

ЎКРАЇНСЬКА СПАДЩИНА



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history / heraldry

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КХІСТІАНСЬКИЙ КІЄВ



Changing one day in the history of the population to another is not at all like an instant change of guards. The Christian era in Ukraine changed the Aryan not throughout the year, not even for a century. It took a whole millennium for this, but after it, many traditions of the Aryan era remained to live in the Christian, and some of them still live. Therefore, the first millennium of the new (Christian) era is both transitional as a transitional one to the Christian and to the Aryan era.

The Christian era in Ukraine reached the most vivid manifestation in the second millennium A.D., but its transformative influences began from the first millennium, when the constellation of Pisces reigned in Zodiakov, and in Kyiv, the Apostle Andrew the First-Called brought the ideas of his Crucified Teacher and founded Christian communities here.

Stunned with a mysterious haze millennium, rises above Kyiv Podil, St. Andrew's Mountain, crowned with a slender five-bathyn St. Andrew's Church.

Not far from St. Andrew's Mountain, among the spreading terraces of Vladimir's mountain, on a 16-metre pedestal pedestal, the bronze figure of the Grand Duke of Kievan Rus, the Equal-to-the-Apostles St. Vladimir Svyatoslavich rises. On the pedestal - the bas-relief "Baptism of Rus". For thousands, has been separated by Volodymyr from Andriy... Another millennium separates Volodymyr from us. During these two millennia, events took place, referred to the Christian era in the life of the Ukrainian ethnic group and the formation of the Ukrainian nation.



The ideas of Christianity, changing souls, almost did not change the worldview of our ancestors. The Christian worldview had a lot in common with the pagan: both in paganism and in Christianity, the only Creator of the Universe was recognized, and there he had a trousier nature, and there and there there were spiritual forces of the lower hierarchy, and there they prayed here, performing worship and magical rites with spells-prayers; there and here the basis of the annual cycle of the holidays were the phases of the sun. It is not surprising that long before the official adoption of Christianity by Vladimir, both religions existed in Kyiv in parallel (princes-Christians and princes-pagans changed each

other; Christian and vice versa grew in place of pagan temples).

After the official adoption of Christianity, the life of the old religion only took new forms. Part of the rite actions was framed as Christian holidays (Christmas, Vodosoda, Green Holidays and many others), and some are qualified as "unclean", "witches". And since these were their own, ancestral rites and rituals, then Ukrainians treated the "witchcraft" quite good-naturedly. For that reason, Ukraine (especially Kyiv) in the Christian era wins the glory of the witch's center. "Kyiv Witches" are marked by a special "knowledge"; in Kiev there is the most important Bald Mountain, where all witches flock to the first presentation. The people were born to witches, which was reflected in the Ukrainian judiciary - to incriminate the damage caused, and not the connection with the "unclean" force.

Once on the fertile ground, Christianity was established in Kievan Rus and, for its part, began to contribute to the rise of Kiev. From the IX to the XIII century, Kiev is the most important and largest center of culture of the Eastern Slavs. For the first time in Russia, a new writing appeared in Russia, regular chronicles began, the first libraries and schools were founded, monumental buildings were erected: the Tithe Church, the St. Sophia Cathedral, the Golden Gate, the princely palaces decorated with mosaics and frescoes.

The hands of Kiev goldsmiths created wonderful examples of applied art: preebation enamels, products from the cheerries, scans and grains, known far beyond Rus. In Kiev, significant literary works are written - "The Word of Law and Grace" by Hilarion, "Russkaya Pravda", "Tale of Bygone Years", "The Tale of Igor's Campaign."

In high qualities of that time, the culture of our people in many fields left behind the cultural achievements of other peoples of the Middle Ages. And this, undoubtedly, the great merit of Kiev - the oldest and most important center of culture of Russia and the entire East Slavic civilization. The special merits of Kyiv include its role in the preservation and affirmation, despite the opposition of the church, to the sacred symbol of the ancestors - the fiery Trinity. It is clear that with the adoption of the Christian religion, the sign of the Aryan Trinity as the main religious sign was supplanted from the temples, although it still remains there in secretly hidden form (in ornamentation, decorations of the cross, etc.).

Here it is appropriate to mention another pagan sign, a sign of a two-tooth, which acquired great strength during the cult of Taurus associated with the release of the constellation Taurus to the dominant position of the zodiac, where it was for 4400 -1710 BC. In the ancient symbolism of our ancestors, the two-tooth represented the power of male power (primarily - the power of the tour). The two-tooth can be traced in the archaeological layers very far. He was revered by Trypillians (35 - 17 centuries BC), carriers of the Aegean (cry-Mycenaean), Trojan (28 - 12th centuries BC) and later Black Sea cultures, in particular citizens of Olbia (Borys, who in the 6th centuries BC again raised the Aegean and Trypillian symbols of the two.



It was the Tvodyd, and not Trident, that had the Ruriks's rider with their ancestral sign. And it's natural. After all, the princely dynasty was primarily interested in strength and self-affirmation. Indicative, however, that those of the princes, for whom the state interests prevailed, were replaced by the TBODY pa Trident. These are Volodymyr the Great, his sips, Yaroslav the Wise and Mstyslav, and his great-grandson Volodymyr Monomakh - that is, the most significant state men from the Rurik family. Other princes (not counting Yuri Dovgoodruzy,

whose sign was something between Trident and Cross) had signs of the Two-tooth or the combination of the Bit with the Cross. The descendants of Yuri Dovgoruruky have no sign of Trident. With the transition of the Ruriks to the Russian lands, the sign of the Two-Dog in Ukraine almost completely disappears. It is clear that Tridents did not threaten such a fate. On the contrary, its popularity and scope of manifestation is expanding.

The value of Trident is enriched by a number of local images, for example, images of the ancient Ukrainian goddess Bereginya (depicted in the form of a woman who, with her hands erected by her hands; a prayer priest who raised his hands to God; spikelet, agricultural amulet, etc. The trident is perceived as a symbol of power, invincibility, as protection against all danger, all kinds of evil and misery, as a force capable of overcoming and directing spontaneous and even otherworldly forces. Trident turns into ornaments of fabrics, coinage, carving, painting... It is depicted in handwritten texts of books, on coins and seals, on rings and seals, on jewelry, government insignia, pendants and even on dishes, tiles and bricks.

The meaning of Trident as a symbol was exceptional.

The X-HIP century also accounts for the graphic transformation of the Ukrainian Trident, which gives it an extraordinary originality. Until the 10th century, the forms of Trident, which prevailed in Ukraine, differed little from the original Aryan sign of the archaic-classical form and were close to the tridents of other descendants of the Black Sea Aryans - Hellenic Trialia, Indian trichula, the Bosphorus Trident and the Skete and the Sarmatian Tamga signs.

Trident's transformation was to make it difficult to give it elements a braided shape.

After the overthrow of the Kievan state and the destruction of Kyiv by the Mongols, Trident lost its capital status, keeping, however, in the provinces in the arms of cities, noble coats of arms, in the handwritten tradition of book screensavers, in peasant signs and in the coats of arms of Ukrainian magnates, until Kyiv restored its capital status in 1918, hence the refuge for a national symbol.

In addition to the national sign, symbolizing the triune power of life - Trident, Ukrainian symbols also include regional emblems of Ukrainian lands. The most significant of them are the Archangel Michael, the Golden Lion, the Cossack with a musket and Kush.

The coat of arms of the Archangel Michael has been known since the XII century as the dynastic sign of the Kiev Monomakhovich - Mstislav I (1125 -1132) and his descendants. However, the mystical connection of Archangel Michael with Kiev is much older and according to legend goes back to pre-Christian times. Already a century after the adoption of Christianity, the Kiev prince Sviatopolk Izyaslavich built in Kiev a majestic Golden-Domed St. Michael's Cathedral - the rival of St. Sophia of Kiev (destroyed by the Bolsheviks in the 30's).

From the middle of the XII and XIII centuries, the image of the Archangel was placed next to Trident as an emblem of the Kievan state. It was carved by princely seals, helmets and painted on the coat of arms. After the loss of Kyiv's capital status, the Archangel Michael for seven centuries was the emblem of the Kievan land in all its wanderings: the semi-dependent principality of Galicia, the voivodeship of the Polish-Lithuanian Commonwealth, the Russian governorate, the province.

During the Polish-Lithuanian Commonwealth, the coat of arms was placed in the top three coats of arms of this state - along with the Polish eagle and the Lithuanian rider. Under the Cossack state, the coat of arms of the Archangel was placed next to the ancestral coat of arms of each hetman, and under Moscow rule it was introduced into the great coat of arms of

the Russian Empire and placed in the center, along with a double-headed eagle, and in the lower, the shields of the combined coats of arms of the great princes. Since the 19th century, the image of the Archangel has been placed on the top of the coat of arms of all cities of the Kyiv province - Cherkasy, Kaniv, Chyhyryn, Zvenyhorodky and Tarashcha.

The Archangel Michael symbolizes the spiritual mission of Ukraine - to be a Holy Warrior in the struggle against the outskirts of darkness and chaos. His image of the coat of arms is interpreted as an image of the Heavenly Deputy of Ukraine and its armed forces, which determines the veneration of the coat of arms throughout Ukraine. Thus, in the Austrian Empire, the Archangel Michael was considered the heavenly deputy of the Kingdom of Galicia and Iloderia, it was depicted on the coats of arms of Western Ukrainian cities (for example, Sanok), on the banners of the Sich Riflemen, etc. 1917, when the Black Sea Fleet, after the overthrow of the Russian Empire, swore allegiance to Ukraine, the image of the Archangel Michael as the Holy Wrestler against the Hell.

The images of the Archangel Michael on the Kyivska coat of arms of different years are not identical. Analyzing its evolution, we see that variations are determined by changes in the status of Kyiv. The oldest known images clearly testify to the pre-Christian origin of this image. In these images, the Archangel robes the signs of the state power of our ancestors - "Kiy" (royal rod, crowned with Trident) and "Lodar apple" (symbol of the state). Such signs had the Skete kings (Savmak, Fardziy, Rescu next to it) and the princes of Kiev from the mythical Kyi to Oskolod, or Askold. The symbolism of the Kiev princes of the Skete dynasty was taken over by Rurik. We see the Trident on the flag of Svyatoslav, on the coins of Vladimir, mentioned above and the seal of Mopomakhovychi (and ! centuries after the adoption of Christianity!).

3 by the establishment of Christianity, the symbol of Trident is gradually replaced by the symbol of the Cross. With the loss of Kyiv, the role of the capital's image of Michael loses its state symbols ("Kyi" and "Apple"), which is replaced by military weapons. Thus, the symbolism of the sovereignty of the coat of arms is inferior to the symbolism of vassalism. During the Cossack renaissance of the Archangel, the state "Kysia" was returned in the form of a Christian labarum. After the seizure of the Kiev lands by the Russian state, the symbolism of the sovereign was again selected in the Archangel.

The evolution of the colors of the coat of arms is also indicative. According to the Gabpoi-Aryan traditions of colors (black - people, red - warriors, white - rulers), the original image of the Archangel Michael as a sign of the Kiev Monomakhovich (warriors-rulers) was red-and-white (white Michael on a red background). In these very colors, the coat of arms was depicted in the days of the Polish-Lithuanian Commonwealth, where the magnates reigned, that is, the same warriors-rulers (the Polish coat of arms - the white eagle of the pa red background, the Lithuanian - a white rider on red). However, as the coat of arms expanded its representativeness and became national, magnate colors changed in it to national - the red background was replaced by blue, and around the head there was a golden aura (nimb).

Now, when its capital emblem is revived in independent Ukraine - the Archangel Michael, it is advisable to try to determine: what exactly should it be?

One of the newest interpretations of the coat of arms, which spread from the kitsa of the 80's in the Ukrainian press, contradicts the statements of the connoisseur of the Ukrainian coat of arms R. Klymkevych. "On the works of V. Sichinsky, M. Byhynsky and others, acquainted with our coat of arms of artists, - writes R. Klimkevich in a special study about Archangel Michael, - he is presented in accordance with the old Ukrainian tradition and with the requirements of

Ukrainian heraldry on a crimson (magic) shield with a golden glinia, with a labar.

R. Klymkevych, of course, is a very authoritative connoisseur of the traditions of Ukrainian heraldry, but he still did not notice one tradition in the image of the Archangel. We are talking about the tradition of correspondence of a set of symbolic characteristic image to the status of Kiev. Coordinating the modern emblem of Kyiv with the tradition of matching the symbols of the coat of arms to the real status of the city, we reach such conclusions.

Modern Kiev is the capital of the national state, not the feudal principality, so its color should be national yellow-blue, not princely red-white.

State power now belongs not to the owners of the city, but to representatives of all lands of Ukraine, therefore, the modern emblem of Kiev can not contain the "lord's apple" - a sign of ownership of the state.

Like a millennium ago, modern Kyiv is a state center, so the Archangel Michael on its coat of arms should keep in the right hand the emblem of the state center -Kiy, crowned with Trident, and not a religious emblem - a labarum crowned by the Cross.

As the Holy Warrior, the Archangel on the coat of arms of Kiev must be armed. However, from the consideration of the peaceful declarations of the Ukrainian state, the sword of the Archangel should be in the vagina, and his shield depicts not the signs of aggression, but traditional amulets - symbols of the Trinity (Trident, Cross) and the Sun (Circle).

The Bosporan variety of the sign, in addition to the symbol of the Sun (Circle), Trident (three-fined paws) and Cross (interpedicular placement of paws), also includes a symbol of the Sacred Serpent (rolled by a square of the torso with the head in the center). The conclusion about the expediency of introducing snake symbols to the modern emblem of Kyiv is not as obvious as the four previous conclusions. Here it is necessary to decide after finding out which national tradition (pre-Christian or Christian) is preferred by modern Kyivans. If Christian prevails, the Archangel should be portrayed as a serpent. If the people of Kiev prefer a pre-Christian symbolic tradition, then the snake should be depicted as a friend and ally (similar to the image of Shiva), and it is advisable to give a bosporus sign on the shield. If the people of Kiev speak for both national traditions, then the coat of arms should not have the magician of any snake symbols.

NOTES

* *Clinkkech R. Kiyamsky Archangel // Kyiv. - Philadelphia, 1956. - No 5. - P. 13.*

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