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DISCOVERING UKRAINE

*Навчальний посібник
з англійської мови
для студентів I-IV курсів
українського відділення
факультету філології та журналістики*



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Навчально-методичний посібник “Discovering Ukraine” являє собою збірник текстів і вправ, складений з урахуванням програми з англійської мови для студентів I-IV курсів українського відділення факультету філології та журналістики денної форми навчання. Метою посібника є розвиток навичок читання, усного мовлення, літературного перекладу, збагачення тематичної лексики та словникового запасу студентів у цілому, закріплення студентами граматичного матеріалу з англійської мови. Загальна кількість текстів – 35. Тексти подаються в комплексі з вправами на засвоєння тематичної лексики. Для полегшення розуміння текстів до кожного з них доданий міні-словник.

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ПЕРЕДМОВА

Україна чітко визначилась та зорієнтувалась стосовно входження до освітнього простору Європи, наполегливо працює над практичним приєднанням до Болонського процесу. Відповідно до вимог нової програми впровадження новітніх ідей щодо мети Болонського процесу, випускники вищих навчальних закладів повинні зокрема на високому рівні володіти мовними знаннями, навичками, уміннями.

На етапі формування незалежної європейської держави важливого значення набуває якісна підготовка спеціалістів зі знанням англійської мови, оскільки її опанування стає нагальною потребою в усіх аспектах життя європейського суспільства.

Глибоке знання й розуміння національних обрядів і традицій, уміння донести їх до співрозмовника, дає можливість більш повно розкрити особистий потенціал студентів. Запропоновані тексти дають змогу молоді ознайомитися з скарбами української історії і культури, зрозуміти глибинне коріння тих або інших витоків національних християнських свят, а також більш повно й барвисто розкрити ці явища української культури при спілкуванні з представниками інших держав і носіями інших культур.

За цих умов, вдосконалення процесу навчання іноземним мовам потребує нових навчально-методичних посібників, різноманітних словників, тестів, інших засобів навчання та контролю.

Посібник містить 35 оригінальних текстів, пов'язаних з історичними подіями та видатними особистостями країни, українськими християнськими народними святами та традиціями, а також весільними ритуалами. Деякі використані в посібнику тексти запозичені з журналів «Welcome to Ukraine» за 1998-2010 р. та австралійського видання книги про історію українського костюму.

Тексти супроводжуються лексико-граматичними вправами, що мають на меті закріпити та активізувати навчальний матеріал, розвивати навички читання та усного мовлення.

Перед початком роботи над розділом студент повинен уважно прочитати всі нові слова, словосполучення та терміни, звертаючи особливу увагу на вимову, потім прочитати і перекласти тематичний текст (передбачається, що студенти володіють достатнім лексичним запасом, який у поєднанні з поданими до тексту словами дозволить їм зрозуміти зміст тексту; в окремих випадках студенти можуть користуватися англо-українськими словниками).

Після цього потрібно перейти до виконання вправ. Матеріал і система вправ забезпечує оволодіння навичками читання та говоріння (в основному монологічного мовлення), письма та аудіювання.

Вправи зібрані наступним чином:

- 1) вправи для закріплення активного словника;
- 2) вправи для розвитку навичок мовлення.

Питання про послідовність виконання вправ може бути вирішене викладачем і студентами.

Цей навчальний посібник може бути використаний як для аудиторної роботи у навчальних закладах, так і для самостійного вивчення англійської мови.

LAVRA MONASTERY TREASURES

The architectural ensemble of the Lavra Monastery with the earliest landmarks dating to the eleventh, twelfth and thirteenth centuries is an impressive sight, but no less impressive is a collection of sacral art and liturgical objects which is kept in the section of the Lavra Monastery which is not a functioning monastery but a state historical and cultural preserve.

There are about 70,000 museum items in that collection which contains icons, ancient portraits, embroideries, object's d'art made of gold and other precious metals, prints, old books, archaeological and other finds, and old photographs. Among these items one can find things made abroad, not only in Ukraine, in the past centuries.

Exhibitions of these treasures are regularly staged both in Ukraine and elsewhere. Currently, an exhibition of liturgical objects was held in the historical and cultural preserve section of the Lavra Monastery. Over 200 exhibits, many of them shown at an exhibition for the first time, date from the seventeenth, eighteenth, nineteenth and early twentieth centuries. Icons, church vessels, reliquaries, chalices, tabernacles, decorative items, fabrics and liturgical garments are imbued with symbolical meaning and a special, spiritual beauty.

Of a particular importance in the Christian religious service is the cross, the central symbol of the Christian faith. Crosses used in the religious services were of different shapes and sizes; depending on the role these crosses had to play. Crosses were made of precious and ordinary metals, and of other materials, wood being the most often used. At the exhibition, we could see crosses made of cypress in precious frames and with miniatures of high artistic merit which depicted the Biblical and evangelical scenes.

Chalices and other objects used in liturgy were on display at the exhibition. Among them were plates (*discos*) on which *prospora* were placed. *Prospora* symbolized the Lamb sacrificed to expiate the sins of humankind. At the Eucharist, the *prospora* are believed to mystically turn into the flesh of Christ. During the Orthodox service, a *zvizdytsya* – the object that symbolized the Star of Bethlehem – was placed in the centre of the plate. Most of the chalices and plates shown at the exhibition were made of silver; one of the plates that dates from the nineteenth century, was made of jasper.

Liturgical objects were covered with special pieces of fabric called *vozdukhy* (literally – "made of air"). They symbolized the shroud into which the body of Jesus Christ was wrapped after his crucifixion. *Vozdukhy* shown at the exhibition date from the seventeenth and eighteenth centuries. They were made and embroidered in Ukraine.

Crosses, reliquaries, books of Gospels, and tabernacles were also part of the religious service. Tabernacles – cases or boxes on the church altar containing the consecrated host and wine of the Eucharist – were usually made to resemble chapels or miniature churches. Some of such tabernacles made of silver were on display at the exhibition. One of the tabernacles was unusually big – its height was over three feet and weight over 80 pounds. It was made for the Monastery in Moscow in 1906.

Garments worn by the priests and attendants during the service were richly decorated and had symbolical meanings. *Sakkos*, *phaelonion* and *stoicharion* symbolized the garments Jesus Christ wore during his stay on earth; *orarion* and *epitrachelion* (stole) demonstrated that the priest wearing them had the grace of God on him (no services could be held without this garment); *palitza* symbolized the spiritual sword of the Word of God which was considered to be the spiritual weapon of the faithful servants of the Church.

Some of the *palitza* shown at the exhibition used to belong to prominent church figures. They had the images of saints embroidered on them – a particular saint was chosen for each clergyman depending on his patron saint. Thus, for example, the image of St Arseny was embroidered on the *palitza* of the Kyiv Metropolitan Arseny, and the image of St Eugene was embroidered on the *palitza* of another Kyiv Metropolitan Yevheny, who was also a prominent historian in his own right.

Silk, velvet, brocade and other expensive fabrics were used for making the priests' garments which were lavishly decorated with embroideries, precious stones, pearls and gold and silver threads. Many of the garments shown at the exhibition were made by nuns at the Voznesensky and Florivsky Monasteries in Kyiv in the seventeenth and eighteenth centuries.

Most of the items shown at the exhibition were once used in actual religious services at the Uspensky Cathedral and other churches of the Kyiv Pechersk Lavra Monastery.

The Monastery received many gifts from the Russian Imperial family, high-ranking persons, wealthy patrons, aristocrats, and political and public figures. Many of such items still bear tags with the names of the donors.

Among such gifts shown at the exhibition stood out a silver chalice decorated with enamel and semi-precious stones made by a German master in the eighteenth century and donated to the Monastery by Ivan Mazepa, hetman of Ukraine and an important political, military and cultural figure in Ukraine of the late seventeenth – early eighteenth century. His mother, Mariya Mahdalena who was Mother Superior of the Voznesensky Nunnery in Kyiv, encouraged Gaptar embroidery with gold thread at the nunnery, and the *vozdukh*, dating from 1689, was one of her gifts to the Pechersk Monastery.

Another remarkable chalice shown at the exhibition was donated by Vasyl Kochubey, a high-ranking official of the Cossack hierarchy, to a church in the village of Dykanka in the Land of Poltavshchyna; later, this chalice found its way to the Pechersk Monastery. Curiously enough, Kochubey and Mazepa were bitter enemies in their lifetime, but their gifts sat peacefully side by side at the exhibition three centuries later.

The beautifully decorated chalice donated by Stephan Yavorsky, a philosopher and poet, and the chalice donated by Zosima Valkevych, the archimandrite of the Pechersk Monastery, were among the most noticeable items exhibited.

Among the crosses shown was the one that was made for Ihnatiy, the archimandrite of the Pechersk Monastery, in the 1520s; later, the cross was reworked twice, in the same century and then in, 1763 at the expense of Zosima Valkevych. This cross should be mentioned as an excellent piece of workmanship. Another cross worthy of mention among those shown was the one presented to the Metropolitan of Kyiv Platon Horodetsky on the occasion of the 900th anniversary of the Adoption of Christianity in the ancient state of Kyivan Rus. This cross was made out of rock crystal and adorned with amethysts.

Many of the items exhibited were once in possession of other monasteries and churches of Ukraine but later they made their way to the Pechersk Monastery. Not all of those churches and monasteries have survived but the ritual objects that had once been used are evidence of their past glory. These items are also mute witnesses to many a dramatic event that Ukraine lived through in the times of old and in more recent, even more violent times.

Two crosses from the Hustyn Monastery, one of which was donated by the Russian tsar Mikhail Fedorovych in the seventeenth century, a reliquary from the Mykylsko-Pustynny Monastery, and a tabernacle donated by the wealthy industrialists Kharytonenkos to a church in the village of Natalivka in the Land of Khersonshchyna, made in the early twentieth century in Russia, were among the most memorable items displayed.

All the items shown at the exhibition were carefully chosen by art historians and museum workers, their high aesthetic and historical value being the main criteria for selection. The exhibition provided insights into the history of decorative and applied art here in Ukraine and outside its borders, and for visitors who came to see it, the visit was a memorable experience and a joy of seeing objects d'art of excellent workmanship and beautiful design.

(from “Welcome to Ukraine” № 1, 07)

Word list:

- sacral – пов’язаний з релігійними обрядами
- embroidery – вишиванка
- reliquary – гробниця, рака, ковчег (для мощей)
- chalice – чаша
- fabric – тканина, матерія
- tabernacle – молільня, рака, скинія
- to depict – малювати, зображати
- lamb – ягня
- to expiate – каятися

Eucharist – причастя
flesh – тіло, плоть
Bethlehem – Віфлієм
jasper – яшма
shroud – саван, покрив
crucifixion – розп'яття
sakkos – сакос
phaelonion – філонь
stroicharion – стіхарь
orarion – орарь
epitrachelion – епітрахіль
clergyman – священик
brocade – парча
enamel – емаль
hierarchy – ієрархія
workmanship – майстерність

Answer the key questions fully.

1. How many and what items are there in the collection of the Lavra Monastery ?
2. What is of particular importance in the Christian religions service?
3. What were crosses made of?
4. What was on display at the exhibition?
5. What did vozdukhy symbolize?
6. What symbolized the garments Jesus Christ wore during his stay on earth?
7. Who were many of the garments made by?
8. What was Vasyl Kochybey?
9. Where did the Monastery receive many gifts from?
10. What was donated by the Russian tsar Mikhail Fedorovich?

Exercises.

I. Give Ukrainian equivalents of:

architectural ensemble
liturgical objects
archaeological finds
treasures
tabernacle
garment
crucifixion
faithful servants of the Church
semi-precious stones

II. Choose the correct variant:

1. Of a particular importance in Christian religious service is the...
a) ancient b) cross c) liturgical garments
2. Crosses were made of ...
a) precious and ordinary metals b) flowers c) stones
3. Some of such..... made of silver were on display at the exhibition.
a) books of Gospels b) icons c) tabernacles

4. Many of the garments were made by.....in Kyiv.
a) nuns b) monks c) public figures.
5. Another remarkable chalice shown at the exhibition was donated by...
a) St. Eugene b) Ivan Mazepa c) Vasyl Kochubey.

III. Insert a suitable word or an expression from the text:

1. There are about 70.000 museum items in that collection which contains ... and old photographs.
2. ... are imbued with symbolical meaning and a special, spiritual beauty.
3. One of the plates was made of
4. They symbolized the ... into which the body of Jesus Christ was wrapped after the
5. Garments worn by the ... during the service were richly decorated and had symbolical meaning.

IV. Use the following words and word-combinations in sentences of your own:

historical and cultural preserve, icons, items, treasures, reliquary, spiritual beauty, made of jasper, chapel, priest, exhibition.

V. Give as much information as you can about

- chalice
- the Lavra Monastery
- the priest's garments
- crosses

VI. Ask all possible questions to the following statements:

1. There are about 70.000 museum items in that collection.
2. Grosses were made of precious and ordinary metals.
3. The Monastery received gifts from the Russian Imperial family.

LAVRA CAVES

In the early medieval times, the city of Kyiv sat right in the middle of the route which was known as ‘from the Varangians to the Greeks’ (Varangians being the old name for those Scandinavians who, as merchants and warriors, migrated south to Kyivan Rus and further down the Dnipro to the Byzantine Empire). The Dnipro River was also the route the Kyivan merchants and monks took to go south to Byzantium. Monks’ and novices’ destination was mostly the monasteries at Mount Athos in Greece; some of them went further to Palestine and Sinai. After staying for some time at one of the monasteries of Mount Athos and confirming their monastic vows, many of the monks returned back to Kyiv and other lands of Kyivan Rus.

Antony Pechersky (Anthony of the Caves) was a monk credited with founding a monastery which was later called Pechersk Lavra (Laura of the Caves). He hailed from Lyubech in the Land of Chernihivshchyna but was not among those who went on pilgrimage to distant lands. One of the early chronicles (Hustynsky Chronicles) says that in the year of Our Lord 1013 a much revered monk named Antony came to Kyiv and settled down to live in a cave called “*Varangian*”. The name of the cave suggests some association with the Varangians, or Vikings.

Vikings (also called Norsemen), were Scandinavian seafaring warriors who raided and colonized wide areas of Europe from the ninth to eleventh century. Their disruptive influence profoundly affected European history. These pagan Danish, Norwegian, and Swedish warriors were probably prompted to undertake their raids by a combination of factors ranging from overpopulation at home to the relative helplessness of victims abroad.

The exact ethnic composition of the Viking armies is unknown in particular cases, but the Vikings' expansion in the Baltic lands and in Russia can reasonably be attributed to the Swedes. The eastern Viking expansion was probably a less violent process than on the Atlantic coasts. The greatest eastern movement of the Scandinavians was that which carried them into the heart of Kyivan Rus. The extent of this penetration is difficult to assess; for, although the Scandinavians were at one time present at Novgorod, Kyiv, and other centers in considerable numbers, they were rapidly absorbed by the Slavonic population. The Vikings in Kyivan Rus were mostly traders, and two of their commercial treaties with the Greeks are preserved in the Primary Chronicle under the years 912 and 945; the Rus signatories have indubitably Scandinavian names. Occasionally, however, the Rus attempted voyages of plunder like their kinsmen in the West.

In the nineteenth century, the controversial aspect of the Varangian-Viking presence in Kyivan Rus was much debated and some historians were of the opinion that the Vikings in Rus were responsible for establishing the Kyivan statehood. Such views became known as The Norseman Theory. The controversy continues with no consensus having been reached, though, a majority of local historians now hold the view of an independent emergence of the early Kyivan state.

There are not too many facts to base the Norsemen Theory on but enough is known from the written sources and archaeological finds to keep the flame of the Varangian controversy burning. It is known, for example, that the Viking chieftain Oleg invaded the lands of Kyiv and captured Kyiv in the middle of the tenth century, killing two local rulers, Ascold and Dir (incidentally, the tomb, though of much later date, still stands). One of the early chronicles says that because of the strife among the Slavs, it was decided to invite a ruler from Scandinavia, named Rurik, and it is from him that the lineage of the Kyivan Grand Dukes starts. Igor (also called *Ingvar*), presumably the son of Rurik, Prince of Novgorod, who is considered the founder of the dynasty that ruled Kyivan Rus and, later, Muscovy until 1598, was successor to the great warrior Oleg. He assumed the throne of Kyiv in 912; at least half of his army was known to have been made up of the Varangians.

Thus, the Norsemen presence in the early Ukrainian history cannot be dismissed but the current historians' opinion is overwhelming in favor of the independent origins of the state of Kyivan Rus.

When the Vikings began their movement from Scandinavia in the southern direction, they were still pagans but they found themselves among the Christians in Kyivan Rus, many of them converted to Christianity, taking new, Christian names. Among such newly converted Vikings were Ivan and Fedir, who died the martyrs' death at the hands of the pagans – they were burned to death in their house for their refusal to offer a sacrifice to the pagan gods.

They were later canonized thus joining the ranks of the earliest Kyivan Rus saints; apparently they followed the injunction of the Gospel, "Lay not up for yourselves upon earth, where moth and rust don't corrupt, and where thieves break through and steal; but lay for yourselves treasures in heaven... for where your treasure is, there will be your heart also." Their heart was apparently in heaven but the heart of many of their fellow Vikings was definitely with their treasures on earth. To prevent the treasures from being stolen when they were away from home, some of the Vikings in the service of Kyivan rulers must have hidden their hoards in caves. Such caves at a place which in the eleventh century developed into the Pechersk Lavra Monastery were used as cells by monks.

From what some of the chronicles say we can gather that some of the hoards hidden in the caves were discovered. Thus, under the year 1098, we find a story about two monks, Fedir and

Vasyl, who discovered a cache of gold and silver. The monks reburied the treasure at a new place but the word about a discovered and rehidden treasure got around and reached the ears of the son (Mstyslav Svyatopolkovych) of the then Kyivan Ruler. The monks were brought to Mstyslav who demanded that they disclosed the place where the treasure was hidden. The monks said that the hoard was made up of church vessels and other items used in the religious service and as such belonged to the church rather than to a secular power. The monks were tortured - but they stubbornly refused to reveal where the treasure was hidden. Both monks died under the torture taking their secret into the grave. Incidentally, Mstyslav died soon afterwards.

If this story is true - and there is no apparent reason to doubt its veracity – then the treasure found by the ill-starred monks could have been one of those hoards that the Christians put away at the time of persecutions against Christians launched by the Kyivan Grand Duke Svyatoslav, the son of Igor.

There is evidence that the treasure hunting in the Lavra Monastery caves continued in later centuries. It reached such proportions that in the nineteenth century the Lavra monks had to brick up some of the passages to prevent unauthorized penetration into the caves.

Local lore produced a wealth of legends connected with the caves – the underground passages stretched as far as the Troyitsko-Ilynsky monastery in Chernihiv, a hundred miles away; they were connected to the caves in the vicinity of the Vydubetsky Monastery in Kyiv, or to some other monasteries in the vicinity of Kyiv; the treasures hidden there are worth millions, to name but a couple of popular stories about the caves.

In recent years, the caves of the Lavra Monastery have been examined by certified archaeologists and historians (there are two systems of caves connected by underground passages to be found in the territory of the Lavra Monastery in Kyiv – The Near Caves, and The Distant Caves). The research produced a number of discoveries. It has become evident that originally the caves known as The Varangian Caves were not connected with The Distant Caves and differed considerably from the caves that were used by monks as cells. Among the discoveries were nine corridors dating from the eleventh century at the latest, two caves used as cells in the eleventh and fifteenth centuries, and a number of burials in the walls. In ancient times, The Varangian Caves could indeed be entered from the side of the hill that faced the Dnipro River. A depiction of the Cross on Golgotha which is carved into the wall and which was discovered in one of the cells is unique in early eleventh century. It is not improbable that this cell could have been the one where St Antony Pechersky himself lived and that the carving on the wall could have been done by his hand.

In spite of the recent discoveries we still know very little of the early years of the Lavra Monastery when its monks lived in the caves. We know but little about the origin of the caves; we do not know how many caves were there originally; we do not know whether the “Varangian caves” still contain hoards of silver and gold. Research goes on.

(from “Welcome to Ukraine” №3-4, 2006)

Word list:

route – маршрут
merchant – купець
disruptive – руйнівний
victim – жертва
to attribute – приписувати
to assess – оцінювати
signatory – сторона, що підписує угоду
indubitable – безперечний
plunder – грабунок, здобич
kinsman – родич

successor – наступник
pagan – поганський
sacrifice – жертвопринесення
moth – міль
rust – іржа
corrupt – винищувати
hoard – схованка, клад
cache – схованка, таємний склад
penetration – проникнення

Answer the questions fully.

1. In what route did Kyiv sit in the early medieval times?
2. Who founded Pechersk Lavra?
3. When did Vikings raid and colonize wide areas of Europe?
4. When and where were Vikings' commercial treaties preserved?
5. Why was it decided to invite a ruler from Scandinavia?
6. Who is considered the founder of the dynasty that ruled Kyivan Rus?
7. Why were Ivan and Fedir burned to death?
8. What did Mstyslav demand from two monks Fedir and Vasyl?
9. How long did the underground passages stretch?
10. How long did the hunting for treasure continue in the Lavra Monastery?

Exercises.

I. Give Ukrainian equivalents of:

merchant	plunder
warrior	martyr
monk	corrupt
vow	hide
pagan	hoard
treaty	cell

II. Choose the correct variant:

1. A much revered monk named Antoni came to... and settled down to live in a cave called "Varangian".
 - a) Kyiv;
 - b) Palestine;
 - c) Byzantine.
2. Vikings raided and colonized wide areas of Europe from the...
 - a) 5 to 8 century;
 - b) 9 to 11 century;
 - c) 2 to 3 century.
3. Igor is considered the founder of the dynasty that ruled Kyivan Rus and later, Moscovy until...
 - a) 1589;
 - b) 1598;
 - c) 1580.
4. Many of Vikings converted to...
 - a) Hinduism;
 - b) Paganism;

- c) Christianity.
- 5. Among such newly converted Vikings were... and..., who died the martyrs' death at the hands of the pagans:
 - a) Fedir; Ivan
 - b) Igor; Mstyslav
 - c) Oleg; Vasil

III. Make the sentences true:

1. Antony Pechersky was a merchant credited with founding a monastery which was later called Pechersk Lavra.
2. The Vikings in Kyivan Rus were mostly farmers.
3. The Viking chieftain Igor invaded the lands of Kyiv and captured Kyiv in the middle of the nineteenth century, killing two local rulers, Ascol and Dir.
4. Igor, presumably the father of Rurik, prince of Chernihiv who is considered the founder of the dynasty that ruled Kyivan Rus and, later, Moscow until 1598.
5. When the Vikings began their movement from Scandinavia in the southern direction, they were still Christians.
6. Ivan and Fedir were burned to death in their house for their refusal to offer a sacrifice to the king.

IV. Insert a suitable word or an expression from the text:

1. Some historians were of the opinion that ... in Rus were responsible for establishing the Kyivan statehood.
2. There are not too many facts to base the ... Theory on but enough is known from the written sources and archaeological finds to keep the flame of the Varangian controversy burning.
3. It was decided to invite a ruler from Scandinavia, named
4. The monks were brought to Mstyslav who demanded that they ... where the treasure was hidden.
5. Mstyslav ... soon afterwards.
6. There are two systems of caves connected by underground passages to be found in the territory of the Lavra Monastery in Kyiv -

V. Complete the following sentences:

1. Under the year 1098, we find a story about two monks, Fedir and Vasil, who
2. The monks were brought to Mstyslav, who demanded
3. Fedir and Vasil died under the
4. The treasure hunting in the Lavra Monastery caves reached such proportions that in the XIX century the Lavra monks had to
5. A depiction of the Cross on Golgotha dates from
6. The Dnipro River was also the route

VI. Ask all possible questions to the following statements:

1. Under the year 1098, we find a story about two monks, Fedir and Vasil, who discovered a cache of gold and silver.
2. Oleg assumed the throne of Kyiv in 912.

VII. Use the following words and word combinations in sentences of your own:

an apparent reason, in the vicinity, disruptive influence, written sources and archeological finds, assume, a cache of gold and silver, veracity, unauthorized penetration.

VIII. Give as much information as you can about

- The treasure in Lavra Caves;
- Antony Pechersky;
- Vikings;
- Fedir and Vasyl.

IX. Ask questions to get these answers:

1. Antony Pechersky hailed from Lyubech in the Land of Chernihivshchyna.
2. Vikings were Scandinavian seafaring warriors.
3. Two of Vikings' commercial treaties with the Greeks are preserved in the Primary Chronicle under the year 912 and 945.
4. Oleg invaded the lands of Kyiv, killing two local rulers, Ascold and Dir.
5. Igor assumed the throne of Kyiv in 912.
6. The monks reburied the treasure at a new place.
7. Mstyslav demanded that monks disclosed the place where the treasure was hidden.
8. The monks said that the hoard was made up of church vessels and other items used in the religious service.
9. The underground passages were connected to the caves in the vicinity of the Vydbetsky monastery in Kyiv.

X. Translate the following sentences into English:

1. Варяги – це стара назва тих скандинавців, котрі як купці і воїни мігрували на південь до Київської Русі і далі вниз по Дніпру до Візантійської імперії.
2. Назва печери пропонує деякі асоціації з варягами чи вікінгами.
3. Скандинавці були швидко поглинуті слов'янським населенням.
4. Такі погляди стали відомі як норманська теорія.
5. Іван і Федір були пізніше канонізовані, таким чином приєднані в ряди найперших святих Київської Русі.
6. Варязькі печери не були пов'язані з Дальніми печерами і значно відрізнялись від печер, що використовувалися монахами як келії.
7. Ми досі знаємо дуже мало про ранні роки Лаврського монастиря, коли монахи жили в печерах.

BIBLE TRANSLATIONS INTO UKRAINIAN

Pylyp Morachevsky, a teacher and translator, was born in the village of Shestovytsi in the Land of Chernihivshchyna on November 14(26) 1806. In 1929, he graduated from the History and Philology Department of the University of Kharkiv. In the years from 1832 to 1949 he taught mathematics, Russian language and literature in schools of Sumy, Lutsk and Kamyanets - Podilsky. From 1849 to 1859 he worked as a school inspector. It was then that he began translating the four Gospels of the New Testament into Ukrainian. He finished this translation in 1861, and began translating The Acts of the Apostles, The Revelation of Saint John (Apocalypse), and The Psalter. But none of these translations was published in Morachevsky's life time.

The permission to publish these translations was given by the czarist government only in February of 1905. They were edited by Parteny, Bishop of Podillya, and published in the spring of the next year (they were reprinted in 1914 and 1917). But it was only in the years of the short lived Ukrainian independence, from 1917 to 1920, that Morachevsky's translations were authorized to be read in churches by the All - Ukraine Orthodox Church Council.

In 1936, Morachevsky's translations of the Gospels were published in Poland, following the decision of the Holy Synod of the Polish Orthodox Church.

In 1948, Morachevsky's translations were published in Canada and later, in 1966, in the United States; the Ukrainian communities there still use them during the church services and at home.

In spite of the fact that Christianity came to Ukraine at the end of the tenth century (at that time Ukraine was called Kyivan Rus), the history of translations of the Holy Scripture into Ukrainian was full of dramatic and even tragic events.

The first Bible translation into a Slavic language was done by two Greek brothers, Cyril (whose original name was Constantine, born c. 827 in Thessalonica, Macedonia and died in 869 in Rome) and Methodius (born c. 825 in Thessalonica and died in 884 in Moravia). Both brothers were later canonized; for Christianizing the Slavs and for influencing the religious and cultural development of all Slavic peoples they received the title of "the Apostles of the Slavs". Both were outstanding scholars, theologians, and linguists. In 863, Cyril and Methodius started their work among the Slavs, using Slavonic in the liturgy. They translated the Holy Scriptures into the language later known as Old Church Slavonic, and invented a Slavic alphabet based on Greek characters that in its final Cyrillic form is still in use as the alphabet for modern Ukrainian, Russian and a number of other Slavic languages.

The Old Slavonic translation was – and still is – used in Orthodox churches during the services for several centuries, but with the passage of time and with changing circumstances, the necessity of new translations arose.

Several such translations have been done. One of them, done in the middle of the twelfth century, is known as the Halytska Yevanheliya (Galician Gospel), in which some words from the spoken language were used instead of the Old Slavonic ones.

In 1556–1561, a new translation called Peresopnytska Yevanheliya was done into Old Ukrainian, and it was a considerable step in the development of the Ukrainian language. In the sixteenth and seventeenth centuries, the so-called Uchytelni Yevanheliyi (Teaching Gospels) were renderings rather than translations proper.

In the middle of the nineteenth century, the secret Brotherhood of Saints Cyril and Methodius of which Morachevsky was a member (the Brotherhood promoted the Ukrainian language and culture; one of its foremost members was the great poet Taras Shevchenko who was exiled for ten years for being a member of this Brotherhood) encouraged a new translation of the Holy Scripture into Ukrainian.

Morachevsky sent his translations to the Holy Synod of the Russian Church and to the Russian Academy of Sciences. The Academy said that Morachevsky's translations met all the requirements and could be published but the Holy Synod, the then governing body of the Russian Orthodox Church, banned the publication of Morachevsky's translations. The anti-Ukrainian feeling was very strong at that time in Russia; highly instrumental in the banning of Morachevsky's translations were Prince Dolgorukov from the Imperial Chancellery and the Governor of Kyiv Annenkov.

In more recent years, several new translations of Holy Bible were done into Ukrainian, and translations of Ivan Ohiyenko and Ivan Khomenko were published in a considerable number of copies, but these publications have not made the Holy Bible available to every Ukrainian who would want to read the Scripture in his or her own language.

Unfortunately, there have also appeared unauthorized renderings which distort the original text; many newly formed sects also publish Bibles but they do it mostly in Russian.

Accessibility of Ukrainians to the good translations of the Bible into Ukrainian remains limited and this problem still needs to be dealt with, the sooner the better. The spiritual need should be responded to in an adequate manner and in full measure.

(from “Welcome to Ukraine” № 3-4, 06)

Word list:

Gospels – Євангеліє
New Testament – Новий Заповіт
Apostle – апостол
Revelation – Апокаліпсис
Scripture – Біблія, Святе Писання
rendering – переклад, передача, тлумачення
to encourage – заохочувати, підтримувати
available – доступний
to distort – спотворювати, викривляти, перекручувати

Answer the key questions fully.

1. What was Pylyp Morachevsky?
2. When and what higher educational institution did he graduate from?
3. What and where did he teach in the years from 1832 to 1949?
4. When did he finish to translate the four Gospels of the New Testament into Ukrainian?
5. When were his translation published?
6. In what countries and when were Vorachevsky’s translations published?
7. Who was the first Bible translation into a Slavic language done by?
8. Why was the publication of Morachevsky’s translation banned?

Exercises.

I. Give Ukrainian equivalents of:

Gospel
New Testament
Revelation
Bishop
All- Ukraine Orthodox Church
Holy Synod
Christianity
Holy Scripture
to canonize
theologian

II. Choose the correct variant:

1. Pylyp Morachevsky was born in
 - a) the village of Shestovytsi;
 - b) the village of Hora;
 - c) the town of Sumy.
2. He taught... .
 - a) physics and mathematics;

- b) mathematics, Russian language and literature;
 - c) history.
3. He worked as an inspector... .
 - a) from 1849 to 1859;
 - b) from 1861 to 1865;
 - c) in 1959.
 4. Morachevsky's translations of the Gospels were published in
 - a) Germany and France;
 - b) Africa;
 - c) Poland, Canada and the United States.
 5. The first Bible translation into a Slavic language was done by
 - a) Pylyp Morachevsky;
 - b) two Greek brothers, Cyril and Methodius;
 - c) Prince Dolgorukov.
 6. One of the Gospel translations, done in the middle of the twelfth century is known as
 - a) Peresopnytska Yevanheliya;
 - b) Uchytelni Yevanheliya;
 - c) Halytska Yevanheliya.

III. Insert a suitable word or an expression from the text:

1. Pylyp Morachevsky graduated from ... of the University of Kharkiv.
2. His translations were edited by
3. In 1861 he began translating ... and the Psalter.
4. The history of translations of the Holy ... into Ukrainian was full of dramatic and even tragic events.
5. Morachevsky sent his translations to ... of the Russian Church.
6. In 1556-1561, a new translation called ... was done into Old Ukrainian.

IV. Ask all possible questions to the following statements:

1. In 1929, Pylyp Morachevsky graduated from the History and Philology Department of the University of Kharkiv.
2. The Old Slavonic translation is still used in Orthodox churches during the services for several centuries.
3. In 1948 Morachevsky's translations were published in Canada.
4. Morachevsky was a member of the secret Brotherhood of Saints Cyril and Methodius.
5. The final Cyrillic form is still in use as the alphabet for modern Ukrainian, Russian and a number of other Slavic languages.

V. Use the following words and word-combinations in sentences of your own:

Holy Scripture, translation, to ban, spiritual, the Acts of the Apostles, to publish, Christianity, Slavic alphabet, church, outstanding.

VI. Give as much information as you can about

- Pylyp Morachevsky;
- Cyril and Methodius;
- The banning of Morachevsky's translations.

VII. Ask questions to get these answers:

1. Pylyp Morachevsky was born in the village of Shetovytsi in the Land of Chernihivshchyna on November 14(26) 1806.
2. He taught mathematics, Russian language and literature in schools.
3. He began translating The Acts of the Apostles, The Revelation of Saint John and the Psalter.
4. Cyril and Methodius invented a Slavic alphabet based on Greek characters.
5. Peresopnytska Yevanheliya was done into Old Ukrainian in 1556-1561.

VIII. Translate the following sentences into English:

1. Пилип Морачевський народився у селі Шестовиці, що на Чернігівщині, 14 листопада 1806 р.
2. З 1849-1859 він працював шкільним інспектором.
3. Він закінчив перекладати чотири Євангелії Нового Заповіту на українську мову в 1862 р.
4. У 1936 р. переклади Євангелій Морачевського були опубліковані у Польщі за рішенням Святого Синоду Польської Православної церкви.
5. Історія перекладів Святої Біблії на українську мову була сповнена драматичних і навіть трагічних подій.
6. Святі Кирило та Мефодій переклали Святі Книги на мову, яка пізніше стала називатися древня церковно-слов'янська мова.
7. Переклади Івана Огієнка та Івана Хоменка були опубліковані у значній кількості примірників, але ці публікації не зробили святу Біблію доступною кожному українцю, який хотів би читати Святе Писання рідною мовою.

WINTER HOLIDAYS AND WINTER FOOD: Christmas; Bountiful Evening; Baptism in Water (Epiphany, Vodokhreshche)



The period from Christmas and well into the New Year, is marked in Ukraine, a predominantly Christian Orthodox land for the past millennium, by a string of holidays which are often collectively referred to as Svyatky – Holiday Season. Though thoroughly Christianized, these holidays still reveal a deeply traditional character, with some rituals and customs dating from the pre-Christian times. There's hardly anyone who is not looking forward to Svyatky – the festive season can hardly fail to affect both the old and the young, believers and atheists.

The calendar of the traditional winter festivities in Ukraine is different from that which is used in the European countries or in America. The thing is that the Orthodox Church still sticks to the old, Julian calendar, whereas the state and all the secular institutions use the “new” Gregorian calendar. The difference between the “old” and the “new” calendar is thirteen days – that is why Christmas is celebrated by the Orthodox on January 6 rather than on December 25.

Svyatvechir (Holy Evening), or Christmas Eve, was a very special occasion. Didukh – a sheaf of oats or rye was carefully and neatly arranged for the occasion, and then it was brought into the house and decorated with colorful ribbons, candies, flowers cut from paper,

and red berries (Christmas tree is a much more recent feature). When the first star appeared in the sky, the families sat down to the Svyatvechir dinner. It had to have twelve dishes, to correspond to the number of months in the year.

The table was strewn with fragrant dried herbs and hay and covered with a fresh table cloth and decorated with embroidered rushnyky – decorative towels. Kutya was an obligatory dish. Christmas being a family holiday, the most popular drink was nonalcoholic uzvar. All the dishes were still Lenten fare, and only one meal, Svyatvechir dinner, was allowed (only small children could have something to eat during the day).

Rizdvo, or Christmas, was quite a different thing as far as food was concerned.

But the day began with attending the Christmas service in church.

At table, tradition did not allow the use of knives, so one had to do without them.

Meat and fish were welcome on Christmas day, and all kinds of deserts made their cheerful appearance – verhunyy, medivnyky (dishes made with honey), and sweet pies were thoroughly enjoyed.

Alcohol was also allowed to be had on Christmas. Traditional alcoholic drinks were all kinds of nalyvky and nastoyanky. Horilka (vodka) began to be widely consumed at a much later date.

Novy Rik – New Year was celebrated in Ukraine on various dates, but then the 1st of January came to be a universally accepted date (the “Old Style” calendar moves the New Year to January 14).

Shchedry vechir – Bountiful Evening is the New Year Eve. Those who went from house to house, greeting the hosts, were called shchedruvalnyky (it can be rendered as “well-wishers”), and the songs they sang were shchedrivky.

The food served at the Shchedry vechir dinner included all kinds of dishes, both with meat and meatless. In the times of old, people in the countryside had their Shchedry vechir dinner rather early in the evening and when shchedruvalnyky came knocking at their doors, some of the food and drink was shared with them, and gifts exchanged. It was considered best to “see the New Year in” on your sleep.

On January 1, social visits were exchanged, well-wishing continued, ample festive meals were consumed.

Vodokhreshche, or Baptism in Water (also Epiphany) was of a much less boisterous nature. On the day before Vodokhreshche, people went without food until dinner when they could have meatless dishes, borsch, varenyky, cabbage and fish. Kutya was also made and ritually eaten. Dinner could be eaten after the nightfall.

Tradition required that as much noise as possible was to be made after dinner – children and grown-ups repeatedly armed themselves with sticks and struck wooden fences, empty pots or anything else that could produce loud sounds (in later times, guns were fired). It was believed that all this racket would be conducive to future well-being, fertility of the land and of the cattle.

Didukh, which had been kept in the house since before Christmas, was taken out and burned “to produce warm air” – an invitation for the spring to come soon.

On the day of Vodokhreshche itself, the water in the lakes and rivers (if there were not any in the vicinity, then the wells would do) was blessed by priests. The blessed water was believed to possess healing properties. After it was blessed, it was taken in containers home and kept in front of the icons for the whole year, until next Vodokhreshche. Cattle and fowl were sprinkled with this water; it was given as medicine against deceases; the newborn were washed in it; the newlyweds were sprinkled with it, as well as the graves on the day of the funerals. Young girls washed their faces in the blessed water of the rivers and lakes, right in the holes cut in the ice.

In other words, the blessed Vodokhreshche water was a feature of life that followed one from birth to grave.

Vodokhreshche dinner was supposed to be meatless, but a variety of dishes was supposed to be served – the more dishes the better.

Word list:

bountiful – рясний
boisterous – несамовитий
nightfall – сутінки
conducive – сприяючий
fertility – достаток
vicinity – близькість
decease – смерть
newlywed – наречений

Answer the following questions:

1. What dish was an obligatory one for Christmas?
2. What is Didukh?
3. What was the most popular drink for Christmas?
4. When was the water in the lakes and rivers blessed by priests?
5. How is Christmas celebrated in your family?

Exercises.

I. Give the English equivalents:

Svyatky; Svyatvechir; Didukh; rushnyk; Shchedry vechir; shchedrivky; Vodokhreshche.

II. Use the following words and word combinations in the sentences of your own:

bountiful; boisterous; Christmas; Didukh; water; to bless; shchedrivky; Epiphany; didukh; to celebrate.

TRADITIONAL HOLIDAYS CELEBRATED IN SPRING: Feast of Svyata Yavdokha; the Day of Forty Saints; the Annunciation (Blahovishchennya)



For centuries, up to the late nineteenth century, Ukraine was a land of husbandry and farming, and this close connection to nature and annual cycles gave rise to many feasts. Holidays and rituals, which reflect the seasonal variations of agricultural work, spring rituals and feasts which have its roots in the pre-Christian times, were aimed at ensuring good crops and abundant yields. Among these rituals and feasts were also those of Christian origin but heavily influenced by the pre-Christian past: Svyata Yavdokha, Sorok Svyatykh, Blahovishchennya and Easter – arguably the most important ones.

Feast of Svyata Yavdokha

The ancient Slavs who lived in the territory of Ukraine welcomed the New Year in March but there seems to have been no particularly lavish celebrations of the coming of the New Year. Instead, it was Easter that became to be the major spring feast with its idea of resurrection, revival of nature. The unity of man and nature was felt particularly keenly.

In Ukrainian, the word for the month of March is berezen – from bereza which means “birch tree.” The birch tree is among the first to come back to life after winter dormancy. It was in berezen that the birch tree juice was collected. This juice was used for making a refreshing drink (until recently, it was collected, sugared a little, bottled, and sold as “birch juice,” but the commercial pressure seems to have ousted birch tree from the market).

The feast of Svyata Yavdokha (St Yavdokha) coincided with the beginning of actual spring. Potatoes that had been kept in the cellars as seeds for planting in spring, were taken out and their planting began when the potatoes would develop shoots. Ancient chants and folk songs accompanied the planting “Yavdokha will see to a good crop you’ll have potatoes aplenty”.

No wonder that during the potato planting season dishes made from potatoes stood out prominently on the peasants’ table – deruny (potato pancakes), kartoplyanyky (stuffed potato cakes), potatoes stewed with other vegetables, and other dishes. It was also the time of pre-Easter Lent, and only vegetable oil was used for cooking.

By the end of the nineteenth century, potatoes had become one of the major crops in Ukraine. Potato became known in Europe in the mid-sixteenth century but it came to Ukraine much later, in the early eighteenth century. In fact it was the Czar Peter I who introduced the potato and had to actually use force to make peasants grow it. Resistance to the potato was considerable and by the end of the eighteenth century, the potato was still “an exotic fruit” in many parts of Ukraine. Even the name of the potato varied – bulba, barabolya, ripa, or zemlyani yabluka, or “ground apples” – literal translation from the French pommes de terre.

After the war with Napoleon in 1812, lean years that followed induced the peasants to rethink their attitude to the potato and gradually it became the second – after bread – most important food in Ukraine. Potatoes were relatively easy to grow, crops were abundant, a variety of dishes could be cooked from them and their nourishing qualities kept increasing its popularity. It has become Ukraine’s staple diet and it’s hard to imagine Ukrainian cuisine without dishes made from potatoes.

On the day of Saint Yevdokiya people expected to be informed about the weather in summer – if the wind was warm on that day, you should expect a warm summer; if the wind was strong enough to rotate the blades of windmills, you should expect high yields. If the wind blew from the west, you could expect good fishing; if the wind blew from the east, it was a sure indication of bees’ productive swarming; if the wind blew from the south, it indicated a good grain harvest. The wind “na Yevdokiya” was a decisive factor in deciding in which manner wheat and poppies should be planted.

There were sayings connected with the wind on that day, like “It’s strong enough to ruffle the tops of sheaves.”

Sorok Svyatykh

The Day of Forty Saints, also called sorok muchenikiv (Forty Martyrs), which was marked around March 22, was the time when the birds started coming from the warm lands. Kalachyky, bublyky and other breads were made in the shape of birds, complete with stylized beaks, wings and tails. Some bread products were made to look like birds sitting on their nests. The eyes of the bread birds were made of berries or raisins; in some cases, the bread figurines were sprinkled with sugar powder or honey. Also, in baking these bread birds, they were skewered on twigs which served as sticks which children could hold onto while eating them.

The children were running around the village holding these “birds” in their hands, and singing,

"Come birds, come,

Bring spring to us!"

It was believed that the migrating birds had a God's blessing on them and thus could bring this blessing to the domestic birds too.

Blahovishchennya

The Annunciation was celebrated on April 7. It was one of the most revered feasts on the religious calendar of the Ukrainians.

Though the early month of April was still within the long Lent period, some food relaxation was allowed for Blahovishchennya – fish could be added to the Lent diet. Among the dishes made on that day were hrechani or pshonyani holubtsi (cabbage leaves stuffed with buckwheat or millet), hrechanyky (buckwheat cakes), hrechani pampushky (small rolls made from buckwheat flour) with garlic; pies, fish and potato dishes.

Usually, no work on land began before Blahovishchennya, because "God has not yet blessed this work." It was believed that God was just in the process of "making the earth soft" and that "God warms it with His breath, leaning all the way from heaven."

Sowing began after Blahovishchennya. A special attention was given to cabbage, the most conspicuous crop in the vegetable garden. Cabbage featured in many dishes – tushkovana kapusta (stewed cabbage), kapusnyak (cabbage soup), zavyvanyky (cabbage pies) and other dishes.

On Blahovishchennya people did not work, doing only what had to be done at home; it was believed that on Blahovishchennya, "birds do not make nests, neither do hens lay eggs."

Word list:

arguably – можливо
abundant – удосталь
yield – урожай
lavish – щедрий
keenly – гостро
dormancy – дрімота
shoot – полювання
chant – скандування
aplenty – багато
lean – мізерний
staple – головний продукт
to rotate – обертатися
windmill – вітряний млин
swarming – роїння
to ruffle – гарячитися
sheaf – пачка
raisin – родзинка
figurine – статуетка
sprinkle – обприскування
twig – лозина
Annunciation – Сповідання
Sowing – сіяння
Conspicuous – помітний

Answer the following questions:

1. When is the feast of Svyata Yavdokha celebrated?

2. When was the Day of Forty Saints, also called sorok muchenikiv (Forty Martyrs), marked?
3. In the shape of what were kalachyky, bublyky and other breads made?
4. When was Blahovishchennya celebrated?
5. What food was allowed for Blahovishchennya?

Give the English equivalents:

Sorok Svyatykh; Blahovishchennya; sorok muchenikiv; kalachyky; bublyky; hrechani pampushky; kapusnyak; zavyvanyky.

Use the following words and word combinations in the sentences of your own:

feast; spring ritual; sowing; Annunciation; the Day of Forty Saints; ancient chants and folk songs.

VELYKDEN: GREAT DAY, EASTER, UPLIFING OF THE SOUL



Velykden' is Ukrainian for Easter. Though it is not the only word for Easter used in the Ukrainian language it is probably the most proper. Literally it means "Great day". Easter is the biggest Christian holiday in Ukraine whose population in its majority are Orthodox Christians.

Every religious holiday in Ukraine is marked by the ringing of church bells. But on the Velykden' the bells sound particularly majestically and solemnly. Tintinnabulation announces to the whole world glad news: Christ is risen! Why is there so much rejoicing? Resurrection of Christ proclaims immortality of soul. Christ rises from the dead, and we, those who believe in Him, shall also rise after death to eternal life. Man gets accustomed to the idea of mortality of flesh. Resurrection gives us hope.

Resurrection is a victory over death. Resurrection is the Evangel, Bringing of Good News. Church bells all over the land announce Good News of Christ's Resurrection, of Victory of Life Eternal over Death.

Many poetic lines have been written about the joyous holiday of Easter. Some remain anonymous, some are sung during the church service; others have been created by notable figures of Ukrainian poetry. All of them sing the glorious event of overcoming death, of rising from the dead to give life. Faith, hope and love have helped the Ukrainian people to persevere and survive the times of great trials and tribulations, famines and wars. The Orthodox Christian Church has helped Ukrainians overcome hardships in the past, it will help them to make Ukraine forever independent and prosperous.

There are many traditional beliefs, legends and stories connected with Easter. Not all of them have come down to us from the centuries that have gone by, but those that have, have gone into the heart and blood of Ukrainian people. Some of them have been recorded, collected and published by ethnographers. Following are a couple of them, particularly revealing, poetic and emotionally uplifting.

Easter Legends

One of the most popular legends which used to be traditionally told by the head of the family at Easter, holds it that at the time when the faithful leave the church during the Easter service to go around it several times and then return to go back in again, Angels of the Lord raise the Saviour from the Sepulchre and the Saints come down from the sacred icons on which they are depicted and all of them «khrystosuyut'sya» , that is, exchange triple kisses as Easter salutation and expression of fraternal love.

Another one runs like this: Right after His Resurrection the Saviour put Beelzebub the Satan, head of all the devils, into a deep underground pit, beneath the rock in which His Tomb was, and ordered Beelzebub to gnaw at 12 iron chains into which he was cast, at 12 iron doors and at 12 padlocks on the doors. If Beelzebub bites through all of the doors, all the padlocks and all of the chains before the Velykden', then the end of the world will come. In the twelve months from Easter to Easter the Evil One eats his way through all of it except one last link in the last chain. At the moment when the devil is about to pounce on this last link Velykden's chanting begins «Christ is risen!» and everything, all the chains, doors and padlocks become whole again as it was before the Satan had begun his gnawing effort. So, if people stop chanting «Christ is risen!» on Easter, then the end of the world will come.

There are several traditional explanations, «folk etymology», of why Easter is called in Ukrainian «Velykden'». One of them says that at the time when Christ was born the days were long and full of bright sunshine, seven days longer than nowadays. After Christ was crucified the days of sunlight grew much shorter. On Easter, the days grow long again (the word «velyky» in Ukrainian means «great,» «long» and «big») and the central gate of the iconostasis (tall partition with tiers of icons in an Orthodox church separating the altar from the nave) stays open for several days, from Easter Sunday till next Sunday.

Easter Traditional Customs

Some of the traditional customs associated with Easter are no less interesting and edifying than the legends. In many Ukrainian villages there was a tradition to make bonfires on Easter night. Either it was done at the foot of the hill on which the village church stood (in most cases churches used to be built on the tops of hills) or on the top of a hill beyond the village so that the light of the fire could be seen from afar, announcing the glad news to the Universe.

Easter Service

In Orthodox Christian churches Easter service begins at about 8 o'clock at night and lasts till 5 or 6 o'clock in the morning. Those who do not go to church to attend the Easter service and stay at home (mostly the very young and the very old) are not supposed to lie down in beds either and should find some cosy places to while the night away, as it is not considered proper to lay out the beds to lie in for the night. Lights should not be turned off or extinguished as light is needed to illumine the way «for the Angels of the Lord who are flying over the village».

Easter service in church differs considerably from the liturgy on any other occasion (in fact, the whole week after Easter as far as church service is concerned, is very special). The Gospel, read on Easter should be, and most often is, chanted in Greek, Latin, Church Slavonic and Ukrainian. The Easter service proper begins with a procession of the faithful around the church. At midnight sharp all the lights in the church are lit, and at first the priest than after him the entire congregation begin to sing: «Thine Resurrection, Christ, Our Lord and Saviour is sung by



the Angels in Heaven, and here on Earth we have been granted a Happy Occasion to sing Thee, oh Lord, our praises!» The congregation headed by the priest leaves the church and three times go around it. The priest is holding in his hands a special Easter triple candle, a cross; members of the congregation carry a big processional cross, banners, icons, gospels and paskha (Easter cakes). It is an extremely solemn sight, with singing in praise of Christ's Resurrection uplifting the souls of all who come to this service.

When the they find it shut. and after a while the door with his cross and followed by the rest. sunrise. After the appropriate prayers, congregation have church's yard, by (Pysanky and piglets, sausage and a



congregation returns to the church's door Everybody begins chanting «Christ is risen!» priest, with appropriate words, touches the the door swings open. The priest enters, Easter service resumes and lasts till after the service is over, the priest, reading blesses the things that the members of the brought with them and laid out in the sprinkling them with holy water: Easter eggs Krashanky), Easter cakes (paskha), roasted great variety of other meats.

The priest greets the congregation repeating many times over: «Christ is risen!» and the congregation replies in chorus «Indeed He is risen!» People exchange triple kisses of Easter greeting and little gifts, mostly Easter eggs. An Easter egg that you get at the first «Khrystosuvanni» (exchange of triple kiss), is kept at home as a great treasure because it is considered to be a thing possessing a great spiritual power.

When people return home in the morning, they sit down at tables, laden with food, read prayers pertaining to the occasion. After a long period of the Lent which is not exactly fasting but that of rather severe limitations as far as food and alcoholic drinks are concerned, people are eager to «razhovetsya», that is to eat and drink making it up, so to say, after weeks of abstention from many kinds of food and drink. The tables are covered with snow-white table-cloths, and each family go out of their way to put on the table all the best food and drinks they can get. At the place of honour on the table one can see Pysanky. A candle must be burning in one's home during the entire Easter week. There are prescriptions of age-long tradition that regulate people's behaviour at the Easter table; for example, you are supposed to throw the pieces of the shell of the first egg, blessed after the Easter service, into the running water. On Easter everyone (mostly in the countryside) wants to ring the church bells and nobody is forbidden to do so. It is a popular belief that ringing the church bells on Easter brings the ringer happiness. There is a widely spread popular belief in Ukraine that the sun rising on Easter morning is «playing», that is giving out a particularly cheerful light, and people open all the windows on the eastern side, pull all the curtains aside to let the sunshine in, the Easter sunshine, which is believed to give

people an extra measure of happiness and health. Now we are living through the time when many traditions are being revived. It concerns some of Easter-holiday customs too.

Pure Joy

Velykden' is a source of pure joy. It uplifts the soul and brings rejoicing to the heart. Velykden' gives hope. Both in the country and in the town people do their best to make their homes look beautiful and create a festive mood. «Christ is risen!» resounds over the land. There is pure faith and love in these words. «Indeed He is risen!» rejoices the soul.

Word list:

solemn – святковий
tintinnabulation – звін дзвонів
rejoicing – веселощі, радість, святкування
resurrection – воскресіння
famine – голод, голодування
hardship – труднощі, негоди
prosperous – процвітаючий
Saviour – Спаситель
sepulcher – гробниця, захоронення
padlock – висячий замок
to crucify – розпинати
to extinguish – гасити
congregation – община
to pertain – мати відношення

Answer the key questions fully.

1. What is the literally mean of the Easter?
2. Who has written poetic lines about the holiday of Easter?
3. What was the name of the head of all devils?
4. Why did the days of sunlight grow much shorter and why did on Easter the days grow long again?
5. Where, by tradition, must the Easter fire be done?
6. When does the church service begin in Orthodox Christian churches and how long does it last ?
7. Why shouldn't lights be turned off on the Easter night?
8. When is Easter celebrated this year?
9. What traditional beliefs, legends and stories connected with Easter do you know?
10. What does «khrystosuyut'sya» mean?
11. What do you know about Easter service in Orthodox Christian churches?
12. What must be burning in one's home during the entire Easter week?

Exercises.

I. Give Ukrainian equivalents of:

a trial	chain
Saviour	etymology
to gnaw	priest
Lent	crucify
Faith	pure

II. Choose the correct variant:

1. The Gospel , read on Easter should be chanted in
 - a) Greek, Russian
 - b) Latin, Russian, Ukrainian
 - c) Greek, Latin, Ukrainian and Church Slavonic.
2. The church Easter service begins at
 - a) 9 o'clock in the morning
 - b) 8 o'clock at night
 - c) 8 o'clock in the morning
3. The word " Velyky" in Ukrainian means
 - a) "wide"
 - b) "great"
 - c) "good"
4. The Easter service proper begins with
 - a) a procession of faithful around the church
 - b) a pray with appropriate words
 - c) a sing to the Christ's Resurrection
5. Everyone is supposed to throw the first eggs shell , blessed after service, into the
 - a) window
 - b) dustbin
 - c) running water
6. The priest is holding in his hands
 - a) Paskha and icons
 - b) triple candle and cross
 - c) cross and Paskha
7. Easter bonfire must be done
 - a) at the foot of the hill
 - b) on the top of the hill
 - c) in the middle of the village

III. Make the sentences true:

1. The days grow shorter on Easter and the central gate of iconostasis stays shut for several days.
2. Those who don't go to church on Easter night are supposed to turn off the lights to sleep.
3. An Easter egg that you get at first "Khrystosuvanni" is eaten as soon as possible.
4. The Gospel, read on Easter should be chanted in Greek, Latin, English and Ukrainian.
5. At the place of honour on the table one can see red wine.
6. A candle must be burning in one's home during the Day of Easter.
7. On Easter everyone wants to ring the church bells, but nobody is allowed to do so.

IV. Insert a suitable word or an expression from the text:

1. Every religious holiday in Ukraine is ... by the ringing of church bells.
2. The Orthodox Christian church has helped Ukrainians overcome ... in the past.
3. At midnight sharp all the lights in the church are
4. The priest greets the congregation repeating many times over
5. People exchange ... of Easter greeting.
6. An Easter egg that you get first, is kept at home because it is considered to be a thing ...

7. You're supposed to throw the pieces of the first egg's ... into the

V. Complete the following sentences:

1. Velykden' is
2. Both in the country and in town people do
3. Christ rises from the dead, and we
4. ... have been written about holiday of Easter.
5. In the twelve month from Easter to Easter the Evil One
6. If people stop chanting "Christ is risen !" on Easter, then
7. After the church service is over , the priest sprinkles ... with holy water.

VI. Ask all possible questions to the following statements:

1. In Orthodox Christian churches Easter service begins at 8 o'clock at night and lasts till 5 or 6 o'clock in the morning.
2. Many poetic lines have been written about the holiday of Easter by notable figures of Ukrainian poetry.
3. If Beelzebub bites through all of the doors, all the padlocks and all the chains before Velykden', then the end of the world will come.
4. In many Ukrainian villages there was a tradition to make bonfires on Easter night.
5. The priest is holding in his hands a special Easter triple candle and a cross.
6. Both in the country and in town people make their homes look beautiful and create a festive mood.
7. Easter is the biggest Christian holiday in Ukraine.

VII. Use the following words and word-combinations in sentences of your own:

traditional beliefs
legends and stories
church service
resurrection
to sprinkle
pure joy
triple kisses
hardship
announce
Easter
solemnly
tintinnabulation
church bells.

VII. Give as much information as you can about:

- | | |
|--------------------------|------------------------|
| – Lent; | – Beelzebub; |
| – Paskha; | – Easter legends; |
| – Pysanky and Krashanky; | – Christ Resurrection. |
| – Easter fire; | |

IX. Ask questions to get these answers:

1. Every religious holiday in Ukraine is marked by the ringing of church bells.

2. Velykden is a Ukrainian name of Easter.
3. After the service is over the priest is blessing all the things, which people have brought.
4. Lights shouldn't be turned off on Easter night, because they illumine the way for Angels of the Lord.
5. In many Ukrainian villages was a tradition to make a bonfire on Easter night.
6. All people are chanting on the Easter: "Christ is risen!"
7. Now we live through the time when many traditions are being revived.

X. Translate the following sentences into English:

1. Великдень підносить душі та приносить радість у серце.
2. У словах "Христос Воскрес!" багато віри та любові.
3. Під час Великого посту люди утримуються від їжі та напоїв.
4. На Великдень люди обмінюються потрійними поцілунками на знак привітання.
5. Пасхальна служба – це особливо урочиста подія.

Pysankas and Krashankas as an Important Element in the Ukrainian Country Life.



Pysanka (in Ukrainian the word "pysanka" is derived from the verb "pysaty", that is "to write" or "to paint") is an egg painted with bright colours in geometrical patterns or stylized figural, animal and floral designs. The tradition of painting chicken – or some other birds – eggs is so old that no one would be able to tell when it started. Christianity adopted this pagan tradition and Easter eggs have become an indelible feature of the feast commemorating the Resurrection of Christ.

In many parts of the world one finds ancient myths in which the Egg features as a symbol of the Sun, Spring and Revival of Nature. Ethnologists of the 20th century have discovered that the ancient beliefs of many peoples regarded the Egg of Light as a source from which the world had sprung, developing from Chaos to Order. In Ukraine the tradition of painting eggs goes back at least thirty three hundred years – clay eggs, once evidently painted and dating from the 13th or 12th century B.C., were unearthed by archaeologists in the vicinity of the village of Pustynka at the Dnister River. Painted eggs must have been used as charms guarding against evil. There were pysankas of many kinds to fit many occasions. For it to have magic powers, a pysanka must be painted at a specified time, in certain colours and patterns, and chants must be sung while it was being painted. It was also very important to give it as a present to the right person. Pysankas were mostly painted by elderly women, late at night, after everything had grown quiet. It was desirable to do it at the end of the day which had passed without any rows, scandals or emotional upheavals. It was a sort of a ritual in which one had to observe the rules whose origins had long been lost in the mists of time. One had to be very careful in preparing the paints and "pysachok", that is a small wooden stick with a foil spiral on one end to be used for painting the egg. (Now, of course, paint brushes are used but you can't create a "real" pysanka with a brush). The egg itself had to be either a fertilized one, taken from under a hen, or if the fertilization



could not be ascertained the egg to be painted had to be sucked out. To do it one has to make two tiny holes with a needle at the opposite ends and then by eggs of its contents. The symbolism of colours, patterns and designs varied from area to area but were certain patterns and designs which were of a more universal character. If the colours, patterns, chanting and other things were right, if the eggs had been properly chosen and treated before being painted, if the time of the day when the painting was done was correct, then the painted eggs were believed to be powerful charms against fire, lighting, illnesses and other mishaps.

Christianity imbued the painted egg with new meanings transforming it into the Easter egg and giving it a new symbolism but it could not eradicate the elements of pagan beliefs associated with the painted egg. Easter eggs, blessed in church by a priest, were continued to be used as a sort of charms for many different occasions: to be placed under the corner stone of a house; to help making bees to give more honey; to guard against misadventure on a journey; to secure happiness in marriage; to promote multiplication in the animal, floral and human worlds, to a name but a few of its functions.



By the end of the nineteenth century the art of painting eggs began to decline throughout Ukraine and unfortunately very few of the eggs dating from the 19th or earlier times have been preserved in private collections or in museums. Now, at the end of the century and of the millennium, a certain revival of pysankas is observed. Hopefully it is part of the general revival of interest in the Ukrainian national traditions many of which go down into a very distant past.

Looking at pysankas one can derive purely aesthetic pleasure from the colours and patterns. One can marvel at the skill and ingenuity of the artists (absolute majority of whom are, of course, amateurs) who have painted them. But it's a much greater fun to know the hidden meaning of the combination of colours used, of patterns and designs. Some of the signs seem to be obvious but even the more obvious, like, say, all kinds of that go beyond their Christian significance.

Rings painted on pysankas were believed to bring concord and conciliation into family life; representations of birds were painted on the light background (pink, light green and blue) if the pysanka was meant for children and on the dark background if was to be given to grown-ups; "belts" were against unfaithfulness; floral patterns helped gain success. About a hundred patterns and designs were used and in the times of old it was strictly forbidden to change them to suit one's artistic whims. But in our times new patterns and designs have begun to creep in. It is still a controversial issue. If one cannot change the words of an established prayer, can one change the patterns crosses, have meanings and designs that have long been established by tradition as the only acceptable ones?

Some of the patterns and signs on pysankas have symbolism that has come down to us probably from the pre-historic times. Wavy patterns symbolize rain; dots – grain which is about to sprout; squares and rhombi – earth and its its fertility; the Greek cross – the Sun, and originally a god of the Earth; a zigzag with rounded angles – the snake which was a symbolical representation of a god of the Nether World; a tree – the sacred Tree of Life; a female figure – the Great Goddess; Goddess of the Sky, Protectress of all Life on Earth; a fish – health, fertility, life and death; birds – creatures that are able to fly high and thus carry messages to the gods; oak leaves – Perun, god of Thunder, of human and solar energy, of life. All the figural representations, of course, are highly stylized.

Pysankas and krashankas (eggs uniformly painted in one colour, with no patterns or designs) used to be an important element in the Ukrainian country life. A lot of their symbolic meanings have been forgotten, they are not used as universal charms as much as they used to be. But they remain joy to the eye and an exiting field for ethnographic studies. And for very many people pysankas, no doubt, have retained their special significance as an integral feature of Easter. Even those who do not care for pysankas pre-historic and Christian symbolism cannot help enjoying pysankas art.

Word list:

resurrection – відновлення
chant – скандування
upheaval – переворот
foil – фольга
to fertilize – запліднити
mishap – невдача
to imbue – наповнювати
to eradicate – знищити
to decline – зменшитися
marvel – диво
ingenuity – винахідливість
concord – згода
conciliation – примирення

Answer the following questions:

1. What does an egg symbolize?
2. What is a pysachok?
3. What patterns helped gain success?
4. What do wavy patterns on pysankas symbolize?
5. What does the Greek cross on pysankas symbolize?
6. Have you ever made pysankas and krashankas?

Exercises.

Give the English equivalents:

Pysanka; pysachok; krashanka.

Use the following words and word combinations in the sentences of your own:

concord; conciliation; marvel; resurrection; patterns; pysankas and krashankas; symbolic meanings; to symbolize; ancient myth; colours.

SYMBOLIC WORLD OF PYSANKA



In many parts of the world one finds ancient myths in which the Egg features as a symbol of the Sun, Spring and Revival of Nature. Ethnologists of the 20th century have discovered that the ancient beliefs of many peoples regarded the Egg of Light as a source from which the world had sprung, developing from Chaos to Order. In Ukraine the tradition of painting eggs goes back at least thirty three hundred years – clay eggs, once evidently painted and dating from the 13th or 12th century B. C., were unearthed by archeologists in the vicinity of the village of Pustynka at the Dnister River. Painted eggs must have been used as charms guarding against evil. There were pysankas of many kinds to fit many occasions. For it to have magic powers, a pysanka must be painted at a specified time, in certain colors and patterns, and chants must be sung while it was being painted. It was also very important to give it as a present to the right person. Pysankas were mostly painted by elderly women, late at night, after everything had grown quiet. It was desirable to do it at the end of the day which had passed

without any rows, scandals or emotional upheavals. It was a sort of a ritual in which one had to observe the rules whose origins had long been lost in the mists of time. One had to be very careful in preparing the paints and «pysachok», that is a small wooden stick with a foil spiral on one end to be used for painting the egg. (Now, of course, paint brushes are used but you can't create a «real» pysanka with a brush). The egg itself had to be either a fertilized one, taken from under a hen, or if the fertilization could not be ascertained the egg to be painted had to be sucked out. To do it one has to make two tiny holes with a needle at the opposite ends and then by sucking it is possible to empty the egg of its contents. The symbolism of colors, patterns and designs varied from area to area but there were certain patterns and designs which were of a more universal character. If the colors, patterns, chanting and other things were right, if the eggs had been properly chosen and treated before being painted, if the time of the day when the painting was done was correct, then the painted eggs were believed to be powerful charms against fire, lightning, illnesses and other mishaps. Christianity imbued the printed egg with new meanings transforming it into the Easter egg and giving it a new symbolism but it could not eradicate the elements of pagan beliefs associated with the painted egg. Easter eggs, blessed in church by a priest, were continued to be used as a sort of charms for many different occasions: to be placed under the corner stone of a house; to help making bees to give more honey; to guard against misadventure on a journey; to secure happiness in marriage; to promote multiplication in the animal, floral and human worlds, to name but a few of its functions.

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meanings have been forgotten, they are not used as universal charms as much as they used to be. But they remain a joy to the eye and an exciting field for ethnographic studies. And for very many people pysankas, no doubt, have retained their special significance as an integral feature of Easter. Even those who do not care for pysankas pre-historic and Christian symbolism cannot help enjoying pysankas art.

Word list:

revival – відродження, пробудження
to spring – з’являтися
to unearth – відкопати
vicinity – поблизу
chant – церковні співи
row – сварка
upheaval – переворот
to fertilize – удобрювати, збагачувати
to ascertain – впевнитися, встановити
to suck – поглинати
mishap – неприємна пригода, нещастя
to imbue – надихати
to eradicate – знищувати
pagan – поганський
to marvel – дивуватися
conciliation – примирення
to sprout – проростати, пускати пагони

Exercises.

I. Choose the correct variant.

1. The Egg features as a symbol of the
 - a) Hope and Belief;
 - b) Sun, Spring and Revival of Nature;
 - c) Summer and Rain;
2. In Ukraine the tradition of painting eggs goes back
 - a) thirty hundred years;
 - b) fifty hundred years;
 - c) thirty three hundred years.
3. Pysankas were mostly painted by
 - a) elderly women;
 - b) young girls;
 - c) men.
4. To do a pysanka one has to make two tiny holes with
 - a) a pen;
 - b) a needle;
 - c) a spoon.
5. Wavy patterns symbolize
 - a) rain;
 - b) the Sun;
 - c) the Moon.
6. Squares and rhombi symbolize
 - a) air;
 - b) the Moon;

c) earth and its fertility.

7. Perun is a god of

a) Thunder;

b) Rain;

c) the Sun.

II. Ask all possible questions to the following statements.

1. In ancient myths the Egg features as a symbol of the Sun, Spring and Revival of Nature.
2. The symbolism of colors, patterns and designs varied from area to area.
3. A fish symbolizes health, fertility, life and death.

III. Use the following words and word combinations in sentences of your own.

Ethnologist, beliefs, tradition, egg, to paint, color, dots, cross, to symbolize, pysankas and krashynkas.

TRITYSYA – UKRAINIAN TRADITIONAL HOLIDAY



The Feast of Triytsya, (Trinity Sunday), which commemorates the Descent of the Holy Spirit upon the Apostles (Pentecost) falls on the seventh Sunday after Easter. In English, it is also called Whitsunday, and in Ukrainian it is also known as Pyatydesyatnytsya (derived from the word p'yatdesyat, that is fifty) because it is celebrated on the fiftieth day after Easter. In Ukraine, a predominantly Orthodox Christian country for more than a thousand years, there are many age-old traditions connected with church holidays which combine the Christian spirit with the pre-Christian folk customs and lore.

Orthodox Christians see in Triytsya a celebration of the fullness of God who opens Himself to man. It is with Descent of the Holy Spirit upon the Apostles that the New Testament Church came into being, a church as an institution that should bring all the nations and peoples to salvation. Pyatydesyatnytsya is a link between those unlettered fishermen who were turned by Christ into sagacious apostles, and who then carried the word of God to peoples and nations. Orthodox Christians believe that they are direct descendants of the first Christians who are called upon to continue to spread the Word of God. Triytsya celebrates, in fact, a new era that began after the Descent of the Holy Spirit after the Savior had completed His mission on earth. Orthodox Christians believe that after his Ascension to heaven, Christ, as a part of the Trinity, sent the Holy Spirit down to earth to direct the church and its adepts to the righteous path, the path to eternity. On Pyatydesyatnytsya the Apostles were filled with the Holy Spirit, and those who were meek and undecided, found new strength, determination and resolution to start spreading the Word of God with zeal and vigor.

The time when Triytsya is celebrated coincides with the Feast of Zeleni Svyata, Green Holidays (also called Klechalni Svyatky), and though the latter is definitely of a pre-Christian origin, in the collective consciousness of the people the two feasts have merged.

Triytsya is the time when the vegetation comes into full force in Ukraine; the grass is mowed for hay, the meadows, liberally sprinkled with wild flowers, are a joy to behold. Peasant houses and village squares used to be and still are adorned with leafy branches of birches, maples and ash-trees. The gates and the rooms were festooned with flower garlands and fragrant grasses which were believed capable of protecting against the evil forces. The

icons were adorned with garlands of flowers and grasses too, and the floors were covered with carpets of wild flowers and grasses.

The day before Triytsya, that is Saturday, was called Didova subota, the day of the



commemoration of the dead. It differed from all the other commemorative days of the year. On that day prayers were said for all the dead – baptized and not baptized, those who died of old age and those who took their life. Bread or honey or other sweets were taken to church to be blessed; the old and disabled were treated to food, and at the cemeteries food was left near the graves for the dead to take part in the festive repast.

In the central square of the village a whole tree, the bole of a tree or a large branch was erected and adorned with garlands of flowers and grasses, and the place was the focal point of the Zeleni svyata week-long holidays, particularly popular with the young. The girls would cook food – fried eggs with bacon, pies stuffed with cottage cheese or cabbage, bread in the shape of braided ropes, and sweet pastry, and the young men would bring beer and other drinks. The girls

spread tablecloths on the ground and laid the food on them, and then everybody would sing and dance in a ring. You were supposed to touch the leaves or the branches every so often. The picnic over, everyone proceeded back home to continue celebrations.

Traditions in different parts of Ukraine differed but little; in the lands of Slobozhanshchyna and Poltavshchyna, usually the trunk of a dead tree was erected instead of a leafy one, and a wheel was fixed to the top of the trunk. The wheel and the songs about nature's revival in the spring symbolized the change of seasons with the sun being the major force, the life giver.

In the Land of Polissya, a good-looking girl was chosen to be the central figure in the rite of kust (bush). She was adorned in leaves, flowers and herbs which were sewn and fixed together so as to form a green skirt and a green shirt. Her head was crowned with a garland of flowers, fragrant grasses and ribbons. The festive crowd of the villagers would then walk around the village with the “bush” girl at the head of the procession. Songs were sung and dances were danced.

*“We take this bush
To the river.
Oh river,
Give us water,
Give us rain,
Golden and copious,
So that we have a harvest Rich.”*

In the lands of Poltavshchyna and Slobozhanshchyna instead of “the bush,” the festive processions were led by “the poplar” (there is a Ukrainian phrase, “slender as a poplar” to describe a svelte girl). Though honorary, the role of the poplar also involved a considerable physical strain — the girl had to be walking around with her arms raised straight up, all wrapped up in garlands, beads and decorative shawls. The celebrants wished those they met on the way a good harvest and well-being, and were given in return ribbons, beer and other drinks, pies and pancakes.

*“We walk the poplar
We drink mead and beer.
Grow, poplar, grow,
Be strong to withstand the wind,
Never break,
Only bow to the field of grain.”*

The week of Zeleni svyata was the time of meat eating – right after it was over, another period of fasting began which lasted until the Day of St Peter. In addition to meat, a lot of onions, garlic and reddish were consumed too. Soups were made with sorrel, spinach, pigweed, nettles, tops of beets; these green things were also used as stuffing for pies.

Triytsya was – and to a great extent is – one of the major Christian feasts in Ukraine. There are many churches in Ukraine which are dedicated to the Holy Trinity. In Kyiv alone there are several churches of the Holy Trinity, the best known of which is the one which is situated right above the gate to the Kyiv Pechersk Lavra Monastery. It was built in the twelfth century.

Voznesinnya Hospodnye, or The Ascension of Our Lord Jesus Christ, which falls on a Thursday, is celebrated ten days before the Pentecost (Ascensiontide). It used to be – and in many places of Ukraine still remains – a very joyous and boisterous feast. After the religious ceremony was over at church, the second half of the day was devoted to feasting. Guests were welcome, and the guests were supposed to bring some food with them – bread, pies, cookies, bacon, sour cream, cottage or hard cheese. The most popular dishes cooked for this holiday were cabbage or beet soup, jelly made with rooster meat and bones, baked meat, home-made pasta and jelly-like berry dessert. A particular care was taken to make cookies of various shapes and ingredients. There were tiny pies made which were called drabynky, or “steps,” – with rolled-up pancakes placed on them, they symbolized “the stairway to Heaven.” Some of these drabynky were taken to the grain fields and left there “to encourage the grain to grow and become bread.”

Drabynky also reflected the pre-Christian Ukrainian motif of the World Tree (which is also called The Cosmic Tree) as the centre of the world. It is a widespread motif in many myths and folktales among various preliterate peoples, by which they understand the human and profane condition in relation to the divine and sacred realm. Two main forms are known and both employ the notion of the world tree as centre. In the one, the tree is the vertical centre binding together heaven and earth; in the other, the tree is the source of life at the horizontal centre of the earth. In the vertical, tree-of-knowledge tradition, the tree extends between earth and heaven. It is the vital connection between the world of the gods and the human world. Drabynky were the steps to climb up or down The World Tree.

Pilgrimages to the Pochayivsky Monastery in the Land of Ternopilshchyna, and the Pechersk Lavra Monastery in Kyiv were taken to worship and pray for “good weather for the harvest season.”

Word list:

descent – спуск
testament – заповіт
salvation – порятунок
meek – покірливий
zeal – завзяття
vigor – енергія
consciousness – свідомість
to mow – косити
to behold – споглядати
maple – клен
to festoon – прикрашати
garland – гірлянда
wheel – колесо
strain – напруга
honorary – почесний
procession – процесія

shawl – хустка
to bind – зв'язувати

Answer the following questions:

1. When is The Feast of Tryitsya celebrated?
2. How was the day before Tryitsya called?
3. Tell about traditions on the Feast of Tryitsya in different parts of Ukraine.

Exercises.

I. Give the English equivalents:

Tryitsya; Pyatydesyatnytsya; Zeleni Svyata.

II. Use the following words and word combinations in the sentences of your own:

preliterate; shawl; to bind; testament; salvation; unlettered; meek; to festoon; to behold; Trinity Sunday; ascension; direct descendants.



**THE FEAST OF ST PETER AND ST PAUL
CELEBRATED IN UKRAINE**

The Feast of St Peter and St Paul which is celebrated by the Orthodox Christians in Ukraine on July 12 is the last one in the series of big religious markings of the spring and mid-summer.

The Feast of “The Glorious and Most Laudable and Most Superior Apostles Peter and Paul” is of a special importance in view of the significance that both St Peter and St Paul have in Christian tradition and in Christian teaching. Like many other Christian feasts in Ukraine, this particular one has absorbed in itself the Christian and pre-Christian constituents. The Orthodox Christian Church seems to be rather tolerant to those folk traditions which do not have the formal sanctity of the Church but yet constitute a vital segment of national culture, and the Orthodox Church has not made any vigorous attempts to suppress them.

According to folk beliefs, St Peter and St Paul saw to it that the harvest would be taken in on time – the date of the feast coincides with the beginning of the harvesting season in most of Ukraine.

*“Saint Peter is in the field
Plowing the earth,
And Saint Paul is driving the oxen
That is pulling the plow...”*
says one of the folk songs.

The Feast of St Peter and St Paul marks the end of a period of fasting that has lasted for several weeks, but it is not severe fasting like in Lent or in the Pylypivka pist. The peasants’ stocks of flour and grains had been exhausted by July and the products of the new harvest were not yet available – that is why new vegetables, mushrooms, parsley and other green things were a significant addition to the families’ daily rations. Zeleny borshch (dill soup), kholodnyk (cold vegetable soup), holubtsi (stuffed young red beet leaves) were among the popular dishes. Butter, dairy products and dishes made from them were also allowed and appreciated.

Before the Feast of St Peter and St Paul the houses were whitewashed, cleaned and tidied; the icons were given fresh decorative rushnyky (towels); the pich (combination of stove, oven

and resting place) was given a fresh coat of paint and decorated with stylized painted flowers and animals and ornaments. On the day of the Feast, the faithful put on their Sunday best to go to church; girls made flower wreaths to wear on their heads.

The folk beliefs also attributed to St Peter and St Paul the protection of domestic animals, and their feast was also the Feast of Shepherds. Since most of the shepherds were children in their early teens, they were treated to sweets and dainties.

Mandryk, a sort of a small cake made from cottage cheese and flour, used to be a treat. On the Feast of St Peter and St Paul, mandryky were especially popular with young people. Mandryky were the favorite food of cowherds who took these cakes with them if they planned to be away from home for a long time. Mandryky were exchanged as a form of greeting; mandryky were on the table as the first dish to be eaten upon return from church on the feast day of St Peter and St Paul; it was even believed that eating mandryky on that day would protect you from fever for the next twelve months. The folk etymology explains the name of mandryky as being derived from the word mandry, which means travel. One of the folk legends tells a story of traveling Jesus and Peter whose staple food on their meanderings was mandryky.

Another folk legend has it that once St Peter and St Paul who often traveled together to distant lands – they were itinerant saints – stopped to rest in the shade of a big tree; resting, they dozed off and a cuckoo bird stole a mandryk from their food bag. But the moment it began eating the mandryk, the bird gagged on it. There is a saying: “The cuckoo bird gags on a mandryk on Petro and Pavlo (that is, on the feast day of St Peter and St Paul),” which is a sort of folk explanation of why cuckoo birds tend to stop cuckooing for a certain period of time in summer. In fact, it was considered to be a bad omen to hear the cuckooing after the Feast of St Peter and St Paul.

On the feast day of St Peter and St Paul, a sort of a picnic was organized. The place was chosen on toloka, that is a field used for grazing domestic animals, usually on the top of a mound to keep a watchful eye on the animals. Holes were dug in the ground, deep enough to put the feet and legs up to the knee in; people, their feet in the holes, sat around “a table” – the ground surrounded by the holes – which was covered with a clean white tablecloth; the food and gifts to be exchanged were laid out on the cloth. The feast could last for several hours, with funny and edifying stories being told and songs sung. The young played games and danced dances. When the dusk began to creep in, flower wreaths were made and put on the heads of the grazing cattle.

The end of the feast was announced by blowing the horns – actually, these horns were made from bovine horns. The young cowherds were ceremoniously welcomed by villagers on their return from the grazing fields. This tradition has survived in some of the villages of Prykarpattya and the Carpathians.

Driving the cattle to and from grazing was accompanied by singing songs which were called latkanky. In general, the cattle were treated with great care. This, in many cases, tender care is reflected in many folk songs, sayings, behavioral patterns and habits (“when the cow gives birth to a calf, you should not take anything out of the house in order not to upset the calf”; “when you drive young cows to graze, put willow branches around their horns for the horns to grow strong”; “when you drive cows to graze for the first time, take a boiled egg with you, for the cows to be smooth and fat like an egg the whole year round”).

The summer was the time when the chumaky (salt traders; they were also engaged in other kinds of trading) set off on their long journeys to Crimea and other places. They were absent from home for several months. The chumaky, hunters and fishermen had to cook over the open fire and at the makeshift “stoves,” and some of such cooking traditions have survived until our days.

Word list:

laudable – похвальний
 sanctity – недоторканність
 constituent – елемент
 vigorous – енергійний
 dainty – витончений
 cowherd – пастух
 itinerant – мандруючий
 meandering – блукання
 omen – ознака
 to gag – зав'язати рот
 dug – виритий
 edifying – повчальний
 bovine – бичачий

Answer the following questions:

1. When is the Feast of St Peter and St Paul celebrated?
2. What dishes were among the popular ones on the Feast of St Peter and St Paul?
3. What do the people do before the Feast of St Peter and St Paul?
4. What dish was especially popular with young people on the Feast of St Peter and St Paul?
5. What folk legends do you know?
6. What tradition has survived in some of the villages of Prykarpattya and the Carpathians?

Exercises.

I. Give the English equivalents:

Kholodnyk; pich; mandryk; chumaky.

II. Use the following words and word combinations in the sentences of your own:

cowherd; itinerant; chumaky; omen; significance; folk legend; popular dishes; to treat; to derive.

POKROVA AND OTHER VIRGIN MARY FEASTS

There are several religious feasts widely celebrated in Ukraine that are dedicated to Presvyata Bohorodytsya, Most Holy Mother of God or the Virgin Mary; among them: **Persha Prechysta**, First Most Pure Feast is celebrated on August 28; it is the feast of the Assumption of the Virgin Mary.

Druha Prechysta, Second Most Pure Feast is celebrated on September 21; it is the feast of Rizdvo Presvyatoyi Bohorodytsti, the Birth of the Virgin Mary;

Tretya Prechysta, Third Most Pure Feast is celebrated on December 4; it is the feast of the Presentation in the Temple of the Virgin Mary;



Icon of the Virgin Mary in Zarvanytsya.

Pokrova, Protecting Veil of the Virgin Mary, is celebrated on October 14; it is the Feast of the Patronage (Protection or Intercession) of the Most Holy Mother of God.

The Virgin Mary has always been regarded in Ukraine as a protectress, a mediator between man and God, and people turned to Her with their prayers, thanking Her for intercession or seeking her help.

A special, festive meal was a natural part of the celebrations.

Persha Prechysta Feast was celebrated within a stretch of time known as Spasivka fast, but the absence of meat dishes did not prevent lean dishes to be cooked. Beans, peas, mushrooms, eggplants, squash and fish were widely and ingeniously used to make the table truly festive. Sweet peppers were stuffed with vegetables; fish was boiled, fried or baked; all kinds of vegetable salads provided a colorful and wholesome touch.

Druha Prechysta, the feast of Rizdvo Presvyatoyi Bohorodytsti, the Birth of the Virgin Mary was celebrated particularly lavishly. After a church service, a festive meal was prepared which included all kinds of meat and fish dishes: borsch with meat or chicken; vegetables stuffed with minced meat (for example, holubtsi – minced meat wrapped in cabbage leaves); meat pies, pancakes, varenyky, soft cottage cheese cooked in various ways, and fruit.

Tretya Prechysta, the feast of the Presentation in the Temple of the Virgin Mary, celebrated on December 4, falls on the time of fasting and that is why no meat was cooked but a wide variety of dried or pickled mushrooms, pickled cucumbers, tomatoes, apples and water melons, varenyky stuffed with poppy seeds, potatoes, buckwheat, cabbage, berries or fish, borsch and pancakes provided enough nutrition to the body and joy to the palate.

Pokrova, the feast of The Protecting Veil of the Virgin Mary, celebrated on October 14, is believed to have been borrowed from Byzantium where it originated in the tenth century.

The Ukrainian Cossacks believed that the Virgin Mary extended her protection over them and they built churches dedicated to her. Cossacks usually carried around with them small icons of the Virgin Mary as a protective charm. In the medieval and later times, Ukrainian women looked to the Virgin Mary for help and protection.

On Pokrova, long-term weather forecasts were made. If on that day, the wind blew from the south, then a mild winter was expected; if the wind came from the east, then it was a sign that the winter would be severe; a strong wind on the Day of Pokrova suggested a windy spring. If on Pokrova cranes had not started yet flying away to the warmer climes, then a long warm autumn was predicted. It was considered to be desirable to finish all the work in the fields and vegetable gardens before Pokrova. Those who had not finished the work in the fields sowing the winter crops, were looked upon disapprovingly as “lazy-bones” and, by sowing the seeds so late into the season, were said to be in danger of waking up venomous snakes that had already gone to sleep in their holes underground – the snakes, it was feared, very much annoyed by their rude awakening could attack the disturbers.

Those who had finished all the field and vegetable garden work were praised; also, it was believed that such diligence was essential for enjoying a good health in winter. Pokrova was considered to be a turning point in weather – from that day on freezing temperatures could be expected.

The time of autumn up to Pokrova was a period of arranging marriages and celebrating weddings. It was considered to be desirable to have a marriage arranged before Pokrova and to celebrate the wedding not later than early December, before the Feast of Dmytro.

The girls who were getting married indicated the change in their marital status by donning head kerchiefs (namitka, or khustka). Married women could appear in public only with their heads covered. The girls of marriageable age who did not get married before Pokrova were often made fun of, and indeed they did feel the threat of spinsterhood becoming quite real.

On Pokrova, it was hoped that the next two weeks would be a pleasant time of babyne lito – literally – the women’s summer, or Indian summer. It was the time when people were saying goodbye to the last warm days of the year and bracing up for the cold to come.

There are a great many Ukrainian folk sayings, proverbs and songs connected with Pokrova and the changes in weather and in life it brought with it: Pokrova has come, leaves and grass will die soon; Pokrova comes – make sure you heat your house; Pokrova comes – stay at home; Pokrova, Pokrova, cover my head (that is, help me get married); Pokrova, Pokrova, I’m tired of being unmarried, give me the wedding crown; Pokrova has come and gone – the girls lament their lost chances, plus many others (unfortunately, so much is lost in

rendering ancient rhyming sayings and proverbs into a modern tongue that translation gives only a very general idea of what they are all about – tr).

There are a great many churches in Ukraine which are dedicated to the Virgin Mary and to the feasts associated with her – it would require a separate article just to mention the most important of them.

Probably worthy of a separate mention here are churches and monasteries carrying the name of Pokrova that can be found in Kyiv – the Pokrovska Church in Podil, built in the mid-eighteenth century by the prominent architect Ivan Hryhorovych Barsky and the Pokrovsky Nunnery, built at the end of the nineteenth century.

An important part of the celebrations of the Virgin Mary feasts were festive dinners which were held communally and privately. The families participating in communal feasts brought some food and drinks with them; all this food and drinks were put on the tables set up in the open and were shared by all those present, These celebrations were good occasions for socializing, enjoying the food and respite from hard work. The communal festive dinners featured home-made bread, pyrohy, varenyky, sour cream, ryazhanka (fermented baked milk), holubtsi, fish, cooked cabbage, pickles, fried marrow, all kinds of pancakes with honey, sweet pies with berries, apples or poppy seeds. Some of the dishes were cooked right at the place where festive meals were held – for example, borsch, cabbage soup, kulish, potatoes baked with meat.

Word list:

temple – храм
mediator – посередник
palate – небо
intercession – заступництво
venomous – отруйний
lament – плач
nunnery – жіночий монастир

Answer the following questions:

1. When is Persha Prechysta celebrated?
2. When is Second Most Pure Feast celebrated?
3. What feast is Tretya Prechysta?
4. What feast is celebrated on October 14?
5. What dishes are made on Pokrova?
6. What was cooked during celebrating the Birth of the Virgin Mary?
7. What was cooked during celebrating the feast of the Presentation in the Temple of the Virgin Mary?
8. What was cooked during celebrating the feast of the Assumption of the Virgin Mary?

Give the English equivalents:

Pokrova; Persha Prechysta; Rizdvo Presvyatoyi Bohorodytsti; babyne lito; ryazhanka.



ST MICHAEL THE ARCHANGEL AND LEADER OF THE HEAVENLY ARMIES

The Feast of St Michael the Archangel and Leader of the Heavenly Armies is celebrated in the Christian Orthodox Church on November 21, though there are several other days in the year when St Michael is venerated.

The Orthodox Church also celebrates The Day of St Michael's Miracle – the miracle being the water of a spring near the Church of St Michael in Phrygia acquiring healing properties; St Michael was credited with doing that and also with preventing a flood which would have destroyed the church. Traditionally, on that day, the faithful in Ukraine did not work. In fact, you could only make food, take your cattle to pasture, feed your livestock and do some simple home chores – any other work was strictly forbidden by the Christian tradition – no tilling, no cutting wood, no whitewashing the house, no baking bread, or anything else that would involve considerable exertion.

Ukrainian folklore provides stories galore about punishment that was inflicted upon those who ignored the Church's injunction not to work on St Michael's Day. Here is one of such stories from the Land of Cherkashchyna. Once, a farmer decided he did not want to lose a whole day of good work and went to his field to do the fall seeding. His job done, he returned to his house and suddenly began scattering around salt, flour, cereals, dried berries and whatever else could be scattered – he must have imagined he was sowing seeds rather than scattering foodstuffs. He emptied all these food reserves onto the floor of the house, in the vegetable garden, in the barn and in the backyard – nobody could stop him from doing it. The priest was called; it was only after the priest, who came running, read a prayer that the farmer, who had seemingly gone insane, stopped his frenzied scattering bout and became his old self. He swore he would never work again on St Michael's Day.

St Michael the Archangel began to be venerated in Ukraine in the times of Kyivan Rus when the first churches dedicated to the Archangel, Leader of the Heavenly Host, were built.

St Michael has been a patron saint of the city of Kyiv since probably the eleventh century.

At least two churches dedicated to St Michael were built at that time and a little later. One was in the Vydubetsky Monastery built in 1088, and the other one was built in the Monastery of St Michael in the early twelfth century. The latter was a magnificent church indeed which became known as Mykhaylivsky Zolotoverkhy Sobor – The Golden-Domed Cathedral of St Michael. It did have its domes covered in gold leaf.



Icon of St Michael, the Leader of the Heavenly Host. The icon comes from the iconostasis of the Church of St Michael in the village of Dorohynka in the Land of Kyivshchyna. Early 18th century. Photo by D. REDCHUK

On the ancient coat of arms of Kyiv you can see St Michael holding a sword. In Ukrainian icons, St Michael is usually shown trampling the devil underfoot, and holding a green branch of a date tree in one hand and a spear with a white banner or a burning sword in the other. As a fighter against evil, St Michael was believed to control the lightning and the wind.

In Ukrainian folklore he was described as carrying the moustached wind on his shoulder; by pulling the ends of the wind's moustache. St Michael could direct the blowing of the wind to whatever side he wanted; a strong pull would make the wind cause a storm or a hurricane. The wind was believed to have been originally the creation of the devil and it was St Michael who took it away from the evil one – if not for the Archangel, the wind would have destroyed everything on the surface of the earth. St Michael used the bolts of lightning to shoot at the small devils and every time he scored a hit, the thunder would explode. The hunters considered St Michael to be their heavenly protector.

In the Ukrainian church tradition, the Day of St Michael, celebrated on November 21, was also the day of remembrance of the dead in prayer (there were several other such remembrance days in the year, in addition to St Michael's Day).

In the Land of Polissya, on the Day of Remembrance of the Dead, a dinner was organized for close relatives with no guests invited, but if an outsider, no matter who he or she could be, happened to come to the house on that day, the stranger was treated to a good meal in honour of the dead.

The traditional dishes on the Remembrance Day were the borsch or cabbage soup, chicken with pasta, braised cabbage, boiled peas, holubtsi (stuffed cabbage), varenyky (stuffed dumplings), pancakes, and jellied fruit juice; special bread, pies and cookies were also made. If Remembrance Day fell on Wednesday or Friday, fish, beans and mushrooms were cooked instead of meat. However, the traditions varied in different parts of Ukraine.

Before the November Feast of St Michael, starting from the Day of St Kozma and St Demian (November 14), the young people in the countryside began to get together for vechornytsi – evening parties. The girls cooked chicken and pasta, or fried eggs and made other dishes that contained eggs, and the young men provided home-made liquor. St Kozma and St Demian were the patron saints of poultry breeders – hence the tradition of cooking chickens on their day.

On Saint Michael's day, in those villages which had churches dedicated to St Michael, the villagers would make mead with spices right in front of the church, cook cabbage and pea dishes, and then they would sit down to a communal feast. In many villages, the communal feast was followed by individual parties at home to which people tried to invite as many guests as possible — the more guests you had, the more you were respected.

Word list:

to venerate – поважати
acquiring – придбання
healing – загоєння
galore – удосталь
injunction – заборона
livestock – худоба
to dedicate – присвятити
barn – сарай
exertion – застосування
to inflict – заподіювати
trampling – розтоптування
sword – меч
hurricane – ураган
to explode – вибухнути

Answer the following questions:

1. When is the Feast of St Michael the Archangel celebrated in the Christian Orthodox Church?
2. What may people do on The Day of St Michael's Miracle?
3. What city has St Michael been a patron saint since probably the eleventh century?
4. When was the church dedicated to St Michael built in the Vydubensky Monastery?
5. How was St Michael described in Ukrainian folklore?
6. How is St Michael usually shown in Ukrainian icons?
7. What dishes were traditional ones on the Remembrance Day?
8. Who was the patron saint of poultry breeders?

Exercises.

I. Give the English equivalents:

Mykhaylivsky Zolotoverkhy Sobor; vechornytsi; holubtsi.

II. Use the following words and word combinations in the sentences of your own:

holubtsi; patron saint; St Michael the Archangel; poultry breeders; to venerate; acquiring; to dedicate; sword; Remembrance Day; ancient coat of arms.



A monument to St Andrew in Kyiv.

FORTUNETELLING RITUALS ON THE FEAST DAY OF ST ANDREW

Among the Christian religious feasts, which are celebrated in Ukraine in the fall and winter, the Day of St Andrew stands as one of the more important ones. This feast, which absorbed some of the pre-Christian traditions, is celebrated on December 13. St Andrew's Day was the time of fortunetelling and get-togethers, at which young people looked out for prospective spouses.

Christian tradition has that it was St Andrew, one of the apostles of Jesus Christ, who was the first to bring the Christian teaching to the lands which later became known as Ukraine.

The night before the Feast Day of St Andrew in the countryside engaged in fortunetelling, trying to find out who their prospective husband might be. They hoped that the saint would help them in this.

One of the fortunetelling rituals involved a hen. A girl put a bowl with grain and a bowl with water on the floor and brought in a hen from the hencoop. It was believed that if the bird flopped its wings and clucked, the girl's husband-to-be would be unkind to her and might even beat her. If the hen pounced on the food, the girl's fiance would be fat and greedy for food; if, however, the hen rushed to the bowl with water, the girl's future husband might turn out to be a drunkard. If the bird just walked quietly around the house, it gave hope to the girl that her husband would be kind and well-disposed to her, and would not pick up fights or drink too much.

Another fortunetelling ritual was called *mosty* (bridges). Girls poured water into a bowl and then put several straws across the bowl thus forming "a bridge." Next, they placed the bowl under their bed. In their dreams they hoped to see their sweetheart cross the bridge. If the bridge broke, it prophesied some misfortune in the future – the couple would either break up or one of them would die.

Many fortunetelling rituals involved bread, pancakes or pastries. A girl cut off a piece of a loaf, sprinkled it with salt and hid under the pillow. If in her dreams she saw a young man with whom she would share the bread, it would be the one with whom she would share her life. Or a girl would eat a salted slice of bread; at night she would get thirsty and if she saw a man in her dreams who would give her water to quench her thirst, he would be her future husband.

The girls, who wanted to learn the name of their fiance made pancakes, picked the largest one and ran outside with it. They then addressed the first male they saw in the street: "What is your name?" If his name was Vasyl, the girl's husband would be called Vasyl, if the stranger's name was Mykola, the girl's husband would be Mykola, etc. Yet, more often than not, men made fun of the gullible girls by giving them some silly, ridiculous names.

The most wide-spread Ukrainian fortunetelling ritual involved *balabushky* (bread shaped like a small ball). Girls gathered at someone's house and brought flour to make the dough for *balabushky*. For making the dough they needed water – and they had to bring water from the nearest well in their mouth. On their way back inside, the girls were surrounded by the young

men who did their best to make the girls with water in their mouths laugh. The girls either swallowed the water or spit it on the ground with laughter. Sometimes, the girls had to take many trips to the well before they finally succeeded to bring enough water for the dough. In some cases, the girls had to give the boys kalachi (padlock-shaped buns), halushky (dumplings) or varenyky (stuffed dumplings) as a fee to let them deliver the water in their mouths safely.

After making the dough, they made balabushky and baked them. Each girl marked her balabushka in her own special way. Then they let a hungry dog into the house. The girl whose balabushka was the first the dog ate would be the first to get married. If the dog ignored somebody's balabushka, it meant that the girl who had marked it would have no chance of getting married any time soon. A half-eaten balabushka prophesied a divorce or an illegitimate child. Smarter girls resorted to all sorts of tricks to cheat the dog. They stuffed their balabushka with a piece of fat, thus inducing the dog eat their balabuska ahead of other balabushky.

During still another fortunetelling ritual, girls poured melted beeswax into a bowl with water. If the wax shaped into a sort of the wedding crown, it gave hope to the girl who poured the wax that she might get married soon.

On the Feast Day of St Andrew and on the following day young men and girls usually played a game called kalyta. The name of the game coincides with the word for a flat dry bread called kalyta. It had a hole in the centre and was decorated with poppy seeds, dried cherries or raisins. Then it was smeared with honey and hung in the middle of the house.

The young men who were invited to the party took part in the kalyta game doing their best not to laugh or even smile at the funny situations that developed or at the jokes that were meant to make them laugh. Those who managed to suppress a smile while acting out their part would be allowed to take a bite of the bread. Those who joined the general roar of laughter, would have their faces daubed with soot and were not allowed to come close to the kalyta bread. With all the boys having taken their turn in the game, the kalyta bread was taken off the hook and was shared among all the guests. Then a festive dinner followed.

The rituals connected with the kalyta bread could have been an echo of a pagan feast that celebrated 'the birth of the new sun'. The sun-like shape of the round flat bread that featured in the games the young people played during several days before the winter solstice, may be regarded as evidence that these rituals had ancient pre-Christian roots. After the conversion to Christianity, the bread rituals were performed on the Feast day of St Andrew, St Andrew being the patron of the young.

A blind eye was turned to mischief and pranks which were played by the young people on the Feast Day of St Andrew – such pranks would be punished on any other day. If it was known that in a certain household, there was an unmarried young woman whose parents did not allow her to go out with boys, the young men, for example, could take the gate off its hinges, take apart a fence or a wagon, steel a plough and throw it on the roof or take it to a different place in the village. Ethnographers believe that such pranks were part of rituals connected with courting and marriage proposals – such barriers, for example, as gates or fence were removed "to clear the way to marriage."



Kalyta, a flat dry bread used in playing ritual

game kalyta.

Word list:

fortunetelling – ворожіння
get-together – зустріч
prospective – передбачуваний
spouse – чоловік
hencoop – курник
well-disposed – розташований
to cluck – кудкудакати
to prophesy – пророкувати
to sprinkle – обприскати
to quench – подавити
gullible – легковірний
ridiculous – смішний
dough – тісто
illegitimate – незаконнонароджений
beeswax – віск
to smear – зганьбити
to daub – розмазувати
solstice – сонцестояння
prank – жарт
to cheat – одурювати

Answer the following questions:

1. When is the Day of St Andrew celebrated?
2. What fortunetelling rituals do you know on the Feast day of St Andrew?
3. What game did young men and girls usually play on the Feast Day of St Andrew and on the following day?
4. What was kalyta decorated with?
5. What did girls pour into a bowl with water during one of the fortunetelling ritual?

Exercises.

I. Give the English equivalents:

Balabushky; kalachi; kalyta.

II. Use the following words and word combinations in the sentences of your own:

to decorate; fortunetelling rituals; Christian religious feast; to prophesy; beeswax; prank; kalyta.



A religious service in honour of St Varvara in the Mykhailivsky Zlatoverkhy Cathedral.

ST VARVARA – HISTORY AND TRADITION

Once upon a time there lived a girl, good-looking, inquisitive, considerate, self-denying and gentle. Many rich, clever, and noble men tried to court her but she chose to be the bride of a poor

maverick who was crucified alongside two robbers...

St Varvara (or Barbara) is seventeen again – and never mind those zeros in the years of her anniversary. The saints are not subject to time and their age does not change. The Orthodox Church marks the feast day of St Varvara the Martyr on the 17th of December because it was on that date she suffered and died for her Heavenly Bridegroom – Our Lord Jesus Christ.

St Varvara's life on earth was short but dramatic and glorious. She was born in the town of Heliopolis of Phoenicia (now Baalbek in Lebanon) at the end of the third century AD. At that time the Eastern Roman Empire was ruled by Galerius (Gaius Galerius Valerius Maximianus; ruled as Augustus 305–311). This emperor was one of the most unrelenting persecutors and harshest heathen enemies of Christianity. A ruthless ruler, Galerius imposed the poll tax on the urban population and maintained the persecution of the Christians. He kept issuing decrees which demanded that Christians be searched for and exposed, and then made to make sacrifices to the ancient gods, emperor included. In case, they refused to do so, Christians were to be tortured and executed. Many of the local governors were only too glad to follow the orders, but some were rather lenient. In the winter of 310–311, however, he became incapacitated with a painful disease. Fearing, perhaps, that his illness was the vengeance of the Christian God, he issued on April 30, 311, an edict grudgingly granting toleration. Shortly afterward he died.

Varvara was one of those who were happy to come to know God and embrace Christianity. Dioscor, her father, kept the beautiful girl locked most of the time in a tower – in this manner he thought she would be in safety both from the unwanted courtship and pernicious influences, of which, he thought, Christianity was the most dangerous. But he could not keep the girl locked in the tower all the time. The girl kept asking all kinds of questions about God and true religion but neither her father nor anyone else in the household were able to provide answers that would satisfy the girl. When he found a suitable fiancé for his daughter, Dioscor, hoping that she would now be safe both from other suitors and Christian influences, went away on a long business trip.

But Varvara used her newly-found freedom in a way very much different from what Dioscor had expected she would – instead of venerating the old traditions and worshiping pagan gods, Varvara found the True Faith of Christianity. She preferred to spend most of her time with her new friends, the Christians, in prayer rather than in revelry with her age peers. An itinerant Christian priest baptized the girl, and when her father returned, Varvara did not conceal her new faith from him. Dioscor tried to talk the girl out of it, but neither his threats nor his pleas could shake her faith. Then the angered and frightened man – he was afraid of persecution – repudiated his daughter. She was arrested and brought before the local governor who was captivated by the girl's beauty. He even tried to seduce the girl; he offered her money, he threatened torture in attempts to make her abandon her faith but she remained firm in her convictions. She was thrown into prison and tortured. In the prison cell, where she was incarcerated, a miracle happened – her wounds were healed and she was promised a great reward in heaven – at least, it is what the hagiography says. On discovering Varvara's wounds healed, the jailers decided to execute the girl, and according to tradition, it was her father who chopped off her head.

The retribution was swift – both Dioscor and the governor were killed later on the same day by a bolt of lightning. Varvara was buried like a Christian thanks to the ministrations of a pious man. Later, she was canonized and in the 6th century, St Varvara's remains were moved to Constantinople where churches were built in her honour, and a district of the city was named after her.

For a person who has not made the Orthodox Church part of his or her existence, and particularly for those who are atheistic, it is difficult to read hagiographic stories. There are a lot of things in these stories that may seem to them bolt. In stories about saints, the reader will find characters who want to depart from this life and unite with God rather than fear death; instead of demagogic proclamations, one finds profound reflections about the meaning of life

and death, moral teaching and words of forgiveness addressed to the torturers. The tortures themselves, surprisingly enough, are described in great detail and in rather naturalistic terms, but in a somewhat detached even “monotonous” manner.

Even more difficult to atheists and those who are not quite firm in their faith is to understand the idea of worshipping the sacred relics. But this worship is very important for a true Christian. Icons, which are also worshipped, are regarded by atheists, at best, to be works of art, and at worst, no more than just crudely painted pictures, and the worshipping of the sacred relics of saints is dismissed as silly superstition.

There is a spark in every human soul that can be fanned into a life-giving fire of Divine Love. The fire burning in the souls of saints and religious devotees cannot be extinguished by the outside circumstances no matter how stormy these circumstances may be; the fire of lesser mortals is like a candle’s flame – if it is not properly cared for and protected it can be blown out by a gust of wind.

There are a lot of sacred relics to be found in the city of Kyiv as well, St Varvara’s among them. Her relics were brought to Kyiv in 1108 by a daughter of the Byzantine Emperor Alexis Comnene, also named Varvara (Barbara). The princess came to Kyiv to be married to the Grand Duke Svyatopolk-Mykhailo Izyaslavovych, the one who had the Mykhailivsky Zlatoverkhy (St Michael’s Golden-Domed) Cathedral built, one of the three great churches in Kyiv of those times. It was all but natural that the relics were put in St Michael’s. During the Mongol invasion of the thirteenth century, when Kyiv was captured and destroyed, some of the churches survived, St Michael’s among them. The relics were well hidden in the church and remained intact. In the 1930s, when St Michael’s was pulled down by the communist barbarians during their atheistic campaign, the relics of St Varvara were moved to the Church of St Andrew, and later when St Andrew’s was turned into a museum, the relics were taken to St Volodymyr’s where they are to be found now.

In 2006, when St Varvara’s anniversary was being marked, the saint’s relics were taken to various cities all across Ukraine to make it possible for the pious to worship these sacred relics. At the time when life in Ukraine continues to cause anxiety among so many people in this country, the faithful does need a support of a much venerated saint to improve their spiritual strength and sustain them in hope, faith and love.

Word list:

inquisitive – допитливий
considerate – уважний
self-denying – що жертвує своїми інтересами
maverick – індивідуаліст
to crucify – замучити
martyr – мученик
heavenly – небесний
bridegroom – жених
unrelenting – невблаганний
persecutor – переслідувач
harshesht – найрізкіший
heathen – язичник
ruthless – безжальний
to impose – накласти
to maintain – підтримати
persecution – переслідування
lenient – поблажливий
incapacitated – виведений з ладу
vengeance – помста

grudgingly – неохоче
courtship – залицяння
pernicious – згубний
venerating – пошана
worshiping – поклоніння
revelry – гуляння
suitor – позивач
itinerant – мандруючий
to conceal – приховати
plea – прохання
to repudiate – анулювати
to seduce – спокушати
to incarcerate – ув'язнювати
jailer – тюремник
hagiography – агіографія
to chop – розколоти
retribution – відплата
swift – швидко
pious – побожний
to dismiss – відхилити
superstition – марновірство
gust – порив
sacred relics – священні реліквії
to pull down – скидати

Answer the following questions:

1. When and where was St Varvara born?
2. Who kept the beautiful girl locked most of the time in a tower?
3. When and by whom were Varvara's relics brought to Kyiv?
4. Where are Varvara's relics to be found now?

Use the following words and word combinations in the sentences of your own:

considerate; self-denying; to crucify; martyr; heavenly; bridegroom; sacred relics; persecutor; harshest; heathen; ruthless; incarcerate; to heal; jailer; superstition; to dismiss; superstition.

RITUALS AND TRADITIONS OF THE UKRAINIAN WEDDING



Tetyana Poshyvaylo, art historian,
ethnographer and deputy director of the Ukrainian
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Wedding in the Ukrainian countryside used to be – and to a large extent still is – an event that involved the whole village in which it took place, and lasted for days on end. The traditional marriage rites, the rituals of the wedding ceremony and of the wedding party were strictly observed. In recent years, some of the ancient wedding traditions have begun to be coming back.

Marriage is a legally and socially sanctioned union, usually between a man and a woman that is regulated by laws, rules, customs, beliefs, and attitudes that prescribe the rights and duties of the partners, and gives status to their offspring. Through the ages marriages have taken a great number of forms.

The rituals and ceremonies surrounding marriage in most cultures are associated primarily with fecundity and validate the importance of marriage for the continuation of a clan, people, or society. They also assert a familial or communal sanction of the mutual choice and an understanding of the difficulties and sacrifices involved in making what is considered, in most cases, to be a lifelong commitment to and responsibility for the welfare of spouse and children.

Marriage ceremonies include symbolic rites, often sanctified by a religious order, which are thought to confer good fortune on the couple. Because economic considerations play an essential role in the success of child rearing, the offering of gifts, both real and symbolic, to the married couple is a significant part of the marriage ritual.

Fertility rites intended to ensure a fruitful marriage exist in some form in all ceremonies. Some of the oldest rituals still to be found in contemporary ceremonies include the prominent display of fruit or of cereal grains that may be sprinkled over the couple or on their nuptial bed, the accompaniment of a small child with the bride.

The most universal ritual is one that symbolizes a sacred union. This may be expressed by the joining of hands, an exchange of rings or chains, or the tying of garments. However, all the elements in marriage rituals vary greatly among different societies, and components such as time, place, and the social importance of the event are fixed by tradition and habit.

From its beginning, Christianity has emphasized the spiritual nature and indissolubility of marriage. Some Christian churches count marriage as one of the sacraments, and other Christians confirm the sanctity of marriage but do not identify it as a sacrament. Since the Middle Ages, Christian weddings have taken place before a priest or minister, and the ceremony involves the exchange of vows, readings from Scripture, and a blessing.

Ukrainian traditional marriage rites fit the general picture of what marriage rituals are about, but at the same time, there are things which differ them from such rites observed by other peoples and nations.

Marriage Arrangements in Ukraine

Until the late 20th century, marriage was rarely a matter of free choice. However, we shall not deal with the issue of love between spouses, which in more recent times came to be associated with marriage – it is a separate and vast subject to discuss. What follows is a description of the age-old Ukrainian marriage rites and wedding rituals. As a general observation, one can say that in most cases romantic love was not the primary motive for matrimony in the past, and one's marriage partner was usually carefully chosen.

It was believed that a marriage would be happy if certain rituals were carefully observed at all the stages of courting, at the wedding ceremony and at the wedding reception by the betrothed and their kin. Some of these rituals, or probably most of them, including songs and dances, must have had their origin in the very distant pre-Christian past.

The Ukrainian word for “wedding” is “vesillya”; the root of the word, “vesil” suggests something “vesele”, that is “joyous.” The traditional wedding ceremony, which with the advent of Christianity began to include the ceremony performed in church, was a sort of a folk performance with many participants each of whom played their roles prescribed by tradition. Some of the wedding rituals, songs and dances also had some symbolic meaning; others were of a “magical” nature, performed to assure fertility, luck and happiness.

Marriage rituals and traditions, and attitudes within the wedlock, and attitudes to those people who become related by marriage began to be formed at some early stages of the development of the institution of marriage of the Ukrainian nation. One of the early medieval chronicles states, for example, that “The Polyany (one of the proto-Ukrainian tribes) were of a benevolent disposition and adhered to the habits and traditions of their ancestors; they greatly respected their in-laws and their kin.”

Christianity was adopted in Kyivan Rus-Ukraine at the end of the ninth century but it took centuries before the church wedding was firmly established.

In contrast to the traditions of many other peoples and nations, in Ukraine it was not so much the father of the girl, who wanted to get married, who had the last word in finalizing the marriage decision, but the girl herself and her fiancé. Also, not only young men had the right to “svatatsya”, that is to court and propose marriage, but unmarried girls as well.

Girls would go the house of the parents of the young men they wanted to marry and would insist that marriage be arranged there and then, adding that they would not leave the house until their demands were met.

Betrothal Rituals

When it was a young man who did the proposing, the first thing he was supposed to do was to find a respected person who knew well all the rituals. This man, svat in Ukrainian, was sent to talk to the prospective bride’s parents (this mission was called svatannya). The chief svat usually had other svats to accompany him. Properly dressed (their dress proclaimed their purpose), the svat delegation would begin their “performance” from the moment they arrived at the door of their destination. Their mission was variously described as “a hunt” or “trade” in which they were the merchants asking for the “goods” – that is the girl. At the time when the svats were declaring their purpose, the girl was supposed to be standing by the pich (a combination of a cooking stove and a heating installation) and silently addressing the ancestors with a request to bless her marriage.

If she accepted the proposal, she would give the svats long embroidered towels which they would put over their shoulders and chests as sashes. If she turned the proposal down, the girl would present the svats with a pumpkin (hence the Ukrainian idiom – daty harbuza which literally means: “to give somebody a pumpkin” and metaphorically – to refuse to do something).

If the first stage of the svatannya was successful, the second stage, ohlyadyny (“inspection”) began. The bride’s parents went to the bridegroom’s house to have a good look around and ascertain that he could support his wife. If the bride’s parents were satisfied with what they saw, the third stage, zaruchyny (“betrothal”) was declared. The bridegroom’s parents went to the bride’s parents’ place, and in the presence of their parents, the bride and bridegroom announced their intention to get married. Usually, at such meetings, the village elder was present and he would wind an embroidered towel around the betrothed hands. The parents then blessed their children, and presents were exchanged. If any of the parties involved declared some time after the zaruchyny that they refused to go ahead with the marriage, they would have to pay a fine “for causing an offense.”

Usually two weeks elapsed between the zaruchyny and the vesillya (wedding). The bride was supposed to make a wreath of flowers and colorful ribbons and whenever she appeared in public, she had to wear such a wreath.

The preferred day of the week for weddings was Sunday. On Friday, the korovay (big loaf of bread) to be given to the newlyweds at the wedding ceremony was baked, as well as other ritual biscuits and cakes. The whole process of korovay making was accompanied by singing of songs appropriate for the occasion. In the Land of Halychyna, a figurine of baran (ram) made of bread was presented to the newlyweds. This baran was a symbolic substitute of a real animal that used to be sacrificed at weddings in the pagan times. In the Carpathians, instead of the baran, two geese made of bread were presented.

The korovay presentation ceremony was performed by women who were of cheerful disposition and happy in marriage; no unmarried girls or widows were allowed to take part in the presentation.

Also on Friday, the vesilne hiltse – “wedding ritual tree” – was decorated in the bride’s house. It was a sapling or a big branch that the bridegroom had to cut and bring to his fiancée’s house. This tree symbolized the Tree of Life, and was decorated by the bride’s parents or the next of kin, or girls, friends of the bride, with multicolored ribbons and red berries.

At the hen party on Friday night before the wedding, the girls present at the party were wearing wreaths made of periwinkle or myrtle which symbolized virginity and purity. Songs were sung; the bride loosened her braids (if she had an elder brother, it was he who did the unbraiding) as a gesture of farewell to her unmarried life. During the ritual called *posad*, which was performed that night, the bride was led to the *chervony* (“beautiful”) corner in the biggest room of the house where the icons were displayed and where she paid symbolic homage to her ancestors.

On Saturday, the bride with her friends and the bridegroom with his friends went separately around the village with bread inviting people to come to their wedding, and saying “My mother, and my father and I, too, ask you to come to my wedding tomorrow!”

Wedding Day

On Sunday, the *molody* (bridegroom; literally – the young one) was to go to his bride’s house whence they would go to church. The bridegroom’s mother walked him to the gate of their household, blessing him and throwing grain or small coins over him.

At one point on the way to the bride’s house, the bridegroom’s progress was barred and “ransom” for the bride was demanded by a group of the bride’s friends. The bridegroom had to give out presents, food and drink, or money, and then he would be let through. This ritual was called “*pereyma*” – “interception.”

When he arrived at the bride’s place, the bridegroom was supposed to take her in his arms and carry her some distance from the house to the waiting carriage or wagon. The wedding train consisted of many horse-drawn wagons and other similar vehicles which were decorated with flowers, ribbons and rugs. In one of the wagons was carried the *vesilne hiltse* – the Tree of Life which also symbolized the continuity of generations (a sort of “genealogical tree”). Traditions of arranging the wedding trains varied from region to region. In the Carpathians, for example, the participants, including the *molodi* (the betrothed; literally – “the young ones”) rode on horseback rather than in wagons. The procession looked noble and impressive, and the bride and the bridegroom were referred to as “*knyaz*” – “Duke,” and “*knyahynya*” – “Duchess.” The bride carried a *dyven* – bread roll in the shape of a wheel, or rather a tire, through which she would ceremoniously look in the four directions of the world and see what the future held for her with her husband-to-be. The bridegroom carried figurines of an ox and a plow made of bread which symbolized husbandry and the work he would be doing.

After the wedding ceremony in church, the couple proceeded to the bride’s place where a huge wedding reception was held. Rituals of the wedding party varied in different parts of Ukraine, but usually, the newlyweds would go around the *korovay* (wedding bread) three times and then sit on a bench covered with a sheep skin coat, the fur outside – it was a symbol of prosperity. Then the newlyweds were given bread and healthy and good-looking children to hold in their arms – for good luck in having healthy children.

Dances, in which all the guests were involved, were part of the wedding celebrations; mostly, people danced not in pairs but all together in a circle.

There were hundreds of different songs sung at the wedding parties, most of which consisted of good wishes for a long happy life of the newlyweds, of thanks to the parents, of asking God to grant a happy destiny to the newlyweds, of expressions of sorrow of the parents parting with their children. Some of the things were of quite a bawdry nature, or teasing.

Closer to the evening, the wedding wreath was removed from the bride’s head and a headscarf was put on instead. This ritual, called “*pokryvannya*” – “covering”, symbolized the bride’s transition from girlhood to the status of a married woman. The *karavay*, which was of a very big size, was then cut into small pieces and everybody present at the *pokryvannya* ceremony was given a piece, the newlyweds included.

The newlyweds were to spend their first night together in a komora – a store-room or store-house. As they were not supposed to eat or drink anything during the wedding party, the newlyweds were given a baked chicken and a bowl of honey to eat.

Wedding celebrations continued for a week or more, with customs and rituals differing from region to region, but in spite of the local differences, the general pattern remained more or less the same.

Word list:

rite – обряд
to sanctify – освячувати
offspring – нащадки
fecundity – родючість
to validate – затвердити
to assert – затверджувати
familial – сімейний
sacrifice – жертва
lifelong – довічний
commitment – зобов'язання
welfare – добробут
spouse – чоловік
to confer – радитися
rearing – вирощування
fertility – достаток
to ensure – гарантувати
fruitful – плідний
nuptial – весільний
vow – клятва
Scripture – Священне писання
matrimony – шлюб
betrothed – суджений
kin – сім'я
advent – поява
wedlock – шлюб
benevolent – доброзичливий
adhered – притримуваний
finalizing – завершення
betrothal – змовини
hunt – полювання
ancestor – предок
sapling – молоде дерево
sashes – пояси
to elapse – протікати
periwinkle – барвінок
myrtle – мирт
homage – пошана
barred – перегороджений
ransom – викуп
interception – перехоплення
horse-drawn – гужовий
rug – килимок
impressive – значний

wheel – колесо
tire – шина
to grant – надати

Answer the following questions:

1. Who had the right to “svatatysya”?
2. Who was sent to talk to the prospective bride’s parents?
3. What was the mission of the svat delegation?
4. What would the girl give the svats if she accepted the proposal?
5. What would the girl give the svats if she turned the proposal down?
6. What is the second stage of the svatannya?
7. What was the bride supposed to make during two weeks elapsed between the zaruchyny and the vesillya?
8. What was the preferred day of the week for weddings?
9. When was the korovay (big loaf of bread) to be given to the newlyweds at the wedding ceremony baked?
10. What was a symbolic substitute of a real animal that used to be sacrificed at weddings in the pagan times?
11. What was decorated in the bride’s house on Friday?
12. What did the bride with her friends and the bridegroom with his friends do on Saturday?
13. Describe the ritual which called “pereyma” – “interception”.
14. What is a dyven?
15. What did figurines of an ox and a plow made of bread symbolize?
16. What did the ritual called “pokryvannya” – “covering” symbolize?
17. How long did wedding celebrations continue?

Exercises.

I. Give the English equivalents:

Vesillya; svatannya; daty harbuza; ohlyadyny; zaruchyny; korovay; molody; “knyahynya”; dyven; “pokryvannya”.

II. Use the following words and word combinations in the sentences of your own:

rite; to sanctify; fecundity; ransom; sashes; wedding celebration; svat delegation; bride; nuptial; sacrament; vow; Scripture; matrimony; betrothed; kin; advent; wedlock; bridegroom; nuptial; wedding wreath.

UKRAINIAN NATIONAL COSTUME AS A WITNESS OF THE PAST



In the Ukrainian town of Pereyaslav-Khmel’nytsky there is a museum of Ukrainian traditional national dress. It is housed in an eighteenth-century building and has in its collection about 1500 shirts, blouses and other embroidered items, about 200 woman’s adornments, over 200 belts, aprons, head-dresses and other pieces of traditional Ukrainian costume plus a lot more. The layman comes to the museum to gaze at the exhibits in wonder and admiration, and the historian comes to study the changing styles, types of dress, and through them better understand Ukrainian culture and everyday life of the past.

Nostalgia for Things Traditional

In the whirl of changes Ukraine finds itself in now, one feels a sort of nostalgia for things that seem to have gone forever never to come back, and yet it turns out they linger on in dress, customs, songs and dances.

There are still a lot of people living who remember the way the traditional religious holidays and festivals were celebrated in the rural Ukraine. Some of these people even would say: “Oh, I’ve seen the real celebration of Christmas, the real wedding reception” and so on, meaning that these occasions were celebrated differently from the way they are celebrated now.

“Real” in this sense is tantamount to traditional, time-honoured. One of the integral parts of “traditional” life is dress, woman’s dress in particular. A great care was taken to have every item of the dress in full correspondence with requirements of custom and tradition. The occasion and the season determined what kind of dress was to be worn. The wedding dress epitomized the beauty and expectation of the youth; it was resplendent with decorations and adorned lavishly with embroidery. In winter, when the quiet of Christmas Eve was gaily broken by Ukrainian merry kolyadkas (sort of Christmas carols), young women and girls, who were singing them, were supposed to be wearing white sheepskin coats and multicoloured bright headkerchiefs.



One can’t help feeling nostalgic but one dons her grandmother’s dress and as if in a time machine one is taken back to the time which seems to be so distant and yet poignantly recent. This dress from the grandma’s trunk helps one find the link between now and then. Cinema and theatre occasionally remind us – not so frequently though as one wishes they would – of the splendour of the Ukrainian traditional national costume.

Dress Reflects Climate and Mentality

National dress of any nation, of a big one in particular, the one with a history and culture that span more than a thousand years, reflects the geographical situation of the country this nation occupies, the climate, mentality, levels of economic and social development and a lot more.

The Ukrainian national costume is not an exception in this respect. A historian of costume remarked that the traditional woman’s dress alone – in all of its varieties of course – would be sufficient to give one a comprehensive picture of historical and cultural features of life in the Ukrainian village of the past.

National Dress of Classical Type

If one can apply the word “classic” to the national dress one can say that the Ukrainian Midland in the basin of the Dnipro river is the area where the Ukrainian national dress acquired features which can be regarded as “classical”, that is very typical of Ukrainian traditional costume in general.

It is there that the ancient Rus-Ukraine dress had gradually become specifically Ukrainian as it is known now. The national dress throughout Ukraine shows the same “classical” features, though each distinguishable geographical and cultural part of Ukraine has some differences in dress, particularly in embroidery patterns. In some cases slight variations can be observed even in the dress worn by people living in the neighbouring villages.

Shirt – an Ancient Slavic Garment

In addition to being just an article of clothing the shirt (or, probably, more properly “blouse” if applied to a woman’s garment) had a special, sometimes symbolical meaning for those who wore it. It was not too long ago that some village girls wanted to put an amorous spell on a lad they fancied, would wear a “magic” shirt when they went through an “enchanted ceremony”, and this shirt had to be the one they had started making on the Ivan Kupala’s night – an ancient

heathen holiday celebrated in summer which in Christian times was incorporated into the calendar of Christian holidays.

The woman's shirt – or a blouse – worn in the area of Poltava was a long one, with embroidered sleeves; the one from Chernigiv land was the longest among others. The shirt to be worn on weekdays differed, naturally, from the one that was worn on Sunday. Every woman was supposed to know how to make a shirt, and the teenage girls at the age of about 12 were taught how to do the needlework and whatever else that was required for being a good housewife. A woman of some means had about 15-29 shirts, and a bride from a well-to-do family was expected to have no fewer than 50-60 shirts in her dowry. The number of shirts, their quality, type of embroidery were good indicators of what the girl was as a potential housewife.

Needlework

The thread used in adorning shirts with needlework was dyed with natural dyes and the actual technique of needlework varied from place to place, and from century to century. The stitches used also varied – from very intricate to rather simplified. In the early twentieth century cross-stitch gained predominance over other types of stitches. Even if the colour scheme was limited to two contrasting colours, the patterns themselves in combination with the colours never failed to produce a powerful visual effect.

Patterns of Adornment

Girls and women, bent over their needlework during the long winter nights in the snowbound houses, lit inside only by a small oil-lamp or a candle, adorned their shirts with all kinds of embroidery patterns: stylized floral, animal and purely ornamental designs. By far the most popular one was that of a broken tree which happens to be one of the modifications of the universal symbol the tree of life, a symbol found virtually all around the world in art and on household items. Solar symbols and purely geometrical patterns are also widely used in embroidery.

Skirts, Belts, Vests, Headkerchiefs



Each article of clothing had a special name and as there were quite a few of these articles in woman's costume it would be unreasonable to list all of them here. A couple will suffice. Plakhta and zapaska were two kinds of skirts; the usually chequered plakhta was the more cheerful looking of the two and consequently was worn on festive occasions, and zapaska of subdued colours, made of durable cloth, was an everyday garment.

Belts had to keep the skirts in place but besides this purely technical function they had a role to play in the general arrangement of the dress. Some of the belts were long strips of fabric, wound several times around the waist (thus they served also as a support of the spine and protection against injury). Belts, usually red in colour, were, like the rest of the costume, adorned with floral and geometrical embroidered patterns.

All kinds of vests were of varying length, modestly or lavishly adorned with needlework and other decorations; elder women, naturally, preferred quieter ones in tone and decoration, and young women and girls chose to wear the brighter ones and more richly adorned.

In summer girls and unmarried women did not wear hats or bonnets and walked about bareheaded, with their hair usually braided. The hair was taken good care of, as it was a matter of pride for every girl to display long braids, adorned with bright ribbons or wreaths made of dry or freshly-picked flowers. Married women did not braid their hair and never displayed it on public. They tucked their hair under an ochipok, a sort of close-fitting scull-cap made of silk, brocade or chintz. It was considered indecent for a married woman to be seen bare-headed. The ochipok was to be worn all life long with the hair hidden under it, and there was hardly a greater shame for a woman to have her ochipok pulled off her hair by someone in public (probably it had something to do with the belief in magic qualities of hair).

Headkerchiefs and shawls came to be used widely only at the end of the nineteenth century, and the occasion and means available determined what kind of headkerchiefs or shawl was to be worn.

Earrings, Necklaces, Rings

It's hard to imagine a woman indifferent to earrings, necklaces and other decorations and to be sure Ukrainian women wore all kinds of ornaments. Coral necklace was an especially highly prized item but they cost a lot and only relatively few could afford them. As recently as about 70-80 years ago for a price of a coral necklace one could buy a cow. The poorer had to be content with glass beads, the richer sported necklaces made of gold and silver coins.

The costume would not be completed without a good pair of boots which were red, black, yellow and green in colour and worn mostly to church or on some special occasions as the footwear was expensive. Boots were put on bare feet; girls could have high heels and married women had to do with low heels. As soon as the weather was warm enough, heavy winter boots were stowed away and the female folk walked about mostly barefoot.

Winter coats for the most part were made from sheepskin and were of various length and degrees of adornment. Some of the ornamental patterns definitely had symbolic meaning.

A dress can be not only beautiful – it can tell an exciting story.

Word list:

item – предмет одягу
adornment – прикраса
layman – мирянин, нефахівець
to gaze – пильно дивитися
to linger – затримуватися, баритися
tantamount – рівноцінний, еквівалентний
to epitomize – втілювати,
resplendent – блискучий
carol – спів
gaily – весело
poignantly – гостро, доречно
amorous – любовний
to fancy – уявляти
to enchant – зачаровувати
to incorporate – включати, приєднатися
stitch – стібок
intricate – складний, запутаний, вичурний, замислуватий
solar – сонячний
to subdue – помякшувати, приглушати
durable – довгостроковий, міцний

bonnet – жіночий капелюх
braid – коса
to tuck – ховати
chintz – ситець

Exercises.

I. Give Ukrainian equivalents of:

item, headkerchief, needlework, adornment, earrings, necklace, ornamental patterns, high heels, stitch, bare-headed, embroidered sleeves.

II. Complete the following sentences.

1. Traditional dress of any nation reflects
2. The woman's shirt worn in the area of Poltava was
3. NatiTeenage girls at the age of about 12 were taught
4. The thread used in adorning shirts with needlework was dyed with
5. The belts were
6. Belts adorned with
7. Married women tucked their hair under
8. The costume would not be completed without
9. Winter coats were made of

III. Use the following words and word combinations in sentences of your own.

Types of dress, skirts, belt, vest, headkerchief, plakhta, zapaska, everyday garment, ochipok, rings, lavishly, adorned, braid, contrasting colours, shirt, bride.

IV. Answer the key questions fully.

1. Where is the museum of Ukrainian traditional, national dress?
2. What does its collection consist of?
3. What does national dress of any nation reflect?
4. What shirt was the longest one in Ukraine?
5. How many shirts had a bride from a well-to-do family in her dowry?
6. What were plakhta and zapaska?
7. How did belts adorn?
8. How did every girl adorn her braids?
9. When did headkerchiefs and shawls come to be used widely?
10. How were boots put on?



Ukrainian self-awareness; it is a sort of a sacred ritual of their life. Ukrainians used to wear embroidered shirts when they got married, when they had their children baptized, when they died and were put into coffins. Embroidered towels used to be draped around arms of brides and grooms at church weddings; embroidered towels were draped over icons in Ukrainian homes; tablecloths were decorated with embroidery – in fact, embroidery, these magic patterns on linen, accompanied Ukrainians at all the major events of their lives.

"Here comes a group of young girls, walking in a single file, all of them comely, their hair dark, each lovelier than the rest. And dressed up they are indeed! The mid-day sun has warmed up the air, and they wear light clothes, their skirts in bright colours, as though covered in blooming poppy flowers. Braids of hair are handsomely arranged on their heads, with yellow carnations and periwinkles woven into the plaits; the girls' shirts have sleeves and cuffs all covered in embroidery; coral necklaces are entwined around their necks, each necklace of ten or more strings, so heavy that they seem to bend their long necks a little. Gold coins of their decorations and silver crosses shine blindingly, and the girls' checkered plakhty are so nicely enhanced by silver belts."

In this way a Ukrainian writer of the nineteenth century, H. Kvitka-Osnovyanenko, describes a scene from the Ukrainian countryside.

The Ukrainians are a puzzling, peculiar nation. They are a people with an original artistic view of the world, a people spiritually – but, alas, not politically – minded, a people who, for centuries, have been embellishing their homes, their clothes, their pottery, household items with beautiful decorations and designs. The Ukrainians are a people who used to make earthenware



and carved wooden plates beautifully shaped and elegantly designed, who created exquisitely fine lace and wonderful embroideries – and then renounced their own great cultural achievements with a surprising ease and even destroyed much of their artistic and cultural heritage. Unfortunately, such lamentations will hardly make ordinary Ukrainians feel poignant sorrow for their repudiated – to a large extent – cultural heritage; neither are they likely to inspire modern Ukrainian designers to create clothes with Ukrainian traditional, age-old dress in mind.

Every region of Ukraine, or even every village for that matter, had their own patterns, designs and colour schemes of embroidery. In fact, these designs – stars, triangles, meanders, and others – were symbols of eternity, of water, of air or of fire. Shirts with such designs embroidered on them could protect you from evil.

The Ukrainian word "uzor" – pattern, design, figure, tracery, is a shortened version of the Old Ukrainian uzoroch (which is still used in the Ukrainian dialect spoken in the Carpathians), which, in its turn, is believed to have been borrowed from the Persian language in which the word uzoroch means "light that comes from above" or "the light of the stars." Whatever the origin of the Ukrainian word uzor, it must have come into use at the time when people worshipped the sun and stars.

Flax has been grown in Ukraine from time immemorial. Linen began to be made from it and embellished with embroidery at the dawn of history. At its starting point, embroidery must have been no more than stitching together pieces of clothing with colour threads. It is known with more certainty that the first stage in what was to become full-fledged embroidery was zavolikannya – passing a colour thread through linen or some other fabric at intervals measured by several threads of this fabric. Nyzynka was the next, more complicated method which is still used in the Land of Hutsulshchyna.

Linen thread was one most widely used. It was strong enough and it dyed well. Originally though, the linen thread was simply waxed and waxing added durability and produced a gentle, whitish-yellowish colouring. With the passage of time, design and patterns were becoming

more complex and variegated. New dyes were used, and the colour schemes (the next step from the waxed yellowish linen thread was black – soot was added into wax) became very elaborate. Gradually, designs, patterns and colour schemes became more or less fixed, with variations depending on a geographical area.



Dyes were made from plants and insects. For bluish-grey hues, acorns were used; for brownish-reddish – the bark of horse chestnut; for brown – the bark of walnut and alder; for beige – the roots of wild plum; for golden – the outer skin on onions; for ochre – buckwheat husks. When in the 1870s, these natural dyes began to be substituted with industrially produced ones, it came as a serious blow to the traditional embroidery which lost its softness of colouring. The traditional harmony of colours was also unbalanced; warm pastel

colours were lost. At the end of the nineteenth century there came another change, a second heavy blow to the traditional embroidery – a new fashion of embroidering in cross-stitch came from the East (from China) and ousted the traditional techniques. Consequently, patterns and designs became badly affected. Standardized and stylized animal, plant and floral patterns became dominant – symmetrical flowers, roosters, doves were copied from the wrappers of candy and soap, or from the patterns published in magazines. These new designs and patterns were more primitive than the authentic ones, but in spite of their aggressive influence, the original, age-old patterns and designs did not die altogether and continued to be used, though on a limited scale.

The oldest patterns and can be glimpsed on the Trypillya about the Trypillya culture in representations of which can be some of the Ukrainian lands, in geometric patterns and twentieth century. In other lands medieval times, the influence of strongly felt. Also under the



Ukraine an intricate technique of creating in-wrought patterns called vyrizuvannya, or "cutting-out." At first, a pattern of tiny squares (several threads wide) with whipstitched sides is created on a piece of fabric, and then the fabric inside the squares is cut out. It is a time-consuming and pains-taking process. Shirts embellished with vyrizuvannya are not only beautiful – they are light and good for being worn on hot summer days. Incidentally, the Greek in-wrought vyrizuvannya looks very similar to the Ukrainian vyrizuvannya style.

ornamental designs were geometrical. They pottery and earthenware (see an article this issue); on the Scythian dress, seen on vases found in ancient barrows. In Hutsulshchyna or Polissya, for example, ornamental designs were used well into the of Ukraine, as long ago as in the early the Byzantine plant ornamental design was Byzantine influence, there developed in

The most important motifs in Ukrainian embroidery for many centuries have been stylized shapes of guelder rose, oak, grapes and poppies. All of them are actually ancient symbols stemming from pre-Christian, pagan beliefs. The guelder rose is of a particular importance because of a special attitude to this plant which is felt in Ukraine even today. The Ukrainians regard the guelder rose as their "national tree," "the family tree." The red juice from the guelder rose red fruit symbolizes blood, and blood, in its turn, symbolizes the family and the cycle of birth and death. The wedding towels, women's and even men's shirts used to be embroidered in heavy bunches of guelder rose fruit. There is a Ukrainian folk song about the guelder rose which is capable, I think, of touching the heart of every Ukrainian, even the heart of someone in whom very little of anything Ukrainian is left.

*There stands a guelder rose
In the field, red and ripe,
In full bloom, so handsome.
Hey, how nice is that family of ours,
As nice as the guelder rose in bloom.
There's so many of us,*

*Let's be close,
Let's be nice to each other!*

The oak was a sacred tree of the ancient Ukrainians. It symbolized Perun, god of thunder, human energy, development and life. Men's shirts were often embroidered with stylized shapes of acorns and oak leaves.

Many of the old Ukrainian folk songs feature references to "sad-vynohrad," (garden-grapes). This sad-vynohrad symbolized the garden of life, in which Man sows and plants, and Woman takes care of the growing fruit and grain. Motifs of bunches of grapes on embroidered shirts were particularly wide-spread in the Lands of Kyivshchyna and of Poltavshchyna; in the Land of Chernihivshchyna, bunches of grapes decorated embroidered towels.

The bloom of the poppy was the flower of love, and the poppy seeds were thrown over people, cattle and houses to protect them against evil. Girls, whose fiances died at war, embroidered red poppies on their shirts, and made wreaths with seven poppies woven into them.

The lily was a symbol of chastity and purity. In embroidery, lilies often appeared alongside with leaves and buds which symbolized the tripartite unity of conception/ birth, growth and development. The drops of dew that often appear above the lily in embroideries are believed to be a symbol of conception, of new life.

The most enigmatic and most beautiful symbol that appears in Ukrainian traditional embroidery is Berehynya, The Protectress, a female figure with raised arms, each hand holding a flower. Berehynya was a pagan goddess of meadows and fields, a symbol of life and fertility, the mother of everything living. In later times, the figure was substituted with a big, blooming flower on a strong stem with two leaves on each side, rising to the sun. Berehynya was believed to have "a maternal force" that protects people all their life. Berehynya is Mother, Nature and Tree of Life, all rolled into one. Girls embroidered the Berehynya symbols onto the shirts of their fiances who were to go to war – these shirts were believed to give protection to those who wore them.

In general, the girls who were planning marriage, embroidered shirts for their prospective fiances with roses, apples, grapes and nightingales, and they began doing it long before it came time for them to get married. These shirts were to be part of their dowries. Depending on the well-being of a particular family, the husband could own up to five or ten embroidered shirts, and the wife — up to fifteen or even twenty such shirts. In richer families, the trousseaux included up to 40 or even 60 embroidered shirts.

At present, in urban areas, traditional Ukrainian embroidered shirts, either purchased or passed down from older generations, are mostly kept in the families of intellectuals. Embroidered shirts are worn on holidays; infants are baptized wearing tiny embroidered shirts; brides and grooms stand on embroidered towels at church weddings when they take an oath of marriage. These traditions live on in the Ukrainian hearts, though they do not find as much outward expression as they used to. But there is hardly a Ukrainian who would not have tears swelling in their eyes when they sing or hear a song which was written in the nineteen-sixties by the poet Dmytro Pavlychko and the composer Oleksandr Bilash, the song that has long become a truly "folk" song:

*When I, still young
Set out to go into
The world unknown to me,
My mother gave me a shirt
She embroidered in
Black and red,
In black and red thread,
In two colours, so poignantly dear
Two colours on the linen shirt.
Two colours in my soul,*

*Two colours, so poignantly dear.
Red is Love,
And Black is Sorrow.
Life took me to distant lands,
But I always came back.
The roads of my life
Are the colours on
My mom's shirt,
Intertwined,
Red and Black,
Roads of happiness,
And roads of sorrow*

Word list:

to entwin – сплітатися
checkered – строкатий
to embellish – прикрашати
durability – тривалість
wrapper – обгортка
barrow – горб
intricate – заплутаний
whipstitched – зшитий через край
stem – стебло

Exercises.

I. Give Ukrainian equivalents of:

embroidered towels, braids of hair, yellow carnations and periwinkles woven into the plaits, checkered plakhty, symbols of eternity, in-wrought patterns.

II. Insert a suitable word or expression from the text.

1. Embroidered towels used to be draped around arms of ... at church weddings.
2. The girls' shirts have ... all covered in embroidery.
3. In some of the Ukrainian lands, in Hutsulshchyna or Polissya, ... and ornamental designs were used well into the twentieth century.
4. ... was a sacred tree of the ancient Ukrainians.
5. Motifs of ... on embroidered shirts were particularly wide-spread in the Lands of Kyivshchyna and of Poltavshchyna.
6. Berehynya was

III. Complete the following sentences.

1. The girls' checkered plakhty are so nicely enhanced by
2. Dyes were made from
3. The most important motifs in Ukrainian embroidery for many centuries have been stylized shapes of
4. Men's shirts were often embroidered with stylized shapes of
5. The bloom of the poppy was
6. The lily was a symbol of
7. The girls who were planning marriage, embroidered shirts for their prospective fiances with

IV. Use the following words and word combinations in sentences of your own.

Braid, necklace, household items, cultural heritage, handicrafts, antiquities, stylized shapes of, symbol.

VYTYNANKY – AN ART OF DECORATIVE PAPER CUTTING

Vytynanky is only one of the traditional culture, and even feature, it is nevertheless one of the genetic memory of the nation, mature culture we should entire cultural legacy should be into it and be spiritually enriched.



many features of the Ukrainian though it is not the most prominent the many roots of culture, a part of and to be a fully-fledged nation with preserve all of our cultural roots. The preserved so that each of us could tap

Historical evidence suggests Ukraine at the end of the that it took quite some time before they became an integral part of the decorative arts practiced at the grass roots level. Originally, such paper cutouts were mostly used by the upper classes and authorities as the bases for sealing private letters and official missives with the sealing wax. Incidentally, these paper cutouts were used for the same purpose in many other European countries. The paper was still very expensive, and only when it became cheap to be affordable for lower classes that color paper began to be used for decorative purposes in people's homes.

that vytynanky began to be made in fifteenth- early sixteenth century, but

During the nineteenth century decorative paper cutouts spread all across the Ukrainian countryside. In addition to the purely decorative function, they acquired some symbolic meaning and developed into a separate branch of the decorative arts. Hryhorii Kvitka-Osnovyanenko, one of the Ukrainian authors of the nineteenth century, mentioned these decorative paper cutouts in describing the interior of peasants' houses.

The word itself, vytynanky, gained currency in the early twentieth century, but there were many other, regional words that were used too – stryhuntsi, khrestyky or kvity to mention but a few. The vytynanky shapes were of many kinds and represented stylized figures of people, animals and plants. Ethnographers and art historians began to study the art of vytynanky, and artists began to seek inspiration for their art in vytynanky. Articles and essays were published, vytynanky began to be collected. Vytynanky were displayed at exhibitions of the Ukrainian decorative and applied arts alongside traditional pottery, embroidery, rugs and other items.

The collections of B. Zelinsky and S. Levytsky, who collected many samples of vytynanky, made in the early decades of the twentieth century, are now in possession of the Museum of Ethnography and Applied Arts of the Institute of Folk Culture Studies of the Academy of Sciences of Ukraine in Lviv. Some vytynanky can also be found in the museums of Kyiv and some other cities of Ukraine, Krakow (Poland), St Petersburg and Moscow (Russia).

Vytynanky are easily damaged or destroyed, and can be preserved only if special conditions for their preservation are created. People who made them for decorating their homes would throw them away and create new ones every time they whitewashed or repainted the interiors. It was mostly women who were responsible for making them. Vytynanky, which



were made for the occasions of religious feasts and holidays, were more decorative than the ones used for everyday decoration. Christmas and Easter called for vytynanky in the shapes of angels, churches or even whole evangelical scenes to be pasted prominently on the walls. Marriages saw vytynanky in the shapes of doves, flowers, or the ones that formed “trees of life.”

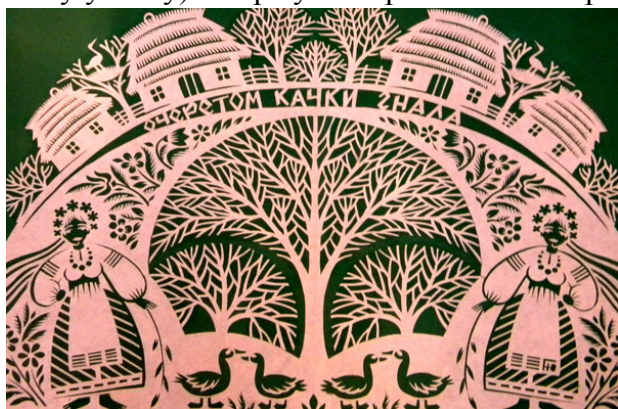
Vytynanky, made in various parts of Ukraine differed in shapes, in colors, and in symbolism. In the village of Petrykivka (Dnipropetrovsk Oblast), for example, which is famous for decorative murals that are painted by the locals on the interior and exterior walls of their houses, vytynanky are very colorful, their shapes are elaborate, and they are arranged in fancy compositions on the walls. They differ a lot from vytynanky, created, say, in the Land of Podillya, where the making of vytynanky is a very popular art. Podillya vytynanky are mostly monochrome and their shapes are highly stylized. Vytynanky of Bukovyna are of smaller, more geometrically precise shapes; also, vytynanky themselves are often ornamented with beads.

Vytynanky can also be of horizontal frieze-like bands, and have one or two or many axes of symmetry. Arrangements of vytynanky often have rhythmical sequences. Vytynanky makers, when they fold sheets of paper several times, often are not quite sure themselves which shapes will emerge as they cut out fancy shapes, and this unpredictability creates a sense of playful lightness, ambiguity, of something that is only hinted at, something mysterious and fairy-tale like.

Globalization Pressures

In the 1960s and 1970s, home-made decorative items such as embroidered rushnyky (towels), rugs, vytynanky and other things of decorative art gave way to the factory made carpets and standardized decorative articles which were brighter in color but lacked in originality and were of inferior quality. Vytynanky disappeared altogether and only for Christmas and New Year holidays some people continued to decorate the windows and Christmas trees with white paper “snowflakes”.

Vytynanky, as well as so many other creations of the folk decorative and applied arts seemed to be destined for disappearance and oblivion, but luckily there were folk art enthusiasts who spared no effort in keeping vytynanky alive. Vytynanky began to be shown at exhibitions. Oleksandr Salyuk, Mariya Rudenko and P. Kushnir kept the art of vytynanky alive in the Land of Vinnychyna; I. Hrechanov was active in the Land of Dnipropetrovshchyna. Their work inspired professional artists. In 1981, M. Stankevych, an art historian (now he is professor at the Lviv Art Academy) organized an exhibition at which over a thousand vytynanky from all the corners of Ukraine were shown. Vytynanky for the exhibitions were lent by their makers, state-run museums and private collectors. In the wake of the exhibition he had organized, M. Stankevych went ahead and published a book, *Ukrayinsky vytynanky (Ukrainian Vytynanky)* that played its positive role in promoting the art of vytynanky.



In spite of the increasing globalization pressures and gradual disappearance of many features of traditional folk art, disappearance of traditional crafts, of national cultural traditions and rituals, recent years have seen a certain revival in the interest in traditional national culture. As far as vytynanky are concerned, they live on but on a much more limited scale. Every three years, a vytynanky makers' symposium is held in the town of Mohylev-Podilsky; it is there, in that town, that the first and so far only museum of vytynanky was established. Pupils at many elementary schools are taught the basics of the art of vytynanky, so there is a hope that vytynanky will live on.

Word List:

root – корінь
legacy – спадщина
wax – віск
shape – форма, зразок
rug – килим
sample – зразок, модель

Answer the key questions fully.

1. When and where did vytynanky to be made?
2. What were paper cutouts used for?
3. Who mentioned these decorative paper cutouts in describing the interior of peasants' houses?
4. What words were used to gain currency in the early twentieth century?
5. What did the vytynanky shapes represent?
6. Who collected many samples of vytynanky?
7. Where can some vytynanky also be found?
8. What shapes did vytynanky have?
9. What is the difference between vytynanky of different Lands?
10. Where is a vytynanky makers' symposium held?

Exercises.

I. Give the Ukrainian equivalent of:

historical evidence, genetic memory, fully-fledged nation, paper cutouts, sealing wax, decorative arts, beads, to create, fairy-tale, applied arts, elaborate.

II. Use the following words and word combinations in sentences of your own.

Exhibition, religious feasts, folk decorative and applied arts, wax, embroidered rushnyky, vytynanky, decorative paper cutouts, embroidery, elaborate, to create.

III. Complete the following sentences.

1. Vytynanky began to be made in Ukraine at
2. Paper cutouts were mostly used by the upper class and authorities as the bases for
3. Hryhoriy Kvitka-Osnovyanenko mentioned these decorative paper cutouts in
4. Vytynanky were made for
5. Marriages saw vytynanky in the shape of
6. Vytynanky differed in
7. Vytynanky can also be of

PYSANKA AS A REFLECTION OF ANCIENT TRADITION

The symbol of an egg is present in many ancient cultures of the world. The egg features in the ancient cosmogonic myths. It is from the primordial egg that gods and heroes were born.



The egg also features prominently in fairy tales, legends and rituals. In Ukraine, one of such rituals is decoration of eggs done shortly before Velykden – The Great Day – Easter.

Shortly before the Feast of Christ’s Resurrection, all across the Orthodox Christian lands eggs begin to be decorated in a great many ways – they are painted, pasted over with little pieces of all kinds of materials, wound around with multi-coloured threads, and gilded; Easter eggs are made of stone, metal and decorated with enamel, beads and precious stones.

The most popular way to decorate Easter eggs in Ukraine is to paint them. The patterns used in decoration are not arbitrary – they have their own symbolism that goes back into the misty past. Pysankas – Ukrainian Easter eggs – are distinctly recognizable among any other Easter eggs. Pysanka has become a sort of trade mark of Ukrainian culture; pysankas are collected, the symbolism of the painted patterns is researched and studied. They are beautiful to look at and they appear on the covers of books; they prominently feature in magazine articles; pysankas are one of the most popular souvenirs to be brought home from Ukraine.

There are many legends and stories about the origin of pysanka. One of the legends has it that on the day when The Virgin Mary gave birth to a son, a hen laid an egg all in red dots. It was looked upon as an auspicious sign and the egg was presented to The Virgin. Thus originated the tradition of decorating eggs on Easter and giving them as presents. Another legend tells a story of The Virgin painting eggs in different colours to give them to the Infant Jesus to play with. Still another legend has Mary Magdalene presenting a painted egg to the Roman Emperor Tiberius and saying, “Christ is Risen!” and then telling the emperor the story of Jesus Christ’s crucifixion and resurrection. In the past thousand years, pysanka in Ukraine has been associated with Christianity, but the tradition of painting eggs goes back thousands upon thousands of years; the evidence of it was discovered in archaeological excavations at the sites of what came to be known as “Chernyakhiv Culture” and “Ternopil Culture”; the painted-egg tradition can be traced to the times immemorial in the lands of Hutsulshchyna and Pokuttya. The typical symbols used in egg decoration were: the swastika or the circle with a dot in the centre – the sun symbol; the square and the rhombus with a dot in the centre – the symbol of a sown field; the trident – the symbol of life; the stylized female figure – the symbol of the puerpera (woman in childbirth) and protectress. Similar symbols feature in other ancient cultures of the world. They also appear in Ukrainian embroidery, in patterns used for decorating earthenware. These symbols reflect the mystical experience of the nation and its understanding of the most important phenomena of life, and pysanka is a reflection of ancient tradition, philosophy of life, calendar and prayer.

Many rituals are associated with pysanka. The first Easter meal begins with an Easter egg – the head of the family chooses the best decorated pysanka, breaks the shell and removes it, and then the egg is cut into as many pieces as there are members of the family; then the head of the family walks around the table at which the family are sitting, beginning from the eldest and down to the youngest, kisses each one three times, and gives every one a piece of the Easter egg saying “Christ is risen!” The shell is thrown either to the henhouse – it will cause the hens to lay more eggs, or into the field – it will ensure a good harvest, or it can be saved and kept hidden until the time a new house is to be built – then it will be put into the foundation and will bring happiness to the inhabitants of the house.

In the times of old, in the land of Hutsulshchyna, women used to lie down on the tilled field and throw pieces of the Easter egg shells up into the air – the higher the pieces flew, the taller the wheat would grow. The girls used pysanka in fortune telling: they let pysankas roll

downhill, watching the way they rolled – if the egg broke, the girl who launched it would not find anyone to marry in the next twelve months.

The patterns with which pysankas were decorated contained codified wishes of rich harvest, health and wealth. Pysankas were kept close to the stove so that all the evil that the eggs protected the inhabitants from, would leave the house with the smoke from the chimney. Pysankas were suspended near the icon in the house; pysankas were used by girls as love messages to young men. Pysankas were also used to put a spell on people, to cause illness or even death.

The town of Kolomiya, the administrative centre of Hutsulshchyna and gateway to the Ukrainian Carpathians, boasts a pysanka museum, the only such museum in Ukraine. Its collection is made up of more than 10,000 pysankas from all the regions of Ukraine and from foreign countries. Pysankas for this museum began to be collected in the 1950s, with some of the Easter eggs dating to the late nineteenth century. The original collection was exhibited in the Blahovishchenska (Annunciation) Church built in the sixteenth century. A new museum was built to house the pysanka collection in 2000, the year when the 2nd Hutsul Folk Festival was held in Kolomiya.

Back in 1972, Mariya Boledzyuk, a museum research worker, discovered a way of preserving painted eggs for longer periods of time. The thing is that a pysanka is a painted egg whose contents have not been emptied and it can be preserved only for a couple of months; the



use of ancient technologies can stretch this time to a year or two. To lengthen the preservation time, pysankas were carefully cut in two and the rotten contents were scooped out, but no matter how carefully the cutting was done, part of the ornament would be damaged. Mariya Boledzyuk invented a method of breaking the egg with a metal implement; the shell pieces are then cleaned out of all the remnants of the organic matter and disinfected; pieces of paper are pasted onto the inside surfaces, and then all the pieces are reassembled to form a whole. The use of this

method makes pysankas good for an indefinite time.

In the centuries that have passed since Ukraine was converted to Christianity, the patterns and principles of decoration have gone through many changes, and today's pysanka may carry patterns and decorations which do not contain ancient symbolism and are purely decorative. But in the country-side, the tradition of painting Easter eggs in patterns of highly symbolic nature lives on, and today's peasant decorating pysankas is thus linked to the peasant of old who turned to the pre-Christian gods with a prayer to send warmth, sunshine and good yield, with the pysanka being a prayer vehicle. Those of us who decorate Easter eggs before Velykden are the followers of the ancient traditions of prayer and fortunetelling.

Iryna Pronina, an artist from the city of Lviv who specializes in painting textiles, paints Easter eggs when the time comes to do so, and then gives them to her friends. It is her way of praying for their and world's well being.

Says the artist: "I used to decorate pysankas in traditional ways, using the ancient techniques and patterns, but these days I do not do it any longer – I feel it'd be wrong to use the symbols and patterns of many centuries back in the present-day world. So many things have changed, and we have changed too. In the times of old, pysankas were decorated in the belief that life on Earth would go on no matter how many wars were fought or how many times harvests failed. The world of today is so different – the earth itself is in danger of being destroyed in conflagration of a nuclear war or by an ecological disaster. And our prayers should be different now. That is why I use several themes in decorating Easter eggs, which seem to be particularly relevant today. I seek inspiration in the Old Masters, in Pieter Brueghel the Elder, for example. His "Winter" is of a particular significance for me. Our world is so much different from the one that we see in that picture. It seems to me we have lost something very important

that the people and the world in Brueghel's times used to have, and when I paint tiny replicas of this picture on fragile eggs it is more than a reflection of my nostalgic sadness for the times long gone – it is my way of praying for the humanity to find a new path leading away from destruction. I seek the beauty to show it in various ways in tapestry and on the Easter eggs. It is my calling out to the world – look for beauty, support life.

Why do I choose eggs to carry my message? Eggs are so fragile and brittle, but art is also something that is so easily destroyed. A work of art can be broken, cut in pieces, burned – but if we look upon art as the embodiment of our thoughts and feelings and creative energies, then we realize that art is eternal.



An emptied egg is a very delicate thing that can be so easily broken, but at the same time the egg is a symbol of life, it is as fragile as life itself is. The egg shell contains calcium, the same element that is present in the human bones, and at the same time the egg shell reminds me of a freshly plastered wall upon whose pristine surface we can paint a fresco. The curving surface of the egg is a living canvas which has been created by nature for me to paint on; the curve makes painting a magic act. When I move millimetre by millimetre painting the egg shell, I feel as though I were looking at our planet from the orbit of a satellite... There is an artist in Japan, “a great calligrapher” who draws hieroglyphs on the asphalt with water – the water dries and the artistic hieroglyphs disappear – it is art which is created in a minute and which is gone in a minute, but the act of creation has taken place. In a way it is akin to what you do painting fragile egg shells – there's a special kind of charm in creating art objects that are so easily destroyed. Life can also be terminated so easily – and yet it goes on and on in our children.

How long your creations will live depend on what you intend to put into them. Fragility is just another chance to remind others and yourself of memento mori – the work of art is your message to history, to mankind, it's an act in which the material you use is an integral part of the magic of creation.”

Word list:

eternity – вічність
fragility – тендітність, слабкість
resurrection – воскресіння
to gild – золотити
enamel – емаль
arbitrary – випадковий
dot – крапка, пляма
auspicious – сприятливий
crucifixion – розпінання на хресті
excavation – викопування, земляні роботи
trident – тризуб
earthenware – глиняний посуд
to codify – систематизувати, класифікувати
annunciation – блага вість
to scoop – ковш, черпак
implement – інструмент, знаряддя, прилад

Exercises.

I. Give the Ukrainian equivalents of:

eternity, ancient myths, Christ's Resurrection, multicolored tread, painted-egg tradition, fortunetelling, decorated pysanka, shell.

II. Complete the following sentences.

1. The egg features in
2. Easter eggs are made of
3. The typical symbols used in egg decoration were
4. The first Easter meal begins with
5. Pysankas were used to
6. Pysankas for the museum in Kolomiya began to be collected in

III. Use the following words and word combinations in sentences of your own.

Legends and rituals, to decorate, pysanka, Easter, symbol, shell, pattern.

IV. Ask questions to get these answers.

1. Pysanka is a reflection of ancient tradition, philosophy of life, calendar and prayer.
2. The first Easter meal begins with an Easter egg.
3. The girls used pysanka in fortunetelling.
4. Pysanka has become a sort of trade mark of Ukrainian culture.
5. The museum collection is made up of more than 10,000 pysankas from all the regions of Ukraine and from foreign countries.

V. Give as much information as you can about:

- legends and stories about the origin of pysanka;
- rituals associated with pysankas.

PAINTING ON HOPE CHESTS AND WALLS



From time immemorial, the Ukrainian peasant house, its exterior and interior, and things therein, were lavishly decorated with painted floral and other patterns – the walls, the stove, the ceiling, benches, mysnyky (shelves for plates), plates, cups, trunks, window shutters, and almost anything else that was used in everyday life.

The available archaeological evidence suggests that as far back as the concluding centuries of the first millennium B.C., many items of everyday use of the peoples who lived then in the territory of the present-day Ukraine, were decorated with paintings. Traces of painting were also discovered on sarcophagi.

In later times, particularly beginning from the 11th century AD, a growing number of items were decorated with paintings. In the 13th century and onward, it is not only the furniture, cups and plates, candleholders and other similar things that were decorated with painted floral and animalistic patterns, but beams, girders, ceilings and doors in the houses of more affluent people were likewise adorned. In some of the icons of the late medieval times we can see tables, wooden beds and chairs gaily decorated with painted stylized flowers and ornaments. By the end of the 16th century, in the Cossack era, the doors of the houses, walls and furniture

pieces began to be decorated not only with ornamental patterns but also with narrative pictures. Gradually, such pictures spread onto baby carriages, cradles, carriages, wagons, sleighs, window shutters, yokes for carrying buckets, winnowers, yokes for horses used in wedding processions, and even coffins.



View of the interior of a late 19th century peasant house in the village of Bobrivnyk, Poltavshchyna.

Painting was a craft practised by unprofessional and semi-professional painters whose main occupation, in most cases, was carpentering. Trunkwrights, for example, often painted the trunks they made themselves; as often as not they were also their own salesmen though in some cases their wives or relatives helped them paint their wares and sell them. At the same time, a lot of “naive” folk painting was done in the home, mostly by women or young girls.

The ornaments, patterns and colours of decorative paintings varied from village to village.

Houses

The peasant houses, adobe or wooden, were decorated both inside and outside for many centuries and this tradition was kept very much alive until the mid-twentieth century, and even now it is not completely dead. Modern ethnographers still find many decorated houses in the villages where the Cossacks used to live, particularly in the land of Poltavshchyna.

In Southern Ukraine and in eastern Podillya it was mostly the adobes that were decorated, predominantly with coloured clays or soot. In the land of Polissya where the houses were mostly made of wood rather than of clay bricks, the interior wooden walls were covered with a layer of yellow clay and then decorated with floral patterns drawn with soot. The subdued colour schemes may be possibly explained by the fact that most of the houses in Polissya were of the kuren type (a kuren house did not have a chimney and the smoke from the stove escaped through the door, and consequently no colourful decorations inside were sustainable).

In the land of Kyivshchyna, in those houses which were mostly made of logs and did not have a layer of clay covering the walls [nemashcheni], the windows had wavy white clay patterns around them. The tradition of decorating the windows on the outside with these kryvul'ky – windings – is still maintained in some villages.

Of course, painting with oils made the pictures much more durable and colourful but it was also much more costly and could not be afforded by many. Also, it required more skills. Naturally, the patterns were much more variegated – floral and animalistic, stylized human shapes, and narrative pictures. One of the most popular subjects was Cossack Mamay which contained a lot of symbolic meaning, with every detail having a reason to be there.

In Western Ukraine, in the land of Lemkivshchyna, the exterior of the peasant houses used to be painted four times a year. The dark background, which was created with the help of such materials as ochre, natural oil, or finely crushed bricks mixed with cooking oil, was decorated with patterns of mostly floral kind. Stylized representations of the sun, birds and butterflies, as well as purely ornamental zig-zag or winding patterns were liberally added. Since predominantly white and yellowish colours were used they stood out cheerfully against the dark background.

In the land of Slobozhanshchyna, where the houses were made of carefully squared timber, the interior walls were whitewashed rather than plastered, or even painted with oils. If linden timber was used for building the house, then the unplastered walls which were of the warm, honey colour were decorated with pictures painted with oils, with the subjects ranging from the symbolical Tree of Life, angels, through biblical scenes and even to quotations from the Gospels. More often than not, the Biblical quotations were “painted” on the beams and girders. Sometimes, the painted messages of the following kind could be encountered: “By the Grace of God this House was built by the Slave of God Christian Trokhym, son of Borys in the Year of Our Lord...”

Trunks

Trunks were an integral part of a peasant house (probably, only the poorest families did not have them) throughout the centuries. Trunks served as a storage place for a great multitude of



Back of a bed. Late 19th century, the village of Troyitske, Odeshchyna.

things – clothes, linen, towels, personal decorations and bric-a-brac. Hope chests contained cushions, blankets, linen, embroidered shirts, tablecloths and necklaces, the usual bride's dowry. The more hope chests contained, the more positive was the image of the bride and her family – a well-stocked hope chest spelled diligence, industriousness, care and indicated that the bride was well-off. Marriage entailed moving the hope chest to the groom's place and it was an important event since the whole village watched the transfer. In some of the older peasant houses, one can still see dowry trunks which are kept as a relic from the past.

As a rule, trunks and hope chests were placed at a conspicuous place in the house, and were covered with pieces of embroidered cloth and on holidays with festive rugs. Trunks were made to order or were purchased at fairs. A good trunk was supposed to have: pictures or brightly coloured floral patterns on all sides with the picture on the "main" side being the brightest and most elaborate; wide enough strips of metal to provide durability and resistance to crush; a lock that could produce cheerful sounds when locked or unlocked; small wheels underneath for convenience in moving it around.

A trunk was also to have special compartments inside for necklaces, threads, needles, corals, bric-a-brac and other similar things.

Trunks were made mostly of linden, poplar, birch, willow or alder wood. The peak of the demand for them fell on the fall when most of the marriages were concluded and that is why the trunkwrights wanted to make as many trunks as possible during the summer season, each trunk maker producing about twenty trunks on average. The planks out of which trunks were made, were glued together rather than nailed. When the trunk was ready for painting, the surface to be painted was grounded with oils; when it was dry it was painted over with stylized flowers, fabulous birds, red apples on a dark background. The background was usually dark green, or dark blue, or deep purple and the bright colours stood out gaily on it. The better painted trunks were highly prized possessions.

The trunks made in the Carpathian Mountains differed considerably from those made in Central and Eastern Ukraine, both in shape and decoration. Carpathian trunks were mostly made of hard wood such as beech, cedar or oak. The frame had four massive vertical supports in it which also served as legs. Geometric ornaments of wavy lines, circles, curves and crosses rather than flowers were carved into the surface with a dark background provided by the application to the wood of natural dyes made of berries or barks.

Old decorated trunks have begun to be collected and they can be found in the interiors of private homes in growing numbers.

Icons and Paintings

Up to the 1920s, it would probably be impossible to find a single peasant house without at least one icon in it. In some cases one whole wall rather than just a corner was given to icons. Most of the icons were painted on wooden boards; some were painted on canvas, and some on glass (the latter to be found exclusively in the Carpathians). Icons painted by village bohomazy – literally: "those who painted representations of God" – were unsophisticated and naive with the faces of the relatives and even of the bohomazy themselves often appearing in them as saints and Biblical figures. Most often, the icons showed Christ the Saviour, Bohorodytsya, or The One Who Gave Birth to God (the Virgin Mary), saints who were regarded as



Hope chest. Late 18th – early 19th century, the village of Lebedyn, Sumshchyna.

protectors of husbandry, handicrafts and who provided protection against all kinds of evils. The garments of the saints represented were often of a typically peasant kind, with the background in the icon decorated in floral patterns.

Icons were draped with embroidered rushnyky – lengths of usually white cloth. A meal would not begin without a prayer before the icons; the icons were addressed with requests to help the kith and kin who were ailing or who were away from home. Icons were held in front of the newly-married couples by their parents blessing their wedlock; icons were given to young men drafted into the army for protection against harm; icons were placed into the coffins before the burial.

When an icon was passed from one person to another, it had to be covered with a rushnyk or wrapped in a shawl; icons could not be given to strangers; icons could not be sold. Icons that were damaged or became too old were either burned or floated on a stream that would carry them away.

In addition to icons, “primitive art” pictures were to be found in many peasant houses in central Ukraine, with the Cossack Mamay theme in the folk art of the 17th–18th century being by far the most popular. Cossack Mamay representations with their many symbolic meanings and references were painted on the walls, doors, trunks, ceramic tiles, that is on practically all available surfaces in the house and outdoors as well – even beehives. Cossack Mamay was invariably shown sitting cross-legged on the ground, wearing rich zhupan (a sort of a coat), sharovary (wide, loose pants), with a bandura (many-stringed Ukrainian musical instrument) in his hands and a pipe in his teeth, oseledets (literally – herring; here: a long lock of hair growing from the top of the head, with the rest of the hair shaved off), Cossack style, on his head. Some distance away a stallion can be seen patiently waiting for his master; by Mamay’s side a sabre, a musket and spear stuck vertically into the ground complete the assortment of details that always appear in Mamay pictures. Cossack Mamay, among other things, symbolized and pictorially embodied the Ukrainian patriotic feelings, readiness to fight for freedom, nostalgia for the glorious past to be sung in songs, and poetic strivings.

Plates, Sleighs and Wagons

Big wooden plates, used only on holidays for holding Easter eggs, for example, and other similar special purposes, were richly decorated with painted floral patterns. Gaily decorated big dishes were used for putting the wedding cakes on them. Floral motives in red colour schemes were the most popular.

In the land of Podillya, the backs of sleighs and wagons were decorated with birds, stars or flowers painted against dark backgrounds.

Word list:

trace – слід
beam – брус
girder – балка
sleigh – сани
winnowing – віялка
coffin – труна
adobe – саман
soot – сажа
subdued – приглушений, тьмянний, м’який
winding – звила, згин
bric-a-brac – старовинні речі, дрібнички
hope chest – скриня с посагом
dowry – придане
diligence – старанність, дбайливість
wheel – колесо

poplar – тополя
birch – береза
willow – верба
unsophisticated – простий
husbandry – землеробство
wedlock – подружнє життя
shawl – платок, шаль
beehive – вулик

Answer the following questions fully.

1. What were the houses made of in the land of Polissya?
2. What were the interior wooden walls covered and decorated with?
3. What material was used for dark background of the peasant houses?
4. What did trunks serve for?
5. What did hope chests contain?
6. What were trunks made of?
7. What is the difference between trunks made in the Carpathian Mountains and those made in Central and Eastern Ukraine?
8. What did icons show?
9. What were icons draped in?
10. How was Cossack Mamay shown?

Exercises.

I. Give Ukrainian equivalents of:

archeological evidence, hope chest, candleholder, floral and animal patterns, yoke, adobe or wooden house, colored clay, soot, timber, trunk, embroidered shirt, bride's dowry, icon, musket and spear.

II. Complete the following sentences.

1. Narrative pictures spread onto
2. In Western Ukraine the dark background of the peasant houses was created with the help of
3. In the land of Slobozhanshchina, the houses were made of
4. Trunk served as
5. Trunks were made of
6. Icons were draped with
7. Cossacks Mamay was invariably shown

III. Give as much information as you can about:

- decorating the peasant houses;
- trunks and hope chests;
- village bogomazy;
- kuren' house.

A DOLL – PROTECTRESS OF THE HOUSEHOLD



Creation

Dolls and toys must have come into being at the earliest stages of civilization. They were made of clay, rags, threads, hay, grass, and of many other things. Dolls were given basically human shapes which hinted at the human figure rather than depicted it faithfully. In many cases, so many lengths of threads, for example, were bunched together, folded at the centre, and a thread was tied around the bunch, separating “the head” from “the body.” In more sophisticated dolls, the face was painted but again no attempt was made to create a convincingly “realistic” image.

In Ukraine, dolls have been a feature of everyday life since time immemorial. A doll in a peasant’s house was looked upon as a sort of Berehynya – Protectress of the household. When a woman was given a doll as a present it was an encouragement for her to have a child. This tradition has survived well into our days – quite often you can see dolls fixed to the front of the hoods of festively decorated cars that carry brides and bridegrooms to marriage registration ceremonies, to churches or to wedding receptions.

In creating a doll there is a divine element present like in any act of creation but in case of dolls, we create something “in our image, after our likeness.” Making a doll reminds one of the Biblical story of God creating man.

Yadviga Vasylevska, the leading doll-maker with Yury Melnychuk’s Studios who has had forty years of doll-making experience, is currently working at creating dolls which represent different regions of Ukraine. A careful research had been conducted before the work began. Yadviga Vasylevska painstakingly gathered information she needed by perusing ethnographic works, archives of ethnographic materials, old photographs and modern books on the subject of national dress (of a particular help was the book written in the early twentieth century by the Ukrainian ethnographer Khvedir Vovk). She came to the conclusion that more than 50 dolls can be created, each wearing a dress of a particular region of Ukraine, distinctive from all others. So far six have been made – Kateryna, representing Kyiv; Anastasiya, representing the Land of Kyivshchyna; Natalka, representing the Land of Poltavshchyna; Olesya, representing the Land of Rivnenshchyna; Marichka, representing the Land of Hutsulshchyna, and Vasylyna, representing the Land of Bukovyna. Each of the dolls also symbolizes a craft, activity or inspiration. Kateryna represents fancywork and serves an inspiration for handicrafts in general. Natalka is a singer that inspires musicians and bards. Olesya is a benign witch that knows herbs with medicinal properties. Anastasiya possesses knowledge about the secrets of powers of nature. Marichka is an artist that paints Easter eggs, and Vasylyna is an expert weaver. Vasylevska says that she starts work only after the image of the doll and what it is supposed to represent has been fully formed in her mind. The artist invests her dolls with character and individual traits.

Details

She begins the creation process by modelling a figure with plasticine, modelling clay or wax. When, after introducing necessary changes and corrections, she is satisfied with the result, a plaster cast is made of the head and the upper part of the torso, of arms and legs. Further but smaller changes are made until a satisfactory result is reached. Only then comes the next

stage – casting the parts of the figurine in much harder plaster of Paris (the legs and arms are provided with copper frames inside). These parts are polished and painted. The trunk is made of fabric stuffed with cotton wool. A wig crowns the head whose face is painted to look like a real human face.

The making of the dress is a very elaborate and careful process. Pieces of fabric are carefully selected and decorative elements are made in full correspondence with the real, big-sized ones. A particular care is taken to make the dress look as an authentic representation of the traditional dress worn in this or that region of Ukraine.

It takes about a month to make a doll like this, and up to four or five people are involved, each responsible for a particular segment of work – embroidery, weaving, knitting, or whatever else is needed to make the doll's dress and decorations for it as authentic as possible.

A special care is taken in making shirts. Their cut and embroidery vary greatly across Ukraine, and even in villages situated not too far one from another the patterns of embroidery and the cut may differ. The dolls are about 50 centimetres (about 20 inches) in height and to make a shirt for such a doll is a challenging task. It would be impossible to preserve all the authentic details on a shirt of a smaller size. All the parts of the costume, all the accessories, the headgear, and footwear are made to look fully authentic, the only difference from the big-sized items being their miniature size.

Ornaments and decorative patterns of the Ukrainian national costumes come in a great variety and reflect the age of the wearer, her or his social status, occasion on which this shirt is to be worn, and, of course, they reflect regional differences.

At one time, the most popular in Ukraine was the “white-on-white” embroidery which has come down to us from the pre-Christian, heathen times. White was a very popular colour. The walls of houses were whitewashed, both outside and inside, festive dresses were white, decorative rushnyky (towels) were white with white embroidery on them.

When coloured threads were used, they were usually steeped in infusions made from medicinal herbs or such natural substances as the bark of trees. The embroideries made with such threads were believed to give people, who wear embroidered shirts, strength (if the threads were coloured in infusions made from the oak bark, for example), or longevity, or vital energy.

Red was another colour widely used in embroidery and decorations. Children clothes, wedding dresses, rushnyky, tablecloths, head scarves and other items were embroidered in red. Particularly popular was the red colour in the Land of Polissya. Red was believed to radiate energy and protect from evil.

The black colour symbolized earth, opulence and solemnity (it was only later that it became to be regarded as the colour of death). In contrast to the red and white colours, which were believed to radiate energy, the black colour absorbed energy. The black colour symbolism was particularly rich in the Land of Podillya which has cultural and other traditions going back hundreds of years. Some of the ornaments and decorative patterns used in Podillya are thought to be among the most ancient known today.

Word list:

doll – лялька

clay – глина

rag – клаптик тканини

thread – нитка

hay – сіно

encouragement – заохочення

hood – капот

bride – наречена

bridegroom – наречений

craft – ремесло, майстерність

weaver – ткач, ткаля
wax – віск
plasticine – пластилін
wig – перук
fabric – тканина
embroidery – вишиванка
knitting – плетіння
to whitewash – білити, відбілювати
cut – крій, розріз
heathen – поганський
opulence – добробут, достаток
solemnity – урочистість
needlework – шиття, рукоділля

Exercises.

I. Insert a suitable word or expression from the text.

1. ... were bunched together, folded at the centre and awas tied around the bunch.
2. Olessya is athat knows herbs with medical properties.
3. ... is an artist that paints Easter eggs.
4. ... are carefully selected and decorative elements.
5. All the parts of the costume, ... are made to look fully authentic.
6. ... was another colour widely used in embroidery and decorations.
7. The black colour symbolized

II. Complete the following sentences.

1. Dolls were made of
2. A doll in a peasant's house was looked upon as
3. Each of the dolls symbolizes
4. Natalka is
5. Yadviga Vasylevska begins the creation process by
6. The trunk of a doll is made of
7. The most popular ornament in Ukraine was
8. Red was believed to

III. Use the following words and word combinations in sentences of your own.

Doll, to be made of, threads, Berehynya, bride, to wear, to symbolize, creation, to elaborate, shirt, costume, ornaments, colour, to use.

IV. Give as much information as you can about:

- creation of dolls;
- dolls symbolizing;
- colours used in embroidery and decorations.

TRADITIONS OF POTTERY AND CLAY MASTERS



Havrylo and Yavdokha Poshyvailo conduct "a pottery master class" at the open-air Folk Architecture and Everyday Life Museum in the village of Pyrohiv, in the vicinity of Kyiv. June 1985.

The village of Opishne in the land of Poltavshchyna is famous for its honcharstvo (art of pottery making), for skilled craftsmen, and potters in particular. Every other villager has among their ancestors potters in several generations. Honchari-potters have always been regarded there as “philosophers” who work with clay, which, in culture of many peoples, is associated with “the substance of the human body,” and thus honchari can’t help pondering on the eternal issues of being – Good and Evil, Life and Death, Beauty and Ugliness, Justice and Injustice, Truth and Lie.

The house where arguably the best known honchari – the Poshyvailos – lived is situated at the fringe of the village. As a matter of fact,

Havrylo made the crockery and his wife Yavdokha painted it. Their creations seemed to give life to the earthenware in a sort of literal sense, particularly when we talk about figurines rather than items of everyday use. In addition to creating things, the Poshyvailos collected things – naturally, earthenware creations. Their collection became the first private museum of ceramics in Ukraine which was “officially” opened to public in 1970s.

Havrylo Poshyvailo was born into the family of a craftsman, Nychypir Poshyvailo, and a potter, Hanna Onachko; both of his parents, in their turn, came from the families directly connected with honcharstvo. Glazed pottery and clay toys were among the items the Poshyvailos and the Onachkos made in the nineteenth century. It is known that their families were engaged in this craft as long ago as in the eighteenth century.

Havrylo Poshyvailo was a master of his craft, totally devoted to his ancestral occupation. When Havrylo worked, he was oblivious of anything except the pot and the potter’s wheel in front of him. His clever hands possessed the magic of creation – a clod of earth was turned into a living thing, especially after his wife applied her paints to it, creating fabulous creatures and imaginary flowers.

The hard times for the Poshyvailos had begun in the 1920s, when the soviets launched their campaign of making the peasants join their “kolhospy” (collective farms) – “nobody cared any longer about traditional crafts and arts. A factory was set up and craftsmen were forced to work at that factory rather than at home as they used to for generations, and the quality went down. Besides, every kolhospynyk (member of the kolhosp) had to put in a certain amount of hours a day working in the fields – it was a new kind of serfdom.”

Honcharstvo in the village of Opishne seemed to be dying. Havrylo and Yavdokha Poshyvailo left for Kharkiv, hoping to find better employment for their talents. But later, when they learnt that the factory in Opishne continued to work and the quality of the products was improved, they decided to go back and try their luck. They were no longer honchari – they were just factory workers who were supposed to produce a certain amounts of “items” per working day. There was no longer room for individual creativity – everything was standardized. But it was work, one could earn one’s living. To indulge his creativity, Havrylo made figurines, toy plates and cups and toys at home at night. One of his most popular toys was a “nightingale” – a whistle in the shape of a bird which, when filled with water, could produce warbling sounds similar to the song of the nightingale.



When things became less restricted and the general atmosphere somewhat more relaxed, Havrylo widened the repertoire of things that he made – crockery in the shape of animals, domestic and wild; candle holders; purely decorative pieces, and anything his fantasy might suggest.

His wife Yavdokha, who always remained his faithful companion and co-creator, had been born in the same village. She was orphaned at an early age, and was raised by people who were not at all relatives but were kind enough to take care of a parentless child.

The famines, war and hardships never stopped the Poshyvailos from being honchari, the occupation they regarded as a calling rather than just a trade.

Their art came, at last, to be noticed and appreciated not only by the people but by the authorities as well, and the Poshyvailos had their first exhibitions showing their works held in the cities of Kyiv and Poltava in 1948. They continued to exhibit their earthenware creations every year after that at various exhibitions and in many towns. And then they went international – their works were shown at exhibitions in Belgium, Canada, Japan, Bulgaria, Yugoslavia, Poland, Hungary, France, the Netherlands, the USA, Norway, Great Britain and other countries. Museums and private individuals bought their creations.

After their death (Havrylo died in 1991, Yavdokha – in 1994), their craftsmanship and their skills passed on to their son, Mykola. He is a recipient of all kinds of honorifics and titles, he has shown his works at Ukrainian and international exhibitions, winning prizes and contests. Mykola's children have chosen the path of research and study rather than that of creation; they organize exhibitions of decorative and applied arts at various venues. The latest of such exhibitions was held in Kyiv, at the Ivan Honchar Museum.

They were instrumental in getting a museum of the Poshyvailos and their art opened in Opishne to mark the 90th anniversary of Havrylo's birth.

The continuity of traditional honcharstvo seems to have been broken. With the death of the honchari patriarchs, the art of pottery and earthenware creations is giving way to mass-produced souvenirs of hardly any artistic value. Honcharstvo in Opishne seems to be becoming a thing of the past.

However, one hopes that the art of honcharstvo will be revived as some of the other traditional crafts have been. Luckily, some museums have wonderful creations of honcharstvo in their collections, and it may be the starting point from which the new awareness and interest will develop.



Word list:

to ponder – обдумувати
fringe – бахрома
arguably – можливо
earthenware – кераміка
glazed pottery – фаянс
oblivious – забудькуватий
figurine – статуетка

Exercises.

I. Give Ukrainian equivalents of:

glazed pottery and clay toys, ancestral occupation, potter's wheel, candle holders, "nightingale", applied arts, earthenware, glazed pottery.

II. Ask all possible questions to the following statements.

1. Glazed pottery and clay toys were among the items the Poshyvailos and the Onachkos made in the nineteenth century.
2. The hard times for the Poshyvailos had begun in the 1920s, when the soviets launched their campaign of making the peasants join their "kolhospy".
3. To indulge his creativity, Havrylo made figurines, toy plates and cups and toys at home at night.

III. Complete the following sentences.

1. The village of Opishne in the land of Poltavshchyna is famous for
2. Honchari can't help pondering on the eternal issues of being –
3. Havrylo Poshyvailo was born into the family of
4. One of his most popular toys was
5. Havrylo Poshyvailo made crockery in the shape of
6. Their works were shown at exhibitions in

IV. Use the following words and word combinations in sentences of your own.

Pottery, clay toys, craftsman, applied arts, earthenware, glazed pottery, figurine, museum of ceramics.

V. Give as much information as you can about:

- art of pottery making in the village of Opishne,
- the first private museum of ceramics in Ukraine.

180 YEARS OF UKRAINIAN POSTCARDS

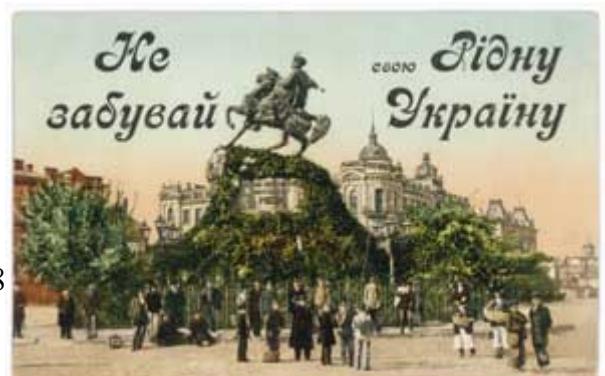


On a postcard the prominent Ukrainian writer Mykhaylo Kotsyubynsky sent to his wife from his trip to Italy, he wrote: "Greetings from Vesuvius – I kiss you, my beloved."

This surviving postcard is a witness of the times when travellers used to send postcards with the views of the places they visited, to their families and friends. Often enough it was not necessarily a major city or a world-famous geographical landmark – it could be a tiny town where one happened to

stop while travelling or on business.

For most of human history, the primary means of communication across long distances was not the computer, telephone or telegraph, but the letter. In the 18th and 19th centuries, although newspapers were common, letters



continued to be the primary source of information on politics, social conditions, and even natural disasters. A series of innovations, including the invention of the lead pencil in the 18th century and the steady reduction of postal rates in the 19th century, affected not only the length and content of letters, but the frequency with which they were sent. But few developments changed written communication as much as the introduction of a simple product: the postcard. At the turn of the nineteenth and twentieth centuries the postcard became a fad in many countries of the world.

Postcards were first developed in the 1870s as promotional advertisements for hotels, resorts, and other businesses. The use of postcards rose steadily, from millions to almost billions. Manufacturers sprang up to meet the demand. Postcards were more than a means of communication. Like stamps, they became collector's items to be bought, sold, and traded. Many people used postcards to acknowledge the receipt of letters and to promise a quick response. They also became a means for travellers to update friends and family on how a trip was progressing – or to offer a photographic glimpse of their destinations.

But postcards also had an important effect on how people corresponded. The limited space on these cards promoted a brief and direct method of writing, a distinct break from a more discursive style of letter-writing. Like greeting cards, another form of short correspondence developed at this time, postcards were in keeping with the accelerating pace of life, as new emphasis was placed on speed in all aspects of life.

The first postcard mailed in Ukraine is dated to the year 1893. It made its appearance in Halychyna, a western region of Ukraine which was still under the Austrian-Hungarian rule then. Several months later, postcards began to be mailed in eastern Ukraine as well.

Incidentally, “a postcard” in Ukrainian is “lystivka” – “a small letter” – which sounds very much like “lastivka” – the word for “a swallow.” Probably because of this phonetic proximity, which, consequently led to the association with the swallow, that is a harbinger of spring, the Ukrainian lystivka acquired a status quite different from that of a letter. Lystivkas were mailed to describe briefly the sender's impressions (“What a gorgeous view!”), the sender's state of health (“I'm fine, and I hope you're doing fine too”), to remind of something (“remember, we expect you next Thursday at two”), to declare good feelings or affection (“Missing you so much”; “Sealed with a Kiss”), and to say so many other likely and unlikely things one wishes to say when one is away from the loved ones and friends, travelling. Also, the postcard being “an open letter,” was not a proper vehicle for expressing malice, ill-feelings or saying lies and other things which could be expressed in sealed letters, hidden from those whom it does not concern.



Postcards carried views of architectural and natural landmarks, reproductions of paintings, drawings (sometimes crude), which were supposed to be sentimental or funny; postcards congratulated on the occasions of birthdays, religious holidays or anything else that may be celebrated. Postcards were issued in small towns and in large cities. The printed inscriptions on them were mostly greetings and good wishes: “Greetings from Kyiv!” “Greetings from Poltava!” “Kisses from

Lviv!” “The most beautiful Dnipro greets you!” “Take care!” “Stay healthy!” “Enjoy life!”

The texts on the back side varied but little, the most typical being greetings, best wishes, kisses, exclamations and impressions, expressed in a succinct manner.

More elaborate postcards were printed abroad – in Vienna, Paris or Stockholm. Looking at the postcards of old you get a glimpse into some aspects of life in Ukraine as it used to be a hundred years ago – which seems to be so long ago and yet so recent.

Word list:

reduction – скорочення
fad – примха
receipt – квитанція
accelerating pace – прискорення темпу
harbinger – передвісник
sender – відправник
gorgeous view – чудовий вигляд
printed inscription – надрукований напис

Exercises.

I. Give Ukrainian equivalents of:

postal rates, photographic glimpse, accelerating pace, harbinger of spring, architectural and natural landmarks, printed inscription.

II. Ask all possible questions to the following statements.

1. At the turn of the nineteenth and twentieth centuries the postcard became a fad in many countries of the world.
2. Postcards carried views of architectural and natural landmarks, reproductions of paintings, drawings.
3. Postcards were issued in small towns and in large cities.
4. The first postcard mailed in Ukraine is dated to the year 1893.
5. The first postcard made its appearance in Halychyna, a western region of Ukraine which was still under the Austrian-Hungarian rule then.

III. Complete the following sentences.

1. This surviving postcard is a witness of
2. In the 18th and 19th centuries, although newspapers were common, letters continued to be the primary source of information
3. Postcards were first developed in the 1870s as
4. The first postcard mailed in Ukraine is dated to
5. Lystivkas were mailed to
6. The printed inscriptions on them were mostly

IV. Use the following words and word combinations in sentences of your own.

Postcards, postal rates, glimpse, letter-writing, greetings, harbinger of spring, to mail, sender.

V. Give as much information as you can about Ukrainian postcards.

The Ukrainian Singers



KOBZARI. (Early printed postcard) (Private collection)

The heart and soul of Ukraine is its countryside: the black, fertile soil; the fields of golden wheat dotted with the red of poppy flowers and the blue of cornflowers; the white adobe houses with thatched roofs; the sparkling blue streams. In the late nineteenth and early twentieth centuries, this countryside was peopled with the usual peasants, craftsmen, and peddlers, but also with others who were unique -- blind, mendicant minstrels.

There were two types of minstrels: *kobzari*, who played the strummed string instrument called the *kobza*, which later developed into the distinctive, asymmetrical *bandura*; and *lirnyky*, who used a crank-driven hurdy gurdy call the *lira*.

Kobzari and *lirnyky* were professional performers who lived mostly from their art, though they did occasionally take on such crafts as plaiting ropes, which did not require sight.

Because they did not farm as did the rest of the population, and relied on the charitable impulses of their audiences for their living, they were associated with beggars. But Ukrainian minstrels were much more.

They were the repositories of tradition and culture. They were the disseminators of the word of God and the major source of folk historical and religious information. Ukrainian singers were disabled people who used minstrelsy as a social welfare institution, and yet many among them were true artists, great performers.

The years from approximately 1850 to 1930 represent the zenith of traditional minstrelsy, or at least, of available information about this phenomenon. Stalinist intervention ended traditional minstrelsy. Most minstrels disappeared.

Traditional Minstrels



KOBZAR.
(Early printed postcard) (Private collection)

The term traditional minstrel applies to minstrels active in the period roughly from 1850 to 1930. It applies to *kobzari*, and also to *lirnyky*, the musicians who play a hurdy-gurdy rather than a lute. *Lirnyky* are few in modern day Ukraine because when scholars began writing extensively about minstrelsy, the *lira* came to be considered a less prestigious instrument than the *bandura*, and, of course, the latter became the instrument of choice.

In the heyday of traditional minstrelsy, however, *lirnyky* were numerous, and in many

regions, far outnumbered *kobzari*.

Although minstrels probably existed from the fifteenth or sixteenth century, the first documentary evidence of them comes from the eighteenth, refers to *kobzari* only, and consists of the court records of minstrels being held for trial. One such document refers to a sighted *bandura* player, strongly suggesting that *kobzari* were not always blind.



Lirnyky, on the other hand, were probably always disabled. Because at least some *kobzari* were sighted and even more because of the striking dissimilarity of their instruments, we can assume that *kobzari* and *lirnyky* were once two distinct categories of musician. From the middle of the nineteenth century to the Soviet period, *kobzari* and *lirnyky* were one category of minstrel. They knew each other, belonged to the same guilds, and even learned songs from each other.

To be a *kobzar* or a *lirnyk*, a person had to be blind. Some were born blind, or some suffered head injuries. More typically, a child would develop an illness, such as smallpox or scrofula that would lead to blindness. At about the age of ten or twelve, a blind child could be apprenticed to a master minstrel, which meant moving into the teacher's home and living there for a period of three to six years.

During apprenticeship, the child received musical training, learned songs and how to play an instrument. The child learned a secret language (*lebiiska mova*) that minstrels used to communicate among themselves, and was also taught how to live the special life of the blind merchant, including how to cope with blindness, how to travel, and how to behave so that people would be willing to give alms.

The apprentice paid for training in cash, or more often, by begging, turning over the proceeds to the master. Upon completion of training, the apprentice went through an elaborate initiation rite that granted entry into the profession and permission to perform and beg for oneself. In some areas, initiation also conferred the right to take on apprentices of one's own, though more typical, a minstrel had to work approximately ten years and complete a second rite before he was granted the status of master and given permission to teach.

Once initiated, a *kobzar* or *lirnyk* would return home to his family and then begin to travel and beg, hiring a boy or a girl to serve as a guide ('*povodyr*'). Children who accepted this job were orphans or crippled in some way; they too needed an alternative livelihood because they could not participate in the normal farming economy of the Ukrainian countryside. The guide would live with the minstrel, receiving food, clothing, and a small wage. When a guide had earned enough money to live independently, he or she parted with the minstrel; and usually became a craftsman or a trader, most often making musical instruments, presumably having learned about those from the master. The minstrel would hire then another guide.

A minstrel tended to avoid begging in his own village and to have a circuit of villages other than his own that he would visit on a regular basis. Arriving in one of these villages, he would stop at a home and sing outside its windows, beginning with the begging song (*zhebranka*, *proshba*, or *zapros*). This announced his presence and allowed the inhabitants to decide whether

they could afford to give him alms. If they could give nothing, they would so inform the minstrel, and he would proceed to the next dwelling. If they could give only a small amount, they would come out to the street and offer a coin or cup of flour before sending the minstrel on.

People who could give more would invite the minstrel into the courtyard or into their home. Here the minstrel sang for as long as he was welcome. He would sing religious songs (*psalmy*) and historical material (*dumy* and historical songs -- *istorychni pisni*). Sometimes he would be asked to sing a few happy songs for the children.

In payment for this extended performance, he might receive a piece of cloth or some baked goods, some sausage, a larger amount of flour, or several coins. If the residents were particularly interested in minstrels and wanted to chat with their guest, they might invite him to stay for a meal.

After the minstrel had concluded his performance or his meal, he would sing a song of thanks and farewell (*blahodarinne*) and proceed to the next household. When night fell, the minstrel would sleep in the home of the local *kobzar* or *lirnyk* or at the church. The next day he would sing at other homes in the same village or travel on down the road to the next one.



LITTLE KOBZAR. (Early printed postcard) (Private collection)

The best time to go begging was when people had the most money and the road conditions were still good: between harvest and the winter snows. But this optimal time was of short duration so minstrels traveled whenever weather permitted. If a minstrel arrived at a village in summertime, then all of the men would be out working into the fields and the people at home would be women and children. This means that a substantial part of a minstrel's repertory had to appeal to a female or juvenile audience.

Performances at homes seem to have allowed the minstrel the greatest opportunity to display his artistry and range of songs. Religious songs were basic to minstrelsy, and a man might start with these, singing about Varvara the Great Martyr, or about Oleksii, Man of God, who went off into the desert for the sake of his faith and returned thirty years later, so transformed by his experience that he was not recognized by his family. Very popular was the song called "Lazar" (Lazarus) or "The Two Lazars", the story of the rich brother who mistreats his sibling and is punished by God in the afterlife (based on Luke 16: 19-31).

A minstrel might sing "The Orphan Girl", a song resembling a fairy tale, only with a sad ending, which tells of a girl mistreated by her stepmother, or he might sing about the Last Judgement or the premonitions of the Virgin Mary. This was a safe and lucrative repertory.

Behaving in a seemly manner was extremely important to minstrelsy. Suspicions of impropriety always dogged the profession, and when in doubt, it was best to stick to pious material. Reminding people of their mortality with mentions of death and the Last Judgement, and giving the audience positive examples of charity and piety and negative examples of punishment and stinginess, this material predisposed the listeners to generosity.



KOBZARS: KRAVCHENKO OF POLTAVA REGION AND DREMCHENKO OF KHARKIV AREA (Photo taken in August 1902 in Kharkiv during the XIIth Archeological conference)

People who invited a minstrel into their homes might be pious folk wanting to hear religious material; but more likely, they were familiar with the minstrel's art, perhaps even aficionados of it, and they would want to hear the full range of what a singer could do. In a home, a minstrel might be asked to sing historical songs and *dumy* in addition to religious songs.

Dumy, or epics, are songs about war. There are *dumy* about the conflict with the Turks and the Tartars, and about Khmelnytskyi and the uprising against the Polish- Lithuanian Commonwealth. Among them are many songs about the deaths of heroes in battle. A whole cycle of epics tells about Cossacks in Turkish captivity, languishing in prison and suffering beatings and privation.

A very interesting group of epics, called the *dumy* about everyday life, tells about widows, sisters, and wives, and has little to do with battle except in the sense that the women suffer because their men go off to war. This group of songs was likely aimed at the many women who would be in a home, listening to an invited minstrel.

Word list:

cornflower – волошка
 thatched – солом'яний
 peddler – коробейник
 mendicant – жебрак
 string – струна
 beggar – жебрак
 repository – сховище
 disseminator – розповсюджувач
 welfare – добробут
 heyday – розквіт
 outnumbered – перевершений чисельністю
 disabled – інваліди
 dissimilarity – відмінність
 guild – гільдія
 smallpox – віспа
 scrofula – золотуха
 apprenticeship – учнівство
 alms – милостиня
 rite – обряд
 crippled – кульгавий
 wage – заробітна платня
 circuit – кругообіг
 juvenile – підліток
 sibling – рідний брат
 afterlife – потойбічне життя

lucrative – прибутковий
impropriety – недоречність
to stick – дотримуватися
pious – побожний
piety – благочестя
stinginess – скупість
predisposed – схильний
aficionado – поклонник
privation – позбавлення

Answer the following questions:

1. How many and what types of minstrels do you know?
2. Who played the strummed string instrument called the *kobza*, which later developed into the distinctive, asymmetrical *bandura*?
3. Who used a crank-driven hurdy gurdy call the *lira*?
4. When does the first documentary evidence of minstrels come from?
5. What were *lirnyky*?
6. Who served as a guide (*povodyr*)?
7. How is the begging song called?
8. When was the best time to go begging?
9. What songs were basic to minstrelsy?
10. What songs are about war?

MARTIAL DANCE

Hopak is a traditional Ukrainian dance whose roots go deep down into the Ukrainian history. It is a very energetic dance performed by men. One of the variants of this dance is called Boyovy Hopak, that is Martial Hopak. To qualify for performing it, you must be physically robust, be able to use sabre and other arms well, sing well, play musical instruments, know the art of oratory, and be good in versifying. Also, you have to be fluent in foreign languages and keep constantly improving your cultural background and maintain high your intellectual and spiritual capacities.

Dance used to have many functions, ritual being one of them. Nowadays, dancing is hardly more than a pleasant pastime for most people, but even if you do not think of dancing in terms of a vigorous physical exercise, it remains to be such an exercise because performing any dance you have to be moving, and moving vigorously, using not only your legs but arms and the whole body.

Martial elements are present in many Ukrainian dances. In this respect, Ukrainian dances are not unique – martial elements can be found in dances of other nations, for example, in Japan, Georgia, or Brazil.

In Ukraine, martial hopak was closely associated with a system of educating and training good warriors. Hopak performers were supposed to possess much more than physical stamina and mastery of arms, singing and versifying being among the things they had to know.

Historical evidence shows that many prominent Cossacks and Cossack leaders such as Ivan Sirko, Bohdan Khmelnytsky or Ivan Mazepa, could dance hopak well; they knew several foreign languages, composed music and wrote verses extolling the Ukrainian spirit.

Nowadays, martial hopak remains to be a useful physical exercise excellent for improving health, strength and pliancy. Hopak dancers participate in various folk dance shows and festivals

which are held both in Ukraine and elsewhere. Incidentally, Hopak dancers make good soldiers and policemen.

Martial hopak dance festivals are regularly held in Ukraine, usually in spring. They attract large audiences. In addition to festivals, all kinds of martial hopak competitions are organized at the local levels and at the All-Ukraine level. There are schools in Ukraine that train students in martial hopak. The International Federation of Martial Hopak, executive committees, councils and other martial hopak management bodies coordinate the hopak-related activities, training and completions. Summer seminars are held in many parts of Ukraine, and boat trips down the Dnipro River are regular summer events too.

Ukrainian martial hopak performers take part in international martial art festivals at which they have won many prizes.

Martial hopak is practised not only in Ukraine but outside its borders as well – in Russia, Canada, Portugal, Great Britain, Italy, Poland and other countries.

(from “Welcome to Ukraine” №3-4, 2006)

Word list:

robust – міцний
sabre – шабля
oratory – красномовство
constantly – постійно
to improve – удосконалювати
to maintain – підтримувати, зберігати
capacity – здібність
vigorously – бадьоро, рішуче
arm – зброя
unique – особливий, унікальний
to suppose – припускати
stamina – стійкість
mastery – досконале володіння
to versify – писати вірші
to extol – виховати, звеличувати
strength – сила
pliancy – гнучкість
incidentally – між іншим
soldier – вояк
audience – глядачі, публіка
committee – комітет, комісія
council – рада

Answer the key questions fully.

1. How is one of the variants of this dance called?
2. What functions did this dance have?
3. Who could dance hopak well?
4. Where are summer seminars held?
5. Where is Ukrainian martial hopak practised?

Exercises.

I. Give Ukrainian equivalents of:

martial hopak
sabre
arm
mastery
extol
related
vigorously

II. Choose the correct variant:

1. Hopak is a traditional ... dance.
a) English b) Russian c) Ukrainian
2. It is very energetic dance performed by...
a) children b) men c) women
3. Incidentally, hopak dancers make good ...
a) doctors b) teachers c) soldiers and policemen
4. There are schools in Ukraine that train students in ...
a) waltz b) martial hopak c) singing
5. Summer seminars are held in many parts of Ukraine, and boat trips down the ... River are regular summer events too.
a) Dnipro b) Thames c) Vorskla

III. Insert a suitable word or an expression from the text:

1. Dance used to have many functions, ... being one of them.
2. Martial elements are..... many Ukrainian dances.
3. Historical evidence shows that ... and ... such as Sirko, Khmelnytsky, Mazepa could dance hopak well.
4. Martial hopak remains to be a useful physical exercise excellent for improving
5. ... practised not only in Ukraine.

IV. Complete the following sentences:

1. One of the variants of this dance is called Boyovy Hopak, that is ...
2. Martial Hopak was closely associated with a... .
3. They knew several foreign languages, composed music and wrote... .
4. Ukrainian martial hopak performers take part in international martial art festivals at... .

V. Ask all possible questions to the following statements:

1. Hopak is a traditional Ukrainian dance.
2. Dance used to have many functions, ritual being one of them.
3. Many prominent Cossacks and Cossack leaders such as Ivan Sirko, Bohdan Khmelnytsky, could dance hopak well.
4. Incidentally, hopak dancers make good soldiers and policemen.

5. There are schools in Ukraine that train students in martial hopak.

VI. Use the following words and word combinations in sentences of your own:

Ukrainian dance;
historical evidence;
martial hopak;
soldier.

VII. Give as much information as you can about

- 1) martial elements;
- 2) martial hopak dance festivals;
- 3) about schools in Ukraine;
- 4) the international Federation of Martial Hopak.

VIII. Ask questions to get these answers:

1. Nowadays, dancing is hardly more than a pleasant pastime for most people.
2. Ukrainian dancers are not unique - martial elements can be found in dancers of other nations.
3. Sirko, Khmelnytsky or Mazepa knew several foreign languages and composed music.
4. In addition to festivals all kinds of martial hopak competitions are organized at the local levels and the All-Ukraine level.
5. Martial hopak is practised not only in Ukraine but outside its borders as well - in Russia, Canada, and other countries.

IX. Translate the following sentences into English:

1. Цей дуже енергійний танок виконувався чоловіками.
2. Елементи військового танцю присутні в багатьох українських танцях.
3. Існують школи в Україні, що навчають студентів військовому танцю.
4. Військовий гопак використовується не лише в Україні, а й в інших країнах.

KHORTYTSYA – WITNESS OF THE COSSACKS' GLORY

The island of Khortytsya is situated on the Dnipro River, just a stone's throw of the city of Zaporizhzhya. Talking about the island geographically, one can say that it is the biggest one on the Dnipro River; the island is twelve kilometers long and at some places two and half kilometers wide; it occupies a territory of almost two and a half thousand hectares.

In the northern part of the island one can see rock outcrops with many caves and grottos. Some of the huge rocks rise to a height of 30 metres above the water; they even have names given to them in various times in the past. Many of these rocks are connected in some way with events of the Cossack times – *Duman Rock*; *Vyshcha Holova* (Highest Head) Rock; *Chorna* (Black) Rock; *Sovutyna* Rock; *Durna* Rock, to name but a few. One of the caves, *Zmiykova* (Snake's) is said to have been a place the great ancient Greek hero Heracles spent some time in, consorting with a minor goddess and siring three sons.

The central part of the island is flat but not featureless. Ravines, depressions and low hills enliven it, and many of these features also have names – Naumova, Kostina, Hromushyna, Korniyeva, and Zmiyivka, to provide some examples. Botanists found there over 600 species of

various kinds of plants, many of which are on the list of the endangered species. 50 species of fishes live in the many lakes and babbling brooks of the island and over 200 species of birds can be spotted in the marshy meadows.

The island's geographical position greatly contributed to its naturally becoming the crossroads on the trade routes from the north to the south and from the east to the west. Archaeologists unearthed enough evidence to suggest that human settlements appeared on the island in the distant past, at least 35 thousand years ago. In historical times, the first written mention dates from one of the early chronicles, *Povist mynulykh lit* (Story of Bygone Years) of the late eleventh or early twelfth century: "... and they [grand dukes with their warriors] went down the river, some in boats, other on horseback along the banks, and got around the rapids, and made camp in Protovche and in the Island of the Khortytsya." The dukes mentioned were gathering forces to deal with the imminent invasion of the Polovtsi nomads.

People of various backgrounds used to live in Khortytsya – Scythians, early Slavs, Turks and Slavs again. Some of the places' names in Khortytsya reveal their Turkish origin. It is known that in the nineteenth century there were over a hundred burial mounds preserved for much earlier times in the island; by now, their number dwindled to about fifty.

The most interesting parts of Khortytsya's history are, of course the Cossack times of the sixteenth, seventeenth and eighteenth centuries. The first known fortified Cossack settlement in Khortytsya dates from 1556; two centuries later, the Zaporizka Sich Cossack centre was disbanded by the Russian imperial order.

The Museum of History of Zaporizhzhya Cossacks, which was opened in 1983, contains over 30,000 artefacts and other items connected with the history of Khortytsya from the earliest times, through the Cossack times and up to the nineteenth century. Many of the items were donated to the Cossacks Museum by other museums of Ukraine.

In 1958, Khortytsya was given a status of a local natural preserve, but only in 1993 it was granted the full status of the National Cultural and Historical Preserve.

In 2004, an architectural complex, *Zaporizka Sich*, began to be built in Khortytsya; the construction began on the Day of Pokrova (religious feast of the Virgin's Veil) of the Mother of God Virgin Mary the Protectress. The complex which will occupy territory of three and half thousand hectares is located in one of the most scenic parts of Khortytsya on its south-east coast. Wooden and other houses, close replicas of houses erected in the Cossack times, are to be built there to reproduce Cossack *kureni* (dwellings), *otaman* (military leader) houses, the chancellery, a school, a smithy, a tavern and buildings used for other purposes. A church, *Pokrovy Presvyatoi Bohorodytsi* (Church of the Veil of Virgin the Protectress), is planned to be build too. The construction of some of these buildings will be completed by the end of 2006.

Khortytsya is a major tourist attraction, with thousand of people from all over Ukraine and abroad coming to see it every year. With the new architectural complex that will recreate the houses of the Cossack times completed with a new tourist infrastructure established, the number of tourists is likely to grow considerably.

(from "Welcome to Ukraine" №1, 07)

Word list:

outcrop – геологічне оголення порід
ravine – яр, ущелина
endangered – той, що вимирає, зникає
to babble – дзюркотіти, бурмотати
brook – джерело
marshy – болотяний, болотний
imminent – погрожуючий; той, що насувається
nomad – кочівник

to dwindle – зменшуватися
to disband – розформувати
smithy – кузня
chancellery – канцелярія

Answer the key questions fully.

1. Where is the island of Khortytsya?
2. What territory does it occupy?
3. What are many of rocks connected with?
4. What did botanists find there?
5. What evidence did archaeologists unearth?
6. People of what ethnic backgrounds used to live in Khortytsya?
7. How many artifacts does the Museum of History of Zaporizhzy Cossacks contain?
8. When was Khortytsya given a status of a local natural preserve?

Exersices.

I. Give Ukrainian equivalents of:

a stone's throw
babbling brooks
crossroad
to unearth
human settlement
duke
burial mounds
religious feast
close replica
dwelling

II. Make the sentences true:

1. The island of Khortytsya is situated on the Smosh River.
2. The island occupies a territory of five thousand kilometres.
3. Some of the huge rocks rise to a height of 50 metres.
4. Botanists found there over 100 species of trees.
5. The most interesting part of Khortytsya's history is, of course the Cossack times of the fifteenth century.

III. Complete the following sentences:

1. In the northern part of the island one can see rock outcrops with
2. The island's geographical position greatly contributed to
3. The dukes were gathering forces to deal with
4. Many of the museums items were donated to
5. Wooden and other houses, close replicas of houses erected in the Cossack times, are to be built there to reproduce

IV. Ask all possible questions to the following statements:

1. Some of the huge rocks have names given to them in various times in the past.

2. The central part of the island is flat.
3. 50 species of fishes live in many lakes.
4. Botanists found over 600 species of various kinds of plants
5. there.
6. The complex will occupy a territory of three and a half thousand hectares.

V. Use the following words and word-combinations in the sentences of your own:

caves and grottos, evidence, origin, Cossack, to date, Zaporizka Sich, artefact, otaman, natural preserve, nomads.

BATURIN, DESTROYED AND RESURRECTED

Baturyn has withstood the gales of history which swept away entire civilizations, states and their capitals, towns and fortresses. Great and small nations are known to have sunk into oblivion, languages died. And for a town to preserve its name, glory and memory through the ages is an achievement in itself.

Baturyn is the former capital of Hetmans of Ukraine, a place of ancient glory. Baturyn is situated in a very picturesque place close to the wide valley of the Seim River; high hills overgrown with trees can be seen farther away. On top of one of the hills sits a palace with columns, the only man-made feature in the scenic beauty of nature against which this architectural landmark stands out all the more graphically.

The palace may seem to be an alien presence, a phantom from the past, a reminder of something half forgotten. The past acquires palpability in the structures that have survived from the centuries gone by.

Strong walls, play of light in the windows, classical-style columns – the Baturyn palace is very impressive, particularly if viewed from the Seim River valley.

Baturyn today is a quiet small town in the land of Polissya. Whitewashed little houses, shady gardens, orchards, wells near the houses, benches on which people sit and rest after the working day in the evening, exchanging news and gossip. If you take a walk along the streets of Baturyn these days it is very difficult to believe that once it was a major centre of the *Livoberezhna* ("Left-Bank," that is the area on the left bank of the Dnipro River) Ukraine with mansions, brick houses, many churches with golden domes, the crosses on which, could be seen from afar, surrounded by tall walls with towers, and teeming with people. In other words, it possessed everything that distinguished a capital from any other town in the 17th and 18th centuries.

The chronicles inform us that Baturyn was founded in the early 17th century. A fortress was built there in 1625. After Ivan Mazepa was elected Hetman of Ukraine in 1687, Baturyn began to flourish as the Hetman's capital. Travelers from distant lands were impressed with its grandeur.

It was in October 1708 that Baturyn ceased to exist as a stronghold. Peter I, the Russian czar, on learning about Mazepa's alliance with the staunch enemy of Russia Swedish king Charles XII (through this alliance Mazepa hoped to restore independence to Ukraine), ordered Prince Menshikov, his right hand, to march with his troops to Baturyn and capture it. The siege was long but the forces were too unequal, and the Russian troops burst into the town. A contemporary chronicler describes the fall of Baturyn in the following manner: "A great tragedy befell Baturyn — Menshikov destroyed everything with fire and brimstone: houses, churches, archives, arsenals, storehouses and shops. The town was turned into ashes. The bodies of the dead Christians and their children were left unburied in the streets and near the walls."

Among the smouldering ruins only one building was left standing. It belonged to Kochubey, Attorney General, who was in opposition to Mazepa and supported the Russian czar. It was this support that saved Kochubey's house from destruction. A house as a witness of human passions, a message from the past.

Czar Peter could not know that though the town had been razed to the ground, it would be resurrected forty two years later. The last Hetman of Ukraine of the 18th century Count Kyrylo

Rozumovsky (1728-1803; as Hetman: 1750-1764), a son of an ordinary Cossack, after his elevation to Hetmanship moved his residence to Baturyn and ordered the town rebuilt. A palace, designed by prominent architect Charles Comeron, was erected at the outskirts of town at a place overlooking the river, it is still there reminding us of Rozumovsky's attempt to restore Baturyn to its former glory. Another surviving building of those times is the *Voskresenska* (Resurrection) Church in the centre of town. Though it is of a modest size, its architectural elegance makes it a remarkable landmark. The Hetman wanted to be buried in this church. The name of the architect is not known. Rozumovsky was reported to understand architecture well and he supervised the construction. Despite its classical style, the church stands in harmony with the modest townscape surrounding it.

The construction of the church was completed in 1803 and the seventy-five-year-old Hetman died the same year. Shortly before his death he came to the church to have a look at the sepulchral vault where he was to be buried. Unfortunately, the marble gravestone executed by sculptor Ivan Marfos has not survived to our days.

Rozumovsky, for his support of the autonomy of Ukraine, had been deprived of his Hetmanship by Empress Catherine II, and for eleven years he was not allowed to come back to Ukraine even for a visit. What did not mean his talents were not appreciated: he was made Senator and President of the Russian Academy of Sciences. Only in 1776, he was permitted to go back to his native land, and from 1764 until his death he lived in Baturyn.

During the religious services in the *Voskresenska* Church the name of Count Kyrylo Rozumovsky is regularly mentioned.

Rozumovsky's palace was neglected soon after the count's death. In the early twentieth century, it was already in a bad state of repair. The first donation to the restoration of the palace was made by Rozumovsky's great-grandson, as long ago as in 1911. The restoration has not been completed. Let's hope it will be.

(from "Welcome to Ukraine" № 3, 2000)

Word list:

gale – спалах, вибух
fortress – фортеця
glory – слава, тріумф
scenic – мальовничий
graphically – графічно
to acquire – набувати, добувати
particularly – особливо, надзвичайно
gossip – чутки, балачки
to surround – оточувати
to flourish – пишно рости, процвітати
to cease – переставати, припиняти
alliance – союз
capture – полонення, захоплення
siege – облога
unequal – нерівноцінний
contemporary – сучасний
witness – свідок
to resurrect – відроджувати
attempt – спроба
elegance – витонченість
church – храм, церква
despite – незважаючи на

vault – склеп, склепіння
 to bury – поховати
 support – підтримка, опора
 to appreciate – розуміти цінність, оцінювати
 permit – дозвіл
 mention – згадування
 to neglect – занедбати
 count – граф
 donation – грошова пожертва, дарунок

Answer the key questions fully.

1. Where is Baturyn situated?
2. When was Baturyn founded?
3. Who was the last Hetman of Ukraine?
4. When was the church completed?
5. Why was only one building left standing in the town?
6. Who was made Senator and President of the Russian Academy of Sciences?

Exercises.

I. Give Ukrainian equivalents of:

gale	man-made	
fortress	church	landmark
glory	count	capture
gossip	complete	

II. Choose the correct variant

1. Baturyn is the former capital of ... of Ukraine, a place of ancient glory.
 - a) Cossacks
 - b) Hetmans
 - c) majors
2. Baturyn today is a quiet small town in the land of
 - a) Lvivshchina
 - b) Poltavshchina
 - c) Polissya
3. After Ivan Mazepa was elected Hetman of Ukraine in ... , Baturyn began to flourish as the Hetmans capital.
 - a) 1687
 - b) 1625
 - c) 1750
4. The last Hetman of Ukraine of the 18th century Count ... moved his residence to Baturyn.
 - a) Mazepa
 - b) Kyrylo Rozumovsky
 - c) Peter 1
5. Rozumovsky's palace was neglected soon after the ... death.
 - a) count's
 - b) czar's
 - c) major's

III. Make the sentences true:

1. On top of one of the hills sits a castle.
2. The chronicles inform us that Baturyn was founded in the late 18th century.
3. A palace, designed by prominent architect Sir Christopher Wren, was erected at the outskirts of town.
4. The construction of the church was completed in 1703.

5. During the religious services in the Voskresenska Church the name of Czar Peter is regularly mentioned.

IV. Complete the following sentences:

1. Great and small nations are known to have sunk into
2. The past acquires palpability in the structures that have survived from
3. Travelers from distant lands were impressed with
4. Another surviving building of those time is
5. Rorumovsky's palace was neglected soon after

V. Ask all possible questions to the following statements:

1. Baturin is situated in a very picturesque place close to the wide valley of the Seim River.
2. The chronicles inform us that Baturyn was founded in the early 17th century.
3. A palace, designed by prominent architect Charles Cameron, was erected at the outskirts of town at place overlooking the river.

VII. Use the following words and word-combinations in sentences of your own:

hetman; palace; gossip; mansion; to capture; to restore; glory; a remarkable landmark; classical style; religious service; restoration

VII. Give as much information as you can about

- the former capital of Hetmans of Ukraine;
- Count Kyrylo Rozymovsky.

KACHANIVKA, EDEN ON EARTH

The Kachanivka Park spreads over an area of 570 hectares (1407 acres) which makes it the biggest park in Ukraine and one of the biggest in Europe. 130 hectares of this area are ponds. There are several architectural landmarks of considerable architectural and historical value on the estate. Other man-made features include bridges, earthworks, gazebos, etc., and add to overall architectural set-up of the park. Dozens of species of trees, hundreds of species of other plants, lanes and paths meandering through the Park, make it a place of paradisiacal beauty.

There is a place in the Chernihiv Oblast' (about 250 kilometres from Kyiv and about the same distance from the town Chernihyv) which is called Kachanivka. It used to be a sprawling estate of the Tarnovskys of exceptional beauty and now it is a park (officially: "National Preserve"), maintained and protected by the state of Ukraine. The park happens to be not only one of the biggest in Europe but also one of the oldest surviving parks, and one of the most beautiful. Of course "beautiful" is a very subjective category, especially applied to a park but no one who visits the park fails to be enchanted by it. In the 19th century the estate of Kachanivka was regularly visited by many prominent, and untold numbers of not so prominent, musicians, painters and poets, among whom one finds figures of world fame: the composer M. Hlynka (Mikhail Glinka, composed the first Russian opera *A Life for the Czar*, 1836, and *Ruslan and Lyudmila*, written in Kachanivka) and the writer M. Hohol (Nikolai Gogol, the author of *Dead Souls*, 1842, and the *Inspector General*). Taras Shevchenko, a leading figure in the Ukrainian culture of the first half of the 19th century, was a guest of the Tarnovskys, the owners of the

Kachanivka estate, on many occasions. It was in Kachanivka that he met a woman who was believed to have been the greatest love of his life.

Harmony of Architecture and Scenery

The central architectural landmark of the estate was and is a majestic palace built in the classicist style of the early 19th century. It is a two-storied structure of eighty rooms and spacious halls with wonderful views opening from all the windows. Two smaller buildings on the north and on the east sides of palace form a huge inner yard separated on one side from the park with a cast-iron lattice work fence. There is a lovely, typical early-nineteenth century church that stands some distance away from the palace, right opposite it, at the end of a tree-lined lane. In the vault of the church members of the Tarnovsky family used to be buried. A number of gazebos, belvederes and summerhouses used to grace the park at many places, of which but a few have remained standing until now. One of them, known as the Hlynka's Gazebo, commands an exciting view of ponds and lush vegetation. Of several stone bridges only three have been preserved and they, together with "romantic ruins" add to the general emotionally uplifting atmosphere of the park. Other buildings of the estate used to house offices; among outbuildings there were, of course, a coach house, a kennel, a cow shed, a gardener's house. All these buildings are now occupied by the curator and management of the Kachanivka Preserve, a library, a sort of a hotel. Among the irreparable losses, particularly damaging to the overall impression once created by the estate, are a green house and a lot of pieces of marble and cast sculpture (only one has miraculously survived). Visitors to the park in the twenties of the 20th century reported having seen piles of broken sculpture in many parts of the park.

Unfortunately, Kachanivka has suffered not only architectural and sculptural losses in the 20th century. A considerable number of age-old trees was chopped down in the twenties for timber but the damage was not too great and the park was not denuded of abundant vegetation. One of the most attractive features of the park are its numerous ponds. The park was arranged in such a way so as to provide changing views when one took a walk or a horse ride through it. These views, changing virtually with every step, produced different impressions which, in turn, created various moods. The lanes and paths ran and meandered among the low hills and climbed on top of them. Some of the paths took one to the dark, shady places roofed with branches and crowns of mighty trees but only a few more steps would take one to a summit dominating a sunlit panoramic view. There were gazebos to watch the sunups from, and the ones to sit in and watch the sunsets. One of the hills, situated in the part of the park that used to be known as "Switzerland" provided a view with "three waters", that is three ponds on three different sides of the hill, each of the ponds with its own special mood.

The trees themselves, of which there were many species (and to a large extent still are) no doubt contributed to the creation of the general impression of the park by the differences in colour of the verdure, texture of the bark of the boles. In one part of the park, for example, a sort of mournful mood was created by a row of dark firs planted in front of a grove of trees with leaves of much lighter green colour. The last of the Tarnovsky owners of the park in the late 19th century called it "Edem" ("Eden") and made a purposeful effort to create on earth something that could by rights be called a paradisiacal garden which would afford an elevation of spirit and return of physical energies to anyone who sought such revitalization.

History of Kachanivka

In the early 18th century there was a *khutir* (a very small village or a farmstead) sitting at a very picturesque place at the river Smosh. It had belonged to a succession of owners before it was sold, in 1744, to Fedir Kachenivsky, a man of presumably noble birth and singer of the Imperial choir of Her Imperial Majesty Elisabeth Petrivna, the Empress of Russia (Ukraine in that time was already a part of the Russian Empire). Because of the new owner's name the place soon got renamed to "Kachanivka". In 1770 Kachnivka was bought on the order of Catherine the Great for her favorite, the Field Marshall Rumyantsev-Zadunaisky and consequently "given" to

him as a present. Though there was a garden laid there and a big stone house built, the Field Marshall did not come to Kachanivka to stay for any considerable length of time. The estate was passed on to his son and it was sold to a new owner in 1808. The estate changed hands a couple of times before it came into the possession of Hryhoriy Tarnovsky. It is with Tarnovsky that the fame of Kachanivka began. Tarnovsky had a palace built and a huge park laid out. He was a patron of arts and financially backed painters, poets and musicians. In the thirties and the forties of the nineteenth century the Kachanivka estate was visited, among so many others, by the poet Shevchenko and the musician Hlynka. Tarnovsky had an orchestra at Kachanivka which was the first to play some of the musical pieces, created by Hlynka in Kachanivka.

In 1853 Hryhoriy Tarnovsky died (his wife died on the same day and they had no children) and the estate was inherited by his close relative Vasyl Tarnovsky, Sr. He continued improving the estate but his main preoccupation was with public affairs. It was after 1866 when the estate passed after his death on to his son, Vasyl Tarnovsky, Jr., that Kachanivka went through its most flourishing period. Vasyl Tarnovsky, Jr. was a man with very colourful and controversial personality who combined a great love for the Ukrainian heroic past and for collecting all kinds of Ukrainian curios with an equally great passion for women. He was a petty tyrant and at the same time it is thanks to him that a lot of things connected with Taras Shevchenko have been preserved for the grateful posterity. A stream of poets, writers, musicians and painters continually kept coming to, and staying at Kachanivka turned the estate into a veritable art centre. His collection of precious items from the Ukrainian past, of paintings, manuscripts and arms could rival that of a good-sized museum. The Russian painter Repin who was among the guests at Kachanivka, made sketches there for his famous painting *The Cossacks Writing a Letter to the Turkish Sultan*. Tarnovsky, who loved his park dearly, devoted much of his time and great deal of his seemingly inexhaustible energies to turning it “into a paradise on earth.”

In 1897 Vasyl Tarnovsky, Jr., realizing he had been financially ruined by the expenses that the upkeep of the park and his collection required, sold Kachanivka to Pavlo Kharytonenko, an industrialist. Tarnovsky had willed his collection to a museum and many items from it have survived and are kept in the museum of Kyiv and Chernihiv. Kharytonenko did not neglect his duties of an owner of the unique estate and enlarged the park, renovated the palace and improved the general maintenance of the place. It continued to attract numerous intellectuals from Ukraine and from St. Petersburg in Russia. Later the estate passed on to Kharytonenko’s daughter Olena and her husband Mikhailo Oliv. Kachanivka was paid a visit, among innumerable others, by two distinguished painters of the time – Dobuzhynsky and Petrov-Vodkin.

The time of cruel trials and tribulations for Kachanivka came after 1917 when the Revolution had swept through the land. The owners of Kachanivka had to flee to save their lives, the estate was ravaged. What could not be carried away was destroyed. The palace was used as a shelter for homeless children, then it was converted into a rest home, then a hospital. But by the decree of fate, or by God’s intervention Kachanivka has been preserved more or less intact as far as its park and major architectural landmarks are concerned. No new big ugly houses have been built, most of the trees have been preserved, the ponds have not been drained. The palace has lost all its furniture but has remained standing.

It seemed for a time that a gloomy prophecy, made once by Taras Shevchenko when on a visit to Kachanivka, had begun to come true. Speaking to Vasyl Tarnovsky, Jr., who was a great admirer of the poet, Shevchenko, looking at the gorgeous, paradisiacal park, said wistfully: “Vasyl, a day will come when everything here, at your estate, will become overgrown with thistles and nettles and grazing cows will look into the windows of your palace.”

In 1981 Kachanivka was given the status of “the State Historical and Cultural Preserve” which has saved it from further ruin. A much greater effort is needed though to keep maintaining it at a decent level of preservation, and still greater effort will have to be involved in turning it into a major tourist center. The palace has an enormous tourist potential.

Tarnovskys and Shevchenko

The Tarnovskys were a large family of people whose origins could be traced several generations back into the seventeenth century. Each of three Tarnovskys, successive owners of Kachanivka, was a powerful personality indeed, with conflicting traits character united in one person. Each of them cared for the arts, music and literature and the same time enjoyed pleasures of the flesh. All these characteristic features of the Tarnovskys were revealed with particularly stunning force in Vasyl Tarnovsky, Jr. He had three driving passions: his park, his collection and sex, probably in this order of precedence. His Shevchenko memorabilia collection alone had a half thousand items in it!

He was a gourmet and dined and wined his guests sumptuously. He enjoyed a good drink but admitted that his father beat him at it by far, claiming that Tarnovsky Senior had been so thoroughly “alcoholized” that his body after death and burial in the family vault in the local church had not decayed but remained mummified and could be exhibited as a “saint, miraculously preserved.” On his wedding day Vasyl Tarnovsky, Jr., had a pipe laid extending from a local vodka distillery to his park and a fountain was spouting vodka for a couple of days. Dozens and dozens of peasants from nearby villages, men and women alike, congregated at the fountain, drinking and filling vessels of every description. The palace was described as looking like a battlefield with bodies strewn all around. Some did die of excessive drinking. Vasyl Tarnovsky was a man of violent temper and at least on one instance was known to have shot a man for trying to chop down a tree in his park. A lot more could be said of Tarnovsky along the same line and it makes him a person of many dimensions, but for us he remains primarily the creator of “a little paradise on earth.”

Taras Shevchenko, whom Tarnovsky greatly revered and loved as a poet, has usually been put forward as a sort of a classical figure to be studied at school and admired for his refusal to accept suppression of freedom and social injustice, a poet who poetized Ukraine and her enchanting landscapes. But he was also a man, a human being of flesh and blood, eager to love and to be loved, and not only in a lofty spiritual way. It was in Kachanivka that Shevchenko met his, probably, greatest love of his life, Nadiya Tarnovska. She was a relative of the Tarnovskys, and with her four sisters lived for a stretch of time in Kachanivka. Shevchenko was introduced to Hryhoriy Tarnovsky by his friend, the painter Shternberg back in 1838. At that time she was 18, not exactly beautiful but very attractive in a quiet way, with an excellent voice and a general womanly irresistible charm. Alas for Shevchenko his love was not reciprocated. He kept coming back, kept pressing her into accepting his love, marrying him but she refused to have an affair with him and rejected his proposal of marriage as well. Shevchenko grew very bitter and wrote one very angry and somewhat indecent poem but never had it published. Only two lines in an album at the Tarnovsky’s house are known to have been written by Shevchenko about Kachanivka and the person he cared so much for, who lived there:

*And the path which you have trodden
Has overgrown with thistles...*

She never married and destroyed all her correspondence, so there is only one letter preserved from Shevchenko to her which shows the depth of his tender feelings.

Kachanivka has opened new dimensions in many people, inspired love and poetic expressions, has been painted by many a painter. And hopefully will continue to do so in future.

(from “Welcome to Ukraine” № 1, 1998)

Word list:

landmark – споруда, будівля
gazebo – дача з відкритим пейзажем
species – біологічний вид
meander – звиватися, крутитися

to sprawl – простягнутися, розкинутися
 vault – склепіння
 lush – соковитий, буйний (про рослинність)
 kennel – собача будка
 irreparable – непоправний; безповоротний
 to chop down – зрубати
 to denude – оголяти; позбавляти
 abundant – рясний, багатий (на щось)
 bark – кора
 bole – ствол (стовбур)
 elevation – підняття, підвищення
 revitalization – оживлення, відродження, прилив нових сил
 to inherit – успадковувати
 curio – рідкісна, антикварна річ
 posterity – нащадки, наступні покоління
 maintenance – підтримування, підтримка
 trial – випробування
 tribulation – горе, лихо, нещастя
 to mummify – муміфікувати, перетворюватись в мумію
 to revere – поважати, шанувати, благоговіти
 to reciprocate – відповідати взаємністю

Answer the key questions fully.

1. Where is Kachanivka?
2. What area does Kachanivka Park spread over?
3. Who was the estate of Kachanivka visited by in the 19th century?
4. In what style was the palace built?
5. Describe the estate.
6. How many stone bridges have been preserved?
7. What buildings does the estate consist of?
8. What are the most attractive features of the park?
9. How did the last of the Tarnovsky owners of the park call it?
10. When was the khutir sold to Fedir Kachenivsky?
11. What was Fedir Kachenivsky?
12. For whom was Kachanivka bought on the order of Catherine the Great?
13. When did Shevchenko visit the Kachanivka estate?
14. Who continued improving the estate?
15. For what famous painting did Repin make sketches?
16. When was Kachanivka given the status of “the State Historical and Cultural Preserve”?
17. Who did Shevchenko meet in Kachanivka?
18. What did he write about Kachanivka in the album at the Tarnovsky’s house?

Exercises.

I. Give Ukrainian equivalents of:

architectural landmark
 historical value
 world fame
 vault
 summerhouse

kennel
age-old tree
elevation
succession

II. Choose the correct variant:

1. The Kachanivka Park spreads over an area of 570 ...
 - a) hectares
 - b) acres
 - c) meters
2. In the 10th century the estate of Kachanivka was regularly visited by many prominent ...
 - a) scientists
 - b) musicians
 - c) sportsmen
3. The palace is a two-storied structure of ... rooms and spacious halls.
 - a) seventy
 - b) fifty
 - c) eighty
4. There is a lovely, typical early-nineteenth century... that stands some distance away from the palace.
 - a) tower
 - b) church
 - c) cathedral
5. Fedir Kachenivsky was a ...
 - a) writer
 - b) composer
 - c) singer
6. Kachanivka was bought on the order of Catherine the Great in...
 - a) 1770
 - b) 1774
 - c) 1771
7. The Russian painter Repin made sketches in Kachanivka for his famous painting...
 - a) "Heroic Defence of the Poltava Fortress";
 - b) "The Cossacks Writing a Letter to the Turkish Sultan";
 - c) "Peter the Great Before the Battle of Poltava".

III. Make the sentences true:

1. 130 hectares of the area are lakes.
2. A number of ponds used to grace the park at many places.
3. Among outbuildings there were libraries, a hostel and a coach house.
4. The lanes and paths ran and meandered among the trees.
5. In 1770 Kachanivka was sold on the order of Elizabeth Petrivna.
6. Hryhoriy Tarnovsky was a patron of sciences.

IV. Complete the following sentences:

1. The park happens to be not only one of the biggest in Europe but
2. The estate was regularly visited by... .
3. The central architectural landmark of the estate was and is... .

4. Two smaller buildings form... .
5. Vasyl Tarnovsky, Sr. was a man with
6. Among the irreparable losses are... .

V. Ask all possible questions to the following statements:

1. The Kachanivka Park spreads over an area of 570 hectares.
2. The lanes and paths ran among the low hills.
3. Hryhoriy Tarnovsky was a patron of arts.
4. Tarnovsky had an orchestra at Kachanivka.
5. In 1853 Hr. Tarnovsky died.

VI. Use the following words and word-combinations in sentences of your own:

estate, good-sized museum, famous painting, owner, park, collection, prominent, gazebo, to damage, to creat, impression.

VII. Give as much information as you can about

- Kachanivka Estate;
- Kachanivka Park;
- Hryhoriy Tarnovsky;
- Vasyl Tarnovsky;
- Taras Shevchenko.

VIII. Translate the following sentences:

1. Парк Качанівка – самий великий в Україні.
2. Десятки видів дерев, сотні видів рослин, стежки та алеї роблять парк місцем райської краси.
3. У ХІХ столітті масток регулярно відвідували відомі музиканти, художники, поети.
4. Григорій Тарновській помер у 1853 році.
5. Тарас Шевченко, провідна фігура української культури першої половини 19го століття, був гостем Тарновських, володарів маєтку Качанівки.
6. Останній з Тарновських, володарів парку, наприкінці ХІХ століття назвав парк Раєм.
7. У 1770 році за наказом Катерини Великої Качанівка була куплена для її фаворита, фельдмаршала Румянцева-Задунайського.

KING DANYLO

Grand Duke Roman, the ruler of the lands of Halych and Volyn, Western Ukraine, died in the year 1205 AD and was buried in the Church of the Most Holy Mother of God. Roman's son, Danylo Romanovych, who was then only four years old, succeeded his father as ruler of the lands of Halych and Volyn (known in the Ukrainian history as the *Halysko - Votynske knyzyvstvo*). Danylo's rule proved to be short lived: the Kormylchychy, the richest boyar family in Halych, hatched a plot against the young Duke, and involved in it other boyars. Danylo was overthrown. His mother Hanna, he himself and his younger brother Vasyloko were lucky enough to escape with their lives. They travelled through many lands before they found a safe haven. In the city of Krakow Hanna and her sons were well received by Grand Duke Leshko. When Hanna approached the duke with a request to help her deal with the usurpers, he said laughing:

"I wish I could, my dear Hanna. But I'm afraid I don't have enough military forces to beat them."

"Then help me get to Hungary, to king Andrew."

The duke said he would have to think it over. A few days later, he told Hanna: "I do not think it would be wise for you to go yourself. I shall send an envoy to the king and your son Danylo can go with him. The Hungarian king once promised to come to Roman's help if need be. So, let him now help Roman's son."

Hanna, though with a heavy heart, finally consented to let her son go with the Duke's envoy to Hungary. The envoy carried a letter from Leshko to the Hungarian king Andrew II which said: "Roman was your friend, oh brother king, you swore to help him. Roman is dead, his son has been ousted from his native land. Let us join forces and get him reinstalled."

The King of Hungary read the letter, looked the boy over and decided against any immediate action. The envoy returned back to the Duke, and the boy stayed with the king.

No one had travelled with him to Hungary except for a servant boy named Dmytro Domamyrych. He was the only one Danylo could talk Ukrainian with at the king's court, save the king himself who knew some Ukrainian too. The king saw to it that the boy learnt what a Grand Duke's son was supposed to know. Latin was one of the subjects he was taught, and he learnt this lingua franca of those times well. There was one thing that the boy enjoyed doing probably more than anything else: watch the knights' tournaments, with all their pageant and savage beauty. As he grew, he felt that watching was not enough and he asked to be taught to fence, to ride and shoot arrows.

Danylo kept reminding the king of his promise to have him re-installed on the throne of his father but the king kept delaying the military expedition. "Time is not ripe yet. Grow up and then you will get back to your native land with a military force that I shall provide."

However, the king was forced to interfere into the affairs of Halych sooner than he thought was prudent. The Kormylchychy boyars, the very same ones who had instigated the downfall of Danylo several years before, now came to the court of the Hungarian king with a plea for help: "Sire, our land has been overrun by the enemy, rulers from foreign lands have usurped the throne. We beseech Danylo to forgive us and return back to his homeland as our legitimate ruler! Give us reliable troops, oh king, and our victory will add to your glory!"

This time, the king, albeit reluctantly, acquiesced. He sent his tested general and troops levied in the Ukrainian land of Zakarpattia which was under his domination then. The military campaign proved to be a success and Danylo was put on the throne of his father. And again he did not rule for long. One of the Kormylchyches, Volodyslav, restless and thirsty for power, mutinied and proclaimed himself the ruler of Halych. Danylo escaped and made his way to Krakow, to the court of Leshko. The magnanimous duke gave Danylo and his mother the border town of Peremyshl to live in and to rule. Leshko helped Danylo conquer the land of Volyn but Halych was more difficult to get back - the courageous and shrewd Grand Duke Mstyslav Mstyslavych from Novgorod had established himself as a powerful ruler there. Mstyslav instead of warring against Danylo over Halych, invited him to come over and make peace. Danylo, sure for some reason he was not walking into a trap, did go and liked Mstyslav so much that he asked the Duke the permission to address him "father." Mstyslav accorded a lavish reception to Danylo who was not in a hurry to go back to Volyn. Danylo was of the age now when marriage was to be contemplated. Danylo grew fond of Mstyslav's eldest daughter Hanusya who did not refuse to be courted by the stately young duke. Soon Danylo asked her hand in marriage and Mstyslav gave his consent on condition that Hanusya herself accepted Danylo's proposal. She did. They were betrothed and some time later married. Danylo returned to Volyn. Years went by. Danylo proved to be a wise ruler and intrepid warrior. His mother took the veil saying that now, when her sons reached their maturity she felt she had done her duty and would prefer retirement in a convent where she would pray for their health and well-being.

Once, on a hunt with his brother Vasylo, Danylo saw a hill rising in the woods. It was close to the border of his land of Volyn. He liked the place and said he wanted a fortress built there. When the fortress was built he called it Holm (Hill). It happened in the year 1223. Today, it is a Polish border town called Chelm.

The building of the fortress proved to be timely: disturbing news came that the hordes of unknown invaders were approaching the Slavic lands of Kyivan Rus-Ukraine (in those times, in Ukraine these invaders were called "Tartars;" now we know that most of them were Mongols).

On their way, the Mongols crushed the resistance of the Polovtsi, nomads of the Ukrainian steppes. Their princes rushed to Kyiv, the nominal capital of Kyivan Rus-Ukraine which had by that time broken into several independent principalities, and pleaded with the Ukrainian princes to come to their rescue saying: "If you do not do it, you'll be the next to come under attack which is sure to destroy you."

The Ukrainian princes and dukes gathered in Kyiv to discuss the situation. There was little agreement among them as to what should be done, but after long deliberations three grand dukes agreed to jointly command the Ukrainian forces. They wanted to march out to the border land and meet the enemy at the distant approaches to their own lands.

The three grand dukes – Mstyslav Romanovych from Kyiv; Mstyslav Vsevolodovych from Kozelsk and Mstyslav Mstyslavovych from Halych – were ready to march against the Tartars at the head of a joint force in April 1223. The Polovtsi joined them as allies. Close to the river Khortitsya, the Ukrainian forces clashed with the advance units of the Tartars on May 23, 1223. That day the victory was on the Ukrainian side. The Tartars were dispersed and the joint Ukrainian force moved on. "A good start!"– cried out Mstyslav Mstyslavovych. "We shall beat them!"

They marched on and on but there were no Tartars in sight. Only at the end of May they spied the first Tartar mounted patrols who fled beyond the Kalka River without putting up much of a fight.

On May 31, the Ukrainian and Polovtsi forces crossed the river and struck at the Mongols. It was a fierce battle but the Mongols had an overwhelming superiority in sheer numbers and their superb archery decimated the Ukrainian troops even before the battle began. The Polovtsi were the first to run, Danylo with his warriors cut into the midst of the Mongols, was surrounded, wounded and was forced to retreat. Defeat turned into a rout. The only regiments that stood their ground were those of Mstyslav Romanovych, but the Mongols, using a ruse, cracked their defences, killing the Grand Duke and most of his warriors. For all practical purposes, the Ukrainian forces were wiped out.

Danylo retired to his lands. Hardly had his wounds healed; he had to go into the field to fight off enemies pressing on all sides. But the Mongols were still far off. Mstyslav in Halych knew no peace either. He had married his younger daughter Mariya to Prince Andrew, the son of the Hungarian king, and some time later the ambitious prince decided he was not satisfied with the town of Peremyshl that had been given to him as his possession but wanted the lands of Halych as well. The prince went to his father for help and the king could not refuse his native son. With a considerable force, Andrew marched to Halych and captured it after a short siege. The people of Halych were not happy with their foreign ruler and remembering that their legitimate ruler was alive and not too far off, sent a delegation to Danylo.

Danylo did not have to be asked twice. He laid a siege of Halych but the Hungarian forces in the town put up a stiff resistance. Prince Andrew feared Danylo would show no mercy either to him or to his men. Danylo, when he learnt of these fears, had a letter delivered to Andrew in which he said: "Have no fear, Prince. Many years ago I was a guest at your father's court. I was treated well there, and though this time the king has behaved treacherously, I shall spare you if you surrender." Andrew surrounded and was allowed, as promised, to leave with no harm done to him. Thus Danylo became the ruler of Halych for the third time.

Andrew, humiliated by his defeat, returned several times attempting to recapture Halych, but each time his forces were beaten off. News came that the Tartar forces were on the march again, this time evidently intent on capturing Kyiv. Danylo sent his general Dmytro Domamyrych, his boyhood friend, with a considerable force, to defend Kyiv, whose ruler, Grand Duke Mykhailo had cowardly fled to Poland. Dmytro, arriving in Kyiv, sent back a message informing the Grand Duke that now he, Danylo, was proclaimed the ruler of Kyiv. It made Danylo's principality the biggest among other principalities in the Ukrainian lands. But not for long. Danylo, on getting the glad news, decided to strengthen his position and went to Buda, the capital of the Hungarian kingdom, with a proposal to have his eldest son Lev married to a Hun-

garian princess. He was aware that alliances were quickly concluded and as quickly broken but in the face of the Mongol threat, he had little choice. On his return journey, he received the crushing news of the fall of Kyiv. Danylo desperately began looking in all directions for help. His wife, his children and his brother Vasylo had fled to Poland where Danylo found them and took them back home. The Mongols had laid many of his lands waste. Danylo had towns rebuilt, trade re-established, crops harvested, new soldiers levied and trained. And the Mongol threat was always on his mind. He asked advice from his brother Vasylo whom he had put on the throne of Volodymyr. "Brother mine, what am I to do? The Tartars are ever closer, and I have not enough forces to fight them!"

"What if you seek help from the Pope in Rome? What if you accept the unified church? Then, maybe, some of the western Catholic powers will come to our aid. And maybe you will be crowned as a king?"

But Danylo had grave doubts as to whether it would be a wise move. He did not have too much time though for thinking things carefully over. An envoy from the conquering Mongolian ruler, Batu Khan arrived in Halych and demanded immediate surrender threatening total destruction. Danylo realized he stood no chances in confrontation with the superior Mongol forces. Besides, he was not at all sure that the moment the Tartars invaded his lands the king of Hungary and the King of Poland would not use the opportunity to cut out pieces of his state for themselves. His brother Vasylo advised going to Batu Khan in the Golden Horde and pleading for peace. And Danylo saw it was the only way out of the desperate situation. He did go and proved to be a suave and persuasive diplomat. He spent many days with the mighty Mongol ruler and went away with a promise that his lands would not come under the Mongol attack. Also, he was given permission and right to rule and collect tribute himself, and have it sent to the Golden Horde without having any Tartar supervisors in his lands. It is not quite clear why Batu Khan had shown so much lenience - many other Slavic rulers in the conquered lands were treated much harsher. Maybe, it was Danylo's personal charm or some other considerations of which we have little knowledge. Probably, the Mongol was somewhat worried that Danylo's intention to have the support of the Western powers would bring down a crusade against the Mongols.

In spite of a cordial reception he received at the Golden Horde, Danylo was returning home with a heavy heart. He felt humiliated by the fact that he had to have his right for the rule of his lands confirmed by the pagan lord, that he had to pay a regular and considerable tribute.

After settling things at home, Danylo went with a state visit to Krakow where he met a delegation from the Roman Pope Innocent IV. Danylo was offered a crown and sceptre but Danylo refused to accept them, saying: "It is not right that I shall be given these emblems of sovereign power in this land, foreign to me. I shall be crowned king only in my native land!"

And he designated the town of Dorohychyn as the place where he was willing to be crowned. His wish was granted and the Pope's legate placed the king's crown on his head in the biggest church of Dorohychyn. At the solemn ceremony were also present Orthodox Metropolitan, bishops, abbots and priests who were willing to accept the union of the Catholic and Orthodox Churches in their land. It was the first attempt of the two Christian Churches to get united after the great schism of the 11th century.

Once, on a tour of his lands, Danylo was accompanied by his son Lev. Danylo wanted to find a good site for still another town and when they saw a hill which could be easily turned into a fortified place, King Danylo asked his son whether he liked the place. Lev said that he did, and then the king declared that he would call the new town "Lviv" (that is: Lev's place"). Lev, expressing his gratitude, said he would do his best to turn this new town named after him into another Holm, the town Danylo cared for so much. Soon upon his return to Halych, Danylo sent builders and carpenters to have Lviv built. It did not take long for the new town to develop in a flourishing municipality. It was built up with houses, defensive walls and churches and soon enough turned into an important trade centre. In general, the life in Danylo's lands was returning, albeit slowly, back to normal after the devastation wrought by the Mongols in some of its parts. But the menace of another invasion never passed, and Danylo kept seeking alliances against the Golden Horde. Besides, the thought of his being in a subordinate position to the Golden Horde ruler, and his having to pay him tribute was heavy on his heart, and he wished to get rid of the humiliating dependence.

At the end of 1262, he sent letters to many rulers of Eastern and Western Europe inviting them to come to the town of Ternov and discuss joint defence and joint actions against the Tartars. Only a few turned up. Among them were Danylo himself with his sons, Lev and Shvarn, Vasylo with his son Volodymyr, and Boleslav, from Krakow. In his address to them, Danylo insisted on the necessity of forming a strong alliance that could oppose the threatening might of the Tartars: "We are living through hard times brethren mine. His Holiness the Pope has called upon all the Christian lords to join forces and strike against the Tartars. But none has responded. So, we shall have to go against the might of the Golden Horde without them, with our own forces. God help us!"

His plea was not heard. The time for unity had not come yet. When still in Ternov, Danylo was taken ill, and when he returned to his Helm, he took to his bed. The illness was long and debilitating, and in March 1264, the king passed away. The first and the only ruler in the Ukrainian history he was styled "king," and not "tsar," "knyaz (grand duke)," or "hetman."

The funeral was attended by envoys from many rulers of Ukraine and foreign lands. There were so many ordinary people who flocked to Holm, that they had to camp outside the town walls, in the fields. King Danylo was buried in a silver casket in the burial vault of the Church of the Most Holy Mother of God.

(from "Welcome to Ukraine" № 3, 2000)

Word list:

duke	– герцог, князь
ruler	– правитель
boyar	– боярин
envoy	– посланець
to oust	– вигонити
pageant	– пишне видовище
to overrun	– наводняти, кишіти;
to beseech	– просити, умовляти
albeit	– хоча (намагався, хоча й безуспішно)
to acquiesce	– мовчки погоджуватись, уступати
to mutiny	– збунтуватися
shrewd	– проникливий
trap	– западня, пастка
lavish	– щедрий
contemplate	– роздумувати; мати на увазі
intrepid	– відважний, сміливий
maturity	– зрілість
plead	– благати
patrol	– патруль, варта
sheer	– явний
siege	– облога
legitimate	– законний
treacherously	– зрадницький, ненадійний
surrender	– капітуляція
to humiliate	– принижувати
cowardly	– боягузливо
levy	– наймати, брати на службу
schism	– розкол
Pope	– римський папа
casket	– домовина

Answer the key questions fully.

1. Who hatched a plot against the young Duke?
2. What did Hanna ask Grand Duke Leshko for?
3. What did Danylo ask to be taught at the king's court?
4. Why did Kormylchchy boyars come to the court of the Hungarian king with a plea for help?
5. What hordes of unknown invaders were approaching the Slavic lands?
6. Where did three grand dukes want to meet the enemy?
7. When did the Ukrainian forces clash with the advance units of the Tartars?
8. How did Danylo become the ruler of Halych for the third time?
9. What did make Danylo's principality the biggest among other principalities in the Ukrainian lands?
10. What did Danylo's brother Vasyiko advise to do?
11. What town did Danylo designate as the place where he was willing to be crowned?

Exercises.

I. Give Ukrainian equivalents of:

safe haven
 envoy
 knights' tournament
 glory
 magnanimous duke
 betroth
 covent
 hatch a plot

II. Choose the correct variant:

1. Grand Duke Roman the ruler of the land of Halych and Volyn, Western Ukraine, ... in the year 1205AD.
 a) was born b) died c) married
2. In the city of Krakow Hanna and her son were well received by Grand Duke...
 a) Leshko b) Mstyslav c) Dmytro
3. No one had traveled with Danylo to Hungary except for ... named Dmytro Domamyrych.
 a) a servant boy b) the king c) Grand Duke
4. The magnanimous Duke gave Danylo and his mother the border town of... to live in and to rule.
 a) Holm b) Chelm c) Peremyshl
5. Danylo asked the duke Mstyslav the permission to address him ...
 a) "brother" b) "grandfather" c) "father"
6. The fortress Holm was built in the year ...
 a) 1223 b) 1206 c) 1222
7. On May 23, 1223 the victory was on the ... side.
 a) Tatars b) Polovtsi c) Ukrainian
8. Only at the end of May Ukrainian forces spied the first Tartars mounted patrols who fled beyond the ... River without putting up much of a fight.
 a) Khortytsya.....b) Kalka c) Dnipro
9. The first and the only ruler in the Ukrainian history Danylo was styled ...
 a) "tsar" b) "knyaz" c) "king"

10. At the end of 1262 ... sent the letters to many rulers of Eastern and Western Europe inviting them to come to the town of Ternov.

- a) Volodymyr; b) Danylo c) Lev

III. Make the sentences true:

1. Dmytro Domamyrych was the only one Danylo could talk Latin with at the king's court.
2. Danylo escaped and made his way to Krakow, to the court of Mstyslav.
3. Danylo proved to be a wise teacher and intrepid warrior.
4. Danylo's mother felt she had done her duty and would prefer retirement to Holm.
5. One on a hunt with his brother Vasyiko, Danylo saw a beautiful woman in the woods.
6. The Mongols pleaded with the Ukrainian princes to come to their rescue saying:
"If you do not it, you'll be the last to come under attack, which is sure to destroy you".
7. The Polovtsi was the first to run, Danylo with his warriors cut into the midst of the Mongols, but they won the victory.
8. Prince Andrew was not satisfied with the town of Peremyshl but wanted the lands of Holm as well.
9. Danylo realized he stood many chances in confrontation with the superior Mongol forces.
10. Danylo went with a state visit to Krakow, where he met with Baty Khan.

IV. Insert a suitable word or an expression from the text:

1. Roman's son Danylo Romanovych who was then only ... years old, succeeded his father as ruler of the lands of Halych and Volyn.
2. "Then help me get to Hungary, to king ...".
3. The Hungarian king once promised ... of need be.
4. ... was one of the subjects Danylo was taught, and he learnt this lingua franca of those times well.
5. The Kormylchychy boyars, the very same ones who had instigated the downfall of Danylo several years before now came to the court of the Hungarian king with... .
6. The military campaign proved to be a success and Danylo was ...the throne of his father.
7. Leshko helped Danylo conquer the land of
8. Soon Danylo asked Hanysya's hand in marriage and Mstyslav gave his consent on condition that
9. The building of the fortress proved to be timely: disturbing news came that
10. The three grand dukes - ... - were ready to march against the Tartars at the head of a joint force on April 1223.

V. Complete the following sentences:

1. Danylo's rule proved to be short lived: the Kormylchychy, the richest boyar family in Halych
2. One of the Kormylchyches, Volodyslav, restless and thirsty for power
3. There was little agreement among the Ukrainian princes and dukes as to what should be done, but... .
4. " ..." cried out Mstyslav Mstyslavovych when the victory was on the Ukrainian side.
5. The only regiments that stood their ground were those of Mstyslav Romanovych, but the Mongols, using a ruse,
6. Mstyslav had married his younger daughter Maria to

7. With considerable force, Andrew marched to Halych and
8. Danylo sent his general Dmytro Domamyrych with a considerable force, to
9. Danylo had towns rebuilt,
10. An envoy from the conquering Mongolian ruler Batu Khan arrived in Halych and... .

VI. Ask all possible questions to the following statement:

King Danylo was buried in a silver casket in the burial vault of the Church of the Most Holy Mother of God.

VII. Use the following words and word-combinations in sentences of your own:

to insist on the necessity; envoys from many rulers of Ukraine and foreign lands; the humiliating dependence; the first attempt; considerable tribute; a wise move; a considerable force; a powerful ruler; to succeed; to proclaim himself the ruler.

VIII. Give as much information as you can about Danylo's life.

IX. Ask questions to get these answers:

1. The envoy carried a letter from Leshko to the Hungarian king Andrew II.
2. Danylo kept reminding the king of his promise to have him reinstated on the throne of his father.
3. Danylo escaped and made his way to Krakow, to the court of Leshko.
4. Danylo became the ruler of Halych for the third time.
5. The Tartars were dispersed and the joint Ukrainian force moved on.
6. Danylo had to go into the field to fight off enemies pressing on all sides.
7. Danylo was proclaimed the ruler of Kyiv.
8. He received the crushing news of the fall of Kyiv.
9. An envoy from the conquering Mongolian ruler, Batu Khan demanded immediate surrender threatening total destruction.
10. Danylo was given permission and right to rule and collect tribute himself.

X. Translate the following sentences into English:

1. Я боюся, що не маю достатньо військових сил, щоб їх подолати.
2. Роман помер, а його сина вигнали з рідних земель.
3. Ми просимо Данила пробачити нас і повернутися на рідну землю як законного правителя.
4. Дай нам надійні війська, наша перемога додасть тобі слави.
5. Якщо ви не зробите цього, ви будете наступні, хто зазнає удару, який обов'язково зруйнує вас.
6. Це була люта битва, але монголи мали перевагу в чисельності, а їхня чудова стрільба з лука знищувала українські війська ще до того, як битва почалася.
7. Мене зустрічали там добре, і хоч зараз він повівся підступно, я збережу твоє життя, якщо ти здасися.
8. Татари вже близько, і я не маю достатньо сил боротися з ними.
9. Данило усвідомлював, що він не має вибору в протистоянні з домінуючими монгольськими силами.

10. Ми повинні будемо йти проти військ Золотої орди без них, з нашими власними силами.



ROXOLANA FROM ROKSOLANIA, THE BELOVED WIFE OF A MIGHTY TURKISH SULTAN

*“I gave my orders –
make a dress for my beloved.
Use the sun to make the top,
Use the moon to make the lining
Use the while clouds
for the trimmings,
Use the blue of the sea
to make the threads.
Use the stars for buttons,
And make the fastenings
out of me.”*

From one of Suleyman’s
letters to Roxolana

From the long history of Ukraine the names of only a few women have been firmly secured in the nation’s memory: the Grand Duchess Olga, a distinguished tenth-century ruler of Kyiv; Anna, the daughter of the Grand Duke Yaroslav the Wise who in the eleventh century was married to the King of France Henry I, and similarly to Olga, ruled the country as a regent after her husband’s death; Roxolana, a Ukrainian girl who was captured, sold into slavery and who became an official wife of **arguably** the greatest of all Ottoman sultans. There are several other, mostly religious mystics of the nineteenth century, but their names are less known.

Some historians express their doubts whether Roxolana was Ukrainian; journalists and novelists write articles and stories about her; **swashbuckling** TV serials are made which present her either as a heroine or a woman in a **seraglio**, but for the rank-and-file people she remains a much beloved figure of Ukrainian folklore. Roxolana continues to enjoy a massive popularity – a Cinderella story, real and not invented, is **doomed** to be popular.

Word list:

trimmings – прикраси
fastenings – кріплення
arguably – навряд чи
swashbuckling – притискання
seraglio – сераглію
doomed – приречений

The only son

Suleyman was the only son of Sultan Selim I. Under Selim, the Ottoman Empire grew twice in size, and there was no **conceivable** reason why it should stop growing under Selim's son. It would be **futile** to hope, wrote the sixteenth-century Italian Paolo Giovio, that "the **dauntless** lion would leave his throne to **mansuetto angelo**, a **timid** lamb." No, Suleyman was not a lamb. When he succeeded his father as sultan in September 1520, Suleyman was twenty-six years old. Suleyman assumed the throne with a position **unequaled** by any sultan before or after – he established the classical Ottoman state and society and made important new conquests in the East and West. His reign marked the peak of Ottoman **grandeur** and has always been regarded as the golden age of Ottoman history.

The sultan was said to be of a **benevolent disposition**, a clever, educated person, a noble and wise ruler. One of the European historians of the Ottoman rulers, writing a couple of centuries later, said of Selim and Suleyman: "Patris fortis filius fortior," or "A courageous father of an even more courageous son."

Word list:

conceivable – мислимі
 futile – марно
 dauntless – безтурботний
 timid – боязкий
 unequaled – неперевершений
 grandeur – велич
 benevolent – доброзичливий
 disposition – розпорядження



The monument to Roxolana in Rohatyn, Ivano-Frankivsk Oblast; Rohatyn is an ancient town dating from the 12th century; up to the 17th century, it was an important fortress.

The Magnificent sultan

In the European historical tradition, Suleyman is known as The Magnificent. He earned this **soubriquet** for his military **exploits** and political success. The Turks often referred to him not only as Muhtesem, The Magnificent, but as Suleyman Kanuni, The **Lawgiver**, emphasizing his contributions to the legal system and to culture in general. The contemporaries compared him to the Biblical king Solomon because of "his wisdom and splendour of his court."

Suleyman's father expanded the territory of his empire mostly by conquests in Asia and in Egypt. By contrast, Suleyman began his reign with campaigns against the Christian powers in central Europe and the Mediterranean. Belgrade fell to him in 1521, opening the way for a large-scale advance north of the Danube. The Island of Rhodes, long under the rule of the Knights of St. John, was conquered in 1522. At Mohacs, in August 1526, Suleyman defeated the combined Hungarian-Croatian-Czech forces and broke the military strength of Hungary. The Hungarian king, Louis II lost his life in the battle (he was said to have drowned in a **bog**). One of the contemporary Turkish historians wrote that "there has never been a battle like this since ancient times." After the victory, the Turks piled 2,000 heads of their enemies (among the heads were eight that belonged to bishops) in a **heap** close to the sultan's tent as a horrible tribute to the victor. Suleyman drove the Habsburgs from all of Hungary and **besieged** Vienna in 1529, an effort that failed because of the difficulty of supplying a large force so far from the major centres of Ottoman power. Vienna thus stood as the principal European **bulwark** against further Muslim advance. Under the existing

conditions of supply, transport, and military organization, the Ottomans had reached the limit of their possible expansion in the West.

Suleyman's campaigns brought Iraq, North Africa with Algiers and Tunis, Arabia with Yemen and holy Mecca and Medina under Ottoman domination. Western Azerbaijan was the practical limit of Ottoman expansion in the East and the Atlantic Ocean in the West. The Ottomans also emerged as a major naval power.

Word list:

soubriquet – субрик
exploits – подвиги
lawgiver – законодавчий виконавець
bog – болото
heap – купа
besieged – осаджений
bulwark – оплот

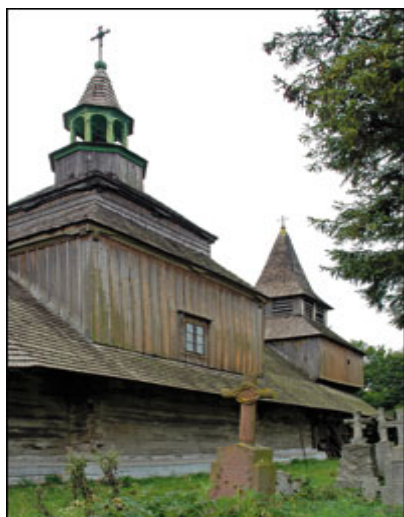
The Slavic influence

One of the unexpected results of the Ottoman expansion was an active **penetration** of Slavic ethnics into the Ottoman armed forces (Janissaries) and even into the ruling elite. Serbians were particularly numerous and the Serbian language could be heard in the Ottoman court; it was used in official documents alongside with Turkish. The Italian historian Paolo Giovio who **compiled** a book on Turkish history, wrote: “At the court [of Suleyman The Magnificent] several languages are spoken. Turkish is the language of the ruler; Arabic is the language of the Muslim Law, Koran; Slavic (sclavonica) is mostly used by the Janissaries, and Greek is the language of the **populace** of the capital and other cities of Greece.”

The Polish traveller Strijkowskij wrote that in 1574, when he was in Istanbul, he heard with his own ears kobzari (bards) singing songs in Serbian in the streets and in the taverns about victories of valiant Muslims over the Christians.

Bassano, an Italian visitor to Suleyman's court, claimed that “he [the sultan] respected and highly valued his wife [Roxolana] and understood her native language to some extent.” One of the sultan's viziers was Rustem-pasha, a Serb or a Croat.

Ukraine, except for some areas and not for long, was never conquered by the Ottomans but it became a steady source of supplies of white slaves to the empire. The Crimean Tartars were the main suppliers. Mykhailo Lytvyn, a Ukrainian diplomat in the service of the Lithuanian government, wrote in his memoirs dating to 1548–1551 that the krymchaky (Crimean Tartars) engaged only in two trades – cattle-breeding and capturing Ukrainians to be sold to the Ottomans as slaves. “The ships that often come to their ports from across the sea, bring weapons, clothes and horses which are exchanged for slaves who are loaded into these ships. And all the Ottoman **bazaars** are full of these slaves who are sold and bought to be used in the households, to be resold, to be given as presents... There was one Jew, amazed at the great numbers of these slaves to be seen at the slave markets, who asked whether there were any people left in the land where these slaves are brought from.”



The wooden church in Rohatyn, built in 1598 and dedicated to the Holy Spirit.

Word list:

penetration – проникнення

compiled – складений
Janissaries – Яничари
populace – населення
bazaars – базари

Girls for the harem

Among all the Ukrainian **captives** sold at the Ottoman slave markets, the destiny of beautiful girls was probably the least **harsh**. Most of them were chosen for harems. Girls for the sultan's harem were **handpicked** from among the girls captured during military raids and those offered at the slave markets. Before a girl, picked for the sultan's harem, could be presented to the sultan for **assessment**, she had **to undergo** a thorough and comprehensive training. Even then she could never be sure she would be actually allowed to parade before the sultan. Only a few out of each hundred girls was privileged to be given the status of a **concubine** or a wife in the harem. But once in, she faced a **formidable** challenge of moving up the harem **hierarchy**, and her success in getting closer to the top depended not so much on her looks but on her natural gifts, strength of character, **stamina** — and **sheer** luck. Under the supervision of the kagia-kadin, the top female attendant in charge of the harem, the women-candidates were trained in sewing, embroidering, dancing, singing, playing musical instruments, manipulating puppets, reciting fairy tales and other similar activities; also, they learned the basics of Islam, literature and philosophy. And of course, they were given lessons in the art of erotic love. Every little detail in the process of learning the required skills was taken care of. There were several stages in mastering these skills the girls had to attain before they could take part in the final selection – from the adjemi-novice “the trainees”, if successful, moved on to jariye, shagird, gedikli and finally to usta. It was from the usta that the sultan's mother, the valide sultan who was the supreme authority in the elaborately organized harem system with its disciplinary and administrative officers, made a very careful selection of those who would be offered to the sultan as possible candidates for sharing his bed. Once “promoted” to the harem, those with the status of a wife were **entitled** to separate rooms and servants. The haseki, those lucky ones who gave the sultan sons, were given a privilege of wearing **resplendent** clothes trimmed with precious furs, of publicly kissing the sultan's hand, of living in a separate set of rooms. The one who was the first to give birth to a son was promoted to the position of the senior wife and was given the title bash-kadin. The life in the **seclusion** of the seraglio was far from being a **serene** and relaxed existence: often it was an arena in which rival factions fought for **ascendancy** at the court; harem intrigues frequently had wide-ranging **repercussions**, including, in some cases, the downfall of dynasties. Even in simple every-day matters you had to watch your every step very carefully. If, for example, a harem wife who happened to be walking from one part of the seraglio to another, heard the clatter of the sultan's **silver-studded** shoes, she would have to hide away quickly lest she be spotted by the approaching sultan — any **unsanctioned** meeting with the sultan was considered to be a **gross** violation of the harem rules and offense to the sultan. Offenses, or violations of the harem hierarchy were punished severely, often by death.

Word list:

captives – полонені
harsh – суворий
handpicked – ретельно відібраних
assessment – оцінка
to undergo – пройти
concubine – наложниця
formidable – грізний

hierarchy – ієрархія
stamina – витривалість
sheer – чистий
shagird – щасливий
to entitle – надати право
resplendent – блискучий
to trim – обрізати
seclusion – усамітнення
serene – спокійний
ascendancy – піднесення
repercussions – наслідки
silver-studded – сріблястий
unsanctioned – несанкціонований
gross – бруто, валовий

Some facts

“The current wife of the Turkish sultan who loves her dearly is a woman who was captured somewhere in our lands,” wrote the same Mykhailo Lytvyn whom we have mentioned earlier. Ottoman sultans did marry foreigners before but those women were mostly from distinguished families or daughters of foreign rulers. Suleyman did an **unprecedented** thing — he officially married a captive Slavic girl in full accordance with the Muslim religious law. According to the Polish author Count Stanislaw Rzuewski, Roxolana hailed from the town of Rohatyn in Western Ukraine (now in Ivano-Frankivsk Oblast). She was born into the family of a priest and at baptism was given the name of Anastasiya (other sources call her Oleksandra). In the sultan’s harem she was called Hurrem sultan, or “the joyful sultana.” In history she has remained known as Roxolana, that is a girl from Roxolania, the medieval Latin name for Rus-Ukraine (a man from Roxolania was Roxolanus).

Roxolana had found herself in Suleyman’s harem before he ascended the throne in 1520. One of the legends about her says that the young girl Anastasiya was captured by the Tartars on the day of her wedding. Roxolana evidently did not have an appearance of a typical harem beauty: no dark burning eyes like black olives, no big sensuous lips, no **ample, zaftig, curvaceous and voluptuous** figure. “Giovane ma non bella” – “young but not beautiful,” a Venetian ambassador was told in 1526, but “graceful and short of stature.” Roxolana’s main **asset** was her mind which was remarked upon by all the contemporaries who wrote about her. She was able both to entertain the sultan with clever and witty talk and give a good and sound advice. In 1533 when Roxolana was already fifty, the Venetian ambassador Navagero wrote: “His Majesty the Sultan loves Roxolana so much that never has in the Ottoman dynasty been a woman who would enjoy a greater respect. They say that she has a very nice and modest appearance, and that she knows the nature of the great ruler very well.”

Word list:

unprecedented – безпрецедентний
ample – достатньо, широкі
zaftig – пишний
curvaceous – з пишними формами
voluptuous – смиренний
asset – активи

Hurrem sultan was widely believed to be a witch who had put a spell on the sultan with voodoo **incantations and potions**. In 1554, the Austrian ambassador Busbek wrote that he was informed that there were women in the capital who supplied Hurrem sultan with bones

from the skulls of hyenas which were believed to be a very strong aphrodisiac. “But none of them,” he adds, “agreed to sell these bones to me saying they were meant exclusively for Hurrem sultan who, they said, made the sultan continuously attached to her by making love potions and other magic means.” It was a wide-spread popular belief that Suleyman was so **obedient** to his wife in everything because of the magic spell that she put on him. It was she, people said, who was behind the sultan’s decisions to have Ibrahim, his closest friend and vizier, and Mustafa, his first-born son from one of his wives and heir to the throne, put to death. It was after Mustafa’s death that Selim, Roxolana’s son, became the heir **apparent**. Unfortunately, Selim did not **inherit** much either from father or his mother. He was **notorious** for his excessive drinking and cruelty which, even by the then Muslim standards, was **unwarranted** and extreme. Later, he was called by historians Selim II the Drunk.



A portrait of Roxolana.

The Ukrainian captives who were sold into Turkish households and, all the more so, who were taken into harems, had to undergo conversion into Islam. Ottoman historians mention that Roxolana showed a great Muslim **zeal**; she even had a **mosque** built in Istanbul. Ironically, the money for the mosque were accumulated from the fees that the Christian pilgrims had to pay for visiting the holy sites in Jerusalem. These fees were not **imposed** either by Roxolana or Suleyman — they had been charged long before Suleyman came to power. Incidentally, Suleyman imposed certain fees on the mosques as well, whenever he needed extra money.

Word list:

incantations – заклинання, підношеннями
 potions – зілля
 obedient – слухняний
 apparent – очевидний
 inherit – наслідувати
 notorious – горезвісний
 unwarranted – невинуватий
 zeal – ревність, старанність
 mosque – мечеть
 imposed – введени

Death and memory

Roxolana died in 1558 and Suleyman in 1566. He had Roxolana’s remains buried in a resplendent tomb in the mosque he built, Suleymaniye, one of the great architectural landmarks of the Ottoman Empire. The later years of Suleyman were troubled by conflict between his sons, the princes Selim and Bayezid over the succession to the throne, which ended with the defeat and execution of Bayezid. Suleyman himself died while besieging the fortress of Szigetvar in Hungary.

The beauty of Ukrainian women must have been so magnetic (or maybe the memory of Roxolana’s powerful personality exercised a strong influence on later Ottoman rulers) that in the seventeenth century two more sultans, Suleyman II and Ibrahim I, were married to Ukrainian women. One of them, Hatidje Turhan Sultan, was the mother of the Sultan Mehmed IV; she is particularly remembered for building the Mosque Yeni Jami. But none of them attained the fame of Roxolana. It is difficult today to separate myth and truth, inventions and **calumnies**, **hearsay** and **reliable** historical evidence, and to say whether in **captivity** she really remained a Ukrainian patriot who did a lot to protect the Ukrainian lands from the Turkish **onslaught** and help the Christians in the Muslim lands, or whether she was an

adventuress who used the situation she found herself in to her advantage and managed through cunning and **beguiling to maneuver** herself and her son into positions of power, or she just happened to be lucky. Probably there was a bit of everything in her fate. What remains certain is that she was a woman whom one of the great Ottoman rulers under whom the Ottoman Empire stretched from Baghdad to the Gibraltar and from the Nile to the Danube, loved dearly.

Word list:

calumnies – лихоліття
hearsay – чутки
reliable – надійний
captivity – в'язниця
onslaught – натиск
adventuress – авантюристка
beguiling – грізний
to maneuver – маневрувати

Answer the following questions:

1. When was the golden age of Ottoman history?
2. What did he earn this soubriquet for?
3. When did Belgrade fall to Suleyman?
4. What countries did Suleyman's campaigns bring under Ottoman domination?
5. What was one of the unexpected results of the Ottoman expansion?
6. What languages were spoken in the Ottoman court?
7. What were the women-candidates for the harem trained in?
8. How were offenses or violations of the harem hierarchy punished?
9. What name was Roxolana given at baptism?
10. When did Roxolana and Suleyman die?

Exercises.

I. Give the English equivalents:

прикраси, лихоліття, чутки, надійний, в'язниця, натиск, мечеть, з пишними формами, смиренний.

II. Complete the following sentences.

1. Suleyman was
2. The Turks often referred to him not only ... , but as
3. Suleyman's father expanded the territory of his empire mostly by
4. Suleyman began his reign with campaigns against
5. Ukraine, except for some areas and not for long, was never
6. The krymchaky (Crimean Tartars) engaged only in two trades
7. According to the Polish author Count Stanislaw Rzewewski, Roxolana hailed from
8. In the sultan's harem Roxolana was called
9. One of the legends about her says that the young girl Anastasiya was captured by
10. The beauty of Ukrainian women must have been so magnetic that in the seventeenth century

III. Use the following words and word combinations in the sentences of your own:

magnetic; reign; baptism; golden age; to be captured; European historians; to conquer;

IV. Give as much information as you can about:

- Suleyman The Magnificent;
- Roxolana;
- Harem.

PROMINENT UKRAINIANS IN PARIS

The first one to be mentioned here is Count Hryhir **Orlyk**, a general of the French army. After the death of Ukrainian Hetman Ivan Mazepa in 1709, the Ukrainian military leaders in exile elected Pylyp Orlyk hetman of Ukraine. Orlyk was Mazepa's friend and his charge d'affairs. New hetman attempted by military force to regain control of Ukraine which was then under Russian rule, but failed. The constitution he wrote for Ukraine, the first ever, unfortunately, was not adopted either. In 1714, he emigrated to Sweden, and then moved to Austria, Greece, Moldavia. His son Hryhir whose godfather, incidentally, was the celebrated Hetman Mazepa, took after his father in many respects - at the age of 14 he fought in a fierce battle against the Russian troops. Later, Hryhir received an excellent education, and was sent to Paris on a diplomatic mission. Count Orlyk, wearing a powdered wig with curls and holding his hand on the hilt of his sword, strolled through the corridors of Louvre, Palais Royal and Versailles. He lived in the grand style as a general and nobleman of the 18th century should, but he was known always to retain fond memories of his native land, Ukraine, and it pained him to learn of the sorry plight of the Ukrainian people living under the Russian imperial domination. In official papers, he styled himself as "the son of the ruler of the Cossack nation." He joined the French army, fought in many battles, attained military glory, was wounded in one of the battles and died of wounds. His estate and mansion built in the vicinity of Paris in the 18th century, gave the name to the land on which they were situated and in the 20th century, an international airport built in that area was given the name of the gallant general and noble count of Ukrainian descent. The **Orli** Airport (the name **Orlyk** got shortened to **Orli**), one of the biggest in the world, is one of the air terminals that were named after some prominent personalities, Charles de Gaulle and John Kennedy among them.

Symon **Petlyura** was another remarkable Ukrainian who lived in Paris for some time, though not in the 18th but in the 20th century. He emerged on the political scene of Ukraine in 1917, fought against the Bolsheviks in 1918, and in 1919 became the actual head of state ("head otaman"), fighting against both the Bolsheviks and the White Army of Denikin. His attempt to retain Ukraine's independence with the help of the Polish troops fell through and he fled to Poland. After staying for some time in several European cities, he arrived in Paris in 1924. In exile, he wrote articles and books describing the struggle of the Ukrainian people for independence, taught at the Sorbonne University of Paris. On May 26, 1926, in the quiet and narrow street of Racine, he was assassinated by the Soviet secret service agent Shvartsbart. Evidently, even in the capacity of a peaceful Sorbonne professor he was regarded by the then Bolshevik rulers as dangerous.

There are more cheerful places in Paris connected with Ukrainians than Rue Racine. One of them is the National Library which in the twenties saw Petlyura and Nestor **Makhno**, the notorious - or famous? - leader of the Ukrainian anarchists (who might have even met there), Volodymyr **Vynnychenko**, the first premier of independent Ukraine, Dmytro **Dontsov**, Dmytro **Doroshenko**, Ivan **Ohienko**, scholars and politicians. All of them came to the National Library to pore over books in search of answers to the burning issues of freedom and independence. Ilko **Borshchak**, a prominent French physicist of Ukrainian descent, kept coming to the Library for several decades.

One of the many precious ancient manuscripts that are kept in the National Library of Paris is the *Reims Gospel* which dates from the early 11th century. It must have been brought to Paris by Anna, the daughter of Kyiv ruler Yaroslav the Wise, for her wedding ceremony. French kings were traditionally crowned and anointed in Reims and it was to the cathedral that Anna of Kyiv presented the illustrated Gospel. She married the French king Henry I and the dynasty continued until late 16th century. After the death of her husband, and with her elder son Phillip becoming king, she devoted herself to pious matters. In one of the suburbs of Paris, in the monastery of Saint Vincent, one can see a monument to "Anne Russe." The inscription on the pedestal reads: "Anne Russe, French Queen, Foundress of the cathedral in the year 1060."

Mariya **Bashkyrtseva**, a Ukrainian woman of many talents from Poltava who died young, liked to visit the monastery of Saint Vincent to enjoy its thoughtful quiet.

In Montparnasse, one of the central sections of Paris, a Ukrainian visitor can find a lot that will remind him of Ukraine. There is a street called **Odesa**, a hotel and restaurant also bearing the name of **Odesa**. In the heart of Montparnasse there is a small cemetery where many distinguished persons are buried, among them Symon Petlyura.

Strolling through the streets of Paris, you can find yourself in the district of Malakov which got its name from the

The patron saint of Ukraine is **Archangel Michael**, and a representation of him can be seen in Paris on the coat of arms of the Kyiv province on the Alexander III Bridge. The coat of arms was a magnificent gift given by the Russian Emperor to the city of Paris. Archangel Michael is the patron saint of both Paris and Kyiv. A glorious view of the Eiffel Tower and of the UNESCO building opens from the bridge.

It was in the area close to **Sorbonne** that Ukrainians liked to settle. The Library of this University possesses many important manuscripts dealing with the mediaeval history of Ukraine.

Polish king **John II Casimir** (Casimir Y; 1609 - 1672), during whose reign Poland lost Ukraine after a long war, is buried in the Church of Saint-Germain where one can see tombs of several French kings from the French early history. The king, after a series of military losses resigned and retired to France as abbe de Saint-Germain.

In Paris, you can find a monument to Taras **Shevchenko**, the great Ukrainian poet. Though it is not a big one but against the background of the Ukrainian church near which it stands it looks quite impressive. Not far from the monument is the office of **Ukrayinske Slovo** ("Ukrainian Word") newspaper. This newspaper with a small circulation happens to be one of the oldest West European periodicals in Ukrainian. It has been published since May 1, 1933, and now it is the only one of its kind in that part of the world. The only period of time when its publication ceased was during the Nazi occupation of France. Many Ukrainians joined the French Resistance to fight against the invaders. Dmytro **Levytsky**, who was eventually captured and shot by the Gestapo, was particularly active in the Resistance movement.

Ukrainians have left their mark in many spheres of cultural and scientific life of Paris. The stage of the famous Grand-Opera saw Solomiya **Krushelnytska**, "a Ukrainian nightingale" as she was called, Vatslav **Nizhynsky** and Serge **Lifar**, remarkable ballet dancers and reformers of the style of ballet dancing. Music by Ihor **Stravynsky** was performed there and his ballet *Spring Sacred* was a great success not only in Paris. Music for this ballet was written by Stravynsky in his estate in Ust-Luh, in the land of Volyn.

Hanna Horenko, a poetess from Kyiv, better known as Anna **Akhmatova**, one of the leading figures in the Russian poetry of the twentieth century, also caused quite a furore in Paris. Amedeo Modigliani, an Italian painter and sculptor who lived in Paris and was later recognized as one of the leaders in the modernism in art, was evidently captured by her charm and painted her portrait.

Maksimilian **Voloshin**, a poet, artist, art and literary critic, translator and traveller, lived in Paris for stretches of time of varying duration, before he settled down in Koktebel, the Crimea. When the First World War broke out, he was in Switzerland and from there he moved to Paris where he stayed until 1916. He wrote numerous articles and essays about France and its culture,

and in his book *“Paris During the War”*, he devoted some pages to Ukrainians who were living there at that time.

Paris, as "the capital of the world," as it is often called, has played a great role in the lives of untold numbers of distinguished and ordinary people who flocked to it. Ukrainians are not an exception. There are quite a few sites in Paris which are connected with people and things Ukrainian.

(from “Welcome to Ukraine” № 3, 2000)

Word list:

charge d'affairs – повірений у справах
unfortunately – жаль
incidentally – випадково, між іншим
curl – завиток, кучер
to retain – зберігати
estate – маєток
remarkable – чудовий, видатний
to flee (fled, fled) – тікати
to arrive – приїжджати, прибувати
narrow – тісний, вузький
to pore – зосереджено вивчати
precious – дорогоцінний
ancient – стародавній
to appear – з'являтися, показувати
installment – окремий випуск
magnificent – чудовий
view – вид
to settle – оселятися, вирішувати
mediaeval – середньовічний
to join – приєднуватися
shoot (shot, shot) – застрелити
success – успіх
to conquer – завоювати, перемогти
matchless – незрівняний

Answer the key questions fully.

1. Can you find a monument to Taras Shevchenko in Paris?
2. What do you know about Mariya Bashkyrtseva?
3. Who was the hetman of Ukraine after the death of Ukrainian Hetman Ivan Mazepa?
4. Where was Polish king John II Casimir buried?
5. Who were famous descendents of Ukrainian Cassacks?

Exercises.

I. Give Ukrainian equivalents of:

unfortunately
ancient
defeat

prominent
remarkable
estate

conquer
joined
pore

common
mastery
lover

II. Choose the correct variant:

- ... was hetman of Ukraine after the death of Ukrainian hetman Ivan Mazepa in 1709.
a) Symon Petlyra b) Pylyp Orlyk c) Volodymyr Vynnychenko
- Symon Petlyra was assassinated by the Soviet Secret Service agent Shvartsbart ...
a) on May 26,1926 b) on July 20,1925 c) on June 2,1926
- ... liked to visit the monastery of Saint Vincent.
a) Eleonora Blokh b) Dmytro Dontsov c) Mariya Bashkyrtseva
- ... is the patron Saint of Ukraine.
a) Archangel Michael b) Archangel Aleksandr c) Saint Volodymyr
- ... was called: "a Ukrainian nightingale".
a) Eleonora Blokh b) Solomiya Krushelnytska c) Natali Holubeva
- Hanna Horenko, a poetess from Kyiv, better known as ... also caused quite a furore in Paris.
a) Anna Akhmatova b) Natali Holubeva c) Mariya Bashkyrtseva
- ... studied art in the studio of Matisse in the twenties.
a) D.Burlyuk b) O.Shevchenko c) M.Hlushchenko

III. Make the sentences true:

- The first one to be mentioned in this article is Count Hryhir Orlyk, a general of the English army.
- Marya Bashkyrtseva, a Ukrainian woman of many talents from Poltava who died old.
- Archangel Volodymyr is the patron saint of Ukraine.
- In Paris you can find a monument to Ivan Franko, the great Ukrainian poet.
- Music by Ihor Stravynsky was performed in Paris and this ballet "Summer Sacred" was a great success not only in Paris.
- Kyiv as "the capital of the world" as it is often called, has played a great role in the lives of untold numbers of distinguished and ordinary people who flocked to it.

IV. Complete the following sentences:

- Symon Petlyura was another remarkable Ukrainian who... .
- One of the many precious ancient manuscripts that are... .
- There is a street called Odesa, a hotel and restaurant also bearing the name... .
- Not far from the monument is
- Hanna Horenko, a poetess from Kyiv, better known as
- Nataly conquered Paris by... .
- When the First World War broke out, M.Voloshin was in Switzerland and from there he moved to Paris where... .

V. Ask all possible questions to the following sentences:

1. In Paris you can find a monument to Taras Shevchenko, the great Ukrainian poet.
2. Eleonora Blokh from the town of Kremenchuk studied the art of sculpture in the studio of Auguste Rodin for seven years.
3. There were many men who were head over heels in love with Natali Holubeva.

VI. Use the following words and word-combinations in sentences of your own:

join, success, prominent Ukrainians, literary critic, the capital of the world, the First World War, a cheerful place, hetman, Archangel.

VII. Ask questions to get these answers:

1. Orlyk was Mazepa's friend and his charge d'affairs.
2. Volodymyr Vynnychenko was the first premier of independent Ukraine.
3. Mariya Bashkyrtseva died young.
4. The office of Ukrayinske Slovo was situated not far from the monument to Taras Shevchenko.
5. The book helped me feel the essential quality of the city.
6. This text is about the prominent Ukrainians in Paris.

IX. Give as much information as you can about:

- Symon Petlyura;
- Solomiya Krushelnytska;
- Vatslav Nizhynsky;
- Hanna Horenko.

X. Translate the following sentences into English:

1. Після смерті І. Мазепи в 1709 р. українська військова старшина в еміграції обрала Пилипа Орлика гетьманом України.
2. Анатоль Франс, що теж втратив голову через мадам Голубєву, називав її "феєрверк на ім'я Наталі".
3. Наталі завоювала Париж своєю вродою, стильним одягом, мелодійним голосом і солодким співом.
4. Ганна Горенко, поетеса з Києва, більше відома як Анна Ахматова, одна з центральних фігур в російській поезії ХХ ст., також викликала фурор в Парижі.
5. У Парижі ви можете знайти пам'ятник Т. Г. Шевченку - великому українському поету.
6. Українці залишили свої досягнення в багатьох галузях наукового та культурного життя Парижу.

XI. Insert a suitable word or an expression from the text:

1. Music for this ballet was written by Stravynsky in his ... in Ustluh, in the land of Volyn.
2. Mykola Hlushchenco who studied art in ... in the twenties, sought to recreate the charm of ... and of its women in his brilliant ... and
3. There were many men who were ... with her but she stayed at her husband's side until she herself felt conquered by the matchless Gabriele P'annunzio, an Italian author and
4. There are ... in Paris which are connected with people and things Ukrainian.
5. There are more ... in Paris connected with Ukrainians than

6. He ... the French army, fought in many battles, attained military glory, was ... in one of the battles and died of wounds.

A COSSACK AMONG THE PAPUANS – A STORY OF MYKOLA MYKLUKHO-MAKLAY

Mykola Myklukho-Maklay (July 5/17 1846 — April 2/14 1888) was a nineteenth-century Ukrainian anthropologist, ethnographer, biologist, geographer, writer, painter and philosopher, all rolled into one. He spent many years of his mature life travelling to various parts of the globe. Particularly valuable were his contributions to anthropology and ethnography. No matter where he was, he never lost touch with Ukraine — he loved his native land and was proud to be a Ukrainian.

"If one feels oneself a son of all the humanity, it does not mean one has forgotten one's native land."

Mykola Myklukho-Maklay

Myklukho-Maklay's lineage

It has not been reliably established where Mykola Myklukho-Maklay was born. According to some sources, he was born into a Ukrainian family in the village of Rozhdestvenskoye, Novgorodskaya Guberniya (Province), Russia. Other sources claim he was born in the town of Malyn, in the Land of Zhytomyrshchyna.

But the actual place of birth does not matter that much if the family provide an ethnically-oriented background, and Myklukha's family was thoroughly Ukrainian. Mykola's father, also Mykola, worked as an engineer at the construction of a St Petersburg railroad station but work in Russia did not **diminish** in any way his fascination with Ukrainian culture, in general, and his admiration for Taras Shevchenko, the great Ukrainian poet, in particular. He **avidly** read Shevchenko's poems and **petitioned** the authorities to have him recalled from **exile**. His petitioning and providing Shevchenko with money landed Mykluko-Maklay Sr in trouble – the "impertinent Maloros (Russian word used somewhat disparagingly for Ukrainians) was fired from work and would probably face criminal charges if not for his tuberculosis.

The lineage of Myklukho-Maklay Sr was traced back to the Ukrainian Cossacks from Zaporizhzhya. One of his ancestors, Okhrim Makukha, was a Cossack otaman or military commander. Okhrim's sons – Omelko, Nazar and Khoma, were Cossacks who fought in a Cossack army against the Poles in the Ukrainian war of independence in the seventeenth century. Nazar fell in love with a Polish noble woman and defected to the Poles. When his two brothers who were greatly **incensed** by Nazar's **treason**, learnt that Nazar was hiding in a fortress that the Cossack army was holding under siege, they worked out a plan how **to penetrate** into the fortress, find their traitorous brother, capture him and **smuggle** him out of the fortress. The plan worked but Khoma was killed in a **skirmish** when the brothers with



their captive were already fleeing from the fortress. Otaman Okhrim executed his own son turned **traitor**, by his own hand.

This story was related by Myklukho-Maklay's paternal uncle to Mykola Hohol who used it for his novel Taras Bulba.

Another of Myklukho-Maklay's ancestors was Stepan Makhlay, a Cossack who for his great feats of bravery during a Russo-Turkish war was awarded an order and created a noble. He was invited to come to St Petersburg and it was Empress Catherine II herself who put the order of St Volodymyr on his chest and handed him the credentials of a noble. He accepted both the order and nobility though it was Catherine who **deprived** the Cossacks of the last vestiges of their freedom.

The newly created noble must have decided that Makhlay was not a proper name for him any longer and to make it look more dignified he invented a new last name for himself – Myklukho-Maklay. The double name in itself was suggestive of noble origins, and Maklay which sounded foreign (one of his Myklukho-Maklay's descendants who lived in Scotland, must have had no problems with becoming McLay, a native Scot) was a fancy addition to the name.

Mykola learnt of his father's Cossack ancestry when he was still a little boy and later Gogol's Taras Bulba became the book he reread many times. His father kept the imaginary portrait of Taras Bulba on his desk. In a letter to his brother Serhiy, Mykola wrote that after their father's death he had discovered among their father's papers a document which confirmed the **bestowal** of a title upon their ancestor. Mykola even discovered their family's coat of arms – the figure of a Cossack holding a **sabre** in his raised hand with a fortress gate depicted in the background.

The maiden name of Kateryna, Mykola's mother, was Bekker. Her father, Samen Bekker, a physician of German extraction who had come to Russia in 1812 as Friedrich von Becker, was married to a Polish woman of noble birth, Lidia Szatkowska.

Among the Szatkovsky's ancestors was Adam Mickiewicz (1798–1855), one of the most prominent Polish poets, and Goethe was a relative of the Beckers. Mykola Myklukho-Maklay must have known that two great poets were among his distant relatives and he always had volumes of Mickiewicz's and Goethe's poetry with him in all of his travels.



**The settlement of Humbu
at the Maklay shore in New Guinea.**

Mykola Myklukho-Maklay Sr died at the age of forty from tuberculosis when his eldest son “Serhiy was thirteen, Mykola was eleven, I was nine and a half, Volodya was eight and the youngest Mykhaylyk was only eighteen months... Though young, we knew what we wanted to do in our future life. Serhiy had an ambition to be a judge; Mykola dreamed of becoming a naturalist; I had resolved to be a painter, and Volodya wanted to serve in the navy. Shortly before he died, our father talked about our ambitions and encouraged us to go ahead and achieve what we had planned for ourselves,” wrote Mykola's sister Olga.

Serhiy did become a judge and was known as a person of high **integrity** and unshakable moral values. He was appreciated and respected as a judge who upheld the law and always did his best to defend justice. Mykola did become a naturalist of high humanistic principles. Olga did not have time to establish herself as an artist because she died young from tuberculosis (Mykola considered her to be his best friend and her death was a loss which he mourned until his own death). Volodymyr did become a navy officer who was promoted to captain 1st rank. He died in the Battle of Tsushima in the Tsushima Strait, where the ships of the Japanese Admiral Togo destroyed the Russian Baltic fleet during the Russo-Japanese War

of 1904–05. The dreadnought Ushakov, on which Volodymyr Myklukho-Maklay served, put up a heroic fight before she was badly damaged by the overwhelming fire superiority of the Japanese warships. Captain Volodymyr Myklukho-Maklay did whatever could be done to save as many lives as possible as the warship began to sink, but he himself died.

Mykhailo, the youngest of Myklukho-Maklay brothers became a mining engineer who lived in the town of Malyn and worked in the **vicinity** at the ore mines. Mykola Myklukho-Maklay visited his brother in between his voyages.

Word list:

lineage	–	лінія
diminish	–	зменшувати
avidly	–	жадібно
to petition	–	подати клопотання
exile	–	заслання
incensed	–	розгніваний
treason	–	зрада
to penetrate	–	проникнути
smuggle	–	контрабанда
skirmish	–	перестрілка
traitor	–	зрадник
deprived	–	позбавлений
bestowal	–	відданість
sabre	–	шабля
integrity	–	цілісність
vicinity	–	околиці

Young prodigy

Probably not too many people among those whom we traditionally call “great” were handsome and healthy – their appearance and their intellect and skills in most cases did not match – Julius Caesar was an epileptic; Byron was lame; Napoleon was of short stature – this list is a long one indeed. Neither did many of the future geniuses show much of an **aptitude** for and **diligence** in science or art in their young years.

Mykola Myklukho-Maklay was a sickly child – **jaundice**, tonsillitis, chronic pneumonia, bronchitis, rheumatism, and other diseases plagued him in childhood and early **adolescence**. A partial paralysis of the vocal chords made him **stutter** and left him with a guttural voice for life.

Mykola learnt to read and write at the age of four and was an **avid** reader. Before he was ten, he had learnt Latin, French and German; he played the piano well and his drawings showed quite a mature hand. But he was not accepted at a regular school because he was found “to be too sick and underdeveloped.” His parents were advised to give the boy to a specialized school for handicapped children.



Margaret Robertson, Maklay's wife, with their sons Oleksandr and Volodymyr.

The private tutors who were hired **mistreated** the boy and even thrashed him. The boy was warned, under the threat of even more severe punishment, not to tell his parents about it but when they did find out they fired the tutors. After his father's death, a private German school agreed to enrol Mykola as a student.

Mykola was a lonely child, growing up without company of his age peers. The only person in whom he could confide was his sister Olga. The desire to be alone

from time to time and retire to the privacy of his thoughts lived with him all his life, and in his later years he became **resigned** to it.

Mykola began writing diaries at an early age and some of the entries are amazing in their maturity. A couple of entries written down when he was only ten may well illustrate this:

“The one who thinks that by badly mistreating someone else he achieves triumph of his strength is badly in the wrong. Triumph is a holiday, an occasion for **rejoicing**. And what kind of holiday **wickedness and malice** can inspire? If one is malicious and cruel, it indicates that one is **bereft** of a soul that can feel empathy with the pain of others...”

“Cruelty and violence must not be left unpunished – if they go unpunished, it would be **tantamount** to their being tolerated and even encouraged.” It was written by a ten-year old boy!

In his third year of studies at the German Lutheran school when he was eleven years old, Mykola submitted his translations from Latin, French and German – a two-hundred page translation from Cicero; a translation of Voltaire’s novel *Candide* and a translation of excerpts from Hegel’s works.

The boy read Pliny, Caesar, Petrarch, Schiller and other classics of Roman and west European literature; he knew Goethe’s *Faust* and Shevchenko’s *Haydamaky* by heart. His teachers would have been surprised even more if they had read his tract on Seneca (4 B.C.– A.D. 65), in which he enters into a polemic with this Roman Stoic philosopher, writer, and tutor of Nero, the Roman emperor. “No great achievements of the mind are possible without great trials of the soul,” wrote an eleven-year old boy.

Mykola’s intellectual development was far ahead of his physical development and people in whom such an imbalance is observed often suffer from psychological crises, and they may grow **despondent** and lose interest in life. But if later they overcome such a psychological state, they become great achievers.

Word list:

prodigy	–	чудовисько
aptitude	–	атрибут
diligence	–	старанність
jaundice	–	жовтяниця
adolescence	–	юнацький вік
stutter	–	заїкання
guttural	–	гортані
avid	–	жадний
mistreated	–	погано поводитьсь
thrashed	–	розбитий
to resign	–	піти у відставку
rejoicing	–	радіти
wickedness	–	лукавство
malice	–	злість
bereft	–	позбавлений
tantamount	–	рівнозначний
despondent	–	розгублений

Further studies and first travels

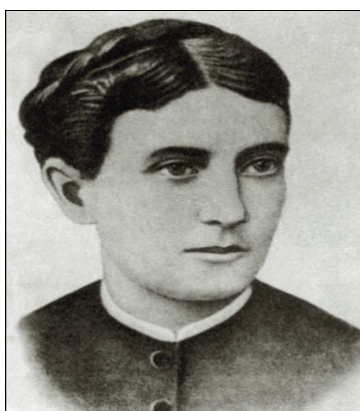
Mykola Myklukho-Maklay continued his studies at one of the *gimnaziya* (secondary school of advanced studies) of St Petersburg from 1859 to 1863, and without formally finishing his secondary education, he entered the Department of Physics and Mathematics of St Petersburg University. “At the same time, I attended classes at the Academy of Medicine and Surgery,” he wrote in his diary.

In 1864, Mykola took part in students' disturbances and "I was expelled from the Gimnaziya and a little later I was banned from attending classes as a non-credit student at St Petersburg University. I had been enrolled at the university without a general education certificate as an auditor. After the expulsion I was also denied the right to study at any other higher educational establishment of the Russian Empire because I was put under police surveillance. In order to continue my education, I had to go abroad and I studied in Germany," wrote Myklukho-Maklay in his memoirs much later.

The political situation in Russia at that time, particularly with such a minister of domestic affairs as Valuyev, was far from being liberal. Valuyev, incidentally, was an **archenemy** of anything Ukrainian and it was thanks to his efforts that the Ukrainian language was banned from public use in Ukraine.

In Germany, Myklukho-Maklay studied at the Department of Philosophy, Heidelberg University and attended medical classes at Jena and Leipzig Universities from 1864 to 1866.

His ambition to travel to and even live in tropical countries must have taken its final shape during his studies in Germany because it was in 1866 that he set out on his travels.



Kateryna — Myklukho-Maklay's mother.

It is reasonable to ask by whom Myklukho-Maklay's studies and travels were financed. His mother had an estate in Malyn that brought modest **revenues**, a substantial part of which was used to subsidize her son, even though it meant that the rest of the family had to **subsist** on very little. Myklukho-Maklay had influential friends to whom he turned for financial help. One of such friends was prince Aleksey Tolstoy. Some organizations, like geographical and natural science societies also made their contributions, but Myklukho-Maklay's letters reveal that he was always short of money.

The first on his long list of places to visit were the Canary Islands. From there he travelled to the Red Sea, than to Morocco, France and Spain. In 1868, he had a book about his travels published in Jena. The book was **enhanced** with his drawings of the places he had visited.

It is not improbable **to surmise** that in addition to purely scientific interests and general curiosity, he could have had lofty ideals of "freedom and liberation of all the oppressed and enslaved people" on his mind when he began his travels. "Everybody strives for freedom. But to what extent this freedom is possible or whether it would be useful for the majority are the important questions to answer. If everyone is free to do whatever one pleases, then it is not freedom but the worst kind of a herd out of control," wrote the young Mykola Myklukho-Maklay in his diary.

Anyway, soon after his return to Russia, he began to plan new travels and Prince Konstantin, head of the Geographical Society and Navy Minister, helped him with getting a place at the corvette Vityaz that was to sail to some of the islands of the Pacific Ocean.

The corvette left Kronstadt, the naval port in the vicinity of St Petersburg, in November 1870 and brought Myklukho-Maklay to New Guinea, an island in the southwest Pacific Ocean in early September 1872. The sailors of the corvette helped him build a small house on a **spit** of land and then the ship set sail again, leaving Myklukho-Maklay and two of his servants to their own devices. One of the servants was a native of Polynesia named Boy and the other one was a Swedish sailor, Ulson.

Myklukho-Maklay's idea was not just to survive in a virtually unknown land — he wanted to study life and traditions of the natives. At that time little was known either of the inhabitants of the island or of its geography. Myklukho-Maklay was among the first geographers and ethnographers who conducted a systematic research in New Guinea. Since then, linguists have catalogued more than 700 distinct languages in Papua New Guinea. The country's rugged terrain accounts for much of the diversity — for centuries, most groups lived in isolation from one another. Further studies revealed that what little is known about

the early history of Papua New Guinea suggests that the island has been inhabited by people for at least 50,000 years. Several waves of migration to Papua New Guinea from Asia and through neighbouring islands have taken place through the centuries. Some scholars believe that Highlanders (people living in the central mountainous region of Papua New Guinea) were among the world's first farmers, settling there thousands of years ago. The early Papua New Guineans worked and hunted with wood, stone, or bone tools and weapons. Almost all of the population is Melanesian.

Myklukho-Maklay was a pioneer of Papuan studies and the first thing he had to do was to learn how to communicate with the locals. Given the diversity of the local languages, it was an extremely difficult thing to do. Within a span of six months he learnt the language of the tribe that lived in the area but it took more than just linguistic skills. He had to show the islanders that he meant no harm and he had to learn how to do it with no previous experience in such matters. Gradually, original hostility gave way to more friendly attitudes, and the Papuans even began bringing him food.



Mykola Illich Myklukha – Mykloukho-Maklay's father.

Myklukho-Maklay was fascinated with everything he saw – tropical sun; **torrential** rains; exotic animals and strange creatures of the sea; painted faces of the natives; feathers in their heads worn as decoration; huts of the natives or their nests in the trees; shells of molluscs and skulls of ancestors and of **slain** enemies kept in the natives' homes.

Myklukho-Maklay and his two servants were even regarded as immortal and when his servant Boy died of malaria, he had to hide his passing from the natives and dispose of the body at night by loading it with stones and lowering it from the rowing boat into the sea some distance away from the shore. Incidentally, malaria was probably the most serious disease that Myklukho-Maklay had to deal with now and again during his travels and stays in tropical climates.

Word list:

archenemy – заклятий ворог
 revenues – доходи
 subsist – існувати
 enhanced – розширено
 to surmise – припустити
 spit – коса
 torrential – проливний
 slain – вбитий

Findings and projects

Myklukho-Maklay's travels took him to the Philippines, Indonesia, islands of Melanesia and Micronesia, Malaysia and Australia where he lived from 1878 to 1882 and then later from 1884 till 1886. He even set up a biological station not far from Sydney. In Ukraine, he studied the sea life near Odesa and along the Crimean coast.

During his Australian period, Myklukho-Maklay fell in love with and married Margaret Robertson, the beautiful daughter of the Australian prime minister. They had two sons, Volodymyr and Oleksandr. After her husband's death in St Petersburg in 1888, she moved to Ukraine to join Myklukho-Maklay's mother Kateryna and lived for some time in the town of Malyn. She said that Kateryna's eyes reminded her of her husband. Later, the widow returned to Australia where several descendants of Myklukho-Maklay are still living.

Myklukho-Maklay had the results of his research published in about 160 scientific works which dealt mostly with the anthropological and ethnographical observations conducted

among the Papuans and peoples of Oceania and South-East Asia. These works also included scientific papers on comparative anatomy, meteorology, geography and zoology.

Being a naturalist did not prevent Myklukho-Maklay from being an idealist. He worked out a project of establishing an independent state in Papua New Guinea which at that time could not be realized. He wanted to establish “a free colony” of emigrants from the Russian Empire in New Guinea and even wrote to the tsar describing the possible advantages of such a colony and the beauty of the place. But it came to naught too.

His articles published in the Russian press about his travels and findings were often vilified — a subject of the Russian Empire extolling the virtues and humanity of “primitive peoples” could hardly avoid being attacked by conservatives.

Myklukho-Maklay’s diaries, *Among the Savages of New Guinea*, were published long after his death, in the early nineteen twenties. In more recent times, Oleksandr Ivanchenko, the Ukrainian writer researched Myklukho-Maklay’s life and published a book about him, *Dorohamy Maklaya (Maklay’s Travels)*, in which the author claims that there are over 70 place names in Papua New Guinea which were introduced by Myklukho-Maklay and which are still in use today (Myklukho-Maklay, for example, named one of the rivers Gogol).

It would be wrong to assume that Myklukho-Maklay devoted himself entirely to science — in his life there were also friends, earthly delights and love. One of his best friends, Prince Alexander Meshchersky said of him, “Among the people with whom I have been in close and friendly relations for many years there is only one person who knew, not in words but in practice, the true worth of time, and who knew how to prevent hours, his own and of others, from being wasted; he never offered any compromises and he never put his own feelings or feelings of his friends above business. This person is Maklay.”

Among Myklukho-Maklay’s friends were the famous painter Illya Repin and the historian Dmytro Yavornitsky who specialized in the history of Ukrainian Cossacks. When Repin was working on his large painting *Zaporizhzhya Cossacks Writing a Letter to the Turkish Sultan*, he asked Yavornitsky to sit for him for the image of one of the Cossacks. It was in the artist’s studio that Myklukho-Maklay met Yavornitsky and they talked about Cossacks and their history for many hours.

Myklukho-Maklay’s widow passed on to Dmytro Yavornitsky a number of things from Myklukho-Maklay’s collections – shields made from the tortoise shell, crocodile ski, and elephant ear, arts and spears, arrows, quivers and bows sheathed in skin; later, these collector’s items found their way to the Historical Museum in the city of Dnipropetrovsk in Ukraine.

Russians called Mykola Myklukho-Maklay a “Russian” naturalist; the British found Anglo-Saxon or Scottish.

The village of Malyn is now a town located in the Land of Zhytomyrshchyna, about a hundred kilometres from Kyiv. The house where the Myklukho-Maklays once lived has survived wars and revolutions though it has gone through considerable reconstructions. It is not a museum and the present-day owner of the house found the three coins that had once been put into the foundation of the house by the Myklukho-Maklays “for good luck.” The three pine trees which once stood in front of the house and which are mentioned in Myklukho-Maklay’s letters and memoirs are gone. But the memory of the Myklukho-Maklays lives on.

Answer the following questions:

1. When was Mykola Myklukho-Maklay born?
2. Where was Mykola Myklukho-Maklay born?
3. What was one of his ancestors, Okhrim Makukha?
4. What do you know about Myklukho-Maklay’s double name?
5. What did he discovered among their father’s paper after their father’s death?

6. How many brothers did he have?
7. What professions did they choose?
8. Why wasn't he accepted at a regular school?
9. Where did Myklukho-Maklay study from 1864 to 1866?
10. Where did Myklukho-Maklay travel?

Exercises.

I. Give the English equivalents:

зменшувати, подати клопотання, заслання, розгніваний, зрада, заклятий ворог, доходи, існувати, проникнути, контрабанда, перестрілка, зрадник, позбавлений, відданість, шабля.

II. Complete the following sentences.

1. Mykola Myklukho-Maklay was
2. Mykola's father, also Mykola, worked as
3. Among the Szatkovsky's ancestors were
4. Before he was ten, he had learnt
5. Mykola Myklukho-Maklay continued his studies at
6. Myklukho-Maklay was among the first geographers and ethnographers who
7. Myklukho-Maklay's travels took him to
8. In Ukraine he studied
9. During his Australian period, Myklukho-Maklay fell in love with and married
10. Myklukho-Maklay had the results of his research published in
11. Among Myklukho-Maklay's friends were

III. Use the following words and word combinations in the sentences of your own:

Ancestors, travels, diaries, to publish, to devote, geographers and ethnographers, biological station, to be tolerated, waves of migration, great feats of bravery.

IV. Ask all possible questions to the following statements.

1. Mykola Myklukho-Maklay knew Goethe's Faust and Shevchenko's Haydamaky by heart.
2. He worked out a project of establishing an independent state in Papua New Guinea.

V. Give as much information as you can about:

- Mykola Myklukho-Maklay;
- Mykola's father;
- Okhrim Makukha's sons;
- Stepan Makhlay;
- Myklukho-Maklay's travels.

A SIAMES PRINCESS FROM THE LAND OF VOLYN



Kateryna Desnytska was born into the family of a prominent judge in the spring of 1886 in the Ukrainian town of Lutsk. She was one of the twelve children. When her father died, Kateryna was not yet three years old. Some members of her family, Kateryna

included, moved to Kyiv where she was accepted as a student at the famous Fundukleyevska himnaziya (secondary school of advanced studies).

Later, in the early twentieth century, Kateryna and one of her elder brothers moved to Saint Petersburg, “the northern capital” of Russia. Kateryna’s brother went to study at the university and Kateryna studied at a medical nurses’ school. Russia was steaming ahead into war with Japan and such schools were popular for “patriotic reasons” among young girls from the upper classes.

In addition to being a very good looking girl, Kateryna was an excellent conversationalist and it did not take her, a girl from a provincial Ukrainian town, too long to become “a lioness” as it was called then, of high society.

In 1905, at one of the balls she attended, she made the acquaintance of a young officer, a **dashing** young man of the Imperial Hussars. His somewhat **swarthy** face and a slight foreign accent were hardly an obstacle to love at first sight – the Russian Empire was the biggest country in the world, peopled by so many various ethnics, and Kateryna was not put off by such **trifles** as an accent or a slightly darker skin. It was later that Kateryna learned that her beau was His Highness Chakraborty, Prince of Siam.

Word list:

dashing – лихий
swarthy – смуглявий
trifles – дрібниці

Love at first sight and the realities of life

Siam is better known these days as Thailand, and the main attraction for tourists from all over the world in that country are its wonderful resorts. But in the early twentieth century, very few people in the Russian Empire would know where Siam was located on the map. Kateryna could have read in a geography book that Siam was an exotic country full of mysteries, with an ancient culture and peculiar customs.

Back in 1897, the Siamese King Rama V Chulalongkorn paid an official visit to Russia. The Russian Emperor Nicholas II offered the king to send one of his sons to Saint Petersburg to study there. The offer was accepted and in the spring of 1898 the second son of the king, who had studied in Britain, came to Russia’s “northern capital” and was admitted to the Imperial Page Corps.

The Corps which had been founded by the Empress Elizaveta (Elizabeth) had become an elite military school for aristocrats, the most prestigious one in the whole of the Russian Empire. Incidentally, among the distinguished graduates of the school was Pavlo Skoropadsky, later a general, who in 1918 was destined to become the last hetman of Ukraine.

Prince Chakraborty, who had the status of a guest of honor of the Russian Imperial family, lived in the Winter Palace, the residence of the Russian monarchs, in a separate lavishly furnished and decorated apartment.

When Kateryna met the prince he had just graduated from the Imperial Page Corps and was promoted to an appropriate military rank. The prince went to study at the Academy of General Staff – but Kateryna, who, after she had learnt who that rakish gallant actually was, thought that her romance had no future – he was a prince and who was she? – and volunteered to go to Manchuria as a nurse (Russia occupied Manchuria from 1900 until its defeat in the Russo-Japanese War in 1905), where the Russian troops tried to hold their positions against the Japanese.

The realities of life at the front proved to be shocking – the uniforms that the soldiers and officers wore were a far cry from what she had seen at the balls; there was a lot of blood and a lot of great human suffering. But she stayed on – such was her choice.

Letters and flowers

Her Prince Charming (very literally so), who at first was **stunned** by her decision to go to Manchuria, admired her for such a brave move, kept writing her letters and sending cables, in which he called her “my fiancée.” He also kept sending her flowers through a special imperial post service. Prince Chakrabon also insisted that he be sent to the front but his requests were politely denied – nobody wanted a diplomatic scandal that the news of a Siamese prince fighting on the Russian side against the Japanese might cause.

After the war was over, Kateryna returned to Saint Petersburg – she had been decorated for bravery with three medals, one of which was the Order of St George which was awarded to soldiers for feats of exceptional courage.

Prince Chakrabon **flooded** her with flowers, persistently ignoring messages from Siam informing him that a string of “most beautiful and worthy” girls had been found for him to take for a wife. The prince stubbornly refused **to succumb** to pressures from home and insisted it was Kateryna and nobody else who was to be his wife.

Here another character enters our story – Nay Pum, a Siamese too, who was a sort of a body guard, a **valet** and **confidant** of the prince, all rolled into one. He must have been of the aristocratic blood too – otherwise he would not have been admitted to the Imperial Page School alongside with the prince himself.

This Nay Pum was dead against the prince marrying a foreigner. Nay Pum kept repeating that none of the Siamese princes in many hundreds of years had ever married a foreigner. To make matters worse, Kateryna was by far not of royal **ancestry** and that circumstance would make the marriage morganatic – an unacceptable and **unheard** thing in Siam!

But Prince Chakrabon ignored all the warnings and proposed to Kateryna. Kateryna accepted the proposal but on one condition – she, Kateryna, was to be his only wife. She knew that Siamese traditions tolerated polygamy, and that the Siamese monarchs and princes had always had more than one wife – it was one of the signs of their royal status. Prince Chakrabon swore that Kateryna would always be “his one and only.”

Before going on with the central story, a few words about Nay Pum. He did not return to Siam and stayed in Russia. He converted from Buddhism to Orthodox Christianity, and Nicholas II was his godfather! It does indicate that he was much more than just a bodyguard and a valet. During WWI, he served in the Russian cavalry, and after the collapse of the Russian Empire, he took the Bolshevik side and, at least according to some sources, worked in the ChK – the **precursor** of the KGB.

Word list:

to stun – приголомшити
to flood – затопити
to succumb – піддаватися
valet – лейтенант
confidant – довірена особа
ancestry – походження
unheard – нечуване
precursor – попередник

The royal wedding

Russian priests refused to wed a Buddhist bridegroom and an Orthodox Christian bride. They were advised to go abroad and get it done there. In Constantinople (Istanbul), they found an Orthodox priest who agreed to perform the ceremony for a sizable sum of money.

The newlyweds spent their honeymoon in Egypt. Then they went to Singapore, and from there Prince Chakrabon proceeded to Siam, leaving his young wife behind for several weeks

– he had to prepare his parents and the court for the shock they would be experiencing if he came home with a foreign wife.

His “preparatory work” must have cushioned the shock. In a short time, Kateryna charmed her parents in law and the court as well. She learned the Siamese language quick enough to be fluent in it.

Kateryna, even though she apparently did not convert to Buddhism, was made by a royal order “a **duchess** of the city of Pitsanulok,” and thus was entitled to be married to “the prince of the royal blood.” In 1908 she gave birth to a son, Chula, who, in view of the fact that Prince Chakrabon’s elder brother was childless, became the first in line to ascend the throne.

Kateryna’s new status allowed her to have two palaces (winter and summer residences), her own court, servants and guards. She had her own zoo, and a white elephant which she called Kozak (Cossack).

In 1910, the aged king, Prince Chakrabon’s father, died and his brother inherited the throne.

Kateryna and her husband, now heir **apparent**, traveled to the Russian Empire — she wanted to pay a visit to her relatives in Ukraine. But first they went to Saint Petersburg where they were received by Nicholas II, and later Kateryna went to Kyiv where her relatives lived at that time. One can imagine the **commotion** her arrival caused both among the relatives and general public, and the press too.

Word list:

duchess – герцогиня
apparent – очевидний
commotion – неспокій

Times of trouble

In 1912, an attempt was made by a group of **rebellious** officers **to topple** the king. Chakrabon was suspected of coveting power and supporting the **coup** but he categorically denied any involvement. When the **uprising** was crushed, he demanded that his **non-involvement** in the **abortive** coup be officially recognized, and then he asked that the plotters be granted **amnesty**.

The political **upheaval** proved to be not the only circumstance that shook the peace of Chakrabon’s family – Kateryna found out that her husband was having an affair with a sixteen-year old girl, a princess named Chuvalit. Chakrabon elevated the girl to the official status of wife but kept swearing that his love for Kateryna remained as strong as ever. But the Ukrainian woman would not accept the Siamese polygamous traditions and asked for divorce. The divorce was granted. Kateryna refused a very large sum of money offered as **alimony** and child-support and accepted only 1,200 pounds sterling to be paid annually – a very considerable sum of money at that time too but far below the royal **magnanimous** offer.

Kateryna wanted to go back to Ukraine but could not – the world war, revolutions in Russia followed by civil wars, made her return impossible.

Her ex-husband died in 1920 when he was on a diplomatic mission to China. Two generals who were also members of the diplomatic mission died too, and “Spanish influenza” that took millions of lives around the world, was the suspected killer.

Kateryna was present at the **funeral**. Chakrabon’s relatives insisted that her son Chula, as a potential heir to the throne, stay in Siam. And Kateryna, who was put under severe pressure, gave her consent. But he did not become a king anyway.

Kateryna chose to live in China, in a Russian emigre community. In China, she met an US citizen, Harry Clinton Stone. They got married and moved to Paris, and later to the USA. Kateryna died in Paris in 1962, at the age of 72.

Her son Chula grew up to be a university-educated historian. He was promoted to general, traveled much and settled in Britain. He made a **half-hearted** attempt to return to

Siam in his official capacity of a Siamese prince but soon realized that he was not welcome there – he was half-Slavic after all, and western educated. However, after the death of his stepmother, princess Chuvalit, the Siamese government raised his allowance, and he bought a house in Paris, though he continued to live on the permanent basis in London. He owned a racing car and another Siamese, Bira, drove that car taking part in car races.

Prince Chula is survived by his daughter Narissari. She lives in Paris, art and art history being her major occupations. Also, she heads a Thai ecological fund. She published a book about her grandparents – a touching story of their love. She called the book – Katya and a Siamese Prince.

Narissari, who has preserved the extent letters written by her grandparents to each other, claims that Kateryna could not forgive her husband **reneging** on his **pledge** not to **succumb** to the ancient Thai tradition and not to bring another wife to his household – but she never stopped loving him.

Word list:

rebellious – бунтарський
to topple – скинути
coup – заколот
uprising – повстання
non-involvement – невтручання
abortive – непридатний
amnesty – амністія
upheaval – переворот
alimony – аліменти
magnanimous – великодушний
funeral – похорон
half-hearted – напівсерйозний
reneging – відмова
pledge – застава
to succumb – піддаватися

Answer the following questions:

1. Where and when was Kateryna Desnytska born?
2. Where had the second son of the king studied before he came to Russia's "northern capital"?
3. Why did Prince Chakrabon live in the Winter Palace?
4. What medals had Kateryna Desnytska been decorated for bravery with after the war was over?
5. What did Siamese traditions tolerate?
6. When was their son, Chula, born?
7. When did the aged king, Prince Chakrabon's father, die?
8. Who inherited the throne?
9. Why did Kateryna ask for divorce?
10. When and why did her ex-husband die?

Exercises.

I. Give the English equivalents:

скинути
заколот
повстання
невтручання
непридатний

амністія
переворот
аліменти
великодушний
похорон

II. Complete the following sentences.

1. Kateryna Desnytska was born in the family of
2. When Kateryna met the prince he
3. Nay Pum was
4. Kateryna accepted the proposal but on one condition
5. In Constantinople (Istanbul), they found an Orthodox priest who
6. Kateryna's new status allowed her to have
7. Chakraban was suspected of
8. Kateryna refused a very large sum of money offered as
9. In China, she met
10. They got married and moved to

III. Choose the correct variant.

1. She was one of the children.
a) 9 b) 12 c) 10
2. She volunteered to go to ... as a nurse.
a) Egypt b) Paris c) Manchuria
3. After the war was over, Kateryna returned to Saint Petersburg — she had been decorated for bravery with
a) three medals b) a lot of money c) a new mansion
4. The newlyweds spent their honeymoon in
a) China b) Paris c) Egypt
5. Kateryna chose to live in China, in a Russian emigre community.
a) China b) Paris c) Egypt
6. Kateryna died in ... in 1962, at the age of 72.
China b) Paris c) Egypt

IV. Use the following words and word combinations in the sentences of your own:

the Imperial Page Corps; a guest of honor; to accept a proposal; a bridegroom and a bride; to inherit the throne; to suspect; involvement; university-educated;

V. Ask all possible questions to the following statements.

1. Among the distinguished graduates of the Imperial Page Corps was Pavlo Skoropadsky, later a general, who in 1918 was destined to become the last hetman of Ukraine.
2. Russian priests refused to wed a Buddhist bridegroom and an Orthodox Christian bride.
3. Narissari published a book about her grandparents.

VI. Give as much information as you can about:

- Kateryna Desnytska;
- Prince Chakraban;
- Nay Pum.

THE POWER OF THE WORD

Ivan Franko, whose father a village blacksmith and mother from the stock of petty nobles, was educated at the universities of Lviv, of Chernivtsy and of Vienna; Franko was awarded the doctorate by the University of Vienna in 1893; he was also an honorary professor of the University of Kharkiv. Franko is considered to be the first Ukrainian author who earned his living by his writings. He authored over 4,000 books, essays, articles and scholarly papers. His literary legacy includes poems, novels and dramas.

Franko edited newspapers and magazines and took an active part in the public and political life. In 1878, he was arrested for his socialist views expressed publicly. Later, he conducted socialist propaganda among the workers of Lviv, Drohobych, Boryslav and among peasants in the countryside, for which he was arrested several times. In the early twentieth century his political activity slackened for several reasons, one of them being his involvement in the work of the Scientific Society named after Taras Shevchenko. He experienced an unrequited love which he described in his poetry, and his family life did not seem to be too happy.

His political and social views went through several changes in the course of his life; finally, he came to be an ardent supporter of independence of Ukraine, political and cultural. Starting from 1908, Franko was suffering from debilitating diseases. Franko died in May 1916.

Word list:

thinker – мислитель
mark – знак, позначка
blacksmith – коваль
stock – походження, рід
petty – дрібний
to award – нагороджувати
doctorate – доктор (науковий ступінь)
honorary – почесний
to earn – заробляти
essay – нарис
legacy – спадщина
to edit – редагувати
public – громадський
peasant – селянин
to slacken – послаблювати
experience – досвід; враження
unrequited love – кохання без взаємності
ardent – ревнивий
support – підтримка, опора
to suffer – страждати
debilitating – виснажливий

Lonely and miserable

In the fall of 1914, the soldiers of the Russian army that occupied the Land of Halychyna in western Ukraine, who often saw an oddly looking man, wearing a dark hat, a long black overcoat with packets containing food products, books and newspapers hanging attached to the buttons of his coat, trudging through the streets of Lviv, must have wondered who this strange character was. The man, his eyes downcast, his hands in the coat's pockets, his whole stooping figure a spectacle of fatigue and suffering, kept whispering something to himself.

Little did they know that the forlorn and evidently ailing man, always deep in thought who they sneered at, was a doctor of philosophy at the University of Vienna, a remarkable writer and poet of deep insights into the destiny of a man, an accomplished translator, a historian of culture and of literature. His name was Ivan Franko.

No one will ever know what he was whispering plodding through the streets of Lviv then – verses from his recent translations? His own poetry?

Franko must have felt very lonely and abandoned. His eldest son, Andriy, died a year before; his other two sons were at the front – Taras, a school teacher, had been drafted into the Austrian army and was sent to fight at the Italian front; Petro, a Polytechnic student, was also at the front (later, he joined voluntarily the *Ukrayinsky Sichovi Striltsi* – Ukrainian Detachments of Sich Riflemen – a military force established in 1917 to defend Ukraine's independence). His daughter Anna lived with her aunt in Kyiv, his wife who used to be a wise and supportive woman, had slipped into insanity (mental disorder ran in her family), and his home had turned into hell in which it was impossible to work or rest. He had been forced, after much hesitation and with bitter anguish, to put her into an asylum. He was living in misery and loneliness, his hands paralyzed, his sight progressively failing, but his desire to work, to do whatever he could for his nation never leaving him.

Franko, tortured by physical pains and insomnia, had two more years to live. "My main torment is not the physical pain that I continuously suffer from – my torment lies in my inability to finish the work I have begun. There are so many ideas and projects that have accumulated in my head – and they do not want to go with me into my grave."

Franko, broken down physically, unable to take care of himself, badly ill, spent his last months in a nursing home. He shared the room there with Vasylo, a sixteen-year-old son of Franko's brother Zakhar, who joined Franko to provide whatever help he could. Better food and therapy began to improve not only Franko's health but bolstered his spirit. Franko began writing poems again; among them were his poetic interpretations of some events from the history of Ancient Rome. He edited a collection of his translations from the ancient Greek poets. The collection – *Stare Zoloto*, or Old Gold – contained 232 poems with over 7,000 verses in them.

Word list:

fall – осінь
overcoat – пальто
to attach – прикріплювати, приєднувати
to trudge – прогулюватися
pocket – кишеня
stooping – сутулий
fatigue – втома
forlorn – самотній
to sneer – глузувати
insight – проникливість; розуміння
destiny – доля
to plod – тягтися, брести
verse – вірш, поезія
abandoned – занедбаний; покинутий
detachment – відділення
rifleman – стрілець
insanity – божевілля
disorder – хвороба

Manuscripts and books

The Institute of Literature named after Taras Shevchenko at the National Academy of Sciences of Ukraine has in safekeeping almost all the manuscripts of Ivan Franko, practically all the books from his library which number over twelve thousand volumes, among which there are 410 incunabula.

The manuscript titled *Istoriya moyei khvoroby* (History of My Illness) is only thirteen pages long, but the amount of pain expressed in it speaks volumes. It is in the hand of Franko's son Andriy who wrote down what his father told him about his illness which struck him down in the year 1908, "the most terrible year in my life so far." "For fourteen days in March I could not sit upright but I never stopped working, battling against terrible pain." This manuscript can be found in Fund # 3, File 185, of the Shevchenko Institute of Literature.

Doctors warned Franko who was suffering from various illnesses, splitting headaches and mental anguish, that he must stop writing and even reading – but he never heeded their warning.

In that "terrible year" (1908), he published some works of early Ukrainian writings, his translations from Sappho and Menander, his translations of old Icelandic sagas, some of his scholarly papers; he began writing a new scholarly paper dealing with the newest Biblical studies, and new short stories; he went on working on his monumental *Studies of the Ukrainian Folk Songs* and on his *History of Ukrainian Literature* which he presented as history of the spiritual development of the Ukrainian people; he was editing for publication his three-volumed *Halytsko-rus'kykh narodnykh pry повідok* (Galician Folk Sayings); he published some of his earlier works with new prefaces and he finished working on a five-volume edition of *Apokryfy i lehendy z ukrayinskykh rukopysiv* (Apocrypha and Legends from Ukrainian Manuscripts) which, according to the prominent scholar M. Murka was "the first systematic collection of this kind in the Slavic studies."

Franko's assiduity and capacity for work amazed and fascinated contemporaries, particularly those who knew about his health and other problems. His encyclopedic knowledge and his thirst for more knowledge were universally admired.

Indeed, it was not only his health that caused Franko pain surprising as it may seem, he was tormented by doubts as to his true calling as an author who had taken upon himself to express aspirations, anxieties and strivings of his nation. His poem *Moses*, written in 1905, is considered to be a symbolic autobiography of Franko himself, a reflection of the inner struggle that went on in his soul. Some of his earlier writings (*Ziv'yale lystya*, *Pokhoron*, *Smert Kayina*, *Ivan Vyshensky* and others) already bore the imprint of his soul-searching, but they came to be fully and forcefully expressed only in *Moses*. Moses and his cause, "a prophet who was not accepted by his own people," who was punished by death by Yahweh shortly before the people he led reached the promised Land, had a special significance for Franko.

Franko, suffering from the failing sight, progressive paralysis of his hands and other ailments but inspired by his faith in the prophetic role of poet in society, and aided by his son Andriy, traveled across Halychyna with recitals of his poem *Moses*. His words were eagerly hankered to by his audiences who wanted personal freedom and independence of Ukraine as much as Franko did. The people who heard or read his poem must have associated the *Moses* in it with Franko himself. When Franko's *Moses* says,

*"You are my clan, you are my children,
You are my pride and my glory,
In you lies my spirit, my future,
And the beauty and the state.
All my life I have been giving you
all my labors
With irrepressible vigor —
And you will go on your journey
through the centuries
With the stamp of my spirit on you,"*

It must have been taken as Franko's own words addressed to the Ukrainian people hankering for the independent Ukrainian statehood, for a new life in a new land. Franko was giving the Ukrainian

people a prophecy, a hope that their dreams would one day come true, and they would eventually come to their own promised land.

Word list:

to heed – звертати увагу
edition – видання
to amaze – вражати
to fascinate – зачаровувати
to admire – захоплюватися
indeed – насправді
anxiety – тривога, турбота
reflection – відображення
inner – внутрішній

Writer's calling

Franko believed that the calling of a writer is to sacrifice himself for the cause of spiritual enlightenment of his nation, to stir up the national awareness, and to reveal the unique features of culture of his people. The poet may be alone in his struggle, may be even rejected by his people; his is the road to the calvary, among "cynicism and ridicule."

*" Your gift of prophecy is given to you
Only to show the way to others,
But you yourself is denied
the entrance to the sacred place..."*

At the same time, the poet who is conscious of his prophetic mission, must not succumb to despair, disillusionment and loss of faith he must "listen to the Thunderous Voice from Heaven," commit himself to the Power given to him from Above and accept the Divine guidance. Franko thought of himself as of a spiritual guide of his nation and was prepared to face any hardship in his serving this cause.

At the same time Franko did not believe he was "a fortune's favorite," "a genius" who knew the ultimate truth; he called himself "one of those writers who are workers and laborers, who take part in building the edifice of civilization but whose names will not be carved on its façade."

When he was twenty two, Franko presented himself in the symbolic image of a stone mason in one his poems. This stone mason thinks of himself as an ascetic builder of a new world who is to sacrifice himself for the cause of national development. The road to happiness for humanity lies over the bones of millions who have sacrificed himself as "slaves of freedom," "stone masons of progress". In 1898, Franko called himself "a servant of his nation" that made it possible for him, a son of a peasant, to become an intellectual who must now devote himself to the service of the peasants.

Word list:

to sacrifice – жертвувати
to stir – ворушити; хвилювати
awareness – свідомість
to reveal – відкривати
anguish – біль, страждання
misery – лихо, нещастя
to fail – зазнати невдачі
torment – мука

grave – могила
to force – змушувати
to imprint – друкувати; відбивати
prophet – пророк
significance – значення
to inspire – надихати; навіювати
faith – віра, вірність
prophetic – пророкуючий
recital – розповідь
eagerly – палко
to hanker – палко бажати
eventually – зрештою
to despair – втрачати надію
to commit – здійснювати
to divine – продовжувати
hardship – труднощі, злидні
laborer – трудівник
edifice – споруда, будівля
image – зображення
mason – каменярь
community – спільнота
to endure – тривати
humiliation – приниження

Born in the countryside

Ivan Franko was born in the family of a land tiller and blacksmith in the village of Nahuyevychy in western Ukraine which at that time was part of the Austrian-Hungarian Empire. Since the early medieval times, the Ukrainians of that land called themselves "*rusyny*." When referring to his ethnic background, Franko called himself both "a rusyn" and "a Ukrainian" but preferred being called Ukrainian, as he believed in the unity of all people of Ukrainian descent.

He began his education at a village school (in his native village there was no school and he attended classes at the school in a neighbouring village, living there with his relatives). Among the subjects were the Polish and German languages. Franko continued his studies in the town of Drohobych; he began writing when still a student whose interests included European literature.

Upon completing his secondary education, he went on to study at the University of Lviv. It was then that he began writing his "first lyrical poems (I was not yet into the subject of patriotism yet), dramas and versified stories," and translating from the works of ancient Greek literature, from the Bible, and from the German epic poem *Nibelungenlied* (Song of the Nibelungs). His interests expanded to include the classic literature, mythology, history, Ukrainian folklore, plus a lot more. It was at that time that he discovered the cultural chasm that separated the countryside dwellers from the intelligentsia. He was pained to see the moral and spiritual backwardness of the lower classes, lack of social and cultural prospects for them. The political life in Halychyna at that time was underdeveloped and sluggish. There seemed to be no traces of any national liberation movement of the kind that had such a great impact on life in Italy, Ireland, Bulgaria, Poland and other European countries.

Franko and other young people of politically romantic inclinations eagerly absorbed new political ideas and social theories, particularly those of socialism and positivism, that came from Europe. Franko began writing essays and articles of a political character in which he tried to develop ideas of economic and social equality, justice, civil rights and individual initiative. At the same time, Franko rejected the Marxist ideas of "a people's state," "dictatorship of the proletariat," and wrote of "the class revolution." He wrote that the Marxist political "programme

of state socialism reeks of state despotism and uniformity which, if carried out, could become a great hindrance to further development, or become a source of new revolutions."

Franko's ideal was "social justice resting upon the foundation of humanity." In 1890, Franko, jointly with those who shared his ideas, founded The Ukrainian – Ruska Radical Party whose programme was based on the moderate principles of the European Social-Democrats. Later, he left this party to join the more radical National Democratic Party which championed the creation of a modern Ukrainian nation.

Word list:

tiller – землероб
background – походження
to expand – розширюватися
chasm – безодня
dweller – мешканець
backwardness – відсталість
lack – відсутність
sluggish – млявий
impact – поштовх
inclination – схильність; нахил
eagerly – з нетерпінням
to absorb – поглинати
equality – рівність
to reject – відмовляти
hindrance – перешкода
moderate – помірний, середній

Ukrainian nationalism

Franko wanted to imbue Ukrainian patriotism and nationalism with the European culture and spirit expressed through art and literature. As a translator, he devoted himself to rendering into Ukrainian the best achievements of European and world literature, and his solid knowledge of several languages made it possible. His writings and translations were a bridge between the rest of Europe and Ukraine. His works, published in German, Polish, Russian, Hungarian and other languages, brought his ideas of cultural unity known outside Ukraine. Franko was part of the cultural and literary process taking place in Austria, Germany, Poland and Russia, and he made sure that the plight of the Ukrainian nation, Ukrainian culture, and Ukrainian traditions become known to the European community. Franko was prepared "to endure all the torments, all the suffering and humiliation" that would be his lot in his sacrificial commitment to the cause of justice and enlightenment.

His poetic legacy deserves a separate discussion. Here it will suffice to say that his poems, on the one hand, deal with a great many issues, and on the other, his lyrical poetry reveals such a great concentration of emotions that one cannot help wondering how his heart had not broken long before it actually did. His probably most dramatic collection of poems, *Ziviyale lystya* (Wilted Leaves) is filled with volcanic emotions provoked by despair, anxiety, failing hope, longing for love and a gnawing feeling of alienation. The very names of some of his other collections of poetry – *Autumnal Moods*; *Nocturnal Moods*; *Woeful Songs*; *Gail Sonnets* – suggest the mental anguish and the aching heart of the poet who wrote them.

Franko was convinced that it was only the soul itself that could deal with the pain which lived in it; this pain should be put into words and revealed to the world – only in this manner can the pain be alleviated.

Echoing the age-old adage, Franko who believed in the inexhaustible power of the artist and poet, says in one of his poems, *"Life is short but art is eternal/ And the creative potential is boundless"*.

Franko did experience several severe blows of fate – in love and in social standing. In 1890, for example, the council of the University of Lviv refused to allow him to present his doctoral dissertation for public defence. He did earn his doctoral degree three years later — at the University of Vienna. He was snubbed again by the University of Lviv in 1895 when he, by that time a well known author, historian, art critic and scholar, was refused the post of associate professor at that university. There were other humiliating circumstances in his life which he bore with dignity.

Acutely aware of the hardships his nation was living through, suffering because of the subjugated state his nation was in, Franko did not want tranquility for his aching soul. "Do not leave me, searing pain," he said, never losing hope for a better life for his people. He sacrificed himself on the altar of this hope. He knew the power of the word, the strength of the spirit that can overcome any adversity, and he wrote inspired, fiery poems, *"Calling on the millions/to follow along the road to salvation"*. He blessed his nation for "the trip into the future" by his firm belief in the redeeming quality of culture, science and education that would awaken the spirituality of the Ukrainian people to whom he bequeathed his "trust in the strength of the Spirit."

(from "Welcome to Ukraine" № 3-4, 06)

Word list:

to imbue – насичувати
to devote – присвячувати
rendering – передача, зображення
lot – жереб, доля
cause – причина
legacy – спадщина
issue – видання
to reveal – показувати
alienation – відчуженість
nocturnal – нічний
woefull – скорботний
mental – розумовий
anguish – страждання
to convince – переконувати
to echo – наслідувати
boundless – безмежний
circumstances – обставини
dignity – гідність
tranquility – спокій
to overcome – перемогти
adversity – нещастя
fiery – вогняний
salvation – рятування
belief – віра, переконання
to bequeath – заповідати

Answer the key questions fully.

1. Why was Franko arrested in 1878?

2. Who was that strange man, who was strudging through the streets of Lviv in the fall of 1914?
3. Can you describe his appearance?
4. What kind of woman was Franko's wife? Can you tell something about her character?
5. Who shared the room in the nursing home with Franko?
6. What Institute has in safekeeping almost all the manuscripts of Ivan Franko?
7. What is the cause of poem "Moses"?
8. What works did Franko present as history of the spiritual development of the Ukrainian people?
9. Did Franko think that he was "a fortune's favourite"?
10. What symbolic image did Franko present himself in when he was twenty-two?
11. Where did Franko begin his education?
12. What does Franko, who believed in the inexhaustible power of the artist and poet, say in one of his poems?
13. Can you call some of Franko's earlier writings?
14. When was Franko's poem "Moses" written?
15. What did Franko bless his nation for?
16. What does mean the title "The Power of the World"?

Exercises.

I. Give Ukrainian equivalents of:

awarded	abandoned	honorary	rifleman	
legacy	verse	peasant	anguish	
destiny	volume	capacity	edifice	
prophet	slave	society	justice	
personal	freedom	sacred	creation	uniformity
volcanic	a firm belief	creative	potential	unity
rendering	doctoral degree		contemporaries	torment
aspiration	upright			

II. Choose the correct variant:

1. Ivan Franko, whose father a village ... and mother from the stock of petty nobles, was educated at the universities of Lviv, of Chernivtsy and of Vienna.
 - a) teacher
 - b) blacksmith
 - c) craftsman
2. His daughter Anna lived with her ... in Kyiv.
 - a) aunt
 - b) son
 - c) husband
3. Franko, tortured by physical pains and ... , had two more years to live.
 - a) insomnia
 - b) headaches
 - c) ailments
4. "Istoriya moyei khvoroby" is in the hand of Franko's son ... who wrote down what his father told him about his illness.
 - a) Taras
 - b) Petro
 - c) Andriy
5. Franko published some of his earlier works with new
 - a) titles
 - b) prefaces
 - c) contents
6. This stone mason thinks of himself as an ... of a new world who is to sacrifice himself for the cause of national development.
 - a) ascetic builder
 - b) new hope
 - c) great prophet
7. Franko continued his studies in the town of
 - a) Drohobych
 - b) Lviv
 - c) Kyiv

VI. Ask all possible questions to the following statements:

1. He edited a collection of his translations from the ancient Greek poets.
2. Better food and therapy began to improve not only Franko's health but bolstered his spirit.
3. The manuscript titled "Istoriya moyei khvoroby" is only thirteen pages long, but the amount of pain expressed in it speaks volumes.
4. The Institute of Literature named after Taras Shevchenko at the National Academy of Sciences of Ukraine has in safekeeping almost all the manuscripts of Ivan Franko.
5. His writings and translations were a bridge between the rest of Europe and Ukraine.
6. Franko's ideal was "social justice resting upon the foundation of humanity".
7. Franko began writing essays and articles of a political character in which he tried to develop ideas of economic and social equality, justice, civil right and individual initiative.
8. Franko did experience several severe blows of fate in love and social standing.
9. He did earn his doctoral degree three years later – at the University of Vienna.
10. Franko continued his studies in the town of Drohobych.

VII. Use the following words and word-combinations in sentences of your own:

remarkable writer
to be forced
to share the room
to improve
faith
hankering people
solid knowledge
to absorb eagerly
a great hindrance

a creation
justice
to share the ideas
to succumb to despair
inexhaustible power
to be sluggish

doctoral degree
humiliating circumstances

VIII. Insert a suitable word or an expression from the text:

1. Franko edited newspapers and magazines and took an active part in the ... life.
2. Franko, broken down ... ,unable to ... of himself, badly ill, spent his last months in a nursing home.
3. He began writing a new scholarly paper dealing with the ... , and new short stories.
4. Some of his earlier writings ... already bore the imprint of his soul-searching, but they came to be folly and forcefully expressed only in
5. In 1890, Franko, jointly with those who ... , founded The ... whose programme was based on the moderate of the European Social-Democrats.
6. The political life in ... at that time was ... and sluggish.
7. He blessed his nation for “ ... “ by his firm belief in the ... of culture, science and education.
8. Franko is considered to be the ... who earned his living by his writings.
9. He experienced an ... which he described in his poetry, and his family life did not seem to be too happy.
10. No one will ever know he was ... plodding through the streets of ... then - verses from his recent ... ?

IX. Ask questions to get these answers:

1. The collection – Stare Zoloto, or Old Gold, contained 232 poems with over 7,000 verses in them.
2. Franko's home had turned into hell in which it was impossible to work and rest.
3. His eldest son, Andriy, died a year before.
4. Franko was suffering from the failing sight, progressive paralysis of his hands and other ailments.
5. "You are my clan, you are my children,
You are my pride and my glory,
In you lies my spirit, my future,
And the beauty and the state ".
6. Franko joined the more radical National Democratic Party.
7. It could become great hindrance to further development, or become a source of new revolution.
8. Franko believed that the calling of a writer is to sacrifice himself for the cause of spiritual enlightenment of his nation.
9. Franko called himself one of those writers who are workers and labors, who take part in building the edifice of civilization but whose names will not be carved on its facade.
10. Among the subjects were the Polish and German languages.

X. Translate the following sentences into English:

1. Він жив у злиднях і в самотності, його руки паралізувало, його зір слабшав, але його бажання працювати, робити все, що він може для свого народу ніколи не залишало його.
2. "Моя мука – це не фізичний біль, від якого я постійно страждаю, моя мука лежить у тому, що я не можу закінчити роботу, яку почав (...)"
3. Франко знову почав писати поеми, серед них були його поетичні тлумачення деяких подій з історії Стародавнього Риму.
4. Лікарі застерігали Франка, який страждав від різноманітних хвороб, гострих головних болей і психічних мук, що він повинен припинити писати і навіть читати, але він ніколи не звертав уваги на їхні застереження.
5. Франко давав українському народу надію на те, що його мрії одного дня здійсняться і він зрештою дійде до своєї обіцяної землі.
6. У 1898 році Франко назвав себе слугою свого народу, що дало можливість йому, сину селянина, стати інтелектом, який повинен присвятити себе служінню селянам.
7. У той же час поет, який відчуває свою місію пророка, не повинен поступатися відчаю, розчаруванню, втраті віри.
8. Іван Франко народився в сім'ї землероба та коваля в селі Нагусевичі на Західній Україні, яке на той час було частиною Австро-Угорської імперії.
9. Він почав писати ще студентом, його інтереси охоплювали європейську літературу.
10. Йому було боляче бачити моральну та духовну відсталість нижчих класів, відсутність соціальної та культурної перспективи для них.
11. Франко хотів надихати український патріотизм і націоналізм європейською культурою та духом, який виражався через мистецтво і літературу.
12. Його поетична спадщина заслуговує окремого обговорення.
13. Франко був переконаний у тому, що лише сама душа може справитися з тим болем, який живе в ній.
14. У моїй голові зросло так багато ідей, і вони не хочуть іти зі мною в могилу.
15. Життя коротке, але мистецтво вічне, а творчий потенціал безмежний.

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