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TREASURES OF UKRAINIAN FOLK ARTS



*Навчально-методичний посібник
з англійської мови
для студентів II-V курсів
факультету філології та журналістики,
спеціальність «Філологія.
Мова та література (німецька)»*



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Навчально-методичний посібник «Treasures of Ukrainian Folk Arts» являє собою збірник текстів та вправ, складений з урахуванням програми з англійської мови для студентів II-V курсів факультету філології та журналістики, спеціальність «Філологія. Мова та література (німецька)». Мета навч.-метод. посібника – у цікавій, доступній формі допомогти студентам, які почали вивчати англійську мову як другу іноземну, розвивати навички усного мовлення, читання, літературного перекладу, збагатити словниковий запас в цілому, закріпити граматичний матеріал з англійської мови.

Посібник складається з 23 оригінальних текстів, пов'язаних з життям, народними традиціями та ремеслами та системи тренувальних вправ на створення та закріплення навичок мовлення та усних вправ творчого характеру. Для полегшення розуміння текстів до кожного з них доданий міні-словник.

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ПЕРЕДМОВА

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

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

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

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

Навчально методичний посібник “Treasures of Ukrainian Folk Arts” містить 23 оригінальних текстів, пов’язаних з життям, народними традиціями та ремеслами. Глибоке знання й розуміння національних традицій, вміння 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 традицій та ремесел, а також більш повно й барвисто розкрити ці явища української культури при спілкуванні з представниками інших держав і носіями інших культур.

Тексти супроводжуються лексико-граматичними вправами, що мають на меті закріпити та активізувати навчальний матеріал, розвивати навички усного мовлення. Засвоєння відповідних тем дає можливість, з одного боку, глибше вивчити англійську мову, з іншого – розширює кругозір студентів, сприяє їх професійному, патріотичному, культурно-естетичному вихованню.

Перед початком роботи над розділом студент повинен уважно прочитати всі нові слова, словосполучення та терміни, звертаючи особливу увагу на вимову, потім прочитати і перекласти тематичний текст.

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

Вправи зібрані наступним чином:

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

Питання про послідовність виконання вправ може бути вирішене викладачем і студентами

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

extent – cultural heritage; neither are they likely to inspire modern Ukrainian designers to create clothes with Ukrainian traditional, age-old dress in mind.

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

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

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

Linen thread was one most widely used. It was strong enough and it dyed well. Originally though, the linen thread was simply waxed and waxing added durability and produced a gentle, whitish-yellowish colouring. With the passage of time, design and patterns were becoming more complex and variegated. New dyes were used, and the colour schemes (the next step from the waxed yellowish linen thread was black – soot was added into wax) became very elaborate. Gradually, designs, patterns and colour schemes became more or less fixed, with variations depending on a geographical area.

Dyes were made from plants and insects. For bluish-grey hues, acorns were used; for brownish-reddish – the bark of horse chestnut; for brown – the bark of walnut and alder; for beige – the roots of wild plum; for golden – the outer skin on onions; for ochre – buckwheat husks. When in the 1870s, these natural dyes began to be substituted with industrially produced ones, it came as a serious blow to the traditional embroidery which lost its softness of colouring. The traditional harmony of colours was also unbalanced; warm pastel colours were lost. At the end of the nineteenth century there came another change, a second heavy blow to the traditional embroidery – a new fashion of embroidering in cross-stitch came from the East (from China) and ousted the traditional techniques. Consequently, patterns and designs became badly affected. Standardized and stylized animal, plant and floral patterns became dominant – symmetrical flowers, roosters, doves were copied from the wrappers of candy and soap, or from the patterns published in magazines. These new designs and



patterns were more primitive than the authentic ones, but in spite of their aggressive influence, the original, age-old patterns and designs did not die altogether and continued to be used, though on a limited scale.

The oldest patterns and ornamental designs were geometrical. They can be glimpsed on the Trypillya about the Trypilltya culture representations of which can be seen on vases found in ancient Ukrainian lands, in Hutsulshchyna or geometric patterns and ornamental the twentieth century. In other lands of the early medieval times, the influence of ornamental design was strongly felt. Also under the Byzantine influence, there developed in Ukraine an intricate technique of creating in-wrought patterns called vyrizuvannya, or "cutting-out." At first, a pattern of tiny squares (several threads wide) with whipstitched sides is created on a piece of fabric, and then the fabric inside the squares is cut out. It is a time-consuming and pains-taking process. Shirts embellished with vyrizuvannya are not only beautiful – they are light and good for being worn on hot summer days. Incidentally, the Greek in-wrought vyrizuvannya looks very similar to the Ukrainian vyrizuvannya style.



pottery and earthenware (see an article in this issue); on the Scythian dress, be seen on vases found in ancient Ukrainian lands, in Hutsulshchyna or geometric patterns and ornamental the twentieth century. In other lands of the early medieval times, the influence of ornamental design was strongly felt. Also under the Byzantine influence, there developed in Ukraine an intricate technique of creating in-wrought patterns called vyrizuvannya, or "cutting-out." At first, a pattern of tiny squares (several threads wide) with whipstitched sides is created on a piece of fabric, and then the fabric inside the squares is cut out. It is a time-consuming and pains-taking process. Shirts embellished with vyrizuvannya are not only beautiful – they are light and good for being worn on hot summer days. Incidentally, the Greek in-wrought vyrizuvannya looks very similar to the Ukrainian vyrizuvannya style.

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

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

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

Many of the old Ukrainian folk songs feature references to "sad-vynohrad," (garden-grapes). This sad-vynohrad symbolized the garden of life, in which Man

sows and plants, and Woman takes care of the growing fruit and grain. Motifs of bunches of grapes on embroidered shirts were particularly wide-spread in the Lands of Kyivshchyna and of Poltavshchyna; in the Land of Chernihivshchyna, bunches of grapes decorated embroidered towels.

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

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

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

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

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

*When I, still young
Set out to go into
The world unknown to me,
My mother gave me a shirt*

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



Word List

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

EXERCISES

I. Give Ukrainian equivalents of:

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

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

1. Embroidered towels used to be draped around arms of ... at church weddings.
2. The girls' shirts have ... all covered in embroidery.
3. In some of the Ukrainian lands, in Hutsulshchyna or Polissya, ... and ornamental designs were used well into the twentieth century.
4. ... was a sacred tree of the ancient Ukrainians.

5. Motifs of ... on embroidered shirts were particularly wide-spread in the Lands of Kyivshchyna and of Poltavshchyna.
6. Berehynya was

III. Complete the following sentences.

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

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

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

MAGNIFICENT UKRAINIAN EMBROIDERY OF THE 17–18 CENTURIES



Okrayka. Mid-18th century.

It is known that decorative embroidery began to be developed in the early medieval times of Kyivan Rus, though of course, there are good reasons to assume that embroidery had been practiced in the Slavic lands long before the eastern Slavs, ancestors of the Ukrainians, formed their first state, Kyivan Rus, with Kyiv as its capital.

From the available evidence, we can gather that the decorative embroidery done for the upper layers of the then feudal society was much more elaborate than that done by and for the lower social strata. In doing the elaborate embroideries gold and silver threads were used; the ornaments went through changes in the course of centuries, experiencing influences of various cultures and traditions.

In the early twentieth century, Petro Savytsky, one of the first researchers of the Ukrainian embroidery, studied the collections of embroidery in the museums of Chernihiv, Kyiv, Poltava, St Petersburg, and of some private collections, and came to the conclusion that the Ukrainian embroidery patterns carried signs of Eastern influences (such influences could have probably come with the invasions of nomads). At the same time, he admitted that, firstly, similar embroidery ornamental designs could be found in many cultures, even though these cultures had never come

into contact, and secondly, that it would be very difficult to trace the migrations in time of such designs from culture to culture. Petro Savytsky also drew attention to many specific features of Ukrainian embroidery, which were characterized by the high and refined quality of Ukrainian embroidery of the later centuries, of the Cossack period in particular, when the Cossack elite occupied the cultural niche which was later occupied by intelligentsia. According to Savytsky, the Cossack elite, in the capacity of customers for whom embroidery was made, exercised a considerable influence on the style and quality of embroidery.

It is clear now that Ukrainian embroidery was also influenced by designs that had currency in other European countries. The collection of Ukrainian embroideries of the History Museum named for V.V. Tarnovsky in Chernihiv contains about 300 items. Most of these embroideries are strips of cloth of various lengths; they are parts of what used to be rushnyky (decorative towels), tablecloths, coverlets, or clothes. V.V. Tarnovsky, a collector and patron of art, called these embroidered items “okrayky” (“pieces cut from the edges”) and the term is still in use. The museum collection also has items, which are not parts of whole things but complete items such as bedspreads, shirts and rushnyky.

The expensive materials which were used in embroidery – gold, silver and silk for threads, dyes of different colors – were imported from Poland, Persia, China and other countries.

Naturally, the most expensive embroideries were those in which gold thread was used. The technique of making gold thread must have come from Byzantium where it was perfected to a high level of technology. The gold threads were usually of short lengths, as thin as human hairs. Silver was often gilded to be used instead of gold proper; in some cases, yellow silk threads were used instead of gold to create “golden effects.” Silver threads were used mostly for embroideries on white fabrics. Various dyes were used to color silk and cotton threads. The fabrics on which embroideries were made varied from cheap to costly; most of the embroidery items in the Chernihiv History Museum are thin linen, which was exported from Germany, Holland, Poland and Russia, directly and through intermediaries; in some cases, linen of local production could also have been used. Among more expensive materials, velvets, satins, brocades and silks should be mentioned. In the eighteenth century, cotton fabrics began increase in popularity.

Designs of embroidery vary widely, but stylized phytomorphic motifs dominate. The level of stylization varies. Certain designs can be traced to the mosaics, frescoes and marble decorations in the eleventh-century Cathedral of Hagia Sophia in Kyiv. Similar designs can be seen on church items and vestments of the clergy that date from the sixteenth and later centuries. The study of the designs used in embroideries done in the seventeenth and eighteenth centuries for the Cossack elite, suggest continuity of tradition from the eleventh century onwards, but in later centuries certain European and Oriental influences began to be traceable in Ukrainian embroidery designs. Embroidery designs often include stylized crosses of various kinds and of varying number of arms; crosses are surrounded by stylized petals and

leaves. Various plants and flowers, including the exotic ones, served as the starting point for creating decorative and ornamentals patterns, woven around representations of crosses.

Household items, such as pillow cases, were richly embroidered too. The daughter of Hetman I. Samoylovych was married to F. Sheremetyev, a high-ranking Russian boyar; in her dowry several embroidered items are mentioned, among them “a bed sheet embroidered with gold and green thread and six pillow cases to match”, and “a bed sheet embroidered richly in gold and red thread and six pillow cases to match.”

The testament of Ivan Zabyla, a Cossack chief, dated from the year 1733, mentions bed sheets “embroidered with griffons in gold and silk, four embroidered pillow cases,” and “bed sheets embroidered with ornaments shaped like oak leaves in silk thread.” Silk thread embroideries are mentioned in other documents that date from the eighteenth century.

Such documents made it possible to date the items in the museum collection and establish their provenance. One of the central pieces of the collection is a bed sheet that used to probably belong to the wife of Hryhory Halahan, a Cossack colonel from Pryluky. V. V. Tarnovsky obtained this item for his collection from one of the descendants of the colonel. The embroidery of this sheet reveals ornamental motifs typical for the mid-eighteenth century with an abundance of stylized floral motifs, based on real and imaginary flowers. The eighteenth century also saw the changes in the techniques of embroidery, which can be traced to the techniques that came from various places, including distant lands such as China, for example.

In the eighteenth century, there was a marked increase in the use of cotton thread mostly of purple, white and blue colors. It is in these colors that tablecloths that used to belong to the family of Hetman Ivan Skoropadsky are embroidered. These embroideries, which are done in cross-stitch, date from 1715–1722.

Ukrainian embroiderers developed their own techniques of needlework — zapolochchya, rushnykovi shvy and others. As the Cossack elites became wealthier and as they identified themselves less and less with the Cossacks of the old times, their tastes changed and they wanted more expensive and more “Europeanized” items in their households.

Clergy remained one of the regular customers of embroidered items; the embroiderers who created these embroideries began to use some of the designs and ornaments used for vestments and church items, in decorating items for use at their homes. Thus embroidery designs and ornaments spread to the countryside. Some of the rushnyky and women’s skirts of the nineteenth century distinctly bear influences of such designs and ornaments which continued to be used in later times, and are still used in some embroidery styles.

Ukrainian embroideries reveal an amazing continuity that has been sustained for more than a thousand years.

Word List

available	–	доступний
vestments	–	одяг
onwards	–	вперед
dowry	–	придане
provenance	–	походження

EXERCISES

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

1. In doing the elaborate embroideries ... were used.
2. ... remained one of the regular customers of embroidered items.
3. ... served as the starting point for creating decorative and ornamentals patterns.
4. Among more expensive materials ... should be mentioned.

II. Complete the following sentences.

1. The collection of Ukrainian embroideries of the History Museum named for V.V. Tarnovsky in Chernihiv contains
2. The expensive materials for embroidery were imported from
3. Silver threads were used mostly for embroideries on
4. Various dyes were used to color
5. Embroidery designs often include
6. Ukrainian embroiderers developed their own techniques of needlework

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

Embroidery, ornaments, rushnyky (decorative towels), tablecloths, museum collection, household items, creating decorative and ornamentals patterns, gold, silver and silk for threads, dyes of different colors.

IV. Give as much information as you can about:

- the collection of Ukrainian embroideries of the History Museum named for V.V. Tarnovsky in Chernihiv;
- the technique of making gold thread;
- designs of embroidery.

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.

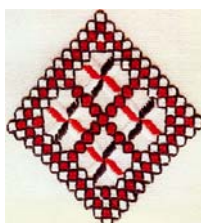


Mariya Kutsenko-Mykhailiv (nee Kuts) was born into a Cossack family in Ukraine on January 19, 1910; she died on November 11, 1984 in Melbourne, Australia. Her father was an army officer; after WWI, during the short-lived Ukrainian People's Republic, he served in the Ukrainian army.

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 Trypillskoyi 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	–	артифакти, 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 Gemany 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.

THE HISTORICAL DEVELOPMENT OF COSTUMES

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

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

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

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

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

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

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

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

Word List

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

temporary	– ТИМЧАСОВИЙ
costume	– КОСТЮМ
ability	– ЗДІБНІСТЬ, УМІННЯ

EXERCISES

I. Give Ukrainian equivalents of the following:

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

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

III. Give as much information as you can about:

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

COSTUMES OF THE SCYTHIANS

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

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

to the ankles, fairly wide, with a single inside seam, sometimes with sewn-on rows of small metal plates. At the ankle they were tied fast with straps and most often worn tucked into short demi-boots, flared at the top.

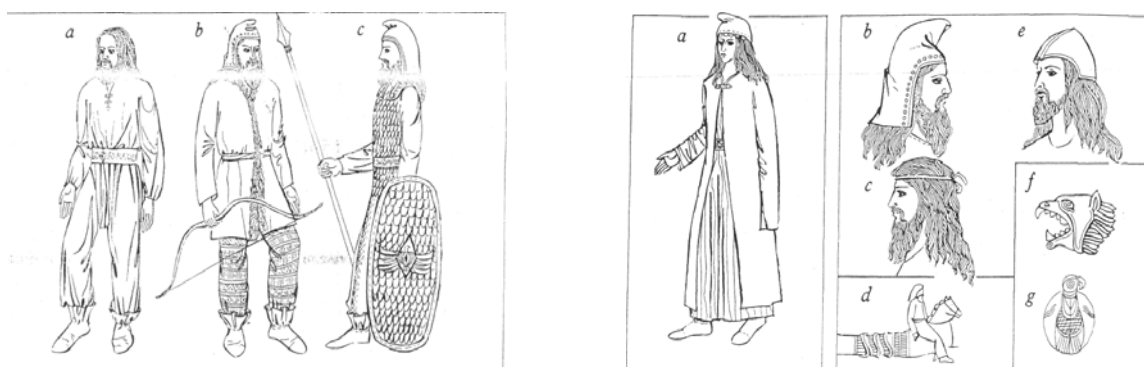


Fig. 1 Scythian men's costumes. 7th-5th centuries BC: a) shirt tucked into pants; b) *raptan* coat; c) warrior's costume and armour.

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

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

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

Word List

reference – посилення
to mention – згадувати

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

EXERCISES

I. Give Ukrainian equivalents of the following:

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

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

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

III. Complete the following sentences.

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

8. Typical ornaments were
9. The ornamentation of the jewelry, as well as the parts and elements of the costume,

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

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

V. Answer the following questions fully.

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

VI. Give as much information as you can about:

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

COSTUME OF ANCIENT RUS' (10th – 13th centuries)

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

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

Taking advantage of their position on one of the important trade routes of the time – "from the Varangians to the Greeks" –



they entered into broad trade relations with other countries, first and foremost with Byzantium. Large cities grew, centres not only of brisk commerce, but also of a well-developed artisan community.



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

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

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



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

Until the middle of the 13th century, that is until the conquering of Rus' by the Tatar-Mongols, the Ancient Rus' costume differed noticeably from the costumes of other European peoples, corresponding to the specific conditions of the development of the Eastern Slavs, and was marked by its own unique features. Nor did it resemble the costumes of the people of the East. Adapted to life in harsh climatic conditions, the Ancient Rus' costume firstly was composed of close-fitting garments which covered the whole body. Thus there was the



predominance of high-necked, laid-on attire and almost a complete absence, at least in the folk costume, of examples of draped garments. At the same time the laid-on, high-necked attire of Ancient Rus' did not emphasize the body's natural lines either in the male or female costumes. There were also no clinging garments such as stocking pants or loose laid-on garments, hanging down in folds in the form of long ample women's dresses reaching the ground or in the form of long Byzantine tunics and dalmatics down to the feet.

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

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

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

The principal material used for making clothes in Ancient Rus' during the 10th-13th century was homespun flax and hemp fabric. Flax and hemp were used to make coarse, stiff, as well as quite fine linen. This material was used everywhere, both by commoners and the prince-boyar circles; it was used mainly to make underclothing and linings. Together with flaxen fabric, use had long since been made of wool in the form of coarse homespun cloth – *siriachyna* – which was used for the preparation of outer folk garments. All the fabric used in the making of the rich attire of the feudal leadership, including silk and fine wool, was imported, primarily from Byzantium and occasionally from the countries of the Near East and Central Asia. Very common among them was heavy gold brocade and velvet (the design of which consisted of spun gold or silver thread woven into a tight silk warp), gold brocade (*altabas*), also

light silk fabric such as tafetta and damask, covered with a design of the same color as the background. All these expensive imported fabrics were known in Rus' under the general term of *pavolok*. *Pavoloks* were for the most part patterned fabrics with a typically Byzantine ornamentation, coming in colors of vermillion, carmine, purple and pale blue.



In the folk dress the severe color of unbleached linen predominated. Individual elements did contain white. Some of the homespun flaxen fabrics, especially those to be used for princely-boyar clothing, were dyed blue, green and red; these fabrics were called *krashenyina*. Already in the 10th-13th centuries fabric in Rus' was being block

printed. The design was printed onto unbleached linen dyed blue or greenish in color, using black, blue, bright-red, yellow and white paint. In this way a patterned fabric was obtained. It was used to make folk garments, especially for women, and also everyday clothes for the aristocracy. The ornamentation of the printed fabric differed greatly in design from the Byzantine *pavoloks*, being much simpler and usually geometrical. The most typical were diamond screens with dots and circles in the centre of the diamond, especially where they were quartered into smaller diamonds, rosettes and stars on a solid background of small triangles and squares (imitating wood carving), strip designs which were straight or wavy, with the inclusion of rosettes and other figures, braiding and "sun" designs (on borders). Exclusively plant motifs were rarer in the old printed fabrics, while stylized animal designs with pictures of horses, deer and birds were much more common.

Clothes in Ancient Rus' long been adorned with various simple designs of first and foremost to embroider embroidery was red: the and red colors was the favorite as embroidery with colored boyar garments too, a ornamenting clothing was long been available from the



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

(for both men and women) had broidery. The common folk used geometric and plant ornamentation shirts. The principal color of the combination of white (raw linen) among the Eastern Slavs. As well thread, used widely in princely-specifically Ancient Rus' form of sewing pearls onto it. Pearls had rivers of the northern part of the

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

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

The costumes of Ancient Rus' of the 10th-13th centuries were distinguished by countless moveable, attachable ornaments. Each separate type of costume – men's and women's, folk and princely-boyar – had a corresponding range of diverse ornaments. The oldest form of ornament, widespread among the common folk too, was the neck ring (*hryvna*). It was massive, made of twisted and then braided thick wire, and was worn mainly by men. Women's jewelry included various bracelets of twisted wire and patterned plates, also glass jewelry and beads. Earrings were common, especially the so-called "three-beaded" earrings, which were worn by the men too, but only in one ear. Temple rings were worn by Ancient Rus' women, being attached several at a time to the hair or headgear near the temples in front of the ears. They were of diverse shapes. Ornaments belonging strictly to the princely-boyar costume, especially beginning with the 10th century, were the *kolt*, the necklace, the *nachil'nyk* and *drobnytsi*. The *kolt* was made of two convex plates, which formed circles or stars, empty inside. Just like temple rings, they were hung on chains in front of the ears, and fell onto the cheeks. The necklace consisted of chains or strings of medallions, on which were hung pendants of various shapes. The general term of *nachil'nyk* included the women's head ring (*obid*) and diadems of various types, including those made of separate buckles, often with pendants. *Drobnytsi* were small metal plates of diverse shape sewn onto clothing fabric along ornamental strips and on shoulder tabs; precious stones were often attached to them. Ever since Christianity was introduced into Rus', there gradually spread a custom of wearing small crosses against the skin on chains or string. Most of the moveable ornaments were made of metal. The expensive ornaments of the feudal aristocracy were for the most part of silver, occasionally gold, while the common people usually wore items of copper, bronze and base silver.

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

Word List

tribe	– плем'я
clergy	– духовенство, священник
garment	– одяг, предмет одягу
attire	– убрання

slit	– розпірка
garb	– вбрання, одіяння
brocade	– парча
to adorn	– прикрашати
pearl	– перлина
copper	– мідь

EXERCISES

I. Give Ukrainian equivalents of:

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

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

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

III. Ask all possible questions to the following statements.

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

IV. Answer the key questions fully.

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

V. Give as much information as you can about:

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

UKRAINIAN COSTUMES (15th-17th centuries)

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

The social differentiation in the Ukrainian costume of the 15th – 17th centuries is clearly manifested, reflected not only in the quality of materials, the number of outfits and amount of embellishment, but also in the types of dress. The Lithuanian, Polish and Hungarian magnates who were a part of the ruling elite, dressed in their own national costumes, standing out very noticeably from the general mass of the Ukrainian populace. The Ukrainian nobility, imitating foreign examples, wore costumes in which original Ukrainian elements were combined with Polish-Lithuanian and Hungarian elements, or costumes which were completely borrowed. Thus, among the wealthy classes there appeared the Polish *zhupan* and *kuntush*, cloaks and furs, women's dresses with cup-away, clinging and quite often low-necked bodices, skirts, turn-down collars on shirts and so on. Associated with this was the noticeable tailored fit of men's and women's attire in the Ukrainian costume, which essentially differentiated it from the Ancient Rus' costume. This feature had obviously filtered through by way of Poland and Hungary from Western Europe, where close-fitting, tailored clothing was already known from the 14th century. The tailored fit, especially in men's clothing, could have also been the result of a certain "militarization" of the costume, associated with the mobile lifestyle of the Ukrainian populace, especially the Cossacks: a sabre was attached to a tightly-bound belt, daggers (and later pistols) were slid under it, the belt was hung with the necessary military trappings and ammunition. Common among the Cossacks was the typical Eastern practice of sitting cross-legged "Turkish-style" on the floor, to which the cup of their baggy *sharovary* was well suited.



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

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



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

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

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

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

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

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

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



The role of jewelry was relatively insignificant: for women this consisted of various necklaces, earrings and rings, while the men wore only rings. Apart from this, both men and women used clasps and buckles. Bracelets were almost never worn. Necklaces were usually strung from small glass beads



(*biser*), coral (including artificial coral of glass and faience), as well as small metal plates, chains and coins. Bird feathers and flowers (artificial and real), as well as wheat-ears and whisks of feather-grass were used for the adornment of men's and women's headgear.

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

Word List

embellishment	– прикраса
bodice	– корсаж, ліф
to tailor	– кравцювати
dagger	– кинджал
belt	– пояс, пасок
trappings	– прикраси
to endow	– забезпечити
feature	– риса, особливість
outfit	– одяг, повний комплект одягу
homespun	– домотканий

chemise	– жіноча сорочка
garment	– одяг, предмет одягу
linen	– білизна
flax	– льон
hemp	– конопля
to bleach	– відбілювати, знебарвлювати
broadcloth	– тонке сукно
dissemination	– розповсюдження
braid	– тасьма
fabric	– тканина

EXERCISES

I. Give Ukrainian equivalents of:

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

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

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

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

III. Complete the following sentences.

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

IV. Answer the key questions fully.

1. What is the social differentiation in the Ukrainian costume of the 15th – 17th centuries reflected in?

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

UKRAINIAN NATIONAL COSTUME AS A WITNESS OF THE PAST



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

Nostalgia for Things Traditional

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

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

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

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



Dress Reflects Climate and Mentality

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

National Dress of Classical Type

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

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

Shirt – an Ancient Slavic Garment

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

The woman's shirt – or a blouse – worn in the area of Poltava was a long one, with embroidered sleeves; the one from Chernigiv land was the longest among others. The shirt to be worn on weekdays differed, naturally, from the one that was worn on Sunday. Every woman was supposed to know how to make a shirt, and the teenage

girls at the age of about 12 were taught how to do the needlework and whatever else that was required for being a good housewife. A woman of some means had about 15-29 shirts, and a bride from a well-to-do family was expected to have no fewer than 50-60 shirts in her dowry. The number of shirts, their quality, type of embroidery were good indicators of what the girl was as a potential housewife.

Needlework

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

Patterns of Adornment

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

Skirts, Belts, Vests, Headkerchiefs



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

Belts had to keep the skirts in place but besides this purely technical function they had a role to play in the general arrangement of the dress. Some of the belts were long strips of fabric, wound several times around the waist (thus they served also as a

support of the spine and protection against injury). Belts, usually red in colour, were, like the rest of the costume, adorned with floral and geometrical embroidered patterns.

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

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

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

Earrings, Necklaces, Rings

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

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

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

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

Word List

item	– предмет одягу
adornemt	– прикраса
layman	– мирянин, нефахівець
to gaze	– пильно дивитися

to linger	– затримуватися, баритися
tantamount	– рівноцінний, еквівалентний
to epitomize	– втілювати,
resplendent	– блискучий
carol	– спів
gaily	– весело
poignantly	– гостро, доречно
amorous	– любовний
to fancy	– уявляти
to enchant	– зачаровувати
to incorporate	– включати, приєднатися
stitch	– стібок
intricate	– складний, запутаний, вичурний, замислуватий
solar	– сонячний
to subdue	– помякшувати, приглушати
durable	– довгостроковий, міцний
bonnet	– жіночий капелюх
braid	– коса
to tuck	– ховати
chintz	– ситець

EXERCISES

I. Give Ukrainian equivalents of:

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

II. Complete the following sentences.

1. Traditional dress of any nation reflects
2. The woman's shirt worn in the area of Poltava was
3. Native 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.

IV. Answer the key questions fully.

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

HUTSUL NATIONAL DRESS



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

Probably the first most noticeable feature in the Hutsuls' dress is that men like to wear more decorations on their dress than women. The men's kryساني (hats) are decorated with braided colored cords, feathers of mountain eagles or falcons, with tryasunky, that is bunches of glass beads, that shake and tremble with every movement of the head.

Men's shirts 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 wearing holiday dresses.

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

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

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

Word List

lavishly	– щедро
braided	– обшивати тасьмою
cord	– товста стрічка, бечівка
to shake	– трястися, качатися
to tremble	– тремтіти
falcon	– сокіл
spangle	– 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.

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

II. Ask questions to get these answers

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

SYMBOLIC WORLD OF PYSANKA



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

eggs had been properly chosen and treated before being painted, if the time of the day when the painting was done was correct, then the painted eggs were believed to be powerful charms against fire, lightning, illnesses and other mishaps. Christianity imbued the printed egg with new meanings transforming it into the Easter egg and giving it a new symbolism but it could not eradicate the elements of pagan beliefs associated with the painted egg. Easter eggs, blessed in church by a priest, were continued to be used as a sort of charms for many different occasions: to be placed under the corner stone of a house; to help making bees to give more honey; to guard against misadventure on a journey; to secure happiness in marriage; to promote multiplication in the animal, floral and human worlds, to name but a few of its functions.

By the end of the nineteenth the art of painting eggs began to decline throughout Ukraine and unfortunately very few of the eggs dating from the 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 colors and patterns. One can marvel at the skill and ingenuity of the artists (absolute majority of whom are, of course, amateurs) who have painted them. But it's a much greater fun to know the hidden meaning of the combination of colors used, of patterns and designs. Some of the signs seem to be obvious but ever the more obvious, like, say, all kinds of crosses, have meanings that go beyond their Christian significance.

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

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

of Thunder, of human and solar energy, of life. All the figural representations, of course, are highly stylized.

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

Word List

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

EXERCISES

I. Choose the correct variant.

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

- a) elderly women;
- b) young girls;
- c) men.

4. To do a pysanka one has to make two tiny holes with

- a) a pen;
- b) a needle;
- c) a spoon.

5. Wavy patterns symbolize

- a) rain;
- b) the Sun;
- c) the Moon.

6. Squares and rhombi symbolize

- a) air;
- b) the Moon;
- c) earth and its fertility.

7. Perun is a god of

- a) Thunder;
- b) Rain;
- c) the Sun.

II. Ask all possible questions to the following statements.

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

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

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

PYSANKA AS A REFLECTION OF ANCIENT TRADITION



The symbol of an egg is present in many ancient cultures of the world. The egg features in the ancient cosmogonic myths. It is from the primordial egg that gods and heroes were born. The egg also features prominently in fairy tales, legends and rituals. In Ukraine, one of such rituals is decoration of eggs done shortly before Velykden – The Great Day – Easter.

Shortly before the Feast of Christ's Resurrection, all across the Orthodox Christian lands eggs begin to be decorated in a great many ways – they are painted, pasted over with little pieces of all kinds of materials, wound around with multi-coloured threads, and gilded; Easter eggs are made of stone, metal and decorated with enamel, beads and precious stones. The most popular way to decorate Easter eggs in Ukraine is to paint them. The patterns used in decoration are not arbitrary – they have their own symbolism that goes back into the misty past. Pysankas – Ukrainian Easter eggs – are distinctly recognizable among any other Easter eggs. Pysanka has become a sort of trade mark of Ukrainian culture; pysankas are collected, the symbolism of the painted patterns is researched and studied. They are beautiful to look at and they appear on the covers of books; they prominently feature in magazine articles; pysankas are one of the most popular souvenirs to be brought home from Ukraine.

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

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

the time a new house is to be built – then it will be put into the foundation and will bring happiness to the inhabitants of the house.

In the times of old, in the land of Hutsulshchyna, women used to lie down on the tilled field and throw pieces of the Easter egg shells up into the air – the higher the pieces flew, the taller the wheat would grow. The girls used pysanka in fortune telling: they let pysankas roll downhill, watching the way they rolled – if the egg broke, the girl who launched it would not find anyone to marry in the next twelve months.

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

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

Back in 1972, Mariya Boledzyuk, a museum research worker, discovered a way of preserving painted eggs for longer periods of time. The thing is that a pysanka is a painted egg whose contents have not been emptied and it can be preserved only for a couple of months; the use of ancient technologies can stretch this time to a year or two. To lengthen the preservation time, pysankas were carefully cut in two and the rotten contents were scooped out, but no matter how carefully the cutting was done, part of the ornament would be damaged. Mariya Boledzyuk invented a method of breaking the egg with a metal implement; the shell pieces are then cleaned out of all the remnants of the organic matter and disinfected; pieces of paper are pasted onto the inside surfaces, and then all the pieces are reassembled to form a whole. The use of this method makes pysankas good for an indefinite time.



In the centuries that have passed since Ukraine was converted to Christianity, the patterns and principles of decoration have gone through many changes, and today's pysanka may carry patterns and decorations which do not contain ancient symbolism and are purely decorative. But in the country-side, the tradition of painting Easter eggs in patterns of highly symbolic nature lives on, and today's peasant decorating pysankas is thus linked to

the peasant of old who turned to the pre-Christian gods with a prayer to send warmth, sunshine and good yield, with the pysanka being a prayer vehicle. Those of us who decorate Easter eggs before Velykden are the followers of the ancient traditions of prayer and fortunetelling.

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

Says the artist: "I used to decorate pysankas in traditional ways, using the ancient techniques and patterns, but these days I do not do it any longer – I feel it'd be wrong to use the symbols and patterns of many centuries back in the present-day world. So many things have changed, and we have changed too. In the times of old, pysankas were decorated in the belief that life on Earth would go on no matter how many wars were fought or how many times harvests failed. The world of today is so different – the earth itself is in danger of being destroyed in conflagration of a nuclear war or by an ecological disaster. And our prayers should be different now. That is why I use several themes in decorating Easter eggs, which seem to be particularly relevant today. I seek inspiration in the Old Masters, in Pieter Brueghel the Elder, for example. His "Winter" is of a particular significance for me. Our world is so much different from the one that we see in that picture. It seems to me we have lost something very important that the people and the world in Brueghel's times used to have, and when I paint tiny replicas of this picture on fragile eggs it is more than a reflection of my nostalgic sadness for the times long gone – it is my way of praying for the humanity to find a new path leading away from destruction. I seek the beauty to show it in various ways in tapestry and on the Easter eggs. It is my calling out to the world – look for beauty, support life.

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

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

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



Word List

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

EXERCISES

I. Give the Ukrainian equivalents of:

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

II. Complete the following sentences.

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

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

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

IV. Ask questions to get these answers.

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

V. Give as much information as you can about:

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

MARVELLOUS PLAY OF GLASS BEADS COLOURS

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

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



Beads are known to have been used in ancient Egypt. Many civilizations of later times borrowed the idea and passed it on. Probably, through Byzantium, beads came to Europe, where the 13th century saw the first widespread flourishing of their use. It was Venice that started to produce glass beads ornaments in large quantities at the end of the Middle Ages. Since then Venice has often been referred to as “the capital of glass beads.” Even noblemen and even royal personages did not consider it to be below their dignity to wear glass beads ornaments. Starting from the 15th century some German states began manufacturing glass beads, vying with Venice for the first place as producers of these ornaments. In the 16th-17th centuries it was Bohemia and Moravia that came to the fore as major producers and users of glass beads, so much so that they were sometimes called “the glass beads lands.”

The use of glass beads came to the Russian Empire, of which Ukraine was a part then, in the 18th century in the wake of great reforms conducted by Peter the

Great. Mykhailo Lomonosov, an extremely gifted man whose genius manifested itself in many spheres of human endeavour, set up a workshop – one of his numerous enterprises – to produce, among other things, glass beads. Unfortunately this production lived but for a short time.

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

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

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

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

The colours and patterns used in glass beads ornaments and decorations are very similar to those, which 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 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. Rayisa Pavlenko says, "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 – AN ART OF DECORATIVE PAPER CUTTING

Vytynanky is only Ukrainian traditional the most prominent feature, roots of culture, a part of the to be a fully-fledged nation preserve all of our cultural should be preserved so that spiritually enriched.



one of the many features of the culture, and even though it is not it is nevertheless one of the many genetic memory of the nation, and with mature culture we should roots. The entire cultural legacy each of us could tap into it and be

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

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



Vytynanky are easily damaged or destroyed, and can be preserved only if special conditions for their preservation are created. People who made them for decorating their homes would throw them away and create new ones every time they whitewashed or repainted the interiors. It was mostly women who were responsible for making them. *Vytynanky*, which were made for the occasions of religious feasts and holidays, were more decorative than the ones used for everyday decoration. Christmas and Easter called for *vytynanky* in the shapes of angels, churches or even whole evangelical scenes to be pasted prominently on the walls. Marriages saw *vytynanky* in the shapes of doves, flowers, or the ones that formed “trees of life.”

Vytynanky, made in various parts of Ukraine differed in shapes, in colors, and in symbolism. In the village of Petrykivka (Dnipropetrovsk Oblast), for example, which is famous for decorative murals that are painted by the locals on the interior

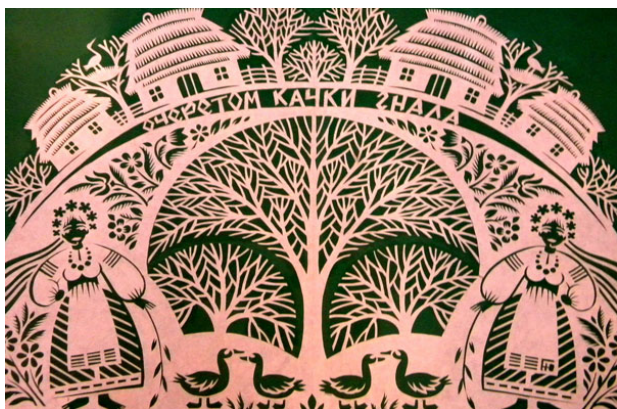
and exterior walls of their houses, vytynanky are very colorful, their shapes are elaborate, and they are arranged in fancy compositions on the walls. They differ a lot from vytynanky, created, say, in the Land of Podillya, where the making of vytynanky is a very popular art. Podillya vytynanky are mostly monochrome and their shapes are highly stylized. Vytynanky of Bukovyna are of smaller, more geometrically precise shapes; also, vytynanky themselves are often ornamented with beads.

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

Globalization Pressures

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

Vytynanky, as well as so many other creations of the folk decorative and applied arts seemed to be destined for disappearance and oblivion, but luckily there were folk art enthusiasts who spared no effort in keeping vytynanky alive. Vytynanky began to be shown at exhibitions. Oleksandr Salyuk, Mariya Rudenko and P. Kushnir kept the art of vytynanky alive in the Land of Vinnychyna; I. Hrechanyov 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?

PAINTING ON HOPE CHESTS AND WALLS



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

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

In later times, particularly beginning from the 11th century AD, a growing number of items were decorated with paintings. In the 13th century and onward, it is not only the furniture, cups and plates, candleholders and other similar things that were decorated with painted floral and animalistic patterns, but beams, girders, ceilings and doors in the houses of more affluent people were likewise adorned. In some of the icons of the late medieval times we can see tables, wooden beds and chairs gaily decorated with painted stylized flowers and ornaments. By the end of the 16th century, in the Cossack era, the doors of the houses, walls and furniture pieces began to be decorated not only with ornamental patterns but also with narrative pictures. Gradually, such pictures spread onto baby carriages, cradles, carriages, wagons, sleighs, window shutters, yokes for carrying buckets, winnowers, yokes for horses used in wedding processions, and even coffins.



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

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

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

Houses

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

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

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

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

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

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

Trunks



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

Trunks were an integral part of a peasant house (probably, only the poorest families did not have them) throughout the centuries. Trunks served as a storage place for a great multitude of things – clothes, linen, towels, personal decorations and bric-a-brac. Hope chests contained cushions, blankets, linen, embroidered shirts, tablecloths and necklaces, the usual bride's dowry. The more hope chests contained, the more positive was the image of the bride and her family – a well-stocked hope chest spelled diligence, industriousness, care and indicated that the bride was well-off. Marriage entailed moving the hope chest to the groom's place and it was an important event since the whole village watched the transfer. In some of the older peasant houses, one can still see dowry trunks which are kept as a relic from the past.

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

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

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

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

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

Icons and Paintings

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

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



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

army for protection against harm; icons were placed into the coffins before the burial.

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

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

Plates, Sleighs and Wagons

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

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

Word List

trace	– слід
beam	– брус
girder	– балка
sleigh	– сани
winnower	– віялка
coffin	– труна
adobe	– саман
soot	– сажа
subdued	– приглушений, тьмянний, м'який
winding	– звилаина, згин
bric-a-brac	– старовинні речі, дрібнички
hope chest	– скриня с посагом
dowry	– придане
diligence	– старанність, дбайливість
wheel	– колесо
poplar	– тополя
birch	– береза
willow	– верба
unsophisticated	– простий
husbandry	– землеробство
wedlock	– подружнє життя
shawl	– платок, шаль
beehive	– вулик

EXERCISES

I. Give Ukrainian equivalents of:

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

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

III. Complete the following sentences.

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

IV. Answer the following questions fully.

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

V. Give as much information as you can about:

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

WOODEN CHURCHES – MARVELS OF FOLK ARCHITECTURE

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



Church Symbolism

The symbolism contained in an Orthodox Christian church was worked out by the Fathers of Eastern Church among whom we find St Dionysius the Areopagite, Maximus the Confessor and Symeon the New Theologian. The system they worked out went into the foundation on which the principles of building Eastern Orthodox churches stand, and the Ukrainian Orthodox Church is a successor to this ancient tradition.

In many parts of Ukraine where stone for construction was not available, timber was used instead. All the Ukrainian wooden churches, no matter where or when they were built, have a number of common features. All of the Ukrainian wooden churches originally had the nave with aisles flanking it on both sides (in later times, the number of interior partitions in churches varied). This three-partite plan reflects three dogmas: God's Holy Trinity; Christ's Divine Nature and Human Nature He acquired on Earth; the spirit, soul and body of the human being. The wooden church, like any other church, is thought to be the Ark of Salvation for the worshippers, and it was built in the symbolic shape of a ship oriented from west to east. Domes or spires are its masts, and the crosses on their tops are its sails. The west-east orientation is suggested by the Holy Writ: the garden of Eden was in the east (Gen 2:8); Christ as the Sun of righteousness (Mal 4:2) rises in the East and He is called the East (Luke 1:78, in the Ukrainian translation; the Dawn or Daybreak in English translations). Besides, if you move from darkness to light, you move from west to east.

Brief History

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

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

We have additional evidence from the writings of foreigners who travelled across Ukraine in later centuries. In the seventeenth century, Paul of Aleppo, a deacon from Syria, mentions the complexity of architectural design and lighting effects in the interior of the wooden churches he saw during his travels to Ukraine. It was in the seventeenth century that the architectural design of the stone churches began to be influenced by that of the wooden ones. This fact can be interpreted as suggesting an ever wider spreading of wooden churches in Ukraine. The peak in the construction of wooden churches in Ukraine was reached in the eighteenth century

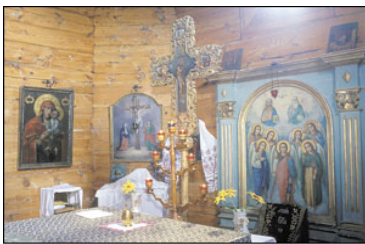
when these churches acquired an elaborate architectural design and considerably grew in size – some of the wooden churches soared to the height of 40 meters (over 120 feet) and had from five to nine domes.

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

Architectural Peculiarities

Ukrainian wooden churches have their own architectural peculiarities which differ them from wooden churches built elsewhere. New trends in architecture never altered the basic features of Ukrainian wooden churches and those changes that were introduced were not sufficient to give these churches a distinctly different appearance. Tradition always remained stronger than innovations.

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



The 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.

The number of boxlike frames within the church determined the number of domes above it – up to nine. The general exterior shape was pyramidal, with the central dome towering above the rest.

Starting from the second half of the 16th century, the cubical frame began to give way to hexagonal or even octagonal frames. It added to the expressiveness and visual impact of the churches. The exterior shape of 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 plumb lines. In many cases, the carpenters evidently did without saws and without nails. Logs and other construction elements are joined together so tightly that it is impossible, no matter how old the church is, to stick the blade of a knife between the logs or planks.



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

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 Prydniprovyje 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	– дрєвисина, 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 folks.
5. Svyatodukhivska Church in Potelych dates to
 - a) 1607;
 - b) 1600;
 - c) 1502.
6. The height of the tallest wooden church in Ukraine is
 - a) 200 metres;
 - b) 65 metres;
 - c) 35 metres.
7. The church in Kryvky is a fine example of
 - a) the Baroque-influenced style;
 - b) the Lemkiv style;
 - c) the Boykiv style.

II. Give Ukrainian equivalents of:

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

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

IV. Answer the key questions fully.

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?

V. Give as much information as you can about:

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



Nest by Lekam Ltd.

A PARK OF HANDCRAFTED WROUGHT IRON

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

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

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

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

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

In 2004, the participation in the wrought iron festival grew considerably and included wrought iron craftsmen and artists from other parts of Ukraine. Consequently the number of wrought iron works in the park increased and the works were assembled in thematic alleys. The first of such alleys was the one devoted to *The Signs of Zodiac*. *The Alley of Fairy Tales* followed, with 12 wrought iron sculptures representing characters from various fairy tales. These sculptures were handcrafted by wrought-iron artists who live in seven different parts of Ukraine. The most recently created thematic alley was *The Alley of Arks* laid out in September 2007. It has 10 decorative arks with benches underneath them, all made of wrought iron.

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



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

Word List

rectilinear – прямолінійний
vantage – вигідне положення
gazebo – вежа на даху будинку, бельведер
salubrious – цілющий
densely populated – густо населений
facilities – обладнання, споруди
amusement – розвага
wrought-iron – коване залізо

to install – встановити
handicraft – ручна робота, ремесло
encouragement – заохочення, підтримка
smith – коваль

EXERCISES

I. Give Ukrainian equivalents of the following:

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

II. Answer the key questions fully.

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

III. Give as much information as you can about:

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

THE BEAUTY OF UKRAINIAN BERYL

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

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

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

The natural laws that create gem crystals also create common table salt and the dancing snowflake. Some crystals, such as diamonds, require tremendous pressures and temperatures. Diamond is composed of pure carbon. Emerald and aquamarine

give us another example of two popular gems deriving from the same mineral. In this case, it is beryl, a beryllium aluminum silicate. The colours in beryl are produced by trace elements. Beryl that is tinted blue or greenish blue by a trace of iron is called aquamarine. Beryl coloured green by a touch of chromium is the stone we call emerald.



Gemstones are minerals that are treasured for their beauty and durability. A large number of minerals have been used as gems. Their value generally depends on four elements: the beauty of the stone itself; its rarity; its hardness and toughness; and the skill with which it has been cut and polished. Stones such as diamonds, rubies, and emeralds represent one of the greatest concentrations of money value. During times of war or economic disturbance many people convert their wealth into precious stones, which are transportable and more easily sold.

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

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



Beryl crystallizes in the hexagonal system. Large lettuce-green opaque crystals, some weighing over a ton, are found embedded in a variety of granite called pegmatite. Large, transparent crystals of the coloured varieties are occasionally found.

Common beryl of nongem quality is present in many pegmatites, usually disseminated in small crystals. Large crystals, however, have been found: a 200-ton crystal was found in Brazil; a crystal 5.8 m (19 feet) long and 1.5 m (5 feet) in

diameter was discovered in the Black Hills, South Dacota, U.S.; and a radiating group of large crystals, the largest (18 tons) with a length of 5 m and a diameter of 1 m, was discovered in Albany, U.S.

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

Varieties of beryl have been used as gemstones since ancient times. Etymologically, the word beryl is traced to the Sanskrit but in the new European languages it has definitely come from the Greek beryllos. Varieties of beryl come in different colours and shades – from green through red to green and yellow. Heliodor of Ukraine is golden yellow.

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

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

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

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

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

In modern horoscopes, beryl and its varieties are connected with several signs of the Zodiac – the emerald with Taurus the Bull, Virgo the Virgin and Sagittarius the Archer; the yellow-pink beryl with Cancer the Crab, Leo the Lion, Libra the

Scales and Scorpio the Scorpion; the aquamarine with the Scorpion, Aquarius the Water Bearer and Pisces the Fish.

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

Word List

gem – дорогоцінний камінь
emerald – смарагд
amid – серед
rarity – рідкість
tremendous – величезний
carbon – вуглевод
durability – стійкість, міцність
transparency – прозорість
lustre – блиск
vitreous – скляний
resinous – смоляний
greasy – жирний
dull – каламутний
opaque – непрозорий, матовий
pendant – підвіска
subconscious – підсвідомий

EXERCISES

I. Give Ukrainian equivalents of:

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

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

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

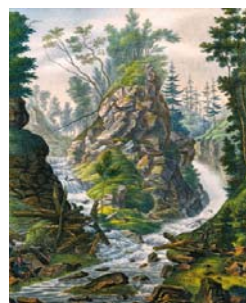
III. Ask all possible questions to the following statements.

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

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

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

OLD LITHOGRAPHS AS AN ARTISTIC MEANS OF EXPRESSION



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

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

Lithography proved to have a great potential not only as an artistic means of expression but also as a relatively cheap visual aid in the sphere of education – education understood in very broad terms. Historically minded people could look at

the imaginary portraits of the gods and heroes of antiquity; geographically minded people could enjoy landscapes of distant lands; patriotically minded people acquired lithographic portraits of their national heroes and pictures of the native land. In this sense, lithographs contributed to the growth of national awareness in many countries of Europe.

In the nineteenth-century Poland, patriotic feelings ran high. The country was divided among Russia, Austria-Hungary and Germany, and hardly there was a Pole who did not strive for independence. Outside Poland, saying “a Pole” was equal to saying “a Polish patriot.” In major Polish cities such as Warsaw, Krakow, Poznan, and Lviv (at that time Lviv was a Polish city but the part of Poland where Lviv was situated was, in its turn, under the dominion of the Austrian-Hungarian Empire), many series of lithographs devoted to Polish architectural, cultural and historical landmarks, historic events and Polish landscapes were published. They were called upon to present a heroic image of the legendary Rzecz Pospolita, Polish Commonwealth. In the 1830s, one of the biggest printing houses in Lviv, Pillers’, invited a promising Czech lithographer, Karol Auer, to come over and make the most of his artistic talent and lithographic skills.

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

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

In 1837–1838, the Pillers’ printing house released an album of lithographs, *Galicia in Pictures*, with Auer being one of the contributing artists. Piller himself supplied a promotional introduction to the album which said in part: “Hardly there is a place in Europe of some historic and natural significance which has not been portrayed in paintings or drawings. Many such places in other parts of the world have been similarly portrayed, so that now looking at these pictures we can easily visualize the beauty or exotic attractiveness of palaces, waterfalls, architectural landmarks, mountains and other places of interest, sometimes even in minute details. Our Galicia

which is no less rich in romantic and picturesque places and in historic and architectural landmarks, has not been sufficiently portrayed yet in the works of art. Even a province which cannot boast as many natural and man-made marvels would have attracted much more artistic attention than Galicia has done so far. That is why we are publishing an album of lithographs for the enjoyment of those who are not indifferent to the attractiveness of their native land, the achievements of the past, or the scenic beauty of nature.”

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

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

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

helpful in reconstructing what Halychyna looked like in the first half of the nineteenth century.

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

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

In Auer's lithographs we see not only historic places, narrow streets, beautiful vistas and bucolic parks – we see people from all walks of life. Noblemen and noble ladies, bourgeois, and peasants, vendors and customers give life to Auer's pictures of the times when after the turbulent years of the French Revolution, Napoleonic wars and other social cataclysms, life began to return to its normal course, with the family traditions and values, well-being and honest work again being highly appreciated. It was the time during which the Biedermeierstil was predominant in Austria and Germany (Biedermeier was the name given to a bourgeois style, clear and simple, in furniture and decorative art, but often extended to cover painting and sculpture, and the general lifestyle; it is often used as a derogatory term; the name is believed to have been derived from two fictitious characters, Biedermann and Bummelmeier,

who were supposed to represent genuine German Philistines). Auer's lithographs stylistically fit this style – they are sentimental, naive, tidy, very carefully executed; one feels they should be looked at to the accompaniment of Schubert's songs. Alas, this dreamy, pastoral, orderly mood is almost totally absent from today's life in Ukraine. During the grim decades of the soviet life we forgot what it means to live well and enjoy little comfy things, to find joy in looking at well-made things, in touching them, in searching for uplifting impressions. But at least some of the Ukrainians have begun to learn it all anew.

Halychyna-Galicia has become our lost paradise. Though out of five thousand historical and architectural landmarks officially registered in Ukraine, three thousand are to be found in Halychyna, it is hard to find any such landmark there which would put you in a dreamy romantic mood, excite imagination, or inspire a fairy tale story. It seems all we have of the former paradisaical country are the lithographs created by a sentimental artist two hundred years ago whose name was Karol Auer.

Word List

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

EXERCISES

I. Complete the following sentences.

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

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

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

III. Give Ukrainian equivalents of:

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

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

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

ART OF POSTAGE STAMPS IN UKRAINE



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

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

The first stamps of independent Ukraine with the word Ukraine on them were issued in 1918. Altogether in the times of the Ukrainian People's Republic five postage stamps were issued – two of them were designed by Sereda, an artist of whom little is known, and the other three by Heorhiy Narbut, a graphic artist of a remarkable talent. His contribution to the development of the art of postage stamps in Ukraine decades later was commemorated with the establishment of a special Narbut prize, which is annually awarded to the best designers of postage stamps in Ukraine.

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

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

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

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

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

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

In 2006, in China, the Chinese Postal Administration recognized The Post of Ukraine to be the Best Participant in the stamp design contests, in which *Dopomoha*

dityam (Aid for Children) and 60 Years since the Victory in WWII blocks of stamps won the first places in their respective nominations.

The *Marka Ukrayiny* Publishing House does its best not only to meet the needs of the post service in stamps but also to cater for stamp collectors. Series of colourful stamps are planned and executed. Among such series of stamps one should mention *Ukrayina – kosmichna derzhava* (Ukraine as a Country That Takes Part in Space Exploration); *Zapovidnyky ta pryrodni parky Ukrayiny* (Nature Reserves and Parks of Ukraine); *Lokomotyvobuduvannya v Ukrayini* (Building of Locomotives in Ukraine); *Skarby muzeyiv Ukrayiny* (Treasures of the Museums of Ukraine).

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

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

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

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

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

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

An unusual project has been recently launched at the *Kyivsky poshtamt* – The Central Post Office in Kyiv. You can have a picture of your own choice printed on a

coupon that accompanies the *Vlasna marka* (Your Own) stamp. A great many people have already used the Your Own Stamp service. You are welcome to do the same.

Word List

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

EXERCISES

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

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

II. Ask all possible questions to the following statements.

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

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

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

IV. Answer the key questions fully.

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

A DOLL – PROTECTRESS OF THE HOUSEHOLD



Creation

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

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

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

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

Details

She begins the creation process by modelling a figure with plasticine, modelling clay or wax. When, after introducing necessary changes and corrections, she is satisfied with the result, a plaster cast is made of the head and the upper part of the torso, of arms and legs. Further but smaller changes are made until a satisfactory result is reached. Only then comes the next stage – casting the parts of the figurine in much harder plaster of Paris (the legs and arms are provided with copper frames inside). These parts are polished and painted. The trunk is made of fabric stuffed with cotton wool. A wig crowns the head whose face is painted to look like a real human face.

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

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

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

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

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

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

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

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

Exhibition

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

All of the dolls were unique in the very literal sense of the word – each doll had its own particular dress, decorations, accessories and face, with no copies of it in existence. The exhibition attracted both adults and children and provided more than joy for the eyes – it encouraged national awareness and built links with age-old national traditions.

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

Word List

doll – лялька
clay – глина
rag – клаптик тканини
thread – нитка
hay – сіно
encouragement – заохочення
hood – капот
bride – наречена
bridegroom – наречений
craft – ремесло, майстерність
weaver – ткач, ткаля
wax – віск
plasticine – пластилін
wig – перук
fabric – тканина
embroidery – вишиванка
knitting – плетіння
to whitewash – білити, відбілювати
cut – крій, розріз
heathen – поганський
opulence – добробут, достаток
solemnity – урочистість
needlework – шиття, рукоділля

EXERCISES

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

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

II. Complete the following sentences.

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

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

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

IV. Give as much information as you can about:

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

180 YEARS OF UKRAINIAN POSTCARDS



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

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

For most of human history, the primary means of communication across long distances was not the computer, telephone or telegraph, but the letter. In the 18th and 19th centuries, although newspapers were common, letters continued to be the primary source of information on politics, social conditions, and even natural disasters. A series of innovations, including the invention of the lead pencil in the 18th century and the steady reduction of postal rates in the 19th century, affected not only the length and content of letters, but the frequency with which they were

sent. But few developments changed written communication as much as the introduction of a simple product: the postcard. At the turn of the nineteenth and twentieth centuries the postcard became a fad in many countries of the world.



Postcards were first developed in the 1870s as promotional advertisements for hotels, resorts, and other businesses. The use of postcards rose steadily, from millions to almost billions. Manufacturers sprang up to meet the demand. Postcards were more than a means of communication. Like stamps, they became collector's items to be bought, sold, and

traded. Many people used postcards to acknowledge the receipt of letters and to promise a quick response. They also became a means for travellers to update friends and family on how a trip was progressing – or to offer a photographic glimpse of their destinations.

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

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

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



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

“Greetings from Poltava!” “Kisses from Lviv!” “The most beautiful Dnipro greets you!” “Best wishes from Symferopol!” “Take care!” “Stay healthy!” “Enjoy life!”

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

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

Word List

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

EXERCISES

I. Give Ukrainian equivalents of:

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

II. Ask all possible questions to the following statements.

1. At the turn of the nineteenth and twentieth centuries the postcard became a fad in many countries of the world.
2. Postcards carried views of architectural and natural landmarks, reproductions of paintings, drawings.
3. Postcards were issued in small towns and in large cities.
4. The first postcard mailed in Ukraine is dated to the year 1893.

5. The first postcard made its appearance in Halychyna, a western region of Ukraine which was still under the Austrian-Hungarian rule then.

III. Complete the following sentences.

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

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

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

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

TRADITIONS OF POTTERY AND CLAY MASTERS



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

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

The house where arguably the best known honchari – the Poshyvailos – lived is situated at the fringe of the village. As a matter of fact, Havrylo made the crockery and his wife Yavdokha painted it. Their creations seemed to give life to the earthenware in a sort of literal sense, particularly when we talk about figurines rather than items of everyday use. In addition to creating things, the Poshyvailos collected things – naturally, earthenware creations. Their collection became the first

private museum of ceramics in Ukraine which was “officially” opened to public in 1970s.

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

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

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

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

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



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

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

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

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

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

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

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



Word List

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

EXERCISES

I. Give Ukrainian equivalents of:

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

II. Ask all possible questions to the following statements.

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

III. Complete the following sentences.

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

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

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

V. Give as much information as you can about:

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

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