

Icons

- Holy personage or scene on a board
- Technique:tempera, gold leaf, varnish
- Following introduction of Christianity
- Kyiv & Galician-Volhynian schools
- Craftsmen or self-taught folk artists
- Lviv becomes centre in 16th c.
 - realism introduced
- Revival in central Ukraine in the 17th c.
 - Both Church & Cossack support
 - Kyivan Caves Monastery
 - Baroque: Mother of God as Protectress (Pokrova)

Iconostasis

- Separates sanctuary from nave
 - Rows of columns and icons
- Royal Gates (centre) and 2 Deacon doors
- Icons separated by columns & arranged in rows
 - Royal Gate: Annunciation & 4 Apostles
 - Right: Jesus Christ
 - Left: Mary, Mother of God
 - Church's patron saint & other venerated saints

Left: Iconostasis (Exaltation of the Cross, 18th c.)

Right: Iconostasis (St. Andrew's, 18th c.)



Left: Vyshorod Mother of God (Byz., beg. 12th c.)
Mother of God (Detail, Kyiv school, beg. 12th c.)



L: Mother of God (Volhynia, 13-14 c.)

R: Mother of God & Apostles (Galicia, 15 c.)



L: St. George Slays Dragon (Galicia, 15th c.)
L; Christ in Majesty (Galicia, 1st 1/2 16th c.)



Christ (16th c.)



L: Presentation of Christ into the temple (Kyivan Cave Monastery, 18th c.)

R: Christ Enthroned (Berezna, Chernihiv, 1760s)



L: Pokrova (late 17th-beg. 18th. c.)

R: Last judgement (Galicia, beg. 18th c.)



The Baroque

- Period and style
- Origins: Italy after Renaissance
 - Grandiosity, flamboyance, exaggeration, exuberance, distortion & complexity
- Purpose: evoke emotions
- Period of upheavals & wars
- Revolt against Renaissance belief in man's perfectibility
- Pessimistic view of man and of the world

Ukrainian or Cossack Baroque

- Architecture: richness, flamboyance & luxuriousness.
- Ukrainian or Cossack Baroque
 - End of 17th-beginning of 18th c.
 - Synthesis: European baroque & traditional
 - Ukrainian architecture: more moderate in ornamentation & simpler in form

Baroque in Literature

- Overabundance of stylistic devices & obsession with form
- Move the reader: evoke emotions
- Religiosity of Middle Ages & ideas of Renaissance
- Religious polemics of late 16th- early 17th c.; ends in late 18th c.
- Philosopher Hryhorii Skovoroda
- Plays effectively express Baroque mood

Choral Music in the Baroque period

- Choral polyphonic art: Part-singing
- Mykola Diletsky (d1723?)
 - : 1st musical grammar
- Kyivan Mohyla Academy
- Kyrylo Rozumovsky & Hlukhiv
 - Maksym Berezovsky (1745-77)
 - Dmytro Bortniansky (1751-1825)
 - most prolific of the group.
 - Artem Vedel (1767-1808)
- A capella concertos & music for Liturgy

Dormition Cathedral
(Kyivan Caves Monastery)
(11th-18th c., destroyed 1941)



L: St. Sophia's bell tower & cathedral (Kyiv)
Rt: Detail of bell tower



Left: Gate Church of the Trinity & bell tower (Kyivan Caves Monastery)

Right: Detail of bell tower



L: St. Andrew's Church (18th c.)

R: Portal, Exaltation of the Cross Church (18th c.)



Zaborovsky's gate (St. Sophia's, Kyiv, 18th c.)



St. George's Cathedral (Lviv, 1745-60)

