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Навчально-методичний посібник  
з англійської мови

**ETERNITY IN FRAGILITY**

для студентів I-II курсів  
факультету технології та дизайну

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Методичний посібник “Eternity in Fragility” являє собою збірник текстів і вправ та складений з урахуванням програми з англійської мови для студентів I-II курсів факультету технології та дизайну денної та заочної форм навчання.

Метою посібника є розвиток навичок читання, усного мовлення, літературного перекладу, збагачення фахової лексики та словникового запасу студентів в цілому, закріплення студентами граматичного матеріалу з англійської мови.

Методичний посібник структурований за тематичним принципом. Загальна кількість текстів – 22 основних та 10 додаткових. Тексти подаються в комплексі з вправами на закріплення лексичного-граматичного матеріалу. Для полегшення розуміння текстів до кожного з них доданий міні-словник.

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## ПЕРЕДМОВА

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.

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.

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

У циклі гуманітарних дисциплін професійної підготовки бакалаврів та спеціалістів усіх спеціальностей особливе місце посідає така дисципліна як “Англійська мова”.

Навчально методичний посібник “Eternity in Fragility” містить матеріал, що є частиною курсу “Іноземна мова” та має професійно-орієнтований характер. Посібник містить 22 основних і 10 додаткових адаптованих і оригінальних текстів, пов’язаних з життям, народними традиціями та ремеслами. Основні тексти супроводжуються лексико-граматичними вправами, що мають на меті закріпити та активізувати навчальний матеріал, розвивати навички усного мовлення. Засвоєння відповідних тем дає можливість, з одного боку, глибше вивчити англійську мову, з іншого – розширює кругозір студентів, сприяє їх професійному, патріотичному, культурно-естетичному вихованню.

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 поданим 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 до тексту;
- 2) вправи для закріплення активного словника;
- 3) вправи для розвитку навичок мовлення

Питання про послідовність виконання вправ може бути вирішене викладачем і студентами

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

## THE HISTORICAL DEVELOPMENT OF COSTUMES

From the earliest times clothing has always been the object of artistic creativity, and in fact one of the most attractive items of decorative applied art. It reflects the historical, economic, social, ethical and of course the esthetic moments of human life.

One of the things having greatest influence on the character of the costume is of course technology: production techniques, especially in the textile and chemical areas, and also modes of transport. It is quite understandable that the textile product plays a key role in the process of costume formation. The level of textile technology and its individual features precludes the character of materials, their diversity, their circulation, length of use and so on. Technology's swift progress hastens the replacement of one material by another and gives birth to ever new methods of construction of various elements of the costume. The influence of the technology of textile production is reflected in the cut and outward appearance of the clothing.

Lifestyle also has a major influence on dress. The appearance of garments such as long pants is obviously allied to a nomadic way of life, which demands comfortable attire suited to a horseback existence. The region of initial spread of pants was in those areas which practised a nomadic way of life from ages past. These were the dry steppes and semideserts of Central Asia and the Near East : Mongolia, Kazakhstan, Iran, the Arabian Peninsula. Among many of the nomads both men and women wore pants.

Social morals and ethical norms of behaviour also determine the development of the costume. Ideas about decency and modesty play a very important role in the formation of costume at all times and among all peoples. Acceptable social behaviour, like the moral principles which form its basis, not only appear, change and disappear in the process of general historical development, but are also segregated in social environments. Thus something which is quite unacceptable in one social circle, may not ever raise an eyebrow in another milieu. For example, in Ancient Rus' it was always considered indecent for married women to appear in public with an uncovered head. Thus the wife of both the peasant and the boyar had to conceal her hair, while girls were allowed to go about without any headgear. Later, in 19<sup>th</sup> century, this custom survived only among the rural populace, while among the nobility and ever the wealthy townswomen it had long been forgotten.

Esthetic tastes and canons of beauty directly influence the character of the costume. Not only the costume decor, but also the cut of the clothing and the external features of the costume are very closely tied to the prevailing esthetic tastes. Like the architecture of buildings, costumes also reflect the style of the period.

Fashion is more variable, unstable, and short-lived, but at the same time it is a no less important factor influencing costumes. By fashion we mean the temporary spread of certain tastes, which first appear in a certain social circle, being shaped under the influence of conditions and tastes characteristic of the environment. However, fashion does not change the essence of the costume. It merely brings about partial change, which in the main concern details, only diversifying the external forms

of the costume. It is only during the transitional periods of change in style that fashion gradually unites the new features of a costume in a certain direction.

The formation of certain features of dress is also influenced, to a degree, by the geographical location, the natural conditions in which people live. The environment determines the selection of materials, the form and cut of garments. Throughout history manifestations of the influence of geographical surroundings on costume have been brought about by the sophistication of the society's manufacturing ability and its social structure. Filtering through the prism of social order, this influence becomes historically variable, even when the environment remains unchanged.

### Word List

creativity – творчість  
attractive – привабливий  
item – предмет  
textile – текстиль  
feature – риса  
to preclude – запобігати; заважати  
diversity – різноманітність  
outward – зовнішній  
pants – штани  
obviously – зрозуміло  
attire – вбрання  
existence – існування  
dry – сухий  
steppe – степ  
semidesert – напівпустеля  
behaviour – поведінка  
determine – визначати  
decency – порядність  
to appear – з'являтися  
environment – середовище  
thus – таким чином  
milieu – оточення  
to consider – вважати  
indecent – непристойний  
peasant – селянин  
to conceal – приховувати  
headgear – головний убір  
rural – сільський  
external – зовнішній  
to reflect – відображати  
fashion – мода  
variable – мінливий

temporary – тимчасовий  
costume – костюм  
ability – здібність, уміння

## EXERCISES

### I. Give Ukrainian equivalents of the following:

clothing, object of artistic creativity, decorative applied art, costume, garments, textile production, cut, outward appearance, pants, to wear, custom, fashion.

### II. Use the words and word combinations given above in the sentences of your own.

### III. Give as much information as you can about:

- the influence of esthetic tastes and canons of beauty on the character of the costume;
- the influence of the technology of textile production on the cut and outward appearance of the clothing;
- the influence of lifestyle on dress;
- the selection of materials, the form and cut of garments;
- trends of fashion.

## COSTUMES OF THE SCYTHIANS

The first references to the population of Ukraine date from the early part of the first millenium B.C. and are few and vague. Greek sources mention the Cimmerians who lived in the northern Black Sea steppes. In the seventh century B.C. the Scythians appeared from Asia. They were apparently Iranians and settled the steppes between the Danube and the Don Rivers. The Scythians were for the most part nomadic cattle-breeders. Maintaining close ties with Ancient Greece through the Greek colonies established along the north shore of the Black Sea and the Sea of Azov, the Scythians were influenced to some degree by Antique culture. In the costume, however, this was manifested only in the jewelry worn, the weaponry, and in a few individual details, and made almost no impact on its original elements.

The costume of the Scythian man consisted of a shirt, an unfastenable coat and pants, which made of leather, felt or coarse, stiff woolen fabric. The shirt, with its long narrow sleeves, like the coat with its long sleeves, very much resembled Ancient Iranian forms. However, there were coats which overlapped to the left. The coats were all girded with leather belts decorated with small metal plates. Fur trimming was used as a decoration. Occasionally coats were worn over the naked body, without a shirt. The shirt was, for the most part, tucked into the pants. Scythian pants were long, down to the ankles, fairly wide, with a single inside seam, sometimes with sewn-on rows of

small metal plates. At the ankle they were tied fast with straps and most often worn tucked into short demi-boots, flared at the top.

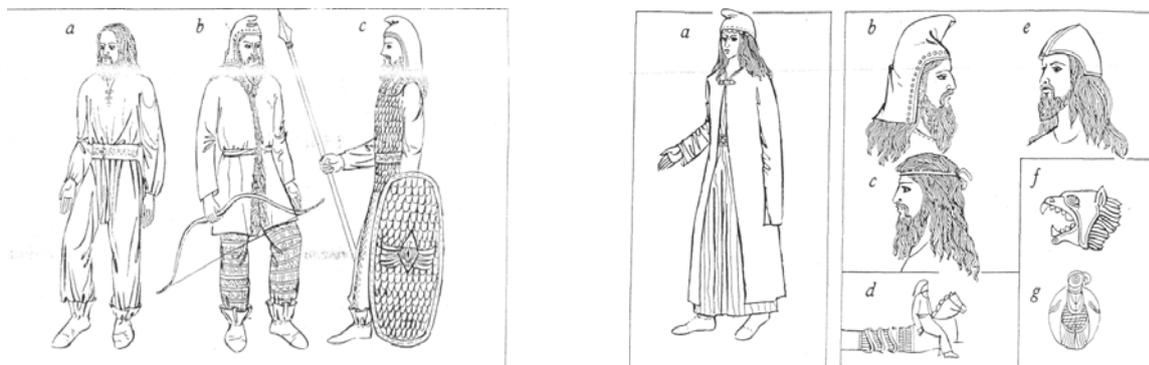


Fig. 1 Scythian men's costumes. 7<sup>th</sup>-5<sup>th</sup> centuries BC: a) shirt tucked into pants; b) *raptan* coat; c) warrior's costume and armour.

Men wore their hair long and loose, letting it fall freely onto their shoulders; they had a full beard and mustache. The hair was tied with a headband or held back with a metal ring. Typical headgear was a conical felt or leather cowl-hat with long flaps which hung down at the sides and onto the back, somewhat resembling a Phrygian cap. As an outfit the warriors, especially the military leaders, often wore a leather vest or a short-sleeved cuirass (not uncommonly covered with metal scale), and a wide leather belt with metal studs. More rarely they resorted to a special helmet. Defensive weaponry was complemented with shields, usually oval in form and covered with metal scale. The principal weapons were: bows and arrows, javelins, swords and spears.

The lesser-known women's costume usually had a longer shirt and coat. The women did not wear pants. The unfastenable coat was often worn draped over the shoulders, sleeves hanging freely. Over their long loose hair the women wore a high conical hat with a triangular ornament at the front, on the forehead, and over this they sometimes even draped a veil.

The wealthy leadership had a widespread custom of wearing massive shiny metal ornaments, in particular those made of gold, often covered with bright-colored enamel, as well as jewelry of gold wire. The men adorned themselves no less than the women. Typical ornaments were neck hoops, bracelets worn on the arm above the elbow and near the wrist, as well as rings, fibulae, belt buckles, brooches and various metal plates used to adorn belts or worn as pectoral ornaments. Diadems were widespread, as well as hoops worn on the head. Among the Scythians the ornamentation of the jewelry, as well as the parts and elements of the costume, contained animal motifs.

### Word List

reference – посилання  
to mention – згадувати  
steppe – степ



to appear – з’являтися  
shore – берег  
to influence – впливати  
pants – штани  
narrow – вузький  
sleeves – рукава  
felt – фетр, волок  
woollen – вовняний  
warrior – воїн  
headgear – головний убір  
vest – сорочка  
stud – запонка  
to adorn – прикрашати  
bracelets – браслети

## EXERCISES

### I. Give Ukrainian equivalents of the following:

antique culture, jewelry, weaponry, stiff woollen fabric, to overlap, fur trimming, sewn-on rows, headgear, Phrygian cap, military leader, short-sleeved cuirass, metal studs, neck hoops, animal motifs.

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

1. The Scythians were influenced to some degree by ... .
2. There were coats which ... to the left.
3. Coats were worn over ..., without a shirt.
4. Men had a full ....and ... .
5. The military leaders often wore a ... .
6. The women didn't wear ... .
7. Over their long loose hair the women wore a ...hat with ...
8. The men ... themselves no less than women.
9. Diadems were widespread, as well as ... worn on the head.

### III. Complete the following sentences.

1. The Scythians settled the steppes between ... .
2. The costume of the Scythian man consisted of ... .
3. The coats were all girded with leather belts decorated with ... .
4. Scythian pants were ... .
5. The hair was tied with ... .
6. The principal weapons were ... .
7. The women's costume had ... .
8. Typical ornaments were ... .

9. The ornamentation of the jewelry, as well as the parts and elements of the costume, . . . .

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

Shirt, decoration, ornament, coat, demi-boots, costume, leather, headband, belt buckles, coarse, cowl-hat, jewelry, narrow sleeve, helmet.

**V. Answer the following questions fully.**

1. When did the Scythians appear from Asia?
2. Where did they settle?
3. What did the costume of the Scythian man consist of?
4. What kind of hair did men wear?
5. What typical headgear did they wear?
6. What were the principal weapons?
7. What did the women's costume consist of?
8. What were typical ornaments?

**VI. Give as much information as you can about:**

- the costume of the Scythians;
- typical headgear of Scythian men;
- the women's costume;
- typical ornaments.

### **COSTUME OF ANCIENT RUS' (10<sup>th</sup> – 13<sup>th</sup> centuries)**

At the turn of the 1st century Slav tribes already inhabited a major part of the Eastern European plains to the east of the Oder, to the south of the Baltic Sea and right up to the Carpathians and the middle reaches of the Dnieper River. During the 4th century the Eastern Slavs appeared as a separate entity, known under the general name Ante. They settled along the middle and upper Dnieper, the Southern Buh and Dnister, Subcarpathia, the basins of the Oka and Volga, also Lake Ilmen, setting up a series of tribal unions. The principal occupation of the Ancient Slavs was crop cultivation, animal husbandry, hunting and beekeeping. They lived a settled life.

The Kievan Rus' state was formed in the middle reaches of the Dnieper, the area of modern-day Ukraine. It very rapidly united all the Eastern Slav tribes under its power and by the end of the 10th century Kievan Rus' had been transformed into one of the most powerful dominions in Europe.

Taking advantage of their position on one of the important trade routes of the time — "from the Varangians to the Greeks" — they entered into broad trade relations with other countries, first and foremost with Byzantium. Large cities grew, centres not only of brisk commerce, but also of a well-developed artisan community.



Back in the 9<sup>th</sup> century Christianity from Byzantium began to permeate the circles of Rus' aristocracy, eventually becoming the official religion in 988. Since then the eastern Orthodox church became an influential factor in the development of the state's public life, its lifestyle and culture, and the clergy became a very influential group in the ruling classes. Together with Christianity, Ancient Rus' accepted certain elements of the Byzantine culture.

By the 12th century the feudal order in Ancient Rus' had considerably strengthened. The dynastic aristocracy, which was concentrated around the princes, was transformed into large and small feudal landowners subordinated to the princes. The larger feudal leaders — the boyars — became sovereign rulers in their dominions. Cruelly exploited by the boyars, the peasants became completely dependent on them. The growth of feudalism, the struggles between the princes and boyars for land and peasants provoked continuous internecine wars and led to the political disintegration of Rus' into a series of independent principalities.

The ethnic differences between the old Ukrainian tribes and the other populations of Rus' had become so pronounced by the 12th century that three distinct Eastern European peoples had emerged. These differences had existed from the beginnings of Kievan Rus', and now increased, despite the levelling influence of Christianity, especially between the inhabitants of the Ukrainian lands and those of Muscovy (Russia). Meanwhile, the differences within both groups were disappearing.



Weakened by constant wars between the principalities, Rus' could not repulse the Tatar-Mongol invasion, and from the middle of the 13th century the Rus' lands fell for a long time under the Tatar-Mongol yoke.

Until the middle of the 13th century, that is until the conquering of Rus' by the Tatar-Mongols, the Ancient Rus' costume differed noticeably from the costumes of other European peoples, corresponding to the specific conditions of the development of the Eastern Slavs, and was marked by its own unique features. Nor did it resemble the costumes of the people of the East. Adapted to life in harsh climatic conditions, the Ancient Rus' costume firstly was composed of close-fitting garments which covered the whole body. Thus there was the predominance of high-necked, laid-on attire and almost a complete absence, at least in the folk costume, of examples of draped garments. At the same time the laid-on, high-necked attire of Ancient Rus' did not emphasize the body's natural lines either in the male or female costumes. There were also no clinging garments such as stocking pants or loose laid-on garments, hanging down in folds in the form of long ample women's dresses reaching the ground or in the form of long Byzantine tunics and dalmatics down to the feet.

As a rule, the princes' parade costumes were much shorter than those of their Byzantine counterparts. Unfastenable garments were not known in Rus' until the middle of the 13th century. Even the warm outer garments — the sheepskin coat and fur-lined *svyta* — were merely restricted to a deep slit at the front down to the waist and were put on over the head. The only country with noticeable influences on the Ancient Rus' costume was Byzantium: together with the expensive gold and patterned fabrics imported into Rus', certain other forms of attire filtered in too. However these garments (the mantle, tunic and dalmatic) were worn only by the feudal leadership of Rus' and were not at all a part of the folk dress. Even the princely-boyar costume of the Byzantine type used for parades and ceremonial occasions was combined with typically Slav elements common to the folk costume (the shirt, *svyta* and hat). Therefore even the prince's ceremonial costume in Ancient Rus' between the 10th and 13th century was not completely Byzantine and retained its uniqueness, bearing features of the original character of the Eastern Slav culture.

Social differentiation in costume was not yet sharply defined. The principal component parts of the everyday costume of the aristocracy and the folk masses were identical — a shirt, pants, an outer *svyta*, boots, a hat. The difference usually lay in the quality of the material, the character and number of ornaments. Only the parade costumes of the princes really stood out.

The difference between the men's and women's costume was noticeable in the festive outfit, which for men consisted of a shirt down to the knees and pants, and for women was a long shirt. The outer garments were identical for both sexes. In the princely garb the men's and women's costumes were even more similar, for, on the one hand, the men's garments were longer, and secondly, women would often wear mantles similar to men's.

The principal material used for making clothes in Ancient Rus' during the 10th-13th century was homespun flax and hemp fabric. Flax and hemp were used to make

coarse, stiff, as well as quite fine linen. This material was used everywhere, both by commoners and the prince-boyar circles; it was used mainly to make underclothing and linings. Together with flaxen fabric, use had long since been made of wool in the form of coarse homespun cloth — *siriachyna* —which was used for the preparation of outer folk garments. All the fabric used in the making of the rich attire of the feudal leadership, including silk and fine wool, was imported, primarily from Byzantium and occasionally from the countries of the Near East and Central Asia. Very common among them was heavy gold brocade and velvet (the design of which consisted of spun gold or silver thread woven into a tight silk warp), gold brocade (*altabas*), also light silk fabric such as tafetta and damask, covered with a design of the same color as the background. All these expensive imported fabrics were known in Rus' under the general term of *pavolok*. *Pavoloks* were for the most part patterned fabrics with a typically Byzantine ornamentation, coming in colors of vermillion, carmine, purple



and pale blue.

In the folk dress the severe color of unbleached linen predominated. Individual elements did contain white. Some of the homespun flaxen fabrics, especially those to be used for princely-boyar clothing, were dyed blue, green and red; these fabrics were called *krashenyna*. Already in the 10th-13th centuries fabric in Rus' was being block printed. The design was printed onto unbleached linen dyed blue or greenish in color, using black, blue, bright-red, yellow and white paint. In this way a patterned fabric was obtained. It was used to make folk garments, especially for women, and also everyday clothes for the aristocracy. The ornamentation of the printed fabric differed greatly in design from the Byzantine *pavoloks*, being much simpler and usually geometrical. The most typical were diamond screens with dots and circles in the centre of the diamond, especially where they were quartered into smaller diamonds, rosettes and stars on a solid background of small triangles and squares (imitating wood carving), strip designs which were straight or wavy, with the inclusion of rosettes and other figures, braiding and “sun” designs (on borders). Exclusively plant motifs were rarer in the old printed fabrics, while stylized animal designs with pictures of horses, deer and birds were much more common.

Clothes in Ancient Rus' (for both men and women) had long been adorned with embroidery. The common folk used various simple designs of geometric and plant ornamentation first and foremost to embroider shirts. The principal color of the embroidery was red: the combination of white (raw linen) and red colors was the favorite among the Eastern Slavs. As well as embroidery with colored thread, used widely in princely-boyar garments too, a specifically Ancient Rus' form of

ornamenting clothing was sewing pearls onto it. Pearls had long been available from the rivers of the northern part of the Russian plain and from the 12th century they began to be brought to Rus' from the East too, mostly from Iran. Already from the 10th century the costume of the feudal leadership was liberally covered with pearls. Between the 10th and 13th centuries embroidery with pearls was not yet commonplace and was limited to a single method called "planting" (*sadzhenia*), sewing pearls onto the fabric. The pearl grains were sewn sparsely onto the fabric, with considerable space between them, or they were used to border a design embroidered in thread or



figured in it as individual grains.

Garments encrusted with pearls were rare. Independent designs in pearls were not done.

Fur had a universal application in the Ancient Rus' costume. It was used to line warm winter clothing and for embellishment (through various forms of trimming, especially on hats). The common folk wore plainer furs — wolf, fox, bear, hare, squirrel, and most often sheepskin; the aristocracy used expensive furs for their clothes — beaver, otter, sable and marten. Fur, in particular of the marten, was even a monetary unit in Rus'.

The costumes of Ancient Rus' of the 10th-13th centuries were distinguished by countless moveable, attachable ornaments. Each separate type of costume — men's and women's, folk and princely-boyar — had a corresponding range of diverse ornaments. The oldest form of ornament, widespread among the common folk too, was the neck ring (*hryvna*). It was massive, made of twisted and then braided thick wire, and was worn mainly by men. Women's jewelry included various bracelets of twisted wire and patterned plates, also glass jewelry and beads. Earrings were common, especially the so-called "three-beaded" earrings, which were worn by the men too, but only in one ear. Temple rings were worn by Ancient Rus' women, being attached several at a time to the hair or headgear near the temples in front of the ears. They were of diverse shapes. Ornaments belonging strictly to the princely-boyar costume, especially beginning with the 10th century, were the *kolt*, the necklace, the *nachil'nyk* and *drobnytsi*. The *kolt* was made of two convex plates, which formed circles or stars, empty inside. Just like temple rings, they were hung on chains in front of the ears, and fell onto the cheeks. The necklace consisted of chains or strings of medallions, on which were hung pendants of various shapes. The general term of *nachil'nyk* included the women's head ring (*obid*) and diadems of various types, including those made of separate buckles, often with pendants. *Drobnytsi* were small

metal plates of diverse shape sewn onto clothing fabric along ornamental strips and on shoulder tabs; precious stones were often attached to them. Ever since Christianity was introduced into Rus', there gradually spread a custom of wearing small crosses against the skin on chains or string. Most of the moveable ornaments were made of metal. The expensive ornaments of the feudal aristocracy were for the most part of silver, occasionally gold, while the common people usually wore items of copper, bronze and base silver.

The artistic working of metal in the Kievan state was on very high level and unusually diverse. Very widespread was relief carving, engraving, stamping, casting, graining (soldering the tiniest of metal grains onto items), filigree, niello, and inlaid enamel noted for its bright colors.

### Word List

tribe – плем'я  
clergy – духовенство, священик  
garment – одяг, предмет одягу  
attire – убрання  
slit – розпірка  
garb – вбрання, одіяння  
brocade – парча  
to adorn – прикрашати  
pearl – перлина  
copper – мідь

### EXERCISES

#### I. Give Ukrainian equivalents of:

crop cultivation, animal husbandry, beekeeping, artisan community, feudal landowners, yoke, close-fitting garment, high-necked, stockings pants, sheepskin coat, fur-lined svyta, homespun flax and hemp fabric, tafelta, plant motifs, neck ring, strings of medallions.

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

prince, ornamentation, boyar, folk dress, fabrics, parade, costume, embroidery, warm outer garments, to encrust, silk and wool, earrings, gold brocade.

#### III. Ask all possible questions to the following statements.

1. They lived a settled life.
2. The larger feudal leaders, the boyars, became sovereign rulers in their dominions.
3. Most of the moveable ornaments were made of metal.
4. Fur had a universal application in the Ancient Rus' costume.

#### **IV. Answer the key questions fully.**

1. Where did the Eastern Slavs settle?
2. What was the principal occupation of the Ancient Slavs?
3. What was the ethnic difference between the Old Ukrainian tribes and the other populations of Rus'?
4. What garments did the feudal leadership of Rus' wear?
5. What was the difference between the men's and women's costume?
6. What was the principal material used for making clothes in Ancient Rus' during the 10<sup>th</sup> – 13<sup>th</sup> centuries?
7. What was the most typical ornamentation of that time?
8. What were the principal colors of the embroidery?
9. What kinds of fur did the common folk wear?
10. What were the costumes of Ancient Rus' of the 10<sup>th</sup> – 13<sup>th</sup> centuries distinguished by?
11. What did women's jewelry include?
12. What motifs were common in the old printed fabrics?

#### **V. Give as much information as you can about:**

- the princes' parade costume;
- the difference between the men's and women's costume;
- the principal material used for making clothes;
- the principal colors of the embroidery;
- furs used for making clothes;
- women's jewelry.

### **UKRAINIAN COSTUMES (15<sup>th</sup>-17<sup>th</sup> centuries)**

From the 16<sup>th</sup> century on the term Ukraine (originally meaning "border-land") began to replace the old name of Rus'.

The social differentiation in the Ukrainian costume of the 15<sup>th</sup> – 17<sup>th</sup> centuries is clearly manifested, reflected not only in the quality of materials, the number of outfits and amount of embellishment, but also in the types of dress. The Lithuanian, Polish and Hungarian magnates who were a part of the ruling elite, dressed in their own national costumes, standing out very noticeably from the general mass of the Ukrainian populace. The Ukrainian nobility, imitating foreign examples, wore costumes in which original Ukrainian elements were combined with Polish-Lithuanian and Hungarian elements, or costumes which were completely borrowed. Thus, among the wealthy classes there appeared the Polish *zhupan* and *kuntush*, cloaks and furs, women's dresses with cup-away, clinging and quite often low-necked bodices, skirts, turn-down collars on shirts and so on. Associated with this was the noticeable tailored fit of men's and women's attire in the Ukrainian costume, which essentially differentiated it from the Ancient Rus' costume. This feature had obviously filtered through by way of Poland and Hungary from Western Europe, where close-fitting,



tailored clothing was already known from the 14<sup>th</sup> century. The tailored fit, especially in men's clothing, could have also been the result of a certain "militarization" of the costume, associated with the mobile lifestyle of the Ukrainian populace, especially the Cossacks: a sabre was attached to a tightly-bound belt, daggers (and later pistols) were slid under it, the belt was hung with the necessary military trappings and ammunition. Common among the Cossacks was the typical Eastern practice of sitting cross-legged "Turkish-style" on the floor, to which the cup of their baggy *sharovary* was well suited.



The city folk – traders, artisans, small landholders, representatives of the local lower administration – endowed the Ukrainian costume with their own particular features. The principal mass of the rural population – enserfed villagers – had their own unique folk costume, most closely linked to the ancient Rus' prototypes. As a result of this, in the 15<sup>th</sup>-17<sup>th</sup> centuries there were a considerable diversity of costumes. Uniquely Ukrainian outfits which appeared in the 15<sup>th</sup>-17<sup>th</sup> centuries were the folk forms of dress: the baggy *sharovary*, the *keptar*, the *burka*, lambskin hats for the men, and for the women – chemises with unbroken sleeves, the *plakhta*, *zapaska* and *leibyky*. The Ukrainian ruling elite of the day, apart from wearing the attire of the main folk outfits, broadly resorted to the specifically Russian outer garments (the *feriaz'*, *okhaben'*, fur coat, *letnik*, *telogreya*, *opashen'*) and foreign garments (the *kuntush*, cloak, *deliya*, and so on).

The principal material used in the making of Ukrainian folk costumes was homespun linen made of flax or hemp. For the most part the linen was white in color, as it was painstakingly bleached. This linen was used to make shirts for men and women, pants of various types, aprons and various other women's attire which was wrapped the body, and sometimes even outer summer garments. Alongside linen, widespread use was also made of woolen fabric, both the homespun product and imported cloth.



Woolen broadcloth was used in making outer garments of all types by various classes of society, while the homespun woolen fabric was used in the preparation of the *plakhta*, the *zapaska* and other waistline women's attire. Only the Ukrainian upper classes of the day made use of imported colored broadcloth; among the common folk there was a predominance of stiffer fabrics, including fleecy ones. Stiff fabrics with a long pile were typical of costumes from the mountainous Carpathian regions. Silk fabric was available in quite a wide assortment among the ruling elite. It was used for men's and women's clothing, and occasionally even for the festive parade attire of the Zaporozhian Cossacks. The most widespread were the imported patterned silk fabrics with woven designs (brocade, velvet with silver or gold thread), also damask fabrics (with alternate lustrous and matt elements in the pattern) and textured velvet, with patterns created by a difference in the height of the pile. Among the single-color smooth silks in use was sating and women (the *zhupan*, *kuntush*, mantle, etc.). Cotton fabrics were used far less in those times: only compact monochromatic percale (cambric muslin) and printed nankeen were sometimes used in the making of *sharovary* pants and certain items of the women's wardrobe.

The patterns on the fabric (mostly imported) repeated the Renaissance or "Eastern" motifs common in those times – stylized plant designs with leaves, stalks, flowers and fruits, often combined with large medallions and hallmarks. A gold-weaving industry sprung up in the 17<sup>th</sup> century in Brody, Slutsk and Galicia, utilizing these same motifs. Picturesque patterns were especially popular on the homespun *plakhta* and *zapaska*: on the *plakhta* there were squares rigorously divided by strips and filled inside with additional geometric figures (diamonds, circles, polyhedrons); the *zapaska* had multicolored horizontal stripes.

The ornamentation of the Ukrainian folk costume was gradually enriched. This can be explained above all by the considerably greater dissemination of embroideries used to embellish clothes: open-work *merzhenka* embroidery ("cutting-out", with a see-through design), satin-stitch, and at the turn of the 17<sup>th</sup> century – cross-stitch embroidery. All men's and women's shirts were embroidered, with the exception of everyday working clothes. Occasionally outer garments were embellished with embroidery too, especially in the Western regions. Sewing done with colored and gilded string became very popular and attained a high level of perfection. This sewing was widely used in embellishing outer garments, women's headgear, belts and so on; it was lavishly applied to the *keptar*, *leibyky* and *serdak* of the Carpathian highlanders.

Already in the 16<sup>th</sup> century Lviv was famous for its gold embroidery bordered with colored silks. The embroidery patterns of the 15<sup>th</sup>-17<sup>th</sup> centuries were almost exclusively geometric (diamonds, squares, triangles, stars, rosettes). Only from the 17<sup>th</sup> century, with the growing spread of cross-stitch embroidery, did geometricized plant motifs appear: hops, pine trees, willow leaves, hollyhocks, carnations and so on. Clothing was also adorned with braid or piping, also appliqués of dyed leather, very characteristic of the Western regions. Although pearls were occasionally used to decorate very lavish parade garments, the embroidery of clothes with pearls never became widespread. Even less characteristic of the Ukrainian costume was the use of loops. They only adorned the fashionable men's clothes of the upper classes and were restricted to the string variety (resembling the Hungarian and partly the Polish loops); loops out of strips of fabric or braid were rarely utilized.

Fur pelts were used quite widely in Ukrainian costumes. Sheepskin enjoyed the greatest popularity both among the common folk and the wealthy classes. Especially liked was grey lambskin (for collars, as trimming on men's hats). Other furs used were marten, otter and fox.

The color scheme of Ukraine costumes during the 15<sup>th</sup>-17<sup>th</sup> centuries was quite varied. In the folk costume the light shades of the basic linen clothing predominated. Not only the shirt and pants were white, but quite often the outer woolen garment too – the *svyta*, *guglia* and *hunia*. The unfaced sheepskin clothing was often almost white in color (a pale cream, to be precise). This predominance of white, especially in festive and formal dress, accentuated the bright splashes of color in the *plakhta*, the *zapaska*, the belt and headgear, as well as the embroideries and appliqués.

The most widespread colors in the Ukrainian folk costume were browns and grays of various shades (from dark to light, sandy beige). Black was also a typical color of outer garments, in particular among the Carpathian Lemkos and Boykos. Bright red was also widespread (especially loved by the Zaporozhian Cossacks), appearing not only in clothing made of colorful imported cloth, but also as the color of locally-made fabric, in particular among the Hutsuls. Reds generally predominated in the women's *plakhta*, and also in the belts of both sexes. A popular color in Ukrainian costumes was blue (both deep and pale blue). A comparatively smaller role was played by green, yellow and violet. The garments of the nobility, the Cossack leadership and the wealthy townsfolk (which were made of imported woolen and silk fabric of the most diverse colors) contained these much rarer tones. All the same, the picturesqueness of the Ukrainian costumer never lapsed into a multicolored motley. The colors of embroideries were not piebald either, and white embroidery was practised alongside black, red and blue designs.



The role of jewelry was relatively insignificant: for women this consisted of various necklaces, earrings and rings, while the men wore only rings. Apart from this, both men and women used clasps and buckles. Bracelets were almost never worn. Necklaces were usually strung from small glass beads (*biser*), coral (including artificial coral of glass and faience), as well as small metal plates, chains and coins. Bird feathers and flowers (artificial and real), as well as wheat-ears and whisks of feather-grass were used for the adornment of men's and women's headgear.

Colored silk ribbons, a characteristic and indispensable part of women's and especially girls' headgear in later times (beginning with the 18<sup>th</sup> century), were not yet widespread in the 15<sup>th</sup>-17<sup>th</sup> centuries, inasmuch as ribbons as such were not manufactured until the 17<sup>th</sup> century. They were in part substituted by strips of ornamented, patterned fabric.

### Word List

embellishment – прикраса  
bodice – корсаж, ліф  
to tailor – кравцювати  
dagger – кинджал  
belt – пояс, пасок  
trappings – прикраси  
to endow – забезпечити  
feature – риса, особливість  
outfit – одяг, повний комплект одягу  
homespun – домотканий  
chemise – жіноча сорочка  
garment – одяг, предмет одягу  
linen – білизна  
flax – льон  
hemp – конопля  
to bleach – відбілювати, знебарвлювати  
broadcloth – тонке сукно  
dissemination - розповсюдження  
braid – тасьма  
fabric - тканина

## EXERCISES

### I. Give Ukrainian equivalents of:

low-necked bodies, cut-away, tightly-bound belt, dagger, military trappings, trader, landholder, lambskin hat, unbroken sleeve, homespun linen, picturesqueness, glass beads, wheat-ears.

### II. Insert a suitable word or an expression given below.

1. The Ukrainian ...wore costumes with Polish-Lithuanian elements.
2. The Cossacks wore a sabre attached to ... and ... .
3. Among the wealthy classes there appeared the Polish ... .
4. Ukrainian outfits which appeared in the 15<sup>th</sup> – 17<sup>th</sup> centuries were ... and ... .
5. The principal material used in the making of Ukrainian folk costumes was made of ... and ... .
6. ... were used quite widely in Ukrainian costumes.

*(fur pelts, nobility, flax and hemp, zhupan, kuntush and sharovary, keptar and burka, tightly-bound belt).*

### III. Complete the following sentences.

2. The Polish garments were ... .
3. The Russian outer garments were ... .
4. The principal material used in the making Ukrainian folk costumes was ... .
5. The folk forms of dress for the men appeared in the 15<sup>th</sup> – 17<sup>th</sup> centuries were ... .
6. Ukrainian outfits for the women were ... .
7. Furs used in Ukrainian costumes were ... .
8. The most widespread colours in the Ukrainian folk costume were ... .
9. The jewelry for women consisted of ... .
10. The adornment for men's and women's headgear were ... .

### IV. Answer the key questions fully.

1. What is the social differentiation in the Ukrainian costume of the 15<sup>th</sup> – 17<sup>th</sup> centuries reflected in?
2. What did Ukrainian costume differentiate from the Ancient Rus's costume?
3. What garment did the Cossacks wear?
4. What Ukrainian outfits appeared in the 15<sup>th</sup> – 17<sup>th</sup> centuries?
5. What was the principal material used in the making of Ukrainian folk costumes?
6. What kind of furs were used in the Ukrainian costumes?
7. What colours were used in the Ukrainian folk costumes?
8. What was the role of jewelry?
9. What was used for the adornment of men's and women's headgear?

## 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

adornemt – 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 – складній, 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?

### HUTSUL NATIONAL DRESS

In all the lands of Ukraine, the traditional national dress of the people of the Land of Hutsulshchyna stands out as probably the most distinctive and lavishly decorated.

Probably the first is that men like to wear more decorations on their dress than women. The men's colored cords, tryasunky, that is tremble with every

Men's shirts have embroidered strips embroidery strip

to it at the throat. These strings can be tied in a peculiar and showy manner. Keptar (a vest made of sheep skin) is embroidered in a bright, colorful way. Its decorative impact is enhanced by lelitky – shiny spangles. Belts, made of rough oxen hide, are very wide and cover the whole of midriff; belts are stamped with decorative patterns, have inlays, glass beads and pieces of metal decorating them. In the times of old, Hutsul men used to carry axes on long handles, pistols, stones for striking fire, and a powder flask, all stuck behind the belt. The strap across the chest, attached to bags that Hutsul men carry on their sides, is also decorated with glass beads and shiny pieces of metal.



Hutsul women wearing holiday dresses.

most noticeable feature in the Hutsuls' dress wear more decorations on their dress than krysani (hats) are decorated with braided feathers of mountain eagles or falcons, with bunches of glass beads, that shake and movement of the head.

have lavishly embroidered fronts, and around the neck and on the sleeves. The around the neck has colored strings attached

Hachi — tight Hutsul trousers are held in place by a strong cord. Hachi, made of sheep woolen yarn, are mostly black, sometimes white or red. The legs of the hachi are stuck into onuchi, embroidered socks made of rough material. Onuchi are worn over kaptsi, sheep woolen socks; this double protection for the feet is needed to keep feet warm in rather thin postoly, home-made shoes which are made of ox hide or pig skin. Pig-skin postoly are everyday footwear, without any decorations. They are comfortable and useful on slippery surfaces in winter or wet days, preventing sliding thanks to their bristly soles.

Ox-hide postoly are decorated with decorative patterns and glass beads and have several shiny buckles. In the times of old, rich Hutsuls used to have gold buckles on their shoes and a heavy gold opaska (string) around the hat. Gold was found in the Carpathians and it was used for making gold coins — but mostly for decorations. If there was not enough of it, Hutsuls melted gold coins and used the gold for what they cared for so much — decorations. In fact, ostentatious decorations came second after freedom — the things that Hutsuls value most.

Sardak, or Hutsul coat, is short and made in such a way that it would not hamper free and easy movement. It widens at the waist, and its front is decorated with massive multicolored tassels. Sardak can be buttoned but swanky young Hutsuls prefer to wear their sardaky thrown over their shoulders without putting their arms into the sleeves.

Hutsul women wear clothes which are less showy than men's wear, but their garments are also embroidered and decorated in bright colors and in other ways. Wherever they go, Hutsul women carry besahy, a bag made of wool. It is made of two parts, one of which is worn in front, and the other on the back. All kinds of things are carried in these besahy — bread rolls, pieces of cured meat, flour, heads of cheese — when women shuttle between home and polonyny (mountain pastures where their husbands spend summers tending cattle and sheep). Those who have a horse load several besahy on the horse's back.

Hutsuls' life has never been easy and carefree but it has always been full of good cheer and dignity. Dignity is one of the most important features of life in the Land of Hutsuls.

The dress I have described is worn these days only on festive occasions but there were times when Hutsuls wore their national dress everyday to emphasize their ethnic distinction. They did not buy clothes from elsewhere and made them themselves, proud of their life style and its distinctive features.

### Word List

lavishly – щедро  
braided – обшивати тасьмою  
cord – товста стрічка, бечівка  
to shake – трястися, качатися  
to tremble – тремтіти  
falcon – сокіл  
spangle – блістки  
hide – шкіра  
inlay – інкрустація  
flask – фляга  
strap – ремінь, пов'язка  
sole – підошва  
buckle – пряжка, застібка  
ostentatious – хвастливий, показной

tassel – пензлик  
swanky – модний  
to shuttle – рухатися туди сюди

## EXERCISES

### I. Choose the correct variant.

1. The Hutsul's hat is called ...
  - a) plakhta;
  - b) krysani;
  - c) kuntush
2. Everyday footwear is ...
  - a) pig-skin postoly;
  - b) sandals;
  - c) boots
3. The men's hats are decorated with ...
  - a) flowers;
  - b) pearls;
  - c) colored cords and feathers
4. The Hutsuls wore trousers called ...
  - a) onuchi;
  - b) hachi;
  - c) shorts
5. The Hutsuls' vest is called ...
  - a) keptar;
  - b) zhupan;
  - c) krysani
6. Hutsul women carry ...
  - a) besahy;
  - b) axes;
  - c) baskets

### II. Ask questions to get these answers

1. The men's krysani are decorated with braided coloured cords, feathers.
2. Tryasunky is bunches of glass beads.
3. Keptar is a vest made of sheep hide.
4. Hutsul men used to carry axes on long handles, stones for striking fire, pistols and a powder flask.
5. Onuchi are embroidered socks made of rough material.
6. Hutsul women carry a bag made of wool.

### III. Give as much information as you can about:

- the Hutsul hat for men;

- keptar;
- Hutsul trousers;
- Hutsul footwear;
- decorative patterns for Hutsul dress;
- Hutsul coat.

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

Hutsul dress, glass beads, kysani, sheep woolen yarn, tryasunky, kaptsi, keptar, useful, to decorate, sardak, dignity, gold coins.

**ENTHUSIASTS OF UKRAINIAN DECORATIVE ART AND EMBROIDERY**



**Serhiy Hr. Nechyporenko** was born into a Cossack family in the village of Ksenivka, Chernihiv Oblast, on September 19, 1922. In the late 1930s he studied at the Krolevets Art and Technical School majoring in technologies of decorative fabrics. Shortly before Nazi Germany invaded the Soviet Union, he graduated and joined the ranks of the Soviet Army in the struggle against the invaders.

After the war he moved to Kyiv where he taught (1947–1967) at the Kyiv Art and Technology School. At the same time he continued his art studies at the decorative fabrics studio of Serhiy Kolos at the Academy of Architecture.

In 1947–1950 he studied by correspondence at the All-Union Institute of Textile and Light Industries, Moscow. From 1950 to 1963 he worked at the Central Art Experimental and Scientific Laboratory of the Ukrainian Art and Handicraft Industries in the capacity of an artist, and later as the head of a department.

Serhiy Nechyporenko made a considerable contribution to the development of decorative weaving in Ukraine. He combined achievements of the past, traditions of making decorative fabrics in many parts of Ukraine with the new progressive ideas and created new decorative fabrics, introduced new technologies and new decorative patterns.

Serhiy Nechyporenko devoted many years of his life to collecting patterns of decorative fabrics in 18 Oblasts of Ukraine. His own art was shown at many exhibitions since 1947. His thematic works such as *Dumy moyi, dumy* (My thoughts, 1961); *Kalyna* (Guilder Rose, 1972); *Shevchenkiv chas* (Time of Shevchenko, 1985); *Kyiv 1500* (Kyiv's 1500th Anniversary, 1988); *Zhuravlykha* (She Crane, 1989), and *Zemlya moya, Chornobyl* (Chornobyl, Land of Mine, 1990) were highly appreciated and widely used. Altogether, he created over 2,000 works, 700 of which are kept in

museums of Ukraine and private collections abroad in Russia and Canada. The years 1997–2002 were particularly fruitful when the artist created 150 works united in two thematic collections — *Vinok Kobzarevi* (Wreath for the Bard) and *Moya berehynya* (My Protectress).

Serhiy Nechyporenko made designs for dresses in the Ukrainian traditional national style for the Virsky Song and Dance Ensemble; he provided interior decoration designs for the Museum of Shevchenko in Kyiv, the Museum of Lesya Ukrayinka, the Museum of Mykola Lysenko, the Museum of the History of Kyiv, the Museum of Shevchenko in Kaniv, and the Museum of Ukrainian Folk Decorative Art.



Serhiy Nechyporenko was one of the founders of the Union of Folk Artists (in 1994) and of the Department of Decorative Art at the Kyiv Art Technologies School, which was later reorganized into the Mykhailo Boychuk State Institute of Decorative and Applied Arts and Design in Kyiv. At present, Prof. Serhiy Nechyporenko, who had been awarded several honorary titles, works at this Institute teaching art and design of decorative fabrics.



**Mariya Kutsenko-Mykhailiv** (nee Kuts) was born into a Cossack family in Ukraine on January 19, 1910; she died on November 11, 1984 in Melbourne, Australia. Her father was an army officer; after WWI, during the short-lived Ukrainian People's Republic, he served in the Ukrainian army.

Mariya Kuts, upon graduation from a high school in Lutsk, went to study at the University of Warsaw; in 1933 she dropped out after marrying Valerian Mykhailiv, an engineer.

During WW II, she found herself in Austria; later, she moved to Germany and from Germany, in 1949, she and her family travelled to Australia to settle down in Melbourne.

Her interest in the art of embroidery was aroused in her early years by her mother. In the early 1930s, she began collecting embroidery patterns, and she never stopped doing it even in the concentration camps of Austria and Germany where she

met many Ukrainian women. When she had no opportunities for doing the needlework, she did her best to preserve, in whatever way it was possible, those patterns that she managed to obtain from the Ukrainian women, with whom she could come into contact, and who had some knowledge of Ukrainian embroidery and its patterns. She started doing embroideries at her first opportunity, using the threads of pastel colours as she preferred embroideries done in quiet and gentle tones. For a long time she refused to show her embroideries in public. Most of the patterns she used were based on those that were popular in the Lands of Poltavshchyna, Chernihivshchyna, Kyivshchyna and Podillya.



Mariya Kutsenko-Mykhailiv also had a talent of a writer and she published some of her essays and short stories.

In 1971, a book, *Ukrayinski vyshyvky z kolektsiyi Mariyi Kutsenko* (Ukrainian Embroideries from the Collection of Mariya Kutsenko), was published in Melbourne; this book continues to be a major source of patterns and styles of Ukrainian embroidery.



**Anna Kulchytska** (nee Kit) was born in the village of Dnistryk-Holovetsky in the Land of Lvivshchyna on August 16, 1926. In 1942, she, together with many other young Ukrainians, was taken to Germany for forced labour. She was lucky to be given a job of a servant in the house of a rich and cultured Bavarian family; she had an opportunity to study embroidery and sewing, and use the German family's large private library. After the war, Anna found herself in a camp for displaced persons where she met a man, Pylyp Kulchytsky, who became her husband. At the camp, Anna continued to do some embroidery and sewing. In the 1949, she and her husband moved to the USA, where they settled down in the State of New York. In 1953, the Kulchytskys moved to Chicago, where Anna set up a big shop for training young women in embroidery and sewing.





Ukrainian embroidery had a very special place in Anna's heart. She kept searching in US libraries for any information about the art of embroidery in general and Ukrainian embroidery in particular. She collected a vast amount of materials which would be sufficient for a large doctoral thesis. In 1995, she published a book, *Ornament Trypils'koyi kultury i Ukrayinska vyshyvka XX st* (Ornaments of the Trypillya Culture and Ukrainian embroidery of the 20th century). In this book, the author proposes a theory that the Ukrainian embroidery of the twentieth century has many similarities to the ornament patterns used by the people of the several-thousand years old Trypillya Culture. Many of the symbols that can be seen on Trypillya Culture artefacts appear in the traditional Ukrainian folk art created many centuries later.

**Xenia Kolotylo** was born in the village of Pidzakharychi in the Land of Bukovyna on April 5, 1916, and died in Vienna in February 2007. Her talent for needlework revealed itself early in her life. Many years later she said in her reminiscences, "I loved best the Hutsul embroidery and traditional Hutsul dresses which were wonderfully decorated with furs and with embroideries in many colours."



In the 1920s, when she studied at a high school in Chernivtsi, Xenia met Olga Kobylyanska (1863–1942, prominent Ukrainian author), who admired young Xenia's embroideries done in various styles and with the use of many techniques. Xenia remembered well what the writer told her, "Keep on working on your embroideries — it is a sure way of maintaining the age-old traditions of Ukrainian culture, which are expressed best in such things as the traditional dress and embroidery."

In the 1930s, she and her husband, Vasyl Kolotylo, moved to Austria where she put her collection of over 600 patterns of Ukrainian embroidery on display in her house, turning it into a sort of a Ukrainian embroidery museum. Tragically, she lost her sight and in her later years she could not enjoy the beauty of the displayed embroideries herself.

“There were three things that guided me in my work — firstly, the desire to make folk art of Ukraine known better in the world; secondly, to train disciples who would maintain the traditions of embroidery after I am gone, and thirdly, to collect embroidery patterns from the Carpathians and publish them in a book,” wrote Xenia Kolotylo in her memoirs.

Exhibitions of her works were held in the Netherlands, Belgium, Germany and other countries of the world; Austrians of Ukrainian descent, Anita Rosner and Ramtsya Flig keep doing embroideries in the traditional Ukrainian styles; two books of embroidery patterns from the Land of Bukovyna were published in Ukraine.



**Vira Zaychenko** was born on January 1, 1938 in the village of Masany (now it is part of the city of Chernihiv). Mrs Zaychenko is a historian who does a lot of research in the sphere of the decorative and applied arts of Ukraine; she is a member of the National Union of Masters of Folk Art.



In 1954, she graduated from a medical school and worked as a qualified nurse at a mine in Donbas. Later, she continued her education at the Department of History, Shevchenko University in Kyiv. After graduation, she worked at the History Museum in Chernihiv; in 1978, she joined the staff of the newly created Museum of Decorative Art in Chernihiv, where she was promoted to head of department.

She spent a lot of time and effort collecting patterns of traditional embroidery and doing embroidery herself.

In 2005, the book *Vyshyvky kozatskoyi starshyny XYII–XYIIIst.: Kataloh kolektsiyi Chernihivskoho istorychnoho muzeyu im. V. V. Tarnavskoho* (Embroideries of Cossack Leaders of the 17th–18th Centuries — Catalogue of the Collection of the Chernihiv Museum named after V. Tarnavsky) that she had published was recognized as the best book of its kind at the festival of museum scholarly and advertisement publications held in the city of Dnipropetrovsk.

Vira Zaychenko delivers lectures on Ukrainian embroidery and traditional art, at which this lecturer and museum curator who has a wonderful voice, also sings traditional Ukrainian songs.

## Word List

fabric – тканина  
to weave – ткати, плести  
embroidery – вишиванка  
to sew – шити  
artifacts – артефакти, пам'ятки матеріальної культури  
needlework – шиття  
reminiscences – спогади

## EXERCISES

### I. Complete the following sentences.

1. Vira Zaychenko is a historian who does a lot of research in ...
2. Xenia Kolotylo was born in ... .
3. In 2005 Vira Zaychenko published the book “...” .
4. In the late 1930s Sergiy Nechyporenko studied at ... .
5. Exhibitions of Xenia's embroideries were held in ... .
6. In 1942 Anna Kulchytska was taken to Germany for ... .
7. Sergiy Nechyporenko made a considerable contribution to ...
8. Mariya Kuts started doing embroideries using ... .
9. In Chicago Anna Kulchytska set up a big shop for ... .
10. Sergiy Nechyporenko made design for ... .
11. Mariya Kutsenko-Mykhailiv was born in ... .
12. In 1995 Kulchytska published the book “...”.

### 2. Give as much information as you can about:

- Mariya Kutsenko-Mykhailiv;
- Anna Kulchytska;
- Xenia Kolotylo;
- Vira Zaychenko;
- Sergiy Hr. Nechyporenko.



## 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 20<sup>th</sup> 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 13<sup>th</sup> or 12<sup>th</sup> 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 happiness in the animal, floral and human worlds, to name but a few of its functions.



By the end of the nineteenth the art of painting eggs began to decline throughout Ukraine and unfortunately very few of the eggs dating from the 19<sup>th</sup> 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 colors 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 colors used, of patterns and designs. Some of the signs seem to be obvious but ever the more obvious, like, say, all kinds of crosses, have meanings that go beyond their Christian significance.

Rings painted on pisankas 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 it 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 ones artistic whims. But in our times new patterns and design 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 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 fertility; the Greek cross – the Sun, and original 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 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 color, 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 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.

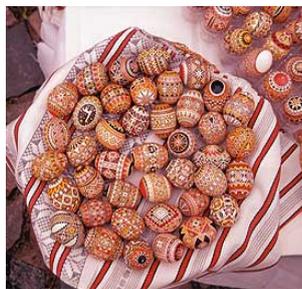
1. The Egg features as a symbol of the ... .
  - a) Hope and Belief;
  - b) Sun, Spring and Revival of Nature;
  - c) Summer and Rain;
2. In Ukraine the tradition of painting eggs goes back ... .
  - a) thirty hundred years;
  - b) fifty hundred years;
  - c) thirty three hundred years.
3. Pysankas were 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.



## ETERNITY IN FRAGILITY

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 depends 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.

**GLASS BEADS RAINBOWS**



There is an ancient legend that tells a story of a demigod who had such a compassionate nature that seeing people suffering from pain and injustice he could not help weeping, and his tears, rolling down his cheeks and dropping to the ground turned to glittering precious stones.

For some inexplicable reason people are attracted by the sparkle of diamonds, emeralds, sapphires and other gems, and this attraction has nothing to do with greed. Gems are tears of the Earth and pearls are tears of the Ocean. Anything bright and glittering is usually regarded as something cheerful and giving joy to the eye. Glass beads ornaments of rainbow colours have always been traditional embellishments worn by Ukrainian women.

Beads are known to have been used in ancient Egypt. Many civilizations of later times borrowed the idea and passed it on. Probably, through Byzantium, beads came to Europe, where the 13th century saw the first widespread flourishing of their use. It was Venice that started to produce glass beads ornaments in large quantities at the end of the Middle Ages. Since then Venice has often been referred to as “the capital of glass beads.” Even noblemen and even royal personages did not consider it to be

below  
the 15th  
beads,

Moravia  
glass  
glass



their dignity to wear glass beads ornaments. Starting from century some German states began manufacturing glass vying with Venice for the first place as producers of these ornaments. In the 16th-17th centuries it was Bohemia and that came to the fore as major producers and users of beads, so much so that they were sometimes called “the beads lands.”

The use of glass beads came to the Russian Empire, of which Ukraine was a part then, in the 18th century in the wake of great reforms conducted by Peter the Great. Mykhailo Lomonosov, an extremely gifted man whose genius manifested itself in many spheres of human endeavour, set up a workshop — one of his numerous enterprises — to produce, among other things, glass beads. Unfortunately this production lived but for a short time.

It was through Bohemia, Moravia and Slovakia that the use of glass beads ornaments came to Western Ukraine where they became very popular. At first glass beads were worn only by the local aristocracy and church top hierarchies, and only gradually fascination with glass beads spread among other walks of life.

Even now, at the end of the twentieth century glass beads ornaments are considered to be elegant additions to the holiday dress by many people living in the rural areas. In Western Ukraine, in an area called Karpaty (much of its territory is occupied by the Carpathian Mountains), glass beads are an integral part of the local national Ukrainian dress. The art of making glass beads ornaments has become a truly folk art which reflects the beauty of the Carpathian landscapes, the colours of the land. Typical combinations of colours and patterns of the glass beads ornaments can also be found on painted wooden bowls, embroidered towels, curtains and shirts, in decorative paintings.

The art of making glass beads ornaments is called sylannya. There were times, and not too long ago, when in the villages of Western Ukraine practically every girl would wear a sort of a pectoral ornament or a bracelet or some other decoration made of glass beads by the wearer herself. In some places women during holidays or festivals still wear holiday dresses embellished with glass beads ornaments of various kinds. Particularly popular is to decorate the cuffs of sleeves of long dresses with glass beads. But not only women find it nice to have their persons bedecked in garments decorated with glass beads. Men have been traditionally given snuff-boxes, wallets and even neck-ties decorated with glass beads as gifts on some special occasions. Girls give their suitors a bunch of threads of short lengths with beads on them, which are fixed to the hat bands.

Satin and velvet are popular fabrics to be decorated with glass beads and they are preferred in shades of black, white and silver. The play of colours on such backgrounds is truly captivating.

The colours and patterns used in glass beads ornaments and decorations are very similar to those, that are found on pysanky (painted Easter eggs) and in embroidery, and in fact can be traced back five or more thousand years. They vary from area to

area, and sometimes from village to village. In one place shades of yellow predominate, in another it is pink and purple that are used more than other colours, and still in another it can be blue or green, the blue being a particularly popular colour.

Glass beads ornaments and decorations were believed to have some magic powers and there were charms made of glass beads. A charm made of black and red beads — it was considered to be the most potent combination of colours for a charm — was given as a gift to children, close relatives and lovers to show that the giver cared very much for people such a charm was given to. Even now, at the end of the twentieth century only those who are known to have a pure heart are believed to be fit to make glass beads ornaments. You must not make them when you are in a bad mood either because it is believed that your mood will be passed on to the wearer of the ornament you made.

The photos here show glass beadwork created by Mariya Chulak who hails from Kosivshchyna, an area in the Carpathian Mountains, famous for pysanky and embroideries made there. On the one hand she keeps to the age-long traditions, but on the other she introduces new colours and new patterns into some of her creations. Mrs Chulak has mastered several kinds of the decorative arts but glass beads ornaments remain her favourite. Her art is known beyond her native land. Several exhibitions showed her works in the city of Kyiv where it could be seen by very many people, foreign visitors including.

The rainbow is universally loved for its marvellous play of colours. Glass beads ornaments are man-made rainbows.

### Word list

demigod – напів бог  
compassionate – співчутливий  
injustice – несправедливість  
to weep – плакати, скімлити  
sparkle – блиск, іскра  
gem – дорогоцінний камінь  
emerald – смарагд  
embellishment – прикраса  
bead – намистина  
dignity – гідність  
endeavour – прагнення, випробування  
to bedeck – прикрашати  
suitor – шанувальник  
bunch – пучок  
to captivate – приваблювати, зачаровувати

### EXERCISES

#### I. Give Ukrainian equivalents of:

glass beads, precious stones, sparkle, greed, gem, embellishment, workshop, rural areas, Carpathian landscape, embroidered towel, cuffs of sleeves, charm.

**II. Use the words and word combinations given above in the sentences of your own.**

**III. Insert a suitable word or word combination from the text.**

1. People are attracted by the sparkle of ... .
2. From the 15<sup>th</sup> century some German states began manufacturing ... .
3. Mykhailo Lomonosov ... a workshop to produce glass beads.
4. At first glass beads were worn only by ... .
5. In Western Ukraine glass beads are an integral part of ... .
6. Particularly popular is to decorate ... with glass beads.
7. Girls give their ... a bunch of threads of short lengths with beads on them.
8. ... are popular fabrics to be decorated with glass beads.
9. The art of making glass beads ornaments is called ... .
10. Typical combinations of colours and patterns of the glass beads ornaments can be found on ... .

**IV. Answer the following questions.**

1. What ancient legend do you know about precious stones?
2. What is tears of the Earth?
3. What is tears of the Ocean?
4. What has always been traditional embellishments worn by Ukrainian women?
5. Where have beads been used firstly?
6. What city is referred to as “the capital of glass beads”?
7. What areas are sometimes called “the glass beads lands”?
8. When did the use of glass beads come to the Russian Empire?
9. Who set up a workshop to produce glass beads?
10. Who were glass beads worn only at first?
11. Where can typical combinations of colours and patterns of the glass beads ornaments also be found on?
12. How is the art of making glass beads ornaments called?
13. What do girls give their suitors?
14. What colours are used in glass beads ornaments?
15. Who was a charm madder by black and red beads given as a gift to?

**STRAW ART**



Since early times of its known history, Ukraine, thanks to its chernozem soils (chernozem — “black soil” — the soil with a deep rich humus horizon), has been a land of grain growing, wheat in particular. The color of wheat fields is golden yellow, and the color of the sky above them is blue, and the combination of these colors is believed to have given Ukraine its national flag.

With the wheat threshed and grain separated, the straw which is left was and is used for various household purposes — to be fed to the livestock, to be used as a building material for making roofs or for other purposes. And straw can also be used as material for art. That’s what Rayisa Pavlenko does.

Rayisa Pavlenko was born in Kyiv and grew up in this city but it does not mean she had no connections with rural life and its cultural traditions. Her grandmother Khyma lived in the village of Hrechanivka in the Land of Kyivshchyna, and her other grandmother lived in the village of Berezan’ in the Land of Kyivshchyna. Rayisa spent her childhood summers with either of her grandmothers. Both of them knew herbs with medicinal properties well and they taught their granddaughter how and where to look for them. From village children she learnt how to make dolls using plants and flowers. Rayisa had a talent for drawing and she could spend hours on end drawing pictures. She thought she wanted to be an artist.

But she was educated as a kindergarten teacher and she worked at a kindergarten for some time. She employed her artistic talents not only in teaching art to children but in decorating lockers and children’s furniture with floral patterns and making dolls and dresses for these dolls. It was during that time that she began making decorative things and figurines using straw.

Her artistic strivings made her leave her work at the kindergarten and seek a job that would allow her to better employ her artistic talent. She landed a job at the Souvenir Factory in Kyiv where she made inlays with wood and straw. But she soon discovered that she missed being with children — she missed their lovely spontaneity and cheerfulness — and she went to work at a children’s art center where she headed a straw inlaid-work hobby group. Her students began to win prizes and their work was shown at prestigious exhibitions. Photographs of some of the works were published in one of the issues of UNESCO Bulletin.

Rayisa Pavlenko began to involve children from orphanages in art work — she taught them artistic use of wood and straw. Meeting Romana Kobalchynska, a curator of the Open-Air Museum of Folk Architecture and Everyday Life in Pirohiv near Kyiv, marked an important stage in Rayisa Pavlenko’s life. Ms Kobalchynska passed her enthusiasm for and knowledge of Ukrainian culture and traditions on to

Rayisa, whose straw art reflected her new interests. She developed new techniques and introduced new themes to her straw creations.

She particularly enjoys making things which are used in traditional holidays such as Christmas. In making wreaths to be placed over or under traditional dishes and decorations for Christmas candles, for example, she uses straw and fragrant dry herbs.

One of her strengths is making “didukhy” — traditional figurines made of straw — in which she combines their traditional features picked in various parts of Ukraine with her own imagination. Says Rayisa Pavlenko, “The word “didukh” combines two words — “did”, that is “grandfather, ancestor” and “dukh”, that is “spirit.” In the times of old, people used to believe that the spirits of their ancestors protected them from the evil spirits and helped them in running their households. Small figurines of didukhy, which represented old men with long mustache and bushy brows, were used as “oberehy,” that is charms. They were presented to those you cared for on religious holidays such as the Feast of the Holy Trinity. In spring, these oberehy were put into the ground during the sowing season to help with a good harvest.”

Ms Pavlenko uses straw of wheat, rye, oats and barley with or without ears. She also uses fragrant herbs for making wreaths and pads to be placed under hot dishes, which cause the herbs exude their fragrances. She collects herbs only on certain days of the year. Ms Pavlenko makes Christmas tree decorations, also using straw and herbs. Straw and herb spiders, for example, that she makes to be hung on the Christmas tree, are a symbol of industrious work. The artist makes clay hedgehogs, which also symbolizes assiduity, and then sticks straws into the wet clay to imitate prickles.

Ms Pavlenko’s angels are particularly charming. Light and elegant, with their golden straw wings spread in flight, they can be hung anywhere in the house and they can serve as charms against evil spirits, or simply as wonderful decorations which give joy to the heart.

Ms Pavlenko heads a straw and herb art hobby group, Hromovytsya, which was founded by Romana Kobalchynska. The members of this group make charms and figurines, which represent birds and other animals, using various dry herbs and straw. Traditional decorative elements grace every major religious feast in Ukraine, and Ms Pavlenko and her disciples create them as well. They make figurines of animals using clay, straw and dry herbs, and combine them with such traditional things as pysanky, painted Easter eggs. In fact, she makes her own kind of pysanky from herbs and decorates them with artificial flowers.

On Easter, people take baskets of food to church to have them blessed by priests. Such baskets are often decorated with garlands. Ms Pavlenko’s garlands are very festive and decorative; they have tiny straw bells attached to them.

This year Ms Pavlenko showed some of her works at exhibitions in Goor, the Netherlands, and in Edinburgh, Scotland, and the exhibitions were both popular and



critical success. The National Union of Masters of Folk Art provides support and encouragement, and Ms Pavlenko takes part in workshops organized by the Union.



Ms Pavlenko is convinced that her works based on tradition, enhanced by her imagination and created with all her heart put into these creations, are imbued with positive energies, which protect us from evil and cultural inference, and give us joy and positive emotions.

### Word list

wheat – пшениця  
to thresh – молотити  
livestock – домашня худоба  
straw – солома  
striving – прагнення  
inlay – мозаїка  
orphanage – притулок для сиріт  
wreath – вінок  
herb – трава, рослина  
rye – жито  
oat – овес  
barley – ячмінь  
ear – колос  
charm – талісман, амулет  
assiduity – наполегливість

### EXERCISES

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

1. ... and ... are a symbol of industrious work.
2. Baskets of food to church are decorated with ... .
3. Clay hedgehogs symbolize ... .
4. They make figurines of animals using ... .
5. The word “didukh” combines ... .
6. Straw angels can serve as charms against ... .

**II. Use the following words and word combinations in sentences of your own.**  
Wheat, straw, herb, “oberehy”, rye, oats, to create, pysanka, to decorate.

**III. Give as much information as you can about**

- using straw as material of art;
- figurines of didukhy;
- traditional decorative elements of religious feast in Ukraine.

**VYTYNANKY AS A FEATURE OF TRADITIONAL CULTURE**



Vytynanky is only one of the many features of the Ukrainian traditional culture, and even though it is not the most prominent feature, it is nevertheless one of the many roots of culture, a part of the genetic memory of the nation, and to be a fully-fledged nation with mature culture we should preserve all of our cultural roots. The entire cultural legacy should be preserved so that each of us could tap into it and be spiritually enriched.

Historical evidence suggests that vytynanky began to be made in Ukraine at the end of the fifteenth- early sixteenth century, but 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

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. Hryhoriy 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, early twentieth century, but words that were used to mention but a few. The kinds and represented and plants. Ethnographers art of vytynanky, and



Blue flowers by Marharyta Valeshyna from the village of Tsarytsanka, Dnipropetrovsk Oblast. Paper vytynanka, 30 x 40 cm, 2006.

vytynanky, gained currency in the there were many other, regional too — stryhuntsi, khrestyky or kvity vytynanky shapes were of many stylized figures of people, animals and art historians began to study the 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).

Oleksiy Petrychenko, a prominent Ukrainian scientist, had a large private collection which he started to collect in the early 1950s, but now his collection is in a museum of the town of Domodedovo, 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

### **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 ... .

**IV. 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?

## FLOWERS AND STARS 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.

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 helped them paint their wares and sell them. or relatives At the same time, a lot of “naive” folk painting was done in the home, mostly by women or young girls.



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

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 (probably, only throughout the place for a great towels, personal contained



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

were an integral part of a peasant house the poorest families did not have them) centuries. Trunks served as a storage multitude of things — clothes, linen, decorations and bric-a-brac. Hope chests 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 bohomy — literally: "those who painted



representations of God” — were unsophisticated and naive with the faces of the relatives and even of the bohomyzy 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 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 blessing their newly-married couples by their parents drafted into the wedlock; icons were given to young men the army for protection against harm; icons were placed into the coffins before the burial.



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

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 – звилаина, 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

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

### III. 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 ... .

#### **IV. 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 were 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?

#### **V. Give as much information as you can about:**

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

### **WOODEN CHURCHES – MARVELS OF FOLK ARCHITECTURE**

A Christian church, particularly an old one, is always more than just a building designed for worship. It visually embodies in its architectural form the spirit and soul of the nation that has created this church. The church's architectonics, symbolism, icons and rites are all designed to help the worshippers comprehend better the Christian spiritual values; they also represent, in a compact but yet comprehensive way, the world and our place in it. In order to make the church's message convincing and easily accessible, its architectural style should reflect the national character of the nation that builds this church. Ukrainian wooden churches are such creations. They make you think not so much of a sermon, but rather of a wondrous religious song.

#### **Church symbolism**

The symbolism contained in an Orthodox Christian church was worked out by the Fathers of Eastern Church among whom we find St Dionysius the Areopagite, Maximus the Confessor and Theologian. The system they worked out went into the foundation on which the principles of Orthodox churches stand, and the Ukrainian is a successor to this ancient tradition. In many parts of Ukraine where stone for construction was not available, timber was used instead. All the Ukrainian wooden churches, no matter where or when



Eastern Church among whom we find St Dionysius the Areopagite, Maximus the Confessor and Theologian. The system they worked out went into the foundation on which the principles of Orthodox churches stand, and the Ukrainian is a successor to this ancient tradition. In many parts of Ukraine where stone for construction was not available, timber was used instead. All the Ukrainian wooden churches, no matter where or when

they were built, have a number of common features. All of the Ukrainian wooden churches originally had the nave with aisles flanking it on both sides (in later times, the number of interior partitions in churches varied). This three-partite plan reflects three dogmas: God's Holy Trinity; Christ's Divine Nature and Human Nature He acquired on Earth; the spirit, soul and body of the human being. The wooden church, like any other church, is thought to be the Ark of Salvation for the worshippers, and it was built in the symbolic shape of a ship oriented from west to east. Domes or spires are its masts, and the crosses on their tops are its sails. The west-east orientation is suggested by the Holy Writ: the garden of Eden was in the east (Gen 2:8); Christ as the Sun of righteousness (Mal 4:2) rises in the East and He is called the East (Luke 1:78, in the Ukrainian translation; the Dawn or Daybreak in English translations). Besides, if you move from darkness to light, you move from west to east.

### **Brief history**

The first recorded reference to a wooden church in Ukraine (in the land of Podillya) dates from the tenth century; it is mentioned in an agreement with a Byzantine emperor signed by Prince Ihor in the year 944. There are many more references to wooden churches to be found in the documents dating from the eleventh century.

In the early 1020s, Grand Duke Yaroslav the Wise had a five-dome church built in Vyshhorod at the tomb of St Borys and St Hlib, the first two Ukrainian martyrs. It was one of many wooden churches built in that century in accordance with the then prevailing architectural style.

We have additional evidence from the writings of foreigners who travelled across Ukraine in later centuries. In the seventeenth century, Paul of Aleppo, a deacon from Syria, mentions the complexity of architectural design and lighting effects in the interior of the wooden churches he saw during his travels to Ukraine. It was in the seventeenth century that the architectural design of the stone churches began to be influenced by that of the wooden ones. This fact can be interpreted as suggesting an ever wider spreading of wooden churches in Ukraine. The peak in the construction of wooden churches in Ukraine was reached in the eighteenth century when these churches acquired an elaborate architectural design and considerably grew in size — some of the wooden churches soared to the height of 40 meters (over 120 feet) and had from five to nine domes.

In the early nineteenth century, the tsarist government banned the construction of wooden churches “in the national folk style” within the confines of the Russian Empire. Wooden churches continued to be built only in the areas of Ukraine which were under the domination of the Austrian-Hungarian Empire, and the age-long traditions were maintained.

### **Architectural peculiarities**

Ukrainian wooden churches have their own architectural peculiarities which differ them from wooden churches built elsewhere. New trends in architecture never

altered the basic features of Ukrainian wooden churches and those changes that were introduced were not sufficient to give these churches a distinctly different appearance. Tradition always remained stronger than innovations.

The central frame of the church was built in the form of a cube with logs laid horizontally and secured at the corners with all kinds of joints. In this lies the primary difference of Ukrainian wooden churches from, for example, surviving stave churches to be found in Norway. The Ukrainian builder's approach allowed for more flexibility and the interior could be considerably expanded. Several more smaller cubical frames could be added to the central one. The roof was generally tent-like. The number of boxlike frames within the church determined the number of domes

above it — up to pyramidal, with

Starting the cubical even octagonal and visual shape of the the church's equal-sided



The Church of St Michael, Prince of the Heavenly Hosts, dates from 1600 and is the most remarkable architectural landmark in the open-air Museum of Folk Architecture in Kyiv. It comes from the Land of Polissya; architecturally, it has preserved many features from the early medieval times. In the interior, the altar section is also a throwback to much earlier times.

from the second half of the 16th century, frame began to give way to hexagonal or frames. It added to the expressiveness impact of the churches. The exterior churches also went through a change and outline was made to fit an imaginary triangle or even-armed cross. It was the shape of the central frame that determined the appearance of the whole. Architecture, no matter whether sacred or civil, obeys the rules of construction, beauty and geometry.

The exteriors of wooden churches were planked, mostly vertically, and the roof was made of wooden “tiles.” There was no definite scheme of where to put windows in the walls, but usually they were placed rather high above the ground. Mostly, the windows were rectangular, square, cross-shaped and round, but no matter what the shape was they were meant to let in enough light.

Characteristically enough, Ukrainian wooden churches did not have what may be called “the facade,” with all the sides being equal in visual importance. Decorations included carved ornaments around the doors and windows. The wrought-iron crosses fixed on the tops of the domes were also elaborately ornamented. One can safely say that there are no wooden churches in Ukraine that would look like replicas of each other.

The interior space of the wooden churches seems greater than it actually is thanks to its clever architectural arrangement. In ancient times, the interior walls were decorated with paintings but gradually wall paintings disappeared from the wooden churches built in the central and eastern parts of Ukraine. As long ago as in the seventeenth century, the wall paintings were hardly to be found in any wooden churches, with the exception of smaller ones in the west of Ukraine. The iconostasis — the tall icon stand that separates the central part of the church from the altar — remains the main decorative element. It stands in close harmony with the general interior appearance of a wooden church.

The belfry which is usually a separate structure often is of a simple, functional design. It is built to visually correspond with the building of the church. The church and its belfry form a unit which harmoniously blends into the surrounding landscape.

### Tools and styles

Ukrainian church builders used the simplest of tools to create their architectural wonders — axes, drills and augers, planes, saws and plumb lines. In many cases, the carpenters evidently did without saws and without other construction elements are joined together so tightly that it is impossible, no matter how old the church is, to stick the blade of a knife between the logs or planks.



Voskresinska Church of the 18th century from the Land of Polissya (now in the open-air Museum of Folk Architecture) is architecturally a combination of Baroque and very archaic features.

historians have established several architectural styles which varied from region and from epoch to epoch. Wooden churches continued to be built in western parts of Ukraine up to the Second World War.

### Art

Many of the wooden churches built before the second half of the seventeenth century in the lands of Prydnirpovye, Halychyna and Bukovyna differ in appearance but have the same basic architectural principle of construction that unites them. They consist of either three or five square or octagonal cubical frames, each frame roofed separately, and with the vertical symmetry line uniting them into one whole. Among the best examples are the Svyatodukhivska Church (of Holy Spirit) in Potelychi, in the land of Halychyna, dating to 1502; the Church of Saint Michael the Arch-Warrior in Dorohynka, in the land of Kyivshchyna, dating to 1600, and the Mykolayivska Church (of St Nicolas) in Chernivtsi, in the land of Bukovyna, dating to 1607.

In the land of Zakarpattya (Transcarpathia) in the area of Khust several churches dating from the seventeenth century, differ from other typical wooden churches of Ukraine in their overall visual effect. Some of their architectural and decorative elements remind Romanesque and early Gothic churches of Western Europe.

In the lands of Zakarpattya and Pidlyashshya we also find wooden churches of the Lemkiv style — a style not found anywhere else. Among the best examples are the Church of St Jacob the Apostle in Povoroznyk in the land of Peremyshlyanshchyna, dating to 1604, and the Pokrovska Church (of the Intercession of the Holy Virgin) in Kanory in the land of Zakarpattya, dating to 1762.

In the land of Prydniprovye we do not find any wooden churches older than of the eighteenth century, the seventeenth century with its wars of independence proving to be too ruinous for wooden buildings. It is particularly regrettable since it was in this area that a new style that put an emphasis on the verticality of the architectural composition, was formed. Several of the eighteenth-century churches reflect this new Baroque-influenced style. One of them is the Troyitsky Cathedral (of the Holy Trinity), a Cossack church in Novomoskovsk in the land of

Dnipropetrovshchyna, dating to 1773. It is the tallest wooden church in Ukraine, rising to the height of 65 meters (about 200 feet).

The eighteenth century saw the formation of the Hutsul style in wooden church building. Most of the Hutsul wooden churches are cruciform, with one dome. The church in Vorokhta in the land of Prykarpattya stands out as one of the most elegant creations of wooden architecture.

The Boykiv style to be found in the Carpathian region flourished for about two centuries and is particularly noticeable for its achievements in secular architecture as well as for its peculiarities in sacred architecture. The roofs of the Boykiv churches had several levels of double-sloped roofs. The church in Kryvky in the land of Lvivshchyna dating from the eighteenth century is a fine example of the Boykiv style in ecclesiastical architecture.

The remarkable Ukrainian architect, art historian and ethnographer Hryhory Lohvyn called the wooden churches of Ukraine “a life-giving source, which give inspiration and force to create beauty and truth in this hypocritical warped world steeped in sin.”

May God continue to protect these wonderful creations of the Ukrainian soul, which connect the land of much suffering with the serene purity of heaven.

### Word List

worship – поклоніння, шанування  
to embody – втілювати  
rite – ритуал, обряд  
to comprehend – розуміти  
sermon – проповідь  
timber – древисина, лісоматеріал  
aisle – прохід, притвор  
salvation – спасіння, рятування  
spire – шпиль  
to prevail – переважати  
to alter – змінювати  
log – колода, деревина  
belfry – дзвіниця  
carpenter – тесляр  
saw – пила  
auger – свирло, бур

### EXERCISES

#### I. Choose the correct variant.

1. The first recorded reference to a woolen church in Ukraine dates from . . . .  
a) the fifteennth century;

- b) the tenth century;
  - c) the seventh century.
2. Grand Duke Yaroslav the Wise had a ... church built in Vyshgorod.
    - a) five dome;
    - b) nine dome;
    - c) seven dome.
  3. The central frame of the church was built in the form of ... .
    - a) triangle;
    - b) an oval;
    - c) a cube with logs.
  4. Ukrainian church builders used ... .
    - a) axes and drills;
    - b) pens and pencils;
    - c) knives and folks.
  5. Svyatodukhivska Church in Potelych dates to ... .
    - a) 1607;
    - b) 1600;
    - c) 1502.
  6. The height of the tallest wooden church in Ukraine is ... .
    - a) 200 metres;
    - b) 65 metres;
    - c) 35 metres.
  7. The church in Kryvky is a fine example of ... .
    - a) the Baroque-influenced style;
    - b) the Lemkiv style;
    - c) the Boykiv style.

## **II. Give Ukrainian equivalents of:**

church, orthodox, worship, spiritual value, to reflect, scessor, timber, Holy Trinity, wooden, dome, age-long tradition, equal-sided triangle, wrought-iron cross, replica, belfry, surrounding landscape, drills and augers, ecclesiastical architecture.

## **III. Use the words and word combinations given below in sentences of your own.**

## **IV. Answer the key questions fully.**

2. Who was the symbolism contained in Orthodox Christian church worked out by?
3. What common features have all the Ukrainian wooden churches?
4. When does the first recorded reference to a wooden church in Ukraine date from?
5. When was the peak in the construction of wooden churches in Ukraine reached?
6. In what form was the central frame of the church built?



7. What was the roof of the church?
8. What were the windows?
9. What were the interior walls decorated with?
10. What tools did Ukrainian church builders use to create their architectural wonders?
11. What is the difference between wooden churches in different lands?
12. What styles in wooden church building do you know?

**V. Give as much information as you can about:**

- the history of a wooden church;
- architectural peculiarities of Ukrainian wooden churches;
- architectural styles of wooden churches.



Nest by Lekam Ltd.

### **A PARK OF HANDCRAFTED WROUGHT IRON**

There are many kinds of parks that one can find in Ukraine. There are parks with extensive woods, rectilinear alleys, stretching between vantage points, galleries, statues and gazebos; there are parks devoted simply to green landscape, a salubrious and attractive breathing space as a relief from the densely populated and industrialized city. There are parks with a romantic design. But no matter what kind of park it is, its primary purpose is to provide for passive or active recreation.

The facilities in parks may include outdoor theatres, zoos, concert halls, historical exhibits, concessions for dining and dancing, amusement areas, boating, and areas for sports of all kinds.

Among all these parks there is one that stands out — it is a park devoted to handcrafted wrought-iron works. In fact, there is no other similar park in the world.

This park was laid out in 2001 in the city of Donetsk, Ukraine. The initiator was Viktor Burduk, director of the Ukrainian Handcrafted Wrought Iron and Forge Company Hefest. The City Council supported the idea, provided the necessary means and workforce and the park came into existence. Mr Burduk provided handcrafted wrought-iron works to be installed in the park.

The first such work was a wrought iron bouquet of roses. Incidentally, the rose is a symbol of Donetsk. Ten more wrought iron sculptures were added soon after. Festivals, Roses of Donetsk, began to be held in the park and within the framework of the festival forging and handcrafting iron shows were held.

In 2004, the participation in the wrought iron festival grew considerably and included wrought iron craftsmen and artists from other parts of Ukraine. Consequently the number of wrought iron works in the park increased and the works were assembled in thematic alleys. The first of such alleys was the one devoted to *The Signs of Zodiac*. *The Alley of Fairy Tales* followed, with 12 wrought iron sculptures representing characters from various fairy tales. These sculptures were handcrafted by wrought-iron artists who

live in seven different parts of Ukraine. The most recently created thematic alley was *The Alley of Arks* laid out in September 2007. It has 10 decorative arks with benches underneath them, all made of wrought iron.

Altogether there are 55 wrought-iron works to be seen in the park. The wrought-iron festival has gone international – smiths and wrought iron artists from Russia and Holland took part in the latest festival. There is even a contest organized within the framework of the festival with prizes handed out to the winners. Master classes have become a feature of the festival, too.



Ihor Rudenko, one of the organizers of the festival and editor-in-chief of the *Zhurnal o metale*, Journal of Metal, is a great handcrafted wrought-iron enthusiast and believes in the future of the wrought-iron handicraft and art in Ukraine. He says that wrought-iron festivals are a great encouragement for the development of wrought-iron handicrafts and an excellent opportunity for wrought-iron artists and smiths to get together, socialize and share experiences.

### Word List

rectilinear – прямолінійний  
vantage – вигідне положення  
gazebo – вежа на даху будинку, бельведер  
salubrious – цілющий  
densely populated – густо населений  
facilities – обладнання, споруди  
amusement – розвага  
wrought-iron – коване залізо  
to install – встановити  
handicraft – ручна робота, ремесло  
encouragement – заохочення, підтримка  
smith – коваль

### EXERCISES

#### I. Give Ukrainian equivalents of the following:

rectilinear alley, statue, gazebo, handcrafted wrought-iron works, sculpture, festival, arks with benches, made of, smith.

## II. Answer the key questions fully.

1. What may the facilities in parks include?
2. When and where was the park devoted to handcrafted wrought-iron works laid out?
3. Who was the initiator?
4. What was the first work?
5. How many wrought-iron sculptures were there in the Alley of Fairy Tales?
6. What alley was laid out in September 2007?
7. How many wrought-iron works are there to be seen in the park?
8. Who is the editor-in-chief Journal of Metal?

## III. Give as much information as you can about:

- the Alley of Fairy Tales;
- the Alley of Arks;
- creation of the park of handcrafted wrought iron works in Donetsk;
- the wrought-iron festival.

## UKRAINIAN BERYL, A VALUABLE GEM MATERIAL

Probably everyone knows what is emerald, but only geologists, jewellers and the curious know that emeralds, aquamarine and some other gemstones are varieties of beryl.

Precious stones that are found in nature, these crystals like flowers, budding amid solid rock have always been a source of fascination for people.

Today, as always, the value of a gem depends on the additional factors of rarity and fashion. These qualities, combined with the remoteness of so many gem mines, have surrounded gems with an aura of romance and mystery, and with good cause. Nature does not make many of them.

The natural laws that create gem crystals also create common table salt and the dancing snowflake. Some crystals, such as diamonds, require tremendous pressures and temperatures. Diamond is composed of pure carbon. Emerald and aquamarine give us another example of two popular gems deriving from the same mineral. In this case, it is beryl, a beryllium aluminum silicate. The colours in beryl are produced by trace elements. Beryl that is tinted blue or greenish blue by a trace of iron is called aquamarine. Beryl coloured green by a touch of chromium is the stone we call emerald.

beauty  
as gems.  
of the  
skill  
greatest



Gemstones are minerals that are treasured for their and durability. A large number of minerals have been used. Their value generally depends on four elements: the beauty stone itself; its rarity; its hardness and toughness; and the with which it has been cut and polished. Stones such as diamonds, rubies, and emeralds represent one of the concentrations of money value. During times of war or

economic disturbance many people convert their wealth into precious stones, which are transportable and more easily sold.

The beauty of gems depends to a large extent on their optical properties. The most important optical properties are the degree of refraction and colour. Other properties include fire, the display of prismatic colours; dichroism, the ability of some gemstones to present two different colours when viewed in different directions; and transparency. Diamond is highly prized because of its fire and brilliancy, ruby and emerald because of the intensity and beauty of their colours, and star sapphire and star ruby because of the star effect, known as asterism, as well as for their colour. The appearance of a gem as seen by reflected light is another optical property of gemstones and is called lustre. The lustre of gems is characterized by the terms metallic, adamantine (like the lustre of the diamond), vitreous (like the lustre of glass), resinous, greasy, silky, pearly, or dull. Lustre is particularly important in the identification of gemstones in their uncut state.

Beryl is a mineral and, in certain varieties, a valuable gem material. Chemically it consists of aluminum beryllium silicate, and it is the chief commercial ore of beryllium. Pure beryl is colourless and transparent. Emerald, one of the most valuable gems, is a variety that is coloured green by minute amounts of chromium. Aquamarine, also a gemstone, is a blue beryl, more common than emerald. Golden beryl and morganite or rose beryl are less valuable. Colourless beryl is occasionally used as a gem under the name goshenite. Beryl has a little fire or brilliancy, and so its value depends principally on hardness, transparency, and colour.



Beryl  
lettuce-green  
are found

under the name goshenite. Beryl has a little fire or brilliancy, and so its value principally on hardness, transparency, and

crystallizes in the hexagonal system. Large opaque crystals, some weighing over a ton, embedded in a variety of granite called

pegmatite. Large, transparent crystals of the coloured varieties are occasionally found.

Common beryl of nongem quality is present in many pegmatites, usually disseminated in small crystals. Large crystals, however, have been found: a 200-ton crystal was found in Brazil; a crystal 5.8 m (19 feet) long and 1.5 m (5 feet) in diameter was discovered in the Black Hills, South Dakota, U.S.; and a radiating group of large crystals, the largest (18 tons) with a length of 5 m and a diameter of 1 m, was discovered in Albany, U.S.

Before 1925 beryl was used only as a gemstone. Thereafter, many important uses were found for beryllium, and common beryl has been widely sought as the ore of this rare element. Among the largest deposits of heliodor, a clear yellow variety of beryl, are the ones to be found in Ukraine.

Varieties of beryl have been used as gemstones since ancient times. Etymologically, the word beryl is traced to the Sanskrit but in the new European languages it has definitely come from the Greek beryllus. Varieties of beryl come in

different colours and shades — from green through red to green and yellow. Heliodor of Ukraine is golden yellow.

Jewellers prefer to call “beryl” only its pink and yellow varieties which are often ranked right after the emerald in value, and which are used in making ear rings, rings, pendants, brooches, diadems and other pieces of jewelry which require the presence of precious stones.

In general, beryl crystals are larger in size than emeralds, and some truly gigantic. The sceptre of the Polish king Stanislas carries a beryl 30 centimetres long, and one of the British royal crowns is adorned with an aquamarine of 920 karats. The heliodor ranks lower than the aquamarine as a gem but is very popular with collectors. The heliodor of Ukraine is of the best quality as far as the colour and transparency are concerned.

Heliodor is commercially mined from the deposits in the land of Volyn. These deposits are considered to be among the most important ones in the world. The word “heliodor” is definitely derived from the Greek word Helios, the sun god. And the name is quite justifiable. The heliodor goes very well with gold and other precious metals used in jewellery. The Sofiyska Brama Gallery in Kyiv specializes in exhibiting and selling jewellery, in which heliodor is liberally used. Some of the jewellery pieces are quite unique and are a Sofiyska Brama specialty — large brooches, for example, to be worn on overcoats.

The Ukrainian heliodor is of a very high quality with hardly any rivals, except maybe for the heliodor from the deposits in Zabaykallye, Russia. The Ukrainian heliodor is almost as geologically old as the emeralds from the deposits in South Africa.

Like all the other precious stones, the heliodor is believed to possess some very special energy and even magic powers. Beryl in general is believed to be the protector of travellers, researchers, philosophers and gamblers. It is also good as a talisman of love and fidelity. At the same time, it is believed to be helpful in soothing the nerves, and affecting in a positive way the respiratory system and the heart. The beryl is even believed to have a link with our subconscious.

In modern horoscopes, beryl and its varieties are connected with several signs of the Zodiac — the emerald with Taurus the Bull, Virgo the Virgin and Sagittarius the Archer; the yellow-pink beryl with Cancer the Crab, Leo the Lion, Libra the Scales and Scorpio the Scorpion; the aquamarine with the Scorpion, Aquarius the Water Bearer and Pisces the Fish.

The aquamarine is believed to change its colour depending on the mood the wearer or owner is in. The pure and transparent aquamarine absorbs information but one must be careful not to “programme” ill feelings into it — it can backfire. The aquamarine harmonizes emotions, brings serenity and peacefulness to the soul.

### Word List

gem – дорогоцінний камінь

emerald – смарагд

amid – серед  
rarity – рідкість  
tremendous – величезний  
carbon – вуглевід  
durability – стійкість, міцність  
transperency – прозорість  
lustre – блиск  
vitreous – скляний  
resinous – смоляний  
greasy – жирний  
dull – каламутний  
opaque – непрозорий, матовий  
pendant – підвіска  
subconciuos – підсвідомий

## EXERCISES

### I. Give Ukrainian equivalent of:

solid rock, emerald, aquamarine, beryl, gemstone, crystal, diamond, vitreous, granite, pegmatite, heliodor, deposits, pendant, precious stone.

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

1. Diamond is composed of ... .
2. Beryl ... is called aquamarine.
3. The lustre of gems is characterized by ... .
4. Aquamarine is a ... beryl.
5. Chemically beryl consists of ... .
6. A 200-ton crystal was found in ... .
7. Heliodor of Ukraine is ... .
8. Beryl is used in making ... .
9. The word “heliodor” is derived from ... .
10. In modern Horoscopes, beryl and its varieties are connected with several signs of the Zodiac – ... .

### III. Ask all possible questions to the following statements.

1. The beauty of gems depends to a large extent on their optical properties.
2. Beryl has a vitreous lustre with little fire or brilliancy.
3. Before 1925 beryl was used only as a gemstone.

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

Gem, precious stones, deposits, mineral, beryl, sapphire, hardness and toughness, diamond, ruby, emerald, goshenite, vitreous lustre, crystal, coloured varieties, ear rings, jewelry, heliodor, aquamarine, karat, horoscope.

## LOST PARADISE IN OLD LITHOGRAPHS



The secret of lithographic printing (in the lithographic process, ink is applied to a grease-treated image on the flat printing surface; nonimage, blank areas, which hold moisture, repel the lithographic ink; this inked surface is then printed — either directly on paper, by means of a special press, as in most fine-art printmaking, or onto a rubber cylinder, as in commercial printing) was closely held until 1818, when Senefelder published *A Complete Course of Lithography*. Lithography became a popular medium among the artists who worked in France during the mid-1800s; Francisco de Goya, Theodore Gericault, and Eugene Delacroix were among the first lithographers. Honore Daumier was far more prolific, however, making about 4,000 designs, ranging from newspaper caricatures to major prints.

But it was not only artists who became fascinated with lithography — in many aristocratic and upper and middle-middle class homes across Europe it developed into a fashionable pastime at parties or in the secluded studies or in the comfortable sitting-rooms to look at lithographs of romantically depicted nature with violent storms, mysterious caves and grottoes, fantastically shaped rocks, exotic animals and other wonders of the world. Even with the advent of photography, lithography remained a major source of visual information until the end of the nineteenth century and even later.

Lithography proved to have a great potential not only as an artistic means of expression but also as a relatively cheap visual aid in the sphere of education — education understood in very broad terms. Historically minded people could look at the imaginary portraits of the gods and heroes of antiquity; geographically minded people could enjoy landscapes of distant lands; patriotically minded people acquired lithographic portraits of their national heroes and pictures of the native land. In this sense, lithographs contributed to the growth of national awareness in many countries of Europe.

In the nineteenth-century Poland, patriotic feelings ran high. The country was divided among Russia, Austria-Hungary and Germany, and hardly there was a Pole who did not strive for independence. Outside Poland, saying “a Pole” was equal to saying “a Polish patriot.” In major Polish cities such as Warsaw, Krakow, Poznan, and Lviv (at that time Lviv was a Polish city but the part of Poland where Lviv was

situated was, in its turn, under the dominion of the Austrian-Hungarian Empire), many series of lithographs devoted to Polish architectural, cultural and historical landmarks, historic events and Polish landscapes were published. They were called upon to present a heroic image of the legendary Rzecz Pospolita, Polish Commonwealth. In the 1830s, one of the biggest printing houses in Lviv, Pillers', invited a promising Czech lithographer, Karol Auer, to come over and make the most of his artistic talent and lithographic skills.

The first known lithographs produced by Auer date to the year 1837. Soon after that date, he found himself in much demand, and in the early 1840s, the local newspaper *Lvivyanyn* began regularly publishing Auer's lithographs, among them portraits of Polish historical personages. The printing house Auer worked for published portraits of prominent figures of the Austrian-Hungarian Empire, mostly of Polish descent. Also, Auer created, and the Pillers' printing house printed, lithographs with the views of the city of Lviv and of its historic and architectural landmarks — the City Hall; monasteries and churches; romantic ruins; parks and estates; fairs held in the square in front of the monumental Church of St Yura (St George).

Auer was by far not the only artist in Lviv who produced cityscapes. There were quite a few professional artists and amateurs who drew and painted views of Lviv. Among the amateurs were even members of the nobility, Duchesses Sabina Darnicka and Gortensia Malachowska among them. Anthony Lange, a writer and artist, was particularly popular for his architectural views and landscapes of Lviv and Halychyna. His *Collection of Most Beautiful Places in Galicia*, published in 1823, and his *Collection of the Best Known Parks* published in 1825–1827, were lithographic landmarks.

In 1837–1838, the Pillers' printing house released an album of lithographs, *Galicia in Pictures*, with Auer being one of the contributing artists. Piller himself supplied a promotional introduction to the album which said in part: “Hardly there is a place in Europe of some historic and natural significance which has not been portrayed in paintings or drawings. Many such places in other parts of the world have been similarly portrayed, so that now looking at these pictures we can easily visualize the beauty or exotic attractiveness of palaces, waterfalls, architectural landmarks, mountains and other places of interest, sometimes even in minute details. Our Galicia which is no less rich in romantic and picturesque places and in historic and architectural landmarks, has not been sufficiently portrayed yet in the works of art. Even a province which cannot boast as many natural and man-made marvels would have attracted much more artistic attention than Galicia has done so far. That is why we are publishing an album of lithographs for the enjoyment of those who are not indifferent to the attractiveness of their native land, the achievements of the past, or the scenic beauty of nature.”

The album contained seventy three pages of the text and forty eight lithographs, but it presented only a tiny portion of what could be — and should be — captured in pictures for the edification and “enjoyment” of the contemporaries and



descendants. Lviv was particularly rich in architectural and historical landmarks but practically every town in the Land of Halychyna — Galicia — boasted several landmarks worthy to be captured in art, be it the building of the city hall, or an old church, or a castle. In every village there were picturesque peasant houses, or an old church of most unusual architecture; there were beautiful estates with old palaces surrounded by huge parks with age-old trees. Most of the architectural landmarks in Halychyna had one common feature — they blended harmoniously into the nature around them. The same can be said of peasant houses and other buildings with no architectural pretensions. The local people had inherited from their ancestors the ability to harmoniously co-exist with nature, and in the absence of the particularly disruptive or ruinous outside influences they had happily retained this ability for many centuries. The local settlements grew naturally, like trees grow. Even more ambitious architectural projects followed the general pattern. Owners of the bigger estates usually had their palaces built and parks laid out in accordance with the principles of “the heavenly garden.” The owner of an estate regarded himself as a creator, a god, who shapes the environment so that it would correspond to his idea of beauty. He hired architects and gardeners and carefully explained what he wanted his estate be turned into, and in most cases, the results were impressive, worthy to be portrayed in art. Even those estates which came into being fairly recently, soon developed a romantic and bucolic air.

Unfortunately, there has been little preserved of this bucolic world of Halychyna — wars and revolutions have taken their heavy toll, and in more recent times neglect and negligence have almost completely done away with what has been spared by the wars.

Even most of the illustrations of what Halychyna used to look like, were inadvertently destroyed. In 1873, when preparations for the celebrations of one hundredth anniversary of the Pillers’ printing house were under way, the local authorities ordered the house to be thoroughly cleaned up, and together with scrap paper untold number of lithographs were packed into sacks and taken to the paper mill. A mass of lithographs, printed in more than fifty years, was destroyed, leaving the lithographs printed before 1873 a great rarity. Those few lithographs that can still be found in private collections, in museums and archives are too disparate to be helpful in reconstructing what Halychyna looked like in the first half of the nineteenth century.

Fortunately, a number of Karol Auer’s lithographs from the album, *Collection of the Most Beautiful Places in Halychyna*, have survived. In the twenty-first century the photographer Oleh Vvedensky decided to visit the places represented in Auer’s lithographs, to photograph them and let others see what has become of them since Auer’s time. The result, as could be predicted, was shocking.

The impact of two world wars, urban development, soviet mistreatment of natural environment and lack of any efforts to help maintain the folk culture and traditions, has been devastating. Only several places in Halychyna, such as rock cliffs in Urych and waterfalls in Yaremche and Manyava, have remained more or less

pristine, but not thanks to the conservationist policy. Such places as Brody, Zhovkva, Zolochiv, Olesko and Pidhirtsi have preserved some of their most important architectural landmarks. Some of the old monasteries and churches have survived the soviet atheistic zeal and later neglect (Dobromylsky Monastery; Manyavsky Skyt and some others). Other ancient towns, such as Burshtyn, Vynnykiv, Mostysk have completely lost their past to the uniformity of soviet nondescript housing projects and thoughtless urban development. It is only thanks to Auer's lithographs that we know that the building of secondary school #1 in Mostysk used to be a palace in a sprawling estate. Estates of large landowners and aristocrats in the villages of Halychyna have been hit the hardest — their mansions and palaces were either pulled down or crumbled to dust because of total neglect. What the rain and snow spared was destroyed by vandalism. The places where once musicians and literati used to spend their childhood or to which they came for inspiration, now reveal nothing that could be inspiring. In the village of Koltiv where the violinist Karol Lipinsky, famous in his time, spent his childhood, nothing, except for the ruins of a church, suggests that it used to be a place of some culture. In some cases, even with the help of Auer's lithographs it is impossible to locate the places where grand mansions once used to stand — not even the ruins indicate possible sites. In some villages, ruins can be found, but they are mostly those of cow sheds and barns of the soviet times — no traces of parks or mansions in them. In the village of Stronibaby, only the lake remains a link to the scenic beauty of the past.

In Auer's lithographs we see not only historic places, narrow streets, beautiful vistas and bucolic parks — we see people from all walks of life. Noblemen and noble ladies, bourgeois, and peasants, vendors and customers give life to Auer's pictures of the times when after the turbulent years of the French Revolution, Napoleonic wars and other social cataclysms, life began to return to its normal course, with the family traditions and values, well-being and honest work again being highly appreciated. It was the time during which the Biedermeierstil was predominant in Austria and Germany (Biedermeier was the name given to a bourgeois style, clear and simple, in furniture and decorative art, but often extended to cover painting and sculpture, and the general lifestyle; it is often used as a derogatory term; the name is believed to have been derived from two fictitious characters, Biedermann and Bummelmeier, who were supposed to represent genuine German Philistines). Auer's lithographs stylistically fit this style — they are sentimental, naive, tidy, very carefully executed; one feels they should be looked at to the accompaniment of Schubert's songs. Alas, this dreamy, pastoral, orderly mood is almost totally absent from today's life in Ukraine. During the grim decades of the soviet life we forgot what it means to live well and enjoy little comfy things, to find joy in looking at well-made things, in touching them, in searching for uplifting impressions. But at least some of the Ukrainians have begun to learn it all anew.

Halychyna-Galicia has become our lost paradise. Though out of five thousand historical and architectural landmarks officially registered in Ukraine, three thousand are to be found in Halychyna, it is hard to find any such landmark there which would

put you in a dreamy romantic mood, excite imagination, or inspire a fairy tale story. It seems all we have of the former paradisaal country are the lithographs created by a sentimental artist two hundred years ago whose name was Karol Auer.

### Word List

porous – пористий  
grease-treated – оброблений жиром  
moisture – волога  
rubber – гума  
prolific – плідний  
to boast – хвалитися  
edification – настанова, повчання, напучення  
to capture – заволодіти, захопити  
disruptive – руйнівний  
to retain – утримувати, зберігати  
to hire – наймати  
disparate – незрівняний  
to predict – передбачати  
neglect – нехтування, неувага  
pristine – незайманий, незіпсований  
zeal – наполегливість, завзятість  
comfy = comfortable

### EXERCISES

#### I. Complete the following sentences.

1. Lithography became a popular medium among the artists who ... .
2. The first known lithographs produced by Auer date to ... .
3. Auer created lithographs with the views of ... .
4. The album of lithographs contained ... .
5. In the twenty-first century the photographer Oleh Vvedensky decided to ... .

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

1. In the lithographic process, .....is applied to a grease-treated image on the .....surface.
2. In ....., the Pillers' printing house released an album of lithographs.
3. Such places as ....have preserved some of their most important architectural landmarks.
4. In Auer's lithographs we can see not only ....but people from all walks of life.
5. The famous violonist .....spent his childhood in the village of Koltiv.

### III. Give Ukrainian equivalents of:

lithographic printing, heroes of antiquity, historical landmarks, waterfalls, works of art, contemporaries and descendants, monasteries and churches, moisture, landscape.

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

lithographic ink, rubber cylinder, estates, picturesque, work of art, man-made, ancient, bucolic park, portrait.

## ART OF POSTAGE STAMPS IN UKRAINE

The first adhesive postage stamps for the prepayment of letter postage were issued in 1840. England was the first country in the world to issue postage stamps. They were the brainchild of Rowland Hill, who successfully proposed them in his pamphlet *Post Office Reform* in 1837. The chief features of Hill's system were gradually adopted in varying degrees by other countries throughout the world, first among which were Switzerland and Brazil in 1843. An inexpensive form of correspondence, the postcard, first introduced by Austria in 1869, was soon adopted by most other countries.



Collecting of postage stamps began soon after their introduction, and in the 1860s the first stamp albums were produced. Stamps became more than items of confirming the payment for postal services — they turned into collectors' items and from small rectangular paper they turned into magnificent pieces of miniature art. The study of postage stamps, stamped envelopes, postmarks, postcards, and other materials relating to postal delivery was given a name — *philately*. The term *philately* also denotes the collecting of these items. The term was coined in 1864 by a Frenchman, Georges Herpin, who invented it from the Greek *philos*, “love,” and *ateleia*, “that which is tax-free”; the postage stamp permitted the letter to come free of charge to the recipient, rendering it untaxed.

The first stamps of independent Ukraine with the word Ukraine on them were issued in 1918. Altogether in the times of the Ukrainian People's Republic five postage stamps were issued — two of them were designed by Sereda, an artist of whom little is known, and the other three by Heorhiy Narbut, a graphic artist of a

remarkable talent. His contribution to the development of the art of postage stamps in Ukraine decades later was commemorated with the establishment of a special Narbut prize, which is annually awarded to the best designers of postage stamps in Ukraine.

Among the winners of the Narbut in recent years such artists as Kateryna Shtanko, Mariya Heiko, Yury Buslenko and Svitlana Bondar deserve a special mention.

The first postage stamps, after Ukraine regained her independence in 1991, were released fifteen years ago. A publishing house, *Marka Ukrayiny*, to issue postage stamps, was set up at the Ukrposhta State Post Enterprise, and since then it has been regularly releasing stamps, which fully meet the needs and requirements of postal communication of Ukraine — and those of stamp collectors as well. The *Marka Ukrayiny* Publishing House gives commissions to design stamps to talented artists — Kateryna Stanko, Mykolay Kochubey, Volodymyr Taran, Serhiy Kharuk, Oleksandr Kharuk, Vasyl Vasylenko, Hennadiy Kuznetsov, Valeriy Rudenko, Yury Lohvin, Mariya Heiko, Hennadiy Kleshchar, to name but a few.

Kateryna Shtanko's colorful *Kvity Ukrayiny* (Flowers of Ukraine), was awarded the third place at the 7th World Postage Stamp Cup in 2000. Mykolay Kochubey's *Rizdvom Khrystovym* (Merry Christmas!) earned the third place at the International Philatelist Contest WIPA Grand Prize in Austria. Both Shtanko's and Kochubey's stamps bear the stamp of "Ukrainianness" and this feature distinguishes them among other stamps.

In 2004, the third place at the WIPA Contest went to Vasyl Vasylenko's *Hetmanski kleynody ta osobysti rechi Bohdana Khmelnytskoho* (Hetman Bohdan Khmelnytsky's Emblems of Power and His Goods and Chattels). This block of stamps is marked with a refined taste and superb execution. The series of stamps *Vydatni osobystosti Ukrayiny* (Great Personalities of Ukraine), which has been designed by Vasylenko, and his *Tradytsiyni holovni ubory ukrayinskykh zhinok* (Traditional Headgear of Ukrainian Women) confirm this stamp designer's status of a highly original and versatile artist.

The Ukrainian stamp, *Intehratsiya ochyma molodykh lyudey* (Integration Through the Eyes of Young People), which was released in 2006, has earned the first place at the international contest that was devoted to the stamps in this Integration Series. Members of the association of European State Post Operators PostEurope (this Association is made up of 43 post administrations in Europe), regularly take part in the Integration Series contests.

Volodymyr Taran's design of an international coupon for a contest held by the International Bureau of Postal Union, Switzerland, was recognized to be the best.

In 2006, in China, the Chinese Postal Administration recognized The Post of Ukraine to be the Best Participant in the stamp design contests, in which *Dopomoha dityam* (Aid for Children) and 60 Years Since the Victory in WWII blocks of stamps won the first places in their respective nominations.

The *Marka Ukrayiny* Publishing House does its best not only to meet the needs of the post service in stamps but also to cater for stamp collectors. Series of colourful

stamps are planned and executed. Among such series of stamps one should mention *Ukrayina — kosmichna derzhava* (Ukraine as a Country That Takes Part in Space Exploration); *Zapovidnyky ta pryrodni parky Ukrayiny* (Nature Reserves and Parks of Ukraine); *Lokomotyvobuduvannya v Ukrayini* (Building of Locomotives in Ukraine); *Skarby muzeyiv Ukrayiny* (Treasures of the Museums of Ukraine).

The series of stamps, *Ukrayinsky narodny odyah* (Ukrainian Traditional Dress) deserves a special mention too. The publication of the first stamps in this series began in 2000 and in 2007 the series will be completed. Mykolay Kochubey was commissioned to provide designs for these series of stamps, and his stamps are not only creations of art in their own right — they are also of a considerable ethnographic value as they present Ukrainian traditional folk dress from various parts of Ukraine, dating to various times.

The *Kozatska Ukrayina* (Ukraine of Cossacks) block of stamps, which was released in 2006, was dedicated to the fifteenth anniversary of Ukraine's independence. The stamps of this block showed portraits of Cossack leaders and promoted the idea of Ukrainian independence. A special technique of printing was used to give the stamps a particularly refined artistic appearance.

*Poshtovi marky Ukrainy* (Postage Stamps of Ukraine) is an annual publication with stamp collectors in mind, which presents all the recently released stamps and their descriptions.

In 2006, Ukrainian and Austrian postal services combined efforts and released stamps and coupons with watercolours by Theophile Czyszkovsky of cityscapes of Lviv and with museum items from the Lviv Historical Museum featured on these stamps. This release marked the 750th anniversary of the city of Lviv, which was celebrated on a grand scale (for a period of time, Lviv was part of the Austrian Empire). In 2007, jointly with Moldova, a series of stamps will be released with representations of fishes that live in the River Dnister on them.

The *Marka Ukrayiny* Publishing House, in addition to stamps, releases post cards and envelopes featuring pictures, which are devoted to various important events and personalities. Books that promote the art of stamp design are published too.

*Krasa i velych Ukrayiny. Rehiony ta administratyvni tsentry Ukrayiny na poshtovykh markakh* (Beauty and Grandeur of Ukraine. Regions and Administrative Centres of Ukraine Represented on Postage Stamps) is a lavishly illustrated book, which was recently presented at the 10th National Philatelist Exhibition that was held in Lviv. The book was praised by the postage stamp specialists and designers, as well as by the general public, stamp collectors in particular.



An unusual project has been recently launched at the *Kyivsky poshtamt* — The Central Post Office in Kyiv. You can have a picture of your own choice printed on a coupon that accompanies the *Vlasna marka* (Your Own) stamp. A great many people have already used the Your Own Stamp service. You are welcome to do the same.

### Word List

adhesive – липкий, клейкий  
prepayment – передплата  
brainchild – оригінальна думка  
to award – присудити, нагородити  
to earn – завоювати, заробляти  
refined – вишуканий  
to be recognized – бути визнаним  
to release – випускати  
to launch – починати, запускати

### EXERCISES

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

3. England was the first country in the world to ... postage stamps.
4. An experienced form of correspondence, ..., was introduced by Austria in 1869.
5. The study of ... was given a name philately.
6. Heorgiy Narbut was ... .
7. Kateryna Shtanko's colorful Kvity Ukrayiny was ... the third place at the ... in 2000.
8. The series of stamps ... has been designed by Vasylenko.
9. Ukraine of Cossacks block of stamps was dedicated to ....
10. The stamps of the *Kozatska Ukrayina* showed ... .
9. The publication of the series of stamps Ukrainian Traditional Dress began in ... .

#### II. Ask all possible questions to the following statements.

1. The Marka Ukrayiny Publishing House gives commissions to design stamps to talented artists.
2. Ukraine regained her independence in 1991.
3. The stamps of this block showed portraits of Cossack leaders.
4. The series of stamps Great Personalities of Ukraine have been designed by Vasylenko.

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

Postage stamps, letter, postcard, envelope, to issue, to design, delivery, block of stamps, collector, album.

**IV. Answer the key questions fully.**

1. When were the first adhesive postage stamps for the prepayment of letter postage issued?
2. When and where was the first postcard introduced?
3. What country was the first one to issue postage stamps?
4. When were the first stamp album produced?
5. What is Philately?
6. When were the first stamps of independent Ukraine issued?
7. Who were the winners of the Narbut prize?
8. What stamps confirm the stamp designer's status of a highly original and versatile artist?
9. What block of stamps was dedicated to the fifteenth anniversary of Ukraine's independence?
10. What does the *Marka Ukrayiny* Publishing House release?

**DOLLS CREATED AT YURY MELNYCHUK'S STUDIOS**



**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.

### **Exhibition**

The Ukrainian Folk Culture Centre Muzey Ivana Honchara held an exhibition of dolls created by Yadviga Vasylevska and Yury Melnychuk's Studios in December 2005 and in January 2006. Natalya Yaresko, Ihor Figlyus, Olga Atamanenko and Yury Melnychuk lent some of the dolls from their private collections.

All of the dolls were unique in the very literal sense of the word — each doll had its own particular dress, decorations, accessories and face, with no copies of it in existence. The exhibition attracted both adults and children and provided more than

joy for the eyes — it encouraged national awareness and built links with age-old national traditions.

Yury Melnychuk's workshop plans to start making dolls not only as collector's items — they will be made in commercial numbers for souvenirs and as actual toys for children who, using the pieces of fabric supplied together with other materials necessary for making decorations, would be able to make dresses and do the needlework themselves.

### 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.

- 13... were bunched together, folded at the centre and a ...was tied around the bunch.
- 14.Olessya is a ... .that knows herbs with medical properties.
- 15... is an artist that paints Easter eggs.
- 16... are carefully selected and decorative elements.
- 17.All the parts of the costume, ... are made to look fully authentic.
- 18... was another colour widely used in embroidery and decorations.

19. The black colour symbolized ... .

**II. Complete the following sentences.**

11. Dolls were made of ... .
12. A doll in a peasant's house was looked upon as ... .
13. Each of the dolls symbolizes ... .
14. Nataalka is ... .
15. Yadviga Vasylevska begins the creation process by ... .
16. The trunk of a doll is made of ... .
17. The most popular ornament in Ukraine was ... .
18. 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.

## **RUSSIAN STACKING DOLLS**

Russian stacking doll, or matryoshka, as it is called in Russian, is probably the most popular Russian national souvenir. At all large exhibitions, fairs, and festivals held in different countries of the world, the amusing and cheerful stacking dolls were the most fascinating exhibits. Also, it seems that the matryoshka has come to us from ancient times, from the world of legends and fairy tales; actually, this wooden doll is about 100 years old.<sup>1</sup>

Initially, the matryoshka types were rather different: they portrayed both male and female characters. There are some ethnographic matryoshkas: Gypsy Woman, American Man, Turk, Chinese, Lithuanians, Tartar Family and so on. Gradually, the female character became the main type of matryoshka.



### **The Very Beginning of the Russian Matryoshka**

The first Russian matryoshka was made in 1890 in the Children's Education workshop, situated inside the Abramtsevo estate. The owner of Abramtsevo was Sava Mamontov, industrialist and a patron of the arts.

The end of the 19th century in Russia was a time of great economic and cultural development. Mamontov was one of the first patrons of the arts to be possessed by the idea of creating a new Russian style. Many famous Russian artists worked along with folk craftsmen in Mamontov's workshops.

Once, at a traditional Saturday meeting, somebody brought a funny Japanese figurine of a good-natured bald-headed old man called Fukuruma. The doll consisted of several figurines nestled within one another. It had 7 figurines. There is a legend that the first doll of this type on the Island of Honshu (where Fukuruma was brought from) was made by unknown Russian monk. Actually, this type of nesting toy was well known before - Russian craftsmen carved wooden Easter eggs and apples.

### **Why it is called "Matryoshka"**

Russian wooden dolls with smaller dolls inside are called matryoshkas. In old Russia, the name Matryona or Matriosha was a very popular female name among peasants. Scholars say this name has a Latin root "mater" and means "Mother". This name is associated with the image of a mother of a big peasant family who was very healthy and had a portly figure. Subsequently, it became a symbolic name for the brightly painted wooden figurines, made in such a way that they could be taken apart to reveal smaller dolls fitting inside one another.

A few types of matryoshkas were developed for factory production: the Sergiev Posad type, Semionovo type, and another.

### **The Sergiev Posad style of Russian stacking dolls**

Sergiev Posad is the place where the first stacking doll was made by the artist Sergei Maliutin and the carver Vassiliy Zviozdochkin.

This old Russian town is located 73 km from Moscow. It has grown up around famous Trinity St. Sergius Monastery. In 1340, the monk Sergius founded a small temple lost amid the wild, thick forests. Over time, it became the biggest Monastery in Russia. Arts and crafts flourished in the towns and villages surrounding the monastery. Wooden toys, known as "Trinity" toys, became particularly popular. According to the legend, the first "Trinity" toy was made by the Abbot of the Monastery, Sergius Radonezhsky.

Sergiev Posad was a colorful, truly Russian town. The Monastery lent a unique feature to it. The huge marketplace in front of the Monastery was almost always full of different people: merchants, monks, pilgrims and craftsmen were milling around.

A professional artist made the first painted Sergiev Posad matryoshka just for fun. That is why these dolls are so expressive and have won the admiration of adults and children. In the initial period of matryoshka development, particular attention was paid to the faces of the matryoshka – clothes were not painted in detail. Such dolls depicted different characters and classes: peasants, merchants, and noblemen. They are disproportional, but at the same time, they are very expressive.

Sometimes, matryoshkas portrayed whole families with numerous children and other members of the household. The Sergiev Posad matryoshka consisted of 2 to 24

pieces. The most popular dolls consisted of 3, 8, and 12 pieces. In 1913, a 48-piece matryoshka made by N. Bulichev was displayed at the Exhibition of Toys in St. Petersburg. The folk art tradition was very important in the development of the present Sergiev Posad style. Icon painters of Sergiev Posad also contributed a lot to the matryoshka pictorial style. The anthropomorphism (resemblance to a human being) of the Russian "detachable" dolls was actually the continuation of an ancient Russian art tradition. An artist focused mainly on the figure of a person and his or her face.

In 1918, the unique Museum of Russian and Foreign Toys was opened in Sergiev Posad. The first Russian matryoshka by S. Maliutin is a part of its exhibition. Soon afterwards, the Toys Research Institute was organized there as well. Remarkable samples of toys were created in this institute, including a 42 piece matryoshka. A 60-piece doll is considered the biggest Sergiev Posad matryoshka, made in 1967.

The Sergiev Posad matryoshka has its own particular features: its top part flows smoothly into the thicker lower part and is painted with gouache and has a varnish surface. In spite of, or, perhaps, because of the popularity of the Sergiev Posad matryoshkas, matryoshka-making centers began to spring up in Russia.

### **The Semionovo matryoshka**

Semionovo is a large, old center of wooden handicrafts. Huge, thick forests and poor farming soil gave rise to the development of local folk crafts. Of course, many changes occurred during the long history of crafts in Semionovo, but even now, about 200 items are produced privately and in factories in this region, while 33 countries import goods from this small town.

There is a legend that Semionovo was founded by the merchant Semion and a runaway monk from the Solovky monastery. In 1779, during Reign of Catherine the Second, 3000 inhabitants lived and worked in this place. As the town was surrounded by forests, people used to make wooden goods for themselves and to sell. Some craftspeople made wooden toys for their children and just for fun, but in time, it became a profitable business.

The first matryoshka in Semionovo was made by Arsenty Mayorov, well known for his wooden utensils, rattles, balls and apples.

In 1924, he brought an unpainted stacking doll from the fair in Nizhny Novgorod. His elder daughter; Luba, painted it using the ordinary goose feather and aniline dyes used for painting toys. For almost 20 years, the matryoshkas made by Mayorov were the best in the Nizhny Novgorod area. In 1931, a studio making souvenirs, including matryoshkas, was established in Semionovo.

Gradually, a distinct type of Semionovo matryoshka began to develop. It was more decorative and symbolic than the Sergiev Posad matryoshka. Semionovo's tradition goes back to the traditions of ancient Russia.

The Semionovo painters used aniline dyes and left quite a lot of unpainted space. First of all, light touches of the brush mark the outlines of the face, eyes, the lines of the lips and apply color to the cheeks. Then a skirt, an apron, a scarf on the matryoshka's head, and hands are drawn.

An apron is considered to be the main feature of the Semionovo painting. A bright bouquet of flowers is painted on it. It is possible to recognize the technique of old Russian masters. The early Semionovo matryoshkas were more in the spirit of old Russian painting traditions – the lines were more graphic and lighter. It is easy to recognize the typical Semionovo shape in the wooden form of the matryoshka: it is slender and has a relatively thin top, then widens sharply into a thick bottom.

In the 80s, the Chief Artist Sorokin created a stacking doll couple, "Russian Lad" and "Russian Beauty". This couple was taken into space on June 29th, 1982, by Russian astronauts and was presented to the international crew.



### **Why give a Matryoshka as a gift?**

As mentioned earlier, a matryoshka has heritage value as a classical gift. More over, it is the handmade value that makes these Russian stacking dolls a priceless gift. Russian craftsmen are a genius lot who, with their artistry skills, can create exact smaller replicas of the original in a way that these figures fit into one another.

Russians stacking dolls epitomize the spirit of time, be it the present or the past. They have a story to tell and a message to communicate, which makes them such a wonderful gift option. At the same time, they hold a legendary value because they are pieces of folk art made with excellent precision and beauty. They are sculptures of Russian legacies and paintings that, with the colors of their emotions, represent the soul and image of Russia.

### **Word List**

fair – ярмарок  
monk – чернець  
to depict – малювати, зображувати  
peasant – селянин  
to varnish – зникати  
to spring up – з'являтися  
handicraft – ремесло, ручна робота  
folk crafts – народне ремесло, мистецтво  
profitable – прибутковий  
utensil – посуд, приладдя  
rattle – брязкальце

aniline dye – аніліновий барвник  
skirt – сорочка  
apron – фартух  
scarf – шарф  
gift – дарунок  
heritage – спадщина, спадок  
lot – доля  
epitomize – підкреслювати

## EXERCISES

### I. Give Ukrainian equivalents of the following:

stacking doll, exhibit, fairy tales, folk, crafts, Easter, gift, inside, Trinity, monk, tradition, toys, merchant, apron, to create, matryoshka.

I. Use the words and word combinations given above in sentences of your own.

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

1. Many famous Russian artists worked along with ... in Mamontov's workshops.
2. Sergiev Posad is the place where the first ... was made.
3. In 1913 a 48-piece matryoshka made by ... was displayed at the Exhibition of Toys in St. Petersburg.
4. Semionovo is a large, old centre of ... .
5. The first matryoshka in Semionovo made by ... .
6. In the 80s, the Chief Artist Sorokin created a stacking doll couple, "...” and "...”.

### III. Complete the following sentences.

1. There are some ethnographic matryoshkas: ... .
2. The first Russian matryoshka was made in ..... .
3. Once, at a traditional Saturday meeting, somebody brought ... .
4. A few types of matryoshkas were developed for factory production ...
5. According to the legend, the first “Trinity” toy was made by ... .
6. The huge market place in front of the Monastery was almost always full of different people: ... .
7. Such dolls depicted different characters and classes ... .
8. The Sergiev Posad matryoshka consisted of ... .
9. The Sergiev Posad matryoshka has its own particular features: ... .

### IV. Answer the key questions fully.

1. What is called matryoshka? And why?
2. What types of matryoshka do you know?



3. When and where was the first Russian matryoshka made?
4. What was Sava Mamontov famous for?
5. Who was the first “Trinity” toy made by?
6. What did such wooden dolls depict?
7. How many pieces did the Sergiev Posad matryoshka consist of?
8. When was a 60-piece doll made?
9. What do you know about Semionovo?
10. What was Arsenty Mayorov well known for?
11. What is considered to be the main feature of the Semionovo painting?
12. What is the difference between the Sergiev Posad matryoshka and the Semionovo one?

**V. Give as much information as you can about:**

- the first Russian matryoshka;
- the Sergiev Posad style of Russian stacking dolls;
- the Museum of Russian and Foreign Toys;
- the Semionovo matryoshka.

### **GOLDEN KHOKHLOMA**



The Golden Khokhloma is a bright phenomenon of Russian folk arts. The khokhloma handicraft became known as the 17 century in the Nizhegorodsky region.

Nizhny Novgorod Zavoljje – the centre of khokhloma painting – is a region of rich history and outstanding culture. No other territory in Russia could equal it in the number and originality of the folk arts and crafts that had sprung to life and were developed in the local communities. The masters of Nizhny Novgorod wood manufacture made spacious houses, decorated them with wood-carving, made distaffs and wooden tableware. They developed their skills further on and their mastery obviously influenced the appearance of khokhloma as a trend in folk art.

In those times, valuable works of art were made and kept in monasteries. The icons were real masterpieces. The technique of gilding them without using real gold was amazing, the unsurpassed work of jewellers and skillful needlewomen fascinated people. Traditionally khokhloma pieces were produced in the monasteries and were designed primarily for the Tsar court. When the highly-glazed pottery and metal ware was marketed, the unusual painting of items from Semyonov guaranteed their popularity and sales.

It must be mentioned that Khokhloma was the name of a large village in former Semenovskiy district on the bank of the Volga river in Central Russia. This village was the centre of trade. Craftsmen from nearby villages brought their handicraft wares there for sale. Merchants from many places went there to buy goods, then they sold them all over Russia and abroad. That was why people started to associate painted dishes with the name of the village.

## Techniques of Khokhloma painting

The khokhloma painted pieces are made in the following way: first of all wood is aired for a year: then a turner makes pieces of different shapes; after the shaped pieces have dried in the kiln, a thin layer of brown clay “primer” is applied by hand and they are kiln dried again; after three coats of oil are applied each item is air dried again, then is covered by tin or aluminium powder, then is painted and lacquered. With the tinning process finished, and the items kiln dried for a third time, these shiny, silvery works are ready for the artist's hand.

Khokhloma painting amazes you with its delicate grass pattern and festive colouring, which is based on a combination of scarlet, cinnabar and gold against the black lacquer background. This is a feature only found in khokhloma. Masters traditionally used tin powder and lacquer to obtain such a rich gold colour. (Today they use aluminium powder.) Each silvery piece is painted by hand, without any initial sketching, insuring that every one is a unique work of art.



The magic  
When the lacquer  
the artist has left

of Golden Khokhloma is in the final step.  
coating is applied, any of the ornament that  
silver turn into a beautiful "Gilt illusion".

Every piece takes approximately 58 days to make, and some up to four months.

In the second and third decades of the 19th century Khokhloma craftsmen made several innovations. They started to gild not only parts but the whole surface and covered their bowls and cups with intricate glass painting. These improvements brought greater success to this folk craft.

Khokhloma painting is a magical process whereby ordinary white wood acquires the beauty and brightness of gilding. The origin of methods of painting wooden ware in a distinctive gold colour, without using gold itself, is still a specialist secret.

Khokhloma products have maintained a 300-year old tradition of unique decoration techniques that at the same time makes them highly practical. It's hard to believe, but khokhloma wooden ware kitchen utensils are waterproof, heat resistant and unaffected by food acids.

Khokhloma folk craft is constantly growing and developing. Adopting the best traditions, one generation changes another, and gifted youth flows into the rows of honoured masters like tiny brooks into a big river. The ornament has become more diverse, merry and rich, refreshed by fantastic decorative pictures of berries and flowers from forests along the left bank of the Volga river, fruit, birds and animals. A search for new shapes and ornaments is going on, and we will be able witness new discoveries and success.

## Production activity

Historically Khokhloma production was not a large scale because of the high cost of imported tin. In the 1720's after Great Northern War ended, the tin flow to Russia increased. The prices went down and the material came within the reach of many masters. The production and sale of brightly painted wooden ware expanded. The high level of trade in the 17th and the 18th centuries proved that the beauty of Khokhloma woodenware was highly valued.

In 1916 Nizhegorodskoye Zemstvo established the first School for Woodworking Arts and Crafts in Semyonov. The first graduates from that School with its director Mr. G. Matveev founded a Cooperative (in 1930) which was restructured into a large production company "Khokhlomskaya Rospis artistic Production."

Since the 1960s "Khokhlomskaya Rospis" has become the main manufacturer of handicrafts with khokhloma painting. Our workers sustain the traditions of ancient masters and Semyonov deserves the title of the Capital of Golden Khokhloma. "Khokhlomskaya Rospis" is based on a sufficient industrial ground and a large production capacity. More than 1600 people work for the company: among them there are a lot of great masters and artists.

They produce the following items:

- Turning and carved items with khokhloma painting;
- Creation of different interiors in khokhloma style: large wooden furniture such as chairs, tables, beds, etc.
- It is famous for its Matryoshka nesting dolls;
- Miniatures boxes with khokhloma painting are a new type of khokhloma art;
- There is also an icon-painting laboratory, established in 1992; the painters of the laboratory became members of the Patriarch Workshops under the patronage of the Moscow and Russian Patriarch.

The were acclaimed at many shows and exhibitions.

Brussels, London, Osaka, Moscow, Paris, Leipzig and many other cities awarded Khokhloma articles with medals and internationally recognized certificates. Golden Khokhloma is a piece of beauty, always and everywhere.



## Word List

folk art – народне містецтво

handicraft – ремесло

distaff – ручна прядка

to gild – золотити,

turner – гончар

to kiln – обпалювати, сушити в печі

clay – глина

tin – олово, жерсть

intricate – складний, запутаний

## EXERCISES

### I. Give Ukrainian equivalents of:

folk arts, khokhloma painting, wood-carving, wooden tableware, work of art, masterpiece, needlewoman, pottery, metalware, to paint, to lacquer, background, initial sketching, to gild, waterproof, heat resistant.

### II. Use the words and word combinations given above in sentences of your own.

### III. Ask all possible questions to the following statements.

1. The Golden Khokhloma is a bright phenomenon of Russian folk arts.
2. The icons were real masterpiece.
3. Every piece takes 58 days to make.
4. These improvements brought greater success to this folk craft.
5. The first graduates from the School with its director Mr G. Matveev founded a Cooperative in 1930.

### IV. Answer the key questions fully.

1. When and where did the Khokhloma handicraft become known?
2. Where were valuable works of art made and kept?
3. What were Khokhloma pieces traditionally produced for?
4. What is Khokhloma?
5. In what way are the Khokhloma painted pieces made?
6. What colors are used for Khokhloma paintings?
7. How long does every piece take to make?
8. What is still a specialist secret?
9. When was the first School for Wood-working Arts and Crafts established?
10. What items does the company „Khokhlomskaya Rospis“ produce?

### V. Give as much information as you can about:

- techniques of Khokhloma painting;
- the first School for Wood-working Arts and Crafts in Semyonov.



## ZHOSTOVO TRAYS

Zhostovo trays are fantastic articles created by skillful masters from the Zhostovo settlement, which is located in

the Mytishchi District of the Moscow Region. A tray is a common household item, but it becomes fantastic through fascinating subjects and colour combinations. Everyone likes the colourful improvisation of talented masters.

The village of Zhostovo in the Moscow region is one of the most respected centers of Russian folk art. It has become a symbol of unique folk art. For more than 150 years now, many of its inhabitants have been developing the skill of decorating just one thing: trays. Their skillful hands have turned this household utensil into a work of art. Bouquets of garden and field flowers strewn against the black background adorn these trays, giving people joie-de-vivre and awakening admiration over the beauty and diversity of nature. Every human being shares these feeling, and therefore few people remain indifferent to the Zhostovo craft, which has long become world famous.

The tray as a household utensil has been known since time immemorial, but in the 19th century the demand for trays rose with the growth of cities and the expansion of networks of hotels, eateries and bars, where trays were used both for their immediate purpose and the interior decorations. It was that new market that enabled the Zhostovo masters to establish themselves as a distinctive tray-making industry. They took into account the experience of other production centers, but instead of merely borrowing the shapes and techniques they liked, they reworked them into their own inimitable style. Along with absorbing some of the techniques of other tray-makers, the Zhostovo craftsmen primarily tried to develop their own, local traditions.

The art of Zhostovo began in the early 19th century. The first trays were made in Zhostovo in 1807, when F. N. Vishnyakov founded his workshop. After he moved to Moscow, his brother carried on the family business: O. F. Vishnyakov started the manufacture of papier-mache and metal lacquers in 1825. They opened their first workshops, producing boxes, cases, snuff boxes and other articles. By the middle of the 19th century 12 workshops were already continuing the traditions of Ivanovo chintzes, Fedoskino miniature, and village painters of chests and spinning-wheels. They created their own school of metal tray painting,

Later the craftsmen (O. Vishnyakov, V. Leontev, E. Belyaev, F. Shapkin and others) turned their attention to making metal trays. They painted realistic garden and field flowers in bouquets and garlands. However, the painting bunches of flowers became the most popular. The fascination of the art of Zhostovo lies in its honesty and the directness of its artistic content. To understand and appreciate the art, you don't need any special knowledge. The themes of the artist rouse feelings of beauty in everyone looking at them. The art of Zhostovo blends folk art with realistic floral painting. Before the tray became a marvelous picture it was fashioned into rectangular, round, "guitar" or octangular form, then, it passed into the hands of a putty man, who primed the tray.



Then, it was given to the painter. Using a soft brush, he painted in oil different flowers,

leaves and berries on the tray's surface, which had been already covered by lacquer. Thanks to the painters' imagination famous Zhostovo bouquets, floral garlands and wreathes, expressive still lifes, fairy-tale characters and, of course, Russian troika depictions were created against black, colour, metallic or mother-of-pearl lacquer backgrounds.

The old technique of painting has been kept and is still used. First of all, the painter draws the silhouettes of flowers and leaves, gathering them into bouquets. It was called (and is still called) "podmaliovka". Then, a painter makes shadows, then - a long primer, then – highlights. After that, he carefully draws all the details and binds a bouquet with the background using slim volutes. In conclusion, a gold tracery is painted on the tray's bead; the tray is covered by 3 layers of light lacquer and polished.

The unique and beautiful painting style, which emerged at the beginning of the nineteenth century, has been successfully developed in our own day. Under the brushes of skilled craftsmen, the true-to-life subject attains the highest quality of artistic production. The best traditions of this popular folk art are preserved by the modern artists of Zhostovo, who manage to unite traditional methods with the improvisation and individual talent of each master.

In the art of Zhostovo there is no repetition, every tray has a unique variation of the flower theme in its picturesque, still life composition.



"Zhostovo Decorative Painting workshop" is the name of the place where the professionalism and talent of the handicraft masters create a real marvel – Zhostovo trays, which are always a desired present for every family.

Through the creativeness and successes of the artists, Zhostovo today demonstrates its contemporary qualities. Under the brush of skilled craftsmen these domestic utensils are suitable to decorate any home.

Today the art of the **Zhostovo** can be seen in homes and museums throughout the world.

### Word List

tray – таця  
skilful – вмілий  
household – домогосподарство  
to strew – розкидати  
to adorn – прикрашати  
diversity – різноманіття  
expansion – розширення, розповсюдження  
inimitable – незрівняний  
snuff – табак для нюхання  
chintzes – ситець  
chest – скриня, сундук  
spinning-wheel – прядка

garland – вінок

to wreath – сплітати вінки

## EXERCISES

### I. Give Ukrainian equivalents of the following:

tray, skillful master, household utensils, interior decoration, realistic floral painting, octangular form, surface, valuable objects of culture, lacquer

### II. Choose the correct variant.

- Zhostovo is located in the .....
  - Klin District of the Moscow Region;
  - Mytishchi District of the Moscow Region;
  - Konotop District of Kyiv Region.
- A tray is ....
  - miniature;
  - picture;
  - household utensils.
- The art of Zhostovo began in ....
  - the 18th century;
  - the 19th century;
  - the 20th century.
- The first trays were made in Zhostovo in ....
  - 1807;
  - 1817;
  - 1708.
- The craftsmen painted ....
  - human beings;
  - animals;
  - garden and field flowers.

### III. Ask all possible questions to the following statements.

- The art of Zhostovo began in the early 19th century.
- O. F. Vishnyakov started the manufacture of papier-mache and metal lacquers in 1925.
- The art of Zhostovo blends folk art with realistic floral painting.
- Using a soft brush, he painted in oil different flowers, leaves and berries on the tray's surface.
- A gold tracery is painted on the tray's bead.

### IV. Answer the key questions fully.

- Where is the Zhostovo settlement located?
- Where were trays used?
- When did the art of Zhostovo begin?

4. Who started the manufacture of papier-mache?
5. What did their first workshops produce?
6. What did the craftsmen paint?
7. What do you know about the old technique of painting?



## APPENDIX

### EMBROIDER WHO WAS BORN IN RUSSIA TO BECOME A MASTER EMBROIDER IN THE TRADITIONAL UKRAINIAN STYLE



Yevheniya Shudrya, for whom embroidery has always been a hobby, can be called “a master embroiderer.” Her needle work is amazing in its technique, scope and ingenuity. She was interviewed by Oksana SYDORENKO from Welcome to Ukraine Magazine.

***Mrs Shudrya, as far as I know, you were educated to be an engineer; you spent your early years in Russia — can you explain how it happened that you became so interested in Ukrainian traditional embroidery?***

I lived in the city of Tambov and really did not know anything about traditional Ukrainian folk art or embroidery, but there was a Ukrainian family that lived next door. I heard them talk Ukrainian, I saw the embroideries they did — and I was fascinated. At school I sang in a choir, attended dance classes and did embroideries. After I moved to Kyiv, I first went to study at a food industry college but then dropped out and went to study at the Polytechnic. My major, as it was called back in 1970, was “electronic computing machines.” In 1970 I graduated and worked at research centres. And then, about thirty years ago, I remembered my school-time fascination with needlework and in my free time I began doing some embroidery. Gradually, I got involved so much in it that it became much more than just a hobby.

***Do you remember your first embroideries?***

Of course, I do! When I was a fourth-grader I attended an embroidery hobby centre and learnt to do embroideries in various techniques and use different types of stitches. My first big embroidery showed strawberries and my mother said it was so good and vivid that it should be hung on the wall. Later, I attended a concert which was given by a Ukrainian dance and song ensemble that came on a tour to Tambov. I liked not only the songs and dances but the performers’ embroidered dresses. Still later, I saw a rug embroidered in a Ukrainian style with flowers against the black background and I borrowed the pattern for my own embroidery.

***You said embroidery became more than just a hobby. When did you find time for it?***

In summer, I did some embroidery before work, very early in the morning, in other seasons — whenever I had some free time — when my children were away, visiting with their grandparents, or when I was sick and did not have to go to work.

***You seem to prefer your embroideries to be of a large size, with lots of flowers in them. Such work must take a lot of time!***

It does take a lot of time. Some of my embroideries took months to finish. I tried to do my embroidery only when I felt inspired, without forcing myself. Also, in the soviet times, not always could I find thread of colour and quality that I wanted. I created several carpet-size large pieces, two really very large ones, but altogether about three dozens of them. Some of Mariya Pryimachenko's works were my inspiration.

***Where did you keep your embroideries? Did you sell them?***

No, I did not sell them at first. I kept them at home and gave them as presents to my friends. Once, when I went to the Vernadsky National Library of Ukraine to look up books with pictures and prints, which I could use for my work, I showed the librarian a photograph of my tapestry which I called "Hetman." The librarian was so impressed that offered to try to organize an exhibition of my works in that library. She did manage to do it and I chose to show twelve of my embroideries. They were on display for several days in May 1996. Many of the readers, who came to the library and saw my embroideries, liked them so much they brought in journalists to have a look and write articles about the exhibition. In fact, there were quite a few such articles written. My exhibition did make a splash. Among the journalists I talked to was Mykola Shudrya who later became my second husband. The Union of Artists of Ukraine also got interested and I was awarded the title of "A Master of Decorative and Applied Art."

A year later, I showed my art at Benefis Theatre Centre in Kyiv, and still later my works were shown at several museums of Kyiv. When I went to Tambov to visit my mother there, I had some of my works shown at the local picture gallery, and they got a good press.

In 1997 my works were shown at the exhibition of folk art Rizdvyany salon-97 which was held at the Budynok Khudozhnykiv (House of Artists) in Kyiv. At that exhibition I could compare my works with other works, which included those from the ancient times up to the present, and they were from many parts of Ukraine too, and I saw that I had to change something in my art, to find new ways of expression. I realized then that I would hardly be able to do it and I laid down my needle. But I picked up another hobby — I began to do some research into Ukrainian traditional embroidery, into Ukrainian ethnographers and folk artists. I spent a lot of time in libraries and archives, and talked to people who provided some information I was interested in, and as a result I wrote three books of biographical essays, two of which have already been published.

The first book contained essays about twenty-one Ukrainian ethnographers and traditional culture researchers of the past and of the present-day too.

The second book was made up of essays that presented short biographies of the best known Ukrainian women embroiderers, reproductions of whose works could be found in some other publications.

The third book will be devoted to connoisseurs and researchers of Ukrainian crafts and applied and decorative arts. Some of these researchers studied such things as designs and patterns and ornamentation of Ukrainian traditional folk art, something that nobody else did.

Some of the people who appear on the pages of my books died in soviet concentration camps; some immigrated to foreign countries but made worthy contributions to Ukrainian studies.

In the Soviet times, a great many Ukrainian professional and folk artists, writers, ethnographers, and Ukrainian culture researchers were arrested for “Ukrainian bourgeois nationalism,” executed or sent to concentration camps where they disappeared, often without trace, and it was difficult to find any information about them in the archives. I traced relatives and friends of some of them, or those who had some information about them and all these people were of great help in my research. Probably, the most difficult thing was to find their portraits but I did discover quite a few. Vasyl Perevalsky, an artist, was particularly helpful — he drew some of the portraits using old and damaged photographs. But unfortunately, in some cases, I failed to find any portraits or photographs.

***When will the third book be published?***

The manuscript is now being edited by Mykhailo Selivachov, Ph.D. in art criticism and history, but there is not promised by the Trokhymenko Science Society but it’s only a small part of what we actually need. I hope some sponsors will turn up — maybe even some of the readers of your magazine will get interested and will help. Without proper financing my book will not be published. I can say that the book may be of interest to art historians and researchers of Ukrainian traditional culture.

***Any plans for the future?***

I would like to put all the biographical materials that I have found into one book, adding whatever new information I will be able to find. I regard my work as my small contribution to maintaining traditions of Ukrainian culture.



**WONDERFUL EMBROIDERY CREATED BY NINA IPATY**

In the village of Reshetylivka, in the Land of Poltavshchyna, Ukraine, wonderful embroidered shirts are created by Nina Ipatiy and her co-villagers who work for the company called Iniy, or Rime. Though the patterns and designs of the embroideries do resemble the lacy patterns of the frost on the windows, they do not look cold at all — they radiate warmth of human hands and of artistry.

The embroideries of this kind, which have an age-old tradition in Ukraine, are created not only by the dexterous hands but by the ardent heart as well. The shirts made in Reshetylivka are not only worn — they are collected as fine creations of decorative art. The President of Ukraine has a Reshetylivka shirt in his collection too.

Nina Ipatiy, a member of the Union of Folk Artists of Ukraine, is also the curator of an art gallery and founder and manager of her own company.

I met Mrs Ipatiy at a big tourist exhibition that was recently held in Ukraine, in the pavillion of crafts and decorative and applied art. The Reshetylivka shirts stood among other similarly impressive items thanks to their particularly refined and tender, if I may say so, character and superb craftsmanship. I could not help asking Mrs Ipatiy for an interview and my request was kindly granted.

(Mrs Ipatiy was interviewed by Yevhen BUDKO, senior editor of Mizhnarodny Turyzm Magazine).

***Mrs, Ipatiy, are there places where one can see and purchase such shirts, other than exhibitions and private collections?***

Yes, there are such places — welcome to Reshetylivka where you'll find a great selection of them. Some of the shirts embroidered by me can be seen in the exhibition hall of the Union of Folk Artists of Ukraine which is situated in Andriyivsky Uzviz in Kyiv. Once in a while — usually in the first weeks of May and September — they are displayed at exhibitions in the Open Air Museum of Folk Architecture in the village of Pyrohiv, not far from Kyiv... But I think the best of our shirts can be found only in Reshetylivka. They are displayed at the culture centre Oberih, right next to the museum of local history and lore. The centre contains an art gallery and the premises of my private company. You can have a look at the shirts exhibited, you can buy the ones you liked best, and you can actually watch the shirts being embroidered. In addition to the embroidered shirts, the gallery exhibits decorative rugs and tapestry, ceramics and paintings. Shortly before Easter, we regularly organize exhibitions, Reshetylivska vesna (Spring in Reshetylivka) and then the selection is particularly impressive.

***What does it take to become an embroiderer of shirts, Ukrainian traditional style? Some special skills? Knowledge of traditions?***

Yes — plus the feeling for it. Being raised in the tradition and continuity of tradition is very important. My grandmother was a wonderful master embroiderer. I grew up with embroideries around me. I never thought I would be anything else in life but an embroiderer. It's a God's given talent, like any other artistic talent for that matter... Of course, in addition to the talent, you must have a good art education which helps seek for perfection... But though my grandmother did not have any education at all, I still borrow some of the motifs and ideas from her works... Our family survived the Great Famine of 1933 thanks to the embroideries — embroidered towels, shirts or other items were exchanged for food...

***Where were you educated?***

First, at an art school in Reshetylivka where I learnt, among other things, all kinds of techniques of embroidery. Then I studied at an applied art school in Bukovyna where I learnt to be an artist in addition to being an embroiderer. I develop the concept, the design and then I actually make what I've designed. It's like being a composer who writes music to the verses he writes and then performs this song. When I see the way people look at my shirts, I know that they hear my "song" and that they like it. It's very uplifting.

***Somebody told me that you do sing well, literally sing, that is.***

Well, I do like singing but how well it is not for me to judge...These days though I “sing” with my needle threads. My son is a composer — I mean he composes music, professionally.

***Oh how nice... Coming to your embroidery — do you follow the traditional patterns, or do you develop your own?***

Both. Sometimes, I’m commissioned to do something in a more modern style but even then I make sure this new and modern design is based on the traditional one. I think that the authentic folk tradition will always be in demand and will always be popular.

***Embroidered shirts are rather expensive. If, say, a foreign tourist wants to buy one of your shirts, he or she would also want to know why the price is high and whether the shirt is actually worth paying so much money for.***

The price for my shirts is determined by several things — the materials used, the work and the time to make it. An average shirt takes a month to embroider. The one that I’m wearing now took four months to embroider. While you’re making a new shirt, you’ve got to have some money to live on, right? So you can figure out for yourself what a hand-made and embroidered shirt should cost.

***Is there any way of ascertaining that it’s a genuine, hand-made, high quality shirt?***

Just look and compare. You do have to be careful in choosing an embroidered shirt. Take your time. I heard one customer say that one should be as careful in choosing an embroidered shirt as in choosing a good wife. One of the indications of good workmanship is the size of cross-stitches — there should be at least five cross-stitches per one centimetre (half inch). But the cross-stitch is only one of the many techniques used. The Land of Poltavshchyna boasts particularly many techniques and high artistry. There is no preferable colour used in embroidery in Poltavshchyna, but in other parts of Ukraine there are colour preferences. In the Land of Kyivshchyna, for example, red and black are popular colours. They are imbued with certain symbolism too — the red stands for love, and the black stands for grief and sorrow. In the Carpathians and in the adjoining lands the colours are bright and varied, which, I think, reflects the character of the people who live there. I, as a native of Poltavshchyna, prefer soft, pastel-like colours and sophisticated design.

***Who are your customers? Mostly foreigners?***

No, not really. Up to about two years ago, yes, most of my customers were foreigners, but these days it is mostly Ukrainians who buy my shirts. I’m so happy to see young people wearing Ukrainian traditional shirts! I hope this growth of interest in the traditional culture will continue. This interest became particularly evident after the Orange Revolution. During those events orders for the embroidered shirts began to come from people from all walks of society, rich and poor. The Orange Revolution was a great inspiration for me, and in the months that followed I created several very complicated and refined embroideries.

***Is it true that Ukraine’s President Viktor Yushchenko has one of your shirts in his collection?***

Yes, it is at this point, Mrs Ipatiy produces an album of photographs and points to one of the snapshots and then to another]. Look, this one is in the President's collection. It is called Kokhannya (Love). He bought it when he was the premier. After becoming the President, he bought this one. It is called Maydan (the reference is to the central square of Kyiv where the major events of the Orange Revolution took place — tr.). His wife Kateryna also has one of my shirts, this one... I was commissioned to make shirts not only by the supporters of "the orange cause" but commissions came from their opponents too. I have to admit that in one case, after I had agreed to make a shirt for a customer who was a supporter of Yushchenko's opponent it took me quite some time to make myself get down to work, and in fact I started working on that shirt in earnest only when I learnt that that person had left the ranks of Yushchenko's rival.

***The village of Reshetylivka used to have a sort of a factory of handicrafts and applied and decorative art, didn't it?***

The first years of independence were very hard, and the factory closed down. Some of the craftspersons left searching for jobs, others stayed and barely survived. I was among those who had stayed put. As it turned out, those hard times proved to be a severe test — those who did have love for the work in their hearts and skills in their hands, persevered, and those who had worked in embroidery because they had just happened to be involved in it and their heart was not in it, took other jobs. Later when the economy began to revive, we started to make things even of a higher quality than before because we were fully devoted to what we were doing. The new circumstances made us work better. Handicrafts in Reshetylivka slumped but never died and now they are not actually flourishing but anyway are actively practised. And we still have an art school functioning in our village.

***Wasn't there a temptation to start mass-producing things?***

I do not see anything wrong in mass-producing souvenirs. My company makes them too — simple in design but still of a good quality. Unfortunately, mass production often results in a poorer quality. People still have to survive and they do whatever they can in their struggle to keep their heads above water. I know how difficult it is from my own experience.

***What, in your opinion, will be most helpful in the revival of handicrafts?***

The government's purposeful policies can be helpful — plus the development of tourism. Reshetylivka is an excellent place to spend an enjoyable holiday. Come and check it out. Embroidered shirts are worth looking at and buying too.

## **IVANNA KUSHNIR UPHOLDS THE TRADITIONS OF UKRAINIAN EMBROIDERY**

Right in the centre of Lviv there is a place the locals call Vernisazh. Works of both the fine and applied arts are people to have a look at them and anything they particularly like and



displayed there for enjoy, or to buy can afford. Vernisazh is

on every day except rainy or snowy days.

The embroidered items to be found at Vernisazh are the creations of Ivanna Kushnir, an artist and member of the national Union of Masters of Folk Art of Ukraine. She has created a whole world of amazing embroidery. Like in any other creator, there is a divine creative power in her that lets her work miracles. Her miracles are embroideries, the ornaments for which she borrows from all parts of Ukraine, either transforming them in her own manner or using them as they are in their traditional beauty.

The artist uses all kinds of techniques of embroidery. Both the ornamental styles and techniques vary from place to place and they are all represented in the works of Ivanna Kushnir.

Starting from some time in the past, the artist began using the help of her sister and of her friends who produce the actual embroideries using the design that Ms Kushnir creates. She has an eye problem and it has become difficult for her to do the needlework, but her creative powers have not diminished in the least. And her creative imagination seems boundless. The colour schemes – red, black, white on white and rainbow — are both traditional and inspired by trends in modern fashion. Incidentally, in the traditional style, the colour schemes of the embroideries have symbolical meanings too.

When asked how many techniques of embroidery she knows, the artist just laughs and says it's too difficult a question to answer.

Embroidery is both her calling and love of her life. But she began her artistic career as an architect rather than embroiderer. Then came a moment when she realized that it was embroidery that she wanted to do, nothing else, and about ten years ago she abandoned architecture in favour of embroidery. She does not regret



the time spent on architecture, saying that it was also creative work.

She had studied the history of folk applied and decorative art, she went on tours of the countryside, looking for folk art in the villages, and asking for advice and guidance. She found several pieces of superb artistry, some of which were used for everyday purposes, like a doormat, for example.

When asked when she learnt to embroider, she says that she does not remember — “it must have been some time in the early childhood,” and adds that “in the Land of Lvivshchyna every woman knows how to do the needlework.” Even if it's true, Ivanna Kushnir's skills are exceptional.

Shirts, embroidered by Ivanna Kushnir, have been bought and are worn by politicians, artistes and rank-and-file people, and not only from Ukraine. Some of her shirts have crossed the ocean to be worn in America.

## SCYTHIAN AND ANCIENT RUS' TRADITIONS IN THE ART OF UKRAINIAN JEWELRY

The great sage Socrates, once passing by a jewellery store, was reported to loudly cry out, "Isn't it amazing how many things there are in this world that I don't need!" I have to admit that all my life I have been doing my best to follow Socrates in my approach to jewellery. I wanted to regard precious ornaments in a philosophical, or even dismissing way. But whenever I see the eternal and always fresh beauty of the deep-blue sapphires, of the shining diamonds, of the moving purity of pearls, of the Slavic periapts with their ancient symbols, or Scythian-style gold decorations, I feel like exclaiming together with Oscar Wilde, "I can resist everything except temptation!"



All the jewellery pieces that you can see here on these pages have been designed by Anna Dmytriyeva, a 30-year old jewellery designer. She was born in the city of Krasnoyarsk, Russia; she studied at the Urals Applied Arts School in Nizhniy Tagil and at the State Industrial Art Academy in St Petersburg, Russia's leading applied arts school of higher learning. She majored in metal art work, and since 1992 she has been designing and creating jewellery. Her works were shown at 10 jewellery exhibitions held in Russia in recent years.

Since 2000, Anna Dmytriyeva has been living in Kyiv and at present she is one of the foremost designers of the Kyiv Jewellery Factory. She won the top prizes at contests held at the prestigious Yuvelir-Ekspo-Ukrayina 2001 jewellery exhibition (her Garden of Eden was awarded the Best Decoration Created with the Use of Ancient Technologies Prize) and at the Yuvelir-Ekspo-Ukrayina 2002 exhibition (her Girl Friends silver bowl for business cards was awarded the Best Silver Decoration Prize). Ms Dmytriyeva talked to WU senior editor, Myroslava Barchuk about her art and the state of the craft and art of jewellery in Ukraine at present.

*You were born in Russia and lived and worked for quite some time in St Petersburg. May I ask what motivated your coming to Ukraine? Was it — love?*

It was! A perfect guess! I fell in love with a student who majored in sculpture at the St Petersburg Industrial Art Academy and married him. It turned out he was from Kyiv and we moved from St Petersburg to Ukraine's capital. When I saw Kyiv, it was love at first sight. It differs a lot from St Petersburg which is a cold, majestic and even severe city. I like it too but Kyiv has a special charm of its own — there is so much of light in it, a very special kind of warm light. When I went on a visit to the city of Lviv I was impressed by its architecture and a European atmosphere. It is a refined place with an atmosphere of a central European city, and at the same time it's a profoundly gemutlich place. So as you see it was love that brought me to Ukraine.

*Is the Kyiv Jewellery Factory also a place that you love?*

It's my destiny, if you want. It was thanks to an ad I saw surfing the Internet that I went to work there. The ad said that they wanted an artist-designer. Next thing I



did was to turn up at the factory's personnel department with some of my works — and I was hired there and then. I regard it as a piece of tremendous good luck — the factory is the biggest enterprise of its kind in Ukraine. About half of all the jewellery made in Ukraine comes from this factory which has old traditions of excellence. The famous Yosyp Marshak jewellery factory that produced high-quality jewellery at the end of the nineteenth century — and probably many families of people who have lived in Kyiv for several generations still have jewellery that was made by Marshak — was a precursor of today's factory which has grown manifold since then. We produce over 5,000 jewellery items annually, both in mass and individual production. Every year, fifty percent of the items we produce are new ones.

***Do you design jewellery for mass production or only one-time items?***

Both. Most of my work is doing designs for mass production but I also do individual pieces, putting all my heart into it. The factory gives me all the materials I need for this. As far as mass production pieces are concerned, we, designers, work out about fifty new items monthly.

After I create a design, I submit it to the Artistic Council of the factory, and once it is approved it goes to master jewellers who turn my design into an actual item. The time it takes to make a piece of jewellery depends on the technique and technology used — be it casting, electroplating, punching, stamping, or whatever else it may be. When the item is made, it is presented to the Artistic Council, and then, if it is approved, it is launched into mass production.

Can you create your own jewellery, without relying on the skills of master jewellers?

Yes, I can. One of the things I prefer doing myself is applying enamel in the polymeric enamel technology process. I find it interesting and exciting. Earlier, I worked in the baked enamel technology. This technology has a long tradition of several centuries and at the same time it is widely used in many European countries. Many artefacts, both for use at home and in church, decorations included, that date to the ancient time of Kyivan Rus-Ukraine are made with this technology used. There are several kinds of enamelling: cloisonne, champleve, basse-taille, encrusted enamelling, etc.

Enamelling is a very difficult process. In the cloisonne technique, for example, thin strips of metal are bent and curved to follow the outline of a decorative pattern; they are then attached, usually soldered, to the surface of the metal object, forming miniature walls that meet and create little cells between them. Into these cells, the powdered enamel is laid and fused. After it has cooled, the surface can be polished to remove imperfections and to add to the brilliance. The cloisonne technique is particularly suited to objects made of gold.

Incidentally, I used this technique when I was preparing my graduation work — I created a set of enamelled copper plates and cups. None of the items had any seams. Only decorative elements were done in wax, first, then moulded in copper and soldered to the items.

***Do you follow any particular trend in the art of jewellery?***

Many Ukrainian jewellers follow the traditional lines but without any narrowed-down historical associations. I tend to follow the modern trends in jewellery, in which materials that once were thought to be incompatible are used: gold of different tints, leather, strict geometric shapes — cubes, cones, circles. I've been the student of the history of art all these years and I continue to find inspiration in the works of ancient art. I particularly like Scythian and Byzantine motifs, archaic forms, pagan art, solar symbols, representations of women's faces in ancient art.

***How old are the jewellery traditions in Ukraine?***

Oh very old. They date back to the early medieval times of Kyivan Rus-Ukraine. Unfortunately, during the Soviet times, these traditions were broken with and their revival has begun fairly recently. Strange as it may seem, there is even a positive element in it, since we have begun to reappraise things, to create new aesthetics which is based on the old traditions and yet has many new elements in it which give enough room for creative imagination.

***Does Ukrainian jewellery find its way to exhibitions and shows held in the west?***

Not much. We do have different approaches to the art of jewellery. The western approach aims at bringing in new techniques and technologies, very sophisticated ways of treating the surfaces, of attaching elements to each other, but all this sophistication turns out to be sometimes detrimental to the general appearance of jewellery pieces. By contrast, Ukrainian jewellers are traditionalists. But all the same the works of designers and jewellers from Kyiv did collect a number of awards at the jewellery exhibitions in Japan, Italy, Germany, Switzerland, and Great Britain for their very high level of artistry and workmanship. Incidentally, the Kyiv Jewellery Factory was awarded the International Quality Platinum Star at a contest held in Madrid in 1999.

***I find a considerable difference between individual pieces created by Ukrainian and western jewellers not only in the colour of gold or in the way the precious stones are secured in jewellery pieces, but also in the general aesthetics of these pieces. Or is it too subjective?***

No, it is not. There are a lot of differences. I think it would be correct to say that the western jewellers prefer laconic forms with elements of industrial design, and well-defined geometrical shapes, whereas we in Ukraine still use the Baroque forms, with all those curving lines, flower and drop-like elements. Perhaps, with the passage of time we'll move on closer to modern western type of jewellery design, but at the moment the Ukrainian tastes in jewellery remain traditional. It's not just conservatism — I see in it a reflection of certain mental features of a Slavic nation.

***Your individual jewellery pieces do bear the influence of Slavic traditions, and that is why at some archetypal level we relate to them, they are close to our hearts — but will such pieces produce any reaction in people of the western mentality?***

It's a very interesting question. I think a person of different cultural and mental traditions will also feel "emanations" of our ancient culture and these "emanations"

will stir a positive reaction in these people. Take, for example, our reaction to the Celtic or Mexican themes in modern art — aren't we fascinated with them?

One of my works which was very dear to me was exhibited at the Sofiyska Brama gallery and it was purchased and taken to Canada. The thought that it has crossed the ocean to live a life of its own on a distant continent warms my heart.

***Which materials do you like to work with best of all?***

I like to work with 18-karat gold which is of a nobly yellow colour. The reddish tint in gold so popular in Ukraine is less to my liking. I like sapphires and emeralds and also semi-precious stones of unusual cuts and faceting. It's a new trend in jewellery design, to use such stones. I like working along these new lines, they give so much room for letting your imagination go.

***Looking at your works I cannot say they are creations of abstract fantasy. Take, for example, this mythological bird phoenix.***

I put some symbolism into every piece I create. The phoenix that rises from the ashes is a sort of a modern periapt, an amulet protecting against evil. It is also a symbol of eternal life. In general, I find it to be significant that for hundreds or even thousands of years, gold and precious stones were used to create pieces which reflected the eternal human values. Ukrainian jewellers are no different in this respect.

***Did you get to meet Ukrainian jewellers from cities other than Kyiv?***

Yes, I did. In Lviv I met jewellery designers and artists whose works I find very appealing. Their works are of a very refined kind and of a very high artistic quality, with Ukrainian motifs elegantly introduced. No wonder the quality is so high — there is a school training jewellery designers in Lviv — the Lviv Decorative and Applied Arts Institute.

***There were many unexpected turns in your life. What do you think the future holds in store for you? Do you have any ambitions or dreams?***

Like any other artist, I'm ambitious and slightly vain. I have a dream — to establish a trade name, my own trade mark that is. But to achieve that I have to continue to be working at my own distinctive style, to find my own creative approach, to realize my creative impulses. All of these things are what every artist dreams about. Or so I think.

## **ANCIENT CERAMICS IN A PRIVATE COLLECTION BUILT UP BY AN ENTHUSIAST**



When in 1967, a scientific conference was to be held in the city of Lviv, it was decided to organize an exhibition of pottery and ceramics which would illustrate the history of earthenware in Ukraine from the times of the Trypillya culture (4–2 thousand years BC) down to the twentieth century. The exhibition was to be coincidental within the conference, which dealt with historical and cultural issues. However, the organizers were dismayed to discover that there were practically no pieces of

earthenware to be found in Lviv from the period of the twelfth century of our era down to the seventeenth century, which meant that, for some strange reason, there were no artefacts available to illustrate very important stages in the earthenware development. At the very last moment when it seemed that there was nothing else to do but to announce that no exhibition would be put on, a restorer from the Lviv National Museum, Petro Linynsky, came forward and said that he could offer a number of pieces from his own private collection which could help “to fill the gaps”.

In 2002, Mr Linynsky gave his unique (unique not only in Ukraine but in the whole world) collection of more than 1,300 exhibits as a gift to the Lviv Museum of Ethnography and Artisanry.

***Nataliya Kosmolinska tells a story of her encounter with the world of ancient ceramics, and of her acquaintance with a remarkable collector***

I had met Petro Linynsky several years before he made his extraordinary gift to the museum at the exhibition, held in the Lviv Art Gallery, of ancient ceramic tiles from the Land of Halychyna in Western Ukraine. The exhibition was so comprehensive, well-organized and impressive that I made it a point to meet the person who privately owned such a collection of most amazing items. I did meet him. He turned out to be an irresistibly charming man and a very colourful personality. When I discovered that the book offered for sale at the exhibition, *Povernennya z nebuttya: vynyknennya i rozvytok relyefnykh kakhliv u Halychyni* (Return from Oblivion: Origin and Development of Relief Tiles in Halychyna) was authored by Linynsky, my desire to learn more about this man became irresistible. I asked for an interview and my request was kindly granted. He invited me to come to his place. On the designated day, when I went out to go to Linynsky’s place, it was snowing very hard. I faced a long trip to Bryukhovychi, the suburb of Lviv where Linynsky lived; buses to Bryukhovychi were not running because of the blizzard — but nothing could prevent me from going there to see the collector. It took me quite a while and a lot of

house  
dotted  
the



walking in the knee-deep snow to find Linynsky’s small in the neighbourhood overgrown with tall pines and with cottages under construction. A piece of fancy wood carving nailed to the front door gave me a sure sign that collector must be living behind that door. He was.

Our talk lasted for several hours and when at last I reluctantly said goodbye and started on my way home, I discovered it was absolutely dark outside and that it was snowing harder than earlier in the day. I realized that it had been good that I had walked around so much in search of the collector’s house in the daytime — it helped me to find the way to the highway. Buses did not seem to be running; few cars rolling by ignored my frantic flagging, and I began to think that I’d freeze to death there, by the side of the road, and my body would be buried in the snow and would be discovered only in the spring and what a pity it would be not to be able to tell others of what I had learnt from that wonderful man... But a miracle happened — a bus

pulled up and took me aboard and delivered me, safe and sound, to a place in Lviv from which I made my way home with no more adventures.

I met Petro Linynsky several more times, and what was planned to be an interview developed into a big essay which was published in a Lviv magazine. I was advised by the collector's friends to present a copy of the magazine to the collector on the day of his patron saint, Peter. The day before I was to go to the party at Linynsky's place to celebrate the occasion and give him the copy of the magazine with my essay about him in it, his wife called me on the phone, and from the tone of her voice I immediately understood that something very dreadful had happened — Linynsky was no more. Another remarkable person was gone from the Lviv world of refined culture, the last of the Mohicans among those who devoted their life to preserving whatever could be salvaged from the old traditions and culture of Halychyna. His way of life, his wisdom, his ideas, his noble intellectualism became a thing in the past. He was one of the fine cohort of Lviv intellectuals, authors, historians and artists — Roman Selsky, Leopold Levytsky, Roman Turyn, Karl Zvirynsky, Illarion and Vira Sventsitsky, Roman Lypka, Volodymyr Vuytsyk, Yaroslav Koval — who lavishly shared with us their experiences of life and culture in the twentieth century and their understanding of the terrible and happy events of that turbulent epoch. Fewer and fewer of them are left to tell us their stories. Soon,

there will be no one around to tell our children what the twentieth century was about in a philosophical, artistic and existential sense. Only books will preserve some of their ideas — if we're good enough to write those books.



It may be a banal observation but it is nevertheless true — Linynsky is no more but his collection and memory of him live on. He remembered the story of practically every piece in his collection. He told me how his collecting had started. It was in 1959 when he happened to be prowling around in Urych, an outcropping of rock in the vicinity of the town of Drohobych, where an old fortress used to stand, looking for “something interesting that I felt I could find there.” The place was known to be potentially rich in archaeological discoveries. Walking up the hill to the place where the fortress once stood, he saw that there were many shards strewn around, half buried in the ground. “I began picking them up and having a closer look I realized they must be quite old. There were hundreds of them around! As it turned out later, I inadvertently stumbled into the part of hill that stretched between the cliff and the walls of the fortress. People who lived in the fortress used to throw the garbage and broken earthenware plates and vessels over the walls onto the slope of the hill. I was so excited by my discovery. In fact, after I passed word around, it led to a further detailed study of the area and archaeological excavations were conducted. They confirmed that there had once been a fortress standing on the top of the hill and that the shards I had found were several centuries old. It was then that I caught this shard collecting sickness which over the years developed into a passion for old ceramics, tiles and other ancient earthenware things. I may tell you it was an overwhelming passion — I

seemed to think of nothing else but old pottery and tiles and ceramics. I don't seem to remember how it came about that I had sired children (he said it tongue-in-cheek, of course; even when he was over eighty, Linytsky had a good sense of humour), what with ancient civilizations and their artefacts on my mind day and night. It's a passion stronger than sex. Shards and Sex was a tentative name I gave to my book which I regard as a sort of a testament. My wife is an embodiment of patience, really. I can't understand how she could stand me with my potsherds."

"After my discovery in Urych I realized that my infatuation with ancient pottery is more than just a passing hobby. I felt it was my civic duty to do everything I could to make my nation aware of such an interesting phenomenon of its culture as ancient pottery and tiles produced by our ancestors. But in the soviet times I could not be officially engaged in digging into history or archaeology — I was a dissident, "a Ukrainian bourgeois nationalist" who had spent ten years in a concentration camp and in exile in Siberia, but I did find a way out. I knew I had some talents, I was clever with my hands, and I began asking around for a job. They found me one at the National Museum in Lviv, and later I landed a job at the Lviv Restoration Studios (now it's a big art and architecture restoration centre, Ukrzakhidproektrestavratsiya). This work gave me some money to live on, and a bit higher social status. And all my free time was devoted entirely to looking for ancient earthenware and acquiring what I could for my collection. For a reason which I don't quite understand, professional archaeologists concentrated on much earlier times, going back thousands of years, and practically ignored the period of time in the development of earthenware from the Mongol invasion of the thirteenth century down to the eighteenth century when industrial production of ceramics began. I thought it would be a good idea to fill in the gaps. I travelled the length and breadth of Halychyna and I think I explored every hole in the ground, every ditch which, in my opinion, could contain potsherds that could be of interest to me. I used every opportunity to explore the pit and holes dug in the ground for laying the foundation of a building or for laying pipes, or for doing some repairs. In the whole of Halychyna, and in Lviv in particular, every inch of the ground seems to have been impregnated with history, and every dig seems to bring to light a message from the past. Probably I was just lucky — but on every trip of mine in search of items for my collection I always found something."



"My friends also helped me. Whenever someone of them spotted anything that could be of interest to me, they let me know and I was on my way. Once, a friend brought a bagful of shards from Zbarazh and the next day I was there, looking for more. I explored the place and discovered many more pieces of ancient ceramics. God Himself must have been guiding me. Also, my

experience of work in a mine that I had gained in exile must have helped too. I carried around with me, in my backpack, an instrument that I had made myself for careful digging. I would loosen the earth with it and then go through the dirt with my fingers, so that I would not miss even the tiniest pieces. At home, I would wash all these shards, this "gold" I had dug up, and tried to put them together, hoping I'd

manage to form a whole piece, or at least more or less considerable part of a possible whole. In forty years of searching and collecting, I had built up quite a collection, in which the most valuable, I think, is a section of ceramic tiles of about three hundred pieces. It can give you a very good idea of the development of relief tiles production in Halychyna. Very few tiles in this collection were discovered whole, in one piece. It took me days, or sometimes weeks, to solve these ceramic puzzles, putting together fragments of what once was a complete tile. As my collection grew, my knowledge about ceramics and earthenware expanded, and my curiosity grew as well. I wanted to find answers to many questions, one particular question being, When and where and how did the production of earthenware and ceramics start in Halychyna? I read scholarly books, I talked to historians but what I learnt did not seem to be convincing. Once, in Pyatnychany, I was looking for my shards around a medieval donjon that used to be a part of a castle which controlled the road from Halych to Zvenyhorod, an important trade route. Among my finds was a strange looking piece of a tile, actually one half of it. After a thorough examination of the strange tile, I came to the conclusion that it was very similar to the tiles discovered in Krylos, Halych, which were dated back to the twelfth century. It made it possible to tentatively establish the date of the earliest known time of tile production in Halychyna — twelfth century. I'm of the opinion that these earliest tiles were used mostly for facing stoves in the palaces of the then rulers.”

Linynsky did develop his own theory of the origin and development of tiles in Halychyna and in Europe. His vast experience of studying tiles, assembling them from shards, restoring them, came in very handy and substantiated his theoretical work. He was convinced that the tiles in medieval Europe were first made in Halychyna and the idea of facing stoves with them also originated in Halychyna, whence it spread all across Europe. It was from Halychyna, he insisted, that the whole system of heating houses with the stove at the centre of such system, was borrowed.



“In our climate, you could not do without heating your home in some way. Several methods must have been tried, and then people of the Trypillya culture hit upon the idea, four or five thousand years ago, of building clay stoves in their houses. Some stoves were made of heat-resistant ceramic tiles. Many European historians strongly believe that heating homes with stoves is an East European Slavic tradition. I would make it more specific — it's a tradition that originated with the Slavs who lived in the forest-steppe zone rather than in the steppe, because those who lived in the steppe used bonfires edged on all sides by big stones to warm themselves. My research has led me to believe that the idea of tile-faced stove spread from the east to the west, rather than the other way round. The idea of facing the stove with tiles could have born out of a sheer necessity to do something about clay stoves which needed to be regularly repaired — their outer layers must have been falling off all the time. I have a clear vision of the wife of a prince who is scolding her husband, “Look, my dear hubby, do something about this stove! All this clay and dirt on the floor is no good! I want the place neat!”

Many of the Ukrainian professional historians were sceptical about Linynsky's ideas. They called his theories "na?ve" and "too simple." I'm not a historian, I'm a journalist, and thus I am not in a position to pass judgement. But I do believe you cannot dismiss ideas of a person who devoted more than forty years of his life to ancient ceramics, studying them, collecting them, restoring them, assembling tiles and other earthenware items from small shards. He was not financed by the state or art patrons, he did it all alone. It was a truly heroic effort indeed. He wanted to throw light on one aspect of our history and our culture, he wrote a book to summarize his findings. And he gave his amazing collection as a gift to a museum!

When he was eighty, Linynsky was taken badly ill and had to be put into the intensive care unit in a hospital. He survived, though the doctors said that he had been "clinically dead" for some time, thus giving the lie to the saying, You only die once. He told me afterwards he had had a vision which must have come to him when he had been in a coma, and which he had remembered when he had regained consciousness. "I was standing at the Gates of Paradise, and Apostle Peter asked me, 'Have you finished writing your book? Have you made arrangements for your collection to be in good hands? No? Then go back to earth and do what you must. And come back here only when you've done everything that needs to be done.' "

He did as he was bidden. And he came back on the Day of St Peter and St Paul, and I'm sure he was admitted with the kind words of welcome. He does deserve a place in heaven.

### **CERAMICS FROM KOSIV – CLAY FROM THE CARPATHIANS WARMED AND SHAPED BY HUMAN SPIRIT**

One of the legends from the Land of the Hutsuls tells the following story: When God saw that there was no dry land, only water on the earth, He decided to create some dry land. He sent Aridnyk, a devil, to the bottom of the sea to fetch some clay. Aridnyk did as he had been bidden but on the way he thought to himself, "Probably, God does not need so much clay. I'll leave some for myself." And he put a handful of clay into his mouth, and the rest of the clay he had picked from the bottom of the sea, he gave to God. God blessed the delivered clay and told it to grow in volume. And soon there was so much of it that the dry land appeared. But the clay went on growing in Aridnyk's mouth as well! The devil began spitting it out, and everywhere a spat-out piece landed it grew into a mountain. It took Aridnyk quite some time to get rid of the clay swelling in his mouth. By the time he was finished, the Carpathians came into being. That's how it came about that these mountains have so much clay around and the potters in the Carpathians have to keep the things they make out of the clay in hot ovens for so long in order to burn out any traces of the devil's spittle.

The Hutsuls who live in the Carpathians are well protected from the world by their mountains, and their traditions, passed from generation to generation, remain largely unchanged. They wear their traditional clothes, they believe in the fairy tales



and legends of old, they have their age-old superstitions. They greet strangers, saying “Glory to Jesus Christ!” and expect to hear in reply, “Glory to God for all eternity!”

Valentyna Dzhuranyuk, a ceramist from the town of Kosiv, famous for its handicrafts, invited me and the photographer Ivan Dudkin to have dinner at her place. She lives in a cosy wooden house. The dinner — potatoes, mushrooms, thick soup, sauerkraut and uzvar (drink made from dried fruit) was served in large ceramic plates and bowls, at the bottom of which I discovered tillers, shepherds, musicians, millers, taverners, well-dressed ladies and gentlemen, lambs butting each other, kids and birds — all of them, in radiant colours, smiling at me, singing and dancing.

The mugs, bowls, big decorative plates, and little figurines radiate a joyful energy of the kind that you feel coming to you from the high blue skies, the branches of old trees, the greenery of leaves, the multicoloured scattering of flowers. The dominant colour of these earthenware things is honey-yellow which gives them, in the words of Ms Dzhuranyuk, “the warmth, freedom and hint at the passions.”

Making ceramics, folk style, is a difficult occupation. In Kosiv, it is mostly the men who make the pottery and ceramic wares, and it is the women who decorate them. But Ms Dzhuranyuk does everything herself, from the first step to the last — she prepares the clay, shapes it, fires the earthenware in kilns, paints and glazes.



“See these colours?” says Valentyna Dzhuranyuk. “Green, yellow and brown? These colours have been traditional for Kosiv for centuries. And I maintain this tradition. I can add but a little from myself — a bit more complicated ornament and shapes, that’s all.”

***Do you have a favourite ornament?***

Yes, I do — it’s the stylized “tree of life.” The tree of life symbolizes the righteous path for a Hutsul who climbs it to reach paradise. At first, the stylized tree is drawn, then the symbolical ornament is added — symbols of the good and of the temptations, of the female and male principles, of love — and others. Then the tree is decorated with stylized blossoms, and birds and other animals. I feel that this symbolical Hutsul tree has very ancient roots, much older than the Christian symbolism — it’s come to us from the primordial times.

***Where do you get ideas for these wonderful things you create from?***

They just come. I do home chores, I cook, I work in my vegetable garden — and at the same time I’m running all those shapes and ornaments through my mind. Then I begin kneading the clay. These days there’s a device that helps me do it, but even not so long ago it was done only by hands or feet. Then I break the clay I’ve prepared into pieces of different size. This Carpathian clay of ours is of a grey colour but after the firing it becomes pinkish-brownish. When you shape the clay, it becomes warm, it yields softly to the pressure of your hands. After I’ve given the piece I work at the shape I want, I coat it with the white clay — we don’t have the clay needed for this in the Carpathians and it has to be brought all the way from the region of Donbas in Eastern Ukraine. This coating is called “slip.” Then I incise a pattern through the slip, revealing the differently coloured body beneath, a technique

called sgraffito. When it gets dry enough, I colour the raised design with natural paints. It's just the first stage. Then I fire the piece in a kiln at 850 degrees Centigrade. And it is only after the firing that I add our local Kosiv colours — yellow and green. The next stage — glazing. The glazing gives the piece a pinkish tint and the design seems to disappear. But in the second firing, the design “develops” again, like in developing a photograph, and the colours begin to shine — like here, see? (Ms Dzhuranyuk picks a funny tiny ram and shows it to me).

***I guess you sell your works. Who are the principle buyers?***

Tourists, mostly. Among the locals — those who care for art of this kind. I sell my works at the Kosiv market where you can buy earthenwares of all kinds and also you can talk to those who create them. You see, those people who sell these things are not the intermediaries between the creators and customers — they are the creators themselves and they can tell most interesting stories about how these things are made — techniques, little details, how to tell the genuine pieces from the fakes — that kind of thing. Also, many of our pieces are purchased for art salons of Kyiv, Lviv and Ivano-Frankivsk.

***How much do you charge for your works?***

It depends on the piece — if it's a medium-sized plate or a jar, then it can cost up to twenty dollars. I don't think it's much considering it's hand-made — and every little or big piece is unique, no two things are identical. There are quite a lot of foreigners who buy our art — and carving, weaving, not only ceramics. Besides, they show a great interest in our style of life and in our traditions. Some time ago the Polish ambassador to Ukraine, Mr Jerzy Bar, paid me a visit. He showed a good taste and good understanding of folk art.

***Since when have you been creating these wonderful things?***

I've been doing it for thirty years now. In fact, I was not born here in Hutsulshchyna — I was born in the land of Vinnychyna, in Podillya. In my family everyone was a teacher, and probably I would have become a teacher too had it not been my penchant for drawing, painting and molding. My sister was a teacher at a place near Kosiv and I moved here to be closer to her — I went to study at the Kosiv Folk Art School.

I find what I do so exciting — I'm dealing with the three basic elements: Fire, Earth and Water. And out of the elements one can create so many amazing things. Ceramics and porcelain and faience among them. There's an element of mystery in it too.

***I know that your children are also into folk art, aren't they?***



Yes, both my daughters are artists. One works with leather and the other one is in weaving. My husband is a research fellow of the Kosiv Museum of Folk Art and is very knowledgeable about all kinds of folk art. His father used to be a weaver, well known in this area.

***How many people in Kosiv work in ceramics?***

I think about a dozen. Up to the mid nineteen-nineties there were about sixty ceramists but since then most of them had to find other occupations to make a living. You have to be really and fully devoted to this art to go on doing it. You have to pay so much for everything — the materials, even the gas you burn in your kilns costs so much these days. In the Soviet times we worked for a state-run company which provided the materials and all the other things we needed and we earned a decent living by the Soviet standards, but art cannot be a collective effort — art is a very individual activity, and the Soviet collectivism led to art being insipid, standardized, lacking in a personal touch. Every true artist is a personality who adds to his or her creations their own unique touch — and it's this touch that makes art what it should be. Though now we have fewer artists in my line of folk art than we used to, I think our art is of a much better quality — because only the best and most enthusiastic continue to work.

***You were not born here, as you've mentioned, but are there any local legends or stories that you've learnt since you came here that you like?***

Oh there are quite a few of them! All right, I'll tell one (Ms Dzhuranyuk begins talking with a pronounced local accent using local words and grammar forms): When God created Adam and then Eve, and the human race began to propagate, the sun began to grow smaller in size. Why? Because every time a baby was born and given a soul, a bit of the sun would tear off it and get affixed to the firmament as a new star. As long as the soul lives in the body, that star shines, so there are as many stars in the sky as there are human souls. And when a devout Christian dies, his or her star returns to the sun to become again part of it — it's the paradise the soul joins. But when a person who has led an unworthy and sinful life dies, his or her star just goes out and disappears from the sky forever.

### **EXCLUSIVE BEADS OF ALBINA POLYANSKA**



Beadwork is an art that requires special talent, artistic taste and imagination. There is a wonderful craftswoman in Kharkiv who makes beautiful decorative jewelry and souvenirs out of beads, including Easter eggs.

Albina Polyanska has been working with beads since 1992, creating works that are unique, like the best jewelry. These include costume necklaces, chokers, lanyards, neckpieces, handbags and useful pretty knickknacks.

Referring to her craftwork, the artist invites everyone to “listen to the enchanting music of beads, the magical melodies of silk threads and sparkling glass beads, woven into exquisite adornments, fine souvenirs and delightful flowers.”

The world of beads is much wider and more interesting than it might seem at first glance. Two years ago, Albina came upon a new theme — creating beadwork Easter eggs.

According to Albina, this practice has its origin in the 18–19th centuries, when beadwork became popular and turned into a separate form of applied art. Today, the tradition of creating beadwork Easter eggs is returning. These eggs make very beautiful gifts, retaining the warmth of the artist’s hands and part of her soul, and can be given to a loved one on this bright spring holiday.

The souvenirs are created according to a number of techniques, including hand weaving, canvas embroidery, lace braiding, lace net application and embroidery, mosaic lanyards, and freeform using Czech and Japanese beads, salt and freshwater pearls, pearl-like beads, fabric flowers, fixtures, cat-eye beads and corals.

“I really like to plait such Easter souvenirs. I use the spring motif with great pleasure: flowers, twigs with sprouting buds, delicate petals opening into flowers. I also try to revive the ornamentation and drawings of the old masters,” Albina says.

The name of each work is different, just as each work differs in character and attitude. There are the Sun, Embroidered, Lace, Pysanka (traditional painted Ukrainian Easter egg), Joy, and Wedding Bouquet Easter eggs.

There is also The White Church, The Wooden Church, The Church of Pokrova na Nerli. Sunrise, and The Church of Paraskeva Pyatnytsya na Torhu. These souvenirs stand out in their complexity and attention to detail, requiring the tiniest beads to depict the full image of a church against the small surface of an egg.

The artist continues: “My further plans include creating a whole collection of eggs with images of the churches of old Rus — the St. Sophia Cathedral in Kyiv, the Churches of the Savior on the Nerli, the Uspensky Cathedral in Chernihiv, and so on. An unbelievably tiny Japanese bead in a wide color range will allow me to fill eggs that I have in stock, which are no more than 7 cm. in height, with realistic full-color images that will resemble paintings. Only through close inspection will it be possible to tell that the church’s image is actually composed of tiny droplets of colored glass.”

According to Albina, no Easter egg is repeated and is a unique handmade work and souvenir.

Before work on any egg begins, a plan is first drafted, with the egg’s subsequent ornamentation and further braiding taking a long time to complete. This necessarily limits the number of such works, which represent true creations of bead art.

When asked to name her favorite works, Albina answered:

“Generally speaking, there are no works that I don’t like. If I don’t like something, then I shake everything off and do it over until the work meets the tough requirements of my creative inspiration down to the very last bead.”

## **GAMES AND TOYS UKRAINIAN CHILDREN USED TO PLAY**

Recently the Lybid Publishers in Kyiv have released a book, *Dytyna u zvychayakh i viruvannyakh ukrayinskoho narodu* (The Child in Customs and Beliefs

of the Ukrainian People). It is a compilation of works of Marko Hrushevsky (May 5 1865 — executed by the soviet police on September 2 1938), a teacher, theologian, ethnographer, and a distant relative of Mykhailo Hrushevsky, the prominent Ukrainian historian of the early twentieth century and first president of Ukraine. Kateryna Yushchenko, President Yushchenko's wife, wrote a favorable review of the book. Olena KRUSHYNSKA interviewed Yaroslava Levchuk, the compiler of the book and a descendant of the Hrushevsky family.

***Ms Levchuk, could you, please, say a few words about Marko Hrushevsky and his legacy? What was the motivation behind publishing a compilation of Marko Hrushevsky's works?***

Marko Hrushevsky was born into the family of a priest. Following the family tradition, he studied at the seminary in Kyiv. It was during his studies at the seminary that he met his distant relative, Mykhailo Hrushevsky who was to become one of the leading historians of the early twentieth century and first president of Ukraine. Mykhailo's powerful personality made a great impression on Marko who got interested in ethnographic studies. Upon graduation from the seminary, Marko worked as a teacher in a village school. The schoolchildren and their parents loved and trusted Marko, and he became a sort of a confidant for them, and they, both the children and their parents, told him a lot about their personal lives. Marko began to put down what he heard, and gradually there was enough material accumulated for a book publication. Marko's observations became an invaluable source for study of the Ukrainian rural culture of the end of the nineteenth and early twentieth centuries.

One little example from that book. Children talk among themselves; one says: "I wish I were a stork." "Why?" "Because they don't kill storks." Says another: "And I wish I were an eagle." "Why?" "Because they don't kill eagles either." Says the third one: "And I wish I could always remain a little child."

Zenon Kuzelya, who was the first compiler of Hrushevsky's writings, mentions in his letters that some of these works dealt with children of different ages, from toddlers to adolescents, and their education and upbringing.

Marko did his best to foster kindness and benevolence and do away with brutality and family violence by a gentle, Christian approach. In this new edition of Hrushevsky's works, a hundred years after its original publication, we tried to combine the scholarly approach with making it useful for parents of today.

***Did Marko have any children?***

Yes, he did. He had four children, and three of them had their own children, so the Hrushevsky family traditions were passed on from generation to generation. My grandmother, Marko Hrushevsky's daughter, was a great embroiderer, she taught my mother and me how to embroider, using the techniques and styles that were used in the Land of Cherkashchyna at the end of the nineteenth century. She used to tell me fairy tales and all kinds of stories that must have come from the deep past. Marko and his wife Mariya collected dolls and embroideries of Cherkashchyna and now this collection and some of Marko's archives are to be found in the Historical and Memorial Museum of Mykhailo Hrushevsky.

***The book Dytyna u zvychayakh i viruvannyakh ukrayinskoho narodu contains a lot of pictures and photographs. Who was responsible for choosing them for the publication?***

Mostly it was my mother, Valeriya Hrushevaska. She wanted to show in the book children as they were represented in paintings and drawings of Ukrainian artists, in Ukrainian icons, and as they appear in old photographs taken from the archives of Ivan Honchar Museum. The painter Natalka Atamas from Cherkashchyna, provided beautiful illustrations of folk dolls and games.

***You mentioned icons in which children are represented. As far as I know, icons rarely represent children.***

In the book we reproduced those icons in which you can see Jesus as a child, an icon which represents Jesus blessing children, an icon in which we can see The Virgin Mary Enceinte. This icon comes from the collection of Olga Bohomolets-Sheremetyeva. It was used as a board on which the umbilical cord was cut after a baby was delivered. Quite a unique icon. In the book there are also reproductions of icons of St Ustilyana with Child which were prayed to at home for the good fortune of children and for the souls of the children who died.

***The book opens with a section which deals with pregnancy and contains descriptions of superstitions connected with it. Probably it can be of interest only for those who study Ukrainian culture of the past. But is there anything that can be of interest for pregnant women of today?***

Yes, there are descriptions of old superstitions, but there are also things which could be of interest for pregnant women, medics and psychiatrists of today. Do not wear necklaces, do not spin when you are pregnant are evidently superstitions that belong to the past. But such advice as: When you are pregnant — do not attend funerals; avoid quarrels; do not beat pets; avoid stressful situations, and so on, are sound advice which is supported by the findings of modern medicine too. Hrushevsky's book also contained recipes in which herbs with medicinal properties were used, and our publication also contains some of them.

Hrushevsky describes the methods used to develop the child's reflexes, language skills, interests for the world around the child. The lullabies and funny stories were also part of the system that developed the child's imagination. Of a particular interest are Hrushevsky's descriptions of the ways of dealing with the children's aggressive behavior. The central advice — never use aggression to deal with aggression; distract the child in some way — and songs and dances are excellent ways of distraction.

***The book is divided into sections, with each section devoted to a certain age, but there have been so many changes since the time Hrushevsky's book was first published! Can it provide any practical advice now?***

Yes, it can. In his times, the children's cultural development was an integral part of physical growth. He described children of the Ukrainian countryside where the children were exposed to nature much more than the urban children of today. The

children who grow up in the rural areas still have such an advantage over the urban children.

Hrushevsky advises, and modern science supports his idea in this, that the first year of life is of a particular importance for the further development of a child. The problem of severity and punishment versus kindness and mutual understanding in upbringing children is still very acute.

Or take the problem of exposing or not exposing the child to possible infections. Peasant children were allowed to crawl around the floors of the house or on the ground and naturally they picked things and put them into their mouths which would horrify most of today's mothers. But probably it is a better way of adjusting the immune system to the environment than keep children in "sterile" conditions.

***There's a problem of spoiled children — was there such a thing as "a spoiled child" in the Ukrainian village of Hrushevsky's time?***

There must have been but not as acute as it is today in urban areas. Children were considered to belong to two basic categories — those who were lively and those who were silent. Those in the latter category were expected to grow up to be achievers.

Children in the rural areas became more independent much earlier than they do today in the cities. When children did something wrong, hope was expressed that such behavior would pass with time and these misbehaving children "would grow up to be good people". Conflicts and tension were avoided as much as possible.

***Now let's move on to the toys. The toys used in Hrushevsky's time would hardly be of any interest to the children of today, would they?***

Yes, of course, toys of today are radically different from the toys of Hrushevsky's time, but those toys are of interest as part of the culture of the past. Take puzzles, for example. It turns out that in Ukrainian villages all kinds of puzzles were made of wood and other materials. Similar puzzles are made today — but of plastic.

Or take musical instruments, or rather ways of making music. You could use your hands held in a special way over the mouth, or reeds or so many other ingenious ways of making music.

Recently, we shot a TV show in which a group of children, whose age ranged from two to nine years, were given toys made by a toy maker from Cherkashchyna, Vladyslav Kuksa who used the descriptions of toys in Hrushevsky's book. Among the toys were bows, all kinds of rotating things, tops, whistles, and small wooden wagons, and the children of today used them for playing, inventing new ways of using them. There is an opinion that simpler toys open more space for imagination, and in this sense the toys of old still have some advantage over the modern-day toys.

***Which toys does your daughter Sofiyka play with?***

At home we have quite a collection of toys from many countries of the world, among them Japanese and Hungarian tricky toys and dolls made of thread and rags. My daughter likes all kinds of toys to play with but now she often says, "Mom, let's play mother and daughter — you'll be my daughter and I'll be your mother, all

right?” We had a collection of very old dolls made of thread and of pieces of fabric which we gave the Hrushevsky Museum.

***Which kind of toys of the days of old do you like best?***

Dolls made of thread and of pieces of fabric. I loved to play with them in my childhood. They looked and felt so dear to me.

***Is there any place where Ukrainian toys are exhibited?***

Yes, there is a museum of toys which is situated in Klovsy Uzviz Street in Kyiv, and there is a section in it devoted to Ukrainian folk toys.

***Did you ever think of organizing master classes of making traditional toys?***

I did, but unfortunately this idea has not been realized yet. There are people in Ukraine who make traditional folk toys and once in a while they bring their toys to show them in the Open-Air Museum of Folk Architecture and Everyday Life in Pirohiv not far from Kyiv, and at a folk music and art festival, Krayina mriy, which is held in Kyiv every summer. Sometimes you can find such toys being sold at the art center in Andriyivsky Uzviz in Kyiv.

The history of toy making is an essential part of culture history of any nation. Marko Hrushevsky described over 50 Ukrainian folk toys, puzzles and musical instruments for children of different ages, for play indoors and outdoors and in various seasons.

***Are you planning any further publications of Hrushevsky’s legacy?***

We know that some of Hrushevsky’s writings were devoted to children of the school age and to teenagers. We hope that some of the manuscripts may be found in the archives of the T. Shevchenko Scientific Society in Sarcelles not far from Paris. Zenon Kuzelya mentions these manuscripts in his letters. We are looking for ways of accessing those archives. I hope that one day we’ll be able to publish a more complete collection of Hrushevsky’s works.

## **UKRAINIAN TRADITIONAL EMBROIDERY CAN BE TRACED HUNDREDS, IF NOT THOUSANDS OF YEARS BACK INTO HISTORY**



Embroidery for Ukrainians is much more than just a way of decorating clothes or various household items. Embroidery is part of the Ukrainian world outlook, of the 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



shaped  
lace and  
own  
and even  
heritage.

Ukrainians are a people who used to make earthenware and carved wooden plates beautifully and elegantly designed, who created exquisitely fine wonderful embroideries — and then renounced their great cultural achievements with a surprising ease destroyed much of their artistic and cultural

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.

Only a couple of generations back, needlework was a widespread occupation in the Ukrainian countryside. Our grandmothers embroidered shirts and towels and kept them in old decorated trunks. Our parents grew in "the happy family of Soviet peoples" in which traditional handicrafts, needlework included, were neglected. They were largely viewed as "hangovers from the past" and even frowned upon as being "manifestations of Ukrainian bourgeois nationalism." Those who collected Ukrainian antiquities and kept them in their homes were under a close KGB supervision.

One disturbing episode from my childhood comes to mind. It was in the 1970s in a village in the Land of Poltavshchyna where my grandmother used to live. Her neighbour, after clearing the attic of her house of old things, brought them down to her garden, piled them near an old acacia near her barn- and put them to torch. I watched as the fire consumed antique wooden spinning-wheels, antique combs made of linden wood, red ribbons that used to be worn by girls decades and decades before, embroidered shirts at least two hundred years old. Waxed thread of the shirts did not want to burn and the shirts only smouldered. Even after they turned to ash, they preserved their original shape- and then the ashes were gone with the wind.

One reminiscence pulls out another one from my memory. As a child, I enjoyed to climb into my grandma's old trunk, and sitting there, in the confined darkness, to inhale the smell of the fancywork which was stored there. Those laces were made by my great-great grandmother more than a century ago; I loved touching the thread that had been held by her fingers.

At the end of the 1980s, at the time when Ukraine entered a period of growing national awareness, I joined ethnographic expeditions to different regions of Ukraine to look for embroidered shirts, towels and other embroidered household items with the aim of acquiring them, if possible. Most of such items we found in the Carpathians, in the villages in the mountains, where the Soviet power had never been able to strike root and destroy the age-old traditions. I brought home about a dozen embroidered shirts from each expedition. I washed them, restored them, ironed them and every day, going out, I put a new one. I wanted so much to be constantly wearing them, that I slept in them — in embroidered women's shirts from various regions of Ukraine and from various times. With one of such shirts on at night, I felt mystical energies passing through me. At my wedding, I wore an embroidered — white on white — shirt from Poltava.

I have always been fascinated with the refined, "winged" silhouette of the traditional Ukrainian dress. It is both chastely modest and temptingly sensual. I have been always attracted to tall, wide-shouldered young men wearing loose, linen shirts embroidered in floral design.

Every region of Ukraine, or even every village for that matter, had their own patterns, designs and colour schemes of embroidery. My grandmother, for example, used ornamental designs that had been passed from generation to generation for centuries. In fact, these designs — stars, triangles, meanders, and others — were symbols of eternity, of water, of air or of fire, but my grandmother had no idea that she was using millennia-believed that shirts with could protect you from wearing a properly a young man into falling in that an embroidered shirt to be rich, to fall in love, or tell me that she made the grandfather, fall in love had begun embroidering on John the Baptist's).

The Ukrainian word tracery, is a shortened 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



old symbols in her embroidery. She such designs embroidered on them evil. She also believed that by embroidered shirt you could charm love with you; she was convinced could "be talked" into helping you to do well in general. She used to young man who became my with her by wearing the shirt she the Feast Day of Ivan Kupaylo (St

"uzor" — pattern, design, figure, version of the Old Ukrainian

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. *Nyzyinka* 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

The traditional pastel colours were came another embroidery — a came from the East techniques.



embroidery which lost its softness of colouring. harmony of colours was also unbalanced; warm lost. At the end of the nineteenth century there change, a second heavy blow to the traditional new fashion of embroidering in cross-stitch (from China) and ousted the traditional 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 ornamental designs were geometrical. They can be glimpsed on the Trypillya about the Trypilltya culture representations of which can barrows. In some of the Polissya, for example, designs were used well into



pottery and earthenware (see an article in this issue); on the Scythian dress, be seen on vases found in ancient Ukrainian lands, in *Hutsulshchyna* or geometric patterns and ornamental the twentieth century. In other lands of

Ukraine, as long ago as in the early medieval times, the influence of the Byzantine plant ornamental design was strongly felt. Also under the Byzantine influence, there developed in 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.

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. My great-grandmother Yaryna believed that poppies grew in great numbers on battlefields. 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, as far as I am concerned, 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*

The essay is illustrated with photographs of exhibits of the Pereyaslav-Khmelnytsky Historical and Cultural Preserve, and with photographs provided by the *Moya Ukrayina*. Bervy Project.

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