

3.2. Дзвони в українській історії та культурі

Анотація. Досліджуються історичні передумови виникнення карильйонного мистецтва в Україні. Розглядаються головні етапи розвитку українського дзвонового ливарництва. Робиться екскурс в історію лиття дзвонів домонгольського періоду. Досліджується присутність дзвонів локального виробництва, а також візантійського і західного походження у Київській Русі з поступовим поширенням виробництва дзвонів на землі держави Данила Галицького під натиском степових кочових племен. На основі вивчення археологічних знахідок робиться припущення про «київське коріння» західноукраїнського дзвонового ливарництва. Вивчається діяльність гетьмана Івана Мазепи в сприянні виготовлення дзвонів, дається опис найвідоміших дзвонів епохи. Показана катастрофічна діяльність радянської влади в руйнуванні церков і дзвонів, відродження релігійних храмів і дзвіниць у пострадянську епоху. Досліджується присутність теми дзвонів в українських народних піснях, поезії, музиці і живопису. Робиться висновок про особливе ставлення українців до звучання дзвонів, яке є частиною української ментальності. Вивчаються історія створення і основні характеристики українських карильйонів — карильйона Київського Михайлівського Золотоверхого собору, Мобільного карильйону братів Ботвінко, карильйона Гошівського монастиря і Церкви Миколи Чудотворця на Аскольдовій Могилі в Києві, карильйона міста Коломия. Вивчаються етапи розвитку карильйонної освіти в Україні. Досліджується історія Гошівського фестивалю дзвонового і карильйонного мистецтва. Показана синтетична при-

¹ Рябчун Ірина Володимирівна. Кандидат мистецтвознавства, доцент кафедри музично-сценічного мистецтва Київського столичного університету імені Бориса Грінченка.

рода українських карильйонів у поєднанні українських і нідерландських технологій. Вказується на продовження традицій Бельгійської королівської школи карильйона імені Жефа Денейна в розвитку української карильйонної освіти. Досліджуються нові риси розвитку карильйонного мистецтва в роки повномасштабного вторгнення Російської Федерації до України — поширення українського карильйонного репертуару у світовому карильйонному виконавстві. Робляться висновки щодо синтезу вітчизняних і фламандських (нідерландських і бельгійських) традицій в розвитку українського карильйонного мистецтва.

Ключові слова: українські дзвони, дзвонолиття, українські карильйони, українська карильйонна музика, традиція, аранжування, карильйонна освіта.

Iryna RIABCHUN

3.2. Bells in ukrainian history and culture

Abstract. The historical prerequisites for the development of carillon art in Ukraine are studied. The main stages of the development of Ukrainian bell foundry are considered. The review into history of bell casting in the pre-Mongol period and the spread of bell-making to the western lands in subsequent eras. The presence of bells of local production, as well as of Byzantine and Western origin in Kyivan Rus followed by the gradual spread of the production of bells to the lands of Danylo Halytskyi under the pressure of steppe tribes investigated. Based on the study of archaeological finds, an assumption is made about the “Kyivan roots” of the Western Ukrainian bell casting. The activities of Hetman Ivan Mazepa in promoting the manufacture of bells are studied, the description of the most famous bells of his era is given. The catastrophic actions of the Soviet authorities in the destruction of churches and bells, the revival of religious temples and bell towers in the post-Soviet era is shown. The presence of the theme of bells in Ukrainian folk songs, poetry, music and painting is investigated. A conclusion is made about the special attitude of Ukrainians to the ringing of bells, which is part of the Ukrainian mentality. The history of creation and

the main characteristics of Ukrainian carillons are investigated — the carillon of St. Michael's Golden-Domed Cathedral, the Mobile carillon of the Botvinko brothers, the carillon of the Goshiv Monastery, Colomyja, and the Church of Nicholas the Wonderworker on the Asold Grave in Kyiv. The phases of the development of carillon education in Ukraine are studied. The history of the Goshiv festival of bell and carillon art is studied. The synthetic nature of Ukrainian carillons combined with Ukrainian and Dutch technologies is shown. It indicates the continuation of traditions of the Belgian Royal Jef Denyn Carillon School in the development of Ukrainian carillon education. New features of the development of the carillon art in the years of the full-scale invasion of the Russian Federation into Ukraine are studied — the spread of the Ukrainian carillon repertoire in the world carillon performance. Conclusions are made about the synthesis of national and Flemish (Dutch and Belgian) traditions in the development of Ukrainian carillon art.

Keywords. Ukrainian bells, bell casting, Ukrainian carillons, Ukrainian carillon music, tradition, arrangements, carillon education.

Introduction. The bell is one of the oldest inventions of mankind, widespread in the world history and culture since prehistoric times. From the ancient times, they executed important purposes for society: signaling functions: calling for the defense of cities, for discussion of important issues; sacred functions — when bells were attributes of religious ceremonies, domestic functions — helping to find domestic animals. This investigation is the *first in Ukraine campanology science research* focused on the Ukrainian development of the bells from prehistoric times till nowadays.

Novelty of the research consists in revealing the essence of the migration processes of the Middle Ages on the territory of our state using the example of the relocation of bell casting from the center to the West. This discovery sheds light on the history of the Ruthenian ethnic group, and therefore helps to understand the processes of the formation of the Ukrainian nation.

The relevance of the research is confirmed by the inclusion in 2024 the bell performance discipline — carillon — to the list of educational disciplines of the Borys Grinchenko Kyiv Metropolitan Uni-

versity. The mentioned institution is now the only higher art educational institution in Ukraine, where carillon playing, as well as the history and theory of carillon performance, are studied.

The topic of the following investigation presupposes coverage of entire era of the formation of Ukrainian bell culture from the pre-historic times till the appearance and development in Ukraine of its highest form — the carillon art. The most important stages of the development of Ukrainian bell foundry are considered.

In the research process historical, phenomenological, comparative **analysis**, archaeological data and a chronicle of modern events were used.

Studies of Ukrainian bell culture (analysis of the sources). Bells have become known and used on the territory of modern Ukraine state not later than the fourth century BC. However, the researches of Ukrainian bell culture in Europe started comparatively later than those of the Western European bells, for the variety of reasons it was rather complicated in the time of the Soviet rule. That's why some West European researchers of the bells of Kievan Rus usually referenced mainly on the descriptions but not on the real archaeological artefacts.

Eastern European campanology started in XVIII century from the private aristocratic collections and so-called *Kunstammer*, where among the different artefacts appears old types of the bells and the old manuscripts with the mentions of the bells¹. The describing of the bells became topics of the church chronologies. These tendencies were also relevant for the further researches and investigations in the eastern campanology.

During the time, when Ukrainian lands were a colonial territory of Russian Empire, the first attempts to study Ukrainian bells were made mainly by Russian scientists, like A. Izrailiev (1817–1901), P. Kazansky (†1878), S. Smoliensky (1848–1909), S. Rybakov (1867–1921). S. Smoliensky was the first who officially used the expression “music

¹ Кіндратюк Б. Дзвонарська культура України. Національна Академія наук України Інститут українознавства імені Івана Крип'якевича. Серія «Історія української музики». Випуск 19: Дослідження. Івано-Франківськ: Прикарпатський національний Університет, 2012. С. 24.

of the bells” and compared the bell sound with the sound of the pipe organ¹.

An important step for the developing of the Ukrainian campanology was the activity of the Ukrainian composer Stanislav Ludkevich (1879–1979). Symbolically, the theme of the bell was a powerful connotation in Lyudkevich’s work: at the age of 17, he wrote a choral piece accompanied by piano — “The Fire”, based on the poem “Song of the Bell” (“*Das Liedvonder Glocke*”, 1799) by Friedrich Schiller. Later he investigating the using the bells in the European classical symphonic and opera music in his thesis (1908). In addition, S. Ludkevich started the study of the sources of Ukrainian campanology.

After receiving the independence, the building of the churches, bell casting and campanological studies in Ukraine were revitalized. The bell ringing became not only church profession. Some musicians and among them Halyna Marchuk-Futala became active in the campanological researches and organizing of the campanological conferences. Fundamental tasks about Ukrainian bells appear. Scientific position keeps Ukrainian campanologist Bohdan Kindratjuk, whose investigation “The bell culture of Ukraine” now is one of the biggest tasks in Ukrainian campanology². However, this study does not include the latest stage of the development of bell-making in Ukraine, namely, the development of the carillon art, as a following research.

The next important source of this research is work was Pavlo Zoltovsky’s “Artistic casting in Ukraine in XVI–XVIII s.” (1973) — fundamental work of campanology which provides valuable information about Ukrainian bells³.

Two scientific studies of Canadian researches allowed us to understand the impact of Ukrainian hetman Ivan Mazepa (1640–1709) to the bells casting: the work of the prominent historian academician, professor of Harvard University Orest Subtelny (1941–2016),

¹ Ibid. C. 25.

² Ibid. C. 25.

³ Жолтовський П. Художнє лиття на Україні у XVI–XVIII ст. Київ: Наукова думка, 1973. 132 с.

who characterizes Ukrainian separatist tendencies at the beginning of XVIII century¹; and investigation by the Chair of Ukrainian Studies in the university of Toronto Tomas M. Prymak are dedicated to Voltaire's (Voltaire, François Marie Arouet, 1694–1778) opinion² on the value of Mazepa's activities for Early Eighteenth Century Ukraine³. «*L'Ukraine a toujours aspiré à être libre*» — Voltaire is quoted by the last author of mentioned publication⁴. In this way, the theme of bells leads us through the names of Mazepa and Voltaire to the cornerstone of the Ukrainian mentality. And we can continue this stream of consciousness by adding the next link — *sacredness*⁵ — to the triad: *bells — sacredness — freedom*.

It's natural, that in XXI century the topic of Ukrainian bells interested the scholars of the Royal Belgian Jeff Denyn Carillon School — the author of this investigation, and a young American carillonneur with Ukrainian roots — Simone Brown. The edition "*Guild of Carillonneurs in North America*", in 2023 among others, published her article "*The Growth of Ukrainian Carillon Culture in Fond Memory of Leonid Botvinko (1952–2022)*" (Volume 72). This article offers an overview of carillons in Ukraine. Author has provided several references and links to sources "*where readers unfamiliar with Ukraine can learn some necessary background information*"⁶. By Simone's opinion, "*.../ basic knowledge of Ukrainian current events and history will help*

¹ Subtelny O. The Mazepists: Ukrainian Separatism in the Early Eighteen Century / Eastern European monographs N87. New York: Columbia University Press, 1981. 280 p.

² Voltaire (1769). Histoire De Charles XII Roi de Suède. Précédée d'une notice sur l'auteur. *Nouvelles Éditions classiques*. Paris: Librairie de L. Hachette et Cie. P. 158.

³ Prymak T. Voltaire on Mazepa and Early Eighteenth Century Ukraine. *Canadian Journal of History*, XLVII, 2 (2012). P. 259–263.

⁴ Voltaire (1769). Histoire De Charles XII Roi de Suède. Précédée d'une notice sur l'auteur. P. 158.

⁵ Further, the main study will investigate the sacralization of the ringing of bells by Ukrainians.

⁶ Browne S. The Growth of Ukrainian Carillon Culture in Fond Memory of Leonid Botvinko (1952–2022). *The Guild of Carillonneurs in North America*, Volume 72, 2023. P. 28–73.

readers to understand the significance and context of these carillons"¹. In addition to the objective information about Ukrainian carillons, researcher shared with the readers her own imagination about the condition of Ukrainian carillon art at the beginning of the "hot phase" of the Russian intervention to Ukraine. Next passage — "The Role of Bells in Ukrainian Culture" seems more realistic and optimistic.

The main achievement of mentioned investigation is analysis of the periodic editions, social networks, and the results of her personal communication with Ukrainian musicians and carillon builders. It is this kind of information that informs Simone's article. And not only knowing Simone's conscientiousness and high level of education, but being familiar with the situation of the development of research in campanology in Ukraine, we are forced to state the urgent need for the development of this area of research. That is why, the **purpose of this study is based on analysis of the development of bell culture from prehistoric times to the present day**, to show the formation of carillon art in Ukraine as the highest stage of its development. An important point of this study is to identify the peculiarities of the Ukrainian attitude towards bells, the deification of their sound, which has been manifested since prehistoric times.

Main study

1. The development of Ukrainian bell culture

A long time ago. Within the territory of modern Ukraine, at the early time of the Iron Age the people known by the written sources were: Cimmerians, Scythians, and Sarmatians. Scythians and less known tribes who were engaged in agriculture lived in the forest-steppe zone and in Polissya region. The beginning of the First millennium BC has affected the development of technology for manufacture of iron. This contributed, among other things, to the production of the small bells of various purposes.

The bells could come to the Scythian culture also from the Hellenic cities of the Black sea coast — Olvia, Hersones, Panticapaeum.

¹ Ibid. P. 47.

The idiophones could spread even more in Scythia in the second part of the I century AD, when the mentioned Hellenic cities passed after the protectorate of the Roman empire till the end of the IV century.

The excavations of Scythian burial mounds give evidences of using of bells since the Early Scythians Iron Age. Archaeologists found the various metal bells of different shapes and sizes by single, double and several pieces together. Some of them were attached to the belt. Another, such as found in the Olexandrian mound (near contemporary city Kryvyj Rig) were details of the bronze jewellery. Another find of the same mound is a trident decorated with the griffins. Two side griffins decorated with the bells on the rings, which pass through their beaks. Among the finds of the mound are 244 small bronze bells and more than 500 plaques fixed to bronze figures of the different animals. Although they are about 3000 years old even now, they are producing wonderful melodic sound.

A set of horse harnesses and chariot parts decorated with cup-shaped bells have been also found at the bottom of the burial mound near Ternopil in Western Ukrainian region and Turia, Kirovohrad (now Kropyvnyckyj) region.

In 1971, *Tovsta Mohyla* ("Thick Grave") — Scythian mound of the IV century BC has been investigated by archaeologist Borys Mozolevsky near the city Ordzhonikidze (Dnipropetrovs'k region). Along with the main find — glorious golden pectoral — artistic and decorative bronze fins–bells of the IV century BC.

Three heaps excavated in the *Tovsta Mohyla* are special in that they have zoomorphic shapes in the form of deer with the cavities and metal balls inside, which ring as the bells. Ancestors of the Ukrainians believed that the Earth rested on the deer's horns, and when the deer shook his head, there was an earthquake. In folklore, the deer often appears as the messenger of God. That's why this animal was a totem of the tribe and it was forbidden to kill it.

These were probably used as a **ritual attribute** processed on the tops of ceremonial and combat cold weapons. Parade and cold-blooded weapons since ancient times were processed at a very high artistic level as a sacred thing, using all known technologies and techniques as well as using precious metals and germs. The

greatest attention has always been paid to the processing and decorating of swords, sabres, daggers and other types of bladed weapons.

In fact, the practice of the small ritual hand bells was very common among the troops of that time. It was by the Celts and Dacians, along with the warriors of Kievan Rus also used it. To the armour of noble generals were attached clinging metal bells — amulets shaped like animals that clung to the spears and swords. Often, these beads planted on a long metal rod, which was carried by a single person who had a significant authority, someone like a flag bearer. The bells during the battle created melodic sound, resulting by the strikes of the metal rod on the ground. So, it defended the army. Losing such a rod was the same as losing the flag — it has had very negative consequences for the troops.

The bells played a very important magic role in Scythian culture. Their main goal, as the Scythians believed was to frighten the enemy and protect the warrior on all levels, introducing him into a sacred madness. The point is that the sound of the bells from ancient times attributed to divine action. The bells served as a connecting link, acting as the leader of the will of Haven, connecting Man with God. The bells sound in the imagination of the Scythians scattering by chaos and set the cosmic order.

The ritual bell belongs to the archaic phenomena of the Ukrainian folk culture. At all times its sound perceived by humans as the gift of the Heavens, which exalts, heals and guides Man. Ukrainians believed that the power of the amulet spread throughout the territory where the sacred bell was heard.

Bells in the pre-Mongolian époque. Kyivan Rus was the medieval state on the territory of contemporary Ukraine. Volodymyr the Great (980–1015) introduced there Christianity with his own baptism. He extended European religion to all pagan inhabitants of Kyiv and beyond by decree. From the XI century Kyiv received Christianity as official religion and became the province of the Byzantine Empire. Beautiful churches and cathedrals decorated with the wall painting and golden mosaics were building in the town of Kiev Russ with the help of invited Byzantine architects and workers. On XI century wall painting in the gallery of Kyiv Saint Sofia Cathedral

still partly preserved the image of the hand bell musician — a member of the instrumental ensemble. One of the ensemble members is musician with hand bell.

In the Orthodox Church bells appeared at the end of IX century thanks to the preferences of the emperor Vasilij Makedonianin¹. For his request Venetian Doge Orso (Ursus) send to Constantinople 12 bells, which were settled in the new church. At the end of the X century bells mentioned in the chronicles of the towns of Russ. During the next centuries bells are becoming the obligate attribute of the church life and the bell ringing becoming the element of the church service.

During the Byzantine period, the bells are appearing in the churches of Kyiv Russ instead or near of the simpler signal instrument “*bylo*”, or “*klepalo*”, used in the monasteries for calling monks for prayers. According to scientists the bells of Desiatynna Church still preserved today have Western European origin².

Another bell from the archaeological excavation of Khoryva street in Kyiv probably is Byzantine. Significant is the uniting of the Roman and Byzantine influences in the development of Kievan Rus culture.

Cities of ancient Russ were raided by nomads. And it was necessary as soon as possible to inform the inhabitants of the city about the approach of the enemy. That's why the bells settled on the high lookout towers of the city walls. First bell ringing was a signal of danger for the citizens especially about approach of enemy troops.

The chronicles give the facts of spreading and implementing bells on the territory of contemporary Ukraine. Military campaigns of the princes, attacks of Polovtsi and Tatars led to fires and ruinations. As the result churches destroyed, cities ceased to exist. That is why the bells of this period are first archaeological finds.

On the territory of the village Gorodsk, Korostyshiv region during the excavations of the 1946–1947 and 1955–1958 was found a

¹ Біднов В. Дзвони. Короткі історичні відомості. *Warsaw: Elpis. Syndic printing house*. Синодальна Друкарня, 1931. 23 с.

² Кіндратюк Б. Дзвонарська культура України. С. 167–176.

complete bronze bell and the debris of other bells. In 1257, the ancient town was captured by the troops of Danylo Halytskyj during his campaign against the cities conquered by Tatars. The whole bell was found in the pit next to the household items and women's jewellery. of the XI century.

Possibly, it brought from Saxony. This bell has a squatting shape. Its height with the "ears" — 43 cm, lower diameter — 34, 5 cm. The clapper is missing. On the upper part of the bell is the inscription in majuscule letters (2,7 sm. height) with dots filling up the spaces «GODFRIDUS IS TUT. VAS. TITULARUM» «Godfridus called this vessel». A similar bell of the "bee house" shape found near Divgolts northern of Bremen.

On the territory historically related to Kyiv Russ were found the bells shaped as so-called Theophilus bells but without inscriptions. Those bells casting technology is described in tractate of Theofilus "About different arts" (X–XI centuries). A bell with the Latin inscriptions is preserving in Archaeological Museum AS Ukraine. Fragments of the bells could not be attributed to a specific place or time.

Exclusively important is the find during the excavation on the Velyka Zhytomirska Street of Kyiv. All of them gave the whole tragic picture of the defeat of Kyiv by Tatar-Mongol hordes in December 1240. Between residues of XIII centuries housing rests were preserved of the chunk of the bell with the part of the Cyrillic relief inscription — two letters "Тб". Among the debris of the building material, fragments of the frescoes were found the part of the bronze lamp *khoros* and the mould for casting of the circular pendant. This finds principally give reasons for very possible hypothesis about the possibility of the local casting including the bell casting in pre-Mongolian period. The pieces of copper found among the clay from Sovky, now territory of Kiev is evidence proving this hypothesis.

14 fragments of the bells from village Gorodyshe, Shepetivka district of Khmelnytsky region responded to common standards of the European bell casting. It presents "high tin" bronze (with the different content of inter metalloid shells in "a" and "b" phases) with the slight additive of lead.

Bell culture in the state of Danylo Halytskyj. Crafts workshops shifted to the western part of Russ especially in the region Halych-

Volyn principality known as Halychyna after the defeat of Kyiv. From 1253, Danylo Halycky (Daniel of Halych, 1201–1264) was crowned by a papal archbishop and became king of the Rus (Ruthenia¹. As chronicles describe “They were walking days and nights. And young men and masters /.../ run away from Mongol–Tatar invasion and fulfilled the cities (of Halych–Volyn principality)”². Among specialties of masters mentioned the blacksmiths for copper, silver and iron. The main cities of Halych–Volyn were Lviv, Vladymyr and (now — in Poland) Premysl, Sianok and Holm were multinational. The colonies of the Polish, Jewish, Armenian merchants used to settle there. Except artisans from the eastern principalities, foreign masters worked there, in particular Germans and Poles.

In the era of Danylo Halycky artistic foundries did acquire various forms. State-building processes prompted the sovereign of Halych–Volyn to take active steps to strengthen the church. On the order of prince Danylo were built and richly decorated numerous cathedrals and churches. The Halych–Volyn chronicle of 1258 describes the decorating of the Russ town Helm: the prince Danylo Halycky invited German and Liah (Polish) masters of work on copper and silver³. Chronicles give us evidences about bringing the bells from Kiev and about local bell casting in Halychyna in XIII century⁴.

The Halych–Volyn chronicle of 1288 describes the incomparably beautiful sound of the bells locally produced under the prince Volodymyr Vasylykovich in the St. Georgy Church in Volyn town Lubomil: “/.../ cast the beautifully sounded bells, which does not exist anywhere all over the earth” At the last years of the existing of Halychyna–Volyn principedom did give the example of the famous Yursky bell (1341)⁵.

¹ Жолтовський П. Художнє лиття на Україні у XVI–XVIII ст. С. 5.

² Літопис руський за Іпатським списком / Переклад з давньоруського Л. Махновець. Київ: Дніпро, 1989. С. 418.

³ Галицько-Волинський літопис 1258 р. *Літопис руський за Іпатським списком*.

⁴ Ibid. С. 418.

⁵ Жолтовський П. Художнє лиття на Україні у XVI–XVIII ст. С. 6.

The oldest bell in Ukraine which dates from 1341 and is still working is the one located on the bell tower of St. Yuri Lviv Cathedral. It received its name from the name of the Cathedral Saint patron — **Jursky bell**. Its weight is 415 kg, and the height is about 85 sm. The Jurassic bell is suspended at the top of the old bell tower, located separately from the church. To see the bell, you have to climb a steep staircase. The bell tower, like the temple itself, is a monument of UNESCO. Despite the fact that is old, on holidays still “tells” to the citizens of Lviv about the beginning of the Church service.

The bell was created under the reign of Dmitry Detko of Halychyna, was in power 1340 until 1349. Detko is famous for the successful battle against the attackers on the Halychyna lands — Polish, Ugric, Tatars. He tricky set up some enemies against others — namely, Tatars against Polishes. In 1341 between the Polish King Kazimierz and Dmitry an agreement was concluded not to attack each other. Within the celebration of the agreement, the bell was casted. It was located near the stone rotunda in the place of the ancient temple of the Saint George (in Ukrainian — Yuri). In addition, from this temple the bell moved to the present place.

There was a discussion between the researches about the Jurassic bell cast: in 1837 Denis Zubricky expressed the opinion that Ukrainian Jacob Scoras was only the assistant of the German master who did the bell. In support of his assertion he said that the bell is an example of the German cast of the time, done very carefully and accurately, while the signature of authorship performed inaccurately and already upon the dry material.

During the years of the Soviet rule, when bells considered only as the religious attribute, thousands of bells destroyed in Ukraine and other republics of the former USSR. Therefore, the bell of Jacob Scora considered being the oldest and most famous Ukrainian creation as well as the memorial of medieval European culture, science and technology.

Bell casting in epoque of Ivan Mazepa. If during the centuries after the Mongol-Tatar intervention bell casting developed mostly in western lands of Halychyna, from the middle of the XVI century it was as well spread in the so-called Left-Bank Ukraine. Bell cast in

Ukrainian lands achieved its highpoint in the second part of the XVI — the first quarter of the XVIII century.

Before XVII century Ukrainian bells had simple decoration, which consisted of inscriptions and restricted ornamental details on the “shoulders” and lower part of the corpus. However, later bell decoration became richer: more plastic and includes figurative images¹. The technical sources for it gave highly developed military artillery workshop. Lviv military founder Daniel Krul cast in 1568 for the Dominican Church the bell *“Isaiah”* (about 124 and 128 cm. With the weight almost 1600 kg.).

Ivan Stepanovich Mazepa (Polish — Jan Mazepa Kołodyński, 1639–1709) was Hetman of Zaporishian Cossacks in 1687 — 1708. He was awarded a title of Prince of the Holy Roman Empire in 1707 for his efforts for the Holy League. Mazepa was famous as patron of the arts. He played an important role in the Battle of Poltava (1709) (Subtelny, 1981; Prymak, 2012).

The historical events of Mazepa’s life have inspired many literary and musical works: Lord Byron *“Mazeppa”* (1818), Victor Hugo *“Mazeppa”*, poem (1829), Juliusz Slowacki *“Mazepa”*, drama (1840), Franz Liszt *“Mazeppa”*, symphonic poem (1851), *“Mazeppa”*, transcendental Etude No 4, and other works.

The church activity of Ivan Mazepa is mainly the construction of churches, monasteries and church schools in Ukraine. According to the information of Metropolitan Illarion (Ohienko), researcher of Hetman Mazepa, Dr. habil. of Historical Sciences Yuriy Mytsyk, researcher at the Institute of History of Ukraine of the National Academy of Science of Ukraine at the expense of his own money Ivan Mazepa built 26 cathedrals, churches, including those outside Ukraine².

In 1699 according to Mazepa’s order, the bell *“Holub”* (“Dove”) cast by Ukrainian military founder Karp Balashevich in the town Baturyn. The bell intended to the Baturyn Resurrection Church. The inscription on the bell is evidences it. The Resurrection Church situated next to the residence of the Hetman and was a courtier. “Ho-

¹ Там само. С. 44.

² Митрополит Іларіон (Огієнко). Розіп’ятий Мазепа. НВЦ: *Наша культура і наука*. 2003. № 25.

lub" cast by a documentary dated portrait of Mazepa at the end of the 17th century. According to researcher Boris Pylypenko, Mazepa's bell is an outstanding sight of the Ukrainian foundry". "Holub" is not a very big bell — it has only 32 stones (stone — 32 Russian pounds). According to B. Kindratjuk the weight of the bell "Holub" is 640 kg.¹ In the writing submitted to him is mayor — *ludvisar* (military founder) Karp Balashevich from Gluhiv (Chernigiv region) the title of the same name of the hetman and the number of the relational images of the relics, portrait of Mazepa in full height with the club, in a clean position. The text shows that the bell was named "Dove" (Біднов, 1931): On the rounded edge of the bell situated a strip of relief stylized floral patterns. Under it among three double relief is an inscription "пок ФХЧШ (1699)". Under the inscription there is a broad band of thick, luxurious, edged relief motif. Below it positioned a relief spire of angelic heads with the wings connected in one ornamental dentate strip. In the middle of the corpus — convex images of a bird with folded wings and inscription "Dove". Investigator of the bell M. Blakytyny concludes that such a type of decoration was typical for the military foundry of the western tradition².

On the opposite side a luxurious baroque cartouche inscription in three rows: "Карл Иосифович Дѣлатель". Between the image of a bird and the inscription in cartouche over the entire width of the hull, bumping into a strip of angels — a relief image of the Resurrection. Symmetrically to it from the opposite side also violating the dentate strip of angels there is a relief emblem in the fork of an inverted letter «М» with the so-called witched completion and a short transverse line.

From the side of the vertical line placed a crescent and a hexagonal star. Around them — letters "І.С.М.Г.В.Е.Ц.П.В.З." (Ivan Mazepa, Hetman of his Tsar's Majesty Army of Zaporozhye)³. The coat of arms is on a festive shield surrounded by a luxurious baroque car-

¹ Кіндратюк Б. Дзвонарська культура України. С. 219.

² Блакитний М. Дзвін «Голуб» та перебування експонатів Чернігівського історичного музею ім. В. Тарнавського в евакуації в м. Оренбург. *Сіверянський літопис*. 2016. № 3. С. 51–58.

³ Біднов В. Дзвони. Короткі історичні відомості. С. 1.

touche with a helmet and feathers. Next to the coat of arms on the right side is a full-length figure, dressed in a *zhupan* (long cloak in a wide hat) with a sabre on its side. The rests of the left hand on the thigh; the right one holds the mace. M. Blakytny basing on the opinion of investigators of the bell marks, that "it is undeniable the portrait of Mazepa" (Блакитний, 2016).

In 1708 the hetman capital was destroyed by Moscow troops. The Bell was transported to the Domnitsa Christmas Bogoroditsky Monastery in the Chernigov region. This Monastery found new benefactors in the person of Prince Alexander Besborodko and his brother Count Ilya Besborodko. Now the lost bell is located on the bell tower of the Nikolsky Cathedral of the Russian Orthodox Church in Orenburg.

Another famous bell connected directly to the name of Hetman Ivan Mazepa having his name preserved in the bell tower of the State historical and cultural reserve Sofia of Kyiv. "**Mazepa" bell** cast by Kyiv founder Afanasi Petrovych. It is placed on the second tier of the bell tower. The name given to the bell explained with facts of the donations of Ivan Mazepa not only for this bell cast but for the building of the bell tower of Sofia of Kyiv as well¹. There is an inscription cast on the bell: "This bell cast in the 1705 anniversary of the nativity of Christ during the Hetmanate of Ivan Mazepa for Metropolitan Varlaam Yasinsky for the Metropolitan Church of St. Sophia of the Holy wisdom of God".

"Mazepa" is the largest among all the bronze bells that have survived in Ukraine and one of the richest in ornamental decorations. The diameter of the bell is 1.55 m, the height is 1.25 m. its weight exactly because 2000 kg. It is decorated with a rich plant ornament, which covers neck of the bell with a wide fry and passes through its lower edge with thin ribbon. It is the only among the bells of the Saint Sofia bell tower that survived in the 1930s and was not melted. It sounds as "D".

Fate of the bell culture within the XX-th century Russian Bolshevik occupation of Ukraine. We have already mentioned the bell "Mazepa" which is the only one bell of the bell tower of the

¹ Built in 1699–1706 upon the project by architect Johan Shedell.

State historical and cultural reserve Sofia of Kyiv preserved till nowadays. The fate of other bells of this famous bell tower could be a bright example of the tragic destiny of the Ukrainian bells during the time of the Soviet rule: **The bell “Raphael”** (1755, Kyiv, master Ivan Motorin, 13 000 kg.)

In 1930 bells, almost all the Saint Sofia Cathedral old bells were dropped from the bell tower and shipped for the re-melting. Because of this, in the yard of the cathedral during the different routine works often were found the bronze fragments, which were detached from the falling bells. The old Saint Sofia of Kyiv bells were not restored, although some data about them and even photos were preserved. However, neither the exact size nor the character of the decoration was established and failed.

2. The bells in ukrainian literature, music and visual arts

The importance of the bells for Ukrainian history and culture based on its deep presence in Ukrainian mentality. Mental specifics of Ukrainian nation provoke appearances of the bell in the folklore, poetry, literature, visual arts. The noun “*дзвін*» [dzvin] (bell) in Ukrainian language has the same root as the verb “*дзвонити*» [dzvonyty] (ringing), and the adjective *дзвінкий* [dzvinkyj] (voiced) and the noun “*дзвіниця*» [dzvinnycia] (bell tower). This coincidence of the roots between words relative to the noun “*a bell*” sometimes appears in Slavonic languages: also, we are facing it in Slovakian and Serbian. We should mark the difference with the Russian language where the noun *колокол* [kolokol] (bell) and verb “*звонить*» [dzvonytj] (ringing) borrowed from the different groups of languages. The same as in Ukrainian root of the word *a bell* we can meet in Polish noun “*dzwon*” and Latvian “*zvans*”. Fascinating is creating in contemporary Ukrainian language most form of the words connected to the cell phone and telephone calling from the root of the word *дзвін* (bell).

From the XI century, bells played an important role for early Ukrainian states. They served for uniting of people, for organizing important events, they warned of danger. During the time when people decide political and governmental questions on the common meeting — *вече* [veche]. The biggest bell was announcing the event

calling town citizens to the central square. From that time, those bells received the name of mentioned event — Chamber bell *вічевий дзвін*. The lawful nature of the Chamber is the body of a direct people's empire, analogous to popular gatherings in ancient Greek cities and medieval cities of Western Europe. Tradition of Chamber was returned back in time of the Ukrainian Dignity revolution. As well as bell ringing for calling of Saint Michael Cathedral performed now by monks on the Carillon.

The development and enhancement of the rituality of the Eastern Orthodox Church led to achievement of a symbolic significance of the bell sound. According to Radziwiłł Chronicle from the end of the X century — beginning of the XS century meaning the bell ringing was interpreted as being bearing "the grace of the Holy spirit"¹. Ukrainians trust in the magic positive impact of the bell on the health and even on the destiny. This belief is based on the deep spiritual tradition. In the early modern époque in the church appears special service and prayer of the bell blessing. Prayer among another claim the bell to turn the Christians to the right way to save the church from storms and other negative weather phenomena. Moreover, the bell ringing became obligatory attribute of the church service, especially for the most important events of the Church calendar. Therefore, bells became an important part of the church and people life.

In the Eastern Orthodox states people believed that the distance between the churches must be no longer than the spreading of the bell sound. Bell ringing of the church bell tower should be heard in all of the corners of the church parish. Also, in the Western Ukraine and in Poland people believed, that the bell ringing prevented the snakes to turn into winged dragons. Superstitious people in the old days believed in the ability of the bells to drive the devil away.

The worst wish, equal to the curse for Ukrainians is to wish to somebody "not to hear the bell ringing". About the coward Ukrainians can say that this person is going "to beat the bows" (to

¹ Browne S. The Growth of Ukrainian Carillon Culture in Fond Memory of Leonid Botvinko (1952–2022). P. 61.

pray) before the bells call for prayer. In the villages people truly believe in the ability of bells to disperse clouds.

The bells and the bell ringing are often mentioned in Ukrainian proverbs and folk songs. For example, the proverb "Each bell tower rings in its own way" means that each people or each family could have its own opinion or custom. But this proverb is also telling us that the Ukrainians have shifted their attention to the quality of the bell ringing. It also implies that composition of the bell sound and the way of ringing on the bell towers were different.

About the person who tells about inaccurate, ore falsehoods in Ukraine and in Russia people say: "Someone heard bells, but he didn't know where the sound was coming from". The lazy girl threatened that she would be punished with a whip after the big bell ring. Ukrainian writer Ivan Franko mentioned the olden custom of the Western Ukrainian town Drohobych: unmarried women, who gave a birth to a child used to be punished by beating a whip near the church while the church bells were ringing.

People believe that when a person lost the voice because of the sore throat, drinking water from the bell can turn the voice back. About the respecting the church bells ringing testifies the belief that it is not proper to dance while the church bells are ringing because after the person will fall and not be able to walk.

In the Carpathian and Podilla folk songs bell ringing is mentioned as an attribute of wedding ceremony.

3. Rebirth of the bell casting from the end of the XX century

At independence (1991) the Ukrainian people gradually returned to their culture and religion preferences. In 1998–1999 with the completion of work on the rebuilding of the Saint Michael Cathedral the managing of the ringing bells for bell tower was directed by one of the biggest Ukrainian drams and bells performer Georgy Chernenko. The largest bells were cast in Novovolynsk foundry. The other bells of the instrument produced on Kyiv shipyard "Lenin's Forge". The keyboard and transmission were cast by specialists of Kyiv Antonov aircraft factory Sergey and Leonid Botvinko. **First time in the Orthodox world tuned chromatic bells by local production were connected with the carillon keyboard.**

The set of the 50 bells with the total weight 2700 kg ordered in 2007 in Dutch Petit & Fritsen bell foundry by Botvinko Brothers. In 2017 their mobile carillon was complete as an instrument responding to the parameters of World carillon Liga (WCL). In August 2014 appearance of another new tower carillon confirmed that Ukrainian people gradually returned to their culture and religion preferences.

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In 2018 Greek Catholic confession of Kyiv released another new carillon. Its 51 bells were cast in Royal Eijsbouts bell foundry of the Netherlands. The transmission and European standard carillon keyboard were created by “Sintez” factory directed by Sergey and Leonid Botvinko. A special bell tower built for the instrument near the Saint Nicolas Church in the area of the legendary place of Kyiv — Askold’s Grave

In 2019 very similar in size and place of production carillon was inaugurated near the Cathedral of St. Josaphat in Kolomyja, town of Ivano-Frankivsk region.

¹ Later named «Forge on Rybalsky».

4. Development of the carillon art in Ukraine in XXI century

Carillon education in Ukraine. From 2016, Ivano-Frankivsk became a leader in the development of Ukrainian education. Under the initiative and guidance of the Deputy of the Verhovna Rada (Supreme Soviet) of Ukraine Anatoly Matvienko was started the “pilot carillon project”: four music schools of the region in the cities Ivano-Frankivsk, Dolyna, Kalysh and Kolomyja received mechanical — midi practice carillon keyboards. Another practice keyboard was placed in the Guest house of the Hoshiv Monastery. All the instruments produced by “Sintez” factory. Inauguration of the carillon keyboards as well as the master classes for teachers and students took place in the mentioned schools.

In August 2016 in Hoshiv Monastery took place “one day carillon studying” for the teachers of the Ivano-Frankivsk region with the participation of the members of Culture Department of the region. The program of carillon education was developed and later confirmed by the Culture Department. The event was crowned with the carillon concert of the participants. The program of concert included carillon pieces from J. Haazen and E. Sadina books. From September 2016 carillon education in four schools of Ivano-Frankivsk region was started.

Hoshiv International Carillon and Bell Festival. Carillon performances took place in the program of the different Ukrainian music festivals and different cultural events. Among them — “Anna-Fest” (2014–2017) and “Gogol-Fest” in Kyiv (2015), Festival in Lubart castle in Lutsk (2015), “Carpathian space” and “Pototsky promo Festival” in Ivano-Frankivsk (2016), in Krylos (2018), Cherkasy (2023).

In **2015** in Hoshiv Monastery of Ivano-Frankivsk region was organized **International Carillon and Bell Festival “The bells of Yas-naya Gora unite everyone”**. The idea of the festival belongs to the Botvinko brothers and the former vicar of the monastery Father Domain (Kastran). The event was managed by the Ivano-Frankivsk Culture Department. From the Ukrainian musicians the Orthodox bell ensemble “Ars Nova” under the direction of Georgi Chernjenko, Halyna Marchuk (Orthodox campanile bell ringing), Iryna Riabchun, Nazar Chernenko (Carillon) took part in the First Hoshiv International Carillon and Bell Festival.

In the **Second Hoshiv International Carillon and Bell Festival (2016)** took part the Symphonic Orchestra of Regional Ivan Franko Academic Music-Drama Theatre under the direction of Viktor Olijnyk with the soloist Iryna Riabchun. F. Chopin's "Romance" from Piano Premiere Concerto and another classical song were performed in arrangement for carillon and Orchestra on Botvinko mobile carillon placed on the side of scene. Solo carillon programs on the tower and mobile carillons performed Anna Kasprzycka (Poland) and Marc Van Bets (Belgium).

Third Hoshiv International Carillon and Bell Festival took place in **2017** with the participation of National Presidential Orchestra of Ukraine and Big Brass band of the Ivano-Frankivsk Music College. "Prayer for Ukraine" by M. Lysenko, "Melody" by M. Skoryk and National Anthem of Ukraine by M. Verbytsky were performed on the tower carillon by I. Riabchun with Presidential Orchestra. Solo carillon recital performed A. Kasprzycka and I. Riabchun.

A concert of young carillon students from music schools of Ivano-Frankivsk accomplished the program of Festival.

In **2018** in the program of **Fourth Hoshiv International Carillon and Bell Festival** took part mentioned above Ukrainian drum and bells band "Ars Nova", led by Georgy Chernjenko.

Ukrainian carillon art during the years of Russian military invasion of 2022–2024. After the three years of interruption, caused by Covid situation and beginning of the Russian invasion to Ukraine Hoshiv Carillon Festival was renewed in the summer of 2023. In the non-attendance of foreign musicians, the sixth Festival demonstrated the substantial development of Ukrainian carillon education: young musicians from the music schools of the Ivano-Frankivsk region performed fascinating carillon songs and arrangements. Among the carillon teachers who tutored young artists were Svitlana Gargat (Kolomyja), Lidia Kaidan (Dolyna), Olga Duma (Kalysh), Oxana Burbello (Ivano-Frankivsk).

Resistance of the carillon art in Ukraine can be also confirmed by the initiation of the **bachelor education** in Kyiv Academy of Arts in 2023. In the end of the year mentioned academy became part of the Kyiv Metropolitan Borys Grinchenko University, where carillon education now is providing by the Music Art and Choreography

Department. Carillon students are receiving comprehensive education and Diplomas of the Bachelor level. Borys Grinchenko university now successfully implementing inclusive education for the students. The quality of it could be shown on the great success of the artistic growth of the inclusive student from Kolomyja Liubomyr Loiek, who is demonstrating outstanding results in the carillon playing, significant development in another subjects of bachelor education, and constructive progress in communication.

Dramatic events started from the February 2022 showed excessive solidarity of the “carillon world” to Ukraine, non-acceptance of the Russian aggression, and strong decision to express support to Ukraine through the music. The “first bell” was the demand of mentioned above artist — Anna Kasprzycka — asked for the Ukrainian melodies for automatic carillon play of Berlin Parochial Church. Almost the same time the Chief of the World carillon Association Koen van Assche addressed the official letter to the carillonists of over the world, requested to support Ukrainian people performing on the carillons of the different countries and continents Ukrainian melodies. Being in Kyiv author of this investigation during the February–March 2024 wrote about 30 arrangements of the folk, classical and popular songs for carillon and downloaded them to the special carillon face-book pages. Translation of the poetry of the Ukrainian song made carillonist from USA Simone Browne. As the result the World Ukrainian carillon flesh mob was spontaneously reviewed in March, 2024. Very often Ukrainian songs in carillon arrangements was performed at the rallies in support to Ukraine.

Among the artists, which were extremely active in their wishes and actions of solidarity except of mentioned above Chief of the World Carillon Federation Koen Van Assche, carillonist of Berlin and Luxemburg Anna Kasprzycka, carillonists from Belgium Patrice Poliart and Luc Rombouts, carillonist from USA Simone Browne, carillonist of Gdansk Monika Kazmierczak, significant contribution to the “Ukrainian musical resistance” made carillonist in Kiel (Germany) Gunter Strothmann, who composed Carillon Collage for February 24, 2023 “Against the War (One year after the start of the Russian invasion of Ukraine)”. The last part of the work is the revised in memoriam to Mariupol version of “Lamentation for Carillon” by Ludo Geloën.

Conclusions. Bells have become known and used on the territory of modern Ukraine state since the fifth century BC. They appear in the Scythian objects of military equipment and horse harnesses shaped like different animals. A lot of the high-artistic samples of such an ancient bell have preserved till nowadays. Among them there are also items that were used for religious purposes. It is important that the Scythians considered the sound of the bells sacred and attached magical significance to it.

Bells continued to be an element of the culture of state formation of later era — Kyivan Rus. On XI century wall painting in the gallery of Kyiv Saint Sofia Cathedral still partly remain the image of the hand bell musician — a member of the instrumental ensemble. The bell of the Desiatynna Church XII–XIII century preserved until now. We have a reason to assert that, besides the bells of German and Byzantine origin, the bells of own production were distributed in Kyiv Rus.

After the defeat of Kyiv, the bell casting among other Crafts workshops shifted to the Western from Russ, especially to the region Halych-Volyn principality known as Halychyna. **Relocation of bell casting from the center to the West can show the migration processes of the Middle Ages on the territory of our state and explain location of Ruthenian ethnic group in Ukraine.**

Western Ukrainian founders discovered an original type of the bell — cutwork highly rich of decorations. Bells became true works of art thanks to the rich artistic design, which included, in addition to ornaments and images of birds and animals, portraits of prominent figures, in whose honor they were cast. The oldest bell in Ukraine is Jursky bell which dates back to 1341 and it is still working on the bell tower of St. Yuri Lviv Cathedral.

If during the centuries after the Mongol-Tatar intervention bell casting developed mostly in western lands of Halycyna, from the middle of the XVI century it was as well spread in the so-called Left-Bank Ukraine. Bell cast in Ukrainian lands achieved its climax in the second part of the XVI–the first quarter of the XVIII century and became the significant attribute of the Orthodox church.

Prince of the Holy Roman Empire Ivan Mazepa left the mark in Ukrainian history and culture through his significant gifts for the

Orthodox Church, among which there were a large number of bells cast at his cost.

The importance of the bells for Ukrainian history and culture based on its deep presence in Ukrainian mentality. Ukrainian national character provokes appearances of the bells in the folklore, poetry, literature, visual arts.

After the years of the Soviet power (1917–1991) the Ukrainian people gradually returned to their culture and religion preferences. The production of bells was restored. Ukrainian bell founders gradually achieved the tuning technology of the chromatic bells cast. In 1998–1999 was created The Saint Michael's Cathedral carillon which has 51 bells. For the first time in the Orthodox world tuned chromatic bells by local production were connected with the carillon keyboard. The second Ukrainian carillon is a mobile carillon by Sergey and Leonid Botvinko created in 2007–2017 with Petit & Fritsen bells, responding to the parameters of WCL in 2017 after Leonid and Sergey created their own system of the mechanical carillon transmission.

The inauguration of the third Ukrainian carillon — tower carillon of Hoshiv monastery of the Ivano-Frankivsk region (Pre-Carpathian aria) took place in August 2014. 50 bells Dutch Petit & Fritsen bell foundry, keyboard and transmission made Botvinko brothers.

In 2018 Greek Catholic confession of Kyiv released a new carillon for the Askold Grave Church. 51 bells were cast in Royal Eijsbouts bell foundry of the Netherlands. The transmission and keyboard are created by "Sintez" factory directed by Sergey and Leonid Botvinko. A special bell tower built for the instrument near the Saint Nicolas Church in the area of Ascold rotunda. The new instrument settled in the legendary historical place of Kyiv — Askold Grave.

Each of the four Ukrainian carillons has European standard carillon keyboard and tuned in C. From 2016, four music school of the Ivano-Frankivsk region in the cities Ivano-Frankivsk, Dolyna, Kalush, and Kolomyja received mechanical-midi practice carillon keyboards. All the instruments produced by "Sintez" factory. The program of carillon education was developed and later confirmed by the Culture Department and official carillon education in Ukrainian governmental music schools started. From 2015 in Hoshiv Monastery of

Ivano-Frankivsk region was organized International Carillon and Bell Festival.

Despite the tragic events of 2022–2024, the Ukrainian carillon art continues to develop, reaching a new educational level. In the same way, Ukrainian works and arrangements for the carillon are becoming popular among performers and listeners around the world. As earlier in history, bells one more time played role of savior of the Ukrainian nation.

Thousand years of the development of the bell culture in Ukrainian land now crowned with a confident start of the Ukrainian carillon art, which combines the traditions of the domestic, Belgian and Dutch cultures and spreads around the world overcoming borders.

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