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THE *KIEVSKAYA STARINA* CHRONICLE (1882–1906) IN UKRAINIAN CULTURE: ARTISTIC VIEW OF PUBLICATIONSMykhailo Poplavskiy^{1a}, Valerii Lastovskiy^{2a}¹DSc in Education, Professor,

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The purpose of the article is to find out the role of the *Kievskaya Starina* magazine in the study of Ukrainian art and its popularisation, as well as to identify the main trends of the publication of art studies materials in the magazine. The research methodology is based on both general scientific (logical and dialectical) and special methods (systematic, historical, and comparative). Scientific novelty. For the first time, the *Kievskaya Starina* magazine is analysed through the prism of publications of an artistic nature, the main varieties and role of such publications in the formation of Ukrainian art studies are identified. Conclusions. The *Kievskaya Starina* magazine, published in 1882–1906 during the existence of the Russian Empire under censorship and pressure on the Ukrainian cultural movement, had a significant impact on the formation and development of Ukrainian art studies. There are publications and documentary materials related to the development and state of Ukrainian art, paintings and music (in particular, the work of bandurysts and kobzars), architectural monuments, etc. The iconographic content of an artistic nature contains publications of reproductions of portraits of figures of Ukrainian culture, science, and politics, artistic illustration drawings that reproduced scenes from Ukrainian life, nature, architecture, individual household items, etc., in particular, there are reproductions of drawings by T. Shevchenko. The article defines the peculiarity of the approach to the publication of illustrative material, which serves not so much as an appendix to information, but as a propaganda of Ukrainian culture. The focus is on the initiation of certain scientific areas, in particular the iconography of the Ukrainian Cossack elite, during the functioning of the magazine. It is proved that many Ukrainian cultural and artistic figures (D. Antonovych, I. Karpenko-Kary, M. Kropyvnytskyi, M. Lysenko, O. Slastion, D. Shcherbakivskiy, etc.) of the late 19th – early 20th centuries are directly connected with the publication of the magazine as authors or editorial members, which confirms the special significance of *Kievskaya Starina* in cultural and art studies discourse. Today, it still has scientific potential due to the concentration of a significant amount of relevant information.

Keywords: *Kievskaya Starina* magazine; Ukrainian culture; art; art studies

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Introduction

The *Kievskaya Starina* magazine in 1882 actually became the first full-fledged Ukrainian publication, which presented research and other materials related to the history and culture of Ukraine. There were attempts to publish *Kievlyanin* (1840–1850, 3 issues) and *Osnova* (1861–1862, 20 issues). However, they lasted for a very short time and were mainly aimed at covering historical topics and publishing literary works. In fact, they did not pay attention to the issues related to Ukrainian art. Only since the first issues of *Kievskaya Starina* they become a more constant topic in the public and scientific environment of the late 19th – early 20th centuries.

The significance of *Kievskaya Starina* for Ukrainian society and Ukrainian science has been repeatedly raised by scholars since the early twentieth century. And, of course, the consideration of this topic has become relevant since the new independence of Ukraine. Among the many publications on this subject, are the research of Maryna Paliienko (2005), Valerii Lastovskyi (2008, 2011), and others. At the same time, until now, the topic of art in the magazine's publications has not been raised by scholars. And this led to the fact that the scientific heritage of researchers who were published in the magazine, in fact, falls out of the discourse of modern art studies.

Methodologically, the study is based on general scientific methods (such as logical and dialectical), as well as special ones (such as systematic, historical and comparative).

Purpose of the article

The purpose of the article is to find out the role of the magazine *Kievskaya starina* in the study of Ukrainian art and its popularisation, and identify the main trends of the publication of art studies materials.

Main research material

The appearance of the Ukrainian scientific and literary magazine *Kievskaya starina* was predetermined by a number of circumstances of the public life of the Russian Empire, which was influenced by both a certain liberalisation after the defeat in the Crimean War, and the implementation of a number of liberal reforms, including in education, and the general development of Ukrainian national movements.

The magazine published materials of quite diverse nature — purely historical, linguistic, folklore, archaeological, even artistic works, and so on. It can be argued that the magazine has acquired a kind of encyclopaedic character in relation to Ukraine. Before it, in terms of the information volume, the breadth of publication areas, and public distribution, there were no such editions in Ukraine.

Given the diversity of topics, it should be noted that there was no systematic approach to the coverage of art studies issues in *Kievskaya Starina*. Nevertheless, it was the magazine that began to raise these issues most regularly. Of course, the Russian Empire already had considerable experience in printing purely art studies publications. For example, the magazine *Zhivopisnoye Obozreniye* was published in Moscow in

1833–1844, and in 1872 in St. Petersburg — the magazine *Zhivopisnoye Obozreniye Stran Sveta*, which was renamed in 1875 to *Zhivopisnoye Obozreniye*, and under this name was published until 1905. However, the printing of similar publications in Kyiv at that time was not impossible. It is possible to note isolated cases of publications that, however, are exceptions, such as the publications of etchings *Picturesque Ukraine* by Taras Shevchenko (1844) and *Picturesque Ukraine* by Lev Zhemchuzhnykov (1861–1862). The first publication, however, was not art studies research, and the second still contained some of its elements.

The fact that art was supposed to become an integral part of the content of the new magazine was obvious from the very beginning of the idea of its publication. Of course, the documents that preceded the permission of the authorities to organise and issue the magazine specified its most important aspects, which were to emphasise primarily political and ideological unity with the official position in the Russian Empire. This is evidenced by the Programme of the magazine, presented by its founder and first editor Feofan Lebedyntsev (1828–1888) on the 4th of August 1881. In particular, it was indicated that it should include, among other topics, publications about ancient monuments, folk art, worldview, etc. In addition, throughout its publication, there would be portraits of prominent figures, views of monasteries, churches and other buildings, reproductions of engravings, paintings, drawings, etc. (Paliienko, 2005).

Publications in *Kievskaya Starina*, which dealt with the issues of art, had primarily historical and art studies focus. The magazine did not focus on the issues of the development of the then art processes. This approach was already evident in the first issue of the magazine in 1882. Then there was a material dedicated to the original portrait of Bohdan Khmelnytsky in the second half of the 17th century (“K portretu Hmel’nickogo”, 1892). This publication was then symbolic. And this was noted at the beginning of the publication, which stressed the need to present the image of the person who played the defining role in the history of the Ukrainian (“South Russian” in the terminology of that time) people. The art studies analysis was quite detailed. The author describes the portrait itself, its history, and compares it with other famous portraits. Having analysed the entire composition, he concludes that “the very anachronisms in it prove the strongest desire of the unknown creator to picture Khmelnytsky in such a way that he will always be present in people’s memory” (“K portretu Hmel’nickogo”, 1892, p. 231).

Given some of the magazine’s publications, it can be argued that they actually opened up entire areas of new research. In particular, this applies to the iconography of the Ukrainian Cossack elite. If at the end of the 19th century, publications and research of portraits of the Ukrainian starshyna were the first single attempts, then already during the 20th – beginning of the 21st centuries their number was in the hundreds. Thus, in addition to the analysis of Bohdan Khmelnytsky’s portraits, the magazine *Kievskaya starina* published and considered portrait images of other iconic figures of Ukrainian history.

In 1899 a study by Oleksandr Lazarevskyi (1834–1902) published in the magazine for the first time raised the question concerning the portraits of Ivan Mazepa and their authenticity (A.L., 1899). It should be emphasised that this publication was made in conditions when it was possible to speak publicly about the hetman only in a negative sense. Some of O. Lazarevskyi’s thoughts are now perceived as fair, and some — as erroneous (Kovalevska, 2011). Nevertheless, his research on portraits of Ivan Mazepa was

the most thorough at the end of the 19th century. And it could be said that it gave an impetus to further scientific research and reflection, thanks to which today we have the most thorough monograph on this topic (Kovalevska, 2013).

A number of articles on portraits of Ukrainian figures were accompanying in nature. The focus of Oleksandr Lazarevskyi's attention was not so much on the portraits themselves but on historical references to their characters — a general scribe Andrii Bezborodko, the Lubny regiment colonel Maksym Illiashenko and the Hadiach regiment colonel Mykhailo Borokhovych (1890, No. 1; 1890, No. 3; 1891, No. 1). To some extent, the researcher also paid attention to the history of these portraits and their location.

Some of the publications just touched on certain art studies issues. In particular, this concerns Taras Shevchenko's portrait. It noted the original image of the poet: "Shevchenko is depicted in a red kontusz (waist-length), in a hat and with a "oseledets"" (Babich, 1887). Regarding this publication, in 2016 art studies researcher Tatiana Chuiko (2016) noted that this "was the first mention of the interpretation of his image" (p. 11).

In general, the publication of portraits of prominent figures of the past has been one of the priorities of the magazine's editorial board throughout its history. According to our estimates, at least 64 artistic portraits were published in *Kievskaya Starina*. Among them, there are images of many famous figures of Ukrainian culture, science and politics, in particular Vasyl Karazin, Hryhorii Kvitka-Osnovianenko, Feofan Lebedyntsev, Mykhailo Maksymovych, Petro Mohyla, Hryhorii Skovoroda, Mykhailo Starytsky, Taras Shevchenko and others. Taras Shevchenko's portraits were published twice: in 1892 — his own self-portrait and in 1893 — a portrait by Ilya Repin, which was painted by the artist shortly before, in 1888.

There were also a significant number of various artistic illustration drawings that reproduced scenes from Ukrainian life, nature, architecture, and individual household items of high artistic value. According to our estimates, at least 73 such illustrations were published in the magazine for the entire period of its existence. These drawings were quite diverse in their subject matter, which was due, of course, to the almost encyclopaedic nature of the publication.

It should be noted that from our point of view, the illustrative material in the magazine served not so much as an addition to the texts, as is customary, but as a promotion of Ukrainian culture and history. This is best confirmed by printing illustrations related to the name of Taras Shevchenko.

The images authored by Taras Shevchenko deserve special attention. The magazine published, in particular, his drawings of the Hustynia Monastery, the gates of St. Barbara with the church and Chyhyryn (1890, No. 2), the village of Andrushy (1890, No. 6), the Subotiv church (1890, No. 9), the Intercession church and St. Michael's church in Pereiaslav (1891, No. 2), the barn in Potoky (1891, No. 12), *Kateryna* (1896, No. 2), the Pochaiv Lavra (1897, No. 2), Kotliarevsky's house in Poltava (1898, No. 7–8).

The publication of these drawings is also part of the programme vision of the magazine's content. In a special publication dedicated to the beginning of the implementation of this project (since Taras Shevchenko's drawings were then in various private collections), the author stressed that "Shevchenko's artistic works complement our ideas about his inner world in many ways...they introduce us to the mysterious laboratory

where his thoughts and feelings were matured and where the winged creatures of his poetry flew from” (“K risunkam Shevchenka”, 1890, p. 357).

Other images published in the magazine include engravings by Josip Stadler of the early 19th century dedicated to Poltava (1902, No. 7–9), lithographs of the Kyiv Academy of 1692–1702 (1882, No. 2), drawings of monuments to Bohdan Khmelnytsky in Kyiv (1888, No. 7) and Ivan Kotliarevsky in Poltava (1903, No. 10), cave paintings from the Bakota Monastery (1891, No. 10), etc.

The art studies research of the magazine, in some cases, also concerned the manuscript heritage. For example, the publication that revealed the content of a drawing depicting nine Greek muses, which was contained in a manuscript of the first half of the 18th century, is noteworthy. It is important that the author of the publication drew attention to the Ukrainian-centric nature of the drawing: “Apart from the Malorussian instruments given to the Greek goddesses, they are undoubtedly dressed as Malorussians... Curiously, this image of Olympus, with its inhabitants, in a Malorussian way, is the relegation of deities to the environment of everyday life, in which the Chernihiv students were ahead of the original “remodeller” of the Aeneid — Kotliarevsky <...> the compilers of the panegyric descended from the height of stupefying scholasticism to their native soil, came to life and had a rest” (“Grecheskie muzy”, 1884).

A significant number of publications in the magazine were devoted to musical art, including folk art. Approximately, at least 32 of them were published here. At the same time, they focused not only on musical works and musical activities but also on events related to them. Therefore, some publications have the informational potential that is important for modern art studies. In 1903, there was a considerable public interest in the study of folk music, and for this purpose, a search for information about bandurysts and kobzars was started: “The rural teachers, who will be helpful in the study of kobzars and lyre players, also eagerly took up this work. The people have preserved their everyday relations with kobzars and lyre players in the Chernihiv gubernia and willingly give instructions on their places of residence and their activities” (“Lekcii o banduristah”, 1903).

Special mention should be made of the activities of a number of Ukrainian cultural figures connected with art within the framework of *Kievskaya Starina*. We can name the art historian Dmytro Antonovych (1877–1945), the art studies researcher Mykola Biliashivskyi (1867–1926), the art historian Ivan Bozherianov (1852–?), the art historian and playwright Volodymyr Botsianovskiy (1869–1943), the actor and playwright Kostiantyn Vanchenko-Pysanetskyi (1863–1928), the art studies researcher Vasyl Horlenko (1853–1907), the playwright Ivan Karpenko-Kary (1845–1907), the playwright and director Marko Kropyvnytskyi (1840–1910), the composer and musician Mykola Lysenko (1842–1912), the art historian and graphic artist Mykola Makarenko (1877–1936), the painter Porfyrii Martynovych (1856–1933), the actor and director Leonid Pakharevskyi (1883–1938), the art studies researcher Adrian Prakhov (1846–1916), the art historian Yehor Riedin (1863–1908), the painter and architect Opanas Slastion (1855–1933), the art studies researcher Danylo Shcherbakivskyi (1877–1927), the painter Ekaterina Junge (1843–1913), the art studies researcher and artist Stepan Yaremych (1869–1939), the theatre critic and theatre historian Oleksii Yartsev (1858–1907), and others.

As a result of their activity, the first effects of scientific discoveries appeared in the magazine, which laid the foundation for future scientific research. For example, the famous art studies researcher Adrian Prakhov, the discoverer of the 12th-century frescoes

of St. Cyril's church in Kyiv, published his report in the magazine in 1883. Today, we already have a significant number of works devoted to them.

It is worth drawing attention to the fact that it was in *Kievskaya Starina* that some of the future researchers published their first scientific works. For example, Dmytro Antonovych published in the magazine his article devoted to the work of Marko Kropyvnytskyi (1896, No. 12).

In one way or another, everyone mentioned in the article was involved in the activities of the magazine as an editorial employee, author of the publication, or donor. And given this, it can be argued that the *Kievskaya Starina* magazine actually became the centre of the foundation of the future Ukrainian art studies.

Conclusions

The *Kievskaya Starina* magazine, published in 1882–1906 during the existence of the Russian Empire under censorship and pressure on the Ukrainian cultural movement, had a significant impact on the formation and development of Ukrainian art studies. There are publications and documentary materials related to the development and state of Ukrainian art, paintings and music (in particular, the work of bandurysts and kobzars), architectural monuments, etc. The iconographic content of an artistic nature contains publications of reproductions of portraits of figures of Ukrainian culture, science and politics, artistic illustration drawings that reproduced scenes from Ukrainian life, nature, architecture, individual household items, etc., in particular, there are reproductions of drawings by T. Shevchenko. The article defines the peculiarity of the approach to the publication of illustrative material, which serves not so much as an appendix to information, but as a propaganda of Ukrainian culture.

The focus is on the initiation of certain scientific areas, in particular the iconography of the Ukrainian Cossack elite, during the functioning of the magazine. It is proved that many Ukrainian cultural and artistic figures (D. Antonovych, I. Karpenko-Kary, M. Kropyvnytskyi, M. Lysenko, O. Slastion, D. Shcherbakivskyi, etc.) of the late 19th – early 20th centuries are directly connected with the publication of the magazine as authors or editorial members, which confirms the special significance of *Kievskaya Starina* in cultural and art studies discourse. For many scholars, the magazine became the first place to publish their research, influencing their future scientific careers.

Today, it still has scientific potential due to the concentration of a significant amount of relevant information.

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ЧАСОПИС «КИЕВСКАЯ СТАРИНА» (1882–1906) В УКРАЇНСЬКІЙ КУЛЬТУРІ: МИСТЕЦЬКІ РАКУРСИ ПУБЛІКАЦІЙПоплавський Михайло Михайлович^{1а}, Ластовський Валерій Васильович^{2а}¹Доктор педагогічних наук, професор,

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Мета статті — з'ясувати роль часопису «Киевская старина» у дослідженні українського мистецтва та його популяризації, а також виявити основні тенденції у розміщенні матеріалів мистецтвознавчого характеру на його сторінках. Методологія дослідження спирається як на загальнонаукові (логічний і діалектичний), так і на спеціальні методи (системний, історико-порівняльний). Наукова новизна. Вперше проаналізовано часопис «Киевская старина» крізь призму публікацій мистецького характеру, виявлено основні різновиди та роль таких публікацій у становленні українського мистецтвознавства. Висновки. Журнал «Киевская старина», який виходив друком у 1882–1906 роках за часів існування Російської імперії в умовах цензури й тиску на український культурний рух, справив значний вплив на становлення та розвиток українського мистецтвознавства. На його сторінках наявні публікації та документальні матеріали, що стосуються розвитку та стану українського мистецтва, творів живопису й музики (зокрема, творчості бандуристів та кобзарів), пам'яток архітектури тощо. Серед власне іконографічного контенту мистецького характеру — публікації репродукцій портретів діячів української культури, науки та політики, художніх ілюстрацій-малюнків, на яких відтворювалися сцени з життя на українських землях, природа, архітектура, окремі побутові речі та ін., зокрема, вміщено репродукції малюнків Т. Шевченка. Визначається особливість підходу до розміщення ілюстративного матеріалу, який слугує не стільки додатком до інформації, скільки пропагандою української культури. Акцентовано на започаткуванні саме в час функціонування часопису окремих наукових напрямів, зокрема іконографії української козацької еліти. Доведено, що багато українських культурно-мистецьких діячів (Д. Антонович, І. Карпенко-Карий, М. Кропивницький, М. Лисенко, О. Сластін, Д. Щербаківський та ін.) кінця XIX – початку XX ст. безпосередньо пов'язані із виданням журналу як автори чи члени редакції, що є підтвердженням особливого значення «Киевской старины» в культурологічному та мистецтвознавчому дискурсі. З огляду на зосередження на сторінках часопису значної кількості відповідної інформації, він і сьогодні має науковий потенціал.

Ключові слова: часопис «Киевская старина»; українська культура; мистецтво; мистецтвознавство

