baptism with stone and decorated it outwardly by a number of plastic and ornamental motifs. The new appearance of church architecture was to emphasize the advent of the new cultural elite (the Cossacks) to Ukraine to replace the old one (the gentry) and become visual embodiment of its cultural program.

Unlike old Russian and foreign temples, Cossack cathedrals didn't often have expressional façade, they were similar on all four sides, turned to all parts of the world at the same time, to everybody present in the square. Thereat the idea of democratic character conjugated with irrationalism of the baroque worldview, because the attempt to get around this church resulted in having a feeling of disorientation in time and space, an effect of certain metaphysical insanity. The walls were neatly whitewashed, owing to that houses organically fit in the surrounding scenery of Ukrainian settlements, where mud huts prevailed, and in the natural landscape. Banyas of characteristic shape and other elements of copper covering were mostly painted green or blue, though sometimes, especially in Kyiv, they were covered with gilding.



The new architectural style in the second half of the seventeenth century was quickly spread in cities of the Left Bank and Slobozhanshchyna. The most valuable group of monuments of Sloboda Cossack construction of the second half of the 17th – the early 18th centuries is the number of brick churches, whose form and design were borrowed from wooden architecture: the Intercession Church and the Resurrection Cathedral in Sumy, the Ascension Cathedral in Lebedyn, the Transfiguration Cathedral in Izyum (1685), the Pokrovsky Monastery Cathedral in Kharkiv (1686). At the same time traditionally wooden Cossack churches continued to be erected. This style of construction quickly overstepped far the limits of Cossack social ideology, becoming nationwide.

During the 90s of the seventeenth century under direct supervision of Hetman Mazepa a separate variety of baroque church construction appeared, it abandoned original democratism of Cossack baroque and embodied the idea of greatness of authoritarian hetman rule, which was to be primarily represented by St. Nicholas Military Cathedral (1690–1696) and the rebuilt Epiphany Cathedral of the Brotherhood Monastery (1690–1695) in Kyiv. Both churches along with many other pearls of Ukrainian temple architecture were destroyed in 1934 during Stalin's reconstruction of Kyiv. In general, only in Kyiv Mazepa built or restored twenty buildings.

Poltava, Kyiv, Dnieper and other kinds of Ukrainian baroque were distinguished. In particular, the Poltava variety of baroque architecture was represented by the cathedral of the Mhar Monastery (near Lubny) (Appendix 8), the cathedral of the Cross Monastery in Poltava (Appendix 39).

Secular stone buildings, chiefly buildings of the General and regimental chancelleries, weaponed arsenals, private houses of foremen and church bishops, were also erected in the spirit of Cossack baroque. Until the present day only a small part of those buildings remained – in Kyiv, Lyubech, Kozelets, Nizhyn, Pryluky, Chernihiv, because Cossack baroque was branded as “Mazepa's style” and attitude towards such buildings was ideologically biased. However, church constructions in

the Cossack baroque style continued to be also built further, until as early as 1800 there was a special ban on such building.

In 1721 Peter I's decree banning the construction of bricks was annulled in cities (except Moscow and St. Petersburg). In Ukraine a number of constructions appeared, which, retaining the main features of the baroque style, already noticeably approached to more secular and carefree **Rococo** style (the name is associated with a decorative element of this style, that resembled a clam shell). They were, in particular, the Church of the Intercession of the Blessed Virgin Mary on Podol in 1722, belfries of St. Michael's Golden-Domed Monastery and St. Sophia's Cathedral in Kyiv. In 1731–1745 under the guidance of the German architect J.G. Schaedel the premises of Kyiv academy were rebuilt and a 93-metre belfry of Kyiv-Pechersk Lavra was built. In 1747–1753 according to B. Rastrelli's project St. Andrew's Church and Mariinsky Palace were built completely in the Rococo style (Appendix 9). In general, the Rococo style in Ukraine was though allegedly superimposed on the baroque basis, adding new nuances to the old style, it didn't already have those features and peculiar forms of Baroque yet. It was probably connected with the fact that buildings in the Rococo style were almost exceptionally erected in Ukraine according to the foreigners' projects.

The most prominent Ukrainian architects of the Hetmanate in the Baroque style were the following: S. Kovnir (he built and rebuilt the whole number of buildings of Kyiv-Pechersk Lavra), I. Hryhorovych-Barsky (the first Kyiv water supply system, architectural and sculptural "Samson's Fountain", the Church of the Intercession of the Blessed Virgin Mary and the Church of St. Nicholas of the Wonderworker of Naberezhny in Kyiv, a number of buildings in other cities and monastery complexes) and F. Starchenko.

Western Ukraine was under the dominion of Poland and Austria, and had a different way of artistic development. Wooden architecture developed in a traditional way, preserving national identity. Stone monumental construction lost Ukrainian features and fell under the influence of Western European architecture. The most distinguished representative of that trend was the Lviv architect of Italian

origin B. Meretyn. He raised St. George's Cathedral in Lviv (1748–1762), where he made an attempt to combine a Western European type of a cross-basilica temple with an old Russian six-column triapsid cathedral. Another distinguished work of this architect was erection of a town hall in Buchach (1751), where he took the Corinthian order for the basis, added the cycle of sculptural adornments on mythological (Hercules' feats) and biblical (David's feats) plots. The building was quite elegant and holistic, but it had nothing in common with Ukrainian architecture.

Architecture with expressive elements of **classicism** as a reaction to Baroque tension and toylike Rococo appeared as early as in the middle of the eighteenth century. Classicism was characterized by austere and distinct architectural forms, refusal of pompous decoration, light colours. A chamber in Vyshnivka in Volyn, and the premise of the Holy Assumption Cathedral in Volodymyr-Volynsky were built in such calm, rational and somewhat dry forms. The vivid sample of classicism in architecture of the Hetmanate was sublime chambers of the end of the century of the former Hetman K. Rozumovsky in Pochep, Yahotyn, Hlukhiv and rebuilt Baturin. The influence of the French **Empire** style was already noticeable in the Baturin chamber, built according to the Englishman Charles Cameron's project in 1779–1803.

Development of stone construction encouraged development of Baroque magnificent **relief and stucco moulding of buildings**. Sometimes modeling and carving covered churches and belfries with complete "carpet" garniture. Besides that, carved and moulded sculpture on the walls became an organic element of architecture of that time. An expert of wooden sculpture in cities and suburbs of the Left Bank of Ukraine was an inhabitant of the settlement Sysoy Shalmatov – the author of numerous carved iconostases and sculptures (a city cathedral in Poltava, the Mhar Monastery, the Church of the Intercession of the Blessed Virgin Mary in Romny) (Appendix 8). Especially gorgeous Baroque sculpture was characteristic of the interiors of Catholic churches of Western Ukraine (where, in general, traditions of existing sculpture were much more developed due to Polish impact).

In painting Ukrainian culture of that period also experienced consistently the stages of Baroque, Rococo and Classicism. The influence of Flemish Rubens school became determinant for **Ukrainian Baroque painting**, and devotion to this school totally changed previous national traditions. That influence was already observed in two portraits of B. Khmelnytsky's children, Tymophy and Rozandi, made in 1652, but it acquired its systematic character during I. Mazepa's hetmanship (for example, the portrait of Hetman himself made in the late seventeenth century by an unknown painter). At the same time the stylistics of Ukrainian painting of that period was quite diverse. Most of secular portraits, the so-called parsuns, of Cossack colonels were painted in a realistic manner, they rendered the spirit and disposition of portrayed foremen.

In the Baroque era art schools appeared in Ukraine for the first time. One can be sure, that a respectable painting school functioned at Kyiv-Pechersk Lavra (Italian masters taught in it). Images, created by this art workshop, became a canon, an example to follow in all other parts of Ukraine.

A ktitor portrait became a characteristic component of temple painting at that time. Founders, benefactors, guardians of either church were called ktitors. There were plenty of such guardians at Kyiv churches throughout their history. 85 historical persons – from princes of Kievan Rus to Peter I – were pictured life-sized in the altar part of the Assumption Cathedral of Kyiv-Pechersk Lavra before it was blown up in 1941.

During the Baroque period extraordinary splendour and smartness were acquired by church iconostases, in which icons were arranged in four or even five lines. The most famous unhurt Baroque iconostases of that quality are the ones of the Church of the Holy Spirit in Rohatyn (the mid-17th century) and the Transfiguration Church, which is the temple-tomb of Hetman D. Apostol, in Velyki Sorochyntsi (the first half of the 18th century). The summit of easel icon painting of the seventeenth century is the Bohorodchany iconostasis of the Monastery of the Great Skit in Manyava in the Carpathians, it was made by the master Job Kondzelevych during 1698–1705. Traditional biblical scenes were reproduced here

in a new manner. Living human beings, full of movement, even dressed in local costumes, were pictured. Correspondent landscapes were artistically painted in the depths of subject pictures. Thus, icon painting art at that time departed from traditional canons, taking elements of portrait, household and landscape genres into church painting. (Appendix 40)

The Rococo style features appeared in icon painting rather early (its example is the iconostasis of St. Andrew's Church in Kyiv, which was made by Oleksa Antropov and Hryhoriy Levytsky, who became more famous as an engraver). The same stylistic trend also changed portrait painting. Thus, in parsuns there was more lightness and courtliness, characteristic small details. Parsuns of the Rococo style were significantly filled up with pictures of women.

The middle and the second half of the eighteenth century expressively contributed elements of Classicism to painting. The most outstanding masters of Ukrainian classicistic painting were Dmytro Levytsky (1735–1822) and Volodymyr Borovykovsky (1757–1825), both from the Poltava region, and afterwards – capital court artists. Portraits of their work were the best samples of painting of that time in the Russian empire.

In 1753 Empress Elizabeth ordered: three Ukrainian boys from the court choir, who lost their voices, were to be sent to art science. Those boys were Kyrylo Holovachevsky, Ivan Sabluchok (then his surname was changed into Sablukov) and Anton Losenko. Each of them made a significant contribution to the development of classicistic art. Anton Losenko became especially famous with his works, he painted portraits, historical canvases (“Volodymyr and Rohnida”), pictures on biblical (“Sacrifice of Isaac”, “Saint Apostle Andrew the First-Called”, “Cain and Abel”) and mythological (“Hector and Andromache”) plots. Besides that, he was a rector of St. Petersburg Academy of Arts for some time. K. Holovachevsky also worked hard in St. Petersburg, and I. Sabluchok managed to return to Ukraine and started a real art workshop of classicistic painting in the Kharkiv college.

**Graphic art** experienced a kind of renaissance in that period. First of all, it was represented by the Kyiv engraving school, including already mentioned

Hryhoriy Levytsky, brothers Leontiy and Olexander Tarasevychi, Ivan Shchyrsky, Overkiy Kozachkovsky and others. The Chernihiv and Lviv engraving art schools were also notable. To replace woodcuts (engravings on wood), which prevailed in the previous period, in the second half of the seventeenth century chalcography came (engravings on copper plates), that made it possible to greatly improve the quality of engraving prints. Development of engraving occurred in close connection with the issue of students' theses, needs of book printing, and also orders of panegyrics and engraved parsuns by wealthy nobility, foremen and Russian barons. At the same time, among the brothers Tarasevychi's works and their subsequent colleagues', one couldn't only find magnificent allegorical compositions of a secular and religious nature, but also realistic engraving sketches of landscapes, seasons of the year and agricultural works (Appendix 41).

High **musical culture** has always been a characteristic feature of Ukrainians' culture development. Dynamic and dramatic by its nature Baroque culture especially contributed to development of old musical genres and appearance of new ones.

From the middle of the seventeenth century there were Baroque secular and spiritual musical works – psalms and chants, composed mostly for the choir 'a capella' three-part. Song creative work thrived: new genres of a lyrical song to express individual, intimate feelings and moods developed; numerous varieties of humorous songs often of frivolous nature appeared; new forms of dancing songs were created.

As far back as the seventeenth century at schools and at Kyiv-Mohyla academy students were taught to sing according to line notes, which were called a "Kyiv mark" in Moscow tsardom. The "Register of musical notation" of the Lviv Brotherhood's choir of 1697 was kept, it included 267 partess (without musical accompaniment) singing, ranged from three and more to twelve parties.

Since the eighteenth century the musical capital of the Left Bank was Hlukhiv – a hetman's residence. There was a special school there, where vocal singing, playing the violin, basses, gusli, flute were taught. There was a choir of students in number of about 300 persons at Kyiv-Mohyla academy. At the court of Empress

Anna Ioanivna there was a court chapel of singers, which was initially recruited exclusively from Ukrainians.

Processing of folk songs began, for example, “Oh, under the cherry-tree, under the sweet cherry-tree”. One of the talented popular composers of the early XVIII century was Semen Klymovsky, known in literature as a “Cossack-songwriter of Kharkiv”. Klymovsky’s talent was generally recognized thanks to the song “A Cossack was travelling across the Danube”, which became very popular. It was printed with notes and sung in Russia; it was rendered in Pushkin’s poem “A Cossack”. In 1808 the song was translated by the German ambassador H.A. Tigde, then it began to be translated in Poland, Czechia, Bulgaria, France, Italy, the USA, Canada. An Italian composer Tommaso Traetta made a variation on the subject of the song. The melody of the song was twice elaborated by Ludwig van Beethoven, arranged by Carl Maria von Weber. Klymovsky’s personality interested a Russian author O. Shakhovsky and a composer K. Kovach, who wrote an opera-vaudeville “A Cossack-verseman” about him in 1812.

Distinguished Ukrainian composers of the eighteenth century, who also worked in Russia for a long time, were Maxim Berezovsky (1745–1777) and Dmytro Bortnyansky (1751–1825).

M. Berezovsky started composing instrumental compositions as far back as his studies at Kyiv-Mohyla academy, by which he drew attention already at that time. Having finished the Hlukhiv music school he found himself in the court chapel, and from there he was sent to the Bologna Academy of Music in Italy, where he was taught by the famous musical theorist G.B. Martini, who also taught Mozart at the same time. In the competition for putting down the best student’s name on “the golden board” of the academy Berezovsky defeated Mozart, having written the opera “Demofonte” on the libretto by Metastasio. However, after his triumphant return to St. Petersburg, where he was predicted the excellent future, inexperienced Berezovsky was “blocked” among court intrigues, that deeply impressed his mild disposition. Prince Potyomkin intended to make Berezovsky a rector of music academy in Kremenchug, which never started. Driven to despair, the 32-year-old

composer committed suicide. Among spiritual Berezovsky's compositions there were especially distinguished ones: "I believe", the concerto "Do not reject me in old age", some "Sacramental poems", etc. Power of a feeling along with simplicity, complete accordance of music and a word, a new form in the very structure of concerts, general creative originality and high technique are the main features of M. Berezovsky's creative works. The influence of Ukrainian folksong creative works is noticeable in the composer's concertos.

Unlike M. Berezovsky, another alumnus of the Hlukhiv music school D. Bortnyansky combined his high musical talent with abilities to make a happy career. After his studies in Venice he filled a position of the head of the court chapel, whose singing he raised to an unprecedented height. In addition to operas on French texts with rich orchestration, Bortnyansky made a symphony and several sonatas in secular instrumental music, but he became most famous as a vocal composer. The semi-secular hymn "Our Lord is glorious in Zion" hasn't lost its popularity yet, and in churches of the Greek Rite his compositions are still constantly performed, which he left pretty lot (35 four-part concertos, 21 separate chants, 30 hymns, etc.). All these works are impeccable in terms of musical technique and are notable by purity of voice leading. They said, in Vienna Beethoven visited the Uniate church on purpose to listen to Bortnyansky's compositions. A French composer and strict musical critic Berlioz's reviews of Bortnyansky's church chants full of admiration were also kept.

A composer Artemy Vedel (1767–1806) led quite a different life far from the court splendour and entirely devoted to Ukraine. His life developed rather tragically. The fact, that the composer drastically refused to leave Ukraine for the Russian capitals, made him unreliable. When once he was, in fact, brought by force to Moscow, he fled to his homeland at the first opportunity. As a composer, Vedel was considered to be a conservative in due time, because he ignored the Italian style and focused on processing proper Ukrainian musical traditions. During his life in Kyiv, Vedel was always attracted by Kyiv-Pechersk Lavra with its peculiar Lavra singing. Vedel's creativity was also notable for influence of Ukrainian chants, lyrical songs



and works from repertoire of Kyiv lyricists and bandura players. Vedel was invited by spiritual life, and he composed predominantly spiritual musical works. In addition to the choir chapel in Kyiv, he headed a similar chapel in Kharkiv for some time. After Vedel had returned to Kyiv, he took some part in anti-imperial actions unknown up to date, that was why he had to hide from government persecution. In Lavra he took monastic vows, but it didn't save him. Vedel was arrested, interrogated and imprisoned. According to some information, he was put to torture or choked off there, and according to the other one – while being unconscious he was removed from prison, and he died freeside from wounds. Before the beginning of the twentieth century Vedel's works were sacredly preserved in the archives of Kyiv Theological Academy (former Kyiv-Mohyla academy), that was why they were practically unknown to the general public.

Thus, the second half of the 17th –18th centuries were an important stage in the development of native culture. Ukrainian culture of that time essentially influenced comprehensive development foremost of Russian culture as well as cultures of other Slavic peoples. Development of culture was one of the factors, which consolidated the Ukrainian people in difficult social and political conditions of that time, favoured formation of the Ukrainian nation. Ukrainian artists made a significant reserve in various spheres of culture, which didn't lose its importance up till now. In the second half of the eighteenth century along with the change of the cultural situation (due to purposeful actions to turn separate parts of Ukraine into outlandish provinces of states-dominions) the period of development of all ancient Ukrainian culture finished, its ideological basis was religion, and its social one was military landocracy and petty bourgeoisie. Both in the East and in the West of Ukraine the Church didn't appear to be a consolidating factor any more, but a leveling one, that made a conscious part of Ukrainian society seek another support for further cultural development of the people. The former elite was mostly denationalized. Petty bourgeoisie was rapidly losing national consciousness. The transition to a new stage of Ukrainian culture development with a secular and democratic dominant was going on.

### **Questions for self-control**

1. What were the peculiarities of the cultural process in Ukraine in the second half of the 17th –18th centuries?
2. Define the role of Kyiv academy in development of education in Ukraine and beyond its borders.
3. Name the main literary genres of the period mentioned above.
4. What was the difference between Cossack chronicles and traditional ones?
5. What was the peculiarity of H. Skovoroda's fables?
6. Characterize the Baroque style. What things determined national originality of "Cossack" temples of that time?
7. Define the peculiarities of Ukrainian painting of that period.
8. What is a parsun?
9. What style in art do the Ukrainian painters D. Levytsky and V. Borovykovsky present?
10. Name the world-known Ukrainian composers of that time, who worked in Russia and made a considerable contribution to development of Ukrainian professional music.

### **List of recommended literature**

1. Bahalii D. (1992) *Ukrainskyi mandrovanyi filosof Hryhorii Skovoroda* [Ukrainian travelling philosopher Hryhorii Skovoroda]. Kyiv: Orii. (in Ukrainian).
2. Doroshenko D.I. (1991) *Narys istorii Ukrainy* [A sketch of history of Ukraine]. Lviv: Svit. (in Ukrainian).
3. Khyzhniak Z.I. (1981) *Kyievo-Mohylianska akademiia* [Kyiv-Mohyla academy] Kyiv: Vyscha shkola. (in Ukrainian).
4. *Narodne mystetstvo: do 360-richchia utvorennia kozatskoi derzhavy* (2010) [Folk art: to the 360<sup>th</sup> anniversary of formation of the Cossack state]. No 1–2.(in Ukrainian).

5. Slaboshpytskyi M.F. (2001) Ukrainski metsenaty: narysy z istorii ukrainskoi kultury [Ukrainian patrons: sketches on history of Ukrainian culture] Kyiv: Ukrainska knyha. (in Ukrainian).

6. Ushkalov L.V.(1994) Svit ukrainskoho baroko: filolohichni etiudy [The world of Ukrainian Baroque: philological sketches] Kharkiv: Oho. (in Ukrainian).

7. Zakovych M.M., Ziaziun I.A., Semashko O.M. ta in.; za red. M.M. Zakovycha (2000) Ukrainska ta zarubizhna kultura: navchalnyi posibnyk [Ukrainian and foreign culture: a manual]. Kyiv: T-vo "Znannia". (in Ukrainian).

8. Zholtovskyi P.M. (1998) Monumentalnyi zhyvopys na Ukraini XVII–XVIII st. [Monumental painting in Ukraine of the XVII–XVIII centuries]. Kyiv: naukova Dumka. (in Ukrainian).

**CREDIT 4**  
**UKRAINIAN NATIONAL AND CULTURAL REVIVAL**  
**(19th – the beginning of the 20th centuries)**

**Lecture 7.**

**National revival in Ukraine (late 18th – mid 19th centuries)**

**Plan:**

- 1. The essence of the process of formation and development of cultural and educational, social and political life of Ukraine in the late 18th – early 20th centuries**
- 2. The peculiarities of development of education in Ukraine**
- 3. The main directions of scientific research**
- 4. Development of the Ukrainian language and literature. Assimilation activities of the Russian autocracy towards the Ukrainian people and its culture**
- 5. Musical art of Ukraine. Theatre and opera**
- 6. Architecture and sculpture of Ukraine: stylistic trends**
- 7. Ukrainian painting and graphics**

- 1. The essence of the process of formation and development of cultural and educational, social and political life of Ukraine in the late 18th – early 20th centuries**

The concept of “Ukrainian national and cultural revival” represents the process of formation and development of cultural and educational, social and political life of Ukraine during the late 18th – early 20th centuries. Ukrainian national revival began in the eastern Ukrainian lands on the border of the 18th – 19th centuries. On the one hand, it was stimulated by natural processes of general

cultural development, on the other one – the necessity to resist the supervising policy of the Russian tsarism. The difficult political, social and economical situation, cultural decline caused the “defensive reaction”, that revealed in a whole set of events and phenomena, which testified to acquiring the national consciousness by a part of the intellectuals and its significant outspread in masses, activating the Ukrainian national movement in all its forms, at first cultural and educational and then political ones, development of all areas of Ukrainians’ cultural life. Having lost any hope for the state support and aid in the processes of cultural development, workers in Ukrainian culture were put in conditions of constant proof of national culture validity in its utterly ethnic sense. Ethnography under those circumstances had to become and became a defining feature of formation of new Ukrainian culture. Later on, it had its negative consequences in the area of national elite education and in the matter of political realization of Ukrainians’ national rights, however, there was merely no acceptable alternative to ethnography for a long time.

National revival as a concept outlines the process of acquisition by the ethnos of such qualitative features that allow it to realize itself as a nation, an active participant of history and the modern world. It was characteristic of those ethnic communities that previously lost their own statehood and independent national life in general. Starting on the border of the 18th – 19th centuries, all Slavic peoples struggled for their own revival in one way or another, with the possible exception of Russians. The objective purpose of the process of national revival was to rejuvenate and consolidate the Ukrainian nation and to reconstruct the Ukrainian statehood.

Just before the Ukrainian national revival during the previous historical period along with the loss of statehood elements the independent Ukrainian national life was diminished in general; it relied on the close interaction of the Cossack, church, bourgeois and peasant circuits within the range of the autonomous rights given to them, which provided for possible change of the social status. Along with the loss of those rights the previous cross-circuit interaction disappeared, instead, in the time of Catherine II hard and impassable limits of imperial “castes” were set. Catastrophic weakening of recently strong national elite was especially harassing, first of all the

intellectuals, who intrinsically had to play the role of a leader in the processes of national revival, but instead fell under Russification and Polonization.

At the end of the 18th century the ethno-historical territory of Ukraine was divided between the Russian and Austrian empires. The colonization policy character of those empires influenced the forms and essence of the Ukrainian life to an important degree.

The political system of tsarist Russia was characterized by despotism and strengthening unification in all spheres of public life. Austria (since 1867 – Austria-Hungary), on the contrary, eventually began to evolve towards the apprehension of constitutional and general democratic values, that had a positive effect on the life in provinces. However, Austria-Hungary didn't become entirely democratic until the very breakup in 1918 because of “prevarication” in solution of the national problem to a great extent.

Ukrainian national revival was based on the previous achievements of the Ukrainian people, in particular, traditions of national statehood, material and intellectual culture. The social basis for potential revival was a Ukrainian village, which preserved its main value – the native language. From this perspective, the starting conditions for revival were better in Naddniprianshchyna, since there still were traditions of recent state-autonomous regime, political rights, the remnants of the free Cossack circuit, which was not effected by enslavement, and the Cossack tribunal, but the most important thing was that there was at least the own leading group – the former Cossack heads, turned into nobility, though.

National revival of Ukraine, despite regional peculiarities, characterized all-Ukrainian transformations. As a rule, historians divide the process of Ukrainian national revival into three stages:

- the period of collecting heritage, or the academic stage (the end of the 18th – the 40s of the 19th centuries);
- Ukrainophilia, or the culture-mongering stage (the 40s of the 19th – the end of the 19th century);

– the political stage (the end of the 19th century – the beginning of the 20th century).

Consecution of all three stages was characterized by the continuous struggle of workers of national culture for the right of free development of the great creative potential of their people, who had something to be proud of, something to develop and something to tell the world.

The revolution in France, which proclaimed “peoples’ rights”, made a great influence on the beginning of Ukrainian national revival. It inspired interest to the unique traits of the own ethnic commonality, such as folklore, history, a language and literature. National revival was also facilitated by the outspread of romanticism.

One of the founders of the world romantic movement, a German philosopher and historian, an outstanding researcher of world culture Johann Gottfried Herder remarked after his visit of Ukraine in 1769, “One day Ukraine will become the second Hellas. The wonderful climate of this country, the people’s estimable nature, their musical gift, the fertile land – will wake up some day. The great cultural nation will come into existence out of small tribes, which Greeks used to be. Its borders will spread up to the Black Sea, and from afar into the large world.” Romanticism destroyed the disregard of popular culture, having stated that it was from the folk source that the intellectual elite could draw the best samples for their creative activities. Each popular culture had its intrinsic value, the world of romanticism was imagined like a giant harp, in which every nation set a separate string. Disappearance of a certain nation would inevitably violate the worldwide harmony and was tantamount to the global apocalypse.

A prominent Polish poet Adam Mickiewicz called Ukrainians the most poetic and musical among all Slavic peoples. Polish and Ukrainian poets and folklorists discovered whole genres in Ukrainian popular culture, which didn’t exist in Polish and Russian creative work. In keeping with state ideologies they treated Ukrainian culture as part of “all-Russian” or “all-Polish” cultures. At the same time their

example increasingly convinced and opened someone's eyes to the extraordinary value of Ukrainian culture.

Meanwhile it's important to stress that romantic worldview had to win a seat in people's souls in the struggle against the classicistic preferences of Russian and Austrian empire-makers, such as rationalism, lack of variety, universality and the peculiar notion of the proper state "order". It was not easy for a great number of Ukrainians to make a clear choice in favour of some of the types of worldview, and searches for a compromise led them the devious path of ineffectual hesitations, until the pragmatic approach, stimulated by the state, won.

## **2. The peculiarities of development of education in Ukraine**

Education was of great importance for cultural uplift of the Ukrainian people. Development of industry, trade increased the needs of educated and qualified workmen, and that stimulated the outspread of a number of educational establishments and the quantity of students in them. In general, the whole educational process was aimed at denationalizing Ukrainian population, that had respective unfavourable consequences. However, in spite of governmental directives Ukrainian national and cultural revival in the educational sphere left quite a vivid mark.

In 1802 the Ministry of education started working, and the following year it held systematization of educational establishments. Four types of schools were approved: **parish, district, provincial (colleges), and universities.**

In parish schools, which worked at church parishes and were primary, training lasted four – six months in villages and up to one year in cities. Teaching was held in Russian, students were taught to read, to write, to count, and the basics of the Orthodox faith. Besides state schools, there were deacon ones in an number of villages, where deacons taught children to read the ABC book, the Book of Hours and the Psalter in Ukrainian (for example, T. Shevchenko went to such a school).



In district schools (at first – two-class, and since 1828 – three-class) geography, history, arithmetic, nature studies, physics, drawing were also taught.

Gymnasiums, which provided secondary education, admitted exclusively children of nobles and officials. At first, children were taught at those educational establishments for four years, and then – seven years. There they learnt foreign languages, as a rule, French, German, Greek, Latin, “the law of God”, sacred and church history.

In the late 50s of the 19th century there were 1300 primary schools, where 67 thousand students were taught, 19 gymnasiums, where about 4 thousand students got education, in Ukraine. It was for 13,5 million people of Ukrainian population, that wasn't evidently enough.

Lyceums were intermediate between gymnasiums and universities. There were three of them in Ukraine: the Richelieu Lyceum in Odesa (founded in 1817), Kremyanetsky (has worked since 1819), and Nizhynsky (since 1820).

Along with comprehensive educational establishments, there were professional educational institutions in Ukraine. In cadet corps in Poltava (since 1840) and in Kyiv (since 1852) children of nobles were trained to be officers. In Yelysavethrad there was a medical school, in Kyiv – a paramedical one, in Mykolaiv – artillery and navigational ones, and in Sebastopol – a naval one. In 1851 an agricultural school was set up near Kharkiv, it trained agronomists.

Characteristic features of education in the first half of the 19th century were the following: prevalence of religious upbringing of children, the policy of “Russifying”, and routine teaching aids. Kyiv-Mohyla academy, which previously played a great role in development of education and culture in Ukraine as well as throughout Eastern Europe, lost its significance and turned to a common theological educational establishment after publication of a new statute for theological academies (1814), according to which they were only to train experts in theology and for the Orthodox Church.

Historical success in development of education at the beginning of the 19th century was the establishment of universities in Eastern Ukrainian lands. As a result

of all-European reform of higher education those educational institutions quickly began to play a great role in cultural life, in development of science.

The first university in Ukrainian lands as part of the Russian Empire was founded in Kharkiv in 1805 at the expense of local nobility and merchants on the scientist-experimentalist V.N. Karazin's initiative. At first, Kharkiv university had four departments-faculties: philologic (historical-philological), ethical-political (law), physical-mathematical, and medical. For some time the rector of Kharkiv university was a well-known Ukrainian poet P. Hulak-Artemovsky. For a long time Kharkiv university became a center of patriotic thought. Professors I. Sreznevsky, A. Metlynsky, M. Kostomarov, D. Bagaliy worked there. In the first half of the 19th century the character of national and cultural revival in Eastern Ukrainian lands was largely determined by enlightened and amateur activities of that higher educational institution.

In 1834 in Kyiv the University of St. Volodymyr was founded on the basis of the private Kremyanets Lyceum. In Tsar Mykola I's opinion, Kyiv university should become the center of Russification and monarchism, directed against Polish influence, first of all. At first, it consisted of two departments: historical-philological and physical-mathematical. Afterwards, a faculty of law and a medical faculty were added. The first rector was Mykhailo Maksymovych. That university turned to one of the main centers of Ukrainian movement, having balked tsarist officials' hopes.

The third university in Ukraine was Novorosiysk one (in Odesa), founded in 1865 on the basis of the Richelieu Lyceum. At the three universities in the end of the century four thousand students studied simultaneously.

In 1863 the Statute of universities was implemented, which gave them rather broad autonomy: the right to elect the entire administration, professors, and associate professors. But in 1883 a new Statute was implemented, which cancelled autonomy, election of administration, professors' participation in management. University life was subject to strict regulation and supervision by a trustee of the educational district. Control over students was put in as well as obligatory uniforms. That statute was in force till 1917.

### 3. The main directions of scientific research

**Ethnography** began to play a great role in the science of the first half of the 19th century. It was associated with the processes of national and cultural revival, when the desire to know history, the language, folklore of the people came to the fore. Hryhoriy Kalynovsky initiated Ukrainian ethnography, he published “Description of wedding Ukrainian vernacular rites, in Little Russia and in Sloboda Ukrainian province” in St. Petersburg in 1777. Twenty years later, in 1798 the first encyclopedia of Ukrainian studies “Notes on Little Russia” by Jacob Markevych appeared, it briefly presented information about Ukraine, its nature, history, population, the language, and poetry.

In 1819 Prince Mykola Tsertelev, a Georgian by birth, but a sincere patriot of Ukraine, published “Opyt sobraniia starinnykh malorossiiskikh pesnei” (An Attempt at Collecting Ancient Little Russian Songs) – a collection of Ukrainian historical dumas (heroic epic) – in St. Petersburg. In the preface Tsertelev wrote, “If these poems can’t serve as an explanation of Ukrainian history, then at least in them one can see the poetic genius of the people, their spirit, customs of old times and, finally, that pure morality, by which Ukrainians always differed and which they also diligently keep today as a lonely heritage of their ancestors, that was saved from avidity of neighbourly peoples.”

More complete and systematic research of Ukrainian ethnography titled as “Little Russian folk songs” was composed by Mykhailo Maksymovych – the future first rector of Kyiv University – in 1827. That collection had an influence on O. Pushkin’s and M. Gogol’s creative work, the choice of P. Kulish’s and M. Kostomarov’s life path. In 1831 Izmail Sreznevsky published “Ukrainian almanac” – a collection of folk songs and original verses, written by Kharkiv poets-romanticists, and in 1833–1838 – six issues of “Zaporozhian Antiquities”.

Ukrainian professor of Moscow university Osyp Bodyansky devoted his master’s thesis (1837) to the comparison of Russian and Ukrainian folk songs. With typical for a romantic exaggeration he contrasted seemingly upset and humble

intonations of songs of the Russian North and cheerful melodies of the Ukrainian South.

Later on M. Rylsky, D. Hnatyuk, P. Zhytetsky, M. Sumtsov, P. Chubynsky, M. Drahomanov, B. Hrinchenko and many other specialists and amateurs worked fruitfully in the field of ethnography and folkloristics.

**Historical science** also developed. The first generalizing work on history of Ukraine, written with extensive use of Russian and Ukrainian archives, was a four-volume “History of Little Russia” by D. Bantysh-Kamensky (published only in 1903). The author paid major attention to activities of historical persons, foreign-policy events, from monarchical positions he proved, that in spite of their heroic history, Ukrainians were a branch of the Russian people, and reunification with Russia was the most significant event of Ukrainian history.

In 1842–1843 a five-volume “History of Little Russia” by Mykola Markevych was prepared for publication, but never published. Describing the past of Ukraine as an independent historical process, Markevych asserted the right of the Ukrainian people for independent national development; he documentally and historically proved justification of autonomy renewal of Ukraine in the future. It was for this work that M. Markevych was accused of separatism by a well-known Russian critic V. Belinsky. He also condemned the author for his endeavor to highlight history of Ukraine as independent from history of Russia.

An outstanding scientist, who made a remarkable contribution to the development of a historical thought, was Mykhailo Maksymovych. He argued against the Norman theory of Rus origin, proved the futility of the Russian historian M. Pogodin’s theory about “desolation of Ukraine from Batyev’s invasion”, showed that Ukrainian Cossacks were not aliens, but a special state of Ukrainian society. In general, M. Maksymovych was an utterly gifted scientist. In addition to history, he also worked in the field of botany, zoology, physics and chemistry, and wrote over 100 scientific papers.

One of the most distinguished historians of the 19th century was Mykola Kostomarov. Most of his works were published in his collection “Historical

monographs and research”. The main Kostomarov’s merit was that, as opposed to researchers, who only saw outstanding persons’ activities in history, he used scientific methods of analysis of broad mass movements for the first time, relying upon achievements of those historical schools, which had already existed and gained recognition in European science.

Another Ukrainian historian Volodymyr Antonovych based his research on a positivistic approach, critical thinking and analysis: after necessary historical information and explanations he grouped the actual material and referred to the sources. He possessed over 300 works, V. Antonovych was exactly the founder of the Ukrainian “documentary” scientific school, including M. Hrushevsky, D. Bagaliy, O. Yefymenko and their numerous students.

A special place in development of historiography was taken by Mykhailo Drahomanov. He considered spiritual and moral, economic and political development of the region to be the greatest value of any historical process and admitted to be fair only those movements in Ukraine that contributed to such development.

A great contribution to **mathematical science** was made by a Kharkiv scientist T. Osypovsky, who wrote a three-volume work “A Course of Mathematics”, that was the main textbook for students of the whole empire for a long time. Another outstanding mathematician M. Ostrogradsky, who came from the Poltava region, conducted important research on integral calculus, wrote works on mathematical analysis, mathematical physics, analytical and celestial mechanics, a theory of elasticity, ballistics.

#### **4. Development of the Ukrainian language and literature. Assimilation activities of the Russian autocracy towards the Ukrainian people and its culture**

A great historical achievement of Ukrainian culture of the early 19th century was implementation of **the new Ukrainian literary language**, based on principals

of fixation of oral vernacular with selective involvement of certain “bookish” elements of the past. In 1819 in Kharkiv the first published grammar book appeared, it was based on the living Ukrainian language of Slobozhanshchyna and Poltavshchyna. The author of the grammar book was a teacher of Kharkiv university O. Pavlovsky. The grammar was adapted for the current Russian “civic” alphabet, which in due time was made on Peter I’s initiative by Ukrainian educatees of Kyiv academy. That was why there was no apostrophe, several letters in it yet, there were some certain grammatical weak points, however, its appearance itself caused a number of ensuing works aimed at further improvement of Ukrainian spelling, having become its basis.

Prestige of the Ukrainian language, belief in its possibilities were confirmed by **the new Ukrainian literature**, which still came into existence before appearance of Pavlovsky’s grammar under the influence of romanticism ideas. Romantic ideology evoked desires of independent national life, emphasized the features of the proper Ukrainian nationality, encouraged the growth of interest in the national past, in the national language and customs. Emotionality, spontaneity, diversity, naturalness of romanticism works drew attention to uniqueness of different peoples and individuality of each person.

It is no coincidence that Ivan Kotlyarevsky is called “a father” of new Ukrainian literature. His poem “Eneida” (1798) was the first poem, which was written in the living Ukrainian language and combined genre and artistic-poetic traditions of old Ukrainian literature with the new emphatically democratic national ideology.

Adaptation of extracts of the Roman poet Virgil’s classical poem was a popular occupation of Western European, Russian and Ukrainian students and men of letters as far back as the 17th – 18th centuries, attempts to write in the living language had also been successfully made before, especially in the burlesque-travesty genre. However, Kotlyarevsky’s “Eneida” was quite separate in that series. It was emphasized by the special spirit, which broke from routine of humiliation and captivity by the desire “to hit the ground with the trouble” and to plunge into another

even imaginary and frivolous but in some way so realistically close world of Ukrainian “Trojans”, expelled from the homeland. That burlesque-travesty work was one of the most talented adaptations of Virgil’s poem, in which the author described a panoramic picture of Ukrainian people’s life. Burlesque-travesty images of Trojans and ancient gods, descriptions of their relations, richness of ethnographic material, a humorous approach to the subject, a great amount of sharp social and moral satire made Kotlyarevsky’s poem extremely popular. The optimistic mood of the poem against the background of purposeful preconception of Ukrainian culture was perceived as a worthy response to the imperial policy in Ukraine, raised belief in the future and inspiration in many contemporaries.

A native of Sloboda Cossack officers, Hryhorii Kvitka-Osnovianenko is known as the founder of Ukrainian fiction. There can be two main stylistic trends in his prose. The first one is inclination to sentimentalism: the works “Marusia”, “Hearty Oksana”, “Sincere Love”, and “The Trump Girl” are full of life emotions and feelings, Christian moralistic worldview. The second one is the first steps towards ethnographic realism through the romantic outline. In his novelettes “Soldier’s Portrait”, “The Witch of Konotop”, “Dead Man’s Easter” Kvitka appears to be a colourful humorist, turning to burlesque traditions, folk fabulousness and irony.

I. Kotlyarevsky’s and H. Kvitka-Osnovianenko’s creative work is connected with formation of new Ukrainian drama. Both authors were outstanding organizers of theatrical life of the first half of the 19th century, directors and actors of Poltava and Kharkiv theatres. I. Kotlyarevsky’s plays “Natalka Poltavka”, “Moskal-Charivnyk” (“The Muscovite-Sorcerer”), H. Kvitka-Osnovianenko’s comedies “The Courtship at Goncharivka” and “Shelmenko the Myrmidon” have remained popular in theatrical repertoire so far.

New literature “claimed” about its identity, but in unfavourable social and political conditions it was only seen as a provincial branch of “all-Russian” literature. A large number of Ukrainian authors wrote their works in Russian, developing national Ukrainian themes in them and continuing to enrich the Russian

language, literature and culture. Along with Y. Hrebinka and H. Kvitka, V. Narizhny and O. Somov were popular writers-belletrists in Russia, possessing sentimental-romantic poetics and elements of fantasy and folk humour, that was peculiar to Ukrainian culture of that period, however, the first writer among Ukrainian authors in Russian literature was surely Mykola Gogol. Two cycles of his novelettes “Evenings on a Farm near Dykanka” (1831–1832) and “Myrhorod” (1835) made an entire era in development of Russian literature and at the same time had a significant impact on Ukrainian cultural and national revival. Gogol’s poeticization of Ukrainian life and national character, romantic presentation of the Ukrainian people’s past encouraged the wide interest in history and ethnography of Ukraine, aroused patriotic feelings and confirmed humanistic values in Ukrainian culture.

Appearance of T. Shevchenko’s “Kobzar” in 1840 opened new idea and artistic horizons before Ukrainian culture; they determined its original development in the future. A genius poet, an artist unique in his creative manner, an active public figure, who communicated with the best representatives of Russian, Polish and other cultures, a person of broad mental horizons, T. Shevchenko was at the top of progressive ideas of his time. He began his literary career as a romantic. Admiring Zhukovsky’s and Mickiewicz’s poetry, Shevchenko wished for writing in the same manner, however, his creative writing proved to be unique and deeply original. Folk-tuned metre of his most poems, combined with the vivid artistic expression of the deepest archetypes of collective consciousness of the Ukrainian people, made the poet the main creator of a new national idea. Formal simplicity of Shevchenko’s style hid the depths of overall culturological worldview, conveyed in an expressive and symbolic form, in itself. In many researchers’ opinion, the basic symbols of Shevchenko’s poetic creative work were a “word” (national culture), “glory” (cultural and national heritage) and “truth” (a common to all mankind meta-ideal). The entire poet’s creativity was also interpenetrated with such concepts-archetypes as “will”, “fate” (especially difficult and unhappy, “bad fate”), “hope”, etc.

The poet’s early works were written in a romantic style (ballads “Poplar”, “Drowned”, “Causal”, and “Mermaid”). His historical poems were also no less



romantic (“Haydamaky”, “Tarasova night”, “Gamalia”, “Ivan Pidkova”, “The Big Cellar”), where magnificent figures of hetmans, impetuous Cossack life, brave military campaigns told vividly about the rigid Ukrainian life of the poet’s time and belief in possibility to fundamentally change the situation rather than about the poet’s ardent interest in the past.

Shevchenko is traditionally considered to be the founder of critical realism in Ukrainian literature, though that realism was based on the author’s romantic worldview. His early poems of manners (“Kateryna”, “Naymychka”, and “Dream”), social and political poems (“Heretic”, “Blind”, “Caucasus”, “Both dead, and alive, and unborn countrymen...”) already mercilessly stigmatized insulters of the people, and from proper folk positions. Shevchenko managed to make his voice the voice of all oppressed people, and he has had no equal among poets all over the world in poetic exposure and censure of serfdom and autocracy, national oppression and imperial aggressiveness. T. Shevchenko’s creative works, reminiscences of the Kirilo-Methodius fraternity’s ideas were the main factor, which encouraged a whole bunch of gifted young people from Polishized noble families of the Right Bank to return to Ukrainian national and cultural environment, to start working for their own people at the beginning of the 60s of the 19th century. In Kharkiv university the “Brotherhood of Tarasivtsi” appeared, later it was repressed as well as the members of the Brotherhood of Saints Cyril and Methodius. In general, T. Shevchenko’s creative work is such a great phenomenon in history of Ukrainian culture that we can speak about its determinative influence on formation of national consciousness and spirituality of Ukrainians of the 19th – the first half of the 20th centuries. During the Soviet era, T. Shevchenko’s creative work was acknowledged to be progressive and democratic-revolutionary, monuments to the poet almost competed quantitatively with pedestals to “the leader of the world proletariat”, but at the same time the poet’s works were often used ideologically, and objective study of his creative works, in which there had been blind-spots so far, gave way to ideological marking.

## **5. Musical art of Ukraine. Theatre and opera**

From time immemorial Ukraine was famous for folk songs, in which a difficult fate of the people, their struggle for their liberation was sung. Based on folk melodies as early as the beginning of the 19th century unknown authors composed the first symphonic works, such well-known today songs-romances as “The winds are blowing”, “The sun is low” and others.

In 1836 a Kyiv composer and teacher Y. Vytvytsky composed the musical work “Ukraine” as well as variations on the theme of the folk song “Gathered all the burlaks”. In 1826 the Music Society was established, and in 1838 – the Music Promotion Society.

In Western Ukrainian lands the first professional composers were M. Verbytsky and I. Lavrivsky.

Musical art was also closely connected with the theatre. The first shoots of professional theatrical art arose in Poltavshchyna. The first Ukrainian professional theatre was set up in Poltava in 1810, its repertoire consisted of I.P. Kotlyarevsky’s plays, first of all (he was one of the directors of that theatre). A famous Russian actor M. Shchepkin performed there for some time. It was for this theatre that I.P. Kotlyarevsky wrote his most famous works “Natalka Poltavka” and “Moskal-Charivnyk”. Similar theatres eventually appeared in Kharkiv, Kyiv, Nizhyn, Katerynoslav. Their repertoire consisted of plays by I. Kotlyarevsky, V. Gogol (M. Gogol’s father), and H. Kvitka-Osnovianenko. An important role in strengthening of realistic and democratic principals of the Ukrainian theatre belonged to T. Shevchenko. His drama “Nazar Stodolya” was one of the first in Ukrainian dramaturgy, whose plot was not built on the household conflict, but on the social one. The first Ukrainian professional theatre in Galicia was founded in Lviv in 1864.

## **6. Architecture and sculpture of Ukraine: stylistic trends**

In sculpture and architecture in the first half of the 19th century **classicism** finally succeeded baroque, and later it was replaced by **Russian Empire**.

At the beginning of the century the urban population increased approximately three times. Ukrainian cities were mostly administrative centers, a few of them were cultural and training ones. Accordingly, administrative buildings, merchant courts, later, exchanges were built in Ukraine. Large-scale construction was carried out in Poltava in the first half of the 19th century, where there was a residence of the governor general of Little Russia. According to the design-models of the Russian architect A. Zakharov and the architect of the Poltava and Chernihiv provinces M. Amvrosymov, Round Square with administrative buildings (a governor's and a vice-governor's palaces, a building of provincial and county offices, a post-office and an assembly of the nobility), with the monument to the battle of Poltava by Thomas de Thomon's and F. Shchedrin's work, with rays of straight streets – an unprecedented phenomenon in Ukraine – were built. According to the architect L. Charleman's design in 1832, the building of Poltava Institute of Noble Girls was built in the Empire style.

The most famous architects, who worked on the Ukrainian land, were A. Melensky (for some thirty years he was the city architect of Kyiv), F. Boffo, V. Beretta, P. Yaroslavsky, and P. Dubrovsky.

In particular, A. Melensky supervised drafting of the general plan of Kyiv, built the Gostyny Dvir together with a Swiss L. Rusca, a new main building of the theological academy, a rotunda-church on Askold's Grave. Under his guidance Khreshchatyk was built. In the 30s of the nineteenth century V. Beretta built the main building of the University of St. Volodymyr, an observatory, Institute of Noble Girls in Kyiv. The architect F. Boffo designed Prymorsky Boulevard, the famous Potemkin Stairs in Odesa. All these buildings represented the classicist trend in architecture, inseparable from state, imperial artistic thinking of the beginning of the

century, of which two main features – balanced development and harmony – were characteristic.

Certain romantic tendencies in the general multitude of classicistic landmarks were mostly characteristic of out-of-town palaces, parks and residences of wealthy aristocrats and landowners. The most famous complex of this type in Ukraine is Sofiyivka near Uman – the counts Potockis' estate, built and planted with trees of several hundreds of species in the late 18th – the early 19th centuries. Romantic mood was created by natural surrounding buildings rather than by architecture itself. In Kharkivshchyna the most similar property to the Sofiyivka complex was the Karazins' estate near Krasnokutsk with its own exotic arboretum, picturesque pond and caves of the deserted Cossack monastery. In Chernihivshchyna the most notable estate was the famous Galaganiv Palace in Sokyryntsi near Ichnia; in Poltavshchyna – the Kochubeys' estate in Dykanka, Troshchynsky's estate in Kybyntsi.

One of the most prominent sculptors of that time was P. Martos, a native of Ukraine, who worked as a professor and a rector in St. Petersburg Academy of Arts. He built the Monument to Minin and Pozharsky in Moscow as well as the Monument to the Duke de Richelieu in Odesa.

In architecture of the middle of the nineteenth century the stylistic unity was lost. The most impossible combinations of various stylistic elements of the past appeared. The so-called **eclecticism** (a mechanical combination of elements of different styles) came into being, it prevailed until the 80s of the nineteenth century. It was determined by rapid rates of city growth, large-scale construction, especially housing and industrial one, appearance of numerous utility rooms, warehouses, shops, offices, banks, stations, etc. The shape of buildings was affected by implementation of new building materials and technologies.

The possibility of using new building materials caused rationalist-practical trend (on the principal of “profitable and convenient”), and eclecticism gave the opportunity to combine different styles in one building. For ages Ukrainian culture acquired such architectural structures as St. Volodymyr's Cathedral in Kyiv (I. Strom, O. Beretta, A. Prakhov), the University of Lviv (Y. Hochberger), the

Odesa (H. Helmer, F. Fellner), Kyiv (V. Schroeter) and Lviv (Z. Gorgolewski) opera houses. Among various eclectic trends Viennese Neo-Renaissance and Neo-Baroque were especially prevalent.

## **7. Ukrainian painting and graphics**

Such kinds of fine arts as painting and graphics also gradually developed. Artists-painters of the first half of the nineteenth century increasingly diverged from academic classicism with its mythological, ancient and biblical plots and proceeded to description of reality. Many Ukrainian artists received art education in St. Petersburg Academy of Arts and remained to work in Russia.

I. Soshenko (1807–1876) left a significant mark in development of Ukrainian painting. In his works – “Fishermen boys”, “Sale of hay on the Dnieper”, “Landscape” or “By the river” – he tenderly pictured Ukraine’s nature.

The best representative of Ukrainian painting and graphics of the first half of the nineteenth century was Taras Shevchenko. Educated in traditions of classicism, he gradually turned to realism, he was one of the first artists who began to picture the way of peasantry life (“Gypsy fortune teller”, “Kateryna”, “Peasant family”). Especially high skill was shown by T. Shevchenko in engraving art. As far back as the 1840s he had an intention to create a series of etchings “Picturesque Ukraine”, in 1844 there were six etchings of that series, which were notable for brilliant technique and truth of life. It was for his graphic works that T. Shevchenko acquired the title of Academician of engraving in 1860. Another important genre in T. Shevchenko’s creative work was the portrait: 130 portraits belonged to his brush, among them the most interesting ones were certainly self-portraits.

### **Questions for self-control**

1. What three main stages did Ukrainian national revival undergo in the 19th – the early 20th centuries?

2. What types of educational establishments existed in Ukraine after the all-Russian educational reform of 1803?
3. Where and when was the first university founded in Ukrainian lands, which were part of the Russian empire?
4. Which scientific society played a role of Ukrainian Academy of Sciences in the late 19th – the early 20th centuries? Where and when was it founded?
5. Name Ukrainian writers – representatives of “great realism” in Ukrainian literature.
6. Name the author of the first Ukrainian opera. What is its title?
7. Name the basic architectural styles of Ukraine in the 19th – the early 20th centuries in sequence of their outspread.
8. What is eclecticism?
9. Tell the name of the most distinguished Ukrainian sculptor of the early 20th century, whose further creative work had a great influence on modern art of sculpture.
10. Which Ukrainian artists were members of The Society of Wandering Exhibitions, formed in 1870?

### **List of recommended literature**

1. Hrytsak Ya. (1996) *Narysy istorii Ukrainy: formuvannia modernoi ukrainskoi natsii XIX – XX st.* [Essays on the history of Ukraine: the formation of the modern Ukrainian nation of the 19th – 20th centuries.]. Kyiv: Heneza. (in Ukrainian).
2. Deshchynskyi L.Ye. (2005) *Ukrainska ta zarubizhna kultura: navchalnyi posibnyk* [Ukrainian and foreign culture: a manual]. Lviv: BeskydBit. (in Ukrainian).
3. Zhaboriuk A. (1990) *Ukrainskyi zhyvopys ostannoii tretyny XIX – pochatku XXst.* [Ukrainian painting of the last third of the 19th - early 20th centuries]. Kyiv: Lybid. (in Ukrainian).

4. Polonska-Vasylenko N. (1995) Istoriiia Ukrainy: u 2 tomakh. – T. 2. vid seredyny XVII stolittia do 1923 roku [History of Ukraine: in 2 volumes. - Vol. 2. From the middle of the 17th century to 1923]. Kyiv: Lybid. (in Ukrainian).

5. Bilyk B.I., Horban Yu.A., Kalakura Ya.S. ta in.; za red. S.M. Klapchuka, V.F. Ostafiichuka (2001) Istoriiia ukrainskoi ta zarubizhnoi kultury: navchalnyi posibnyk [History of Ukrainian and foreign culture: a manual]. Kyiv: Vyshcha shk.: T-vo “Znannia”, KOO, 2001. (in Ukrainian).

6. Zakovych M.M., Ziaziun I.A., Semashko O.M. ta in.; za red. M.M. Zakovycha (2000) Ukrainska ta zarubizhna kultura: navchalnyi posibnyk [Ukrainian and foreign culture: a manual]. Kyiv: T-vo “Znannia”. (in Ukrainian).

## **Lecture 8.**

### **Ukrainian culture of the second half of the 19th – the beginning of the 20th centuries**

#### **Plan:**

- 1. Peculiarities of education development in Ukraine**
- 2. The main directions of scientific research**
- 3. Development of the Ukrainian language and literature**
- 4. Musical art of Ukraine. Theatre and opera**
- 5. Architecture and sculpture of Ukraine: style trends**
- 6. Ukrainian painting and graphics**

#### **1. Peculiarities of education development in Ukraine**

The needs of economic and cultural development in the period under study determined the increase of higher education institutions in Ukraine. In 1874 Glukhiv Teacher's Institute was established, and a year later Nizhyn Historical and Philological Institute was. Kyiv Polytechnic Institute (1858), the oldest Ukrainian technical higher education institution; the South-Russian Institute of Technology in Kharkiv (1885); Higher Mining School in Katerynoslav (1893); Kharkiv Veterinary Institute; two conservatories (in Kyiv and Odesa); and seven Higher women's courses (two – in Kyiv, three – in Kharkiv, and two – in Odesa) appeared. 26,7 thousand students went to universities.

Lviv remained the center of culture in western Ukrainian lands. Here in 1817 the university, founded in the 17th century, was restored (in 1805 the Poles transferred that institution to Krakow), but with the German language of instruction. In 1849 here for the first time the Department of the Ukrainian Language and Literature was established, which was headed by the famous Ukrainian cultural and scientific figure, one of the members of "the Russian Trinity" Jacob Holovatsky.



There was a constant struggle between Ukrainians and Poles for the language of instruction. In 1871 restrictions on the language of instruction were abolished, but in fact the university became Polonized. In 1894 the Department of History of Ukraine was founded, which was headed by Professor M. Hrushevsky. In 1844 Technical Academy (the modern polytechnic university) was founded in Lviv.

In Bukovyna in 1875 the university was founded in Chernivtsi with the German language of instruction, but there were also departments with the Ukrainian language of instruction: the ones of the Ukrainian language and literature, the Church Slavonic language and Practical Theology.

In 1864 there was an educational reform in the Russian empire, according to which all types of primary schools were announced to be comprehensive and received the name of primary public specialized schools. They began to work in accordance with the common plan and programme, i.e. there was unification of training. Children got elementary knowledge: they learnt to read, write, studied elementary arithmetic, Bible chairs.

Secondary educational institutions were gymnasiums which had two grades: a gymnasium and a progymnasium (with four-years-long training). Gymnasiums were of two types: classical (preference was given to learning ancient languages – Greek and Latin, Church Slavonic; their graduates could enter universities without exams) and real (emphasis was laid on learning natural and mathematical sciences; languages were also learnt, however not ancient, but modern ones such as French, German). Graduates of the latter could only enter higher technical educational institutions.

Girls were separately taught in the Institute for Noble Young Ladies (in Poltava, Kyiv, Kharkiv, and Odesa), gymnasiums and parochial secondary schools for girls. The first one among Ukrainian Institutes for Noble Young Ladies (for children from noble families) was Poltava Institute (1818), which was founded due to Princess V. Repnina-Volkonska, who was the last Ukrainian hetman Kyryl Rozumovsky's granddaughter, and her husband – Little Russian governor-general M. Repnin-Volkonsky, known for his Ukrainophilia sentiments.

In 1914 in Ukraine (as part of the Russian empire) there were 19 361 primary, 365 higher primary and 480 secondary schools (for 1 million 728 thousand 313 children). As we can see, almost 96% of all comprehensive schools were primary. However, those empire educational institutions could only involve 30% of children. Compared to the period of hetman's autonomy, quantitative characteristics of the 19th – early 20th centuries attested to general decrease of the literacy rate. In accordance with the population census of 1897, there were approximately 87% of illiterate people in Ukraine; just before the revolutionary events of 1917 they were nearly 75%.

However, the general low level of education in Ukraine wasn't its only weakness. The important thing was that the Ukrainian people didn't have their own native school and that one existed – Russian – was alien to them, first of all, because of the language, and also its content and spirit.

## **2. The main directions of scientific research**

Ukrainian science made special progress in the second half of the nineteenth century. In the field of **physics** O. Lyapunov distinguished himself by developing a general theory of consistent movement, writing several works on the probability theory. The physicist-experimentalist I. Pulyuy was an outstanding Western Ukrainian scientist, who made a number of inventions and discoveries, among which the most significant one for the world civilization was the discovery of radiation that was now called X-ray named after a German researcher Roentgen, because I. Pulyuy didn't hurry to patent his invention. The postgraduate student of the Department of Chemistry of Kharkiv University M. Beketov was a founder of modern **physical chemistry**. Twenty years earlier than in foreign countries he began to hold a course in physical chemistry in Kharkiv. His works became basic to a new scientific field – **metallothermy**.

The creative work of one of the first women-mathematicians Sofia Kovalevska (née Korvin-Krukovska, from the ancestry of the prosperous class of Cossack Hetmanate) was an unprecedented phenomenon for the history of exact sciences. In the early twentieth century a mathematician D.O. Hrave successfully worked and founded the Kyiv algebraic school that studied the most important section of algebra – the group theory.

A significant contribution to the development of **biological science** was made by the works of I. Mechnikov, a native of the village of Ivanivka (now the Kupyansk district in the Kharkiv region). Working as a professor at Novorossiysk University in Odesa, he created the first in the Russian empire and the world's second bacteriological station, became one of the founders of **microbiology** and the doctrine of immunity. In the 70s of the nineteenth century I. Sechenov worked as a professor of **physiology** at the same university, and became a founder of the national physiological school. In his work “Reflexes of the Brain” he highlighted the issue of the brain activities, “mental life” in positive science terms. In the early twentieth century general recognition was given to the works of prominent scientists in the field of **medicine** – a surgeon M.P. Trinkler, an ophthalmologist L.L. Hirshman.

In 1908 the first in the Russian empire aeroclub was established in Odesa. The pilot P.M. Nesterov was the first to demonstrate “loop-the-loop” in the sky over Kyiv in 1913.

In the domain of **humanities** there was a rather keen struggle. In philosophy – between idealists, who dominated at the universities, and materialists; in political economy – between noble bourgeois scholars and liberal populists, and later on Marxists joined them. The russifier, colonizing policy of the Russian tsarism greatly complicated the development of **philological sciences**. Outstanding works on history of the Ukrainian language, literature and folklore were written by P. Zhytetsky. A professor of Kharkiv University O. Potebnya was a distinguished world-class linguist and a sincere patriot of Ukraine.

Konstantin Ushynsky, a descendant of several noble Ukrainian families, was a founder of national pedagogy of modern times. During the years of pressure against

Ukrainianness his thoughts about the popular language sounded utterly to the point, “The language of the people is the best bloom of all its spiritual life that begins far beyond history; this bloom never withers and is in progress for evermore. The whole nation and its whole homeland are inspired in the language... The language is the most important and enduring connection, that unites those generations of the people, who have had their day, who live, with the generations, who are going to come, into one great historic living wholeness... And there is no more unbearable violence than that one, which wants to deprive the people of that heritage that innumerable generations of ancestors created...” K. Ushynsky’s extremely rich pedagogical heritage still practically holds up and is used in most educative teaching techniques of the world.

A significant role in the development of the national consciousness of the Ukrainian people played the cultural and educational society “Prosvita”, founded in Lviv in 1868. The society published outstanding Ukrainian authors’ works, school textbooks, popular brochures, newspapers, literary and scientific almanacs, organized serious scientific conferences, created public reading rooms, etc.

In 1892 in Lviv the Shevchenko Scientific Society (ShSS) was established and aimed at concentrating scientific forces of all Ukrainian lands. It eventually began to play the role of the Ukrainian Academy of Sciences. The society included three sections: philological, historical and philosophical, mathematical and natural and medical, attached by three organizational commissions: a print shop, a book store and a library. Since 1894 the historical and philosophical section was headed by a prominent Ukrainian historian M.S. Hrushevsky. Since 1898 he began to publish a ten-volume monograph “History of Ukraine-Rus”, which he prepared for the 100<sup>th</sup> anniversary of the beginning of the national revival. By 1914 ShSS had published about 300 volumes of scientific works in Ukrainian from various fields of knowledge, but most of all – from Ukrainian studies.

### **3. Development of the Ukrainian language and literature**

In the second half of the nineteenth century Ukrainian fiction is experiencing a kind of prosperity, because this type of art determined the development of all other types of spirituality.

The 50s and the 60s of the nineteenth century became a preparatory stage for the period of “great realism”. After T. Shevchenko’s death, Panteleimon Kulish, an “inflammatory peasant philosopher”, took over the leadership in the literary field. He was not only a poet, a translator, a critic and a literary critic, a historian and a linguist, but also wrote the first classic Ukrainian novel “Chorna Rada” (The Black Council) (1846, published in 1857). The author depicts a vivid picture of the social, political and political relations in Ukraine at the end of the seventeenth century, adhering to the so-called “ethnographic” realism, which was to be understood as loyalty to the people’ national traits, ethical and moral face, national character, worldview, emotions, etc. Along with P. Kulish, such prose writers as Marko Vovchok (Maria Vilinska-Markevich), whose works were admired by the Russian writers I. Turgenev and M. Dobrolyubov; Anna Barvinok (Alexandra Kulish), Oleksa Strozhenko, the baikar Leonid Glibov, the Bukovinian poet and novelist Yuri Fedkovych were distinguished by the strength of their talent.

The period of the 70s and 80s was the beginning of the “great realism” era. Still retaining certain elements of Romanticism, in particular the focus on peasants’ lives, Ukrainian realism went beyond ethnography, commencing studying social and psychological problems. Prose writers of the European level – I. Nechui-Levytsky, Panas Myrnyi (Rudchenko), B. Hrinchenko, I. Franko – appear in the literature surrounded by a bunch of such original talents as O. Konyskyi, V. Barvinsky, S. Kovaliv, T. Borzuliak, A. Kobrynska and others. The lyrical-epic style with its folklore means of typification and everyday life is replaced by the application of the latest principles of creativity.

One of the first outstanding realist writers was Ivan Nechui-Levytsky, who created innovative forms of prose, gave a wide panorama of social life, characters’

detailed portraits, and marvelous picturesque scenery of the whole Ukrainian land. In the early period of his work, the writer described the changes in the Ukrainian countryside after the abolition of serfdom. The focal point of his work is freedom-loving people, their intolerance of untruth and evil, and the ability to stand up for themselves (“Mykola Dzheria”, “Burlachka” (The Wandering Girl), and “Kaidash’s family”). Nechui-Levytsky also covered the problems of denationalization of the intelligentsia (“Prychepa” (The Hanger-on)) and the degeneration of the clergy (“Starosvitski batiushky ta matushky” (Old-World Priests and Their Wives)). In the novel “Khmary” (Clouds) and the story “Nad Chornym Morem” (On the Black Sea Coast) the writer addresses the problems of life of the then Ukrainian intelligentsia, raising the issue of forming a “new man”. Here realism was organically combined with subtle poetry and lyricism, journalism and philosophical generalization. Synthesis of the author’s innovative search is the story “Neodnakovymy stezhkamy” (Unequal Paths). I. Franko called I. Nechui-Levytsky “a colossal, all-encompassing eye of Ukraine”.

Panas Myrny gave an even more insightful description of the Ukrainian peasantry life in his works. Unlike Nechui-Levytsky, he did not limit himself to the analysis of social inequality, but deeply researched the psychological impact that social injustice has on a person. Panas Myrny captures the world of the human soul, its feelings and experiences. A subtle, thoughtful analysis of the psychology of Myrny’s characters – Chipka (“Khiba revut voly, yak yasla povni?” (Do the oxen bellow when the mangers are full?)), Ivan Levadnyi (“Pianytsia” (Drunkard)), Telepnia (“Lykhi liudy” (Evil People)), Khrystia (“Poviia” (Loose Woman)) – gives his works great artistic value.

Literature of the 1880s and the 1890s became a tribune of active public life, the expression of ideas of national and social restructuring of the society, and new aesthetic principles. The postulates of “ethnographic realism” are receding, and the principles of “tendentious” literature are being established. New themes, images, and genres (philosophical poem, essay, melodrama, social, psychological, philosophical stories and novels, historical dramas, etc.) appear.

An outstanding personality of this period was Ivan Franko. His multifaceted activities covered politics and poetry, journalism and short stories, literary criticism and novels, drama and comedy, literature of translation and editing of magazines, philosophy and history, ethnography and sociology.

Perhaps most significantly, I. Franko showed himself in literary work. Combining the infallible perception of reality with the idealist's optimistic belief in the best human traits, Franko created in a wide range of themes and genres. Along with the then traditional descriptions of peasant poverty ("Boryslav smiietsia" (Boryslav Is Laughing)), "Boa constrictor"), he recreates the hard life of oil workers ("Nephtianyky" (Oilman), "Na roboti" (At Work)). In addition to psychologically subtle and affectionate stories about children ("Do svitla" (To the light), "Pantalakha"), he gives careful descriptions of prison life ("At the bottom", "Pantalakha"), and vividly processes historical events ("Zakhar Berkut", "Velykyi shum" (Great noise)). In his poetic work, Franko was able to reach the heights of philosophical thought ("Death of Cain", "Moses") and tender intimate lyrics (collection "Ziviale lystia" (Withered Leaves)).

The early twentieth century in Ukrainian literature was marked by the appearance of neo-romantics Mykhailo Kotsiubynsky and Lesia Ukrainka. In their works, they create a special artistic world that combines the real and the mythical, the conscious and the subconscious, the high ideal and the gloomy reality. M. Kotsiubynsky's creative evolution made him the brightest representative of Ukrainian Impressionism. The writer seeks to create the effect of unity of verbal, musical and color associations (short stories *Lialechka* (The Little Doll), "Tsvit yabluni" (The Apple Blossom), "Intermezzo", etc.). His short stories "Son" (The Dream), "Na ostrovi" (On the Island), and an innovative ballad "Tini zabutykh predkiv" (Shadows of Forgotten Ancestors) are among the best examples of world literature. In several of his works M. Kotsiubynsky powerfully developed the theme of fear as an existential feeling even before its being brought up in European literature.

In poetry, fascination with modernism affected the works of Mykola Voronoi, Hryhoriy Chuprynka, Oleksandr Oles, and a group of Western Ukrainian poets “molodomuzivtsiv” (P. Karmansky, B. Lepky, V. Pachovsky, S. Tverdokhlib, M. Yatskiy and others). Poets of the neo-symbolist trend united around the Lviv literary and artistic magazine “Mytusa”. In 1909-1914 a group of other modernist writers published works in the Kyiv magazine “Ukrainska Khata”.

One of the most popular Ukrainian writers of the early twentieth century was Volodymyr Vynnychenko. Being the son of a hired shepherd, he witnessed the ugliness of social injustice in his early childhood. A significant place in Vynnychenko’s poetics belongs to satirical means of expression. It is noteworthy that the author often directs the point of his satire to ugly phenomena in the Ukrainian patriotic movement, apparently for the reason that the writer took excessive rueful feelings for “purity” in this sphere especially sharply. This author’s position has a significant bearing on Vynnychenko’s theory of honesty with himself. Here the story “Umirkovanyi ta shchyryi” (“Moderation” and “Sincerity”) (1907) is worth mentioning. One of its characters is the ultra-patriot Nedotorkanyi (Untouchable) who utters the sacramental phrase, “Het, chortova katsapnia, z nashykh ukrainskykh tiurmiv!” (Get the hell out of our Ukrainian prisons!). Like most Ukrainian cultural figures of the time, Vynnychenko adhered to socialist ideals; he considered himself a communist, and in the “Ukrainian question” remained a supporter of a federal treaty with the imperial center.

To some extent, his coverage of such unusual for Ukrainian literature characters as revolutionaries, who find themselves in psychologically difficult situations (plays “Dysharmoniiia” (Disharmony), “Zakon” (The Law), the story “Zina”), was innovative. However, Vynnychenko’s favorite character is the egoist-cynic (most vividly depicted in the novel “Zapysky kyrpatoho Mefistofelia” (Notes of Pug-nosed Mephistopheles)), who, in order to remain honest with himself, is ready for any crime, provided that his actions correspond to personal convictions.

The development of the Ukrainian language and literature, as well as of all Ukrainian culture, was hampered by the Russification and colonization policy of the



Russian autocracy. Valuev's and Ems bans worked great mischief to the Ukrainian science, as the inability to publish scientific papers in Ukrainian forced some scholars to resort to fictional presentation of scientific material. After the Ems decree, it became impossible to publish any Ukrainian-language periodical in Ukraine. From 1895 to 1903, only 80 (or 30%) of the 230 censored books were allowed to be published. Works of art, although not completely banned, were persecuted very consistently. Even in poetry, censorship very meticulously sought out all sorts of possible allegories and metaphorical comparisons that would point to the Ukrainians' free-thinking or separatist aspirations.

#### **4. Musical art of Ukraine. Theatre and opera**

In the second half of the nineteenth century Ukrainian theatrical art developed under very unfavorable conditions: there were no special institutions, premises, proper traditions of directing, acting, and highly artistic repertoire. Moreover, in many cases the professional theater was replaced by the amateur travelling one. In the 50s and the 60s, there were amateur music and drama groups in several cities in eastern Ukraine (Chernihiv, Novgorod-Siverskyi, Poltava, Yelisavetgrad, and Kharkiv).

They performed mostly in three languages – Ukrainian, Russian, and Polish. Among the plays there were foreign classics' translations, but local authors' works prevailed. In terms of genre there was drama, melodrama, tragedy, comedy, vaudeville, pantomime, and opera. In the 1890s, the genre of realistic domestic drama emerged. The feature of the Ukrainian theater was the introduction of folk rites (matchmaking, engagement, wedding), ceremonial songs (koliadky (carols), shchedrivky (Christmas carols), vesnianky (spring songs)), various folk lyrics, folk choreography (prysiadky (squats), strybky (jumps), dribushky (stamp with the foot), and povzuntsi (move kneeling) into dramatic action.

After the Ems decree, the Ukrainian theater was to disappear. But already in 1883 the Ukrainian theatrical group including talented actors (Karpenko-Kary, Sadovsky, Saksagansky) and actresses (Zankovetskaya, Zatyркеvich) was permitted to give Ukrainian performances, on condition that each Ukrainian performance will be paired with the performance of a Russian play. This event marked the revival of the professional folk theater and Ukrainian dramatic writing.

Mark Kropyvnytsky, the outstanding playwright, director and actor, is considered to be the founder of the professional Ukrainian theater of a new generation. As a playwright, M. Kropyvnytsky adhered to the traditions of the so-called “ethnographic drama” (“Dai sertsiu voliu, zavede v nevoliu” (Give the Heart Freedom and It Will Lead You into Slavery), “Doky sontse ziide, rosa ochi vyist” (By the Time the Sun Rises, the Dew Will Devour the Eyes), “Dvi simi” (Two families), “Olesia”, and “Tytarivna” (The Sexton’s Daughter)). Mykhailo Starytsky worked together with M. Kropyvnytsky. The author of “Tsyganka Aza” (Gypsy Aza), “Oi ne khody, Hrytsiu, ta i na vechornytsi” (Don't Go to Parties, Hryts!), “Ne sudylos” (It Was Not Destined), and “Za dvoma zaitsiamy” (Chasing Two Hares) preferred vaudeville and melodrama genres with spectacular monologues, romance, and national flavor.

Ivan Karpenko-Kary (Tobilevych) took Ukrainian drama on a new path. He abandoned melodramatics and ethnography for the sake of social, historical and intellectual-philosophical drama (“Beztalanna” (The Ill-Fated), “Martin Borulia”, “Sto tysiach” (One Hundred Thousand), and “Sava Chalyi”). Other writers also worked under the dramatic art banner: Panas Myrny, B. Hrinchenko, I. Franko, and Lesia Ukrainka.

Music was an integral part of the national theater. In 1863, T. Shevchenko’s friend and P. Hulak-Artemovsky’s nephew Semen Hulak-Artemovsky created the first Ukrainian national opera “Zaporozhets za Danaiem” (Zaporozhets over the Danube); the poet and composer P. Nishchynskyi wrote a musical composition for T. Shevchenko’s play “Nazar Stodolya” as well as “Vechornytsi”(Get-togethers), and “Oi zakuvala ta syva zozulia” (Oh, the gray cuckoo cuckooed).

Mykola Lysenko's work is crucial for the development of Ukrainian music. He is considered to be the founder of Ukrainian classical music, of great musical forms, and the first creator of truly Ukrainian opera in spirit and sense ("Christmas Night", "Taras Bulba", "Utoplenu" (The Drowned Maiden)). He also created a number of operas for children: "Pan Kotskyi" (Sir Catsky), "Kozha Dereza" (Billy Goat's Bluff) and others.

The so-called post-Lysenko era is characterized by an interest mainly in vocal music, especially choral one, which is based on folk music (K. Stetsenko, M. Leontovych, Ya. Stepovyi, Ya. Lopatynskyi, D. Sichynskyi). The national Ukrainian anthem "Shche ne vmerla Ukrainy ni slava, ni volia" (Neither glory nor freedom has died in Ukraine) (1862, music by M. Verbytsky, lyrics by P. Chubynsky) was written in the folk vocal traditions.

In the early twentieth century there was a fruitful development of Ukrainian music and theater. In 1907, Mykola Sadovsky, by renting the Troitskyi narodnyi budynok (Trinity People's House) in Kyiv (now an opera house there), founded the first Ukrainian permanent theater. The outstanding Ukrainian actress Maria Zankovetska played here. The only Ukrainian professional theater "Ruska besida" (Russian Conversation) continued its creative work on the western Ukrainian lands in Lviv. The repertoire of Ukrainian theaters expanded; Lesia Ukrainka's, I. Franko's, H. Ibsen's, and G. Hauptman's plays were staged.

The opening of a music and drama school in Kyiv in 1904, headed by M. Lysenko, was of great importance for the intensification of musical life in Ukraine. In 1913 it was reorganized into a conservatory (even earlier, in 1880, the conservatory had been opened in Lviv). In 1903 the first music institute was opened in Lviv, which was named after M. Lysenko in 1907. The Ukrainian opera singer Solomiia Krushelnytska gained worldwide fame at this time. The Kyiv choir directed by O. Koshyts also received international recognition, performing vocal compositions by Artemy Vedel and many other Ukrainian composers of the later period for the first time.

## 5. Architecture and sculpture of Ukraine: style trends

As for sculpture, the second half of the nineteenth century was the period of emergence of the national realistic school founded by L. Posen and P. Zabyla. The first worked mainly in thematic and genre sculpture of small forms (“Shinkar”, “Lirnik”, “Beggar”, “Immigrants”, “Plowing in Ukraine”, etc.), while the latter was known for the sculptural portrait genre. As for the monumental sculpture, monuments to St. Volodymyr in Kyiv (by Klodt and Demut-Malinovsky) and B. Khmelnytsky in Kyiv (by Belarus sculptor M. Mikeshyn) were erected during this period.

In the early twentieth century **modernism** (from French – the latest, new) is established in architecture. It is characterized by asymmetric planning, the use of iron structures, finish materials (cast iron jewelry), and broken lines. One of the best samples of this style is the Bessarabian covered market in Kyiv (the architect G. Gai, 1910). The buildings of railway stations in Lviv, Kharkiv and Zhmerynka are also executed in this style. Neoclassicism motives were also used in the construction of some buildings. For example, in Kharkiv, the architect O. Beketov designed the buildings of the Commercial Institute, the Kharkiv Medical Society and the Bacteriological Institute named after L. Pasteur on Pushkin Street (1911 – 1913).

At that time, attempts were also made to combine the principles of modernism with the techniques of folk wooden architecture and folk applied art (forms of wooden houses, national ornaments, and colorful ceramics). The building of the Poltava Provincial Zemstvo was erected in the style of Ukrainian modernism (the architect V. Krychevsky, 1908, modern Museum of Local Lore).

Among Ukrainian sculptors, Mykhailo Paraschuk gained European fame. He and A. Popel created a monument to Adam Mickiewicz in Lviv and sculptural portraits of I. Franko, V. Stefanyk, and M. Lysenko. Ivan Kavaleridze, a young sculptor from Kyiv, began his career by erecting a monument to Princess Olha. At the same time, in Poltava monuments to I. Kotlyarevsky and M. Gogol were created by the sculptor Leonid Posen, who began his work in earlier times. For the

monument to I. Kotlyarevsky, L. Posen made high-reliefs on the themes of “Eneida”, “Natalka Poltavka”, and “Muscovite-Charivnyk” (The Moscovite-Sorcerer), where he recreated the famous literary characters’ tempers in detail. Ukrainian cultural figures M. Arkas, D. Bagaliy, S. Yefremov, M. Kotsyubynsky, M. Lysenko, O. Oles, O. Pchilka, V. Stefanyk, Lesia Ukrainka came to Poltava when the monument was opened in 1903. This event turned out to be not only a cultural move but also a political one, as it demonstrated to the Russian tsarism the inviolability of the Ukrainian national idea, and the unity of Ukrainian cultural figures in the struggle for the native language and culture.

Oleksandr Arkhynenko from Kyiv became the most famous Ukrainian sculptor of world renown. World recognition came to him outside Ukraine during the emigration period of his life, but in 1906 the twenty-year-old sculptor organized his first solo exhibition, which aroused great interest among the Kiev public. Arkhynenko’s creative work is one of the brightest pages in the world modernism history. In addition to the fact that this sculptor introduced **Cubism** into the world sculpture (the most striking example is the easel work “Human Figure”, 1914), his works in general fundamentally changed previous views on sculptural sculpture, as Arkhynenko was constantly looking for new means of this art expression. The artist forced his works to move, decorated them with colored glass and metal structures, created conceptual models that conveyed the author’s artistic ideas in a concise, and highly formalized way (for example, “Women’s Torso”).

## **6. Ukrainian painting and graphics**

Genre painting, landscape painting, and history painting (but much less) dominated the Ukrainian artists’ works in the second half of the nineteenth century.

K. Trutovsky, L. Zhemchuzhnykov, and I. Sokolov were the direct successors of T. Shevchenko’s democratic traditions in painting. The painting in a late romantic style “Girls divining at night against Ivan Kupala” is I.Sokolov’s real masterpiece.

M. Pymonenko was an outstanding genre painting master. K. Trutovsky and L. Zhemchuzhnikov continued the traditions of graphic art, creating in 1861 – 1862 a new album of etchings “Picturesque Ukraine”. I. Sokolov and O. Slastion created lithographs for the album “Ukrainian and Zaporizhzhia Antiquity”. However, in the 90s, the invention of zincography brought the art of engraving to a partial decline. Engraving is revived again in the first decades of the twentieth century.

The Society of Wandering Exhibitions, established in St. Petersburg in 1870, had a great influence on the development of fine arts in Ukraine. In 1872, its first exhibition toured Kyiv and Kharkiv. The following year, the itinerary of the wandering exhibition included Odessa, Poltava, Katerynoslav, and Yelisavetgrad (Kirovograd). The artists who were members of the society represented the so-called ideological realism, the slogan of which was “Art – in the service of public ideas”. The most striking features of *peredvizhnytstvo* are presented in the works of such artists as I. Kramsky (“May Night”), I. Repin (paintings on the history of Zaporozhzhia freemasonry, “Motrya Kochubeivna”, “Cossack types”, “Cossacks write a letter to the Turkish sultan”, “Boksha”), M. Ge, A. Kuindzhi (“Moonlight on the Dnieper”, “Ukrainian Night”, “Dnieper in the Morning”), and M. Yaroshenko (“Life is Everywhere”, “Prisoner”).

An important place in Ukrainian art of the second half of the 19th century belongs to the Odessa artist K. Kostandi. He is known as a wonderful painter, a fine master of color, the author of significant genre works and sunny landscapes (“Out Into the World”, “The Old”, “Early Spring”, “The Lilac”). The artist’s creative work gained recognition far beyond Ukraine. He was awarded medals at world exhibitions for his paintings “Old Women” and “Early Spring”. In 1890, he actively participated in the establishment of the Society of Southern Russian Artists in Odessa, whose activities became a significant phenomenon in the artistic life of Ukraine and Russia.

One of the most interesting artists of the Left Bank of this time is Porfyrii Martynovych, who made the whole gallery of colorful peasant images. P. Martynovych is considered a master of psychological portraiture. On the canvas “In the office of the parish clerk” (1879) the artist truly recreates the office

environment. Depicting tired, overwhelmed by boredom petty clerks and a quiet, weary and anxious beggar, the artist creates a sense of hopelessness that flooded the endless “provinces” of the vast empire.

The artist’s ethnographic research gets its vivid embodiment in the painting “Old women bake bread”. The interior of the old Cossack Hrytsko Honchar’s house in Veremiyivka is depicted with great attention to every detail of peasant life. Persistent, selfless work and lack of earnings caused Martynovych’s severe mental illness. In 1888 he left the Academy of Arts and returned to his homeland, where he continued to work, but the fading forces did not allow him to embody new observations and plans on the canvas. His almost last work was the painting “The psalm reader”, painted in the late nineteenth century. In its content, color and breadth of writing, the canvas is very different from his previous works. The half-mad face of the psalm reader, who plunged into the world of his bizarre feelings, resembles eccentric village priests from the Russian artist L. Andreev’s works.

M. Samokysh became a master of battle painting; of all his historical paintings the most famous work is “The Battle of Maksim Kryvonos with Yarema Vyshnevetsky”.

Impressionist trend in painting was started by M. Bashkyrtseva, who lived mainly in France and Italy and could not transfer it to the Ukrainian art. In Ukraine, these ideas are rendered through in the works of such realist artists as G. Dyachenko, F. Krasytzky, the already mentioned A. Kuindzhi, and especially O. Murashko, the master of psychological portraiture, and the author of the famous painting “The Funeral of Koshovyi”. On the western Ukrainian lands the influences of Impressionism are even more noticeable: I. Trush and M. Burachek create Impressionist landscape; the talent of O. Novakivskyi, who is painting in the style of symbolic impressionism, flourishes. The Galician M. Boichuk is considered to be the founder of the whole school of monumentalists. The founder of the new Ukrainian graphics was G. Narbut. In general, in the Ukrainian painting of this period there is a clear tendency to the creation of a new, “great style”; to monumentalization, philosophical deepening and poetization of images; symbol and

metaphor are beginning to play a crucial role. This was manifested in the works of brothers Vasyl and Fedor Krychevsky, O. Kurylas, A. Monastyrsky, M. Sosenko, who enriched Ukrainian art with works of great power and the highest aesthetic value. The world-famous Kazimir Malevich and the futurists Burliuk brothers worked fruitfully in Kyiv.

Since the beginning of the World War I, the expressionist trend has been developed by several extremely talented world-class artists, including Alexander Bogomazov.

Thus, the period of the 19th – the early 20th centuries was the time of the fundamental reorganization in the development of Ukrainian culture, and the time of unprecedented rise of our people's creative thought. It was this time that presented to humanity such geniuses as Taras Shevchenko, I. Franko, M. Hrushevsky, and M. Lysenko. Unfortunately, a wide range of Ukrainian public either got acquainted with the work of almost all cultural figures of this era with a significant delay, or even did not get to know them at all due to adverse social conditions. The twentieth century began vigorously and continued mostly hostile to Ukrainian national culture. But despite the great socio-historical upheavals brought by the twentieth century, further cultural progress was worthily continued.

### **Questions for self-control**

1. What are the three main stages of the Ukrainian national revival in the 19th - early 20th centuries?
2. What types of educational institutions existed in Ukraine after the All-Russian educational reform of 1803?
3. Where and when was the first university founded in the Ukrainian lands that were part of the Russian Empire?
4. What scientific society played the role of the Ukrainian Academy of Sciences in the late 19th - early 20th century? Where and when was it founded?
5. Name Ukrainian writers-representatives of “great realism” in Ukrainian literature.



6. Name the author of the first Ukrainian opera. What is its title?
7. Name the leading architectural styles of Ukraine in the 19th - early 20th centuries in the sequence of their distribution.
8. What is eclecticism?
9. Name the most prominent Ukrainian sculptor of the beginning of the twentieth century, whose subsequent work had a great influence on modern sculptural art.
10. Which Ukrainian artists were members of the Society of Wandering Exhibitions, founded in 1870?

### **List of recommended literature**

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2. Deshchynskyi L.Ye. (2005) *Ukrainska ta zarubizhna kultura: navchalnyi posibnyk* [Ukrainian and foreign culture: a manual]. Lviv: BeskydBit. (in Ukrainian).
3. Zhaboriuk A. (1990) *Ukrainskyi zhyvopys ostannoii tretyny XIX – pochatku XXst.* [Ukrainian painting of the last third of the 19th - early 20th centuries]. Kyiv: Lybid. (in Ukrainian).
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5. Bilyk B.I., Horban Yu.A., Kalakura Ya.S. ta in.; za red. S.M. Klapchuka, V.F. Ostafiichuka (2001) *Istoriia ukrainskoi ta zarubizhnoi kultury: navchalnyi posibnyk* [History of Ukrainian and foreign culture: a manual]. Kyiv: Vyshcha shk.: T-vo “Znannia”, KOO, 2001. (in Ukrainian).

6. Zakovych M.M., Ziaziun I.A., Semashko O.M. ta in.; za red. M.M. Zakovycha (2000) Ukrainska ta zarubizhna kultura: navchalnyi posibnyk [Ukrainian and foreign culture: a manual]. Kyiv: T-vo "Znannia". (in Ukrainian).

7. Khomenko V.Ya. (2002) Ukrainska i svitova kultura: pidruchnyk [Ukrainian and world culture: a textbook]. Kyiv: Ukraina. (in Ukrainian).

**CREDIT 5**  
**UKRAINIAN CULTURE OF THE 20th –21st CENTURIES**

**Lecture 9.**

**Ukrainian culture of the Soviet era**

**Plan:**

- 1. Periodization of modern history of culture of Ukraine. Ukrainian culture in 1917–1920**
- 2. The Soviet policy of “ukrainization” and its impact on the development of culture of Ukraine in the 1920s – the early 1930s**
- 3. “Executed Renaissance” in Ukrainian culture**
- 4. Development of Ukrainian culture during the World War II and in the first postwar decade**
- 5. Ukrainian culture during the Khrushchev’s “Thaw”. “Men of the sixties” in culture**
- 6. Crisis phenomena in culture of the 1970s – 1980s. The dissidents’ movement in Ukraine and its impact on cultural development**
- 7. Culture of the Ukrainian SSR in 1985–1991**

- 1. Periodization of modern history of culture of Ukraine. Ukrainian culture in 1917–1920**

Since 1917 Ukrainian culture has made the difficult way far short of unambiguous: both vivid and tragic. The twentieth century, like no other, was highly crowded with various historical events, connected with change of political regimes, the social and economic situation. That modern period of the development of Ukrainian culture can be figuratively divided into several stages:

- the short period of renewal of Ukrainian statehood (1917–1920), when fundamentally new conditions for the development of Ukrainian national culture were provided, but its progress took place in the period of violent military and political confrontation, the Civil war and foreign military intervention;
- the Soviet period (1921–1991), which included both the times of flight of the “Executed Renaissance” generation in the 1920s, that already underwent total repressions against artists, workers of culture, as well as usual culture-bearers in the 1930s, and the times of the “thaw” with the movement of so called “men of the sixties”, and the period of further Russification and oppression of Ukrainian culture;
- the stage of formation of independent Ukraine and revival of national culture, which lasts up to the present and manifests the beginning of its new progress.

The victory of the February Revolution of 1917 in Russia gave certain real opportunities for the Ukrainian language and school revival. The policy of the provisional government in the field of public education was more democratic than that of the tsarist one, and therefore in March 1917 they ordered to teach in Ukrainian in primary schools and allowed to start two state Ukrainian gymnasiums and four departments of Ukrainian studies at universities.

However, those limited measures could hardly satisfy the Ukrainian people. Central Council – the representative body of the Ukrainian people, which was made on March 7, 1917, and headed by an outstanding Ukrainian historian and statesman M. Hrushevsky, became a real exponent of interests of the Ukrainian society and teachership in terms of education. It immediately announced the revival of the Ukrainian language and school to be the main task of the educational policy. The issue of Ukrainian school revival was the most important problem of the two All-Ukrainian Teachers’ Congresses, held in April and August 1917. According to the decrees of the first All-Ukrainian Teachers’ Congress, Ukrainization of the secondary school ought to be carried out by means of establishing new Ukrainian gymnasiums and real schools. The subjects of the Ukrainian studies cycle (the Ukrainian language and literature, history and geography of Ukraine) were to be

compulsory for all secondary schools without exception. To ensure the rights of national minorities it was admitted as necessary to open parallel forms.

Besides the four departments of Ukrainian studies, the first All-Ukrainian Teachers' Congress approved of setting up two more departments: the Department of History of Ukrainian art and another one of History of Ukrainian ethnography in higher education institutions from the beginning of the new academic year.

On October, 5, 1917, in Kyiv there was a solemn opening of the first Ukrainian People's University (UPU), where there were three faculties: physics and mathematics law and history and philology. Like most of the first Ukrainian gymnasiums, People's University didn't have its own premises; classes were given in the classrooms of St. Volodymyr's University (Appendix 10). Besides, it didn't provide with complete (classical) higher education, people having quite different educational background entered it. Studying at UPU broadly educated only those who had already had a classical university degree. However, its positive significance was that it was the first attempt to establish a Ukrainian higher education institution. It proved that Ukraine had its own teaching staff of the appropriate level and those who wished to acquire particularly Ukrainian higher education, which gave the opportunity to found the Ukrainian State University on its basis in the near future. Ukrainian educationists well understood that People's University was a unique intermediate stage on the way to the real national state higher education institution. The Ukrainian State University as the highest part of education was utterly necessary if only to become a motive force of the whole process of formation and development of the national system of Ukrainian education. In addition to Kyiv UPU, the similar educational establishments were set up in Mykolaiv, Kharkiv, and Odesa.

The government of the Ukrainian state of Hetman P. Skoropadsky, that rose to power on April 29, 1918, continued Central Council's legacy in the field of development of Ukrainian education, science and culture. It should be emphasized that the general situation in the area of education at that time was the same as in the days of Central Council. Ukrainization of education came into collision with the opposition. Primary schools switched to the Ukrainian language teaching quite

easily, if they were provided with the teachers. That was why great attention was drawn to training of teachers, who could teach in Ukrainian in teachers' training colleges.

On October 6, 1918, in Kyiv there was a solemn opening of the first State Ukrainian University, and on October 22 – the second Ukrainian university in Kamianets-Podilskyi.

At that period they founded: the State Ukrainian Archive, where the documents on history of Ukraine, transported from the archives of Moscow and Petrograd, were to be collected, the National Gallery of Arts, the Ukrainian Historical Museum and the Ukrainian National Library, which fund rapidly increased. At the end of 1918 there already were over one million books, among which there were a lot of unique ones. In terms of quantity and quality of its books the Ukrainian National Library could compete with the best libraries of Europe.

It should be considered great services of the Hetman's government to establish the Ukrainian Academy of Sciences on November 24, 1918, the need in which was urgent. The academy had three departments: history and philology, physics and mathematics and socio-economic sciences. M. Hrushevsky was offered to be the first president of the academy, however, he refused (because of the differences in political views with the representatives of the Hetman's government), therefore, a distinguished internationally famous scientist, professor of chemistry Volodymyr Vernadsky was appointed. The first full members of the UAS were the historians D. Bagalii, A. Krymskyi, M. Petrov, the chemist V. Vernadsky, the physicist S. Tymoshenko, the economist M. Tugan-Baranovskyi, the lawyer O. Levytsky, and the geologist P. Tutkovsky.

The foundation of the Ukrainian Drama and Opera Theatre, the Ukrainian State Chapel directed by O. Koshyts, the State Symphony Orchestra, and others were among the achievements in the field of culture at Hetman's times. On November 13, 1918, the Western Ukrainian People's Republic was proclaimed on the Ukrainian lands of the former Austro-Hungarian Empire. Here the statehood of the Ukrainian language, its obligatory usage in state establishments and organizations were

approved. Concurrently, national minorities were left the freedom of an oral and written communication with state and public structures in their native language (besides Ukrainians, the Poles, the Jews and other peoples also lived on those lands).

Theatrical art was actively developing. Before the revolution of 1917 in Kyiv there was only one Ukrainian-speaking theatre, it was M. Sadovsky's theatre company, which gave performances in the People's House. The theatre companies of P. Saksagansky, O. Sukhodolsky and others occasionally performed in other cities of Ukraine. There was also reorganization of the theatre business along with Ukrainian statehood revival. In spring 1917 the association "Ukrainian national theatre" was formed in Kyiv, it united the best actor forces. There were intensive searches of new forms of theatrical work. Leading actors formed new companies and renewed the repertoire.

In 1918 the three theatres – the State Drama Theatre, State People's Theatre and the Young Theatre – were opened in Kyiv. The first theatre was headed by the famous directors O. Zagarov and B. Kryvetsky, who finished school in the Moscow Art Theatre led by K. Stanislavsky and B. Nemyrovych-Danchenko. In its activities the new theatre inclined to the realistic-psychological school; there were plays by Ukrainian and foreign playwrights in its repertoire.

The Young theatre, headed by the grandmaster of theatrical art, an outstanding director of the post-revolutionary period, a founder of the new direction in history of Ukrainian theatrical art Les Kurbas, deserved attention. Kurbas's adherer and assistant was Hnat Yura. The theatre company consisted of young actors. The theatre, run by L. Kurbas, fiercely broke with the tradition of the old common theatre, got oriented to modern trends of the Western European one. The theatre opened its first season by the plays "In the Forest" by Lesia Ukrainka and "The Sunken Bell" by G. Hauptmann. The stage directions of the tragedy "Oedipus Rex" by Sophocles and the poem "Haidamaki" by T. Shevchenko were a real surprise for theatre-goers.

## **2. The Soviet policy of “ukrainization” and its impact on the development of culture of Ukraine in the 1920s – the early 1930s**

In 1921 the Civil War in Ukraine ended. Ukrainian lands were parts of different states. Most of them became a part of the Ukrainian SSR. Western Ukraine (Eastern Galicia, Western Volyn, part of Polissia) was joined to Poland. Northern Bukovina was occupied by Romania, Transcarpathia went to Czechoslovakia.

It has become the norm to characterize the 1920s as another national revival. This is a truly striking phenomenon in the history of Ukrainians. Its roots are in the short but important period of the Ukrainian statehood revival in 1917 –1920. This era gave such a strong impetus to national development that neither the fratricidal Civil War, nor the mass emigration of the Ukrainian intelligentsia, nor the pressure of the totalitarian state could stop it. This revival covered various spheres of life, and above all education, science, literature, and art.

In the process of Ukrainization, in particular in the fight against the Russification policy of Moscow, the Commissioner of Public Education of Ukraine O. Shumskyi played an important role. He directed the state policy of the Ukrainian SSR on the path of independence of Ukrainian national culture from Moscow. “The party is headed by a Russian communist who treats a Ukrainian communist with suspicion and unfriendliness,” he said at the meeting of the party’s Central Committee in May 1926. Shumskyi made a large-scale movement in the party, which later received the political name of “Shumskism”, which was strongly opposed by Moscow.

An important direction of cultural construction in the field of education was the elimination of illiteracy. In 1921, the Soviet People’s Commissar of the USSR passed a resolution, emphasizing that the entire population between the ages of 8 and 50, who could not read and write, was obliged to learn to read and write in Russian or their native language if they wished. In 1923, the society “Down with illiteracy!” was established. During the 1920s, the number of illiterates decreased from 76% to 46% of the adult population. The state provided certain benefits to those



who studied. In particular, workers were laid off for two hours while retaining their wages, and peasants were given a 20% discount for compulsory property insurance. Textbooks for liknep (elimination of illiteracy) societies were published in the languages of many nationalities. More than 120 kultarmeiski “universities” were established to provide liknep activists with methodological assistance.

In 1924, the task was set to start preparations for the introduction of four-year compulsory primary education for children. In the cities, this task was completed in a few years. However, by 1927, 35% of school-age children were still out of school. At the same time, only about 23% of teachers had higher or secondary special education. Therefore, the lack of teachers was solved by significantly increasing the number of pedagogical institutes and technical schools, reducing the duration of training in them, and increasing the system of course training. Social background was taken into account when entering higher education institutions. Neither a high school diploma nor entrance exams were required from people into a family of workers. To “improve” students’ social status, robitnychi (workers’) faculties were founded at the universities. Students of such faculties received state scholarship and were provided with dormitories.

Universities were reorganized into public education institutes. Tuition was on a paid basis, but poor workers’ and peasants’ children were exempt from payment. In 1925, there were about 18,000 schools, 145 colleges, 35 institutes and 30 robitnychi (workers’) faculties. People’s Commissars (Ministers) of Education O. Shumskyi and M. Skrypnyk did a lot for the development of education, contributing not to the formal but to the real implementation of the Ukrainization slogans.

A prominent teacher and writer Anton Semenovych Makarenko worked in Ukraine at this time. For fifteen years (1920 – 1935) he creatively ran children’s educational institutions, including the colony named after O.M. Gorky near Poltava and the commune named after F.E. Dzerzhinsky in Kharkiv. A. Makarenko theoretically substantiated and practically tested the doctrine of a person’s

organization and education in the team and through the team. The doctrine was based on the ideas of democracy, humanism and optimism.

Scientific researches in the 1920s were conducted mainly in the Ukrainian Academy of Sciences, which was renamed into the All-Ukrainian Academy of Sciences (AUAS) in 1921. There were three departments: history and philology, physics and mathematics; and socio-economic sciences. The first section worked most effectively. It was headed by M. Hrushevsky, who returned from abroad in 1924 and was elected an academician. Researches for mathematical physics (M. Krylov) and experimental zoology (I. Schmalhausen) were carried out at the world level. The study of economic geography of Ukraine was initiated by K. Voblyi; the world's first Demographic Institute was opened under the authority of M. Ptukha. Historian of law Mykola Vasylenko (Minister of Education in the government of P. Skoropadsky), orientalist scholar Ahatanhel Krymsky and other scholars fruitfully worked during these years.

At the same time, there were certain vulgarizing tendencies in science, which developed under the influence of the politicization of science and a certain ideological euphoria of "communist construction", which covered broad strata of Ukrainian society during this period. "Dialectical materialism" with its inherent "class approach" to all spheres of life, including scientific life, is gradually becoming the methodology of science. In the 1920s, it was just a kind of "fashion" aimed at a certain "popularization" of scientific achievements, which had to be taken into account by serious researchers.

The situation was quite different in Western Ukraine. Much of this land became part of Poland. Ukrainians in the territory of that state experienced language discrimination and discrimination in education. In 1923, the Polish Ministry of Education banned the use of the words "Ukrainians" and "Ukrainian" and introduced the terms "Rusyny" and "Russian" instead. In 1924, the use of the Ukrainian language was prohibited in all state institutions and self-government bodies. Most Ukrainian schools were turned into bilingual ones with the Polish language predominance. The Polish language also prevailed in higher educational institutions.

Ukrainians were forced to establish a Ukrainian secret university in Lviv (1921 – 1925). The university consisted of three faculties and fifteen departments and there were 54 professors and 1500 students in it. Teaching was conducted undercover in the premises of various Ukrainian institutions, and sometimes in professors' apartments. A number of foreign universities recognized the Ukrainian University in Lviv on an equal footing with Western European ones and credited students with years of studying there. At the same time, there was a secret Ukrainian polytechnic. However, as a result of police harassment, the secret university and polytechnic were forced to close down.

The Shevchenko scientific society (Naukove tovarystvo im. Shevchenka, or NTSh) in Lviv remained the center of Ukrainian culture. More than 200 scientists were employed there. They maintained close ties with AUAS.

The peculiarity of this time literary process was the diversity of literary trends and the ideological struggle between them. Initially, it was dominated by "Proletcult", a literary, artistic, and educational organization characterized by a negative attitude towards the culture of the past and an attempt to create its own "purely proletarian" special literature. Writers and poets got together according to the theme and main direction of their works. Later, "proletarian" writers grouped in the literary union "Hart" (1923 – 1925), where Vasil Ellan-Blakytny, Mykola Khvylovy, and Volodymyr Sosiura belonged to. Peasant writers rallied in the union "Pluh", which included Andrii Holovko and Petro PUNCH. The Soviet government was most sympathetic to these writers' unions.

Besides them, there were also writers admiring the world and national cultural heritage as neoclassicists (Mykola Zerov, Maksym Rylsky, Yurii Klen, Mykhailo Drai-Khmara, Pavlo Filipovych), neo-symbolists (Pavlo Tychyna, Dmytro Zahul, Yevhen Pluzhnyk, Vasyl Mysyk, Dmytro Falkivskyi), radical ideological groups of panfuturists (Mikhail Semenko, Geo Shkurupii, early Mykola Bazhan, Yurii Yanovsky, Oleksa Slisarenko, Myroslav Irchan), constructivists (Valerian Polishchuk), and others. P. Tychyna's early works were marked by elitist sensitivity, dramatic pathos of building national culture, formal sophistication and

expressiveness. Young Tychyna is called the main representative of the Ukrainian poetic “neo-baroque”.

In 1925, after the break-up of “Hart”, Vilna Akademia Proletarskoi Literatury or VAPLITE (Free Academy of Proletarian Literature) was established. Such prominent writers as Tychyna, Bazhan, Sosiura, Smolych, Yanovsky worked there. Mykola Khvylovy was the ideological leader of VAPLITE, and Mykola Yalovy was its first president.

In music such genres as composers’ arrangement of national and revolutionary songs, and the Soviet mass song developed. Composers H. Veriovka, P. Kozytsky, and L. Revutsky worked effectively in this direction. One of the best choirs in the country was the “Dumka” chapel founded in 1920. In Western Ukraine, one of the most talented composers, musicologists and popularizers of Ukrainian music was M. Kolessa. The first bandura players’ chapel, founded in 1917 by the outstanding cultural figure, musicologist and writer H. Khotkevych, was in Kharkiv. The chapel successfully toured Ukraine.

Theatrical art developed fruitfully. At the end of 1925, there were 45 state theaters in Ukraine. Especially popular were the Ivan Franko Drama Theater led by H. Yura and the “Berezil” Theater headed by L. Kurbas. The latter had worked in Kharkiv since 1926. At that time, in “Berezil” there was already a fully formed troupe of wonderful actors, including Y. Hirniak, N. Uzhvii, A. Buchma and others. During this period, L. Kurbas completely reoriented himself to M. Kulish’s drama. Almost all M. Kulish’s plays (“97”, “Narodnyi Malakhii”, “Myna Mazailo”, “That was how perished Huska”, etc.) were performed on the “Berezil” stage.

Cinematography developed rapidly. Literary works were screened; films about the Civil War were made (of course, based on official assessments of events and their participants). Due to the films we may get acquainted with such famous Ukrainian actors’ performance as M. Zankovetska (“Ostap Bandura”, directed by V. Hardin), A. Buchma (“Ukrazia”, directed by P. Chardynin) and others. P. Chardynin’s films “Taras Triasylo” (1927) and “Taras Shevchenko” (1926) can be considered certain achievements of Ukrainian cinema. A. Buchma and

I. Zamyckovsky starred in the latter. The first stage of Ukrainian cinematography development is connected with the work of O. Dovzhenko, whose films “Zvenihorod” (1928), “Arsenal” (1929), “Zemlia” (“Earth”) (1930), and later sound films “Ivan”, “Aerograd”, “Shchors”, made in the 1930s, take the rightful place in the history of world cinema. In 1958, at the World’s Fair in Brussels, the film “Zemlia” (“Earth”) was enlisted in top-twenty best films of all times and peoples. The first sound film in Ukraine was the documentary “Symphony of Donbass” by D. Vertov (1930), and among the feature films it was “The Front” by O. Soloviov (1931). An outstanding sculptor I. Kavaleridze, who attempted at cinema in the late 1920s, also became a talented Ukrainian director.

In fine arts, the master of the battle genre M. Samokysh created a number of paintings on historical themes: “B. Khmelnytsky’s Entry into Kyiv”, “Ivan Bohun’s Battle with the Polish magnate Charnetsky”, “Maksim Krivonos’s Battle with Yarema Vyshnevetskyi” and others. In the genre of landscape, the artists M. Burachek (“The Dnieper and Cliffs”), and H. Svitlytskyi (“The Moonlight Night”) (Appendix 53) were especially noted. The outstanding artist Mykhailo Zhuk, who remained in Ukraine after the revolution and tried to convey the general atmosphere of the time in portraits, continued to work fruitfully in the portrait genre. In general, at that time there were several art associations in Ukraine, reflecting the quest of ideas in art. Among them, there was Kostandi Society of Artists founded in Odessa in 1922; the Association of Revolutionary Art of Ukraine (Asotsiiatsiia revoliutsiinoho mystetstva Ukrainy or ARMU), established in Kyiv in 1925 and it had branches in different cities; and the Association of Contemporary Artists of Ukraine (Obiednannia suchasnykh myttsiv Ukrainy, or OSMU).

In the mid-1920s, radio began to play an increasingly prominent role in the political and cultural life of the republic. The first radio station in Ukraine began operating in Kharkiv in 1924. In 1927, radio centers were set up in Kyiv, Dnipropetrovsk, and Odessa. Villages were quickly radioed. Broadcasting towers became one of the symbols of modern times.

In the 1920s, there was an active search in architecture. As a rule, architects' choice was based on new trends, such as constructivism. In the then capital of Ukraine, Kharkiv, many houses in this style were rebuilt, reflecting the then ideas of the future urbanization and technicalization of communist life, glorified in many works of art and literature, as well as constantly promoted in the press and radio. Nevertheless, party leaders' attitude to constructivism and other avant-garde trends in architecture was not unequivocal. The most significant building created at that time was the building of the Derzhprom (the State Industry) (the predecessor of the modern Cabinet of Ministers) in Kharkiv (1925 - 1929, architects S. Serafimov, S. Kravets, and M. Filger) (Appendix 54).

There was further development of monumental sculpture, many works of which were devoted to the great Ukrainian poet Taras Shevchenko. I. Kavaleridze (he is also the author of the monument to Taras Shevchenko in Poltava) designed a monument to the 200th anniversary of H. Skovoroda's birth (1922) which was erected in Lokhvytsia (Appendix 55). At that time the artist himself aspired to expressionism and cubism, but his most grandiose project in the style of cubism – a giant (seventy-meter) monument to the then mythologized revolutionary Artem (Sergieiev) in Donbass – could have been realized only in another style, from another material and in a smaller size, as the sculptor himself said, because of Stalin's personal ban.

Thus, pursued by the Stalinist government the policy of Ukrainization, despite its limited, largely declarative nature, had an unexpected effect: in a short time (less than ten years) Ukrainian culture experienced a bright rise, which manifested itself in all cultural spheres without exception.

### **3. “Executed Renaissance” in Ukrainian culture**

In the 1930s, cultural construction, despite it being controversial, continued. Along with the undoubted successes in the country under the totalitarian regime,

ideological monopoly was instilled, Stalin's personal tastes were cultivated, and scholars, educators, writers, and artists whose views or work did not fit into the "Procrustu's bed" of Stalinism were persecuted. "Ukrainization" was completely curtailed, and the most prominent figures of national culture, as if confirming the prophetic words of one of the characters in M. Kulish's satirical comedy "Myna Mazailo" (1927), were shot or sent to camps.

Industrialization required skilled workers; that is why so much attention was paid to the elimination of illiteracy and the development of educational institutions. Due to the development of education system and the activities of the "Down with illiteracy!" society in 1939, in Ukraine there left only 15% of adults who could neither read nor write. However, only technical and natural educational activities developed well, while the humanities were taught very tendentiously and limitedly that later had a painful effect on the level of personal and social culture of general population.

After 1932, three types of schools were established: primary (four years), incomplete secondary (seven years), and secondary (ten years). September, 1 was named as the only day of the school year beginning; the duration of the lesson was set and a five-mark grading system was introduced. The main form of teaching was a lesson, and a subject system was introduced instead of an all-in-one-system. On the eve of the war, the system of compulsory seven-year education was formed in the cities of Ukraine. Initially, the vast majority of pupils went to schools with the Ukrainian language of tuition. At the same time, in Ukraine in the early 1930s there were national schools with Polish, Bulgarian, Moldavian, German and other languages of instruction, depending on the ethnic makeup of the local population. But after receiving a telegram signed by Stalin and Molotov (December 1932) demanding "to stop Ukrainization", the Russian language mainly became the language of tuition in all these schools.

In the early 1930s, higher education and secondary education were unified. The institute became a higher educational institution, and the technical school became a secondary special one; in 1934, tuition fees were cancelled in all

universities and technical schools; candidate and doctor of sciences degrees were introduced; professor and associate professor titles were awarded. The brigade-laboratory method of training was eliminated; individual assessment of knowledge was introduced; exams and tests were obligatory to take. As of January 1, 1941, in the USSR there were 173 universities where 197,000 students studied and 693 secondary special educational institutions with 196,000 students attending them. At the end of the 1930s, in Ukraine the problem of training the specialists of new engineering and technical intelligentsia was largely solved. The number of specialists exceeded 500,000 people. However, there were shortcomings in the development of education, i.e. the dominance of political subjects; on-the-job education at the expense of learning general subjects, and teachers' low salaries.

Despite the dictatorship of Stalin's totalitarian regime and oppression, significant progress was made in the development of various branches of science. The Kharkiv Ukrainian Institute of Physics and Technology was involved in the development of theoretical physics. It was there where in 1932 the atomic nucleus was artificially split for the first time in the USSR. The same year E. O. Paton's electric welding laboratory was reorganized into the Institute of Electric Welding. The ophthalmologist V. P. Filatov became world famous. In 1936, a number of social studies institutes were established within the Ukrainian Academy of Sciences, including the Institute of Ukrainian History. It is noteworthy that Ukrainian historians were forbidden to pursue the period of Kievan Rus, limiting themselves to the ideologically colored interpretation of later periods of national history. The humanities were completely subordinated to the ideological support of state building. On the eve of the war in the USSR there were more than 220 research institutions, and the total number of scientists was almost twenty thousand people.

In 1936, the All-Ukrainian Academy of Sciences was renamed into the Academy of Sciences of the Ukrainian SSR, and many of its employees were repressed. Repressions became an integral part of Stalin's "cultural policy." The first sign of the Ukrainian national culture total destruction was the lawsuits against the so-called "wreckers". The lawsuits were directed against the technical intelligentsia



and engineering personnel and began in the second half of the 1920s. From the end of the 1920s, repressions against cultural figures began. Thus, on April 19, 1930, forty-five Ukrainian cultural figures were convicted in the case of the Union for the Liberation of Ukraine (Soyuz vyzvolennia Ukrainy or SVU) for the so-called counterrevolutionary-nationalist activities. Among them there were two academicians of AUAS, fifteen university professors, two students, one headmaster, ten teachers, three writers, five editors, two cooperators, two lawyers, one librarian, two churchmen, fifteen defendants worked in the AUAS system. Among the accused in the SVU case there was a prominent scientist, former influential figure of the Ukrainian Party of Socialists-Federalists (UPSF), one of the leaders of the Central Rada S. Yefremov; former Prime Minister of the Ukrainian People's Republic V. M. Chekhivskyi; former Minister of Foreign Affairs of the Ukrainian People's Republic, researcher at AUAS A. Nikovsky; a former member of the USDRP, a professor at Kyiv Institute of Public Education (Kyiv Institut Narodnoi Osvity or KINO) Yo. Germaize; the writer L. Starytska-Cherniakhivska; KINO professor V. Hantsov; a professor at AUAS V. Doha; a researcher at AUAS, and the editor of the "Dictionary of Living Ukrainian languages" H. Holoskevych; KINO lecture H. Kholodnyi; professor of Poltava Institute of Public Education V. O. Shchepotiev; the secretary of the Odessa Scientific Society at the Ukrainian Academy of Sciences T. Slabchenko and others. The SVU case was the first experience of organizing mass repressions of the intelligentsia in Ukraine.

In the 1930s Ukrainian artists' and writers' activities became so regulated that they began to lose their creative features. Among the repressed were such well-known representatives of Ukrainian culture as writers M. Kulish, V. Pidmohylny, Ye. Pluzhnyk, G. Epik, M. Zerov, M. Drai-Khmara, H. Kosynka, M. Irchan, D. Falkivskyi; artists M. Boichuk, V. Sedliar, I. Padalka, A. Petritskyi; director L. Kurbas, architect D. Diachenko, scientists A. Krymskyi, D. Bahalii, P. Tutkovskyi and others. The national and cultural Renaissance of the 1920s was brutally suppressed by Stalinism and went down in history as the "Executed Renaissance".

Thus, in the 1930s the system of state ideas – organizational, ideological and propagandistic – achieved the desired effect: cultural life from the space of free spirituality was turned into cultivating the latest official ideologemes, the latest myth-making. Spiritual contemplation of ideals was replaced by the erection of idols – the visual representatives of the power and triumph of proletarian ideas, which, in fact, were no longer proletarian.

#### **4. Development of Ukrainian culture during the World War II and in the first postwar decade**

During the World War II, as well as in the first postwar decade, Ukrainian culture experienced not the best of times, even the accession of Western Ukrainian lands to the USSR had fatal consequences for the development of public life, including culture in these lands. During the years of German occupation, Stalin's repressions in both the West and the East of Ukraine changed to those of Hitler's. The looting of the Ukrainian people's artistic and historical values by the German occupiers became enormous. More than 40,000 of the most valuable museum exhibits were taken out from Ukraine. However, cultural life did not stop. The Soviet government realized that war with foreign invaders could not be waged without relying on the people's patriotic and national feelings. Historians' and writers' articles on the heroic pages of the past, especially the struggle against foreign oppressors are beginning to be published. They cover events where Yaroslav the Wise, Danylo Halytsky, Petro Konashevych-Sahaidachny, and Bohdan Khmelnytsky took an active part. Highly artistic and highly patriotic poetic works appear, where the love for the Motherland is shown with great force (Maksym Rylsky's "A Word about the Motherland", Pavlo Tychyna's "Mother's Voice", Volodymyr Sosiura's "Love Ukraine"). V. Sosiura's poem "Love Ukraine", written in 1944, was one of the best of that kind.

In the Soviet home front, the Ukrainian scientific and technical intelligentsia actively participated in getting factories and plants back on track, and manufacturing weapons. Employees of the Institute of Electric Welding, headed by Academician of the AS of the USSR E. Paton, introduced new methods of electric welding in the tanks and air bombs manufacturing. Under the guidance of Academician O. Bogomolets, effective drugs for the wounded soldiers' treatment were developed in Ufa.

The film industry was full of deep patriotism during the war. Work continued on feature films, the best of which were "Olexander Parkhomenko" directed by L. Lukov, and "How Steel Was Tempered" by M. Donskoi. The film "Rainbow" by M. Donskoi, Vanda Vasylevska's screen version, can be considered the highest achievement of the Ukrainian cinema at this time. This film won an Oscar – the US Film Award. Another M. Donskoi's film, "The Unconquered", won a Gold Medal at the 7th Venice International Film Festival (1946).

Television became a new phenomenon in cultural life. The Republican Television was first broadcasted on November 5, 1951. Kyiv's residents watched it on small black-and-white TV sets in 150 apartments (Appendix 57).

In fine arts, again, as during the Civil War, significant achievements were in graphics. Several series of drawings on the themes of war were created by V. Kasiian ("In Nazi Captivity", "Ukrainian Struggle", and "Revenge!"). Such outstanding artists as O. Shovkunencko, T. Yablonska, M. Derehus, K. Bilokur and others continued their work. In particular, Kateryna Bilokur, a native of Poltava, represented folk primitivism. Her work is one of the greatest achievements of the twentieth century Ukrainian culture. The works of Kateryna Bilokur, who exclusively painted flowers, are known all over the world. Three paintings by Bilokur – "King-Spike", "Birch" and "The Collective Farm Field" – were among the objects of Soviet art display at the International Exhibition in Paris (1954). Pablo Picasso, seeing her paintings, admired Bilokur's work and said, "If we had an artist of this level of skill, we would make the whole world talk about her!" (Appendix 58)

In the first postwar years, there was a political and ideological reaction in Ukraine, which was named “zhdanovshchyna” after the secretary of the Central Committee of the CPSU (b), who led the ideological work in the country. The works of Ukrainian historians “A Short Course in the History of Ukraine” and “An Essay on the History of Ukraine” were subjected to brutal criticism and accusations of “bourgeois and nationalist distortions.” M. Rylsky’s persecution for his report “Kyiv in the History of Ukraine”, “Shevchenko’s Anniversary”, and poetic works “Kyiv Octaves” began. The magazine “Perets” was accused of lacking “sharp satire on external and internal enemies.” V. Sosiura’s poem “Love Ukraine” was severely criticized in the press. Sharp attacks were also directed at Ukrainian composers who used traditional Ukrainian themes. K. Dankevych’s opera “Bohdan Khmelnytsky” was criticized for not giving the Russians a prominent place in it, and Ukrainian literary magazines and encyclopedias were accused of focusing on “narrow” Ukrainian topics.

## **5. Ukrainian culture during the Khrushchev’s “Thaw”. “Men of the sixties” in culture**

After Stalin’s death (1953), partial liberalization of the Soviet regime commenced. This time is known as the “Thaw”. It has slightly improved the conditions for the development of culture in general.

In 1953, compulsory seven-year education was introduced, and in 1956, tuition fees were abolished. However, there were not enough school premises. Classes were held in two or even three shifts in one third of the schools.

In April 1959, the Verkhovna Rada of the Ukrainian SSR passed a law reforming school education. Instead of a seven-year compulsory school, an eight-year one was organized, which provided students with general and technical knowledge. This law gave parents the right to choose the language of tuition for their children and was in fact used to Russify Ukrainian schools.

In the late 1950s, the organization of boarding schools began, where orphans, children with disabilities, children from low-income families or brought up by single mothers studied.

An outstanding teacher and public figure of this time was the director of Pavlyska secondary school in Kirovohrad region, honored teacher of the Ukrainian SSR, corresponding member of the Academy of Pedagogical Sciences Vasyl Oleksandrovykh Sukhomlynskyi. His attention was focused on individual education, and attention to the student's personality.

In the post-war years, higher education institutions were reorganized, their number was reduced, although the amount of students increased. General technical and general scientific faculties were organized on the basis of universities at large industrial enterprises and in places of extramural students' concentration. Almost half of the students studied by correspondence and part-time, that negatively influenced their professional training level. The disadvantage of the educational process was its excessive ideology.

Certain achievements were made in science at that time. The network of research institutions expanded. In 1956, the Agricultural Academy was established. Ukrainian scientists did a lot for the development of rocketry, astronautics, and the use of nuclear energy for peaceful purposes. In 1956, S. Korolev, a native of Zhytomyr Region, became the general designer of spacecraft construction. Academician A. Liulka gained wide recognition as a designer of turbojet engines. One of the inventors of the atomic bomb was Lieutenant General M. Dukhov. The development of cybernetics in Ukraine was facilitated by the organization of the Computing Center of the USSR Academy of Sciences in 1957, which was later transformed into the Institute of Cybernetics. Its achievements are associated with the name of V. Hlushkov, the first and permanent director of the institute for twenty years (since 1962). The largest scientific center of the republic remained the Academy of Sciences of the USSR, being headed by B. Paton since 1962. A notable event in the cultural life of the republic was the publication of the "Ukrainian Soviet Encyclopedia" in seventeen volumes. The Soviet Encyclopedia of the History of

Ukraine was also published in four volumes. More than 100,000 authors contributed to a 26-volume “History of Cities and Villages of the Ukrainian SSR” that was put in print.

The development of Ukrainian culture and public life in Ukraine were significantly influenced by the new generation of talented artists, who were called the “men of the sixties”. The era of the “men of the sixties” in Ukrainian culture was a time of spiritual mobilization of poetic forces (in the broadest sense), because, despite the dominance of official ideology, it was then when ideas and symbols, which established distant links of modern cultural life with that of the 1920s, were formed.

“Men of the sixties” is a movement of creative youth who developed original themes, opposed falsity and insincerity in the reflection of reality, defended the Ukrainian national and cultural revival and became the core of the spiritual opposition in Ukraine. Among its leaders were poets Vasyl Symonenko, Mykola Rudenko, Lina Kostenko, Vasyl Stus, Ivan Svitlychnyi, Dmytro Pavlychko, Ivan Drach, Yevhen Sverstiuk, Borys Oliinyk, critic Ivan Dziuba, publicist Viacheslav Chornovil, artists Alla Horska, Liudmila Semikina, Opanas Zalivakha and others (Appendix 59). In particular, readers were interested in Lina Kostenko’s poetry collections “Rays of the Earth” (1957), “Sails” (1958), “Journeys of the Heart” (1961). V. Symonenko’s first collection “Silence and Thunder” (1962) was published. The collection became his last book in his lifetime. The first collections of poems by I. Drach “Sunflower” and M. Vynhranovskyi “Atomic Preludes” received positive reviews in 1962. In 1962 - 1963 “men of the sixties” were criticized, many of their works ceased to be published, but they were distributed by samizdat (underground press and self-published books) among the nationally conscious intelligentsia.

In the second half of the 1950s-1960s theatrical life revived. Although the number of theaters in Ukraine decreased from 80 in 1958 to 61 in 1965, the number of theatre-goers increased. The leading theaters were the I. Franko Theatre in Kyiv, the T. Shevchenko Theatre in Kharkiv, the M. Zankovetska in Lviv, the Lesia

Ukrainka in Kyiv, and The Kyiv Opera and Ballet Theater. O. Kolomiets' play "Pharaohs" became very popular; the playwrights M. Zarudnyi and V. Minko worked fruitfully.

The process of Ukrainian music development in the 1950s and 1960s is characterized by the improvement of all its genres, the creation of new operas, operettas, ballets, symphonies and songs. A brilliant constellation of such wonderful opera singers as D. Hnatiuk, A. Solovianenko, Ye. Miroshnichenko, A. Mokrenko, D. Petrynenko appeared in Ukraine.

Ukrainian national music also had significant achievements in the field of mass songwriting. "Pisnia pro rushnyk" ("Song about an embroidered towel") based on A. Malyshko's poems, "Vpaly rosy na pokosy" ("Dew fell on the mow"), "Dva kolory" ("Two colors") based on D. Pavlychko's words, "Marichka" by M. Tkach, "Chornobryvtsi" by M. Sinhaivsky, melodies by P. Maiboroda and O. Bilash became popular.

The cinematography of Ukraine also boasted of advances. Until the mid-1950s, only the Kyiv Film Studio had produced one-two films a year. During the "Thaw", the studio released about twenty paintings a year. V. Ivchenko's films "Viper", comedy "Queen of the Gas Station", and "Keys to Heaven" became popular. The most significant achievement of Ukrainian cinema was S. Paradzhanov's film "Shadows of Forgotten Ancestors", based on M. Kotsiubynsky story. The film struck with extraordinary force of artistic and poetic penetration into the depths of people's lives, their dramatic and tragic aspects. The works of Yu. Illienko, L. Osyka, K. Muratova, L. Bykov, O. Fialko, and O. Savchenko became outstanding phenomena of Ukrainian cinema. The treasury of Ukrainian cinema was replenished with such outstanding films as "Stone Cross", "Evening on Ivan Kupala", "White Bird with a Black Sign", "Well for the Thirsty", "Solomiia Krushelnytska", "Melancholy Waltz", "Disintegration", "Only old men go into battle" and others. The growth of the international prestige of Ukrainian cinema is evidenced by the fact that in 1965 the films "Shadows of Forgotten

Ancestors” and “White Bird with a Black Sign” won prizes at international festivals, which confirmed the high professional and artistic level of the Ukrainian cinema.

The main theme of fine arts at that time was heroism, the feats of soldiers and home front workers during the World War II. Among them are the paintings by S. Besiedin “Liberation of Kyiv” and V. Kostetskyi “Return”. T. Yablonska’s painting “Bread” became very popular, showing post-war village workers’ life images (Appendix 60).

The situation in the field of culture changed dramatically with the resignation of M. Khrushchev and L. Brezhnev’s coming to power in the USSR (1964). A turn to neo-Stalinism began, accompanied by repression, vexations and persecution of many prominent cultural figures. The process of Russification intensified, which was based on the theory of “rapprochement of nations” and their transformation into a new historical community – the Soviet people. The surge of repression in 1965-1966 was accompanied by a rather large-scale ideological turn. Newspapers were flooded with articles against “bourgeois ideology” and “Ukrainian bourgeois nationalism.” There was a tightening grip of censorship. The Central Committee of the Communist Party of Ukraine adopted a number of “closed” resolutions concerning the correction of “ideological errors” in the work of some magazines (“Vitchyzna”, “Zhovten”, etc.), and the Dovzhenko film studios. The hidden ideological cleansing of the editorial offices of newspapers, magazines, publishing houses, and the USSR Academy of Sciences institutes for the humanities continued. All this was reminiscent of Stalin’s ideological purges of the 1940s and 1950s, although, of course, it could not be compared to them in scale and intensity.

However, in public life there were still processes that could be considered the inertia of the “Thaw”. The repressions were not met with “popular approval”, as in previous years; moreover, it was from the “men of the sixties” that protests began. On September 4, 1965, I. Dziuba, V. Stus, V. Chornovil and others organized something like a demonstration of protest against the arrests during the opening night of S. Paradzhanov’s film “Shadows of Forgotten Ancestors” at the Kyiv Cinema “Ukraina”. In the spring of 1966, during the trial against samizdat activists



in Lviv, real demonstrations took place near the courthouse to support the accused. Collective and individual petitions in defense of the repressed, mostly signed by the representatives of the intelligentsia, were sent to the Central Committee of the Communist Party, the Prosecutor's Office, the KGB, and the Central Committee of the CPSU. Famous scientists, artists and writers were often among their authors. These letters of protest were distributed in samizdat and sent abroad.

The top party officials of Ukraine, of course, supported the line of Moscow, but at the same time tried to use public mood in their own interests, in the struggle against the center for more power in the republic. The bitter pill of 1965 - 1966 was sweetened by measures aimed at raising the status of the Ukrainian language. Higher education institutions received a directive on the wider introduction of the Ukrainian language in teaching. Apparently, with the permission of the "top officials", the language issue was raised at the V Congress of Writers of Ukraine (November 1966), and its discussion became a real event in the social and cultural life of the republic. The culmination of this "small thaw" was the publication of P. Shelest's book "Our Soviet Ukraine" in 1969, which arose Moscow's dissatisfaction with national motives. This rather primitive ideological and journalistic stencil not only demonstrated the top party's officials' attention to the specific interests of the republic, but also played the role of a milestone that pointed out to the intelligentsia the limits of what was possible in covering the national question.

## **6. Crisis phenomena in culture of the 1970s – 1980s. The dissidents' movement in Ukraine and its impact on cultural development**

Especially neo-Stalinist processes intensified when V. Shcherbytskyi (1972-1989) became the leader of the republic. Special resolutions of the USSR government were adopted (1978 and 1983), according to which teachers of Russian got a 15% surcharge in Ukraine; classes with more than 25 children were divided into groups at Russian lessons. Learning Russian became compulsory, while

learning Ukrainian was optional. The amount of literature published in the Ukrainian language sharply decreased. In 1970, the number of books and brochures published in Ukrainian by title was only 38.2%. The repertoire of cinemas was 99% in the Russian language. O. Honchar, the classic of Ukrainian literature, was also subjected to unjust harsh criticism for his novel “The Cathedral” (1968), which was devoted to the preservation of the national spiritual heritage and was taken out of the literary process before the beginning of the perestroika process. The ground for this was a true picture of cultural impoverishment and distortions of spiritual life in the Soviet era. The author exposed the vicious practice of barbaric treatment of culture and the natural environment in contemporary Ukraine. The reasons and consequences of the mass exodus of young people from villages, the ecological consequences of the formation of artificial “seas”, the dominance of thoughtless careerism and voluntarism were openly described.

The leading part of the Ukrainian intelligentsia continued to resist the dominant Soviet ideology. Dozens of small political and journalistic investigations, letters of protest, and literary and artistic works circulated in the samizdat.

Samizdat served not only as a parallel spiritual space, which no official structures had authority over, but also as an organizational infrastructure and a major manifestation of the dissidents’ movement. The term “dissident” came from the West and was used to describe a differently-minded person who in one form or another openly expressed his/her views, which did not coincide with the official mainstream. The leading centers of dissent were Kyiv and Lviv. Open manifestations of dissent were also observed in Dnipropetrovsk, Lutsk, Ivano-Frankivsk, Odesa, Ternopil and other cities. In 1970, the samizdat magazine “Ukrainskyi Visnyk” was published in Lviv. It brought to public attention works banned by the official bodies; provided information on the socio-political events suppressed by the official press; and chronicled repressions against dissidents. The editor-in-chief of the publication was V. Chornovil, assisted by Ya. Kendzor, M. Kosiv, O. Antoniv and others. In 1970-1972, six issues of “Ukrainskyi Visnyk” were published. The appearance of the magazine was an important event for the

dissidents' movement, as it contributed to its organizational consolidation. In January 1972, about two dozen people were arrested in Kyiv, Lviv, and some other Ukrainian cities, the most active dissidents being V. Chornovil, I. Svitlychnyi, Ye. Sverstiuk, I. Gel and others (58). In the spring of 1972, a new series of dissidents' arrests was made. According to various estimates, at that time between 70 and 122 people were held on political charges in pre-trial detention centers. The arrests were accompanied by raids, questioning of hundreds of witnesses, and persecution of dissidents and their friends. Some of those arrested were forced to publicly repent of "anti-Sovietism" and thus create an extremely negative image of dissidents. As a result of this riot, samizdat was almost completely paralyzed. The publication of "Ukrainskyi Visnyk" was ceased. The majority of active dissidents ended up in camps for political prisoners.

At the same time, a fierce ideological struggle against "Ukrainian bourgeois nationalism" unfolded, led by the new secretary of the Central Committee of the Communist Party of Ukraine for ideology V. Malanchuk. According to the usual scenario, the persecution of the intelligentsia guilty of these "sins" began. It became simply dangerous to turn to national issues in art and science; only the development of topics devoted to the peoples' friendship and the beneficial influence of the Russian people on other nations of the USSR was welcomed. 157 names of books were removed from the thematic plans of publishing houses in the early 1970s, where ideological curators found at least a hint of "nationalism" and other deviations from the party line.

The reaction of the domestic political course was most evident in the persecution of dissent. In 1975, at the Conference on Security and Cooperation in Europe held in Helsinki, the USSR undertook to abide the humanitarian articles of the final act of the Conference, which, in particular, provided for the inadmissibility of persecution of citizens for their beliefs. In November 1976, a civic group to promote the implementation of the Helsinki Accords was formed in Ukraine. It included the famous writer M. Rudenko (group leader), the science fiction writer O. Berdnyk, human rights activists and former political prisoners O. Meshko,

L. Lukianenko, I. Kandyba and others – ten people in total (Appendix 61). This was the first unofficial group in the republic, which sought to act only legally and stressed that it set no political aim. The members of the group considered it their task to inform the governments of the countries participating in the Helsinki Conference about the observance of promises in the field of human rights by the government of the USSR and the relevant republican structures. The civic group which operated entirely within the framework of the Soviet constitution and international agreements signed by the USSR was the object of terrible persecution and repression. In the period of 1977 – 1985, twenty-three out of thirty-seven members of the group were convicted of political and criminal charges (always on falsified charges) and sent to camps and exile, and six were stripped of their Soviet citizenship. Three members of the group – V. Stus, O. Tykhyi and Yu. Lytvyn – died in the camps (Appendix 60).

All kinds of art were ideologized. Artists were taught to think not so much in artistic images as in political categories. Due to the rejection of dogmatic thinking, the talented writer Hryhorii Tiutiunnyk committed suicide in 1980, and V. Blyznets took his own life in 1981 (Appendix 61). During the purge, I. Dziuba and B. Chichibabin were expelled from the Writers' Union of Ukraine, and V. Nekrasov was deported abroad. The six-meter stained glass window of the work of A. Horska, L. Semykina, and O. Zalyvakha at the University of Kyiv was barbarically destroyed. A. Horska died under unknown circumstances (Appendix 61). The artist-ceramist H. Sevruck's works belonged to the Cossack Cycle, but during the period of stagnation this topic was banned, and the talented artist was expelled from the Union of Artists of Ukraine, her works were completely ignored.

In 1984, there was an attempt to reform education. The ideologizing of the school intensified, education started at the age of six; eight-year schools were reorganized into nine-year ones and secondary schools covered eleven years. Education in Ukraine was characterized by unification, ideologization, strict party control, over-organization of the educational process, and the national factor disregard. In the early 1980 it became apparent that the level of specialists' training

lags behind that in the world. There was stagnation in the scientific sphere; there were missed opportunities, a lot of unsolved problems, shortcomings that led to a slowdown in fundamental developments and the loss of leading positions in the world science. However, there were some successes. Nuclear energy and Earth sciences received a significant impetus in their development. Through the efforts of scientists within the Academy of Sciences of the Ukrainian SSR, the world's largest research center in the field of metal welding, welded structures and new metallurgical methods of extracting high quality and especially pure metals and alloys was founded. A significant contribution to the development of science was the research of Ukrainian scientists in the field of foundry production, materials science, physical and chemical mechanics, materials and super hard materials. Scientific and technical complexes and engineering centers established at the Academy of Sciences of the Ukrainian SSR in the mid-1980s contributed to the acceleration of the technological implementation of the most promising results of fundamental research. The most powerful among the complexes were cross-industry STC "E. Paton Electric Welding Institute", "Institute for Problems of Materials Science", "V. Glushkov Institute of Cybernetics", and "Institute for Superhard Materials". During 1970 – 1985, more than 13,000 scientific developments of scientists of the Academy of Sciences of the Ukrainian SSR were put into production.

All these negative phenomena in public life were disguised as bright posters with slogans about "mind, honor and conscience", etc.; celebratory demonstrations; military parades and sham theatrical performances such as the pompous celebration of the alleged 1500th anniversary of Kyiv.

In contrast to the stagnant phenomena, originality and national colour were manifested in the musical and song works of composer V. Ivasiuk, ensemble "Smerichka", singers V. Zinkevych, and N. Yaremchuk. Singer Sofia Rotaru became very popular in the 1970s and 1980s.

In the 1970s and 1980s Ukrainian literature was replenished with works by one of the inspirers of the sixties, the famous writer O. Honchar ("The cyclone",

“Your Star”, “The Coast of Love”, “Black Gorge”), novels and short stories by M. Stelmakh “Four Fords”, “Thoughts about You”), P. Zagrebelny (“Rozgin”, “Roksolana”), V. Drozd (“Catastrophe”), and V. Zemlyak (“The Swan Flock”). The public interest was aroused by the works of such historical novelists as R. Ivanychuk, Yu. Mushketyk, R. Fedoriv, and R. Ivanchenko. Ukrainian poetry was enriched by innovative works of I. Drach, D. Pavlychko, V. Holoborodko, L. Kostenko, and A. Malyshko.

Despite all the difficulties, persecution and repression, Ukrainian writers continued to work on historical and contemporary topics. Thus, in 1970s G. Snegiryov prepared a story “Mother, my mother” about the process of The Union for the Liberation of Ukraine (Soyuz vyzvolennia Ukrayiny or SVU), which went abroad. A real masterpiece was Lina Kostenko’s poetic novel “Marusia Churai” published in 1980. B. Khmelnytsky’ era is vividly depicted in the poetic novel. The main character of the novel is Marusia Churai, the folk poetess and singer from Poltava, the author of many songs who became very popular among the people.

But in the then existing system of values, their works were inextricably linked with the “Soviet socialist culture achievements”. Most people were absolutely unaware of the real crisis in all spheres of the Soviet society.

## **7. Culture of the Ukrainian SSR in 1985–1991**

The Soviet society restructuring in the last years of the Soviet Union did not set an example for change in Ukraine. The policy of previous years of ruling on the model of L. Brezhnev and M. Suslov, which provided for denationalization and spiritual devastation, continued here. This policy was supported by the first secretary of the Central Committee of the Communist Party V. Shcherbytskyi. Russification was actively spread in Ukraine, the number of schools with Ukrainian as the language of tuition was desperately reduced, and about 5% of lectures were given in Ukrainian in universities. For the 1988 –1989 school year, there were no Ukrainian

schools left in Donetsk, Chernihiv, Kharkiv, Luhansk, Odesa, and Mykolaiv. Ukrainian theaters switched to the so-called bilingual regime. The share of Ukrainians decreased from 76.8% in 1959 to 72.6% in 1989, while the share of Russians increased from 16.9% to 22%. The Ukrainian language was forced out of all spheres of public life, the spiritual life was declining.

Chernobyl woke up Ukraine. Everything done by the leaders of the central bodies of the USSR and Ukraine in the days after the Chernobyl disaster was a crime against humanity and in particular against Ukrainians.

Writers were the first to vote for the preservation of Ukrainian culture, the environment, and the revival of the true history of Ukraine. The speeches of O. Honchar, I. Dziuba, I. Drach, V. Drozd, V. Yavorivskyi, Yu. Shcherbak, B. Oliinyk and many others had a wide resonance in the society. O. Honchar made a thorough analysis of the Ukrainian culture decline at the All-Union Creative Conference in Leningrad on October 1, 1987. The problem of nuclear power plants dominance in Ukraine was brought to the All-Union rostrum; a protest was made against the planned construction of nuclear power plants near Chyhyryn and in the Crimea; the environmental threat from the realization of the Danube-Dnieper canal project was pointed out, as the canal was to block the entire Dnieper-Buh estuary, and consequently the mouth of the Dnieper would turn into a huge stinking swamp. O. Honchar expressed the opinion that literature and science should work together from humanistic positions in the name of man.

In June 1989, with the participation of leading Ukrainian scholars from the diaspora and Ukraine, and famous Slavic scholars of Europe, the International Association for Ukrainian Studies (IAUS) was founded near Naples. The famous literary critic I. Dziuba became its president. A few days later, the Taras Shevchenko Scientific Society resumed its activities in Lviv.

The issue of The UNESCO Courier magazine in Ukrainian in the spring of 1990 was a crucial event of general cultural significance.

Considerable changes took place in historical science. The events of the Liberation War of the Ukrainian people in the middle of the 17th century, the

activities of I. Mazepa, M. Hrushevsky, V. Vynnychenko, S. Petliura and other prominent Ukrainian public and political figures were considered and studied in a new way.

In the following years, much was done to revive the historical memory and to return previous generations' cultural heritage to the people. In 1990-1991 the works of M. Kostomarov, D. Yavornytskyi, L. Yefimenko, M. Hrushevsky, I. Krypiakevych, D. Doroshenko, D. Dontsov and others were published in separate editions. A collection of Ukrainian Sich shooters' songs, and materials on the history of the 1920s and 1950s liberation struggles were published. Many memoirs were issued. Films by S. Paradzhanov, Yu. Illienko, and K. Muratova appear on the screens.

In 1989, the Verkhovna Rada passed the Law on Languages in the Ukrainian SSR, which declared the Ukrainian language the state language. At the same time, the implementation of the Law encountered hurdles related to the most institutions reluctance to change the business communication language. The Ukrainian language was perceived by inertia as a provincial and peasant language, poorly developed and generally not prestigious.

The Writers' Union of Ukraine and its central body, the newspaper "Literary Ukraine" played the role of the avant-garde in the development of Ukrainian culture and the elimination of "white spots of history". Journalism took a leading position. Previously banned works by V. Vynnychenko, M. Hrushevsky, M. Zerov, M. Khvylovy, O. Olzhych, other repressed poets, writers, and representatives of the Ukrainian diaspora began to be published.

The emphasis on religious issues gradually changed, and the right to freedom of conscience was proclaimed. Reconstruction of many abandoned, used as farm buildings and simply undestroyed during the 1920s and the 1980s church premises began; Ukrainian Greek Catholics legalized their activities, and the Orthodox movement to restore the independence of the Ukrainian Orthodox Church from the Moscow Patriarchate resumed.



In the field of education, a course was taken for its humanization, pupils' and students' assimilation of universal human values. However, funding in this field was insufficient. The number of scientists continued to grow. Their number reached 220 thousand people in 1989 (of them 6.8 thousand doctors of sciences and 73.7 thousand – candidates of sciences). Preference was given to applied research at the expense of fundamental. At the same time, 90% of technological developments were not introduced in production. An important event in the cultural life of Ukraine was the holding of the First Festival “Chervona Ruta” (Chernivtsi, 1989), which reflected many Ukrainian young people's interest in the revival and original development of Ukrainian popular music.

### **Questions for self-control**

1. What did the process of building national Ukrainian education achieve in the days of national liberation struggles in 1917 – 1920?
2. Why was Lenin's policy of “korenizatsii” (“indigenization”) introduced in the 1920s of the twentieth century and what were its real consequences in Ukraine?
3. Name the first political lawsuit against Ukrainian cultural figures.
4. Describe the phenomenon of the “Executed Renaissance” in Ukrainian culture and name the representatives of the “Executed Renaissance”.
5. Explain the term “socialist realism”.
6. Which film won an Oscar and is considered to be the highest achievement of Ukrainian cinema in the 1940s?
7. Who are the “Men of the sixties”? What impact did the “Men of the sixties” movement have on the development of Ukrainian Soviet culture?
8. Explain the meaning of the term “dissident”. Name the centers of the dissidents' movement in Ukraine.
9. When was the “Law on Languages in the Ukrainian SSR” adopted? What is its content? How was it implemented?

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## **Lecture 10.**

### **Modern Ukrainian culture**

#### **Plan:**

- 1. General trends of development of modern Ukrainian culture**
- 2. Development of education**
- 3. Ukrainian sport**
- 4. Film art, theatre, television**
- 5. Contemporary Ukrainian popular music**
- 6. Development of the literary process in Ukraine**

#### **1. General trends of development of modern Ukrainian culture**

Financial and economic difficulties in all spheres of modern life quite negatively affect public moods of wide spectrum of society and each individual citizen, often giving rise to social pessimism, disbelief in the possibility of fundamental improvement of the state of things in the near future, and hence – social apathy, which often results in delinquent behaviour. Unfortunately, most citizens still feel like “consumers” of these or those benefits, without realizing the matter of their production that is one more rudiment of the “Soviet” way of thinking. Living off the sale of natural resources abroad, that was characteristic of “standstill” times, we got used to expect certain material benefits from somewhere. Inability to exist constantly in this “regime” caused the break-up of the Soviet Union. Today nobody can help Ukrainians to get out of crisis except ourselves. This requires to realize the commonality of our calamity and to combine efforts to overcome it. The efforts of many of our contemporaries to solve their problems exceptionally all alone won't result in real solution of these problems; we are all connected by a common historical destiny. Natural regularity of crisis periods in history of various societies is in the fact, that significant improvement of the situation occurs when this society is aware

of a common problem set by the time and combines the efforts hitherto have been separated in one direction. It was in all times, with all nations. Modern Ukrainian society is no exception to this rule. Therefore, a crisis situation objectively represents duration of the processes of formation of the full-blooded political nation in Ukraine after a long period of stateless existence.

Patriotically-minded elite, capable of self-sacrifice and selfless service to social ideals, can unite the population of Ukraine into a viable nation. In this regard, significant cultural and political changes in independent Ukraine should include adoption of the 1995 presidential award system as a form of consolidation of new really national elite. In addition to the President's Honorary award there were decorations "For courage", "For merits", "Hero of Ukraine", an order "Golden Star", an order of Bohdan Khmelnytsky, an order of Prince Yaroslav the Wise, an order of Princess Olga, a medal "For military service to Ukraine", a medal "For honourable service". After adoption of the Law the Verkhovna Rada of Ukraine established several new state awards, including the orders of Freedom, of Danylo Halytsky, "For heroic miner's labour", of Heroes of the Heavenly Hundred, a medal "For saved life", State Prizes of Ukraine named after Oleksandr Dovzhenko and in the field of education and others.

Among the awarded workers of culture and education there are a lot of remarkable people worthy of these honorary awards, our contemporaries – the world champion in kickboxing Volodymyr Demchuk, the multiple Paralympic champion Olena Yurkovska, the singer Ruslana, the expert of ornamental painting, the artist of the Folk Art Center "Petrykivka" Valentyna Milenko, the vice-president of the National Academy of Sciences of Ukraine, the Chief Researcher of the Institute of Physics at NAS of Ukraine Anton Naumovets, the leader of the Crimean Tatar national movement in Ukraine Mustafa Dzhemilev, the volunteer battalion commander "Donbas" Semen Semenchenko, the volunteer Tetyana Rychkova and others.

However, numerous facts speak, that by no means all awarded persons in Ukraine received honorary awards, orders and prizes in accordance with the law.

Sometimes conferment of degrees and titles occurred entirely in “a manual mode”. Thus, almost all government servants and high officials in Ukraine have scientific degrees and academic titles. The greatest abuses in this regard were revealed during Victor Yanukovich Presidency (2014). Only during one week in August 2013 V. Yanukovich awarded the title of Hero of Ukraine to eleven Ukrainians, gave 271 orders, 89 medals, and also over one hundred and a half titles. Quite a number of those awards were received by officials, deputies from the Party of Regions and high officials’ relatives (B. Deich, V. Zhuravsky, V. Zakharchenko, A. Pshonka, O. Omelchenko, D. Tabachnyk, V. Lytvyn and others).

## **2. Development of education**

Declaration of independence of Ukraine (August 24, 1991) and national development of independent Ukraine provided fundamentally new, formally entirely favourable conditions for cultural development. On February 19, 1992, the Verkhovna Rada of Ukraine adopted the “Fundamentals of Legislation on Culture” which introduced activities for further development of Ukrainian national culture. That year the State national programme “Ukrainian education in the 21st century” was put together, and the Verkhovna Rada adopted the “Law on Education”. In those documents it was meant to put democratization of the educational sphere into practice, to strengthen technical maintenance of schools, to publish textbooks, to establish multiversities, a network of lyceums. Secondary and higher schools were gradually switched to the Ukrainian-speaking regime quite efficiently. For the first three years of independence the number of first-graders, who were taught in Ukrainian, increased from 43.5% to 67.7%. A considerable number of private gymnasiums, lyceums, even higher educational establishments were set up.

At the beginning of the third millennium the Ukrainian higher school has its day of deep educational reforms of the present. A network of higher education institutions of Ukraine includes 904 institutions of all levels of accreditation and

forms of ownership, in particular 373 HEI of the III–IV levels of accreditation (192 universities, 57 academies, 123 institutes, 1 conservatory) and 531 institutions of the I–II levels of accreditation (205 colleges, 188 technical schools and 138 vocational schools). 236 educational institutions of the III–IV levels of accreditation and 466 educational institutions of the I–II levels of accreditation belong to the state and communal forms of ownership; 115 educational institutions of the III–IV levels of accreditation and 87 ones of the I–II levels of accreditation – to the private form of ownership. In the 2007–2008 academic year 633,700 people became first-year students of HEI of the III–IV levels of accreditation.

Ukraine's accession to the Bologna Agreements (in 2005 Minister of Education Stanislav Nikolaienko signed the Bologna Declaration on behalf of Ukraine in Bergen) applies a number of requirements to the development of education, the most essential of which are as follows: enrichment of the national system of education with best practices of other countries in the context of all-European, worldwide educational processes; determination of strategies and priorities in training highly qualified professionals according to global and regional socio-economic and demographic processes; implementation of innovative, progressive forms of organization of the teaching and educational process with reference to the newest information and education technologies and others.

However, it is difficult to estimate how much the quality of education, received in Ukraine, has improved in general, and qualitative indicators are considerably more important than quantitative ones. Real overestimation of obsolete Soviet values in wide spectrum of Ukrainian society actually depends on qualitative reorientation of educational processes, implementation of methods and technologies appropriate to contemporary needs. In this direction a great deal has already been done nationwide, however, much more should be done in the near future. As long ago as in 1992 Kyiv-Mohyla Academy activities were resumed; it is an educational institution of a new type, where teaching and training are conducted in Ukrainian and English. There is change-over to the three-level training: bachelor, specialist, master. HEI become more autonomous. Within the system of the National Academy

of Sciences of Ukraine several new scientific institutes have been established: the Institute of Ukrainian Archaeography, the Institute of the Ukrainian Language, and the Institute of Ethnology. However, the low level of subsidization caused the situation when academic institutions lost up to 50% of their staff. During the 1990s there was a significant “drain” of part of intellectual elite to the countries with more favourable conditions of life.

### **3. Ukrainian sport**

Despite the economic crisis and other hardships, Ukrainian athletes have achieved significant success since the time Ukraine became independent. Ukraine is a country with well-developed sports traditions in both amateur and professional sports of high achievements. This can be seen as a continuation of the best traditions of the past (of the 639 Olympic medals won by the Soviet sportsmen, Ukrainian athletes took home 444 medals, of which 196 ones are gold).

In 1994, at the XVII Winter Olympic Games in Lillehammer, Ukrainian athletes competed as an independent team. The first Olympic gold medal for independent Ukraine was won by the figure skater Oksana Baiul who was a silver medalist of the European Championship in 1993, world champion in 1994, and champion of the 1994 Olympic Games.

The performance of Ukrainian athletes at the XXVI Summer Olympic Games in Atlanta (USA, 1996) deservedly brought Ukraine to the top ten sports countries in the world. Ukrainian sportsmen climbed on to the top of the Olympic podium nine times. These athletes' names became known all over the world: the Greco-Roman wrestler Viacheslav Oliynyk, the gymnast Lilia Podkopayeva, the weightlifter Timur Taymazov, the rhythmic gymnast Kateryna Serebrianska, the boxer Volodymyr Klychko, the athlete Inessa Kravets, the gymnast Rustam Sharipov, the yachtsmen Yevhen Braslavets and Ihor Matvienko and, a lot of others (Appendix 62).



Ukrainian athletes are among the most famous Ukrainians in the world. The striker Andrii Shevchenko has become a real symbol of Ukraine on the football pitch, playing for Italian “Milan”. The fencer Olha Harlan is a marvel of modern Ukrainian and world sports. At the age of 23, she became Olympic champion, a bronze medalist at the 2012 Olympic Games, a four-time world champion and a seven-time European champion. At the World Championship in Kazan (Russia, 2014), the Ukrainian fencer once again became the best. Our “Goldfish” Yana Klochkova is an eleven-time European champion, a three-time world champion, a four-time Olympic champion (Sydney - 2000, Athens - 2004) in the 200, 400 and 800 meters, and the World Cup winner. She holds the world and Olympic record in 400 meters medley (4 minutes 33.59 seconds).

The Ukrainian chess player Ruslan Ponomariov was only fourteen when he became the youngest-ever world grandmaster and a world champion among young men under eighteen. Another pride of Ukrainian chess is Kateryna Lahno, who at the age of twelve became the youngest grandmaster among women in the world. She is currently in the top ten of the FIDE women’s rankings. At the end of 2012, the treasury of Ukrainian chess was replenished with another brilliant victory of Anna Ushenina from Kharkiv who became the world champion among women.

One of the best climbers in the world is Vladyslav Terzyul, who climbed without oxygen almost all 14 eight-thousanders of the planet, repeating the record of Reinhold Messner.

Volodymyr and Vitalii Klitchko are Ukrainian boxers famous all over the world. After the victory over Olexander Povietkin in October 2013 in Moscow, Volodymyr Klychko was listed in the top three pound-for-pound boxers of the planet. The biathletes Olena Pidhrushna, sisters Vita and Valia Semerenko, Yuliia Dzhyma should also be mentioned, as they won a lot of awards, including gold medals, for Ukraine at the World Championships, and stages of the World Cup. At the World Athletics Championships, Bohdan Bondarenko won a gold medal in the high jump. The tournament took place in Moscow in August. The athlete Bohdan Bondarenko was named the best athlete in Europe in 2013. The Ukrainian was also

among the top three athletes of the world. Bondarenko took the height of 2.41 meters, having broken the world championships record. Rhythmic gymnasts Hanna Bezsonova and Hanna Rizatdinova, athletes Ivan Geshko, Yurii Nikitin and Valerii Goncharov, the fencer Natalia Konrad, the shooter Mykola Milchev, the weightlifter Natalia Skakun, and the Paralympic champion in skiing Ludmila Pavlenko are also noteworthy.

In total, by the end of December 2011, athletes in Olympic sports had participated in 971 international competitions. They took home 450 awards of which 110 were gold, 137 were silver, and 203 were bronze (in the Olympic sports 314 medals were awarded namely 78 gold, 95 silver and 141 bronze ones; in non-Olympic sports 136 medals were won that is 32 gold, 42 silver and 62 bronze ones). This year, Ukrainian athletes have won six gold medals in Olympic sports at the world championships. Athletes Olga Saladukha, Victoria Tereshchuk (modern pentathlon), boxers Vasyl Lomachenko, Taras Shelestiuk, Yevhen Khytrov and Oleksandr Usyk became world champions. Ukrainian athletes in non-Olympic sports won 94 gold, 88 silver and 87 bronze medals at the world championships; 110 gold, 67 silver and 73 bronze medals at the European Championships; 16 gold, 11 silver and 10 bronze medals at the World Cups. Ukraine has also achieved significant success in the Paralympic Games. The 2014 Sochi Paralympics were marked by 25 medals. Such national sports as the Cossack duel, combat hopak, and spas (a kind of hand-to-hand fight) are being developed in Ukraine. They are the embodiment of Ukrainian military traditions and are mostly famous among young people who are keen on national history.

#### **4. Film art, theater, television**

The achievements of the existing Ukrainian *film art* are quite modest. Contemporary Ukrainian directors were mostly interested in patriotic, historical and social topics. Often these genres were intertwined. Many documentaries mainly on

the historical past of Ukraine were released. Several serial films for instance “Garden of Hetsymanskyi” based on I. Bahrianyi’s works, “The Trap” (after I. Franko), TV series “Roksolana” and others were made. At the 34th San Remo Film Festival, the Ukrainian film “Rogue” (based on A. Dimarov’s story; directed by V. Saveliev, produced by A. Brauner, Germany) was awarded the Grand Prix. Unfortunately, nowadays the better part of talented Ukrainian film actors are employed in other fields (theater, advertising, and television). Some of them appear in foreign studios films. An event in the film life of not only Poland but also Ukraine was a historical and adventure film based on H. Senkevych’s work “Fire and Sword” with the participation of several Ukrainian actors, including B. Stupka. Ukrainian-Russian, Ukrainian-French-Russian (East-West) and other films are produced. The Ukrainian-Chinese film version of M. Ostrovskyi’s story “How Steel Was Tempered” was shot, it being tremendously popular in China with its long tradition of overcoming various crisis periods and highly useful to us in our difficult conditions. The movie was made at a Ukrainian film studio, in our country and with only Ukrainian actors. In 2000, at the Dovzhenko film studios the shooting of the Ukrainian large-scale film dedicated to Hetman I. Mazepa (“Prayer for Ukraine” directed by Illienko) was wrapped; the film adaptation of P. Kulish's novel “Chorna Rada” (“The Black Council”) was shot, and the Ukrainian film version of “The Adventures of the Good Soldier Schweik” was being made ready.

After 2004, several movies were made about the Orange Revolution, including “The Orange Sky” (2006, directed by Oleksandr Kiriienko, the director of eight modern films, a scriptwriter and a producer), “Let’s Break Through!” (2006, directed by Ivan Kravchyshyn), “Orange Love” (2006, directed by Alan Badoiev). The film “Orange Love” got the best director award at the XV International Film Festival “Kinoshock” in Anapa (Russia). In 2012 the Ukrainian director Eva Neymann’s film “House with a Turret” was awarded the main prize of the contest program “From East to West” at the 47th International Film Festival in Karlovy Vary.

The prominent person of the Ukrainian film art is Mykhailo Illienko, the film director, the scriptwriter, the actor, and the organizer of the Open Night Ukrainian Film Festival. The Ukrainian director and scriptwriter Oksana Bairak is also worth taking a look at. She has created about two dozen films, among them are “Male Intuition” (2007), “Cardiogram of Love” (2008), and “It's Me” (2009), which became popular due to the vital issues raised in them.

However, it is too early to talk about the Ukrainian film art as a successful one, as it is in its formation, and there is no market here, especially for producers' movies. Despite the reforms, our filmmakers have a much harder time than their foreign counterparts. Ukrainian cinema lacks financial support from the state or sponsors, national films cannot compete in rental. Ukrainian cinema faces the main challenge – to please the audience – which is still of high priority. There has been a paradoxical situation when Ukrainian films, which are recognized at international film festivals, are practically unknown in their homeland. Unfortunately, the majority of talented Ukrainian film actors work in other spheres (theater, advertising, and television) today. Some of them act in the films made by foreign studios.

At the same time, a significant breakthrough has recently taken place in the Ukrainian film industry – with the support of the state, a number of national films of various genres and appeals have been released. The interest of the international community in Ukrainian cinema has grown significantly, which is primarily related to the winter events of 2014 on the Maidan, which revived interest in Ukraine in general. This year, seven Ukrainian films have been released, which is an absolute record for independent Ukraine. The documentary project “Babylon-13” was among the interesting projects that brought social realities to life. It is 35 short films-stories about the life of Euromaidan and the 2013-2014 revolutionary events.

In addition, such iconic films as “Eternal Return” by Kira Muratova, “Haytarma” by Akhtem Seitablaiev, “Paradzhanov” by Olena Fetisova and Serzh Avedikian were put on the market. Among the latest achievements of cinema is the film “Shadows of Forgotten Ancestors” (2013) by Liubomyr Kobylchuk-Levytsky. In three weeks, the film raised almost 614.5 thousand dollars, and at the first

weekend it overhauled five Hollywood movies. In the top ten box offices, the film was ranked third, that had not been the lot of Ukrainian films for a long time before. In 2014 the film “The Tribe” by Myroslav Slaboshpytskyi received three of four awards, including the Grand Prix, at the Cannes Film Festival’s Critics’ Week program. According to the Ukrainian Oscar Committee’s decision, Oles Sanin's film “The Guide or Flowers Have Eyes” will represent Ukraine in the Foreign Language Film category at the Oscars. On October 11, 2014, the Ukrainian documentary film “Maidan” by Serhii Loznytsia won the Grand Prix of the Astra International Film Festival, which took place in Sibiu, Romania. Serhii Loznytsia was the first to release the film about the events on the Ukrainian Maidan at the international level.

Continuation of the modern theatrical art development in Ukraine is first of all connected with the activity of such bright directors as R.Victiuk, B.Zholdak, S.Danchenko, and B.Sharvarko.

The positive aspect of the state television work included the broadcasting of feature films and TV series in Ukrainian, re-switching from 1995 UT to the channel, where ORT was previously broadcasted, although the work of the First National might be carried out at a much better level than before. Ukrainian Radio has significantly changed the content of its programs, making them professional, and nationally oriented. However, the commercialization of the media, i.e. newspapers, television channels, radio stations, is growing and many of them focus on unpretentious and disoriented readers, viewers, and listeners, spreading low-quality and often simply irresponsible information and surrogate products of mass consumption. In countries with stable cultural traditions, such “works” have little effect on the general cultural atmosphere in the society, although there are obstacles in their way there. In our country, in the absence of the best examples, their often destructive nature leaves much deeper scars on the people’s souls, especially those of young people, who often take the latest “rattles” designed for ignorant or uneducated people for the latest achievements of modern world culture. Mass culture is a factor not to be ignored in a free democratic society, but to turn this kind of show

business entertainment subculture into a substitute or equivalent of personal or collective culture would be an inadmissible mistake.

## **5. Contemporary Ukrainian popular music**

The development of Ukrainian popular music of independent Ukraine is associated with the names of I. Bilyk, P. Zibrov, T. Povalii, O. Ponomarev, Ruslana, Ani Lorak, V. Pavlyk, I. Skazina, K. Buzhynska, M. Burmaka, S. Vakarchuk, E. Vlasova, S. and V. Bilonozhkiy, Dzhango, Yolka, Tina Karol, Gaitana and others; bands “Vopli Vidopliasova”, “Okean Elzy”, “Boombox”, “Tartak”, “SKAI”, “Druha Rika”, “Tik” and others. Their emergence and creative evolution is closely linked to the necessity to meet the need for our national popular entertainment music as part of show business. In fact each of these performers has his/her own group of ardent fans all over Ukraine. However, for now the Ukrainian show business is behind the Russian one in competition, which indicates not so much the lower level of performance, but the unformed idea of the Ukrainian popular music prestige. Ukrainian musicians continue to go to Moscow in search of producers. The band “VV” has gained considerable popularity in Russia due to the originality of its lyrical and “crunchy” style, but its influence on the Russian music market compared to the Russian performers’ and bands’ reverse effect is insignificant. Specialized magazines dedicated to modern Ukrainian pop music are published (e.g. “Halas”).

## **6. Development of the literary process in Ukraine**

The development of the literary process in Ukraine is complex. On the one hand, writers and poets of the older generation continue to create, e.g. I. Drach, V. Drozd, R. Ivanychuk, P. Zagrebelny, L. Kostenko, Yu. Mushketyk, B. Oliinyk,

and D. Pavlychko. On the other hand, literature feels the pressure of the market; it is forced to follow the reader (buyer). This trend contributes to the development of mass and popular literature, mostly in the Russian language. Such genres as science fiction, detectives, and love and adventure novels are flourishing. Famous science fiction writers far beyond Ukraine are Henry Lyon Oldie (collective pseudonym of D. Hromov and O. Ladyzhenskyi), A. Valentynov, M. and S. Diachenko; the master of the love-adventure genre is Symona Vilar (N. Havrylenko). Vasyl Shkliar is considered to be one of the most prominent and most widely read contemporary Ukrainian writers. Some reviewers call him “the father of the Ukrainian bestseller” for his work “Black Raven: The Remnant”. The works of Yurii Andrukhovych, the Ukrainian poet, prose writer, translator, essayist, and vice-president of the Association of Ukrainian Writers, have had a powerful impact on the course of today’s literary process in Ukraine. The first facts of unbiased interest in modern Ukrainian literature in the West are connected with his name. Yu. Andrukhovych’s works have been translated into Polish, English, German, French, Russian, Hungarian, Finnish, Swedish, Spanish, Czech, Slovak and Esperanto (“Letters to Ukraine”, “Twelve Hoops”, “Lexicon of Intimate Cities” and others). Maria Matios became famous for her work both in Ukraine and abroad. For the works “Sweet Dariusia” (2004), “Hardly ever otherwise” (2007), and “Moskalytsia” (2008) Maria has more than once been awarded “BBC Book of the Year” which is given to Ukrainian literary works by the British Broadcasting Corporation (BBC).

Oksana Zabuzhko, the postmodern Ukrainian writer paying a lot of attention to the Ukrainian identity awareness, should also be mentioned. Since the first publication of the long selling novel “Fieldwork in Ukrainian Sex” (1996), Zabuzhko has been the most popular Ukrainian-language author in the world, and her work has gained international recognition and been translated into 16 languages. The author was awarded the Poetry Prize of the Global Commitment Foundation (World Commitment Fund, USA) (1997), the Helen Scherban-Lapica Foundation Prize (USA, 1996), Kovalev Foundation Prize (1997), Rockefeller Foundation Prize (1998), Munich Department of Culture Prize (1999), Ledig-Rovolt Foundation Prize

(2001), Graz Department of Culture Prize 2002) and others. In August 2006, “The Correspondent” named Zabuzhko among the TOP-100 Most Influential People in Ukraine, and the book “Let My People Go” topped the list of the Best Ukrainian Books, being the most popular among “The Correspondent” readers.

Ivan Malkovych’s Publishing House “A-BA-BA-GA-LA-MA-GA” plays a crucial role in popularizing and disseminating Ukrainian books. Since 2008, the publishing house has been publishing books for all age groups. The famous Ukrainian poet Ivan Malkovych is the founder, the director and the editor-in-chief of the publishing house. Today “A-BA-BA-GA-LA-MA-GA” is one of the most successful publishing houses in the country, and publishing houses in nineteen countries have acquired the rights to its books. In 2002, the Publishers’ Forum in Lviv recognized “A-BA-BA-GA-LA-MA-GA” as the best publishing house of the year in Ukraine. Annually the books of the publishing house win the “Book of the Year” rating in the “Children’s Holiday” category. More than half of the “A-BA-BA-GA-LA-MA-GA” publications won prestigious book competitions.

“A-BA-BA-GA-LA-MA-GA” publishes outstanding authors of the past and present, Ukrainian and foreign ones in their own translation. Yuriy Andrukhovych, Mykola Vinhranovskyi, Lina Kostenko, Sashko Dermanskyi, Maryna and Serhii Dyachenko, Andrii Kokotiukha, Vsevolod Nestaiko, Dmytro Pavlychko, Volodymyr Rutkivskyi, Yuriy Vynnychuk and many other renowned Ukrainian writers work in cooperation with the publishing house. One of the most famous projects of the publishing house is the publication of a series of J.K. Rowling’s novels about Harry Potter translated by Victor Morozov. All eight books have been published by now. The translation of “Harry Potter and the Deathly Hallows” was the first in the world. The book covers for a series, painted by the Kyiv artist Vladyslav Yerko, are considered to be the best in the world. In general, the publishing house pays great attention to the quality of its books, collaborating with such celebrated artists and graphic artists as Kostia Lavro (chief artist of “A-BA-BA-GA-LA-MA-GA”), Vladyslav Yerko, Yevheniia Gapchynska, Victoria Kovalchuk, Kateryna Shtanko, Anatolii Vasylenko, Volodymyr Holozubiv, Olesia



Semernia (author of drawings for “Oh you, cat Mark”, “Candle from the snow”), and Volodymyr Kharchenko (author of drawings for the first “Ukrainian alphabet”). It is the company’s artists who draw foreign publishers’ special attention. Hans Christian Andersen’s “The Snow Queen” illustrated by Vladyslav Yerko became the sales leader of the British publishing house “Templar” in 2005 and one of the three leaders in Christmas sales in the UK.

There are also notable achievements in modern Ukrainian fine arts. Kostia Lavro is a talented Ukrainian graphic artist. In his works he managed to combine the basic postulates of the Ukrainian avant-garde of the 1920s with the most typical features of Ukrainian folk painting. Kostia Lavro’s works have repeatedly been included in the catalogs of children’s book exhibitions in Bologna, Bratislava. Illustrations for the book “The Night Before Christmas” won several top book awards, including “Best Children's Book of 2007” at the All-Ukrainian competition “Book of the Year” and a first-degree diploma for winning the competition “Art of the Book” (Russia, 2007). Kostya Lavro’s postage stamp block “Ukrainian Courtyard” was awarded the Best Print nomination in the 11th annual Chinese competition for the most beautiful foreign stamp.

Ivan Marchuk is a renowned and brilliant Ukrainian artist. In 2007, he was named among one hundred most prominent living geniuses of today, compiled by the British newspaper “The Daily Telegraph”. Today, his paintings impress art critics in Europe, America and Australia. Ivan Marchuk’s paintings may be found in many collections around the world. He became the founder of a new art styles “Pliontanism” (the artist jokingly gave this name to his style – from the Ukrainian words “pliontaty” (“ to weave”) as the paintings seem to be woven from balls of whimsical threads) and invented a unique way of painting, creating an unusual glow effect of his paintings. Ivan Marchuk is a master of landscapes, portraits, naive, and nude. His works include a grand cycle of abstract pieces of art.

Yevheniia Gapchynska is a talented Ukrainian artist who has her own unique style. Her works are the most expensive among contemporary Ukrainian artists. Every year she exhibits her works in Ukraine, Russia, France, Belgium, England,

the Netherlands and other countries. She has several galleries of her own in Ukraine and Russia. Her works are exhibited in European museums and connoisseurs' and artists' private collections. In 2008, Ukrposhta put the Zodiac Signs stamps by Yevheniia Gapchynska into circulation. And in 2010, the book "Pirate Stories" illustrated by this artist and published by "Rozumna dytyna" ("Smart Child"), was included in the "White Ravens 2010" catalogue of the best children's books in the world, published by the International Children's Library in Munich.

So, in recent years, the inertia of thinking and the rudiments of the old life have been fading into the past, and encouraging positive trends that reflect the process of the Ukrainian people's national spiritual revival that can be observed in the modern cultural life of Ukraine. Its future largely depends on the purposefulness in reaching goals and cohesion of different segments and circles of the society, especially, of course, government agencies, but there is something, albeit small, perhaps invisible in the overall process, that depends on each citizen of Ukraine.

During the 20th century Ukrainian culture developed in harsh conditions, its progress was mostly controversial. Despite this, the achievements of Ukrainian artists in the field of literature, fine arts, and science are significant and innovational. The difficulties of nation-building in modern conditions should not frighten the young generation of Ukrainian citizens, who are to become worthy of the best national traditions, fully having entered the 3rd millennium AD as a strengthened in the years of difficult tasks, healthy and culturally enriched, fully aware of future challenges, and nationally united group of people.

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*Навчальне видання*

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*Конспект лекцій*

*Англійською мовою*

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