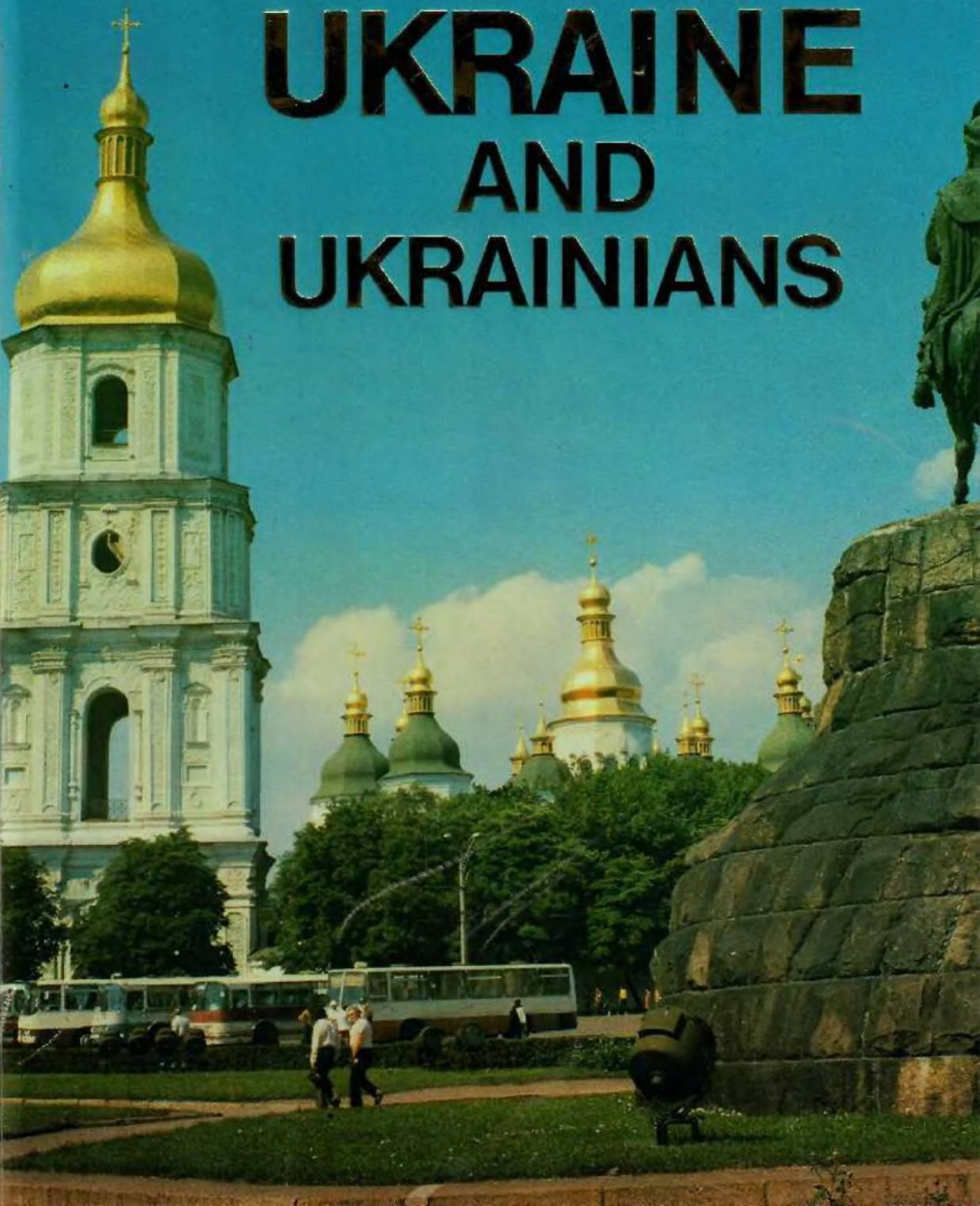


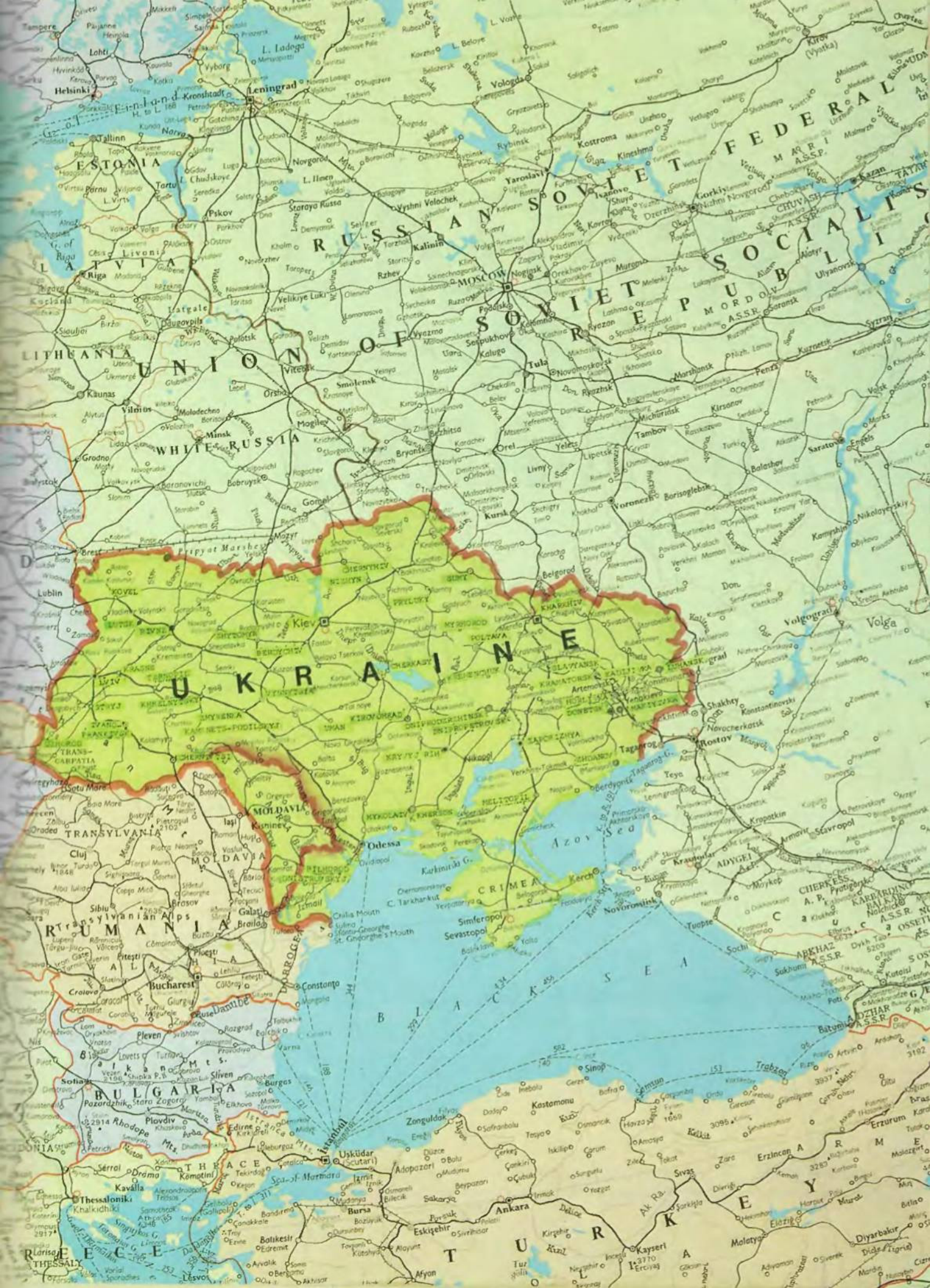
# UKRAINE AND UKRAINIANS













# UKRAINE AND UKRAINIANS

BY PETER KARDASH

EDITED BY BRETT LOCKWOOD

WITH FOREWORD BY PROFESSOR JAROSLAV RUDNYCKYJ

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## Preface

This book is an expression of great love towards the people of one of the largest and most bounteous countries in Europe — that of Ukraine. The fifty million Ukrainians spread over the globe have their own great history, traditions, customs and language. Ukraine is a beautiful land, with green steppes, wide rivers and picturesque Carpathian landscapes. For one thousand years it has been a Christian nation, with its own religious rites and method of worship. Ukrainians have always aspired to freedom and independence, and this book can only tell you part of our story. I am hopeful that it will generate a greater interest in this nation and its people.

## Acknowledgements

I wish to thank all those who have helped to make the publication of this book possible, and I would also like to express my appreciation to those who provided many of the photos reproduced here, including my friends in Ukraine. The reader may be unaware that the Soviet authorities do not take kindly to photographs being made of buildings and monuments that have a history rooted in the Ukrainian national consciousness, and some of these pictures were taken at substantial risk. Finally, I would particularly like to thank Brett Lockwood for his thoroughness and diligence in editing and arranging the text of this book, an effort that deserves special acknowledgement.

Peter Kardash  
Melbourne  
April 1988

## Editor's Note

It can happen that a most rewarding part of an editing task is that the editor himself is educated as a result of his work. This has been my experience in working on the manuscript of *Ukraine and Ukrainians*. During this period, an awareness of the struggle of the Ukrainian people against social and national oppression, and of the strength of the Ukrainian national consciousness and community spirit, as well as a deep respect for the dignity with which Ukrainians uphold their Christian ethics, have borne in upon me. I am pleased to be involved in a project such as this which will bring to Ukrainians and others around the world a work of lasting value, just as I am pleased to have been involved in working alongside Peter Kardash, a person whose dedication to and enthusiasm for this project are a credit to the Ukrainian people.

Brett Lockwood  
Melbourne



# F O R E W O R D

## Ukraine and Ukrainians

Ukraine is a large geopolitical unit on the north shore of the Black Sea, extending roughly from the Carpathian Mountains to the Caucasus. Ukraine covers nearly all of the south of European U.S.S.R. and has an area of around 230,000 square miles (600,000 sq. km.). It has a population of close to fifty million people. Its capital is the city of Kiev (or Kyiv) and the main river of the region is the Dnipro (or Dnieper), the third longest river in Europe.

The oldest records of the terms 'Ukraine' and 'Ukrainians' go back to the fourth century. These were transmitted not in the Slavic form, but in the Iranian translation, namely *Antae*, meaning 'borderland people'. *Antae* were well known to the Greek (Byzantine) chroniclers of the fourth to seventh centuries. They created the first Ukrainian (Antean) state and formed Slavic colonies in North-Eastern Europe, basing these upon the genuine non-Slavic Fenno-Ugrian substrate. The subsequent stately formation, the Kievan Rus of the ninth and subsequent centuries, founded Ukrainian (Slavic) enclaves in the northern section of Novgorod and in Pskov as part of the northern expansion of the Eastern Slavic tribes from the Dnieper area during the sixth to eighth centuries.

The emergence of the (second) Ukrainian state, that of the Kievan Rus, was connected with the migratory activities of the Normans from Scandinavia, who were swarming across the Baltic Sea through the hydro-system of Eastern Europe towards Byzantium. These Normans established in Kiev a stable dynasty which stemmed from the Viking hero Rurik (ONorse *Hrurikr*, *Hrorikr*) of Novgorod, a dynasty with the first historically confirmed Kievan princes, Askold (ONorse *Hoskuldr*) and Dyr (ONorse *Dyri*). As the Kievan Rus enlarged its political control of Eastern Europe it established trade contacts with Byzantium (for example in 911 and in 944), as well as a relationship of both a friendly and a hostile nature with the Kaganate of Khazaria. By the tenth century, Rus under Volodymyr the Great officially became Christian, adopting the Byzantine rites and the Cyrillic (Old Bulgarian-Macedonian) script and religious literature. This faith spread northwards from Kiev to Novgorod and Pskov. The invasion of the Mongolian Tartars in the early part (1237-1240) of the thirteenth century, led by Batu Khan, the grandson of Genghis Khan, put an end to Kievan Rus as the second Ukrainian state (Golician-Volhynian Kindgom until 1340), transferring the political focus towards the West.

It took three centuries for the Ukrainians to recover from this disaster of 1240. Then, in the sixteenth century, the new state-forming element of the Cossacks emerged. The Zaporozhian Sich, under its leader, the Hetman, became the nucleus of the (third) Ukrainian statehood — the Cossack Ukraine. Its high point was the period of Hetman Bohdan Khmelnytsky (1648-1664). The defeat of the allied Cossack-Swedish armies of Ivan Mazepa and Charles XII at Poltava in 1709 marked the end of the independent Cossack Ukraine.

It was not until 1917 that the Ukrainian people established the Ukrainian National Republic. The UNR proclaimed its full sovereignty in Kiev on January 22, 1918, and one year later proclaimed the unification of all Ukrainian lands in one democratic state. This modern Ukrainian (fourth) state fell victim to the totalitarian Russian regime in November 1920, and the 1918-19 national government of Symon Petlura and its army and officials went into exile, proclaiming *urbi et orbi* state of war with the puppet government of the so-called 'Ukrainian Soviet Socialist Republic' (which has been united with Soviet Russia since 1922).

As the political events of the first half of the present century indicate (Carpatho-Ukraine of 1939, and the Western Ukrainian de facto government of 1941), the Ukrainians have not abandoned their fight to re-establish the Ukrainian National Republic, the only state in the modern history of this people that has been fully sovereign and has had international recognition de jure.

As a dynamic and self-willed nation the Ukrainians have survived the state-organised famine of 1932-33 and the genocidal and linguicidal policy of Soviet Russia, always hoping and still hoping to fulfill their national goals — the re-establishment of a free, truly democratic, and internationally recognised statehood.

The Ukrainian National Government in exile, the oldest exiled government in modern history (existing since 1920), and its ethnocultural superstructure, the World Congress of Free Ukrainians (existing since 1967), with their international activity and internal cooperation in the cause of a free Ukraine, are eloquent symbols of the concentrated efforts to re-establish a free and democratic Ukraine.

by J.B. Rudnyckyj, Canada



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**Saint Volodymyr, the Great King of Kiev,  
and Saint Olha, the Grand Princess of Kiev.**

The presence of the Christian faith and of Christian teaching in Ukraine goes back a long way. There is a legend to the effect that the Apostle Saint Andrew preached the gospel in the Kievan-Rus, and that he blessed the hills on which the Kievan Lavra Monastery was built. At that time a large Kievan Kingdom already existed, and in the third and fourth centuries Christian missionaries were to be found in the Kievan empire, which is today Ukraine.

In the ninth century the missionary brothers Saint Cyril and Saint Methodius, who have been credited with initiating the Christianisation of the Slavs, encountered a local man in Ukraine who possessed a bible written in the local language, and in the tenth century Christians were found even among the Druzhyny (soldiers) of the Kievan Prince Ihor.

In 954, Olha, the Grand Princess of Kiev, was baptised, and became the first Christian ruler of Kievan-Rus. Olha was recognised as a

wise ruler who managed the Kievan State in a just and competent manner, and due to her efforts to spread Christianity was canonised after her death. And although Olha's son, Prince Sviatoslav the Conqueror, was a pagan, his son, King Volodymyr, was converted to Christianity. Upon becoming a Christian, Volodymyr legalised this religion, and in 988 proclaimed it as the official state religion to all Ukraine.

Since the earliest times Volodymyr and Olha have been venerated as saints of the Ukrainian nation. Due to political, cultural, economic and personal ties with Byzantium, Volodymyr and the Ukrainian nation were baptised in the Byzantine rite, most probably by Bishop Anastasius of Khersones in the Crimea. And because of its Byzantine origin, the church in Ukraine was tied to the patriarchate of Constantinople as a separate metropolitan see of Kiev, a kind of national church of the Kievan-Rus.





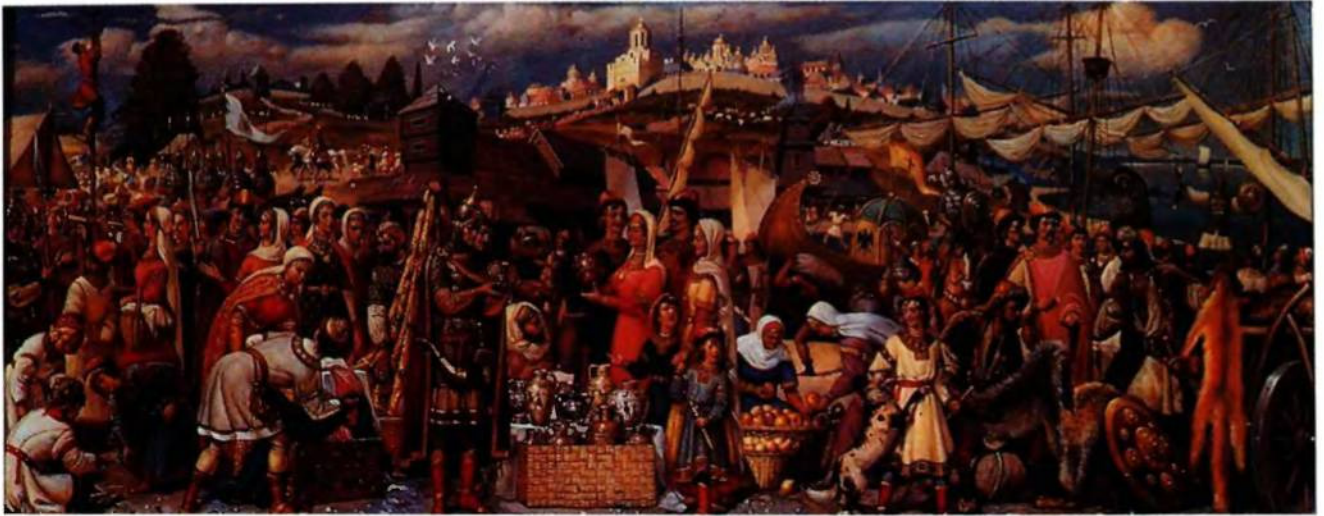


**A 10th century mass baptism in the Dnieper River by a bishop, priests and the nobility. Kievan Rus-Ukraine officially became a Christian nation in the year 988.**



**Peter Andrusiw, A Feast at the Prince's Court. In 1049 the Kievan Grand Prince Yaroslav the Wise welcomes French envoys who have come to ask for the hand of his daughter, Anna Yaroslavna, on behalf of King Henry 1 of France.**





**Peter Andrusiw's depiction of the Kiev state market on the banks of the River Dnieper in the 11th century. The market was renowned throughout Eastern Europe.**



**Hetman Bohdan Khmelnytsky's great welcome by the Church leaders and people of Kiev in 1650 following the victory against Poland. Between 1648 and 1657 Ukraine became a powerful state under the leadership of Hetman Khmelnytsky.**





**Hetman Ivan Wyhovsky and the great victory of the Ukrainian Cossacks against the Russian imperial armies in the battle of Konotop in 1659.**



**A great reunion. Hetman Ivan Mazepa with Cossack general Kost Hordiyenko in 1708.**





**Illia Repin, 1880. Ukrainian Cossacks (Zaporozhtsi) writing a letter to the Turkish sultan. Repainted by Makaym Okopnyl in 1947 in Germany.**

## KIEV, THE CAPITAL OF UKRAINE

Kiev, the capital city of Ukraine, is also the country's political and religious centre, and one of the largest industrial areas in the nation. In 1980 this city had a population of two and a half million people. The history of human habitation of this area reaches back into the far distant past. Archaeologists have shown that human settlement within the territory occupied by present-day Kiev dates back some four thousand years, and pre-historic settlements have been found in Podil, the historic region of Kiev. During the Neolithic Period the area around Kiev was inhabited by members of the so-called Trypillia culture (the 4th to the early 3rd millennium BC). Relics of this culture have been found in Kiev by the Ukrainian archaeologist Vincent Khvoiko.

Archaeologists have concluded that Kiev arose in the late 5th or early 6th century, at a time when the surrounding territory was inhabited by the Slavic Polianians. According to recent research the name Kiev (or Kyiv) goes back three thousand years. The chronicler Nestor mentions a narrative which states that Kiev was founded by three brothers, Kyi, Shchek, and Khoryv, and the city was named Kiev in honour of the eldest of these brothers. Also, in 1908 archaeologists uncovered the remnants of a small fortress on Starokyivskiy Hill, and after an examination of pottery fragments found at this site the fortress was dated to around 500 to 600 AD, which would make it contemporaneous with the rule of the Slavic Prince Kyi.

During the 9th century Kiev became the political centre of the Eastern Slavic tribes (the Polianians, Derevlians, Severians, Ulychians and Tivertsians), and during the reign of Oleh (882–912), Ihor (912–945), Olha (945–957), and Sviatoslav (957–972), the power and authority of Kiev on an international level also grew. Also, according to the chronicles, the year 862 saw Prince Askold and Prince Dir become established in Kiev, and that part of the city that has developed in the Uhorsk area, in the neighbourhood of present-day Pecherska, began to play a leading role in the life of the city. In 882 Askold and Dir were both killed in battle, and were buried on Starokievskiy Hill (Old Kiev). Over a thousand years later, in 1810, a church designed by the Ukrainian architect Malensky was erected on this hill, which overlooks the Dnieper River.

The region of Kiev blossomed during the

reign of Prince Volodymyr, which extended from 980 to 1015. At this time Kiev consisted of two main areas; Podil, a large district along the Dnieper where the artisans and merchants lived, and the Upper City, a smaller area located in the hills and which included a fortress. Then, during the period 988 to 989, Volodymyr introduced Christianity as the state religion, and new churches and a monastery were built.

Under the leadership of Prince Volodymyr, Kiev became the political and administrative centre of the large state of Kiev-Rus. The city continued to grow during the reign of the next prince, Yaroslav the Wise, who governed between 1019 and 1054. The Cathedral of Saint Sophia was built by Yaroslav the Wise, and for many years this structure was the burial place of the Kiev princes. It was here that several rulers of Kiev, including Vsevolod Yaroslavich, Rostislav Vsevolodovich, Volodymyr Monomakh and Yaroslav himself, were buried, though only the marble sarcophagus of Prince Yaroslav has been preserved to this day.

The golden gates to Kiev were built in 1037, followed by the Heorhiyevsky, Irynynsky, and Kiev-Pecherska Lavra monasteries in 1051. Kiev was now a large commercial and trading centre, and merchants brought wares to this city from a great many countries and regions — Germany, Italy, Poland, Hungary, Bulgaria, Scandinavia, Byzantium, Khazaria, Czechia, Eastern Arabia, the Caucasus, and other places. However, a process of disintegration of the Kievan state began to take place when, with the death of Prince Yaroslav, an internecine struggle began between his sons. This process was halted in 1113 when Volodymyr Monomakh became prince, yet with the death of Monomakh in 1125 the struggle erupted again and intensified, and in 1169, in the midst of this divisiveness, the son of Yuri Dolgoruky, the Suzdal Prince Andriy Bogolubsky, attacked Kiev, pillaging and burning the churches, monasteries and residential areas. Following this, in 1202 and for several years afterwards, the city was repeatedly sacked by Rurik Rostyslavovych, the grandson of Bogolubsky. And then, in the year 1240, Tartar-Mongol hordes led by Khan Batiy again attacked Kiev, this time slaughtering most of the inhabitants. From this period onwards Kiev and the Kievan state fell into decay and came under foreign domination.





**Monument to the founders of Kiev. According to the chronicle *The Tale Of Bygone Years*, written by the monk Nestor of the Pecherska Lavra Monastery, the city of Kiev was founded by three brothers, Kyi, Shcheck, and Khoryv, and their sister Lebid.**

**In this chronicle specialists have detected actual traits of “Kyi-town”, about which Nestor relates the following ancient legend: ‘Kyi ruled on the hill which is now called Borichiv, and Shchek sat on the hill which is now called Shchekovitsa, and Khoriv on the third, which after him was called Khorevitsa, and they founded a city and called it by the name of Kiev in the name of their eldest brother’. There is a legend telling of the visit of Kyi, Prince of the East Slavs, to Constantinople, and his reception there by the Byzantine emperor. Studies of indirect written sources have shown that this visit might have taken place.**

Around 1362, Kiev was taken by Lithuania, and in 1569 this city and most of the Ukrainian lands were annexed by Poland under the Union of Lublin. And following the Berestian Union of 1596 between the Catholic Church and a section of the leadership of the Orthodox clergy, the national, political and religious persecution of Ukrainians loyal to the Orthodox Church intensified. Many of these Ukrainians belonged to an organisation known as the Kiev Brotherhood. This organisation was made up of diverse elements — many of the wealthy townspeople, part of the Ukrainian nobility, the orthodox clergy, and Hetman Petro Sahaidachny and his Cossack army. The Kiev Brotherhood founded the Brotherhood School, with its own printery for producing books in the Ukrainian language, and this school later combined with the school of the Kiev-Pecherska Lavra Monastery, laying the foundations for the Kiev Academy.

Throughout the 17th century Kiev remained the chief economic and cultural centre of Ukraine. Following the election of Petro Mohyla as Metropolitan of Kiev, the first step of Hetman Sahaidachny and Metropolitan Pletenetsky was to incorporate the Brotherhood and the Lavra schools into the famous Kiev-Mohyla Collegium, the first school for higher education in either Ukraine or Eastern Europe. Particularly following the establishment of the Kiev Academy, which became known as the Kiev Academy of Petro Mohyla, students from all over Ukraine, as well as from Bulgaria, Moscovy, Greece, Serbia, Poland and other countries, came to be educated at this complex.

Something must also be said here about Hetman Ivan Mazepa, one of the great leaders of Ukraine. A great patron of the arts, sciences and of education, Ivan Mazepa contributed substantially to the cultural revival of Kiev, and amongst other projects built several new churches and beautified the old Kievan churches of Lavra and Saint Sophia.

Following the Battle of Poltava in 1709, Ukrainian language, art, and culture generally began to experience Russian repression, and Kiev declined as a centre of culture, becoming an object of intensified Russianisation. More and more Muscovite merchants settled in Kiev, and the city was stripped of its autonomy and excluded from the Magdeburg Code. The municipal council was replaced by a Russian-type *duma*, which became headed by Russian merchants. In 1819 the Kiev Academy was closed, and in its place a Russian ecclesiastic academy was opened, followed by a Russian university, and Russian gymnasiums and cadet corps.

This programme of Russianisation by the czarist government was opposed by nationalist Ukrainian intellectuals. A secret Ukrainian political organisation was started up in Kiev, the Cyril-Methodius Brotherhood, which had a broad programme encompassing the national, political and social liberation of the Ukrainian people. The organisation included the university professor Mykola Kostomarov, the writer Panteleimon Kulish, the Ukrainian poet Taras Shevchenko and many other Ukrainian intellectuals. Denounced by a provocateur, the members of the Brotherhood were arrested and severely punished in 1847.

(continued on page 21)





The famous icon, the Virgin of Wyshhorod, near Kiev, painted in the early 12th century by an unknown Byzantine artist. Like many icons, the Virgin was believed to have the power to work miracles.

In 882 the skirmishing of the Novhorod Prince Oleg drew up along the bank below Uhorsk. Askold and Dir were killed in the ensuing battle. In 1810 a church was built according to a design by the well-known architect Malensky on the hill overlooking the Dnieper where Askold is said to be buried. The church, a choice specimen of early 19th century architecture, was later made into a rotunda with a classical colonnade. In 1935 a second storey was added to the building and a park laid around it.



Monument to Saint Volodymyr, the Grand Duke of Kiev, on the 'Volodymyr-ska Hirka' on the hill in the Ukrainian capital. The monument depicts the Kievans' adoption of Christianity in 988.

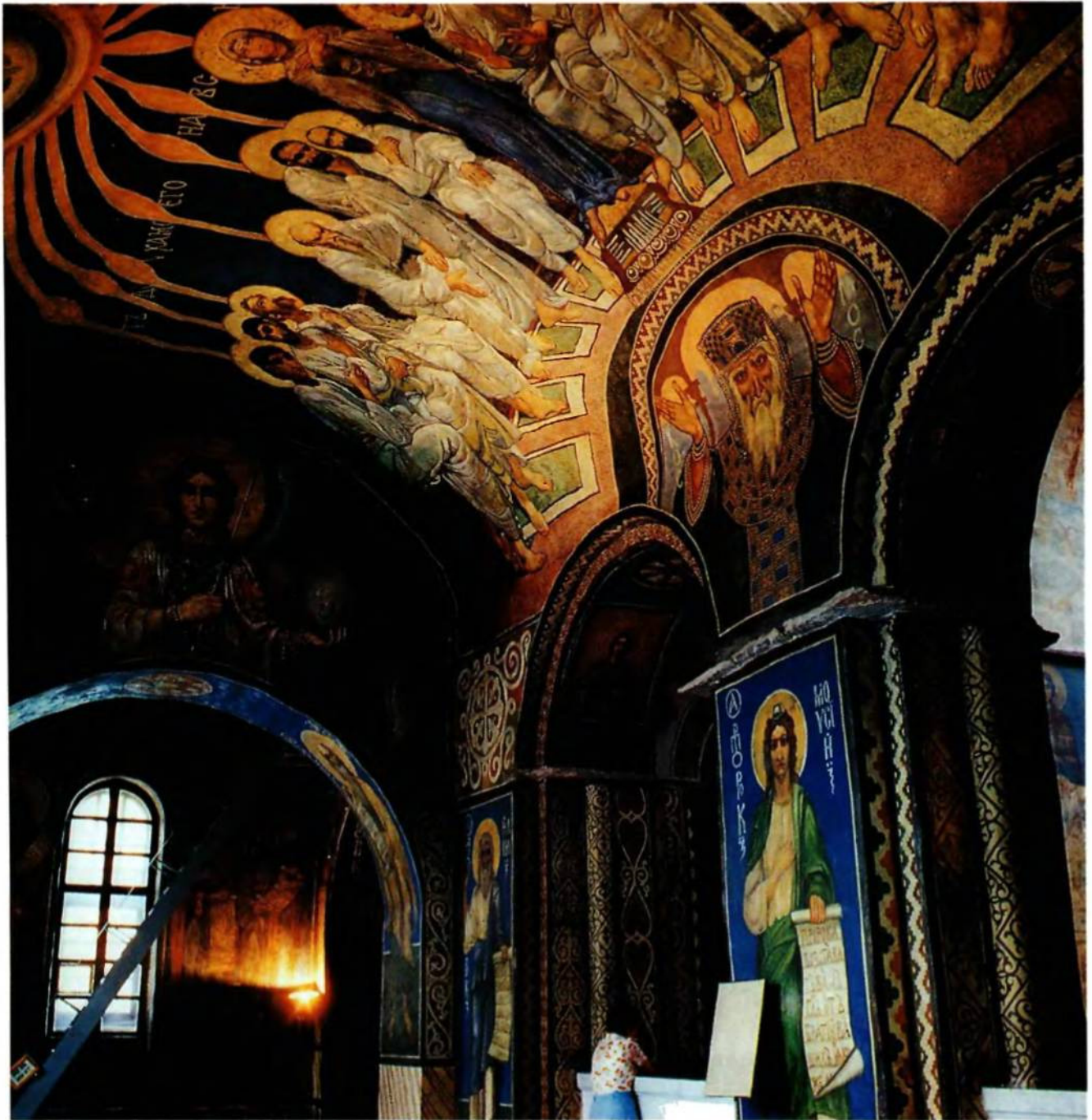


The tomb of Princes Askold and Dir.



**The Church of Saint Cyril, built in 1146. This church is the best preserved Kievan architectural structure. The old paintings were restored in the Byzantine style at the beginning of the 20th century.**





### INTERIOR DECORATION OF THE CHURCH OF SAINT CYRIL

The Church of Saint Cyril, now a branch of the Saint Sophia Museum, is one of the most valuable monuments of 12th century architecture. Of particular interest is its unique complex of frescos. The layers of paint of later periods have now been completely removed to reveal the frescos in their original splendour. According to the chronicles, the Church of Saint Cyril was built in 1146 by Prince Vsevolod of Chernihiv. Between the 12th and 17th centuries it was subjected to frequent damage and pillaging. It was rebuilt in the 18th century.

Still, this did not put a stop to Ukrainian resistance to the policy of Russianisation. In reply to the Valuyev circular of 1863, which prohibited the use of the Ukrainian language, and the so-called Ems decree of 1876, which forbade the publication of Ukrainian literature, Ukrainian patriots founded for Ukrainian cultural and political activity the Hromada (society). The first Hromada was set up in Kiev in 1859. It published a magazine titled *Independent Word*, organised Sunday schools, and published articles and other forms of literature in the Ukrainian language.

When in the 1870s a new Hromada was created in Kiev, the czarist government accused its members of separatism, subjected them to persecution, and following the Ems decree acted to curtail the activities of all Hromadas. Some of the members of this organisation were arrested and exiled. One such member by the name of Drahomanov, a professor at Kiev University, emigrated to Geneva and between 1878 and 1882 carried on the aims of the Hromada through a journal. Also, during the 1870s the Old Hromada set up a Ukrainian scientific association under the auspices of the south-western section of the Russian Geographical Society. The Kiev scholar Pavlo Chubynsky became head of this association, which over a period published seven large volumes of ethnographic and folkloric material before it was dismantled in 1870 on orders from the czar.

In 1889 the youth of Kiev formed an educational organisation called Prosvita, which disseminated Ukrainian books among the rural population, and in 1892 the Brotherhood of Tarasivtsi was founded by the Ukrainian writer Borys Hrinchenko. In 1900 Kiev became the headquarters of the underground political organisation called the Revolutionary Ukrainian Party, and after the revolution of 1905 this city became the major centre of Ukrainian political, community and cultural activity. Ukrainian periodicals began to appear, and by 1908 numerous scientific and cultural organisations had taken shape, as well as another political organisation, the Society of Ukrainian Progressives. However, a period of

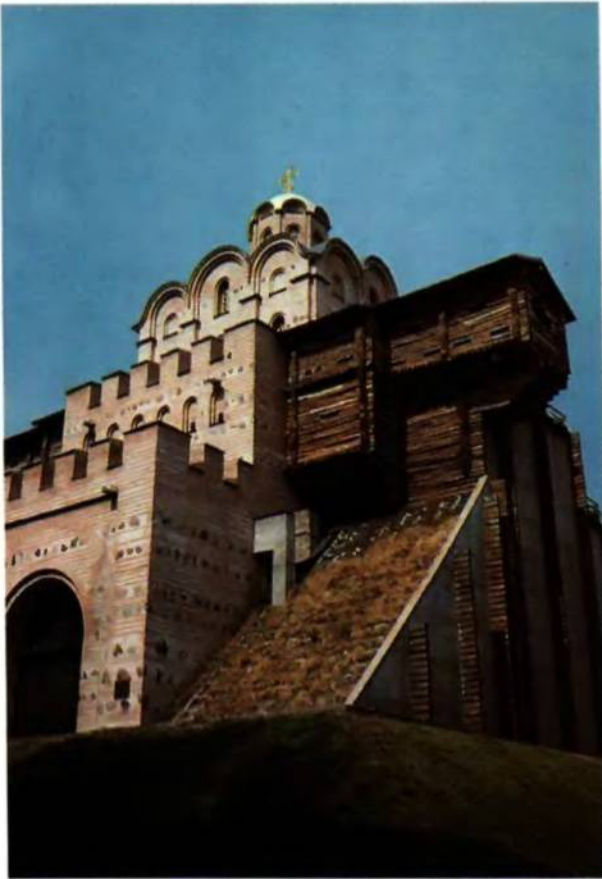
reaction set in between 1908 and 1914. The czarist government stepped up its persecution of Ukrainians, and in one memorable action forbade the commemoration of the centenary of Taras Shevchenko's birth, a decree that Kiev and other Ukrainian cities reacted to by staging mass demonstrations.

With the outbreak of World War One the czarist government outlawed all Ukrainian organisations and suppressed the Ukrainian press. Yet a stormy rebirth of overt nationalism occurred with the revolution of 1917, and under the leadership of the Ukrainian Central Rada (formed on 27 March) Kiev became the centre of a Ukrainian national revival. Over 100,000 people came to a festival of freedom that was held in Kiev in April, and throughout the year many Ukrainian congresses were held in this city. A Ukrainian Orthodox Church Council was formed, and the Ukrainian State Academy of Arts was founded. And, near the end of the year, on 20 November, the Central Rada proclaimed the Ukrainian National Republic (U.N.R.).

In January of 1918, France and Great Britain officially recognised the new Ukrainian Government of the U.N.R. and appointed representatives, and on 22 January the Central Rada proclaimed the U.N.R. an independent and sovereign state. However, on 8 February, 1918, Russian Bolshevik armies commanded by the former czarist officer Muraviev captured Kiev and slaughtered the civilian population. In their three week occupation of Kiev these Bolsheviks executed over five thousand people, most of them Ukrainian patriots, and burned and destroyed many buildings, including the home of the head of the Central Rada, Mykhailo Hrushevsky, which contained priceless art collections and valuable archival documents. Then, on 1 March, the city was reoccupied by the Germans, an action which led to a congress of large landholders proclaiming the former czarist general Pavlo Skoropadsky as Hetman of Ukraine. However, on 14 December Skoropadsky abdicated, and the U.N.R. armies entered Kiev.

(continued on page 25)





The Golden Gate of Kiev. According to the chronicle *The Tale of Bygone Years*, this main gateway to the city was built by Yaroslav the Wise in 1037, the same year in which the Cathedral of Saint Sophia was founded. The gate was used on special occasions, when the armed forces of the prince left for or returned from military campaigns, or when honoured guests and foreign envoys visited the city. One of these occasions arose in 1648 when the residents of Kiev met the victorious Cossack troops of Hetman Bohdan Khmelnytsky at the gate.



Monument to the Zaporizhzhian Cossacks in Kiev-Podil.





The modern concert hall *Ukraina* in Kiev.



Hetman Bohdan Khmelnytsky.

Monument to Bohdan Khmelnytsky, the Ukrainian national hero, statesman and military leader. The monument stands on the historic site where the inhabitants of Kiev welcomed Khmelnytsky after his victory over the Polish invaders in 1648.





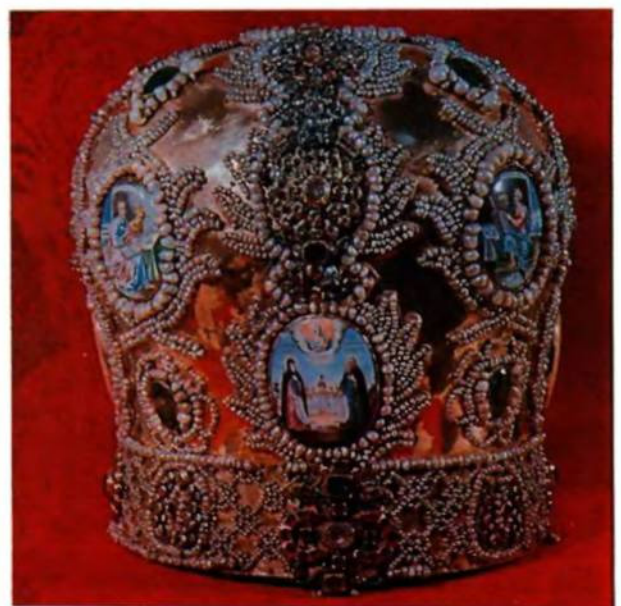
**A 17th century silver chalice from the Kiev-Pecherska Lavra Monastery.**



**The Museum of Ukrainian Historical Treasures in Kiev. Among the items on display are examples of Kiev — Rus jewellery of the 10th to 11th centuries, the period when the development of in-laying, niello and cloisonne reached its height. There is also a large collection of oriental gold and silver jewellery of the 15th to 17th centuries and gold and silver examples of Church art.**



**The pictorial Golden Breast decoration ornament. According to experts, the items date back to the 4th century B.C.**



**An 18th century Kievan archbishop's golden mitre. Fine craftsmanship by Ukrainian monks of the Pecherska Lavra Monastery.**

Early in the following year, on 22 January, 1919, an historic event took place in Kiev — the proclamation of the Union of the Western Ukrainian National Republic with the Ukrainian National Republic. Yet on 4 February the city was recaptured by the Russian Bolsheviks, and control of the city kept changing hands for the rest of the year. Late in October of 1921 a church synod was held in Kiev, and at this synod the Ukrainian Autocephalic Orthodox Church, headed by Metropolitan Vasyl Lypkivsky, was created. The stormy events of the revolution, the frequent changes of power, the savagery of the invaders, the severe economic difficulties and a shortage of food — all these factors combined to bring about the decline of Kiev and a mass exodus of its population. In 1920 the city had barely 376,000 residents. Nevertheless, with the implementation of the N.E.P. (New Economic Policy) the population began to increase again, and by 1926 had reached a figure of 514,000. In the process Kiev became the centre of the Ukrainian state apparatus, schools and tertiary institutions. The Ukrainian Academy of Sciences took on an active role in the city, publishing important works and attracting some of the best Ukrainian scholars, people such as Mykhailo Hrushevsky, Serhii Yefremov, Agathangel Krymsky, Mykola Zerov, B. Yakubsky, Paul Fylypovych, Mykhailo Drai-Khmara, and others.

These great advances in science, literature, and the arts generally were suddenly interrupted by the mass arrests and savage persecution of Ukrainian intellectuals that began in 1929. Many of the most eminent scholars, writers and cultural activists were sentenced to long years of imprisonment and forced labour in the distant camps of Northern Siberia. In addition to this, the Ukrainian Orthodox Church was virtually eliminated. Stalin's purges led to the rounding up of 1,100 priests, 80 archbishops, and three metropolitans, including Vasyl Lypkivsky. At the same time, a concerted effort was launched to

Russianise the schools and government departments.

In 1932 and 1933 Stalin proceeded with his infamous programme against the people of Ukraine. Stalin's plans for this nation included collectivisation and industrialisation, state owned and directed enterprise. But the independently minded and nationalistic Ukrainians were not prepared to cooperate, so in an attempt to break their will Stalin ordered 120,000 non-Ukrainian military police into the country. These military police shut down the food importing and food distribution centres, and confiscated all the food they could locate. Seven million men, women and children starved to death during this orchestrated famine.

The damage inflicted on Kiev during the Second World War was extensive. As the Russians retreated from the city they destroyed the bridges across the Dnieper and mined many large buildings. As a result of this mining the Cathedral of Assumption in the Kiev-Pecherska Monastery was destroyed, along with most of the buildings on Kiev's main street, Khreshchatyk. And during the years of the German occupation over 100,000 residents of Kiev, mostly Jews and Ukrainian activists, had been executed. Before leaving Kiev the Germans again demolished the bridges. They also plundered the city, taking museum and library collections.

After 1944, the process of reconstruction began. New public buildings and apartments went up, the main street was rebuilt, public transport was revived, and an underground railway was constructed. Today, Kiev is a principal centre of both heavy and light industry, where equipment is manufactured for the food, chemical, woodworking and printing industries, as well as for hospitals and power stations. The factories of Kiev are located near the railway lines on the outskirts of the city, and produce a great variety of machinery and goods — planes, trawlers, cranes, excavators, motorcycles, computers, radios and television sets, to name just a few items.

(continued on page 31)





**The Taras Shevchenko Opera and Ballet Theatre in Kiev.**





**Ukrainian State University, Kiev, named after the Ukrainian poet Taras Shevchenko.**





**Monument to Taras Shevchenko in Kiev. The words of this great poet: "I am suffering and tortured, but I am not humiliated", have given strength to the Ukrainian people in their struggle for freedom.**



**Monument to the Ukrainian poetess Lesya Ukrainka in Kiev.**



**Monument to the great Ukrainian poet and writer Ivan Franko in Kiev.**



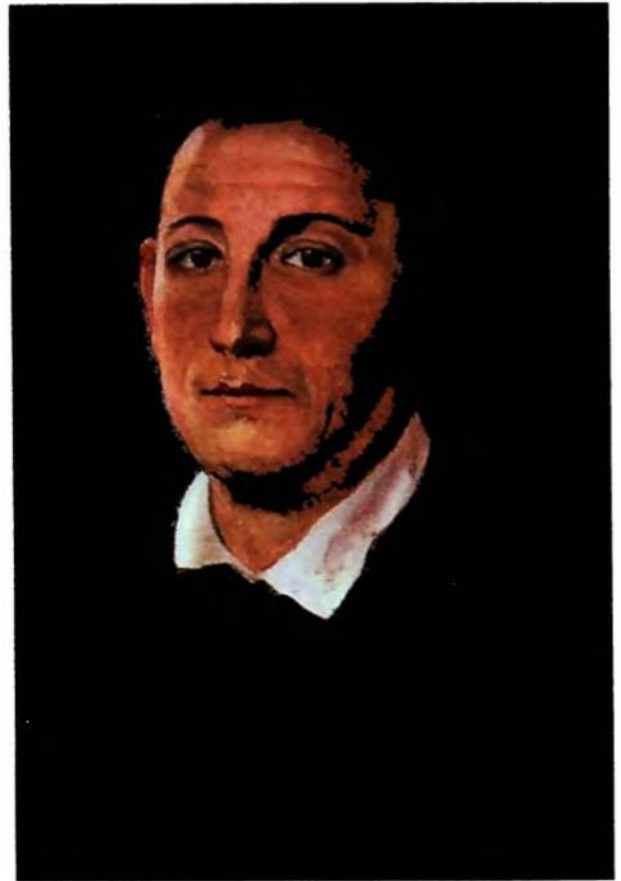


**Saint Andrew's Church in Kiev, built between 1747 and 1753 by architect Bartolomeo Rastrelli. The interior artistic work is by Ukrainian artists, father and son Hryhory and Dmytro Levytsky. The Church of St. Andrew is a world famous architectural structure and for this reason has been fully restored and opened to the public as an historical architectural museum.**





**Monument to the enlightened 18th century Ukrainian educator, philosopher and poet Hryhory Skovoroda.**



**Hryhory Skovoroda.**



**The Ivan Franko Ukrainian Drama Theatre in Kiev.**

The Kiev of today is also the scientific and cultural centre of Ukraine. The chief institutions in the city are the Academy of Science and its twenty-eight associated research institutes, the Ukrainian Agricultural Academy, the Academy of Architecture, the Shevchenko State University, the Kiev Polytechnic Institute, the Bohomolets Medical Institute, the Chaikovsky State Conservatory, and the Botanical Gardens. The most important museums in Kiev include the State Historical Museum, the Shevchenko Academy of Sciences State Museum, and the State Museum of Ukrainian Art. The many state reserves include the Kiev-Pecherska Monastery, the Cathedral of Saint Sophia, and Shevchenko Memorial House.

For a long time Kiev has also been a centre of theatre and music. In 1904 the Ukrainian composer Mykola Lysenko founded the first music drama school in the city, and this school became the Lysenko Music and Drama Institute in 1918. The first theatre began operating in Kiev in 1907, and the State Drama Theatre and State People's Theatre were active during the years of Ukrainian independent statehood. Some of the theatres to be found in Kiev today are the Shevchenko State Theatre for Opera and Ballet, the Franko Ukrainian State Theatre, and the Kiev State Theatre for Musical Comedy. Kiev is also the home of the Ukrainian Republican Philharmonic Society, the Dumka Choir, the Ukrainian State Bandurists Choir, the State Dance Ensemble and the Veryovka State Choir. The city is also a centre of Ukrainian film-making, and is home to forty-four cinemas.

Kiev was for many centuries also the focus for Ukraine's clerical and religious life, and was the residence of the Orthodox Metropolitan. In 1914 the city possessed seven mens' and three womens' monasteries, four cathedrals, 36 parish churches and 40 other churches. With the establishment of the Ukrainian state

in 1917, Kiev became the nucleus of the Ukrainian Orthodox movement, and in this year the all-Ukrainian Orthodox Church Council, headed by Metropolitan Lypkivsky, was formed. However, the Bolshevik regime rigorously persecuted this church, its clergy and the faithful. By the 1930s many of the churches had been destroyed upon the orders of the authorities, and only a few cemetery churches were still open, as was one on Trukhaniv Island. After the Second World War four churches were allowed to be opened, but these form part of the Russian Orthodox Church. Ukrainian churches are outlawed.

The city of Kiev is famous for its architectural structures, the most important of these being the Cathedral of Saint Sophia, built in 1037, the Golden Gate, built in the same year, Kyrylivska Church, erected in the 12th century, and Andriyvska Cathedral, designed by Rastrelli and built between 1747 and 1753. During the 1930s the Bolsheviks destroyed many of these religious monuments of Kiev, including the Golden Monastery and the Church of Mykhailivsky (built between 1062 and 1078), Trysviatytsky Church (12th century), and Saint Mykolai's Cathedral (1696). The Brotherhood Monastery Cathedral was also destroyed, together with many of the churches in the old Podil area. Many other churches throughout Ukraine met with the same fate.

This destruction of many of Kiev's architectural monuments in the 1930s and the later mass destruction of buildings during World War Two, followed by large-scale reconstruction programmes involving new buildings of a modern style without definite features, greatly changed the face of Kiev and of Ukraine generally. But even though the capital city has lost some of its past charm and splendour, its location on hills overlooking the Dnieper River has ensured that it remains one of the most attractive cities in Europe.



Moreover, in the last fifty years, Kiev has changed not only in appearance but in its demographics. On orders from Moscow, hundreds of thousands of Ukrainians have been exiled to Siberia, their places being taken by resettled Russians. The process of the forced Russianisation of schools, institutes and state departments has been stepped up, and the top strata of Ukrainian scholars, professors, writers and intellectuals have been executed or exiled to labour camps in the north of Russia. Russian has been introduced as the language of instruction in schools and tertiary institutions, and the Ukrainian youth of today is being inculcated with the spirit of Russian imperial chauvinism. Those who speak out against this national persecution of Ukrainians, whether they are students, workers, or officials or members of the Communist Party, are being arrested and imprisoned in concentration camps. In fact, whereas in the 1920s the Ukrainian language reigned supreme throughout Kiev, today the Ukrainians still living in this city are afraid to use their native language, and one hears only Russian in the state departments, scientific institutions, schools and shops. The Ukrainian language is officially forbidden and scorned in the capital, and from being the centre of Ukrainian culture, Kiev has become the centre of the Russian chauvinist thrust against the Ukrainian people, the stronghold of an enemy attempting to annihilate the Ukrainian nation.

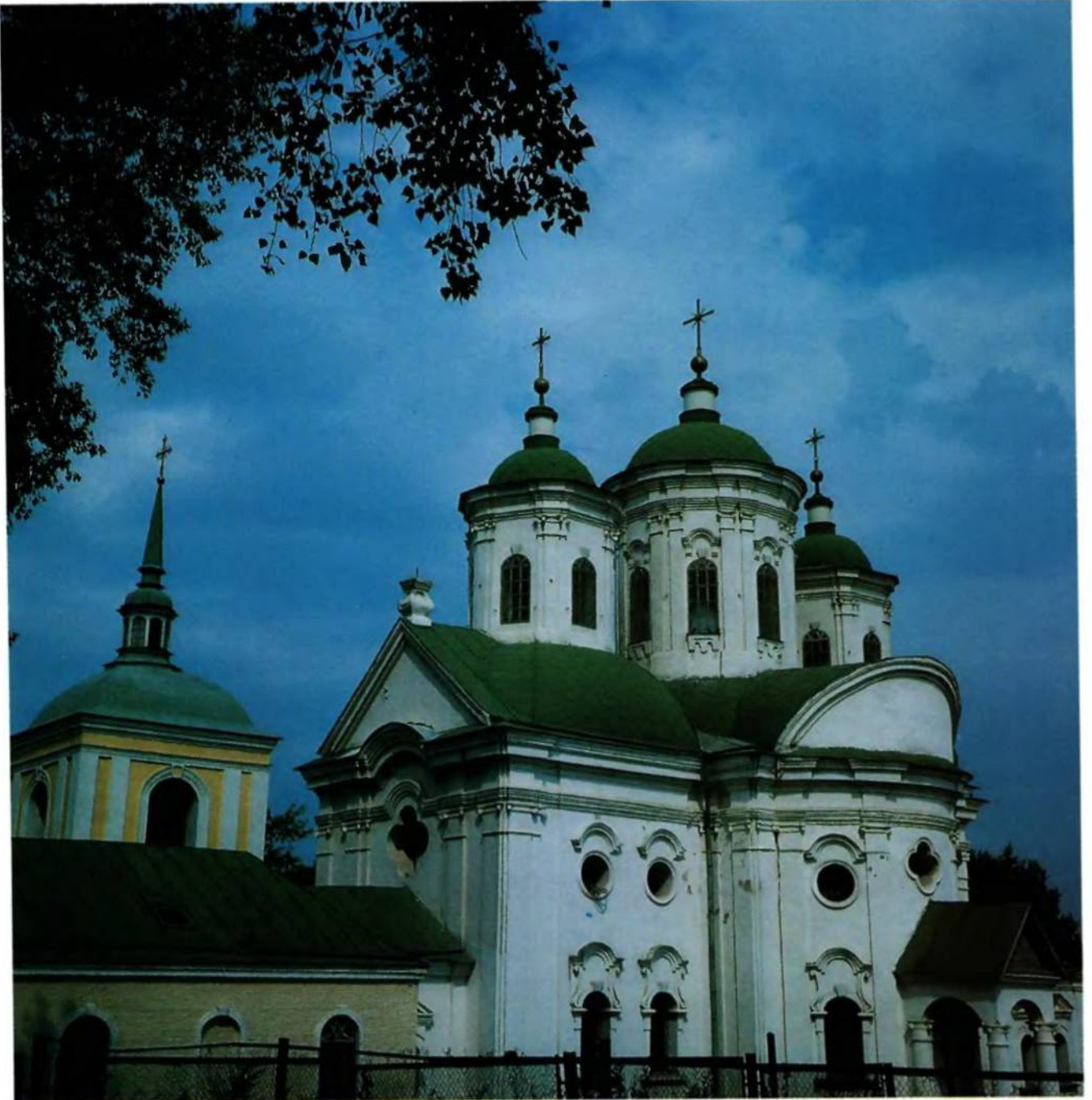


**Monument to the Ukrainian composer Mykola Lysenko in Kiev.**



**The Ukrainian Historical Museum of Kiev.**





**The Church of the Holy Virgin's Protection, Kiev-Podil, built in 1766.**



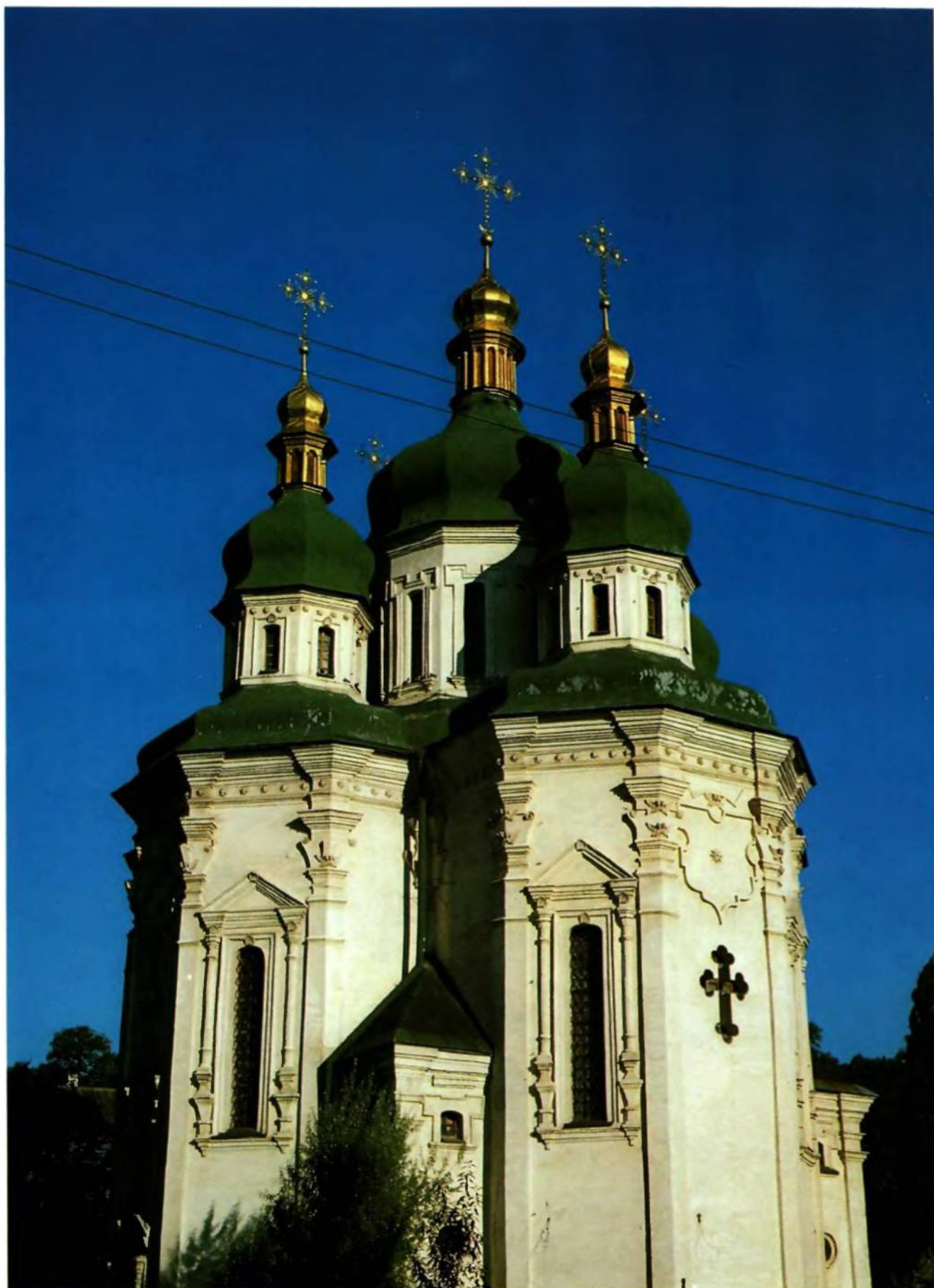


The great Ukrainian leader and patriot Hetman Ivan Mazepa. Mazepa (1644–1709) was a skilful politician and diplomat, and helped to initiate a period of cultural and political regeneration in Ukraine. A patron of the arts, sciences, and education, Mazepa was responsible for the construction of a large number of churches, monasteries and schools. He had a special interest in the development of the Ukrainian Orthodox Church, both inside and outside Ukraine. In the political sphere, Mazepa strived to achieve independence for his native land. In attempting to reach this goal he formed a secret military alliance with Charles XII of Sweden, inviting the Swedish armies into Ukraine in the hope of defeating the Russians, but in 1709 the latter defeated the Ukrainian and Swedish armies near the city of Poltava, and Mazepa sought political asylum in the west.

The Metropolitan of Kiev, Petro Mohyla (1596–1647). Following the efforts of Hetman Sahaydachny and Metropolitan Pletenetsky, Kiev experienced regeneration, and after the election of Metropolitan Mohyla in 1633 the city again became the cultural centre of Ukraine. This circumstance was partly due to the establishment of the Kiev Academy, which became known throughout Eastern Europe as the Kievan Mohyla Academy. The academy was important both pedagogically and politically, and among its alumni were many people who played an important part in the re-establishment of the Ukrainian State. The academy was closed by the Soviet Government of Ukraine, but was revived by the Ukrainian Government in exile in Warsaw and Prague. Today the academy has branches all over the world.







**Saint George's Cathedral, on the grounds of the Vydubecki Monastery, Kiev.**

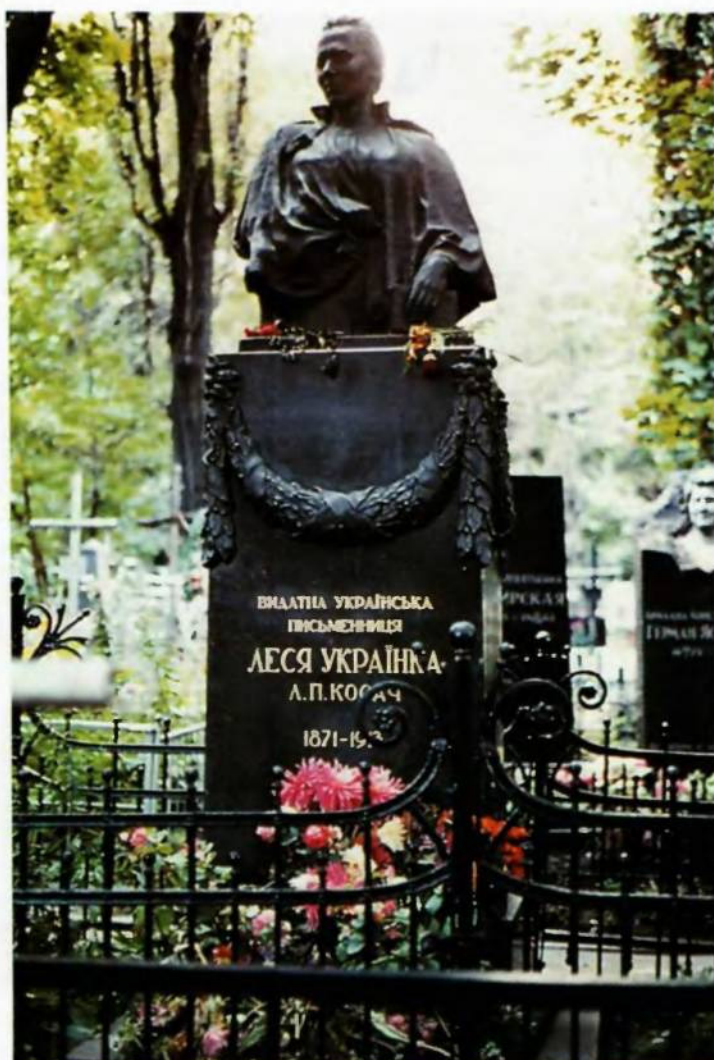




**The historical Mariinsky Palace in Kiev.**



**Saint Volodymyr Cathedral, in Kiev. A monument to Grand Prince Volodymyr to mark the 9th centenary of the adoption of Christianity in Kievan-Rus.**

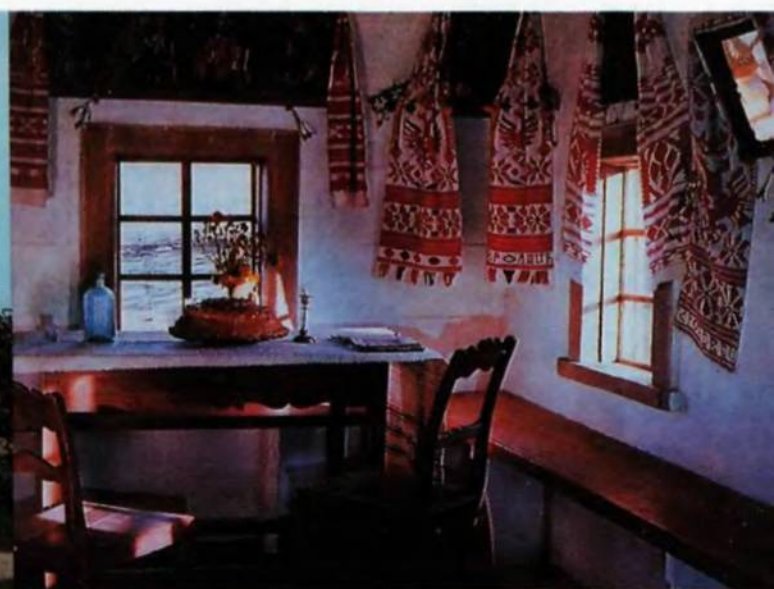


Graveside monument to Ukrainian poetess Lesya Ukrainka in Baykiwsky Cemetery, Kiev.

Exhibits from the Ukrainian Museum of Folk Architecture and Ethnography, Kiev.



The family cottage of Taras Shevchenko.



Interior of the cottage of Taras Shevchenko.



The open-air Museum of Ukrainian Folk Architecture and Folk Life, which occupies nearly 120 hectares in the southern environs of Kiev, contains over 150 structures exemplifying 16th-20th century Ukrainian folk architecture. Here one finds items of material and spiritual culture of different epochs collected from all over Ukraine, displayed according to their historical, ethnographic, and geographical features.



Church from the village of Dotohinka, Kiev region



Windmill from Zaporizhzhia.



Church from the village of Zelene, Ternopil region, built in 1817.



## THE CATHEDRAL OF SAINT SOPHIA IN KIEV

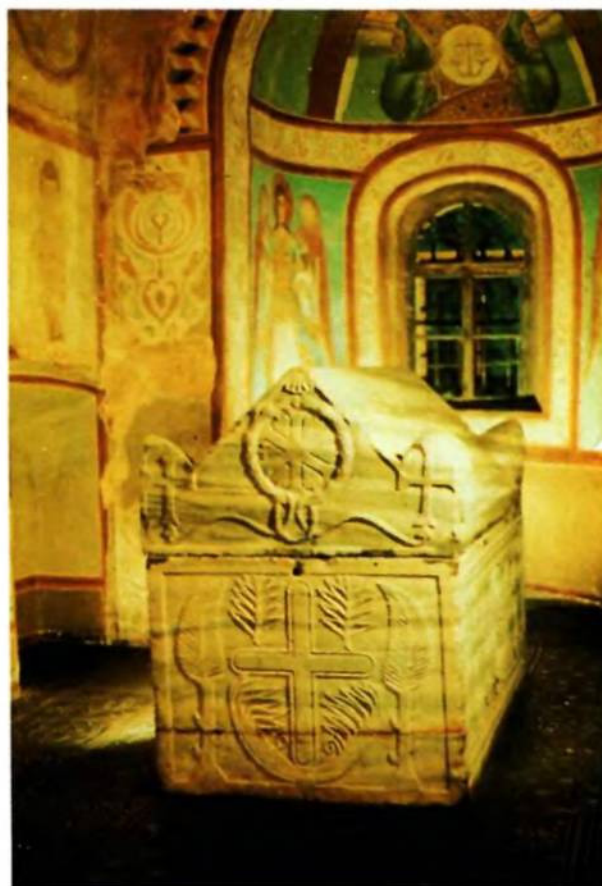
The architectural masterpiece of the city of Kiev is the famous Sophia Cathedral, also known as Saint Sophia's of Kiev. The cathedral was built in 1037 by Grand-prince Yaroslav the Wise in honour of his victory over the Pechenegs, a nomadic Asiatic tribe which had devastated the south-eastern regions of Rus-Ukraine. Yet this cathedral has not only been the main Christian temple of the old Rus-Ukraine state. It has also served as the residence of the rulers of the state metropolis, a reception centre for foreign envoys, and the location of the coronation of Grand-princes, as well as other celebratory state services.

For a long period of time Sophia Cathedral served as the burial place of the princes and metropolitans of Rus-Ukraine. In 1054 Yaroslav the Wise died and was entombed in a marble sarcophagus, and in 1093 his son was also laid to rest in the cathedral. In 1125 Grand-prince Volodymyr Monomach was also entombed in the building, and in 1154 his son Viacheslav. However, only the sarcophagus of Grand-prince Yaroslav, an object of great historic and artistic value, has been preserved to this day.

Up to the end of the 12th century the facades of the cathedral remained unplastered and the outer brickwork was still open. The interior, which has retained its original appearance, is in keeping with the ancient forms of the cathedral as a whole. A major part of the decorative work has been preserved. For example, there is the famous Sophia mosaic, a large mosaic depiction of Saint Mary of Oranta, located in the central apse.

The Ukraine of the early 17th century saw the beginning of the restoration of old buildings and the construction of new buildings and entire architectural ensembles take place in a new style called 'Ukrainian baroque'. The chief elements of this style were ornate pediments, pilasters, semicolumns or columns with entablatures and cornices, and magnificent capitals and stucco mouldings. Many alterations were made to the cathedral by a succession of people; by Metropolitan Petro Mohyla in 1640, by Hetman Ivan Mazepa between 1699 and 1707, and by Metropolitan Raphael Zaborovskiy between 1744 and 1748.

The Cathedral of Saint Sophia has always been and remains for every Ukrainian the symbolic and religious embodiment of Ukrainian faith, culture and statehood, even though in 1934 the Soviet authorities forcibly closed the cathedral and confiscated all objects of value in it. The structure has now been converted into a museum called the Sophiyskyi Museum and Architectural Memorial.



**Sarcophagus of Grand Prince Yaroslav the Wise in St. Sophia Cathedral.**



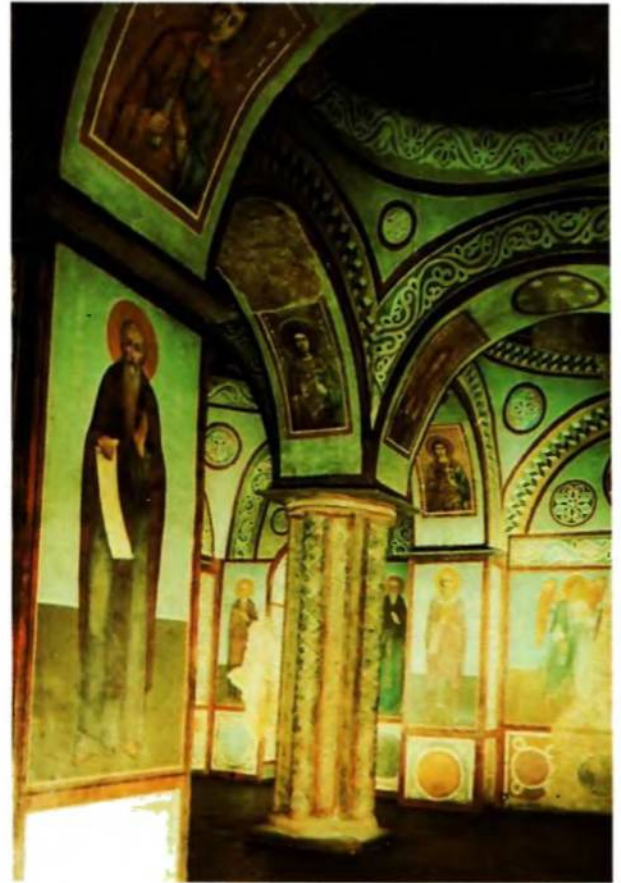


**View of the Saint Sophia Cathedral. Originally built by Prince Yaroslav the Wise in 1037, the cathedral has been damaged many times during the course of its history, mainly between the 12th and 16th centuries. It was last rebuilt by Metropolitan Petro Mohyla and Hetman Ivan Mazepa in the 17th century.**





**11th century mosaic. The Virgin Oranda in Saint Sophia Cathedral.**



**The interior of the cathedral.**



**'Christ the Pantocrator'.  
11th century mosaic  
in the cathedral.**



## THE KIEV PECHERSKA LAVRA MONASTERY

The name 'Pecherska' was given to this monastery by the monks Saint Anthony and Saint Theodosius. The term 'Pecherska' is derived from the Ukrainian term 'Pechera', meaning a cave, in this case one situated on the banks of the Dnieper River. Saint Anthony, who was of Ukrainian descent, began his religious training in a monastery on Mount Athos in Greece, returning to Ukraine and staying in a cave with another monk, Llarion, who was later consecrated as Metropolitan of Kiev. It was here that Saint Anthony helped to found the Pecherska Lavra Monastery.

The Lavra ensemble began to take shape in the 11th century. Having the support of princes and boyars (members of an old order of the Kievan nobility) who donated gold and silver, the monastery grew and became a stronghold of the Christian religion and an object of religious pilgrimage. During the 11th and 12th centuries a number of buildings were erected; the Dormition Cathedral, the Church of Saint John the Baptist, the Gate Church of the Trinity, the Church of the Saviour at Berestova, and the refectory.

The underground labyrinth of the monastery's caves constitute an important historical and architectural monument. The caves were excavated in the 11th century and used for housing cells and churches. The monastic life and the religious services were gradually transferred to the building and churches above ground, and the caves were then used as burial chambers for the monks. What are called the 'far caves' are almost four hundred metres long, the height of these caves

varying from five to fifteen metres.

By the early 13th century the architectural ensemble of the Lavra was almost completed, and from this point in time the monastery became a major centre of religion and culture in Ukraine. The importance of the monastery was contributed to by the quality of some of the artists who worked on it as well as by the institutions it housed. The chronicles mention the names of the painters Alipiy and Hryhority, who worked on the murals of the Dormition Cathedral. Others who worked in the Lavra were Demian, Armenin, Nikon, Ioan, and Nestor, this last contributor being the chronicler who authored the famous *Tale of Bygone Years*. There were also Simon and Poliarp, the compilers of the *Kiev Pechersk Pateryk*, which became a valuable source of information on old Ukrainian history for the generations that followed.

The Kiev Pecherska Lavra printshop has played a progressive role in the promotion and dissemination of education, science and culture in Ukraine, and many of the great Ukrainian religious and public figures, people such as Zakhariy Kopistensky, Ioan Boretsky, Petro Mohyla and Opanas Kalnofoisky, have worked in the Kiev Pecherska Lavra. All in all, the Lavra grounds house some one hundred buildings in an area of almost thirty hectares. However, in 1926 the monastery was closed by the Soviet Government and declared a state historical museum, and at the present time it is being used as a museum of art and history and also as a centre for antireligious propaganda.

**The 12th century icon 'The Virgin of Kiev Pecherska Lavra Monastery'. The first Ukrainian historian, and author of the book *Chronicles of Olden Days*, Nestor, recorded in his historical documents that 'A large icon of the virgin was painted by Alimpi Pechersky, a monk of Lavra Monastery who died in 1114'.** →







**View of the Kiev-Pecherska Lavra Monastery.**



**The Lavra's great belfry dates from the 18th century.**



**The Church of the Nativity of the Mother of God. This 17th century church is one of the finest examples of Ukrainian Baroque.**

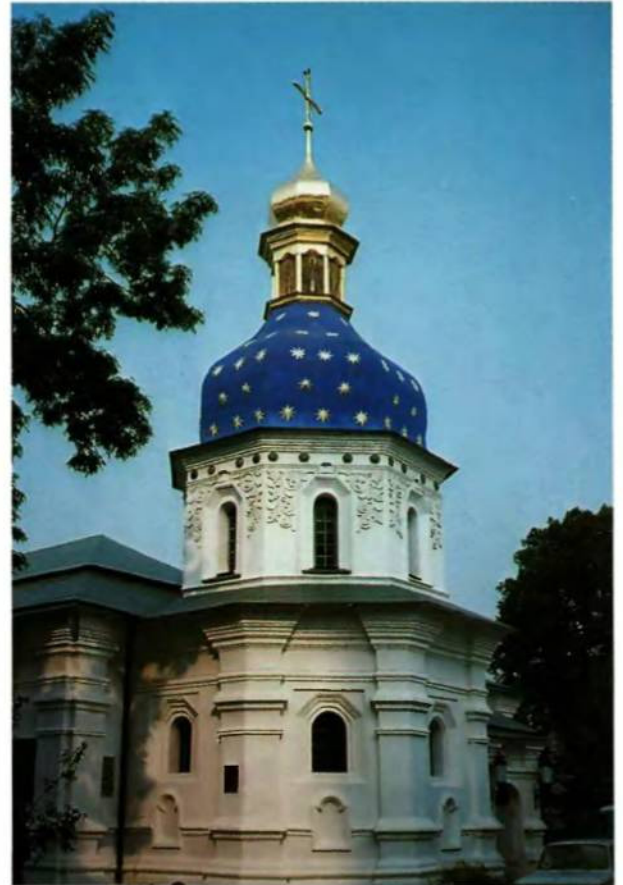


**The Church of the Holy Trinity, built above the main gate of Kiev around 1106 A.D.**





**Ruins of the Dormition Cathedral in the Kiev-Lavra Monastery.**



**The Church of Saint Nicholas, Pecherska Lavra Monastery. Built in the 17th century.**



**The Church of Our Saviour in Berestova- Kiev, built in the 12th century.**





**The All Saints Church and the economic building of the Kiev-Lavra Monastery, built in the 17th century.**





## **TARAS SHEVCHENKO, THE BARD AND PROPHET OF UKRAINE**

*The esteem in which he is held by the people of Ukraine warrants his being placed among the great revolutionary poets of Europe.*

*The Times*, 15 March 1961

Taras Shevchenko, the greatest national poet of Ukraine, is one of the giants of world literature. Shevchenko is the first Ukrainian poet to have aroused interest in Ukraine in the literary circles of Europe, and subsequently throughout the world. Some of his poems have been translated into as many as fifty-four languages. Modern Ukrainian literature begins with Shevchenko (although Ukrainian literature does go back as far as the 10th century), and Ukraine owes her revival as a distinctive nation almost entirely to this man.

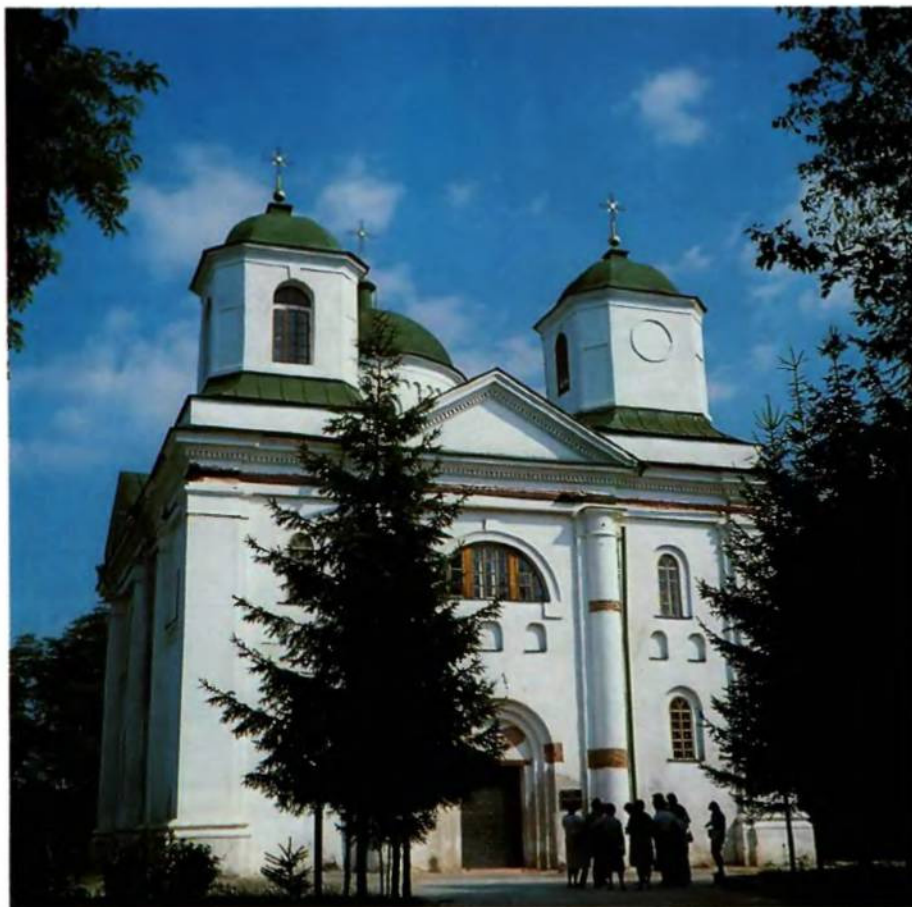
Shevchenko's lucidity of expression, his sometimes satirical style, and his colourful and dynamic language, whether in narrative or lyrical form, has made his poetry comprehensible and attractive to people of all nations and races. His deep humanism, genuine folk character and revolutionary zeal put him close to the hearts of people anywhere in the world, and he is particularly respected by people of those nations which have experienced political persecution. Taras Shevchenko is a symbol of the national spirit and the desire for freedom. As he was acutely aware of social and national injustice, he could be seen as another Burns, though he was more influential than the Scottish poet.

Shevchenko was born in 1814 into a serf family of Central Ukraine, at a time when his country was occupied and ruled by Russia

and Austria, and her people, the peasantry, were bonded in serfdom to feudal landowners. His family lived in bitter poverty, his parents always working hard, almost to the point of physical exhaustion, to keep the family of six children alive. The young Taras lost his mother when he was nine, and his father when he was twelve. He experienced hard labour from his earliest childhood, and it was only through his natural intelligence and artistic talent that he was saved from oblivion as a serf.

Taras received his primary education from a local sexton, who taught him in return for his labour. He was denied permission for further education, and was chosen by the overseer of the estate on which he lived to perform duties as a pageboy to a landowner by the name of Engelhardt. Fortunately, Engelhardt was fond of travelling, and when he discovered his servant's unusual skills in painting he apprenticed Taras to various painters in Vilno, Warsaw and Saint Petersburg. Taras devoted every free moment to sketching and copying any paintings he could find. In Saint Petersburg, he developed the habit of making sketches of the classical statues in the Summer Garden during 'white nights' (the full moon). There, he was noticed by his compatriot I.M. Soshenko, a student of the Academy of Arts. Soshenko befriended Taras and introduced him to a number of influential people. Three years later, in 1838, these people succeeded in liberating Shevchenko from serfdom and enrolling him as a student at the Imperial Academy of Fine Arts.





**The Cathedral of the Assumption, Kaniv,  
Cherkasy Region, erected in 1044.**

Shevchenko was at this time only 24 years of age, and he soon became a favourite student and friend of the famous Brullov, the academy's president, and painter of *The Last Day of Pompeii*. For a considerable period, both learning and success marked Shevchenko's life. He won several medals at the academy, and one of his drawings was engraved on steel by the prominent London engraver J.H. Robinson, a member of the Royal Academy.

Yet Shevchenko felt another call, a great call for the writing of poetry. His earliest compositions, produced in the 1830s, were ballads and lyrics indicative of Romanticism. These were followed in later years by historical poems relating to the past glories and triumphs of Cossack Ukraine. One of these poems, *Haydamaky* (1841), depicts the Ukrainian uprising against Polish domination that took place west of the Dnieper River.

Shevchenko's talent soon found a more concrete outlet in his stand against social in-

justice and the political and cultural oppression of Ukraine by czarist Russia, thus placing the poet in conflict with the official policy towards Ukraine, and also with the czar himself.

In 1840, Shevchenko's first book appeared. Entitled *Kobzar (The Minstrel)*, it immediately caused a tremendous response in Ukraine and indeed shook Russia and the entire Slavic world. From here on Shevchenko gradually became a revolutionary, satirically criticising the czarist system of government and the czar himself in his poetry, especially in his poem *The Dream*. Shevchenko appealed to the people not to trust the czar and not to place their hopes in promised reforms, but to fight for and win the liberation of Ukraine. Shevchenko craved for his country's freedom, asking:

When will we greet  
Our own George Washington at last  
With the new law of righteousness?



Shevchenko was sure that such a Ukrainian George Washington would emerge and lead the nation to liberty in a holy war against the occupiers and oppressors.

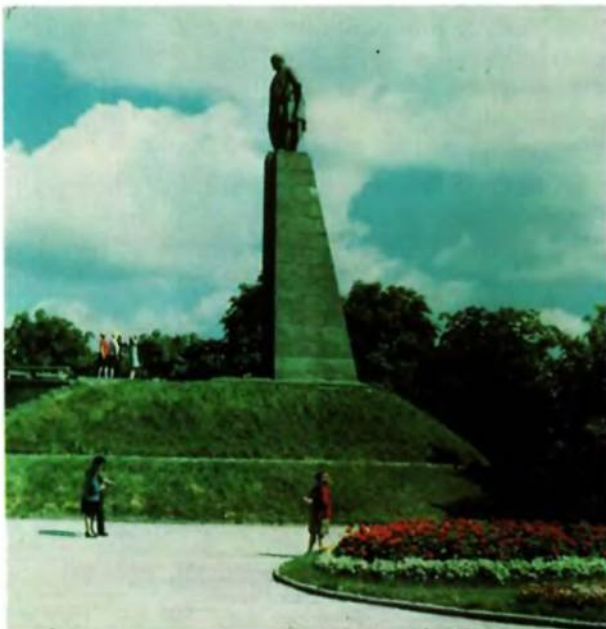
Then, in 1847, the secret society of the Brotherhood of Saints Cyril and Methodius, a nationalist political organisation of which Shevchenko was a member, was exposed, and Shevchenko was arrested along with many other compatriots and banished as a soldier to distant Orenburg in Asia. The czar himself added to this sentence the most severe and merciless words, 'Forbidden to write and paint'. Ten years later Shevchenko was pardoned by a new czar, but life as an exile in Orenburg under the strict military discipline of the empire he hated so much had broken him.

In 1857, Shevchenko returned in poor health to Saint Petersburg, where he died on March 10th, 1861, at the age of 47. Shortly afterwards, his body was brought back to Ukraine, and in accordance with his final wishes was reburied on a hill overlooking the Dnieper, near the city of Kaniv, where in the years since it has become a veritable shrine.

## TARAS SHEVCHENKO'S FUNERAL

On 10th March, 1861, the great Ukrainian

poet, founder of modern Ukrainian literature, Taras Shevchenko, passed away. Shevchenko's death was a great loss to the Ukrainian people, and thousands of mourners followed his coffin to the Smolenskoye Cemetery in Saint Petersburg, where he was buried. In the spring of the same year the czarist government finally allowed Shevchenko's coffin to be transferred to his native Ukraine. It was taken to Kiev and then to Kaniv on the Kremenchug steamship. Shevchenko was finally laid to rest on Chernecha Hill, overlooking the 'boundless fields', the Dnieper River, and the hills that were so dear to him. Thousands of Ukrainians from surrounding villages came to pay their respects to the bard, and the funeral procession turned into a mighty demonstration of protest against the czarist regime, a regime responsible for Shevchenko's untimely death through the crushing effect upon him of being exiled. For several days following the funeral large groups of people gathered on Chernecha Hill to listen to Shevchenko's poetry, recited by his friend, the artist Chestakhivsky. Every person brought a handful of earth to sprinkle over Shevchenko's grave, and soon there was a mound several metres high. So many thousands of people kept coming to Chernecha Hill (since renamed Tarasova Hill) that the gendarmes resorted to using rifle butts and clubs to drive away these mourners who had come to pay their final respects to this great Ukrainian.

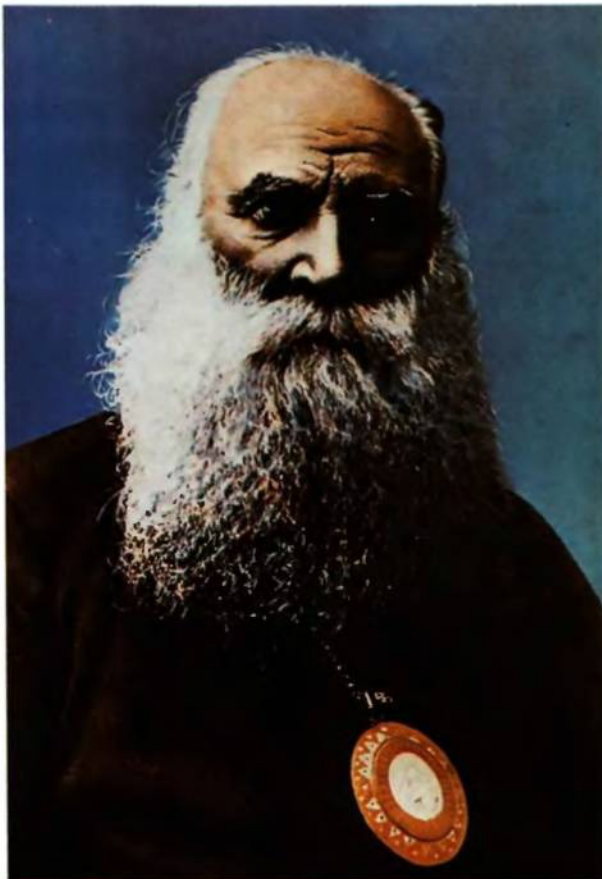


Graveside monument to the national poet and hero of the Ukrainian people Taras Shevchenko, Kaniv.



Inscribed plate on the grave of Taras Shevchenko in Kaniv.





### WASYL LYPKIWSKYJ: METROPOLITAN OF KIEV AND UKRAINE

Father Wasyl Lypkiwskyj was born on 7 March 1864 in Poputni. He studied at Uman High School, then at Kiev Seminary, and took his degree at Kiev Academy. In 1891 he was consecrated as a priest and in the following year became Chief Priest of Lypoveckyj Sobor, as well as being placed in charge of the Church Schools. In 1905 Father Lypkiwskyj was elected as the leader of Ukrainian Orthodox priests. His chief goal was the separation of the Ukrainian Orthodox Church from the Russian Orthodoxy.

In 1917, during a congress of Ukrainian priests and laymen, Father Lypkiwskyj was elected to the leadership of the Ukrainian Orthodox Church, his purpose being to proclaim the autocephaly of this Church. With the aim of establishing the Ukrainian Autocephalic Church he very soon afterwards formed the brotherhood called 'Woskresinnia'.

Soon after serving the first Holy Mass in Ukrainian in 1919, Father Lypkiwskyj became the priest in charge of the most important Ukrainian cathedral, Sobor of Saint Sophia, in Kiev. In October 1921, the All-Ukrainian Orthodox Church Sobor (Congress) in Saint Sophia declared and proclaimed the autocephaly of the Ukrainian Orthodox Church, and elected Father Lypkiwskyj the Metropolitan of Kiev and of Ukraine, with the See of Saint Sophia Sobor. Despite difficulties with Soviet Russia that extended as far as persecution, Metropolitan Lypkiwskyj organised the Ukrainian Metropolity. Because of his loyalty to the

Church and to Ukraine he was relieved of his duties by the Communist State, and was replaced by Bishop Mykola Boreckyj. This deposition first took the form of being put under house arrest in a Kiev monastery, but during the wave of persecution of Ukrainian patriots known as Yezhowshszyna, Metropolitan Lypkiwskyj, together with thousands of Ukrainian scientists, poets, and writers, was deported to Siberia and Kazakhstan. He never returned to Ukraine again.

The Communist regime under Stalin attempted to destroy the Ukrainian Orthodox Church. Ukrainian priests were shot, or deported to the Siberian and far-eastern concentration camps, where they inevitably died. Later, under the rule of Khrushchev and Breshnev, Ukraine became the most cruelly persecuted part of the Soviet Union, and the Ukrainians were and still are the most numerous of the political prisoners in Soviet jails and concentration camps.

The Ukrainian Autocephalic Orthodox Church is not dead. It lives in the catacombs. On every occasion when there is some slight easing of this national and religious persecution, the religious life manifests an existence and a strength superior to that of any other part of the Russian Empire.

The blood of Metropolitan Wasyl Lypkiwskyj, and that of other martyrs of the Ukrainian Church, ensures the energy and the continued existence of this religion in Ukraine.



## LVIV, CAPITAL OF WESTERN UKRAINE

The city of Lviv was founded in the mid-13th century by Prince Danylo, later King of Galicia and Volhynia, and was named after his son, Lev. Situated in Western Ukraine between the basins of the Dnister and Western Bug Rivers, approximately 500 kilometres from Kiev, Lviv is first mentioned in the ancient chronicles of Galicia and Volhynia in 1256, yet this location had been inhabited from time immemorial. During both the Stone Age and the Bronze Age the fertile banks of the Poltva River attracted many wandering tribes, and in the late 11th and early 12th centuries the Slavs established a settlement in the area which later became part of the Kiev-Rus state. Seven stormy centuries have gone into the making of Lviv, one of the most remarkable cities in the world. Devastated by countless wars but always restored anew, and a centre of political as well as military upheaval, Lviv has remained a sparkling gem in the constellation of ancient Ukrainian cities. The advantageous geographical location of the city has enabled it to develop into a large and flourishing trade centre, and its location as a Ukrainian outpost projecting into the heart of Europe has placed it at the crossroads of history.

During the latter half of the 13th century and the early stages of the 14th century Lviv was constantly assaulted by Tartar and Mongol hordes, and by Polish, Russian, German, Turkish, Hungarian and Lithuanian invaders. It was renamed Lwuw, Lwow, Leopoldis, Levensburgh and Lemburgh by these aggressors, but underneath it always remained the ancient Ukrainian city of Lviv. Surviving more than thirty wars and forty great fires during this extensive period of upheaval, the city constantly struggled for existence, and yet still grew. In 1259 the Tartar Khan Burunday forced the Prince of Galicia and Volhynia, Lev Danylovich, to pull down the city's fortifications. Danylovich 'opened up' the city, but fortified it again soon afterwards, and renewed attempts by the Tartars to sieze Lviv, this

time under Khan Telebug, ended in failure. Standing on the crossroads between Kiev and Western Europe, the Black Sea and the Baltic, the city attracted caravans from the Genoese colonies situated at the mouth of the Danube and the Dnister, passing through to Kracow, Wroclaw and Gdansk. Lviv gained strength and developed, becoming an important commercial centre.

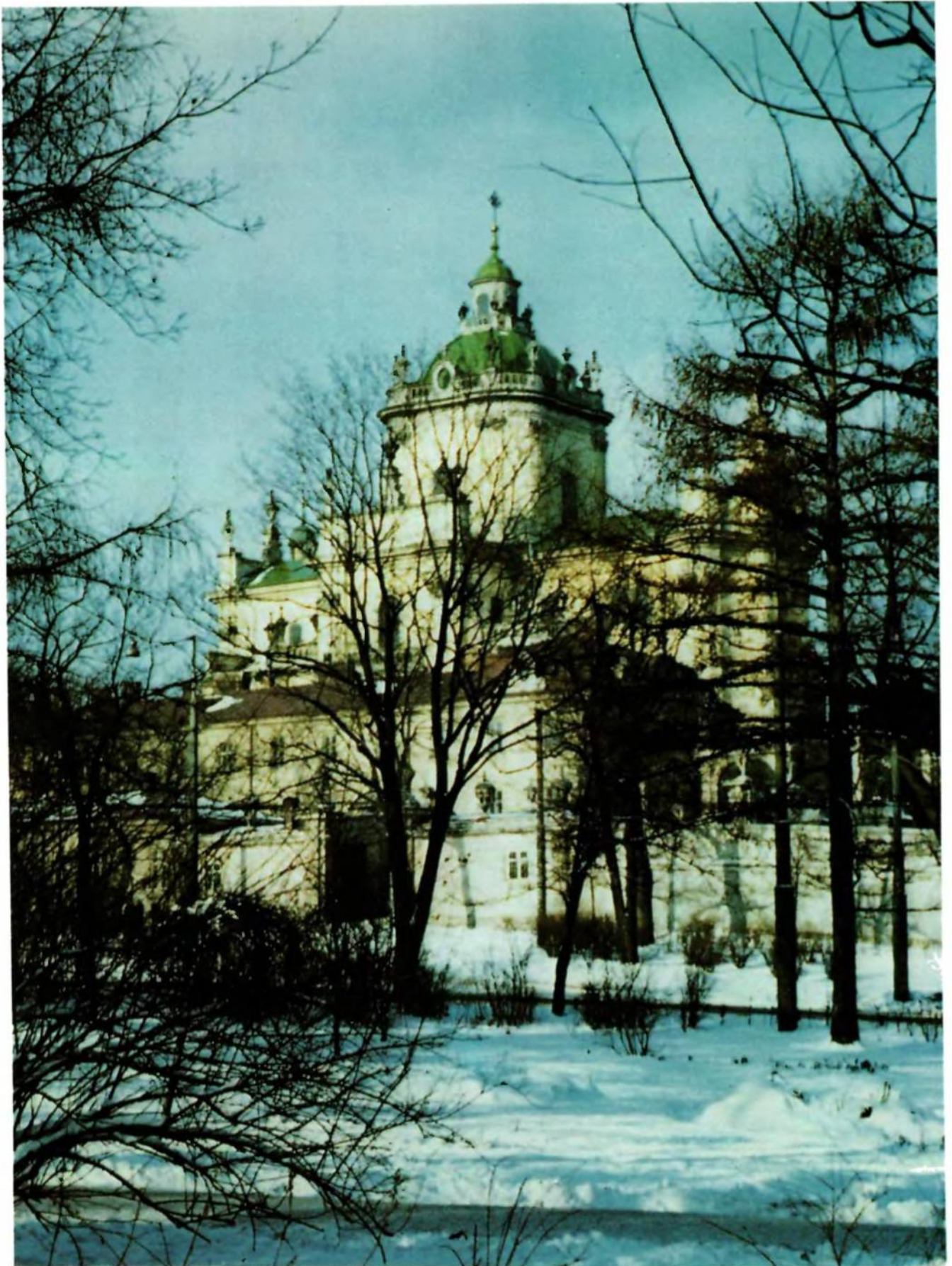
In the middle of the 13th century a castle fortress was built in Lviv by King Danylo Halitsky, a structure that served as an outpost for repulsing Tartar-Mongol hordes advancing westwards. The castle was destroyed during the invasion of King Kazimiesz of Poland, and Danylo ordered that a new castle be built, higher than the first. This elevated second structure dominated the city then, and still does today. Several stone churches were also built at this time.

Archaeological excavations on Prince's Hill, near Lviv, have produced two fragments of white stone columns with bas reliefs in the form of stylised depictions of human figures, plants and birds, and these are now on display at the Lviv Historical Museum. It is very likely that these fragments are from the palace of Lev Danylovich, the ruler of the principality between 1264 and 1301. The Church of Saint Nicholas is also interesting in this regard. This church was in existence at least as early as 1292, and up to the early 14th century was used as the family church of the Lviv princes, even though its size and majestic appearance gives the impression of a huge public cathedral rather than an intimate family church. Its low entrance, small loophole windows and thick walls of hewn stone are characteristic of the design of a fortress, and in fact it was on many occasions used as one. This church, with its three apices and elliptical cupola, belongs to the traditional cruciform Ukrainian churches, and the simplicity of its unadorned walls and its general austere appearance are characteristic of that heroic epoch. (continued on page 57)



**View of the old city of Lviv from the castle hill.**





**Saint George's Cathedral in Lviv. The original Church of St. George was built in 1363 during the reign of Prince Lev Danylovych. It was dismantled in 1743 and a new St. George's Cathedral was completed in 1764. A notable baroque monument.**





**Korniyak Tower, the Chapel of the Three Saints, and the Uspensky Church: three different structures built by different architects. The Korniyak Tower is considered one of the best examples of the renaissance style in Ukraine. The tower and the chapel were completed in 1578. The church, built in the classical Ukrainian style, was completed in 1631.**





**One of Ukraine's most valuable treasure houses, the Museum of Ukrainian National Art, established in 1905. The museum is closely associated with the Ukrainian Metropolitan Archbishop of Lviv, the Most Reverend Count Andrey Sheptytsky. The museum contains a rare collection of icons dating from the 14th to the 18th centuries, old books, sculptures, and paintings, especially the huge and diverse section on Ukrainian fine arts of the 19th to the early 20th century.**

Another major church, that of John the Baptist, began as a monastery, and today its ancient icons attract many visitors. The nearby church and monastery of Saint Onufry dates back to the time of Prince Danylovich, when it was a simple wooden structure. Fire destroyed this building in the middle of the 15th century, and it was rebuilt in 1518 by the military leader of Kiev, Prince Konstantyn Ostrovsky, according to the classical cruciform design. This structure is a remarkable historical and artistic monument. The church itself contains the tomb of the first Ukrainian printer in Lviv, Ivan Fedorov, who extensively promoted the theme of national culture in Ukrainian publications, his first publication, *The Apostle*, being printed in 1574.

However, by the middle of the 14th century the city built by King Halitsky and his successors had fallen into decay. On the instructions of Kasimir the Third a new town was founded nearby in 1350. Then there was another fire in 1381, and the old wooden city of Lviv suffered further, but a city hall was erected and a clocktower added around the year 1404. In 1571 the Church of Assumption was erected. This church was designed by Lviv's most noteworthy architect of the time, Paolo Dominici Romano, an Italian by birth, and financed by Hetman Sahaidachny, Pavlo Jaremiiah and Constantine Korniak. Its structure is typical of a Ukrainian church, having three cupolas. The belltower, known as Korniak Tower, was built between 1572 and 1578, and is the third unit of the ensemble of the Chapel of the Three Saints. This small chapel is an example of classic Ukrainian architecture, a tribute to grace and elegance, and creates the atmosphere of festivity that is typical of the Ukrainian national character.

The Ukrainian war for liberation against foreign rule lasted six long years between 1648 and 1654. During this war the Ukrainian population sided with the Cossack army of Hetman Bohdan Khmelnytsky, and on Prince's Hill there is a large stone with the inscription:

*On 14 October 1648, the people of Lviv and Cossack detachments led by Colonel Maksym Kryvonis, hero of the war for liberation, defeated the Polish invaders and took possession of the castle on this hill.*

Thus the city of Lviv became part of the independent state of Ukraine. In fact, the Ukrainian leader Bohdan Khmelnytsky could be said to have created a new Ukrainian nation. A park in Lviv is named after Khmelnytsky, and beside this park is the Bohdan Khmelnytsky Square. Opposite this square stands one of Lviv's finest structures, the Cathedral of Saint George, which is located on a hill overlooking the city and is more than three hundred years old. Nearby is the palace of the metropolitans.

The city's largest park is Stryisky Park. Established in 1877, it covers an area of 58 hectares along the highway leading to the town of Stryi and is famous for its rare botanical species. This park is a favourite place for many of the residents of Lviv, and its numerous scenic pathways wind around ponds which abound with wildlife.

Lviv is also known for the Ivan Franko Opera and Ballet Theatre, built in 1900. The interior of the theatre is luxuriously appointed, and features include the multi-coloured marble of the vestibule and the gilded and multitiered auditorium. Great Ukrainian singers such as Oleksander Mishuga and Solomia Krushelnyska have performed here. Other institutions in Lviv in this realm of cultural life are the Ukrainian drama theatre, the Philharmonic Society, the Trembita choral capella, and two professional symphony orchestras.

Lviv University is one of the oldest in Eastern Europe. Founded in 1661, the university was renamed in honour of Ivan Franko, who spent most of his life at this institution as a student and resident poet. It was from here that Franko's passionate verse urging the Ukrainian people to rise and struggle for their national independence and freedom emerged.

(continued on page 60)





**The Church of the Transfiguration, Kracov Street, Lviv. The designs in this church are among the most original creations of Ukrainian architecture.**





The first dated book printed in Ukraine, *Apostol*, published in Lviv in 1574 in the print-shop of Ivan Fedorov. The printing was financed by the Brotherhood of the Church of the Assumption.



Monument to Ivan Fedorov, the first printer in Ukraine.



Another place of great interest in this city is the Lviv Museum of Ukrainian Art, which contains some of the richest treasures of the Ukrainian nation. Founded in 1905, the museum has been closely associated with the Metropolitan of Lviv, Andrew Sheptytsky, and the historian Illarion Svetsitsky. Of particular note is the unique collection of icons, paintings and decorative wood engravings ranging from the 14th to the 18th centuries. Indeed, the Ukrainian icon is an original masterpiece of Ukrainian art, and belongs to the broad and diverse sphere of Ukrainian fine arts of the late 19th to early 20th centuries. The crafts section of the museum houses examples of Ukrainian ceramics, glasswork, embroidery, clothing, textiles, rugs, woodcarving and metalwork. The museum is also home to more than six thousand manuscripts and old books. Apart from the museum, there is also the Lviv Art Gallery, which contains more than ten thousand exhibits, including paintings by Titian, Goya and Rubens.

The people of Ukraine have always hungered for their independence, and Lviv has been honoured in this regard. On 1 November 1918, following the fall of the Austro-Hungarian Empire, the Ukrainian National Council proclaimed the independence of the Western Ukrainian National Republic, with this city as its capital. Yet these hopes for freedom were shattered with the outbreak of

World War Two. When Germany invaded Poland in 1939, Western Ukraine and the city of Lviv were taken over by the Soviet Union and incorporated as part of the U.S.S.R. And when the German — Soviet war broke out in 1941 the Ukrainian people again hoped to benefit from this conflict by gaining their independence. National statehood was reestablished but soon suppressed by the Germans. Subsequently, an underground Ukrainian Insurgent Army was organised to defend the freedom of Ukraine. It fought a guerrilla war against both the Germans and the Soviet Russians. The fighting against the Russians continued until 1950. However, the Germans marched eastward and occupied all of Ukraine, which became a German colony. As a result of this, a powerful Ukrainian underground movement was formed with the aim of achieving this national independence. Nevertheless, in 1945, with the end of the war, Ukraine, and with it Lviv, again came under Soviet domination.

Yet in spite of all this, Lviv is still a beautiful city. It was at one time called 'Le petit Paris', due to its narrow streets crowded with ancient buildings housing a multitude of shops, restaurants, cafes and night clubs. The 17th century poet and historian Zimorowich, who lived in this city, once wrote: 'Lviv is destined to strive for the beautiful'.



**The Ivan Franko Academic Opera and Ballet Theatre, built in 1900 by the architect Gorgolevsky. The building is adorned by three allegorical sculptures: victory, glory, and love (the work of the Ukrainian sculptor Peter Vojtovich).**





**The Church of Saint Nicholas, built between 1264 and 1340. One of the oldest buildings in Lviv, the church was constructed of hewn stonn, and was used as the family burial vault for the Ukrainian princes of Lviv.**



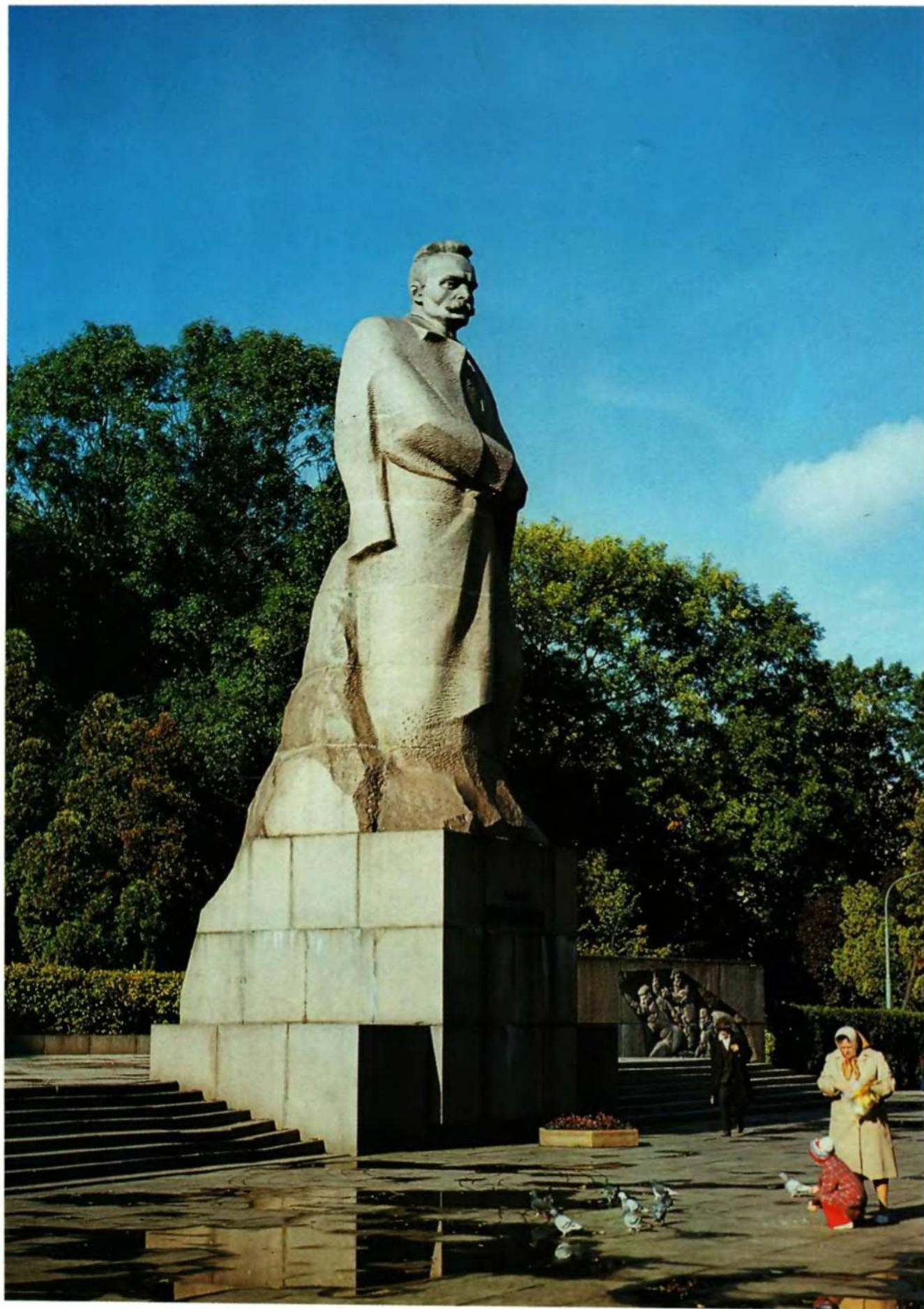
**The Dnister Insurance Building in Lviv, built in the early 18th century.**





**The Lviv State University, named after Ivan Franko. Founded in 1661, the university is a huge complex of scientific establishments, and is one of the oldest universities in Eastern Europe.**





**Monument to Ivan Franko opposite the State University in Lviv.**





Opposite Saint George's Cathedral, Bohdan Khmelnytsky Square contains one of Lviv's finest architectural monuments, the Metropolitan Palace.



Ivan Franko's grave and monument in Lviv's Lychakivsky Cemetery.



The Ivan Franko Literary Memorial Museum, located in the house where Franko spent the last sixteen years of his life.





The Lviv marketplace and town hall, built between 1828 and 1835.





The modern Dnister Hotel in Lviv.



## THE LVIV ARCHITECTURE AND LOCAL LORE MUSEUM



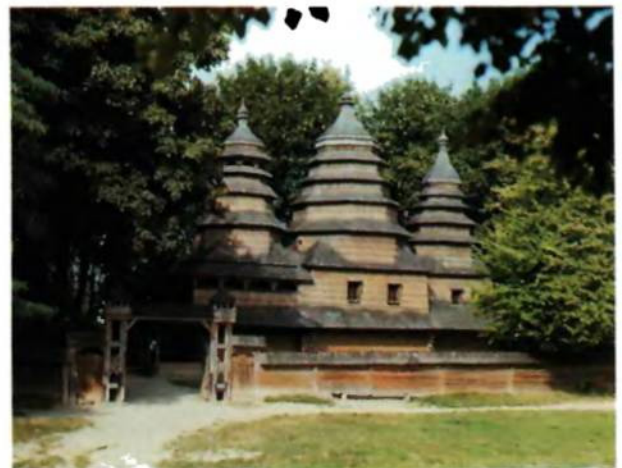
Main entrance to the Museum.

### MAIN ENTRANCE TO THE MUSEUM.

The Lviv Architecture and Local Lore Museum is situated in picturesque Shevchenko Grove (north-eastern Lviv) not far from Knyazna Hill, where in the 13th century Prince Danilo Halitsky erected a castle and founded a town at its foot. The ethnographic sections of the museum are being expanded. Nine ethnographic areas of Western Ukraine (Boikivshchina, Hutsulshchina, Lemkivshchina, Bukovyna, Podillia, Polissia, Volhyn, Lvivshchina, and Transcarpathia) will be represented in individual sectors. The old residential, agricultural, and religious buildings are being recreated as they were long ago. Household utensils, clothing, handicraft tools and farm implements, as well as early means of transportation, are on display. Churches, belltowers, and chapels have been restored and refurnished. The museum covers 60 hectares, and its five sectors already hold seventy-five examples of civil architecture. The expositions and reserves of the museum contain more than 11,000 pieces of handicraft and works of folk art.

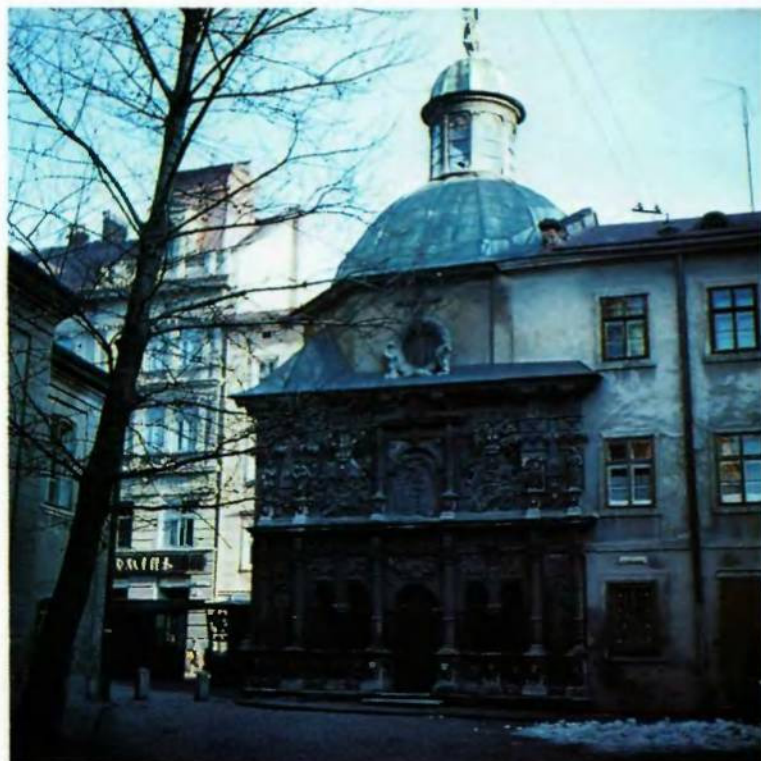


Church of Saint Michael (1863) from the village of Tysovets, Skole district, in the region of Lviv.

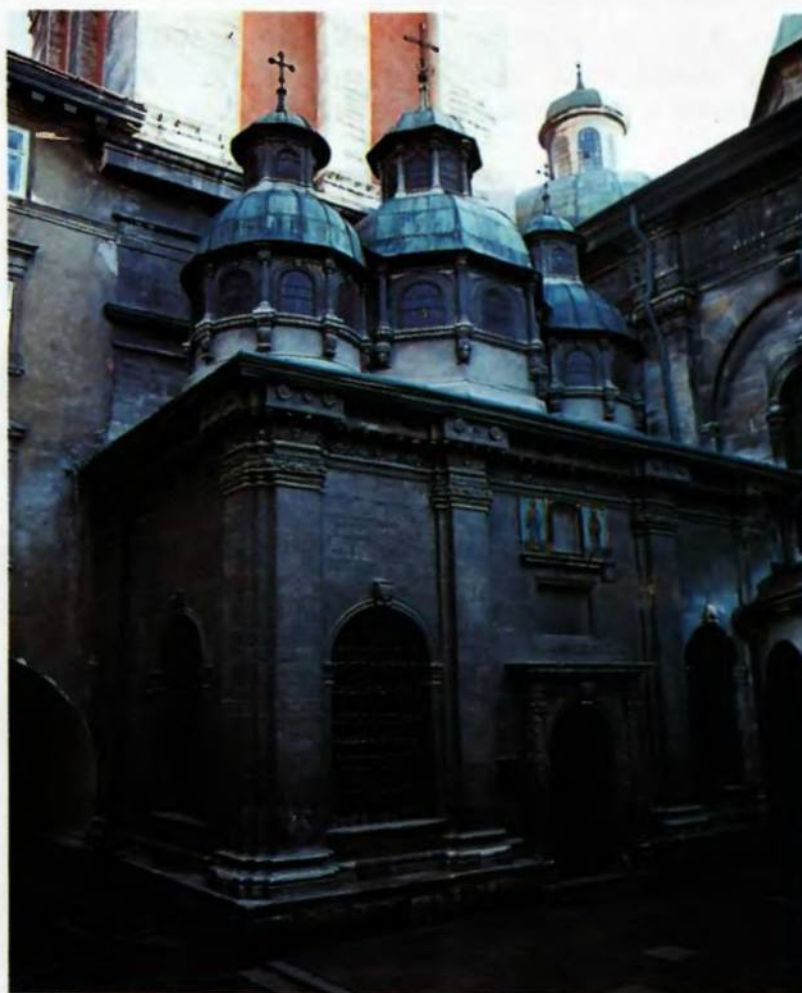


Church of Sain Nicholas (1763) from the village of Kryvky, Turka district, in the region of Lviv.



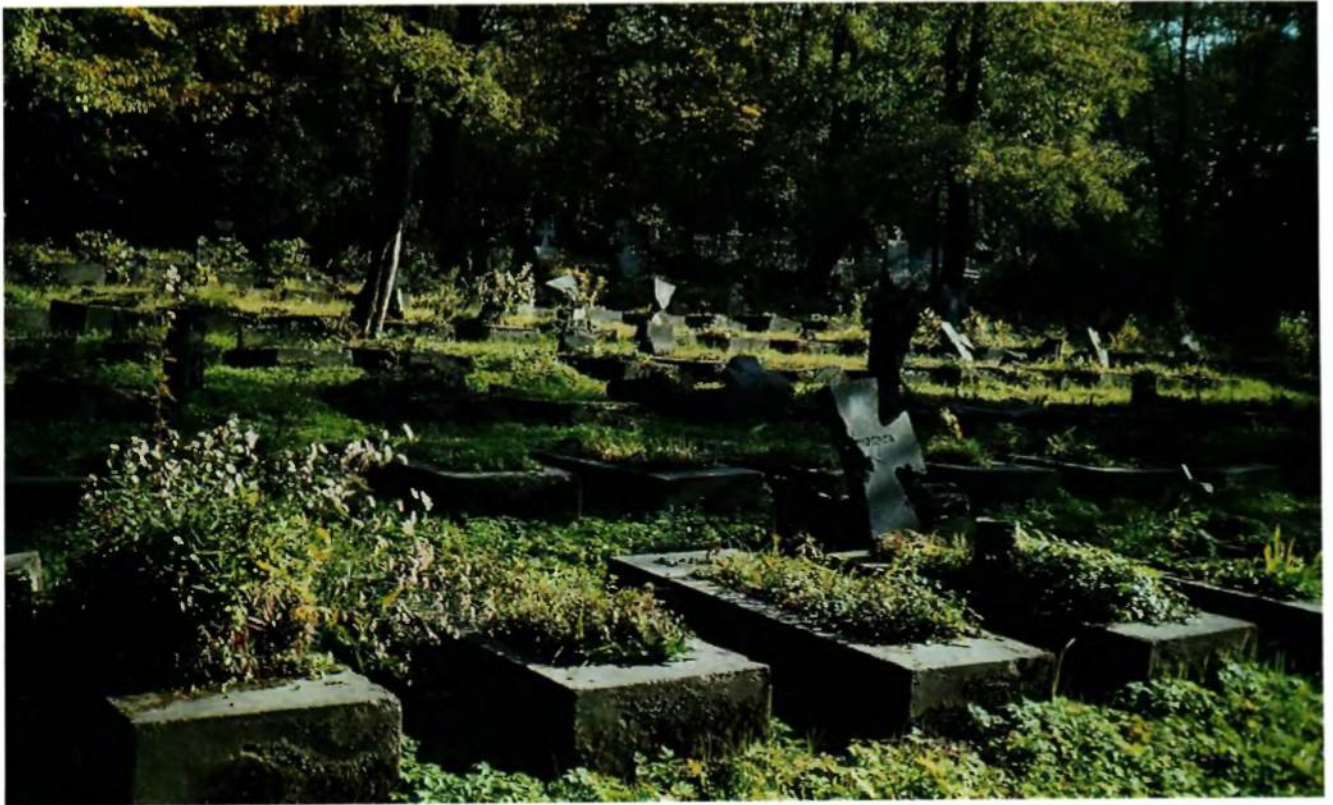


**Chapel of the Boims, an architectural monument of the 17th century.**



**The Chapel of the Three Saints. This structure has three cupolas and typifies the expression of the Ukrainian national character. One of its principal attractions are the works of old Ukrainian painters. A particular example is *The Holy Mother with The Child*, painted by Mykola Petrakhovich in 1635.**



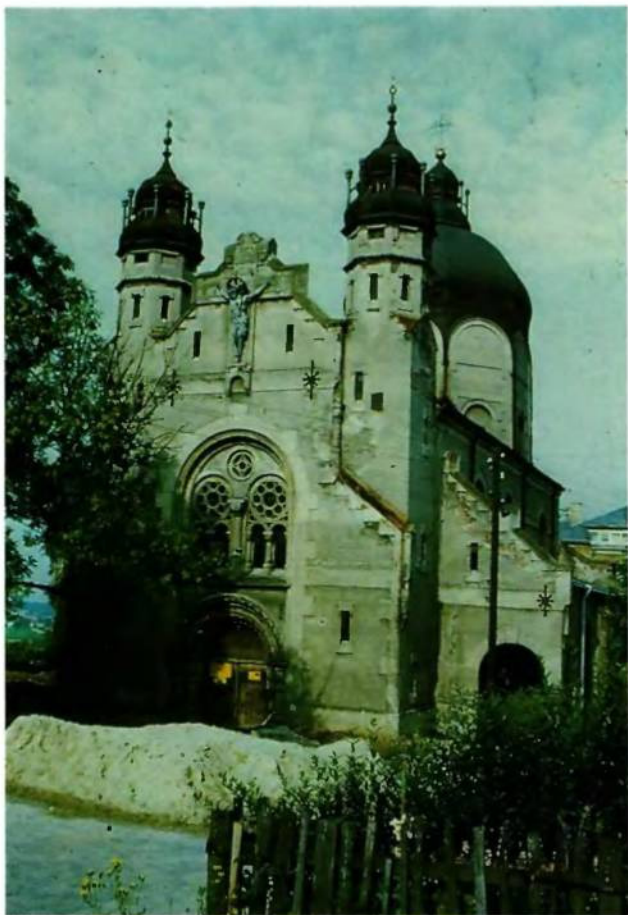


**The Janiwsky Cemetery in Lviv, containing the graves of Ukrainians who died for a free and independent Ukraine during World War One, and which has been destroyed and declared a prohibited area by the Soviet Government.**

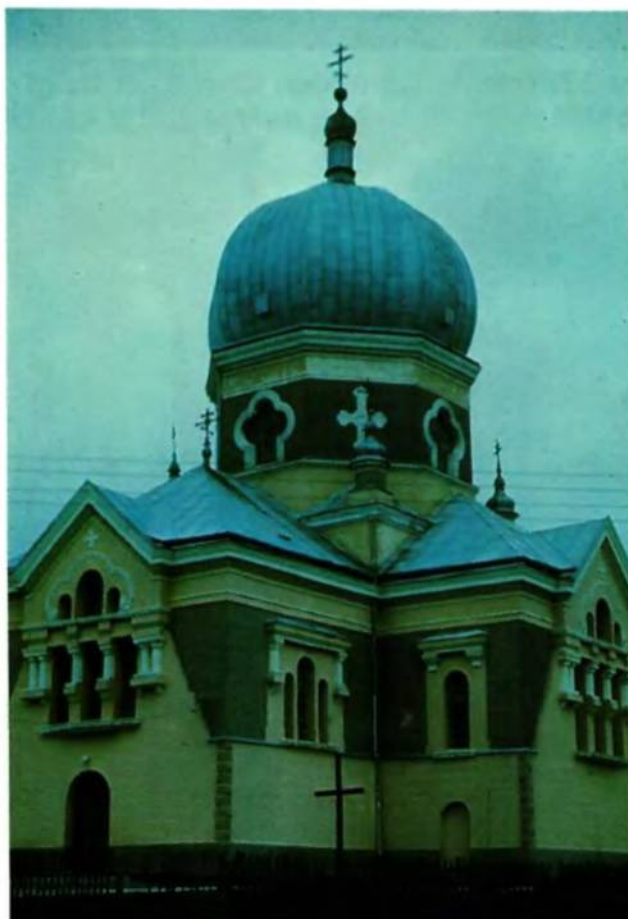


**Fine 18th century wooden architecture in Krampna, now within the Polish border.**





**The Ukrainian Church of the Transfiguration in the city of Jaroslav, built between 1717 and 1747, now within the Polish border.**



**Church in Poliany, in the district of Dukla, now inside the Polish border.**





**The 17th century wooden Church of Saint Nicholas, in Old Lubin, near the city of Lviv.**



**17th century wooden church in Yaremcha, Lviv district, the church is now a museum of atheism.**



## SAINT GEORGE'S CHURCH, DROHOBYCH

One of the oldest wooden churches in Western Ukraine is Saint George's Church, Drohobych, a town of the Lviv region situated at the base of the Carpathian Mountains. Erected in the 17th century, Saint George's was the third church in the town, the previous two churches having been burnt down during the Tartar attacks of 1498 and 1648.

Saint George's Church was not built in Drohobych, but was brought to this town from the village of Nadiyiv in the region of Domynskoho. Later, a belltower was added, being built in the same architectural style.

At one point in the 18th century the village chairman, Layba Zelman, was placed in charge of the church, and rented it out at a fee for the giving of Mass and the staging of religious ceremonies. During this period a song entitled 'Zelman is coming' was written, and this was sung at Easter.

The Soviet authorities have banned Mass in this church, but have classified it as an historical architectural monument and designated it as a museum.



The 17th century wooden Church of Saint George in Drohobych.



17th century wooden church in Skole, Lviv region.





**IVAN FRANKO**

The great Ukrainian writer and poet Ivan Franko was born into the family of a blacksmith on 27 August 1856, in the village of Nahuyevychy (since renamed in his honour) in the region of Lviv. Franko finished school, entered the gymnasium in 1868, and quickly proved his worth, ranking with the best of the students. Here he developed a great liking for literature, and read many of the Ukrainian and Western European classics.

Around this time Franko began collecting for his own library, which later reached an enormous size, holding six thousand books. He also developed an interest in folklore, and his literary gift soon became apparent. He dedicated his first poem to the memory of his father, calling it *Easter*. His school compositions were dramas written in verse, and he wrote these in Polish and German, though the originals he wrote in Ukrainian. When he was in the seventh grade Franko sent a composition to the student magazine *The Friend* in Lviv. This composition was published in 1873, and this year is looked upon as the beginning of Ivan Franko's literary career.

In 1875 Franko passed the matriculation examination of Lviv University, where he soon became an active member of what was known

then as the Academic Circle Student Society. He also worked on the magazine of this society, the same magazine that carried his first publication, and which now published a number of his poems and stories, along with his Ukrainian version of Chernyshevsky's *What's to be done*, a work which ensured that folk values predominated on the pages of this magazine.

Franko received his university diploma in 1892, and in the following year defended his doctoral thesis at Vienna University. The poet then applied for an assistant professorship at Lviv University. He was accepted, and although his first lecture, on Taras Shevchenko's *Woman Servant*, proved quite spectacular, the university administration did not allow him to teach, mainly for political reasons. Franko then decided to publish his own magazine, which he called *Life and Word*. This was a successful venture, and the publication eventually became a general Ukrainian periodical. He also travelled to Kiev to start up a second general Ukrainian publication. This second venture fell through, though it was here that he met with Olha Khoruzhynska, whom he married the following year on his second visit to Kiev.

In 1897 and 1898, the Peasant Party nominated Franko three times for the Austrian Parliament and the Galician Sejm, but each time the authorities intervened to prevent him from being elected to either of these bodies. In the second of these years, 1898, he became a full-time member of the editorial board of *The Literary and Science Digest* and also *Records of the Shevchenko Scientific Society*. Almost every issue of these publications featured the work of Franko, either in the form of story or verse, critical or scholarly contributions, or reviews, annotations and chronicles. In this same year, the 25th anniversary of the beginning of his literary, scientific and public endeavours was celebrated. A bibliography of all his writings was published on the eve of this jubilee, containing more than 2,500 titles.

In 1913 Ivan Franko celebrated his 40th anniversary as a writer, poet, publicist and translator (Franko completed translations for 60 authors in a total of 14 languages, and these translations exceed 5,000 in number). Early in 1916 he was nominated for the Nobel prize in Stockholm. He was a very sick man by this time. His right hand had been paralysed,

and he continued to write with his left hand.

Ivan Franko spent the last years of his life alone in his villa, visited occasionally by his nephew and his friends. He died on 23rd May 1916, and was buried in the Lychakivske Cemetery in Lviv. A funeral procession estimated at 15,000 people passed through the city, and to commemorate the great Ukrainian poet and writer the street in which he last resided was renamed Ivan Franko Street, and his house was turned into a memorial museum.

Many monuments have been erected to Franko; in the cemetery where he is buried, in the opera and ballet theatre in Lviv, and in a large number of cinemas, schools and streets. His works have been reprinted hundreds of times and translated into many languages. In 1956 UNESCO sponsored the centenary of Franko's birth, an event which was noted internationally. Yet for all of his diverse accomplishments this great man will perhaps be remembered most of all for his utter devotion to the freedom of the Ukrainian people, an ideal that was deeply rooted within him and which never waned throughout his entire life.



**Olesky Zamok (Castle)** is a notable structure of 14th-17th century architecture, and is situated close to the town of Olesk, which is near Lviv. The first mention of the castle in historical sources concerns the year 1327. These sources speak of a 'precipitous hill, surrounded on all sides by mires and swamps, and where towered a fortress, the walls being 10 metres high and 2.5 metres thick'. Yet it is not difficult to see that the fortress had been built much earlier. Researchers are of the opinion that the castle was built by a descendant of Danilo Halitsky, a son of the Galicia-Volhyn Prince Andrew of Prince Lev.





**HIS EMINENCE PATRIARCH CARDINAL JOSEPH SLIPYJ  
OF THE UKRAINIAN CATHOLIC CHURCH**

Joseph Slipyj was born on 17th February 1892, in Zazdryst, Western Ukraine. After receiving his elementary education in this city, he attended secondary school at Ternopil, graduated with honours, and then studied theology at the University of Lviv. Metropolitan Andrew Sheptycky noted Slipyj's exceptional ability, and in 1912 sent him to the University of Innsbruck, where he was ordained in 1917. To further his studies the priest transferred to Rome, where he soon gained a doctorate for his thesis *The Teachings of the Byzantine Patriarch Photius on the Holy Trinity*. Slipyj was appointed Professor in Dogmatics at Angelicum University, and pursued higher studies here as well as at the Oriental Institute and Gregorianum University, where he received the degree of *Magister Aggregatus*, and later, yet another doctorate for a second dissertation on the Holy Trinity.

Professor Slipyj was versed in the Slavonic languages, Ukrainian, Russian, Czech, Polish and Bulgarian. He mastered Latin and Greek, and became fluent in Italian, French, English and German. He thus gained a great deal from

his contact with foreign scholars and men of letters.

In 1921, Metropolitan Andrew appointed Slipyj Professor of Theology at the Ukrainian Catholic Seminary in Lviv. Within a year Father Joseph had founded the 'Theological Studies Society', and began the publication of its journal, *Bohoslovia (Theology)*. This journal, and two works he published on 'The Procession of the Holy Spirit', received great acclaim, and the latter were incorporated into the general theological literature of the Church. Since 1950 his manual of Catholic dogma in the light of Eastern Patrology has been regularly appearing in *Logos*, a quarterly of the Ukrainian Redemptorists in Canada.

When the metropolitan appointed him rector of the seminary in 1926, Father Slipyj proceeded to reorganise it into a theological academy, an institution from which hundreds of priests and students have since graduated. The new rector also founded a research and publishing centre, affiliating it with the academy, where he expanded the library to

over twelve thousand volumes, adding much in the way of archival material, original manuscripts, valuable old printed works and so on. He broadened the range of subjects taught at the academy, and alongside theology and philosophy the students there were lectured in history, literature, art, accounting, husbandry and archaeology. He planned and strove to transform the academy in the Ukrainian University, but the Polish Government made this move extremely difficult, and the Second World War and its aftermath have made it downright unthinkable to the present day.

Joseph Slipyj travelled extensively throughout the Holy Grace Continent, the Holy Land, England, Czechoslovakia, Bulgaria and other countries in order to participate in educational conferences and to gather material for his papers and monographs. He was a prolific writer, his works totalling more than one hundred and thirty. In addition to all this activity, he founded the first Museum of Church Art in Western Ukraine. He inspired students to hunt out items of old Ukrainian church art, and the museum soon contained a valuable collection of icons, some dating from the 14th century.

During the first Communist occupation of Western Ukraine, Slipyj was consecrated archbishop, with the right of succession. He wrote, 'I was secretly installed as archbishop on the Feast of the Immaculate Conception, December 22nd, 1939, in the Archbishop's Chapel by His Excellency Metropolitan Andrew Sheptytsky, and by Bishops Nikita Budka, and Nicholas Chernetsky . . . . . Instead of a bishop's crozier I received from the metropolitan a wooden staff, which had once been given to the late Bishop Bocian in Kiev as a pastoral crozier, and I also received the same episcopal ring and liturgicon. These objects in a very strange way had escaped communist destruction in the seminary. I see in this the very hand of divine providence.' During the German occupation of Ukraine the archbishop strove to restore the war-torn seminary, but the new occupation by the Russians in 1944 wrecked all hope of this.

On 1st November 1944 Metropolitan Andrew Sheptytsky died in Lviv, mourned by all who hunger and thirst after justice. Archbishop Slipyj succeeded his lifelong friend, and before him lay the task of seeking a *modus vivendi* for the Ukrainian Catholics. He was quite prepared to render caesar his due. He encouraged the people to give loyalty to the temporal power over them. He collected a large sum of money to aid wounded Soviet

soldiers. But the Communists were not satisfied with gestures of friendliness or offers of obedience: they had already sentenced the Church to death. Stepping up their campaign, they demanded the surrender of the metropolitan to the Patriarch of Moscow, in order to hasten the Russianisation of Ukraine.

On 11th April 1945, Metropolitan Joseph was arrested by the Communists. Arrested too were all the other Ukrainian Catholic bishops of Western Ukraine, over a thousand priests, and countless members of the laity. Because these people had been born in Ukraine, they were found guilty of 'hostile activities against the U.S.S.R.', and all of them were sentenced either to death by execution or to the slow death of the concentration camp.

Thanks to various interventions, notably that of Pope John XXIII, the metropolitan was finally released. He arrived in Rome on 9th February 1963, the sole survivor of the Ukrainian Catholic hierarchy. In December 1963, Slipyj was awarded the title Archbishop Major of the Ukrainian Catholic Church, and in February 1965 received the cardinalate.

In spite of his advanced years and his long martyrdom in Siberia, Cardinal Slipyj again took up the task of establishing a university for Ukrainians.

This could not be done in Ukraine, but freedom reigns in Rome, and so there now stands his Ukrainian Catholic University, already a most important research and study centre. Thirty-five important works, including a mighty history of the Ukrainian Catholic Church, have to date emanated from this dynamo of Eastern Catholic spirituality. There has also been built in Rome the glorious Ukrainian Catholic Church of Saint Sophia. In addition, Patriarch Cardinal Joseph Slipyj was the first Ukrainian Patriarch ever to visit the New World, where over a million Ukrainian Catholics live.

On 7th September 1984, this great man died in Rome at the age of 92.



## CHERNIHIV

With a population exceeding one quarter of a million people, the large garden city of Chernihiv (calculated as having thirty square metres of parkland per resident), is not only one of the most outstanding towns of old Ukraine, but is one of its region's important social, economic, industrial, scientific and cultural centres.

On the one hand its industrial chimneys, and on the other its 250 hectares of parklands, its lakes and rivers, the fine, sandy beaches of the Desna River, the deep forests, and the many fine examples of Ukrainian architecture, make Chernihiv a unique city of contrast — a city of golden church domes and industrial skylines.

The town is a focal point of Ukrainian history and civilisation. From the Boldin Hill lookout one can see beautiful views of this city, and the surrounding meadows are the resting place of the well-known writer of fables Leonid Hlibov and the Ukrainian author Mykhailo Kotsyubynsky. Here golden domes lie hidden behind chestnut and oak trees. There is also the Kotsyubynsky Park of Culture, and a monument to Taras Shevchenko, who loved this ancient city and sketched it many times.

The first settlement in Chernihiv dates back to 2000 BC, and the thousand year old *Chronicle of Bygone Years* mentions the Chernihiv of 907 AD as the second largest city in Ukraine after Kiev. (Certain of the Chernihiv Chronicles of the 11th to 13th centuries written in Chernihiv have become the basic sources for the history of medieval Ukraine and constitute the oldest records of Ukrainian historiography.) This city soon became one of the important vojevidstvo (provinces) of the Ukrainian Cossack State (formerly Hetman State).

Archaeological excavations by M. Makarenko and B. Rybakov have proved the ex-

istence of over 150 'horodyschcha' (fortified settlements) of the 10th century in the Chernihiv region, and the Museum of Basil Tarnovsky contains many unique archaeological collections from this area.

Chernihiv's architecture and monuments vividly reflect the difficult times of the Tartars, Mongols, and the Polish, Lithuanian, Russian and German invaders, especially during the World Wars. There is the town centre of Val (Bank), which is the name of the ancient centre of the town, the Cathedral of Transfiguration of the Saviour, built by the younger brother of Yaroslav the Wise, where Prince Ihor lies buried, and the Borysohlibsky Cathedral, with its characteristic features of Chernihiv's 12th century monumental architecture.

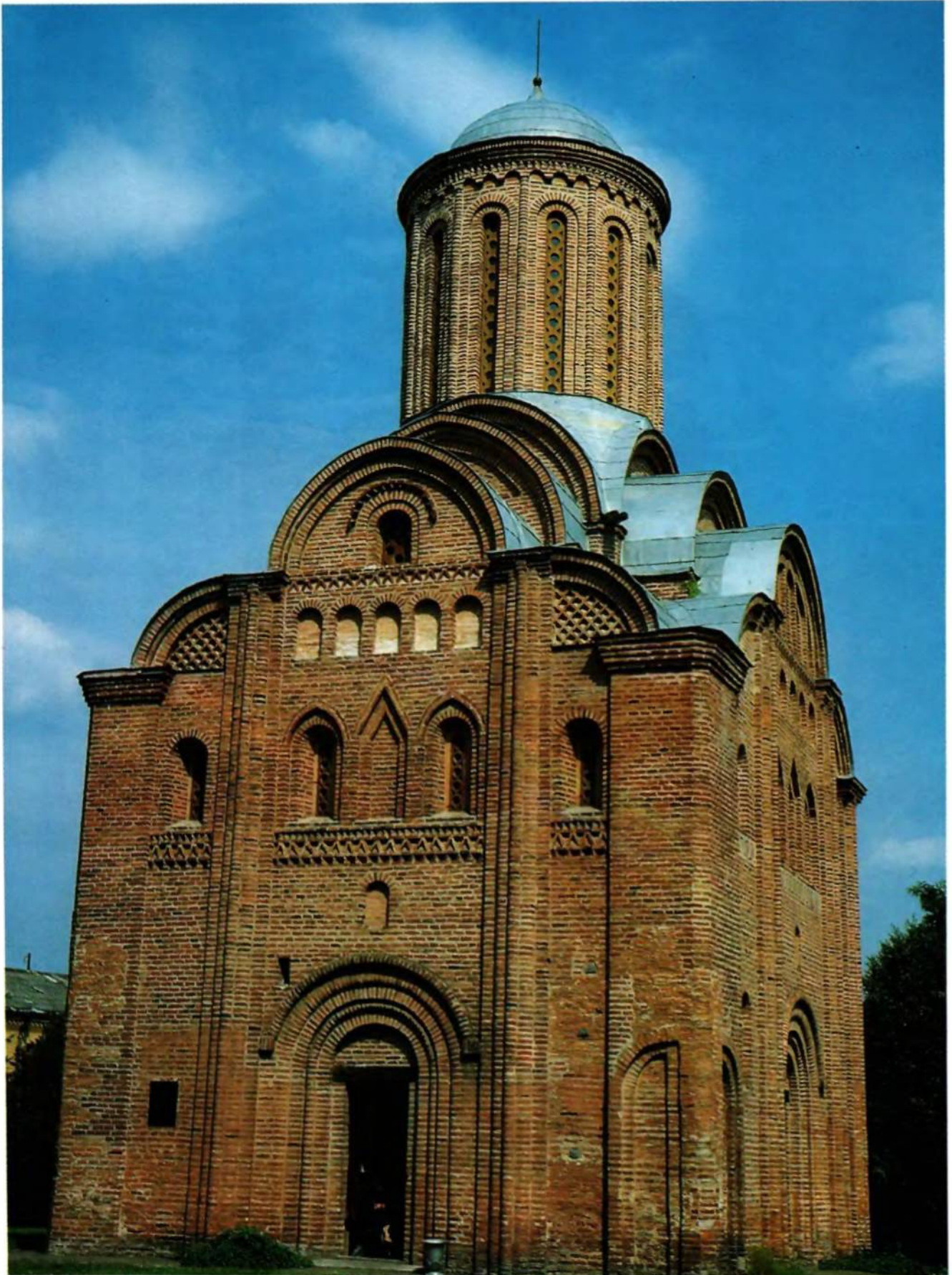
One of the unique architectural monuments of these times is the ancient multi-tiered complex of a cave monastery, founded in 1609 by the monk Anthony. The monastery includes churches, chapels and cells, and is the site of the underground Church of Saint Feodosij (16 metres long by about 6 metres wide and 9 metres high) and its long galleries. Near the entrance to these caves stands a miniature of Illyin's Church, built in the 12th century, and near the former 'Torh' (Haggle) stands beautiful Pyatnytska Church.

Simplicity and solemnity is depicted in the Assumption Cathedral (12th century) and in Saint Katherine's Church, the latter being well positioned at the entrance to the gates of Chernihiv which lead to Kiev. And it is hard to miss Trinity Monastery, dating from the 17th-18th centuries, with its complex architectural ensemble comprising of a five-tiered belfry, consistory, printing house, cells, and the Vredenska Church — one of the finest architectural complexes of its kind in Ukraine.



**The Uspensky Cathedral at the Yelesky Monastery in Chernihiv. The cathedral was built by Grand Prince Sviatoslav in the mid-12th century, and has a five-tiered iconostas, one of the largest in Ukraine.**





**The Church of Saint Paraskova Piatnytsia in Chernihiv. The church was erected at the beginning of the 13th century near the marketplace.**





**The Cathedral of Saints Boris and Hlib, built in the late 12th century and situated in Chernihiv. According to an old legend, the Prince of Chernihiv rewarded and then blinded the architects of this structure because he did not want a church to be built again that was as beautiful as this one. This cruel ruler did not understand that works by great masters are always unique and can never really be repeated.**

The collegium is another architectural monument of the 17th-18th centuries. Yet perhaps the most precious structure of all is the building of Jakiv Lyzohub, constructed in 1690 and a monument of civilian importance, an example of typical Ukrainian style 'Cossack' (or Ukrainian) Baroque. Another interesting and architecturally important structure is the recently restored Chernihiv Railway Station.

Today, Chernihiv is an important industrial centre. Over twenty gas and oil deposits are located in this region, providing Ukraine with half its yearly oil production. A wide range of products are manufactured, such as metal wares, nylons, spinning machines, construction machinery, building materials, woollen goods, pianos, banduras and embroidered articles, goods which leave for regional, European and overseas markets through Chernihiv's busy river port.

The arts and crafts centred in the Chernihiv area are known all over the world. In the past, these have included works and ornamentation

made of glass in over 110 glassworks (17th-18th centuries), jewellery workshops, casting in copper, tin, and other metals (17th-18th centuries), and porcelain and faience (decorative tableware), with Ukrainian motifs and characters based heavily upon Ukrainian tradition, for example elegant porcelain fireplaces. Today there is contemporary peasant pottery based in Nizhen, Ichnia, Oleshnia, Lovin, Rudka and Haniutsi, these areas having rich deposits of first class pottery clays. The ornamentation of this pottery reflects the traditions of the old princely period, and is influenced by the designs of local embroidery and weaving. In addition, there is embroidery production itself, with many talented women creating their own patterns that are still characteristic of the Chernihiv region.

The people of Chernihiv are proud of their locale, so full of history, tradition and culture, a region which has played an important role in the development of the Ukrainian heritage, and which will continue to do so in the future.





**The former Chernihiv Collegium, one of the oldest Church institutions of secondary education in Ukraine, founded in 1702.**



**Graveside monument to the Ukrainian writer Mykhailo Kotsyubynsky, Boldina Hill, Chernihiv.**

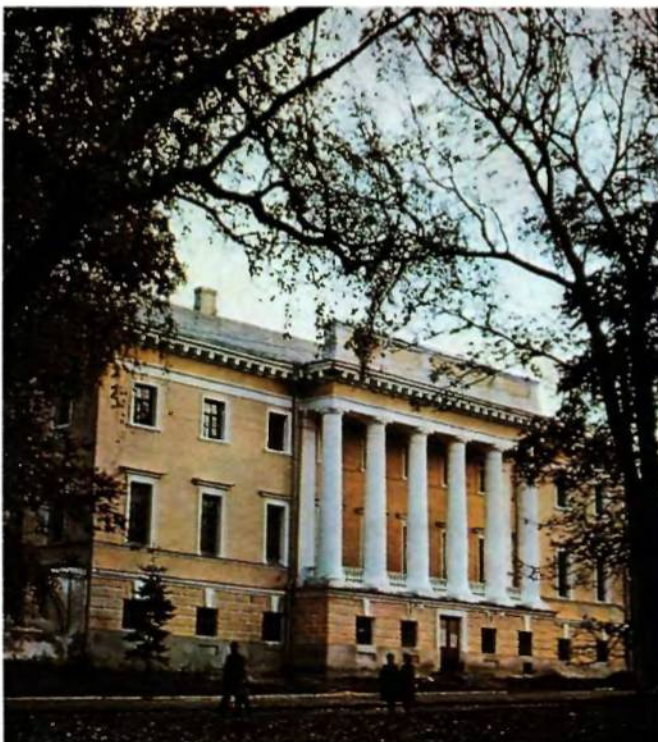


**Cathedral of the Holy Trinity Monastery, Chernihiv, built between 1679 and 1695 by the architect Ivan Babtist.**

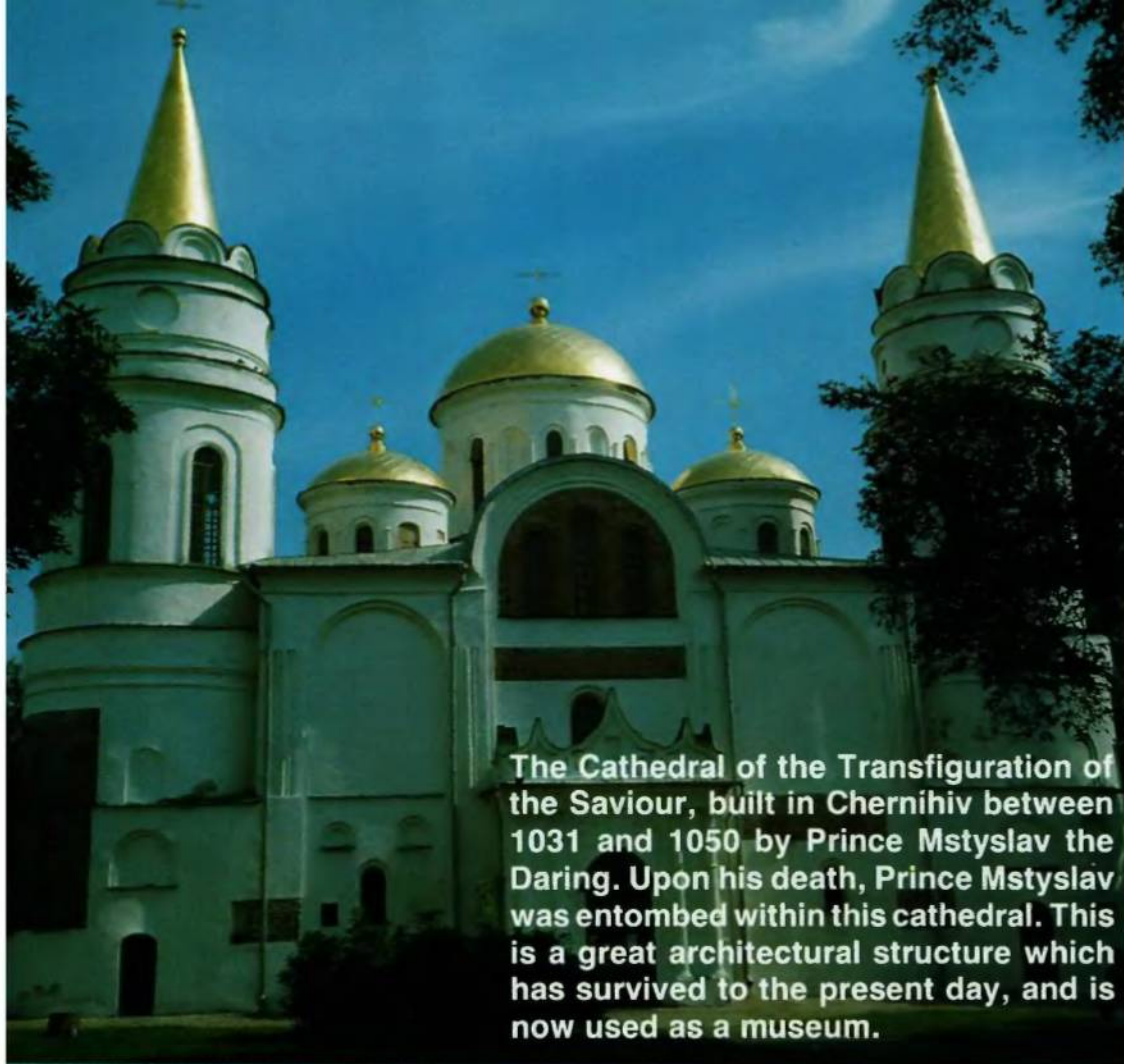




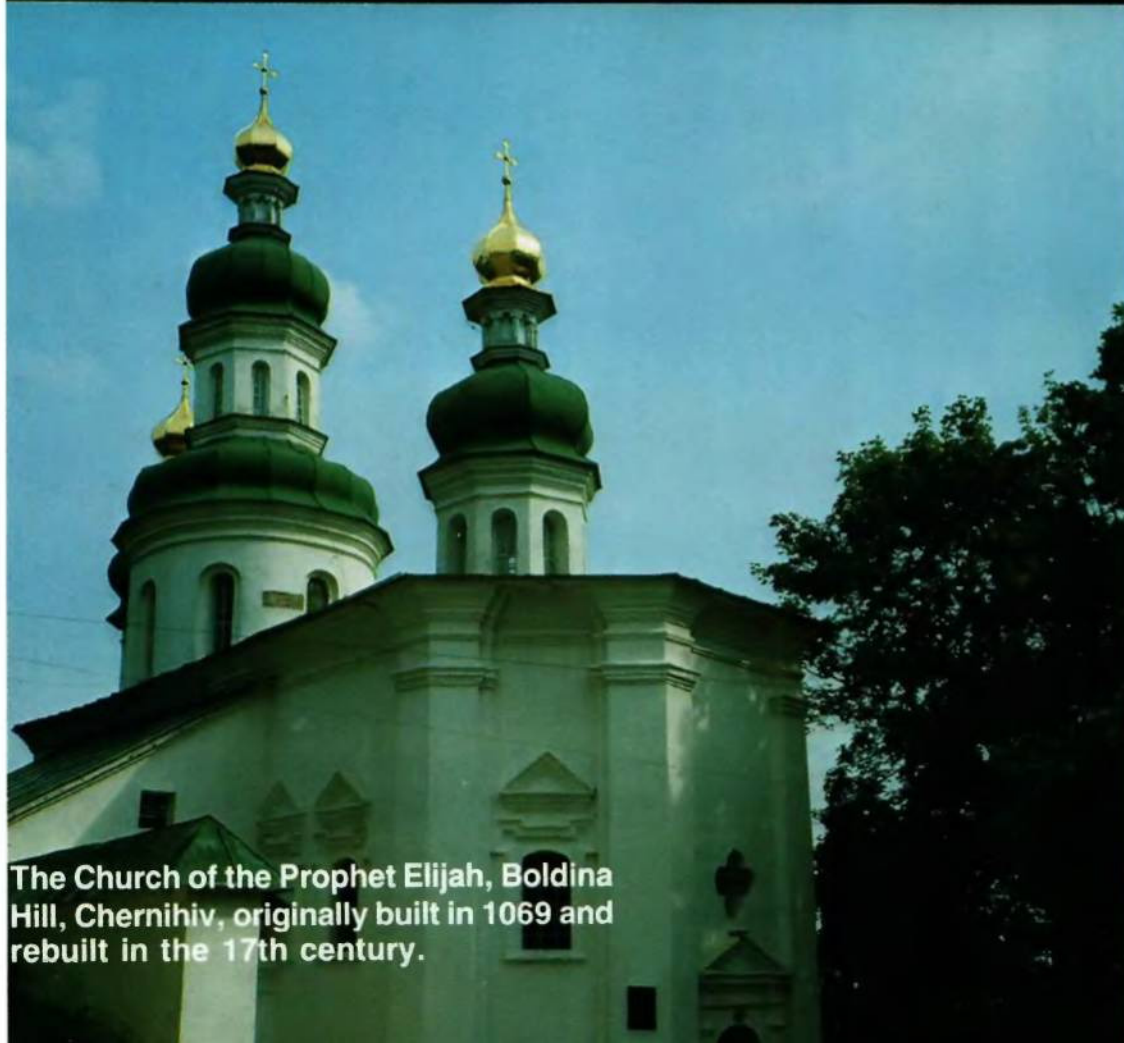
**Church of Saint Katherine, Chernihiv. Completed in 1715, the church was built to commemorate the heroism of the Cossacks of Chernihiv in the storming of the Turkish fortress of Azov in 1696. The building is an excellent example of 'Cossack Baroque.'**



**Regional Historical Museum, Chernihiv.**



**The Cathedral of the Transfiguration of the Saviour, built in Chernihiv between 1031 and 1050 by Prince Mstyslav the Daring. Upon his death, Prince Mstyslav was entombed within this cathedral. This is a great architectural structure which has survived to the present day, and is now used as a museum.**



**The Church of the Prophet Elijah, Boldina Hill, Chernihiv, originally built in 1069 and rebuilt in the 17th century.**





**Cathedral of the Holy Nativity Virgins in Kozelets, Chernihiv region, built between 1746 and 1753. Closed down by the Soviet authorities, at the present it is used as a museum.**



**Monument to the Great Ukrainian poet Taras Shevchenko, and one of the best works of the Ukrainian sculptor Matviy Manizer. The sixteen bronze figures of the monument symbolise the Ukrainian people fighting for their liberty. Located in the former university garden in Kharkiv.**

## **KHARKIV**

The city of Kharkiv is the capital of the rich north-east oblast (region) of Ukraine, and is situated at the junction of the Udy, Lopan and Kharkiv rivers in the Upper Donets valley. This area of Ukraine is not only very fertile but has large coal deposits and many industrial factories. The city is a major rail junction and has become one of the chief economic, industrial and cultural centres of Ukraine.

Kharkiv was founded in 1656 by a Ukrainian, the Zaporozhian Cossack Kharko. It became a stronghold of military defence, and for many years was an important frontier headquarters of the Zaporozhian Cossacks who were fighting aggressors from the east and the south. Part of the defence wall of the city still stands today.

This area of fertile land and other natural riches quickly developed trade and handicraft industries. Also, from the 18th century it became an important Ukrainian intellectual centre, and during the 19th century was the focus of Ukrainian national and literary movements. Its economic importance dates from the second half of the 18th century, when it became a commercial town with large fairs.

After Crimea was taken by Russia in 1783 and the steppes were colonised by the Ukrainians from the more densely populated region of Central Ukraine, trade in Kharkiv prospered and grew, and the city soon became the seat of provincial government. This nodal position was enhanced in the late 19th century by the opening of the adjacent Donets Basin coal-fields, first reached by rail from Kharkiv in 1869. During this period, several industries, especially the engineering and chemical industries, grew rapidly.

From 1869 the growth of the Kharkiv railway system was occurring at such a rapid rate that this city soon became the largest rail junction in Ukraine. Eight trunk lines converge on this industrial centre, which has three major stations. Kharkiv is also a major centre on the trunk highway system of the European Soviet Union, with highways to Kiev and Western Ukraine, to Zaporizhzhia and the Crimea, and to Rostow-na-Donu and the Caucasus. It has a major airport facility, and is the centre of a metropolitan area containing around twenty satellite towns.



The engineering industries of Kharkiv are the most important in Ukraine. The wide range of products includes locomotives (especially diesel locomotives), machine tools, mining machinery, tractors and other agricultural machinery, generators, steam turbines, bicycles and many electrical items. Light industry is very strong too, producing foodstuffs and other consumer goods. The nearby coalfields supply not only the coal which used to be the basis of the Kharkiv chemical industry, but in recent years also natural gas, which is the source of both power for industry and heating for the city itself.

The architecture of Kharkiv is old and beautiful. The largest church is Pokrowskyj Sobor, a cathedral built in 1689, and a major example of Ukrainian architecture. Close to this building there is another beautiful church, Patriarchal Cathedral, called Uspenskyj Sobor, built in 1777. In the same area stands a belltower built during the Napoleonic period, a structure ninety metres high and supported by many columns. This beautiful and quite original tower boasts a large clock which strikes the hour.

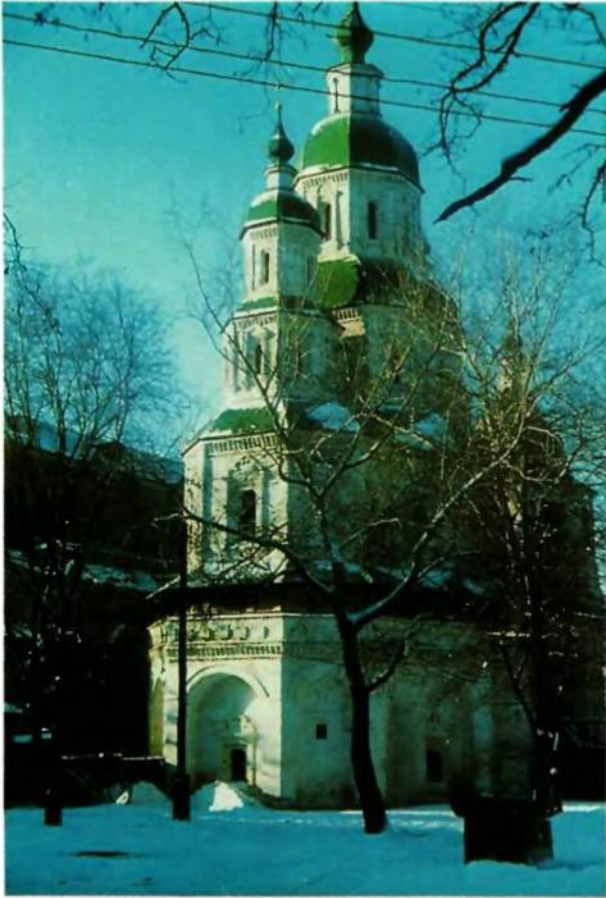
Still existing from the time of the founding of the city, on a hill near an old fortress, is the oldest church in Kharkiv, that of Saint Nicholas. Not far away, on a neighbouring hill, is Kharkiv's oldest university, founded in 1805. In these first years the chancellor of this important teaching institution was the well known Ukrainian patriot, author and writer Petro Hulak-Artemovsky. This university was the alma mater of many eminent Ukrainians, for example the composer Mykola Lysenko and the poet Mykhailo Staryckyj. There are also several research institutes and technical universities in Kharkiv, catering for more than one hundred thousand students.

In the vicinity of the university is one of the richest Ukrainian museums, with over a quarter of a million exhibits. Also, one of the

great treasures of this city is its main library, which houses over three million books, some of them very old and rare. And Kharkiv's art gallery is reputed to be second only to the art gallery in Kiev, displaying the masterpieces not only of many of the best Ukrainian painters and sculptors, people such as Shevchenko, Frutowskyj, Pymonenko, Martynowycz and Lewchenko, but also several masterpieces by foreign artists. The treasured painting by I. Reppin, *Ukrainian Cossacks writing a letter to the Turkish Sultan*, hangs here.

Kharkiv is also one of the main centres of Ukrainian music, theatre and opera. A drama theatre was built in 1780, five more theatres during this and the following century, and others appeared after the Revolution. The Zoological Gardens of Kharkiv, the second largest in Ukraine, were founded in 1895. Moreover, there took place early in this century a considerable regeneration and development of the Ukrainian cultural and literary life, particularly in the years between 1919 and 1934. This could be termed a period of 'Ukrainisation', a time when Ukraine, which for almost the previous three centuries had been Russianised during the czarist dictatorship, was allowed to cultivate Ukrainian culture and literature.

During these few years between 1919 and 1934 the capital of the Ukrainian Soviet Socialist Republic and the seat of the government was in Kharkiv. This shortlived flowering of Ukrainian culture was followed by persecution and the mass trials and executions of eminent Ukrainian scholars. Following the Second World War a second wave of Russianisation began, and still lives today. This wave, now one of Soviet Russianisation, is more generalised, persistent and cruel than that carried out under the czarist occupation of Ukraine and Kharkiv. Even so, the Kharkiv of today is still a beautiful city which has retained the traditions of its founders.



**Cathedral of Saint Mary the Protectress, in Kharkiv, built in 1689. The cathedral is an important example of Ukrainian architecture of the 17th century. Closed by the Soviet Government, it is now a museum.**



**The Taras Shevchenko Opera and Drama Theatre of Kharkiv.**





**The Uspensky (Assumption) Cathedral in Kharkiv.**



**Ukraine, the largest and most modern cinema and concert hall in Kharkiv.**





**Kharkiv University and the beautiful University Garden.**

## **ODESSA**

Odessa lies on the north-west shores of the Black Sea, near the mouth of the Danube, Dniester, Bug and Dnieper Rivers. Situated on an almost ice-free bay, it is the largest port and the fourth largest city in Ukraine, and a prominent industrial, trading and cultural centre.

The city stretches out along the shores of the Black Sea, which fall steeply eastward to the water and westward to the steppes. The northern section of Odessa stands between the sea and the Kyalnetski and Xadchibeiski estuaries, barely a few metres above sea level. In fact some areas of the city lie below sea level and dykes have been built to prevent flooding.

The origins of Odessa reach far back into history, when it was home to various tribes and peoples such as the Kimerians, Sarmatians, Scythians, and the Greeks. Later, during the founding of Kievan Rus, the site of present-day Odessa was the home of the Tivertsi and Ulychi clans, powerful early Ukrainian tribes of the medieval period who dwelt on the banks of the Dnieper and Bug Rivers. Endowed with a temperate climate, warm ocean currents and an advantageous geographical position, this city, with its highways and its rivers extending to the Black Sea, became 'the window to

Europe'. Through the ages it has often fallen to invaders. It was pillaged by the Mongols and the Tartars, and came under the rule of the Golden Horde — the Mongol horde that devastated Eastern Europe in the early 13th century — and the kings of Lithuania. In the 15th century the rich countryside became known as the 'Barren Field' after being ravaged by the Crimean Khans and the Turks.

Odessa's first port, Kochibij, was built in the 14th century. After being captured by the Turks, it was renamed Hadjebej. Close to this port was the Turkish fortress Eni Dynia (New World), which was captured in 1789 by the Russian Army and the Zaporozhian Cossacks under the command of Holovatij and Chepiha during the Russo-Turkish War. On the basis of the Jaskiv discussions this area of the coastline of the Black Sea came under the control of the Russian Empire. During the years 1792–95 Hadjebej was rebuilt into a fort and naval base and renamed Odessa. It was given this name because it was believed that from the fourth century BC to the fourth century AD this area was the site of a Greek colony called Odesos. From this point onwards Odessa developed rapidly. By 1800 the city numbered almost 4,000, a large population of these people being Ukrainians.





**The Opera and Ballet Theatre in Odessa, one of the most beautiful theatres in Ukraine. Built between 1884 and 1887.**

The rapid cultivation of the steppes and a favourable geographical position enabled Odessa to develop into a large shipping and trading centre, and the city became the largest wheat exporting location not only on the Black Sea but throughout all of the Russian Empire and Europe. The population grew with this development, so that by 1859 Odessa was home to 111,000 people and was the largest city in Ukraine. The construction of a rail network linking the city with the rest of the nation, and the opening of the Suez Canal, which linked the city by sea to Southern and Eastern Asia and to the Far East, produced further rapid growth in Odessa during the 1860s and 1870s.

This continual growth of both light and heavy industry and of trade contributed greatly to the economy and development of Odessa, and in turn this economic growth acted to further increase the population and the size of the city, as well as expanding its cultural and political life. So by the 18th and 19th centuries Odessa was a chief cultural centre of Southern Ukraine, housing educational institutions, museums, libraries, astronomical observatories, and theatrical and musical groups. It was also a centre of publishing. In 1827 the first Ukrainian daily newspaper, *The Odessa Herald* (*Odeskij*

*Visnyk*), entered into publication, and in the years between 1893 and 1897 forty-four other publications appeared. The development of Ukrainian publishing in Odessa contributed to the growth of Ukrainian cultural and scholarly life. This growth centred upon the founding in the 1860s of the Hromada, a purely Ukrainian cultural and political organisation having close links with Kiev.

The revolution of 1917, and even more, the famine of 1921, brought about the devastation of Odessa. Still, with the passing of time, this city once again became a centre of scholarly, cultural and artistic life: the Odessa Cinemastudio of Classical Film began operations, the first Ukrainian Film Industry Institute was set up, and productions by the Odessa State Academy Theatre of Opera and Ballet, as well as by the Odessa Regional Theatre for the Young and by the Repertory Theatre, were staged. The Ukrainian printing industry grew and the publishing industry blossomed, influencing greatly the Ukrainisation of Odessa. However, in 1930 the Ukrainian intelligentsia in Odessa were subjected to a Russo-Bolshevik pogrom which began with an attack on Ukrainian national culture and enforced Russification. World War Two witnessed a great loss of life and property and the destruction or dismantling of cultural establishments in Odessa.





**The Odessa Town Hall, built in the Roman style.**

The city of Odessa is divided into specific regions; the central region, the harbour region, and the industrial and coastal regions. The central area of the city lies on a plateau which falls away steeply to the east of the harbour and to the south. This is the oldest and grandest sector of Odessa, and its wide granite-paved streets are lined with acacias and maples. Large stone steps form the entrance to the central area from the harbour, and lead to Premorskij Boulevard, built in the years 1820–30 and displaying a large semi-circular square shaded by chestnut, linden and plane trees. This is where the most important cultural and educational institutions are located, as well as the best examples of architecture, and the city council buildings. All these buildings are in the classical style.

From the south-east to the centre of the city lies the port sector, which extends as far as Peresyp, eight kilometres to the south. This area comprises a harbour with a dense network of railway and tram lines, stations, and countless factories and mills, as well as the slipways at Peresyp. Peresyp separates the harbour area from the Odessa beaches and

tourist centres. South and south-west of the harbour are streets accommodating apartments, sanatoriums, surgeries, and educational institutions hidden behind green boulevards, parks and vineyards. The university botanical garden flourishes here, and behind this garden stretch the tourist resorts of Malyj and Velykyj, Fontana and Arkady. West of the central area, parallel to the railway line, is the industrial sector. Here, business houses stand side by side with the homes of workers.

Today, Odessa is not only the main port of Ukraine, but is also a large trading centre and an important junction for sea, air and road transport, as well as a main centre of scientific and scholarly life. There are 106 general education and teaching institutions, 20 technical institutions, and 25 specialist and 14 higher education institutions located in and around the city. All of this, together with a warm coastal climate, sandy beaches, and the healing muds of the Black Sea estuary, create a large tourist centre supporting numerous sanatoriums and health farms where thousands of people come to rest and cure their ills.





**The sculpture 'Laocoon' in Taras Shevchenko Park, Odessa.**



**A field of grain in the Odessa region.**





**Harvested flax in the Odessa region.**

## **DNIPROPETROVSKE**

The city of Dnipropetrovske, which is also the administrative centre of the Dnipropetrovske region, is the third largest city in Ukraine. With a population of over one million people, this city is situated on the Dnieper River in the northern part of the Ukrainian steppe.

Dnipropetrovske was founded by Prince Potiomkin in 1783 as Katerynoslav, on the site of the Zaporizhian Cossack village of Polovytsia (built originally by the Cossack Hloba), on the left bank of the river, and was moved to its present site in 1786. Following the death of Prince Potiomkin it was renamed Novorosiysk. It retained this name from 1796 to 1802, when its old name was restored and it became a provincial centre. Despite the bridging of the Dnieper in 1796 and the bridging of the early 19th century, Katerynoslav remained undeveloped until the 1880s, when railways were laid down to Odessa and the Donets Basin and industrialisation began with the exploitation of the adjoining Donets Basin coal deposits and the Nikopol manganese and Kryvyj Rih iron ore mines.

It was not until 1926 that the city was renamed Dnipropetrovske, and since this time it has developed into one of the largest industrial centres of Ukraine, with iron ore from Kryvyj Rih, Nikopol manganese, Donets Basin coal, and electric power from the numerous hydroelectric plants on the Dnieper River. A large iron and steel industry has developed, and castings, plates, sheeting, rails, tubing and

wire are produced. The large engineering industry produces electric locomotives, agricultural machinery, mining and metallurgical equipment, presses and other heavy machinery, as well as light industrial machinery and radio equipment. Other industries include the production of coke-based chemicals, tyres, plastics, paints, cement, paper, joinery, clothing, footwear and foodstuffs. Dnipropetrovske now covers an area of 164 square kilometres, and although it is predominantly an industrial area it has a great deal of parkland.

This city is also an important communication junction, where the Donbas-Kryvyj Rih and the Kharkiv-Kherson rail links cross with the waterways along the Dnieper River. The river port in Dnipropetrovske is one of the largest on the Dnieper River. The city also has a university and ten teaching institutes. The oldest of these is the mining institute (built in 1899), and there are also metallurgical, chemical, agricultural, medical, pharmaceutical, railway and construction engineering, and arts and foreign language institutes. Cultural centres include several museums — art, historical, archaeological and zoological. There are also several theatres and a philharmonic hall. Also, since 1905 Dnipropetrovske has become one of the most important centres of the Ukrainian cultural and political renaissance, and is the city where *Prosvita* and many other modern Ukrainian publications were founded.





**The Holy Trinity Zaporozhka Cossacks Cathedral (Sobor) in Novoselysia (now Novomoskovsk) in the region of Dnipropetrovske. The area was formerly the centre of Zaporozhian sich. The cathedral was built by these Cossacks between 1773 and 1781, and was designed by Ukrainian architect Yakym Pohrebniak. Fine wooden architecture from the 18th century.**



**View of the city of Dnipropetrovske.**

## BUKOVYNA AND CHERNIVTSI

Situated on the western border of Ukraine, Bukovyna lies in the picturesque country of the Carpathian Mountains. The state derives its name from the circumstance that nearly half of its total area is populated by buk (beech) trees. The city of Chernivtsi, on the restless Prut River, has a history going back to the distant centuries. Many archaeological investigations testify to the fact that early Slavonic tribes settled in the region. Bukovyna was part of the Kiev-Rus from the 9th century, and from the 10th century this state and the city of Chernivtsi formed part of the Galician and Volhynsk principalities. A new fortress on the banks of the Prut became a stronghold of the principality, and with new settlements and towns appearing on Lake Khotyn, and Chernivtsi being at the junction of major trading routes, this city developed rapidly.

Bukovyna became part of the Ottoman Empire in 1514, and in 1774 came under the control of the Austrian monarchy, a period of domination that lasted almost one and a half centuries, until 1918. In this year Bukovyna became part of the Ukrainian Independent Republic. The people of this state retained the national Ukrainian religion and their own culture, and several remarkable examples of this religion and culture have been preserved, including the wooden Church of Saint Nicholas (built in 1607) and Saint George's Church (built in 1776). Andrew Mikulich was an outstanding local architect, planning the town hall, which was constructed in the years 1843–47. Also, the residence of the Bukovynian metropolitans was constructed between 1864 and 1882, following the architectural plans of the well known Czech architect and scientist Joseph Glavka, and today the state university is housed in this remarkable palace. The Ukrainian Orthodox Cathedral of the Holy Spirit is a further example of the architectural development of Chernivtsi. The construction of this church

began in 1864 and followed the design of Saint Isaac's Cathedral in Saint Petersburg. The city's theatre, built in 1904–5, was designed by the Viennese architects Felner and Helmer, who also designed the famous Vienna, Lviv and Odessa opera houses.

Over a long period of time, Chernivtsi became the centre for the development of Ukrainian culture in the region. By the turn of the 18th century great Ukrainian poets, writers, artists and musicians resided in the city, for example Havrilo Prodan, Vassili Farleyevich, Yuri Fedkovich and Olha Kobilyanska. Between 1890 and 1891 the great Ukrainian writer, scholar and thinker Ivan Franko lived in Chernivtsi and studied at the university, and the author Lesya Ukrainka addressed the residents of the city in the Ukrainian People's House.

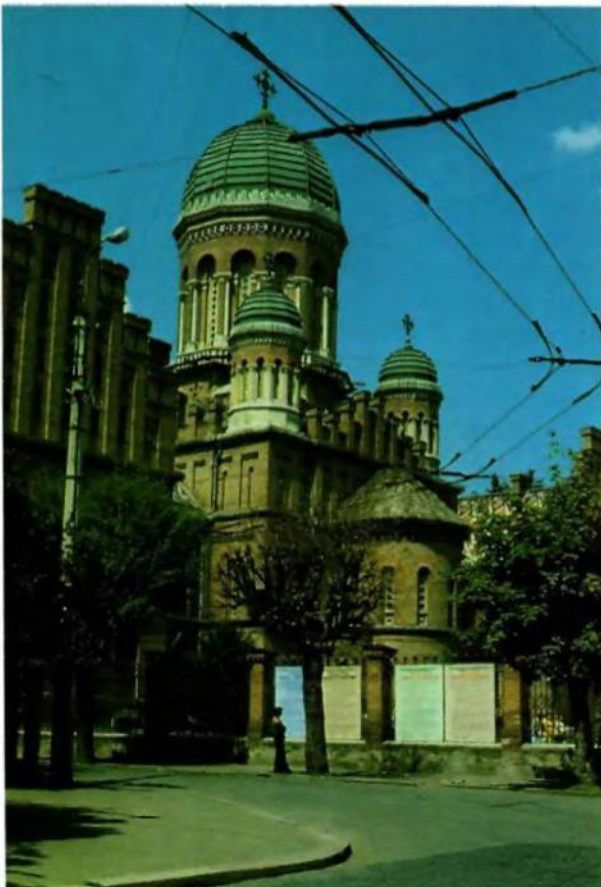
The Chernivtsi State University has over ten thousand students studying in its ten faculties. The university library contains over half a million volumes and is famous throughout the country. There are also two other higher educational institutions in Chernivtsi; the medical institute, and the Chernivtsi branch of the Kiev School of Economics and Commerce.

The people of Chernivtsi are proud of their Ukrainian music and drama theatre, named after Olha Kobilyanska. The Regional Philharmonic Society enjoys great popularity amongst lovers of music, and the city also has a fine open-air theatre. There is also Ukrainian art museum, the Olha Kobilyanska Museum, and the Yuri Fedkovich Museum. Chernivtsi also contains many parks, gardens and recreational areas, including the Taras Shevchenko Park and the university botanical gardens. So it is no wonder then, that the people of Bukovyna and of the city of Chernivtsi have such pride in their Ukrainian national history, their culture, and the natural beauty of the region.





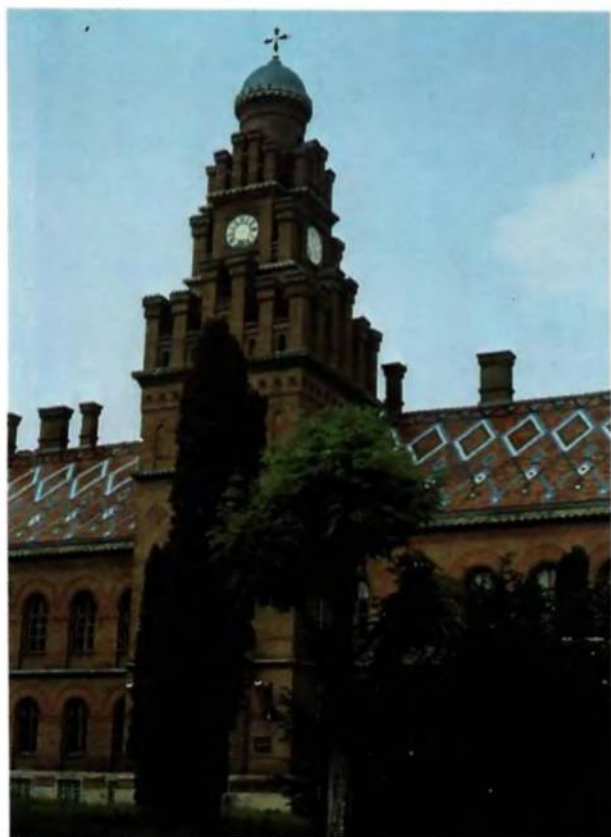
**The main gate, Chernivtsi University.**



**The Metropolitan Chapel,  
Chernivtsi University.**



**Chernivtsi State University. The university building was formerly the residence of the Metropolitan and Archbishop of Bukovyna. The architect was Joseph Hlavka, the designer of many distinguished buildings in Prague, Vienna, Rome and other European cities.**



**The university clocktower, Chernivtsi.**





**The State Music and Drama Theatre, Chernivtsi.**



**Monument to the Ukrainian writer Olha Kobilyanska, Chernivtsi.**





**The Church of Saint Nicholas, one of the oldest wooden church in Chernivtsi, built in 1607.**

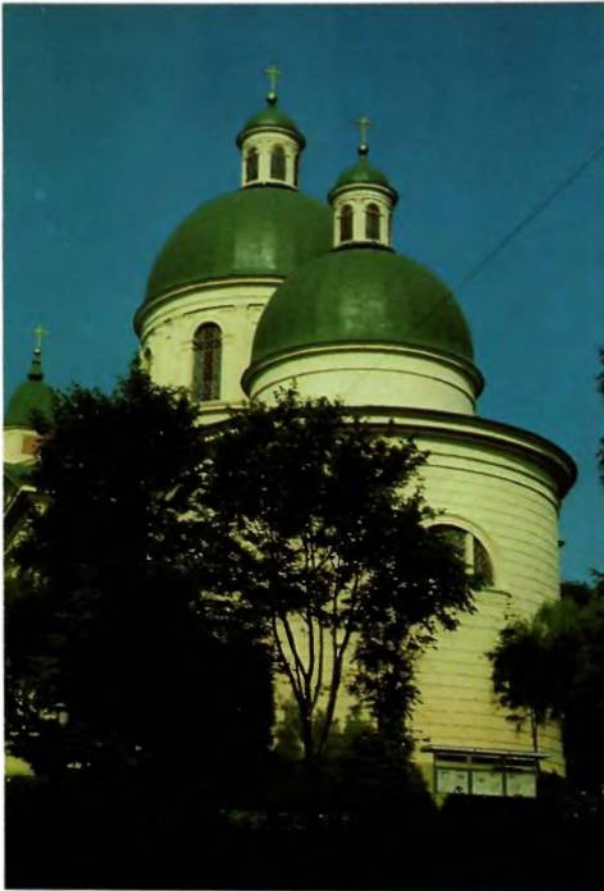


**The Church of Saint Paraskevia, Chernivtsi.**



**The Church of Saint Nicholas, Chernivtsi.**

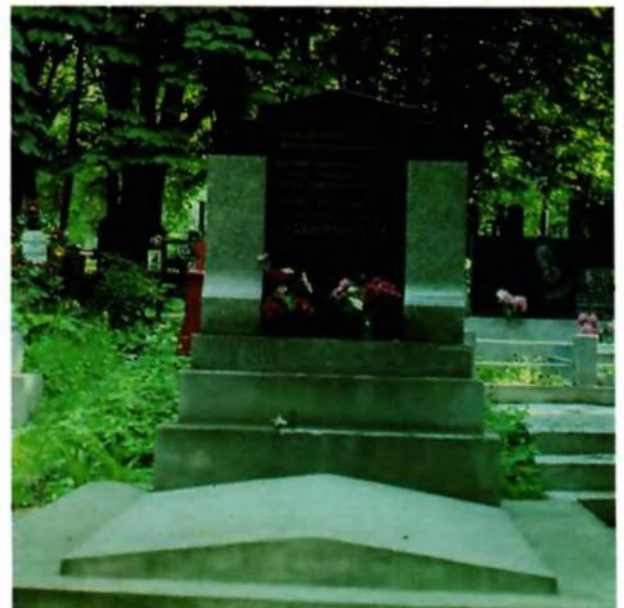




**The Ukrainian Orthodox Cathedral of the Holy Spirit, Chernivtsi, built between 1844 and 1846 in the Ukrainian Baroque style. Closed down by the Soviet authorities, it is now an art gallery.**



**Grave of Yuri Fedkovich, Ukrainian poet and writer, Chernivtsi.**



**Graveside monument to Olha Kobilyanska, Chernivtsi Cemetery.**

## A HISTORY OF POLTAVA

The town of Poltava is situated on the right bank of the Vorskla River approximately 300km from Kiev. The mere mention of this town evokes in every Ukrainian many thoughts, historical events and famous names. Many noted Ukrainians were born in this town, or lived and worked there, including the most famous of them all, the father of Ukrainian literature, Ivan Kotlyarevsky. Poltava has a sad history. Even before World War One there were more than eight thousand recorded war graves around the town. Yet this accounted for only a small number of actual war burials, for after Ivan Mazepa's ill-fated Poltava Battle against Russia in 1709, the Cossack casualties were buried in mass graves, and upon directives from Moscow the earth was ploughed to remove all traces of the sites. Even the nearby trees and houses were levelled.

Archaeological evidence shows that even two thousand years ago the present site of Poltava was already settled. The first recorded mention of Poltava — then known as Ltava — was made in 1174, when Prince Ihor routed the Polovetsian hordes outside the town. For a long time Ltava acted as a buffer against the attacks of Nomads, though later Tartar attacks from the 12th to 14th centuries turned this productive countryside into a wild and deserted wasteland.

After 1399, Ltava began to be known as Poltava. It was rebuilt as a proper town in 1608, when more than eight hundred houses were constructed, and the year 1631 saw the construction of Poltava's first church. In 1648 there is mention of a Poltava regiment, and of the colonels Pushkar, Iskra, Zhuchenko and Hujola, who took part in the Battle of Poltava. During the war of the Swedes who were in league with the Cossacks led by Hetman Mazepa against the Russians in 1709, Poltava was again devastated. However, by the mid-eighteenth century cottage industries had been founded, and the Mykolsky and Vozdvyzhensky markets were established.

By the year 1718 there were five churches in Poltava, including a multidomed stone cathedral. By 1745 the city had six parish schools and six hospital shelters for the aged,

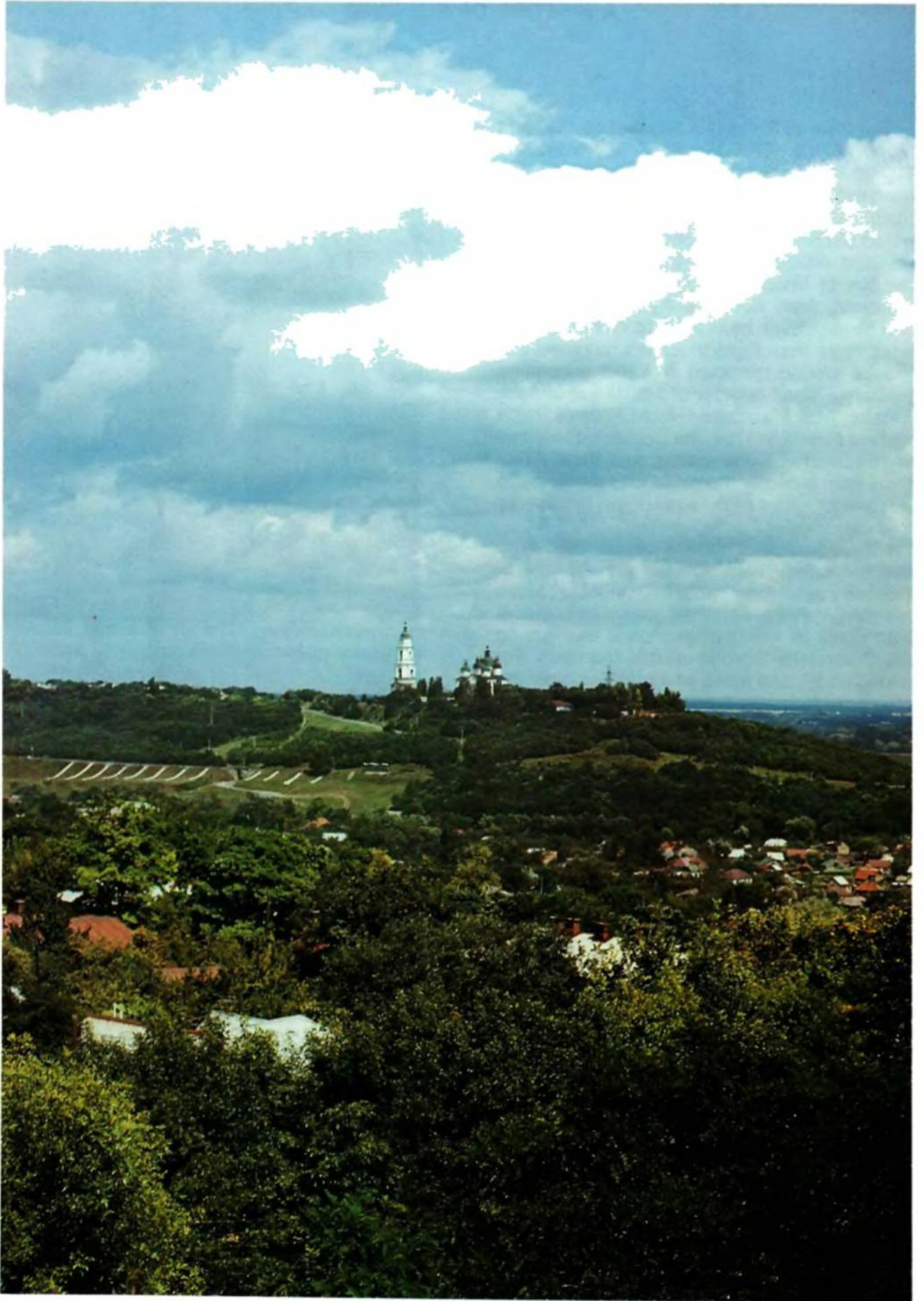
the infirm and the poor. The Katerynoslav — Poltava seminary, which could accommodate three hundred students, was opened in 1788. Kotlyarevsky studied at this seminary, as did the translator of Homers *Illiad*, M. Hnedych.

In 1779 there were still old ramparts, bastions, towers and underground tunnels throughout the city. These towers and buildings were mostly wooden, and roofed with shingles or straw. The population was then approaching eight thousand, of which five thousand were Cossacks. By this time trade had reached the level where merchants were beginning to be attracted to the town in substantial numbers.

From 1808 to 1816 the governor-general of Poltava was Lobanov-Rostovsky, and during his term of office a three-storey theatre was built in the city. Later, this position was occupied by Prince Repnin, a man of culture who enjoyed collecting historical documents. Amongst other things, Prince Repnin established a library in the town, promoted the theatre, and was patron to the historian Bantysh-Kaminsky. The theatre had its own orchestra of twenty-three serfs, and although its repertoire initially consisted mainly of long forgotten plays by foreign authors, Kotlyarevsky, when he became director of this institution, wrote his *Natalka Poltavka* and *The Moscow Sorcerer*, which were great successes.

In 1818 a theological seminary was opened in the city in the grounds of the Holy Cross Monastery. In 1844 Taras Shevchenko came to the town to paint his *Poltava Monastery* and *Kotlyarevsky's House*, and during this decade the Ukrainian romantic poet Borovykovsky lectured in the Poltava gymnasium. Indeed, several well-known people studied at this gymnasium; the mathematician Ostohradsky, the fabler Hlibiv, the authors Staritsky and Panas Myrnyj, and the historian Drahomanov. Also, the writer Nechuj-Levitsky lectured at the theological seminary in 1865, and whilst in Poltava wrote his novel *Two Moscow Women*. Shortly before this, in 1861, the organisation *Hromada* was formed with the aim of culturally and educationally enlightening the people of Poltava by establishing libraries, Ukrainian schools, and organising concerts.





**Panorama of the city of Poltava.**

Towards the end of the 19th century there occurred a noticeable revival in the national consciousness of the populace. A Ukrainian Society was established, and Sunday Schools teaching Ukrainian were opened. However, this revival was crushed by the Valuyev Order, instigated by the czarist government, which forbade the printing of Ukrainian literature. Yet despite this programme of repression a museum of regional studies was opened in 1891, and ten years later a convention of tradesmen argued for permission to work with manuals printed in Ukrainian. It is also significant that in this same year, 1901, many new streets in Poltava were named after famous Ukrainians, for example, Zaporozhsky, Shevchenko, Kostomarov, Haidamaky and Petro Mohyla.

A further event involving this resurgence of a nationalistic feeling was the unveiling of a monument to Ivan Kotlyarevsky in 1930, a landmark in the history of Poltava. What occurred on this day was that, since only those people who had come from Western Ukraine to mark the occasion were allowed to make speeches in Ukrainian, the audience staged a mass walkout, and this action, as well as the subsequent celebrations over the unveiling of this monument, gave a great boost to the Ukrainian national movement. Then, in 1907 there appeared a Ukrainian newspaper entitled *Native Land*, edited by Olena Pchilka. A *Prosvita* society was formed to enlighten the people, new bookshops were opened, and the anniversary of Taras Shevchenko's death was observed.

Certain of the cultural elements of the history of Poltava have already been mentioned. The city is rich in this regard. Indeed, Poltava has given birth to many great names: the philosopher Skovoroda, the fabler Hrebinka, Simon Petlura, Oles Honchar, the poet Vasyl Symonenko, and the composer Maiboroda. Poltava was also the cradle of

professional Ukrainian theatre. Music thrived here too. In the 1870s, Schurovsky, composer of the opera *Bohdan Khmelnytsky*, conducted choirmaster courses in the town, and one of his pupils was the teacher Hladky, the composer of the music to Shevchenko's *Testament*. In fact, from the early days Ukraine has been known for the beautiful voices of its singers. Many people have been recruited in Poltava for foreign choirs, and residents of this town were in the personal choir of the czar. Today there are two theatres, the provincial philharmonic orchestra, a music college and several schools of music in Poltava. Also, the Folk Bandurist Choir enjoys great popularity.

In 1918, due to the efforts of the local *Prosvita*, an historico-philological faculty was created in Kharkiv University, and on this basis, and with the help of the Teachers' Institute, the Institute of National Education was formed, becoming the Pedagogical Institute in 1934. Today Poltava retains a pedagogical institute, as well as having agricultural, civil engineering and medical institutes. The Gravimetric Observatory of the Academy of Sciences is located in Poltava, as well as the Regional Agricultural Station.

It should also be mentioned that the cream of Ukraine's intelligentsia was wiped out during the pogroms of 1929 and 1937. It will be sufficient to remember that during the year of 1920 the *Cheka*, the Russian secret police, would execute up to two hundred people in Poltava in one night.

Today, however, Poltava is a beautiful city of some 300,000 people, resplendent in its natural charm. The city boasts countless parks and squares and is home to many architectural monuments. With its natural attractiveness, its cultural heritage and its long military history, Poltava is truly an unforgettable city.





**The Poltava Museum of Regional Studies. Constructed for the provincial Zemstvo between 1903 and 1908, the building is an example of the application of the national features of Ukrainian folk architecture. The facade is adorned with the emblems of the chief towns of the Poltava province.**





**Monument to Taras Shevchenko in Poltava, unveiled on 12 March 1926.**



**The Poltava Art Museum. Built in 1912, the museum contains a large collection of works by Ukrainian artists. The State Art Gallery was opened in 1919 for the purpose of staging exhibitions.**





**Church of the Saviour in Poltava, built in 1705.**





The Ivan Kotlyarevsky Museum, Poltava. The house where the poet and playwright was born and lived has not been preserved, but has been rebuilt upon the basis of Taras Shevchenko's drawing.



Memorial stone near Kotlyarevsky's home.





Monument to Kotlyarevsky, Poltava.





**Ivan Kotlyarevsky's house in Poltava,  
now the Ivan Kotlyarevsky Museum.**



**Monument to Mykola Hohol in Poltava,  
erected in 1914.**





**The Monastery of the Exaltation of the Holy Cross, Poltava. Established by the Cossacks of the Poltava Regiment in honour of their victory over the Polish Army in 1650, this monastery is a unique example of Ukrainian Baroque architecture.**







**The Mykola Hohol Music and Drama Theatre in Poltava.**



## SOROCHYNTSI AND THE SOROCHYNTSI FAIR

Velyki Sorochyntsi is a town of some seven thousand inhabitants situated on the Psol River, twenty-five kilometres from Myrhorod in the province of Poltava. In the 1896 edition of the publication *Kyivska Staryna* it is mentioned that Beauplan recorded Sorochyntsi on his map in the early 17th century as Krasnopil-Sorochyntsi. Even at this time, saltpetre and potash were being manufactured in this town, and various other trades were flourishing. Five fairs were held each year during the church holidays, attracting people from all over this province.

In 1732, Hetman Danylo Apostol erected the Transfiguration Church in the town, a building which to this day remains a fine architectural monument. From then on, the biggest fair in Sorochyntsi was held annually on the patron saint's day of this church, the last Sunday in August. This event has been beautifully described by the Ukrainian author Nicholas Hohol (1809–1852) in his book *Sorochyntsi Fair*.

Nicholas Hohol was born in Sorochyntsi, yet the suppression of the Ukrainian language by the Russians forced him to write in Russian, though of course his works were deeply imbued with his love for the Ukrainian countryside and its people. A sign of Hohol's strong Ukrainian identity was his great friendship with the rector of the Kiev University, Michael Maksymovych. Both these men were united by their love for Ukraine and the Ukrainian people, as well as the ancient traditions. Hohol was enamoured of Ukrainian songs and Kobzar's (minstrel's) ballads. In addition to Hohol, the town of Sorochyntsi also gave birth to the talented poet Volodymyr Samiilenko (1864–1925).

The inhabitants of Sorochyntsi have always been highly nationalistic, and this national consciousness was manifested in their rebellion in 1905 against the czarist regime, an

event which came to be known in this town as Black Sunday due to the cruel way in which the Russians put down this uprising. Following this, during the revolution of 1918, Sorochyntsi welcomed the Ukrainian regime of Hetman Skoropadsky, and in the process of defending this regime the villagers killed the first People's Commissar for Military Affairs in the Kharkiv Ukrainian government, Ye Neronovych, who had been installed by the Soviets.

But perhaps most of all this town is known for its great fair. The Sorochyntsi Fair is famous for its traditional folk arts of pottery, embroidery and weaving, though traders have also brought wares here from as far afield as Belorussia in the Western Soviet Union. Here one can meet people dressed in folk costumes from all regions of Ukraine, even from the highland areas of the Carpathian Mountains. The fair is a display of ancient folk traditions and customs still practiced by the Ukrainian people to this day. These traditions and customs have become deeply entrenched in Ukrainian culture, surviving the long years of occupation by Poland, the Russian Empire, and the present Soviet regime. Even now this fair is held every year, still with the traditional opening ceremony of the Entry of Khivria and Solopiy Cherevyk and their daughter Paraska, the greeting of the participants with bread and salt, and a good meal of Poltava dumplings for everyone. These days, over a thousand amateur actors take part in the arts festival which is held in conjunction with the fair. The singing, dancing, music and plays attract close to a quarter of a million people. No wonder then that the traditional Sorochyntsi Fair is famous not only in Ukraine but also far beyond its borders, though part of this reputation is undoubtedly due to the attractiveness of the area itself.

Hohol describes the beauty and richness of this region in his work *Sorochyntsi Fair* as follows:

'What a magical, splendid summer's day in Ukraine. How hot and languid are those hours when midday burns amid the serenity and heat, and the endless azure ocean hovers passionately over the earth, mesmerized, pressing it closer in its light embrace. There isn't a cloud in the sky; not a voice in the fields. Everything appears dead; only above, in the heavenly depths, a skylark flutters, its silver song floating down heavenly steps onto the enraptured earth. Occasionally one hears the new of a seagull or the ring of a quail in the steppe. The cloudy oaks roam tired and thoughtless, and blinding splashes of sunlight light up the dark dense leaves with flame, spreading a dark-as-night shadow over the rest, a strong wind scattering showers of gold over all. Emerald, topaz and sapphire insects dream above the colourful gardens, shaded by sumptuous sunflowers. Grey ricks of hay and golden sheafs of wheat set up camp in fields and roam their boundless spaces. Ramose branches of cherry, plum, apple, and pear are weighed down with a heavy harvest; the sky, and its lucid mirror — a river proudly framed in green. . . How passionate and caressing the Ukrainian summer is!'

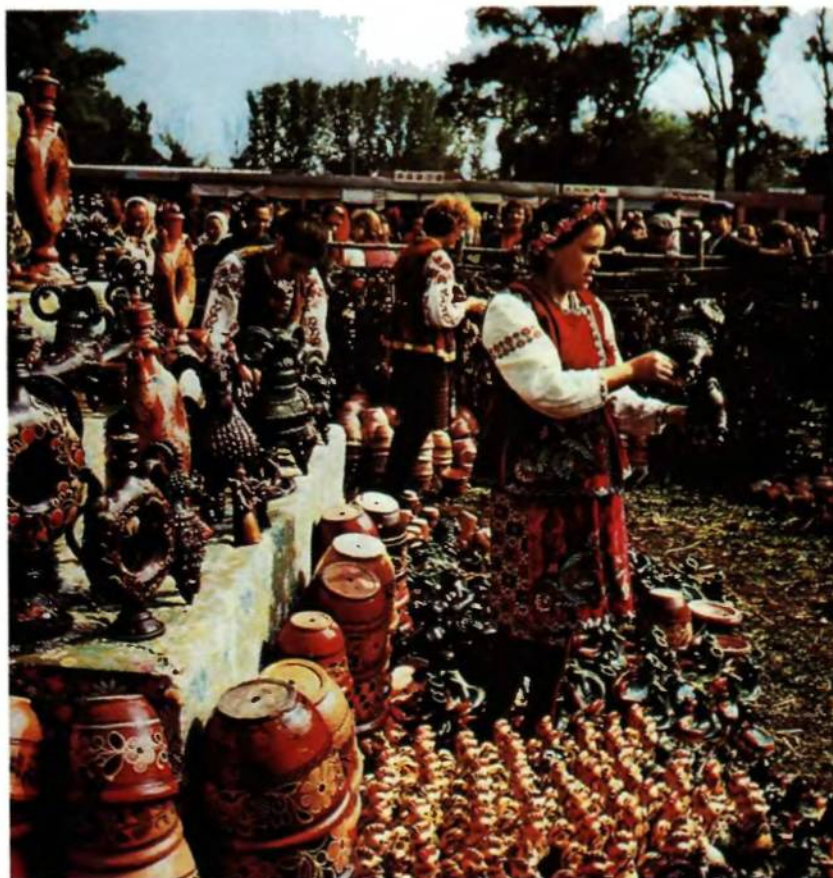


**Kobza player, Poltava region.**

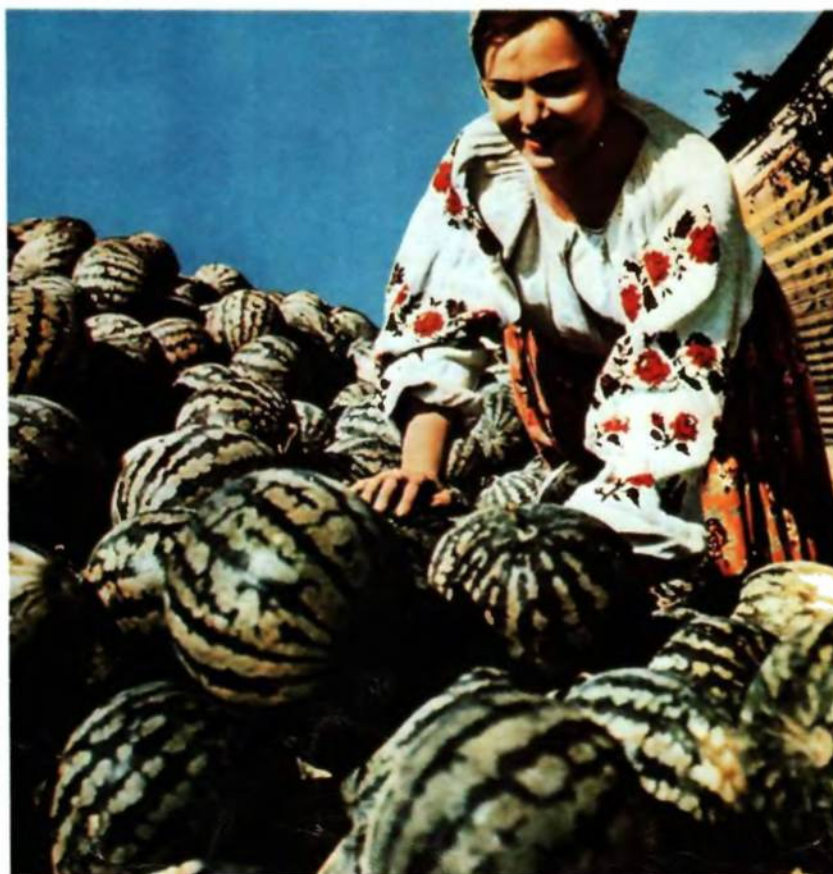


**Sunflowers in the region of Poltava.**





**Pottery at the traditional autumn fair in Velyki Sorochyntsi, Poltava region.**



**Watermelons on display at the Sorochyntsi fair.**

## A BRIEF HISTORY OF LUTSKE

An old Ukrainian city on the banks of the River Styr, Lutske has a population of over 100,000 people, and is a centre of regional administration and trade. According to the annals of the fifteenth century, the town was founded by the Kievan duke Wolodymyr Sviatoslavych in the year 1000. Archaeological excavations have shown that the area of Lutske was first inhabited in the neolithic age — around 4000 BC.

By the middle of the twelfth century Lutske had become the centre of one of the dukedoms of Kievan Rus-Ukraine. Following the partitioning of the Kievan archdukedoms, the city became part of the Wolodymyrian dukedom. However, in 1199 it became part of the Galicia-Volhynian State. Following this, Batij, the Mongol-Tartar Khan, conquered Lutske and occupied the Galicia-Volhynian dukedom.

The end of the thirteenth and the beginning of the fourteenth century saw the completion of both a fortress and the Cathedral of Saint Ivan Bohoslov. The icon of the Volhynian Mother of God from the Church of Saint Mary the Protectress, which was painted in 1289 and is now preserved in the Museum of Ukrainian Art in Kiev, is an example of the art of those times. The beginning of the fourteenth century also saw the handwriting of the Lutske Bible in the Monastery of Saint Spasa.

Lithuania invaded Volhynia in 1340, and in 1387 Lutske became the second capital of this country. In 1429 Lutske hosted the conference of the European monarchs, after which the city was granted autonomy. The Crimean Tartars invaded Lutske in 1453, burnt sections of the city and took thousands into slavery. This recurred in 1500 and again in 1502. In spite of these events, Lutske was rapidly rebuilt and flourished, and by the end of the fifteenth century was one of the largest centres of international trade in Ukraine.

In 1569 Lutske was occupied by Poland, and this year marked the beginning of an enforced Catholicising of the Ukrainian population. After the Brest Church Union (whereby the Ukrainian Church came under the authority and jurisdiction of the Roman pontiffs) this process was intensified, resulting in an uprising of the Ukrainian population led by Severyn

Nalevaiko. In 1595 Nalevaiko took control of Lutske, fought against White Russia, and on his return helped the Church Brothers fight to preserve the national identity of the Ukrainian nation in the form of its language and culture.

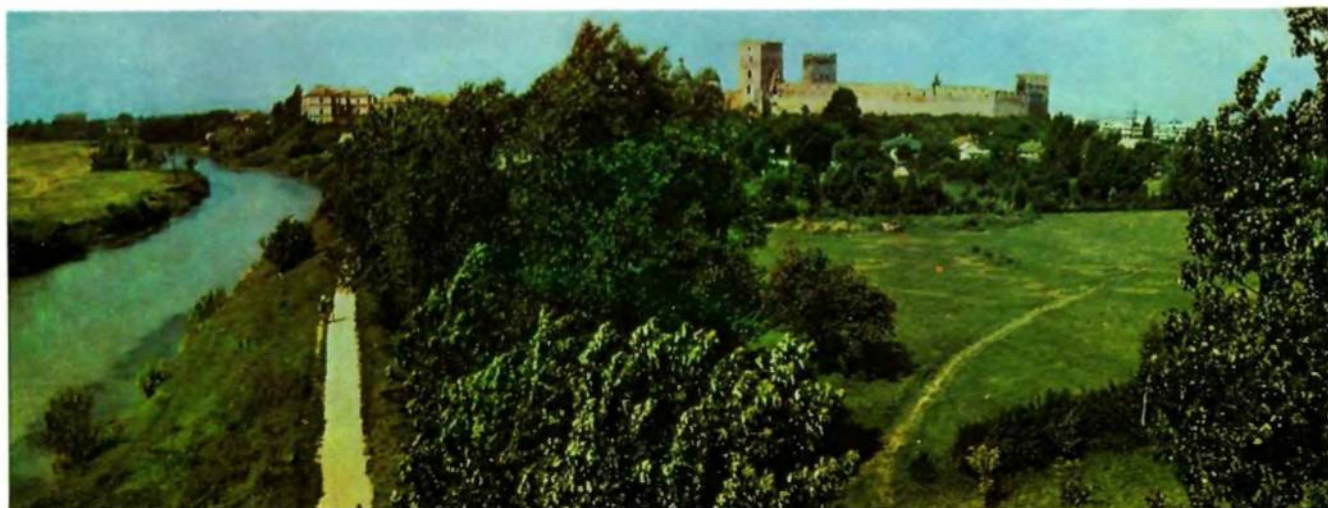
The Church Brotherhood took shape in Lutske in 1617, establishing schools of a high standard offering languages such as Greek, Old Slavonic, Russian, Latin, Polish and Ukrainian, as well as subjects such as grammar, poetry, rhetoric, dialectics, mathematics, astronomy and music. Two handwritten volumes, *Sbornyk* and *Pamiatnyk*, are part of the legacy of the Church Brothers. Following this, Polish jesuits raided and destroyed these schools.

During the freedom battles from 1648 to 1654 Lutske was the centre of the Cossack army of Bohdan Khmelnytsky. In 1795 the West Volhynian regions united with Leftbank Ukraine and Lutske became the centre of the Volhynian viceroyalty, and from 1797 the centre of the Volhynian province. Napoleon's army passed through Volhyn and Lutske in 1812.

In 1832 a high school was opened in Lutske. Apart from this, for almost all of the nineteenth century the town remained a developmental backwater, housing only thirteen small soap and candle factories and brickworks, though by 1910 larger businesses (for example an iron foundry) had become established.

In 1915 Lutske came under Austrian occupation, though by 1918 the army of the Ukrainian National Republic, headed by General Ataman Simon Petlura, took control of the city. Following this, the Polish army occupied Lutske in 1920 and the city became a centre of army administration. In 1921 it had a population of about 24,000, and for the duration of the Polish occupation the city developed slowly. During this period Poland attempted to force its language and culture upon the Ukrainian population. For example, of the twelve general education schools in existence at this time, only one was a private Ukrainian high school. The Ukrainian people used both legal means and the methods of underground armed resistance of the Ukrainian Nationalist Organisation to resist this process.





**Lutske Castle. Dating from the 14th century, this structure is an important part of the Ukrainian heritage.**

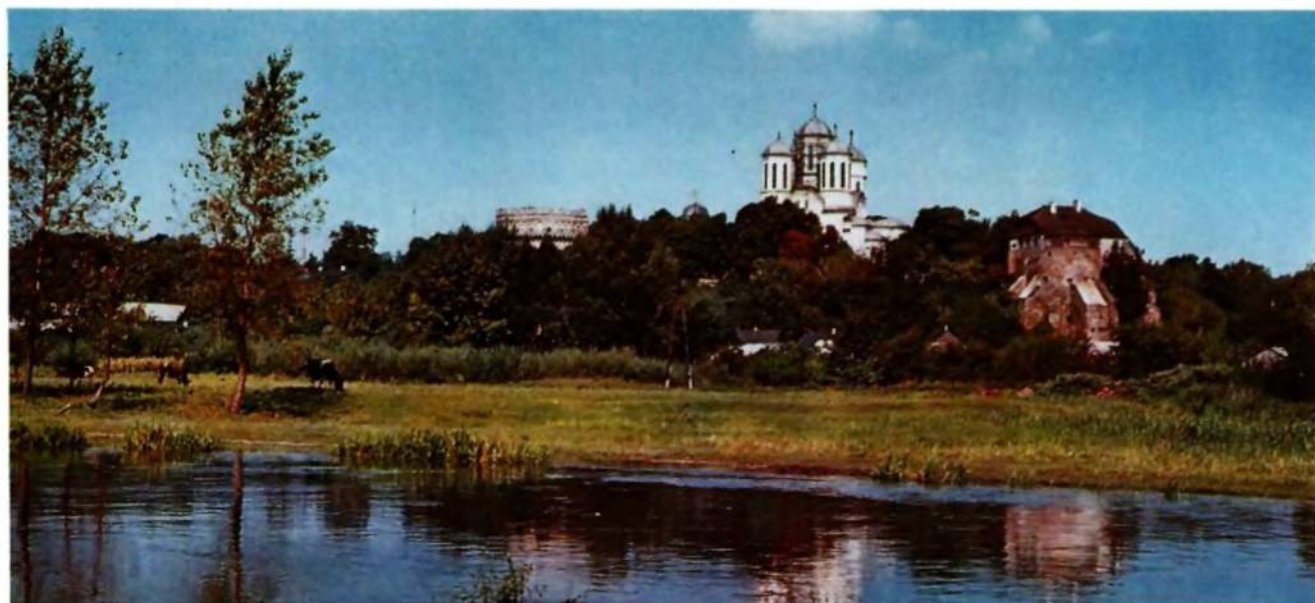


**The Lutske Bank  
(18th century).**

The Russian Red Army occupied Lutske in September 1939 and again in October of that year, and along with the rest of Western Ukraine the town became part of the Soviet Union. The Soviet authorities immediately instituted a campaign to wipe out the elite and Russianise the administrative sphere and the Ukrainian people. Those who openly resisted this campaign were executed or exiled to Siberia. When war broke out between the Soviet Union and Germany in June of 1941 Germany occupied Lutske and immediately introduced its own brand of repression. After a two and a half year period of massive executions of Jews, Ukrainians and Poles by the Nazis, the city was once again occupied by the Red Army.

Yet even after this lengthy history of occupation and repression by foreign powers, Lutske remained intact as a city and viable as an economic force. The postwar years of 1944 to 1970 saw Lutske triple in size and the population double. During this period the city became Volhyn's industrial and educational centre. It now has fifteen large plants, including a car assembly plant, seventeen high schools, nine institutes of technology, a branch of the department of the Kiev Institute of Auto Construction, seventy-five libraries, eight hospitals, several theatres, its own philharmonic orchestra, a museum, twenty-two various choirs and nine woodwind orchestras, all of which evidences the fact that this city remains an important economic and cultural centre in Ukraine.





**View of the castle and the Cathedral of the Epiphany in the city of Ostroh. Founded in the 9th century, Ostroh was important both commercially and politically until around 1670. The seat of the Princes of Ostrohsky, during the 15th and 16th centuries Ostroh was an important centre of culture, influencing all Ukraine.**



**The tower of Ostroh Castle, named after Prince Ostrohsky (15th-16th century).**



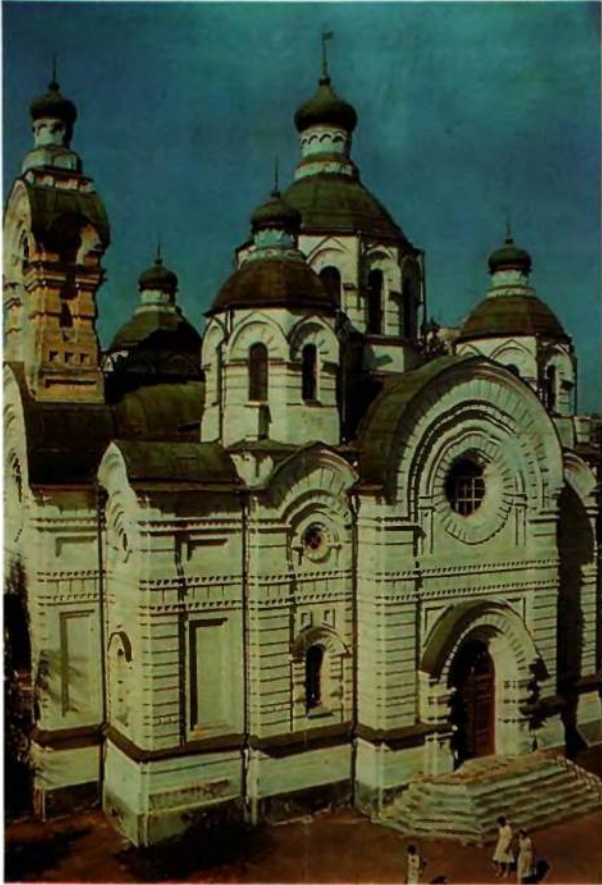


**The Church of Saint of Gregory, built in 1651 on the Cossack Barrows in the Plyshava Rivne region, and now a state museum.**



**15th century castle and cathedral, Mezhyrich, Rivne region.**





**The Ukrainian Orthodox Cathedral of Holy Resurrection, Rivne, Western Ukraine, built in the year 1900. The Soviet authorities have removed the crosses and converted the church into a museum.**



**15th century castle in Dubno, Rivne region.**





### SOME NOTES ON THE LIFE OF LESYA UKRAINKA

Born in 1871, the Ukrainian author Lesya Ukrainka's genius was powered by three different forces: her family, the Ukrainian folklore, and a chronic illness.

Lesya's father, Petro Kosach, was a well-to-do landowner, educated, cultured and progressive, and a man known throughout the entire province for his great and ready wit. Her mother, Olha Petrivna Drahomaniv, who wrote under the name of Olena Pchilka, was the sister of Michael Drahomaniv, the great Ukrainian scholar. This literary home atmosphere and Olha's desire that her daughter become a writer greatly influenced Lesya's education. Though she was well taught, this tuition took place mainly at home. Her mother taught her several foreign languages, and she became well versed in general literature as well as in Ukrainian history and folksong. At the age of twelve Lesya translated some poems of Heine and wrote her own poem titled *Convallia*, and at maturity she had a good knowledge of Greek, Latin, Russian, German, French, Italian, and later, of English. She was familiar with such writers as Heine, Goethe, Schiller, Victor Hugo and Byron.

Lesya spent her childhood amidst the quiet and beautiful forests of Volhyn, and came to

love and admire the magnificence of nature. She also became familiar with all the superstitions of the common people, particularly with the supposedly secret power of fantastic forest gods. She listened to the songs of the peasants, and their wonderful fables about the forces of nature. Later, in her fairy drama *Forest Song*, Lesya used sixteen of these folksongs from her childhood.

The third and most important influence in Lesya Ukrainka's growth as a poetess was her illness. In her childhood Lesya was stricken with skeletal tuberculosis, then tuberculosis of the lungs. Her great struggle with this disease had a marked impact on the substance and tone of her work.

Lesya Ukrainka's first book, a collection of lyrical poems entitled *On the Wings of Songs*, appeared in 1892, her second work, *Thoughts and Dreams*, in 1896, and *Echoes* in 1902. A gradual change is evident in these books, a shift from short lyrical poems and what could even be called fragments of poems to long and epic poems, and then to dramatic poems. In other words, her work lost its lyrical character and assumed the form of monologues, dialogues, and finally drama.

The dramatic works of Lesya Ukrainka reveal a productive and versatile mind, and one of high artistic expression. Ukrainka worked through the conflicts of souls, characters and ideas, attacking the most difficult themes and treating them in an original manner. For example, when she wrote about the apostles she chose Judas, and not Peter or John, as her subjects: with the ancients, she did not take the beautiful Helen of Troy as her subject, as numerous other authors have, but rather the defeated Cassandra; and from her own land, she did not choose the brave Cossack as the hero, but the noblewoman who could not live in a Muscovian environment.

Lesya Ukrainka went against the general stream, and introduced new ideas. She was not interested in the victor but in the vanquished. She was the poetess of those who fight without hope in the name of love and truth.

Lesya Ukrainka led Ukrainian literature from its narrow path to the wide roads of world literature. Her dramatic poems are not only a treasure of Ukrainian literature but pearls of world literature. She dealt with ideas, ideas which related not only to the Ukrainian nation but to the universal culture of the twentieth century. These dramas also breathe with a vigour uncommon to any other woman writer. It is no wonder that the distinguished critic C.A. Manning speaks of her as the 'Spirit of Flame'.

Although at the beginning of this century Lesya Ukrainka was not regarded as a major writer, her stature has increased as more and more critics discover in her works a profound treatment of the common and the everyday, which are raised by this poetess to the level where they acquire universal application.

## THE POCHAIV LAVRA MONASTERY

The Pochaiv Lavra Monastery is situated in the western part of Ukraine in the district of Kremenets, in the Ternopil region. The monastery was founded by a group of monks who managed to flee from the Mongol invasion of Kiev in 1240. It is today and always has been one of the two most revered holy shrines of the Ukrainian nation, and has attracted yearly pilgrimages not only from all over Ukraine but also from all parts of the Eastern Slavonic world.

The fame and religious significance of this monastery was notably enhanced when in 1597 Anna Hoiska donated to it an icon of the Mother of God. Yet the monastery experienced its greatest expansion in the 17th century when a wealthy couple by the name of Domashevsky financed the construction of the Church of the Holy Trinity in 1649. Unfortunately, however, throughout the ensuing one hundred years the monastery was attacked a number of times by the Turks and Tartars. (The miraculous events of the siege of 1675 were immortalised in an historic epic ballad which has survived to the present day.) In 1713 the monastery was taken over by the monks of the Catholic Basilian Order, who established it as an influential cultural and literary centre.

The Uspensky Cathedral was rebuilt in the years 1771–1783 by the architects F. Kulchitsky and Gotfryd Hoffmann. The cathedral is cruciform in design, with the central section being the highest and crowned by a dome, while its main facade is flanked by two towers. The interior, which conveys the impression of restraint and solemnity, was designed by L. Dolynsky. The six sculptured altars are the work of M. Poleivosky, and the domes were painted by P. Prepiatytsky.

After the suppression of the Polish revolt of 1831, the Russian Government placed the monastery under Russian Orthodox jurisdiction and raised it to the rank of Lavra (involving the expansion of the monastery into the educational sphere). Towards the end of the 19th century the printery was restored and an icon painting school established. In the years 1910 to 1913 a new Church of the Holy Trinity was added, and at the same time the monastery was transformed into a centre for the Russianisation of the Ukrainian people of the Volhyn region.

Today, the Communist regime in Moscow has closed the Pochaiv Lavra, and the buildings now house an atheistic museum, a mental hospital and a dental clinic. Only one section of the great church is used for prayer,





**The Uspensky Cathedral of the Pochaiv Lavra Monastery. Located in the Volhyn district of Western Ukraine, the Pochaiv Lavra was established by monks who managed to flee from the invasion of Kiev by the Mongols and Tartars in 1240, and is one of the two most revered holy shrines of the Ukrainian nation.**

and out of two hundred monks only a few of the elders have been allowed to remain in the monastery.

Writing this article on the Pochaiv Lavra is a very personal experience for the author. As a youth, every year I witnessed the spectacle of hundreds of thousands of people arriving at this monastery during the summer accompanied by their local priests and dressed in their regional costumes. Most of these people had travelled hundreds of kilometres to pay their respects and ask for the blessing of the Holy Mother of Pochaiv. It should be explained here that ever since the czarist period there have been many attempts to Russianise the Pochaiv Lavra and the Ukrainian people of the district of Volhyn via the clergy. After the First World War, Pochaiv Lavra found itself in Polish territory, and the Polish Government and the Catholic priests tried to transform the Pochaiv Lavra into a Roman Catholic Monastery. There is a very interesting story concerning this situation which should be related here.

In all the town halls in Western Ukraine, only the mayor was elected by the deputies of the local population at this time. The secretary, or the town clerk, was really only a puppet of the government. I remember the day in 1929 when I went to the local town hall, where my father was the mayor, to deliver to him some cigarettes, and I witnessed the secretary, whose name was Gzebeg, handing my father a large document of many pages and asking him for his signature of approval. I was watching my father's face and noticed that it became white. My father slowly rose, tore the document to shreds, and threw it into a bin. Gzebeg then said to my father, 'For that you will be sent to Bereza Kartuska' (a Polish concentration camp). When my father came home that night, he said that this document was an approval to hand over the Pochaiv Lavra to the Polish Roman Catholics. Expecting a forced takeover by the Poles, my father immediately called a meeting of influential Ukrainians with the aim of organising a defence force. The people in all the villages within a 25 to 30 kilometre radius were told to prepare themselves to defend this holy place with any weapons they could find — even scythes and forks.

From that point onwards a watchman stood at the belltower, examining through his binoculars the road by which the assault was expected. His job was to signal the people manning the walls surrounding the Pochaiv Lavra, and these people would then ignite drums of tar which would both serve as a weapon if necessary and be a sign to the surrounding villages. The bell of the Pochaiv Lavra (the largest bell in Europe, and which

could be heard more than twenty kilometres away) would then be rung three times to let the population know that the enemy were marching on the Pochaiv Lavra.

A few nights later it happened. The watchman noticed that a line of people extending more than one kilometre in length was slowly moving towards the Pochaiv Lavra. The bell was immediately rung and the barrels of tar lit. At the same time, in all the villages a light appeared in every window. Pochaiv was ready for the aggressors.

The marchers stopped immediately, and after about fifteen minutes turned back towards the town of Kremenets. Afterwards, it was learnt that the column consisted of the entire police force of the district of Kremenets, the 12th regiment of the Polish Army (stationed at Bilo-Kreneca), and the bishops and clergy of several Roman Catholic churches. This was the last occasion on which the Polish Government forcibly attempted to take Pochaiv Lavra.

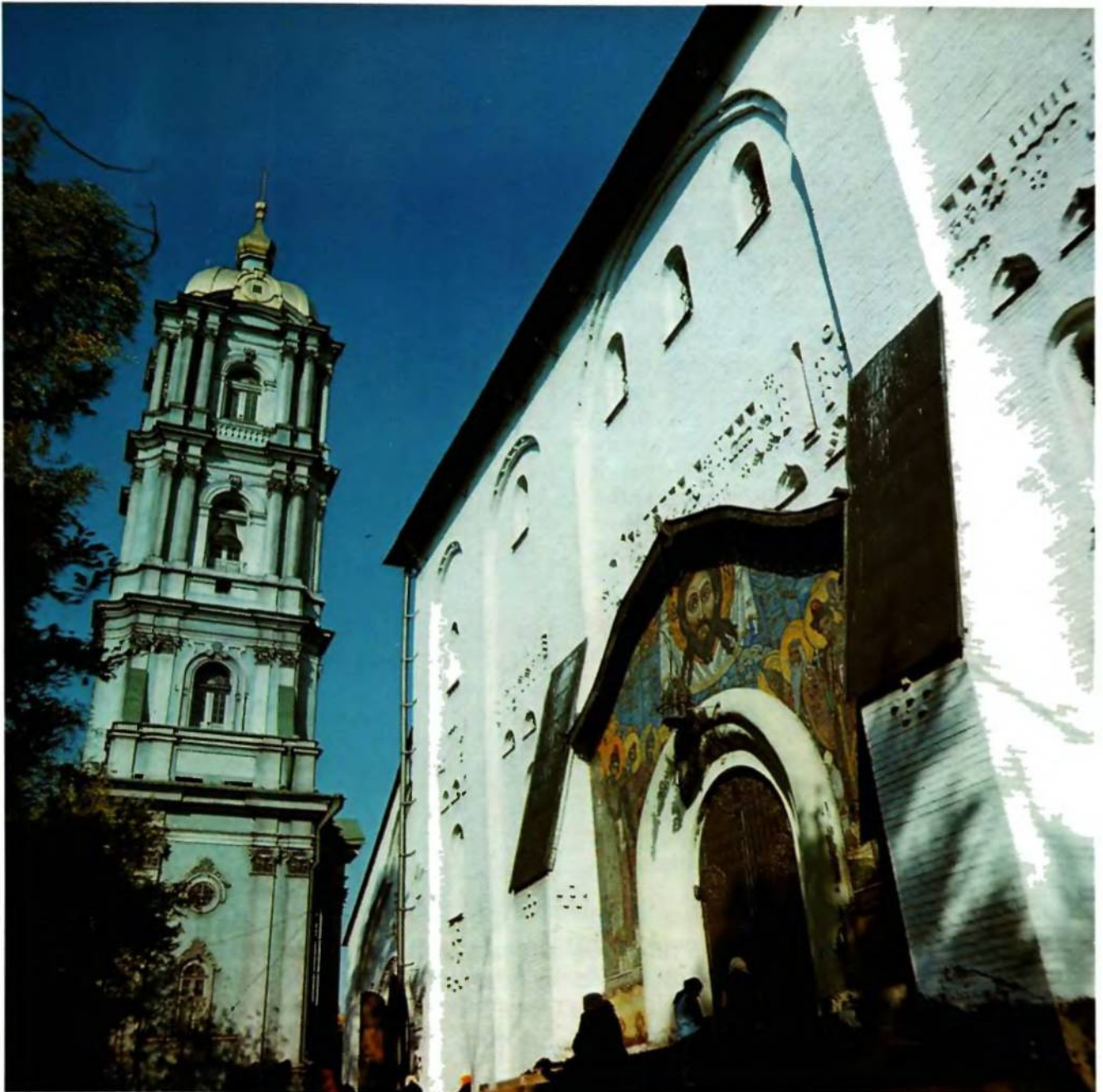
However, Ukrainians were still left with the problem of the Russianisation of church services. The Polish Government preferred this process because it aided them in the denationalisation of the patriotic people of Western Ukraine. As part of the attempt to resist this process, in September of 1933 a meeting was held. Amongst those who attended was the man who today is metropolitan of all the Orthodox Churches in the Free World. His Eminence Mstyslav. Just prior to this meeting, on the 28 August, the day of Saint Ioan, the parliamentarian to the Polish Government and other parliamentarians and influential Ukrainian intellectuals organised a huge demonstration. Every year on this day tens of thousands of people come to pay homage to this Ukrainian saint, whose body lies in a silver sarcophagus in the church of his name.

Soon after this, the same people met again and settled upon their tasks for the day. The parliamentarian Skrypnyk (now His Eminence Metropolitan Mstyslav) was to hold a large Ukrainian national flag on top of the belltower of the Pochaiv Lavra. My father, wearing his mayoral insignia, would represent the authority of local government. Other people were to distribute leaflets and carry banners. I was then a patriotic youth of thirteen years of age, and along with all my friends tried to be very active in this demonstration. I remember the local police sergeant seeing the Ukrainian flag and climbing straight to the top of the belltower, telling the flag bearer to lower the flag immediately. During this protest all the members of parliament, the senate and the upper house carried a pass which protected them from harassment or arrest by the police.



After this event, Ukrainians initiated the Ukrainisation of all the churches in Volhyn. This process was brought to a halt in 1939 when Soviet Russia forcibly took over, demolishing not only the churches but also the

historical monuments, and therefore a large part of the culture of the Ukrainian people. Yet the survivors of this struggle will always tell the Free World the true story of the Ukrainian fight for religious and civil freedom.



**The belltower of the Uspensky Cathedral.**





Main entrance to the Pochaiv Lavra Monastery.



Decoration on exterior wall of Pochaivsky Cathedral.





View from west the Pochaiv Monastery.

## VINNYTSIA

The city of Vinnytsia lies at the junction of the Southern Bug River and its tributaries, the Vyshnia and the Vinnychka, about two hundred kilometres south-west of Kiev. Records dating from 1363 speak of Vinnytsia as a citadel built by the Lithuanian Prince Koriatovych for protection from the Tartar hordes. It is also mentioned as an important trading centre of Podillia, an area of Western Ukraine.

After the Treaty of Lublin in 1561, Vinnytsia was annexed by Poland and became the centre of the province of Braclavsky (under Polish military rule). In 1648 the Cossack forces of Kryvonis liberated Vinnytsia from Polish rule, leaving a regiment of Cossacks under Bohun, men who boldly repelled a Polish attack in 1651. After the Andrusivsky armistice in 1667, whereby Ukraine was partitioned between Russia and Poland along the Dnieper River, Vinnytsia was reoccupied by Polish forces, and following the Second Partition of 1793, under which Russia gained control of all the eastern provinces of Poland, the town was occupied by Moscovia (the early Russian State) and became the Podillian district centre.

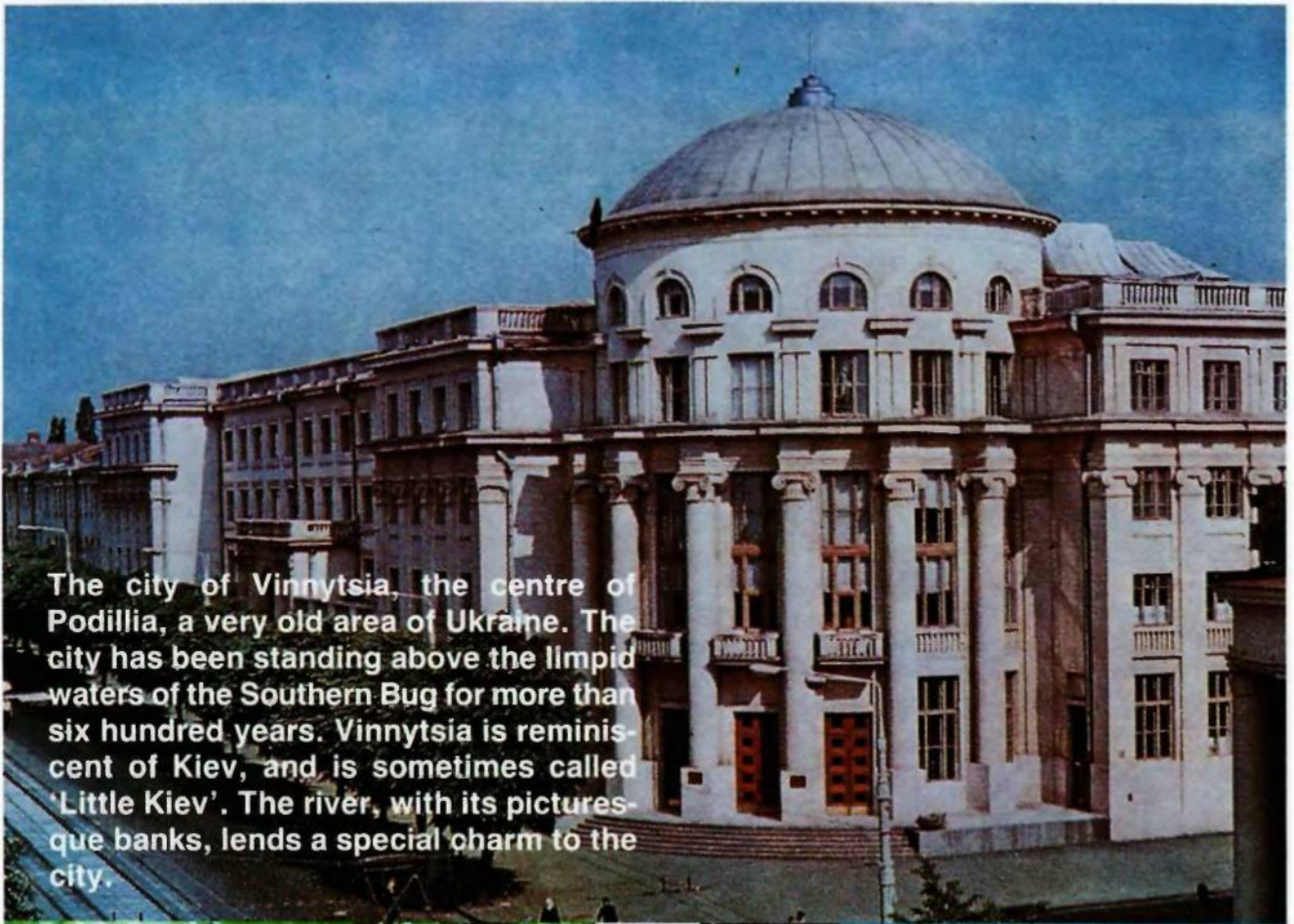
In the second half of the nineteenth century Vinnytsia began to prosper. The town became a trading centre, a food industry centre, an important junction for many road and rail networks, and took on the administrative role of the previous provincial town of Kamianets-Podilskyi. The Ukrainian National Council was based in Vinnytsia for a short period in 1919, and from this year to 1925 it was the centre for the Podillian governorship. For the following five years it was the centre of the Vinnytsia region, and from 1932 onward the centre of the Vinnytsia oblast (province), which occupies 27,000 square kilometres of the Podillia highlands.

A great variety of industries are based in

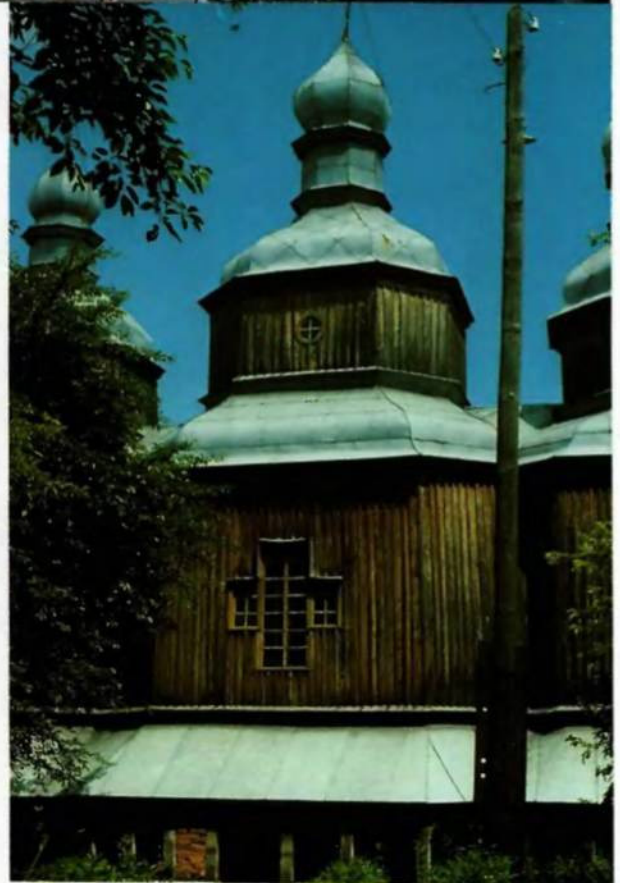
Vinnytsia, including chemical, metallurgical, electrotechnical, and timber processing complexes, as well as steelworks, footwear, furniture and confectionary industries, and many food industries. Vinnytsia is in fact the largest sugar refining centre in Ukraine. There are many cultural institutions, the Pedagogical Institute, a medical Institute and four technical Institutes. There are also two theatres, the Provincial Philharmonic, and the memorial literary museum of Mykhailo Kotsiubynsky, the great Ukrainian poet and master of realistic prose, located in the house where this writer was born. Yet some of the old architecture has been retained, such as the Kapucynsky Jesuit Dominican Monastery complex of the 16th to 17th centuries, and the wooden churches of Saint Yuri (built in 1726) and Saint Nicholas (1746).

Even though it has such a long history, the blackest moment for Vinnytsia was undoubtedly the period of the Second World War. During the German occupation, in July 1943, sixty-six mass graves were excavated in the area — the bloody sacrifices of NKVD (the Soviet secret police) killings in 1937 and 1938. An international medical research commission comprising of professionals from Belgium, Bulgaria, Holland, Czechoslovakia, Ukraine, Finland, France, Croatia and Sweden, verified that 9,439 corpses had been found, 169 of them female, and almost all had been shot through the back of the head (the typical method of NKVD execution). Some of these people had even been buried alive. Around ten per cent of these people were finally identified as having been residents of Vinnytsia or Vinnytsia Province. Another NKVD crime has been well documented, a very dark event in the history of this city.





The monument to Taras Shevchenko in Vinnytsia Park.



The Church of Saint Nicholas, Vinnytsia, built in 1746.





The museum of the Ukrainian writer Mykhailo Kotsiubynsky in Vinnytsia.

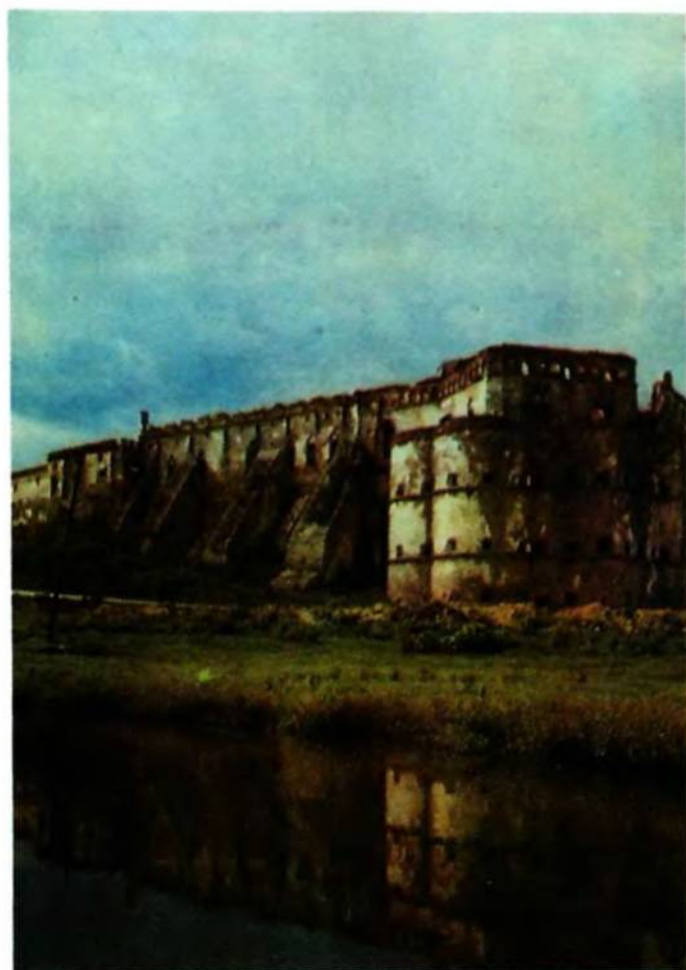


Monument to Mykhailo Kotsiubynsky, near this author's home.





**The historical monument of Koliyivshchina, located in the Vinnytsia region, which marks the Ukrainian people's struggle for freedom that broke out in 1768 in Cherkasy and other parts of Ukraine against the Polish invaders. The uprising was put down, but the engagements were long remembered by the Ukrainian people.**



**The fortress of Medhybizh near Pyliava on the bank of the River Ikva, site of the great victory of Bohdan Khmelnytsky over the Polish Army in 1648.**



**A 15th century fortress at Kamianets-Podilskyi. The Turks ruled this part of Ukraine for over twenty years. The fortress was besieged and taken by Cossacks in 1648 and again in 1651.**

## KAMIANETS PODILSKYI

Kamianets-Podilskyi is one of Ukraine's most ancient cities. Its history stretches back into the mists of time. Tools and ceramic fragments relating to the Trypilian culture and dating from the fourth millennium B.C. have been discovered in this area. The first written records of the city occur in a chronicle from the 12th century, when Podillia formed part of the principalities of Halich and Volhyn. At the end of the 11th century this age-old settlement was transformed into a feudal town. The stone structures of the Old City — the fortified castle and the ramparts, the residential houses, civic buildings and churches — were built and rebuilt from the fourteenth century onwards, and served as secure defences against Tartar incursions.

The castle complex, which took shape in the 16th century, has survived to the present day. The architect, Iov Pretvych, immortalised his name in a stone plaque fixed to the Black

Tower, which rises over a well 36 metres deep and six metres wide.

The city and castle are situated in excellent defensive positions. A loop in the twisting course of the River Smotrych and its deep and rocky gorge all but encircle the spacious elliptical area on which the Old City is built. The city is surrounded by fortifications — stone walls and multiple-peaked towers that loom over the precipitous slopes of the river's gorge. The fortress itself is at the narrowest point of the isthmus formed by the Smotrych.

'A pearl set in stone' is the name sometimes given to this city, where nature and human ingenuity have combined to create a unique fusion of cliff and fortification. In Kamianets, unconventional architecture unites the styles of East and West; minaret and town hall, Catholic and Orthodox church stand alongside each other, and every stone reverberates with the echo of history.



It is no wonder that in Ukraine, Kamianets-Podilskyi ranks third after Kiev and Lviv as a repository of historical monuments. No fewer than fifty-nine of these monuments are protected by the state. The Old City is an archaeological mine that has yielded artifacts from the Trypilian culture, the Bronze Age, the period of settlement by the ancient Slavs, and the age of Kievan Rus.

The fortress occupies a significant place among the old defensive structures, and the complex of buildings associated with it includes thirteen towers, a northern and a southern bastion, and a system of dungeons. The fortress was linked with the Old City by the Castle Bridge, sometimes called the Turkish Bridge, a structure which during Turkish rule was faced with polished stone. These monuments date from between the fourteenth and the seventeenth centuries.

The Old City was encircled by stone walls, towers and bastions, parts of which have survived to the present day. In the city itself, historical relics include defensive structures, shops and warehouses, as well as residential and religious buildings erected by the Armenian community in the 16th century. Among these are the belfry and triumphal arch of the Armenian Cathedral, and the city's hospital and theological seminary. Alongside the town hall in the central city square stands a low tower which shelters a well forty metres deep and carved out of solid rock.

Surviving historical buildings include the 16th century mansion of the Chartoryjs'kyj family, the interior of which reflects the lifestyle of the medieval feudal elite; the villa of the Turkish governor Hahil'-pasha, a memorial to Turkish 17th century culture; the Mykolajivs'ka Church, built in 1398; the Khrysto-Vozdvyzhens'ka Church, dating from the first half of the 17th century, and a 15th century Roman Catholic cathedral, which in

1672 was turned into a mosque. As part of this transformation, the Turks added a minaret to one of the chapels.

Consequently, it is not surprising that Kamianets-Podilskyi or rather that part of it which is now termed the Old City, is called the 'Museum City'.

### KHOTYN

Khotyn is a town on the bank of the Dnister River some twenty kilometres from Kamianets-Podilskyi. In the 10th and 11th centuries Khotyn formed part of the Principality of Kiev; from 1199 onwards it formed part of the principalities of Halich and Volhyn, and in the second half of the 13th century it became part of the Duchy of Moldavia, and a fortress was built which has become a monument to the architecture of fortification from the 13th to the 16th centuries.

Khotyn is historically associated with the war fought in 1620–21 between Turkey and Poland on the territory of the Duchy of Moldavia. Crushed by the Turks, the Polish Army lost its two commanders, Hetmans Zolkewsky and Koniiecpolski, and the Turks and Tartars laid waste to Ukrainian lands stretching from Kamianets-Podilskyi as far as Lviv and Peremyshl. So the Polish Government turned to the Ukrainian Cossacks for assistance, and a force of forty thousand of these men, under Hetman Petro Konashevych-Sahajdachnyj, joined a Polish Army numbering 32,000 at Khotyn. Battles raged around the town for almost a month. Due to the heroism of these Cossacks the remnants of the Polish Army were preserved and the people of Poland and Ukraine were saved from the Turkish yoke. Finally, the Turkish sultan, Osman II, was forced to cease hostilities. This event, which occurred in 1621, and which became known as the Peace of Khotyn, is of no minor significance in world history.



**Khotyn Fortress, a Ukrainian historical monument of the 13th century.**



**A church in Khotyn on the bank of the River Dnister.**



## TERNOPIL

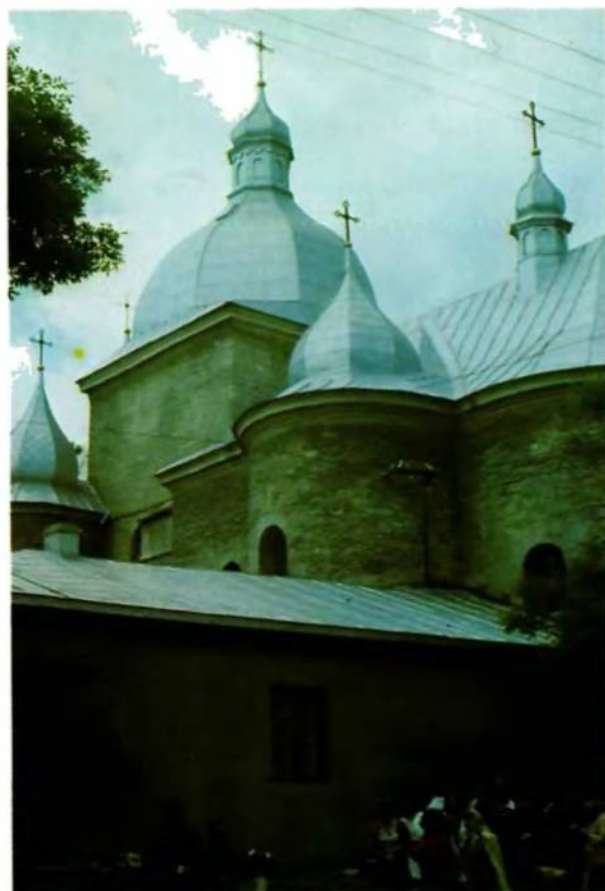
The town of Ternopil is an administrative centre of the Ternopil Oblast (region) of Western Ukraine. The name derives from that of a wealthy landowner who resided in the area, Jan Tarnowsky.

Like many other cities and towns in what is today called Ukraine, a large part of the history of Ternopil is bound up with military events and wars. Originally being under the control of the princes of Galicia, Ternopil was eventually passed over to Poland. For most of the sixteenth century Ternopil existed as a fortress in defence against the Turks and the Tartars, and in 1570 the town was placed under the authority of Prince Konstantin Ostrovsky. In the course of the following century the settlement was repeatedly ravaged by Turk, Tatar and Mongol Hordes.

The Ukrainian Army of Hetman Bohdan Khmelnytsky occupied and rebuilt Ternopil in 1648, and the city very quickly became a major trading centre. The population doubled within a decade and cultural activity reached a high standard. Then, in 1675, the Turks attacked and occupied the city and demolished its fortifications, which can still be seen lying in ruins today.

With the second partition of Poland in 1772 Ternopil came under the control of the Austrian Empire, a situation which held until World War One, when it was occupied by the czarist army. Following the war the city was returned to Poland, but was reclaimed as part of the territory of the U.S.S.R. in 1939. During World War Two the town was virtually destroyed.

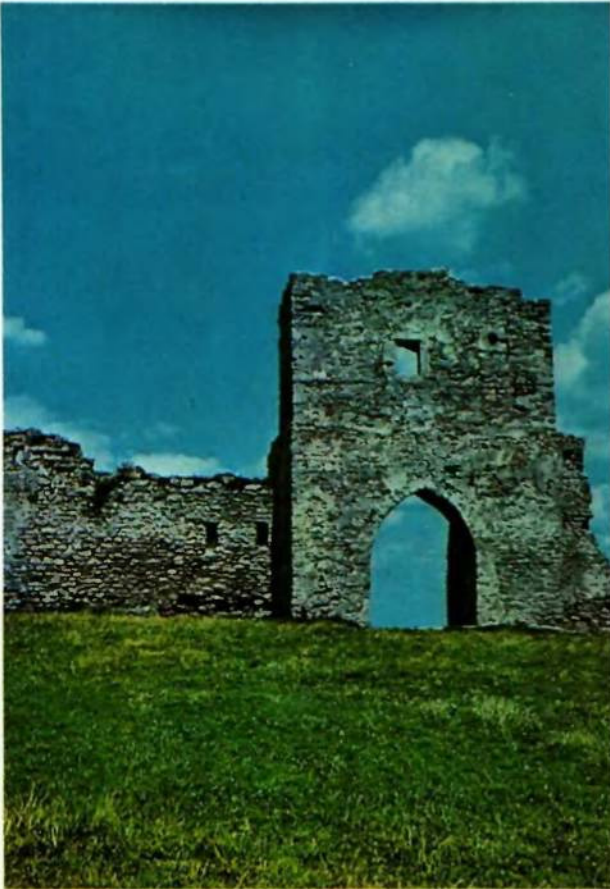
Besides being a regional centre of administration, the Ternopil of today is also an important railway junction, with five railway lines connecting the city to all of Western Ukraine. It is home to several industries, mainly food processing and footwear. One very interesting attraction is a late 16th century cathedral constructed in the style of the fortress that the city itself was built in at that particular period in time.



**The Church of the Nativity of Christ, Ternopil. Built at the end of the 16th century, this is a typical and one of the best preserved examples of the fortress design.**



**View of Terebovlia, behind the old castle.**



**Ruins of Kremenecki Castle, Ternopil region.**



**The Church of Saint Nicholas in Terebovia, Ternopil region.**



## ZAPORIZHZHIA

Situated on the left bank of the River Dnieper, 450 kilometres to the south of Kiev, and having a population approaching 700,000, the city of Zaporizhzhia is the administrative centre of an important industrial region of Ukraine.

The industrial development of Zaporizhzhia dates from the construction of the Dnieper barrage and hydroelectric station, which, when completed in 1932, was the largest in the world. The Dnieper waters were lifted above the rapids and then used for the production of electricity. During the Second World War the dam was destroyed.

The construction of the hydroelectric station enabled the development of metallurgical industries such as a coking, iron and steel plants, and factories for the production of high grade steel, ferroalloys, titanium, and aluminium smelting. Zaporizhzhia also houses strip rolling mills, the largest in Eastern Europe, and coke by-products supply an important chemical industry. Transformers, automobiles and combine harvesters are manufactured. Other products include foodstuffs, clothing and shoes.

The Zaporizhzhia region covers an area of almost thirty thousand square kilometres and has a population approaching two million. The region lies above the Sea of Azov, within the steppe zone. Sixty-six per cent of this population are urban dwellers, living in ten towns and twenty-four urban districts.

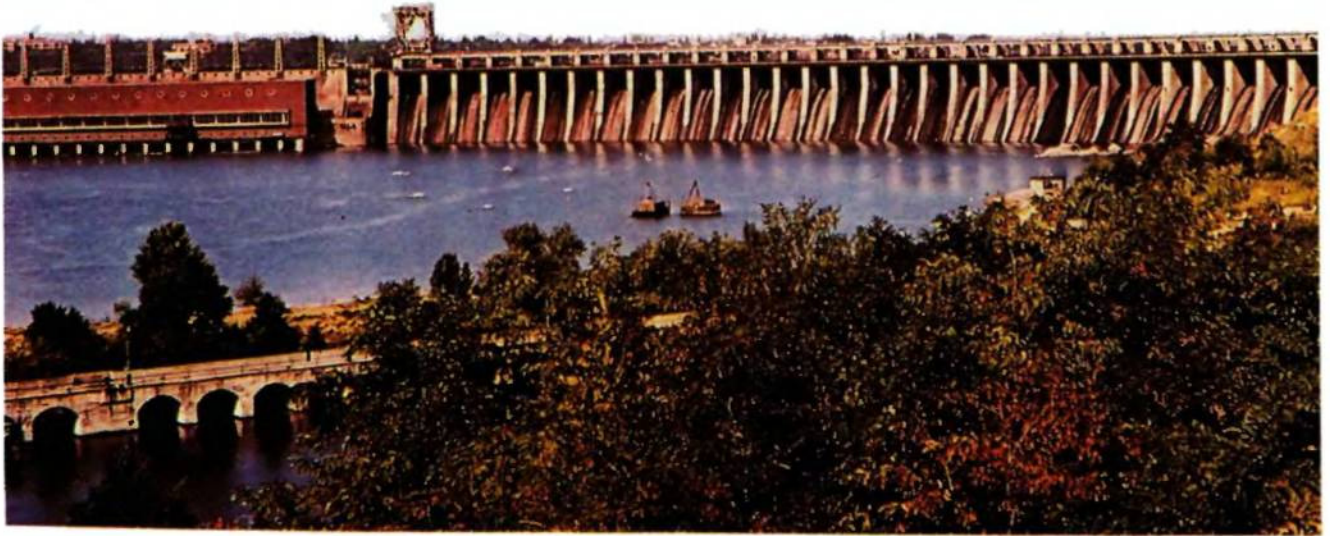
Agriculture in this region is at a developed stage, but is liable to suffer from drought. The main agricultural products are winter wheat, maize, potatoes, melons, sunflowers seeds and oil, though fruit production is also signifi-

cant. Dairying predominates in the north of the region and sheep farming in the south on the Azov coastal plains.

The town of Zaporizhzhia was rebuilt and enlarged after World War Two and is very modern in its architecture, with wide streets, much greenery, theatres, a circus, modern hotels, fountains, museums and exhibition centres. There are also restaurants in the traditional Ukrainian style. The most significant historical feature of the town is a famous 700 year old oak tree of immense size.

Historically, both the town and the region of Zaporizhzhia are very important to the Ukrainian nation. From about the mid-fifteenth century the Ukrainians began to establish garrison settlements in the south of the country, to the north of the Black and Azov Seas, and Zaporizhzhia was very important amongst these. By the 16th century these settlements constituted the main Ukrainian line of defence against the Poles, Turks, and Tartars, whose interest lay in conquering and occupying Ukraine and its people as a colony, which would mean future exploitation and complete political annihilation.

Consequently, the Ukrainians in these numerous settlements, which were located far from the capital city of Kiev, organised themselves militarily, gradually winning political independence not only for this region but for all of Ukraine. These people gained a reputation as fearsome opponents and magnificent horsemen, and were in fact the same Zaporizhzhia Cossacks who, in the middle of the 17th century, defeated the Polish armies in a number of battles and thus liberated Ukraine from this foreign yoke.



**The hydroelectric plants at Dniprohes, one of the largest in Ukraine. Built in early 1930, and rebuilt in 1950 after being extensively damaged in World War II, the Dniprohes is located on the Dnieper River near Zaporizhzhia.**



**City Theatre, Zaporizhzhia.**





**A seven hundred year old oak tree in Dubova Roshcha, Zaporizhzhia.**



**Monument to the victims of the concentration camps, Donetske. During World War Two, no country in Europe suffered the losses and experienced the devastation that Ukraine did.**



Along the River Dnieper.

### TRANSCARPATHIA

Transcarpathia lies in the south-western region of the Ukrainian Carpathians and partly in the Transcarpathian lowlands. It is flanked by Czechoslovakia, Hungary and Rumania, has a population of 1,200,000, and occupies an area of almost 13,000 square kilometres. It has a picturesque landscape of high mountains covered with forests of beech, spruce, oak and fir trees. Large areas are occupied by 'polonynas' (mountain meadows), which abound in colourful flora. The principal river of the area is the Tysa. The region is well known for its many beautiful mountain streams, mineral springs, and associated health spas.

Uzhhorod, with a population of around 100,000, is the administrative and cultural centre of the region, and is pleasantly situated on the river Uzh, at the foot of the Carpathians. Founded around the 8th and 9th centuries, it is one of the oldest Slavic (old Ukrainian) towns in Ukraine. Uzhhorod has its own university and technical schools, a theatre of music and drama, a philharmonic hall, and a magnificent mid-18th century cathedral. The Transcarpathian Folk Choir, which is based in Uzhhorod, is well known outside the region.

The Transcarpathian region is famous for its

decorative folk art, which includes exquisite embroidery, carpet weaving, pottery, metalwork and woodcarving. The ancient castle in Uzhhorod that was in operation between the 14th and 17th centuries is used to display the exhibits of the Museum of Regional Studies and the Fine Arts Museum. As well as displaying the art of other countries, the exhibits contain fine specimens of Ukrainian art, illustrating the nature and history of the region from time immemorial. The collection of Bronze Age objects is one of the finest in Ukraine. Uzhhorod also has a museum of folk architecture and folk life, which displays village houses built in the late 18th and the 19th centuries. All of these homes are original structures transported from different areas to this museum.

Architectural monuments of Transcarpathia include castles in Khust (13th through to the 15th century), Mukachiv (14th through to the beginning of the 15th century), and Nemytske (12th to 13th centuries). There are also examples of wooden church architecture in Krainikove (1685), Husne (1759) and Yasinia (1824). Other important cities of Transcarpathia are Berehove, Vinohradiv, Svaliava, Rakhiv and Irshava.



The main industries of the region are food production (fruit canning and butter), timber, furniture, machine industries, and the making of wine. There are also present substantial deposits of rock salt, building materials (marble, basalt, cement clays) and brown coal. The main agricultural areas are grain farming, flax, horticulture and viticulture, vegetable and melon growing, and dairy, cattle and sheep farming.

Throughout history, the people of Transcarpathia have played their role in the struggle for national independence of the more than fifty million Ukrainian people. This is despite the fact that for many centuries these people had been separated from their Ukrainian roots by political borders (forming part of Hungary, and later of Czechoslovakia). Under such foreign rule, Transcarpathian Ukrainians were subjected to social and national oppression. This separation was related to the fact that the an-

cient name of this region was Carpatho-Ruthenia. With being called Ruthenians, the people of Transcarpathia were separated from Kievan Rus-Ukraine in the 11th century and for several hundred years thereafter remained under Hungarian, Austrian and Czechoslovakian rule.

In 1938 great political, economic and historical changes took place in this region. On 15 March of this year, under the leadership of Monseigneur Augustine Voloshyn, Transcarpathia achieved independence and proclaimed its autonomy from Czechoslovakia. However, following the approval of Hitler and Mussolini, Carpatho-Ukraine was soon annexed by Hungary. But the freedom and independence of the people, though only short-lived, was heroically defended by paramilitary units called *Carpathian Sitch*. In 1945, Transcarpathia became an administrative region of the Ukrainian Soviet Socialist Republic.



**The Trembita, traditional musical instrument of the Carpathians.**



A church in Uzhorod. Transcarpathia is well known for its wooden architecture.



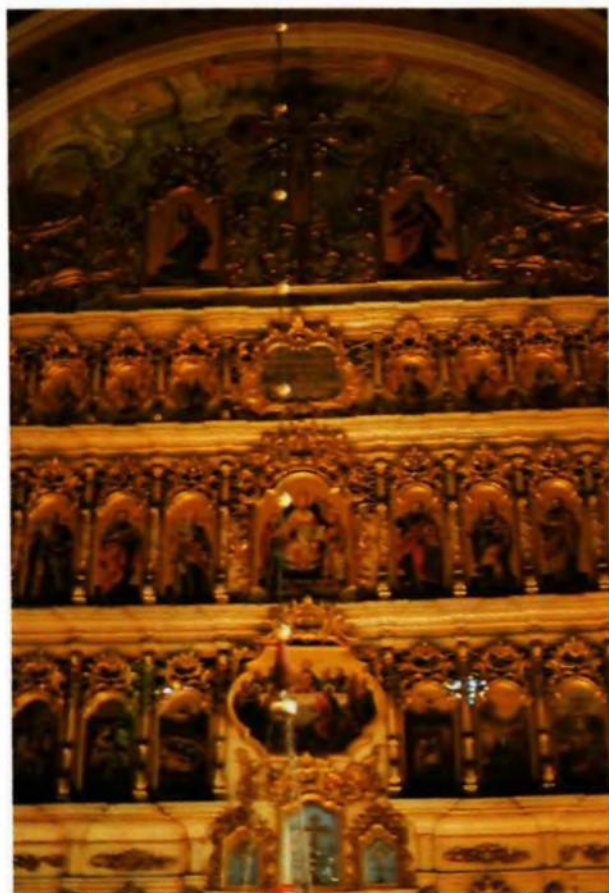


Built in the 18th century, the philharmonic building in Uzhhorod stands behind the Uzhhorod Cathedral.



Transcarpathian landscape.





**Interior of the Uzhhorod Cathedral.**



**Transcarpathian landscape, Uzhhorod district.**





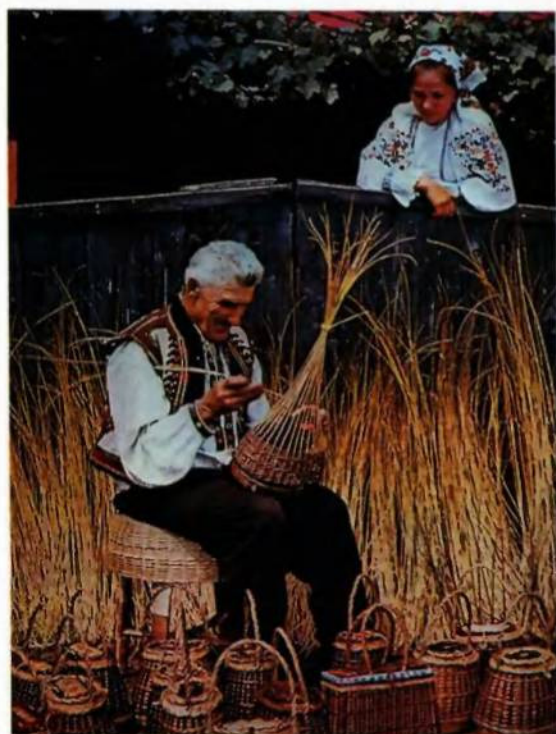
**Church of the Holy Virgin's Protection in the village of Kanora, Bolobecki district, Transcarpathia. The church was built in 1792.**



**Transcarpathian landscape**



**Uzhhorod Fortress, 13th century.**



**Transcarpathian craftsman in the village of Iza, Khust district.**



**Ukrainian folk melodies by Sopilka.**





**Mukachiv Castle.**

## **THE KOSIV MARKET**

A very old Ukrainian town, Kosiv stands amidst the peaks and forests of the Carpathian Mountains. The town is an exemplary picture of the Hutsul people, an ethnological group of the Ukrainian nation who inhabit the highlands and for generations have contributed substantially to Ukrainian art and culture. Having struggled and fought for centuries not only for recognition but also for their survival, the Hutsuls finally reached the stage of industrialisation, and their beautifully decorative products now produce both praise and income. The wealth of this fascinating folk art is seen in embroideries, fabrics, mats, clothing, carpets and toys. The skills of decorative metalwork, ceramics and woodcarving were first recorded in the seventeenth century, though they were in practice well before this time.

Every Sunday there is a market at Kosiv, where lovers of folk art can find wonderful products created by the hands of man. This market, unlike others, is an extraordinary sight in that it is extremely colourful and constitutes a unique contribution to Ukrainian art. The stalls are laden with pottery, embroidery, woodcarving and carpets, as well as foodstuffs like cheese, butter, cream, milk and other dairy products.

In summer, when fruit is in season, fresh berries, apples, plums, pears, and mushrooms are available, while other buyers concentrate on garden tools, kitchen utensils, tables, chairs, and high quality wool.

In short, the Kosiv market is a living example of its regional products and of Ukrainian culture, and its contribution to the wealth of the Ukrainian people is a substantial one.





Ukrainian folk art and crafts are highly regarded, whether from Kosiv, Western Ukraine, or the Carpathian Mountains.



At the Kosiv market, admirers of folk art can find all kinds of pottery, woodcarving, carpets, embroidery, toys, and decorative metalwork, crafts which reached a high level of workmanship as far back as the 17th century.



## MAJOR UKRAINIAN HOLIDAY RESORTS

There are several holiday resorts in Ukraine, the most famous of which is Crimea, a large peninsula situated between the Black Sea and the Sea of Azov. Due to the beautiful panoramic views, the temperate climate, the relaxing atmosphere and abundance of sunshine, the coastal regions of Crimea developed and prospered as holiday resorts in the first half of the nineteenth century, and from then on continued to grow at an accelerated rate in line with technological progress and development.

Situated in the Crimea, the port of Yalta is a charming place to relax and unwind. Being the main centre of the superb seaside health resorts along the southern coast of Crimea, with a Mediterranean climate producing ideal weather conditions, it is unsurpassed in its elegance, beautiful flora and picturesque surroundings. All along this coast there are situated numerous restaurants, as well as sanatoria.

Yalta has been visited by such famous writers and composers as Lesya Ukrainka, Mykhailo Kotsiubynsky, Mark Twain, Rimsky-Korsakov, Tolstoy, Pushkin, Mickiewicz, and a host of others. Also, Livadia Palace, just west of Yalta, has great historic significance. For example, it was the summer residence of the czars, and then, after the Second World War, the meeting place of the leaders of the United States, Great Britain, and the Soviet Union (the Yalta conference).

In this region, numerous parks and gardens display an enormously rich collection of exotic native, subtropical and tropical plants, contributing to the natural wealth of the existing

flora of the mountain forests, which insulate the coastline and the leisure spots from cold northerly winds.

Another distinguished Ukrainian centre of health and leisure, Truskavets, a location surrounded by huge forests to the north, west and south, is famous for its mineral waters, as well as the clear fresh air streaming down the slopes of the Carpathian Mountains. Special express trains from cities such as Warsaw and Moscow carry multitudes of holiday-makers into this fascinating town, which offers superb accommodation and a variety of unusual entertainment. The feature of this particular trip for most of these people concerns the matter of health, as several mineral waters, all with distinct tastes and purposes, represent to these travellers one important road to recovery. Yet whilst some holiday-makers concentrate on improving their health, others spend their time in more energetic ways.

The scenery, apart from its natural splendour, is enhanced by several hectares of carefully cultivated parklands, all of which constantly benefit from newly developed ideas and trends in park management. Standing amidst parks and orchards, the towering guest houses and motels in this exotic town often evoke spontaneous changes in mood from new arrivals, whilst the unique mineral waters, famed for their great curative powers, fascinate the minds of those who are in constant battle with the powers of fate. Truskavets is indeed an absorbing and at times serene place, where the versatility of the surroundings can satisfy the moods and desires of everyone.

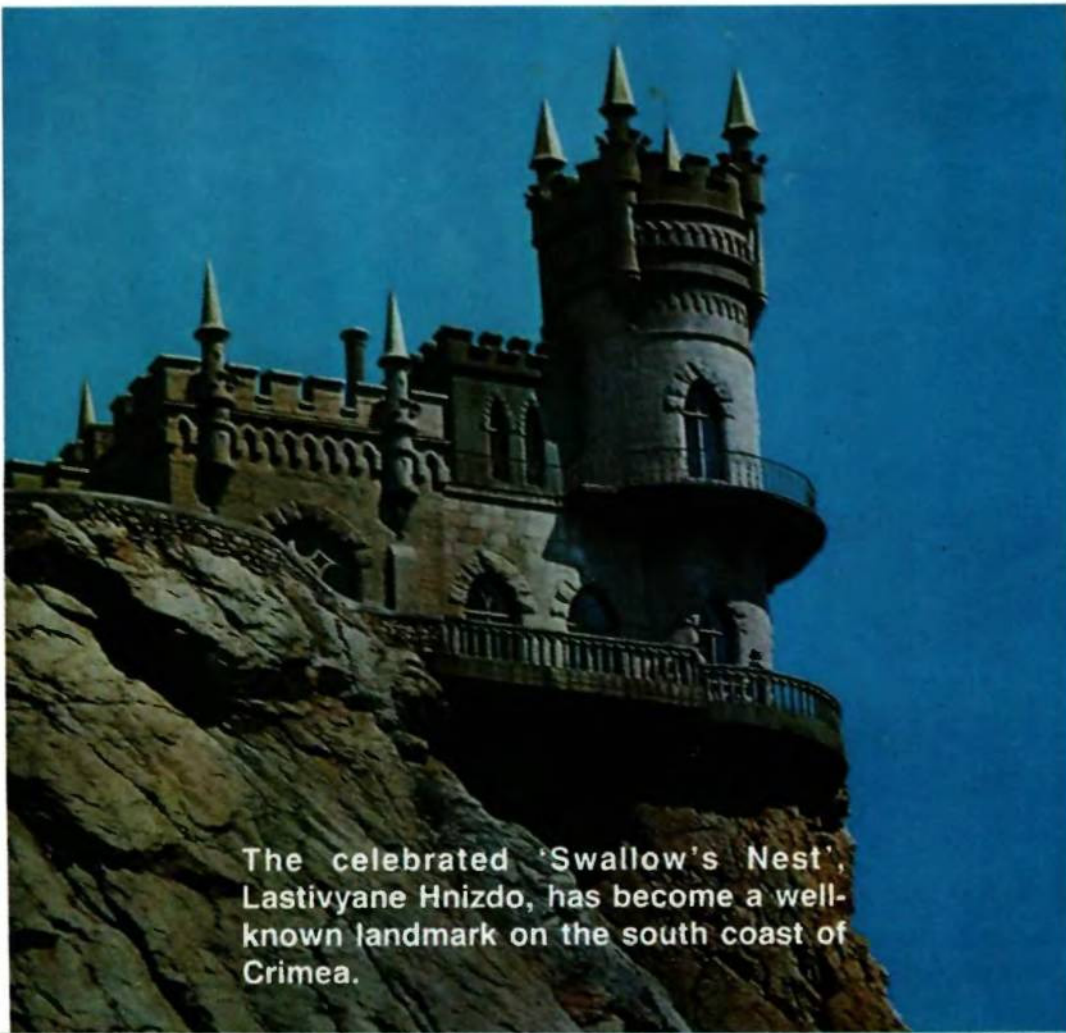


The ruins of the magnificent Herones Tauris, a Greek colony of the 5th century B.C., near Sevastopol. Archaeological excavations on the site have revealed new aspects of Hellenic culture.



The luxuriant health sanatorium *Ukraine* on the south coast of *Crimea*.





The famous Livadia Palace, Yalta, Crimea, the site of the final conference of the 'big three' of World War Two — Rossevelt, Churchill, and Stalin, in February of 1945.





**A 14th century Genoese fortress near the town of Sudak, Crimea.**



**Grapes from Crimea.**



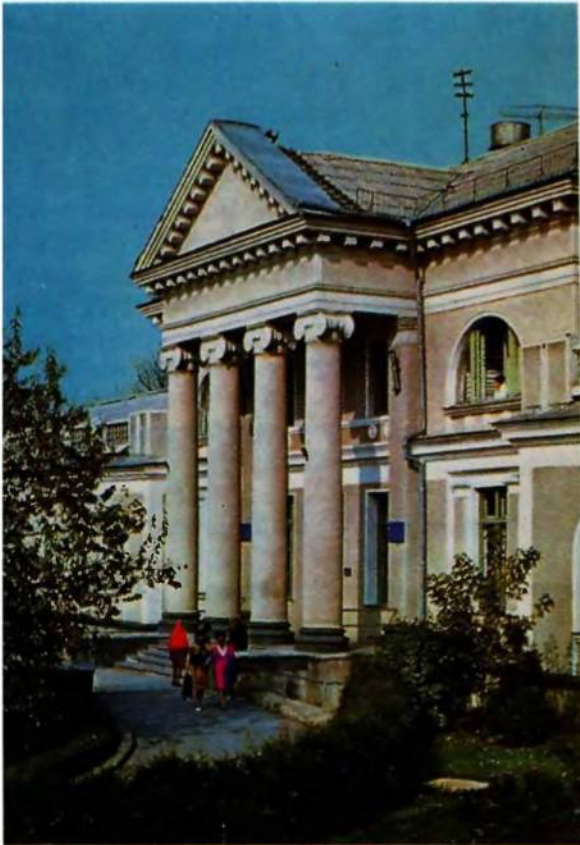


The *Blue Wave* sanatorium in Anapa, Crimea.



Monument to Lesya Ukrainka in Yalta, Crimea.





**Truskavets, a holiday resort and health centre in the Carpathian Mountains.**



**Carpathian health resorts, 'Houtsoulhtczina', in Yaremcha.**



## UKRAINIANS ABROAD

The number of Ukrainians and people of Ukrainian descent living outside the Ukrainian Soviet Socialist Republic is estimated to be between 11 and 12 million — some 23 per cent of all Ukrainians in the world. Most of these people reside in the Soviet Union, particularly in its Asian region. This article is concerned with those Ukrainians residing outside the U.S.S.R. These people are estimated to be around three million in number, and live in many countries, including the United States, Canada, the countries of South America, Western Europe, Australia, and the European countries of the Eastern bloc — Poland, Czechoslovakia, Rumania and Yugoslavia.

During the 18th century, small Ukrainian colonies were established in Hungary and the delta of the Danube, though heavy emigration only began to occur in the 1870s, when bad economic conditions in the over-populated agrarian region of Western Ukraine compelled a significant proportion of the traditionally sedentary rural population to seek better conditions overseas. Between 1870 and 1914, some 600,000 Ukrainians settled in the Americas: 450,000 in the United States, over 100,000 in Canada, and over 50,000 in Brazil and Argentina. Also, several thousand settled in Germany and parts of present-day Yugoslavia.

A second wave of emigration, this time politically motivated, came as a direct result of World War One and the failure of the Ukrainian independence movement. Over 50,000 Ukrainians emigrated, most of them settling in Europe, in particular in Poland, France, and Czechoslovakia. In the following twenty or so years, emigration was again economically motivated, and involved some 200,000 people, all of them from Ukrainian regions outside the U.S.S.R. Most settled in the Americas, though Canada absorbed a large contingent of these people. This movement differed in social composition compared to the prewar wave, containing a high proportion of the intelligentsia and former officers and soldiers of the Ukrainian armed forces — elements with a

high degree of national consciousness.

World War Two caused major demographic changes in Ukraine, and by the end of the war more than a quarter of a million Ukrainian refugees were located in West Germany, Austria and Italy. Between 1947 and 1955 most of these people emigrated, with some 80,000 going to the United States, 60,000 to Canada, 40,000 to the United Kingdom, 30,000 to Australia and New Zealand, 10,000 to Argentina, 7,000 to Brazil, 5,000 to France, 4,000 to Venezuela and a further 4,000 to other countries of South America.

In Poland, Rumania, Czechoslovakia and Yugoslavia, a total of around one million Ukrainians form national minorities. Poland has a large Ukrainian community of some 600,000 people, comprised mainly of Ukrainians resident in those regions of Ukraine assigned to Poland as part of the Polish-Soviet treaty of 1945. Rumania and Czechoslovakia contain some areas of Ukrainian ethnic territory as well as Ukrainian enclaves and small colonies. In Yugoslavia, Ukrainians live in Backa, Srem and Bosnia.

The demographic pattern of Ukrainian settlement in the host countries has changed as the economic situations of the migrants have improved. Ukrainians in the United States settled mainly in the industrial areas; in Canada, Brazil and Argentina they settled in villages. In all these countries of settlement there has been a progressive migration of these people to the cities, accompanied by a deconcentration of contiguous Ukrainian districts. Still, large Ukrainian farming enclaves still exist in Brazil, Yugoslavia, the western provinces of Canada, and to some extent in Argentina.

Certain patterns are common to the social life of Ukrainians in most countries of settlement, in spite of the differences in motivation for emigrating (socio-economic on the one hand and political on the other) and in the type of life experienced in the New World and that experienced in the European countries, where the emigrants have a minority status. The forms of organisation developed by these emigrants have mostly been based on those they were familiar with in their native land. In the first stages of settlement the church exerted a decisive influence on the way Ukrainian communities were organised. Unlike other migrant groups, Ukrainians were not integrated into local church organisations, but instead established their own national churches. Today these churches have transferred many of their social responsibilities to secular organisations, yet they still continue to exert influence on social, cultural and charitable activities. Some of these Ukrainian social organisations are based on models developed back in Ukraine (cultural and educational institutions, youth associations, political organisations), whilst others have taken on new forms based on local societies (fraternal benevolent associations, professional societies, social clubs and the like).

A characteristic feature of the structure of Ukrainian settlements in Western Europe, the Americas, and Australia is the existence of a centralised coordinating institution. Where there is a Ukrainian population of any size as well as an organisational network, these central institutions, while limiting their activity to coordinating functions, exert a substantial degree of influence on Ukrainian community life. The principal Ukrainian centralised organisations are: the Ukrainian Congress Committee of America, the Ukrainian-American Coordinating Council, the Ukrainian National Association of America, the Ukrainian Fraternal Association of America, the Ukrainian Canadian Committee, the Association of Ukrainians of Great Britain, the Federation of Ukrainian Organisations of Australia, the

Ukrainian Association of France, the Ukrainian Central Association of Germany, and the Central Ukrainian Representation of Argentina. Worldwide coordination of these Ukrainian organisations is undertaken by the World Congress of Free Ukrainians, founded in New York in 1967.

In the countries of Eastern Europe, the activities of Ukrainian communities are subject to government regulation. Poland and Czechoslovakia have government controlled social and cultural organisations; in Yugoslavia, cultural and educational societies are only permitted to operate on a local level and can have no centralised coordination. In Rumania there is no organised Ukrainian life at all except for two regional associations. In contrast to those Ukrainians who have emigrated to Western countries, Ukrainians in the U.S.S.R. but outside Ukraine are not allowed to have their Ukrainian national organisations or schools, or any access to Ukrainian language media such as TV, radio or newspapers.

Some areas of Ukrainian organised life abroad are coordinated by intercountry centres. The existence of these political and social centres in the countries of settlement (the Ukrainian National Rada, the Pan-American Ukrainian Conference, the Coordinating Centre of Ukrainian Central Organisations in Europe), the activities of intercountry organisations (womens', youth, professional and scholarly organisations), and the Ukrainian press — all these organisations and associations play an important role in the development of unified communities of Ukrainians. As indicated above, Ukrainians living in Eastern Europe cannot participate in and benefit from this process.

From all of this it can be seen that in most countries of settlement Ukrainians have built a clearly defined framework of values and guidelines for their continued development as a distinct community beyond the borders of Ukraine.



Until recently, the leaders and other active elements (primarily the political émigrés) were almost totally concerned with the political needs of the Ukrainian people at home and their liberation from foreign domination, but the development of a positive concept of the further growth and future direction of the emigrant Ukrainian communities has now taken place, and the dominant attitude is that of preserving the distinctive features of the Ukrainian community and its cultural heritage within the framework of these countries of settlement.

#### Ukrainians in America

Like other Europeans during the seventeenth century, Ukrainians took part in the exploration of the New World. Laverenty Bohoon accompanied Captain John Smith on his trip to Jamestown, Virginia in 1608. Ukrainian names appear in the records of the Civil War: for example, General Basil Turchyn, a brigade commander of the northern armies, served in the battle of Chickamauga in 1863. Yet the heavy migration of Ukrainians to America

began only after the 1860s. Most of these immigrants came from Western Ukraine, an area under the rule of Austria-Hungary. By 1914, more than 110,000 Ukrainian immigrants had settled in Pennsylvania, many of them in Philadelphia. These immigrants established churches, associations, and schools very early on and in 1893 started to publish "Svoboda", a Ukrainian daily newspaper which is still in circulation. With the passing of restrictive immigration laws in the 1920s, Ukrainian immigration to the United States dropped considerably. Between 1920 and 1939 less than 40,000 Ukrainians entered the US, yet the community life of American Ukrainians flourished as the early immigrants progressed socially, economically, and professionally. In addition, those who were admitted included a higher proportion of educated people. Towards the end of World War Two, thousands of Ukrainians fled from their homeland due to the Soviet occupation, many of these people entering the United States under the provisions of the Displaced Persons Act of 1948.

## THE UKRAINIAN NATIONAL ASSOCIATION

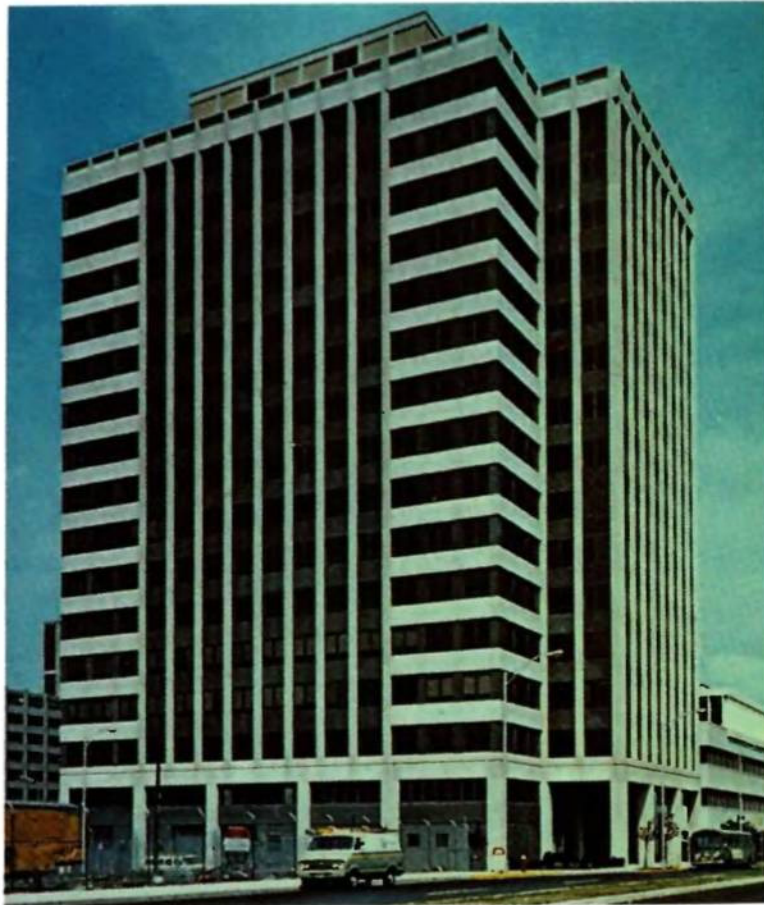
The Ukrainian National Association (UNA) is a fraternal benevolent society with a membership numbering more than eighty thousand men, women, and children of Ukrainian descent. Founded in 1894 by Ukrainian immigrants, and dedicated to the welfare of both its members and the Ukrainian people in general, it is the oldest and largest Ukrainian organisation in the United States and Canada. It has helped immigrants and their children to establish themselves and live a fuller and more meaningful life in the New World.

In many early immigrant Ukrainian communities the UNA was the foundation upon which all organised life was built. Cultural, religious, patriotic and social activities were initiated and maintained by association members. Simultaneously, these people expanded the fraternal and insurance benefit facets of the organisation, which provided the economic strength required for further progress.

The core of the UNA is the local branch. These eighty thousand and more members are spread between more than four hundred local branches located in the United States and Canada, stretching from the Atlantic to

the Pacific Oceans and as far south as Florida, Texas, and Arizona. Branches hold regular meetings to transact business, collect dues, discuss organisational and community problems, and plan various social events and activities. Many branches participate in local activities such as community fund drives, the Red Cross, Parent-Teacher Associations, park and playground committees, and other civic matters.

Many social and educational advantages flow from membership in the UNA. The fraternal character of the association and the branch activities present members with valuable opportunities to develop self-confidence and leadership skills. Also, many financial benefits are obtainable through membership in the UNA. Some of these are: low cost life and accident insurance, low interest loans on certificates, home mortgage loans, annual cash dividends, aid to disabled members, mortgage loans to churches, schools, and community homes, and annual scholarships to needy college students (the latter amounting to over US\$100,000 in 1985).



**Ukrainian National Association Centre In New Jersey.**

Assistance is also provided from the UNA emergency fund to victims of natural disasters such as floods and tornadoes. Also, donations are made each year to churches, educational and research institutions, scientific societies, and youth organisations. A year-round vacation resort in the Catskill Mountains, in Kerthons, New York, boasts a senior citizens' home, as well as providing facilities for Ukrainian cultural courses, sports events, children's camps and tennis competitions, music concerts, art exhibitions, and academic seminars.

To keep the membership informed and advised of all UNA activities, and to report events of interest, the UNA publishes a daily newspaper in the Ukrainian language called *Svoboda*, as well as an English language newspaper, *The Ukrainian Weekly*, a monthly magazine for children entitled *Veselka (The Rainbow)*, and many books in Ukrainian and English. Standing out among the various

publications in English on the Ukraine is the scholarly two-volume *Ukraine: A Concise Encyclopaedia*. All of these publications keep readers informed of the progress of the UNA and serve as a link between Ukrainians all over the world. These publications take the lead in presenting and upholding the Ukrainian cause before the Free World.

The Ukrainian National Association, although nonsectarian, has been and still is closely affiliated with the religious organisational activities of the Ukrainian community. The Ukrainian churches and the UNA were the institutions responsible for laying the foundations of organised Ukrainian life in America and Canada, as they aided one another in developing the community.

Throughout its existence, the Ukrainian National Association has served all Ukrainians, regardless of religious persuasion or social and political affiliation, and has excluded only communist elements from membership.





**One of the largest cathedrals in the United States, the Ukrainian Catholic Cathedral of Saint Nicholas, Chicago, Illinois, erected in 1913.**



**A Church monument in honour of the martyrs and heroes of the Ukrainian nation, South Bound Brook, New Jersey. Constructed at the initiative of Metropolitan Mstyslav, and funded by donations from Ukrainians living in the Free World, the memorial was consecrated in 1965. A museum has been incorporated as part of the structure below ground level.**





The Ukrainian Catholic Church of Saint John the Baptist, Hunter, New York State.



A Ukrainian national cemetery and pantheon in South Bound Brook, New Jersey.



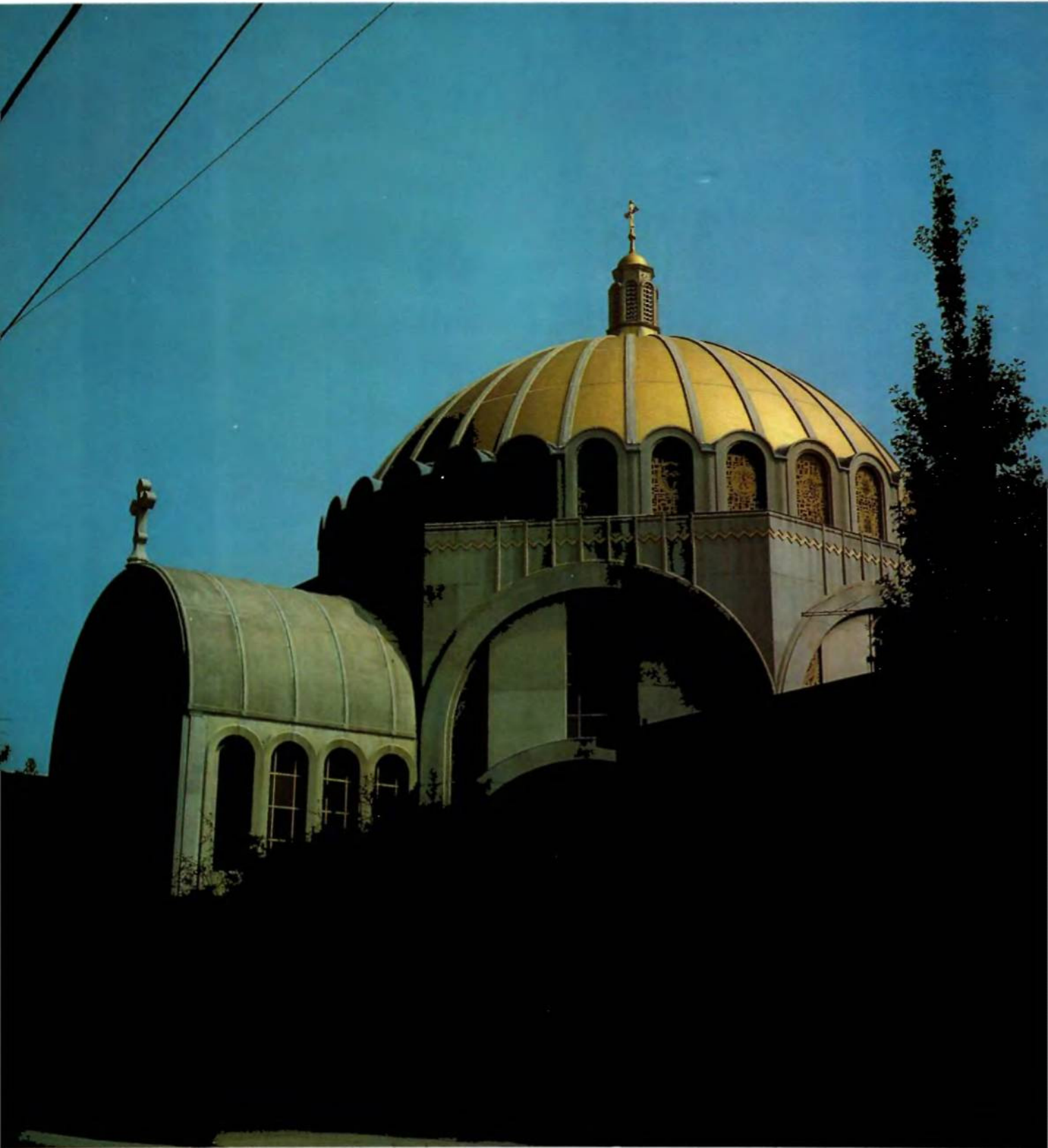


**Ukrainian Orthodox Church of Saint Volodymyr, Cleveland, Ohio.**



**Monument to Lesya Ukrainka in the Ukrainian Cultural Garden, Cleveland, Ohio.**





**The Ukrainian Catholic Cathedral of the Immaculate Conception of the Blessed Virgin Mary, Philadelphia. One of the largest Ukrainian Catholic cathedrals in the world, this is the mother church of the Ukrainian Catholic Metropolitan Province in the United States.**



**The Ukrainian Research Institute, Harvard University, Cambridge, Massachusetts.**

### **THE HARVARD UKRAINIAN RESEARCH INSTITUTE**

The faculty of Ukrainian studies at Harvard University dates back to 1957, when the Federation of Ukrainian Student Organizations of America (SUSTA) proposed the establishment of a chair in Ukrainian studies at a leading American university as a means of preserving and advancing Ukrainian scholarship.

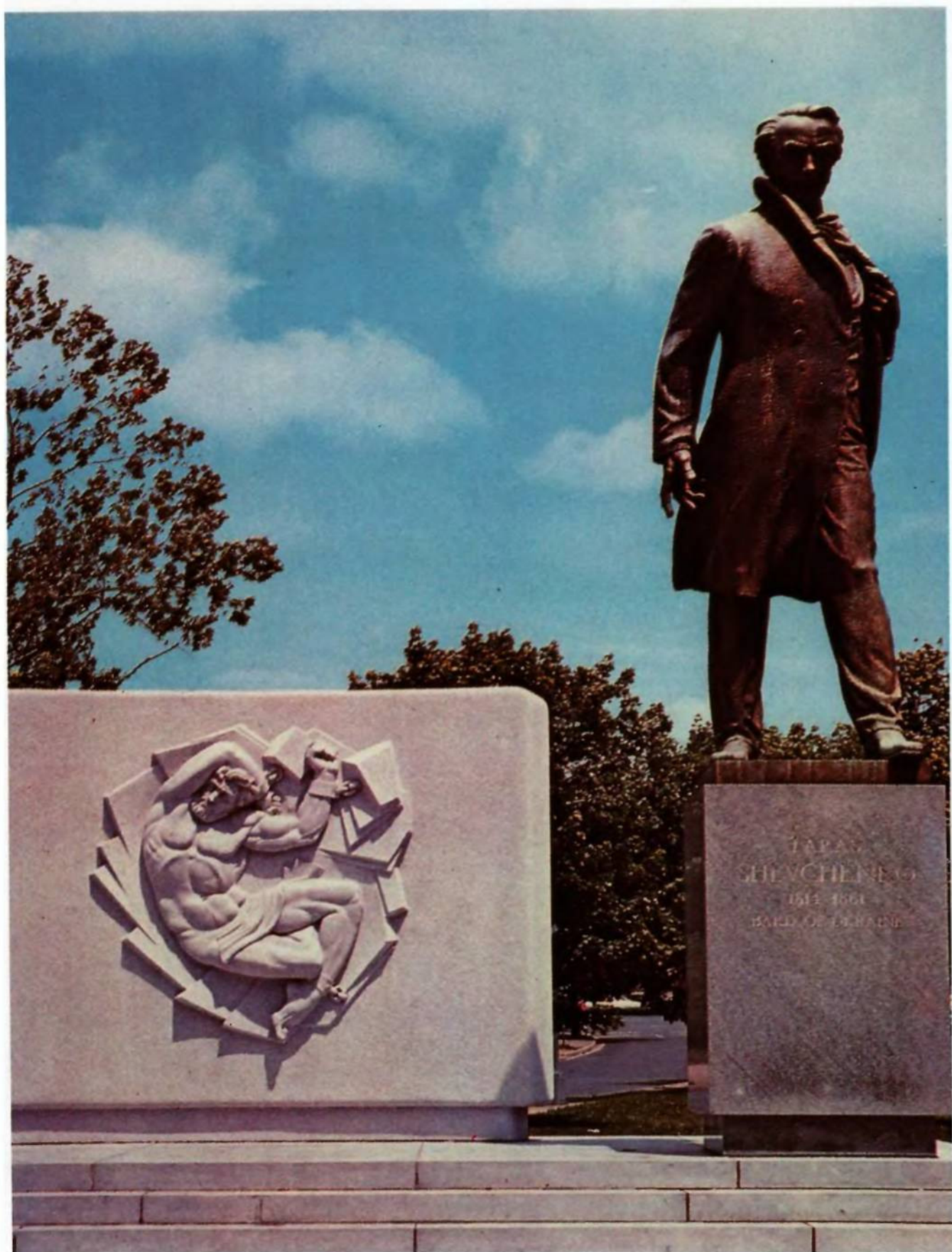
Chairs in Ukrainian literature and language were established in January 1973, and the Harvard Ukrainian Research Institute (HURI) was established in June of that year. The formal structure of the Ukrainian studies programme was completed in 1974. The Faculty of Arts and Sciences voted that the ad hoc committee on Ukrainian studies be replaced by a standing committee appointed by the president of the university. The formation of a visiting committee for the Ukrainian Research Institute represented yet another step in the integration of Ukrainian studies within the university. Several years after the establishment of a chair in Ukrainian history at Harvard, the board of overseers confirmed the appointment of Professor Omeljan Pritsak as the first Mykhailo Hrushevsky Professor of Ukrainian History, effective 1 July 1975.

Since its inception in 1968, the Ukrainian studies programme has created an opportuni-

ty for many scholars outside the Harvard community to use the considerable resources located there. The programme has been host to over seventy research associates, fellows, and graduate students from universities around the world, people representing a wide spectrum of methodology, experience and achievement. Each of these associates has brought to the programme his or her own unique perspective and original theoretical insights, contributing to the depth and multifaceted growth of Ukrainian scholarship. Specialists in economics, political science, anthropology, art history, archaeology, sociology, theology and many other disciplines have worked under the aegis of the Ukrainian studies programme, and have broadened and diversified the dimensions of its research effort.

The Ukrainian studies programme has also provided access to its resources to the Ukrainian community and other groups. Its publications are available to all interested subscribers, and the public is invited to attend seminars, conferences, library exhibits, and other special events. The programme has always interacted with the broader nonacademic community from which it draws its support.





**The Taras Shevchenko Monument, Washington D.C. Over seven metres high, this bronze and granite sculpture was unveiled on 27 June 1964 by American President Dwight D. Eisenhower.**





**The Ukrainian Catholic Church of Saint George, New York, designed by architect A. Osadca. The parish is administered by the Basilian Fathers.**



**Carpathian-style chapel on the grounds of the Ukrainian 'Plast' youth association, *Wowcza Tropa*, East Czatham, near Albany, New York State.**

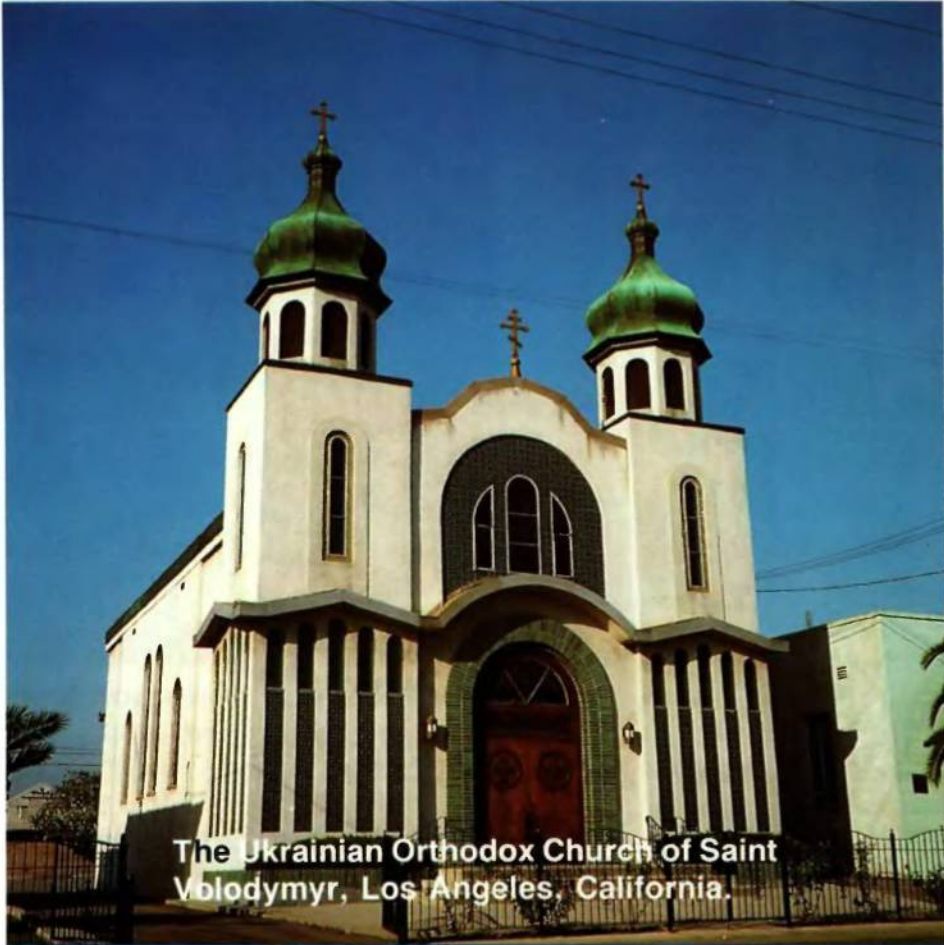




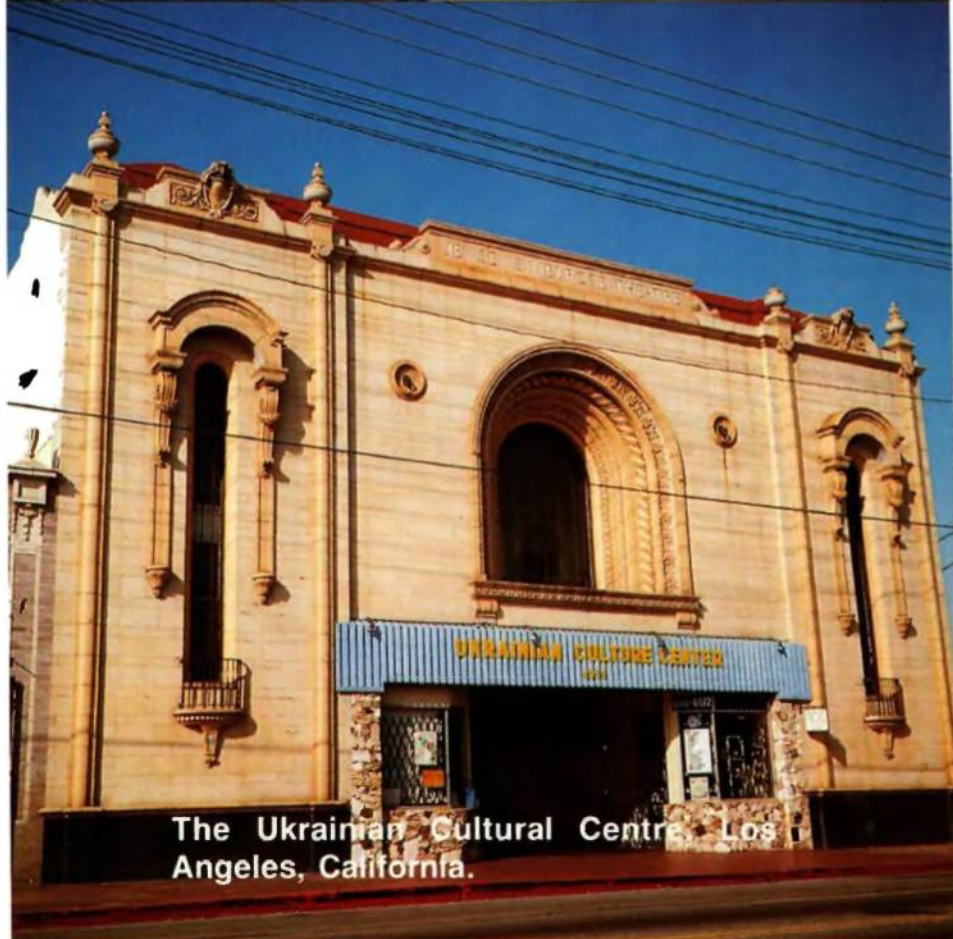
**The Ukrainian Catholic Church of Saints Volodymyr and Olha, Chicago, Illinois.**



**The Ukrainian Youth Organisation building and Ukrainian National Museum in Chicago, Illinois.**



The Ukrainian Orthodox Church of Saint Volodymyr, Los Angeles, California.



The Ukrainian Cultural Centre, Los Angeles, California.





**Ukrainian Orthodox Church of Saint Peter and Saint Paul, Carnegie, Pennsylvania.**



**The Ukrainian Orthodox Church of Saint Andrew, Boston, Massachusetts.**



**The Ukrainian Autocephalic Orthodox Church of Saint Mary the Protectress, Rochester, New York State, United States.**

**The Ukrainian Catholic Church of Saint Josaphat, Rochester, New York States.**



**The Ukrainian Catholic Church of Saint Josaphat, Parma, Ohio, United States.**





***Pioneer family to Canada, by Leo Mol, at the Ukrainian Cultural Heritage Village near Edmonton, Alberta, Canada.***

## UKRAINIANS IN CANADA

The number of Ukrainians and people of Ukrainian descent in Canada is approximately 750,000, a group which outside of the Soviet Union is second in size only to the Ukrainian population of the United States. The first wave of Ukrainian emigrants to Canada arrived in 1890, and several Ukrainian churches and organisations were founded around the turn of the century. Some of these churches have been preserved in the Ukrainian Historical Reserve near Edmonton in Alberta. The most important Ukrainian organisation in Canada is the Ukrainian Canadian Committee. Form-

ed in 1940, this committee represents all the Ukrainian organisations in Canada, and is also the official mouthpiece for Ukrainians in this country. For the Ukrainian Canadians, whose past is bound up with the future, progress in several aspects of life can be attributed to a substantial degree to the efforts of this organisation. Through the Ukrainian Canadian Committee, Ukrainians in Canada preserve their identity within the mainstream of Canadian life, whilst at the same time furthering, as Canadian citizens, the historical goals of Ukraine.





**Monument to the Ukrainian poet Taras Shevchenko in the grounds of the Manitoba Legislative Building.**





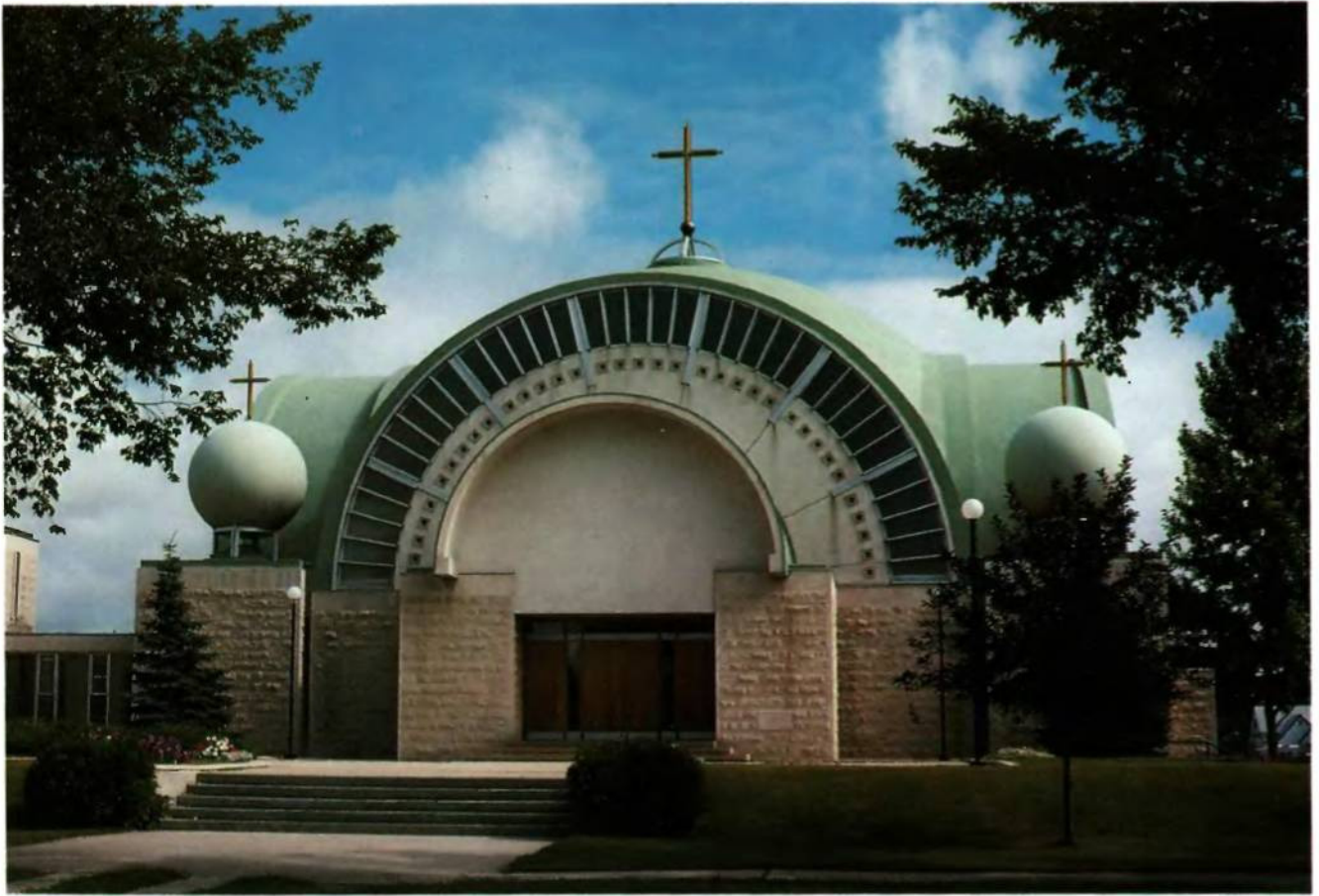
**Monument outside the Winnipeg City Hall in memory of the seven million victims of the famine in Ukraine in the years 1932 and 1933, an orchestrated programme of starvation organised, engineered and masterminded by the Soviet dictator Joseph Stalin. The Soviet Government of this period refused to allow aid programmes to be established in other countries to help these millions of starving Ukrainians. A horrifying and criminal act of mass tyranny in an attempt to destroy the Ukrainian nation by the Government of the Soviet Union, and which has inflicted a deep and lasting scar on the Ukrainian people.**





**The Ukrainian Catholic Cathedral of Saint Josaphat, Edmonton, Canada. The Ukrainian Catholic Church in Canada, with a metropolitan in Winnipeg and four other bishops, serves about three hundred parishes across the country.**





**Ukrainian Catholic Church of Saint Nicholas, Winnipeg.**



**Ukrainian Catholic Church of Saint Cyril and Saint Methodius in St. Catharines, Ontario, Canada.**



**Ukrainian Catholic Church of Saint Mary, Mississauga, Toronto, Canada. Dedicated by Patriarch Cardinal Joseph Slipyj in 1976.**





Ukrainian Catholic Church of the Holy Protection, Toronto, Canada.



The Saint Volodymyr Institute, Toronto, Canada.



**The Ukrainian Orthodox Holy Trinity Metropolitan Cathedral, Winnipeg. The Metropolitan of Winnipeg and four bishops are charged with around three hundred parishes. The parish churches are supported by lay organisations and run schools, orphanages, old peoples' homes, hospitals and seminaries. In addition, books, newspapers, and magazines are published by these Church authorities.**

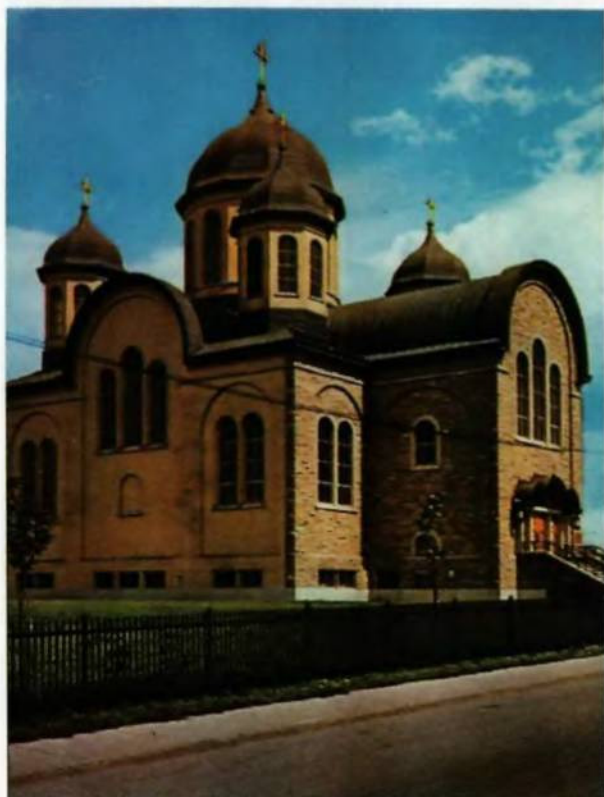


**Ukrainian pioneer dwelling at Eir Island, Alberta, Canada.**





**Saint Andrew's College, Winnipeg, Canada. Sponsored by the Ukrainian Orthodox Church of Canada, this institute is associated with the University of Manitoba, and is directed towards the preparation of the clergy. The college has a residence for students, as well as a library of some 35,000 volumes, including a collection of rare works.**



**The Ukrainian Orthodox Cathedral of Saint Sophia, Montreal, Canada.**



**Ukrainian Catholic Church of Saint Andrew, Winnipeg, Canada.**



**The Church of Saint Mary, Yorkton, Canada. The first Ukrainian settler arrived in this town in 1902, and many others soon followed. By 1913 a monastery had been erected, and by the following year the church had been completed, and on 23 August was blessed by Bishop Nicetas Budka. Saint Mary's was the first Ukrainian Catholic church in Western Canada. The icon of the Mother of Perpetual Succour, originally hung behind the altar, is a copy of the original icon in Rome, and was painted on wood. This icon was blessed by Pope Benedict XV in 1916, And is still on display in the church sacristy.**





Ukrainian Orthodox Cathedral of Saint Mary the Protectress, Winnipeg, built in 1925.



Painting situated behind the altar in the Ukrainian Catholic Church in Mundare, Alberta, Canada.



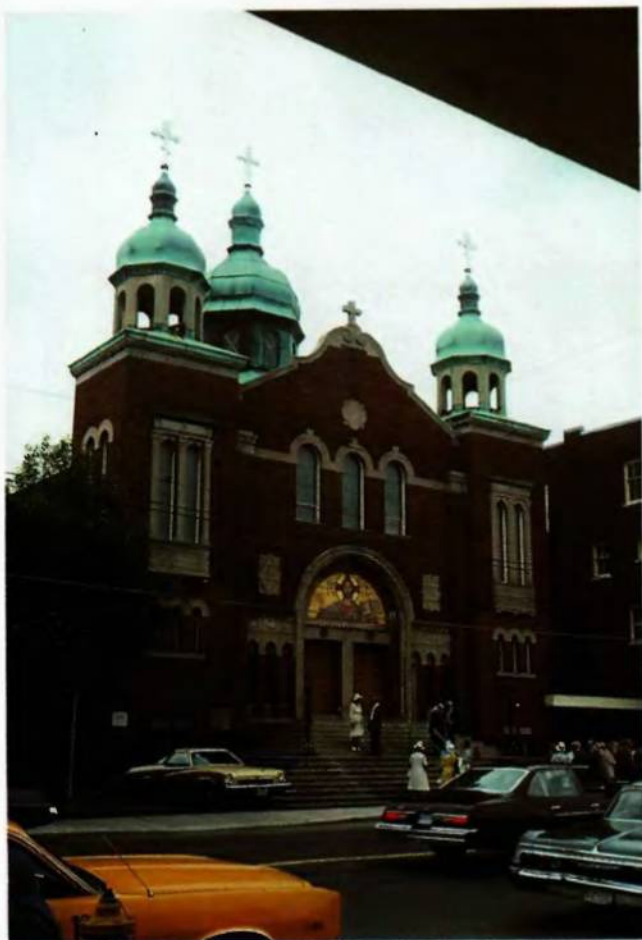


**Ukrainian Orthodox Cathedral of Saint John, Edmonton, Canada.**



**The Peter Mohyla Institute, Saskatoon, Canada. The institute was established in 1916, and was named in honour of the Metropolitan of Kiev, Peter Mohyla, an outstanding 17th century educationalist and dignitary of the Ukrainian Orthodox Church. Located near the University of Saskatoon, the institute has facilities for eighty resident students, a chapel, library, and museum. Among the graduates of the institute have been two of the three Canadian senators of Ukrainian origin, a number of members of the Canadian Parliament, and several members of the legislatures of Western Canada.**





**Ukrainian Orthodox Cathedral of Saint Volodymyr, Toronto.**



**Ukrainian Orthodox Cathedral of Saint Volodymyr, Windsor, Ontario.**



The Ukrainian credit union, *Carpatija*, Winnipeg, Canada.





**The Ukrainian Easter egg 'Pysanka', the world's largest, in Vegreville, Alberta, Canada.**



**Monument to the Reverend Nestor Dmytriw (1863–1925) in Trembowla, Manitoba. The Reverend Dmytriw was the first Ukrainian priest in Canada, a pioneer of the Ukrainian National Association and editor of its organ *Svoboda*, and a chronicler of the first Ukrainian settlements in the United States and Canada.**



**Ukrainian Orthodox Cathedral of the Nativity of the Most Holy Mother of God, Ottawa, Canada.**



**Monument to the Ukrainian national heroes who died during the World Wars for a free and independent Ukraine, Ukrainian cemetery, Edmonton, Canada.**





Monument to the Ukrainian poetess Lesya Ukrainka by sculptor Mykhailo Chereshniiovskij, High Park, Toronto. Commissioned by the Ukrainian Canadian Womens Committee on the occasion of International Womens Year, the sculpture was consecrated in October 1975.





**Ukrainian Catholic Cathedral of Saints Volodymyr and Olha, Winnipeg.**



**Ukrainian church and cemetery of the Ukrainian pioneers in Lime Creek, Ontario, Canada.**





**Monument to the Ukrainian poet Taras Shevchenko in Jardines De Palermo, Buenos Aires, Argentina.**



**Ukrainian Catholic Cathedral of Saint Mary the Protectress, Buenos Aires, Argentina.**



**Monument to the Ukrainian national heroes *Simon Petlura, Ewhen Konovalets, General Taras Chuprynka-Shuchevych, and Stefan Bandera*, at the location called *De Veselka (Rainbow Field)* on the outskirts of Buenos Aires, Argentina.**



**Ukrainian Orthodox Church of Saint Mary the Protectress, Buenos Aires, Argentina.**





**Ukrainian Orthodox Church, Encarnacion, Paraguay.**



**Ukrainian Catholic Church, Encarnacion, Paraguay.**



**Monument to Taras Shevchenko, Encarnacion, Paraguay.**



Before World War Two, only a small number of Ukrainians had arrived in Australia, as explorers, miners, and railway workers. Most Ukrainian immigrants arrived in Australia after the Second World War, mainly in the years 1947-52. In most cases these people were refugees displaced by the war and afraid to return to their communist occupied homeland. These immigrants included skilled workers, professionals, scholars, scientists, musicians, and artists, many of whom had to fulfill two-year contracts with the Australian Government in exchange for passage to Australia.

The few Ukrainians who have entered Australia since this period have come largely from longer-established Ukrainian settlements in Poland and Yugoslavia, or from postwar communities in the United Kingdom.

The Federation of Ukrainian Organisations in Australia (FUOA) is the major central body which represents the many Ukrainian

organisations in this country. It was formed in 1950 and helps coordinate Ukrainian Australians in their participation in Australian social, cultural, and political life. The largest Ukrainian communities in order of size are: Melbourne, Sydney, Adelaide, Perth, Brisbane, Geelong, Newcastle, Canberra and Wollongong.

Most Ukrainians in Australia are Ukrainian Catholics of the Byzantine rite or Ukrainian Orthodox. There is a small Evangelical congregation as well. There are 34 Ukrainian churches in Australia (14 Catholic, 16 Orthodox, and 4 Baptist). Ukrainian churches played an important role in the lives of the early settlers and often provided premises for meetings related to Ukrainian language teaching, religious instruction and various cultural activities. Religion remains a strong force in the lives of many Australian Ukrainians.



**The Ukrainian Catholic Cathedral of the Apostles Peter and Paul, Melbourne, Australia. The foundation stone of the cathedral was blessed by His Grace the Most Reverend Archbishop Ivan Bucko in 1958. It was built between 1961 and 1963, and was blessed by the Most Reverend Bishop Ivan Prasko on Easter Day, 14 April 1963.**





**Ukrainian Orthodox Church of the Holy Virgin's Protection, Melbourne. The church is in the traditional Ukrainian style of 'Cossack Baroque', and was built as a memorial to all those Ukrainians who have given their lives in the fight for the independence and unity of Ukraine. The parish was established by the Very Reverend Borys Stasyshyn in 1949, and the church was blessed by the late Archbishop Sylvester in 1961. Architect Ivan Slynko.**



**Ukrainian Orthodox Church of Saint Afanasij, Sydney, Australia.**





**Ukrainian Catholic Church of Saint Andrew, Sydney, Australia.**



**Ukrainian Orthodox Church of Saint Michael, Adelaide, Australia. The church was blessed in 1975 by the Metropolitan of the Ukrainian Orthodox Church of Canada, His Eminence Andrey.**





**Ukrainian Catholic Church of the Holy Protection, Adelaide, Australia. The church was blessed in 1968 as part of the commemoration of the visit of his Eminence Patriarch Cardinal Joseph Slipyj, Primate of the Ukrainian Catholic Church.**



**Ukrainian Association Building, Adelaide, Australia.**



**Monument at the Ukrainian Orthodox Church in Canberra, Australia in memory of the seven million victims of the famine in Ukraine in 1932 and 1933.**

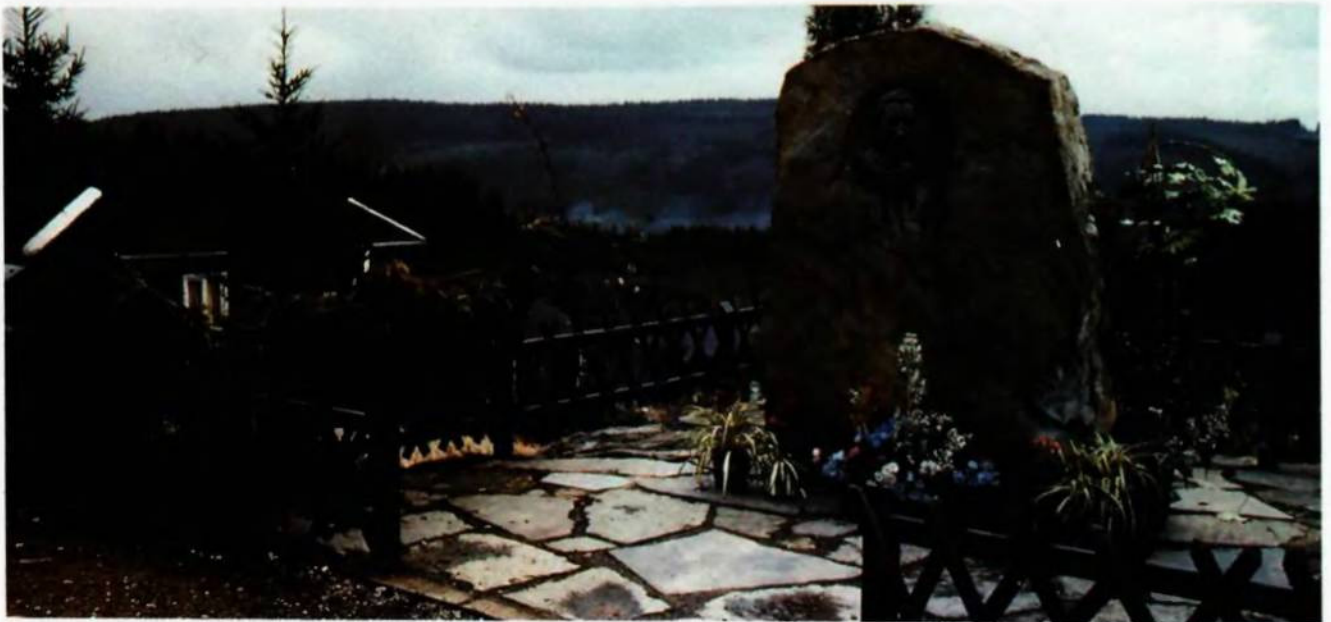


**Ukrainian Co-operative Societies Building, Melbourne, Australia.**





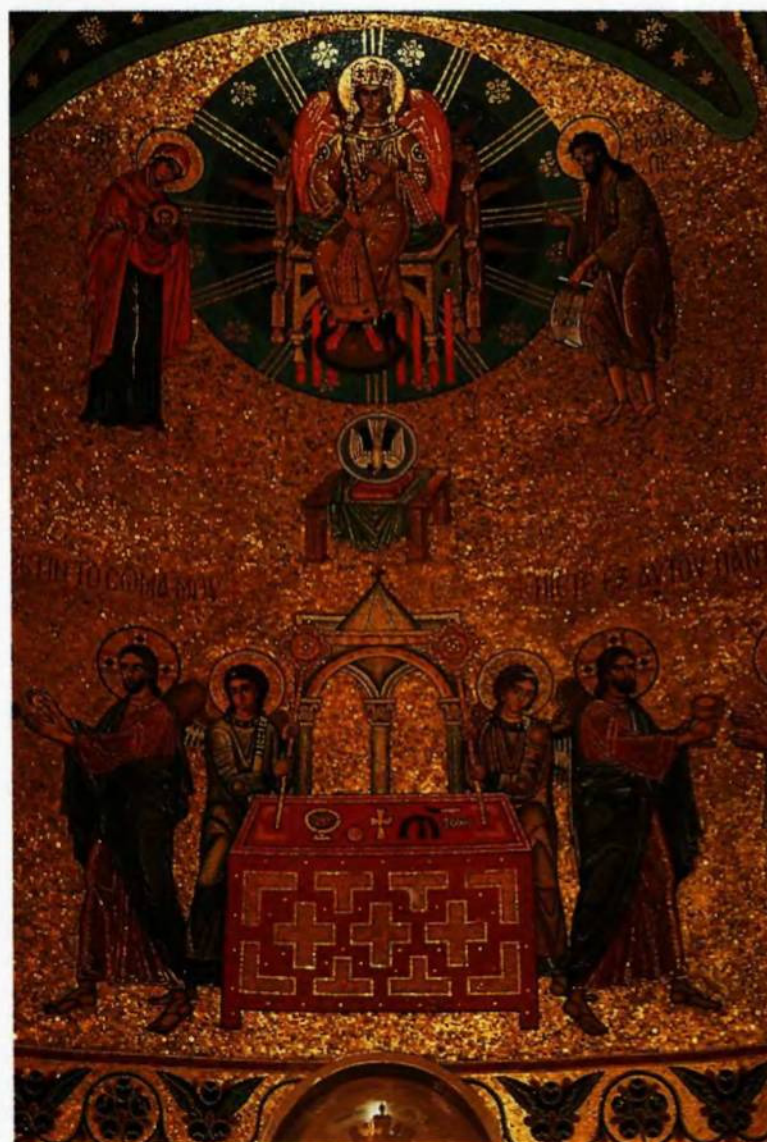
**Ukrainian Youth Association Building, Sydney, Australia.**



***Frankopole*, the Ukrainian cultural and holiday village near the city of Francorchamps in the Belgian Alps. In 1966 the Ukrainian organisations of Belgium purchased ten hectares of land on which stood an old monastery, and named the location *Frankopole* after the Ukrainian writer Ivan Franko on the 50th anniversary of his death.**



**The Ukrainian Catholic Cathedral of Saint Sophia and the Ukrainian Catholic University, Rome.**

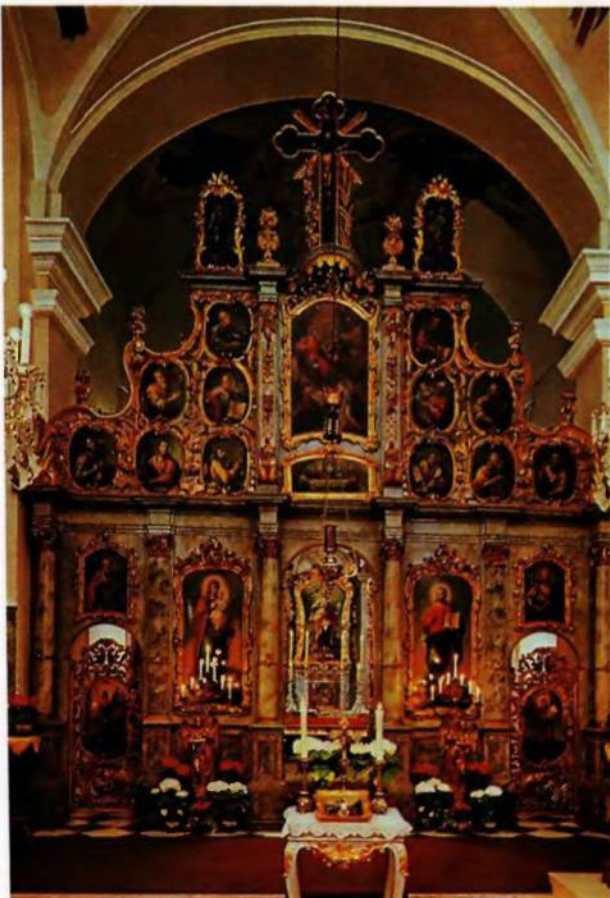


**Mosaics in the apse of Saint Sophia Cathedral, Rome.**





**The Ukrainian Catholic Convent of Saitns Sergio and Bacco in Rome.**

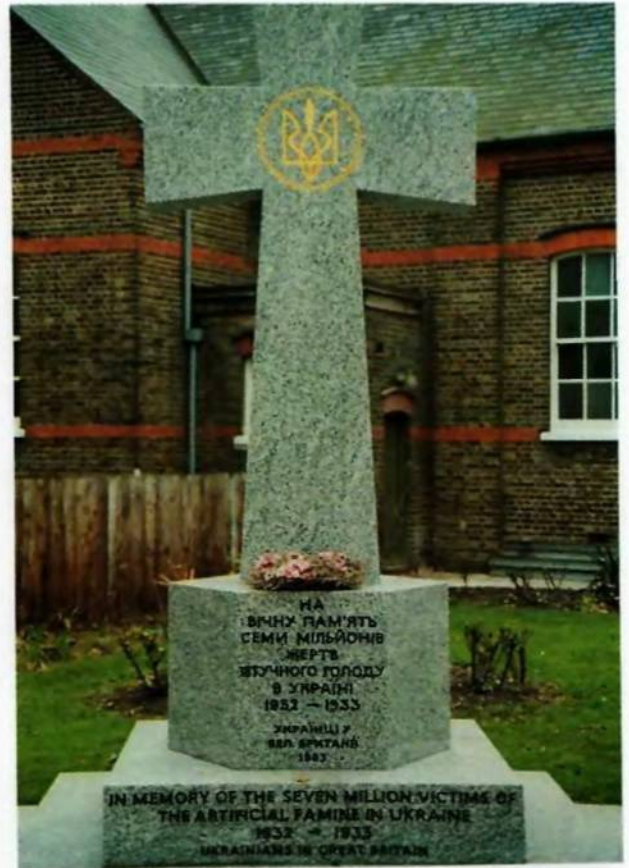


**Iconostas in the Ukrainian Catholic Church of Saint Barbara, Vienna.**





**HeadOffice of the Ukrainian Association of Great Britain and the Ukrainian Student and Youth Association, London.**

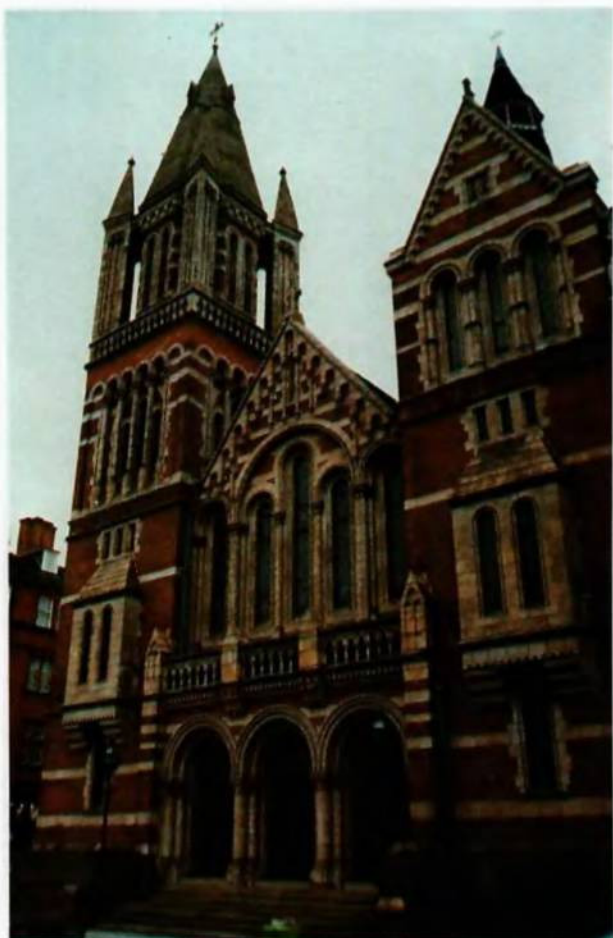


**Monument at the Ukrainian Orthodox Church in London in memory of the seven million victims of the famine in Ukraine in 1932 and 1933.**



**Ukrainian Catholic University of Rome (London Branch.)**





**Ukrainian Catholic Cathedral of the Holy Family in Exile, Duke Street, London.**



**Graveside monument to Symon Petlura, President of the Ukrainian National Republic, in Paris Cemetery. President Petlura was assassinated in Paris by a Stalinist agent in 1926.**



**Ukrainian Catholic Church of the Assumption of the Blessed Virgin Mary, Lourdes, France. The church is a product of the efforts of many faithful Ukrainians, especially the Reverend Vasyl Pryjma of Toulouse, and was designed by Myroslav Nimciv.**



**The Ukrainian Free University of Munich, West Germany.**



## THE UKRAINIAN FREE UNIVERSITY OF MUNICH

The Ukrainian Free University (UFU) of Munich is the oldest scholarly Ukrainian institution outside Ukraine. The university was established in 1921 through the initiative of such leading representatives of Ukrainian science as Michael Hrushevsky, S. Dnistriansky, O. Kolessa, and V. Starosolsky. Aid was also provided by the Ukrainian Society of Writers and Journalists, headed by M. Kushnir and O. Oles. As a result of more equitable terms being agreed upon and guaranteed by the Czech Government, the UFU was moved to Prague in its foundation year, and was in operation until the Soviet occupation of this city, when its last rector, Reverend Augustine Voloshyn, was arrested. Its property was confiscated or looted, and the university was dismantled. During its period of activity the UFU enjoyed all academic rights, and was registered in the official university directories.

During the Second World War, most of the active professors of the UFU moved to Bavaria. On the initiative of Professor Vadym Shcherbakivsky the university resumed activities and held auditorium lectures in Munich in 1945–46. Owing to its initial successes and through the efforts of Professor Ivan Mirchuk, the UFU regained academic status in 1950, granted this time by the Bavarian Ministry of Education. Yet with the closing of the Displaced Persons camps in Germany and the departure of Ukrainian emigrants the UFU was again forced to cease lectures. These resumed once more after the Society for the Patronage of Ukrainian Science came into be-

ing in 1962.

Thanks to a grant from Patriarch Slipyj the university has had its own premises since 1974. The building contains close to 20 lecture halls and offices, and also houses a library of 15,000 books. At the end of 1982 the state of the professors' collegium was as follows: 41 qualified professors and lecturers, 22 guest professors, 6 professors emeritus, and 23 unqualified teachers and assistants. Collegium members form three delegations — Canadian, French, and American. A total of 1,652 students from 18 countries attended the university in the years 1968–82. Since it has been based in Munich the university has published 120 books. These have included several valuable art albums about people such as Kruk, Lutsyk, and Mazepa, and a German edition of *The Ukrainian Icon*. In fact, from 1977 onwards the university has given a great deal of attention to art and literature. This has involved the organising of exhibitions, including one of works by artists who have recently arrived from Ukraine.

The UFU also maintains a lively collaboration with close to 60 non-Ukrainian institutes, often in the form of participation in scientific conferences in Europe, the papers given being published in foreign languages. Another field of activity involves conferences with scholars specialising in studying those countries bordering on Ukraine; these are held under the catch phrase, 'through mutual perception to a better understanding and co-operation in the spirit of European unity'.



The bandura, the Ukrainian national instrument.

### THE BANDURA

From ancient times right up to the present day the bandura has been the favourite musical instrument, the soul of the Ukrainian people. The bandura was also closely connected with the historical struggle for national independence in the battles for the lands of Ukraine. Among all the Slavonic nations, only the Ukrainian people accepted and developed the bandura as their national instrument. Despite this, in the 17th and 18th centuries the Russian czars and Polish kings retained for their entertainment not only individual bandura players (*kobzari*), but sometimes entire ensembles. The greatest flowering of the *kobzar* art occurred during these two centuries, that is, during the glorious Cossack era, when the Ukrainian people, led by Bohdan Khmelnytsky, by strength of arms won the right (in 1648) to their own independent Cossack nation. The *kobzari* were honoured members of the Cossack leaders' retinues, and some of the Hetmans (leaders), for example Ivan Mazepa, learned to play the bandura himself, and even composed songs and ballads for this instrument.

In Ukraine the *kobzari*, as in medieval Europe the meistersingers, rhapsodists, and

troubadours, composed songs and ballads (called *duma*) permeated with patriotic Cossack national and moral ideals. Heroes were glorified, inmates of Turkish prisons were remembered (Ukrainians and Turks were often engaged in hostilities at this time), and the religious and the spiritual was embodied in lyrical and religious psalms, psalms which even today retain their spiritual force. In 1762, Catherine II became the czarina of Russia, and it was at her command that the Cossack State was destroyed by force of arms in 1775. At that time, Ukraine seemed to be almost covered by burial mounds.

The Cossack bandurists, most of whom were blind, went among the people playing songs and ballads of freedom, tales of the glory that had belonged to the State and to its leaders, who even gave their lives in the defense of truth and for the liberty of their people. These *kobzari* were persecuted by the occupying forces; their banduras were smashed, they were jailed, their heads were cut off. But the majority of them were most probably killed with a bullet in the temple in the first half of the 20th century during the modern Russian occupation.



The first appearance of the bandura can be seen on the walls of the Saint Sophia Cathedral in Kiev, which dates back to around the 10–12th centuries. The frescos depict groups of musicians, the *kobzari* of their time, playing multistringed instruments. In the 16th and 17th centuries the bandura, or kobza, had between 12 and 16 strings, but gradually more strings were added. The modern form of the bandura has between 54 and 60 strings, arranged in chromatic order over five octaves. The bandura belongs to the family of plucked instruments. The controlled touch of the fingers on the strings produces a deep but soft timbre in the lower and middle registers and a bright and silvery sound in the upper strings. The sound of the bandura could be said to approximate a cross between a harp and a harpsichord.

In the 19th century the best known *kobzar* was Ostap Veresay (1803–1900), whose talent and artistry in song and instrumental play made him famous not only in Ukraine and in Russia but also in the musical circles of Europe, especially in France. Around the end

of the 19th and the beginning of the 20th century there appeared quite a number of learned and musically accomplished *kobzari*. Among them was Hnat Khotkevych, who has influenced most the technical development of the bandura. With the fall of czarist Russia, sad times lay ahead for the national rebirth of Ukraine. In 1918 individual bandurists formed a choral group of bandura players. From this group emerged the Ukrainian Bandurist Chorus, formed in Kiev in the honour of Taras Shevchenko, Ukraine's greatest poet. The Ukrainian Bandurist Chorus now resides in the United States. The Chorus was born into and hardened under the conditions of the Soviet State, being further tested in German concentration camps during the Second World War. It was from Germany that the Chorus emigrated to the United States in 1949. Today the Ukrainian Bandurist Chorus is known the world over as an original, unique and memorable musical ensemble, and has enjoyed success in the major concert halls of Europe, the United States, Canada, and Australia.

### THE UKRAINIAN EASTER EGG



'Pysanky', Ukrainian Easter eggs, symbolic of life resurrected, and made in a traditional process passed down through the generations.





Spring in Ukraine is welcomed as a time of awakening and rejuvenation. After the long harsh winter, Ukrainians take delight in the rebirth of the earth, the brightness of the sunshine, and the new plant and animal life around them. One of the symbols of this rebirth is the decorated egg or 'pysanka' (from the word 'pysaty' — 'to write').

The pysanka dates back to pagan times, when people worshipped the sun, lived in awe of woodland spirits, and performed rites and rituals to ensure a plentiful harvest. Thus it is not surprising to find symbols of the heavens — the sun and the stars — amongst the decorative motifs of the pysanka. These motifs vary from region to region, and come in many forms, some highly stylised, others almost realistic. Designs depicting plant and animal life are widespread. In the mountainous regions of Western Ukraine, particularly the Carpathians, they include the deer and the horse. Smaller domestic animals such as sheep, goats, ducks, hens and roosters are also used.

There is a belief that the gift of a pysanka depicting a hen will help a barren woman to conceive, and that a pysanka incorporating symbols of the rake and of wheat will ensure a farmer of a plentiful crop. Fish designs are not uncommon, and with the advent of Christianity came symbols of Christ.

Although geometric designs are common to all parts of the Ukraine, these have reached an incomparable degree of intricacy in the Hutsul region of Western Ukraine, and reflect the artistry of Hutsul woodcarving and embroidery. These motifs are particularly subtle and stylised. Endless chains meander around eggs, symbolising eternity; crisscrossed

triangles are introduced to represent religious symbols and themes, and certain designs incorporate the sign of the cross and the geometric representation of the wooden churches of the region. Consequently, although the painting of pysanky was once part of a pagan spring rite, the custom was easily absorbed into the Christian tradition when Ukraine accepted this faith in the tenth century, and it now symbolises Easter.

The methods of decorating eggs are many and varied. Designs can be scratched into brightly coloured eggs, wax can be used to create patterns, or the eggs can simply be painted. The most popular method is a process akin to fabric dyeing. The artist draws a design in wax on the egg and then submerges it in a bath of lightly coloured fluid. The colour yellow is usually used first. When the egg reaches the desired shade it is removed and dried. If orange is to be the next colour, the areas that are to remain yellow are covered with wax and the egg is dipped in the orange bath and then dried. The orange sections are then incorporated into the pattern by sealing them with wax. This process continues until the darkest colour is applied. The wax is then removed by heat to reveal the brilliantly coloured pattern beneath.

Pysanky are traditionally painted on raw eggs. They are a purely decorative form of art and such eggs are not intended to be eaten. Today, as in the past, pysanky are placed in the Easter basket for blessing at the midnight mass on Easter Saturday, as well as being given as treasured presents to friends and relatives. The art of painting pysanky is as alive today as it was in the pagan days of old.



Carving, one of the earliest activities of man, has been practised in Ukraine for many centuries. Private and public buildings, churches, religious artifacts, household utensils, furniture, carts, sleighs, and road signs have all involved carving, utilising the richness and abundance of the native forests.

The finest Ukrainian woodcarving is to be found in the churches, where iconostas takes a special place. The best examples are in the churches of Kiev, Chernihiv, Lviv and Rohatyn. In Eastern Ukraine, up to the middle of the nineteenth century, woodcarving was most highly developed in the Dnieper area.

In Western Ukraine, especially in the Carpathian Mountain regions of Hutsul, Boyko and Lemko, churches were constructed of wood. Until 1939 there were over one hundred wooden churches in this area, many of them quite unique, displaying the original woodcarving of the period, though a large number of these churches have now been destroyed.

In the Hutsul region, where the people have mainly been involved in cattle breeding and the timber industry, woodcarving has become highly developed over the last two centuries. Hutsuls, with their special desire to decorate

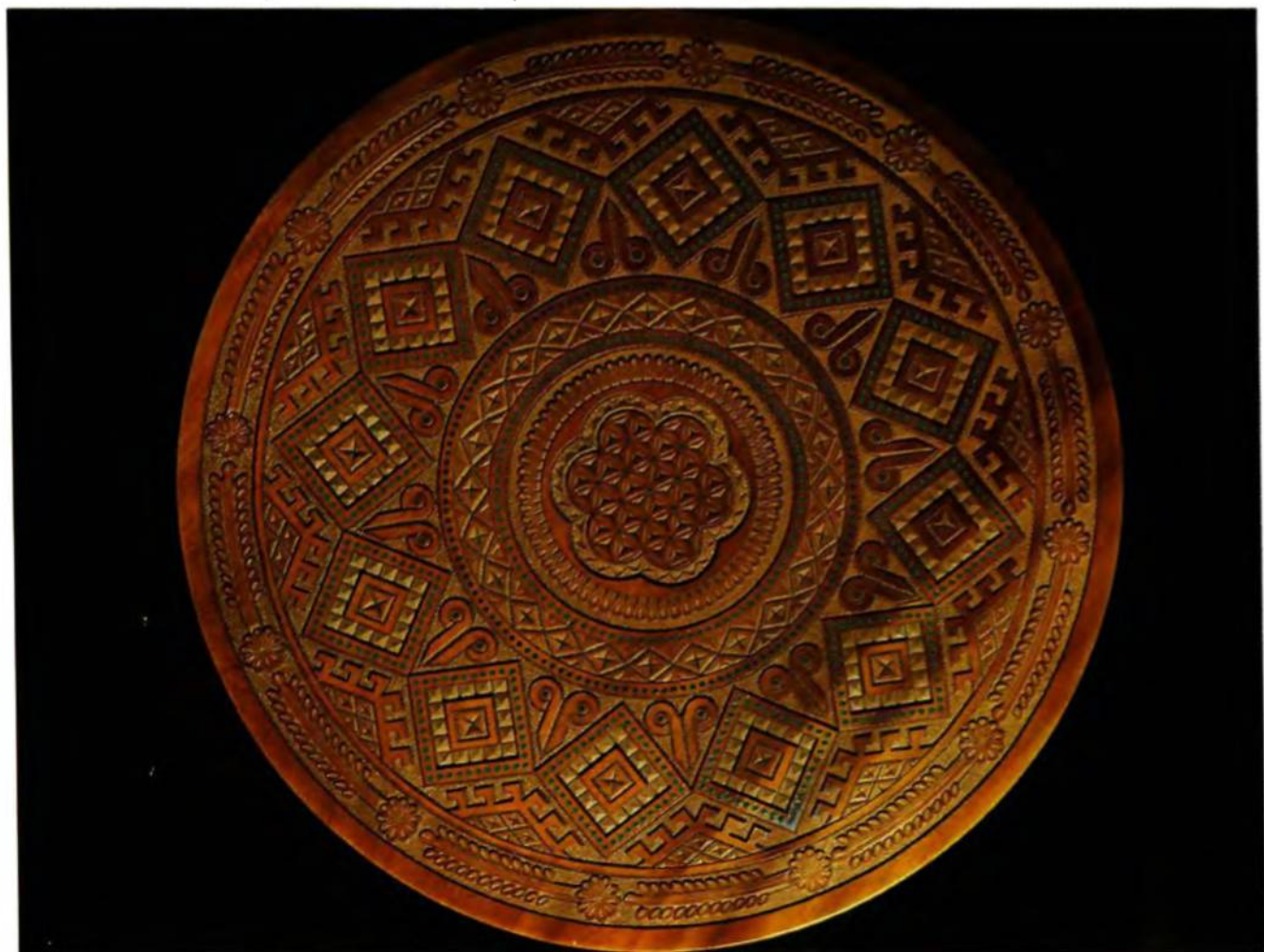
their homes, have developed a unique form of chip carving using glass beads to add colour. Here, woodcarving extends to furniture, chests, glory boxes, jewellery boxes, picture frames, plaques, casks, religious artifacts and every imaginable type of utensil.

The incrustation or inlaying of coloured wood with mother of pearl, brass wire, and coloured beads is also widely used, either in conjunction with Hutsul chip carving or on its own. Geometric figures are mainly used as motifs for different designs.

Another variation of Hutsul carving is the coloured wood engraving developed in the 20th century. This has become quite fashionable and as a form of graphic art is very decorative. However, it is far from being a true folk creation.

Another method of adorning objects is to burn designs into the wood. This is also a common Hutsul practice.

The foregoing shows why Hutsul woodcarving manifests the highest degree of development in this particular Ukrainian folk art. Hutsul artistic execution and ornamental design is perhaps the best in Europe, and is widely recognised on that continent.



Decorative plate carving and incrustation by Ewgen Stachiw.



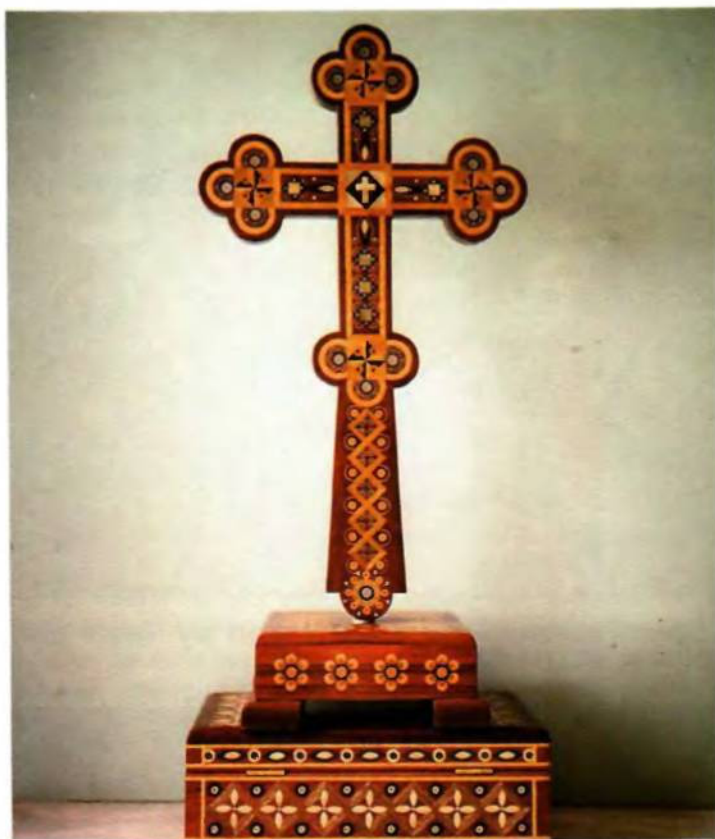


**Round boxes carving and incrustation by Kosiv craftsmen.**



**Wooden boxes carving and incrustation by Ewgen Stachiw.**





**Wooden cross incrustation by Kost Lubarskyj.**



**Decorative plates and wooden box carving and incrustation by the craftsmen of Kosiv.**





Ukrainian folk arts of carving and incrustation. Craftsmanship in wood by Wolodymyr Klymkiw.



Historical ceramic decorative plate, city of Lviv.



## UKRAINIAN CERAMICS

The huge deposits of good quality kaolin clay in Ukraine have supported a ceramic industry since the earliest times. Of particular importance in the history of Ukrainian art is the painted pottery from Trypillia, near Kiev, which dates back to the Neolithic period (2500–2000 BC). The rich ornamental motifs and the principle of composition of the Trypillian painted pottery influenced the later development of Ukrainian ceramics. Another factor in this development, especially in the form of such objects, was the Greek influence. Greek clay ceramics from the eighth and seventh centuries BC, found in great quantity between the shores of the Black Sea and Central Ukraine, are very similar to those found in Greece itself.

During the Kievan period of Ukrainian history (tenth to twelfth centuries), ceramic manufacturing became an important industry: the potter's wheel came into use, composition and firing were perfected, and at the end of the tenth century a special method of working kaolin clay was developed, quite similar to that used with the porcelains of the seventeenth and eighteenth centuries. The articles fashioned in this way often followed Greek and other ancient forms, but there also appeared new and original forms of pottery such as scoops and cups. The ornamentation was delicate and simple, usually being engraved on the upper portion of the vessel. There were also artistically sculptured figures such as animals, and religious articles such as icons, crosses, and amulets. Ceramics for construction purposes reached an astonishing degree of perfection. These included bricks, slabs, tiles and architectural terra cotta ornaments, often glazed. The bricks of the Kievan churches carried the stamp of the trident (Ukraine's national emblem), slabs of various forms and colours were arranged in beautiful

patterns, and ornamental tiles were used.

In the fourteenth and fifteenth centuries ceramic manufacturing declined somewhat, but by the end of the fifteenth century new artisan guilds had appeared, and with the training of young artisans, techniques improved. One particular development, around the middle of the seventeenth century, was that of glazing both sides of a vessel.

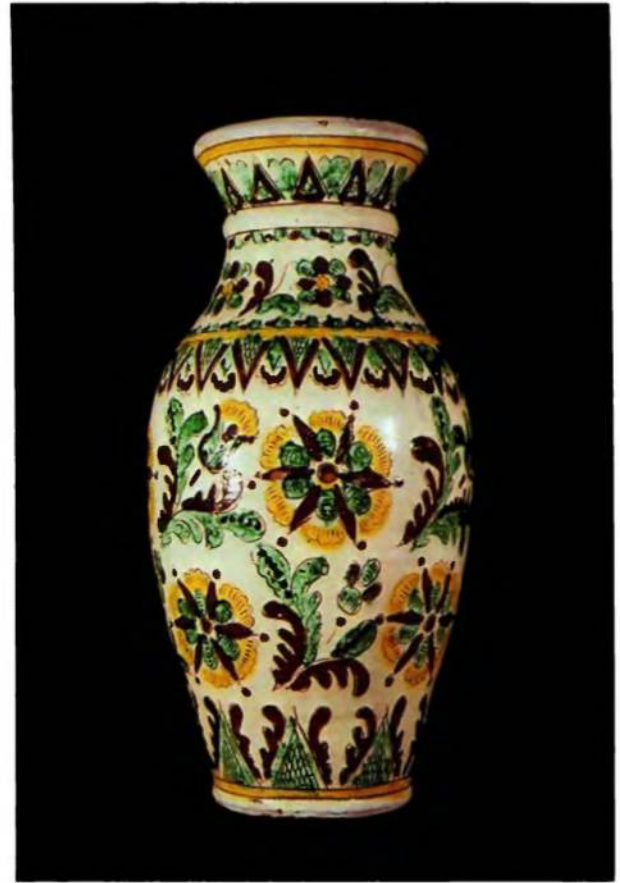
The ceramics of the seventeenth and eighteenth centuries saw further improvements in technique and the range of artistic motifs. The elegant Baroque style, greatly transformed by Ukrainian artists, provided a unique decorative character and a richness of colour when combined with original ornamental motifs, especially when used with glazed tiles. Entire compositions of plants and animals were represented on these tiles, as well as historic scenes and images from daily life. The techniques and artistic levels of Ukrainian ceramic manufacturers of this time were so high that Ukrainian masters were invited to other countries, especially to Muscovy (Russia), where this industry was still in its infancy.

The manufacturing of porcelain and decorative tableware developed at the end of the seventeenth century, and by the beginning of the nineteenth century a number of well-equipped factories were established. Ukrainian thematic and stylistic motifs were introduced into the designs, including portraits of Ukrainian poets, architectural monuments, local landscapes, and scenes from everyday life. The volume of production was quite large; for example, in 1793 the factory at Korets employed about 1,000 workmen on 86 benches, with these workers producing 20,000 items per month. In 1809, the factory at Mezhyhiria, near Kiev, had 80 benches.

The contemporary pottery industry in Ukraine is not uniformly distributed because it depends upon accessible deposits of suitable clay. The ceramics of the Kiev, Chernihiv and Poltava regions reflect the traditions of the old Kievan period, as well as the influence of other forms of folk art, especially embroidery and weaving. The western regions largely produce ceramics of a single colour made for practical use. However, even in this ordinary ware we can still see the old traditions and can find similarities to the forms of very early ceramics, especially in the design of bowls and jugs. Hutsul creative ceramics, in the Carpathian Mountains, occupy a unique place.

In the ornamentation of Ukrainian ceramics, as in other branches of folk art, geometric motifs are among the oldest: straight, broken, and wavy lines, closely related to the shape of the vessel. Plant decoration is also popular, and sometimes figures of birds, particularly the rooster and the peacock, are encountered.

As with other forms of Ukrainian art, the Soviet Government has destroyed a great deal of the Ukrainian national craft of ceramics. Those masters who have remained have been organised into collective workshops, controlled by the State and compelled to produce objects that have little in common with the Ukrainian tradition.



**Traditional Ukrainian ceramic vase.**



**Decorative plate.**





**Traditional decorative plates.**



**Decorative ceramics with Kievan motifs.**

## UKRAINIAN EMBROIDERY

The art of embroidery has been practised in Ukraine for a long time, as can be seen from ancient drawings. The oldest embroidered piece of cloth in existence, the veil of the Kievan Church of the Tithes, dates back to the 13th century.

Attempts to decorate cloth with embroidery were first inspired by faith in the power of protective symbols, and later by aesthetic motives. Symbolic designs were incorporated into the woven cloth by means of a weaving shuttle or needle. Most of these designs came from Central Asia as a result of migration, war, and trade. Later, they were transformed into more complicated patterns, and underwent the influence of Byzantinism, when Church embroidery was developed.

In time, folk embroidery and Church embroidery became increasingly differentiated, and by the nineteenth century this art was flourishing in three spheres: the Church, folk-rite customs, and the wearing of apparel.

Ukraine can be broadly divided into three areas when speaking of the sources of different patterns of embroidery. First, the northern region, the inaccessible areas of Polisia, where geometric patterns (also found in the Carpathians) have been preserved; secondly, a broad area of Central and Eastern Ukraine stretching from the Southern Bug River along the Dnieper River to the Black Sea, where plant designs predominate, and thirdly, the western region, where the transition from geometric designs to plant motifs has already occurred, although in certain areas this change resulted in a markedly geometric form of plant motif.

The colours employed in Ukrainian embroidery are related to the type of pattern being used. In the north these colours are generally limited to those of red and black; in other areas many colours are used. Plant motifs involve a greater number of colours. They differ greatly in form, and reflect various artistic styles, while the geometric patterns

still reflect the old symbols and the influence of Byzantinism. Animal motifs are rarely encountered.

Most embroidery designs are used on clothing. A traditional form is used for shirts worn by both men and women. The basic part of the design on a woman's shirt is placed on the upper sleeve just below the shoulder, and is ten to fifteen centimetres wide. Other parts of the shirt such as the collar, the front, the cuffs, and the bottom hem have narrower bands of embroidery, which duplicate the main motif on the sleeve. Several garments are embroidered only in certain areas, mostly shirts, aprons and the head coverings of married women. Sleeveless sheepskin jackets usually display complex motifs of branches and flowers.

Special significance is attached to the embroidery on towels and kerchiefs used in folk rites and popular customs. The ancient symbolic signs are rarely found today, their place having been taken by various designs extending along both sides of the towel. Embroidered towels are still widely used at weddings and for decorating icons, though in many homes they are simply displayed as works of art, as decoration. Another embroidered article still enjoying wide popularity is the tablecloth; smaller ones to adorn items of furniture such as pianos and coffee tables, larger ones for use on dining tables on special festive occasions. Some are so richly and intricately embroidered that they inevitably become family heirlooms.

Apart from use on national costumes, embroidery has been used on other apparel in Ukraine for centuries, particularly by the nobility and the middle classes. This use declined somewhat during the last century, but has recently undergone a strong revival. Many articles of modern dress, even evening bags, are now decorated with stylish Ukrainian embroidery.



Ecclesiastical embroidery is a complex and specialised art differing from folk embroidery. This form of embroidery involves copying a free design composed of a continuous motif bordered on both sides by a chain stitch. Often, a gold or silver thread is used. The articles embroidered in this manner include priests' attire, especially chasubles, stoles and veils, and items used in church decoration. Under the Soviet regime, where religion is suppressed, Church embroidery has been completely suspended. The government has seized all the chasubles from church vaults and has turned them into objects of everyday use.

Originally, embroidery was undertaken in the villages by specialists, talented women who created their own patterns. Other women then copied the designs of these professionals. At the end of the last century students of folk art saw the need for commercialising this field, and the first embroidery shops were established. After World War One, efforts to revive embroidery were intensified, and by 1940 some fifty thousand workers were employed by the State in Soviet Ukraine in this field. In Western Ukraine, at that time under Polish rule, production was concentrated in cooperatives. Now, all commercial production is controlled by the State, and standards have



**Embroidered decorative towel, Odessa region.**

fallen. However, a better understanding of this unique Ukrainian art has recently become evident, and it is now being studied more carefully.



**Embroidered towel, Lviv region.**





Early 19th century woven and embroidered towel based on a folk motif from Marmoroshczyna, Transcarpathia.



18th century woven towel, Kiev region.



Woman's blouse in a folk design, Volhyn region.

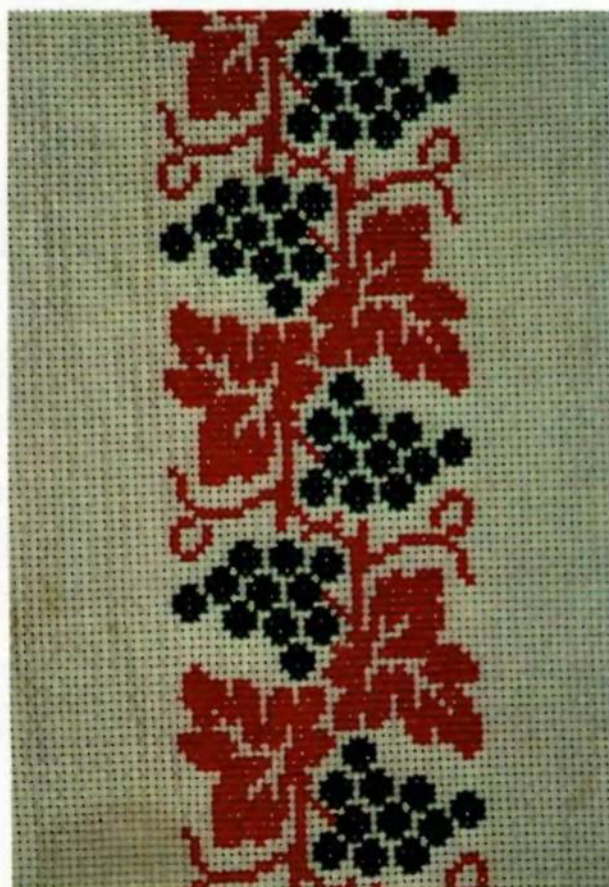




Embroidered serviette, Poltava region.



Embroidered serviette, Kharkiv region.



Woman's blouse in a folk design, Kiev region.





Embroidered man's shirt, Zaporizhzhia region.



Embroidered towel, Chernihiv region.

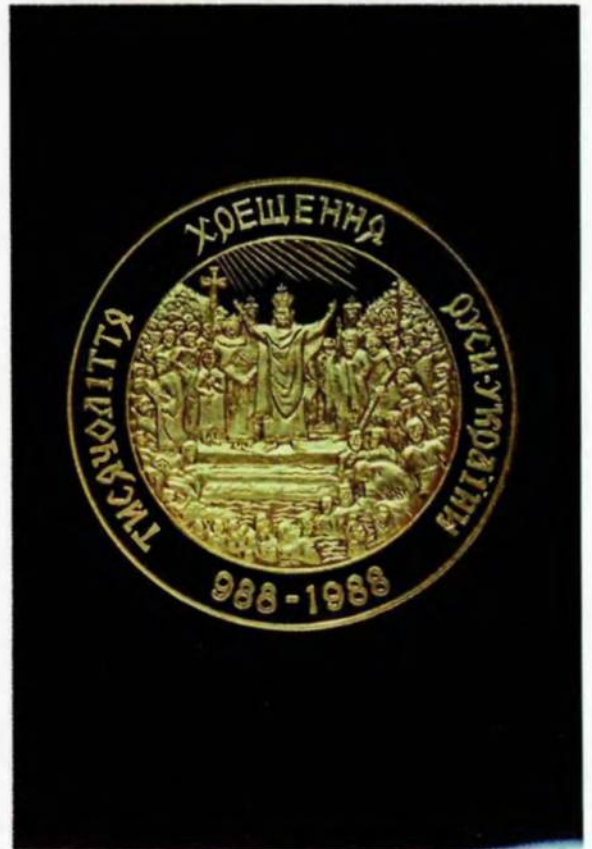
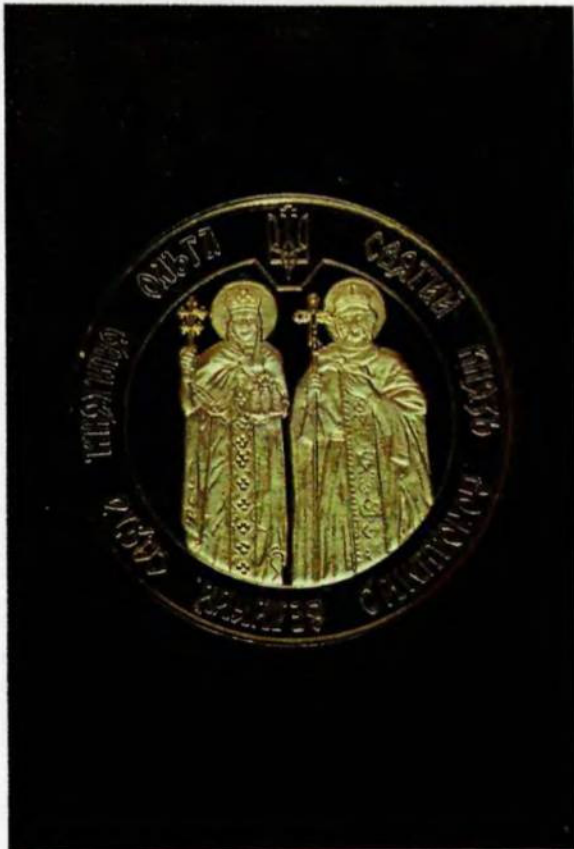
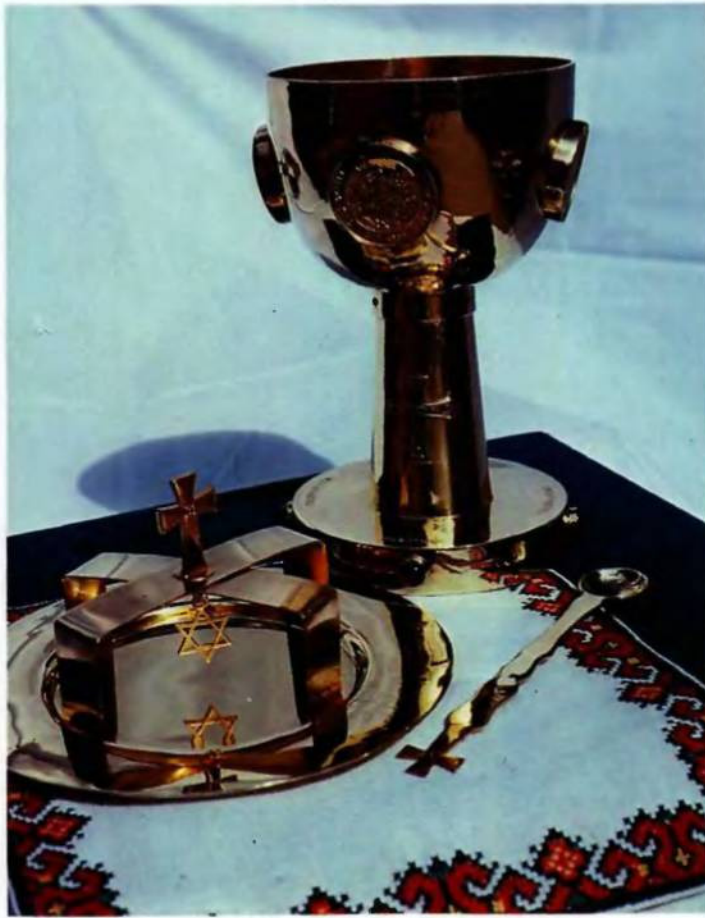


Embroidered cushion, Bukovyna region.



Embroidered cushion, Ivano-Frankivske region.





Gold medal and gold chalice made by Michael Gojan to mark one thousand years of Ukrainian Christianity.

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V. Kubljovyc A. Zukovskiy  
**MAP OF UKRAINE**

**SETTLEMENTS**

- Rural type**
- Less than 10,000 inhabitants
  - 10,000 or more inhabitants
- Urban type**
- Less than 10,000 inhabitants
  - 10,000 - 25,000 inhabitants
  - 25,000 - 50,000 inhabitants
  - 50,000 - 100,000 inhabitants
  - 100,000 - 250,000 inhabitants
  - 250,000 - 500,000 inhabitants
  - 500,000 - 1,000,000 inhabitants
  - 1,000,000 or more inhabitants
- Settlements incorporated into cities (shaded) - non-Ukrainian name  
 (unshaded) - former name  
 • - Center of Raion  
 • - Capital of Oblast, Kiev Autonomous Republic, Vinnytsya  
 • - National Capital

**TRANSPORTATION**

- Main railroad
- Other railroad
- Highway
- Main road
- Other road
- Navigable canal
- Seaport
- Limit of navigation
- Riverport
- International airport
- Other airport

**LEGEND**

- BOUNDARIES**
- International boundary
  - Boundary of Soviet Republics
  - Boundary of Autonomous Republics
  - Boundary of Autonomous Oblasts
  - Capital of Kiev
  - Boundary of Ukrainian territory, 1939
  - Boundary of Ukrainian territory, including ethnically mixed regions, 1939
  - U.S.S.R. - Name of country and administrative unit (Administrative units named after their centers are not identified separately)
  - Name of historical province
  - Name of geographic province

- PHYSICAL FEATURES**
- Pass
  - Elevation in meters
  - Depth in meters
  - Sand
  - Swamp
  - Salt marsh (solonchak)
  - Lake Lyman
  - Stream, intermittent
  - Canal, irrigation and drainage

Scale 1:2,000,000









St. Andrew's church in Kiev