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# Ukrainian Architects of the Baroque Age

## Algorithms of the Worldview Development

## Алгоритми чинників формування світогляду будівничих доби бароко

**Abstract.** The article raises the problem of the artistic worldviews divergence of the artist (architect) and the commissioner of the construction. It is argued that the problem occurred due to the insufficient influence of aesthetic culture on the educational field in general and in particular, on primary and secondary education.

In order to draw corresponding historical parallels, the subject matter of this paper is the Baroque era and the interaction of contemporary architects and commissioners. It is hypothesized that the commonality of artistic worldviews in this tandem was a key reason for its success. Therefore, identifying and investigating the formative factors of a common worldview of the educated circles of the Baroque era may be projected to modern times as an illustrative example of socially relevant architecture.

A wide range of approaches was used as the problem was considered within the axis of “culture—education—society” and in various aspects. The scope of identified factors determined the interdisciplinary nature of the study.

*Keywords:* construction, Baroque era, worldview, education, upbringing, seven liberal arts, aesthetics.

### Introduction

According to the Argentinian researcher and educator Ines Aguerrondo (Aguerrondo, 1993), the field of culture should set and formulate objectives for the sphere of education regarding the reproduction of the cultural matrix in the next generation.

According to Aguerrondo, a crisis in culture is directly related to the non-fulfillment of the given formula. On the one hand, the field of culture does not have a decisive influence on the set of objectives of education, and on the other hand, education, being detached from culture, openly ignores aesthetic education, especially in primary and secondary schools. Ukrainian educators are rightly pointing out to this problem as well (Andrushchenko et al., 2015).

The divergence of the aesthetic education of the graduates of the non-art specialization and those entrusted with the task of working in the creative cultural field has caused degenerative phenomena in culture, including an extreme decline in the level of mass tastes. Every branch of culture, every art, and direction, regularly faces this problem.

The mass audience does not need high-quality music, or art films, and an urban developer (as an initiator of mass construction), in general, does not require high-quality architecture. Therefore, even now artists, gifted and trained to create real art, consistently and ceaselessly enriching

culture, feel that they are not in demand. The way out for them is to obey the aesthetically inappropriate requirements of the commissioner or to stay true to their principles and lose an income. The result is the distortion and degradation of the cultural space in all its dimensions. An extremely disharmonious urban environment created by developers, low-quality, low-intelligence television and radio, low activity of the state and city councils in the development of cultural infrastructure, as well as complete passivity in the protection of historical monuments and sites—all these features are signs of a deep divergence in the aesthetic worldviews of the mass audience and artists, architects, and cultural figures as executors of the urban development.

It is proposed to use the successful experience of the Baroque era to resolve this contradiction. During this period, the tastes of the commissioner and the architect were ideologically close, which enabled the creation of a large number of high-quality works of all arts. It is offered to study the reasons for this success on the example of the Baroque era architects.

### Literature Review

The mentioned topic was not previously discussed in Ukrainian research publications, yet, certain aspects of the problem were investigated in the relevant fields.

G. Logvin, P. Yurchenko (1970), and L. Miliiaeva (2003) produced comprehensive outlines of the history of Ukrainian architecture. The history of the Kyiv-Mohyla Academy was covered in the 19<sup>th</sup>-century studies by V. Askochenskiy (1856), Ye. Bolhovitinov (1825), and Tytov.

There were research publications on pedagogy such as by V. Andrushchenko et al. (2015), M. Fitsula (2006), A. Schleicher (2018), I. Aguerrondo (1993). The history of education was expoled by C. Constantinades, H.-W. Kruff (1994), R. da Costa.

Sociocultural and philosophical aspects were considered by A. de Benoit, J. Baudrillard, A. Giddens (2004), S. Krymsky, J. Ortega y Gasset, E. Panofsky.

The study of home education and upbringing during the Baroque era is based primarily on the memories of I. Timkovsky. In addition, ancient textbooks on architecture, including J. Wilhelm (1668), were used.

### Aim of the paper

This study aims at identifying and investigating the formative factors of the cultural and artistic outlook of the cultural figures during the Baroque era.

### Results and Discussion

In this paper, the term “builders” is used for the former party in the tandem “architect—commissioner,” as he was such, first, by profession and, second, by mission. It was proved that the success of such interaction was determined by the effectiveness of European education at that time, which was the basis of the Mohyla Academy founded by Petro Mohyla. Several examples of such tandems of builders and commissioners (Ivan Mazepa and Ivan Zarudny, Petro Mohyla and Octaviano Mancini, Pavel Rimlyanin and the Lviv brothers, Lazar Baranovych and Ivan Samoilovych with Johan-Baptist Sauer) would be described further on. As a result of such cooperation, many architectural masterpieces emerged. The ideological kinship of the both parties of the tandem, in particular in the field of architecture and art, was the main prerequisite for their successful interaction and creation of many architectural landmarks of that era.

It would be hard to determine the reasons of this high effectiveness, both quantitative and qualitative, of the builders of the Baroque era without establishing the factors under the influence of which their worldview was formed: its architectural and artistic component.

The traditional folk wooden architecture was the only identified and studied factor in Ukrainian science. The degree of its influence on the Ukrainian architecture of the Baroque era was deeply and comprehensively investigated by several authors, such as H. Logvyn, I. Grabar, P. Yurchenko, V. Vechersky, and V. Samoilovych.

At the same time, in this paper four other factors would be identified: home education and upbringing; education under Seven Liberal Arts; academic traditions and rituals; manuals, and practical recommendations of the time.

This paper presents a new, interdisciplinary approach to the study of these factors: consideration of the education system is an educational and pedagogical objective; the study of traditions and rituals is a cultural and sociological sphere; consideration of the role of architectural manuals is the area of the history and theory of architecture, as well as the actual analysis of the activities of tandem architecture executors.

These factors will be presented in the chronological order: the first would be the factors that shape the worldview—home education and home upbringing, exemplified by the memoirs of I. Timkovsky. The fundamental components of the worldview of the upper classes during the Baroque era were early education, high-quality lectures for adults, upbringing and learning in the family circle, periods of monastery stays, propedia in the form of “Primer, Horologion, Psalms,” and live-in private tutors. At that time, home education and upbringing since childhood laid the foundations of a holistic worldview and Ukrainian Orthodox identity and morality in a person, preparing a child for the next educational step in a collegium or academy.

A unique figure in the history of Ukrainian education and a representative of the family of the Hetman nobility was Illia Tymkovsky, whose memoirs (*Zapiski Illi Fedorovicha Timkovskogo*, 1874) were the typical model of home education and upbringing for the families of the Cossack Hetmanate aristocracy. I. Tymkovsky wrote his memoirs, *Notes*, in the early 1850s, emphasizing the level of home education and upbringing during the time of Cossack Hetmanate in Ukraine. This is particularly interesting, as it illustrates a significant reduction in the requirements for home education and upbringing in the Russian Empire in the mid-19<sup>th</sup> century in comparison with their specifically Ukrainian model.

Illia Tymkovskiy remembered Cossack Hetmanat in its last years. He was raised within the established, deeply conservative tradition of home education with unprecedentedly high standarts (in comparison to the present time). He notes that upbringing and education were closely intertwined. A significant part of the training was performed by the parents. His mother taught him Old Church Slavonic and father taught him Latin. He borrowed his first books also from his his father (*Zapiski Illi Fedorovicha Timkovskogo*, 1874, p. 1390), including Kurganov’s *Pismovnik* (Grammar), *Economy* by Franciscus Philippus Florinus, *History of the Fall of Troy*, humorous sketches *Laughing Heraclitus*, *The Ancient History* by Charles Rollen, *Golden Times* Marcus Aurelius, and *Enchiridion* by Epictetus. Notably, children were offered the literature for adults.

An important and traditional addition to home education was the custom of leaving children under the care of monks or nuns of a monastery for several months. In the case of I. Tymkovsky and other children of this family, it was the Zolotonosky Convent, where he spent the spring and summer of 1778, and the teachers and educators were

the nun Varsonofia and her niece, the nun Ippolita (Zapiski Illi Fedorovicha Timkovskogo, 1874, p. 1384).

The involvement of educated and pious relatives in home education and upbringing was also a widespread practice, in the case of I. Tymkovsky, his education was continued after the monastery by a distant relative of his uncle, a comrade in arms of Kyriak Petrashevich, a nun of the Kyiv Jordanian (Frolovsky) monastery, sister Anfisa. The pious nun also taught the children to sing church hymns.

Primary school education at the church was not separated from the home environment. This is evident from the fact that the father himself chose where and under whose care to send his son: “Father ... called for a *dyak* (deacon), earlier described as mister Vasil, with a long braid hair, and I was taken to his school for the *Book of Hours*.”

Church school included three classes: Primer, Horologion, and Psalms. The last two included writing (M. Maksymovich, recalling this, notes that the author of this course was St. Cyril himself— a creator of Old Church Slavonic). From the third grade, students were recruited for a special irmoloy class for church singing three times a week.

An interesting phenomenon was the so-called *epititions*, when the students of Mohyla Academy and seminarists tutored during the summer vacations. This was their way to earn money and a great opportunity for wealthy families to organize high-quality live-in tutoring for their children.

“In the early spring, two blue *kirei* appeared in the yard. They are called to the chambers. They were Pereyaslav seminarists, and, as was the custom during the time, they asked for some allowance, so-called *epitition*. Our newcomers presented our father with an oration on a decorated sheet of paper. He talked to them and checked their papers and handwriting. He hired the first one as my mentor and the second he endowed with something” (Zapiski Illi Fedorovicha Timkovskogo, 1874, p. 1389). “Mister Nikita, or, as my father called him, mister-philosopher and simply Nikiy, was 28 years old; he walked in a short blue *zhupan* (a loose coat) and a red belt. His had curly trimmed hair and massive black mustaches. He separately taught each of us the *Book of Hours* [Horologion] and the Psalms, non-religious reading, Latin literacy, and writing on paper. We studied at the table, and more in the yard, somewhere in the shadow.”

The second factor of influence on the individual during the Baroque era, which chronologically corresponds to youth, was education in collegiums or academies. Education at that time was based on the Seven Liberal Arts system.

Its aim was education a universal person—a polymath. Seven Liberal Arts focused not only on general knowledge but also developed a holistic Christian worldview with a strong moral foundation, without which education was considered harmful.

In addition, in Italy since the 15<sup>th</sup> century, the process of transferring the fine arts and architecture from crafts to Free or Noble arts began. This process was substantiated by several

significant figures of that era in their theoretical works. This resulted in the official delineation of the artists from the craft guilds and workshops in the 16<sup>th</sup>-century Italy. At that time, the synthesis of Seven Liberal Arts and art education occurred.

M. Fitsula, Ukrainian researcher of pedagogy, noted: “The subject of higher school pedagogy is the process of forming a spiritually rich, conscious, worthy citizen” (Fitsula, 2006, p. 8). The pedagogy of the Mohyla Academy of the Baroque era was based on similar pillars. The formation of a universal polymath person was the fundamental aim of the education under Seven Liberal Arts. In the Mohyla Academy, the objective of outlining the Ruthenian (Ukrainian) Orthodox-Christian identity was added. It was based on a clear identification with Kyivan Rus and the awareness of being direct successors of it, with the idea of Kyiv as the second Jerusalem. A graduate of the Academy was a comprehensively and qualitatively educated and spiritually rich person with a conscious religious and ethnic identity.

The Academy ensured the implementation of the functions, still relevant in the 21<sup>st</sup> century: educational, developmental, and professional development. Students received systematized scientific knowledge, as well as acquired relevant abilities and skills to apply them in practice. The Academy educated the student, forming a developed personality based on Christian Orthodox morality and European academic traditions.

A creative and comprehensively developed personality was the general standard of education under Seven Liberal Arts. This approach resulted in a large number of literary and artistic masterpieces: literary and musical heritage of Dmytro Tuptal, Ivan Mazepa, Lazar Baranovych, as well as of the graphic artist Ivan Mygura who taught the course of Poetics in the Mohyla Academy. The architect Ivan Zarudny and his commissioner, Ivan Mazepa, were both graduates of the Academy, having a common worldview formed at the institution, in particular, architectural and artistic orientation.

A convincing proof of the success of the professional function of the Academy was the fact that practically the entire political, military, church, intellectual, and administrative elite of Ukraine consisted of graduates of the Kyiv Academy or other similar collegiums established later.

It is important to emphasize that a polymath or a versatile person, such as the graduates of the Academy, was sufficiently competent not only in their future profession. This resulted in the affinity in the architectural and artistic worldview between the graduates of the academy when they entered into the relationship of a commissioner and an architect. This statement is also true in cases of communication between the graduates of the Mohyla Academy and any other collegium or academy in Europe during the era.

The third factor was academic traditions and rituals, which played a vivid, important, and integral role in the life of educational institutions of the Baroque era, forming the worldview of students. The Kyiv-Mohyla Academy was no exception in this regard. Following the best models

of European schools, Petro Mohyla used the idea of student fraternities-congregations that had specific rituals of admission. A certain number of modern Western universities have preserved some of the historical traditions and important rituals to this day.

A. Giddens noted that the very structure of the social system consists of regularly reproduced practices in space and time, their meaning consists in the continuation of the life of the social group as such: "The defining features of tradition are ritual and repetition. Rituals, ceremonies, and repetitions play an important social role that is understandable and under which most organizations, including governments, operate. What is special about tradition is that it outlines something like the truth. For one who follows traditional practice, no questions arise about alternatives. Despite all the transformations, traditions preserves the core of activity and is, in general, indisputable" (Giddens, 2004, pp. 34–35).

Among the traditions and rituals of the Kyiv-Mohyla Academy, the following are specifically interesting: congregational or fraternal elections of Congregation Prefects and promulgation (announcement); philosophical debates; theatrical performances or mysteries; Kyiv vaiyas; epitions; academic or fraternal holidays; funerals of teachers; disputes; summer recreation; book publishing.

As A. Giddens noted: "Traditions are necessary and will always continue to exist because they give strength and form to life. Academic life is an example. Everyone in the academic world works within traditions. Even academic disciplines as some entities, such as economics, sociology, or philosophy, have traditions. The reason is that no one can work based on complete eclecticism. Without intellectual traditions, ideas have no core or direction" (Giddens, 2004, p. 37).

In the realm of tradition, the past structures the present through some shared collective beliefs and feelings (Giddens, 2004, p. 38). Thus, traditions and rituals formed in the students a sense of social structure and at the same time a sense of belonging to an educated community. The future active member of this community has already been well integrated into the existing social fabric, accepting the rules of societal existence, and participating in important regularly reproduced practices, thus, nurturing the tradition, and ensuring its endurance. A separate consequence of this was a person's attentiveness to tradition and awareness of its practical value, the theoretical justification of which was substantiated later.

The fourth factor was the architectural textbooks. Their influence on construction in the Baroque period was obvious because the artistic outlook of the builder was largely formed based on such textbooks. It is an established fact that at least two architectural textbooks had been known in Kyiv during the 17<sup>th</sup> century. The first was Serlio's famous treatise on architecture. According to L. Miliiaieva (Miliaieva, 2003, p. 163), the representative of the Bologna school, Octaviano Mancini brought this book with him. The latter came to Kyiv upon the invitation of Petro Mohyla for the professional

support of Petro Mohyla's program of the reconstruction of temples of the Rus era and new ventures.

The second textbook was a book by Johann Wilhelm, *Architectura civilis*, arguably brought by Antony Tarasevich. This assumption is based on the fact that this book was in his library collection.

While the "Ukrainian" history of the Serlio's textbook was researched by L. Miliiaieva in detail, the same could hardly be stated in regard to Johann Wilhelm's work. In general, the library collection of Antony Tarasevich was only recently studied by Ukrainian historians. In her paper "The New Life of Art Books," H. Shustina (2008) gives a brief description of this book collection and certain books. Having researched the content of Johann Wilhelm's book, she concluded that it launched an architectural trend for Kyiv architects of the Baroque era. Namely, it defined the form of domes in Ukrainian sacral architecture of the 17<sup>th</sup>–18<sup>th</sup> centuries. The onion-shaped domes with a distinctive *kovnir* (interception) appeared in Ukraine.

It may be hypothesized that the origins of the dome with a distinct hood, the onion shape, are characteristic of the temples of the Ukrainian Baroque era. Hanno-Walter Kruft in his book *A history of architectural theory: from Vitruvius to the Present* devoted a small text to Johann Wilhelm's *Architectura civilis* (Kruft, 1994), and Hans Schindler, a researcher of the history of onion domes in Europe, in his article "Concerning the Origin of the Onion Dome and Onion Spires in Central European Architecture" (Schindler, 1981) searches for the oldest examples of the use of such domes in Europe. The restorer and artist Vadym Shevchuk is currently conducting research on Antony Tarasevich's book collection.

A dome (*banya*) of the so-called Mazepyn Baroque (or Ukrainian Baroque), became widespread not only in Ukraine but also in remote regions of the Russian Empire. Its form became a trademark of Russian religious architecture. However, the history of the origin of such a dome points out at its Ukrainian origins.

Antony Tarasevich, having studied in Germany, in the workshop of the brothers A. and F. Kilian in Augsburg, naturally, chose a German textbook (handbook) on architecture. In general, Tarasevich's books, who was the head of the Lavra printing house at the time and an outstanding artist, served as textbooks for the students of the Lavra painting studio, which, according to the author, was an "Art faculty" of the Mohyla Academy. The presence of this textbook and another textbook on architectural perspective in the collection allows us to assert that architecture was studied in the Lavra.

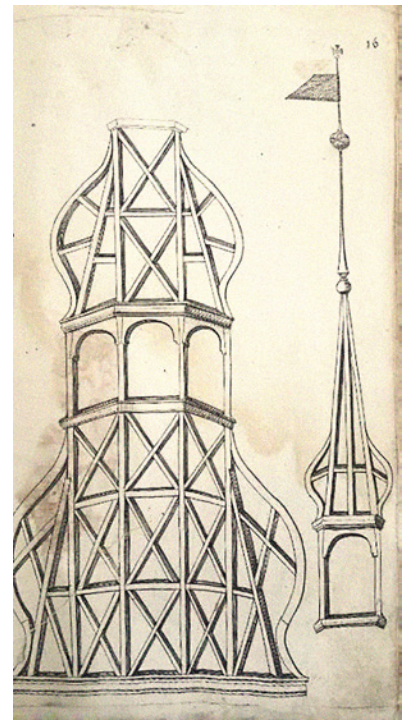
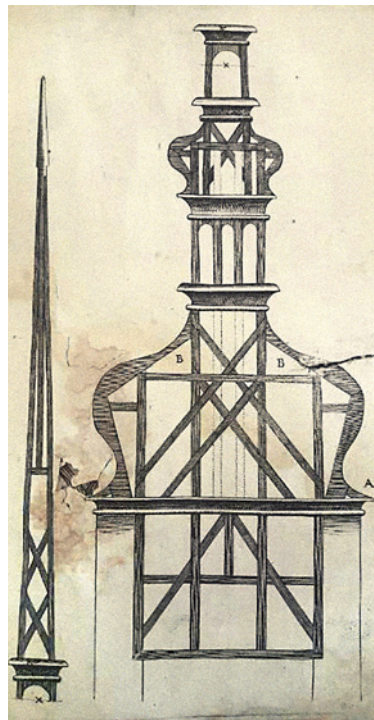
It is obvious that the forms of the domes in the figures 16 and 17 (Wilhelm, 1668) are almost identical to the forms of the Mazepa Baroque. The practice of directly using drawings and diagrams from textbooks in architecture was generally accepted, and Ukrainian architects, apparently liking these options, used the forms proposed in the book in several iconic buildings of the time.

Therefore, in the mid-17<sup>th</sup> century, the onion domes with a distinct hood (intersection) appear in Ukraine. By the end of the 17<sup>th</sup> century, this shape becomes extremely popular and in the 1695 Ushakov's plan of Kyiv, there is a large number of just such domes on Kyiv temples (Alferova & Kharlamov, 1982).

It is possible to trace the circumstances and date of the appearance of Johann Wilhelm's book in Kyiv: Antony Tarasevich probably brought it from Augsburg as part of his library in 1688. However, this does not mean that this guidebook, which is very popular among European builders, was not known in Ukraine before, because it was first published in 1649 and reprinted in 1668. A large number of Ukrainian baroque churches have forms of domes that exactly repeat or imitate the forms shown in figures 16 and 17 (Wilhelm, 1668). Therefore, it may be claimed that well-known onion domes in Ukraine directly originated from Johann Wilhelm's textbook.

### Conclusions

The success of interaction between the commissioner and the creator of the cultural and artistic product was studied using the example of the Baroque period. The fundamental reason for this success was the deep affinity of the aesthetic



worldviews of the two parties of this tandem. The paper examines the reasons for this kinship and indicates the factors of its formation, which, along with the well-known folk wooden architecture, influenced the formation of the cultural and artistic worldview of the Baroque builders.

The results of the research can be used in the further development of the topic of both the success of cultural and artistic tandems of the Baroque era, and in the development of an educational model for our time.

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#### Коломієць А.

##### Алгоритми чинників формування світогляду будівничих доби бароко

**Анотація.** порушено проблему дивергенції мистецьких світоглядів митця (архітектора) та замовника. Аргументовано, що проблема виникла зокрема через недостатній вплив галузі культури на галузь освіти загалом та брак естетичного виховання у початковій та середній освітах.

З метою пошуку успішного історичного досвіду задля подальшого його використання та подолання означеної проблеми обрано добу бароко та якісну взаємодію тогочасних архітекторів та замовників.

Розглянуто спільність мистецьких світоглядів у цьому тандемі як ключову причину його успішності, виявлено та досліджено чинники формування спільного світогляду. Доведено, що ці чинники в сукупності формували світогляд освіченої людини доби бароко. Широкий спектр підходів зумовлено тим, що проблема окреслена у межах осі «культура — освіта — соціум», що обумовлює розгляд її у різних аспектах. Діапазон чинників також визначив міждисциплінарний характер дослідження.

**Ключові слова:** будівничі, бароко, світогляд, освіта, виховання, сім вільних мистецтв, естетика.