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AESTHETIC DIMENSION OF SACRED MONODY IN CULTURAL AND EDUCATIONAL ENVIRONMENT IN UKRAINE IN 17TH CENTURY

The purpose of the article. The paper is devoted to the influence of the Greek-Byzantine spiritual heritage on the Ukrainian cultural and educational environment. **The methodology** of the study uses the historical-chronological method to reproduce the sequence of development of the sacred monody in European culture, primarily in Ukraine. The method of analysis and comparison has been used to identify common and distinctive international features of the development of sacred monody. The method of material synthesis helped summarise all the important conditions for the development of Ukrainian monophonic singing. **The scientific novelty** of the work is that it consistently examines the influence Byzantine monody on Ukrainian liturgical practice. The study is based on the practice of colophonic style of the Byzantine sacred monody. **Conclusions.** The aesthetic canons of the Greek-Byzantine spiritual culture were fully adapted with the Christian rite and reflected in the sacred monody. In the future, this determined the implementation of important church and educational reforms in the 16th century and the development of all layers of Ukrainian culture. At the same time, educational centres were developed, and printing houses at brotherly schools provided schoolchildren with the necessary textbooks. And what is important, all children without exception already at the initial stage of education got to know and studied the first notated collections of sacred monody, spreading the ancient traditions of singing in all social strata of society.

Key words: aesthetics, sacred monody, neumes, five-line notation, medieval singing, colophonic style, irmologion, church music education.

Гуральна Світлана Степанівна, кандидат мистецтвознавства, старша викладачка кафедри мистецьких дисциплін та методики їх викладання Кременецької обласної гуманітарно-педагогічної академії імені Тараса Шевченка; Сиротинська Наталія Ігорівна, доктор мистецтвознавства, професор кафедри музикознавства та хорового мистецтва Львівського національного університету імені Івана Франка

Естетичний вимір сакральної монодії в контексті культурно-освітнього середовища в Україні XVII ст.

Мета роботи присвячена виявленню впливу греко-візантійської духовної спадщини на українське культурно-освітнє середовище. **Методологія** проведення дослідження полягає у використанні історико-хронологічного методу для відтворення послідовності розвитку сакральної монодії в європейській культурі, насамперед в Україні. **Наукова новизна** роботи полягає в послідовному розгляді впливу каллофонного стилю візантійської монодії на українську літургійну практику. **Висновки.** Естетичні канони греко-візантійської духовної культури були повністю адаптовані християнським обрядом і відображені в сакральній монодії. У подальшому це зумовило проведення важливих церковно-освітніх реформ в Україні XVI ст., що вплинуло на розвиток освітніх центрів, заснування друкарень і поширення давніх співочих практик в усіх соціальних верствах суспільства.

Ключові слова: естетика, сакральна монодія, невми, п'ятирядкова нотація, середньовічний спів, каллофонний стиль, ірмологіон, церковна музична освіта.

For a long time research by representatives of various scientific schools has been aimed at studying medieval culture, which laid the foundations of European civilisation. For a long time, this question was studied by such famous scientists as Milosh Velimirović [14], Myroslav Antonovych [1], Yuriy Yasinovskyi [11]. Their research provided perspectives for the study of the formation of church singing in the Slavic territories. The purpose of this article is to analyse the influence of the Greek-Byzantine spiritual heritage on the Ukrainian cultural and educational environment. Yevhenija Ihnatenko [4], Olha Putiatycka [9], Maria Kachmar [5], Bohdan Zhulkovskyi [18] continue to work in this direction. Therefore, the issue of processes of the adaptation of Greek liturgical practice in the Ukrainian rite is an important direction for further research.

Ukrainian sacred monody is an integral part of medieval liturgical singing practice within the wide Christian area. In the context of Christian teaching, it was interpreted as a treasury of special information accessible to human perception in sung forms, and musical sound was considered an artistic frame of sacred teaching. In such a combination of words and music, bright musical and poetic forms of medieval sacred texts were created, which by their perfection awakened the feeling of beauty in the human soul. The awareness of the beautiful was deepened by artistic means, which transferred the issue of knowledge to the field of aesthetics [2].

Therefore, great attention was paid to such concepts as image, imitation, allegory, sign, and others that reproduced spiritual ideas. Hence the attention to the symbol, which was not only a convention, but also had a huge sacred meaning. The entire earthly world was a symbol of the transcendental world, which gave any item a double or multiple meaning. This brought up in a humble person the ability to enjoy the image, to find in sacred sung texts beautiful and symmetrical figures that enliven the form of expression and embellish the style.

The symbolism of images was identical to medieval mysticism. The habit of seeing all things only in terms of semantic connections and correlation with eternity led to the perception of the Universe as a wholeness in infinity. This magnified the Lord and fascinated the person who perceived himself or herself as an important element of the universe. Therefore, the Christian rite was perceived not only in the context of sacred content, but also as a part of the beautiful world conceived by the Lord.

It is worth noting that the apologists of Christianity believed in an unattainable Lord who

transcends his own transcendence in order to give himself to the world and in his power to manifest himself in many names. One of the names of the Lord is Beauty – God in himself is the fullness of Beauty in an inseparable ontological and personal sense. He creates the world as a place of his embodiment, creates his symphony in six symbolic days and at the end of each day blesses the creation [8].

In the Book of the Wisdom by Solomon we read: «Turning to His [Lord's] works, they examine and see with their eyes that everything visible is beautiful» (Wisdom 13:8). This is how the opinion regarding the awareness of the Beautiful as a perfect ideal was formed long ago. Beauty was equated with divinity and this was clearly manifested in the most ancient religious cults, in which musical sound and its ability to influence the subtlest movements of the human soul were an important element. Therefore, over the centuries in the Christian rite we follow the evolution of the melodic component, in particular its enrichment and complication. In Latin liturgy, this led to the creation of the linear notation of Guido of Arezzo (XI), with the subsequent transition to polyphony. Instead, the Greco-Byzantine rite used neumes, which changed at the same time as the complexity of the melody, the use of ornamentation and melismatics.

The embodiment of the canons of beauty in church music was most vividly manifested in the age of the kalophone (καλοφώνικός) style, which arose in the late Byzantine period (XIII–XIV centuries). It was a time when sacred music lost its former simplicity, and attention was paid to the perfect performance of complex melismatic chants. This artistic style provided for the dependence of the song structure on musical logic, as well as the appearance of complex melodic inserts – «kratima» (τὰ κρατήματα), which significantly vocalised the melody [15]. During this period, a whole system of song-songs was formed, which were distinguished by melodic richness, extended range, change in pitch levels, rhythmic expressiveness, as well as tempo or character of sound. The result of such changes was the creation of new types of half-Byzantine books for the special training of singers – Psaltikon (Ψαλτικόν) and Asmaticon (Ἀσματικόν) [3], as well as Papadyk – a liturgical book that began with a small theoretical treatise on the basics of notation [15]. At this time, the concept of a composer's school also arose, and the names of creators of church music appeared for the first time. All this testified to a new stage in the cultural development of Byzantium, which was called the Palaeologian revival [10].

The general and main tendency of the

Byzantines at that time, which was also characteristic of their Italian counterparts of the proto-Renaissance orientation, was the tendency to remove all and any contradictions in spiritual culture, to combine and harmonise all knowledge acquired by humankind over the centuries both through science and in the process of religious experience.

In this way, the late Byzantine period became the basis for the formation of pre-humanist tendencies, which was manifested in the growth of the role of education and art, the integrity of the beauty of the external and internal planes. This is manifested both in the very understanding of art, and in its character and subject matter, in the orientation to the harmonisation of all knowledge acquired by mankind over the centuries both through science and in the process of religious experience.

The power of the Byzantine Empire contributed to the intensive spread of Christianity in many European countries. Ukraine's close contacts with Byzantium manifested themselves not only in the borrowing of the liturgical rite in its entirety, but also in its artistic content. Therefore, the presence of complicated fragments of sacred melos has been observed since the beginning of the adoption of Christianity in 988. Even in the most ancient manuscripts, we find the presence of special neumes that indicated singing fragments of the text. In particular, the kondakar notation had a very complex system of recording and performance, which required high vocal skill to perform [1]. This is clearly visible even in the graphics of signs (figure 1).

Complex melismatic fragments in Byzantine manuscripts were marked with the Greek letter Θ, which is read «fita». This sign was placed above especially sung syllables of songs. Over time, such sung fragments were recorded in separate collections of «Fitnyky», which served as textbooks for church singers. Thanks to the «fita», we find a close connection between Slavic singing practice and Greek. The «fita» sign marked the melismatic fragment, which in both cases – in the original and translated texts, is present in the last syllable (figure 2).

The use of musical ornaments did not simply enrich the sacred monody. The dominant smoothness and diatonicity of the monophonic melos with the use of melismatic decorations conveyed the play of light and shadow on the canvas, and the repetition and variation plunged into a timeless space. All this created a special sound field, beautiful in its perfection, in the balance of content and sound.

The borrowing of vocal ornamentation and its semiological expressiveness from Byzantium was

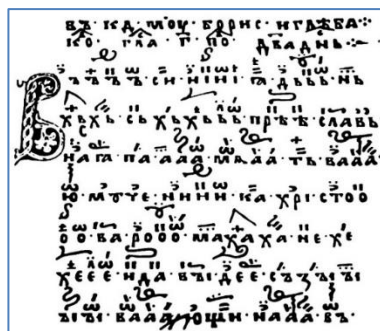


Figure 1. Kondakar notation

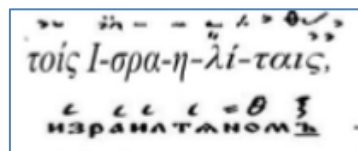


Figure 2. The sign of «fita» in Greek and Slavic chants



Figure 3. Zolochiv irmologion 1695

actively spread within the European Christian area. Western European educational trends also penetrated into Ukraine in this period. This collectively influenced the establishment of educational centres where liturgical singing was actively studied and reform measures were implemented. A major role in the reformation of liturgical singing was played by the cultural and educational activities of the Lviv Brotherhood.

This institution followed the principles of the European authority of pedagogical thought of Erasmus of Rotterdam, who in the treatise «De Civitate Morum puerilium» formulated the main tasks of education: nurturing piety and good behavior, detailed study of humanitarian disciplines and preparation for life in society. The basis for obtaining a full-fledged education was considered not only the mastery of "liberal arts", but also the general way of life of students of the brotherhood, inseparable from church service. The constant participation of the brothers in the liturgical life of the Church contributed to good practical mastery of the repertoire of sacred monody and familiarity with the basics of the Orthodox faith. This was also the reason for the brotherhood's crucial role in the reformation of church singing at the end of the 16th century [11].



Figure 4. Antyphon 1,
Lyubachiv irmologion, 1674

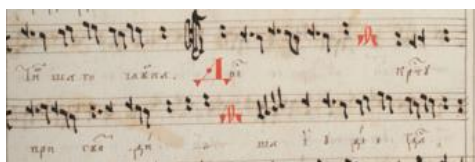


Figure 5. Antyphon 6,
Lyubachiv irmologion, 1674



Figure 6. God is the Lord»
Lyubachiv irmologion, 1674

At that time, a five-line notation was created among the Lviv brotherhood [12]. This made it possible to introduce polyphonic partes singing into liturgical practice, as well as to record a selected repertoire of Ukrainian sacred monody. Notated hymns were included in the newly created collections – Irmologions. This not only helped to quickly study the liturgical material, but reflected the basic aesthetic principles of the Baroque epoch. Notated irmologions were distinguished by rich ornamentation, bright colors and numerous miniatures and initials – all this emphasised the beauty of sacred chants [17] (figure 3).

The five-line notation made it possible to clearly trace the logic of musical thinking and the peculiarities of melodic constructions. In this context, an important place was given to melismatics, traditionally marked by the sign of fita [15]. In some cases, medieval neumes were simply written with notes, and in other cases, a corresponding sign written in red ink was placed instead of the melody. An example of this practice is the cycle of 15 Passionate antiphons, which were performed on Passionate Friday of Passion Week [7]. Individual parts begin with melismatic chants (figure 4).

In other cases, the «fita» sign is fixed several times in a row, which saves paper and allows the performer to sing the fragment from memory

(figure 5).

The aesthetic content of the melos of the Ukrainian sacred monody under the influence of the Byzantine kalophone (καλοφωνικός) style was also manifested in the appearance of several melodic variants of the same text. Such variability has received different names associated with different forms of melodic complexity. Thanks to Yuri Yasinovskiy's Catalog of Ukrainian and Belarusian Irmologions, more than 50 different melodic types have been identified: *rus'kyi*, *bulgarian*, *greek*, *volynian*, *vallachian*, *ostrog*, *vilno*, *pechersk*, *serbian* and many others [13]. The example of the song «God is the Lord» is clearly visible as a simple syllabic presentation – the «syllable-sound» of the Rus' tipe of melody contrasts with the sung *volynian* and rhythmically richer Bulgarian (figure 6).

The elegant appearance of the Irmologions of the XVI–XVII centuries and their rich melos played an important role not only in the aesthetic enrichment of the Christian rite, but also in the educational segment [1].

Since ancient times, the universal perception of music provided a unique feature of teaching musical literacy to all children without exception. On the Ukrainian territory, such training was organised by the thanksgivings at the churches. Both boys and girls, wealthy people and orphans were involved in this process. This fact was noted with surprise by Pavlo of Aleppo and pastor Gerbinus, who traveled through Ukraine in the middle of the 17th century [6].

At the same time, from the 16th century, an extensive system of brotherhood schools developed, in which leaders of national culture continued their studies and grew. The brotherhood's educational activity was also manifested in the establishment of a printing house, which played an important role in the education of children. Using the example of the Catalog of Old Prints compiled by Yakym Zapasko and Yaroslav Isajevych, we find that textbooks were systematically printed in Lviv and Ostroh [19]. For example: *Primer*. Lviv, printing house of Ivan Fedorov, 1574; *Alphabet*. Greek and Old Slavonic book. Ostroh, 1578; *Primer*. Ostroh, 1578; *Primer*. Ostroh, 80th XVI ст.; *Adelfotys*. Grammar of the Greek language. Lviv, brotherhood printing house, 1591; *Primer*. Ostroh, 1598; *Yvan Zlatoustyi. About raising children*. Lviv, brotherhood printing house, 1609; *Primer*. Lviv, brotherhood printing house, 1611; *Primer*. Lviv, Slozka printing house, 1638 etc. It is important that next to «Primer» Irmologions were always used, full of high poetry, flexible melos and bright illustrations [16]. This is how entire generations of educated and conscious Ukrainians were brought up.

The long period of active involvement of the Ukrainian church in socio-cultural life revealed important features of artistic processes. After adopting christianity, Ukraine joined the traditions of the Byzantine Empire, which was the only state in medieval Europe where basic education was supported by secular authorities and educated clergy. In the first centuries of the empire's existence (IV–VI centuries), old educational centres that arose in Ancient Greece and the Hellenistic era were preserved. Later, this initiative actively developed in Europe and Ukraine, being at the intersection of these influences, gradually developed its own experience. Already from the beginning of Christianisation, a whole layer of Greek and Latin literature got to Kyivan Rus'-Ukraine, and with them the active intellectual development of Rus' began. An important role in this was played by Greek-Byzantine hymnography, which penetrated the hearts of Christians in a sung form. In this way, polished musical and a whole layer of Greek and Latin literature got to Kyivan Rus'-Ukraine, and with them the active intellectual development of Rus' began poetic forms and theological accents awakened a sense of beauty in human souls. Still St. Augustine (354–430) at the dawn of Christianity completely identified absolute Beauty with the Christian God and in all his works put it on the same level as the concept of «divine essence». The theologian was convinced that the giving of form and type of matter was carried out primarily according to aesthetic canons, where beauty and art are combined in their effective orientation.

The aesthetic canons of the Greek-Byzantine spiritual culture were fully adapted with the Christian rite and reflected in the sacred monody. In the future, this determined the implementation of important church and educational reforms in the 16th century and the development of all layers of Ukrainian culture. At the same time, educational centres were developed, and printing houses at brotherly schools provided schoolchildren with the necessary textbooks. And what is important – all children without exception already at the initial stage of education got to know and studied the first notated collections of sacred monody, spreading the ancient traditions of singing in all social strata of society.

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