
CULTUROLOGY

Stylistic peculiarities of decorative and applied art of Ukrainian Cossacks

V. M. Pishchanska

Dniprovska Academy of Continuing Education, Ukraine
Corresponding author. E-mail: victorya.ps@gmail.com

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Abstract. The features of monuments of Cossack applied arts thanks to which one could affirm about its authenticity and originality are examined. It is under consideration a common direction of applied arts of Cossacks such as manufacturing and painting of chests and sacred painting. It was proved that the decorative and applied arts of the Ukrainian Cossacks in the XVII–XVIII centuries were created on Prydniprovya and these arts were a striking example of a syncretic mix of ancient foundations of Ukrainian ethnic culture, local artistic traditions, and sacred foundations of the Cossack brotherhood and aesthetic features of the Cossack Baroque. The author concludes that in the ornamental and composition solution of Cossack decorative and applied arts in the XVII–XVIII centuries that was created by the Ukrainian Cossacks syncretic combination of the original folk foundations of Ukrainian traditional culture was expressively reproduced with taking into account local peculiarities, religious principles and aesthetic features of the Cossack Baroque. The author asserts that in the decorative and applied arts of the Ukrainian Cossacks both a unique technical performance and original artistic authenticity that is vividly reflected in ornamental, coloristic and composition peculiarities of articles that were widespread in the Cossack life in the XVII–XVIII centuries are clearly presented.

Keywords: *decorative and applied arts, Ukrainian Cossacks, spiritual culture, art work, Cossack Baroque.*

One of the people's sources of the Cossack Baroque in the stylistic features of which are available general cultural, ethno-national and regional items are decorative and applied arts of the Ukrainian Cossacks. Despite the fact that the status of applied arts in the spiritual culture of the Ukrainian Cossacks was very high and it covered all areas of the Cossack life and had a huge variety of concrete manifestations, the role of folk art in the history of culture was defined quite out of the common. Besides Ukrainian decorative applied art of the XVII–XVIII centuries is perhaps the most important source from which we can deduce the answer to the question of the existence and nature of the interplay process of formation of the Ukrainian Baroque as an artistic phenomenon, to prove transculture of the Cossack art, the basic principles of creation and functioning of which are the religious and aesthetic syncretism.

The Ukrainian decorative applied art of the XVII–XVIII centuries, including Cossacks one, is studied from different positions in the writings of A. Antonovich, P. Biletskyi, M. Dragan, P. Zholtoivskyi, R. Zaharchuk-Chugai, G. Logvin, A. Makarov, B. Ovsyichuk, G. Poliushko, D. Stepovyk, S. Taranuschenko, D. Yavornytskyi and other scientists. In the light of historical, art history and cultural materials we interpret the unique and traditionality of the Cossack decorative arts, we comprehend the richness and branch ramification of its applied forms, starting with the fact that "the Cossacks were skillful in different works, they built wind turbines, lifting their wings to the sky, mills, they made wagons, sleds, kobza-banduras, chests, etc" [5, p. 727]. But the true picture of the world-view significance of spiritual culture of the Cossacks, and in particular of the influence of the Cossack art on the Ukrainian Baroque art, is in the coverage of the existing prejudice in the context of general trends of the stylistic development in Ukraine late XVII – the first half of the XVIII centuries. The attempts to overcome alternatively this usual tendentiousness were

made by modern Ukrainian art culture researchers T. Pularii, O. Kharlanov, M. Yur and others at the beginning of the XXI century.

The purpose of this article is to conduct systematic analysis of the main stylistic features of the certain types of decorative and applied arts and of the Ukrainian Cossacks that formed on the basis of deep religiosity, under the influence of ethnic culture and in the force field of the cultural traditions of the Baroque. In connection with this we set a problem of disclosure of religious and aesthetic syncretism as an important factor of stylistic development of applied arts of the Ukrainian Cossacks and detection of the authenticity, originality and uniqueness of folk art of the XVII–XVIII centuries in the context of spiritual interconnection of religious and art culture. The task is to draw the contemporary theoretical views on the artistic phenomena of spiritual culture of the Ukrainian Cossacks.

Applied art work covering all aspects of Cossack life and had a huge range of specific manifestations. The most common types of the Cossack decorative art of sacral and utilitarian nature should be considered, primarily, folk painting and artistic wood carving, because their models, we can consider as existing artifacts of artistic culture of the Zaporizhzhia's Cossacks. However, as it proven by researchers "the samples of certain areas survived only from the later time" [6, p. 925], so to speak of stylistic features of folk art traditions in the culture of the Ukrainian Cossacks extremely difficult.

Our "field" and theoretical researches in this common in Ukraine style of decorative and applied arts like making chests by Cossacks did not give a positive result. Unfortunately there are no specific data about Cossack's chests, peculiarities of their production, availability at the museum collections in the basic editions at the beginning of the XXI century that are dedicated to the history of Ukrainian culture, Ukrainian Cossacks, Ukrainian Baroque and etc. [1]; [5]; [6]. On the other hand, it is a well-known fact of the expansion, presence and almost ubiquitous popularity in

the XVII–XVIII centuries of the house chests – articles of wood, adorned with decorative painting.

According to historians and art critics, the first workshops of the production and painting of chests were Lviv's artels, that worked in the XVI–XVII centuries [7, p. 17]. Scientists suggest that roots of the Ukrainian chests go back to antiquity, and prototype of chests manufacturing of the whole Mediterranean basin – including wedding – hypothetically is called ancient sarcophagi – by coincidence of design features, methods of distribution of surface and coincidence of features of composition decisions [7, p. 16].

This historical continuity in the culture of the Ukrainian Baroque is not accidental. Based on the concept of presence in the Ukrainian Baroque "the historical life of ancient tradition, with all its contradictions," we support the recognition by scientists that it is "in the Baroque the process of historical life of ancient tradition manifested in full" [6, p. 528]. We can state that among the Cossack masters the aesthetics of chest as folk form of decorative and applied art, through expression of primordial traditions of Ukrainian folklore in their syncretistic combination of ancient basis and baroque principles were fairly widespread. But it is known very little about Cossack chests, their manufacture and decoration etc., due to some historical reasons.

Authentic is the fact of manufacturing and painting of chests on the territory of the Lower Prydniprovya only in the second half of the XVIII century, the proof of it is found in D. Yavornytskyi: "From the left bank of the river Samara completely down along the Dnieper was village Ogrin or Igren. It was founded in the 1780-1781 by Prince Alexander A. Prozorovskiy, and it was famous for its wood harbor and production of the Ukrainian chests ..." [8, p. 6]. The logical is a conclusion about inheritance and continuation here of the artistic traditions of Zaporizhzhia's artists by next generations who lived in the Middle Dnieper, in particular, on the coastal spaces of the Samara river, where the spiritual culture of the Ukrainian Cossacks reached almost the highest in its development. It is the Middle Samara, that in the XVII–XVIII centuries was not only one of the center of the Cossack art, but unique focus of rising of the Orthodox faith, which influenced in the spiritual syncretism of folk art.

Modern scholars, culture experts (T. Pulariya), studying art features of the Lower Sub Dnieper's chests, in particular analyzing their archetypes projections affirm "about primordial spiritual reasons of this type of decorative art" and consider this type of decorative creativity "as a source of local history, and as irrefutable strengthening of spiritual principle in person" [4, p. 285]. Moreover, they think it is necessary to consider the "locality" of stylistic features and symbols of chests' painting "along with the traditional folk poetry of decorative painting". Also it is noted their relation to the tradition of painting that developed in the XIX century in the village Petrykivka in the Katerynoslavsk's region and eventually formed a separate original direction of ornamental decorative folk painting – the Petrikivska painting [4, p. 277]. By the way, modern science does not have reliable data regarding the time and place of occurrence and development of traditions that formed the basis of the Petrikivska painting. There is almost no detailed historical mention of this

type of folk art at the time of interest to it in the early XX century by D. Yavornytskyi. However, despite the fact that in the contemporary art understanding this area was formed only in the late XIX – early XX century, we believe that the launch of tradition of the Petrikivska painting, nevertheless to be found in the folk culture of the Ukrainian Baroque. We referring with this aim to cultural understanding of epy Cossack art and note several reasons. First, some things with patterns in typical style preserved from the XVIII century and were found in the vast majority of its existence on the territory of the Cossacks, on the Middle Dnieper. Second, the brightest and the most significant proof of connection of the Petrikivska painting and the Cossack art we found in the vegetable ornament of Zaporizhzhia's Baroque icons dating from the XVIII century.

One of these icons is the Cossack icon "Christ Pantocrator" from the former Samara-Novoselytsia (Novomoskovsk), where reveals brightly the stylistics of Ukrainian Baroque icons of the Middle Dnieper. It is unique both for its iconography and decorative ornamental solution. We can observe clearly in it that "diffusivity of Byzantine and folk art of common folk character" [3, p. 327], that played a key importance in the formation and development of the artistic culture of the Ukrainian Cossacks and reveals itself in the greatest way within the culture of Ukraine XVII–XVIII centuries in the Cossack iconography.

Thus, on the Zaporizhzhya's icon "Christ Pantocrator" is depicted not terrible, harsh and unapproachable Pantocrator, according to the Byzantine canon, but created the image of Christ the Teacher. There is a bright simultaneous combination of traditional iconography and ideal harmony of image that is embodied in the unity of decorative and monumental decision, ornamental formulas of the piece of art. On this icon we see the majestic and at the same time gentle Christ with characteristic for the Middle Dnieper painting chubby face, smooth broad forehead, which holds the soft glow of ray halo that slowly turns into a deep, rich, dark-green tone background [3, p. 330].

This small Cossack icon (which under canon is recognized as compositional center of the iconostasis, the focus, which aims whole iconography imagery) does not have Baroque splendor, gilded relief ornament and pure color background resembles the colors of household utensils of the Middle Dnieper chests. The extraordinary beautiful white tunic of Christ richly covers the unique decorative painting, that is red and golden rouges with tassels on green stems, drawing attention to the face, making monolithic figure. The colorful ornament that is characteristic to the Middle Dnieper decorative painting, reminds painting, not embroidered the white shirt. It is on a plane in designated areas, it is nowhere fragmented. Expressing its unique value, decorative ornament has constructive and figurative aesthetic function. The flowering branch emphasizes blessing gesture of Christ, as if growing among the fingers of blessing. The colorful ornament, filling every space on the white plane of the tunic, forms triangles corresponding to three colors, that are repeated in ornamental motifs and images that are in harmony with total pyramidal image of the figure.

On the icon "Christ the Almighty" it seems to be in the most pure form acts the decorative key of creation of symbols and artistic stylistics of folk icon. L. Yatsenko believes that on this icon Christ himself is a true good

Shepherd, not frightening and punishing, terrible dark-faced Saviour – "Furious Eye" of king's icon-painters. The researcher sees Christ on this icon "flowered bush-pots of the Middle Dieper decorative painting" that "like blooms" [9, p. 13], so she called the Middle Dieper ornament "Flower of God" [9, p. 13]. It is a decorative ornament that determines the "poetics" of the Zaporozhye's icons, combined with other essential features of the originality of imagery, it has a very significant proximity to folk painting, including the samples of the Petriktivska painting tradition. The custom of adorning by the decorative painting the household objects made from wood and other materials, and painting the walls inside and outside, was quite common in the XVII–XVIII centuries. In terms of local folklore traditions different regions have their own characteristics [2], which are stylistically different.

Therefore, having considered models of ornament of Cossack's icons and available examples of painting of the household items, we must define the characteristic feature of folk painting of the Lower Dnieper – relationship with traditions of the Petriktivska painting. It is important that Petrykivka was one of the Cossack palankas – Protovchanskiy, and at the end of the XVIII century in Petrykivka it was moved one of the winterer of the last Sich Cossack otaman Peter Kalnyshevsky – wooden church in honor of George Dragon Fighter George. Conqueror George. It reveals the deep connection of the Petrykivka's tradition of decorative painting with the original folk religious and aesthetic syncretism that underlies of art of Zaporizhzhya's Cossacks. The analysis of the ornamental compositions of works of decorative and applied arts of the Lower Dnieper makes it possible to speak of an established tradition of painting, based, according to T. Pulariya with referring to Russian culture expert A. Pelipenko on "numbers" and "visual figures" that are primary archetype of projection in culture [4, p. 278]. And numeric and geometric-figurative sacred connotations that are endowed from ancient time figures and geometric shapes are characteristic of the Orthodoxy as well as structural and semantic organization of folk art. In the highly original works of Cossack decorative and applied arts we see the artistic style, which on the basis of profound sacredness accumulated in it ancient ornamental and composited imagery of the ethnic culture of the Lower Dnieper. This stylistics is revealed through composi-

tional three-color, visual and ornamental triangles, overwhelming pyramidal forms of images that resembles the colors of household utensils of the Middle Dnieper chests in the Cossack sacred painting [3, p. 330]. It is characterized by triangular bunch of grapes collected in the triangle elements of floral motif and painted on the Middle Dnieper chests [4, p. 281].

The chord is regional characteristic and ethno-cultural-symbolic in Cossack traditions of folk painting. As it is indicated by the example of Cossack icon "Christ Almighty," where green and red colors dominate, significant is "deep, rich, dark-green tone of the background" [3, p. 330]. The same stylistic trend is in the color background and ornamental compositions of chests of the Lower Sub Dnieper, where the red and green colors prevail. Red as a symbol of femininity in the ornamental compositions of chests exists in the largest quantities, we find less of blue one that symbolizes masculinity. However, "on some chests, painting is made only in red and yellow," but that is quite coincide with the coloring background of the vast majority of Cossack icons "green background remains unchangeable" [4, p. 282].

Similar features of chord and ornamental motifs of symbolic and sacramental communion with the structural and functional geometrically-visual figures can be noted by way of example of other common in the artistic culture of the Ukrainian Cossacks areas of decorative and applied arts, where the stylistic basis of composite construction is usually geometrically placed and has preferably geometrized and vegetable, floral motifs. The last combined laconically and harmonically and, above all, they conditioned by its natural meaning, content and purpose, according to the decorative and applied function of art.

Thus, in the ornamental and compositional decision in the Cossack art of the XVII–XVIII centuries, that was created on the territory of the Prydniprovia it is clearly reproduced the syncretic mix of original folk foundations of Ukrainian traditional culture with local peculiarities, religious principles and aesthetic features of the Cossack Baroque. In the decorative and applied arts of the Ukrainian Cossacks it is clearly presented the unique technical performance and the original artistic authenticity, reflected clearly in ornamental, coloristic, composition features of the products, widely distributed in the Cossack life of the XVII–XVIII centuries on Zaporizhzhia.

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Стилевые особенности декоративно-прикладного искусства украинского казачества

В. Н. Пищанская

Аннотация. Рассматриваются особенности памятников казацкого декоративно-прикладного искусства, благодаря которым можно утверждать о его подлинности и самобытности. Автор приходит к выводу, что декоративно-прикладное искусство украинского казачества XVII–XVIII веков созданное на Приднепровье представляет собой яркий пример синкретического сочетания исконных основ украинской этнической культуры, локальных художественных традиций, сакральных основ казацкого братства и эстетических особенностей казацкого Барокко.

Ключевые слова: декоративно-прикладное искусство, украинское казачество, художественное творчество, казацкое Барокко.