

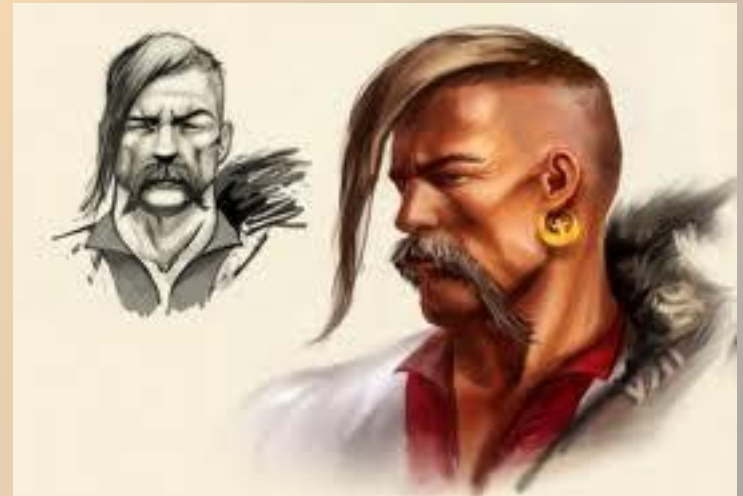
Culture of the Cossack Ukraine

1. Education and book printing.
2. Architecture and Art.
3. Literature.



Cossacks

The name Cossack is derived from the Turkic *kazak* (free man), meaning anyone who could not find his appropriate place in society and went into the steppes, where he acknowledged no authority.



The history of the Ukrainian Cossacks has three distinct aspects:



their struggle against the Tatars and the Turks in the steppe and on the Black Sea



their participation in the struggle of the Ukrainians against oppression of Poland



their role in the building of an autonomous Ukrainian state

Zaporizhzhia

The name of a military and political organization of the Ukrainian Cossacks and of their autonomous territory in Southern Ukraine from the mid-16th century to 1775. The name was derived from the territory's location 'beyond the Rapids'. Its center was the Zaporozhian Sich.

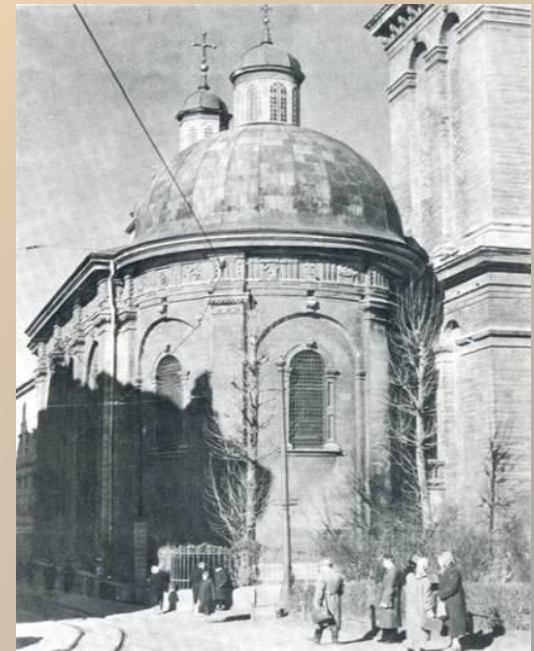


Brotherhoods

Fraternities affiliated with private churches in the Ukraine that performed religious and secular functions. Brotherhoods appeared in the Ukraine in the mid-15th century. They began to play a cultural role in the second half of the 16th and at the beginning of the 17th century.

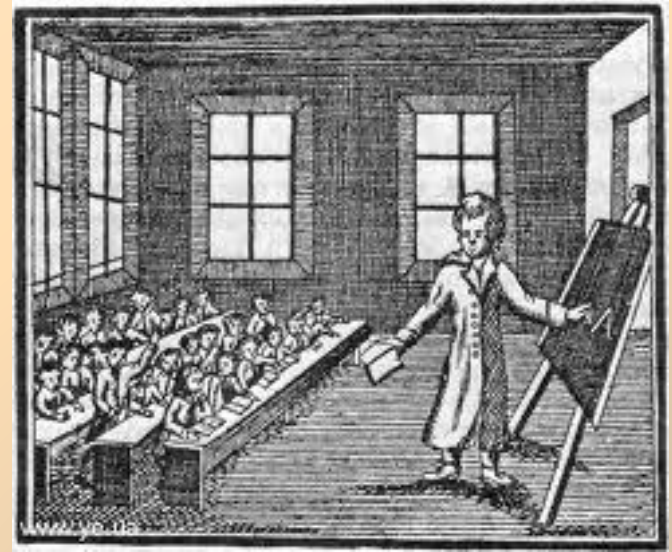


The Ukrainian brotherhoods assumed the task of defending the Orthodox faith and Ukrainian nationality. The schools attached to the Orthodox brotherhoods in several larger cities disseminated European humanist ideas and introduced generally accessible education, while the brotherhood presses promoted the development of scholarship and literature.



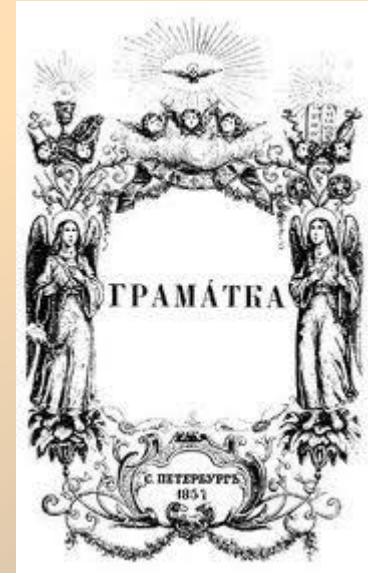
The first schools

The first school was established in 1586 by the Lviv Dormition Brotherhood. The next were established in Kyiv, Peremyshl, Halych, Rohatyn, Mykolaiv (Lviv region), Jaroslav and so on.



Studies

At first the brotherhood schools adopted the structure and curriculum of the Jesuit schools, using Latin (and Greek) as the primary language. The curriculum subjects were: classical languages, dialectics, rhetoric, poetics, homiletics, arithmetic, geometry, astronomy, and music.



Brotherhood schools made a significant contribution to the growth of religious and national consciousness and the development of Ukrainian culture. They published textbooks, particularly language textbooks. At the end of the 17th century and in the 18th century the schools found themselves in adverse political conditions and declined.

The Ostrih Academy

Founded in 1576 in Ostrih, Volhynia, by a Ukrainian nobleman kniaz Ostrozky – *one of the most remarkable figures in the 16th-century Ukrainian cultural and national rebirth* – the Ostih Academy was the first postsecondary learning center in the Orthodox Eastern Europe.



The curriculum consisted of Church Slavonic, Greek, Latin, theology, philosophy, medicine, natural science, and the classical free studies (mathematics, astronomy, grammar, rhetoric, and logic). In addition the academy was renowned for choral singing. The academy was closely affiliated with the Ostrih Press.



Kyiv-Mohyla Academy

The Academy was first opened in 1615 as the school of the Kyiv brotherhood. In 1632 the Kyiv Cave Lavra School and Kyiv Brotherhood School merged into the Kyiv-Mohyla Collegium. The Collegium (1658 - Academy) was named after Petro Mohyla (a Metropolitan of Kyiv, Halych and All-Rus'), the proponent of Western educational standards at the institution.



The Academy educated Ukrainian political and intellectual elite in the 17th and 18th centuries, and it was highly acclaimed throughout Eastern Europe with the students from Poland, Russia, Belarus, Greece etc.



Hetmans – leaders of Zaporozhzhian Cossacs - actively supported the Kyiv-Mohyla Academy. The school flourished under the term of Hetman Ivan Masepa, an alumnus.



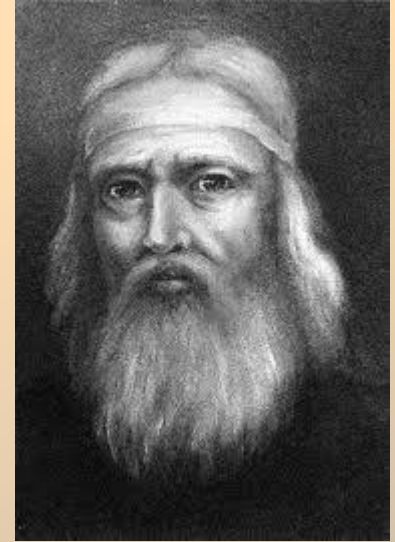
Printing

The earliest books printed in the Ukrainian redaction of Church Slavonic and in the Cyrillic alphabet in general – the Orthodox Octoechos and Horologion – were produced in 1491 by Shwajpolt Fiol, a Franconian expatriate in Cracow.



Ivan Fedorov

The first printing press on Ukrainian territory was founded by Ivan Fedorov in Lviv (1573-1574). Thereafter Lviv remained a major printing center. The first printed book in the Ukraine was Fedorov's "Apostolos".



Ostrih Bible

The first full Church Slavonic edition of the canonical Old and New Testaments and the first three books of the Maccabees, printed in Ostrih in 1580–1581 by Ivan Fedorov in 1,500–2,000 copies.



In Kyiv, printing began with the founding of the Kyivan Cave Monastery Press (1615-1918). In Left-Bank Ukraine the first printing presses were those of Kyrylo Stavrovetsky-Tranquillon in Chernihiv (1646) and Archbishop Lazar Baranovych in Novhorod-Siverskyi (1674-1679).



2. Architecture

Ukrainian Baroque or **Cossack Baroque** is an architectural style that emerged in Ukraine during the Hetmanate era, in the 17th and 18th centuries.



The works of the period, particularly the architectural works, are marked by rich, flamboyant forms, filled with pathos and a striving for the supernatural and spiritual. In baroque architecture, luxuriant, decorative portals, fronts, and gates, overloaded with unrestrained ornamentation, are common.



Features of Baroque Art:



Fussy combination of details, lines and ornaments



Interest to human feelings and public works

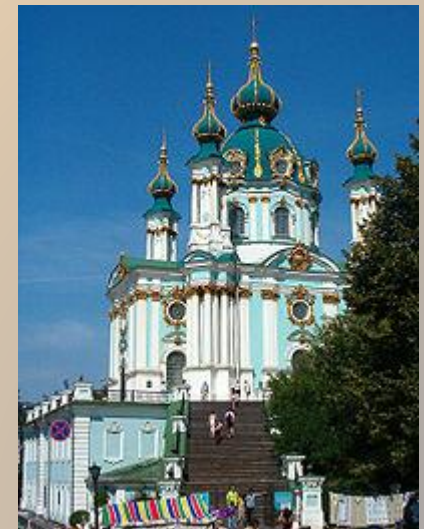
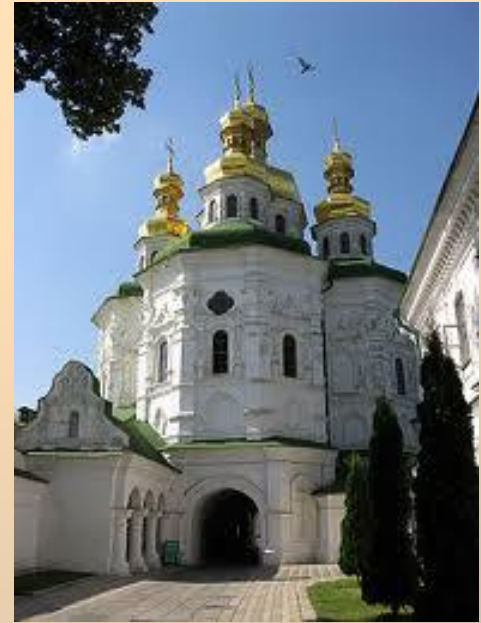


Attention to symbols and allegories



Theatricality, festive

Ukrainian Baroque is distinct from the Western European Baroque in having more moderate ornamentation and simpler forms, and as such was considered more constructivist. Many Ukrainian Baroque buildings have been preserved, including several buildings in Kyiv Pechersk Lavra and the Vydubychi Monastery in Kyiv.



Vydubychi Monastery in Kyiv

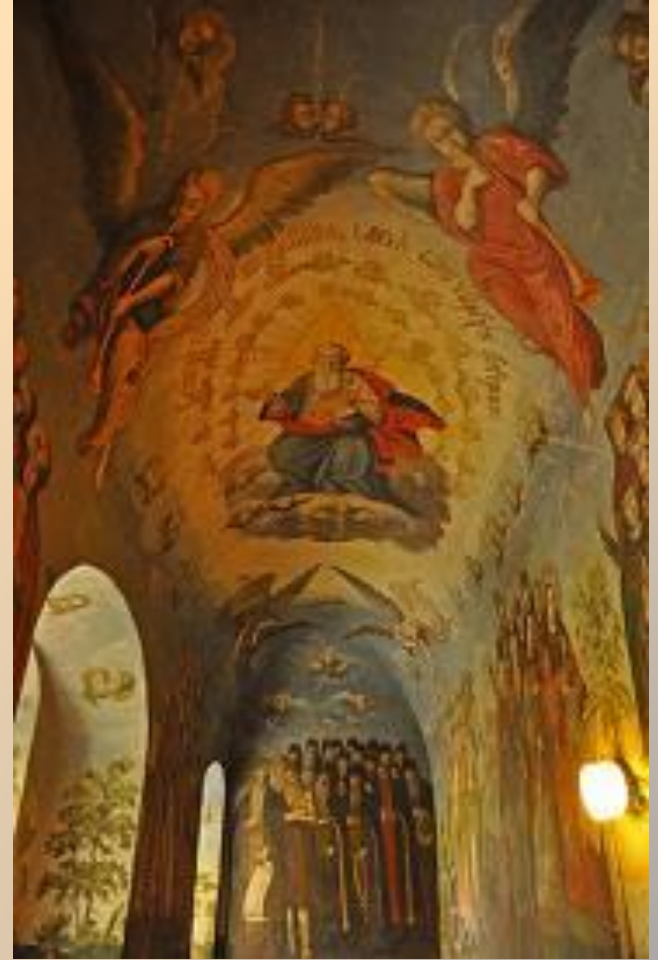


Baroque painting

The best examples of Baroque painting are the church paintings in the Holy Trinity Church of the Kiev Pechersk Lavra. Rapid development in engraving techniques occurred during the Ukrainian Baroque period. Advances utilized a complex system of symbolism, allegories, heraldic signs, and sumptuous ornamentation.



Holy Trinity Church of the Kiev Pechersk Lavra



Icon

An image depicting a holy personage or scene on a wooden panel

The paint—an emulsion of mineral pigments, egg yolk, and water—is applied with a brush to a panel prepared in a special way. The panel of well-dried linden, birch, poplar, alder, pine, or cypress is 3–4 cm thick.

Masters

In the 16th century Lviv became the main center of icon painting. The names of many masters whose works have not been identified have come down to us in the municipal archives: Mys'ko Vorobii (1524–75), and Khoma (1536–49), Fedir (1539–64), V. Vorobii (...-1575), and Lavrentij Fylypovych-Puhals'ky (1575–1611) and his sons Ivanko and Oleksander.

The Style

The style evolved towards a greater emphasis of the graphic element, which became typical of Ukrainian icons: figures began to be circumscribed with a distinct line. With a heavier application of whitener, forms became more plastic and rounded.

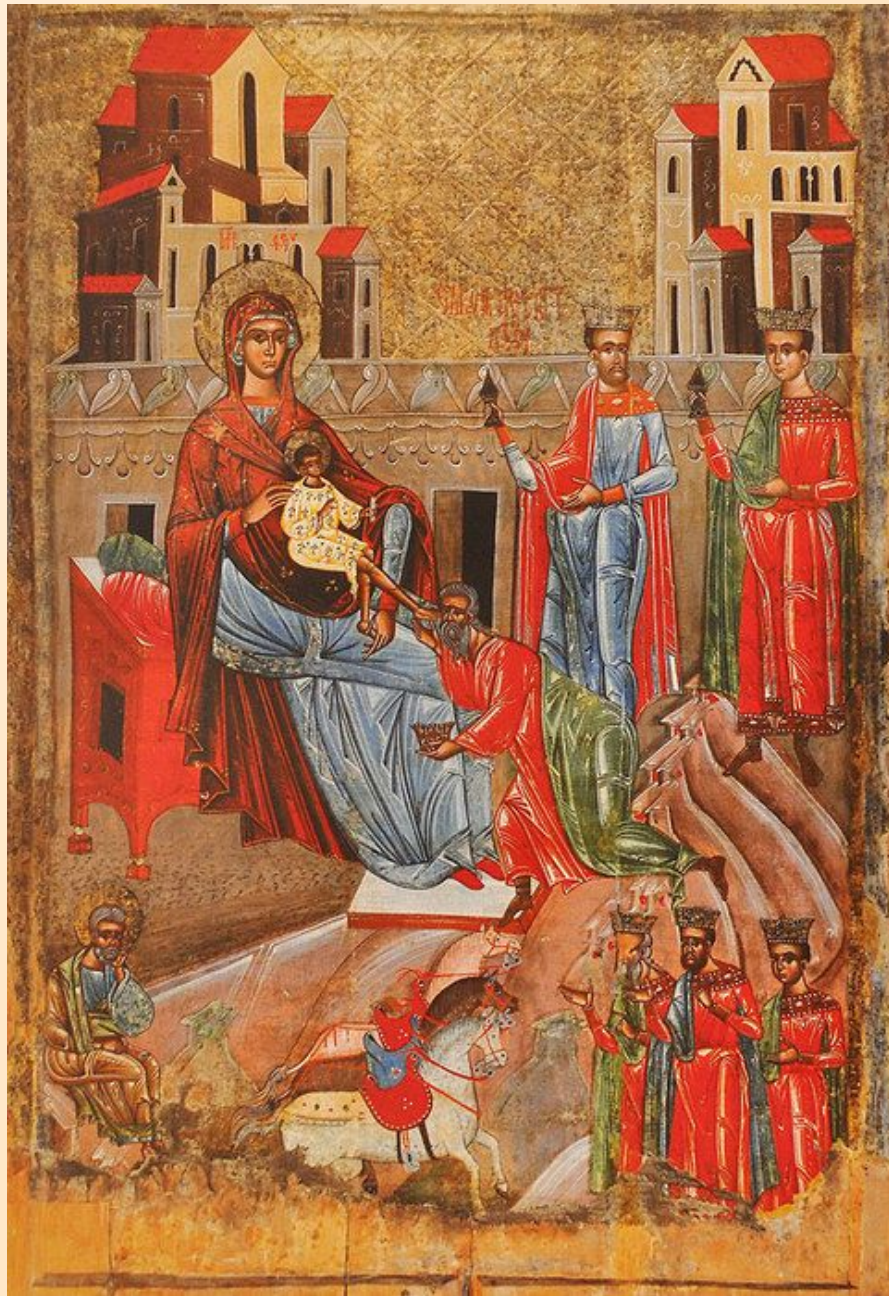
The colors became livelier. The background was colored solid gold or silver and was ornamented with engraved or impressed geometric designs.

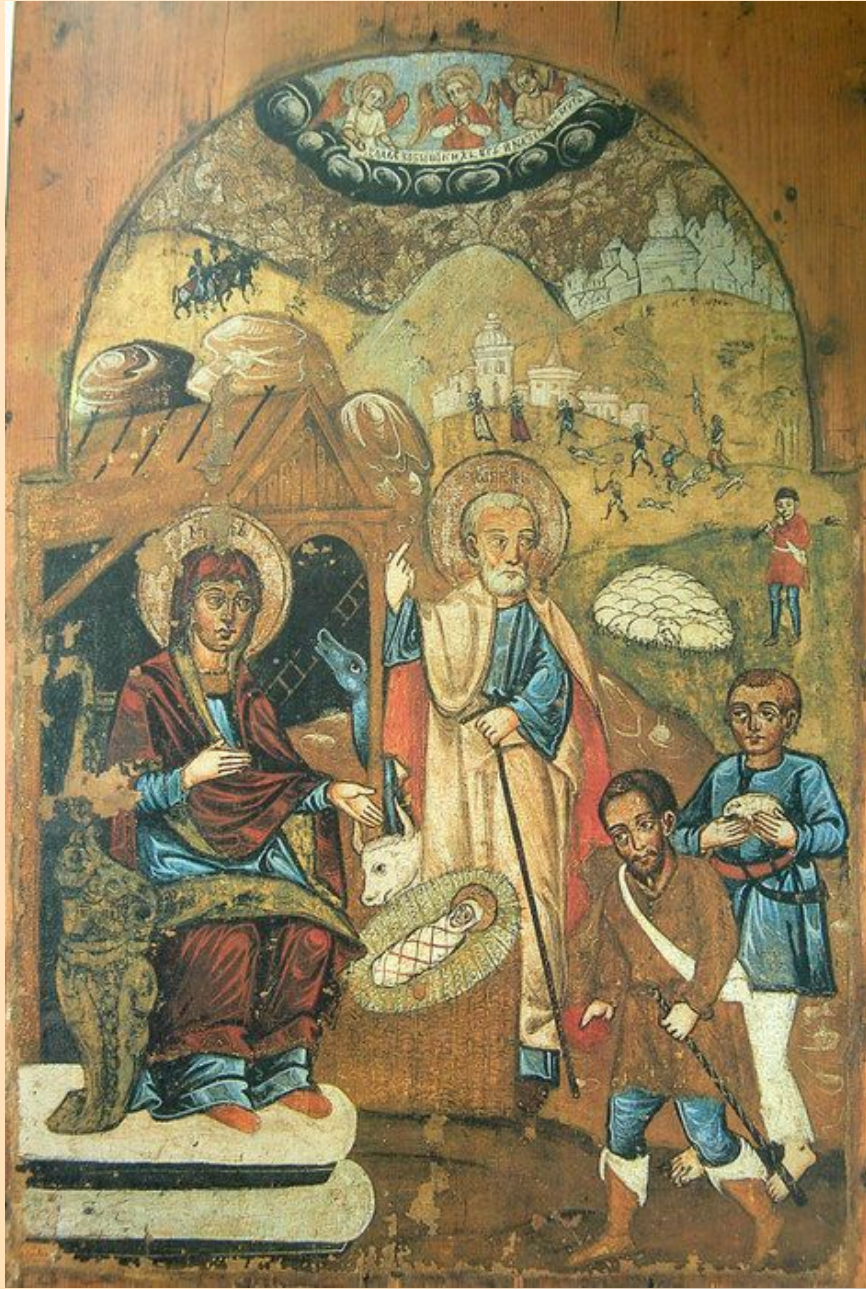


The chief icon painting schools in Galicia were those of Peremyshl and Lviv. Each of them had many branches scattered throughout the Carpathian Mountains region as far west as Transcarpathia. Numerous samples of their work dating back to the early 15th century have been preserved.

The finest samples:

- *The Nativity of Christ* from Trushevychi,
- *The Annunciation* from Dalova,
- *The Dormition of the Mother of God* (signed by Master Oleksii) from Smilnyk,
- *The Mother of God* (by Dmytrii) from Dolyna,
- *The Mother of God* from Florynka.





Icon in the Eastern Ukraine

At the beginning of the 17th century icon painting began to revive in eastern Ukraine. Its patrons were not only the church but also the rising Cossack elite. The new baroque churches in Kyiv, Chernihiv, and other centers of the Cossack state were decorated with elaborate iconostases. The Kyivan Cave Monastery became the leading center of icon painting.

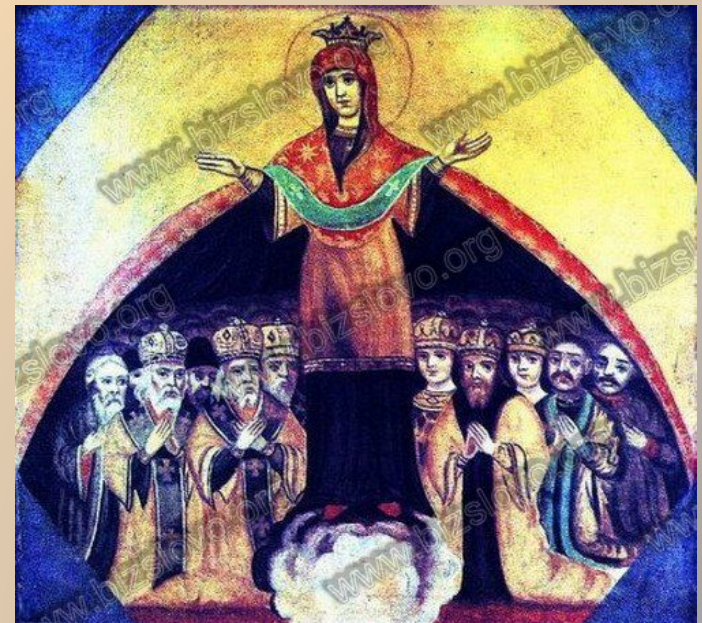
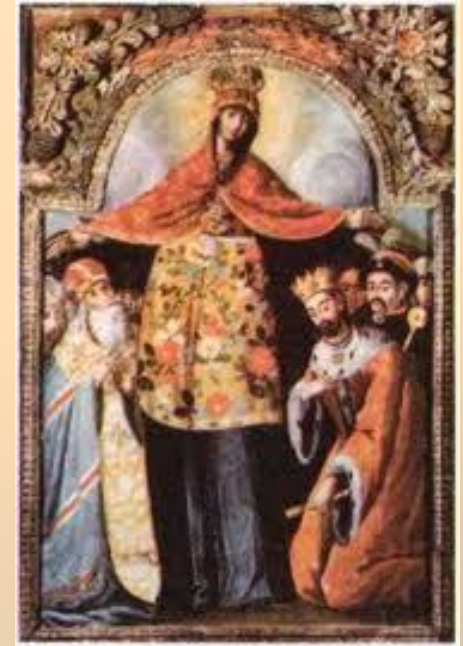


The Mother of God as the Protectress

The icon of the Mother of God as the Protectress is typical of this period. It depicts the Mother of God covering with her mantle the patrons of the church and other dignitaries of the time.



Some examples of this icon portray such hetmans as Bohdan Khmelnytsky, and Pavlo Polubotok with their wives and families.



The Zaporozhian Protectress, which was executed in a simple, primitive style, presents the Mother of God with the leaders of the Zaporizhzhian Host.



Покров Богородиці, початок XVII ст., с. Стара Сіль

By the second half of the 18th century the icon evolved into an ordinary painting on a biblical theme and disappeared as a distinctive art form. This evolution is apparent in the work of Volodymyr Borovykovs'ky and Luka Dolyns'ky.



The Picture 'Cossack Mamay'

Cossack Mamay is a Ukrainian folkloric hero, one of characters in traditional Ukrainian puppet theater, the Vertep. Mamay became the national personification of Ukraine and Ukrainians.



Дивись на Девиса Дабя. Нивга дивись, виткиль, А даяк за вггг
дирко Називали Янк, хогя за все Розволно даяк, Кира ма рет, На за
далье палаю, А то на свити великому хочиця, Ноє Прозвонити, индгг, Данийма
битти, хто може бити даяк, Ти не в О дна, Дивсица, вига даяк, що до
лошала, Подрава, Рибан даяк, тоя зотя, я Колибе, Дотобе, Дичина, Шоо

These picture became widely popular after the dissolution of the Zaporizhzhian Sich in 1775.

In the hundreds of surviving paintings, Cossack Mamay is usually shown with a **kobza** - a lute-like musical instrument that is **the symbol of Ukrainian soul**; a horse, which represented both freedom and fidelity; and an oak with his weapons hanging on it symbolizing the people's strength.



Oleh Yershov. Mamay



3. Literature

In Ukraine and Belarus **polemical literature** dates back to the religious denominational struggles of the 16th and 17th centuries, especially those in conjunction with the 1596 Church Union of Berestia. Along with the Ostrih polemicists, **Ivan Vyshensky**, the most outstanding publicist in Ukrainian literature, stepped into the fray against the Catholics. The leading Uniate polemicist was **Ipatii Potii**.

Ivan Vyshenskyj

Ivan Vyshenskyj (1550– after 1620) - Ukrainian writer, orthodox monk and religious philosopher, author more than 13 epistles (didactic letters) on religious themes. He is considered to be an important polemicist of the time.



Hryhorij Skovoroda

(1722–1794)

Brought up in a spirit of philosophical and religious studies, he became an opponent of dead church scholasticism and spiritual oppression of the Moscow centred Orthodox Church, based in its philosophy to the Bible.



"Our kingdom is within us - he wrote - and to know God, you must know yourself"

"Belief in God does not mean - belief in his existence - and therefore to give in to him and live according to His law."

"Sanctity of life lies in doing good to people"

Works

Skovoroda wrote collection of 30 verses (1753-1785) titled '*Sad bozhestvennykh pesnei*' (Garden of Divine Songs), songs, his collection of 30 fables (1760-1770) titled '*Basni Khar'kovskiiia*' (Kharkiv Fables), his translations of Cicero, Plutarch, Horace, Ovid. His philosophical works consist of a treatise on Christian morality and 12 dialogues.

Ivan Kotliarevs'ky

Kotliarevs'ky Ivan (1769-1838) – poet and playwright; the ‘founder’ of modern Ukrainian literature. His greatest literary work is his travesty of Virgil's ‘*Aeneid*’ (1794-1820).

Kotliarevsky's operetta ‘*Natalka Poltavka*’ and vaudeville ‘*Moskal'-charivnyk*’ were landmarks in the development of Ukrainian theater.



Aeneid

The poem 'Aeneid' was written at a time when popular memory of the Cossack Hetmanate was still alive. Kotliarevsky's broad satire of the mores of the social estates, combined with the in-vogue use of ethnographic detail and with racy, colorful, colloquial Ukrainian, ensured his work's great popularity among his contemporaries.

