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**PEDAGOGICAL POTENTIAL OF INFORMATION ABOUT
THE CREATION AND USAGE OF THE PSALTER IN THE
HISTORY OF UKRAINIAN LITERATURE BY MYKHAJLO HRUSHEVSKYI**

The aim of the article is to draw attention to the pedagogical potential of the systematized information from the pages of *History of Ukrainian Literature* by M. Hrushevskyi concerning folk beliefs about the creation and usage of the Psalter and one of its mythological creators, the Old Testament's king and singer David.

General problem statement. In the rich spiritual life of the people portrayed by M. Hrushevskyi (1866–1934) in his six-volume *History of Ukrainian Literature*, there is a lot of information about the usage of the Psalter in Ukraine as well as about one of its creators, the king and artist David (c. 1039 BC–969 BC). They are mentioned by the historian in the nine-book series among musicians, their musical instruments, vocal genres, the development of bell-ringing and skomorokh scene, etc.

The fundamental work of a well-known researcher with a positivist worldview was intentionally not used as a source of information about the creation of the Psalter, one of its mythological authors, the existence of this collection of hymns in Ukraine, and the people's attention and respect for them.

Analysis of studies and publications. Some information from *History of Ukrainian Literature* by M. Hrushevskyi has already been systematized: musical instruments; references to the development of bell-ringing; the activities of medieval musicians, including instrumentalists, actors, and singers such as skomorokhs; the vocal genres of the Princely era; and the description of the Last Judgment musicians. All of this developed in the described distinctive cultural and artistic space of medieval Ukraine. This data range contains a great deal of information concerning the Psalter and the Old Testament King David, one of the probable authors of this collection of hymns. However, there is still no definitive summary about the creation and usage of the Psalter in the Ukrainian cultural

space of the Middle Ages and early modern times. Such information is relevant for the formation of cultural competencies of each of us, including our Ukrainian studies knowledge.

Summary of the main material of the study. The Bible as the main source of faith promotes the importance of music in the worship of God among Christians. The Psalter is of particular importance in it, and its 149th and 150th psalms are a kind of hymn to the music itself. They remind us of the need to praise the Lord with all instruments.

M. Hrushevskyi's thoughts and narration, as a result of his admiration for the virtuosity of the collective folk writing, help to better understand the information about the Psalter, its mythological author as well as assess the relevance of the collected material and its enduring value. The scholar noted the selection of apt words and images. The peculiar spirit of the epochs and regions of Ukraine, the situations of the Psalter's creation and their description are conveyed not only by the works themselves but also by M. Hrushevskyi's writing style. At the same time, he rightly called for a solution to the main problem: the assessment of Ukrainian originality in the interpretation of international material.

The information from folk culture about the origin of the Psalter is noteworthy. They wisely explain the ending of the Psalter with a call to praise the Lord. It is noted that such stories contain fragments of an apocryphal story about Him, which are, however, modified in various ways. Such works are known in South Slavic lists from the fourteenth century, and in East Slavic lists—from the sixteenth century.

The essence of musicians, in particular the poet and singer David; people's perception of the beauty of the sound of music, in particular singing accompanied by *gusli*; using music as a means of suggestion—all of this can be found in the old Paterica. An ancient awareness of the function of the Psalter and a metaphorical understanding of the role of music in the worship of God are found in the *Word* written before the twelfth or early thirteenth century by Heorhii, a monk of the Zarubaska Cave (a former monastery on the Dnipro River).

The artistic activities of the Prophet David, in particular the image of playing a string instrument, as well as its function, the way sound is produced, and its magic are

mentioned in the *Story of the Resurrection of Lazarus*. The Psalmist is portrayed as an initiator and creator, a master of playing musical instruments. At the same time, the lines about him are interpreted as a glorification of music making, which contributes to capturing human souls and art having an effect on them.

Psalm singing and church bell-ringing were widely used in the practice of flagellation, which became widespread in Western European countries in the mid-14th century. The repentance groups existed in Germany, Czechia, and Poland. At the same time, the development of music and the singing of psalms was helped by its inclusion in the “seven liberal arts.”

Among the signs of the spiritual movement at the turn of the fifteenth and sixteenth centuries that influenced the development of music were the struggles of citizens to gain a decisive voice in church affairs as well as the organization of brotherhoods. Founding their own printing houses and schools played an important role in the empowerment of brotherhoods. Thanks to it, printed liturgical books were distributed, and all schoolchildren learned the practice of worship better and mastered their hymns, in particular, those from the Psalter.

The evolution of the language helped the perception of information from the Psalter and its performance. In the four-century history of its development, it lost elements of Church Slavonic and became closer to the vernacular. Translations *into the vernacular* helped to better understand the hymns. At the same time, the clarification of the text of the Psalter was facilitated by measures to correct Slavonic translations of church books using the original Old Testament.

Numerous mentions of the Psalter can be found in the printed books of the Belarusian figure Francysk Skaryna (1486–1551). He is considered to be a representative of the Ukrainian and Belarusian cultural movement of that time. At the same time, the active work of Ivan Vyshenskyi (1545/1550 – after 1620) contributed to the promotion of information from the Psalter in the late sixteenth century. He advocated for the careful conduct of daily services, the strengthening of canonical prescriptions for the usage of the Psalter, and the printing of liturgical books and church statutes in the Slavic language. Those who recite the Psalter, in particular those who seek to fully reveal the figurative

content of the psalms, should remember I. Vyshenskyi's requirements for oral literary presentation.

We learn about music education of that time in the subsection *Brotherhood Schooling in General and in Kyiv in Particular* in M. Hrushevskyi's work. The Lviv School of 1586 became a prototype of the activities of brotherhood educational institutions. After all, it absorbed the main achievements of European education of the time, including the musical one. It emphasized the study of the Psalter and the increase of its printing.

The traditions of musical education in the Lviv Brotherhood School were adopted by Petro Mohyla (1596–1646), a Kyivan who went to borrow organizational materials for the planned school reform in 1631. Further popularization of the Psalter was facilitated by the work of the Kyiv-Pechersk Lavra printing house.

Conclusions and Prospects for Further Research. To recreate the rich spiritual life of Ukrainians, it is important to gather the information on the creation of the Psalter, the role of the biblical King David in its creation, the importance of hymns and the involvement of the public in singing them. *History of Ukrainian Literature* by M. Hrushevskyi plays a significant role in this, as it has just begun to become an active factor of self-awareness in the history of Ukrainian culture, including music. His innovations allowed us to reconstruct the ancient state of folk art, which helps us to study the widespread use of music, the performance of hymns from the Psalter, and the worship of God through music. Psalter studies are aided by the historian's observations of the evolution of the language, his attention to ancient texts, and assessment of the general situation in the described complex of trends and influences. M. Hrushevskyi's ideas contribute to a better understanding of the psychology of some people of that time, in particular, their attitude to the Psalter. Its popularization was facilitated by cultural figures and their desire to print a universally accessible and understandable Bible *for the common people*. An important factor in this process was not only the study of the "seven liberal arts," but also the general orientation of education in a wide network of educational institutions and the training of their students in singing. Here, special attention was paid to the comprehension of information from the Psalter. The compiled facts from the nine books of the famous Ukrainian scholar once again confirm the remarkable development of

the spirituality of our people, contribute to the formation of a high appreciation of its originality in the interpretation of international material, and help to better understand the contribution to world culture, in particular the popularization of the Bible and the interpretation of its content. In general, this is especially important under the conditions of the current Great Russian-Ukrainian War. To win this war, it is essential that Ukrainians understand their own mentality as one of the guarantees of strengthening their spiritual strength. The key to this is the information systematized by the author of the article, which can be used in working with gymnasium and lyceum students when involving them in the study of *Ukrainian Literature, History of Ukraine, Christian Ethics, Oral Folk Art, Musical Art*, etc.

The study of *History of Ukrainian Literature* by M. Hrushevskyi activates further reflections on a number of issues that require further psalter studies, primarily the search for Church Slavonic texts, works of Ukrainian epic songs of the thirteenth and seventeenth centuries that preceded the dumas, and the study of musical compositions by such popularizers of the psalms as lyre players and kobzars. The source of new information about King David and his musical instruments are spiritual songs, works of painting, sculpture, and graphics, in particular icons of the Last Judgment, and their educational orientation.