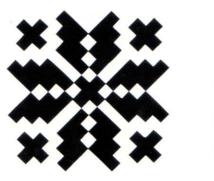


UKRAINIAN GANADIANA





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FOREWORD

In response to many requests this book is being published by the Ukrainian Women's Association of Canada. By sharing our cultural heritage with today's society we hope to achieve a better understanding among all the peoples of this great country and thus contribute in some measure towards our Canadian mosaic. It seems particularly appropriate to have this book appear in the fiftieth anniversary year of the Ukrainian Women's Association of Canada.

The articles on the twelve topics are mere historic introductions to the subjects, but the extensive bibliographies provide further sources for a more detailed study of any particular art form. Ukrainian-Canadian culture has evolved through our pioneer days into various living arts which are constantly growing and progressing with every new generation, showing the influence of tradition modified by individual creativity and the Canadian environment.

EMBROIDERY

Embroidery has been a medium through which Ukrainian women have shown their innate love of beauty. In different regions of the country different styles, patterns, and colours were used to decorate clothing, towels (rushnyky), and ecclesiastical vestments.

Though many stitches are now considered to be typically Ukrainian, some were not introduced and adapted by the women until late in the nineteenth century. The cross-stitch, for example, was introduced by way of France and Germany and was universally adopted in Ukraine. The three most widely used stitches in Ukraine are zavolikania, nyzynka, and nabyruvania.

Zavolikania is believed to be the oldest stitch, primarily found in northern Kiev, Polissia, Chernihiv and Volyn. In this form the needle replaces the shuttle; the thread is usually red, and black is used sparingly.

Nyzynka, worked from the wrong side of the material, was originally done in wool but is now also done with thread. A difficult but beautiful stitch, it is used first for the black background, then for designs in bright yellows, oranges, reds, wines, and some greens.

Nabyruvania groups four to six threads together. Here against a red background, black, yellow and sometimes white are introduced.

Cross-stitching uses basically the same patterns and forms as the above stitches, and has acquired the traits characterized by the oldest type of stitches: pri-



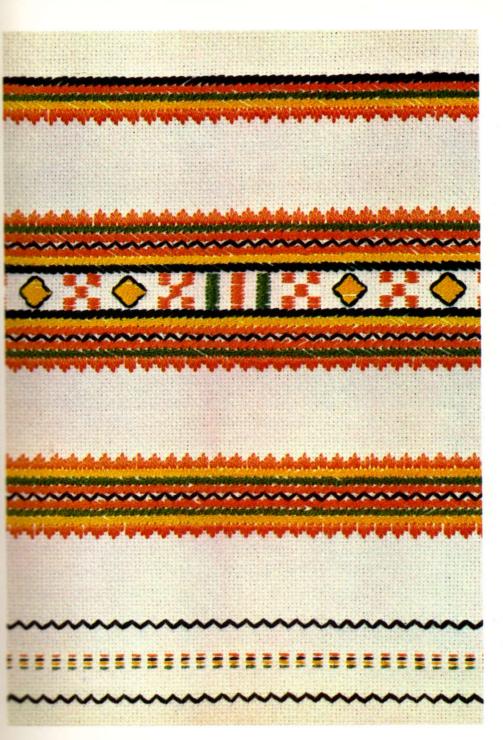
Nyzynka is one of the oldest forms of embroidery and imitates the weaving technique. This stitch is particularly beautiful for cushions and tray cloths. marily black and red with geometric and stylized motifs of nature such as flowers, birds and insects.

Though most Ukrainian patterns are predominantly black and red, yellow and green are used in their varying shades. In some localities blue and violet are also added. One famous exception is Hetman Polubotok's blouse, embroidered in an azure and yellow crossstitch design.

After making a study of patterns, colours and stitches used in Ukrainian embroideries, one can identify the region of origin of the person who embroidered the article.

Among other stitches used by Ukrainian women are nyholka-drobane, yaworiw (a stitch widely used in Western Ukraine), morshchynka, stopusovata, latana, tehana, and Podilsky tabak. These stitches, separately or combined with each other, give us the many examples of bright, exciting, colourful Ukrainian embroideries.

Towel (rushnyk) embroidery has been widely studied and to be fully appreciated would need a complete book written on this subject alone. The rushnyk played a very important role in the life of a Ukrainian, and was with him from the cradle to the grave. Rushnyky were used to cover icons, to decorate the home, in marriage ceremonies, to line coffins in funerals — to enhance every phase of life. The embroiderer could choose from well over 100 different motifs — stylized flowers, plants, birds, insects — and was limited only by her own ingenuity in combining the various designs. Rushnyky were embroidered in red; very seldom was yellow or blue used and then only in small proportions.



Yaworiwka is a flat stitch laid in a variety of directions — vertically, diagonally or horizontally. Originating in Western Ukraine, the colours commonly used are bright yellows, oranges, reds, wines, greens and black.

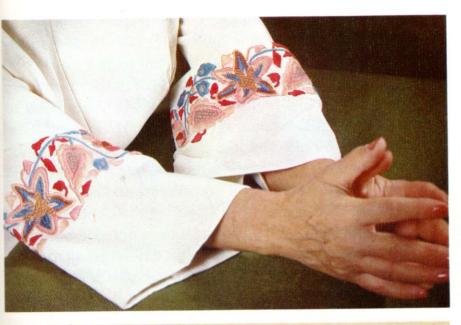


Gold embroidery was used extensively in articles for the nobility and clergy. This type of work required much skill and knowledge as gold thread does not penetrate cloth and must be sewn into the material by a special stitch.

Ecclesiastical embroidery is a complicated and specialized art. It is used to decorate the priest's robes and for altar cloths and other church articles. One item of the priest's apparel, the *pidryznyk* (alb), is often made of linen, with embroidered front hem and sleeves. The design on the *pidryznyk* lies between two chains (kosychky) which are stitched in. The flower and leaf filling is done with a continuous stitch, in such a way as to give a velvet effect. The ryza (chasuble) is adorned in the same pattern with lace, silk and embroidery in various pale colours.

As with other things, customs and needs of people bring about change in their way of life and the way in which they decorate their homes or clothing. One has only to look around and see how the "peasant look" has become high fashion. The woven materials as well as knits show a distinct flavour of the patterns used in folk embroideries. Embroidery is used to decorate shirts, blouses, jackets, dresses and gowns. These can use traditional designs with the colours adapted to fit the style, colour of dress, and the type of item of clothing.

The modern homemakers of Ukrainian background use the *rushnyk* to cover various items of furniture —





Ecclesiastical embroidery applied to modern dress.

Beaded evening bag ón beaded homespun rushnyk

Hlad — flat stitch



Traditional Ukrainian embroidery applied to modern evening gowns in varying designs.



coffee tables, end tables, and pianos. Many use embroidery to enhance tablecloths which are so intricately done that they become family heirlooms.

The most beautifully decorated piece of embroidery of the present homemaker is her paska cloth, used to cover the Easter basket of food taken to church Easter morning to be blessed. It is embroidered with the stitch she does best, be it cross-stitch, nyzynka, nabyruvania or zavolikania, or a combination of stitches. The pattern need not be heavy or large, and is done mainly in one colour, with no black, as black is considered a colour of mourning and Easter is the day when all mourning is overcome. Present-day homemakers show with pride a paska cloth which took many hours to complete and much thought and planning before it was begun. The paska cloth is indeed worthy of being passed on from mother to daughter.

A needlecraft form which is being revived is beading. One has only to visit a museum to see how beads were used to decorate household linen — in *rushnyky* they seemed actually woven into the design — and various articles of apparel. Many are the beautiful blouses and velvet jackets decorated with coloured beads in designs of flowers and animals. The beaded blouse is, of course, very heavy, and is now most often worn in the evening with a long skirt.

Evening bags are being embroidered with multi-coloured beads (sometimes as many as 10,000) using typical Ukrainian cross-stitch patterns. Beaded necklaces and bracelets, once used only to decorate costumes, are now worn more frequently. The uses to which beading can be put are limited only by the artistry of the homemaker proficient in this art.

The art of embroidery has not been lost. In fact, quite the contrary, for with the coming of more leisure time, we find that women and even men are once more showing a marked interest in the handicrafts of their forefathers. Much is being done in the continuation of the art of embroidery to ensure its preservation.

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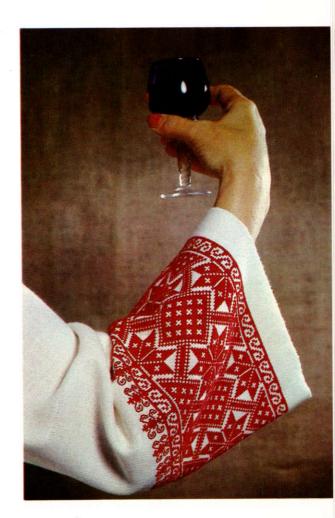
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Specimen Embroideries of The Peasant Industry in the Bucovina, reproduced in 1974 by the Eastern Executive of the Ukrainian Women's Association of Canada.

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WEAVING

Weaving has always played an important role in the life of Ukrainian people, especially as a common pursuit of the Ukrainian peasant.

According to the historical chronicles of Ukraine, weaving of flax and hemp was well developed even in pre-Tatar times. During the Princely period of Ukrainian history, reference in various documents is made to woven tapestries made from imported materials of Byzantine origin, of linen, wool, and silk, interwoven with gold and silk threads. In the fifteenth and sixteenth centuries weaving included the manufacturing of cloth in horse-powered knitting mills and also the making of *kylymy* (tapestries), cloth, kerchiefs, *makaty* (draperies) and *poiasy* (belts) with wool and golden threads.

The greatest development of the textile industry came at the end of the seventeenth century, as a result of large orders for military uniforms. At that time the largest cloth manufacturing centres were in the Hetman states, such as Pochep, Podilia and Volynia. Gradually, military and commercial weaving took precedence over domestic, and the contact with the Ukrainian background was lost, leading eventually to the decline of the Ukrainian textile industry. The peasants, however, made homespun cloth for their own use and so retained the Ukrainian characteristics. As a result, weaving in the villages never really died, and was revived during the nineteenth and beginning of the twentieth centuries.

Before World War I there were over 40,000 weavers in Podolia, who produced yearly approximately seventeen million metres of various woven materials, from wool, linen and cotton yarns. The materials were made for clothing, towels, tablecloths, pillow cases, and other household items. During this time the general Ukrainian rural population had a well-developed home industry.

When the new collectivization took over, the individual weavers from various regions of the country were gathered to work in large workshops, and when the weaver became dependent on the middleman, the new conditions, and environment, folk creativeness faded to a great degree.

Kylym-making is one of the characteristic folk arts of Ukraine. The kylym is a form of tapestry woven throughout Eastern Europe, and predominantly used as a heavy covering for walls, seats, beds, benches and floors. The manufacture of kylymy centred in the church estates, village workshops, and in the peasant home, and reflected the spirit of the times and the fashion of the day. The high quality and richness of design and colour has made the Ukrainian kylym famous throughout the world.

Because of the efforts of private individuals and rural groups during the last decades of the nineteenth century and the beginning of the twentieth, the revival of this art led to the establishment of many famous kylym centres. Outstanding folk craftsmen of these



centres include the Khanenko family under the leader-ship of V. Krychevskyi in the Kiev region; the *kylym* manufacturing school of Fedorovych in Vikno, in the Halychyna region; the school of the Semyhradiv family in the village of Skobtsi in the Poltava region; the Silskyi Hospodar (Farmers' Association) in the village of Samykha; and the *kylym* factory of M. Kurylenko in Hlyniany. The craftsmen rely primarily on traditional local patterns, but also execute the designs of such artists as Lisovskyi, Hordynski, Olha Kulchytska in Peremyshl, and Kolas in Kiev.

Kylymy made by the peasants are woven on a krosno (wooden loom), the principal part of which is a large vertical frame on which the basic threads of the warp are stretched lengthwise. On these lengthwise threads, usually of hemp, but in fine, higher quality kylymy of wool, the worker weaves the woof, or horizontal threads, which are always of wool. A sketch bearing the design is placed under the base for the weaver's reference.

The *kylymy* of Western Ukraine-Halychyna have maintained their special character, that of geometric ornamentation and a unique style of design. Here the entire surface, cloth design and background, is woven simultaneously in parallel rows. The geometrical ornamentation and original compositional features used, are those most adaptable to loom-weaving, such as a series of connecting lines, broken lines, spirals, rosettes or stars. Individually ornamented fields bearing geometric elements of symmetrical division are separated by belts of solid colour. The extremely harmonious colouring of these *kylymy* distinguish them from those of other regions.



In the Dnieper region kylymy from Poltava and Kiev are distinguishable by the special form of plant and floral motifs used. Here the kylym-maker uses the plants, flowers, and trees of Ukraine in sumptuous floral designs. The plant or floral ornamentation is simplified to such a form that it can be applied to the space available and enriched with bright colours. First the design is made and woven on the loom, and then the background is filled in. Thus the weaving of the background is not done in straight lines, but in crooked or curved lines which intertwine. This technique in kylym-making of the Dnieper region is very old and was very complicated, the whole depending on the weaver's skill in separating coloured and uncoloured strings of the warp with the fingers. However, the work has now been made easier by having the warp bound with loops and the cross threads inserted with an instrument similar to a darning needle, or a specially designed shuttle. The Poltava region has given the greatest number of plant patterns, extraordinarily stylized and with a variety of form and colour. These motifs are usually found on either end of the kylym, as well as repeated symmetrically several times and in odd-numbered frequencies (3, 5, 7) in various colours.

There is no doubt, because of the geographical location of Ukraine, that Ukrainian weavers were familiar with eastern rugs; however these influences were absorbed, leaving no trace on the local decoration, technique, and style.

Until the 1880's the pleasing shades of different colours used in harmonious combinations in the kylym were obtained by dyeing the wool with vegetable dyes. Yellow was obtained from the bark of the dye-oak or the young leaves and flower buds of the birch, a brighter yellow from the outer layers of the onion. The buckthorn provided various colours: its ripe berries green, its overripe berries clear red, and its bark a dark yellow. Blue was often obtained from the flowers of the indigo plant, green from the leaves of the melon. In the Hutzul region the various shades of green were often obtained by first dyeing the wool in yellow and then dipping it in a blue dye. All shades of red, varying from bright red to a dark brownish red, were made from an insect (coccusillieus) and in the Hutzul area from a worm (cochineal). To make white, the wool was bleached with lye or soaked in chlorine; for black or gray a concoction of acorns, or oak or chestnut bark was used. The discovery of aniline dyes made a great change in the dyeing process, often with a detrimental effect on the wool yarns. To ensure the permanency of the kylymy some workshops rarely use the aniline dyes.

There is a close connection between kylym-making and the weaving of materials used for beds, tables and benches, as well as for parts of the national costume, or other wearing apparel. In the central areas of Ukraine, a popular woman's garment was the plakhta, a winged skirt of finely woven wool. Among the most



Decorative rushnyk — Rose Dragan





beautiful *plakhty* were those from the Poltava region woven from vari-coloured woollen yarn using a special method of cross-weaving, and ornamented with geometrical patterns arranged in squares, with stripes and checks. Sometimes small flowers distributed in square fields were the design repeated in rows, covering the entire surface of the *plakhta*. The folk-crafts men demonstrated their rich imagination and inventiveness in the ornamentation of the *plakhta*, creating numerous remarkable patterns and giving them characteristic names — brunette (chornobryva), for brownish *plakhty*, syniatka for blues, chervoniatka for reddish.

An interesting group of fabrics is the woven towels (rushnyky) widely used for decorating dwellings, for costume headdresses, and for many traditional ceremonial occasions. The towels are made of high quality yarn, usually red and white, and woven by means of the cross-weaving technique, which produces a great variety of ornamental patterns: stars, birds, geometrical patterns, tree branches, and flowers.

The famous Hutzul covers, or spreads (kotsy), are made of rough wool, woven with a broad primitive geometric design, by means of the "combing" technique.

Other items of folk-weaving include belts (poiasy), varying greatly in size, colour, and patterns; squares; kerchiefs; and aprons (zapasky); as well as homespun

material for other wearing apparel.

The traditions of Ukrainian weaving were formed through a process of age-long creative endeavour by the people, bestowing on this folk art a distinctive national character. Though there exists some unity of style, Ukrainian weaving varies greatly in colour, manner of execution, material, and character of ornamental patterns.

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COSTUMES

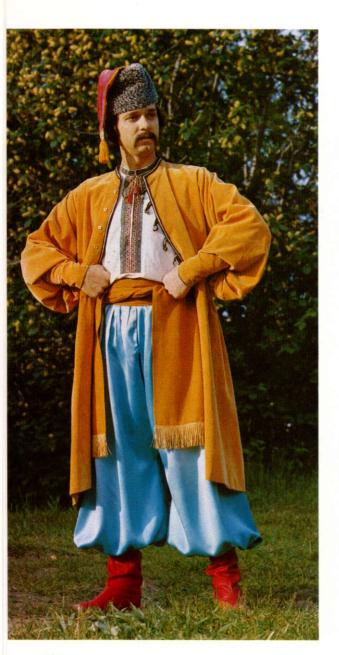
The art of dress is not only an integral part of the arts but is also directly related to the traditions and customs of Ukraine, and is a product of the artistic imagination which strives to coordinate utility with beauty. A great deal of inventiveness and creative imagination have been utilized in the creation of Ukrainian costumes, especially in their skilful blend of colours and wealth of ornamentation.

Though basically original in its design, Ukrainian national dress evolved under various outside influences. such as the apparel of neighbouring countries and that worn by peoples with whom Ukraine was at war or with whom there were commercial ties. In this manner, Indian silks, Persian and Italian brocades, French velvets, Greek designs and ornaments, Turkish armaments and decorations found their way into Ukraine. In the southern regions of Ukraine, the steppes influenced men's garb. For example, the long old Slavonic shirt evolved into an upper garment tied at the waist with a wide woollen or silken sash, and the wide pantaloons (sharovary) of the Kozak cut. Women's attire was subject to fewer outside influences and until the middle of the nineteenth century retained its ancient traditions in cut, ornamentation and fabrics. The intricate details of costume, footwear, and decorations took centuries to evolve into what we term Ukrainian national costumes today.

Examples of Ukrainian costumes from various social strata and various regions of Ukraine can be found in



In Bukovina, Horodenko and Zalishchyky, Western Ukraine, girls wore ankle-length white linen shirts. The sleeves were intricately embroidered with cotton or silk thread; wool or multi-coloured beads. Over these elaborate shirts the girls wore a woven wool wrap-around skirt called a "horbotka". A long woven wool sash, poias, was wound several times around the waist and the two long ends allowed to fall at the side or back. Sometimes the horbotka would be worn with one of the corners of the front flap folded up and tucked in under the poias at the side of the waist. A necklace of several strands of heavy red coral was a traditional ornament. Their headdress consisted of their own smooth braided hair encircled with either a beaded ribbon-like adornment or a wreath of flowers tied at the back with silk or brocaded ribbons. Soft leather boots with medium heels completed their costume.



portraits, engravings, historical and literary descriptions, in museums and in private family collections. Political instability in Ukraine, due to continuous wars, enemy occupation and appropriation, ruined much of the cultural acquisition of the last eight centuries, particularly among the nobility and middle classes, and is the main reason for the lack of a documented and researched collection of Ukrainian national dress prior to the nineteenth century. One of the greatest sources illustrating Ukrainian costumes from the eighteenth to the twentieth centuries are paintings and lithographs by various Ukrainian artists, foremost among whom are Shevchenko, Tropinin, Repin, Trush, Kulchytska and the artist-ethnographer Pavlovich. It was not until the latter half of the nineteenth century, however, that a systematic study of Ukrainian dress was begun.

The history of dress is divided into three periods, each with its original style: the Prehistoric Period (prior to the seventh century), the Kievan Rus Period (seventh to thirteenth centuries), and the Kozak Period (fourteenth to eighteenth centuries). Over the years these styles combined into what is now known as Ukrainian national dress. According to the fashion of the earliest period, the figure was wrapped in a straight, lined, specially woven length of fabric; for example, the apron and different versions of the wrap-around skirt. In the second, Kievan Rus period, a rectangular woven fabric was sewn together by some type of seam. This is evident in the shirt and *sharovary* which are cut in







strips of material. The fashion of the Kozak Period dictated that clothing be sewn from cloth cut according to the contours of the figure, as may be seen in the sleeveless bodice, tunic, and overcloak.

In the nineteenth century, almost all the upper and middle classes generally dressed in the European style; it was the peasant class that preserved to the greatest degree the style of a national costume. However, with the development of commerce and industry, the migration of peasants to the cities, and the accompanying changes in class structure, the difference in dress between the city and the village began to disappear.

The great variety of Ukrainian costumes is due to the specific features of dress dictated by the socioeconomic and geographic conditions in the different regions of Ukraine. Ukraine occupies a large territory—from the Carpathian Mountains to the Caucases; the dress in each area is unique and adapted to the surroundings, such as the light-weight clothing of the people of the plains (steppes), contrasted with the fleece-lined jackets of the mountaineers.

Because of common economic and ethnographic conditions, the eastern and central regions of Ukraine retained similar styles of dress characteristic of Kiev, Poltava, Chernihiv and Podilia. The costumes of Polisia, Volyn, Halychyna, Bukovina and Transcarpathia are markedly different and varied. In these areas most villages retained archaic features in their hand-loomed





textiles and clothing until the 1940's. Every village had its own variation in dress, particularly in the type of weaving, embroidery, or ornamentation. The dress of the inhabitants of the Carpathian Mountain region survived longer than anywhere else in Ukraine. Every article of the costume is decorated with a great variety of embroidery, knitting and applique of coloured cloth leather and metal work. Because of its picturesque quality, Carpathian dress has become the most popular among the costumes of Ukraine. Nevertheless, it is the dress outfit from Kiev, for both men and women, that is accepted as the basis for the Ukrainian national costume.

Until the 1870's, national dress was sewn from hand-loomed materials, but with the advent of commercial production, cheap factory products appeared in the villages. The people began to adapt these to traditional forms of dress, though the handloomed materials have continued to be used to the present.

The twentieth century has seen a marked increase in interest in the native cultural heritage of Ukraine. Such national traditions as patterns, designs, ornamentation embroidery, weaving, and applique have been utilized in the design of contemporary modern dress especially in women's clothing. The adaptation of traditional national dress to modern fashions opens new and interesting possibilities for creative designers not only in Ukraine, but in other countries as well.

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A beautifully embroidered Ukrainian blouse worn with a long evening skirt belted with a colourful poias makes an attractive ensemble.

FOLK DANCE



Ukrainian folk dance today is a highly stylized art form. Archeological findings indicate that it originated more than 5,000 years ago. Most contemporary writers suggest that the earliest dances of the Eastern Slavs depicted man's struggle for survival, and important events of the life cycle, such as birth and death. A. Humeniuk, one of the foremost authorities on Ukrainian folk dance, maintains that of the earliest dance forms, only those which included vocal accompaniment have survived to the present. Ukrainian folk dance has evolved through pagan and Christian times, from its place in the everyday collective life of the people to the present highly stylized art form of the stage.

This historical overview is based on Humeniuk's classification of Ukrainian folk dance, which categorizes dances into three genres: 1) obriadovi tanky; 2) pobutovi tanky; and 3) siuzhetni tanky. Even though these categories subsume all Ukrainian folk dances, it is important to note that within each of these, stylistically the dances may differ from one region of Ukraine to another. These differences are due to many factors, the most important of which are social, economic and cultural influences of neighbouring societies; type of musical accompaniment, and the nature of wearing apparel.

OBRIADOVI TANKY

Obriadovi tanky are ceremonial or ritual dances. The khorovody (singing dance games), also known as ves-

nianky and hahilky, belong to this genre. According to Humeniuk, the khorovody are the oldest art form of Ukrainian folk dance about which anything definitive can be said. The majority were performed in a circular form associated with Dazhboh — ancient Slavic sun god. The moon, wind, rain and fire also were part of the oldest cult which formed the theme for one group of khorovody.

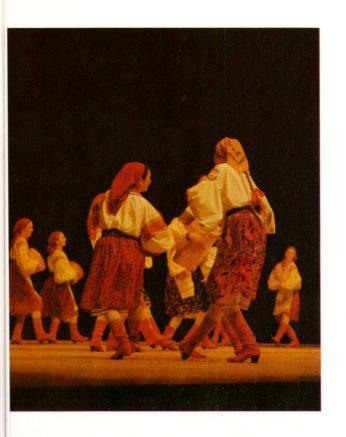
Although Christianity became the official state religion of Ukraine (Kievan Rus) in 988 A.D., it was not accepted by the masses for some time. The people preserved elements of their pagan culture in their celebration of holidays connected with religion; with village, farm and household work; and with seasonal changes during the calendar year. These celebrations included welcoming of spring (vesnianky); Easter; commemoration of summer (kupalski tanky); harvest time (obzhynky); wedding cycle; evening gatherings (vechornytsi); Christmas and singing of carols (koliady); New Year (Malanka or Koza); and butter week (masliana). To this day these celebrations show elements of both pagan and Christian religions. In recent times the khorovody have lost their importance in terms of the yearly cycle and have become an integral part of children's and performing groups' repertoire.

This genre may be divided thematically into three groups:

- (a) khorovody depicting the work process of the people: e.g., Mak (Poppy); Shevchyky (Shoemakers); Koval (Blacksmith). The melodies are usually in 2/4 metre.
- (b) khorovody reflecting the everyday family relations of the people: e.g., Perepilka depicts a young,

Hopak





hard-working woman who was forced by her father to marry a man she did not love. Thus the *Perepilka* is the wife whose "head, back, arms, knees and spine ache." There are two styles: those like *Perepilka*, pantomimically illustrated, and others like *Kryvyi Tanets* (Crooked Dance), ornamentally choreographed. The metre is varied: 2/4, 3/4, 4/4, 3/2, etc.

(c) khorovody reflecting the patriotic feelings of the people as depicted in the glorification of their native environment: e.g., Marena and A Vzhe Vesna (Arrival of Spring). Props such as scarecrows floral ribbons, wreaths decorating a tree, and fire are usually needed.

POBUTOVI TANKY

Dances of the second genre — pobutovi tanky — pertain to the folkways and customs of the people. They depict characteristics typical of Ukrainians, such as love of freedom, dexterity, courage, inventiveness, wittiness, and unrestrained happiness. These dances are rooted in the *khorovody* and like them, initially had vocal accompaniment. An instrumental part was added and now for the most part dances of this genre are performed only to instrumental accompaniment. This genre may be divided:

- (a) metelytsi, hopaky, kozachky
- (b) kolomyiky, hutsulky, verkhovyny

(Listed are the main types in each group though other dances, which are often variations of the above, do exist.)

The *Metelytsia* (Snowstorm) is performed with lively changing figures and movements. This mixed dance

in its various forms is known throughout Ukraine.

Hopak (title from hopaty — to hop, jump, leap) is basically an improvisational dance, featuring physical strength of the male dancers in leaps and prysiadky (squatting steps), while the female dancers do various flirtatious steps. The melody is often varied to suit the individuality of each dancer's part. Reflecting its origins in the Kozak era, the Hopak as a solo dance is performed only by men. Otherwise, it may be a mixed dance.

The Kozachok originates from the folk drama, Vertep, performed in the sixteenth and seventeenth centuries. This drama was staged in two sections, the first depicting Christ's birth, the second highlighting a Kozak-Zaporozhets who played the bandura, sang, and performed dances (now called kozachky). Differing from the Hopak, the entire dance is performed to quick, lively music, occasionally with a slow, lyrical introduction further emphasizing the fast section when it appears. Seldom is improvisation used.

The Kolomyika, unlike the aforementioned dances, has remained alive until today as a song, instrumental piece and a dance. It is often performed with the three combined to produce a synthetic folk art form. The song texts describe concrete episodes in the lives of the people. This dance, typical of the people of the western provinces of Ukraine, is choreographically and melodically very colourful and quick-tempoed. It is based on the form of a kolo (circle) from which the title of the dance may have been derived. In a musical sense, the hutsulky and verkhovyny are variations of the kolomyiky, and like most Hutzul dances, are done in circular form by men, women or a mixed group.

Kolomyika

Zaporozhets





Arkan



SIUZHETNI TANKY

The third genre — the *siuzhetni tanky* (topica dances) — historically appears later, and parallel to the first two genres, having adapted ritual based on the *khorovody* texts and compositional elements of bot genres. The dance title and melody dictate the basic content, e.g., *Lisoruby* (Woodcutters).

Topical dances have the same titles as thematical equivalent khorovody. In the khorovid Shevchyk (Shoe maker), the dancers depict the work of the shoemaker in detail. However, in the topical dance Shevchyk (Shoemakers), only those particular moments of the work process are chosen which are best and most easily depicted through dance, e.g., the preparation the shoemaker's thread, and the process of sewin and preserving the leather. As can be seen, the thematic material of both genres is the same, as illus trated in Shevchyk-Shevchyky, in the first genre told the text and re-enacted, and in the third gen depicted only through choreography. The text in the majority of topical dances has been deleted. Som have retained isolated verses, short sentences, several words used to portray the choreograph meaning or to suggest a change in dance figure; e.g., Arkan, the leader shouts "Hey, do kola" ("Hey, into circle") and the dancers form a circle,

These dances vary the greatest thematically. The depict:

- (a) work Kovali (Blacksmiths); Lisoruby (Woodcuters).
- (b) national heroism Arkan and Opryshky (high waymen and peasant rebels of the Carpathia Mountains).





- (c) folkways and customs of the people *Kateryna*; *Kokhanochka*; *Horlytsia* (relating to courtship).
- (d) nature, and productive tools/implements in action
 Ziron'ka (Star); Viz (Wagon).
- (e) birds and animals Husak (Gander); Kozlyk (Goat); Bychok (Steer).

FROM RITUAL TO STAGE

Ukrainian folk dances have always been deeply rooted in the traditions, customs and everyday life of the Ukrainian society. They were mainly performed in the natural village environment in which they originated. At different times in the past they were introduced and adopted into other than their natural settings.

In the eleventh century the *skomorokhy* or travelling minstrels/dancers appeared. Able to dance, sing and play instruments, they travelled and lived among the people to entertain them. Some of the *skomorokhy* took the folk dance from the villages to the cities and the palace courts where they entertained royalty.

Later, during the formation of the modern Ukrainian nation, the semi-professional rhapsody — *kobzar* appeared retaining some of the traditions of the *skomorokhy*.

During the sixteenth and seventeenth centuries, dances were introduced into the *vertepni* dramas and later into the theatre and concert hall where they became, and often still are today, a part of drama, opera, ballet and other stage productions.

The industrialization of the Ukrainian society has had an impact on the place of Ukrainian folk dance in everyday life. For the most part the dances are no

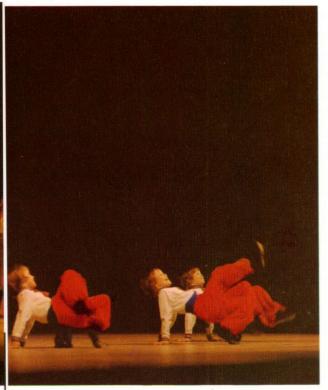




Dance drama — "Letter to the Sultan" — Cheremosh Dance Ensemble

Contemporary dance — "The Rustling Cranberry"

From small beginners . . .





longer performed in their natural environment, but have become part of the theatre. Over the last fifty years, an unprecedented growth in the number of amateur, semi-professional and professional following dance groups has taken place. One such group is the highly-acclaimed State Dance Ensemble of the Ukrainian S.S.R. Under the direction of Pavlo Virsky, it has brought Ukrainian folk dance to the international stage.

Outside of Ukraine, Ukrainian folk dance has with nessed widespread popularity through the efforts of people like Vasyl Avramenko who, after the First World War, travelled the United States and Canada organizing dance schools and groups. Further refinement and growth followed with the arrival of additional resource personnel after the Second World War and the development of indigenous dance teachers. Presently most major cities with Ukrainian residents host at least one dance school and a number of dance groups.

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to numerous dance groups

MUSIC

The first great cultural influence in Ukraine came with the acceptance of Christianity from Byzantium at the end of the tenth century. But from this point in history to the present day, Ukraine, because of its geographical position, has endured many opposing currents which either brought new influences or destroyed what existed.

Christianity brought with it the music of the church which can be traced to at least the eleventh century when the first priests came to Kiev, an important cultural centre of the time. These priests were not only singers who had come from Greece and Bulgaria, but were also teachers in the schools attached to the church. Local influences began to appear in their church singing and a special style known as "Kievan songs" emerged. Then, as now, the music of the church was sung without accompaniment in order to separate itself from pagan ceremony in which instrumental music played an important role.

At this time singing was in unison and many volumes still exist, though notation had not yet been properly developed and manuscripts were written without staves. Indications of tones were simply reminders of previously learned melodies.

Though the church tried to reserve the right to cultivate music, secular music also continued to develop from earliest times. History records that Prince Sviatoslav's army marched to the accompaniment of trumpets, flutes and drums while singers of the

druzhyna (military company) sang of their own exploits, expeditions and battles.

In the period between the fourteenth and sixteenth centuries, disputes in the church led to a surge of musical achievement. By this time Poland ruled a large part of Ukraine and consequently made an effort to introduce Roman Catholicism. In this attempt it used the best of Western European music which by this time had developed harmonized lines of music called polyphony. The Greek Orthodox church in turn began to work on its own music.

In the middle of the fifteenth century, church brotherhood schools were formed and church singing became an area of special attention. Meletios, a sixteenth century Eastern Church patriarch gave special permission "for both unison singing and choral polyphony" to the Lviv brotherhood.

A new method of writing music on a five-lined staff was introduced from the West in the sixteenth century and a unique form of this notation is referred to as "Kiev notation."

Choral church music predominated in the sixteenth and seventeenth centuries. Not until the eighteenth century did the individual composer appear in Ukraine, when the fostering of choral music in the church led to a cultivation of music outside the church. Three outstanding composers of that period were Dmytro Bortnianskyi, Maksym Berezovskyi and Artem Vedel.

Bortnianskyi (1751-1825) studied in Venice and

Edmonton "C.Y.M.K." Choir—
Canadian Ukrainian Youth Association
Conductor—Roman Soltykewych



Berezovskyi (1745-1777) in Bologna. Both wrote operas in the Italian style which were successfully produced, but Bortnianskyi's historical importance rests with his church music. His masses for unaccompanied choir were his finest achievements; of his forty-five choral works, ten were for double chorus. Berezovskyi left only a few choral works, but Vedel (1767-1808), who became a conductor in the Kiev Religious Academy, was a major choral composer. The era of these three composers has been referred to as the "Golden Age" of Ukrainian music.

From the middle of the nineteenth century Russians literally carried away Ukraine's most accomplished musicians. Special agents from the Imperial choir in Petersburg were constantly being sent out to find such people. Mikhail Glinka was one of these agents. As a consequence, Bortnianskyi was compelled to work in the Petersburg choir, Berezovskyi was brought to suicide, and Vedel was forced to hide in monasteries.

In the western sectors of Ukraine, under Austrian rule, conditions were somewhat better, since a close contact was kept with the music capital of the world, Vienna. Joseph Elsner, who became Chopin's teacher, was director of the Lviv Opera. In 1829, at Peremyshl, a new centre for church music and later for secular music, was founded. New composers such as Verbytskyi, the composer of the Ukrainian national anthem, and Lavrivskyi appeared, and were succeeded by Matiuk and Vorobkevych. Their work was, however, limited since they were priests, and as a consequence, their musical backgrounds were narrow in scope.

Folk music, as has been mentioned, preceded the acceptance of Christianity and melodies exist to this

Bandura — Ukraine's national instrument. Roman Onufrijchuk of Winnipeg performs 16th century dumas (a new genre of the traditional oral literature) to a musical accompaniment on the bandura.





day which belong to the rituals of those early times. The oldest of the ritual songs are associated with two seasons of the year — *koliadky* (carols), sung at the end of December at the time of the winter solstice, and the *vesnianky* (spring songs). Other songs describe historical events in Ukraine's past, such as the attack of Tatars and Turks or the wars fought by the Kozaky

It is also recorded that bands of *skomorokh* (minstrels, known in Europe as *jongleurs*) appeared a the courts of princes and boyars. Their task was to amuse their patrons, tell stories, sing, and perform of instruments, such as flutes, trumpets, lutes and harps

A unique type of song was sung by the *chumak* (salt merchants), whose long, sad songs were sung at they moved slowly across the steppes in their wooder carts.

Love songs and songs about family life were primarily sung by women, who maintained tradition while their men were away fighting. Melodies for these songs were based on very few notes — three or four The five-note pentatonic scale, characteristic of the music of Asia, is also often a feature of these early songs. Rhythms were simple and strong since the were based on dance rhythms. Though 2/4 and 3/4 measures are common 5/4 and 7/4 are not uncommon. One of the oldest known songs, a wedding song has a 5/4 rhythm.

Folk songs were sung in unison but harmony wa added by singers themselves by singing in thirds, oc taves or fifths.

A variety of instruments were used in Ukraine as early as the tenth century. They included the *kobza*, as eight-stringed instrument, *hously* a kind of dulciment and pipes which were six feet in length.

There are several instruments which are unique to Ukraine. The mountains of Carpathia produced a long wooden horn, not unlike an Alp horn, called a *trembita*. This horn varied in length anywhere between six and eleven feet. The *trembita* was played in the open only on special solemn occasions, such as Christmas or funerals.

In the sixteenth century the lute, which was being widely played in Europe, penetrated into Ukraine. This stringed instrument had for its predecessor, the *kobza* which had come from Asia. The lute was larger than the *kobza* and had many more strings. It eventually replaced the *kobza* and was given a new name, the *bandura*. Its uniqueness lies in the fact that the lute frets on the neck disappeared and a whole series of short strings were placed on the body combining the principles of both the lute and harp. In this form it was accepted under its new name as Ukraine's national instrument.

Bandurists, who existed from the sixteenth to the nineteenth centuries as wandering musicians, were exclusively men and were generally blind. Their songs, dumy, were based on Kozak deeds or described the wars fought by the army of Bohdan Khmelnytskyi.

With the mid-nineteenth century, European composers became concerned with their national heritage. Examples can be found in the music of Grieg in Norway, Sibelius in Finland and Dvorak in Czechoslovakia. This same role was taken by Mykola Lysenko (1842-1912) in Ukraine.

Lysenko received his musical education in Leipzig, and on his return to Kiev he became known as a direc-

Trembita — Carpathian mountain horn — Hutzul region

Sopilka — wooden and ceramic flute





Rozmai Singers — contemporary Ukrainian music



tor, concert pianist, and teacher but his most influential work was in the field of composition. His works include piano solos, cantatas written for soloists, chorus and orchestra, as well as operas, the most popular of which is "Taras Bulba." It should be noted that at this time in Russia, the government attempted to stamp out everything reminding Ukrainians of their individuality. A special order, *ukaz*, in 1876, forbade printing, dramatic performances, and singing in the Ukrainian language.

Ukrainian resistance was strong when led by such men as Lysenko and in 1904 he established a music and drama school in Kiev which attracted many famous musicians, artists and writers. His contemporary, M. Kolachevskyi, who also studied at the Leipzig Conservatory, wrote the first Ukrainian symphony Composers such as Stetsenko, Leontovych and Koshetz wrote choral music exclusively. Leontovych (1877-1921) is especially known for his choral polyphony, his most famous and popular work being Shchedryk, known as the "Carol of the Bells."

Though operas have been written by composers such as Lysenko, Sokalsky, Vakhianyn, Arkas Sichynskyi and Pidhoretskyi, their works remain in manuscript because of the difficulty of producing them in the prevailing atmosphere of Russian determination to stamp out Ukrainian culture.

It is in the field of choral music, both religious and secular, that Ukrainian music has made its greates contribution.

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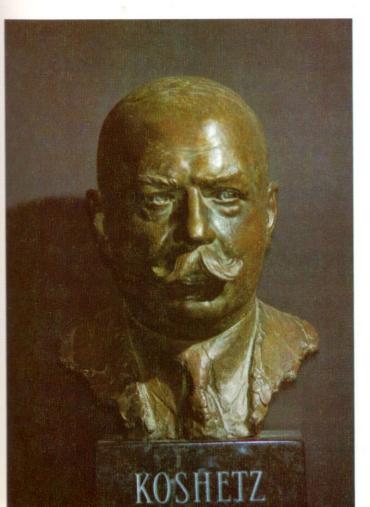
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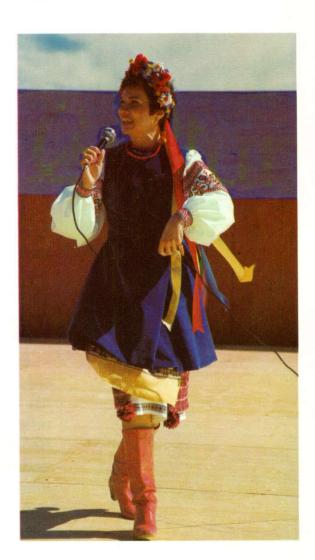
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Joan Karasevich, of Winnipeg, one of many popular Ukrainian singers.



Alexander Koshetz, prominent conductor of the Ukrainian National Choir which toured Canada in 1922. Sculptor — Leonid Mol, Southern Alberta Jubilee Auditorium, Calgary,

LITERATURE

Ukrainian literature has been chronologically divided into three periods: the old (eleventh to fourteenth centuries), the middle (fifteenth to eighteenth centuries), and the new (since the eighteenth century).

THE OLD PERIOD

Among the first works written were the liturgical Ostromyr's Gospel (1056-57) and the secular Prince Sviatoslav's Collections (1073-76). After the acceptance of Christianity in 988 church literature dominated, and sermons, theological and philosophical works flourished in Ukraine. Secular narratives, adapted into Slavic with Ukrainian features, also appeared very early, as well as accounts of the lives of locally distinguished men.

The Tale of Bygone Years is a fine example of the chronicles written by local authors. The Kievan Chronicle (1111 to 1200) is full of turbulent events which reflect the struggles against the Asian invaders. The Galician-Volynian Chronicle (1201 to 1291), permeated with the Ukrainian vernacular, contains some beautiful tales, such as "Yevshan-grass."

Also worthy of praise is the *Instruction* of Prince V. Monomakh (1053-1125), intended for his children. The highest achievement of the old period, however, was undoubtedly *The Tale of Ihor's Campaign* (1187). The defeat of Prince Ihor's armies in the battle with the Polovtsians, an Asian tribe, gave the unknown author a theme for the masterpiece.

THE MIDDLE PERIOD

The literature of the middle period can be grouped into the following five genres: (a) varied verses, (b) polemic epistles, (c) dramatic literature, (d) oratorical and religious prose, and (e) chronicles.

The oldest Ukrainian poem written in the vernacular was authored in 1575 by Yan Zhoravnytskyi, while other poetry was published as early as 1581. The colourful ballad *Kozak i Kulyna* (1625) describes the life of the Zaporozhian Kozaks, military defenders of Ukraine. K. Sakovych wrote *Verses* (1622) in a Baroque style, in which he eulogized Hetman P. Konashevych-Sahaidachnyi.

There were many spiritual verses as well. Christmas poems by P. Berynda and verses by D. Tuptalo are good examples of religious poetry, while *The Invaluable Pearl* (1646) by K. T. Stavrovetskyi serves as an example of didactic verse. Several fine poems have even been attributed to Hetman I. Mazepa.

Ukrainian folklore has flourished since time immemorial. Fairy tales, dumas, and songs reflect the life of the people. In their spirit, Marusia Churai in the seventeenth century composed beautiful songs which are popular even today. Among poets who produced Baroque "figure verses," I. Velychkovskyi distinguished himself. K. Zynoviiv, in contrast, wrote realistic poems about peasants and craftsmen in a vivid vernacular. Philosopher H. Skovoroda's *The Garden of Heavenly Songs* (written in the second half of the eighteenth century) is regarded as the highest achievement of Ukrainian poetry in the middle period.

The spreading of Catholicism sparked the extensive polemical literature in Ukrainian. Among the published

Orthodox epistles, often of scholarly character, the works of considerable merit should be mentioned: *The Key to the Kingdom of Heaven* (1587) by Herasym Smotrytskyi; *Booklet* (1598) by I. Vyshenskyi, the most distinguished polemicist with a great talent; and *Lament* (1610) by Meletii Smotrytskyi. Smotrytskyi's famous grammar (1619), together with P. Berynda's dictionary (1627), aided the development of Ukrainian philology.

It is known that some dramatic works were staged in Ukraine in the sixteenth century, but the earliest plays which have come down to us are brief interludes written in the vernacular sometime before 1619. Among religious plays, the most noteworthy are *The Meditations on the Passion of Christ* (1631) by I. Volkovych, and *Alexis, the Man of God* (1673), a realistic drama by an unknown author. Historical drama is represented by T. Prokopovych, whose *Vladymyr* (staged in 1705) praised Christianity. In *The Mercy of God* (staged in 1728), by an unknown playwright, the creator of the Ukrainian Kozak State, Hetman B. Khmelnytskyi, is duly glorified.

Translations of the Holy Scriptures were spread throughout Ukraine. As early as the 1460's S. Dropan operated a print shop in Lviv. I. Fedorovych published *Apostle* (1574) in Lviv and the complete text of the Bible (1581) in Ostrih.

Among treatises, *The Mirror of Theology* (1618) by K. T. Stavrovetskyi and *Anthologion* (1638) by Metropolitan P. Mohyla showed philosophical approaches to theology. Church-oratorical prose was well represented by I. Haliatovskyi, whose sermons and religious stories were reprinted in many editions.

Similarly, L. Baranovych gained popularity with his *The Spiritual Sword* (1666). *The Lives of Saints* by D. Tuptalo became a best-seller; religious in character, the prose often shifted to secular themes. Boccacio's *Decamerone* inspired a versified Ukrainian adaptation.

After the seventeenth century chronicles appeared which reflected the formation of the national identity of Ukrainians. Hetman B. Khmelnytskyi's liberation of Ukraine is depicted in *The Chronicle of the Eye-witness* (1702), and in works by H. Hrabianka (1710) and S. Velychko (1720).

Ukrainian literature of the middle period, abundant in genres and styles, played a great role in the cultural life of the country.

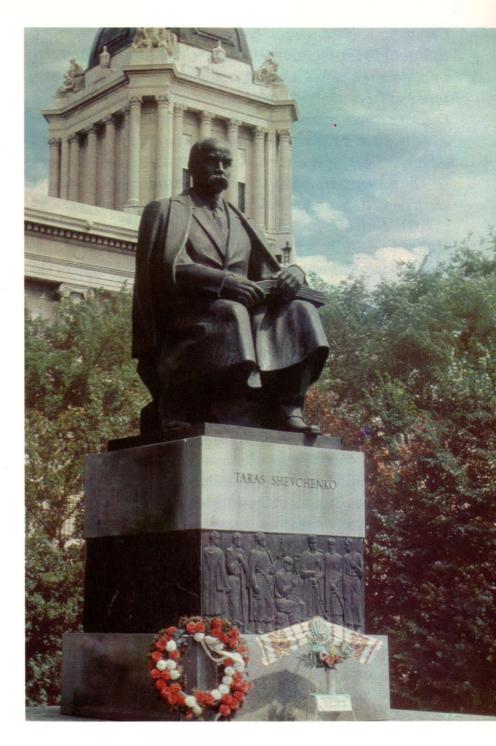
THE NEW PERIOD

The new period of Ukrainian literature commenced with the emergence of many poems exclusively in the vernacular. I. Kotliarevskyi summed up these tendencies in his travesty of Virgil's Aeneid. Thanks to him, a new literary medium of expression developed, and his Eneida (1798) and Natalka Poltavka (1817) became milestones in Ukrainian literature. As to the vernacular, H. Kvitka-Osnovianenko accomplished in his prose, during the 1830's, what Kotliarevskyi had done earlier in his poetry and drama. They both enhanced the sympathetic approach towards the simple man.

The appearance of *The Kobza-Player* (1840) and *The Insurgents* (1841) by T. Shevchenko signified that the new Ukrainian literature had developed to the extent that it had become an international factor. Shevchenko's poems, burning with the ideas of liberty, as well as his artistic achievements, were of unprece-

Taras Shevchenko Monument, Legislative Building Grounds, Winnipeg, Manitoba. Sculptor — Andreas Darahan

Sponsored by the Ukrainian Canadian Committee and unveiled in 1961 by the Right Honorable John G. Diefenbaker, then Prime Minister of Canada.



dented high quality. Romanticist P. Kulish, Shevchenko's contemporary, distinguished himself with his novel *The Black Council* (1857).

The second half of the nineteenth century was a time of realism in Ukrainian prose. Writers Marko Vovchok, I. Nechui-Levytskyi, P. Myrnyi, I. Franko, and M. Kotsiubynskyi pictured a wide panorama of life in Ukraine. Following the same trend were the three outstanding playwrights, M. Starytskyi, M. Kropyvnytskyi, and the greatest among them, I. Karpenko-Karyi. Revolutionary motifs showed up in the poetry of I. Franko, P. Hrabovskyi, and L. Ukrainka; impressionism emerged in the stories by V. Stefanyk, M. Kotsiubynskyi, V. Vynnychenko, and O. Kobylianska; and symbolism found its Ukrainian exponents in D. Zahul and P. Tychyna.

There appeared around 1920 a strong group of neoclassicists, among whom M. Zerov and M. Rylskyi were most prominent. Neoromanticism expanded even during the 1920's: Y. Yanovskyi dominated in prose, V. Sosiura and M. Bazhan in poetry. Among the Ukrainian emigres between the two world wars, Y. Malaniuk, heading the group of nationalistic authors, launched an epoch with the ideas of voluntarism in his energetic poems. Among the writers of realism, V. Pidmohylnyi contributed with his novels, picturing a new generation of Ukrainians. Keeping pace with the rebirth, drama and theatre in Ukraine also sought new avenues. Expressionist M. Kulish achieved both popularity and controversy with his plays.

The literary renaissance of the 1920's, with its search for novelty in expression and significance in ideas, was halted in the 1930's. Moscow gave the sig-

Gain knowledge, brothers! Think and read,
And to your neighbours' gifts pay heed,—
Yet do not thus neglect your own:
For he who is forgetful shown
Of his own mother, graceless elf,
Is punished by our God Himself.
— Taras Shevchenko



nal for total subordination of the Ukrainians striving for cultural and political independence. The measures of destruction were drastic and inhuman. Some 250 Ukrainian writers, scholars, and linguists were either imprisoned and executed or exiled, and disappeared without a trace.

Along with the genocide committed by Moscow against the Ukrainian nation, the only "method" permitted was socialist realism. Defined vaguely, it did nothing to contribute to the development of Ukrainian literature. Therefore, as soon as a thaw began in the 1950's, there appeared a generation of young poets and writers. Courageous men, like V. Symonenko, V. Chornovil, I. Dziuba, and V. Moroz, sought equal rights for Ukrainians in the multi-lingual Soviet literature. This movement was halted in the late 1960's by renewed persecutions, arrests and secret trials of dissenting Ukrainian authors.

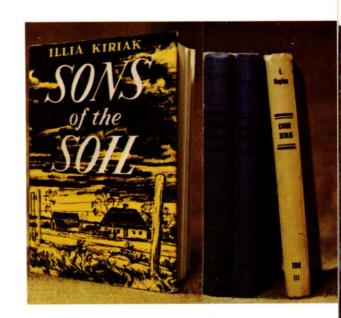
Ukrainian literature, which is over 900 years old, is among the richest literatures in the world. The works of the three dominating giants, Taras Shevchenko, Ivan Franko and Lesia Ukrainka, have greatly contributed to the spiritual formation of the modern Ukrainian nation.

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"Sons of the Soil" — Illia Kiriak. A sociological novel about Ukrainian pioneers in Western Canada.



ART

The roots of the earliest art in Ukraine go as far back as the earliest cultural development of man. The Stone and Neolithic eras with their artifacts were followed by the Bronze and Trypillian periods, attested to by remnants of ceramics of highly developed aesthetic form, bronze necklaces, bracelets, pins and other embellishments.

The third and second century B.C. in Ukraine left decorated *kurhans* or burial mounds which were ornamented with engraved zig-zags, rhombs, triangles and statues of human shape. In the first century B.C. and the beginning of the first century A.D. the period of Scythian and Sarmatian cultures became known for golden and silver utensils and ornamented weapons, embellished with unusual motifs of animals, birds or scenes of hunting. Scythians were also very fond of wall frescos and golden gryphons.

The period from the third to eighth centuries A.D. is known as the era of Great Migration. Southern Ukraine was overrun by Goths, who were subsequently conquered by Huns and who were themselves defeated by Avarians. Each horde left its artifacts.

The pre-Christian era in Ukraine was characterized by mythological motifs such as serpent-dragons, fantastic animals and birds. The fifth to seventh centuries were marked by stone sculptures depicting gods and idols such as Perun, Khors, Dazhboh, Stryboh, Mokosh and Sviatovyd.

Prince Volodymyr introduced Christianity to the







Rus-Ukraine in 988. This Christian influence brought from Byzantium affected both church architecture and pictorial art. The interiors of such famous churches as the Cathedral of the Tithes (989-996), the twenty-five-domed Cathedral of Saint Sophia (1017-1032), the Church of the Assumption (1073-1078) in the Lavra Monastery, all in Kiev, the Cathedral of the Savious (1024) and the Church of the Annunciation built in the twelfth century, both in Chernihiv, and the Church of

the Assumption in Pereiaslav (1098), were dominated by carved details, frescos, mosaics and icons. In the execution of icons the painters used a technique in tempera on panels. In this media and style, borrowed from Byzantium, painters could express themselves freely and before long they began laying the foundations of a national and essentially Ukrainian school of painting within the Byzantine framework. It was imperative that all the figures shown on icons should appear human, that is, physically realistic and psychologically metaphysical.

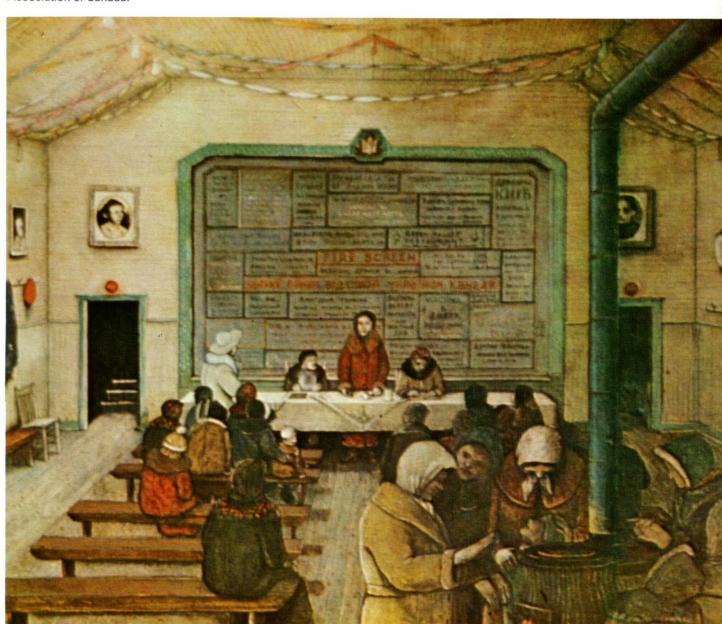
In the old Kievan period, book miniatures constituted a separate form of graphic art. The gospels known as the Ostromyrove Evanhelie (1056-1057), Mstyslavove Evanhelie (1125) and the Izbornyk Sviatoslava (1073) give evidence that the artists of miniatures skilfully utilized colour with masterly strokes of gold and a high technique of enamelling. The ornamentation consisted of plaited motifs of animals, birds, and geometrical figures often dominated by concentric circles.

In the thirteenth and fourteenth centuries the wars with Suzdal Princedom and with the Mongols caused a cultural stagnation in the Kievan Princedom. Cultural growth was carried on in the Western Ukrainian Princedoms of Halychyna and Volynia, and the churches in Volodymyr, Volhysk, Lutsk, Lviv and Halych became famous for their monumental murals, highly artistic icons, and book miniatures. Ukrainian artists began to break away from old traditional forms to a more realistic style and with it emerged the Ukrainian national form of art. Western European frescos also influenced Ukrainian artists, giving their icons a unique stylistic form.

Icon of St. Michael — oil — Mykola Bidniak



"A First Meeting of Ukrainian Women's Association of Canada in Saskatchewan" — William Kurelek. Collection of the Ukrainian Women's Association of Canada.



Beginning with the fourteenth century, Ukrainian churches were beautified by iconostases which were a combined altar screen and icon stand, filling the entire width of a church and reaching upward to a considerable height, rich in carving and gilding, with icons arranged in tiers.

Between the sixteenth and eighteenth centuries the period of the Zaporozhian Sich gave birth to a dynamic Kozak Baroque style which, besides the church art, produced paintings of historical scenes, as well as battle scenes and portraits of heroic figures.

The first printed books in Ukraine appeared in 1574 and opened the way for Ukrainian graphic art. With the first engravings, unique and characteristically national motifs in simple and detailed compositions of descriptive character emerged.

The Ukrainian art of the sixteenth and seventeenth centuries attests to the high skill of artists and their close contact with national life. For example, artists of the Drohobych School made use of local colours with descriptive decorative expressions, while in the paintings of the artists of the Hustyn School the traditional style of the old Kievan murals predominated.

The eighteenth century was a tragic period for Ukrainian art because politically, geographically, and economically Ukraine was conquered and enslaved by Czarist Russia.

A revival took place in the nineteenth century along with the growth of new, young and unyielding national forces. Taras Shevchenko, a serf's son, a great poet and a highly skilled painter, initiated and founded the principles of the realistic trend in Ukrainian art, introducing new themes, social motifs and love for

"Teaching Ukrainian" — oil — William Kurelek. Collection of the Ukrainian Women's Association of Canada.



"Hahilka" — silk screen print — Paul M. Sembaliuk

"Rocks and Trees" — oil — Bill Duma.
Alberta Art Foundation Collection





Ukraine. Many distinguished painters were influenced by Shevchenko's form of expression.

In the second half of the nineteenth century Ukrainian travelling art exhibitions presented the works of many brilliant artists. M. O. Murashko, a distinguished painter-pedagog, founded a school of art in Kiev from which emerged a generation of highly skilled artists of landscapes, portraits, battle scenes, monumental murals, stage sets and graphics.

In Western Ukraine in the nineteenth century, on group of artists belonged to the Ukrainia ethnographic school of painting and another was in fluenced by Western European impressionism.

During World War I, Ukrainians regained their independence and the Ukrainian Academy of Fine Arts was founded in Kiev. Many influences were then felt in the field of art such as realism, conventionalism, modernism, impressionism, Neo-Byzantism, as well as monumentalism and formalism.

After a brief period of independence Bolshevism overran the Ukraine, crushed the democratic government, and a number of Ukrainian artists were annihilated, while those that survived were forced to follow the rules of Communist socialist realism. Because Kiev as the centre of culture, was subjugated, Lviv, in Western Ukraine, took over the cultural task.

In art, one group of artists developed a new manne of expression by reconciling modernistic forms with those of the traditional Byzantine school, while othe groups followed other trends.

Ukrainian artists studied and worked in Paris of Prague and their work has enriched many world museums and galleries.

The Communist regime in Ukraine has forced a number of distinguished painters to find new homes in the free world and they now live in Canada, France, U.S.A., Argentina and Venezuela. These artists present not only the traditional but also modern trends in their work. It can be assumed that their adopted countries are benefiting from their skilled work.

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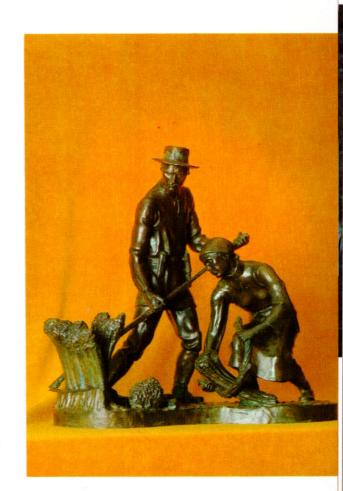
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"The First Harvest" — bronze sculpture — John B. Weaver. The Carling Community Arts Heritage Series.



CERAMICS



As a means of self-expression, there is no activity which offers so varied and so simple a field for creating things of permanent beauty and aesthetic value as ceramics. The inherent individualism of ceramic reflects one of the basic tenets of the Ukrainia character — that of self-expression and self-determination. This concept is demonstrated in the vas numbers of potters found in Ukraine.

Ukrainian ceramics in Canada, however, is in it embrionic stage of development. In fact, to the ceramic purist, a retrograde step began. Ukrainian ceramics in Canada. Craftsmen took a cup and sauce made in Germany, applied a decal of embroider design and called the abomination "Ukrainian ceramics." They perpetrated this kitsch by pouring slickly into vases of Japanese character, applying the decal and producing a product neither Japanese not Ukrainian. To the true Ukrainian ceramicist, his product is his self-realization and self-conceptualism based upon the dignity of custom, tradition, and technology

This dignity was brought to Canada by our Ukrainia pioneers and expressed itself in weaving, *pysanky* etc., for they could ill-afford the luxury of time and money that must be given to ceramics. Nevertheless with the coming of affluence and leisure time, their artistic endeavors were captured by their children. With in every potter's circle, where there is a Ukrainian set tlement, one finds a high percentage of Ukrainian potters.

Ukrainian Canadiana in pottery — Ted Diakiw









Porcelain baranchyky — Audrey Uzwyshyn



This affinity for ceramics among Ukrainian-Canadians did not come by chance. It has its roots in the ancient history of Ukraine. Archeologists unearther great finds of pottery, dating back to 3000 to 200 B.C., near the village of *Tripillia* in central Ukrain These findings were completely different from potter in other parts of Europe. Delicate and intricate motivare executed in silhouette with complicated line-interplay using spiral, circular, geometric, and parall lines in complete harmony. A very pleasant color scheme was achieved by using a two-tone effect amber-reds and white with only black for designs aroutlines.

For centuries, every known type of ware was created, from the lowly unglazed crockery for storage and everyday use, to the most ornamental pieces of decoration for the home. These included the elaborately tiled *pich* (stove), figurines, and other objects of art.

The development of distinctive localized ceramics. Ukraine was tempered by the availability of suitab clay and by the social economic state of its people. With the passing of time, traditional favourite characteristics were established in somewhat homogeneous localities. Three distinctive localities can be identified.

HUTZULSHCHYNA

Hutzul pottery in Western Ukraine, including Kutzul Kolomyia, Kosiw and Pistyn, is by far the most colour ful and has retained its original style throughout the centuries, due to its secluded location in the north eastern section of the Carpathian Mountains. The pottery reflects a very devout and religious people. Variation

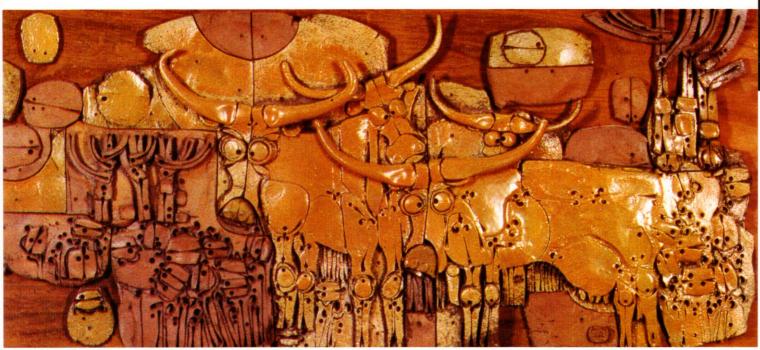
tions of sun symbols in circular shapes, the cross, swastika, triskelion and the rosette dominate the ceramic decoration. Later developments brought out geometric and plant designs, while recently birds, animals and human figures have been introduced. Brown, green, and yellow on a creamy-white background are the only colours used.

WESTERN UKRAINE

Volyn, Polissia, Pidliashia, Podillia and sections of Halychyna produced enormous amounts of monotone black pottery (syvaky) for practical usage without much attempt at decoration, with the exception of a few lines or curves. A few potters carried out multitoned glaze effects with extremely varied motifs of an archaic design. The designs on ornamental pottery, on

Ceramic bulls "Goo-bull" and "Goopher" — Ed Drahanchuk Ceramic mural "Ranch Herd" — Alberta House Collection, London — Ed Drahanchuk





the other hand, were geometric in character with continuous interplay of parallel, straight, or wavy lines i intricate patterns and designs. Plant designs, such a grapes, oak leaves, sunflowers, heads of grain, berrie and especially periwinkle (barvinok) were used extensively in combination with roosters, peacocks, dee horses, fish and frogs, as well as human figures an scenes. The main colours were black and white over a earthy-red background.

EASTERN UKRAINE

Kiev and Poltava had similar designs to those of Western Ukraine, but used entirely different colou combinations. Light tints were evident in tones of pal yellow, buff and light coral, with transparent over glazes and terracotta on the outside. Decorative plate were made of white clay with plant ornamentation i tones of red, green and dark brown; yellow and blu were used infrequently. Some pottery also had remarkable similarity to ancient Greek ceramics.

Overriding these three areas, in the field of utilitaria pottery as opposed to ornamental ceramics, the craftsmanship reflects the strong ties with the earth. The lines of the various pots portray strength of lip body and foot.

- Nineteenth Century Bowl
- 2. Contemporary Bowl
- 3. Makitra (Bowl to grind poppy seed)
- 4. Kuleshnyk (Mixing Bowl)
- 5. Round Pot
- 6. Half-round Pot
- 7. Water storage jug
- 8., 9., 10. Pitchers

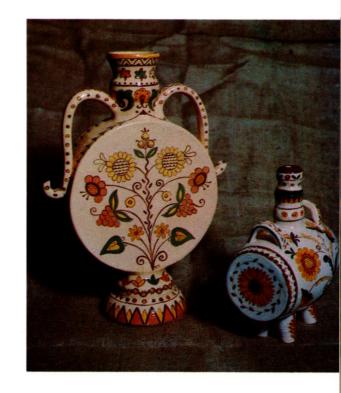
Hutzul flasks — Olga Manastyrsky

The decorative element, its motifs and compositions, best manifests the Ukrainian character. As in other ceramics, the Ukrainian motifs are conditioned by the technical traditions of the region. The most characteristic motif is the geometrical pattern of the line. Its application is dependent upon its rhythmic variance, and upon the proportion and colour of the ceramic object. In conjunction with the geometric line is found the dot, which may be small or large, opened or closed. This orchestration of line and dot is similar to the motifs found on *pysanky*. Thus, the variations of line and dot are infinite and their application is dependent only on the artist's taste and imagination.

The techniques of pottery have been mastered by many Canadians of Ukrainian origin. It now requires scholarship and study of the ancient Ukrainian art, and its fusion with Canadian ceramics, to make a unique contribution to the Canadian mosaic.

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WOODCARVING

Woodcarving occupies a prominent place in Ukrainian folk art. From primitive times wood has been used in building and in making household items, tools and equipment. The desirable physical characteristics a wood-carver looks for are weight and hardness, nature of the grain, workability, and resistance to splitting under hand and tools.

Earliest wood decorating of the Hutzul region was the burning on of designs, called "pyrography." Wood burning was done by using heated iron stamps (pysaky), which when applied to certain areas darkened the wood that was to form the design. Household items and tools were decorated in this manner.

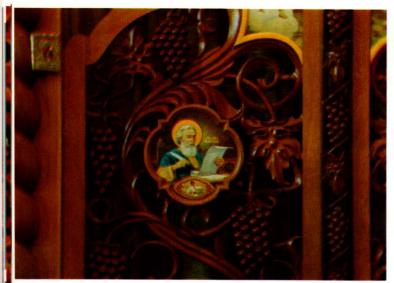
The oldest samples of flat woodcarving come from the Dneiper region, dating back to the sixteenth century. The flat carving was composed of incised straight and curved lines, which in joining and crossing created a variety of ornamentations. A variety of compositions were possible through combinations of graphic incisions, which were narrow and shallow. A natural wood finish enhanced the effect of the embellishments. For more distinct ornamentations the grooves were rubbed with oil, but to create even more contrast, a little chimney soot was added to the oil. This type of carving and treatment has been preserved on household items such as shelves for dishes (mysnyky), and wooden cases for whetstones (kushky).

The national woodcarving designs were created to suit the structure and function of a particular item,

resulting in a symmetrical, light and harmonious pattern which did not distract from or weaken the basic structure of the article decorated. The basic decorative elements used were the circle, with divisions of six or eight sections, and the square, divided into quarters. The main design was always placed within a frame of geometric design; wavy lines separated the area into various spaces which were then filled with ornamentation. Motifs were very seldom repeated; since compositions and arrangements of decorative motifs were created for a particular item, each carved article was unique.

Certain buildings stood out as examples of technical perfection of workmanship, in spite of the hand-made and very crude tools. Basic carving tools were axes, awls, chisels, drills, knives, plumb bobs, saws, and smoothing instruments. Carved artifacts dating back to the sixteenth and seventeenth centuries are very limited, but chronicles and literary works accurately describe the minutest details of the decorations found on and in buildings of that period. Besides window frames, door casings and rafters, there were chests, tables, benches, shelves, and cupboards in the home, all requiring their own form of ornamentation.

The Hutzuls of the southern mountain region showed great originality and ingenuity in their designs using the flat carving technique. Three prominent innovators, the Shkribliak carvers (a father and two sons), brightened flat carving with incrustations of



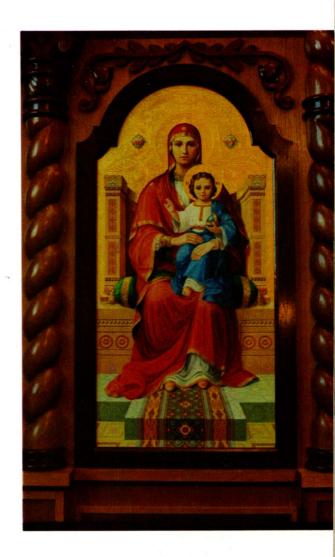


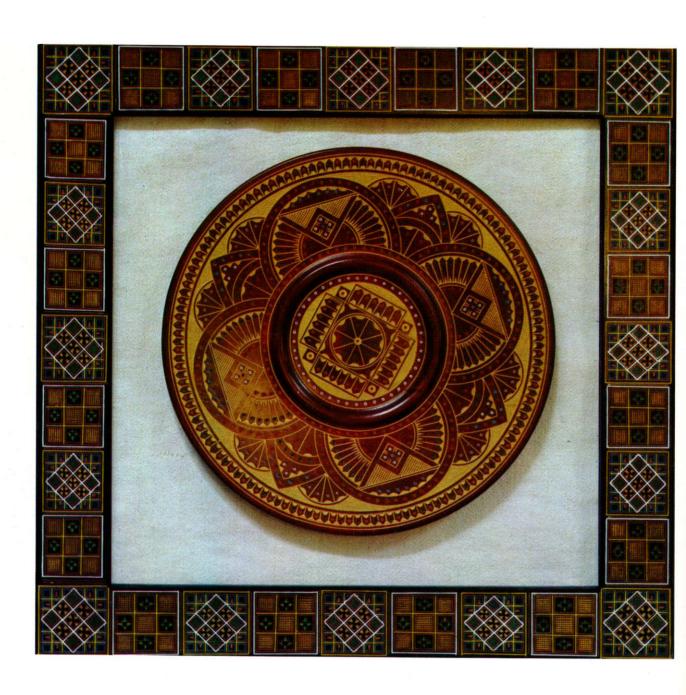


varicoloured woods, metals, mother of pearl, horn and beads. They demonstrated an understanding of and feeling for colour harmony. Most prominent items decorated by these artists were butter and cheese boards (rakvy), honey cake press boards, sugar bowls, kegs, platters, candlestick holders, walking sticks, miniature chests, snuff boxes, and powder horns.

"Raised" or "relief" is a form of decorative carving in which the ornamented designs have convex forms, being raised above the gouged out background. This technique is typical in carving plant ornamentation.

Religion in Ukraine inspired some of the finest pieces of woodcarving. The most intricate woodcarving can be seen on the iconostases combining the flat and high relief techniques. The relief carving was elaborate and evident on the iconostases, hand crosses, grave crosses, and roadside crosses. The iconostases are the oldest Ukrainian woodcarving masterpieces, dating to the early part of the sixteenth century. The iconostases can be seen in the Pecharska Lavra church in Kiev, carved by the Chernihiv sculptor-artist, lakum Hlynskyi; Holy Friday (Piatnytsia) church in Lviv in which carved crosses dating back to 1730 were found; the church of the Holy Spirit (Sviatoho Dukha) in Rohatyn, dating to 1649; and the iconostases of Bohorodchany in Kiev carved by Yov Kondegelevych. These churches reflect the artistic styles of the Renaissance and Baroque. The Baroque style developed rapidly in Ukraine, particularly after the liberation of the nation by its famous leader, Bohdan Khmelnitsky in the years 1648-1654. During the development of the Baroque, the carving of church iconostases attained decorative excellence. Plant ornamentations were formed of stylized folk motifs includ-





Hutzul chest — John Melnychuk

ing grape vines, sunflowers, and roses intricately interwoven with the architectural elements of the iconostas.

The end of the nineteenth and beginning of the twentieth centuries brought about new woodcarving masters who carved in-the-round, a sculpting technique. This became a highly developed skill, depicting nature themes, the hard life of the peasants, and portraits of heroes, literary masters, and cultural leaders. There was a marked difference shown in this work — nationalistic themes and motifs thrived due to freedom from oppression.

Another form of Hutzul woodcarving has developed since the early part of the twentieth century: the coloured wood engraving, a form of graphic art that has the semblance of Ukrainian flat embroidery (nyz). This art is applied to picture frames, chests, and furniture, and has become a popular decorative addition in most Ukrainian homes.

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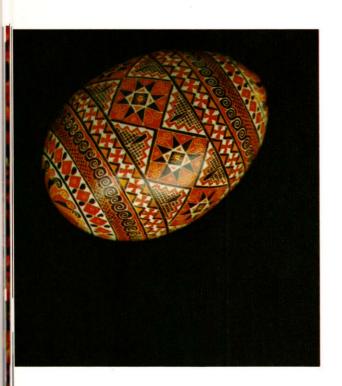
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PYSANKY



Anything surviving the hardships of early pioneering days and then emerging into a thing of beauty today must be an art worth preserving. Canadians of Ukrainian background inherited the fine art of writing pysanky from their parents who preserved and developed Easter-egg writing to the point where it occupies an exceptional place in contrast to other arts, and is fast gaining popularity throughout the whole of North America.

Archaeological excavations in Ukraine show that the making of *pysanky* was practised several thousand years before the Christian era, when eggs symbolized the release of the earth from the shackles of winter and the coming of spring with its promise of new hope, new life and prosperity. Since the advent of Christianity, however, Easter eggs symbolize the Resurrection and a promise of eternal life. Legend has it that as long as *pysanky* are decorated, goodness will prevail over evil throughout the world. The current use of some motifs that were predominant in Neolithic times is proof of the continuity of an ancient cherished tradition.

The most primitive form of the Easter egg is the krashanka which is hard-boiled, edible, and dyed one colour only. Kraska, the root word, means "colour" and thus the derivation of the name. According to legends, this krashanka was supposed to remove sickness by transference. In serious illness an egg, blessed on Easter Eve, was hung round the neck upon a string,



Modern ingenuity — electric kistka

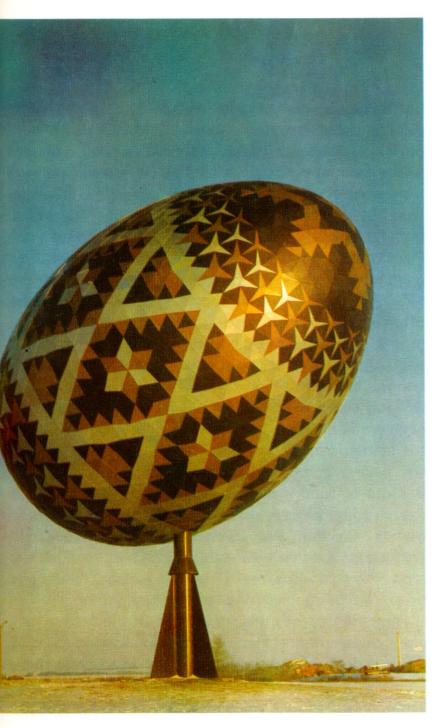


and the disease in due course passed into it. A *krashanka* could also be used to stop blood-poisoning; the patient needed only to be touched with the egg.

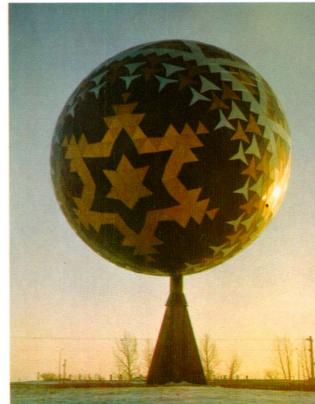
A second form of Easter egg is found in only certain regions of Ukraine. The entire egg is dyed one colour, and then the desired pattern is scratched upon it with a very sharp tool (a little knife or a needle). Biblical subjects — scenes of the Resurrection, icons, portraits of cherubs and saints — lend themselves to this type of highly skilled artistic work.

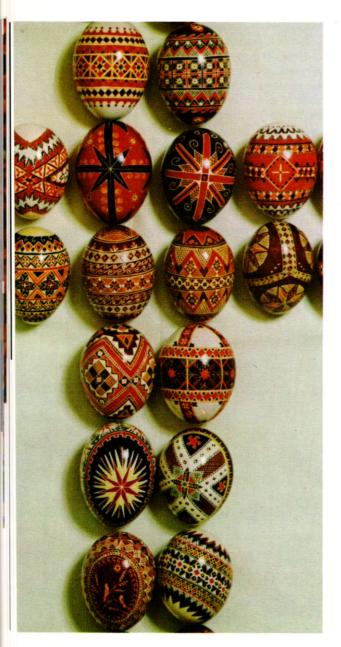
The most prevalent form of Easter egg among the Ukrainian people is the decorative pysanka, derived from the word pysaty meaning "to write." This writing on an egg (a batik technique) requires special skill in using a simple writing instrument called a kistka (a thin piece of metal twisted into the shape of a funnel and set perpendicularly on a small stick). With it, hot beeswax is applied onto a clean white egg, dividing it into a specific pattern. This is followed by an immersion of the egg into a yellow dye, then more writing, alternated with a series of dippings into ever darker dyes. After the final bath, the egg is placed into a warm oven to melt the wax so that it can be easily wiped off to reveal the basic design in all its beauty of pattern and brilliant colours. A coat of clear acrylic spray seals the colours and gives the pysanka a polished effect.

The more than one hundred patterns used to decorate these *pysanky* have ancient local names which confirm the ideographic meaning of the motifs. Though intricate geometric patterns are most widely used, plant and animal motifs are also quite common. To go into detail in this brief description is impossible,



The Vegreville Pysanka — Paul M. Sembaliuk, graphic consultant and codesigner, extended stylistic traditional Ukrainian motifs to create the pattern of this contemporary egg. The structure is made of aluminum; stands 31 feet tall, and 18 feet wide. Prof. Ronald D. Resch, University of Utah, U.S.A., was the designer, fabricator and builder.





but history states that each region of Ukraine had its own particular colours, patterns, and names for their pysanky. This could easily be the result of available plants for making dyes, artistic ability in applying patterns, trade effects, etc. Geometric patterns reveauses of the tripod, star, triangle, sieves, circles rhombs, ladders, crosses, and straight or curved lines Plant motifs vary and do not represent any particular plant in natural detail. Pine trees, oak leaves, lily of the valley, periwinkle, tulips, apples, grapes, and cherries often appear on some of the pysanky. The animal motifs, which date back to the stone age, are nevel used independently but are included with the geometric forms.

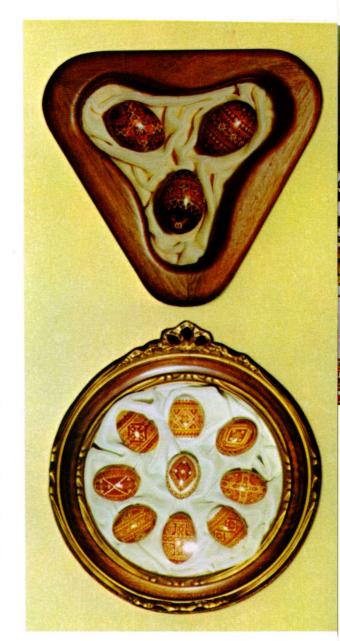
"God bless and help me" are the words invoked by each woman as she begins writing her *pysanky* during the Lenten period. By Good Friday the house is clean the baking completed, and the eggs all decorated Baskets of food including *pysanky* are then taken to church to be blessed and later shared with family and friends. Children and loved ones are greeted with "Khrystos Voskres" (Christ is Risen), to which they reply "Voistyno Voskres" (Truly, He is risen), and a gift of a *pysanka* signifies fondness for that person.

How are *pysanky* utilized outside of the festive religious requirements? First, rather than allowing them to dry out gradually, the modern trend is to have them emptied and washed out. They may then be strung together or used individually in the library, living-room

or dining-room. A bowlful of geometric patterns can beautify any corner of one's home. Attractive table centres, during the Easter season, always include pysanky. Some homemakers find that coffee tables with removable glass tops are a fine place for an arrangement of this fine art. Then, too, frames containing exceptional pysanky make beautiful and original pictures.

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COOKERY

Ukrainian people place great importance upon the preparation, serving, and eating of food, whether the occasion be festive or an everyday meal. Types of Ukrainian food vary with the region, season, availability, and religious customs.

The symbolic offering of bread and salt when guests arrive is an ancient custom which reflects the warmth and hospitality of the household. A loaf of bread mounded with salt, adorned with an embroidered linen towel is brought before the guests. The host or hostess greet the guests with the appropriate salutation for the occasion.

There are four important festive events when traditional menus are served; Easter Breakfast, Wedding Feast, Harvest Table, and Christmas Eve Supper.

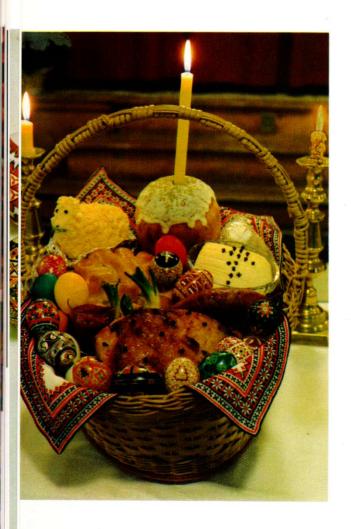
EASTER BREAKFAST

After the early-morning church service, which includes the singing of the traditional Ukrainian hymn, *Khrystos Voskres*, the families return home, bearing with them the blessed foods. The people maintain a Lenten fast and the delicious Easter Breakfast is most welcome.

Before Easter Breakfast Grace is said, the head of the household divides a blessed boiled egg and each person receives a portion. The members of the family at this time exchange the customary greeting and response: "Khrystos Voskres" (Christ is risen), "Voistyno Voskres" (Truly He has risen).



Traditional Ukrainian Easter basket containing paska, babka, eggs, pysanky, etc.



Ritual foods:

The blessed egg

Babka — a delicate rich raised yeast bread cak (cylindrical in shape with a rounded top).

Paska — a round shaped bread decorated wit fancy ornaments. The predominant dough orna ment is in the shape of a cross.

Entrees:

Shynka — glazed ham, served hot or cold.

Kovbasa — Ukrainian sausage; choice cuts of lea pork, with veal also sometimes used.

Pechene porosiatko — roast suckling pig.

Easter *syrnyk* — made mainly from cottag cheese and eggs.

Pashtet — meat loaf, made from liver, veal opork.

Krashanky — solid coloured boiled eggs.

Maslo — butter, decorated with whole cloves i the shape of a cross.

Relishes:

Khrin — freshly grated horseradish.

Burachky z khronom—pickled beet an horseradish relish.

Dessert:

Syrnyk — traditional Easter cheesecake.

Pastries:

Perekladanetz — rich fruit-layered coffeecake.

Torte — a fancy layer cake with a variety of fill ings.

Korovai — decorated wedding bread

THE WEDDING FEAST

As in any culture, the Wedding Feast plays an important part in the ceremony of marriage. Every Ukrainian household prepares the Wedding Feast according to general tradition, but unique touches also appear in the form of family tradition.

Ritual Foods:

Korovai — a very large sweet bread. This bread is heavily decorated with symbolic dough ornaments and greenery. Dough ornaments may be shaped as pinecones, doves, geese or other symbols of peace, love and happiness.

Entrees:

Pechena Kurka — roast chicken.

Shynka — roast pork.

Kovbasa z kapustoiu — Ukrainian sausage with sauerkraut.

Bukovynska nachynka — cornmeal dressing. This is a spoonbread, resembling Yorkshire Pudding.

Nalysnyky z syrom — thin rolled pancakes, filled with cottage cheese or other sweet fillings.

Holubtsi z ryzhom — cabbage rolls with rice filling.

Chicken drahli — jellied chicken.

Vynygretka — vegetable salad.

Dessert:

Torte — fancy layered cake.

Pastries:

Strudel — paper-thin layers of pastry with various fillings of apple, fruit, and nuts; a cottage cheese mixture; or sweetened poppyseed and nut filling. Rozhi — fried pastries.

Pyrizhky — pastries with a variety of rich fillings.



SVIATA VECHERIA RECIPES:

1. Kutia (Wheat Delicacy) page 92

2. Marynovani Oseledtsi

4 salt herrings
Sliced medium onion
1 teaspoon mixed spices
1 cup vinegar

Wash the herrings and soak in cold water overnight. Set the milt aside. Wash thoroughly again and cut into serving pieces. Pack in steriled jars alternating with the sliced onions, spices and milt. Milt may be crushed and added to vinegar if desired. Pour vinegar over the herrings and seal. Store in refrigerator overnight before serving.

3. Borsch

1 cup carrots

1 cup celery

2 cups beets

1 cup cabbage, shredded

1/2 cup fresh or dried mushrooms

2 medium onions, chopped fine

10 grains whole pepper

2 bay leaves

6-1/2 cups water

2 cups tomato juice

2 tablespoons corn starch

3 tablespoons cooking oil

Salt to taste

1 tablespoon lemon juice
Grate carrots and beets on medium
grater. Add diced celery, one chopped
onion, salt, cold water and simmer for
1/2 hour. Saute onion in oil. Add
cabbage and mushrooms. Simmer until all
vegetables are tender but firm. Add
tomato and lemon juice. Dissolve corn
starch in 1/4 cup cold water and add to
borsch. Bring to boil. Serve hot.

THE HARVEST TABLE

The Harvest Table or Thanksgiving dinner celebrates the reaping of crops. This is called *Obzhynky*. The family prepares plentiful dishes consisting of grain products, fruit, and vegetables. People thank God for the bountiful harvest with which they have been blessed.

Ritual Foods:

Kalach — braided ring-shaped bread.

Entrees:

Huska pechena — roast goose.

Bukovynski burachky — cooked beets with oil, garlic, and sauteed mushrooms.

Kholodetz — jellied meat.

Zymna mishanyna — variety of cold cuts.

Syr z smetanoiu — cottage cheese mixed with sour cream, chopped green onions, sliced radishes, or diced cucumber.

Salatka z kapusty — sauerkraut salad with chopped onion and oil.

Zhytnyi khlib — crusty rye bread.

Pecheni pyrohy — baked yeast-raised dough with a filling. The bread-pastry is oblong in shape with a plump centre and tapering ends.

Dessert:

Svizhi ovochi — fresh fruit of the season.

Pastries:

Rohalyky — flaky dough pastry shaped like small crescent rolls filled with sweetened ground almond and rum mixture.

Yabluchnyk — apple cake.

Perekladenets z chereshen — cherry cake.

Khrusty — fried crisp pastries.

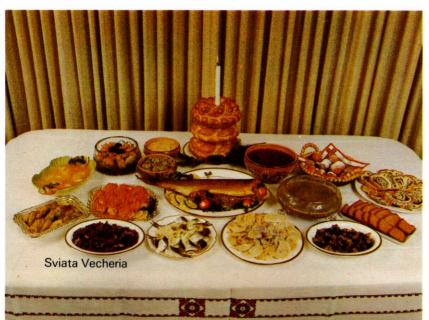
Torte — fancy layered cake.

CHRISTMAS EVE SUPPER

Christmas Eve Supper (Sviata Vecheria) is as splendid as any other festive meal. On this Holy Night, however, no meat or animal by-products are used in the twelve dishes which symbolize the twelve apostles who shared the Last Supper. When the first evening star is visible the meal begins with The Lord's Prayer. The head of the household takes the first spoonful of the ritual Kutia and then greets the family and guests with the traditional "Khrystos Rodyvsia" (Christ is born). After the ceremonial dinner, all join in singing Christmas carols, and later attend a special Christmas service at the church.

Ritual Foods:

Kutia — cooked wheat with honey and ground poppy seeds. The origin of the dish kutia dates back five thousand years, when it appears that the Ukrainian people first cultivated wheat. It is thought that the dish symbolizes an ancient religious custom or perhaps family unity.



4. Nachynena Ryba

5 lb. salmon

1 medium chopped onion

1 cup finely chopped celery

1/4 cup oil

2 cups dry bread cubes

1/8 teaspoon salt

1/8 teaspoon pepper

1/4 teaspoon poultry seasoning

1/4 teaspoon sage

1/4 cup water

Scale and clean the fish. Cook onion and celery in oil. Combine with all the remaining ingredients. Stuff salmon and brush outer surface with oil. Bake on large cookie sheet at 400° allowing 10 minutes for every inch of fish. Serve on hot platter garnished with lemon wedges and parsley.

5. Jellied Fish

2 - 3 lbs. fish, scaled, cleaned

1 medium onion, chopped

1 medium carrot, slivered

1 stalk celery, diced

2 sprigs parsley

4 peppercorns

1-1/2 teaspoons salt

1 tablespoon unflavored gelatine

1/4 cup cold water

Cut fish into 2" pieces. Put vegetables. pepper and salt into a pan, and arrange fish on top. Cover with boiling water and simmer, covered, until fish is tender. (Flesh comes off the bones readily.) Remove fish carefully. Strain the stock and boil rapidly to reduce liquid in half. Soften gelatine in water and let stand a few minutes. Dissolve it in hot stock. Season to taste. Pour a thin layer of stock into a mold and cool until partially set. Remove bones and skin from fish and arrange in the mold. Carrot from the strained stock may be used as garnish. Cover with remaining stock and chill until firm. Unmold on platter and garnish with lemon and parsley.

Traditional Christmas Eve Dishes

- Kutia (Wheat Delicacy) (photo, page 92)
- Marynovani oseledtsi — pickled herring
- 3. Borsch beet soup
- Nachynena ryba
 stuffed fish
- 5. Jellied fish
- 5a. Fish in tomato sauce
- Bib broad beans

5a. Fish in Tomato Sauce

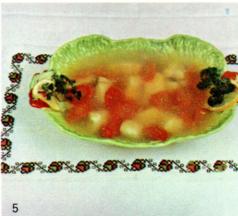
Cut in serving portions 2 lbs. fish fillets (pike, perch, whitefish). Dust lightly with seasoned flour. Saute fillets until browned on both sides in cooking oil. Set aside to cool. Meanwhile fry 1 cup chopped onions in 1/2 cup cooking oil. Add 2 cups cooked grated carrots; 1 can tomato soup; 2 cups tomato juice; 1/4 cup lemon juice or vinegar; 2 tablespoons sugar; 1/4 teaspoon salt; 1/4 teaspoon pepper; 1/4 teaspoon garlic salt. Stir. Bring to boil and simmer for 10 minutes. Cool. In casserole place a layer of fish fillets alternately with tomato sauce, topping with sauce. Cover and set in refrigerator for 24 hours. Serve cold. Garnish with lemon slices and parsley. Makes 8 servings.









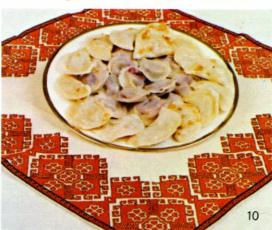
















- Kolocheni fasoli
 — whipped navy beans
- 8. Holubtsi cabbage rolls
- 9. Beets with mushrooms
- 10. Varenyky
 - dumplings filled with sauerkraut or prunes
- 11. Compote
 - stewed dried fruit

12. Pampushky

 sweet dough puffs filled with poppy seed, jam or cooked pitted prunes

6. Bib

1 lb. broad beans
1/4 cup oil
2 medium onions, diced
Soak broad beans overnight.
Drain, add fresh water to cover
and simmer for 2 hours. Drain,
add 1 onion and set aside for 5 to
10 minutes. Fry remaining onion
in oil and add to the broad beans.

7. Kolocheni Fasoli

1 lb. white navy beans
1 medium onion, chopped
1/4 cup oil
2 cloves of garlic, minced
Salt and pepper
Soak beans overnight. Drain,
add fresh water to cover and
cook slowly about three hours
or in pressure cooker for 30
minutes. Drain and mash. Saute
onions and seasonings in oil.
Add to beans. Serve hot.

8. Holubtsi

1 large smooth head of cabbage
Rice filling (recipe below)
Salt and pepper to taste
1-1/2 cups water, broth or tomato juice
Remove core from cabbage and blanch.
Take leaves apart carefully. Slice off the
hard center rib of the leaf. Cut larger
leaves into four pieces. Place a spoonful
of filling on each leaf and roll lightly.
Place in layers in oiled casserole and
sprinkle with salt. To liquid add
seasoning and pour over rolls. Cover and
bake in a 350° oven for 1-1/2 - 2 hours.
Serve with fried onions.
Filling:

2 cups rice

2 cups boiling water

1 medium onion, chopped fine

1/2 cup oil

2 teaspoons salt

Pepper to taste

Add rice to boiling water and salt; bring to a boil and let cook 1 minute. Cover, turn off heat, and allow to stand until all water is absorbed. Saute onion in oil. Add to rice and season well. Cool.

9. Beets with Mushrooms

In 1/2 cup cooking oil *gently fry* 1 medium onion *finely chopped*.

Combine 4 cups cooked beets, *finely sliced in strips*

1 cup sliced cooked mushrooms

3 cloves crushed garlic

1 tablespoon sugar

2 tablespoons vinegar

1/4 teaspoon salt

1/4 teaspoon pepper

Add to onions and stir gently. Chill overnight in refrigerator. Serve cold as a vegetable or salad. Makes 8 servings.

Kalach — rich braided ring-shaped bread. The ring is the symbol of good health and prosperity; therefore, the *kalach* is the centrepiece of the table. Three loaves are placed upon each other, and a candle inserted in the centre. The round shape symbolizes eternity, the three loaves the Holy Trinity.

Appetizers:

Marynovani oseledtsi — pickled herring.

Borsch — mildly tart beet, dried mushrooms and vegetable soup (predominantly beet). This is the national soup of the Ukraine. At Christmas, borsch is traditionally served meatless.

Entrees:

Nachynena ryba — stuffed fish.

Ryba v pomidorovim sosi — chilled cooked fish ir tomato sauce.

Holubtsi z hrechanymy krupamy — cabbage rolls with buckwheat filling.

Varenyky — soft filled dumplings. Sauerkraut mashed potatoes, sweetened prunes of mushrooms are used as fillings.

Fasolia z slyvkamy — cooked beans with prunes. Smazheni hryby — sauteed mushrooms.

Dessert:

Compote - stewed dried fruit.

Pampushky — sweet fried puff pastries filled with poppyseeds, jam, or cooked sweetened fruit.

Medivnyk — spiced honeycake. This is a popular

Christmas cake, for which recipes are numerous.

Makivnyk — sweet yeast bread roll filled with a

poppy seed and honey-nut mixture.

Torte — cake with a variety of rich ingredients.

Many recipes are hundreds of years old and have been passed on from generation to generation more or less unchanged. Nuts produce a more delicate flavour than flour and were used because they were plentiful in Ukraine. In Canada nuts are more costly so flour is often substituted. Honey was in great abundance in Ukraine, whereas sugar was little known. Today, sugar is often substituted for honey because it is simpler to use and less expensive.

In earlier days, the artfully designed ovens, though primitive, could produce splendid culinary creations which easily rivaled any baked in modern ranges. Cooks of today do not always have the time to spend, needed to produce such intricate feasts as have been described. Yet, current cookbooks permit the culinary arts of Ukraine to flourish, and Ukrainian-Canadian cooks still pride themselves on being able to follow many of the traditions of their ancestors.

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10. Varenyky

4 cups flour

1 egg

1-3/4 cups warm water

1/2 teaspoon salt

Combine water, egg and salt and add to 3 cups flour. Mix well, add and knead in the fourth cup of flour until smooth and elastic. Brush with oil and set aside for 15 minutes.

Roll out as for pie crust and cut with a round cookie cutter. Place the round on the palm of a hand. Place a spoonful of the filling on it, fold over to form a half-circle. Press the edges together with your fingers, making sure the edges are free from filling. Have the edges sealed well to prevent the filling from running out. Place the varenyky on a tea towel side by side without touching one another. Cover with another tea towel to prevent drying out.

Drop into boiling salted water and stir with a wooden spoon to prevent sticking to bottom. Boil 4 to 5 minutes. Drain, place in a dish, sprinkle with oil and toss gently to coat evenly. Chopped onion browned in oil could be used if desired. Serve hot.

Sauerkraut Filling:

Scald 2 cups sauerkraut, drain, and press out water. Chop fine. Fry 1/2 cup chopped onion in 4 tablespoons oil. Add to sauerkraut.

Prune Filling:

1/2 cup water; 1 cup prunes; and sugar to taste. Bring to a boil. Let cool, remove pits and let drain on an absorbent paper. Chop fine.

11. Compote

Combine amounts of your favorite dried fruits. Soak overnight. Next day, simmer until tender. Sweeten, and season to taste (lemon juice, nutmeg, ginger).

CHRISTMAS and EASTER

12. Pampushky

3 pkgs. yeast

1 teaspoon sugar

2 cups lukewarm water

1 cup scalded milk

1/4 lb. margarine

3/4 cup oil

4 eggs

1 teaspoon salt

10 cups flour

1 cup warm honey Dissolve 1 teaspoon of sugar in 1 cup lukewarm water, add the yeast and let stand 10 minutes in a warm place. In a large bowl place the flour making a well in the middle. Beat the eggs, add oil, melted margarine, honey, milk, balance of water and salt. Add this to the flour. Add yeast and mix. Knead in a bowl for about 10 minutes. This dough should be soft. Cover and let rise in a warm place until double in bulk. Punch down, knead a few times and let it rise again. Take small egg-sized pieces of dough, flatten each or roll 1/2 inch thick. Place a generous portion of the filling in the centre, bring the edges together and press to seal securely. All the edges must be free of filling. Place pampushky on a lightly floured board and let rise for

Deep fry in oil, 375°, for about 3 minutes, turning them over to brown evenly on both sides. Drain on absorbent paper. Poppy Seed Filling:

1 cup ground poppy seed

1/3 cup honey

1 teaspoon grated lemon rind

1 egg white

Mix poppy seed, honey and lemon rind in a small bowl. Beat the egg white until stiff and fold into the mixture. Christmas and Easter are the most venerated holy days of all Christianity. Christmas is a gay, festive occasion, a happy celebration of the birth of the Christ Child, the Son of God. For Ukrainians it is a time of family reunion, a time when grievances and daily tribulations are of little consequence, a time of giving and of peace with our fellowman. Easter, too, is a joyous occasion, but with a marked difference. It brings an inner, spiritual happiness, glorying in the Resurrection of the Lord, secure in the assurance of eternal life; for Easter comes to us in early spring, when the long sleep of winter gives way to a renewal of life in nature, to a renewal of hope in the human soul.

The observance of these and other church holidays emphasizes both the religious aspect and family participation, although lonely people, with no family ties, are remembered and invited and warmly welcomed.

Ukrainians celebrate both holy days with age-old traditions and rituals, many of which have come down to us from pre-Christian eras and have been integrated harmoniously into the observance of these divine events.

RIZDVO (CHRISTMAS)

Rizdvo ends a six week lenten period (Advent), during which the faithful abstain from merrymaking and worldly pleasures and devote more time to meditation and prayer, the reading of good books, and to charitable works.

1 hour.

Didukh and kalachi — symbolic of a family reunion for Christmas Eve observances

The most festive occasion is the *Sviata Vecheria* (Holy Supper) on Christmas Eve, January 6th. A feeling of suffused joy and expectation pervades the home as preparations are begun early in the day. The table is covered with a richly-embroidered cloth under which a handful of hay has been spread (a reminder of Christ's birth in the manger), with a *kalach* and a lighted candle placed in the centre; a sheaf of grain, the *didukh*, is set in a corner and a decorated Christmas tree (*ialynka*), holds a prominent place in the room. If a member of the family has died during the year, a chair and place is set for him at the table in the belief that departed souls visit homes on this Holy Night. The children eagerly watch for the first evening star, at which time the family sits down to the Holy Supper.

The menu is meatless, consisting of twelve dishes, symbolic of the twelve Apostles — the bountiful harvest of the garden, the field and orchard, the rivers and lakes. No milk or animal fats may be used in the preparation of food; this is a survival of the ancient animistic religion, a belief that all living things possess a soul. The main dish is *kutia*, cooked wheat flavoured with honey, nuts and crushed poppy seed.

After repeating the Lord's Prayer, the father raises a spoonful of *kutia* and greets the family with the traditional "Khrystos Rodyvsia!" (Christ is born) and all reply "Slavim Yoho!" (Let us glorify Him). After partaking of *kutia*, the family is served with other delectable dishes: borsch, varenyky, holubtsi, various preparations of fish,





1 cup or more high grade wheat (bran removed) Water Salt 1/2 cup or more poppyseed Honey Chopped walnuts Wash wheat in a sieve under running water. Soak overnight. Next day, simmer wheat covered with the same water for 4 hours. Stir occasionally. Add 1/2 teaspoon salt before cooking is completed. Cool and refrigerate. Scald poppyseed and drain. Soak for 30 mins. in lukewarm water. Drain well and grind fine. Boil 1 part honey to 2 parts water. Cool. Combine syrup with wheat to make medium thin mixture. Stir in poppyseed and nuts. Serve chilled.

(baked or jellied), marinated herrings, mushrooms, beans flavoured with garlic, sauerkraut with peas, stewed fruit, buns and other pastries, fresh fruit and nuts. After Supper the whole family joins in singing traditional Christmas carols, beginning with the oldest koliada "Boh Predvichnyi" (God Eternal).

At midnight the family attends a special Christmas service to hear again the deeply-moving story of the birth of Christ, and to join in the singing of well-known and beloved carols.

In Canada, it is customary for groups of young and old to go carolling to homes of parishioners. The carollers are eagerly awaited everywhere and the generous donations given are designated for the Church and charity or other worthy causes. For it is at Christmas, the time of our Saviour's birth that the "Peace on earth, goodwill to men" proclaimed by the angels centuries ago is most manifest among men, a fitting tribute to the teachings of Christ and of our Holy Church.

VELYKDEN (EASTER)

Preparations for Easter begin six weeks earlier with the observance of the Great Lent. This is a time of spiritual purification, of fasting and abstinence from "pleasures of the flesh," a time of penance and forgiveness. The faithful go to confession and partake of Holy Communion in expectation of the Resurrection of Christ.

The last week of Lent is known as Holy Week, marked by religious services on specific days: Palm or Willow Sunday, symbolizing Christ's journey to Jerusalem, observed by a special service at which

branches of pussywillows are blessed by the priest and distributed to the worshippers; *Strasty* or Passion Service on the night of Holy Thursday; *Plashchanytsia*, the procession with the Holy Shroud and the Burial Service on Friday afternoon; *Nadhrobne*, Adoration of the Holy Grave on Saturday; all these services prepare believers spiritually for the coming Resurrection— Christ's victory over death.

Easter to Ukrainians is synonymous with the pysanka, the beautifully and artistically decorated Easter egg. From time immemorial the egg has been a symbol of life, of eternity, having no beginning and no end, possessing magical powers; hence, early Christians associated the decorated pysanka with the Resurrection, with hope of everlasting life. Ukrainians in Canada have become unsurpassed masters in the art of egg writing. The traditional simple forms have today become intricate and creative designs enhanced by artistic colouring. The gift of an Easter pysanka is something to be treasured and loved.

In the last week of Lent every housewife is busy cleaning her home, providing new clothes for the family and preparing special traditional food. The paska, an ornately decorated round loaf, and the babka, a sweet leavened bread, are baked with meticulous care. On Saturday a basket of food is readied, which must be taken to church. Basically, it includes a paska, babka, boiled eggs, cheese, sausage, horseradish, butter and pysanky. A candle is placed in the middle and the whole covered with a beautifully embroidered cloth. In good weather these baskets are set outside as the congregation walks in procession around the church.

Array of individual baskets meticulously prepared



The Metropolitan and priest bless the Easter baskets with holy water.



At midnight Saturday or early Sunday morning people attend the Easter Service. The most profoundly moving moment of the Divine Service comes with the announcement by the priest, "Khrystos Voskres!" (Christ is risen), to which the congregation joyfully responds, "Voistyno Voskres!" (Truly He is risen). The choir and people sing the hymn thrice in unison throughout the service.

At the conclusion, candles are lighted, the baskets all uncovered, and the priest blesses each basket with holy water. People greet and embrace each other and exchange or give *pysanky*. Children, especially, are presented with *krashanky* (hard-boiled eggs dipped in one colour) and *ptashky* (small bread birds). This ritual has become an integral part of our Easter traditions.

The Easter breakfast ends the Lenten fast. The table is centred with the *paska*, *pysanky* and candles and the fragrance of incense permeates the home. The menu is sumptuous and varied; it includes the consecrated food together with boiled eggs, spicy sausage, baked ham, pickled beets, horseradish, and for dessert, slices of delicious *babka*, *syrnyk* (cheese cake) and other pastries. The father, after leading in prayer, cuts the consecrated egg into several pieces, one for each member, and greets the family with the traditional salutation. This ritual symbolizes family unity and on Easter Sunday no visiting is done, except between families.

Velykden to Ukrainians is truly the fulfillment of the hopes and faith of mankind, Voskresenia (Resurrection), and by the preservation of time-honoured traditions and rituals it shall so remain for ages to come.

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Children eagerly await the traditional blessing of food on Easter morning.

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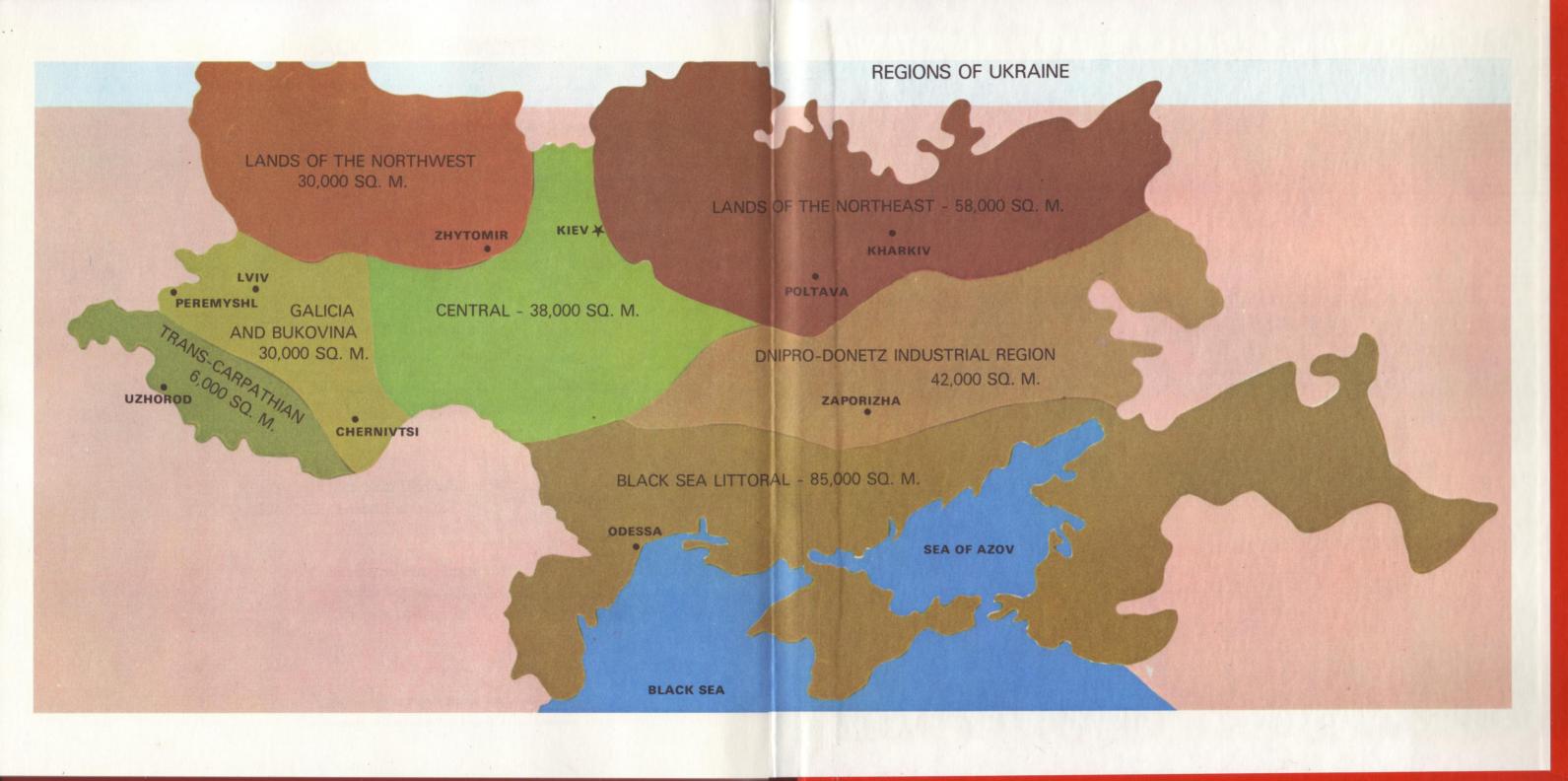
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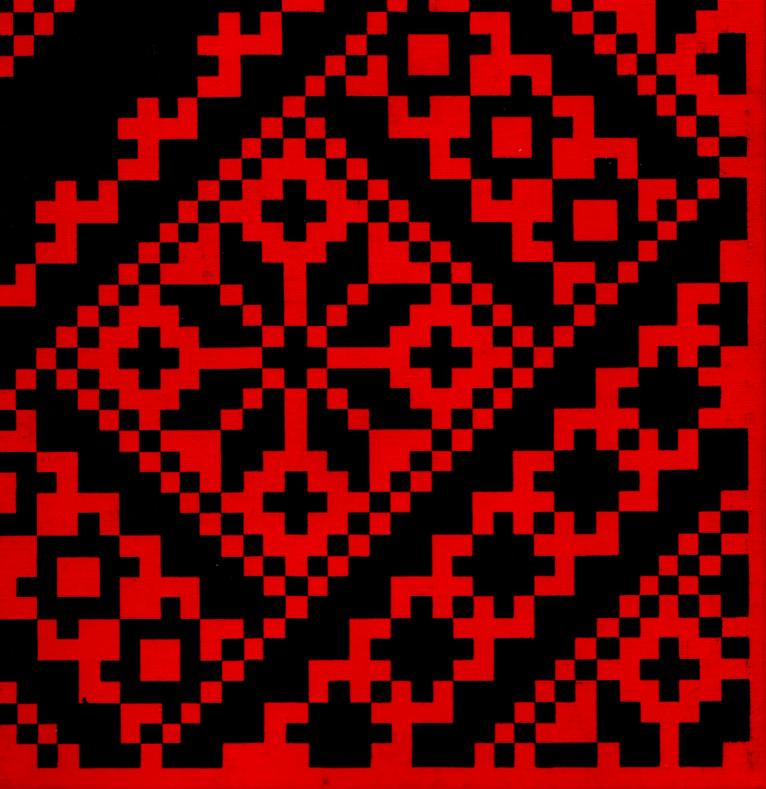
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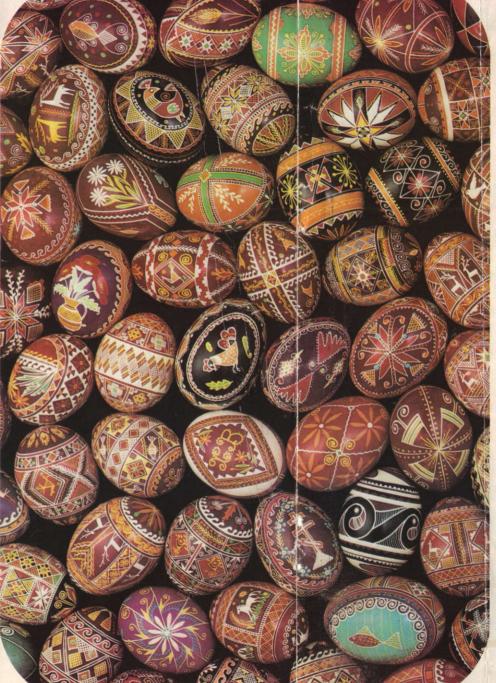
art, ceramics, Christmas and Easter traditions, cookery, costumes, dancing, embroidery, literature, music, pysanky, weaving and woodcarving.

This book is 8½ x 8½", finely bound hard cover and gold stamped. It contains 100 pages, extensive bibliographies, over 60 beautiful color photographs of Ukrainian Canadiana artifacts, high quality paper, printing and reproduction.

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Symbols of Faith

own through the centuries, long before the first Easter, people have greeted the springtime by taking the commonplace vard egg and transforming it into a thing of beauty. The egg is the natural symbol of life and fertility, and by dyeing and adorning it, the ancients expressed their joy in the return of the warm sun with its lifegiving force. Early on, as these glorified eggs were exchanged among relatives and friends, the primitive designs of sunbursts or wheat or encircling lines symbolized the giver's heartfelt wishes for good health or bountiful harvests or long-lasting life.



And then came Jesus, and His death and resurrection, and as Christianity moved through the world, the decorated egg continued to be a symbol of life—but now with added victorious significance. The old triangular patterns, once standing for the three elements of air, fire and water, now stood for the Trinity of Father, Son and Holy Spirit. The animals representing prosperity—the deer and the horses and rams—remained. But now they were joined by fish, the sign of mutual recognition among early Christians. So it was that pagan and Christian symbols were mixed together, and thus they remain to this day.

In no place in the world has the art of decorating the Easter egg been more beautifully perfected than in the Ukraine, now a republic of the Soviet Union. Today, an American family of Ukrainian descent, the Luciows of Minneapolis, have preserved the technique for decorating eggs that was handed down to them from their forebears. The picture displayed here is typical of their handiwork, and it shows the richness and variety of age-old Ukrainian colors and patterns.

Look closely at these lovely Easter eggs. See how many symbols you can find. Do you see the circles that symbolize everlasting life? The geometric combination of crosses and triangles that suggest church steeples? How many different crosses can you find? Notice the design of thoms signifying the crown that Jesus wore, the nets for "fishers of men," the ladders that represent prayers. All of these patterns, and more, make up the beautiful mosaic created by one of mankind's most meaningful and enduring Eastertide customs.

ANTIQUES CRITIQUE

Ukrainian Weaving

This is a wall covering, or bed cover, and has been in my husband's family for more than 75 years. The weaving is tight and the colours are vivid. It weights about 10 pounds. Each end has a series of little knotted threads, beige to reddish beige. It is made up of two panels sewn together with heavy black thread or yarn. The panels are 82 inches by 32 inches. It could possibly be from Ukraine. Whatever information you can provide would be appreciated.

L.S., Surrey

Colin Ritchie, of Colin Ritchie & Company Fine Art and Antiques Appraisers, says this is rather nice example of a flat weaving from Ukraine as you suggested. From the photos, it very likely dates from the 1920s. There has been a tradition of weaving these types of rugs in the Ukraine from well back into the 1800s. They are typically woven on small cottage looms and then sewn together to create size.

Traditional weavings from Ukraine, Poland, Romania and down through the Balkan States have been influenced for hundreds. of years by the Ottoman Empire. They par-



ticularly bear resemblance to the kelims (flat woven rugs) of Anatolia in Turkey, as well as those from Northern Persia and the Caucasus. These weavings have a collectors market, albeit rather small here in

Canada compared to the market for weavings from Turkey. Persia and other countries of the Middle East, Estimated auction value would be in the region of \$700 -\$1,000.

UKRAINIAN EASTER EGGS, (Pysanky).

Authentic miniature masterpieces hand decorated in an age-old process passed down from mother to daughter . . . designed with the symbols of Health, Happiness, Prosperity and Love. "SERIES III" (a set of 4 design cards)

STAM

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