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імені В.Г.Короленка
Факультет філології та журналістики
Кафедра англійської та німецької філології

Сосой Галина Станіславівна
Венєвцева Євгенія Володимирівна

UKRAINE IN THE SPOTLIGHT

Збірник
текстів та вправ з англійської мови
для самостійної роботи студентів I курсу
українського відділення спеціальність «Іноземна мова»



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Рецензенти:

Зуєнко М.О., доктор філологічних наук, доцент кафедри англійської та німецької філології ПНПУ ім. В.Г. Короленка.

Сухачова Н. С., кандидат філологічних наук, доцент кафедри української, іноземних мов та перекладу Вищого навчального закладу УКООПСПЛКІ «Полтавський університет економіки і торгівлі»

Сосой Г.С. Венєвцева Є.В.

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Навчально-методичний посібник “UKRAINE IN THE SPOTLIGHT” являє собою збірник текстів і вправ, складений з урахуванням програми з англійської мови для студентів I курсу українського відділення факультету філології та журналістики денної форми навчання. Метою посібника є розвиток навичок читання, усного мовлення, літературного перекладу, збагачення тематичної лексики та словникового запасу студентів у цілому, закріплення студентами граматичного матеріалу з англійської мови. Загальна кількість текстів – 16. Тексти подаються в комплексі з вправами на засвоєння тематичної лексики. Для полегшення розуміння текстів до кожного з них доданий міні-словник.

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ПЕРЕДМОВА

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

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

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

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

Посібник містить 16 оригінальних текстів, пов'язаних з історичними подіями та видатними особистостями країни, українськими християнськими народними святами та традиціями, а також весільними ритуалами. Деякі використані в посібнику тексти запозичені з журналів «Welcome to Ukraine» за 1998-2010 р. та австралійського видання книги про історію українського костюму.

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

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

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

Вправи зібрані наступним чином:

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

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

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

KACHANIVKA, EDEN ON EARTH

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

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

Harmony of Architecture and Scenery

The central architectural landmark of the estate was and is a majestic palace built in the classicist style of the early 19th century. It is a two-storied structure of eighty rooms and spacious halls with wonderful views opening from all the windows. Two smaller buildings on the north and on the east sides of palace form a huge inner yard separated on one side from the park with a cast-iron lattice work fence. There is a lovely, typical early-nineteenth century church that stands some distance away from the palace, right opposite it, at the end of a tree-lined lane. In the vault of the church members of the Tarnovsky family used to be buried. A number of gazebos, belvederes and summerhouses used to grace the park at many places, of which but a few have remained standing until now. One of them, known as the Hlynka's Gazebo, commands an exciting view of ponds and lush vegetation. Of

several stone bridges only three have been preserved and they, together with “romantic ruins” add to the general emotionally uplifting atmosphere of the park. Other buildings of the estate used to house offices; among outbuildings there were, of course, a coach house, a kennel, a cow shed, a gardener’s house. All these buildings are now occupied by the curator and management of the Kachanivka Preserve, a library, a sort of a hotel. Among the irreparable losses, particularly damaging to the overall impression once created by the estate, are a green house and a lot of pieces of marble and cast sculpture (only one has miraculously survived). Visitors to the park in the twenties of the 20th century reported having seen piles of broken sculpture in many parts of the park.

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

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

History of Kachanivka

In the early 18th century there was a *khutir* (a very small village or a farmstead) sitting at a very picturesque place at the river Smosh. It had belonged to a succession of owners before it was sold, in 1744, to Fedir Kachenivsky, a man of presumably noble birth and singer of the Imperial choir of Her Imperial Majesty Elisabeth

Petrivna, the Empress of Russia (Ukraine in that time was already a part of the Russian Empire). Because of the new owner's name the place soon got renamed to "Kachanivka". In 1770 Kachnivka was bought on the order of Catherine the Great for her favorite, the Field Marshall Rumyantsev-Zadunaisky and consequently "given" to him as a present. Though there was a garden laid there and a big stone house built, the Field Marshall did not come to Kachanivka to stay for any considerable length of time. The estate was passed on to his son and it was sold to a new owner in 1808. The estate changed hands a couple of times before it came into the possession of Hryhoriy Tarnovsky. It is with Tarnovsky that the fame of Kachanivka began. Tarnovsky had a palace built and a huge park laid out. He was a patron of arts and financially backed painters, poets and musicians. In the thirties and the forties of the nineteenth century the Kachanivka estate was visited, among so many others, by the poet Shevchenko and the musician Hlynka. Tarnovsky had an orchestra at Kachanivka which was the first to play some of the musical pieces, created by Hlynka in Kachanivka.

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

In 1897 Vasyl Tarnovsky, Jr., realizing he had been financially ruined by the expenses that the upkeep of the park and his collection required, sold Kachanivka to Pavlo Kharytonenko, an industrialist. Tarnovsky had willed his collection to a museum and many items from it have survived and are kept in the museum of Kyiv and Chernihiv. Kharytonenko did not neglect his duties of an owner of the unique estate and enlarged the park, renovated the palace and improved the general

maintenance of the place. It continued to attract numerous intellectuals from Ukraine and from St. Petersburg in Russia. Later the estate passed on to Kharytonenko's daughter Olena and her husband Mikhailo Oliv. Kachanivka was paid a visit, among innumerable others, by two distinguished painters of the time – Dobuzhynsky and Petrov-Vodkin.

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

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

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

Tarnovskys and Shevchenko

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

He was a gourmet and dined and wined his guests sumptuously. He enjoyed a good drink but admitted that his father beat him at it by far, claiming that Tarnovsky Senior had been so thoroughly "alcoholized" that his body after death and burial in the family vault in the local church had not decayed but remained mummified and

could be exhibited as a “saint, miraculously preserved.” On his wedding day Vasyl Tarnovsky, Jr., had a pipe laid extending from a local vodka distillery to his park and a fountain was spouting vodka for a couple of days. Dozens and dozens of peasants from nearby villages, men and women alike, congregated at the fountain, drinking and filling vessels of every description. The palace was described as looking like a battlefield with bodies strewn all around. Some did die of excessive drinking. Vasyl Tarnovsky was a man of violent temper and at least on one instance was known to have shot a man for trying to chop down a tree in his park. A lot more could be said of Tarnovsky along the same line and it makes him a person of many dimensions, but for us he remains primarily the creator of “a little paradise on earth.”

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

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

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

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

(from “Welcome to Ukraine” № 1, 1998)

Word list

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

Answer the key questions fully.

1. Where is Kachanivka?
2. What area does Kachanivka Park spread over?
3. Who was the estate of Kachanivka visited by in the 19th century?
4. In what style was the palace built?
5. Describe the estate.
6. How many stone bridges have been preserved?
7. What buildings does the estate consist of?
8. What are the most attractive features of the park?
9. How did the last of the Tarnovsky owners of the park call it?

10. When was the khutir sold to Fedir Kachenivsky?
11. What was Fedir Kachenivsky?
12. For whom was Kachanivka bought on the order of Catherine the Great?
13. When did Shevchenko visit the Kachanivka estate?
14. Who continued improving the estate?
15. For what famous painting did Repin make sketches?
16. When was Kachanivka given the status of “the State Historical and Cultural Preserve”?
17. Who did Shevchenko meet in Kachanivka?
18. What did he write about Kachanivka in the album at the Tarnovsky’s house?

EXERCISES

I. Give Ukrainian equivalents of:

architectural landmark
 historical value
 world fame
 vault
 summerhouse
 kennel
 age-old tree
 elevation
 succession

II. Choose the correct variant:

1. The Kachanivka Park spreads over an area of 570
 - a) hectares
 - b) acres
 - c) meters
2. In the 10th century the estate of Kachanivka was regularly visited by many prominent
 - a) scientists
 - b) musicians
 - c) sportsmen
3. The palace is a two-storied structure of ... rooms and spacious halls.

- a) seventy
 - b) fifty
 - c) eighty
4. There is a lovely, typical early-nineteenth century... that stands some distance away from the palace.
- a) tower
 - b) church
 - c) cathedral
5. Fedir Kachenivsky was a ...
- a) writer
 - b) composer
 - c) singer
6. Kachanivka was bought on the order of Catherine the Great in...
- a) 1770
 - b) 1774
 - c) 1771
7. The Russian painter Repin made sketches in Kachanivka for his famous painting...
- a) "Heroic Defence of the Poltava Fortress";
 - b) "The Cossacks Writing a Letter to the Turkish Sultan";
 - c) "Peter the Great Before the Battle of Poltava".

III. Make the sentences true:

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

IV. Complete the following sentences:

1. The park happens to be not only one of the biggest in Europe but
2. The estate was regularly visited by... .
3. The central architectural landmark of the estate was and is... .
4. Two smaller buildings form... .
5. Vasyl Tarnovsky, Sr. was a man with
6. Among the irreparable losses are... .

V. Ask all possible questions to the following statements:

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

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

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

VII. Give as much information as you can about

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

VIII. Translate the following sentences:

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

ASCANIA NOVA

The Ascania Nova National Preserve is spread over an area of about 34000 hectares (85000 acres). About one third of this area is occupied by the virgin steppe. 200 hectares are given to what is called "a Dendrological Park" (dendrology is study of trees) and a local zoo occupies an area of 62 hectares (150 acres). In addition to being a Preserve, Ascania Nova is a research centre where new ways of farming are tested. Administratively, the Preserve functions within the framework of the Ukrainian Academy of Agrarian Sciences.

Both flora and fauna are studied and protected at Ascania Nova. There are hundreds of species of plants to be found in Ascania Nova, 85 of which are considered to be rare and 12 are entered in the Red Book of Endangered Species. In spring the vast plains of the Preserve are covered with blooming yellow "Scythian tulips". This variety of the tulip is an extremely rare one and the meadows, brightened up by this yellow flower almost to a shining point, are an unforgettable sight.

There are 20 species of autochthonous mammals living in Ascania Nova with many more that have come from other areas or "visit" the Preserve. Wondering through Ascania, one can see hunting foxes, easily-frightened hares, graceful grazing deer, ground squirrels enjoying the warm sun. The animals seem to know that they are protected and that no harm or menace should be expected from man. There are several species of snakes and over 2000 species of invertebrates. Over twenty species make their nests in the steppe of Ascania Nova and the total number of species of migratory birds that stay for some time in the Preserve and those that live in the wooded areas is about three hundred. 19 species of animals are entered in the Red Book of Ukraine.

The Dendrological Park is made up of two parts: an old section with trees over a hundred years old, and a new one with trees which are under thirty years of age. Altogether there are 939 species of plants which are under protection. They come from different places and continents. About 90 species are what is usually called "rare" and need to be particularly well to be taken care of. 3 species are entered in the book of species that require international protection.

There are roads and paths that cut through the Park and the Preserve. Guided tours are conducted for tourists visiting Ascania Nova and these excursions take the visitors to the most interesting parts of the Preserve. There are several artificial hillocks strategically located in the Park to provide a better view of the surrounding area. The rich collection of plants need a lot of care without which their existence would have been impossible. In fact there are very few species of plants that are

indigenous to the area.

The Ascania Nova Zoo is in many respects unique and is considered to be among the world's ten best zoos of this kind. The Ascania Nova Zoo specializes in keeping and studying ungulates of the steppe, savannah, desert and mountainous areas. The Zoo has many species of birds, some of them flightless: ostriches, rhea, emu, swans, cranes, pheasants to name just a few. Some of the mammals that are kept in the Zoo are of very rare varieties.

Word list:

hectare	гектар
acre	акр
virgin	цілинний
framework	конструкція, каркас
plain	рівнина
scythian	скіфський
autochthonous	корінний
to graze	пастися
squirrel	білка
invertebrate	безхребетні тварини
hillock	горбик, пагорок
indigenous	місцевий, природний
ungulate	копитний, копитна тварина
savannah	савана
ostrich	страус
rhea	вид страуса
crane	журавель
pheasant	фазан
to sway	гойдатися
alternately	поперемінно
stuffed	наповнений, тут населений
thaw	відлига
stagnation	застій
turmoil	безладдя, метушня

Answer the key questions fully.

1. What is an area of the Ascania Nova National Preserve?

2. How many species of mammals, snakes and invertebrates live in Ascania Nova?
3. How many species of plants are under protection?
4. What does the Ascania Nova Zoo specialize in?
5. What species of birds has the Zoo?

History of the Preserve

In the early 19th century there appeared a small village in the territory of what is now the Ascania Nova Preserve. Before that time it had been just the steppe inhabited not by people but by wild animals, and covered with tall grasses swaying in the wind. The village was alternately called New Keten, Chapli and Ascania Nova. In fact the lands around it had been bought for a settlement of ethnic Germans, whose several generations had been living in various places of the Russian Empire for quite some time.

Fredrich F.Falz-Fein, 1863-1920, was born and raised in Ascania Nova. Even in his young years he had an ambition to turn the area into a "paradise on Earth", a natural preserve that would be world-famous. He was a very determined man and managed to make his dream come true though he had had to overcome many obstacles. He brought to the Preserve that he had founded animals and plants from many parts of the country and of the world. All in all he brought to Ascania Nova and naturalized there many species of plants, 52 species of mammals and 208 species of birds. He wanted to have a park around his estate to provide shade and cool freshness during the hot summer months in the flat steppe over which hot dry winds blew. The park eventually grew into a small forest. At the very end of the 19th century Freidrich Falz-Fein founded and opened a museum which exhibited stuffed animals of the local and world's fauna, a collection of birds' eggs, archaeological finds made in the area of Ascania Nova.

Then came the times of the First World War, Revolution, Civil War, Soviet "nationalization" and "collectivization", famines, purges, Second World War, political "thaw", economic stagnation, "perestroika", regaining of Independence by Ukraine. Ascania Nova has survived despite all this turmoil.

Answer the key questions fully.

1. Who was the founder of the Park?
2. How many species of plants, mammals and birds did he bring to Ascania Nova?

3. What can be found at the museum?

EXERCISES

I. Give Ukrainian equivalents of:

rare, virgin, plain, to graze, autochthonous, savannah, pheasant, squirrel, ungulate, invertebrate, scythian, hunting, deer, hare, harm, snake, nest, to protect, artificial, desert, flightless, Zoo, paradise, estate, stuffed.

II. Choose the correct variant.

1. A local zoo occupies an area of ... hectares.
a) 63 b) 62 c) 65
2. There are over 2000 species of ...
a) invertebrates b) mammals c) sea creatures
3. ... species are entered in the book of species that require international protection.
a) 30 b) 13 c) 3
4. The Ascania Nova Zoo specializes in keeping and studying
a) raptors b) ungulates c) birds
5. There are 939 species of... which are under protection.
a) plants b) trees c) flowers

III. Make the sentences true.

1. Some of the snakes that are kept in the Zoo are of very rare varieties.
2. There are 939 species of animals which are under protection.
3. A local zoo occupies an area of 150 hectares.
4. The zoo is made up of three parts.

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

1. There are species of... and over 2000 species of... in Ascania Nova.
2. The Ascania Nova Zoo specializes in keeping and studying ... of the
3. The village was alternately called ... , ... and
4. At the very end of the ... th century Freidrich Falz-Fein founded and opened

the museum which exhibited ... animals of the local and world's fauna, a collection of... .

V. Complete the following sentences:

1. The Ascania Nova National Preserve is
2. Wondering through Ascania, one can see
3. The animals seem to know that
4. The Dendrological Park is
5. About 90 species of plants are
6. The Ascania Nova Zoo is

VI. Ask all possible questions to the following statements:

1. The Ascania Nova Zoo specialized in keeping studying ungulates.
2. He wanted to have a park around his estate.

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

area, Red Book, zoo, mammals, animals, visitor, steppe, desert, flightless, obstacles, estate, park, collection.

VIII. Give as much information as you can about animals living in Ascania Nova.

IX. Ask questions to get these answers:

1. Wondering through Ascania, one can see hunting boxes, easily-frightened hares, graceful grazing deer.
2. There are 20 species of autochthonous mammals living in Ascania Nova.
3. The Zoo has many species of birds, some of them flightless: ostriches, emu, swans, cranes, pheasants.
4. Fredrich I. Falz-Fein was born in 1863 and raised in Ascania Nova.

X. Translate the following sentences into English:

1. У заповіднику Асканія Нова можна побачити полюючих лисиць, полохливих зайців та граціозних оленів.
2. У заповіднику живуть декілька видів змій та більш ніж 2000 видів безхребетних тварин.
3. Зоопарк спеціалізується на збереженні та вивченні копитних тварин степів, савани, пустель та гірських районів.
4. Фредерік Фолз-Фейн привіз у заповідник, який заснував, тварин і рослині з багатьох країн світу.

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 Dionysius the Symeon the New went into the building Eastern Ukrainian ancient tradition.



Eastern Church among whom we find St Areopagite, Maximus the Confessor and Theologian. The system they worked out foundation on which the principles of Orthodox churches stand, and the Orthodox Church is a successor to this

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

shape was towering above

Starting century, the

hexagonal or expressiveness

exterior shape of



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.

it – up to nine. The general exterior pyramidal, with the central dome the rest.

from the second half of the 16th cubical frame began to give way to even octagonal frames. It added to the and visual impact of the churches. The

the churches also went through a

change and the church's outline was made to fit an imaginary equal-sided 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 carpenters without nails. Logs 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.

wonders – axes, drills and augers, plumb lines. In many cases, the evidently did without saws and other construction elements are tightly that it is impossible, no matter is, to stick the blade of a knife planks.

Art 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.

Many of the wooden churches built before the second half of the seventeenth century in the lands of Prydnirpovyie, 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 – деревина, 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 wooden church in Ukraine dates from ...
 - a) the fifteenth 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 forks.
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, successor, 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.

a. Answer the key questions fully.

1. Who was the symbolism contained in Orthodox Christian church worked out by?
2. What common features have all the Ukrainian wooden churches?
3. When does the first recorded reference to a wooden church in Ukraine date from?
4. When was the peak in the construction of wooden churches in Ukraine reached?
5. In what form was the central frame of the church built?
6. What was the roof of the church?
7. What were the windows?
8. What were the interior walls decorated with?
9. What tools did Ukrainian church builders use to create their architectural wonders?
10. What is the difference between wooden churches in different lands?
11. What styles in wooden church building do you know?

b. 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.

KHORTYTSYA - WITNESS OF THE COSSACKS' GLORY

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

In the northern part of the island one can see rock outcrops with many caves and grottos. Some of the huge rocks rise to a height of 30 metres above the water;

they even have names given to them in various times in the past. Many of these rocks are connected in some way with events of the Cossack times – *Duman* Rock; *Vyshcha Holova* (Highest Head) Rock; *Chorna* (Black) Rock; *Sovutyna* Rock; *Durna* Rock, to name but a few. One of the caves, *Zmiykova* (Snake's) is said to have been a place the great ancient Greek hero Heracles spent some time in, consorting with a minor goddess and siring three sons.

The central part of the island is flat but not featureless. Ravines, depressions and low hills enliven it, and many of these features also have names – Naumova, Kostina, Hromushyna, Korniyeva, and Zmiyivka, to provide some examples. Botanists found there over 600 species of various kinds of plants, many of which are on the list of the endangered species. 50 species of fishes live in the many lakes and babbling brooks of the island and over 200 species of birds can be spotted in the marshy meadows.

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

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

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

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

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

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

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

(from "Welcome to Ukraine" №1, 07)

Word list

outcrop	геологічне оголення порід
ravine	яр, ущелина
endangered	той, що вимирає, зникає
to babble	дзюркотіти, бурмотати
brook	джерело
marshy	болотяний, болотний
imminent	погрожуючий; той, що насувається
nomad	кочівник
to dwindle	зменшуватися
to disband	розформувати
smithy	кузня
chancellery	канцелярія

Answer the key questions fully.

1. Where is the island of Khortytsya?
2. What territory does it occupy?
3. What are many of rocks connected with?
4. What did botanists find there?

5. What evidence did archaeologists unearth?
6. People of what ethnic backgrounds used to live in Khortytsya?
7. How many artifacts does the Museum of History of Zaporizhzy Cossacks contain?
8. When was Khortytsya given a status of a local natural preserve?

EXERSICES

I. Give Ukrainian equivalents of:

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

II. Make the sentences true:

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

III. Complete the following sentences:

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

IV. Ask all possible questions to the following statements:

1. Some of the huge rocks have names given to them in various times in the past.
2. The central part of the island is flat.
3. 50 species of fishes live in many lakes.
4. Botanists found over 600 species of various kinds of plants
5. there.
6. The complex will occupy a territory of three and a half thousand hectares.

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

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

MARTIAL DANCE

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

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

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

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

Historical evidence shows that many prominent Cossacks and Cossack leaders such as Ivan Sirko, Bohdan Khmelnytsky or Ivan Mazepa, could dance hopak well;

they knew several foreign languages, composed music and wrote verses extolling the Ukrainian spirit.

Nowadays, martial hopak remains to be a useful physical exercise excellent for improving health, strength and pliancy. Hopak dancers participate in various folk dance shows and festivals which are held both in Ukraine and elsewhere. Incidentally, Hopak dancers make good soldiers and policemen.

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

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

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

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

Word list

robust	міцний
sabre	шабля
oratory	красномовство
constantly	постійно
to improve	удосконалювати
to maintain	підтримувати, зберігати
capacity	здібність
vigorously	бадьоро, рішуче
arm	зброя
unique	особливий, унікальний
to suppose	припускати
stamina	стійкість
mastery	досконале володіння
to versify	писати вірші
to extol	виховати, звеличувати
strength	сила
pliancy	гнучкість

incidentally	між іншим
soldier	воják
audience	глядачі, публіка
committee	комітет, комісія
council	рада

Answer the key questions fully.

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

EXERCISES

I. Give Ukrainian equivalents of:

martial hopak
 sabre
 arm
 mastery
 extol
 related
 vigorously

II. Choose the correct variant:

1. Hopak is a traditional ... dance.
 a) English b) Russian c) Ukrainian
2. It is very energetic dance performed by... .
 a) children b) men c) women
3. Incidentally, hopak dancers make good
 a) doctors b) teachers c) soldiers and policemen
4. There are schools in Ukraine that train students in
 a) waltz b) martial hopak c) singing

5. Summer seminars are held in many parts of Ukraine, and boat trips down the ... River are regular summer events too.

- a) Dnipro b) Thames c) Vorskla

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

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

IV. Complete the following sentences:

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

V. Ask all possible questions to the following statements:

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

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

Ukrainian dance;
historical evidence;
martial hopak;
soldier.

VII. Give as much information as you can about

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

VIII. Ask questions to get these answers:

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

IX. Translate the following sentences into English:

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

UKRAINIAN NATIONAL COSTUME AS A WITNESS OF THE PAST



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

Nostalgia for things traditional

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

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

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

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

Dress reflects climate and mentality

National dress of any nation, of a big one in particular, the one with a history and culture that span more than a thousand years, reflects the geographical situation of the country this nation occupies, the climate, mentality, levels of economic and social development and a lot more. The Ukrainian national costume is not an exception in this respect. A historian of costume remarked that the traditional woman's dress alone – in all of its varieties of course – would be sufficient to give one a comprehensive picture of historical and cultural features of life in the Ukrainian village of the past.

National dress of classical type



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

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

Shirt – an ancient Slavic garment

In addition to being just an article of clothing the shirt (or, probably, more properly “blouse” if applied to a woman's garment) had a special, sometimes

symbolical meaning for those who wore it. It was not too long ago that some village girls wanted to put an amorous spell on a lad they fancied, would wear a “magic” shirt when they went through an “enchanted ceremony”, and this shirt had to be the one they had started making on the Ivan Kupala’s night – an ancient heathen holiday celebrated in summer which in Christian times was incorporated into the calendar of Christian holidays.

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

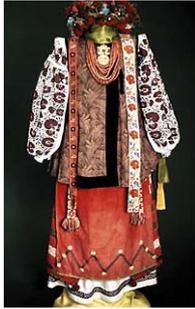
Needlework

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

Patterns of adornment

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

Skirts, belts, vests, headkerchiefs



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

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

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

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

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

Earrings, necklaces, rings

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

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

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

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

Word List

item – предмет одягу

adornment – прикраса

layman – мирянин, нефахівець

to gaze – пильно дивитися

to linger – затримуватися, баритися

tantamount – рівноцінний, еквівалентний

to epitomize – втілювати,

resplendent – блискучий

carol – спів

gaily – весело

poignantly – гостро, доречно

amorous – любовний

to fancy – уявляти

to enchant – зачаровувати

to incorporate – включати, приєднатися

stitch – стібок

intricate – складній, запутаний, вичурний, замислюватий

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. Nati Teenage 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.

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 dress is that men like than women. The braided colored falcons, with that shake and Men's shirts



Hutsul women wearing holiday dresses.

most noticeable feature in the Hutsuls' to wear more decorations on their dress men's kry sani (hats) are decorated with cords, feathers of mountain eagles or tryasunky, that is bunches of glass beads, tremble with every movement of the head. have lavishly embroidered fronts, and embroidered strips around the neck and on the sleeves. The embroidery strip around the neck has colored strings attached 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.

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
sprangle – блестки
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 Trypilskoyi 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 “...”.

II. Give as much information as you can about:

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

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



to wear
some
with
and
users of glass beads, so much so that they were sometimes called “the glass beads lands.”

glass beads.” Even noblemen and even royal personages did not consider it to be below their dignity glass beads ornaments. Starting from the 15th century German states began manufacturing glass beads, vying Venice for the first place as producers of these ornaments. In the 16th-17th centuries it was Bohemia Moravia that came to the fore as major producers and

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 15th 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 are tears of the Earth?
3. What are 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, the early twentieth century, regional words that were or kvity to mention but a of many kinds and people, animals and plants.



Blue Flowers by Mariyeta Valeshyna from the village of Tsarytsanka, Dnipropetrovsk Oblast. Paper vytynanka, 38 x 48 cm, 2008.

began to study the art of seek inspiration for their art in vytynanky. Articles and essays were published, vytynanky began to be collected. Vytynanky were displayed at exhibitions of the

vytynanky, gained currency in but there were many other, used too — stryhuntsi, khrestyky few. The vytynanky shapes were represented stylized figures of Ethnographers and art historians vytynanky, and artists began to

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?

SYMBOLIC WORLD OF PYSANKA



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

In many parts of the world one finds ancient myths in which the Egg features as a symbol of the Sun, Spring and Revival of Nature. Ethnologists of the 20th century have discovered that the ancient beliefs of many peoples regarded the Egg of Light as a source from which the world had sprung, developing from Chaos to Order. In Ukraine the tradition of painting eggs goes back at least thirty three hundred years - clay eggs, once evidently painted and dating from the 13th or 12th century B.C., were unearthed by archaeologists in the vicinity of the village of Pustynka at the Dnister River. Painted eggs must have been used as charms guarding against evil. There were pysankas of many kinds to fit many occasions. For it to have magic powers, a pysanka must be painted at a specified time, in certain colours and patterns, and chants must be sung while it was being painted. It was also very important to give it as a present to the right person. Pysankas were mostly painted by elderly women, late at night, after everything had grown quiet. It was desirable to do it at the end of the day which had passed without any rows, scandals or emotional upheavals. It was a sort of a ritual in which one had to observe the rules whose origins had long been last 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 eggs itself had to be either a fertilized one, taken from under a hen, or if the fertilization could not be ascertained the egg to be painted had to be sucked out. To do it one has to make two tiny holes with a needle at the opposite ends and

then by eggs of its contents. The symbolism of colours, patterns and designs varied from area to area but were certain patterns and designs which were of a more universal character. If the colours, patterns, chanting and other things were right, if the eggs had been properly chosen and treated before being painted, if the time of the day when the painting was done was correct, then the painted eggs were believed to be powerful charms against fire, lightning, illnesses and other mishaps.



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

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

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

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

Some of the patterns and signs on pysankas have symbolism that has come down to us probably from the pre-historic times. Wavy patterns symbolize rain;

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

Pysankas and krashankas (eggs uniformly painted in one colour, with no patterns or designs) used to be an important element in the Ukrainian country life. A lot of their symbolic meanings have been forgotten, they are not used as universal charms as much as they used to be. But they remain joy to the eye and



an exiting field for ethnographic studies. And for very many people pysankas, no doubt, have retained their special significance as an integral feature of Easter. Even those who do not care for pysankas pre-historic and Christian symbolism cannot help enjoying pysankas art.

Word List:

resurrection – відновлення

chant – скандування

upheaval – переворот

foil – фольга

to fertilize – запліднити

mishap – невдача

to imbue – наповнювати

to eradicate – знищити

to decline – зменшитися

marvel – диво

ingenuity – винахідливість

concord – згода

conciliation – примирення

Answer the following questions:

1. What does an egg symbolize?
2. What is a pysachok?
3. What patterns helped gain success?

4. What do wavy patterns on pysankas symbolize?
5. What does the Greek cross on pysankas symbolize?
6. Have you ever made pysankas and krashankas?

I. Give the English equivalents:

Pysanka; pysachok; krashanka.

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

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

PETRYKIVKA STYLE OF PAINTING AND ITS PROMINENT EXPONENT TETYANA PATA

The “Petrykivka Style of Painting” is a remarkable artistic phenomenon of Ukrainian culture, and a characteristic feature of Ukrainian decorative folk art. Tetyana Pata is one of the leading exponents of this style.

There are many phenomena of folk art in Ukrainian culture, which make this culture unique and original among other cultures of the world – Kosiv ceramics, rugs from Podillya, embroidered towels and shirts created in all parts of Ukraine are among them. A place of honour among these artistic phenomena is taken by paintings created in the village of Petrykivka, in the land of Dnipropetrovshchyna.

Styles of painting similar to that of Petrykivka were once called “magic realism” or even “the greater realism” (a term coined by the prominent non-figurative artist Vasiliy Kandynskiy) and are part of what is usually called “primitive folk art,” though there is nothing really primitive in this art. “Primitive” artists usually have no formal art education and they create without any constraints of the “academic” rules of art.

“Magic realism” carries us back in time when the human mind was moved to conquer the reality of the exterior world in terms of art. The Petrykivka style of painting is a very poetic view of the world around us, or rather it is a world in itself, a world which is free to interpret the usual things in a very unusual manner.

Tradition has it that Petrykivka was founded by a group of Ukrainian Cossacks in the eighteenth century and it so happened that soon after its foundation, the village, for some mysterious reasons, began to attract people with artistic gifts who

came to settle down there. It is difficult, or almost impossible to tell now what the very first paintings created in Petrykivka looked like, but we can make an educated guess basing our conclusions on the surviving paintings of more recent times, and on the art of Petrykivka of today.

Early decorative paintings in Petrykivka were mostly murals on the walls of the peasants' houses rather than easel paintings. The folk poetic interpretation of the surrounding world was and is at the basis of the Petrykivka paintings. Stylized flowers and guilder-rose are among the most popular motifs of the murals with even regular thistles and other weeds featuring rather prominently in the paintings. Murals decorated not only the walls of the houses, both inside and outside, but also the walls of barns and sheds, thus creating a decorative ensemble within individual households.

In all likelihood, for a considerable length of time, paintings decorated only the walls before they began to be done on other materials – paper, wood panels or canvas. Mineral pigments were used for making paints and instead of brushes short lengths of reed stocks, twigs or even fingers were used to apply the paint onto the primed walls, the primer mostly being a thin layer of clay. Egg-based paints were used in later times to do paintings on paper. Three colours were predominant – red, yellow (or yellow-green), and dark blue.

It would be wrong to assume that it was only in the village of Petrykivka that such painting flourished – decorative paintings of a very similar style could – and still can – be found in many other villages of Ukraine. The local styles differ in certain details but they all preserve a number of basic elements and features that makes it possible to recognize them as belonging to one and the same basic style, which was given the name of Petrykivka painting.

Tetyana Pata (1884–1976), one of the outstanding representatives of the Petrykivka decorative style of painting, was born in Petrykivka itself.

She discovered her talent at an early age but life did not treat her kind. She had to practice her art to earn money rather than to just decorate her house, with pure joy being the sole motivation. She painted on paper and sold her paintings with fabulous flowers and creatures. The life of other folk artists, such as Kateryna Bilokur or Mariya Pryimachenko was not easy either.

Tetyana Pata did not have any formal art education. In fact, formal art education could have done her more harm than good – it could have destroyed her original view of the world and the naive character of her art. She did not have to learn the rules of composition or of colouring – she had the knowledge of all these things herself, she was born with them. And she mastered the skills necessary for painting by practicing her art.

Pata's stylized flowers and fruit and all kinds of plants create a world very different from our own, and it is a world full of wonderful energy. Looking at her works, you accept as quite natural the fact that her cucumbers are red and her peppers are blue. Pata's world is full of surprises, which are in harmony with the colour schemes and with decorative patterns she uses.

Tetyana Pata raised four children, all by herself – but it did not prevent her from creating a great many works of art, of various sizes, ranging from small-sized sketches to large-sized complex compositions. Some of her works have narrative elements but they are not too frequent. Neither are zoomorphic elements but they are present too. Among other things, she created designs for decoration of stoves, trunks, designs for embroideries, and for rugs.

Though she stayed within the general boundaries of the Petrykivka style of decorative painting, she was very inventive in her art, using unusual colour combinations and ingenious decorative patterns. She must have had a special predilection for berries because a great variety of berries appears in many of her paintings. Her stylized flowers seem to have a soul of their own, an individuality that distinguishes them from those that were done in a similar style by other artists.

Tetyana Pata had many disciples some of whom later became significant artists in their own right – Ivan Zavhorodny, Fedir Panko, Vira Klymenko-Zhukova, to name but a few.

The Petrykivka style of decorative painting shows that in the upper reaches of modern culture a pressing need is still felt for a poetic interpretation of the visible world.



Flowers. Panel.



Bird and flowers.



Guelder rose.

Watercolour on cardboard. (1941) Watercolour on paper. (1958) Watercolour on paper. (1930).

Word List

to interpret

інтерпретувати

watercolour	акварель
mural	фреска
barn	сарай
shed	навіс
reed	очерет
stock	запас
twig	лозина
sole	єдиний
rug	килимок
disciple	учень

Answer the following questions:

1. How were styles of painting similar to that of Petrykivka called?
2. What is at the basis of the Petrykivka paintings?
3. What was used for making paintings and instead of brushes?
4. What colours were predominant?
5. Where and when was Tetyana Pata, one of the outstanding representatives of the Petrykivka decorative style of painting, born?

THE UKRAINIAN SINGERS



KOBZARI. (Early printed postcard) (Private collection)

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

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

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

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

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



KOBZAR.
(Early printed postcard) (Private collection)

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

Traditional Minstrels

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

were numerous, and in many regions, far outnumbered *kobzari*.

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



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

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

During apprenticeship, the child received musical training, learned songs and how to play an instrument. The child learned a secret language (*lebiiska mova*) that minstrels used to communicate among themselves, and

was also taught how to live the special life of the blind merchant, including how to cope with blindness, how to travel, and how to behave so that people would be willing to give alms.

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

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



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

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

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

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

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



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

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

Performances at homes seem to have allowed the minstrel the greatest opportunity to display his artistry and range of songs. Religious songs were basic

to minstrelsy, and a man might start with these, singing about Varvara the Great Martyr, or about Oleksii, Man of God, who went off into the desert for the sake of his faith and returned thirty years later, so transformed by his experience that he was not recognized by his family. Very popular was the song called “Lazar” (Lazarus) or “The Two Lazars”, the story of the rich brother who mistreats his sibling and is punished by God in the afterlife (based on Luke 16: 19-31).

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

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



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

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

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

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

Word List

cornflower	волошка
thatched	солом'яний
peddler	коробейник
mendicant	жебрак
string	струна
beggar	жебрак
repository	сховище
disseminator	розповсюджувач
welfare	добробут
heyday	розквіт
outnumbered	перевершений чисельністю
disabled	інваліди
dissimilarity	відмінність
guild	гільдія
smallpox	віспа
scrofula	золотуха
apprenticeship	учнівство
alms	милостиня
rite	обряд
crippled	кульгавий
wage	заробітна платня
circuit	кругообіг
juvenile	підліток
sibling	рідний брат
afterlife	потойбічне життя
lucrative	прибутковий
impropriety	недоречність
to stick	дотримуватися
pious	побожний
piety	благочестя
stinginess	скупість

predisposed	СХИЛЬНИЙ
aficionado	ПОКЛОННИК
privation	ПОЗБАВЛЕННЯ

Answer the following questions:

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

UKRAINIAN TRADITIONAL FOLK INSTRUMENTS



Leonid Cherkasky, director of the Instrument section of the Museum of Theater, Music and Cinema Art; Tetyana Loboda (left) and Natalya Havrylko (right), senior museum officials.

Leonid Cherkasky, the curator of the state-owned Museum of Theater, Music and Cinema Art, has been collecting traditional Ukrainian folk instruments for 39 years. Today his collection includes around 500 instruments, most of which can still be played.

The Museum of Theater, Music and Cinema Art is located on the territory of the National Cultural Preserve Kyiv-Pechersk Lavra Monastery. Leonid Cherkasky's career as a museum worker began in 1969 when he became head of the research department for traditional Ukrainian folk instruments. Soon after his appointment, Cherkasky began traveling to all corners of Ukraine in search of traditional instruments.

During his first expedition, Cherkasky realized that looking for and collecting traditional instruments would become a labor of love to which he would devote as

much time as he could spare. Among his collection's almost 500 items are the husla, triskachky, buhay, bubon, kobza, torban, bandura, tsymbaly, lira, sopilka, bayan, basolya and other instruments, all of them witnesses and participants of Ukraine's living history and culture.

Most of the instruments are kept in storage in a building of the Kyiv-Pechersk Lavra Preserve, while some are on display at two permanent exhibitions – one, on the premises of the National Folk Instruments Orchestra, the other, 'Zhyviyi Struny Ukrayiny' ('Living Strings of Ukraine'), at the Museum of Theater, Music and Cinema Art.

Instruments that were crafted recently as well as those made a long time ago are on display at the museum. Some instruments were made by master instrument makers, while unknown craftsmen made others, which were purchased for a song at open-air markets. Some of the kobzas and banduras that form part of the museum's collection once belonged to the well-known musicians who played them – kobzars and bandurists. Each display at the museum has a tag that provides the date and place of the instrument's creation, origin and basic principles of its use. Some instruments are more than 200 years old, but sound almost like new when played.

The kobza and bandura, stringed instruments played by plucking, were in wide use by the 16th century. The first kobzas had only three strings, while banduras had five or six. The number of strings gradually increased, and by the 18th century these instruments acquired their final appearance, with banduras boasting from 60 to 80 strings today. Both instruments are regarded as classical icons of Ukraine's cultural and musical traditions. In fact, the bandura is unique and has no analogs in the world.

The 18th century stolopodibni husla, which is the pride of the collection, was discovered by Cherkasky during one of his first expeditions in Poltava, discarded and decaying among other useless things in a barn. The stolopodibni husla was in poor shape – the sounding board was badly damaged, and it was cracked in many places, with some parts totally missing. The instrument was restored and took its prominent place in the collection. Unfortunately, it has lost its "voice."

The husla is considered a traditional Russian instrument, but it was widely played in Ukraine from early medieval times in Kyivan Rus up to the 19th century.

The hudok, with its hollowed-out, pear-shaped body and short neck, played by bowing and plucking, was also in wide use in Kyivan Rus. Strings made from animal intestines were attached to three tuning pegs on the instrument's flat head. It was widely used by wandering minstrels known as skomorokhs. A similar instrument is depicted in an 11th century fresco in Kyiv's Holy Sophia Cathedral.

Particularly well represented in the collection is the sopilka, or flute. In addition to the traditional sopilka, the museum collection boasts variations on the flute theme, including the frilka, floyara, dvodentsivka (twin pipes), telenka (flute without finger holes), kosa, dudka and other types of flute.

Traditional instruments in the collection include those that were played by people from the lower classes as well as those favored by people from the middle and upper classes. For example, the torban (a stringed instrument similar to the bandura) was popular with Cossack hetmans, while the tsytra (a box-shaped pizzicato instrument with metal frets) was favored by the burghers.

As one can guess from its name, the kolisna lira belongs to the lyre family of traditional Ukrainian instruments. The lyres of medieval Western Europe had from five to seven strings and their shapes varied considerably. By the 18th century, the kolisna lira was widely known and played in Ukraine, mostly by blind itinerant musicians, or lirnyks, whose songs were usually melancholic in nature, though not always. Lirnyks also played cheerful music at weddings and in shynoks (saloons). Cherkasky's kolisna liras are in good enough condition to play.

Playing for the Instrument

Cherkasky's ability to play various instruments has helped him to acquire rare antique instruments on several occasions, like his 19th century four-stringed basolya (a cello-like instrument played with a bow).

Cherkasky bought several drymbas (the drymba is a horseshoe-shaped instrument with a steel tongue which is held close to the mouth and plucked with the fingers) for next to nothing at fairs in Kosovo in the Hutsul region.

From the town of Rukhiv he brought a buhay (literally, a bull; here, a musical instrument) – a small barrel covered with a tightly stretched piece of leather, with horse hair affixed at the middle. One plays this curious instrument by rinsing one's hand in kvas (a fermented soft drink made from black bread), and then pulling the horse hair with that hand, with the pitch changing as the player moves the hand up or down. The instrument's name changes with the size of the barrel. The biggest, with a 30–35-liter barrel, is called a berbenykha; the next in size with a 20-liter barrel is a berbenytsya, and the smallest, a berbenyatko. It was a berbenytsya that Cherkasky added to his collection.

The collection also boasts an old volynka brought by Cherkasky from the village of Roztoky, Chernivtsi Region. This instrument is similar to the bagpipe. Its appearance in Ukraine dates from the 16th century.

Leonid Cherkasky likes to conduct tours of his traditional instruments collection himself. As he stops to tell the story of a particular instrument, he picks it up and plays. The combination of scholarship and musicianship creates an unforgettable impression.

Word List

curator	хранитель
plucking	щипання
barn	сарай
hollowed-out	запалий
pear-shaped	грушовидний
flute	флейта
bagpipe	волинка
cello-like	подібний віолончелі

Answer the following questions:

1. How many instruments does Leonid Cherkasky's collection include?
2. Where is the Museum of Theater, Music and Cinema Art located?
3. What musical instruments are among the collection of the Museum of Theater, Music and Cinema Art?
4. What musical instruments were in wide use by the 16th century?
5. How many strings had the first kobzas?
6. What musical instrument was widely used by wandering minstrels known as skomorokhs?
7. What musical instrument was popular with Cossack hetmans?
8. What kind of instrument is the tsytra?
9. What instrument did Leonid Cherkasky bring from the town of Rukhiv?

RITUALS AND TRADITIONS OF THE UKRAINIAN WEDDING



Tetyana Poshyvaylo, art historian, ethnographer and deputy director of the Ukrainian Folk Culture Center Muzei Ivana Honchara.

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

Marriage is a legally and socially sanctioned union, usually between a man and a woman that is regulated by laws, rules, customs, beliefs, and attitudes that prescribe

the rights and duties of the partners, and gives status to their offspring. Through the ages marriages have taken a great number of forms.

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

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

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

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

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

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

Marriage Arrangements in Ukraine

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

romantic love was not the primary motive for matrimony in the past, and one's marriage partner was usually carefully chosen.

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

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

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

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

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

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

Betrothal Rituals

When it was a young man who did the proposing, the first thing he was supposed to do was to find a respected person who knew well all the rituals. This man, svat in Ukrainian, was sent to talk to the prospective bride's parents (this mission was called svatannya). The chief svat usually had other svats to accompany him. Properly dressed (their dress proclaimed their purpose), the svat delegation would begin their "performance" from the moment they arrived at the door of their destination. Their mission was variously described as "a hunt" or

“trade” in which they were the merchants asking for the “goods” — that is the girl. At the time when the svats were declaring their purpose, the girl was supposed to be standing by the pich (a combination of a cooking stove and a heating installation) and silently addressing the ancestors with a request to bless her marriage.

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

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

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

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

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

Also on Friday, the *vesilne hiltse* — “wedding ritual tree” — was decorated in the bride’s house. It was a sapling or a big branch that the bridegroom had to cut and bring to his fiancée’s house. This tree symbolized the Tree of Life, and was

decorated by the bride's parents or the next of kin, or girls, friends of the bride, with multicolored ribbons and red berries.

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

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

Wedding Day

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

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

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

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

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

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

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

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

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

Word List:

rite – обряд

to sanctify – освячувати

offspring – нащадки

fecundity – родючість

to validate – затвердити

to assert – затверджувати

familial – сімейний

sacrifice – жертва

lifelong – довічний
commitment – зобов'язання
welfare – добробут
spouse – чоловік
to confer – радитися
rearing – вирощування
fertility – достаток
to ensure – гарантувати
fruitful – плідний
nuptial – весільний
vow – клятва
Scripture – Священне писання
matrimony – шлюб
betrothed – суджений
kin – сім'я
advent – поява
wedlock – шлюб
benevolent – доброзичливий
adhered – притримуваний
finalizing – завершення
betrothal – змовини
hunt – полювання
ancestor – предок
sapling – молоде дерево
sashes – пояси
to elapse – протікати
periwinkle – барвінок
myrtle – мирт
homage – пошана
barred – перегороджений
ransom – викуп
interception – перехоплення
horse-drawn – гужовий
rug – килимок
impressive – значний
wheel – колесо
tire – шина
to grant – надати

Answer the following questions:

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

I. Give the English equivalents:

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

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

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