

REPORTS

Excavations at Baturyn in 2015

In August 2015, the Canada-Ukraine archaeological expedition continued its annual excavations at the Ukrainian town of Baturyn, Chernihiv province. The project is sponsored by the Kowalsky Program for the Study of Eastern Ukraine at the Canadian Institute of Ukrainian Studies (CIUS) of the University of Alberta, the Pontifical Institute of Mediaeval Studies (PIMS) at the University of Toronto, and the Ucrainica Research Institute in Toronto. The expedition involved 45 students and scholars from universities and museums in Chernihiv, Kyiv, and Hlukhiv. It was led by archaeologists Dr. Viacheslav Skorokhod and Yurii Sytyi of Chernihiv National University. Prof. Zenon Kohut, ex-director of CIUS, is the academic adviser of the Baturyn project. Dr. Volodymyr Mezentsev (CIUS) and Prof. Martin Dimnik (PIMS) participate in this research and the publication of its findings.

Baturyn, the capital of the Cossack state, flourished during the notable reign of Hetman Ivan Mazepa (1687-1709), benefiting from its extensive economic and cultural ties with Western Europe, Poland, Lithuania, Russia, and the Ottoman Empire. But in 1708, Mazepa raised a revolt for the independence of Cossack Ukraine from Moscow's Tsardom. The tsar's forces ruthlessly put down this uprising and razed the hetman capital to the ground. The enterprising Hetman Kyrylo Rozumovsky (1750-64) rebuilt Baturyn, renewed its status as the capital of the Cossack realm, and turned it into a major manufacturing centre in Chernihiv province in the second half of the 18th century.

Last summer, the expedition continued excavating the remnants of Mazepa's estate in the Baturyn suburb of Honcharivka. In the late 1690s, he commissioned there a masonry palace with three stories, a basement, and a mansard (20 x 14.5 m). This main residence of the hetman was pillaged and burned by Russian troops in 1708.



Fig. 1. Mazepa's palace in the Baturyn suburb of Honcharivka before 1708. Hypothetical reconstruction by V. Mezentsev, computer graphic by S. Dmytrienko, 2015

Archaeological and architectural research of the palace debris, along with analysis of a 1744 drawing of its ruins preserved at the National Museum in Stockholm, have allowed investigators to determine the ground plan, size, design, and decoration of the structure. They have completed hypothetical computer reconstructions of the exterior of Mazepa's palace. It had no counterparts among other contemporaneous secular buildings of central Ukraine but was similar to the tower-like royal and aristocratic palatial halls of early modern Poland. Some analogous examples of the latter include the three-story masonry residential tower of King Sigismund I the Old in the town of Piotrków, Łódź Voivodeship (1519, 20 x 18 m), the lost mansions of magnates Kazanowski (late 16th century) and Kotowski, as well as the restored castle of princes Ostrogski from the 1680s in Warsaw. Mazepa could well have modelled his Baturyn residence on

fashionable baroque palaces either in the neighbouring Polish-Lithuanian Commonwealth or Western

Europe where he studied and served at the royal court in the 1650s.

Archaeologists have unearthed hundreds of fragments of fine ceramic glazed polychrome and terracotta floor and stove tiles as well as plate-like rosettes and plaques bearing Mazepa's coat of arms that revetted the facades of his villa in Honcharivka. These details are valuable pieces of Ukrainian baroque decorative and heraldic arts, fashioned most likely by accomplished Kyivan craftsmen. Thus, the imposing adornment of the hetman's principal residence represented a blending of Western and Ukrainian baroque styles.

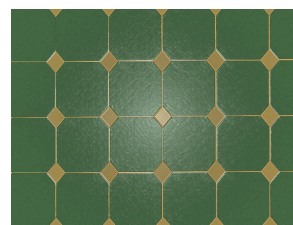
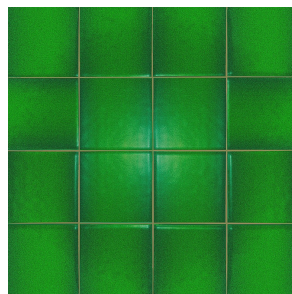
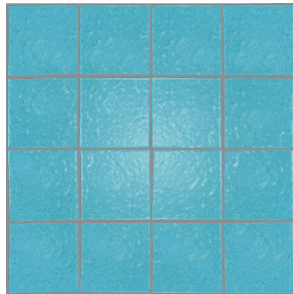
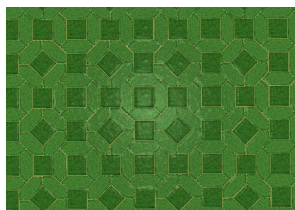


Fig.2 Floor pavement patterns of glazed ceramic tiles at Mazepa's palace prior to 1700. Hypothetical reconstructions by V. Mezentsev and S. Dmytriienko, computer photo collages by Dmytriienko, 2015.

The floors of the superstructure at Mazepa's palace were paved with ornate ceramic tiles of several geometric forms. Many of them were faced with green and blue glazing, while others were plain terracotta. On the basis of a detailed examination of numerous tile fragments, researchers have prepared computer reconstructions of nine possible floor patterns from the reception hall, living quarters, and service premises of the Honcharivka palace. This suggests there were at least nine rooms, halls, vestibules, corridors, storage areas, and the like on the ground and upper levels, as well as five vaulted chambers and corridor with brick floors, and a staircase in the basement.

The practice of paving floors with glazed ceramic tiles in masonry churches and palaces was introduced to Kyivan Rus' by imported Constantinopolitan builders and artisans in the late 10th century. Examples of early modern floor designs and inlays comparable to those discovered at the Honcharivka palace have been found in St. Sophia Cathedral (the 17th-century floor in its altar apse) in Kyiv; the Holy Trinity Cathedral (1675) at the Hustyn Monastery in Chernihiv province; the 16th-18th-century castle of the Ostrozky princes in the town of Ostroh, Rivne province, Ukraine; as well as the residences of Polish kings on Wawel Hill in Cracow and the Wilanow district of Warsaw (1696). Nevertheless, from amongst all the known architectural monuments of early modern Ukraine, Mazepa's main residence in Baturyn is remarkable for the largest number, variety, and distinctive features of ornamental types of glazed and terracotta floor tiles uncovered there as well as the recreated pavement patterns. This attests to the comparatively large dimension, multistoried and multi-chamber design, and exceptional embellishment of the Honcharivka palace.

In 2015, the expedition finished excavating the footing of the wooden church at Mazepa's court. The hetman founded it before 1700. Following the 1708 destruction of Baturyn, this church stood damaged and abandoned, and ceased to exist by 1760. Researchers have established that it was of medium size (21.6 x 12 m) with an elongated layout and a single altar apse. They have reconstructed the ground plan of this edifice and intend to create a graphic reconstruction of its elevations.

Archaeologists partially excavated the site of the court of Judge General Vasyl Kochubei in Baturyn. They unearthed many shards of terracotta tiles with relief floral motifs, which once revetted a heating stove of the extant late 17th-century masonry residence of this dignitary. The stove was evidently demolished during an 18th-century renovation of this building.

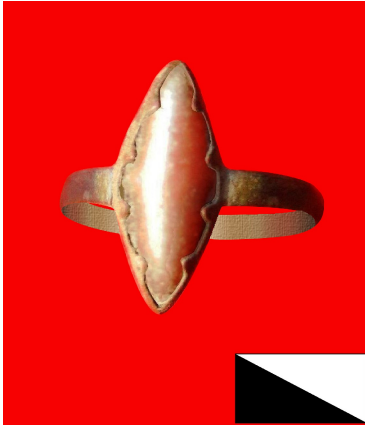


Fig.3 Bronze ring with gem, 17th or 18th century. 2015 excavations at the site of Kochubei's court. All photos by Yu. Sytyi.

Also found at Kochubei's court were: five 17th-18th-century Polish and Russian silver and copper coins, two lead musket bullets, two copper buttons, a costly bronze wedding ring with a semi-precious stone, two iron belt clasps, a bronze oval plain clasp, and three bronze figured belt appliques. One of the latter was gilded and broken. These bronze and gilt ornaments were probably manufactured locally for the consumption of the Cossack elite at the hetman capital.

Two intact belt appliques were shaped and engraved in the form of a stylized three-petal flower, or lily. They resemble (one is even identical to) three bronze figured belt appliques uncovered among the remnants of the military barracks at Mazepa's manor in Honcharivka in 2012-13. Consequently, all these analogous artefacts can be dated to a time preceding the 1708 destruction of Baturyn. Leather belts with such characteristic bronze decorations were apparently produced for the local market and commonplace among well-to-do Cossack officers and state officials in Baturyn during the Mazepa era.



Fig.4 Bronze clasp and decorative appliques from belts of Cossack officers, pre-1708, unearthed at Kochubei's household in 2015.

On the town market square, remnants of an unidentified 18th-century structure have been unearthed. Its foundation trenches were filled with broken 17th-century bricks, many of which exhibit fire damage. Investigators believe that these burnt bricks came from masonry churches and houses destroyed during the conflagration of the town in 1708. Rozumovsky dismantled their ruins and reused the bricks for his buildings.



Fig.5 17th-18th-century lead neck crosses from graves excavated at the Baturyn fortress in 2015.

Last year, within the former Baturyn fortress, near the site of the Holy Trinity Cathedral (1692), which was burned in 1708, archaeologists excavated the remnants of households and graves of ordinary burghers from the 17th and 18th centuries. They found iron tools, a piece of flint from a flint-lock rifle, four coloured glass beads, a fragment of a carved bone comb, and four small-denomination silver and copper Polish-Lithuanian and Russian coins from this period. A miniature hatchet cast from lead and fragments of a ceramic glazed horse figurine were identified as early modern folk toys of local manufacture. Two lead neck crosses and an iron icon were discovered in the graves. At the cemetery of the Trinity Cathedral, eighty 17th-18th-century graves of regular townsfolk were excavated. Some contained casualties of the 1708 Muscovite attack on Baturyn.

The 2015 excavations in this town obtained important source materials for the research and reconstruction of the architectural design and embellishment of the Mazepa and Kochubei residences and Honcharivka church as well as personal adornment of the Cossack elite at the hetman capital. The latest historical and archaeological findings have also shown the vibrancy of crafts, folk arts, and the prosperity of common residents in early modern Baturyn. Field research in this town will be renewed next summer.

Martin Dimnik and Volodymyr Mezentsev

41st Byzantine Studies Conference
New York City, October 22-25, 2015

The 41st Annual Byzantine Studies Conference was held in New York City from October 22 to 25, 2015. An impressive multi-campus collaborative enterprise, the local arrangement committee included George Demacopoulos (Fordham), Helen Evans (Metropolitan Museum of Art), Warren Woodfin, (Queens College, CUNY), Kostis Smyrlis (NYU), Holger Klein (Columbia), Eric Ivison (College of Staten Island, CUNY), and Jenn Ball (Brooklyn College, CUNY), who chaired the committee.

The conference opened on the Thursday with a keynote lecture by Judith Herrin, Professor Emerita, King's College, London, on 'Ravenna Springboard of Europe.' This was followed by a convivial opening reception at the Casa Italiana, Columbia University.

Friday's conference panels, which were held at The Graduate Center, City University of NY, were dedicated to such topics as asceticism, poetry, medicine, and archaeology. Of particular note was the presentation of Amy Papalexandrou representing the research of the 'team of 6' (Donohue, Gerstel, Kyriakakis, Papalexandrou, Raptis, Antonopoulos) on the soundscapes of Byzantine Thessaloniki, an interdisciplinary model of research that sets new standards for experimental and interpretive research in Byzantine studies.

The day concluded with a Byzantine evening at the Metropolitan Museum of Art thanks to the good offices of Helen C. Evans, Mary and Michael Jaharis Curator of Byzantine Art, and of C. Griffith Mann, Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters. In addition to the Met's outstanding holdings in Late Antique, Early Christian and Byzantine Art, two special exhibitions of Byzantine and Post-Byzantine textiles were on view. The Mary and Michael Jaharis Crypt Gallery housed 'New Discoveries: Early Liturgical Textiles from Egypt, 200-400,' which featured an extraordinary Late Antique painted linen textile and a unique example of a Late Antique Christian hanging (curated by Helen Evans, Kathrin Colburn, Met Conservator, and guest curator Brandie Ratliff, Director, Mary Jaharis Center for Byzantine Art and Culture). A selection of Orthodox vestments, veils, and woven textiles from the 15th-18th centuries were on view in the Ratti Center Gallery as part of the 'Liturgical Textiles of the Post-Byzantine World' exhibition (guest curated by Warren Woodfin, Kallinikeion Assistant Professor at Queens College).

Saturday and Sunday's sessions were held at Fordham's midtown Lincoln Center campus. Over these two days, the topics ranged across a wide cross-section of Byzantine studies, including history, literature, archaeology, and material culture. Specific topics included, among others, apocalypticism, cultural exchange, identity, diplomacy, liturgy, manuscripts, and the art of medieval Cyprus.