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GENRE-STYLE ASPECTS OF N. LYSENKO'S CHORAL POEM «IVAN HUS» IN THE CONTEXT OF THE UKRAINIAN NATIONAL-RELIGIOUS IDEA

The purpose of the work is to identify the genre and style specificity of N. Lysenko's choral poem «Ivan Gus» in the mainstream of the basic components of the Ukrainian national-religious idea. The methodology of the work is based on the intonational concept of music in the perspective of intonational-stylistic analysis, which is continuity from B. Asafiev and his followers, as well as to the interdisciplinary and historical-cultural approaches, which allows to reveal the spiritual, semantic and style specificity of N. Lysenko's choral heritage, in particular, the poem «Ivan Gus» and singled it out from the pan-European cultural area. The scientific novelty of the work consists in enriching the notions of the poetics of choral creativity of N. Lysenko, who acts as one of the representative samples of Ukrainian choral music and, at the same time, demonstrates his deep connection with the spiritual genesis of the national culture. Conclusions. Choral poem «Ivan Hus» N. Lysenko arose at the intersection of the creative and genre-style discoveries of the classic of Ukrainian music and the spiritual and social quest of his era, focused on the ideas of national liberation and all-Slavic unification of the peoples of Europe on the basis of «ethno-confessional syncretism». Simultaneously, the textual and intonational-dramatic components of the poem reveal contact with the basic features of the Ukrainian national-religious idea proper, oriented to the concept of «Kiev Christianity», the archetypes of national consciousness, generalized in the phenomenon of «Ukrainian-Byzantine Europeanism». «Ivan Gus» N. Lysenko, on the one hand reflects the author's gravitation towards the poetics of musical romanticism, on the other – shows a deep connection with the church singing practice, revealed in appealing to the semantic features of the timbre of the male choir, certain types of texture and «sacral» factors of the musical rhetoric.

Keywords: national idea, Ukrainian national and religious idea, «Kiev Christianity», choral works of N. Lysenko, chorus poem «Ivan Hus», «Heretic» T. Shevchenko.

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Жанрово-стильові аспекти хорової поеми М. Лисенка «Іван Гус» в контексті української національно-релігійної ідеї.

Мета роботи – виявлення жанрово-стильової специфіки хорової поеми М. Лисенка «Іван Гус» у річищі базових складових української національно-релігійної ідеї. **Методологія роботи** спирається на інтонаційну концепцію музики в ракурсі інтонаційно-стилістичного аналізу, спадкоємного від Б. Асаф'єва та його послідовників, а також на міждисциплінарний та історико-культурологічний підходи, що дозволяє виявити духовно-сміслову та стильову специфіку хорової спадщини М. Лисенка, зокрема, поеми «Іван Гус» та виділити її із загальноєвропейського культурного ареалу. **Наукова новизна** роботи полягає в збагаченні уявлень про поетику хорової творчості М. Лисенка, що виступає одним з показових зразків української хорової музики другої половини ХІХ століття -і, водночас, демонструє її глибинний зв'язок з духовною тенезою вітчизняної культури. **Висновки.** Хорова поема «Іван Гус» М. Лисенка виникла на перетині творчих та жанрово-стильових відкриттів класика української музики та духовно-соціальних шукань його епохи, зосереджених на ідеях національного визволення та всеслов'янського єднання народів Європи на тлі «етноконфесійного синкретизму». Водночас, текстова та інтонаційно-драматургічна складові поеми виявляють контактність з базовими рисами власне української національно-релігійної ідеї, орієнтованої на концепцію «київського християнства», архетипи національної свідомості, узагальнені у феномені «українсько-візантійського європеїзму». «Іван Гус» М. Лисенка, з

одного боку, відтворює тяжіння автора до поетики музичного романтизму, з іншого – демонструє глибинний зв'язок з церковно-співацькою практикою, що виявляється в апелюванні до семантичних ознак тембральності чоловічого хору, певних типів фактури та «сакральних» чинників музичної риторики.

Ключові слова: національна ідея, українська національно-релігійна ідея, «київське християнство», хорова творчість М. Лисенка, хорова поема «Іван Гус», «Єретик» Т. Шевченка.

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Жанрово-стилевые аспекты хоровой поэмы Н. Лысенко «Иван Гус» в контексте украинской национально-религиозной идеи

Цель работы – выявление жанрово-стилевой специфики хоровой поэмы Н. Лысенко «Иван Гус» в русле базовых составляющих украинской национально-религиозной идеи. **Методология работы** опирается на интонационную концепцию музыки в ракурсе интонационно-стилистического анализа, преемственного от Б. Асафьева и его последователей, а также на междисциплинарный и историко-культурологический подходы, что позволяет выявить духовно-смысловую и стилевую специфику хорового наследия Н. Лысенко, в частности, поэмы «Иван Гус» и выделить ее из общеевропейского культурного ареала. **Научная новизна** работы состоит в обогащении представлений о поэтике хорового творчества Н. Лысенко, выступающего одним из показательных образцов украинской хоровой музыки и, одновременно, демонстрирует его глубинную связь с духовным генезисом отечественной культуры. **Выводы.** Хоровая поэма «Иван Гус» Н. Лысенко возникла на пересечении творческих и жанрово-стилевых открытий классика украинской музыки и духовно-социальных исканий его эпохи, сосредоточенных на идеях национального освобождения и всеславянского объединения народов Европы на основе «этноконфессионального синкретизма». Одновременно, текстовая и интонационно-драматургическая составляющие поэмы выявляют контактность с базовыми чертами собственно украинской национально-религиозной идеи, ориентированной на концепцию «киевского христианства», архетипы национального самосознания, обобщенные в феномене «украинско-византийского европеизма». «Иван Гус» Н. Лысенко, с одной стороны отражает тяготение автора к поэтике музыкального романтизма, с другой – демонстрирует глубинную связь с церковно-певческой практикой, выявляемой в апеллировании к семантическим признакам тембральности мужского хора, определенных типов фактуры и «сакральных» факторов музыкальной риторики.

Ключевые слова: национальная идея, украинская национально-религиозная идея, «киевское христианство», хоровое творчество Н. Лысенко, хоровая поэма «Иван Гус», «Еретик» Т. Шевченко.

The relevance of the research topic. According to some historical sources, the Ukrainian culture of the second half of the XIX century was in quite difficult social conditions. The foregoing also applies to the ways of developing Ukrainian musical art, which at that time was marked by the pronounced desire to find national identity, originality, that formed the genesis for the formation of the national schools of composition as well as the basis for the processes of spiritual, cultural and historical revival of Ukraine in the coming age. An essential role in these processes belongs to M. Lysenko. According to S. Yefremov he "... was one of the most powerful propagandists of Ukrainian society. With his invincible force he gained more and more new positions for Ukrainians even where others could not come. Where neither science nor literature could help, where the mind and logic stopped there was the national art, the native song, the feeling – and doors and souls opened

before them, the hearts melted and accepted the prophetic messenger of the national revival of Ukraine ". The author of this quotation defines him as "the intimate power" of the Ukrainian movement [the quotation from: 13, 252-253]. The investigation of the development dynamics and genre diversity of the choral heritage of M. Lysenko (including the choral poem "Ivan Hus") in the synchronous context of the choral culture of that time, the themes of T. Shevchenko's works and in connection with the basic concepts of the Ukrainian national-religious idea and its Archetypes creates one of the relevant aspects of modern native musicology, which determines the relevance of the subject of this article.

The analysis of researches and publications of the last decades takes an interest in various aspect of the problematics of the research. The foregoing applies to the exploration of M. Lysenko's work, where scientific researches of L. P. Korniy [13; 14], O. Kozarenko [12], V. Draganchuk [8] have an important place along with the generalizations of the well-known monograph of L. Archimovich and M. Gordiychuk [1]. Interesting are the publications of J. Horak [5] about the history of the performance of the choral poem "Ivan Hus" in the time of M. Lysenko and its resonance in the cultural and artistic world of the XIX-XX centuries.

They are substantially additional to the works of I. Dziuba [6] and A.M. Galimichov [4], which reveal the spiritual and aesthetic positions of T. Shevchenko in relation to the historical figure of Jan Hus and his role in the processes of spiritual unity of the Slavs. "Ivan Hus" by M. Lysenko and T. Shevchenko touches a certain number of issues that are relevant today in the problematics of the Ukrainian national-religious idea and its components [20; 21; 22; 23; 24; 7; 16; 15; 18]. However, this aspect of the correlation of this choral poem poetics with the spiritual specificity of Ukrainian national consciousness, generalized in its national idea, has not been the subject of musicological research yet.

The purpose of the work is to reveal the genre and stylistic specifics of M. Lysenko's choral poem "Ivan Hus" in the course of the basic components of the Ukrainian national-religious idea. The methodology of this work is based on the intonational concept of music from the perspective of intonational-stylistic analysis, inherited from B. Asafiev and his followers, as well as on interdisciplinary and historical-cultural approaches, which reveals the spiritual-semantic and stylistic specificity of M. Lysenko's choral heritage, namely, the poem "Ivan Hus" and distinguish it from the pan-European cultural area.

The presentation of the main material. In modern society, in the context of globalization the question of the preservation of national identity, "national core" has special significance. One of the forms of their generalization is the phenomenon of "national idea", the formulation of which to some extent determines the meaning of the existence of a nation as such. According to V. Marinyuk, "the national idea (as well as the Platonic Eidos) acts as a creative and energetic basis, a kind of superproject, a spiritual matrix of the development of a certain nation, concentrated in the supermaterial meta-historical level. Being a system of spiritual coordinates, it sets historical and pre-historic orientations of its regional and civilizational mission". In turn, A. R. Kis' considers the implementation of the national idea as a process that directs the people to God" [the quotation from: 18, 33]. The latter remark is very important for understanding the phenomenon of the national idea for the European (and not only) community, since Christianity in all its confessional diversity has become the most important component of its spiritual consciousness.

This is also relevant for Ukraine, since many centuries the Christian religious idea was the most important consolidating force of its society. "It was with the participation of the Christian Church that the Ukrainian nation was formed over the centuries, a holistic structure of its culture was maintained, the balance between established tradition and innovation was preserved " [9, 306].

Despite the dramatic stages of its history and the periods of the statehood loss, Ukraine nevertheless managed to form its own national-religious "model" of worldview, the spiritual genesis of which was the phenomenon of "Kiev Christianity" [20; 21; 22; 23; 24], as well as national Ukrainian archetypes (Sophia, Cordocentrism, Anthaeism, etc.) [15]. All of this, together, determined not only the specifics of the Ukrainian macro- and microcosm, but also their fundamental difference from, for example, the Russian "picture of the world" (beginning from the period of Moscow Rus).

One of the essential places in these differences is the phenomenon of the so-called "Kyiv Christianity," which implies "a special combination of elements of Eastern and Western Christianity based on the pre-Christian beliefs of Ukrainians, which, as a result, formed their original spiritual world, self-reproduction of Ukrainian culture and mentality [20, 174].

It should be noted that the formation of its concept was based on the spiritual works of prominent Christian figures of the past - Metropolitan Hilarion ("The Word of Law and

Grace"), Presbyter Thomas ("A Prayer to the Smolensk Presbyter of Thomas"), Clement Smoliatich, Luke Zidyat ("The Message to the Brothers"), as well as the well-known sights of spiritual literature – "The Tale of Past Years", "The Life of Theodosius of the Pechersk", "Kyiv-Pechersk Paterik", etc. On the one hand the concept of "Kiev Christianity" differed by "categorical rejection of the messianic-caesaropapistic ideas, the advocacy of the position of equality of all people before God, on the other it demonstrated its obvious openness to the Christian spiritual doctrines of the West and the East.

In such an approach the emphasis on the traditions of early Christianity era of undivided Church is obvious "[17, 243]. The mentioned concept of worldview that fundamentally differs from the Russian imperial "model" of state formation and worldview identifies as central concepts of its theoretical structures "Sophia Wisdom" mythologema, "by which the world is not only a creation of God, as it is based on a special " divinity" – " the soul of the world ", Sofia is an instance, located between the Creator and Creation, and is the source of divine energy that provides a "moving up " and " downward movement "" [23].

Thus, "ethno-confessional syncretism", which reveals the "living synthesis" of the spiritual life of Ukraine in its historical evolution towards the "ecumenical oriental concept" [3, 53] is an essential genetic quality of "Kyiv Christianity", creating an original spiritual phenomenon in which "Byzantine contemplation" is harmoniously combined with "Western activism" [10, 298]. This synthetic quality of the Ukrainian spiritual worldview, which is also the basis of the Ukrainian national idea, has also been reflected in the musical culture of Ukraine of the New Age, at the intersection of the genre-stylistic and spiritual searches of the Christian East and West. O. Kozarenko summarizes their essence at the level of " Slavic-Greco-Latin unity, which became the answer of native intellectualism to the new conditions of existence and the further development of specific Ukrainian-Byzantine Europeanism "[12, 106].

The mentioned specificity of the spiritual worldview remains relevance in the XIX century as well - in a period marked not only by the growth of national consciousness, but also by processes of national revival. The most prominent carriers of these ideas are the most significant figures of Ukrainian culture, they are T. Shevchenko and M. Lysenko. The combination of the poetic genius of T. Shevchenko with the bright musical talent of M. Lysenko symbolized the emergence of the Ukrainian classical music in the European cultural world. At the same time, it became the carrier of the essentially Ukrainian spiritual-national

idea. According to V.M. Pasichnik, the latter "defines the real status of being by the individual, above all, but does this on the basis of Christian teaching, according to which man is regarded as" the image and resemblance of God ". Hence there is the requirement of love for the neighbor, because, according to Feuerbach, only love brings the person to the knowledge of its essence "[18, 63-64].

A similar understanding of the national idea and its spiritual component was determined by T. Shevchenko's vision and many of his contemporaries in the middle of the XIX century. Anti-corrupt, anti-monarchical positions combined with national-patriotic dispositions and deep Orthodox religion formed the genesis of the "Cyril-Methodius Society (fraternity)", whose ideology was maintained by T. Shevchenko. The Manifesto of the Society ("The Book of the Being of the Ukrainian People" or "The Law of God") was focused on solving socio-political problems and issues that are relevant both for Ukraine and for the Common Slavic Community of Europe. At the same time, the form of "representation" of his ideas was religious in nature, since the "brothers" professed the ideas of primitive Christianity, to which the "model" of "Kyiv Christianity" was gravitated.

The testimony of Benoit Mallon is significant in this regard. Assessing the positions of the members of this society and its leaders, he wrote the following: "Shevchenko and Kostomarov did not allow religious intolerance and hegemony of one people over another in their program. Although both elements were in the thoughts of all Moscow pan-Slavists. Ukrainian idea was well manifested in the work of Shevchenko, in his "Ivan Hus": "To all Slavs become good brothers ..." [6, 143].

The appealing of the researcher to the famous work of T. Shevchenko (this is a poem "Heretic", created in 1845) is not accidental, since the figure of Jan Hus was very important and symbolic not only for the poet himself, "brothers", but also for the entire Slavic world of the XIX century. His ideas are the original synthesis of Western Christianity and the traditions of "ancient Orthodoxy" [19]. According to I. Dzyuba, "Hus is close intimately to Shevchenko. First, by the fact that he lived by Christ, and not religious dogmata. Shevchenko did not like any Roman Catholic priest, no any other priests, but he loved Christ and confessed to him. And in Ivan Hus, he sees an advocate of the true Christ, not a fighter against Catholicism". Analyzing further the ideological and semantic aspects of the poem "Heretic" by T. Shevchenko and his protagonist, the researcher points to the obvious similar parallels of this work between the Hussite movement and the Slavic rebirth in the XIX

century and the events of Ukrainian social and spiritual life. "Everything that caused the protest of Hus in the Czech Republic – "demoralization and violation of human dignity and the image of God", different forms of social and national oppression - was also overlapped by Shevchenko's on the position of the Ukrainian people under the overwhelming burden of Russian tsarism and oppression of the Moscow Orthodoxy"[the quotation for: 2, 37].

The position of T. Shevchenko and his contemporaries on the acceptance of the essence of "Ukrainian Orthodoxy" and the historical role of Jan Hus in the spiritual existence of Europe both in the past and in the middle of the XIX century was also close to M. Lysenko, who created the choral poem "Ivan Hus" for the text of one of the "Heretic" fragments in 1881.

M. Lysenko is the author of more than 40 choral works, among which there are cantatas, poems, as well as spiritual choral compositions. The latter, on the one hand, are characterized by appeals to liturgical texts (psalms, spiritual choral concert, Cherubim, etc.) and are close to them ("Prayer for Ukraine"). On the other hand, "all these works are far from the orthodox church-singing tradition, since, according to the research of M. Lysenko's works, the "prayer style" of singing with " ascetic mysticism" that is typical for it and representative for Russified Ukrainian church singing did not attract the attention of the composer "[17, 407]. His attitude to the official "Moscow Orthodoxy", which he described in his letters as "curious" was also somewhat critical [11, 174]. However, the Christian component of Ukrainian national consciousness at the level of the search for God, the spiritual meaning of being, and the mysterious liturgical analogies penetrates the entire work of the composer, including works on the texts of T. Shevchenko.

The appeal of M. Lysenko to choral work is inseparable from the processes of intensive development of choral performance in Ukraine in the second half of the XIX century as the most popular form of music, covering various segments of Ukrainian society and aimed to activate the processes of awakening national consciousness and spiritual and civic activity.

The pronounced national-spiritual quality is combined in this area of M. Lysenko's creativity with the typology of pomeness, which reveals romantic stylistic peculiarities of creativity of the composer. According to L. Korniy, "M. Lysenko's choral poems arose both under the influence of the genre of the literary poem, and under the peculiarities of the poems themselves, on the basis of which they were created with a detailed disclosure of

poetry in music. For the poetry written in poems, a combination of narrative, efficiency, and lyrical deviations of a psychological character, picturesqueness is characteristic ... "[13, 327].

The choral poem "Ivan Hus" has two variants – for a male choir accompanied by a piano and accompanied by a symphony orchestra. The text basis of the work is one of the climaxes of the poem of T. Shevchenko – the prayer monologue of the protagonist. The composer made some changes to the poetic text, thus reinforcing its drama.

The poem composition consists of five sections. The tense atmosphere of the beginning of the work, connected with the images of oppression, suffering, is already laid in the orchestral introduction, where the symbolic reproduction of the church bell complements the descending chromaticity of low strings – the musical and rhetorical realization of the image of suffering. Dramatically, the poem is built on a gradual movement from the statement of the world imperfection ("lies and bondage are everywhere ..."), as well as a harsh criticism of the unjust spiritual authority of the papal Rome and the universal cry of mourning ("Earth cries in chains, as a mother for her children ...") to the confidence in the approaching of "heavenly punishment" to the oppressors and the request of the blessing addressed to God.

A similar "scenario" of the development of "events" in the poem, which opens from the "darkness" of the power spiritual fall that violated the Divine Law, and the reproduction of the depth of people's suffering, to calls for struggle and appeal to the "true God", to some extent also resembles the leading ideas of the manifesto "Cyril-Methodius Society". As it was mentioned earlier T. Shevchenko belonged to this society and professed M. Lysenko kept to its ideas.

The romantic stylistic features of M. Lysenko's poem appear in contrasting changes of tempo (from Grave to Vivo), dynamics, psychological exacerbations-contrasts of antagonistic forces, in reference to typological features of the poem, typical for musical art of the XIX till early XX centuries. The forgoing is also reproduced in the tonal plan of the poem. Figurative-semantic contrast between the first three sections and the latter two was also reflected in the apparent opposition between the obvious contrasting of the sharp and flat relative keys sphere: gis-cis-gis – As-Des-As.

On the other hand, the poem "Ivan Hus" also shows peculiarities of spiritual and singer traditions, which are shown in appealing to the timbre semantics of the male choir, and in the use of the responsory oppositions of solo-tutti in some episodes, and in addressing to the

expressive musical and rhetorical figures "circle", "cross", and in use of polyphonic forms of exposition in some episodes that were synonymized in the New Age with a "high" spiritual singing tradition. The principle of choral exposition of the text in the first person, which implies the unity of "I am We" is also illustrative. At the same time, some climaxes of the poem are marked by appeals to the monody. In this regard is the final chapter of the analyzed choral poem is symbolic, which nevertheless emphasizes not so much the images of vengeance as the "silent word" of prayers and the request for a blessing on martyrdom-patience.

Conclusions. Thus, the choral poem "Ivan Hus" by M. Lysenko arose at the intersection of creative and genre-stylistic discoveries of the classics of Ukrainian music and the spiritual and social search of his epoch, centered on the ideas of national liberation and All-Slavic unity of the peoples of Europe against the background of "ethno-confessional syncretism". At the same time, the textual and intonational and dramatic components of the poems reveal contact with the basic features of the Ukrainian national-religious idea, oriented on the concept of "Kyiv Christianity", archetypes of national consciousness, generalized in the phenomenon of "Ukrainian-Byzantine Europeanism". On the one hand, "Ivan Hus" by M. Lysenko, reproduces the author's attraction to the poetics of musical romanticism, on the other hand shows a deep connection with church-singing practice, which is shown in appealing to the semantic features of male chorus timbrality, certain types of texture and "sacral" factors of musical rhetoric.

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Date of submission: 30.05.2018