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**NATALIA KOVALCHUK**

 0000-0001-5994-9139

Borys Grinchenko Kyiv University

natalia.kovalczuk@gmail.com

**MARYNA STOLIAR**

 0000-0002-7643-3027

T. H. Shevchenko National University «Chernihiv Colehium»

stolar61@ukr.net

**VOLODYMYR SPIVAK**

 0000-0002-1681-8486

Academy of the State Penitentiary Service of Ukraine

hortussapientia@gmail.com

**PREACHING ACTIVITY OF ANTONII  
RADYVYLOVSKY IN THE CONTEXT OF UKRAINIAN  
BAROQUE CULTURE**

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## INTRODUCTION

The Baroque emerged in Europe as an intermediate culture between the Renaissance and Enlightenment periods. It was the first universal and synthetic trend that manifested itself in all its forms and regions. The development of Antonii Radyvylovsky as a church thinker and the creation of his preaching heritage took place under the direct influence of these cultural tendencies, which further determined the particular features of its form and content. Consideration of these features will allow us to study Antonii Radyvylovsky's output in more detail and determine its place in the spiritual culture of Ukrainian Baroque.

Antonii Radyvylovsky (d.1688) was a preacher of the Kyiv Pechersk Lavra. His legacy occupies a prominent place on the list of outstanding achievements of the Ukrainian national spiritual culture of the Baroque era. Antonii Radyvylovsky's creative output includes more than 400 sermons written between the 1650s and 1680s. For this article, the authors had access to two manuscripts and two printed collections of sermons by Antonii Radyvylovsky. The oldest of these is the manuscript *The Fenced Garden of the Virgin Mary*, which consists of two volumes, numbering 287 sermons. The first volume comprises 128 sermons dedicated to church holidays, and the second 159 sermons on the days of remembrance of saints and church holidays. The printed version, published in 1676, contains a total of 129 sermons on church holidays, days of remembrance of saints as well as thematic sermons on prayer and fasting during a military threat, on "sorrow", on confession, on hell (two sermons) and on marriage.

The manuscript *The Crown of Christ*, written between 1671 and 1682 (during the Lavra governor's office), comprises 126 Sunday sermons on feast days and days of remembrance of saints. The printed

version of *The Crown of Christ*, published in the year of Radyvylovsky's death (1688), consists of 115 Sunday sermons and sermons on various holidays.

Thus, the total printed heritage of the preacher is 244 sermons, as the remaining 169 works in the manuscripts were never published.

As Radyvylovsky's works reflect the main trends in the development of contemporary Ukrainian and European culture, his texts are a valuable source for studying the spiritual culture of Ukrainian Baroque.

### **ANALYSIS OF STUDIES**

The creative legacy of Radyvylovsky has been studied mainly by Ukrainian literary critics (Isichenko, 2017; Krekoten, 1983, p. 408; Markovskiy, 1894, p. 187), historians (Brodzhi Berkoff, 2012, pp. 414-424 ; Bartolini, 2016, p. 499-527), and philosophers (L. Dovha, 2016, pp. 72-81.) However, most of his sermons are still overlooked by scholars. This is especially true of the manuscript heritage of Radyvylovsky, which has been studied only partially by literary scholars and barely considered from a philosophical point of view. Nor has the educational activity of the preacher in the context of Ukrainian Baroque culture been the subject of a detailed scientific analysis.

### **MATERIALS AND METHODS**

The purpose of the article is to analyze the preaching activity of Antonii Radyvylovsky in order to differentiate in his works the common characteristic features of Baroque formed under the influence of other cultures from the specific features inherent in a purely national version of Baroque. Special attention has been paid to the

humorous aspect of Radyvylovsky's sermons, which until now has not been considered at all.

The source base for the study consists of Radyvylovsky's manuscript and printed sermons from his collections *The Fenced Garden of the Virgin Mary* and *The Crown of Christ*. Extracts from these old Ukrainian sources have been translated into modern English.

### MAIN PART

From the very beginning of its existence, Ukraine rose on the border with nature — the steppe. If we proceed from the concept of A. Toynbee, which is built according to the “appeal-response” scheme, then the development of the steppe was the response of the Ukrainian civilization to the appeal of the Universum. The borderiness of Ukrainian civilization brings about cruising through different cultures. Radyvylovsky's sermons are based on the clarification of Christian truth and the interpretation of the Holy Scriptures. To give examples, he used illustrative material from the works of Roman, Greek and Novolatin authors. Radyvylovsky borrowed accounts from Greek and Roman historians, without referring to them directly in the text of his legends or stories, or with only vague references such as “written in stories” or “writes one historian”. It would seem, though, from the content of Radyvylovsky's works that these refer in particular to the 2<sup>nd</sup>-3<sup>rd</sup> century Roman historian Claudius Aelianus (one tale is lifted from *Varia Historia*), the Greek historian Sextus Julius Africanus (with an a tale taken from *Kestoi*), the 3<sup>rd</sup> to 4<sup>th</sup> century Roman historian Lactantius (one storyline), and the Roman thinker Seneca. The preacher took these stories either directly from the works of the authors, or borrowed them from later accounts.

As the researcher V. Myronova notes, “it has been successfully ascertained that in his homilies Radyvylovsky cites eighteen Greek and Roman authors, mostly historians. In addition, when confirming, justifying or arguing a thesis, he gives both contemporary facts and well-known ancient anecdotes. Characters include the Roman emperors August, Vespasian and Julius Caesar, Greek leaders Alexander the Great, Aristides and Themistocles; famous philosophers Anaxagoras, Diogenes, Plato, Demosthenes, and heroes of ancient myths.” (Myronova, 2012, p. 281)

Another characteristic feature of Radyvylovsky’s sermons is his biblical references and the Bible is one of the main sources of his borrowings and quotations in his homilies. This was repeatedly pointed out by V. Krekoten, a famous researcher of Radyvylovsky’s works: “He widely used it as a source of plots for narrative examples and made references to the Bible very often – on almost every page, sometimes several times per page. At the same time, he cited, as a rule, not the whole biblical text which would contain a definite complete thought, but only separate passages, or even individual words and expressions. The same should be said about the narrative examples taken from the Bible. They are rarely presented in a detailed form. Basically, these are only hints, mentions of the well known, links to the familiar.” (Krekoten, 1983, pp. 65–66)

The main threads Radyvylovsky’s sermons borrowed from the Bible are the imagery of Jesus Christ and the Mother of God. In “The First Word on the Birth of the Lord God and Our Savior Jesus Christ”, Radyvylovsky, reflecting on the dual nature of Christ, finds a capacious image in Holy Scripture to express the phenomenal significance in human history of the Son of God: the image of a cloud. In the Old Testament, the cloud is a symbol of the presence of God among his people: “Then over

Mount Zion and over all who are gathered there, the Lord will send a cloud in the daytime and smoke and a bright flame at night. God's glory will cover and protect the whole city. His glory will shade the city from the heat over the day and make it a place of safety, sheltered from the rain and storm" (Isaiah 4: 5-6) In the New Testament, cloud symbolism is associated with Jesus Christ: "While he was still speaking, a bright cloud covered them, and a voice from the cloud said, "This is my Son, whom I love; with him I am well pleased. Listen to him!" (Matthew 17: 5) Radyvylovsky begins his reflections on the divine and human nature of Jesus Christ from the realities that are well known to every farmer: "When it rains from a cloud, it is usually useful for the yield capacity of the earth, but after that it can turn into a whirlwind and storm, that can harm the fields, destroy vineyards and grain." (Krekoten, 1983, p. 211) In order to move on to allegorical and anagogical interpretations of the images of cloud and rain, Radyvylovsky asks a rhetorical question: "Didn't He (God) turn the mysterious cloud of the humanity of Christ the Son of God into rain for us?" And then he answers in the affirmative: "He did. This is the filial tears of Christ falling on our humanity like the rain that brings the great yield of God's mercy." The "winter-spring" antithesis arises, brightly illuminating the antithetical feature of the Baroque style: in contrast to a dead and barren winter appears the image of blossoming nature.

The symbolism of the garden occupied an important place in the culture of Ukrainian Baroque. It was associated with biblical cultural influences and was a direct echo of biblical imagery. In the late Middle Ages, the garden became a traditional symbol for the glorification of the Virgin. The image of the garden is combined with the symbol of the vine which was associated with the torments of Christ. These symbols are widely used in the culture of Ukrainian Baroque. Radyvylovsky uses the

imagery of the garden to symbolize virtue. In his work *The Fenced Garden of the Virgin Mary* it is associated with virtue; the garden here is the garden of virtue and the sermon here is likened to the flowers from this garden.

The author aspires that the sermons “flourish” in the hearts of his readers and listeners, to attract them with the “smell of spiritual science”. Radyvylovsky notes that a wonderful garden is the soul of a righteous man, the vine is his mind, the grape bunches are worthy behavior. He sees the man’s life calling as cultivating the garden of the soul. “To take care of your vine, that is, of your soul, to decorate it with various virtues” (Radyvylovsky, 1688, p. 206) is the moral conclusion of one sermon.

An important feature of the symbolic structure of the Ukrainian Baroque is its emblematic character. This feature of the period undoubtedly emerges under the direct influence of Western European culture. An interesting description of the emblem was given by M. Dovgalevskyi: “The emblem is a figurative image, which, by its very appearance, clearly conveys the nature and life of a thing. The emblem consists of three parts: the first one is the image or drawing, or picture; the second one is the inscription, or heading, or motto; and the third one is the signature that explains the subject, or an explanatory text. Each such emblem should contain protasis, in which similarity is laid, and apodosis, which includes an object that is likened.” (Dovhalevskyi, 1973, pp. 236–237)

The first emblematic books (collections) appeared during the Renaissance. They consisted mainly of drawings with short maxims, either in poetry or prose, and became widespread not only in Western Europe, but also in East Slavic countries. Archbishop S. Yavorsky owned a number of symbolic and emblematic publications, including *Amoris Divini Emblemata* (1615) by O. Venus, which combined Christian, biblical

and mythological images, *Symbola Politica* (1649) by F. Saaverda, *Firmamentum Symbolicum* (1650) by Sebastian, *Apelles Symbolicus* (1699) by Köthen, *Apopthegmata* (1539) by Erasmus of Rotterdam, and *Pia Desideria* (1628) by G. Hugo.

In Radyvylovsky's works one can trace the use of emblematic imagery borrowed from various Western books of symbols and emblems. For instance, in his work *Words for the Anniversary*, i.e. sermons on the anniversary of the death of Kyiv Metropolitan Peter Mohyla, which form part of Radyvylovsky's manuscript book of sermons *The Fenced Garden of the Virgin Mary* dating from 1671, there is the following emblem: a pair of compasses accompanied by the motto "Through hard work and perseverance". This emblem was the publishing brand of the Plantin printers from Antwerp. Another emblem consists of the sun with the motto "Everywhere similar". This was evidently taken from the book of symbols *De Symbolis Heroicis* (1634) by Silvester Pietrasanta. One more emblem is the picture of a poisoned deer running to a spring with the motto "One health". It resembles an emblem from the above book, as well as a similar emblematic image from the book *Symbolorum et Emblematum* (1590) by Joachim Camerarius. Such interaction of verbal and visual forms of expression is characteristic for the Ukrainian literature of the Baroque period and demonstrates involvement of Ukraine in the general European cultural space.

However, Ukrainian symbolism in the Baroque era can be seen as a sovereign integrity which not only borrowed certain symbols and allegories from ancient mythology, Holy Scripture and the cultures of the Middle Ages and of the Renaissance, but also had its own symbols, unique to Ukrainian culture. Take the symbol of light and the symbol of "the burning heart": they have not only artistic significance, but also play a role in preserving the national self-awareness of the Ukrainian people.



Historically, the idea of divine light comes from the preaching of the Neoplatonists about the need to enlighten corporeality with spiritual light (as in Plato's well-known cave allegory). Later, the "metaphysics of light" appeared in Philo, Clement of Alexandria, Dionysius the Areopagite, and many others' writings. This idea of the light of the mind and the symbolic metaphysics of the Sun found fertile ground in Ukraine in the Baroque period. In addition, gold, according to the biblical metaphor, developed in the works of the Holy Fathers, serves as a symbol of Light, the Glory of the Lord in the Holy Trinity.

In this context, certain passages from Radyvylovsky's sermons of *The Crown of Christ in The Second Word on the Celebration of the Holy Trinity* are significant (Radyvylovsky, 1688, p. 92). The author points out that "the Sun is one, but has three beings (forms): the Circle, the Ray and the Light." The circle is likened to the Father, the ray to the Son, and the light to the Holy Spirit. Besides, a number of connections is formed here: "...the circle of the Sun is the cause itself that guides... and the Ray is a consequence, and the light born from the circle comes from the circle itself through the ray." Thus, God the Creator and the emanation of the Holy Spirit from the Creator to the Incarnation are transmitted through the image of the sun. And all this is in action and indivisible unity (Radyvylovsky, 1688, p. 92).

In his monograph *The Light of the Ukrainian Baroque*, the famous Ukrainian researcher A.M. Makarov calls outstanding men of the Baroque "the friends of Christ and Epicurus." (Makarov, 1994, p. 14) Here, he is referring to one of the leading trends in the culture of that time — the hesitancy "between asceticism and a zest for life" (Makarov, 1994, p. 14), between joy and sadness, between tears and laughter...

In Radyvylovsky's sermons there is a large number of short stories/examples borrowed from the sources of a fairly wide range of

“seriousness”, including extracts with elements of satire and humor. The purpose of these stories was to soften the morality of the teaching to some degree, to imperceptibly introduce an element of entertainment into the canonical genre of preaching and, consequently, to strengthen their (preaching) influence. “As for entertainment and leisure, Ukrainian life was then quite unpretentious,” (Makarov, 1994, p. 18) — writes A. Makarov. Therefore, the inclusion of an interesting sermon with elements of humor or satire must be understood in the context of that unpretentiousness.

Of course, Radyvylovsky does not arrive at the idea of the possibility of giving examples with elements of humor from the contents texts of the Holy Scriptures or the lives of saints, but he enlivened his homilies by peppering them with small “amusing pieces of adornment”, i.e. “laughing *vorschlags*” borrowed from secular literature. This was in the spirit of the Baroque aesthetic. The strength of this aesthetic was the contrast, i.e. the “game of opposites”, a combination of what was traditionally considered incompatible (Karol, 2013.) Thus, the tragic could appear more vivid when set against the background of certain comic elements, and the serious more intelligible in a context where a hint of humor was present.

Another important feature of the Baroque epoch and one of the most important elements in the culture of laughter was the introduction into the action/text of a certain comic character. It might be a Polish nobleman, a Jewish tenant, a Moscovite, a peasant, etc. (Karol, 2013.) Of course, the genre of the sermon was not compatible with the appearance of such frankly ridiculous figures in Baroque culture. Radyvylovsky quickly finds a way out of this by using the image of the cynic Diogenes of Sinope. On the one hand, asceticism and criticism of depravity made him an almost canonical figure in the context of Christian preaching. On

the other hand, Diogenes was not a saint (as in blessed), but a sage with a reputation among philosophers for his clowning and putting himself up for ridicule. This figure clearly shows the correlation between the serious and the ridiculous in Radyvylovsky's sermons, where humor adds only a "mild flavor to the plot, but does not form the essence of the text. This fully corresponds to the understanding of morality of that time, which was determined not by aversion to all that was earthly, animal, human, but only by reasonable self-restraint, the choice of the proportion between 'earthly' and 'heavenly' values" (Makarov, 1994, p. 23.)

Recalling the inaccessibility of heavenly goods for people who are full of malice, the preacher gives an example from the life of Diogenes, who "seeing an evil young man throwing a stone into a mountain, said, 'Listen, you will not hit the target.' He showed that an evil man would never attain heavenly blessings" (Radyvylovsky, 1671-1682, p. 450). In *The Crown of Christ* (Radyvylovsky, 1688, pp. 370-370), referring to the Diogenes Laertius' work *On the life, teachings and sayings of prominent philosophers*, Radyvylovsky mentions how Diogenes begged for alms from a wasteful man: "The philosopher Diogenes asked a spendthrift for one hryvnia (ομπολ) of silver. Surprised by his impudent request, the man responded, 'Sir, why do you ask others for a copeck (δραχμή), and me for a whole hryvnia (ομπολ)?" Diogenes replied, "Well, I will take from others again but I hope never to take from you later." He wanted to show that a wasteful person gets poor quickly and cannot give a penny to anyone later. In this way, Radyvylovsky, on the one hand, formulates a moralistic thesis, while on the other, creates a more favorable background for its perception.

Radyvylovsky introduces alterations into Diogenes' stories according to the purpose of his teachings and retells them quite vividly, embellishing them with fictional details: "A rich merchant invited the

philosopher Aristip to a banquet. The merchant had a well-maintained house but neglected his own appearance. After the banquet he showed the philosopher his house: all the beautiful halls and rooms, paintings and decorations. In every corner of the house everything was done surprisingly well. Only the merchant himself, who was more able to sort money in a box or pocket than to comb his beard, had an unkempt, disgusting beard riddled with all kinds of dirt. The philosopher hawked and spat on his beard. The merchant started as if scalded and attempted to grab the philosopher by the hair. To which the philosopher replied calmly, 'Wait a minute, brother. I did this not out of contempt, but to teach you. You take me around your house and I see beauty in every corner. It'd be a shame to spit in the rooms. Only your beard is most disgusting, uncombed and slovenly. Therefore, brother, know that it is a mark of a foolish person that you have beautiful walls and decorate them and yet do not take care of yourself.' (Radyvylovsky, 1676, pp. 930–931)

By means of the culture of laughter, the preacher brings the listener to a serious topic, as he goes on to talk about sinners who, without purifying their souls, resort to praising the Mother of God but are not heard. The preacher also decides to give a somewhat risky example, because "not hearing" a sinner and spitting in his face are fundamentally different things, especially in the context of a sacred image.

In general, creative processing of classical texts in order to adapt them to the theme of a sermon is a characteristic feature in Radyvylovsky's texts. Thus, in retelling Aesop's famous fable *The Fox and the Crane*, he changes the ending and sense of the fable. The fox overturns and breaks the narrow jar and then eats the food prepared by the crane. The latter, in despair, shouts: 'One way or another, when dealing with a fox, there's always skullduggery afoot!' Radyvylovsky explains the moral

of this fable: the fox symbolizes the world, and the crane is a man who is always deceived at the world's "feast".

Sometimes the ancient plot provides only an associative bridge to the theme developed by the preacher. Such a style of thinking would not be acceptable within the framework of strict rationalism, which requires a logical sequence of thoughts. However, Baroque thinking is freer and more diverse. In "*The Fenced Garden of the Virgin Mary*" (Radyvylovsky, 1676, pp. 544–545) Radyvylovsky tells the following story: "The philosopher Diogenes, once in the city of Mind, saw that the city is the smallest and the houses in it are simple and small but the gates of the city are high and wide. Being a cheerful and witty fellow, he stood in the market and shouted loudly: "Men of Mind, close the gates so that your city does not come out." The source for the preacher is Book Six of Diogenes Laertius' above-mentioned work. And further, Radyvylovsky explains the purpose of his sermon: despite the fact that the Virgin Mary generously distributes heavenly blessings to people out of Her mercy, none of the celestials urges the angels to close the gates of heaven so that she does not devastate the heavens.

This example is very vivid and memorable because it plays with the contrast of the sacred (the infinite mercy of God, the Mother of God and the angels) and the profane (limitation, greed, cruelty). This juxtaposition allows the listener to perceive the theme of God's mercy from a fresh perspective thanks to the presence of a ridiculous contrast within it.

Radyvylovsky borrows other humorous stories for his homilies from the works of Plutarch, a highly respected ancient writer in the Baroque era (it should be remembered that the famous 19<sup>th</sup> century Ukrainian philosopher Hryhoriy Skovoroda always carried not only the Bible but also the book of Plutarch in his backpack). For example,

Plutarch writes that when a man riding a donkey was hit by someone, he shouted, 'Why are you beating me, don't you know that I am an Athenian?' Hearing that, the man who had just hit him immediately turned his anger on the donkey and said, 'You are not an Athenian', and hit the donkey on the back." The preacher goes on to compare the soul to an "Athenian" who comes from heaven, and the earthly body to a donkey. Radyvylovsky marvels that people, in every way, please the body that does not allow them to enter the Kingdom of Heaven, but beat the soul with sins like whips (Radyvylovsky, 1676, pp. 691–692.) Here, Radyvylovsky uses the work of Plutarch Περί ἀποργησίας / *On the suppression of anger*.

Among other ancient characters that lend a humorous air to certain fragments of Radyvylovsky's works one should mention Demosthenes: "Once, the philosopher Demosthenes knocked at the door of a man who had a habit of amusing himself by playing the zither. He was at home, heard the knock and shouted for him to come in. Demosthenes replied, 'I'll come in if you tie the zither.' Then the preacher in his own way writes about people who indulge in luxuries. When the Holy Spirit knocks at their hearts, they tell Him to come in, but He tells them that He will only come in when they atone for their sins (Radyvylovsky, 1671-1682, pp. 336–337.)

Radyvylovsky also often uses proverbs with a touch of humor. He calls them folk proverbs: "People say, 'a woman behind the wall is braver than a knight in the field.'" (Radyvylovsky, 1671, p. 982) These "folk jokes" serve as illustrations to Radyvylovsky's moral lessons. For example, "Some people say, 'Serve God, but not the devil.' In this passage, Radyvylovsky tells a story of a man who placed two candles in front of the icon of St. Anthony — one in front of the saint and the other in front of the devil painted on the icon. When asked about the reason for this act, he replied that he had lit the first candle so that the saint would help him,

and the second so that the devil would not harm him. Further to this, the preacher elaborates that there are many Christians who serve God and the devil: first, they fast, go to church and do good deeds, and then they sin. However, if a person wants to serve God, he must anger the devil, because it is impossible to serve two masters (Radyvylovsky, 1671-1682, pp. 350–351.)

There are also specific stories that are not strictly funny; however, they might elicit a wry smile. For example, one of the leading themes in folk humor is that of drunkenness. The slurred speech of the drunkard, his unsteady gait and different varieties of alcohol are common tropes woven into funny stories, as are the themes of feasting, fighting and love.

Despite the tragic consequences of drunkenness, people have always laughed at drunks and even sympathized with their sinful weakness. This almost imperceptible tinge of common sympathy is added by this anecdote given by the preacher: “A woman lived for many years with a man who was a great drunkard. And whatever she didn’t earn with her own hands, he would drink at once. On top of this, the drunk always insulted and beat her, but she patiently endured it all. At last, wanting to see whether there was any way to free her husband from the pernicious habit of drunkenness, she resorted to such a trick. When her drunken husband returned home from the inn and fell into a drunken stupor, she took him on her shoulders and carried him to an old crypt and laid him there. Then she went home. After three or four hours she returned, thinking that her husband would be fast asleep. She knocked loudly and said, ‘If there is anyone in this crypt, get up and go out.’ The husband, still dulled by drink, asked her: ‘What do you want, why are you knocking?’ The wife replied: ‘I deliver food to crypts; I have come here with food.’ Her husband answered: ‘Whoever you are, don’t bring me any food, you’d better bring me something to drink. I don’t want to

listen to how you can remember to bring food, when I really need a drink.” On hearing this, his wife became very upset and returned home crying, saying to her husband, ‘Oh, bitter drunkard! I now realize that neither sense nor science can make you better, because you got so used to bitter drunkenness from such a young age that it has become your very nature. And if the grave in which you lie has not brought you to your senses, how can poor I or anyone else calm you down? ” (Radyvylovsky, 1688, pp. 276–276.)

In fact, the drunkard’s wife has created a ridiculous draw situation that could result in several options: 1) his fear of death motivates the drunkard to repent; 2) the man will be very scared at first, then he will realize that it was just a joke and the resulting laughter brings relief, as does others laughing at him. But in this passage the object of ridicule is the man who is so ingrained in sin that nothing will change his behavior: neither the terror of death nor the joy of being alive.

### **CONCLUSION**

Ukrainian Baroque had its own characteristics, including a hereditary connection with the ancient Russian and Byzantine Orthodox cultural and philosophical tradition, and the clash of Eastern and Western cultural, ideological, religious and ecclesiastical tendencies within culture of Baroque, which, combining religious and secular components of culture, forming a holistic unity of medieval theology with Renaissance individualism, organically fit into the context of contemporary Ukrainian spiritual culture with its inherent predominance of the religious sphere.

In this context, the legacy of the prominent Ukrainian preacher of the 17<sup>th</sup> century Anthonii Radyvylovsky is a typical example of the introduction of the Latinizing of Christian traditions into the Orthodox



liturgy, which fits perfectly into the cultural and church reforms introduced in Ukraine by Peter Mohyla and his associates. In his works, Radyvylovsky relied on Ukrainian and Byzantine Orthodox, ancient and Western European cultural traditions.

The main trends of moral and ethical thought of Ukraine in the 17<sup>th</sup> century were reflected in the sermons of Anthonii Radyvylovsky. In the center, there is a “living” earthly man with his virtues and flaws. The main themes of moralistic examples in Radyvylovsky’s sermons are the theme of a righteous and sinful (i.e. moral and immoral) life, as well as the theme of reward for the righteous deeds and punishment for sinful behavior. In addition, the theory of free will is substantiated.

Humorous and satirical discourses allow Radyvylovsky to develop in his listeners the ability to achieve a paradoxically Baroque repentance, which is closely tied to personal reflection through laughter, when laughter is directed at the one who laughs (Bakhtyn, 1990, p. 17.) Also in the plane of collision, using the contrast of the profane and the sacred, he creatively rethinks the genre of the sermon: he overcomes the inertia of its formality as perceived by listeners; creating more expressive and relatable texts, and therefore, perhaps, more effective sermons as a result. Radyvylovsky was able to attract the listener’s attention and clearly present moral or theological instruction by incorporating story-examples. In this context, humor is a tool for eliciting rhetorical emotion from the listener, thus achieving the didactic goal of the preacher.

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## PREACHING ACTIVITY OF ANTONII RADYVYLOVSKY IN THE CONTEXT OF UKRAINIAN BAROQUE CULTURE

### Abstract

This article analyzes the preaching activities of Antonii Radyvylovsky in order to distinguish in the preacher's output the general characteristics of the Baroque period, formed under the influence of other cultures.

Particular attention is paid to the humorously ridiculous aspect of the preacher's works, which have not been considered at all before. The source base for the study is the handwritten and printed sermons of Antonii Radyvylovsky from his *collections The Fenced Garden of the Virgin Mary* and *The Crown of Christ*. It is concluded that Ukrainian Baroque, while absorbing the main features of European Baroque, had its own characteristics. In this context, the legacy of the prominent XVII century Ukrainian preacher Antonii Radyvylovsky constitutes a typical example of the introduction of Latinizing Christian traditions into the Orthodox liturgy. In the center is a "living" earthly man with his virtues and flaws. The main theme in the moralistic examples in Radyvylovsky's sermons is that of a righteous and sinful (moral and immoral) life. His humorous and satirical discourses allowed Radyvylovsky to develop in his listeners a capacity for a paradoxically Baroque repentance, which is closely tied to personal reflection through laughter.

**Keywords:** philosophy, history of philosophy, Ukrainian culture, Baroque, church sermon

### **Abstrakt**

W artykule analizowana jest działalność kaznodziejska Antoniego Radyvylovskiego w kontekście ogólnych cech baroku ukraińskiego, ukształtowanych pod wpływem innych kultur. Szczególną uwagę zwraca się na humorystyczno-satyryczny aspekt dzieł kaznodziei, który nie był wcześniej brany pod uwagę. Podstawą źródłową opracowania są rękopiśmienne i drukowane kazania Antoniego Radyvylovskiego ze zbiorów *Ogrodzony ogród Marii Panny* i *Korona Chrystusa*. Stwierdza się, że ukraiński barok, wchłaniając główne cechy europejskiego baroku, miał swoje cechy swoiste. W tym kontekście spuścizna wybitnego XVII-wiecznego ukraińskiego kaznodziei Antoniego Radyvylovskiego stanowi

typowy przykład wprowadzenia latynizujących tradycji chrześcijańskich do liturgii prawosławnej. W centrum znajduje się "żywy" ziemski człowiek z jego cnotami i wadami. Głównym tematem moralistycznych przykładów w kazaniach Radyvylovskiego jest prawe i grzeszne (moralne i niemoralne) życie. Jego humorystyczne i satyryczne dyskursy pozwoliły Radziwiłowskiemu rozwinąć w słuchaczach zdolność do paradoksalnej barokowej formy skruchy, która jest ściśle związana z osobistą refleksją poprzez śmiech.

**Słowa kluczowe:** filozofia, historia filozofii, kultura ukraińska, barok, kazania