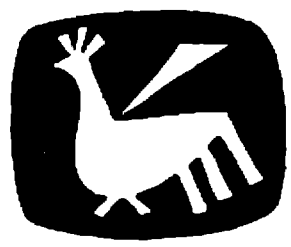
Ukrainian Arts

The folk dress of the Hutzul mountaineers



UKRAINIAN ARTS

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"To you from failing hands, we throw
The torch; be yours to hold it high."

—JOHN MC CRAE
"In Flanders' Fields"

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We thank

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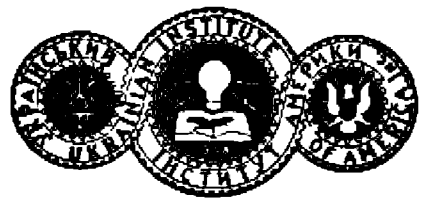


The League wishes to express its special thanks to the Ukrainian Institute of America, Inc., and to Mr. William Dzus, its President, for material assistance which has made possible the initial publication and re-printing of the *Ukrainian Arts* book.

PREFACE

UKRAINIAN ARTS, IN THE ENSUING PAGES, REPRESENTS an ideal. It is the result of the work of hundreds of young Americans and Canadians of Ukrainian descent, who for many years have hoped to share with their friends their rich cultural heritage.

Each article in this book has been prepared by a well-known authority in that specific field. Factual material has been carefully screened by other authorities in the same field. A short biographical sketch of each author is also included.

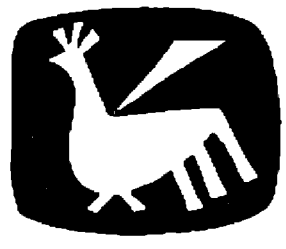
The project, under the auspices of the UKRAINIAN YOUTH'S LEAGUE OF NORTH AMERICA, is international, because both Americans and Canadians of Ukrainian descent helped make the book. They donated time, money and effort to fund-raising in order that the UKRAINIAN ARTS book might become a reality. Quotas were set up in many areas, met and surpassed.

As a result of this combined effort, the UKRAINIAN ARTS book is now in being and, to the best of our knowledge, is the first of its kind printed in the English language in the United States of America. It is not all-embracing since several Ukrainian Arts, such as the dance, drama, and others have been omitted. These, we hope, will be covered in a supplementary issue.

We, as members of the UKRAINIAN YOUTH'S LEAGUE OF

NORTH AMERICA, fervently trust that the UKRAINIAN ARTS book will fill a sore need in creating a better understanding of the Ukrainian people, their hopes, their dreams and their sufferings.

THE EDITORS



INTRODUCTION

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INTRODUCTION

THE BACKGROUND OF UKRAINIAN ART

THE ABILITY OF UKRAINIANS TO MAINTAIN THEMSELVES AND their culture, despite centuries of oppression, leads us to wonder somewhat about their past and their present, their cultural life, and their artistic abilities and tastes. Their individuality as a people stands out clearly, despite conquerors' efforts to assume their past, deny their present, and alter their future.

The precarious peace of the 19th Century, achieved by the growth of great empires at the expense of many peoples, has become familiar to almost everybody. On maps of that day Ukraine was not the only country omitted. Poland, Czechoslovakia and Yugoslavia were also concealed behind the facade of the great states.

With the collapse of these great empires, many submerged states recovered their liberty. Ukraine, however, was not so fortunate, and despite the courageous efforts of the Ukrainian National Republic, was overwhelmed and included in the Soviet Union as the Ukrainian Soviet Socialist Republic. Today, still under Communist dictatorship, Ukraine has appeared in the United Nations under Russian-Communist representation, and her name, well-known for centuries, is again appearing before the public.

A nation of some forty million people, in a very real

sense Ukraine is the forgotten land of Europe. This may seem strangely contradictory.

The Ukrainian homeland reaches from the Carpathian Mountains, along the north shore of the Black Sea to the River Don and the Kuban regions of the Caucasus. It is a rich land, for millennia has served as the granary of Europe, and has been subjected to all the influences sweeping from the Mediterranean and the Black Sea.

Through it passed great caravans from Western Europe to Eastern Asia, the path over which countless armies and conquering hordes have trod. Through it, from north to south along the great rivers, flowed tides of conquest and of commerce, from the Baltic to the Black Sea. The routes crossed in the neighborhood of the Ukrainian capitol, an important center from neolithic and prehistoric days, and long before the formation of a Ukrainian state, Kiev was a flourishing community.

Modern historians are apt to forget that nearly a thousand years before Christ Greek communities flourished along the north shore of the Black Sea. They are apt to forget, or not to associate old Black Sea cultures with modern developments. They are apt to treat such ancient cultures, like that of Tripillya, as completely separate from the state which emerged in the 9th Century.

Language may have changed, many elements of culture changed, but there is a strong residue which cannot be forgotten if we are to understand the significance and the aspirations of present-day Ukrainians. Important elements survived which are as vital in modern Ukraine as were the


UKRAINE
miles 0 50 100 150 200 250
Km 0 50 100 150 200 250 300 350 400
The Ukrainian etnographical boundaries
The state boundaries
Towns over 100,000 inh.
Towns Less 100,000 inh.
KIEV Center of state or national territory
The etnographical boundaries of several eastern nations
BYELORUSSIA
RUSSIA
POLAND
POLISSYA
VOLHYNIA
GALICIA
PODILLYA
KIEV-LAND
CHERNYHIV-LAND
POLTAVA L-D
SLOBODYAN-LAND
PODONNYA
DON COSSACKS LAND
DON BASIN LAND
ZAPORIZIA-LAND
POMORYA
CRIMEA
KUBAN
CAUCASUS
TEREK
KALMYKIA
NORTH CAUCASUS L-D
MOLDAVIA S.S.R.
RUMANIA
HUNGARY
BLACK SEA
SEA OF OZIV
WARSAW
KIELCE
LUBLIN
KHOLM
KOVEL
RIVNE
LVIV
PEREMYSHL
KOSHITZE
UZHHOROD
ZHYTOMYR
KIEV
VINNYTSIA
KAMYANETZ POD.
CHERNIVTSI
BUKOVINA
POKUTYA
LUNINEZ
PINSK
BRESTYA
RECHIZA
HOMEL
KLINTSY
MOZYR
CHERNYHIV
PRYLUKA
SUMY
OREL
KURSK
BELGOROD
KHARKIV
POLTAVA
CHERKASY
UMAN
KIROVOHRAD
SICHESLAV (DNIPROPETRIVSKE)
ZAPORIZHYA
OLVIOPIL
MYKOLAYIV
KHERSON
ODESA
KYSHINEV
JASI
GALATZ
IZMAIL
MELITOPIL
MARIUPIL
YOUZIVKA (STALINO)
LUHANSKE (WOROSHYLOVHRAD)
VORONEZH
BALASHOV
YELAN
SARATOV
POKROVSK
STALINGRAD
NOVOCHERKASK
ROSTOV
SALSKE
ELISTA
KERCH
SYMFEROPIL
SEVASTOPIL
KRASNODAR
MAIKOP
STAVROPIL
PYATYHIRSKE
GROZNY
SOCHI
NOVOROSIYSKE
CONSTANTZA
LEMKO
BOYKO-HUTZUL REGIONS
TRANS-CARPATHIA
Vistula
Bug
Pripyat
Horyn
Sluch
Dnister
Prut
Seret
Boh
Dnipro
Desna
Sem
Vorskla
Dinets
Don
Khoper
Medvaditsa
Volga
Sal
Manych
West
East
Kuban
Kuma
Terek
Tisa
Danube

pre-Greek inhabitants of Greece (the Mycenaeans and the Minoans).

In the 9th Century the Kievan state of Rus, a Slavic state with a dynasty of Scandinavian origin and closely allied to the Scandinavian north, emerged into recorded history. From then on we can trace the vicissitudes of Ukraine. We can follow her fortunes, her thoughts, and her aspirations.

It was only natural that, in the 10th Century, Kiev should embrace Christianity via Constantinople. A formal division of the Eastern and Western Church had not yet come about and the imperial city on the Bosphorus was still the cultural center of Christian Europe. Constantinople had far more to offer to the wealthy princes of Kiev than anything in the West. Ukrainian rulers like Yaroslav the Wise and Volodymyr Monomakh were more advanced culturally than any of their Western contemporaries.

But there was no narrow exclusiveness in Kiev. One of Yaroslav's daughters married a King of France, another a King of Norway, and another a King of Hungary. His sister was wife to a King of Poland.

Volodymyr Monomakh, 12th Century Ukrainian ruler, married a daughter of King Harold, the last Saxon ruler of England. When Harold fell at Hastings, she took refuge in Scandinavia and then moved on to Kiev which formed an integral part of the Europe of that day.

Under such conditions the major and monumental art of Ukraine was not unexpectedly affected by Constantinople and the Byzantine Empire. Byzantine architects came to Kiev and had much influence in erection of the older churches,

like that of St. Sophia. Illumination of manuscripts and the making of ecclesiastic vestments showed similar treatment. At the same time these imported arts filtered down amongst the people, leaving their mark upon the folk-art of the day.

Unfortunately, difficulties came upon the new state. On the east, Ukraine's boundaries were ill-defined, and successive nomad hordes ravaged the land. The power of the central grand princes was weakened by disruptive conditions. When Prince Andrey Bogolyubsky stormed the capital in 1169, transferring its treasures to Suzdal and later to Moscow, the center of the ruined state moved westward into what is now Galicia.

Then came the great Mongol invasion in 1240. Moscow bent before the onslaught. Its princes preferred to live peacefully under an Asiastic overlord rather than join the Kievan princes in a fight for liberty.

When peace finally came to an exhausted land, Ukraine was under Lithuanian rule. Kiev was ruined and devastated and, at the end of the 14th Century, Ukraine was brought into Poland by the union of Poland and Lithuania.

The next few centuries were a period of apparent decline. Glorious traditions gradually faded, overshadowed by the uninspiring present.

Constantinople's fall and the stifling oppression of Christianity dammed the stream of foreign influence which had nourished Kiev's cultural life. Continual defense against the Tartars kept the border population exhausted. Meanwhile, more and more of the nobility, and more alert individuals were drained into the new, predominantly western culture of Po-

land. It seemed as if independent life for the Ukrainian people had come to an untimely end.

All this was only too apparent, but at the end of the 16th Century two developments took place which revived the national spirit.

The first of these was the formation of brotherhoods in various cities. They were based upon the old guilds, but speedily broadened their activities to open schools, encourage learning, and revive old connections with the Mediterranean world. These schools could not fail to be touched by Poland's new western culture, and, even though they far from equalled West European institutions, they created new intellectual activity, culminating in the establishment of the Kiev Academy by the Orthodox Metropolitan Peter Mohyla early in the 17th Century.

Momentarily weakened by a schism in the Orthodox Church, a large section of the population acknowledged the religious supremacy of the Pope at Rome, embracing Catholicism of the Byzantine Rite. But the end result was the compulsory reknitting of ties binding Kiev to the West, opening Ukraine to those influences then waxing supreme in Europe.

The second development was the growth of the Kozak movement. Kozaks loved liberty more than life. They foraged into the wide open spaces of East Ukraine and, with their headquarters in the Zaporozhian Sitch on the lower Dnieper River, rapidly developed into an armed force growing steadily in numbers and influence. As they became stronger, they were able to retaliate Turkish raids on the suburbs of Constanti-

nople, becoming champions of oppressed Christians in the Ottoman Empire.

It was incumbent upon the Polish government to come to some agreement with the Kozaks or to suppress them. It refused to accept either alternative and, step by step, drifted into an attitude of open hostility. When the Kozaks acquired a great commander, Hetman Bohdan Khmelnytsky, they rose in armed revolt against the Poles and, perhaps to their own surprise, found themselves masters of an independent state.

Apparently, Ukraine had completely revived and a new and splendid period seemed to be dawning.

However, in 1654, Khmelnytsky, as Hetman of the Zaporozhian Host (Kozaks), signed a treaty of alliance with Tsar Alexis of Moscow. It was, on the one hand, insurance against a Polish alliance with the Khan of the Crimean Tartars against the Kozaks and Ukraine. On the other, it was a union of the Kozaks and Moscow, two Orthodox powers, against the rival religions of Roman Catholicism and Mohammedanism. Moscow, however, treated the alliance as an act of submission, and, when the Tsar entered into an agreement with the King of Poland shortly after, to divide Ukraine along the line of the Dnieper, the damage was done.

Bohdan did not live long enough to extricate the Kozaks from the resultant confusion and none of his immediate successors were strong enough, nor sure enough, to solve the enigma. The more educated Kozak officers wanted cancellation of the alliance and renewal of contacts with Poland, on a tolerable and equitable basis. The rank and file, zealous of their

religion, sought for a true understanding with Moscow which would preserve their liberties.

Neither the Poles nor the Muscovites would listen. It was to their mutual interest to disintegrate the Kozak Host, thus subjecting Ukraine to immediate exploitation.

Ukraine was then exposed to the ravages of war, and deprived of its diplomatic freedom of movement. Nevertheless, the country continued culturally along the path which the various brotherhoods had started, and the latter half of the 17th Century, an era of political frustration, was the golden age of Ukrainian culture.

Trained in the Academy of Kiev, the Hetmans easily absorbed 17th-Century Polish culture, passing on to Moscow its first significant glimpse of Europe and the West. Ukrainian baroque flourished. It was not, however, a Slavic imitation of the West. It was an adaptation, a fusion of new western fashion with Kiev's old pan-European tradition.

The political state of affairs could not last long. A question had to be decided and was, at Poltava in 1709. Ivan Mazeppa, as Hetman, joined forces with Charles XII of Sweden against Tsar Peter the Great. He knew of the growing Polish and Turkish weaknesses and had, therefore, curried favor with Tsar Peter for many years until he saw the chance for a real Ukrainian schism. Mazeppa was opposed in this by many of the Kozaks.

His defeat at Poltava doomed Ukraine. It was retrieved only by the fact that the aging Mazeppa (he may have been 82) succeeded in leading Charles XII across the steppes to safety in Turkey, escaping a Muscovite triumph.

The Hetmanate continued into the reign of Catherine the Great, but, step by step, the Hetmans' powers were increasingly limited. Finally, Catherine put an end to the travesty of self-government. She did not end the existence of Ukraine—she could not. That was no more possible for an Imperial Russian *ukaz* than it was for a Mongol massacre.

In 1798 a humorous book appeared. It was a parody of Virgil's Aeneid by Ivan Kotlyarevsky: a presentation of the exiled Trojans' fate in the guise of Zaporozhian Kozaks who had fled to Turkey after the treacherous dismemberment of their Sitch by superior forces.

The book, written in the Ukrainian vernacular of Poltava, was the beginning of modern Ukrainian literature. It was the first time a literary work appeared in the Ukrainian vernacular, not in traditional Church Slavonic, making it possible for the average Ukrainian to enjoy modern literature, and started a new movement.

But Ukraine had become "Little Russia" in imperial parlance. The Ukrainian language a mere peasant dialect. Ukrainian art, architecture, and printing in the Ukrainian language, were finally banned.

Legally the Tsars seemed within their rights. They had succeeded, in less than fifteen years, in breaking the historical and legal continuity of Ukrainian national expression, and easily proved to the Russian revolutionists that there were no Ukrainians. Belinsky (leader of the Russian Progressive movement) and his revolutionary followers were as sure of this as was the Tsar.

Yet Ukraine lived on, and, year by year, decade by decade, her national consciousness grew, not only in Russia proper but in Western Ukraine under Austro-Hungarian rule. Ukraine had not perished. More and more, both Eastern and Western Ukraine drew from many western sources to nourish their art and culture.

Then, with World War I and the disintegration of both Russia and the Hapsburg Empire, Ukraine came to life once more. During the brief and troubled years of the Russian Revolution and civil wars, the Ukrainian National Republic fought for Ukraine's independence, as had Khmelnytsky and the Grand Princes of Kiev. As in previous periods, a flowering of Ukrainian art, literature, and tradition came about.

Again, it was a false dawn. The military might of Soviet Russia crushed the young republic, but then even Lenin recognized it as no longer possible to continue the old premise that there was no Ukraine. He included a Ukrainian Soviet Socialist Republic in the Soviet Union, and pretended a desire to develop Ukrainian culture. Many exiles returned, and during the early 1920's a new flowering occurred.

The chill of the Stalin dictatorship, however, nipped this in the bud. Leading Ukrainian Communists who still valued Ukrainian traditions committed suicide or were liquidated. Non-Communists were silenced or wiped out whenever they dared express themselves in the merest whisper.

Collectivization of agriculture, and the famine which followed wiped out nearly ten million people. A new slogan: that the essence of culture be socialistic and the externals nationalistic, was so applied that every vestige of Ukrainian

life, art and culture differing from Moscow's was regarded as a manifestation of Ukrainian nationalism and ruthlessly suppressed. In any true sense of the word Ukrainian culture was forced underground, while the NKVD and the Soviet government persecuted it mercilessly.

In the meantime, in Western Ukraine, especially in those areas under Poland, the old cultural traditions continued despite Polish opposition. New writers appeared on the scene. New artists arose to continue the great traditions of the past. Despite attempts at suppression, which at times reached the level of punitive expeditions against everything Ukrainian, Ukrainian national spirit became intensified.

Concurrently, in Carpatho-Ukraine under Czechoslovakia, there was a great surge in education and a general strengthening of Ukrainian consciousness. For a short time, in the Spring of 1939, after the German overthrow of the Czechoslovakian Republic, the Ukrainians resumed a short-lived independence. They were, however, overwhelmed by the advance of superior Hungarian forces, who restored the old order as it had existed before 1914.

World War II was another step in the tragedy of Ukraine. After the German and Soviet attacks on Poland, for the first time Western Ukraine passed under Muscovite domination. This was followed by their usual devastation of the countryside and persecution of anything Ukrainian. The first Muscovite occupation of Western Ukraine came to an end when the Germans attacked the Soviets.

Once again Ukrainians attempted to secure their independence, but this did not fall within the scope of German

plans. As in 1918, Germany saw Ukraine merely as a source of raw materials and slave labor.

Again, a new liberation movement arose. Various guerrilla bands were formed who later united themselves into the Ukrainian Insurgent Army under General Taras Chuprynka. Working in the German rear, the liberators wrought great havoc in their communications lines. When the Germans retreated, the liberators turned their energy against the Soviets and the renewed Communist terrorism.

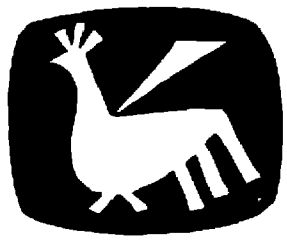
During the days of cooperation between the Allies and the Soviets, millions of Ukrainians who had been taken forcibly to Germany as slave laborers were returned to the Soviets, where further punishment was inflicted. However, when the truth about Soviet actions began to be realized, those Ukrainians still in displaced persons camps were allowed to remain and to resume their cultural work.

A new literature, in the old Ukrainian tradition, was again established. Ukrainian art began to flourish, even under difficult conditions, as it had not been able to under Soviet rule, and a truly remarkable renaissance took place.

In the meantime, Soviet pressure upon the Ukrainian Soviet Socialist Republic has increased. The old persecutions, liquidations, and deportations continue. Accusations of Ukrainian nationalism have been redoubled. Once more, the Russian-Communists are renewing their efforts to eliminate everything savoring of Ukrainian tradition, attempting to mold Ukrainians on Russian-Soviet models while the people fluctuate between sullen opposition and almost open revolt.

From this brief survey, it is easy to see the three main periods of Ukrainian art and cultural development. Aside from prehistoric times, there were the Kievan periods, the revivals in the 16th and 17th Centuries under the influence of the brotherhoods and the Kozaks, down to the virtual annihilation of the Hetman state, and the revivals in the 19th and 20th Centuries.

All three have preserved a certain continuity, a certain essence—a spirit typical of Ukrainians in their efforts to develop their own culture, and to win their independence. This speaks eloquently of Ukraine's efforts to survive despite terrific hardships. It promises much for the future of a democratic Ukrainian state, once released from the hard yoke of Russian-Communist subjection.



FOLK DRESS

by LYDIA BURACHYNSKA

Born 1902, Hutzul area. University of Prague, 1929. Teacher, expert on folk art, particularly culture of Limnytsia Valley and Ukrainian national dress. Editor "New Home;" worked in "Ukrainian Folk Art" Cooperative, Lviw; exhibited folk art, native costumes in Ukraine, Poland, Danzig and Prague. Contributor on Ukrainian national dress to Ukrainian Encyclopedia. Now working for "Our Life," organ of Ukrainian National Women's League of America.

FOLK DRESS

IT IS EASY TO CONSIDER A NATIONAL COSTUME TODAY MERELY from its aesthetic side. Costume, however, reflects not only the people's taste, but, to the observing eye, those influences which have produced it. To mention only a few, the geographic location, severity of climatic conditions, traditions of the people, and various foreign influences must be considered.

Ukraine's climate is continental—hot summers and severe winters. Therefore, in summer Ukrainians must dress to be cool and in winter garments must be warm and firm of texture. During the summer months linen is used, and in winter, wool and fur.

Original forms of Ukrainian costume go back to remote antiquity, some remnants of which have been preserved in the form of various cloaks.

These oldest forms have changed only slowly. Adornment, embroidery and weaving have been added as the people developed a desire for decoration. This decoration stemmed not only from their aesthetic love of beauty, but because of a fear of evil spirits. They attempted to gain protection from them through the use of colored and embroidered symbols.

The first changes in costume began under foreign influence and were slow to secure popular approval, in many cases not being fully accepted until gradual adaptation to local

taste and tradition had been made. For example: the skirt (appearing relatively late in Ukraine) tended to displace the old wraparound (*obhortka*), and the apron (*zapaska*), but adopted their shapely, elongated forms.

Detailed descriptions of Ukrainian costume, in the princely period from about 1,000 A.D., are given by various sources. Pictures in such manuscripts as the *Izbornyk* (Collection) of Svyatoslav (12th Century), and renderings on vases found in a 6th Century grave at Zaporizhzhya show people of the day. From these we can identify two types of costume.

At that time the state was already a well-formed body. It had a ruling class of *boyars* (aristocrats), city people, and a great mass of peasantry. The villagers stubbornly continued to make traditional clothing out of local materials. Boyars, eager to make use of imported materials, soon began to change their type of garment somewhat. An ordinary man's costume of that day contained essentially all those items still existing in the modern Ukrainian national costume. Hence, to trace Ukrainian costume development, we must begin with the period of the princes.

In summer the men wore straw hats which were replaced in winter by brimless hats (*yolomkas*) of felt or fur caps. Women's head coverings were sharply divided by marital status, headdresses of girls and married women differing.

Girls wore their hair loose, or in braids, using a band of linen or colored wool on work days, and a wreath on holidays. A married woman's headdress was far more complicated, having ritual significance. On her wedding day they "covered" the young girl, that is, hid her maiden tresses under a cap and

bound her head with a white scarf. This was symbolic of marriage, and from then on she did not appear publicly with her head uncovered.

This did not mean a young Ukrainian bride had to give up all adornment. She could still wear a necklace of glass or red coral as when she was a girl.

Men and women both wore linen shirts of the same cut. These had a shoulder piece and an underarm gusset, since the body and the sleeves were made of rectangular pieces of cloth. The man's shirt reached his hips or slightly below; the woman's, to the middle of her calf or to her ankles. Decoration on a woman's blouse was much more elaborate and concentrated on the sleeves. A man's shirt was more quietly embroidered and sewn together with decorative stitches.

In summer men wore linen trousers. In winter they were of wool or leather, held up by a cord (*ochkur*). Women wore wraparound skirts (*obhortkas*). These were rectangular woolen cloths, draped around them.

Men's shirts, which were worn outside the trousers, were held in with a belt of leather or of wool. (Women never wore leather belts.) The belt completed the costume and was regarded ritually as protection against evil.

A sleeveless jacket (*bezrukavka*) of cloth or fur was worn over the shirt. It was of various cuts and shapes, and pieces of colored cords, wool and leather were appliqued to it.

Footwear for work was stout and practical, the oldest form, the so-called *lychaky*, being made from bast (inner bark) of the osier, linden or planetree maple (sycamore maple). They were very primitive, merely plainly woven soles

with loops all around. Through these, the latchet, a cord made of tow or bast, was interlaced, then wound around the lower leg up to the knee.

Leather shoes, (*postoly* or *khodaky*) are similar in form, except that they are made of thick leather, sewn so that the front tapers sharply and the two ends meet at the heel. Latchets are interlaced through perforations in the sides, with the binding continuing to above the ankle-bone. *Postoly* worn on festive occasions are decorated with leather plaiting and metal ornaments. Both the more crude *lychaky* and the *postoly* are made at home.

On holidays, a more elaborate footgear, boots, are used. They are also a very old form. These, however, are not made at home but bought at a shoemaker's. Men's boots have already lost their former appearance and now are divided into two types—the older "Ruthenian" (loose-fitting boot legs) and the more recent "Polish" (close-fitting boot legs).

Women's boots have kept the older form. The uppers reach only about half-way to the knee, the toes taper and are slightly turned up. Holiday boots are made of colored leathers —usually red or yellow. Apart from this, the heels of women's boots are decorated with metal tacks or with a stitched motif.

The outer garment, or cloak, was made of coarse home-spun cloth or fur. It was short or long, gray, of various cuts, with wedges inserted to give added width. Likewise, there was a *kozhukh*, a leather jacket made of sheepskin which differed in that panels were inserted. Cloaks were decorated with appliques of wool or colored leather.

These, fundamentally, were the component parts of the

Ukrainian national costume. We shall point out changes undergone later in their development.

The ruling circles, the princely court, the *boyars* and the clergy, used imported materials like silk. They adopted the long Byzantinian tunic which reached below the knee, and the cloak of the princes, while the ladies accepted the long, loose tunic reaching to the feet, with oblique-cut sleeves. This was the ceremonial dress of the Ukrainian court.

Many details of the old costume, however, continued to be preserved. New tunics were girded with the old colored belts, and the nobles reverted to the use of their old head coverings, high-pointed caps for the men and white scarves for the women. During this period jewelry became very rich in character. Necklaces of silver wire or gold plaques, earrings, wide decorative armlets, and discs which fastened in the hair were worn.

As always, the costume of the ruling classes influenced the masses. The richness of Byzantine weavings aroused admiration, and its basic features passed into Ukrainian embroidery. It was also thus that Ukrainian women acquired the shapely elongated silhouette.

The next period of Ukrainian history (14th-16th Centuries) was marked by the development of the nobility and the cities. Two, and even three types of costumes developed. The nobles continued to elaborate their costume, with city people following them timidly. Kozaks introduced new details, formed their own special type, and the peasantry tended to follow these. Thus, the two types existed simultaneously, constantly influencing each other.

As in the princely period, the ruling classes strove to use imported materials. The *kaftan* (jacket) of the princely period became longer, more complicated in cut and more elaborate in decoration. Over this a *fereziya* or cloak with broad sleeves was worn, or else a sleeveless *deliya*.

Women's costume underwent a similar change. In place of the loose tunic, a two-piece costume now appeared, consisting of a laced bodice and a brocade or silk skirt. Over this a waist-length brocade cloak, with a broad, turned-down collar, was worn. The white scarf gave place to a complicated fur cap, *korablyky*, or hoods of brocade or velvet.

Kozak officers adapted their costume to military needs. The Kozak *kaftan* (*zhupan*) was shorter, the trousers wide, as required for riding. Instead of the *deliya*, a Kozak wore a cloth coat, the broad-collared *kereya*, which protected both man and horse. The Kozak cap acquired a colored velvet bottom and their women dressed much as the noblewomen, with slight difference in detail (the *plakhta* and scarf).

Ordinary people dressed as in princely times, but, whenever they could, tried to imitate upper-class costumes. This was most pronounced in the Dnieper region. Here, the men used the *zhupan* and women, the brocade hood. Instead of the wraparound and the short *svyta* (jacket), they adopted the skirt and the long tight coat. These details of Kozak officers' dress passed into peasant costume along the Dnieper, where nationalism was in strong revival.

Further development of Ukrainian costume followed a natural course. In the 18th Century, ruling Ukrainian classes and the urban population adopted French fashions, then

widespread in Europe. The house of the Ukrainian *shlyakhtych* (aristocrat) became that of a European lord. At the same time the Ukrainian upper-class lost its national character, passing over into the enemies' camp. Contact with the people was broken, and they ceased to set the style.

The peasantry, however, retained its national dress, and, proudly segregating itself, dreamed of the past, delighting in the old styles.

New economic conditions then exerted influence. The growth of industry threw cheap factory products on the market. Factory-made cloth began making its way into national dress, not altering it at first; the people accepting only what suited their taste.

This was the condition of Ukrainian national costume at the end of the 19th Century. In some areas it is still the same. Unfortunately, the influx of young people from villages to the cities resulted in a desire to adapt to city styles, and these desires were reflected in village dress.

In central Ukraine, national costume has completely disappeared.

CLASSIFICATION OF NATIONAL COSTUME

Like all countries of Europe, Ukraine consists of many regions with no sharp area definition. The swampy lowland of Polissya is in the north, and the mountainous heights of the Carpathians are on the southern border. Elsewhere, the great plains form the central part of the country.

This topography must be remembered when considering national costume. Basic apparel is similar throughout, stem-

ming from Slavic tribal dress along the upper Dnieper to all Ukraine. Changes and innovations are most evident in the central part of the country.

The northern, swampy lowlands and southern mountain costumes have, however, lived a life apart. Changes there have been of a slower and more voluntary nature, with very few outside influences. Therefore, they have preserved the old costume forms.

Supported by this geographic outline, we can distinguish seven basic costumes: a) the Polissyan, in the north; b) the Volhyn-Podillyan, in the central section; c) the Dnieper type, along the central Dnieper; d) the Pokutto-Bukovinian, in the southwest; e) the Hutsul, f) the Boyko, and g) the Lemko, in the mountainous Carpathian area.

Besides these major groups, there are other smaller ones such as those of the Pidlyashya, Yavoriv and Marmarosh areas, all of which have individual characteristics but no basically important differences.

The costume of the Ukrainian city woman is a thing apart. Costumes of the vast areas around the Black Sea and the Sea of Azov, which were colonized at the end of the 18th Century and never had distinctive national dress, will also be disregarded here.

POLISSYA

This province is on a low plain, above the river Prypyat. As a result of the river's slow current there is much standing water, and Polissya's landscape is marshy.

Clothing materials here, as elsewhere in Ukraine, are

flax, wool or leather. In the wet fields above the Prypyat the flax yields long, silk-like fibres and, therefore, the finest linen in Ukraine. From this linen Polissyans make their shirts, trousers, skirts and aprons. The white scarf for a woman's head is made of the same grade linen.

In winter-time people of this area use woolen cloth. White wool trousers and warm skirts are typical. Felt coats protect both women and men, who also use leather jackets with short skirts.

The monotony of white is relieved with colored designs. Linen is interwoven or embroidered in red, interrupted here and there with a black thread. Reds used in this area are clear and soft. Polissyan women also trim blouse sleeves and the hems of their skirts and aprons with broad, red-colored stripes.

Polissya's costume shows influences harking back to great antiquity. Only here do they wear brimless hats like the *yolomky* of the princes' times and the bast shoes, woven of bark.

VOLHYN AND PODILLYA

This great expanse, for many years open to migration and wars, has evolved several groups of costumes whose chief features are identical. They are characterized by an elongated silhouette. However, factory-made materials have made inroads in use for outer garments, like percale for skirts and factory broadcloth for trousers.

Outer garments especially are diverse. Exclusive of the

standard, short, sleeveless cloth jackets for men, and linen jackets for women, they also use beautiful linen coats for travel, short gray woolen *sirak* coats, and knee-length fur jackets. Full-length *kozhukhs* (fur coats), covering the entire body, are used for church-going or for travel.

Head coverings have taken special forms. In summer, men use broad-brimmed straw hats; in winter, lambskin caps. Women wear a scarf over a tight-fitting white cap. Originally these were white throughout Ukraine. Present-day manufactured scarves, often two meters square, with floral or Turkish patterns on softly-colored backgrounds, have replaced them. The women bind their heads with these into flat or flaring turbans.

With such diversity in outer garments, ornamentation has not developed. It has acquired careful perfection (Podillya), and soft decorative effects (Sokal area). Very possibly manufactured cloth has introduced so much diversity, it has blunted desire for ornamentation.

THE DNIEPER AREA

This great expanse of Ukraine, which lies along the middle Dnieper, has undergone its own special process in the development of costumes. Those regions around Kiev, Poltava and Chernihiv have the same natural conditions: that is, a level plain sloping to the river, fertile black earth, sufficient raw materials and good conditions for life. More than others, they have witnessed Ukraine's historic course.

Several basic features mark the costume of the Dnieper

A modern composite adaptation
of traditional dress

A married woman from Horodenka

area. Among these are the wide steppe trousers, suitable for horseback-riding, with shirt-tails tucked in. The previously mentioned *zhupan* of fine cloth is decorated with beautiful, harmonizing colors, and the cap has a colored cloth bottom.

Women wear a "winged" *plakhta* of finely woven wool, enveloping the figure and producing two "wings" on the sides. Then, there is a sleeveless bodice of fine cloth corresponding to a man's *zhupan*. A tall brocade *ochipok* (hood), over which a white nettle-cloth is fastened like a scarf, complete the ensemble.

The silhouette of the Dnieper area is basically straight, but not elongated. Skirts of the *zhupan*, or bodice, produce an angle which is emphasized somewhat by the broad trousers or the winged *plakhta*. Changes brought about by the passage of time have been harmoniously adapted.

As a result of this diversity of form and material, overdeveloped ornamentation has not evolved. On the contrary, embroidery has achieved great reserve by use of pale colors, almost unnoticeable on the broad sleeves. Also, outer garments do not have much adornment, other than edging and rick-rack.

The antiquity of the Dnieper costume has been best preserved in the shirt. All else has undergone a harmonious change. Because this costume is most closely connected with the history of the people, and because it has developed naturally, it is generally regarded as the most representative Ukrainian costume.

THE SOUTHERN STRIP OF UKRAINE
POKUTTYA AND BUKOVINA

At the foot of the Carpathians, a fertile plain stretches in a triangle between the waters of the Prut, Dniester and Seret rivers. The people here work hard and are richly rewarded. Life is comfortable and secure.

Well-being sought additional splendors. Along the Dniester and the Prut, commercial and military routes, novelties were introduced. In Pokuttya and Bukovina, weaving, leather work, and many-colored head coverings were developed. Ornamentation was resplendent with gold and silver.

This is the costume key: a long, even silhouette; severe and restrained. Cloth is similar to that used elsewhere in Ukraine, but nowhere else do they have such an elaborate weaving of kerchiefs, such richly decorated belts, or such diversely ornamented leather jackets.

The men wear their shirts outside their trousers, as they do everywhere in the Carpathians. But here shirts are longer, reaching to the knee and falling in strictly ordered folds. The women wear a woolen *obhortka* (wrapskirt) of a dark color, with vari-colored stripes along the ends, which encloses the bottom part of the shirt. This is one of the oldest items of women's attire.

In Pokuttya and Bukovina, decoration is concentrated on the shirt or blouse. The embroidery is so rich and the stitches so varied, that no other part of Ukraine equals them. Geometric ornamentation prevails, although sometimes stylized

plants may be defined. It almost seems as if a flower might appear, but tradition has bound it in the tight frame of Bukovinian pattern.

Particular attention should be given to the special head coverings worn in Pokuttya and Bukovina. Married women still wear severely-wrapped white linen kerchiefs, while head coverings for the unmarried are very gay. Girls wear elaborate wreaths of flowers, wool, or peacock feathers. Young men's hats are adorned with colored streamers, peacock feathers, pendants and various small ornaments.

Women's necklaces in this area are in the keeping with their elaborate dress.

THE MOUNTAIN STRIP OF UKRAINE

HUTZUL AREA

Where the Carpathian Mountains bend their bow from east to west, the Ukrainian Hutzul tribe settled. They live in the high mountains and make their living by pasturing flocks, wood-cutting and hunting, having no taste for agriculture. Their free and dangerous mode of life has developed in them a proud and independent bearing. More than any other Ukrainian group, they are fond of life and gaiety, loving excess and splendor.

Hutzul costume is made of the same materials as that of other Ukrainians, but using more wool because of the severe mountain climate. Weaving, therefore, is heavy and the costume short, so that the Hutzul silhouette is markedly angular. It is still straight, and not elongated, but rather squat.

Like Polissya, the Hutzul area preserves many ancient details. Among these are the two-part skirt, girded with a belt, cloth stockings (*kapchuri*), gathered-in bast shoes, metal necklaces of tiny crosses, leather pouches encrusted with metal studs, and the oldest form of Hutzul ritual garment—the *huhlya*, a wedding cloak of white cloth.

The most striking characteristic of Hutzul costume is the high degree of ornamentation. Embroidery is not the only form, although carefully executed in beautiful blendings of color. Paralleling it is the brightly decorated *kiptar* (sleeveless fur jacket) and woven skirts sparkling with gold thread and footwear decorated with metal rivets gleaming in the sun.

BOYKO AREA

The Boyky settled in the central part of the Carpathians and adjacent foothills. These industrious and energetic people work hard for their scanty daily bread, since their land is not fertile.

Linen is more common in this area. The women care for their fibre plants, and flax from the Limnytsya River area is famous for its sheen. This, perhaps, is why homespun prints are so widely used. In eastern Boyko areas delicate patterns predominate; "branch" designs in the west. White linen backgrounds here have lines, stripes or luxurious flowers, branches or figures. This material is used for skirts.

The women make small pleats in their skirts while the cloth is damp, bind it with a cord and let it dry. This simple method of pleating, known to the ancient Greeks, results in

fine pleats. Women's silhouettes are elongated and straight.

Climate demands the use of warm materials. The sleeveless, dark, woolen jacket, is edged with red and white cord. The *sirak*, reaching to the knees, is also made of wool. In winter, a sheepskin coat of the same length is also worn.

Boyko women wear a white scarf or kerchief as a head covering. The kerchief edge does not cover the ears, and its knot lies high on the nape of the neck. In some Boyko areas, a smooth fitting cap is worn under the kerchief.

Boyko costumes are simple. Small flower motifs appear on the shirts and modest cord decorates their gray coats. Unlike other regions the women here pay greater attention to skirts. Even the working skirt (*dymka*) has unusual printed patterns. Especial pride is taken in the festal skirt, the *fartukh*. This is white, folded into small pleats, with a splendidly embroidered hem.

Remnants of the ancient costume, like the shirt with obliquely-cut sleeves and a side opening, have survived. Married women wear a wooden hoop arrangement about two inches in width on their heads, around which a scarf is wrapped. This gives a pillbox effect and is covered with another kerchief.

The metallic jewelry of the Boyky, their crosses and earrings, are based on patterns from the princely era.

LEMKO AREA

The Ukrainian tribe of Lemky settled at the eastern end of the Carpathian arc. Hitherto they have been isolated high in their mountains. To left and right of them live people of different nationalities. They cultivate their mountain fields, and have difficulty in eking a living from the soil.

Material for their dress is like that of other areas. Shirts are made of linen, and outer garments of homespun wool. Some parts of the Lemko costume are taken from other peoples, in accordance with the taste of the Lemko village. Variations in Lemko dress result from a willingness to accept manufactured fabrics.

Therefore, the costume of the Lemki is very different from that of other Ukrainian groups. Dark blue, sleeveless jackets, woolen trousers with colored appliqued patterns, and straw hats with tassels distinguish the male dress. A winged scarf, a deeply pleated skirt and an elaborate necklace are worn by the women.

In view of this variety, Lemko costume is not highly decorated. Ornamentation, however, is not limited to the shirt sleeve. Lemkos have preserved the oldest design, the simple black-red stripe. But, on the sleeveless *leybyky* (jackets), branches and flowers of quite a new and full design have appeared.

Their scarf, white in other parts of Ukraine, has developed into a colored kerchief. Lemko women, however, have not given up the ancient tradition of covering a married

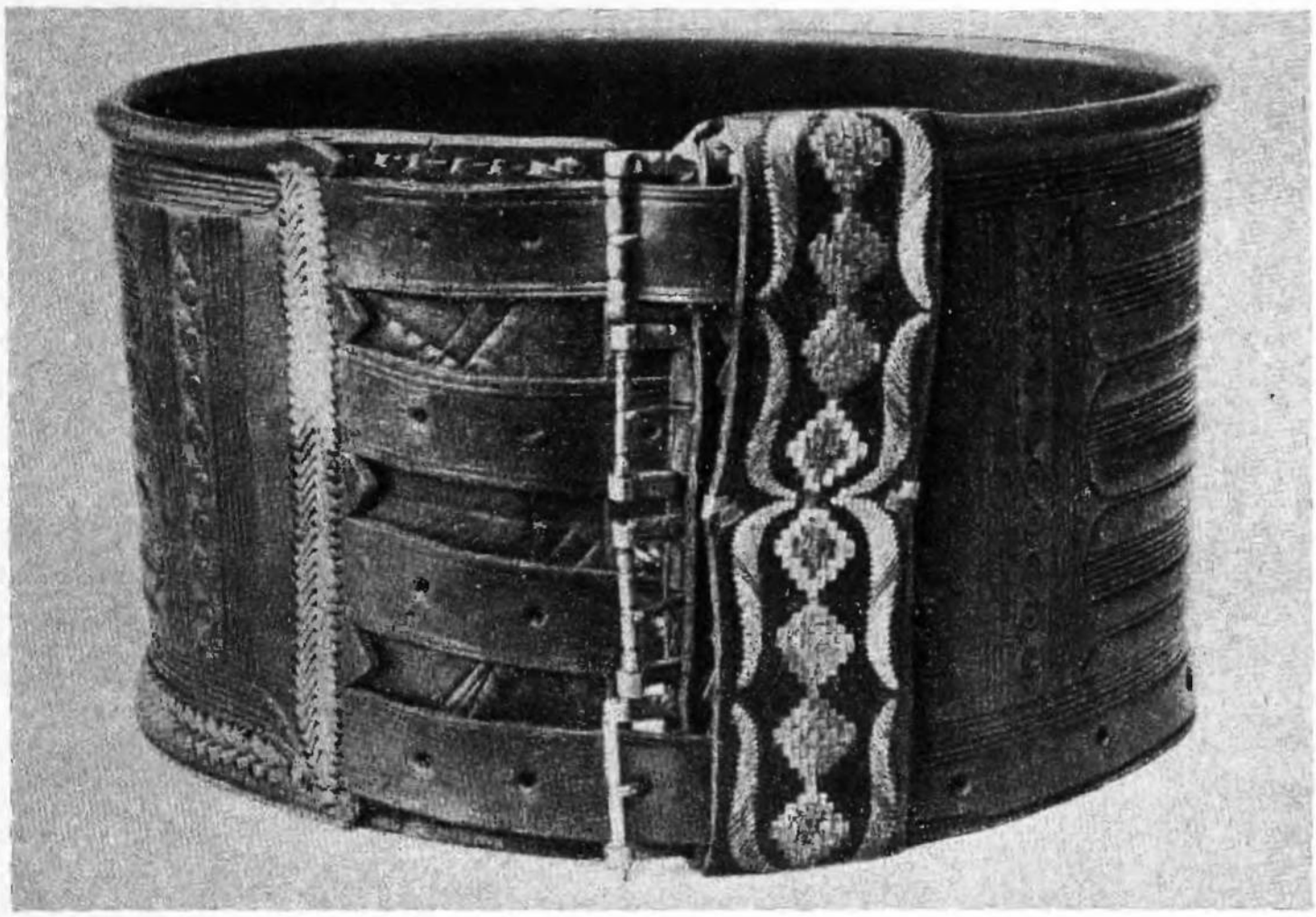
woman's head, but, adopting manufactured linen for this purpose, have developed a winged form of her *fatselyk* (headdress).

The costume of the Lemkos, therefore, is an interesting departure from tradition because of the adaptation of factory-woven fabrics to Ukrainian costume. Decidedly bold new forms, such as the *fatselyk* and the netted necklace have appeared, along with new materials which have been cleverly adapted.

Some very old traditions of the costume remain nevertheless. For instance, a man's coat (*chuhanya*), a simple cloak of homespun woolen cloth with a broad turned-down collar, is still used. The *chuhanya* has sewn-up sleeves, which serve as pouches, and is used as a cape in stormy weather.

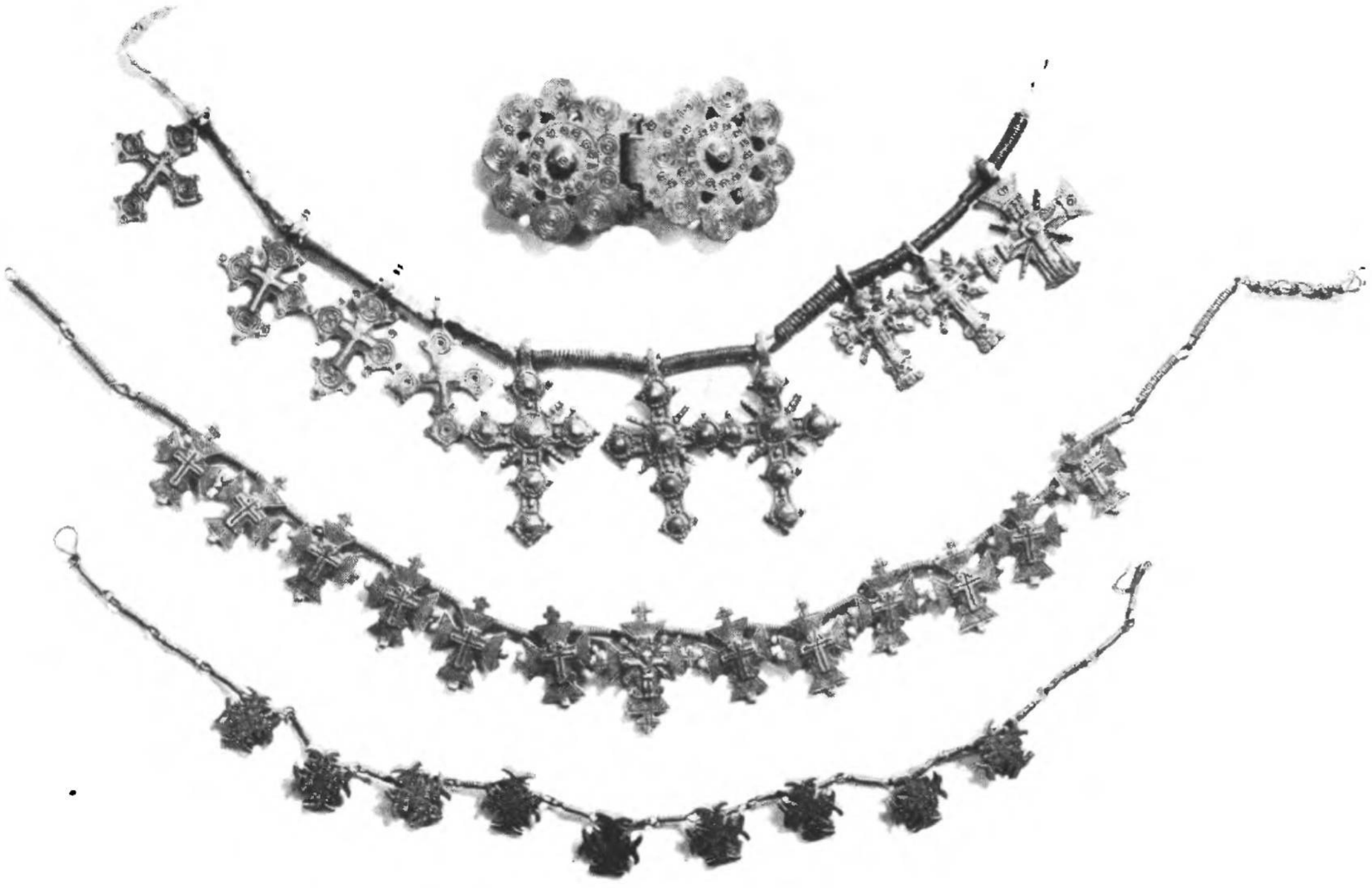
Hutzul maiden

Mother and child of the village of Iza (Carpathian Mts.)



Mountaineer's leather girdle

"Postoly"

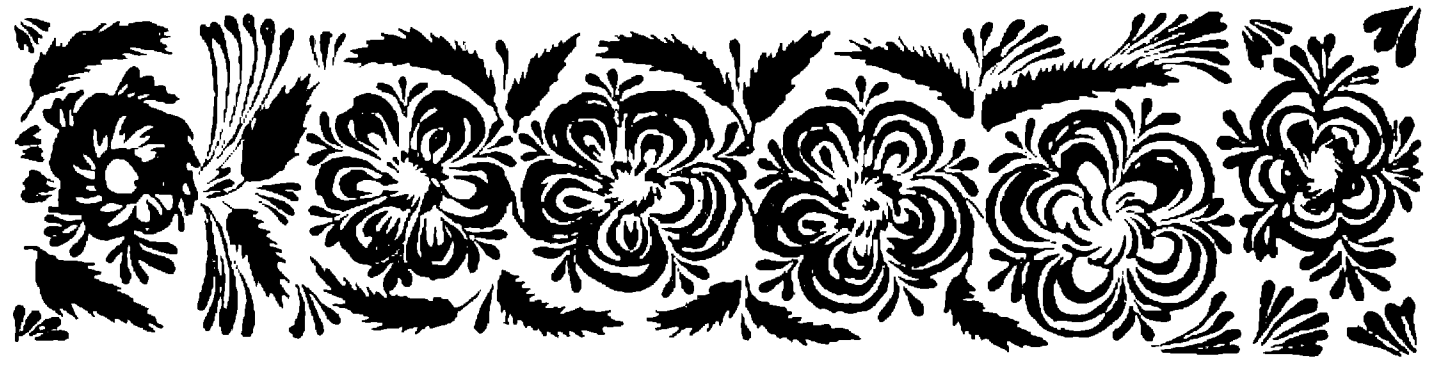


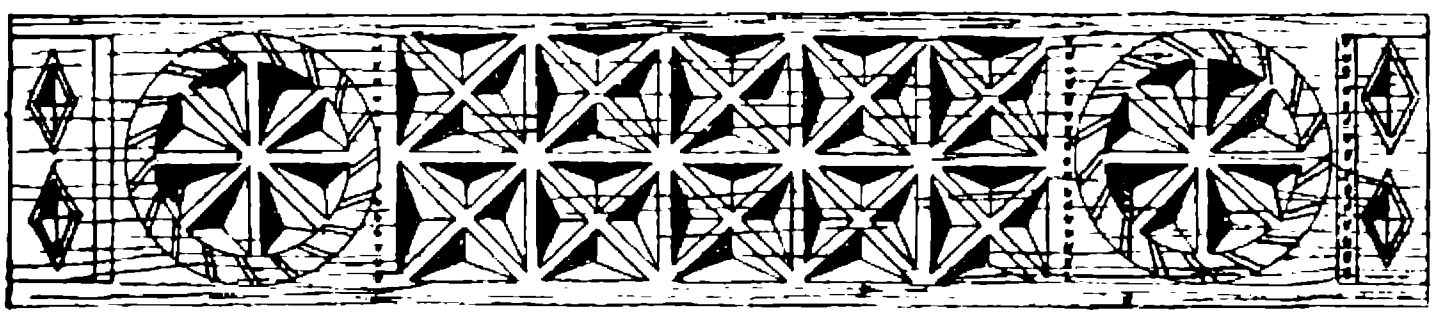
Courtesy Mr. and Mrs. J. M. Kochan

Necklaces of bronze crosses and buckle

Poltava ceramics

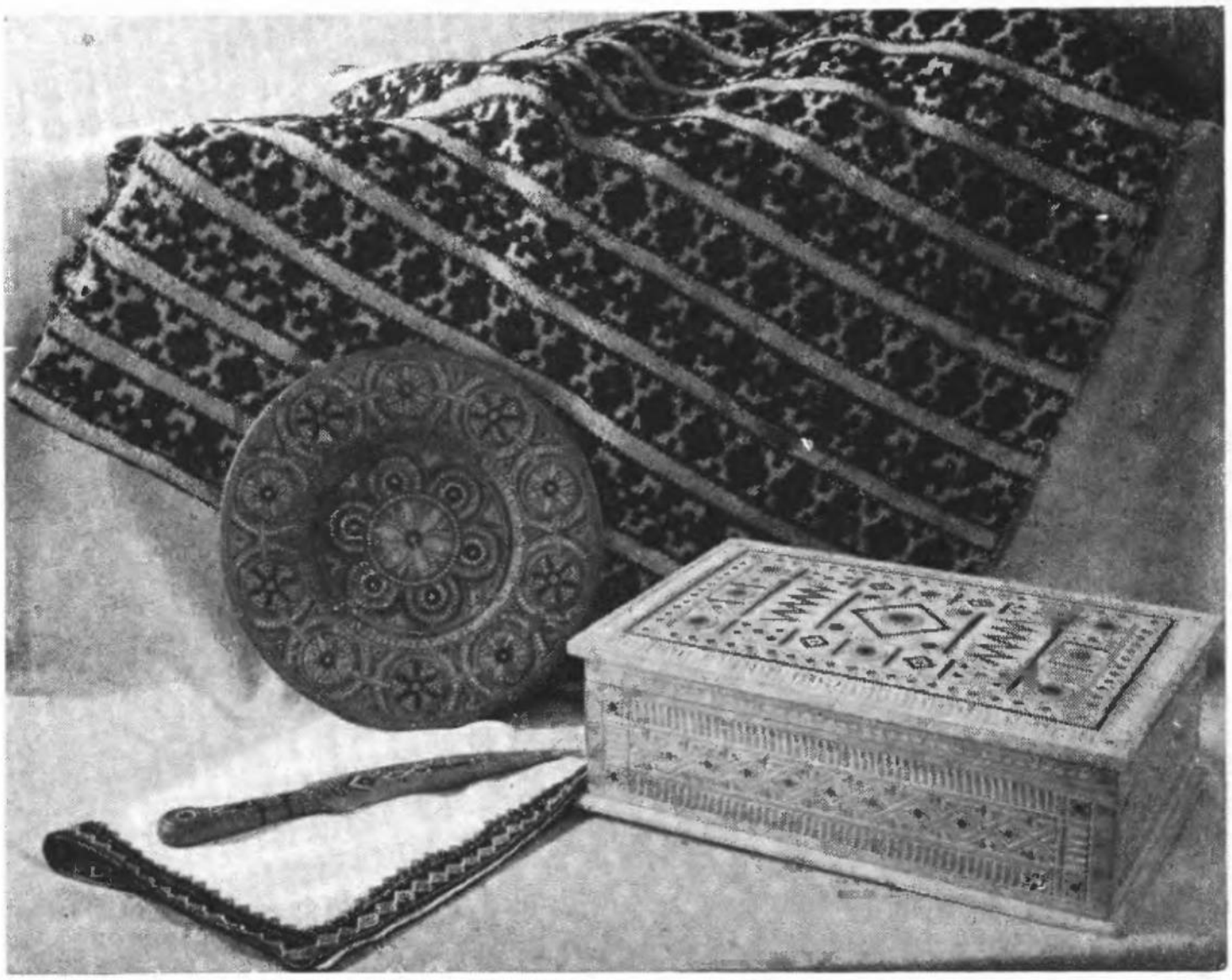
Clay toys (Podillya)





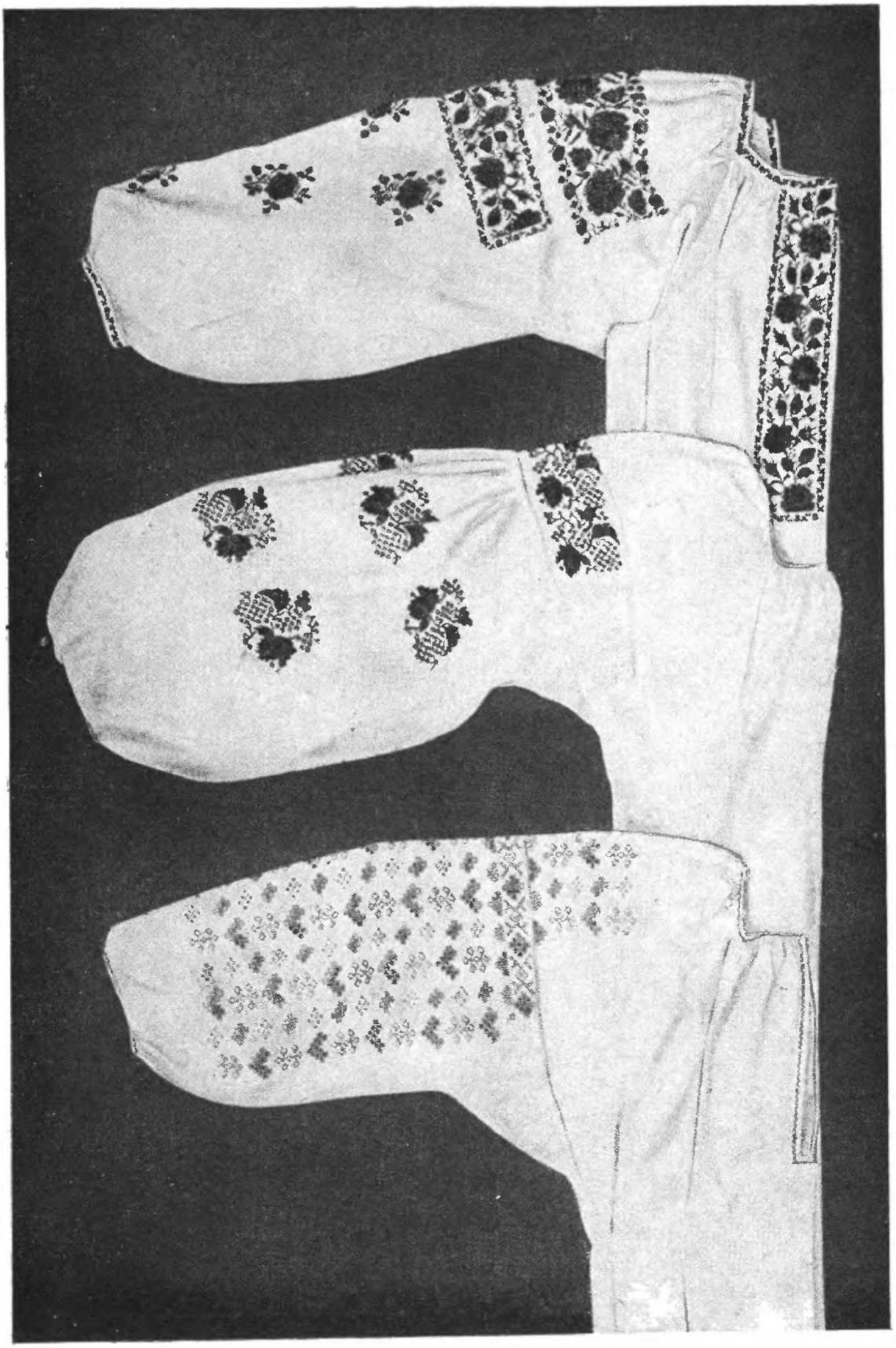
Series of designs used as decorations

Hand-decorated tile stove (Poltava)

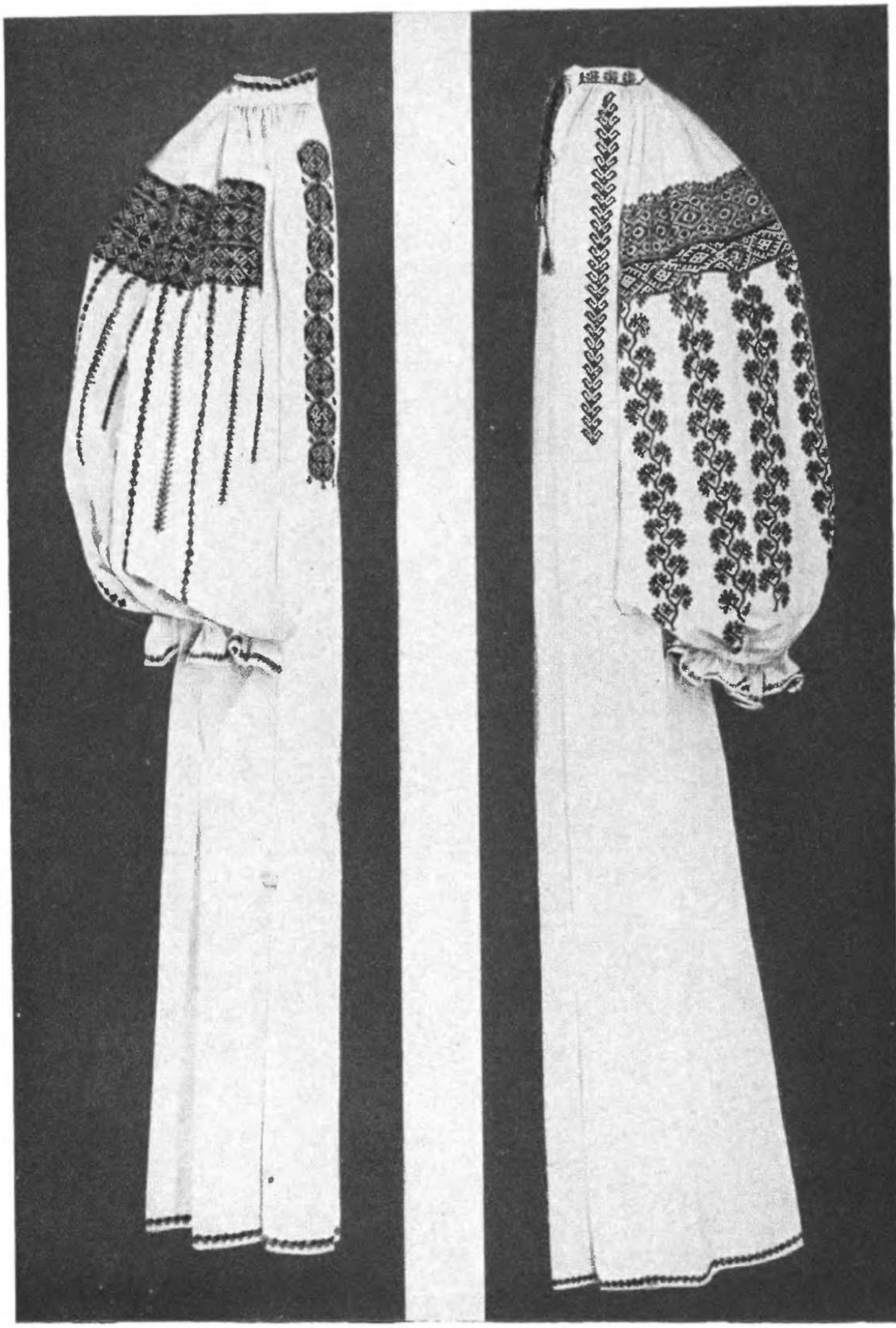


Hutzul wood-carving and woven towel

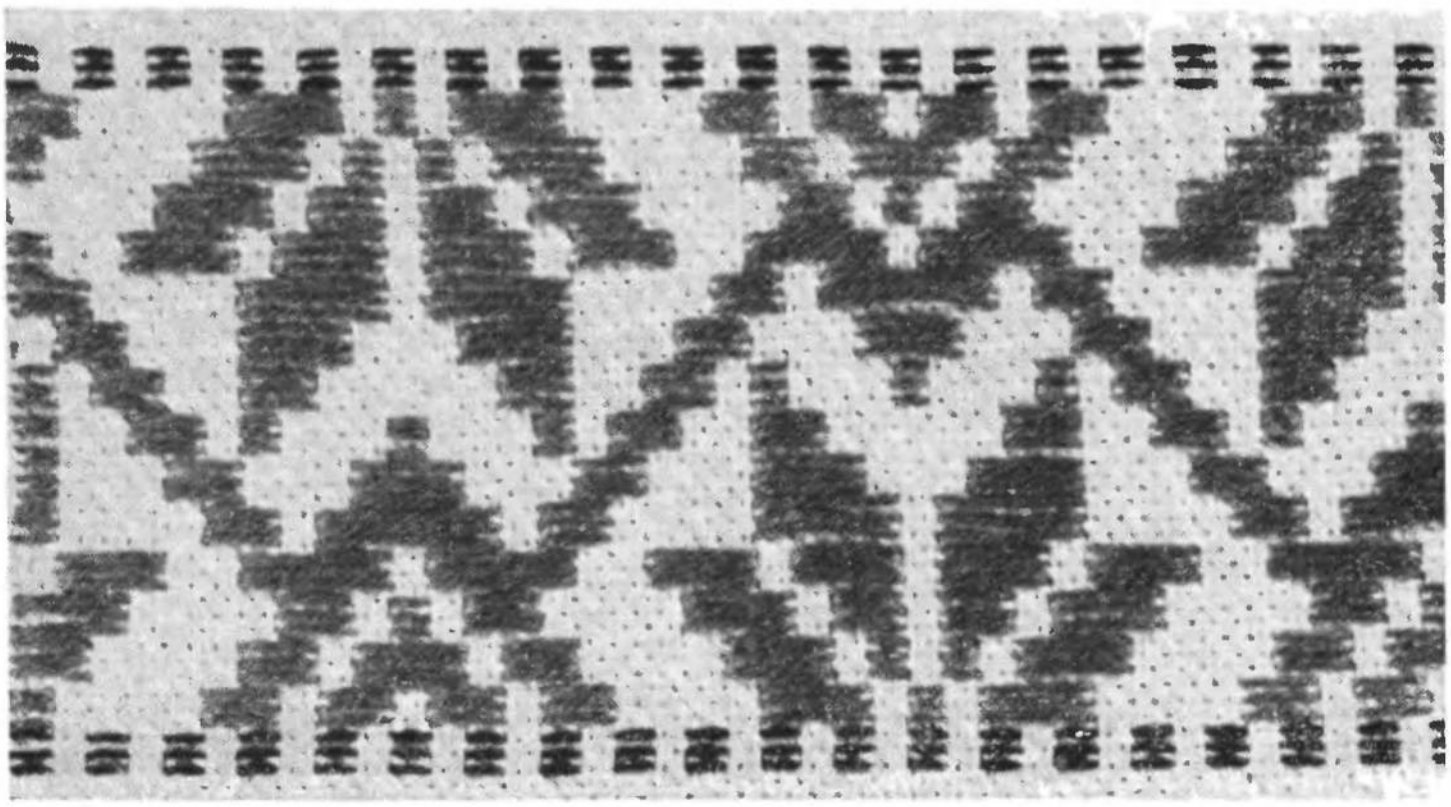
Hutzul pottery



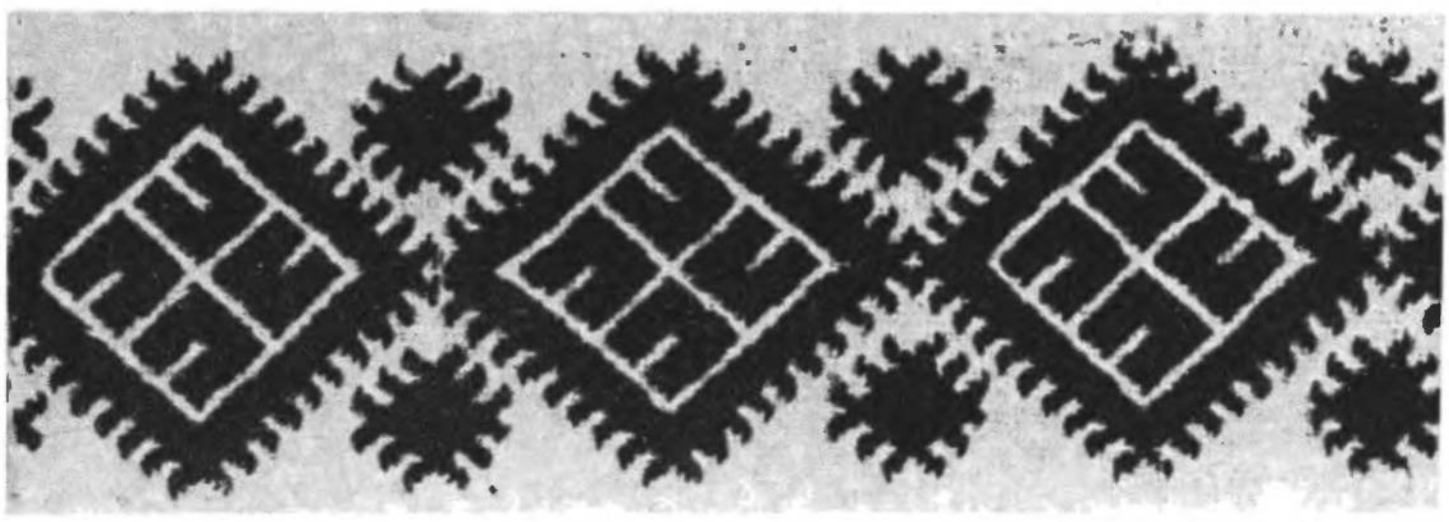
Embroidered blouses from Poltava



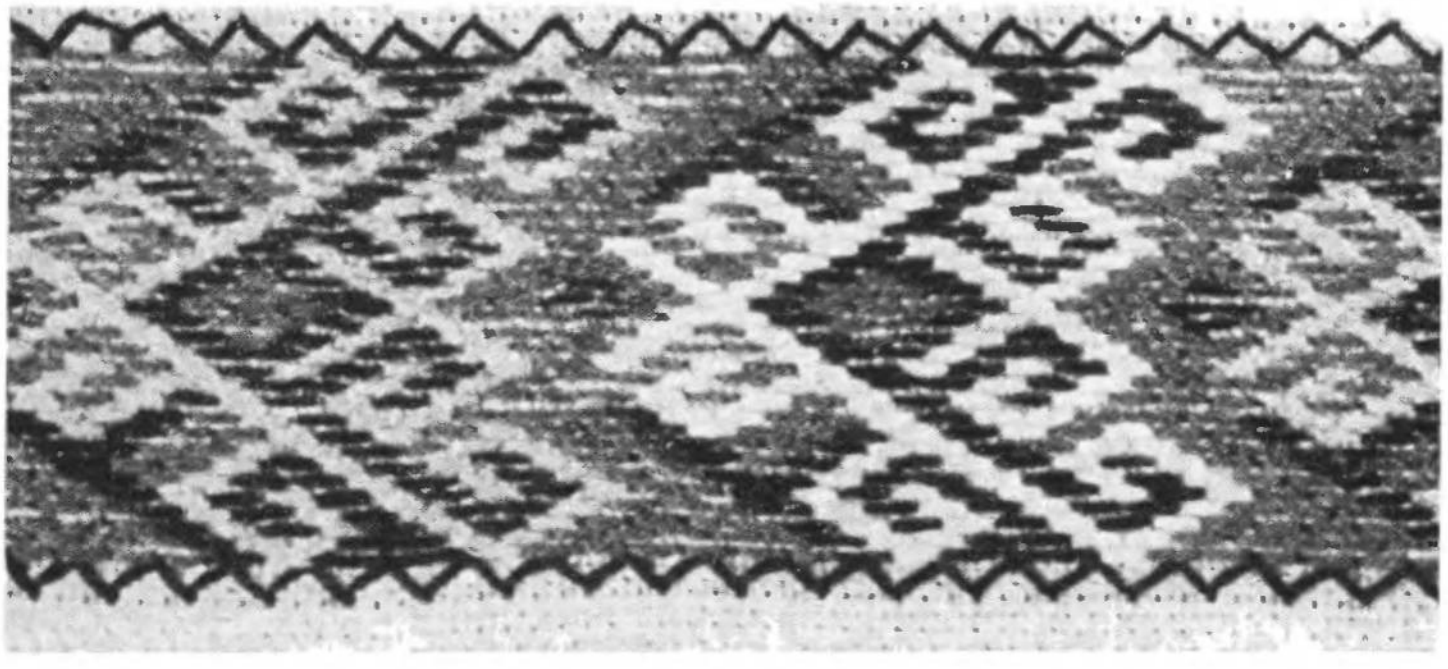
Full-length blouses from Western Ukraine



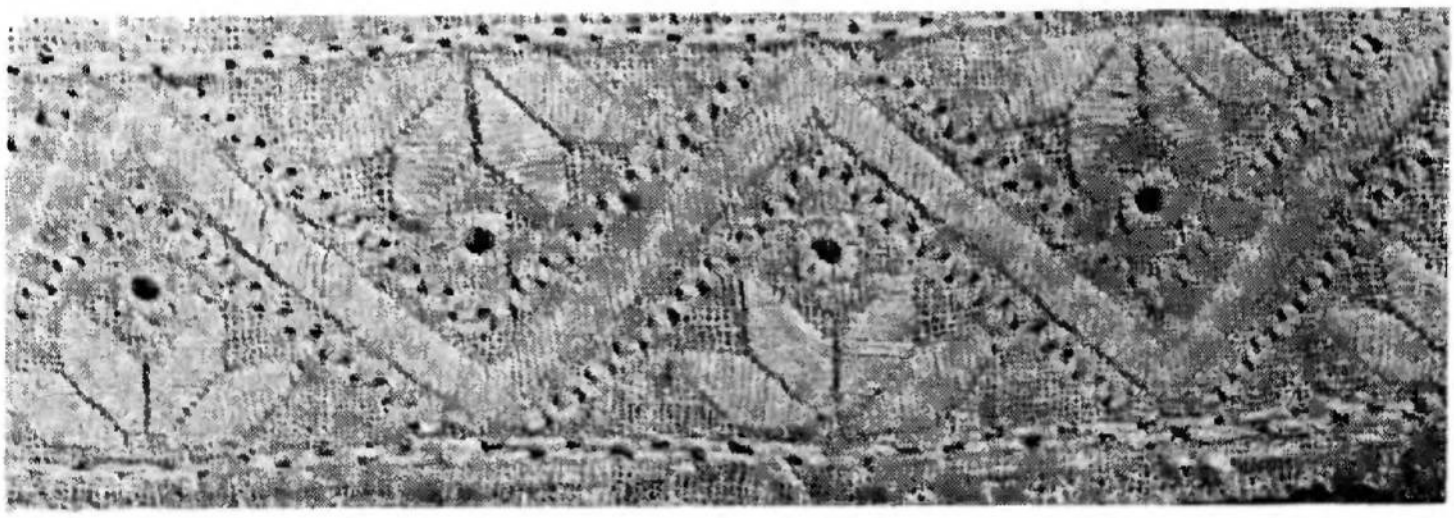
"Zanyzuvanya" or "Zavolikanya" (Polissya, Northern Ukraine)



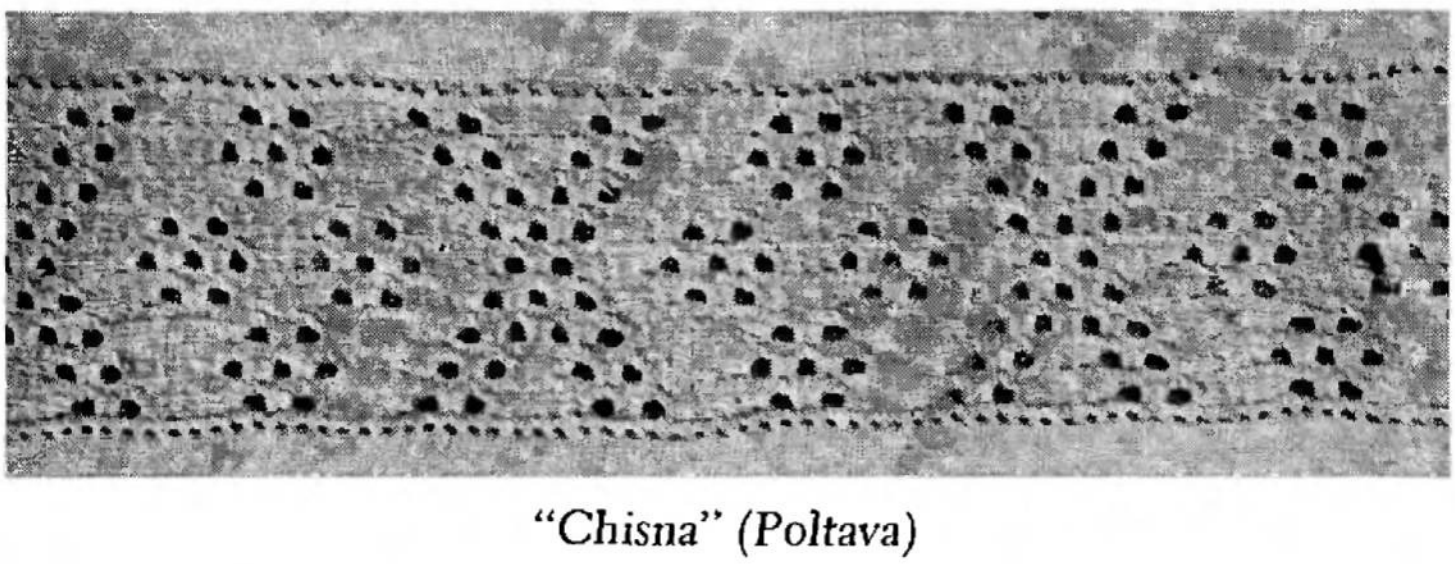
"Nyz" or "Nyzza" (Western Ukraine)



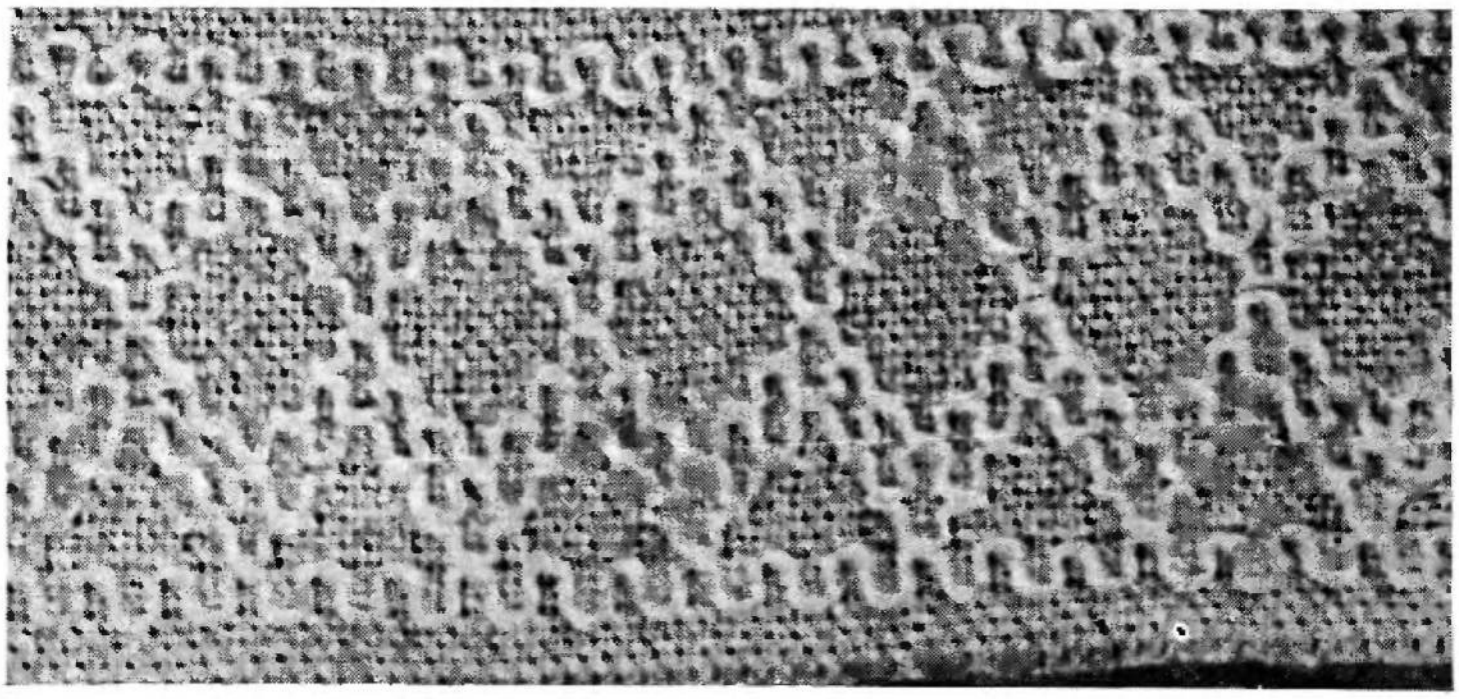
"Nabyruvanya" (Bohuslav, Eastern Ukraine)



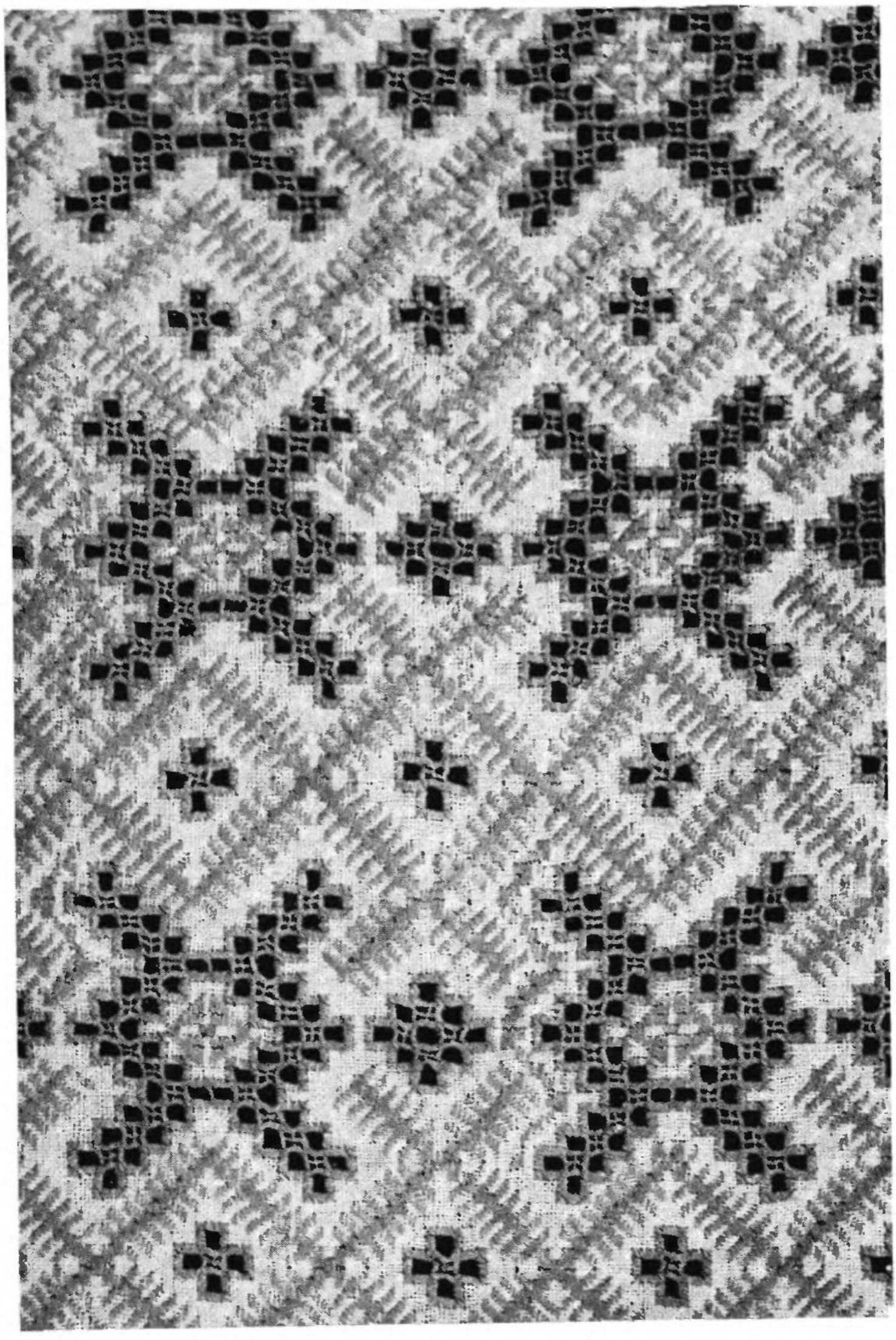
"Vykolka-dovbane," eyelets called "nightingales' eyes." White on white embroidery (Podillya)



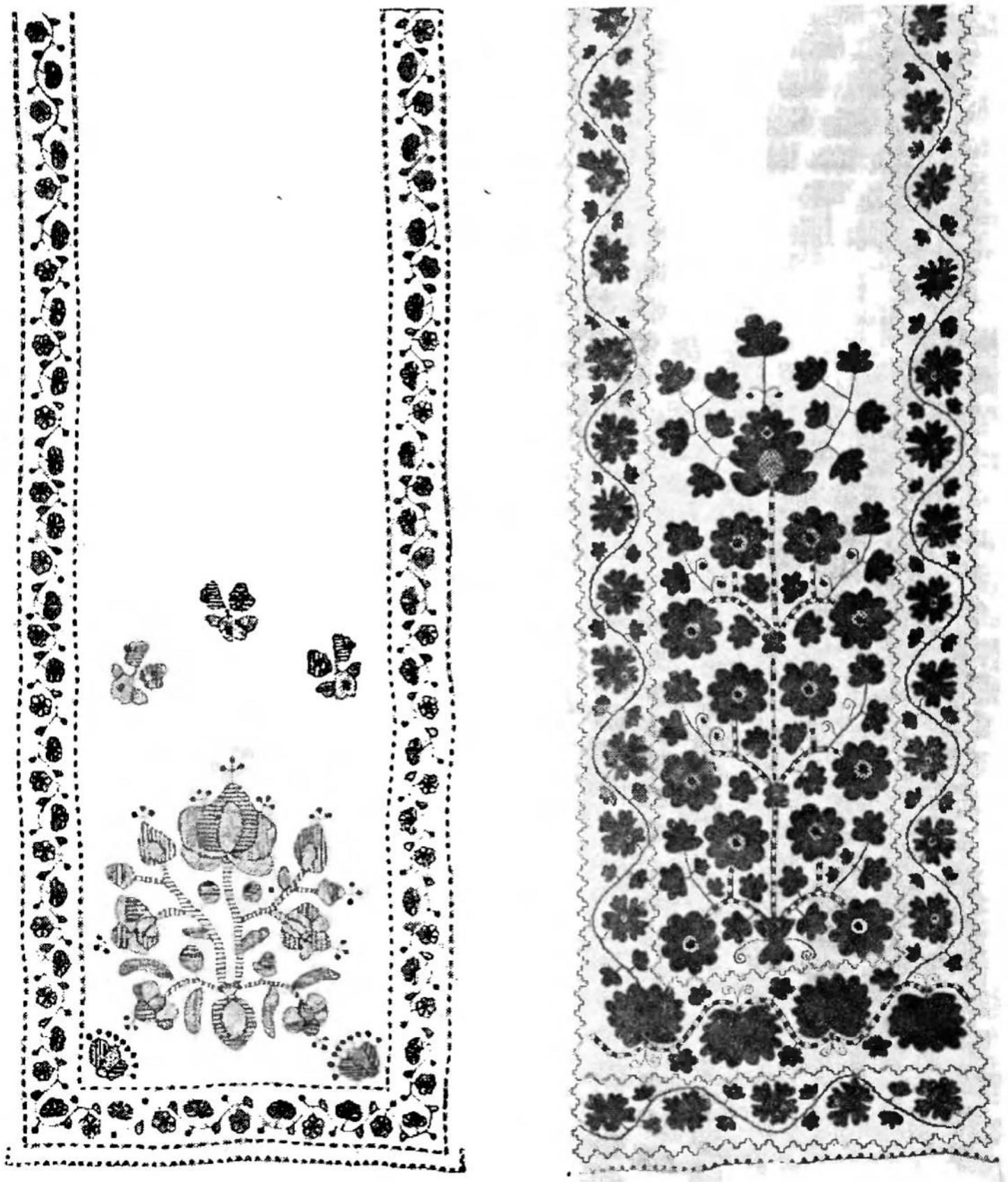
"Chisna" (Poltava)



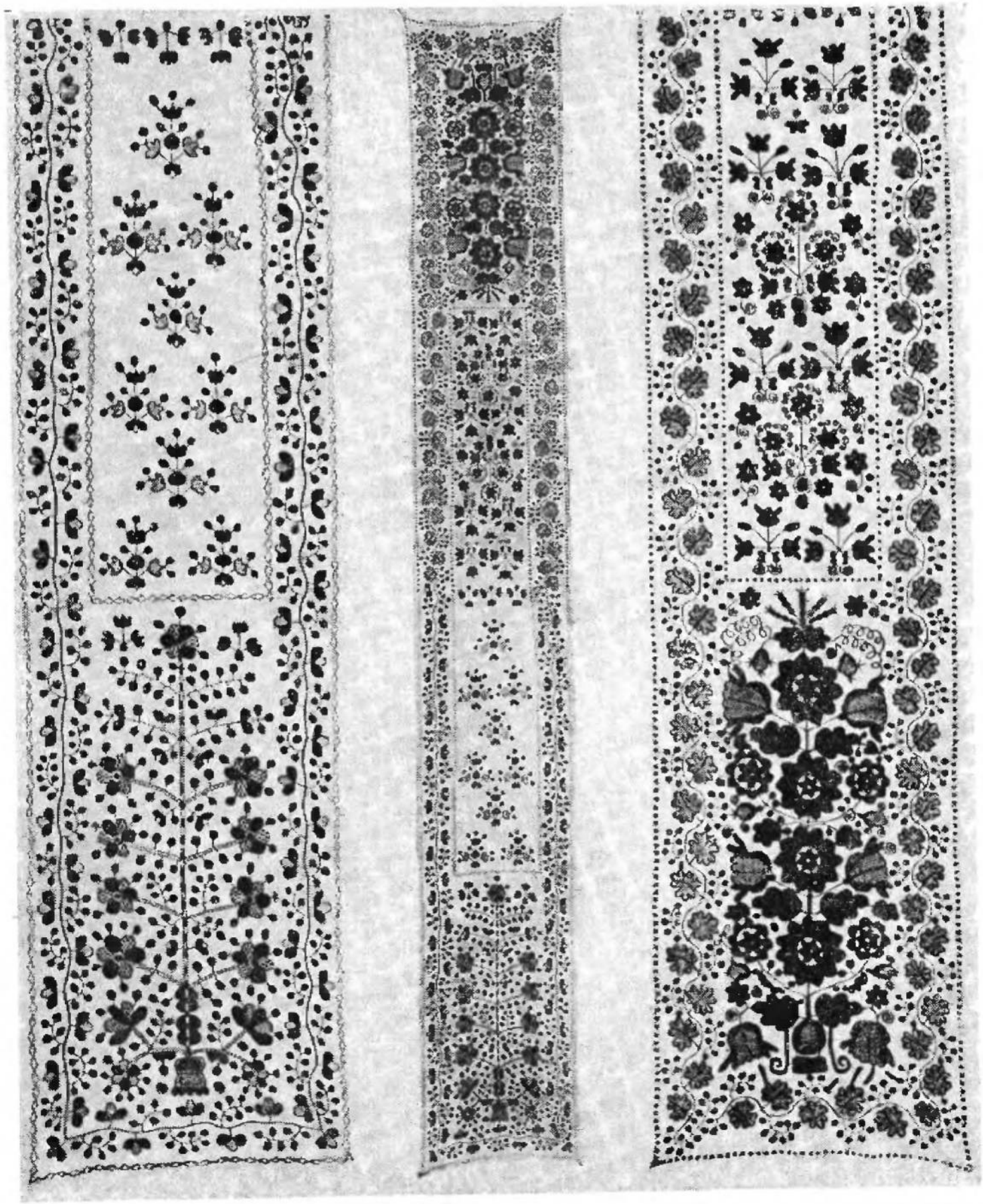
"Verloplut," white on white embroidery (Poltava)



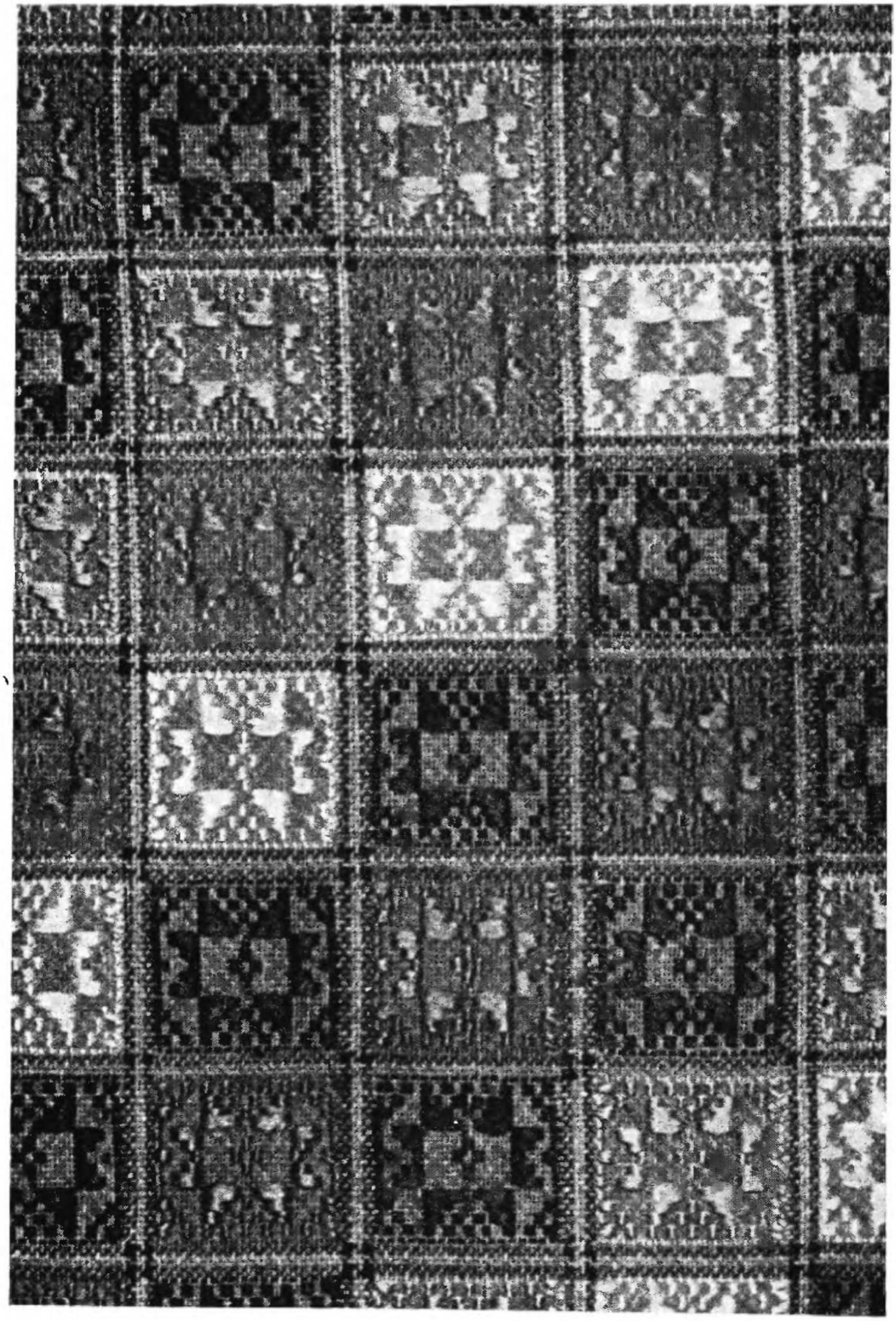
Detail of blouse sleeve using "Lyshtva" stitch (Poltava)



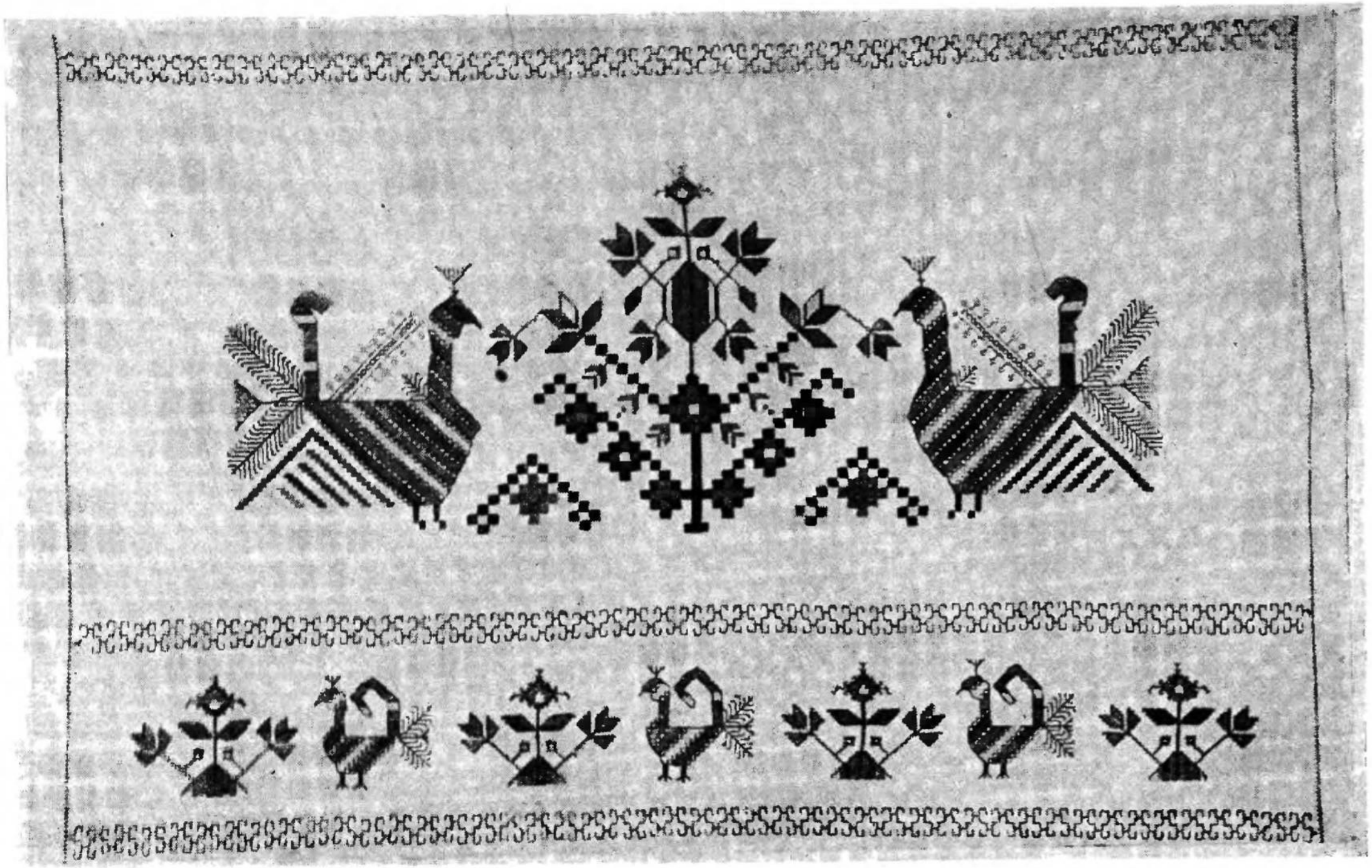
Decorative embroidered towels (Poltava and Kiev)



Decorative embroidered towels (Poltava)

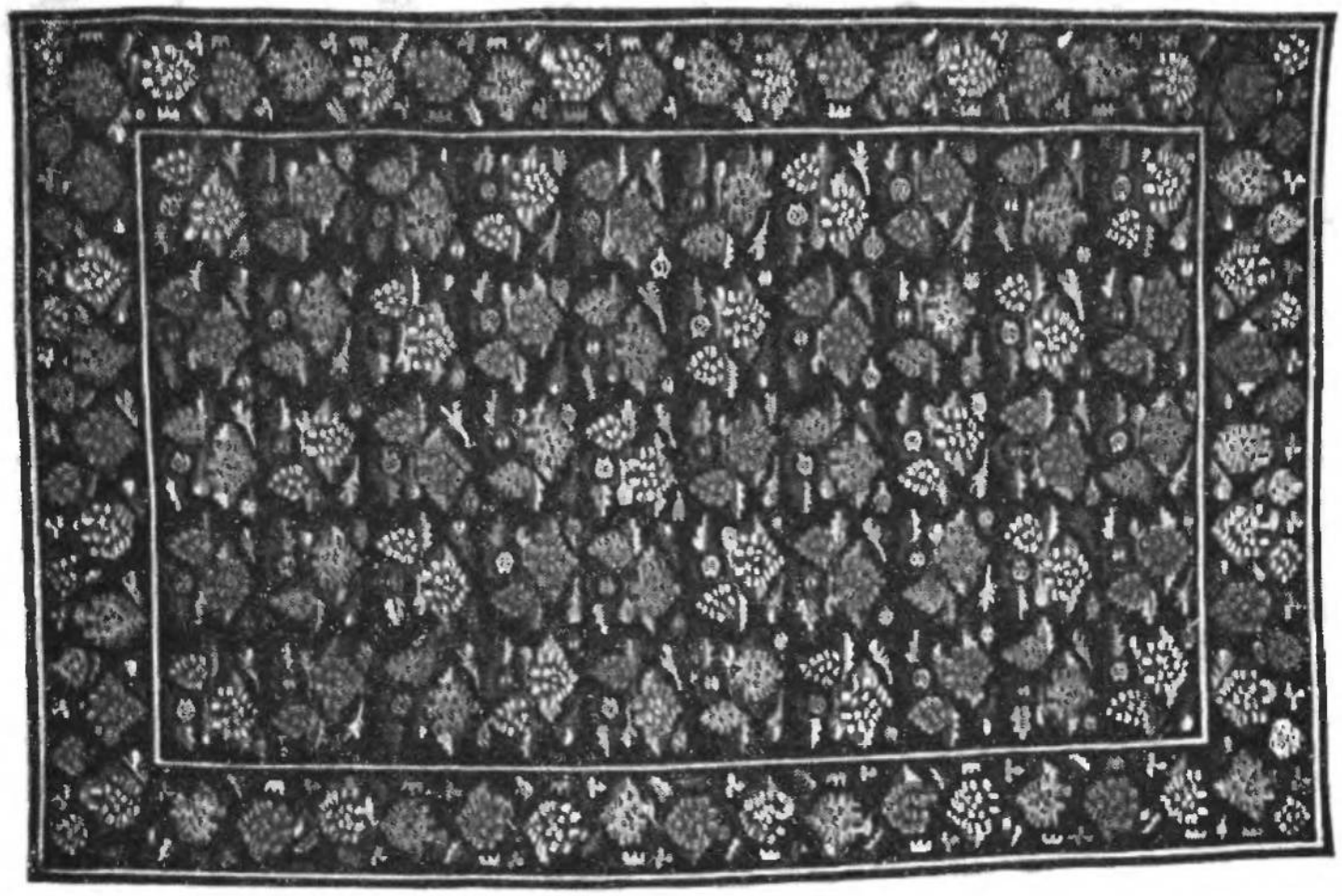


Detail of woven skirt (Poltava)



Decorative embroidered towel (Podillya)

Kilim, wall-hanging (Poltava)



Kilims (Podillya and Poltava)

Wooden cross dated 1758

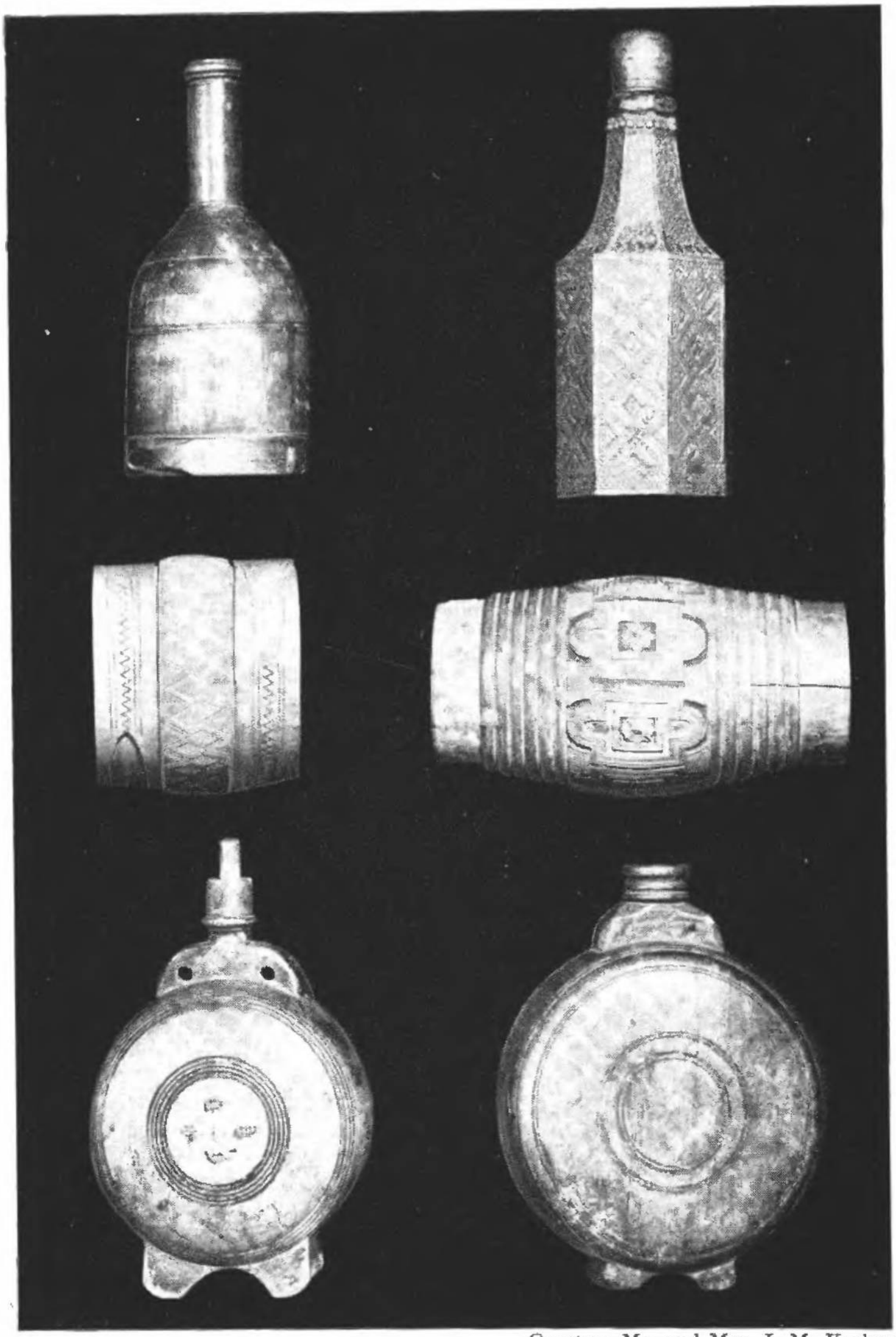
Reverse of same cross

Courtesy Mr. and Mrs. J. M. Kochan

Wooden crosses

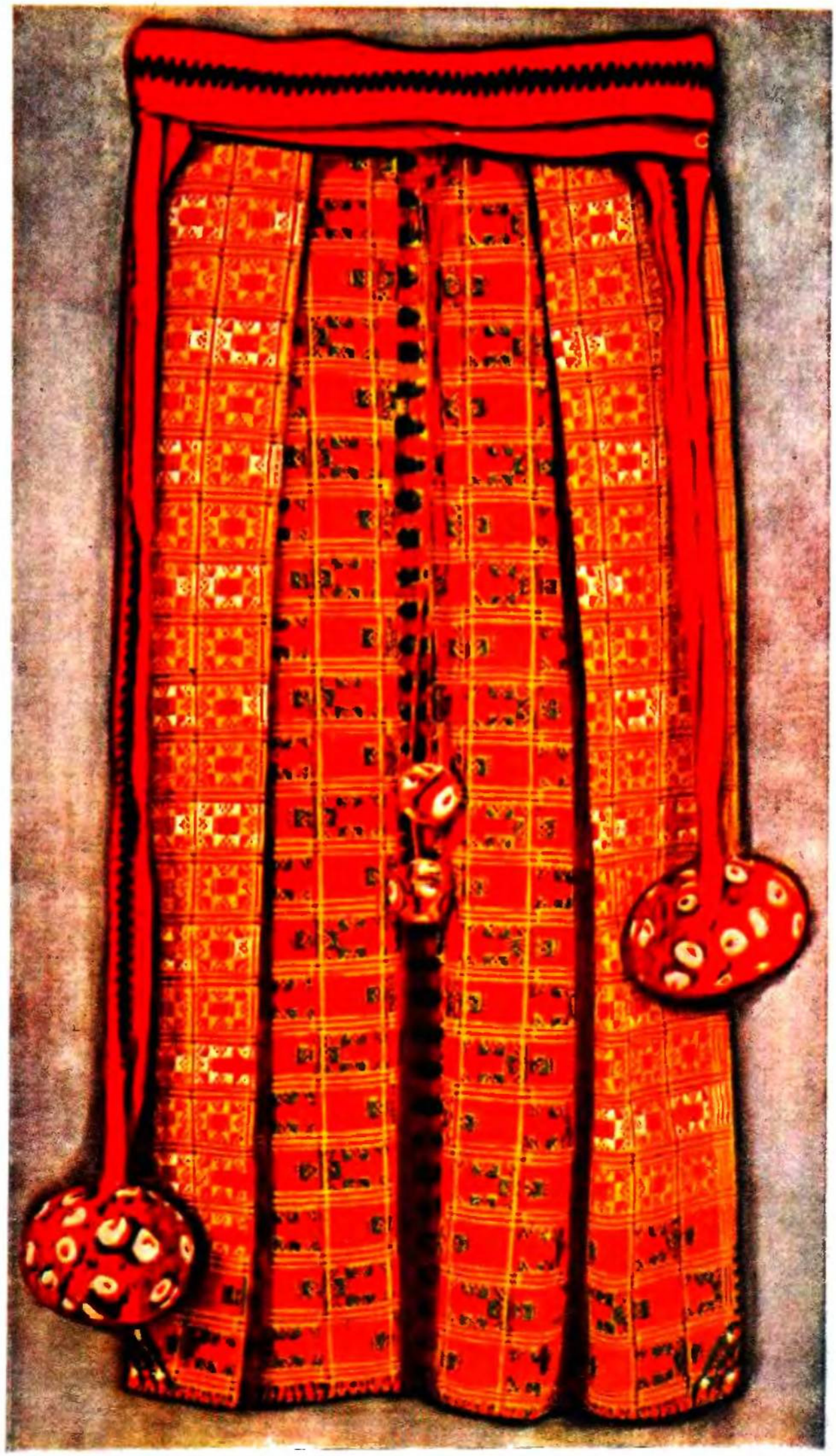
Courtesy Mr. and Mrs. J. M. Kochan

Early hand-carved candleholder



Courtesy Mr. and Mrs. J. M. Kochan

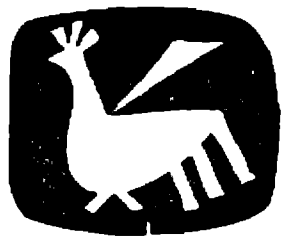
Wooden flasks 17th and 18th Centuries



A hand woven skirt from Eastern Ukraine

A maiden from Bukovina in typical dress

The festive dress of Poltava



EMBROIDERY

by LYDIA NENADKEWICH

Born 1892, Geneva, Switzerland. Father, Swiss; Mother, Finnish-Russian. Moved to Zhitomir, Ukraine, in early childhood and spent most of her life in the Ukraine. Graduate of Teachers College and Art School, Kiev. Avid admirer, collector of, and expert on Ukrainian folk-art; had rare collection in Berlin—totally destroyed by fire. Calls self "voluntary Ukrainian."

EMBROIDERY

THE DNIEPER REGION

EMBROIDERY HAS LONG BEEN AMONG THE MOST POPULAR AND highly developed arts in Ukraine. It has been carried to a high degree of perfection in its two great branches: folk and ecclesiastic.

Folk embroidery includes all those articles made by village women to satisfy their innate sense of beauty. It is employed on many objects of domestic use, such as towels, scarfs, etc., and also in decorating clothing. In both cases, the stitching and general methods of work may be the same, although each branch uses its own special patterns.

Traditions are strictly followed by the peasant women. Design and arrangement of embroidery vary both with the locality and with the age of the women. Embroidery which a young girl or young woman would use on her shirt, for example, would be regarded as utterly inappropriate for a woman of more advanced years, i.e., the openwork stitching and the blind openwork used on girls' shirt sleeves to show off their arms. For example, in Poltava, the elaborate sleeve of a girl's shirt has openwork stitches and bands of white on white, while the sleeve of an older woman's shirt will use geometric plant stylization with leaves and branches, also using white on white. White on white is characteristic of Poltavian embroidery.

The pattern of an embroidery or the stitch indicates the region whence the embroidery comes. Specimens from the Chernihiv, Poltava and Greater Podillya areas differ in kinds of stitches used, although the character of arrangement remains the same with minor variations, such as the design on a woman's or man's shirt.

Obviously, in past centuries, embroidery was sister to the colored thread, which was inserted with a shuttle to vary the monotonous, dull background of cloth. This form of embroidery, where the needle replaced the shuttle, can still be found in northern Kiev and the Chernihiv and Volhyn areas. It is made in steps, along strands of three threads of the weaving (*Chysnytsi*), from edge to edge. The color usually is red, with a small admixture of black.

Another form of shuttle imitation is the so-called *nyz* (low part), worked from the wrong side of the material. This is marked in Galicia, spreading from there to the neighboring regions along the Buh River, and although this method appears to be an easy one, for it goes across the threads in groups of three, when there is a question of following one thread, it is extremely difficult for any woman who has not been doing it since girlhood. At first sight these shuttle imitations seem identical, but there are many variations.

The farther east we go, the more the character of the embroidery changes. In the Bohuslav area (Kiev) along the River Ros, we find a very different method: the so-called *nabyruvanya*, in which four to six threads are grouped together. Next to an embroidered red background, a black background using yellow, and more rarely white, is introduced

into designs having an eastern character (hooks). There is reason to believe that many Tartars and other eastern warriors fell in the fighting in this area. Examination of their embroidered costumes was made, and Ukrainian women adopted similar patterns for their men's blouses.

In the Kiev area there are several forms of embroidery, while in Berdychiv we find the red *nyz*, and in Bohuslav, the *nabyruvanya*. Farther east we come upon the so-called *lishtva* (leafing), of red with black, and on the bank of the Dnieper, we see the Poltavan influence: the red thread giving way to the natural or whitened flaxen or hempen thread.

The so-called *vykolka-dovbane* (long openwork) is made by pulling threads. Individual eyelet holes called *nightingale's eyes*, are seen in white embroidery from Podillya.

These forms, and the white of Poltava and the Kievan white with red, are the chief stitches of the Dnieper area.

A large number of other stitches are not used independently, but are found in connection with these basic forms. Such are the simple and filled chains (*retyaz*), diagonal and straight lines, bows, various nets, as the *chisna* and *bezchisna*, *stopusovata*, *latana*, *tehana*, *Podilsky tabak*, *lyakhivka* and various other stitches.

These stitches are used on shirts and blouses for both men and women, although the women's blouses are far more richly decorated.

In 1928, in the village of Skopukha in the Barysh area, before destruction of the richer peasants by the Soviets, a very young girl wove and embroidered more than fifty blouses for her trousseau. Of these, not even one blouse was em-

broidered in red with black. All were done with natural linen or whitened thread on fine white cloth.

There is a widespread belief that Ukrainian national embroidery is that cross-stitch with which village women embroider roses, stars, and butterflies on the sleeves of their blouses and dresses. This is not so. The *cross-stitch is not typically Ukrainian.* It seems to have been developed in France or Germany, and to have spread from there through distribution of albums of cross-stitch patterns.

Up to the 19th Century, it can be said with certainty that no village of Greater Ukraine employed the cross-stitch. Furthermore, when it appeared and was accepted, it was carried over into traditional designs formerly made with other stitches. This is shown by the beautiful collections of cross-stitch designs from four districts of Chernihiv made at the end of the 19th Century by Olha Kosach and Pelahiya Litvindva. These are the only authentic collections of Ukrainian cross-stitch patterns.

At the end of the 19th Century, the so-called "learned" patterns began to be circulated in Ukrainian villages by women working in sugar mills and suburban factories, i.e., through various supplements to the Russian weeklies, the *Niva* and the *Rodina*. The wrappings of cheap soaps and candies were also used to furnish designs for anti-national patterns. This was the beginning of the end of folk embroidery in Greater Ukraine.

Little by little, boundaries of local patterns were wiped out. Designs of roses and pinks, formerly only used by the women of Poltava on their sleeves, were seen in the Caucasus,

in Moscow, and the Far East, and wherever the *Niva*, the *Rodina* and *Brokar* could carry this "ladylike" plague.

As in older times, village embroiderers still employed their highly artistic models, stylizing nature with "oak and ash leaves," "melon and ivy patterns," "the swine and goose patch," or the designs which they formerly painted on their windows. But now they bought them, or borrowed an album of "folk" embroideries from someone, introducing many patterns without thinking of their inartistic effect.

Therefore, it is necessary to look carefully at the so-called "Ukrainian" patterns, choosing only those truly Ukrainian.

As regards the use of color, the "leaves" (*hladdyanasty-shuvannya*) are done only in white, gray (dyed with ashes), or brown (dye made from oak bark, hawthorn decoction), and, more rarely, in red with black. No other colors are found in the folk embroidery of the Dnieper area. (There is only the solitary exception of Hetman Polubotok's blouse made in azure and yellow cross-stitch design, now in the Museum of Chernihiv.)

In Podillya and along the Buh River a polychromatic scheme on a black base is used. This shows Galician influence.

Towel embroidery is a thing apart. It is true that the transparent (nets, drawing and eyelets) and the nontransparent (*lyshtva nyz*) stitches are all employed on the towels of Central Ukraine, similar to that on shirts. But towels have their own beautiful ornamentation.

In a broad or narrow embroidered band, some flowers are usually shown. It is also obligatory to embroider the source from which the flowers stem. This may be a vase, or, where

ecclesiastic influence is strong, a chalice. Sometimes, it may be a triangle. Whatever form the container takes, it must be included. Out of this container grow "stems" and "flowers" of the most varied shapes and proportions. Outlines are very simply worked, but filling-in of leaves, flowers and stems is done with so-called "towel" stitches. A study of more than one thousand towels made at the Shevchenko Museum, in Kiev, in 1929, found more than 125 towel stitches used in the filling. The two ends usually were stitched alike, since the towels were used in interior decorating, with both ends visible.

Embroidered towels played a major role in the life of the village people. They were used to cover ikons in their corners, to decorate the home, to confirm marriages, and to line coffins at funerals.

These towels were embroidered exclusively in red. Yellow or blue was used rarely and in small proportion, but no other colors were employed. In the Kharkiv area, embroiderers used rings (frames). The cloth was stretched on an old flour sieve and the stems and flowers quickly sketched out.

Among other albums, the Poltava County school issued two on towel embroidery designs and one on old neckerchiefs. These neckerchiefs have disappeared but they once played as great a role as towels in the lives of the villagers.

Ecclesiastic embroidery is an entirely special art. Robed in a *ryza* (chasuble) and a *pidryznyk* (alb), the priests perform the divine service. The latter is made of linen, with the front hem and the sleeves (*chokhly*) embroidered. Ornamentation of the chasuble is of the same pattern and very rich, adorned with lace, silk, and various colors, usually in pale

tones. Likewise, the airs, antimensia and other articles for ecclesiastic use are heavily embroidered. Some albums still extant show alb embroidery used in the 17th and 18th Centuries. Samokish Sudkivsky's album has forty plates showing alb ornamentation.

Usually the design of the alb, made by threads, lay between two chains (*kosychky*) but was sketched in. The flower and leaf filling was done with a continuous stitch, the *Poltava* or *old Kiev* stitch. Threads were placed close together, in a special way, so that the surface had the texture of velvet.

Gold embroidery was used widely on chasubles, stoles, mitres, airs and capes. This was a special embroidery requiring great knowledge and practice, since gold thread does not go through material and is sewn to the material with another thread. In many monasteries special masters in the art took orders for other churches as well as decorating their own churches with gold and silk embroideries.

Sometimes albs and other articles for ecclesiastic use were decorated with towel ornamentation; that is, a red-embroidered outline pattern, filled in with towel stitches.

The Poltava *zemstvo* (county home), which raised Ukrainian weaving, folk, and ecclesiastic embroidery to the level of an industrial art, made a great mistake which, unfortunately, has continued. Instead of preserving traditions of ancient ornamentation and known colors of ancient embroidery, *zemstvo* workers often employed folk designs, adding to or omitting from them according to their own inclinations. They introduced shades and colors never used by Ukrainians into Ukrainian folk embroidery—colors such as azure, yellowish

blues, blues, greens, etc. The Bolsheviks continued this mistake, changing folk designs and colors which Ukrainian village women had employed for centuries.

WESTERN UKRAINE

With embroidery, as in other fields of art, we find one basic culture tying in the whole of Ukraine, with Central Ukraine influencing both eastern and western areas.

Basically, all Ukrainian stitches are similar. *Zavolikanya* and *nyz* developed from and are imitations of weaving. These stitches are well preserved in both areas bordering the Ukraine; in the north, Polissya, a marsh-land, using *zavolikanya*, and in the south (the Carpathian Mountains), the *nyzynka*.

The widest assortment of old embroidery stitches exists between these two areas, having been realized through various trends in art and improvement in the materials required for doing this work. Various foreign groups who settled in Ukraine helped bring this about.

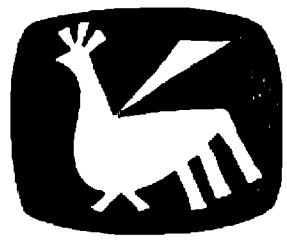
One of these stitches, the *yavoriw* stitch of Halychyna, is angular, worked closely in various colors one next to the other. It is embroidered predominantly in warm tones of red and yellow with sparse usage of green, and is used on a major part of woman's attire, the headpiece or *ochipok*. Because the town of Yavoriw was at one time populated by the Turks, we may assume that this stitch was derived from them.

The circlet of Buchach is a similar stitch. A hole is punctured in the fabric, then overcast, forming little button effects from which the general motif is developed. It is usually

embroidered in red and yellow with a black outline for contrast. This stitch is used on the upper arm sleeve (inset) of a woman's shirt.

Pozahliny, a widely used stitch, comes from the Dniester valley. This is an angular stitch using one color of thread, placed in various directions. The motif results in a heavily embroidered area, which reflects shadow when light strikes it.

Fundamentally, the stitches of Western Ukraine are geometric and have remained such in the isolated areas. In central areas, however, where the cross-stitch was introduced, we find floral motifs. In recent times, embroidery has been neglected, as Ukrainian villagers found easier methods of decorating. Urbanites, however, having more leisure, started to embroider and adapted it to their personal belongings. Embroidery has been added to the school curriculum, so that today it is a rarity to find a Ukrainian woman who cannot embroider.



WOOD CARVING

by DAMIAN HORNIATKEWYCH

Born November 13, 1892, Lisko (Sianik), Western Ukraine. Academy of Arts, Cracow, 1923; Dresden and Munich, 1925. Artist, painter, teacher. Contributor on folk arts to Ukrainian Encyclopedia; author of books on history of Ukrainian art; authority on Ukrainian art, especially that of Middle Ages. Vice-president, Ukrainian Academy of Arts and Sciences in U.S.A., Inc. Has noted folk art collection, particularly embroidery and Easter eggs; also gallery of photos depicting old Ukrainian statues, buildings and other works of art.

FOLK WOOD CARVING

EVERY PERSON WITH ARTISTIC FEELING HAS AN INBORN DESIRE to decorate his home. This was manifest very early in Ukrainian public and private buildings, using the richness and abundance of native forests and their supply of easily worked material.

The Ukrainian-type house, developed in remote antiquity, was already fixed at the time of the princes (10th-13th Centuries), as terminology for the various parts indicates. Some exteriors are still preserved. Such parts as the entrance, the balcony, the eaves, and the doorway tempt naturally-artistic persons to decoration.

Interiors offer no fewer possibilities, for, besides architectural elements such as windows, door casings, and ceilings, there are many opportunities for decorating furniture, i.e., chests, tables, benches and cupboards. Each seems to require its own form of ornamentation. Even agricultural necessities, as carts and sleighs, receive their own treatment and reveal the Ukrainian love of adornment.

Moreover, since so much attention is given to ordinary dwellings, it is only natural to expect that still more of this work would be done on the churches. Here, chief decoration was lavished upon the ikonostases. Similarly, the altar, chairs, and door casings carried even more embellishment.

Unfortunately, wood is a relatively perishable material, and so the oldest existing wooden churches only go back to the 16th Century. The earliest wooden religious objects extant are from the 17th Century. Yet, comparison of those buildings and objects with works of the present allows us to evaluate the exceptional development of Ukrainian woodcarving.

Up to the middle of the 19th Century, woodcarving was most highly developed in the Dnieper area. Decorative patterns were closely associated with the style of architecture; entrances, broken hexagonal casings and windows offering a fertile field for this work. In consequence, special, carefully-thought-out plans of decoration, incorporating the chief ideas of architecture, symmetry, harmony and lightness, developed.

The basic decorative element used is the circle, with its constructive division of six or eight (rarely five) sections; also the square, broken into four fields; the framing of the upper edges, and finally, the wavy line which produced spaces of various shapes filled with ornamentation. We rarely find animal or plant motifs, such as the rooster, which are used so frequently on Hutzul Easter-eggs. All these patterns were carved. We do not find any trace of inlaying or incrustation, so characteristic of modern Hutzul art, on older monuments.

The oldest examples of Hutzul woodcarving extant, done in the 17th Century (found by V. Shukhevych), bear the name, "ikons." There are small boards, about ten inches in breadth, framed with a smooth molding or with covered triangles, with one- or three-armed crosses (*trikiria*), carved upon them. Their appearance is very primitive, both artisti-

A Chumak, Ukrainian salt trader

The folk dress of Yavoriv

Typical embroiderics from Western Ukraine
1. Kosiv—2. Yavoriv—3. Horodenka —4. Horodenka
5. Horodenka —6. Bukovina—-7. Polissa

cally and technically. The carvings are not deep and are arranged merely to balance the contents.

As we study Hutzul woodcarving chronologically, there is a noticeable advance at the beginning of the 18th Century. Household furniture acquired a more definitely stylized form. The carving is deeper, and definite spacing appears. It was usual to plan the entire surface and fill it with ornamentation. Hutzul woodcarving of the second half of the 18th Century, and at the beginning of the 19th, stylistically approached the works of the Dnieper region.

All articles of domestic use are included in this period. Even more elaborate are those articles destined for use in the churches, especially the hand crosses. Stylistically, these crosses are divided into two large groups: the old type, connected with the Byzantine tradition, and a newer type, showing baroque influence, which had come from the West into Galicia.

Hutzul crosses usually are of the first type. Their mode of construction is as strict as their style, showing careful execution and making clear the entire growth of the art. They range from a relatively recent primitivism to renewed efforts for achieving a mastery of technique.

One very interesting and original variant is the triple cross, forming a single unit from two smaller crosses placed on each side of the lower bar, perpendicular to the large three-barred cross under its large, upper crossbar. Other articles of religious use are chandeliers, candlesticks and the three-branched candelabra used during the Epiphany. These are carved with distinct traces of the baroque influence.

Ikonostases show the finest development of Ukrainian woodcarving. The best are those in the main Church of Kiev, Pecherska Lavra (now destroyed), the work of the Chernihiv sculptor, Yakym Hlynsky; the Church of St. Nicholas in Kiev, 1718, by Hryhori Petriv; the Galician Church of the Holy Spirit in Rohatyn, 1649; Church of the Holy Friday in Lviv (of the same period); the Basilian Church in Krasnopushcha (burned in 1899), and especially the so-called ikonostases of Bohorodchany (end of the 17th Century), the work of Yov Kondzelevych. These reflect the great artistic styles of the Renaissance and of the baroque. Folk influences appear somewhat later, towards the end of the 19th and the beginning of the 20th Centuries, in the Basilian Churches in Drohobych and Zhovkva.

Whole groups of carvers existed, as recorded in the 1726 archives of the city of Starodub in the Chernihiv area. The names of some of these men, as Vasyl Bazylevych, Timotey Bohdaniv, Havrylo Malyshevsky, Fedir Marashka, Yakym Ponomariv, Semen Pochepets, are well-known. Ukrainian chronicles tell us that the wood trade in Kiev was highly developed at that time. Certain societies (or forms of guilds) of "woodworkers," who were employed in building construction of various kinds, and also made crosses, furniture and small objects, were formed.

In the development of grave and roadside crosses, some of which are very elaborate, the cult of the dead is revealed.

From ancient times Hutzuls also decorated other objects, such as axes, pistols, flints, powder flasks and casks. They used very primitive tools, usually knives, and sometimes nails

picked up at random, and employed no mechanical appliances for a long time.

The first woodcarver to use a lathe was Yura Shkryblyak (1823-1885), who had learned its use during his military service in Austria. His first efforts ended in complete failure. This was a crushing blow, for he had expended every particle of his hard-earned money to acquire his tools. Further efforts, however, brought him great success.

With his exuberant fantasy, his keen artistic intuition and his technical skill, he acquired top recognition among the Hutzul woodcarvers.

Shkryblyak had moral support from his local priest, the Rev. Y. Kobrynsky, of Yavoriv, who entrusted some ecclesiastic carving to him. Father Kobrynsky also saw to it that Shkryblyak's fame spread. His works were exhibited in Lviv and Trieste and won two medals and a cash award from the Austrian Emperor.

Shkryblyak was a true artist, employing every free moment in his beloved woodcarving. This so weakened his eyesight he could hardly see in his old age.

Besides using the lathe, Shkryblyak employed chisels, which he made and hardened himself. He carved the same motifs as his predecessors. These were lines, curves (broken lines), roses (circle with sixfold division), ringlets (form of brooch), plums (rhythmic picturing of a rhomb), ears (form of pine tree), wedges (series of rhombs in a double frame, with the outer edge broken) and whole series of crosses. These are exclusively geometric motifs going back to deep antiquity,

similar to decorations used on Ukrainian Easter eggs, also having symbolism.

Yura Shkryblyak was able to apply these ornamentations artistically, arrange the proportions skillfully, and fuse them into a consistent whole. He was the first, too, to introduce a new form of decoration into woodcarving: incrustation or inlaying of mosaic wires, plaques and colored beads. Yura's talent was inherited by his three sons, Vasyl, Mykola and Yurko, who also devoted themselves to woodcarving, carrying the technique of incrustation and inlay to great heights.

Other Hutzul masters of this period were Marco Mehedenyuk, the brothers Karpenyuk, Petro Hondurak, Vasyl Devdyuk, and Koshak.

Hutzul wood products show the highest technical development in this Ukrainian folk art. Their artistic shapeliness, exceptional wealth of ornamentation and precision of execution lend them what is perhaps the highest rank in Europe.

A noticeable variation in stylized Hutzul woodcarving is seen in their colored wood engravings, a form of graphic art, in imitation of *nyz* embroideries and is applied to frames, chests and furniture. These began to appear in the first decade of the present century (20th), and have become quite fashionable. They are, however, very far from being a true folk creation.

Another very primitive method of adorning household objects is that of burning designs into wood, a common practice among the Hutzuls. This can be compared to the archaic methods used in the making of prehistoric ceramics, which were dependent upon simple means for decoration.

This burning in ("pyrography"), is more closely connected with actual folk art than are the graphic woodcuts. *Pysaky*, iron stamps, are used by the Hutzuls for executing these designs. The stamps are heated in a fire, and the stampings placed uniformly in a continuous belt along the object's edges. Firkins, water jars and casks and even articles of furniture, like tables, benches, chests and cupboards, are embellished in this manner.

Ukrainian woodcarving has a special independent place. Woodcarving by pyrography is known in other European folk art, but there is no similarity to Ukrainian models. Some distant analogies have been drawn between Ukrainian and Basque woodcarving, but these are wholly accidental, resulting only from technical causes and the natural laws of ornamentation.

Special attention is paid in the Ukraine to the decoration of dowry chests. The tops are decorated with carving, painting or a combination of both methods. Initially a chest is painted red, then the carving is done and the chest painted red again, or blue or black. In view of this colored effect, such painted chests are a transition between pure carving, and the decoration of stoves and houses and also of colored ceramic wares.

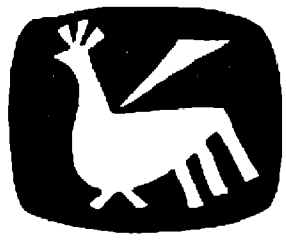
Examples of Ukrainian folk art, such as embroidery and wood products (especially of the Hutzuls), have attracted the attention of art lovers for years. Owing to the efforts of the Polish Count Dzieduszycki, an Industrial Museum was established in Lviv containing much material from Galician Ukraine, with a special section for the works of Shkryblyak. The Museum's staff published nine portfolios showing ex-

amples of Ukrainian folk art, one of which was devoted to woodcarving. Others were on embroidery, kilims, mosaics, Easter eggs, etc.

During World War I, when the Russian army occupied the eastern part of Galicia and Bukovina, a relief committee was organized with several Muscovites, as well as M. Bilyashivsky, E. Spaska and I. Modzalevsky among its Ukrainian members. This committee established kilim and embroidery workshops, but had no influence on the work of Hutzul woodcarvers. Leading Hutzul masters could scarcely fill already existing orders, and had no need for outside assistance, either for securing material or finding markets for their products. Therefore, the committee could not establish relations with them.

Material gathered by the relief committee was exhibited in Kiev and also in Moscow in 1917. The people of Kiev, familiar with their own ancient patterns, showed great interest in patterns from Western Ukraine, and were delighted by their freshness.

A fortunate step in the same direction was the propaganda work done by Severina Parylla, a Basilian nun and gymnasium teacher, who had founded an ethnographic museum in connection with the Basilian Sisters' Ukrainian Girl's Gymnasium in Lviv. She came to America in 1933 with her collections, exhibited them in the larger cities and gave lectures on Ukrainian folk art.



CERAMICS

by DAMIAN HORNIATKEWYCH

CERAMICS

AMONG ITS RESOURCES UKRAINE POSSESSES VERY LIBERAL, and widespread clay deposits. Unlike other arts practiced in the average village, ceramics *demands* suitable clay for working. Rarely is it practical to transport this over any great distance. Hence, the greater part of artistic Ukrainian pottery is only made in certain locales.

However, ceramics as an art and an industry has developed in so many sections of Ukraine that there are local schools and techniques.

Exploitation of Ukrainian clay deposits is no new thing. Archaeological investigations have brought to light surprisingly well-developed vases of the Tripillyan culture (2500-2000 B.C.). Ceramics in Ukraine can be traced from that time, through periods of rise and decline, in almost unbroken sequence. Yet, through all periods, there is a constant recurrence of this art in those regions where proper clay and kaolin are found.

The creative periods in Ukrainian ceramics have generally coincided with others of intense cultural and political activity (as the period of the Kievan state and the cultural revival at the end of the 16th Century, and still more markedly, with the rise of the Hetman state and the introduction of baroque traditions at the end of the 17th Century).

A new impetus came again at the end of the 18th and the beginning of the 19th Centuries, with the introduction of western faience and porcelain. Among the most important factories were those of Mezhehirya, near Kiev (founded in 1798), Korets (1783-1832, under the direction of the brothers Mezera), Baranivka (1797-1845, directed by F. Mezera), Tomashiv (1795-1846), Horodnytsya in Volhyn (circa 1800), Volokytno in Chernihiv (directed by the Myklashnevskys), and Hlukhiv (under the Markovyches).

In one sense we can hardly speak of ceramics as a Ukrainian art, for the technique was introduced from abroad. However, the training of Ukrainian villagers as masters as well as workmen (especially at Mezhyhirya), and the demands of the Ukrainian market, led to the introduction of Ukrainian thematic and stylistic motifs.

The Mezhyhirya factory went especially far in this, not only in form but in choice of subject. Their pottery was adorned with pictures of Ukrainian poets, monuments of Ukrainian architecture, Ukrainian landscapes and scenes from ordinary Ukrainian life. Their porcelain was of great clarity. Its firm and large-grained body had a beautiful lustre, transparent glaze, and was longlasting. Designs were accurate. The products of Korets had the same quality.

It was only natural that design should correspond to period. Rococo and Empire styles were the fashion, and Ukrainian porcelains stayed well within this European tradition. Korets porcelain not only copied the styles of Vienna, Saxony, Sevres and, at times, English Wedgwood, but equalled them, especially when the factory was directed by the Frenchman, Merau,

who had come from Sevres with several ceramic masters. The products of the Horodnytsya factory were also of high quality, durable, light and beautiful, and approached corresponding English wares.

On the other hand, the products of Baranivka showed more Ukrainian character in their ornamentation, usually having flower motifs and a well-planned background. Those ceramics from the Myklashevskys factory, like those of Hlukhiv, were based on Ukrainian traditions. In addition to dishes, the Volokytno factory turned out droll porcelain stoves in the Empire style, which were used extensively in Ukrainian upper-class homes.

The productivity of these factories can be judged from the following figures: In 1793 Korets employed 1,000 workmen with 86 wheels, who produced 20,000 pieces a month; the yearly production of Tomashiv was about 6,000 plates and 20,000 other pieces; Mezhyhirya, in 1809, had 80 wheels, and the smallest of all, Emelchyna in Volhyn, employed 200 workmen from 1820-1825.

The stamp of the Mezhyhirya factory was two lions, or a lion and a horse supporting a shield with a crown and the inscription, "Kiev, Mezhyhirya." This was, for a while, the signature of M. Barsky (one of the factory's owners from 1858-1874).

Korets used "Korets" in Latin or Cyrillic letters and the All-seeing Eye (in a triangle), or both emblems together. The mark of the Baranivka porcelains was three blue stars and, somewhat later, the inscription "Baranivka" (in Latin or Cyrillic) was added, sometimes with the name of the owner,

Mazera. Tomashiv used the coat of arms of the Zamoyski family (the owners), and the inscription "Tomasiv" in Latin as its mark. The Horodnytsya factory has a little shield, under a crown, and the Latin or Cyrillic inscription "Horodnytsya."

Factories turning out pottery for the great mass of the peasantry are even more widely distributed. These exist in nearly all sections of the Ukraine wherever suitable clay is found. All kinds of utensils, plates, pitchers, etc., and also many toys including figures of chickens, horses, sheep, and pigs are made by them.

In the pottery of Kiev and Chernihiv, and also of Poltava, old Kievan princely traditions survive to a marked degree. It reflects other forms of folk art, especially that of embroidery and weaving.

In Polissya, also in Pidlyasha and in Galicia (especially in the Rava and Zolochiv areas), monotone pottery made for hard usage, without any attempts at decoration, is found. However, even in this plain pottery, traces of ancient tradition extending back to prehistoric times may be seen. Most typical, from the point of view of external ornamentation, are the plates and pitchers. These very often are multi-colored, with extremely varied motifs which are sometimes truly archaic. Pitchers from the Kiev, Poltava, and Podillya areas bear a remarkable similarity to ancient Greek pottery. Hutzul pottery, however, has an entirely different character.

Ornamentation of Ukrainian pottery generally follows the same lines as do ceramics of other folk. The oldest patterns, geometric in character, with continuous, interrupted or wavy lines, bearing close relationship to the shape of the

piece, are used, especially in Podillya, Volyhn, and Carpatho-Ukraine.

Plant designs such as grape and oak leaves, sun-flowers, heads of grain, berries, and especially barvinok (periwinkle), used separately or together, are favorites in the pottery of Kiev and Poltava, as well as in embroidery of those regions and of eastern Podillya. Both kinds of ornamentation are found in Galician work from the Sokal and Hutzul areas. Reproductions of birds, such as the rooster and peacock, of creatures as the fly, the frog, the horse and fish, and even of human figures are sometimes used.

The techniques of pottery making includes:

1. Preparation of the clay.
2. Fashioning of the piece.
3. Firing.

Know-how, even in the most remote places in Ukraine, is on a high level. Clay is dug out with mattocks and then kneaded with the feet, breaking up all lumps and freeing small stones. The potter then shapes the clay on a double wheel. He places the clay on the top wheel, revolving it there rapidly, and, with his feet propels the lower wheel, which is connected to the top wheel. His right hand, moistened with water, shapes the inside of the piece, while the left hand smooths the outside. When formed, the piece is dried and placed in a kiln for firing.

A kiln is usually about 9.84 feet in length and 4.92 in width, and consists of two sections, with the firepot in the smaller section. The objects to be fired are placed among thick layers of crushed earthenware in the larger section.

Engraving is done with a burin on the dried but still unfired piece. After the first firing, the piece hardens, becomes non-porous and holds water. If it is to be glazed, it is fired for a longer period of time which brightens the color.

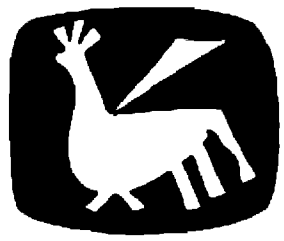
A painted design may now be outlined. The potter decorates the piece with a brush, employing dyes which melt in the second firing. Green is produced from copper verdigris and a mixture of oxalic acid. Red is obtained from ochre; white from white clay and black from iron filings.

In the making of Ukrainian pottery, as in the weaving of kilims, many efforts have been made to raise artistic level. Special schools were established in Kiev, Myrhorod (where, in the county schools, V. Krychevsky, O. Slastion, and O. Biloskursky were teachers), Opishnya, Kamyanets-Podilsky, Kolomeya, and Lviv. Using Hutzul patterns, a school was also established in a Lviv factory under the direction of H. Levynsky. He was succeeded there by I. Lytvynenko who introduced Poltavian designs. V. Trebushny, a native of Myrhorod, was in charge of the ceramic work in the Krakow Academy of Arts from 1928 to 1939. The Mezhyhirya school, founded at the end of the 1920's, had V. Sedlyar, O. Pavlenko, and S. Lomakha on its staff.

Other leading masters of this folk art were Ivan Bakhmatyuk (1820-1882), P. Baranowsky and F. Koshak, from the Hutzul area; V. Shostopalets from the Sokal area; Y. Batsytsa from Zinkhiv, F. Lavrynyuk and V. Kyblytsky from Zherdelivka, K. Masyuk and A. Shnurenko from Dybyntsy, near Kaniv; P. Nochovnik and I. Bagry from Opishnya; P.

Kalashnyk from the neighborhood of Myrhorod and Puzyry, in the Chernihiv area.

Beginning in the 1930's, the Soviets systematically suppressed, and succeeded in breaking, the tradition of Ukrainian motifs in ceramics. Surviving masters were organized under an artel now compelling them to produce ceramics alien to Ukrainian traditions.



KILIM

by DAMIAN HORNIATKEWYCH

KILIM

AMONG THE MOST CHARACTERISTIC UKRAINIAN FOLK ARTS IS the making of kilims. This is a form of tapestry rug made throughout East Europe which leads as a heavy covering for floors, walls, seats, etc.

The oldest literary mention of kilims in Ukraine was made in 997 in describing the death and funeral of the Derevlyanian Prince Oleh, in Ovruch, when his body "was placed on a rug." Several other references to the custom of placing a wounded or deceased prince "on a rug" are made.

This custom was followed with the body of Saint Volodymyr in 1015, and with that of Prince Vasylko in 1097, in Zvenyhorod, near Kiev. At a meeting of princes in Vitachev in 1100, Volodymyr Monomakh said to Prince David Ihorevych: "You have come and are sitting with your brothers on one rug."

In these texts from the Chronicles, no detailed description of these rugs nor hints as to whether they were local or imported are given. However, they do prove that rugs were among the furnishings of a princely court, were necessary for the funeral ritual, and that they were used for repose.

Several nomadic peoples (the Pecheniks, Polovtsi, Turks, Berendii, and Black Caps) had passed through Ukraine, some of them settling there. They were sheep-herding tribes, who

knew how to utilize wool for weaving. Although various historical sources confirm importing of costly weavings from Byzantium into Kiev, a kilim industry could have been created independent of these imports.

In the 15th Century the eastern rug market began to extend itself freely into Ukraine and prices were definitely fixed. During this period Ukraine became a rug trade center. Rugs were shipped from the East to Western Europe, through Ukrainian territory. Mention of rugs is frequent in various documents, such as wills, court proceedings and inventories.

In 1547, Prince Fedir Sangushko left a "carpet" to his wife. In 1578 Maria Holshtanska had two "carpets" and the Archimandrite of Zhydychyn Monastery in Volhyn, Gedeon Balaban, had "eight red carpets and four white ones." In 1600 a carpet costing eight Polish zloty was stolen from Maria Linevska. Unfortunately, these sources give nothing definite as to the origin of these rugs, and the question as to where they were made still remains.

A legal statement dated 1588 allows us to suppose that there was a developed kilim industry in existence, for this same Maria Holshtanska received two rugmakers, Yurka and Fedir, sent by Mikolayeva Volchkova to work for her. Even foreign students considered the kilim industry of Ukraine as home-born, independent of eastern influence.

An analogy, however, to some south Swedish kilims is seen in certain Ukrainian forms. This can be explained by the dynastic relations between the *Rurikovychy* (descendants of Rurik) and Norsemen, since the kilim industry was widespread in Scandinavia. An old kilim of the 11th Century,

found under the pavement of a wooden Norwegian church in Hedemarken, is the best proof of this.

Beginning with the 18th Century, a number of kilim workshops were founded in Ukraine, especially in Korsun, Makhnivka, Nemyriv, Tulchyna, Yanushpil, Zalivtsy and even more in Lviv. However, in Kiev's Pecherska Lavra, a still older kilim workshop was producing mats (*kotsy*), or sheared rugs with kilim ornamentation, before 1692. A copy of a very beautiful kilim, splendidly designed, which was the property of Hetman Pavel Polubotok, still exists. Unfortunately, the original, which belonged to Prof. V. Krychevsky, was destroyed during the burning of Kiev in 1918.

The manufacture of kilims continued to spread. Church, estate and village workshops were staffed by local populations. Estate kilims reflected the spirit of the times, and the taste and fashion of the day, for they were often made to fit special requirements such as pictures of an estate or even the interiors of some rooms. These kilims often replaced eastern silk tapestries or Persian rugs.

Galician kilims have maintained their special character —geometric ornamentation and a unique type of design—quite different from kilims of other sections of Ukraine. Regarded by some students as the result of Turkish and Persian influence (which is hardly correct), they show similarity to kilims from Bessarabia.

There was also a highly developed kilim industry in the Poltava area which, using a special form of plant ornamentation, both technically and design-wise, became a well-known style. Up to the end of the 18th Century, the Katerynoslav

and Kherson areas were the only regions not producing kilims. This was due to the many wars there and the exposure of these areas to enemy attack.

During the last 75 years attempts to revive the kilim industry in Galician Ukraine, using ancient patterns, have been made. One of these attempts was by Volodyslav Fedorovych who founded a kilim school in Vikno in 1888. Likewise, in 1922, M. Kurylenko's kilim workshop was established in Kosiv, the Hutzul center of the industry; in Hlynyany, that of Mykhalyo Khamula. Both made attempts to revive local patterns, but their weavers also worked on designs by such artists as R. Lisovsky, P. Kovzhun, P. Kholodny, M. Butovich, Ya. Muzykova and Olha Kulchytska.

Kilims are made on wooden stands, the *krosny* (looms). These consist chiefly of a large frame, to which lengthwise threads of the base (the warp) are attached. On the old looms the threads were only fastened at the top. They were gathered into groups at the bottom and held down with weights. The kilim maker wove the strings of the woof, which always were of wool, into this warp (usually hemp, wool only being used in the finer examples). A sketch bearing the design was placed under the base and the weaver commenced to work.

In Galicia, the western part of Podillya and Bessarabia, the whole surface of the kilim (the design as well as the background) was woven in parallel lines. In the Dnieper region, ornamentation was put in first. Then the rest was filled with *rapports* (patches). This resulted in unequal rows, producing angular and curving lines which often became confused and ran together. The kilim technique of the Dnieper area

is older than that of the Galician, and, in the latter, the entire surface is woven at once.

In olden times the weaving and knotting of cross threads was very complicated, the whole depending on a weaver's skill in separating colored and uncolored strings of the warp with his fingers. The work is easier now, since the warp is bound with loops and the cross threads inserted with an instrument similar to a darning needle. This is also done today by a specially-designed shuttle.

Up to the 1880's, wool was colored with vegetable dyes. Yellow was obtained from the wood and bark of the dye-oak, the reseda; the young leaves and buds of the birch, or from the bark of the wild apple. A bright yellow came from the outer layers of onion, and a very clear dye was produced from the berries of the buckthorn in an alum or tin solution. Dark yellow was secured from buckwheat husk, or the berries of the buckthorn. (The buckthorn actually produced four different colors: red, green, yellow and brown. Its ripe berries produced green; its overripe, clear red, and its bark, dark yellow.)

Blue was obtained from the indigo plant, whose April flowers were soaked in water in a wooden vessel and allowed to ferment. This produced a blue residue which was dried later. In the Hutzul area, blue was made from a young man's urine. This was kept warm on a stove for nine days, and when it began to ferment, chips of blue stone were added. Again it was left in a warm place for three days until it turned into dark blue ammo-copper oxide.

Green was made from the husk of onion and indigo. A

clearer shade was obtained by soaking copper verdigris in acid (sour milk or vinegar). In the Hutzul areas, wool was often colored green by first dyeing it yellow, then dipping it in blue, the intensity of either dye shifting the color to one or the other basic tone.

Red was made in all shades, varying from bright red to dark brownish-red made from the worm of coccus illicis. (This insect, living on oak leaves, was caught and dried in the summer-time.) Sometimes red was made from the root of the madder, *rubia tinctorum*, dried and ground to a powder.

In the Hutzul area, red was also made from the cochineal, wild thyme and also from apple leaves. The dried thyme or apple leaves were soaked in water until they formed a thick mass. Then after being collected in a cloth, squeezed and pressed with a stone, the pressed-out red color would be boiled into a dye solution.

To make it white, wool was soaked in chalk-water or bleached in chlorine.

For black and gray, a decoction of acorns or oak, alder or chestnut bark was obtained.

In 1856, the discovery of aniline dyes made a great change in the dyeing process, with bad effect on Ukrainian dyed wool. Nevertheless, there still are workshops in Ukraine where strict attention is paid to permanency of material, and aniline dyes are rarely, if ever, used.

From the point of ornamentation Ukraine can be divided into certain basic areas. Geometric decor has been preserved on the right bank of the Dnieper and in Galicia; plant design on the left. Ukraine, always an intermediary for eastern rugs,

could not fail to feel their effect on its kilims, although these influences usually were absorbed, leaving no trace on local decoration.

Eastern influence on Ukrainian kilims came via two paths: linear-geometric influence from the Balkan peninsula, along the Dniester and the Danube, to the right bank of the Dnieper, Bessarabia and Galicia, and plant ornamentation, coming directly from Central Asia and Persia through the elements of embroidery, carried chiefly to the left bank.

Such motifs as a series of connecting lines (cog railroad lines), the broken line, rhombs, spirals and stars all belong to the geometric group. These purely technical motifs are the most adaptable to loom-weaving, which is the reason for their analogy to other folk patterns. On the other hand, the manner of composition, the symmetrical division and extremely harmonious coloring of Ukrainian kilims differentiate them from similar patterns. Individually ornamented fields, bearing geometric elements, are separated by belts of solid color in Ukrainian kilims.

The transitional form, from geometric to plant motif, is the eight-petalled rose, typical of Ukrainian Easter eggs and embroideries; also, geometrically styled leaves and floral outlines.

Among the oldest of plant elements introduced from the East is the "Tree of Paradise," suggesting on one side the Assyrian-Babylonian "Tree of Life," and on the other the "Tree of Evsey" of Ukrainian ikonostases.

Other plant motifs are the lotus flower, the palmette, branches with leaves and flowers, and vases with flowers.

Rarely do figures of people, animals or heraldic badges appear. Representations of buildings are found only in exceptional cases.

Ukrainian kilim makers interpreted decorative elements of Eastern origin, like the lotus flower or palmette, as having a more abstract character. They gave them naturalistic form and content, changing them, however, into flowers of their native fields and meadows. This transformed plant ornamentation into particular shapes, with well-planned, delicate tones achieved by careful use of vegetable dyes.

Motifs showing decorative vases, or pitchers with flowers or tree branches growing out of them, usually are found on either ends of the kilims, rarely appearing lengthwise. The motif, repeated symmetrically several times, usually is found in odd-numbered frequency (3, 5, 7), in various colors.

This ornamentation is used generally in European art, but the motif is flat, the drawings schematic and without perspective. It also appears in western art, in greater definition after the Renaissance, turning into harmonious lines and volutes. Even flowers assumed a semi-naturalistic character.

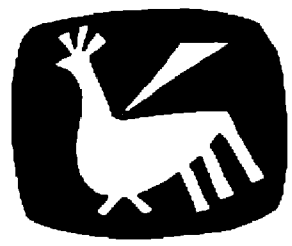
Ukrainian kilim-makers, however, worked in a completely different way. They simplified the drawings in a synthesis of manner, seeking and reproducing pure form, adapting it to the available space, and enriching it with brilliant color.

The Poltava area has given us the greatest number of examples of plant ornamentation, as extraordinarily rich in style as they are diverse in form and harmony of tone. Old Poltava kilims differ from those of Kiev in the breadth of their drawings and the brilliancy of decorative expression. Western Kharkiv,

bordering on Poltava, preserves many old motifs, and follows the old Ukrainian *plakhta* (skirt) pattern: small flowers scattered over a series of square fields.

Kiev patterns do not have these qualities. Motifs usually are smaller, with emphasis on broken lines.

At the end of the 19th and beginning with the 20th Centuries, individual weavers, who had worked separately in their various regions in the past, were gathered into large workshops. They became dependent upon a middleman and new conditions of life and environment. Folk creativeness faded. Therefore, only those people seeking a compromise between the traditional and the needs of the present acquired an important voice in kilim development.



EASTER EGGS

by GLORIA SURMACH

Native New Yorker, Ukrainian parentage. Graduate, Cooper Union Art School, 1950. Art Instructor at Manhattanville College of the Sacred Heart, New York, Art Director of magazine for children, and free-lance artist. Researcher and lecturer on Ukrainian folk art. Art Editor of "The Ukrainian Trend," 1947-1950. Co-Director, Cultural Committee, Ukrainian Youth's League of North America, 1951-1952.

EASTER EGGS

THE EGG, AS THE EMBODIMENT OF THE LIFE PRINCIPLE, HAS been associated with mythical and religious ceremonies from earliest pagan times. With the advent of Christianity, the egg transcended its symbolism of nature's rebirth and became the representation of man's rebirth. Christianity absorbed the egg symbol which was likened to the tomb from which Christ arose. During earliest Christian ceremonies commemorating the Resurrection of Christ, rich ornamentation of the egg began, and the egg was kept as a religious memento. In 988 A.D., when Ukraine accepted Christianity, the decorated Easter egg became an important symbol in the Ukrainian rituals of the new religion. After the abstinence of Lent, eggs were also eaten to break the fast.

Of the various types of Easter eggs in the Ukraine, the *pysanka* and the *krashanka* are the most widely known. *Krashanka* (plural *krashanky*) is derived from the word *kraska* meaning color. *Krashanka* is a hard-boiled egg, dyed a solid brilliant color, which may be eaten. *Pysanka* (plural *pysanky*) stems from the verb *pysaty* (to write), as the designs are actually written on the egg, which is then dyed in several colors. *Pysanky* are raw and are not eaten.

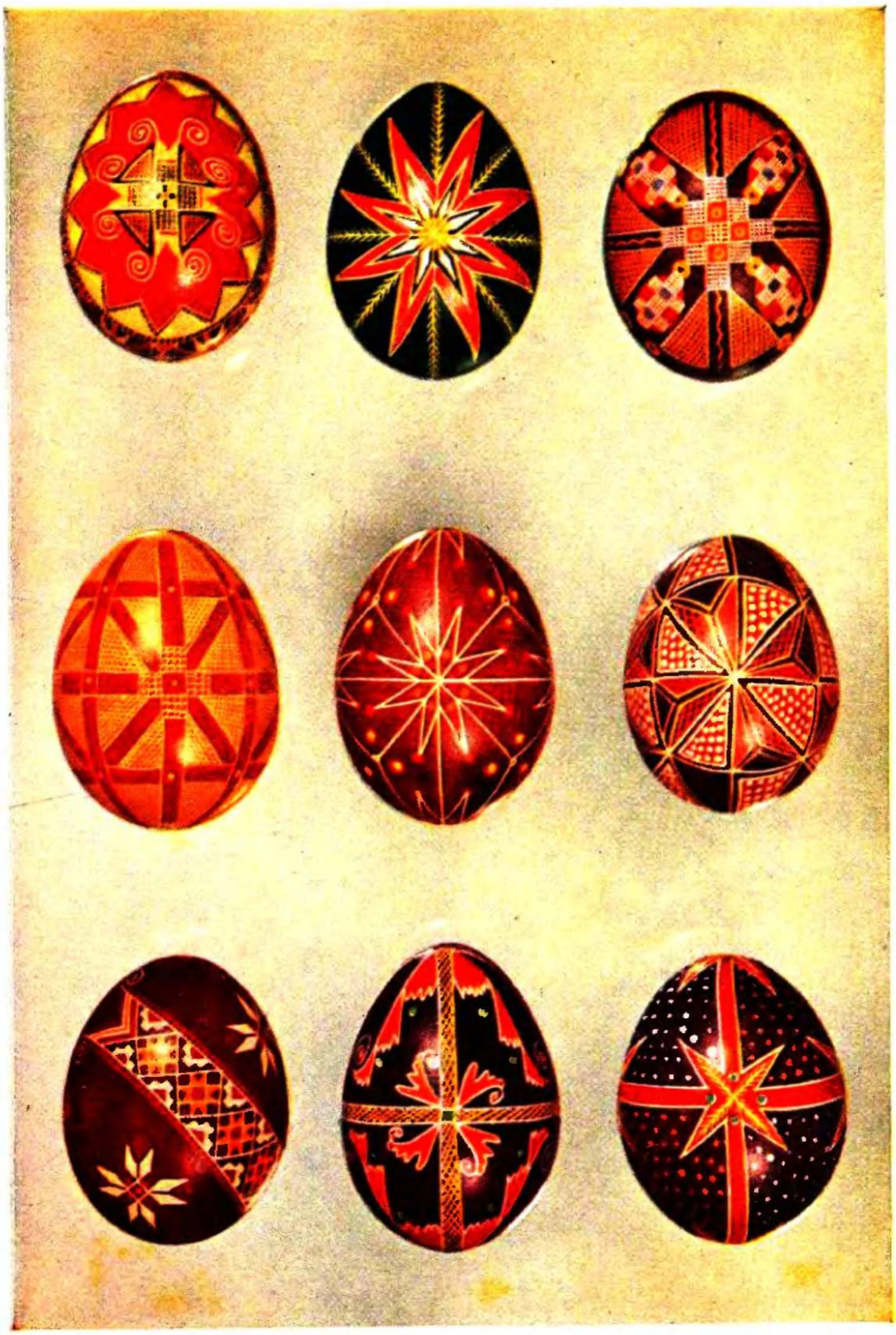
Many ancient folk tales about Easter eggs are still commonly told in Ukraine.

From the colorful Hutzuls, in Western Ukraine, comes a story of the Blessed Virgin Mary. During the agony of Christ, it is said, she decorated some *pysanky* to offer to Pontius Pilate when pleading for her Son's life. As she prepared them, her tears fell on the eggs, forming dots of brilliant color. (To this day, dots are often incorporated in *pysanky* designs in honor of Our Lady's tears.) When she came before Pilate, Mary dropped to her knees in grief. As she did so, the *pysanky* rolled from her apron across the floor, and continued to roll until they were distributed around the world. At Easter-time in Ukraine, *pysanky* are still distributed to commemorate His teachings of peace and love.

Among the Hutzuls there is a belief that the fate of the world depends upon *pysanky*. As long as egg-decorating continues, the world will exist. Should the custom cease, evil, in the guise of an ancient, vicious monster chained to a huge cliff, will encompass the world and destroy it. Each year the monster's servants encircle the globe, keeping a record of the number of *pysanky* made. When there are few, the monster's chains loosen, and evil flows through the world. When there are many, the monster's chains hold taut, allowing love to conquer evil.

As preparations for a coming Easter holiday begin, parents throughout Ukraine tell this tale of a Cyrenian peddler to their children:

One day, as a poor peddler was on his way to the market place to sell his wares—a basket of eggs—he came upon an angry crowd. They were mocking a man staggering beneath the weight of a heavy cross on which he about to be crucified.



Ukrainian Easter Eggs

Ukrainian Easter Eggs

The peddler, taking pity on him and leaving his basket by the roadside, ran to his assistance. Upon his return, he found his entire basket of eggs had been transformed into exquisite *pysanky*. The man was Christ, the peddler, Simon.

Each province, each village, indeed, almost each family in Ukraine, has its own special ritual, its own symbols, meanings and secret formulas for dyeing eggs. These heritages are preserved faithfully and passed down from mother to daughter through generations. The custom of decorating *pysanky* is observed with greatest care, and a *pysanka*, after receiving the Easter blessing, is held to contain great powers as a talisman.

A bowlful of *pysanky* was invariably kept in every home, serving not only as a colorful display but also as protection against lightning and fire. Some were emptied and a bird's head made of wax and wings and tail feathers of folded paper attached. These "doves" or "pigeons" were suspended before icons in commemoration of the birth of Christ, when a dove came down from heaven and soared over the Child Jesus.

Peasants placed *krashanka* shells in the thatched roofs of their homes and under hay mounds to turn away high winds. Beekeepers put them under hives for a good supply of honey. On St. George's Day, a *krashanka* was rolled in green oats and buried in the ground so that the harvest would be full and not harmed by rain or wind.

The *krashanka* was also credited with healing powers. A *krashanka*, blessed on Easter eve, was suspended on a string from the neck of a seriously ill person, or touched to infected areas on persons suffering from blood poisoning to effect a cure.

Many variations in the process of egg dyeing are found, as well as in the accompanying rituals. But, throughout the whole of Ukraine, the custom was observed solemnly and with great ceremony. Hutzuls are, perhaps, most noted for their intricately-decorated eggs. Their patterns are predominantly geometric with abstract adaptations of many familiar objects or places.

Dyes were made from dried plants, roots, barks or berries, or any local growth proving suitable. Yellow was secured from the dried blossoms of the woadwaxen. These blossoms were gathered before the Feast of St. John (July 7th—Gregorian Calendar). A pale yellow was extracted from the lowly onion. Red was obtained from Brazil wood and logwood; dark green and violet from seed husks of the sunflower and the berries and bark of the elderberry bush and the bark of the alder tree. A fine black dye was extracted from walnuts.

The eggs usually were prepared in secret, using methods handed down from mother to daughter to attain the necessary brilliance, clarity and lasting color. Often chemical dyes of rare colors were purchased from traders.

During the middle of the Lenten season, the Hutzul woman begins the work of decorating the eggs, putting aside those eggs most perfectly shaped and smooth. About six of these eggs are most important. Each must be the first laid egg of a young hen. At sunrise on Monday of Holy Week, these eggs are cracked against a budding tree and the yolks kept for as long as she is decorating eggs. These are used as a binder for her dyes, and later, for giving a light gloss to the finished eggs.

Before evening of the same day, the dyes are prepared

and at least two *kistky* made. *Kistky* are the instruments with which wax is applied to the egg. They are made by wrapping a small quadrangle of thin, flexible brass lengthwise around a needle, forming a hollow cone with a minute opening at the tip. This cone is attached at right angles to a small stick, i.e., it is wedged into the flattened, split end and tied, or, simply tied securely to the side of the stick. Horsehair is most often used in the tying, and a hair also inserted into the brass cone to aid the flow of wax.

To heat the beeswax and keep it at an even temperature, it is placed in a small cup, set on coal ashes and wood charcoal in a large earthenware jar. Glowing charcoal is packed from the bottom of the jar to the top-center and encircled by ashes which act as insulation.

After being washed in cold water, or sometimes in sour whey, the selected eggs are wrapped in soft cloth and put in a warming oven to dry. The eggs must be kept slightly warm, as wax hardens too rapidly on a cold egg, preventing the wax from clinging where necessary to shed the dyes.

To begin her design, after the proper prayer and blessing, the craftswoman dips the tip of her *kistka* into the melted wax and tests its flow on her fingernail. She then proceeds to draw the basic lines on the egg. Holding it with the fingers of her left hand, she rotates the egg swiftly as she works. The *kistka* is held between the thumb and first two fingers of her right hand, allowing her remaining two fingers to balance on the egg.

When lines and areas planned to be left white are detailed, the egg is carefully lowered into the first and lightest

color, usually yellow. When it reaches the desired shade, it is removed and dried thoroughly with great care to avoid scratching the wax. If green is to be part of the design it is usually applied with a stick to the necessary area. This is then covered with wax, because a green bath tends to dull succeeding colors. If blue is needed, it is applied by the same method to a white egg.

If orange is to be the next color, the lines and areas that are to remain yellow are drawn in with wax, the egg dipped in the orange bath, and dried. Orange is then incorporated into the pattern by sealing it with wax.

And so the process is repeated, with each color progressively darker until the final and darkest color is reached. Since each successive color is darker than the preceding one, undercolors are always automatically cancelled. For the darkest colors, eggs are often left in dye overnight to achieve the necessary intensity. Since only six or a dozen eggs are decorated at one time, the entire process lasts several days.

Most Easter egg designs are of ancient pagan origin, but each woman applies her own skill and ingenuity in creating, combining and arranging patterns and colors harmoniously. Rarely are two eggs decorated identically. Finished *pysanky* are kept well-hidden from the eyes of prying neighbors, lest someone try to imitate an original design. It is not until Holy Saturday, when food prepared for the Easter Sunday feast is brought to church for the holy water blessing, that *pysanky* are exposed to public view. The peasants present their priests with *krashanky* and *pysanky* saying, "Christ is risen," and receive the reply, "He is risen indeed."

On Easter morn, the Lenten fast is broken by the family's sharing a hard-cooked *krashanka*. Then the feasting begins.

The meal is usually interrupted by the church bell's pealing, indicating that one of the village boys has finished his meal—or more likely has taken most of it with him—in order to be the first to ring the bell. Successful accomplishment of this predicts he will be first in everything in the coming year.

The youngest boys gather in groups on the church lawn to play such games as the "Trial of the *Krashanky*." They test the durability of their hard-cooked *krashanky* by tapping theirs against an opponent's until one is cracked. The victor takes the spoils and another egg is immediately pitted against his winning one. Finally, the winner claims all, or as many uneaten ones as he can get. It is considered sacrilege to toss the shells away carelessly. They can only be disposed of by burning or casting them into flowing water.

The older youths now wait impatiently for the girls to arrive, as it is at this time that the blushing maidens present their favorite beaus with a special *pysanka*. This is an encouragement of fondness, and an engagement is likely to be announced soon. Easter songs and dances, *hayivky*, start in small groups and soon everyone is participating in the festivities.

Pysanky are exchanged throughout the three days of the Easter holiday, each presentation prefaced with, "Christ is risen," and the reply, "He is risen indeed."

On the Monday following Easter Monday, *Blazhenni*, a feast of Slav origin particularly observed by women, is celebrated. *Blazhenni* are mythical, meek, good-natured men, agreeable to God, who live in a distant land beside the "Sunday

Waters." They seem to be out of touch with world happenings and evidently are without a calendar, for they do not know when Easter occurs. Ukrainian women, therefore, throw red *krashanky* shells into a running stream to be carried down to them, so that they will know Easter has come.

When a Ukrainian woman sat down to her solemn task of decorating *pysanky*, made the sign of the Cross and whispered, "God, help me!" she believed He would. Using age-old symbols familiar to her village or province, she would begin her basic design as had been done a thousand times before. And though she used the same plan, she always achieved variety.

With the problem of planning the decoration of an egg, one faces the technical difficulty of placing a design on its uneven surface. This is solved by dividing the egg into sections, or fields, with basic lines running perpendicularly and/or horizontally around the egg. The entire design is based on these divisions, for they separate individual motifs which are repeated two, four, six, and sometimes as many as forty times. Secondary divisions are formed by single lines dividing these original fields into smaller sections in which individual parts of the design are placed.

Though sometimes formed by a single line, the basic or primary-division design is usually more complex, varying from two- or three-colored bands to ornate patterns resembling embroidery. (The arts of embroidery and egg decorating have influenced each

other in Ukraine, and it is disputed as to which is the earlier.) Primary divisions usually run lengthwise around the egg, thus dividing it into two equal parts, each to be filled with the same design.

The egg was rarely divided in half horizontally, centering the design on either end. Also, it was seldom divided by lines which formed a cross, making four fields.

Much more frequent is the division consisting of two bands running lengthwise, crossing at right angles to each other at either end, with another crossing these horizontally. The egg is thus divided into eight sections with the same design repeated in each. Sometimes, there are only two bands running lengthwise, none horizontally, forming only four longitudinal fields.

A separate group is formed by those eggs decorated in the form of a barrel. Here we find two basic lines of division which run around the egg horizontally. Thus the egg is divided into three parts, with a wheel at either end and a cylinder in the middle. Or, there may be lengthwise divisions as well as horizontal. In some cases the divisions are imaginary, that is, they are not formed by actual lines. Nevertheless, the egg is divided into six fields, i.e., the cylinder containing the design four times, with the same design repeated at either end.

Other forms appear spasmodically. One fascinating design divides the egg into 32 to 40 trapezoids or

triangles, while the design is repeated in each or alternate fields.

Passing to the nature of the designs themselves, they may be classified into three categories: GEOMETRIC, PLANT, and ANIMAL.

These groups rarely occur separately and are usually employed together in one and the same pattern.

Though it may be dangerous to generalize, there are a few definite characteristics which aid in recognizing patterns from different sections of Ukraine. The Hutzuls of the Carpathian Mountains exhibit a great love of detail and use delicate, intricate geometric patterns. Traces of ancient Greek symbols, mute evidence of the centuries-long seclusion of these mountaineers, also are found.

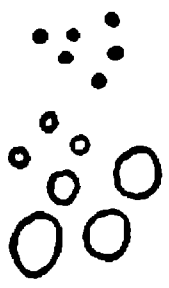
To the northwest, centuries ago, political and religious objectors were banished to the Polissya area. They settled in this isolated country, separated from the world by swamps and waters, and developed a life and art unique from their neighbors. Theirs also is a variant of the geometric art with traces of floral ornamentation brought from the East.

The decorative motifs of the middle and eastern parts of the country bear marks of Oriental origin. Sensitive, conventionalized floral patterns suggest the trade routes along which they originated.

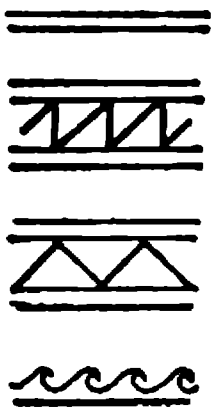
GEOMETRIC MOTIFS

Geometric motifs are the oldest and most general form of ornamentation. Alone, they have no characteristic fea-

tures, for these simple forms are found among all peoples. Among Ukrainians, however, individual motifs bear specific names. Very often these names vary from village to village. In many cases, these geometric representations have been modified, and so have lost their original names and meanings, and have been renamed according to the new interpretation.

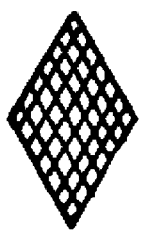


DOTS—most primitive of motifs are used in conjunctions with lines—usually to form a division. Dots may be small points or large ovals. Sometimes they are scattered over the field of a design suggesting stars.



RIBBON, BELT—another primitive and universal motif. May be a combination of individual lines or of wider stripes. The motif may be made lengthwise and horizontally (leaving the fields between them blank or with a design added). Since the "belt" encircles the egg, having no beginning or end, it is called the "endless line," symbolizing eternity.

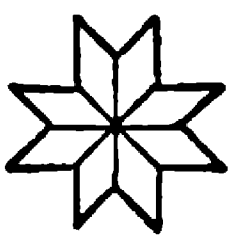
SIEVE, LITTLE SIEVE, NET—has been found on prehistoric stone, clay and bronze articles and also on Rhodian vases showing traces of Asiatic motifs. It consists of a series of lines, longitudinally crossed by bars, which may be either straight or oblique resulting in the so-called plait. This plait is found frequently on *pysanka* motifs, especially those of the Hutzuls.



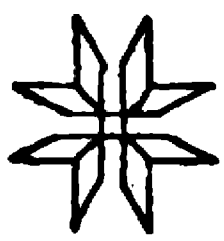
LITTLE BASKETS—take the shape of a triangle or rhomb, shaded with cross lines. They may be used independently or in combination, i.e., placed around the center of the egg with the sharp ends pointing out, thus forming a six- or eight-pointed star. As a triangle, they symbolize any trio, i.e., Holy Trinity; fire, air, water; three stages of man, etc.

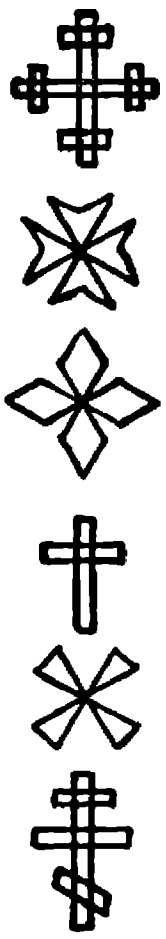
LADDERS—never occur independently. They are always used in combination with other motifs, such as along the line of division, or as the main motif where there is space between two parallel lines to be filled in, especially in crosses.

COMB, RAKE, LITTLE RAKE, FINGERS—consists of a long line on which there is a series of short straight lines, like a comb or rake. The name "rake" applies particularly to a form which also has a straight line, like the handle of a rake.



STAR—a difficult motif to distinguish from that called the "rose." Both have the appearance of a star with colored rays. "Roses" have one distinguishing characteristic in that they are always placed in the center of the broad side of the egg, while stars are dispersed over the entire field. "Roses" usually have some other floral motif as part of the pattern, while stars do not. The use of stars on *pysanky* is very widespread. The 8-pointed form was believed to have been the symbol of the pagan sun god, Atar.





CROSS—took its place as a motif long before the dawn of Christianity. Even today it is found among pagan African and Australian tribes. Nevertheless, on *pysanky*, its significance is exclusively religious. Often, a corresponding Easter inscription is found on the *pysanka*. This type of *pysanka* is usually offered to a priest on Easter.

The form of the cross varies: the Greek cross with four equal arms, either straight with a small cross on each arm, or in the form of triangles turned with their points to the center and the base broken by a wedge. Sometimes the arms become a rhomb, thus forming the ancient Byzantine cross. Under the influence of Latinism, crosses with the prolonged lower arm appeared, as well as the oblique St. Andrews cross with the arms treated as triangles, and the three-barred cross set on a tiered base.

HORNS, BENDS, SPIRALS, MAIDENS—All these names more or less denote the same motif, i.e., various combinations of spiral lines. Up to this point, motifs were very primitive and undeveloped. Now, for the first time, we meet a curved motif which is far younger than the others. They appear on many *pysanky* from Volhyn in the form of a single (a) or double spiral (b). The latter is the sign of the ram. If the spiral is only slightly bent, it is called "horns." If strongly curled, "hooks." The form with lines obliquely lengthened into a spiral is called "maid-

ens" (c). By combining two spirals we get the form commonly called the "coal ax" (d).

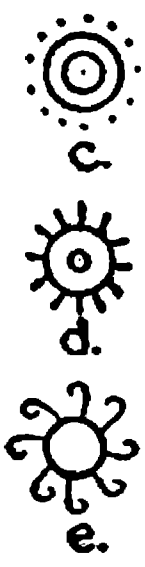
A WAVE, A SAW—Two parallel lines broken like a saw. This motif is quite rare on *pysanky*, but was used in medieval embroideries. It denotes death and was most frequently employed on funeral palls.

EYES—A curved line motif, a single spiral. When used as a series on a straight line, it is identical with the motif usually called "apple," and is, therefore, considered a plant design.

SPOONS—This might be confused with a plant motif, rather than something resembling a spoon. It is, in fact, nothing but a leaf on a slender stalk, yet it is noted that "leaves" appear two or three in number, but "spoons" occur independently. (We interpret this as a plant motif, but use the name "spoon" because of its distant similarity to the material object.)

A CIRCLE, A POPPY, A SPIDERWEB—Finally, we come to a motif which is purely geometric, but which, by great variation, has assumed various names and falls into all three classes of ornamentation. It is the sign of the sun and the symbol of good fortune.

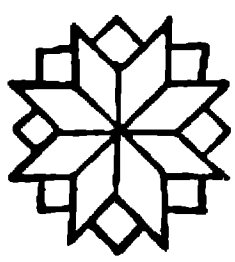
It appears most frequently in the forms (a) and (b). An ancient Oriental form (c) appears very frequently on old Gallic coins. In this symbolic meaning, as a sign of something bright and noble, it



passed into Christian times. The form (d) is found in Slavonic embroideries, especially Moravian and Hanatskian. Because of its resemblance to the crown of a "poppy" with the little spokes, it received that name. All these variations have been found in *pysanky* designs, along with the most common "sun" symbol, curved spokes protruding from a circle (e), popularly known as "spiderweb."

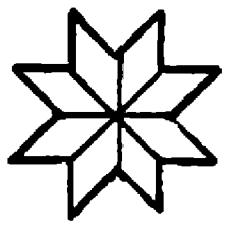
PLANT MOTIFS

There are a few geometric motifs with curved lines which are a transition to plant ornamentation. Stems develop from lines; leaves and floral wreaths from spirals, and especially from their combinations. These then lose their imagined forms, acquiring realistic features, i.e., take the shape of certain plant forms. On *pysanky*, plant ornamentation is closely allied with geometric form, supplementing it and forming an harmonious whole. Either a whole plant, or, more frequently, some part of it are depicted—flower, leaf or branch. Here, as in the case of geometric patterns, popular names exist for individual motifs:



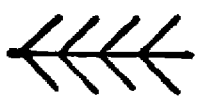
ROSE—This is an excellent and beautiful example of primitive plant ornamentation. At a glance it would be impossible to regard this as a plant, for it seems to be a star. Indeed, this motif is placed in the centre of the broad side of the egg, where all lines of the grill meet; one petal in the form of a rhomb

with markedly sharp corners, is placed between each two. The whole gives the appearance of a star and even a system of stars, one upon the other. There are, on the average, eight petals (more rarely six). Almost always, geometric ornaments such as rakes, baskets or other plant motifs are added. A variation of the "rose" motif is:

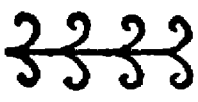


The empty rose—This varies from a six- or eight-pointed star in that it has only one row of rhomb petals. In the center, a small yellow triangle, representing the yellow stamen, appears.

PINE TREE—An ancient symbol which, in most cases, occurs with solar symbols. Pines are found in all possible combinations. One of these is a long line

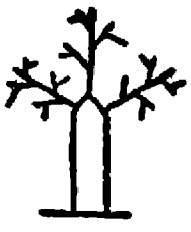


with short strokes on each side, representing pine needles. The needles are in an even line, schematically arranged or alternately, in pairs, and are believed to symbolize eternal youth and health.



APPLES—This motif is a series of spirals arranged on both sides of a straight line.

GRAPEVINE—A faithful reproduction of a grape cluster or some flowers with leaves.



TREE—A trunk with rough bark is drawn, from which slender lines protrude in the many directions representing branches.

BARVINOK (periwinkle)—Three long leaves joined on one stem. The stems usually form a cross (a union of four).

All other forms of plant ornamentation are usually called "leaves" or "flowers," depending upon the subject of the drawing.

The fact that artists cannot name the greater number of plants reproduced indicates that we are not dealing with natturalistic ornamentation. As a matter of fact, in many cases, it is impossible to identify the plants botanically. Individual features of several plants are depicted together and other geometric elements added. Ornamentation of *pysanky* and embroidery never aims at presenting natural plant details.

ANIMAL MOTIFS

Animal motifs offer technical difficulties. The area on which these motifs are to be drawn favors geometric or plant ornamentation. In representations of animals, the work must be in miniature and requires great skill. For these reasons, *pysanky* of this type are rare.

In animal motifs we must distinguish between two kinds which are completely different in origin. They are those showing individual parts of the animal body, such as horns, feet, etc., and those where the entire body is sketched. Let us begin with the first group.

RAM'S HORNS—A long elliptical figure bent at both ends toward the center, forming a crescent. This is nothing more than a double spiral, basically a geometric motif. Only through its approach to nature did the present name and form arise. This design is always connected with some geometric motif, i.e., a cross, star, triangle.

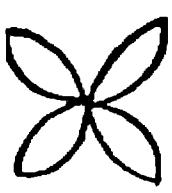
HEN'S FEET—This motif acquired its name through its resemblance to a hen's foot. It is the old geometric trident motif.

The trident was used in distant antiquity, entered the Phoenician and Greek alphabets, and also became a runic sign. Today there is an attempt to adapt this to a hen's foot. The central line is prolonged and red dots are placed at the ends representing the roundness of a hen's toes around the claws.

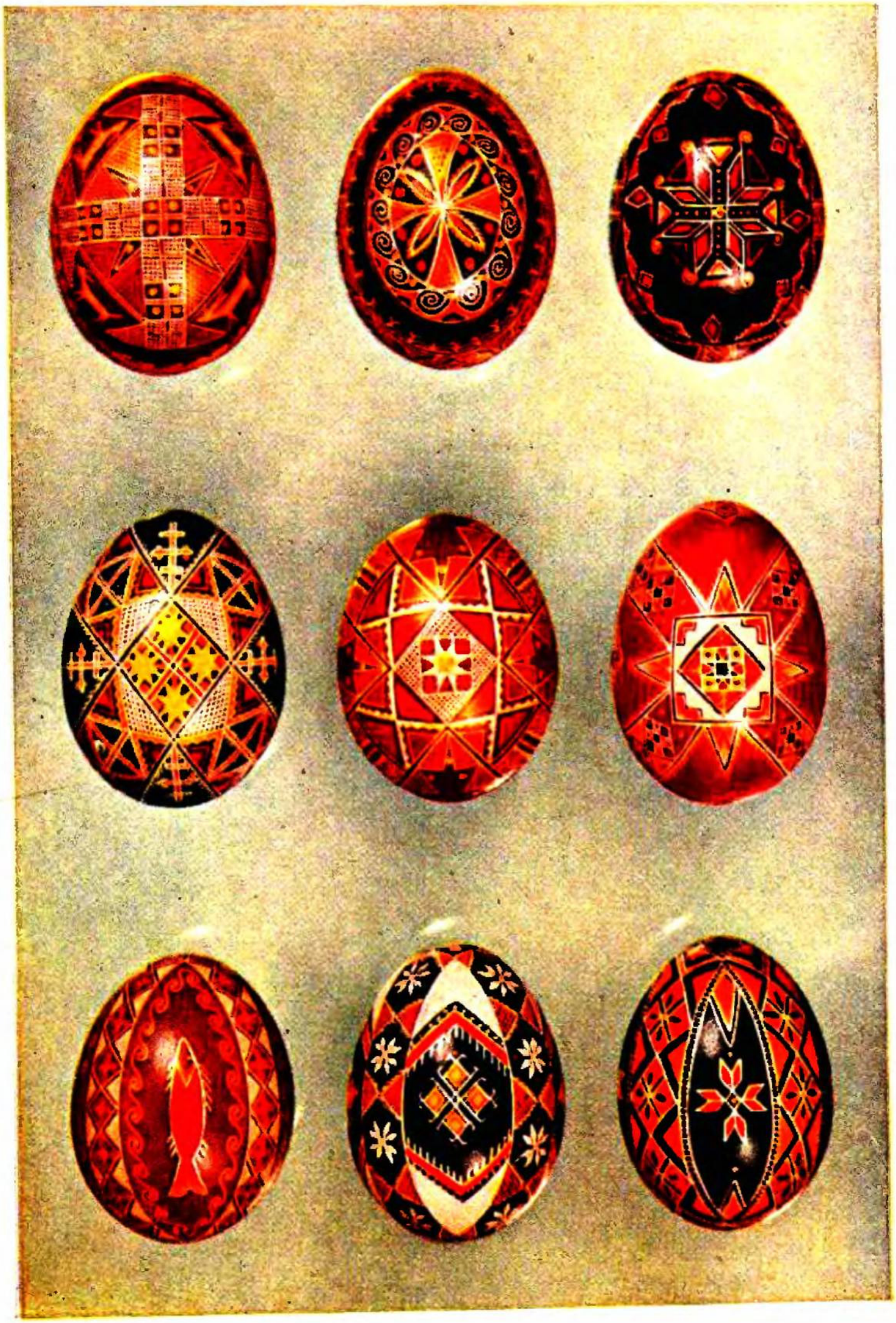
GOOSE OR DUCK FEET—This represents a foot with three webbed toes. The webbing is usually painted in red. On occasion half is painted in black and half in yellow. Yet, this is primarily a plant motif of a broad-leafed form. Both forms, the feet of the goose and the duck, are identical, distinguishable only by size.

The other class of animal motif, that which represents the entire body, has quite a different origin. Here, observation of nature and imitation play a predominant role.

Passing to drawings of various animals, abstract versions of small animals, insects, birds, and, more rarely, larger animals are used. Only those animals native to a locale are represented.



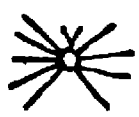
BUTTERFLIES—There are two varieties: symbolic and naturalistic. The first is more like four long leaves bound in a cluster rather than any living creature. The second represents an insect skillfully drawn



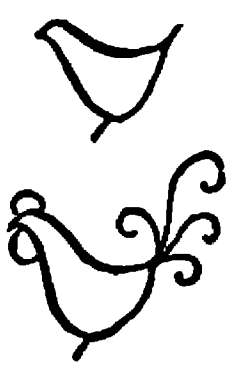
Ukrainian Easter Eggs

Ukrainian Easter Eggs

from nature. The insect does not necessarily have to be a butterfly. The term is generic, representing any insect.

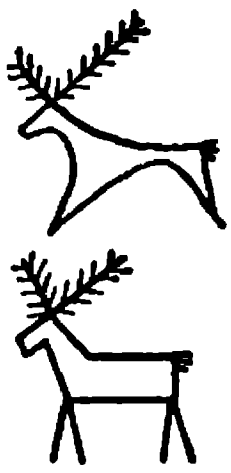


SPIDERS—Depicted without any attempt at naturalism. Transferred from the geometric motifs by a very distant comparison to a spider with outstretched legs.



STORKS, HENS, ROOSTERS, SPARROWS—These birds are rendered naturalistically. At first glance it is not possible to distinguish one from the other. Hens are often placed on branches. Unlike butterflies, which are always shown in flight with outstretched wings, birds are always depicted at rest. The hen, as the actual fruition of the egg, symbolizes fertility and the fulfillment of wishes.

FISH—On some *pysanky* we find whole fish incorporated into the design. This is an ancient symbol of Christianity.



REINDEER, HORSE—The Hutzuls' mountains are a constant source of inspiration to them. Among their egg motifs the reindeer, prevalent in that part of the country, or sometimes a horse, can be found. These are placed in quadrangles or open spaces in the patterns and symbolize wealth and prosperity.

EGG DECORATING IN AMERICA

METHODS USED

Just as the preparation and process of egg decorating varies in Ukraine, so it does in this country. Basically, the principle is exactly the same. Wax is applied to the egg to protect the different areas from the dyes. But a charcoal-filled earthenware vessel is not used to heat the wax. Instead, some use a midget double boiler over a Bunsen burner or an alcohol stove. Most often, however, the *kistka*, or writing instrument, is held directly over the flame of a candle or an alcohol burner. When the *kistka*'s brass head is hot, it is sunk into a block of beeswax, thus melting the wax. A small amount of wax is drawn into the hollow core of the *kistka*, the heated metal keeping the wax fluid.

Another method is to use a wide (approximately 3″ diameter) candle made of pure unbleached beeswax, with a thin wick. This can easily be made by melting the wax and pouring it into an opened tin can, smooth at one end. The wick—a piece of string—is first taped in place to the inside center bottom of the can. When the wax has been poured, the wick is tied to a pencil and laid across the top of the can. To remove when hardened, cut open the bottom of the can and push the candle through. Heat the bottom of the candle and fasten to a small flat plate.

Soon after the wick is lighted a puddle of melted wax forms around the flame. The *kistka* is then heated in the flame

and dipped into the melted candle wax. When the writing instrument has been tested on the thumbnail to make sure the wax is flowing smoothly, you can proceed to "write" the primary lines on the egg.

The position of the *kistka* in the hand depends upon the individual artist, but the same position in which we are accustomed to holding a pencil will probably prove most comfortable. For a smooth, even flow of wax, the brass tip of the writing instrument must be held at right angles to the egg so that the entire circumference of the *kistka*'s tip is held against the egg.

KISTKA—A writing instrument, also known as a *pysaltse*, with which the melted beeswax is applied to the egg, is a small metal cone attached to a stick. Shapes and sizes vary, but the main requirement is a pin-point opening at the end of a metal cone (or tube), through which the wax may flow. Fine chimbrass proves a good heat-retaining material to make a *kistka*, and is very thin and flexible. A small triangular-shaped piece is rolled lengthwise around a needle forming a cone with both ends open and a stick (preferably of willow, at least 5″ long) is slit at one end, and the metal cone inserted at right angles. To secure the cone to the stick, it is wrapped with fine steel wire. Sometimes the point of the *kistka* needs to be filed or sanded smooth so that the entire circumference of the opening will touch the egg, thus assuring an even flow of wax. It is a good idea to keep several *kistkas* on hand with different-sized openings for fine lines or for filling-in areas.

DYES—Strong chemical dyes in powder form are best when many brilliant colors are needed, as in most *pysanky* designs. Dyes must be effective when cool, since hot solutions would

melt the wax. To dissolve the dye, however, a little hot water is added and the powder mixed until a smooth paste results. Then enough warm water to cover the egg is added to the paste. A dash of vinegar will help the color "take" better.

The dye found in crepe paper is also good, but the method for extracting this dye is messy. It must be extracted by pouring boiling water over the crepe paper which is then squeezed and stirred until all the dye has been removed. Vinegar is also added.

EGGS—Clean, white, unblemished eggs are carefully selected. Size and shape are also important factors. If it is necessary to wash an egg, soap is not used as this tends to remove natural oils which aid the dye in adhering evenly. Boiling also removes these oils and causes faded spots to appear on the finished *pysanka*. Therefore, raw eggs are used. Contents may be blown out of the egg when the design has been completed, but this is not really necessary since the egg will dry out in time.

Other requirements include a small rubber band, clean wiping cloths, spoons or egg dippers, thinned shellac and a lintless cloth.

The beginner may need some steadying assistance in applying his initial guide lines. For this, a small rubber band stretched around the egg vertically from "head" to "tail" is helpful. Pencil lines may be drawn along the rubber band, or the wax applied directly as next described.

DECORATING A PYSANKA

The candle is lit and the "ritual" about to start.

The hands must be very clean and free from oil. Use a thin glove on the left hand if necessary. Hold the egg with the thumb, second, third and fourth fingers. Take up the *kistka* with the other hand and hold its tip in the darkest part of the flame. When the tip is hot enough, dip into the melted beeswax puddle formed by the candle (or into a cold cake of beeswax if you are using a paraffin candle). Test the tip of the "*kistka*" on the thumbnail to make sure the wax will not blot, then draw a line next to the right side of the rubber band. As soon as the wax in the *kistka* stops flowing, reheat, dip in wax and heat again. It is possible to make a line around the entire egg before reheating.

Rotate the egg as you work, but always be sure to keep the *kistka* at right angles against it in almost stationary position, while the egg is constantly being turned in the other hand.

Turn the egg and draw a line along the other side (now the right side) of the rubber band.

In following the design illustrated, you now remove the rubber band and place it round the egg (again vertically), bisecting the first two halves. Then bisect these four fields with a line around the middle of the egg, and finally draw two more lines, this time diagonally. Your basic lines are now completed. Upon these you will build your design.

To form the eight-pointed star which is repeated on both sides of this egg, start at a point on a line above the center

of the space and then go back to the next line. Repeat this for all eight arms of the star, on both sides of the egg. Then at the tip of each point, add a small "drop," which will form a grain of "wheat." Your egg is now ready for the first color.

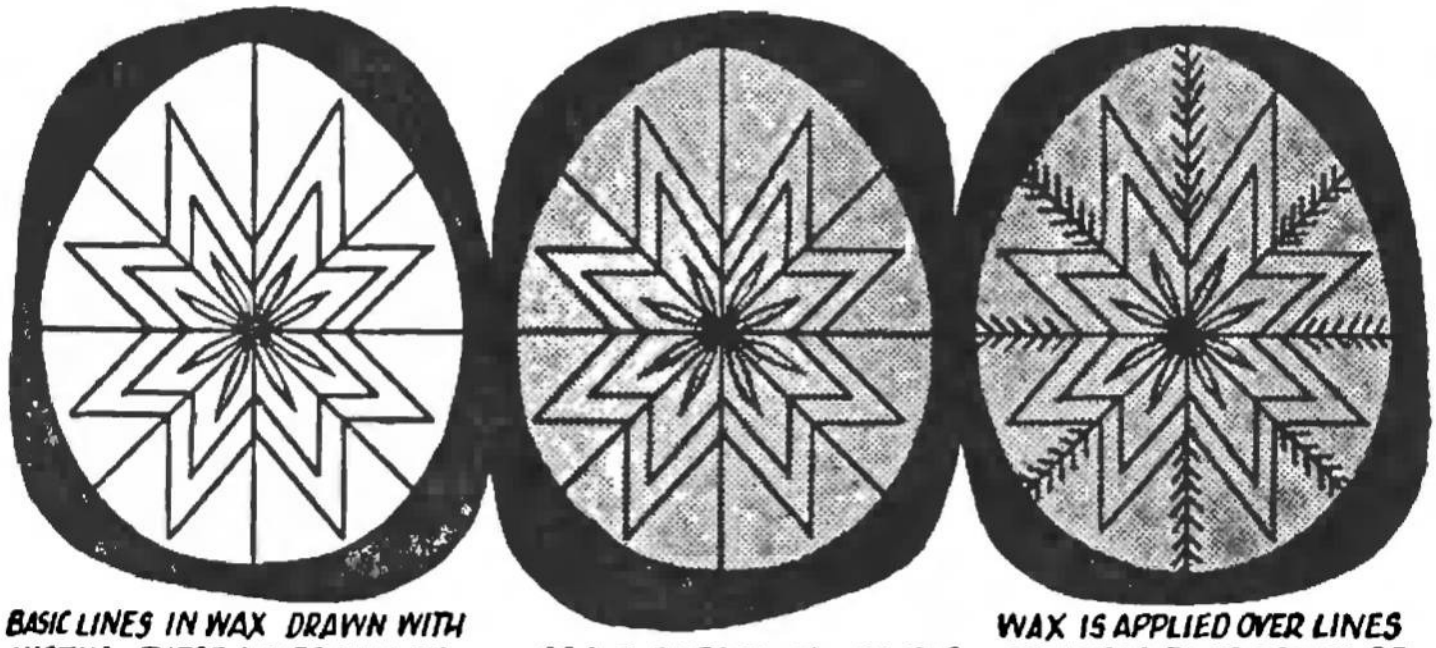
In this instance, you will use yellow. The egg is dipped into the dye with a spoon or an egg holder and left there until the desired shade is obtained. Be sure the egg is well covered with the dye solution. When removing the egg from the dye be careful not to scratch it, and dry by patting with a soft cloth. Do not rub.

When the egg is thoroughly dried, the designs to be left yellow must be covered with wax. In this, the straight lines become "pine trees," the short lines forming the needles. Before the next dye bath, we must also add the green in the design. This is done with a small brush or stick which has been dipped into a very strong green dye solution and applied where called for in the design, such as the alternating grains of "wheat."

Orange is the next color bath. When dyed and dried, the egg then receives a layer of wax for the remaining grains of "wheat," as well as around the "band" formed by the initial lines.

The egg now goes into the red dye. This time an inner star is drawn, slightly smaller than the one originally made.

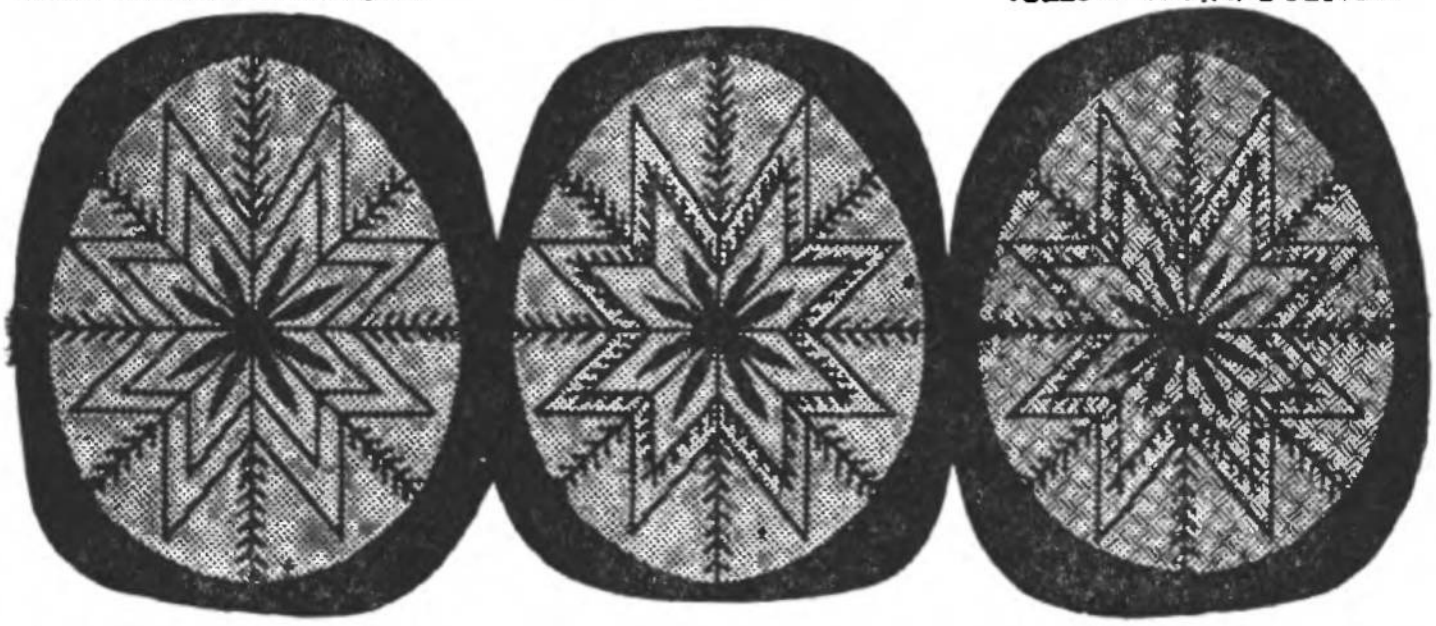
Black is the final color, and usually the hardest to dye smoothly, and with deep intensity. Sometimes it is necessary to dip the egg into successively deeper colors (such as dark red or brown) before the black, even if such colors are not used



BASIC LINES IN WAX DRAWN WITH KISTKA THESE LINES WILL BE WHITE IN FINISHED DESIGN

EGG DIPPED IN YELLOW DYE

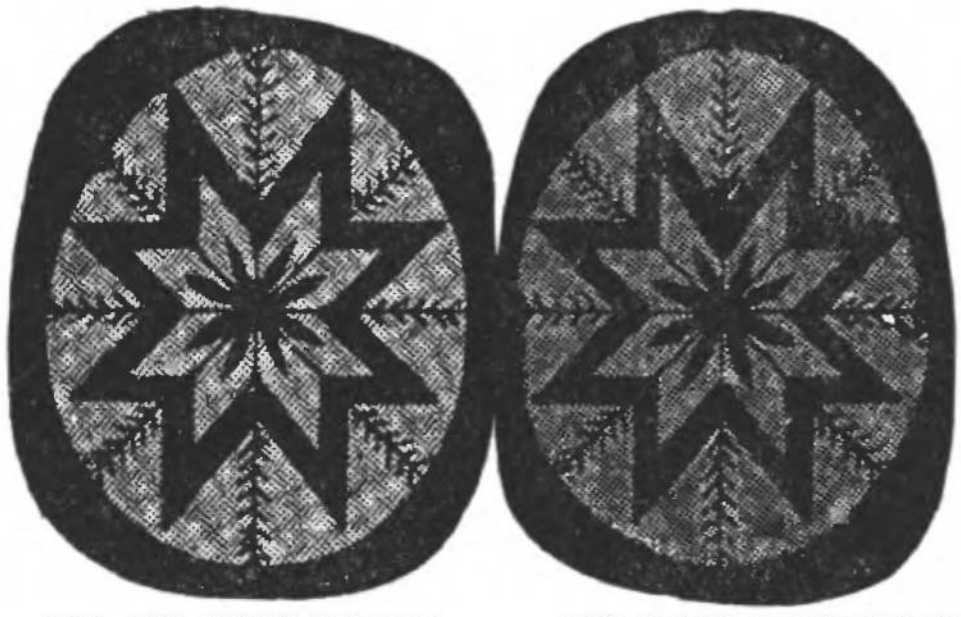
WAX IS APPLIED OVER LINES OR AREAS THAT ARE TO BE YELLOW IN FINAL DESIGN



FOR TOUCH OF GREEN, APPLY BLUE DYE WITH BRUSH & COVER WITH WAX. DIP IN ORANGE

WHERE DESIGN CALLS FOR ORANGE, COVER SAME WITH WAX

EGG DIPPED IN RED DYE



FOR RED AREAS IN FINAL DESIGN, COVER SAME WITH WAX

EGG DIPPED IN DARKEST COLOR. NOW WAX IS MELTED & WIPED OFF. EGG MAY BE GLAZED.

FINISHED UKRAINIAN EASTER EGG

in the design. To get a richer color, leave the egg in the black dye for several hours or overnight.

Now comes the most exciting part: the removal of the wax. The egg may be placed on a soft cloth on a tray, and put into the oven until the wax "glazes," indicating it has reached its melting point. Remove and wipe gently with a cloth. Or, it may be held over a gas flame (a candle flame will blacken it) and a portion wiped at a time. The colors have been partly obscured by the wax but now the full beauty of the finished *pysanka* will be revealed.

For a glaze, shellac thinned with alcohol is applied with a lintless cloth. Rub the entire egg with it very quickly and gently. Then set the egg on a clean surface and do not touch until dry. Repeat this process until the desired gloss is achieved.

For more intricate designs where more colors are desired, great care must be taken about the succession of colors. If small areas of blue are needed (as green in the egg design just described), apply it with a brush before it has been dipped into any color, then cover with wax.

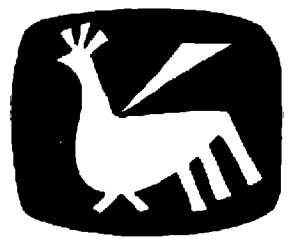
When using two colors of the same intensity, it is necessary to bleach out the first color before applying the second. For example, when a large area of green is needed in a design, and the egg has just been dipped in bright red, Ukrainian women use "sauerkraut juice" to bleach out the red so that the green dye "takes" well. This can be done to achieve any number of effects, even to bleaching the egg after the last color for a very light background. Other bleaches such as a solution of water and baking soda, or a chemical bleach which will not damage the wax lines may be used.

Repairing the wax lines is a difficult process, but there are cases when a blot of wax or a very crooked line necessitates removal. Cleaning fluid or turpentine used very carefully, away from flame, will remove the wax to some degree. When this has been done, wash the egg in cool water to remove any traces of grease.

These modifications of the traditional technique for coloring *pysanky* go hand in hand with improved methods in maintaining proper temperature, and convenient use of tools and materials.

The beauty of Ukrainian Easter eggs has long been recognized. Yet it is only recently, with increased study of folk arts and a realization of their importance, that artists and scholars have sought to study and analyze their designs. What once seemed to be only an ancient tradition is now recognized as a distinct and well-developed branch of folk art, a definite contribution to world culture. Perhaps nothing better illustrates the Ukrainian feeling for beauty and form.

The simple elements and motifs of Easter egg designs offer almost unlimited combinations which reveal the skill and good taste of the designer. We can only hope that Ukrainians here and in their homeland will continue this art and that it will be realized as a superb expression of the Ukrainian spirit.



FINE ART

by SVIATOSLAV HORDYNSKY

Born 1906, Kolomeya, Western Ukraine. Studied at Fine Arts School, Lviw; Academy Julian and the Modern Academy, Paris. Author prize-winning poetry book, "Colors and Lines," 1933. Published ten other volumes of poetry, three monographs on painting, sculpture, graphic arts. Editor of many art publications. Contributor to several Ukrainian and American encyclopedias. Art and literary adviser to "The Ukrainian Quarterly." Exhibited art works in over 30 art shows in Lviw, Warsaw, Prague, Berlin, Rome, Paris, New York, Toronto.

FINE ART

PRE-CHRISTIAN ART IN UKRAINE

Although artifacts belonging to the Paleolithic Age, which give evidence about one of Europe's oldest centers of culture, have been found in Ukraine, it is the Neolithic which has yielded the most significant traces of a pre-historical culture. This is the Tripillyan culture named after Tripillya, a locality on the Dnieper River below Kiev, where the first archeologic traces of this ancient culture were found. Since then traces of hundreds of Tripillyan settlements have been discovered in the Dnieper, Boh and Dniester regions of Ukraine. This culture, which flourished from the third to the first millennium B.C., developed an original style of ornamental pottery and sculpture which is contemporary with the oldest Greek art, especially that of Crete.

Beginning with the 8th Century B.C., new peoples appear on Ukrainian territory. One of them was the Scythians. Of Iranian descent, they are mentioned in the Bible and by such ancient writers as Herodotus and Pliny. The Scythians had an ornamental art, with animal motifs, characteristic for nomad tribes, predominating. Their art was related to the Persian, Assyrian and Babylonian. Some examples of Scythian art, like the golden gryphons, may be seen in the collection of the Metropolitan Museum of Art in New York City.

Greek colonists, too, came to the shores of the Black Sea, almost simultaneously with the Scythians. Many large trade centers, like Olbia, Chersonesus and Panticapaeum (now Kerch) flourished. The Greek colonists brought with them the art of their mother country and, as a result of its contact with Scythian art, a Greco-Scythian style developed.

Kurhans (grave-mounds) of this period have yielded many archeological treasures in gold and silver, regarded by archeologists as comparable to the fabulous early Mexican finds. In 1862 a large silver, gold-plated vase was found in the Chortomlyk *kurhan*, near Nikopol in the lower Dnieper region. It depicts scenes of Scythian life, horses, birds and deer being torn apart by fantastic gryphons.

In the 2nd Century B.C. the Scythian territory was conquered by a related tribe, the Sarmatians. The culture of the area was next influenced by the Romans. Later came the Ostrogoths, a Germanic tribe which established itself on Ukrainian territory, only to be vanquished by an eastern tribe, the Huns. In the 2nd and 3rd Centuries A.D., the Slavs appeared in the Dnieper region, but the Greeks from Byzantium-Constantinople still called all the inhabitants of ancient Ukraine "Scythians."

Greek sources indicate that there were many Christians on Ukrainian territory centuries before 988, the year in which Christianity was officially decreed the state religion of ancient Rus'-Ukraine. Church ruins, dating to the 4th Century, have been found in Chersonesus in the Crimea, and it is known that when Prince Volodymyr baptized Rus'-Ukraine in 988, several churches already existed in Kiev.

UKRAINIAN BYZANTINE ART

With the Christian Greek religious rite, Prince Volodymyr also accepted the heritage of ancient Greek culture. Many Greek builders and artists were invited to come to the young Rus' state (as Ukraine was then called). Thus, Anastasius of Korsun (Chersonesus), was the chief builder of the *Desyatynna* Church (the Cathedral of the Tithes) in Kiev, a twenty-five-domed building. The cathedral has not endured to our time, but is known to have been decorated with mosaics and frescoes. Small fragments of frescoes, the oldest remnants of Ukrainian religious painting, were found during excavation on the site.

The *Cathedral of Saint Sophia* in Kiev, one of the greatest Ukrainian religious sanctuaries, is the most important of surviving Byzantine edifices. It was built during the reign of Prince Volodymyr's son, Yaroslav the Wise (1017-32).

A five-naved building with many apses, this church had nine domes. Now, as a result of reconstruction during the 17th and 18th Centuries, it has nineteen. The central dome is supported by four columns, spanned by great arches. St. Sophia is known as one of the world's most beautiful Byzantine structures.

Decorated with mosaics and frescoes, the interior of this cathedral has great artistic significance. The upper part of the central apse wall is covered with a fifteen-foot-high mosaic of the Virgin, praying. The lower part shows Christ distributing bread and wine to the apostles. However, other than religious

scenes are depicted. The walls of two towers are covered with human and animal figures (over a hundred of them). These represent music, hunting, the circus and other non-religious scenes and differ in style from the hieratic Byzantine art.

Another important structure decorated with mosaics and frescoes was *St. Michael's Golden-Roofed Cloister*. This was torn down by the Soviets in 1934-35, along with more than thirty other old Ukrainian churches in Kiev.

The *Church of the Assumption*, in the *Lavra Monastery* (Monastery of the Caves) in Kiev, built in 1078, was ruined by the explosion of a Soviet mine in 1941. Another jewel of ancient Ukrainian architecture, the *Cathedral of the Savior* in Chernihiv, built in 1024, has small fresco remnants dating to the 11th Century.

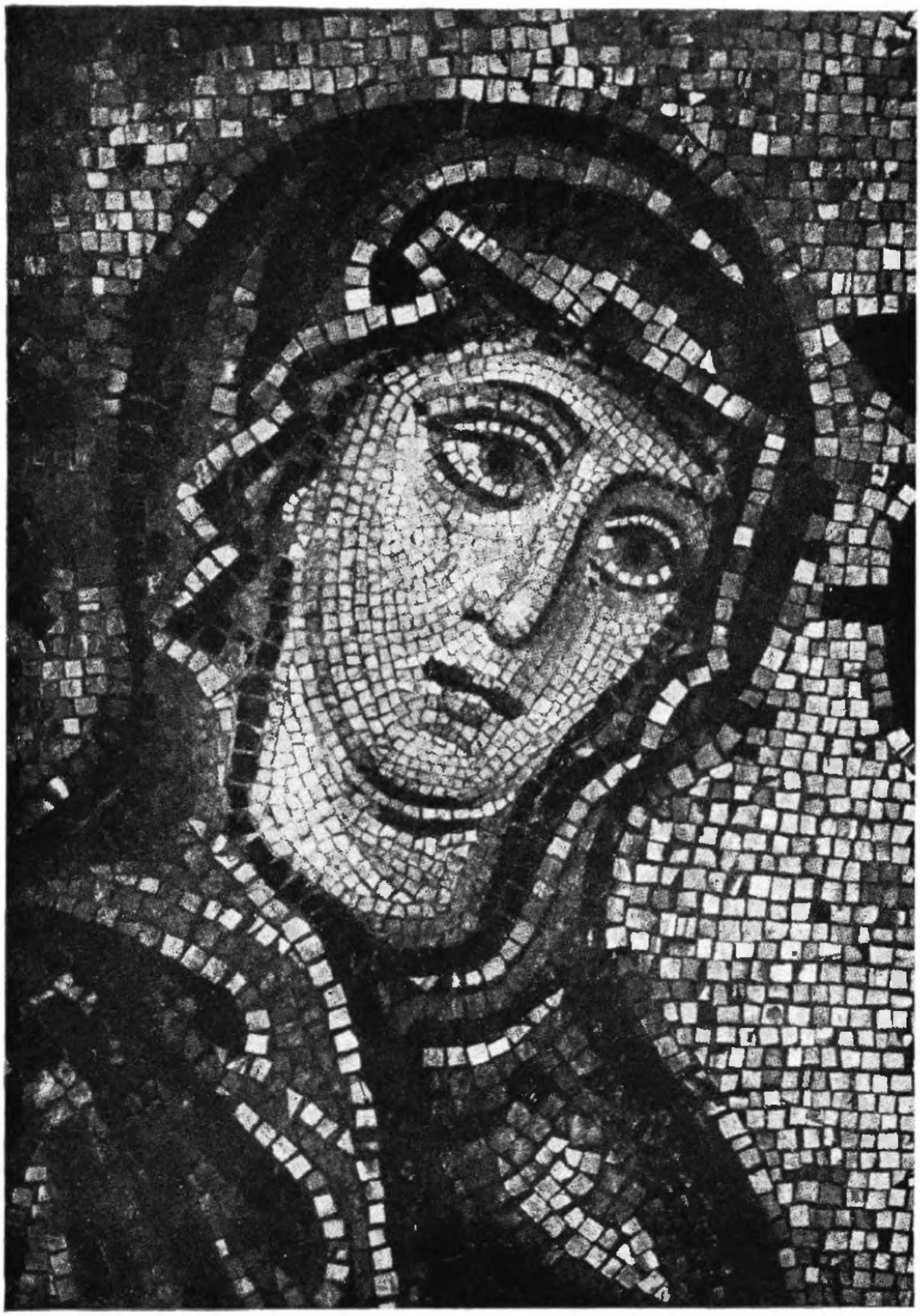
Aside from the mural decoration closely associated with architecture, a rich ikonographic art also existed. The monk Alimpy was the best known painter of ikons of the 11th Century. However, it is extremely difficult to identify the original ikons of the pre-Mongolian period (middle of the 13th Century), because they were frequently repainted in later times. Only about forty such ikons have been traced. Among them are such world famous ikons as Our Lady of Vyshhorod (a town near Kiev) that in 1153 was taken out of Ukraine, and later became known as Our Lady of Vladimir (it was formerly in the Moscow Kremlin, now in the Tretiakov Gallery in Moscow). Another ikon is Our Lady of Czestochowa in Poland which is of Galician origin.

Book miniatures and enamels were also highly developed, and several specimens of Kiev enamels may be seen in the

The NICOPOL VASE. Silver gilded, 5th Cent. B.C.
Greco-Scythian art in Ukraine

From the Khanenko collection in Kiev

Greek art in Ukraine. Clay figures, 5th Cent. B.C.

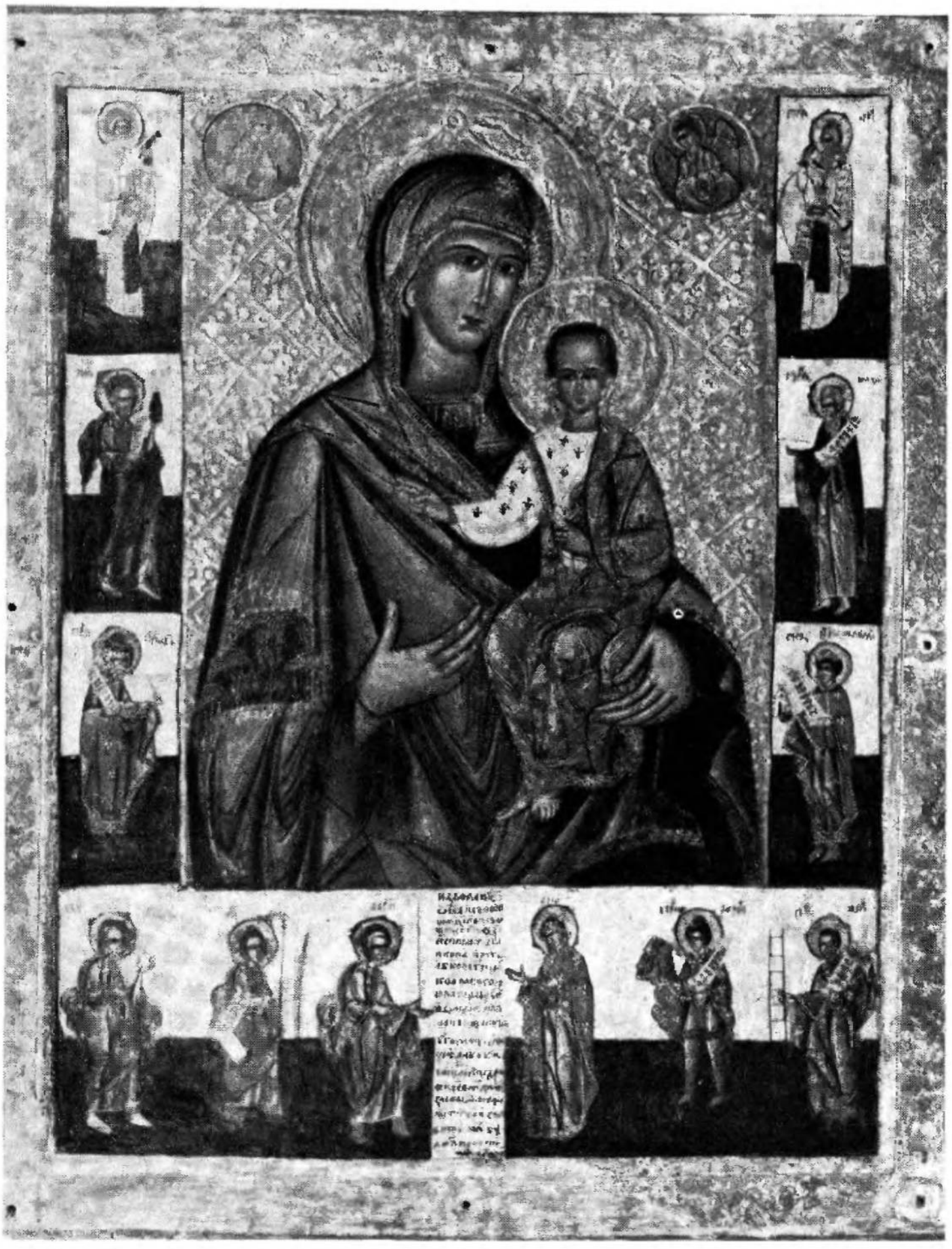


HOLY VIRGIN (detail). Mosaic in the Cathedral of St. Sophia, Kiev. 11th Cent.

ARCHANGEL GABRIEL. Mosaic in the Cathedral of St. Sophia, Kiev. 11th Cent.

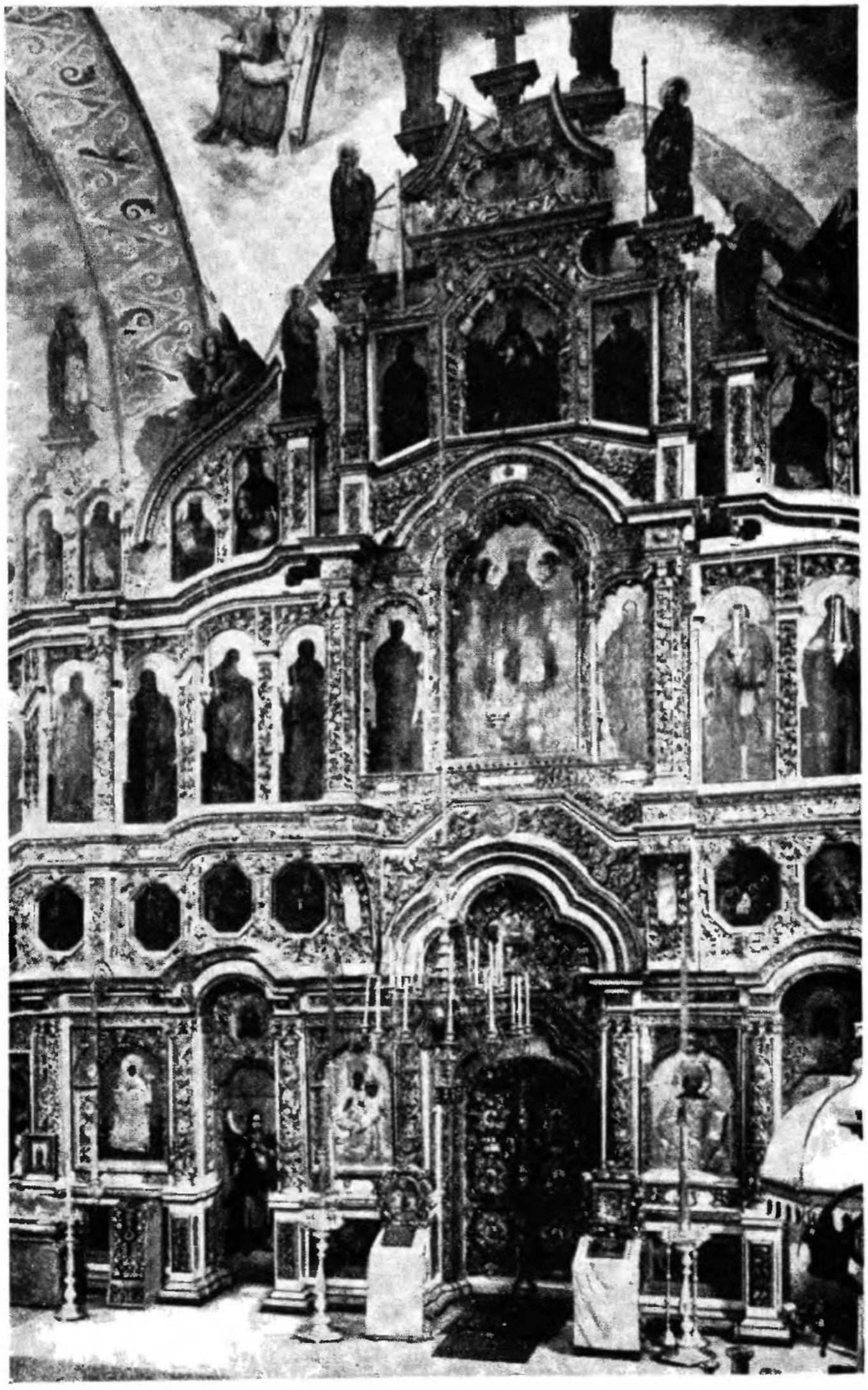
OUR LADY OF VYSHHOROD. Ikon. 11th-12th. Cent.

LAST SUPPER. Fresco in the Chapel of the Holy Cross, Cracow, 1470



OUR LADY WITH THE PROPHETS. Icon. 16th Cent.

ST. ONUFRY and ST. NICHOLAS. Icons. 16th Cent.

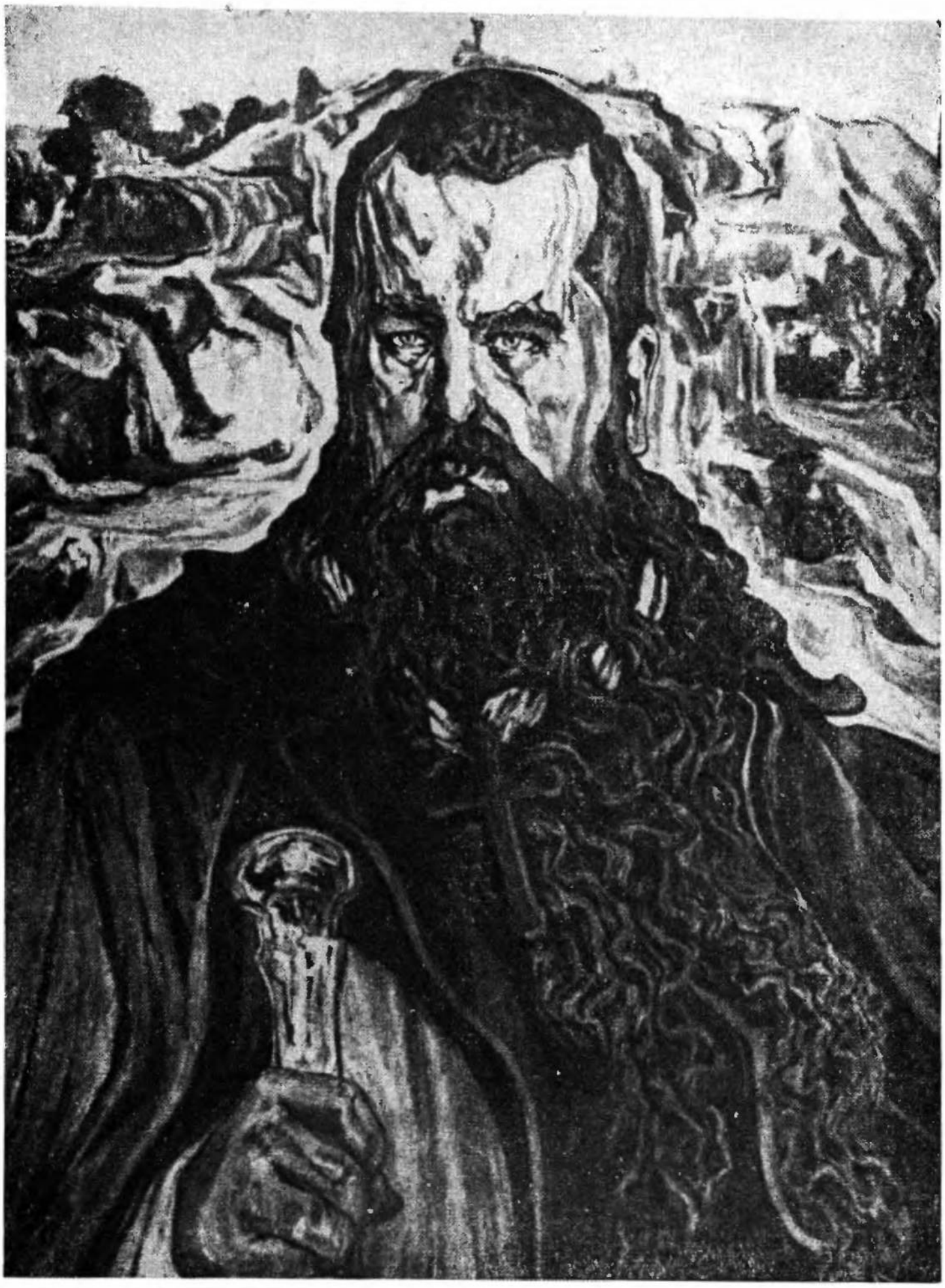


ICONOSTASIS. St. George Church of Vydubetsky Monastery near Kiev. 17th Cent.

PORTRAIT OF PRINCESS KEYKUATOVA. Taras Shevchenko. Oil. 1847

HETMAN KHMELNYTSKY ENTERING KIEV IN 1649. Mykola Ivasyuk. National Home Museum, Lviv. Oil. 1900

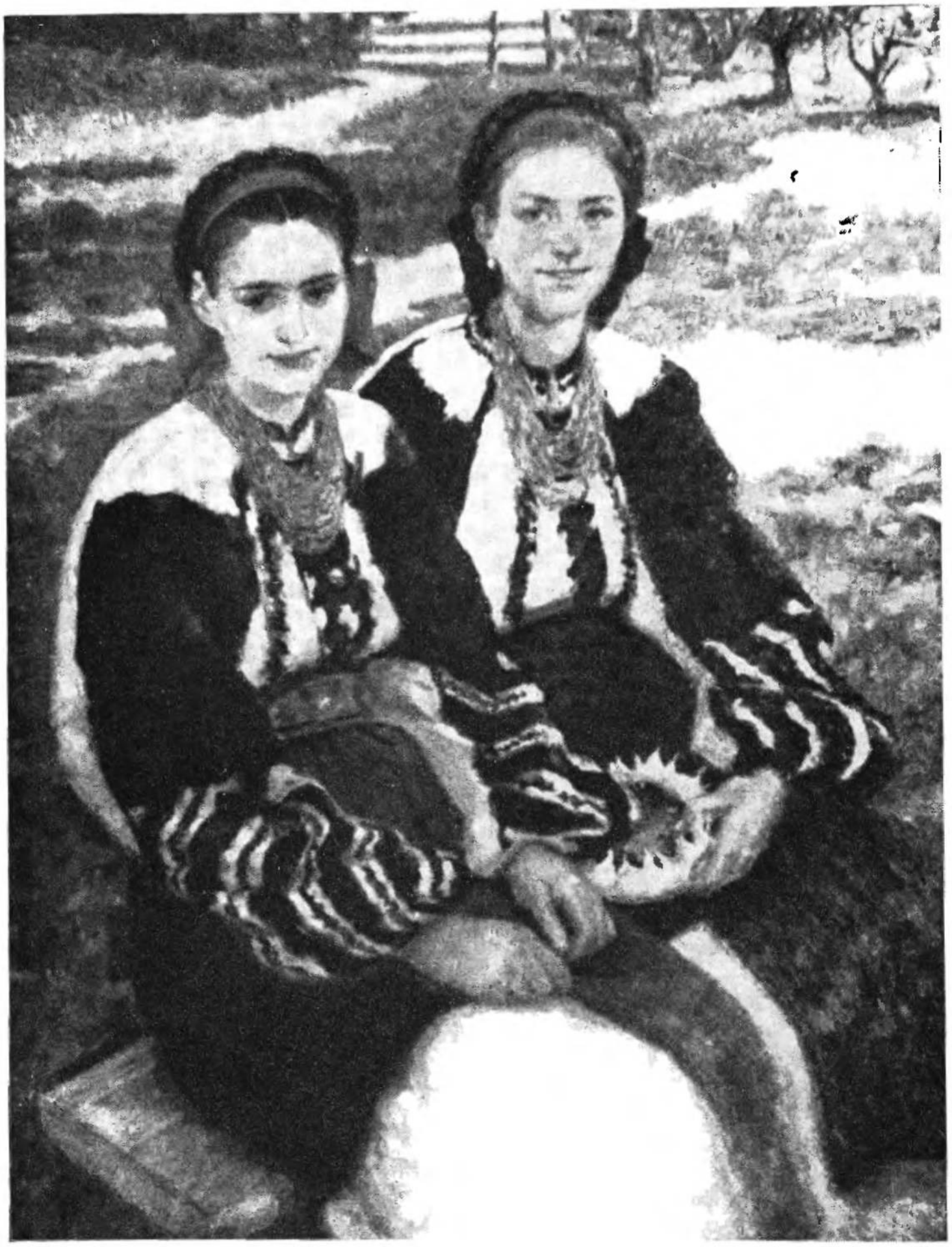
EASTER IN HUTZUL COUNTRY. Ivan Trush. Oil. 1910



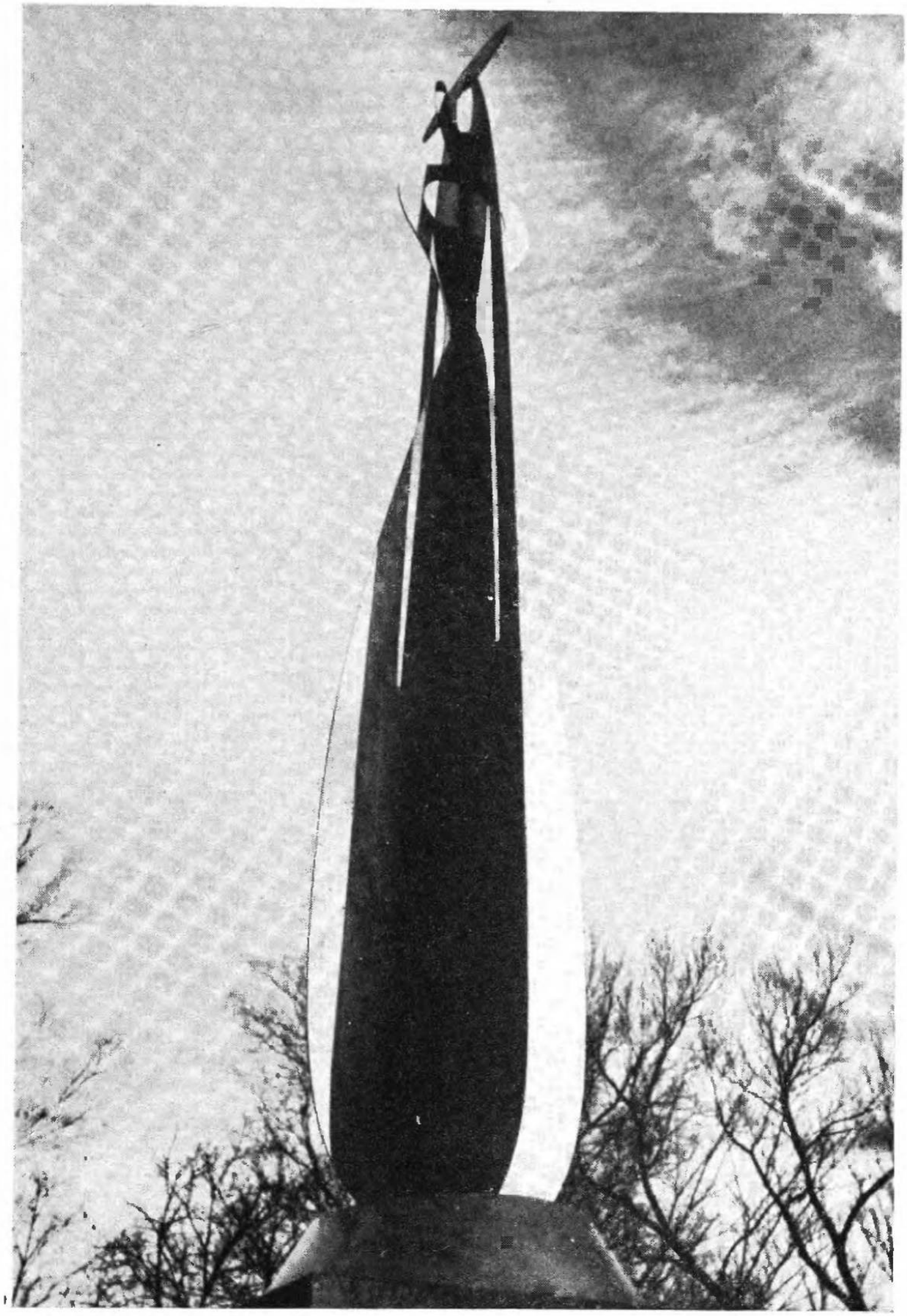
MOSES (Metropolitan Andrew Sheptytsky). Oleksa Novakivsky
Oil. 1923

HEAD OF ANGEL (detail). Peter Kholodny. Oil. 1929

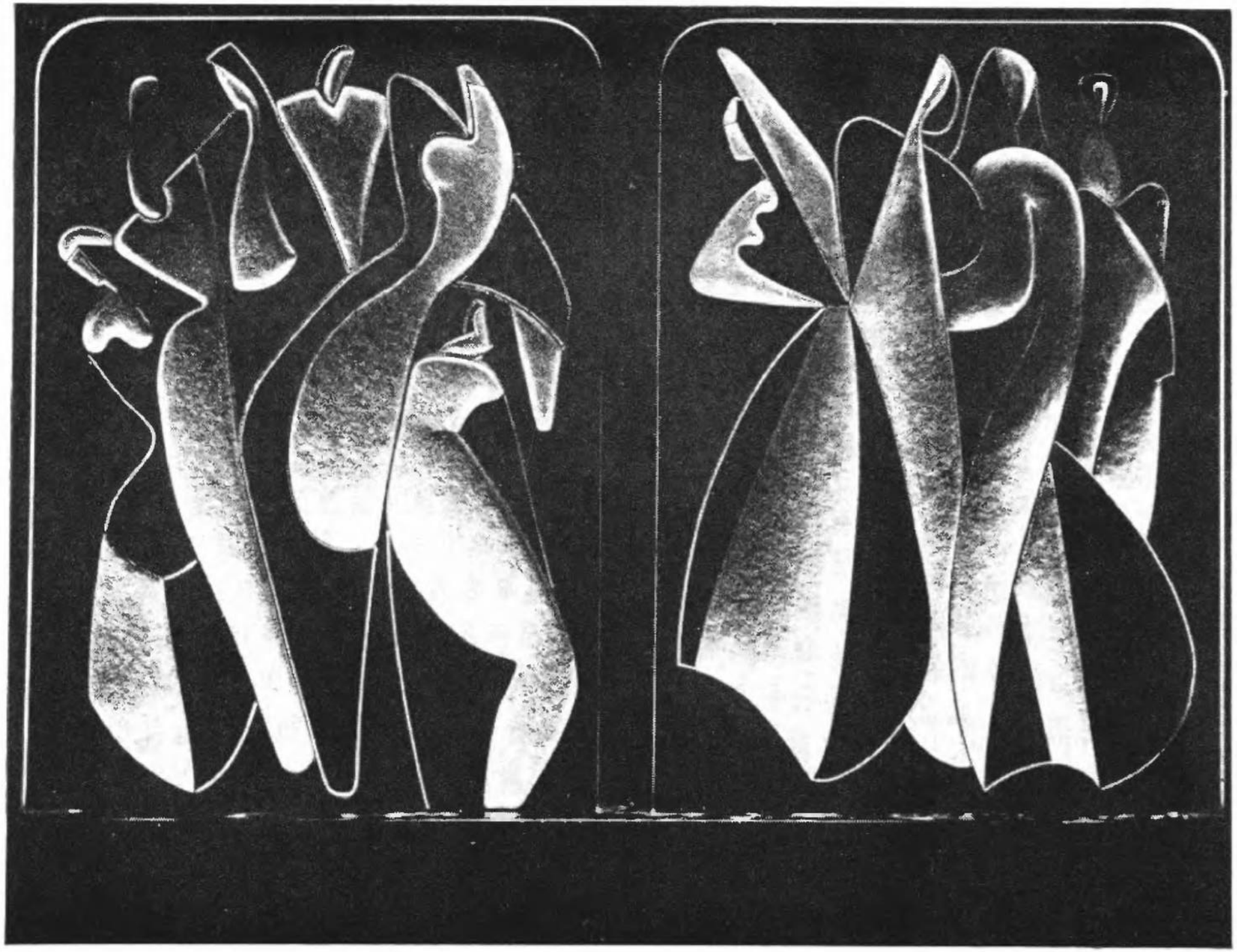
PORT OF TOULON. Oleksa Gritchenko. Oil



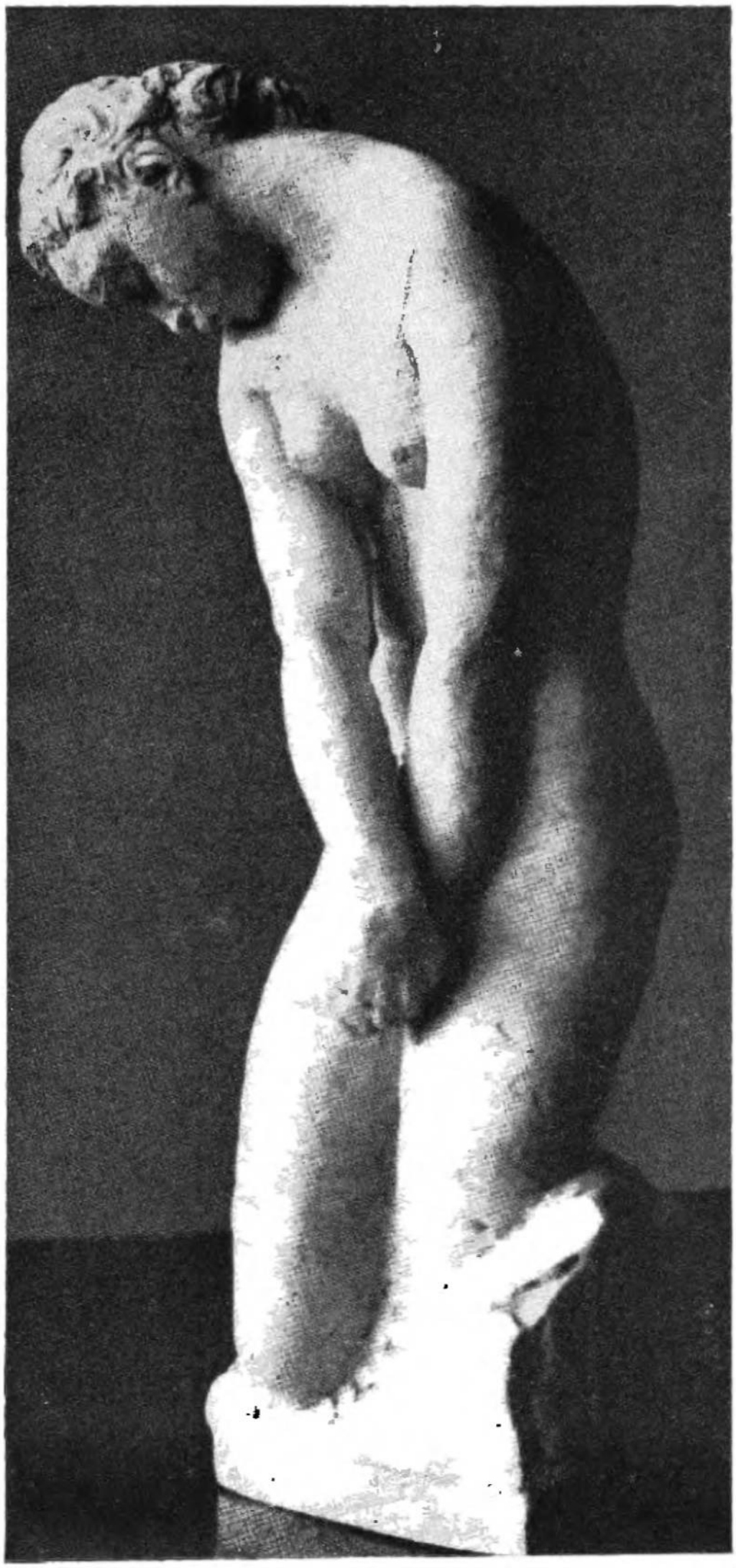
TWO GIRLS. Michael Dmytrenko. Oil. 1942



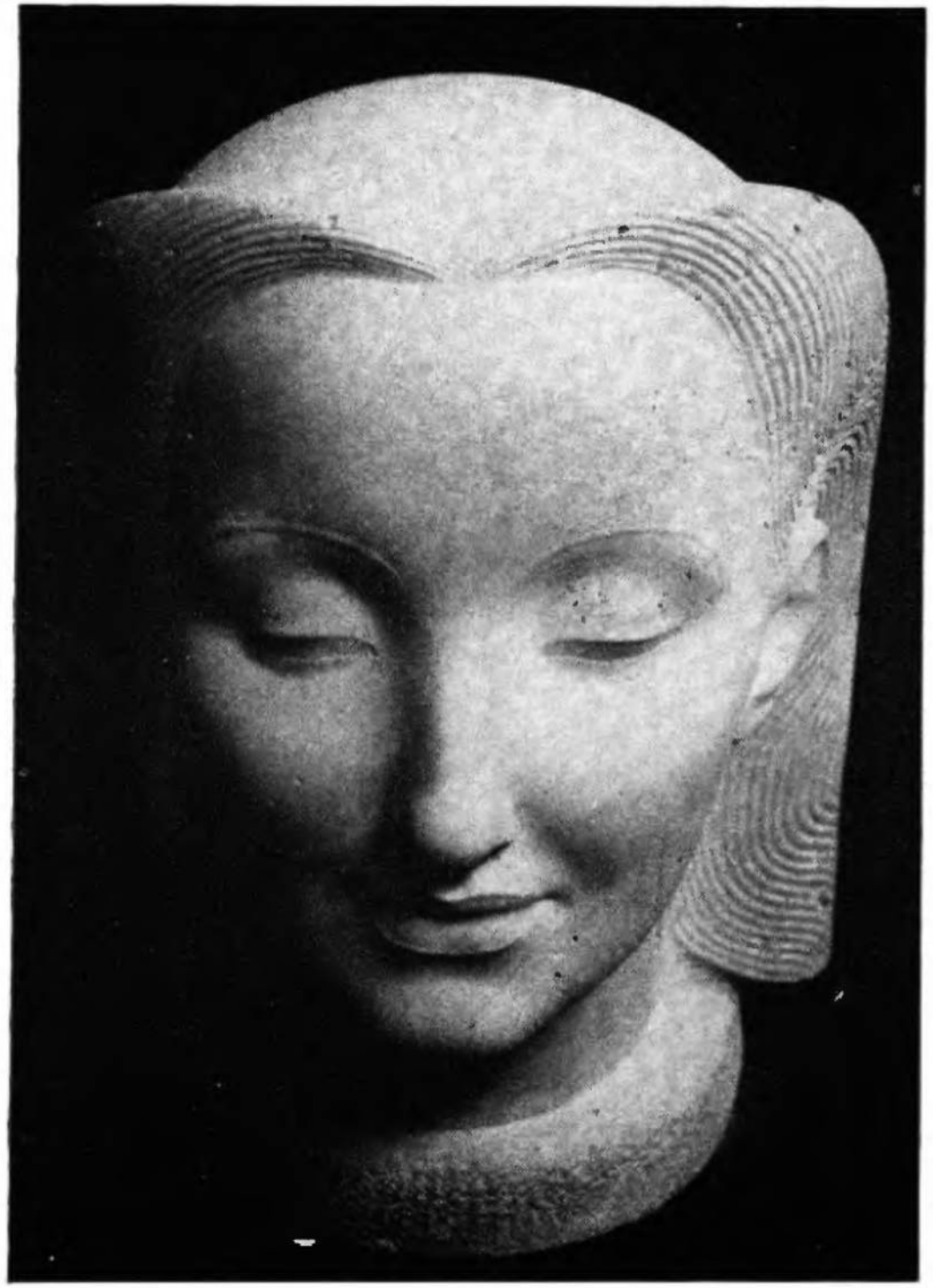
Iron figure at entrance, Kansas City University. Kansas City, Mo. Alexander Archipenko. 1951



Seven-foot transparent plastic panel (illuminated from within). In private home, Chicago, Ill. Alexander Archipenko, 1950

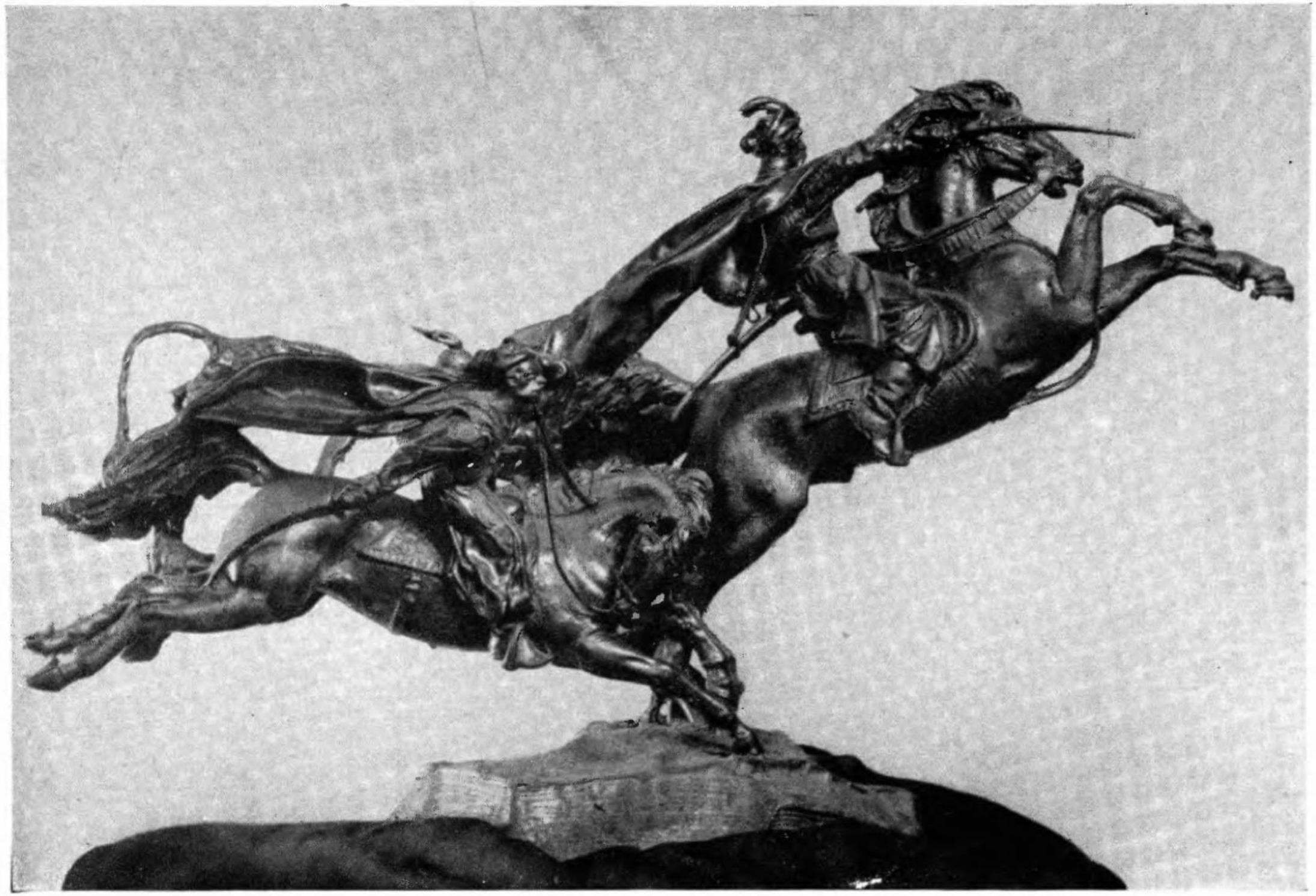


MOURNING NUDE. Antin Pavlos. Terracotta. 1947



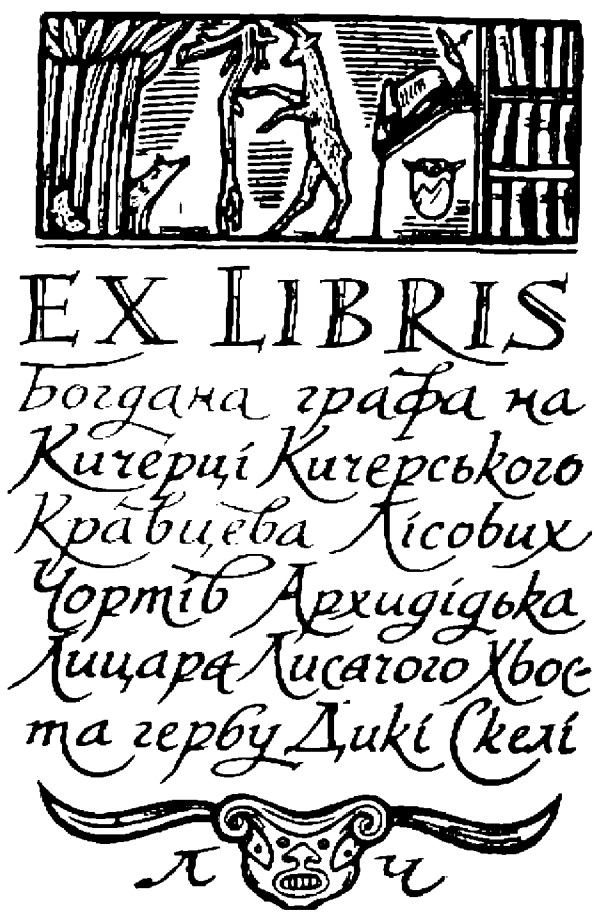
LIDA. Michael Chereshnyovsky. Marble. 1950

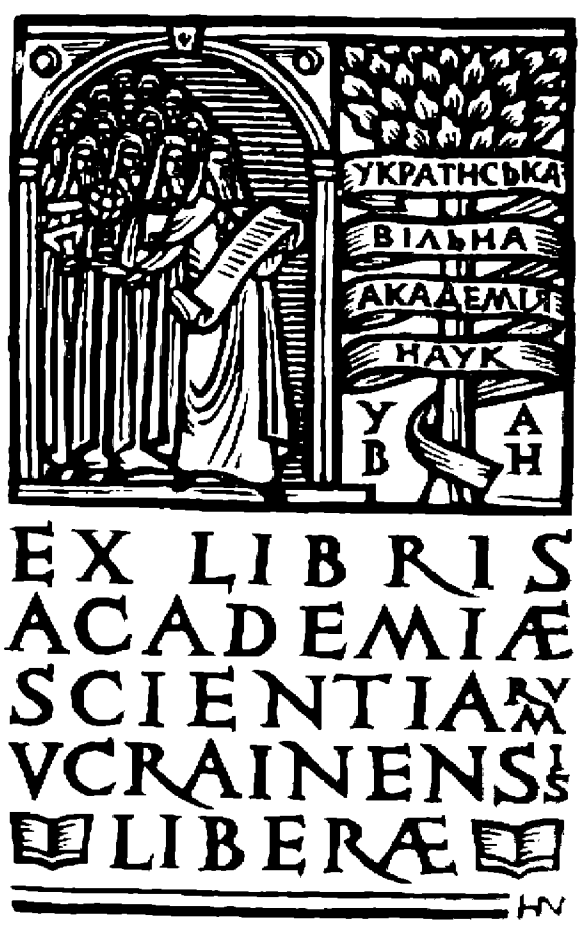
HEAD OF BOY. Gregory Kruk. Terracotta. 1947



GLORY. Bohdan Mukhyn. Wax. 1947

MOTHER AND CHILD. Yuriy Narbut





EX LIBRIS. Yakiv Hnizdovsky












INITIALS. Pavlo Kovzhun

Book Illustration, Halyna Mazepa

Book Cover
Sviatoslav Hordynsky

Book Cover
Pavlo Kovzhun

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CATHEDRAL OF ST. SOPHIA, Kiev. 1017, rebuilt 18th-19th Cent.

"ZOLOTOVERKHIY" (Golden Domed) Monastery, Kiev. 1108, rebuilt in 17th-18th Cent. Destroyed in 1934

Photo by S. Arshenevsky

CHURCH OF ST. CYRIL, Kiev. 1140, rebuilt in 17th Cent.

Church-Fortress, Sutkivtsy. 1460

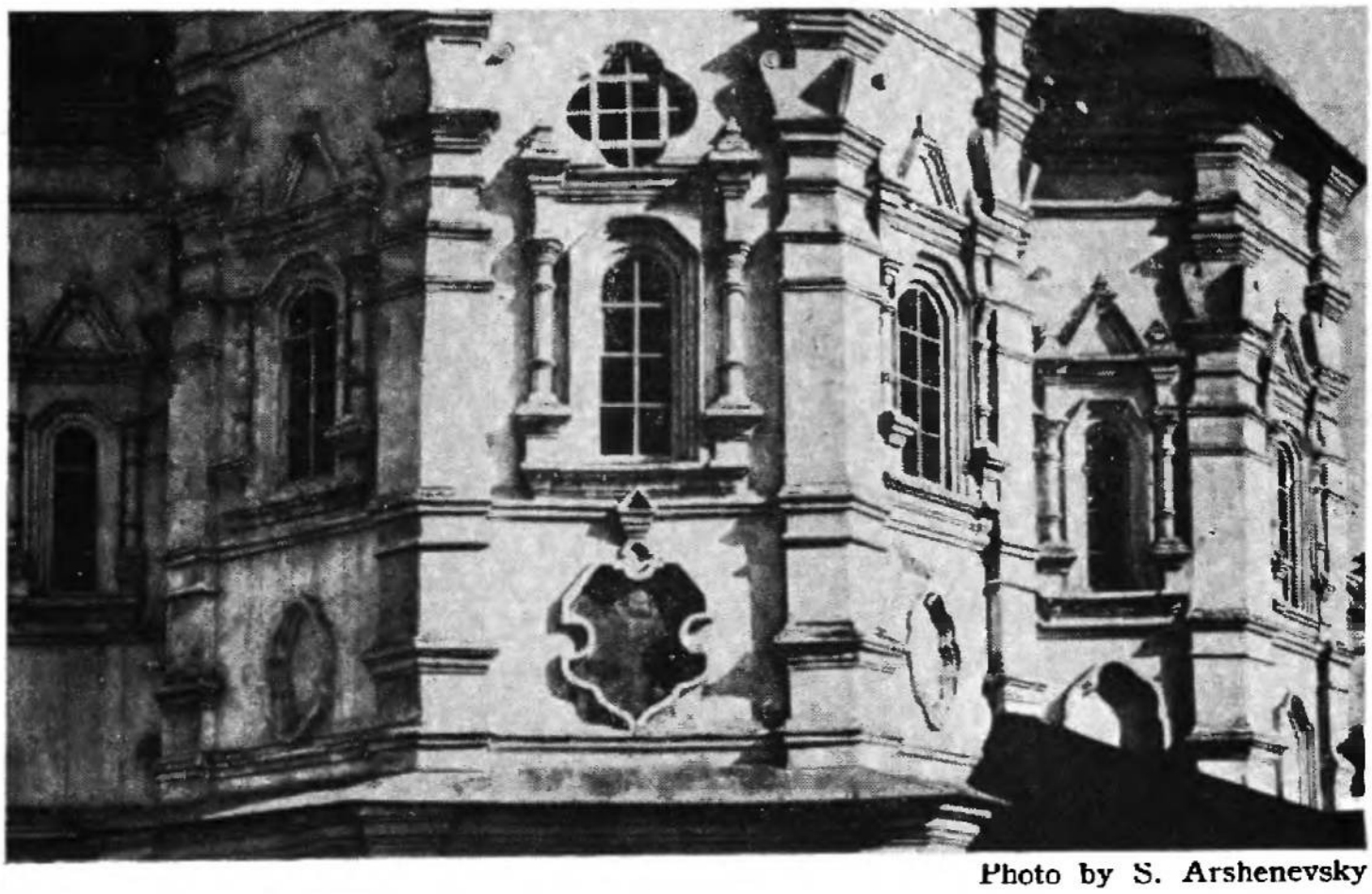
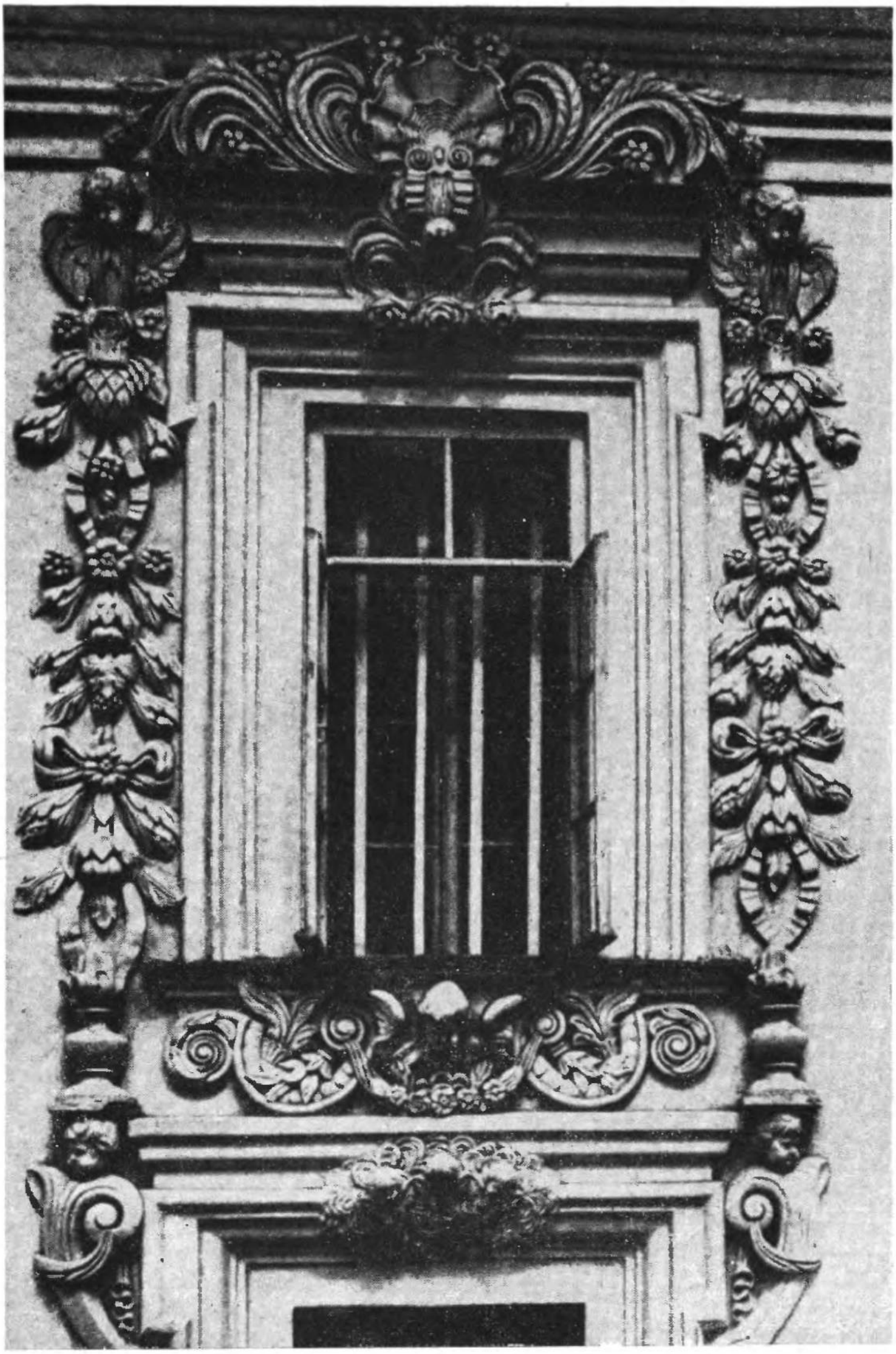


Photo by S. Arshenevsky

CHURCH OF ALL SAINTS (detail), Kiev. Built by Ivan Mazeppa, 1696-1698

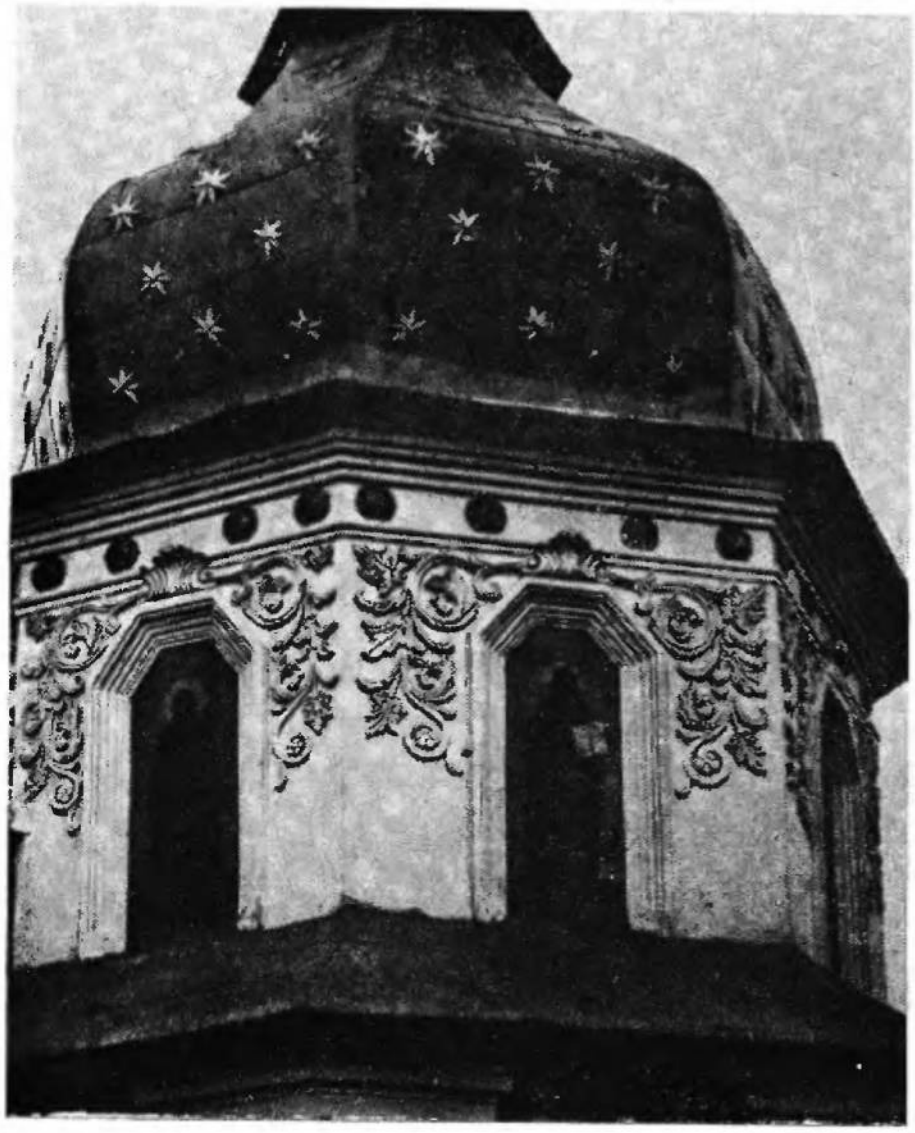
Photo by S. Arshenevsky

CHURCH OF ST. GEORGE, Vydubetsky Monastery near Kiev. Built by M. Myklashevsky, 1696



Detail of a building in Kiev. 1722. Destroyed 1941

Wooden Church in the Carpathian Mountains. 18th Cent.

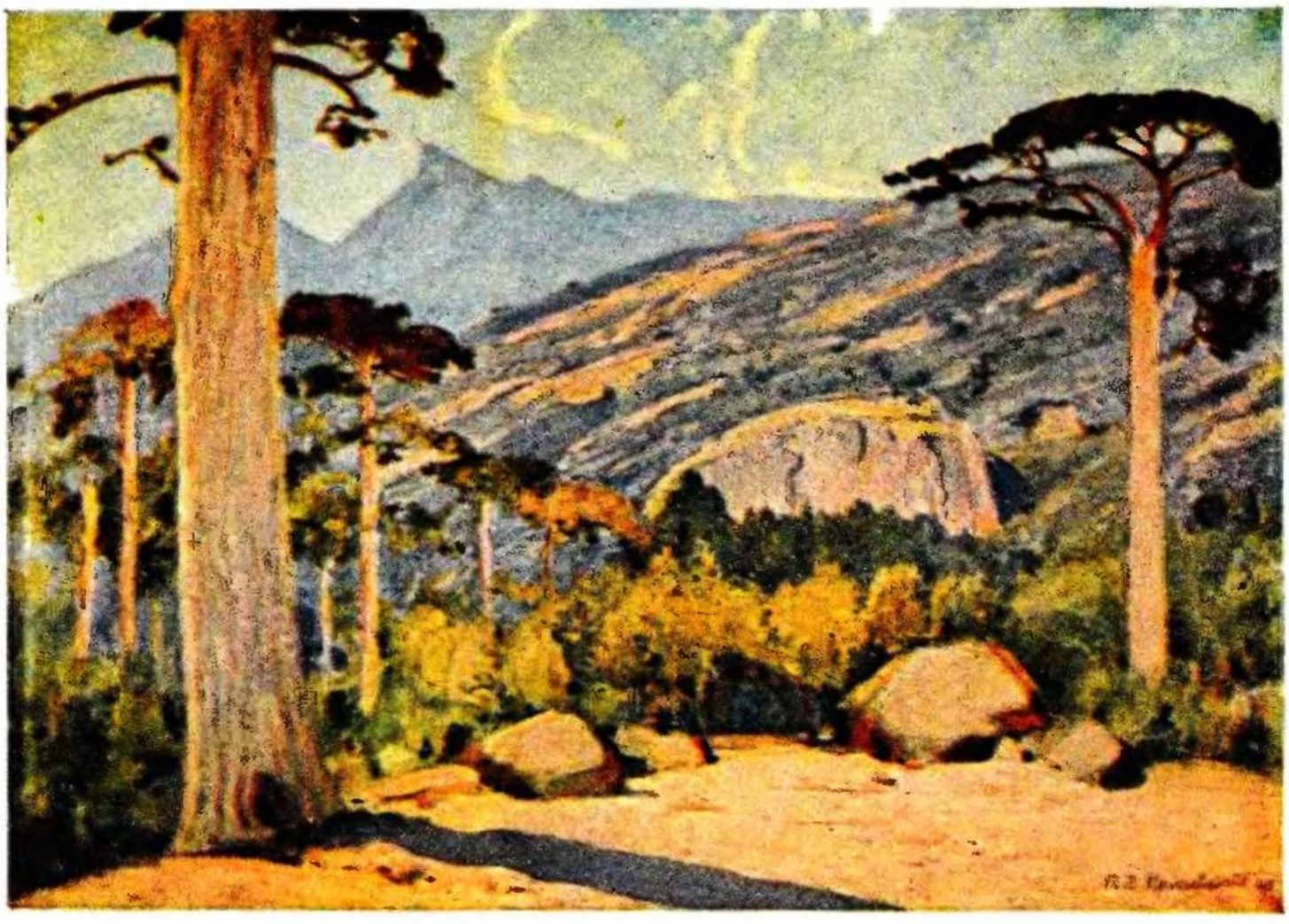


UKRAINIAN BAROQUE. Detail of a church tower. 17th-18th Cent.

PECHERSKA LAVRA, Kiev. 12th-18th Cent.

CATHEDRAL OF ST. GEORGE, Lviv. 18th Cent.

A typical interior of a home in Eastern Ukraine



CRIMEAN LANDSCAPE by Vasily Krychevsky

Morgan Collection in New York's Metropolitan Museum.

Kievan culture declined in the first part of the 13th Century because of Suzdalian and Mongolian raids. But the cultural traditions of this state survived for almost a century more in the Galician-Volhynian area. Later it was dynastically inherited by the Lithuanian-Polish kings, following the death of the last Galician-Volhynian ruler, King Yuriy, in 1340.

Although there existed an extremely rich ikonographic art in Ukraine, especially in Galicia, only a few 14th-15th Centuries murals are preserved on Ukrainian territory. During this period many Ukrainian artists were called to Poland, and their works there have endured to our time in a relatively good state of preservation. Among them the most important are the murals in the Castle of Lublin (1418), by the painter Andrew, the frescoes in the Cathedral of Sandomir (middle of the 15th Century), and the paintings in the Chapel of the Holy Cross in Krakow Cathedral (1470). As for the Ukrainian territory, the Armenian Cathedral in Lviw, built in 1363, has some interesting fresco fragments, as well as the 15th Century church in Lavriv, Galicia.

RENAISSANCE AND BAROQUE ART IN UKRAINE

The Byzantine tradition was so strong in 14th and 15th Century Ukrainian painting that Gothic influence was almost unnoticeable. It was not so, however, with architecture. Some important Gothic-style buildings, for instance the *Church of Rohatyn* in Galicia and another in Sutkivtsi in Podillya were

built. Both churches, as was customary at that time, were also fortresses.

The Renaissance style, however, took deep root in Ukraine, and this can be explained by the fact that both Byzantine and Renaissance styles have a similar classic background. Many Italian builders came to Ukraine and helped construct elaborate buildings in Lviw, Ostrih, Zhovkva, Lutsk and other western Ukrainian cities. One of the finest churches of Eastern Europe is the *Church of the Assumption* in Lviw, begun in 1564, the work of Petro Krasovsky, Pietro di Barbona and Paolo Romano.

The 17th and 18th Century Kozak era marked the second great epoch in Ukrainian art after the 11th and 12th Centuries. Kiev, the heart of Ukraine again became the center of architectural creativity. The dynamic Kozak spirit developed a similarly dynamic art, *Kozak baroque*. Almost every high-ranking Kozak officer made it a point of honor to build or restore a church or school, and during this period many ruined structures acquired a new baroque appearance.

Archbishop Petro Mohyla and *Hetmans Ivan Mazeppa* and *Ivan Samoylovych* were especially active in encouraging an architectural revival. Ukrainian baroque is sometimes also called *Mazeppian Baroque*, in honor of the great patron of the arts.

The finest specimens of this style, besides the reconstructions, are the *Cathedral of St. Nicholas* in Kiev, built in 1690 by Mazeppa, and torn down by the Soviets; the *Church of the Holy Trinity*, in Chernihiv; the Cathedral in Kharkiv, 1689; a number of churches in the *Lavra Monastery* of Kiev,

and the *bell tower of St. Cyril* in Kiev, also torn down by the Soviets in 1934. Stefan Kovnir, Fedir Starchenko, Ivan Barsky and D. Zarudny were the best-known architects of this period.

Baroque developed harmoniously with Rococo, and the style became more international because many buildings were constructed from foreign architects' plans. In Kiev, the *Church of St. Andrew* was built by the Italian architect Rastrelli; the *Academy of Kiev* and the *Tower of the Lavra* by the German, Schedel, and the *Cathedral of St. George* in Lviw by the Italo-German architect Merderer-Meretini.

Painting began to show West European influence. Hieratic postures and Byzantine form gave way to freer and more vivid expression. One of the most remarkable of this period is the *Ikonostasis of Bohorodchany* by Yov Kondzelevych (end of the 17th Century), now in the Ukrainian National Museum in Lviw: Other masterpieces are the murals in the *Church of the Holy Gates* in the *Lavra Monastery*.

In addition to religious art, portrait painting became more and more popular. Many church dignitaries, Kozak officers and their wives were painted. A popular picture is of Kozak Mamay, a humorous devil-may-care type represented with his horse, weapons, bandura, long black mustache and lock of hair falling onto his forehead. Very often such a portrait was embellished with humorous, sometimes unprintable, anti-Turkish or anti-Polish inscriptions.

Graphic art reached new heights at this time. Lviw and Kiev became engravers' centers and the work was so fine its influence spread to neighboring Muscovy and Poland. L.

Harasevych, I. Shchyrsky and I. Myhura were among the better-known artists.

After the final conquest of Ukraine by the Russians in the 18th Century, many Ukrainian artists emigrated to St. Petersburg. Antin Losenko, who studied in Paris and Rome, became president of the Academy of Fine Arts in St. Petersburg. During the second half of the 18th Century, Dmytro Levytsky, son of a well-known Kiev engraver, became St. Petersburg's most prominent portrait painter. Volodymyr Borovykovsky, son of a Kozak, was famous in St. Petersburg for his fashionable portraits. Both painters are represented in the Louvre. They, the noted sculptor Ivan Martos, and other Ukrainian artists "Europeanized" Russian art, but their absence from Ukraine was a great loss to its culture.

Then, due to difficult political circumstances, Ukrainian art lost more and more of its power and spirit, and, in succeeding decades, became more and more provincial. Despite great difficulty, however, a cultural revival took place in the middle of the 19th Century, along with the growth of new and young national forces.

NINETEENTH CENTURY ART

Ukrainian art is most greatly indebted to Taras Shevchenko. A great poet, he was a highly-skilled painter by profession. Shevchenko was one of the first Ukrainian artists of the 19th Century to introduce Ukrainian national motifs, historical events, everyday peasant life, social motifs, and the Ukrainian landscape, into his paintings. Of the classicist

school at first, he later turned to realism which was better suited to depict such subject matter as his life in exile, and the Russian disciplinary battalions in which he served.

The 19th Century was a dark one for Ukrainian art and literature. There were years when not a single Ukrainian book was allowed to be printed, and the Russian Tsar himself forbade Shevchenko to write and to paint. It was not surprising therefore, that many chose the safe road of creating official Russian art. Such distinguished artists of Ukrainian origin as Ilya Repin, Mykola Gue, Kost Ayvazovsky, and Arkhyp Kuindzi gave their talents to its development.

A similar phenomenon developed in Galicia (then under Austrian rule), where a Ukrainian, Juliusz Kossak, became the best painter of horses in the realm of Polish art. Another artist, Mykhaylo Luby, from the Carpatho-Ukrainian city of Mukachiv, under the name of Mihaly Munkaczy, became a credit to Hungarian art. His "Blind Milton Dictating *Paradise Lost* to his Daughter" now hangs in the New York Public Library.

But in the same period, Ukrainian national artists, followers of Shevchenko, increased rapidly in number. These men started by depicting Ukrainian peasant life and great moments in Ukraine's history, thus creating the so-called Ukrainian Ethnographic School of Painting.

The best known representatives of this School are Kost Trutovsky, Porfir Martynovych, and Kornylo Ustianovych. They were followed by Serhiy Vasylkivsky, Opanas Slastyon, Foti Krasytsky, and Mykola Ivasyuk, the author of the popular historical composition "Entrance of Hetman Khmelnytsky

into Kiev." Mykola Samokysha was a superb painter of battle scenes.

True regeneration of Ukrainian art, however, came with the influence of modern trends from the West, especially of Impressionism.

Impressionism taught Ukrainian artists the great effect of color, bringing about a fresh rediscovery of the native landscape and folk costume.

Three modern painters, Ivan Trush, Mykola Burachek and Oleksa Novakivsky brought Ukrainian painting closer to the contemporary international problems of art. Novakivsky's originality lay in his powerful, visionary world of color harmonies and dynamism of expression.

The most prominent individuals in Ukrainian art before 1914 were O. Murashko, M. Sosenko, Olena Kulchytska, and the brothers Vasyl and Fedir Krychevsky. The Krychevskys were not only fine artists but excellent teachers as well. Many of their pupils now hold leading places in contemporary Ukrainian art.

In 1917, with re-establishment of the Ukrainian State, the Ukrainian Academy of Fine Arts was founded in Kiev. Its importance in modern Ukrainian art is inestimable. Yuriy Narbut, a great artist, soon became its president. All the experience of Ukrainian artistic culture is found in his graphic works, and his technique has had tremendous influence on latter-day works.

Another influential artist, active in the Kiev Fine Arts Academy, was Mykhaylo Boychuk. Combining old Byzantine traditions with modernistic trends, he created his own school

of mural painting, the Neo-Byzantine or Monumentalist School. Such outstanding artists as Ivan Padalka, Vasyl Sedlar, Boychuk's brother Tymko and many others (almost all of whom were liquidated by the Soviets for "nationalistic trends" in their art), belonged to this school.

The art of Petro Kholodny developed differently. Whereas Boychuk, under the Soviets, was not permitted the creation of religious painting, in Galicia Kholodny created modern religious painting on Byzantine foundations. Before the war his best works were in the Theological Academy in Lviw. He initiated a trend which was supported by the Metropolitan Andrew Sheptytsky, a great patron and connoisseur of art. M. Osinchuk, Yaroslava Muzyka and Vasyl Diadyniuk also are representatives of this style.

In the period between the two World Wars, Ukrainian art developed along divergent lines in the eastern and western regions. There were some possibilities for freer artistic creation under the Soviets in the 1920's. Seven art associations were in existence, lead by the ARMU (the Association of the Revolutionary Artists of Ukraine), and AKhChU (Association of the Artists of Red Ukraine). They held many art exhibits in Kharkiv, Kiev and Odessa prior to 1932 when all Ukrainian art and literary organizations were liquidated. Under direct orders from Moscow one official Soviet organization was then established, with membership of all artists compulsory.

In the 1930's the tempo of physical extermination of Ukrainian artists and writers increased, thus sealing the fate of more than half the well-known artists. Anatol Petrytsky

was among the survivors. He is of the rather formalistic French school of painting and has often been attacked for this. His paintings, in the Soviet Pavilion of the Venice Biennial in 1930, won great honors.

In the late 1920's graphic arts in Soviet Ukraine attained a particularly high level. The best examples of this art were done by Vasyl Kasiyan, Olena Sakhnovska and Sophia Nalepynska-Boychuk. However, they were compelled to work solely for Soviet political propaganda purposes.

Ukrainian artists under Polish rule had more creative freedom, as did those who emigrated to Western Europe. At this time Lviw became the center of Ukrainian art, acting as a prism for Ukrainian talent throughout the world. Its leading organization was the ANUM (Association of the Ukrainian Independent Artists). This organization maintained close contact with Ukrainian artists abroad, in Warsaw, Prague, Berlin and especially in Paris. Distinguished artists such as Pavlo Kovzhun, Osyp Sorokhtey, Mykola Butovych, Eduard Kozak, Leonid Perfetsky, the "Parisians" Oleksa Hryshchenko (Gritchenko)—a painter of superb marines, Mykola Hluschenko (Gloutchenko), Halyna Mazepa from Prague, Alexander Archipenko from the USA and many others, exhibited their works in Lviw.

SCULPTURE

Sculpture did not have the possibilities for development that painting and the graphic arts did, as it is more connected with architecture and monuments. Under foreign political

regimes, Ukrainian sculptors were rarely allowed to express themselves.

Among the older sculptors (second half of the 19th Century), Fedir Balavensky, Hryhor Kuznevych, Michael Brynsky, and Michael Mikeshyn were well known. In more recent times several Ukrainian sculptors attained fame in the West, among them Vasyl Masiutyn, sculptor, painter and engraver; Fedir Yemets, and Alexander Archipenko, one of the leading exponents of modern art.

Although Archipenko worked primarily in semi-realistic sculpture, his importance lies in the field of abstract, or to express it more clearly, pure art, where forms are reduced to primary elements united by rhythm of movement. Since 1923 Archipenko has been a contributor to American art and is regarded as a top-ranking sculptor in the U.S.

Younger Ukrainian sculpture has many new talents like those of S. Lytvynenko, B. Mukhin, A. Pavlos, H. Kruk, and M. Chereshnyovsky. For the most part they avoid extreme modernistic trends, showing more interest in human expression than in purely formal principles.

UKRAINIAN ART IN THE WORLD

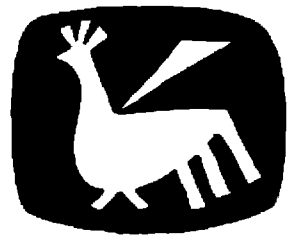
The struggle which rocked the world in 1939 dispersed hundreds of Ukrainian artists. When Galicia was occupied by the Soviets in 1939, many Ukrainian artists from Kiev and other East Ukrainian cities went to Lviw. They learned much from the Galician artists, but in turn they influenced Western Ukrainian art.

When Western Ukraine fell under the second Soviet occupation, the exodus of Ukrainian artists toward the West continued. Most of them settled in Germany and Austria, but some went as far as Italy and France. In Germany, Munich became the most important Ukrainian emigre art center. Within a short time large exhibits were being held there and art publications appeared. But later, about 1948, another emigration began, this time to the Americas and Australia.

The Munich exhibits featured such artists as Mykola Azovsky, a portraitist from Kiev; Michael Dmytrenko, also from Kiev, and such representatives of Western Ukrainian painting as Michael Moroz, Yakiv Hnizdovsky, Joan Wynnykiv, M. Stefanovych and many others. Their art developed in the often very difficult circumstances of displaced persons camps, without proper material, space for work and the constant possibility of forced "repatriation."

Apparently the largest number of Ukrainian artists abroad today is in the United States and Canada. It may be interesting to mention those artists who have recently come to the New World. They are the painters: Mykola Anastaziyevsky, Petro Andrusiv, Nicholas Butovych, Yakiv Hnizdovsky, Damian Horniatkevych, Eduard Kozak, Vasyl Krychevsky, Jr., Antin Malutsa, Petro Mehyk, Michael Moroz, Stepan Lutsyk, Michael Osinchuk, Myroslav Radysh, Irene Shukhevych, M. Stefanovych, B. Borzemsky, Yuri Soloviy; sculptors: Oksana Laturynska, Serhiy Lytvynenko, Bohdan Mukhin, Antin Pavlos and M. Chereshnyovsky. Volodymyr Balas, M. Dmytrenko, Leonid Perfetsky, and Myron Levytsky went to Canada; to Venezuela, Vasyl Krychevsky, Sr., and Halyna Mazepa;

Borys Kriukov, Volodymyr Lasovsky, Mykola Nedilko, and the sculptor K. Buldin to Argentina. These artists have already achieved a status in Ukrainian art. Many have participated in American art exhibits, winning prizes and awards, and some of their works have been acquired by American museums.



ARCHITECTURE

by VOLODYMYR SICHYNSKY

Born June 24, 1894, Kamyanets, Ukraine. Institute of Civil Engineering, Petersburg, 1917; University of Prague, Ph.D., 1927. Teacher, Lviw Gymnasium, 1920-1923; teacher and lecturer, Ukrainian Educational Institute, Prague, 1923-1933; teacher in "Studio," Prague, 1923-1945; candidate for Professorship and Special Prof., Chair of History of Art at Ukrainian Free Univ., Prague; Prof. at Ukrainian Agricultural School, 1934. Member Shevchenko Scientific Society, Lviw, 1930, and International Congresses of Librarians and Bibliophiles, art education and folk art, Slavic Geographers and Ethnographers.

ARCHITECTURE

THE EARLIEST EXAMPLES OF MONUMENTAL ARCHITECTURE IN Ukraine go back to ancient times. Many Greek colonies, already existing on the banks of the Black Sea and the Sea of Azov in the 8th Century B.C., were centers from which ancient architectural forms were brought into Ukraine. As a result, Ukraine, at the dawn of her historical development and significantly earlier than her neighbors, drew her artistic inspiration from these primary sources of ancient culture, and entered early into the circle of southern European art centers.

Many valuable architectural remains have been found in such places as Thyra and Nikonium, at the mouth of the Dniester; Olbia, at the mouth of the Boh; Chersonesus, near the present Sevastopol; Theodosia and Panticapaeum, on the eastern shore of the Crimea; Phanagoria and Taman, on the peninsula of Taman; Tanais, near the present Rostov; Gorgipia, near the present Aknapa, etc. Unfortunately, these monuments were destroyed, mostly in the 19th Century, through the carelessness of the Russian authorities or improper excavating. In the oldest of these excavations, many Ionian influences, chiefly from Miletus, Priene, and Heraklena in Asia Minor, are found. After the 5th Century B.C., Athenian types predominated, and, during the 4th and 3rd Centuries B.C., the Hellenic.

Foundations of defensive walls have been found in Olbia, Panticapaeum, Nymphea and Gorgipia, and of dwelling houses, chiefly in Olbia and Chersonesus; a temple of Apollo in Olbia, and fragments of carvings and other productions. These show local development and changing style as a result of work by local artists.

After many attacks by various nomad tribes, ruining Greek colonies on the shore of the Black Sea, art was again revived there in early Christian times. New structures were often built of material from older buildings. Excavations in the Crimea and along the shore of the Sea of Azov show these to be the oldest Christian structures, not only in eastern, but in the whole of central and southwest Europe.

Dating from the end of the 4th Century A.D. there were, in Chersonesus, buildings with square central sections, in the form of a Greek equal-armed cross, and rotundas. The 6th Century produced the basilica, and later, an intermediate type of structure, somewhere between a central square and a basilica. This intermediate type of three-naved building was one which spread throughout Ukraine.

The great building movement in Ukraine proper began in the time of new state life, centering in Kiev in the 10th-13th Centuries, and in Volodymyr Volynsky and Halych in the 12th-14th Centuries. A dominant constructivistic form of building, without superfluous decoration and adornment, later became characteristic of Ukrainian architecture. The entire art of this period was influenced chiefly by Byzantine culture entering through famous Chersonesus, and also from Asia

FORTUNE TELLING by Halyna Mazepa

DUEL OF THE TOYS by Mykola Butovich

Minor, the Balkans, and, to a lesser degree, directly from Constantinople.

In the 11th, and especially in the 12th-13th Centuries, Romanesque currents also appeared, coming chiefly from southern Europe, and especially from Lombardy. But the art produced in Ukraine during the 10th-13th Centuries had so many original features, was so different from the Byzantine style, and so technically mature that it became a special form. During this period, the most widespread architectural form was that of the three-naved building, concealing the central squareness of its structure by the spatial division of architectural forms.

We rarely find one-naved churches and round domes in Ukraine. Churches, and much defensive architecture became widespread in Ukraine before the official acceptance of Christianity in 988, according to the Chronicles, beginning with 882. Originally churches, defensive structures, princely palaces and cities were built chiefly of wood. This wooden architecture gradually was perfected and has been preserved to present times in the form of beautiful churches and bell-towers, known throughout Ukraine.

Among the oldest stone buildings was the magnificent Desyatynny Sobor (Cathedral of the Tithes), built in Kiev, 986-996, of which important ruins remained until 1824. Similarly beautiful was the Cathedral of *Spas* (Savior's Cathedral) in Chernihiv, 1024-1051, the only one of the churches of Chernihiv surviving World War II.

The very large and rich Cathedral of St. Sophia in Kiev, dating from 1017, has such dimensions, and artistic beauty

that it is the finest illustration of Ukrainian architecture in eastern Europe. In its technical aspects (the spherical vaulting and the system of supports), it surpasses contemporary architectural skill in many countries of central and western Europe.

As the most recent Ukrainian investigations have shown, the original Cathedral of St. Sophia was a five-naved structure, with nine domes, and arcades on three sides. These probably were removed by Hetman Ivan Mazeppa when he reconstructed the building in a baroque style. On the basis of these investigations, Professor Conand of Cambridge University, executed drawings in 1939 of the building's original form which are considered one of the finest of such attempts.

Notable, also, were the "Golden-Roofed" Church of St. Michael (1108) in Kiev, known also as the Church of St. Demetrius, destroyed by the Soviets in 1934, and the main church of the *Pecherska Lavra* (Monastery of the Caves—1073), ruined in 1941. Besides other architecturally beautiful buildings in Kiev and Chernihiv, there also are other important structures in the outlying provinces, and in other cities of the Ukraine such as Pereyaslav, Ovruch, Kaniv, Volodymyr and Kholm.

Romanesque influences appeared at the end of the 11th Century in the monuments in Kiev and Chernihiv, and still more are seen in the Western Ukrainian lands of Halych, Volodymyr, Peremyshl and Kholm. Architectural traditions were brought to this area from the Dnieper basin, but certain

changes were made here, such as the use of hewn stone instead of brick.

Specimens of defensive architecture such as the "Golden Gates" in Kiev, 1037; two towers at Kholm and the stone circle of Berest, dating from the 12th-13th Centuries, are still preserved. These supply evidence of stylistic individuality like that of church construction.

The architectural culture of Ukraine in the Middle Ages had a great influence upon the development of architecture in neighboring lands, and especially upon the rise of stone architecture in Novgorod, Poland, the White-Russian lands and those of Vladimir and Suzdal, as well as in Moscow.

After the well-known attacks by the Tartars and the Muscovite assaults beginning in the second half of the 13th Century, architecture, as well as general culture, retrogressed significantly. For that reason the Gothic style did not spread extensively, the more so as the strong Byzantine-Ukrainian culture of the preceding period continued for a still longer time to satisfy the need for developed forms.

But the development of art did not definitely stop. New building types and new forms were constantly being designed. For a long time buildings planned during the medieval period in Lviv, Halych and Volodymyr showed traces of influence from Adriatic shores. Examples: the Church of St. Nicholas in Lviv of the 14th Century, and the so-called Byzantine Renaissance of the Greek Athos (Seret in Bukovina), Lavriv, Kamyanets in Podillya. Gothic influence is noticeable in the detail of the churches, the castles and the defensive structures, especially in Podillya and Volhyn. Special

types of central square construction were also developed in the Fortress Church in Sutkivtsy (1476), and in the tri-partite buildings with three domes.

Renaissance style was more extensively adopted, however, because its forms were closer to the Byzantine inheritance. The prevailing currents were Italian, and especially those of the Venetian Republic, that is, they came from the Mediterranean cultural area. Oldest examples of the Renaissance period have been preserved in Western Ukrainian lands (Bardiiv, Korosno) which, at the beginning of the 16th Century, had access to Venice through Slovakia and Hungary. These original forms are noticeable in the well-known fortress of Kamyanets, of the 16th-17th Centuries, and in other castles and city halls in Podillya, Volhyn and Galicia. The most precious Renaissance monuments are preserved in Lviv—the tower and palace of Kornyakt (1580), the Church of the Three Saints (1578), and the Brotherhood Church (1591). Although these buildings were planned by Italian architects, they bear marks of local Ukrainian creative influence. The two churches have the typical tri-partite form and three domes.

To a large degree the wave of construction was due to the efforts of Ukrainian church brotherhoods, whose activities extended far to the west, to Lutsk, Sokal, Zamost and Lublin. In these regions, an original type of building was created which was a synthesis of the old Byzantine tradition, Renaissance forms and folk patterns. Not less original in character were the buildings of the Princes Ostrozhky, embracing and developing Ukrainian national elements (the buildings of Ostroh Mezhirichyk, Yaroslav, etc.). This activity in building

also extended to Kiev, Chernihiv, Pereyaslav, Novhorod-Siversky and other cities of Central Ukraine, and largely occupied itself with the restoration of buildings of the princely period (11th-13th Centuries).

The princely period had been a golden era for Ukrainian architecture. Another golden age commenced in the 17th-18th Centuries, when Ukraine attained actual independence, and the center of artistic life moved to the Dnieper area. There the Ukrainian high command, some officers and maecenas became endowers of buildings and patrons of other arts. An especially brilliant architectural flowering came at the end of the 17th Century, thanks to the liberality of the Hetman Ivan Mazeppa.

At this time a special style was created, so original and unique that it occupies a special niche in world fame: the Ukrainian or *Kozak baroque*. Although this style, like west European baroque, has rich and ornate forms with extravagant ornamentation, the constructive and functional principles dominate. The external appearance corresponds to the inner construction and there are no false inflated forms, or superfluous or purely decorative additions. Even in those buildings most showing the influence of West European baroque, we can see quieter and more balanced forms. Such churches as the Cathedral of St. Nicholas and the Brotherhood Church in Kiev (destroyed by the Soviets in the Thirties), the Church of the Holy Trinity in Chernihiv and the many reconstructed churches of the old princely period (among them St. Sophia and the "Golden-Roofed" monastery in Kiev), are examples of this type.

The dominant factor in these church buildings shows the Ukrainian influence, with three or five domes and central square construction. Prof. J. Strzygowski, the well-known Viennese art historian, believed that buildings with a central square originated in Ukraine. Of the many well-known structures of this type, we may mention the Church of the Intercession in Kharkiv (1684), the buildings of the Pecherska Lavra (Monastery of the Caves) and the Vydubetsky Monastery near Kiev, the Hustynsky Monastery, and other churches in the cities of Chernihiv, Nizhyn, Pryluky, Sorochyntsi, Sumy, and Izyum. Pearls of this decorative style are the buildings of the Kiev *Lavra*, the House of the Metropolitan, and the Gate of Zaborovsky in Kiev, as well as the House of Mazeppa in Chernihiv.

Still more original features are seen in the wooden architecture—one of the most unique in the whole of Europe, with the most archaic types in the Carpathians. The details are especially beautiful in the Hutzul area, as are their other wooden products.

To a large degree, the influence of world styles has entered the Ukrainian scene, but the special form of three- and five-domed churches, similar to stone construction, has also been preserved. These wooden structures, with their noble simplicity, have refined linear proportions and harmony of form. An artistic and technical masterpiece is the Zaporozhian Kozak Cathedral in Novoselytsya, on the river Samara, which has nine domes, is 240 feet high, and is considered a miracle of wooden construction.

In the second half of the 18th Century, the baroque was

replaced by the rococo style, introduced into Ukraine in a changed form. Beautiful examples of this are the Church of St. Andrew in Kiev, the Chief Church in Pochaiv, the Church of St. George in Lviv and the bell tower of the Pecherska Lavra in Kiev (1736).

Ukrainian baroque had a great influence on neighboring peoples, especially those of Moscow, the Don Cossacks, White Russians, Lithuanians, Moldavians and Wallachians. A large number of Ukrainian artists and architects went to Moscow.

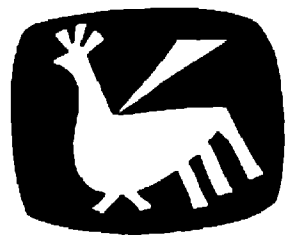
The Empire style of classicism, with its quiet monumental forms, entered Ukraine in the first half of the 18th Century, and found culmination in the majestic palaces built at the end of that century, including those of the Hetman Cyril Rozumovsky in Pochep, Yahotyn, Hlukhiv, and Baturyn; of the Zavadovskys in Lyalchi in the Chernihiv area, and of the Vyshnivetskys in Volhyn. This style became widespread in the first half of the 19th Century in religious as well as secular architecture, especially in the Kharkiv and Poltava areas. During this period several city halls, other public buildings, theatres, gymnasia and universities were also constructed.

With the liquidation of Ukrainian independence and the introduction of Russian rule, the persecution of everything Ukrainian, even of Ukrainian architectural styles, began. In 1801, and *ukaz* (order) was issued in Petersburg forbidding construction of churches in the Ukrainian style. The "Byzantine-Russian" style was violently introduced into ecclesiastic architecture. Since then, other buildings in Ukraine have been constructed according to plans sent from Petersburg (i.e., the government buildings of Kiev, Poltava, Odessa, etc).

City dwellings and public buildings of the middle 19th Century, as in all of Europe, were built in various historical styles, the most frequent being the so-called Neo-Renaissance.

With the beginning of the 20th Century, along with the general growth of Ukrainian efforts for liberation, a movement to revive the Ukrainian style of architecture was developed. Among those architects using the old architectural inheritance, especially *Kozak baroque* and wooden construction are I. Levynsky, V. Krychevsky, S. Timoshenko, O. Lushpynsky, R. Hrytsay, D. Dyachenko, P. Kostyrko and P. Holovchenko.

After World War I, various modern tendencies made their appearance, especially constructivism. Along with these, a fresh, creative national current, seeking and developing a true Ukrainian style resting on the past culture of Ukrainian architecture, and translating old forms into a modern spirit, with due regard for modern materials and methods of construction, also increased.



MUSIC

by DR. WASYL WYTWYCKY

Born 1905, Kolomeya, Western Ukraine. Graduate Cracow (Poland) University, Ph.D. in Musicology, 1932. Teacher at Lviv Conservatory of Music. Member Society of Ukrainian Professional Musicians, Lviv. Author and researcher on Ukrainian music. Magazine music editor and board member of journal, "Ukrainian Music."

MUSIC

SURVEYING THE DEVELOPMENT OF UKRAINIAN MUSIC DURING THE past thousand years sets a severe test for the author and for the reader as well. This is not only due to the great period of time covered, but because its development has been irregular since the founding of the Kievan state.

Ukrainian music has passed from one stage to another, great gaps have been left. But our survey will become clearer if we divide it into different sections dealing with different periods. These divisions serve rather for orientation of dates and have little absolute validity. For example, in about 1400 the influence of western polyphony became widespread in Ukraine.

It is obvious that the geographical position of Ukrainian territory had a decisive influence on its history, and, of course, on its culture. Throughout its entire history, strong and often opposing currents swept over the land, bringing new achievements but also destroying accomplishments.

The first was from the south—Byzantium. Then came the truly destructive storms blowing in the wandering nomads of Asia. Later, a new period of cultural growth came from the West. Finally, and to the present day, there was the icy blast from Russia, which for centuries has chilled the flowering of

Ukrainian culture. But all of these lethal influences collided with the indomitable spirit of Ukraine's music makers.

MUSIC IN THE KIEVAN STATE
THE PERIOD OF MONODY (900-1400)

The princely state, with its capital at Kiev, at a very early date established a close relationship with Byzantium, the most important cultural center of the time. This was alternately friendly, with commercial ties, and sometimes hostile.

Accepting Christianity from Byzantium, the Kievan state also absorbed much of its culture. This was important to Ukraine since Byzantium had highly developed music. From the 10th Century on, instrumental music was patronized there. Choruses sang at the Byzantine imperial court which had three organs, two of silver to honor the emperor and one of gold for the empress.

It is interesting to note that Byzantium which introduced the organ to the West never used it or any other musical instruments in religious services. This is because the Byzantine church wished to separate itself as much as possible from pagan religious rites wherein instruments play an important role. Expulsion of musical instruments from the church had great influence upon the choral music development in all eastern countries, including Ukraine. Results of this are still evident.

The first priests to come to Kiev were also singers. As the Chronicle says, they introduced "angelic singing." Beside newly arrived Greek and Bulgarian singers, local masters in

religious song developed. Highly respected, they often became bishops and abbots. Church singing, which can be traced to at least the 11th Century, was taught in the schools attached to episcopal sees.

Byzantine church singers felt the local influences and worked out a special type, the so-called "Kievan songs." Singing of this period was always in unison, and many music volumes of this period have been preserved. Manuscripts were written without staves and without an exact indication of tone, intended only to remind singers of previously learned melodies.

The church tried assiduously to reserve the right to cultivate music, but Ukrainian secular music continued to develop from earliest times. Brave Prince Svyatoslav's army marched on its expeditions to the accompaniment of trumpets, flutes and drums. Singers of the *druzhyna* (military company) sang of their princely heroes' power and bravery, and often described expeditions and battles in which they themselves had participated. In the 13th Century, the famous singer, Mytusa, sang at the Bishop of Peremyshl's splendid court.

A considerable variety of musical instruments were used in Ukraine. Ibn Dast (10th Century), an Arabian writer, counted various "*kobzas, gusli* and pipes. The pipes are two yards in length and the *kobza* has eight strings." This witness is very valuable because Arabs of that time had a high musical culture, especially in their knowledge of instruments and musical theory.

Bands of professional musicians, *skomorokhy*, known to the West as jongleurs, appeared at the courts of the princes

and *boyars*. Their task was to amuse their hearers, tell stories, sing, play musical instruments and do all sorts of marvelous tricks. Their social position, however, was not enviable.

In Western Europe, church councils of the 7th and 8th Centuries passed resolutions condemning them, and denying them church sacraments. Many 11th-13th Century sermons and instructions mentioned the "devilish songs, dances, drums, flutes, *gusli*," constantly looking upon *skomorokhy* as "tools of Satan."

Skomorokhy living standards, however, under the princes' protection was not bad. Mural decorations (frescoes) on staircases in the Cathedral of St. Sophia in Kiev (11th Century) picture a scene showing *skomorokhy*. They are playing flutes, plates, trumpets, lutes and harps. It is evident that their clothes are rich.

The popularity of Ukrainian instrumental music is also attested to by the fact that Ukrainian musicians were maintained at the royal court in Poland. Polish accounts of 1394 state that Ukrainian musicians were paid "at the personal order of His Royal Majesty."

THE BEGINNING AND GROWTH OF CHORAL MUSIC (1400-1700)

The fall of the Kievan state, following unceasing raids by Asiatic nomads, had a destructive effect on Ukraine's entire cultural life. Then, in the middle of the 15th Century, Byzantium fell. However, it had lost its role as a cultural leader earlier. Other cultural centers, like Paris, were farther away from Ukraine. Accordingly, such a new Parisian achievement as

polyphony, in its second stage in the 12th Century, reached Ukraine much later.

During the long period from the 14th to the 16th Centuries the whole work of musical training lay in the hands of clerks known as *didaskals* or even *daskals*. They taught in the churches, in schools and sometimes in private homes.

The strengthening of musical life was abetted by church quarrels. Poland, which ruled a large part of Ukraine, made desperate efforts to introduce Catholicism and used the best of West European church music as one of its inducements. Orthodoxy offered resistance and, to weaken the Polish attempt, began to work zealously on its own church music.

In the middle of the 15th Century, church brotherhood schools were established and the question of church singing was given much attention. Meletios, a 16th Century Eastern Church Patriarch gave special permission "for both unison singing and choral polyphony" to the Lviv brotherhood.

Chief centers for choral development were Kiev and Lviv, but smaller choruses existed throughout the entire country. Among the early attempts at polyphony are unskillfully harmonized songs, remindful of early attempts in the West. Basic melody was not placed in the soprano range as it is today, but in the alto or tenor.

A new method of writing music on a five-lined staff was introduced from the West. It developed in Ukraine in the 16th Century, with a few original features called the "Kiev notation."

From various writings we know, for example, that the Lutsk brotherhood chorus produced works for four, six and

even eight voices. The Lviv brotherhood produced 267 works as shown by a listing which has been found. These were composed by Kolyadchyn, Dyletsky, Pykulytsky and others.

M. Dyletsky, a pupil of Polish composers, wrote a remarkable theoretical work, a "Grammar of Music" (1677), in addition to his church music. This, modeled on similar Western European works, gave instruction on composition and how to find the leading melody "fantasy."

As communication with Western Europe became stronger, many young Ukrainians studied in the universities of Italy and France. The Ukrainian school system, led by the famed Mohyla Academy in Kiev, reached a high level. Mohyla's choral repertoire included works by Palestrina, Scarlatti, J. S. Bach and others.

Various foreigners who visited Ukraine made important observations. The Saxon pastor, Herbinius (1670), in praise of the church chorus in Kiev, wrote: "In the extraordinarily pleasant and ringing harmony, the soprano, alto, tenor and bass can be clearly heard." He said this singing pleased him even more than the choruses of Western Europe.

Especially extensive and interesting evidence has been left by the Archdeacon Paul of Aleppo, son of a Syrian Patriarch. Paul went to Ukraine and Moscow in 1654–56 as the Patriarch's aide. On his trip to Ukraine he heard excellent children's voices singing a hymn to the Mother of God. He wrote, "The majority of their wives and children know how to read. They know too the order of the divine service and the church songs."

He spoke of Church singing in Ukraine and said, "This

singing pleases the soul and frees it from turmoil. It is pleasant, coming from the heart and is performed as if only by one mouth. Ukrainians passionately love tender turns of melody. But the Muscovites sing without instruction, as they are able, and they do not care about this." His stay in Moscow did not please him, "for one always feels as if he is in prison."

Although choral church music was predominant in the 16th and 17th Centuries, secular music also existed. *Skomorokhy* and musicians continued to wander through cities and villages. In one section of Ukraine, according to a government list dated 1578, there were eight violinists, ten *skomorokhy* and more than twenty other musicians.

The church, however, continued its objections to them. In 1610, the well-known monk, Ivan Vyshensky, wrote: "My dear brother, do you think that you can learn anything reasonable from the flute and the violin? Have you heard anything about the soul or spiritual matters from a trumpeter, a hornblower, an organist, or a drummer . . . ?"

Despite these attacks the musicians did not give in. To protect their rights they formed music guilds. Kiev's music guild (17th Cent.) had the "oldest brother" as its head. Members made contributions and saw to it that a candle was kept burning constantly in church "in praise of God."

FLOWERING AND DECAY (1700-1850)

In the 18th Century independently creative composers appeared. The long fostering of choral singing began to produce fruit. Music was also cultivated outside the church.

Hlukhiv, the residence of the last Hetman, Kyrylo Rozumovsky, became a prominent music center. Here, he maintained his own orchestra and a theatre in which Italian operas were produced. He also maintained a choral director, Andry Rachynsky, composer of church music and founder of a large music library. The Rozumovsky's library has been preserved and is the oldest and most valuable musical collection in all Eastern Europe. Andry Rozumovsky, the Hetman's son, inherited his love of music, and when in Vienna was one of Beethoven's friends and patrons.

Dmytro Bortnyansky, Maksym Berezovsky, and Artem Vedel were the three outstanding Ukrainian composers of the 18th Century. The first two received their education in Italy; Bortnyansky with Galuppi in Venice, and Berezovsky with the famous theoretician, Padre Martini, in Bologna. Here both men wrote operas in the Italian style which were produced with success.

Dmytro Bortnyansky (1751-1825) also wrote two comic operas with French text, as well as a number of instrumental pieces (sonatas for the piano and chamber music). But his historical importance rests on his church music. His masses, especially the so-called spiritual concertos for a capella choirs, show his great wealth of contrapuntal and harmonic devices. He wrote 45 concertos, ten of them for double chorus. Of him, Hector Berlioz wrote: "The works of Bortnyansky are filled with a broad religious feeling." His music employs all the devices of the West European and especially of Italian music of the day. At the same time it is permeated with true Ukrainian feeling.

The talented Berezovsky (1745-1777) left only a few works (parts of masses, concertos). Vedel (1767-1808), a pupil in, and later conductor of the Kiev Religious Academy, was a church choral composer and also a fine violinist. Their era has been called "the Golden Age" of Ukrainian music.

This is only half true, as many negative influences were also present.

Creative work showed undoubted progress, the culmination of centuries of development, and Bortnyansky and his contemporaries lived at a time when Ukrainian music development had reached the level of West European music. The Russians, however, had carried away Ukraine's most accomplished musicians, and talented children, who were drawn without ceremony from the various Ukrainian choruses. Special agents from the imperial choir at Petersburg were constantly being sent out to find such people. Mikhail Glinka, the well-known Russian composer, was one of these agents.

This constant departure and bleeding ultimately led to the decay of musical life in Ukraine. Therefore, it is hard to speak of a "Golden Age" since Bortnyansky was compelled to work abroad in the Petersburg court choir, Berezovsky was brought to suicide and Vedel was compelled to hide in monasteries. The hunt for Ukrainian singers, which the Russians began in the middle of the 17th Century, is continuing today, albeit with a certain change in method.

Conditions in the western sectors, under Austrian rule, were somewhat better. Here close contact was kept with the then musical capital of the world, Vienna.

At the end of the 18th Century, Joseph Elsner, who

became Chopin's teacher, was director of the Lviv Opera. Mozart's son also worked in Lviv as a director and teacher for many years. In 1829, at Peremyshl, a new center for church and later for secular choral music was formed. Here Bortnyansky's music was fostered, and new composers like M. Verbytsky, author of the Ukrainian national anthem and many choral and orchestral works, and I. Lavrivsky appeared. Unfortunately they, like V. Matyuk and S. Vorobkevych, their later successors, lacked sufficient musical preparation. Being priests, obviously they were limited in their artistic activities.

FOLK MUSIC

Folk music is the one branch of Ukrainian music which has existed without interruption. It was in being long before Ukrainian acceptance of Christianity, and many pieces, especially ritual songs, have been preserved to the present.

It is agreed that the folklore of any nation is not an absolutely isolated unit. There are certain types of "wandering melodies" which pass from land to land. But it is also important to remember that every nation accepts from others only that which corresponds to its needs and taste, its psychic qualities and its world outlook. Thus, the content of folk creation is a reflection of the character of a people and of its history. This is especially true of Ukrainian folk music.

Many of the oldest ritual songs are associated with two of the four seasons of the year. These are the *kolyadky* (carols) and the *vesnyanky* (spring songs). The former are sung at the end of December (winter solstice), when the power of the

sun begins to increase. In the *kolyadky*, an appeal is made to forces of nature for better harvests in the coming year.

Song, however, does not exhaust the whole content of this group. In the Hutsul mountains, dances of the *kolyada* ritual are still preserved. Consisting of slow and restrained movements and performed only by older men, these dances go back to deep antiquity. The Church at one time opposed these pagan traditions but later included them in its own customs. The people, however, combined Christian carols with their daily agricultural life, with peasants symbolically represented by Christ and the saints. For example:

"In the field the plow is plowing.
Behind the plow Christ is walking.
St. Peter is driving.
The Mother of God is bringing food."

Kolyadky are among the most widespread and beloved of folk songs in the whole of Ukraine.

In the other group, the spring songs, also called *hayilky*, we often find names borrowed directly from pagan cults: *Oy*, *Dyv* and *Lado*. These are sung by girls who include various games and movements in them. One refrain from the princes' era is:

"Porter, open the gates?
Who calls for the gates?
The servants of the prince."

Other, comparatively younger song groups, reflect various episodes in Ukraine's past. They deal with the Tartars' and

Turks' attacks, the defensive and punitive wars of the Kozaks, their themes being historical.

Unique are the songs of the *chumaks* (salt merchants), who droned out their long sad songs as they moved over the broad Ukrainian steppes in their squeaking wooden carts.

There also are large groups of love songs, and songs about family life. These were primarily composed by women who maintained the old traditions more zealously than the men. Beautiful comparisons and figures, great depths of feeling and touching sadness are heard in Ukrainian folk songs. But liveliness, wit and humor are also heard in the comic and dance songs.

The scales and series of tones on which these songs are constructed are very interesting. Old ritual songs are strictly diatonic and often built on a very small tonal range (on the three tones: d, e, f). The melody often is confined to four tones, like the so-called tetrachord which played an important role in the past. There also are many examples of a pentatonic scale without semi-tones, characteristic of the music of ancient China. A Hutsul dance melody, performed during the *kolyada* ritual, is founded on this series of tones:

g a c d e

Many songs show medieval church modes, and the Dorian scale which is especially popular in Ukraine.

Periods of contact with Asiatic nomads introduced a great change. Melodies of this period are embellished with various chromatic changes and the augmented second is often employed to add an effect of severe tension. Later, songs were

written according to the modern major and minor systems. These, major and minor, are sometimes united in one song in an unusual manner. Thus, from the scales point of view, there are various strata and layers in Ukrainian folk music.

Various types of musical systems make Ukrainian folk music a very diverse and variegated whole. The oldest was the diatonic, then came the chromatic and, finally, the major and minor system.

Its rhythmic wealth is no less great. Besides the simple and symmetrical dance rhythms, there is great development of free recitative forms with great sense of ornamentation. In addition to the usual 2/4, 3/4 measures, there are the rarer 5/4 and 7/4. It is worth noticing that 5/4 is the measure of one of the oldest Ukrainian folk songs, a wedding song.

Folksongs are usually sung in unison but also on occasion in two- or three-part harmony, usually unskilled. Voices sing in thirds and octaves but also, contrary to all written rules, in parallel pure fifths.

The great wealth and diversity of Ukrainian music makes it outstanding in world folklore. It is the result of Ukrainians' love of art, high artistic taste and rare creative imagination. Quite naturally, it has evoked the admiration of many foreigners. Among these were the great Hungarian composer, Bela Bartok, and the prominent Finnish folk-lorist, Ilmari Krohn.

Various other composers, especially Poles and Russians, have also studied Ukraine's melodic treasury. Interesting traces of it may be found in some of Chopin's works. In M. Moussorgsky's opera, "The Fair at Sorochintzy" which takes place in

Ukraine, the frequently heard *hopak* is based on the Ukrainian song, *Na berezhku u stavka.*

P. I. Tchaikovsky, whose father was Ukrainian, drew largely from Ukrainian musical wealth. Tchaikovsky, himself, stated that some of his themes (especially his piano concerto) are based on Ukrainian folksongs. Ukrainian themes have also been used by some well-known American composers (N. Loeffler in his suite for violin and orchestra, and Q. Porter in his "Ukrainian Suite for Strings").

Some musical instruments used in Ukraine are unique. In the Carpathian mountains the *trembita*, a long wooden trumpet, is played on certain festivals like Christmas and also on other occasions, like funerals. There are appropriate melodies for the various purposes.

The *bandura*, a string instrument, is the national musical instrument of Ukraine. Its predecessor, the *kobza* (Indonesia, *gambus*; Turkey, *qopuz*, and in Hungary, *koboz*) came from Asia in early times.

In the 16th Century, the lute, widely used in Western Europe, penetrated Ukraine. It had a larger body and more strings than the *kobza*, and was accepted under a new name, *bandura*, from the Western terms for the instrument: pandor, bandoer, bandurria. In Ukraine, however, the instrument's form was changed.

It did not keep the frets on the neck like the lute, but instead developed a whole series (6 to 18) of short strings, placed on the body and tuned diatonically. In this way the Ukrainian *bandura* became a different instrument, combining the principles of both the lute and the harp.

Although women played the lute in Western Europe, *bandura* players were men exclusively. There was nothing in common between them and the older *skomorokhy*.

Bandura players of the 16th to the 19th Centuries were mostly blind. They enjoyed great respect among the people and were very much aware of their great skill. Ostap Veresay (19th Century), the most prominent bandurist, believed that their songs "were God-given for instruction of the people."

Duny which drew their themes from Kozak deeds, especially the Tartar attacks and the wars of Bohdan Khmelnytsky, were the basis of the *bandura* repertoire. Music does not have the same importance in *dumy* as it does in other songs. Here words predominate, and both the recitative melody and *bandura* accompaniment are subordinate. Melodies are based on the Dorian scale but these, under eastern influence, have been changed by the chromatic raising of the fourth note of the scale.

It was becoming evident, at the beginning of the 20th Century, that the art of the *kobzars* was in decline and that, with the death of the last folk *kobzar*, their songs would vanish forever. This, however, did not happen. Artists who mastered the *bandura* appeared.

One of these was Hnat Khotkevych, author of a handbook on the *bandura* and composer of larger works for chorus and *bandura* ensemble. Vasyl Yemetz is known throughout Europe and America for his *bandura* solo playing, and entire *bandura* orchestras have existed for several decades now. One of these, under the direction of H. Kytasty, has become famous outside Ukraine.

In new forms and with a new repertoire, this apparently antiquated art is showing new life.

THE NATIONAL TREND (1850-1920)

A great change has taken place in modern European music. In past eras, composers concealed their individual personalities to a certain degree, expressing themselves usually in the language of their times, or at least of their school. The musical language of some great 18th Century composers had this impersonal universality.

However, under the influence of Romanticism, more attention was focussed on previously little known folk creations, and the music world became aware of the songs of different peoples. A new spirit was fanned when, one after another, new voices, colored with their own national characteristics, began to sound. The Polish note was strong in the music of Chopin. Then Glinka appeared in Russia, Grieg in Norway, Smetana in Bohemia, etc.

In Ukraine a similar role was taken by Mykola Lysenko (1842-1912). After completion at the Leipzig Conservatory with distinction, he developed broad activities in Ukraine as a director, concert pianist and teacher. Lysenko wrote down folk songs from the lips of folk singers, basing his musical language on these. He wrote many choral works, and his Ukrainian folksong arrangements for choruses are numbered in the hundreds. A true pioneer, he developed new fields. His piano compositions, solos, his broadly planned and masterly written cantatas (for soloists, choruses and orchestra), and his operas

are numerous. The greater part of his vocal music was written for the words of Taras Shevchenko.

At this time the Russian government attempted once and for all to stamp out everything reminding Ukraine of her national individuality. Russia issued prohibitions unheard of in the world of culture. A special order forbade printing, dramatics and even singing in the Ukrainian language. In the *ukaz* of 1876, usage of Ukrainian words, even in editions of notes, was expressly forbidden. Nevertheless, Ukrainian resistance was strong.

At one concert in Kiev the performers could not be compelled to sing the Ukrainian folksong, *Doshchyk, doshchyk, kapaye dribnenko* (The raindrop, raindrop is falling finely) in Russian, singing it in French instead. Such a situation not only hampered Ukrainian musical development, but is responsible for its being so little known.

The opposition and cultural resources of the Ukrainian people, however, were stronger than all prohibitions, and the work begun by Lysenko gradually developed. His contemporary, M. Kolachevsky (also a student of the Leipzig Conservatory), wrote the first Ukrainian symphony based on Ukrainian themes.

Pupils and followers of Lysenko, like K. Stetsenko, M. Leontovych and A. Koshetz who became well known in America, worked primarily in choral music. These composers carried the choral settings for Ukrainian folksongs to a high artistic level.

Mykola Leontovych (1877-1921) is especially known for his original choral polyphony. His works are beautiful

miniatures worked out with the greatest attention to detail. Some of them, especially his *Shchedryk* (Carol of the Bells), are well known outside Ukraine.

Ukrainian musicians increased numerically in the 19th and 20th Centuries, and musical life expanded in Western Ukraine. Considerable attention was paid to male choral music, which was influenced by Czech and German composers. The trend started by Lysenko extended to Western Ukraine, and may be traced in the works of O. Nyzhankivsky, F. Kolessa, D. Sichynsky, etc.

In the period after Lysenko, a special niche in Ukrainian music was held by P. Senytsya, composer of many orchestral works and a string quartet, and the two Yakymenko brothers. Fedir composed orchestral and chamber music, and was the author of a handbook on harmony. Yakiv (Stepovy) produced great cycles of carefully written solo songs with piano accompaniment.

The period of transition (19th to the 20th Centuries) was marked by a great development in Ukrainian choral music. This was the second greatest period in choral culture. It was expressed in the organization of many choruses, which reflected the great popularity of choral art.

However, this was only one aspect. The other and more important was that so much creative work of Ukrainian composers was in the choral field. Here, they did much that was unique and valuable, making a clear contribution to world music.

It was otherwise with opera which, for various reasons, did not develop properly. Bortnyansky's and Berezovsky's operas

were historically too far removed to become a starting point.

At the beginning of the 19th Century various popular theatrical pieces, with incidental music, were produced. One of the first, still being produced today, was "Natalka Poltavka," by I. Kotlyarevsky, for which various composers wrote alternative scores. These popular musical plays were often on a very low artistic level, but they had one good quality: They were intelligible to a wide circle of hearers.

The work of S. Hulak Artymovsky, who had been a very successful opera singer, trained in Italy, was on a much higher level. His *Zaporozhets za Dunayem* (Kozaks beyond the Danube—1863), is a true comic opera, with broadly developed and cleverly written duets.

This opera's popularity was so great that composers kept reworking it, producers gave it new settings, theatres began—and sometimes ended—their seasonal activity with the *Zaporozhets*, eliminating other works. As a result it became Ukrainian opera's true Achilles' heel, creating lack of access for other musical plays.

Many Lysenko operas (Christmas Eve, Drowned Girl, Taras Bulba, The Eneid, Nocturne) could not be generally heard. Other Ukrainian operas of this period were written without being produced. Works by P. Sokalsky, N. Vakhyanyn, M. Arkas, D. Sichynsky, B. Pidhoretsky and others remained in manuscript form or were only undertaken by amateur groups.

Difficulty, not only in producing operas but orchestral music, was the unfailing companion of Ukrainian composers. This, it is clear, was a great deterrent. Deems Taylor, the

American composer and musicologist, wrote "To be played and played regularly is, I should say, probably the most powerful incentive a composer can have."

Despite this lack, modern Ukrainian music is still developing without interruption, and is proof of the Ukrainian people's great need for artistic expression.

CONTEMPORARY COMPOSERS

The greater part of Ukraine, and, for some years now, all of it, has been within the borders of the Soviet Union. Information furnished to the outside world, and even copies of music, do not allow us to recognize those features of musical life which may be regarded as permanent, or those of passing or propaganda significance.

In view of these circumstances we must consider problems of a general nature rather than individual facts and individual composers. Besides, the creative work of nearly all of these men, excepting those who died prematurely (Viktor Kosenko, 1896-1938, and Nestor Nyzhankivsky, 1893-1940), is still an open book, important pages of which are still not open to inspection.

Contemporary Ukrainian music differs from that of the past numerically. Where once there only were a few individuals, there now are dozens. Contemporary Ukrainian musicians, without exception, are professionals. They all have a basic background, gained in the important musical centers of the world. This is true of all branches: composing, performing, teaching and musicology.

Obviously, the environment and atmosphere in which contemporary Ukrainian composers obtained their training is reflected in their work. Many grew up in an atmosphere of Russian music which, at the beginning of this century, was one of the leading European schools. Outstanding men of this school are Viktor Kosenko, Lev Revutsky (1889-), Borys Lyatoshynsky (1894-), Pylyp Kozytsky (1893-), and Mykhailo Verykivsky (1896-). Others are Kostenko, K. Dankevych, A. Stoharenko, V. Hrudin, I. Belza and H. Zhukovsky.

Another group are students of Czech composers. Vasyl Barvinsky (1888-) had studied in Prague, formerly called the "Conservatory of Europe," even before World War I. Nestor Nyzhankivsky, Zynovy Lysko, Mykola Kolessa, Roman Simovych and others followed in his steps.

One of the most outstanding of contemporary Ukrainian composers is Stanyslav Lyudkevych (1879-), not associated with any group. Other isolated figures are Antin Rudnytsky (1902-), an extreme modernist for his time, and Borys Kudryk, an extreme conservative.

Contact with Ukrainian music is evident even in the work of those who have long been settled in America (Mykhailo Hayvoronsky, 1892-1949; Paul Pecheniha Ouglytsky, 1892-1948, and Roman Prydatkewytch, 1897-). Some, like Yury Fiyala, have developed since emigrating here.

In opposition to previous periods, instrumental music is now receiving more attention, especially in its larger forms. It is interesting to note, for example, a gradual evolution in Lyudkevych, like a bridge between the past and the present. With

recognized monumental thematics and execution from the majestic choral and orchestral cycle of the *Caucasus*, from the similar *Zapovit* (Testament) and the opera *Bar Kokhba*, Lyudkevych is now leaning toward orchestral music.

Of the orchestral forms, symphonies are being cultivated especially. After a long interruption, following the first Ukrainian symphony by Kolachevsky, a long series of works in this form appeared. They were by Revutsky, Lyatoshynsky, Kostenko, Lyudkevych, Prydatkevych, Rudnytsky, Simovych, and Fiyala.

Another favorite form is the orchestral suite and program overture. Some are works by V. Kosenko, M. Kolessa, Z. Lysko, A. Rudnytsky and others. Many piano concertos with orchestra have been written by Revutsky, Kosenko, Barvinsky, Lyudkevych and Fiyala.

Chamber music is also popular, especially when it includes the piano. The trios by Barvinsky, Kosenko, and Nyzhankivsky—written with a presentiment of his death—the piano quartet by M. Kolessa, and Barvinsky's very excellent sextet, are well known. String quartets, with good reason, are regarded as the ideal form of chamber music, and works by Lyatoshynsky, V. Kostenko, Z. Lysko, R. Prydatkevych, and M. Hayvoronsky predominate.

There are almost no Ukrainian composers who have not, to a greater or lesser degree, written for the piano. Here again there is a tendency toward development of the larger forms, that is, great unified forms such as piano sonatas (Lysko, Rudnytsky) or suites (Lyatoshynsky, Barvinsky). Music for the violincello is much more poorly represented, and violin music

is very limited, for only Prydatkevych has devoted himself fully to it.

The ice has also been broken for opera, with Lyatoshynsky's work especially prominent. His opera, *Zoloty Obruch* (The Golden Ring), based on the story *Zakhar Berkut* by I. Franko, won great success. Operatic and ballet music which draws its themes from the Ukrainian past, or from literature (often from Shevchenko), has its representatives: M. Verykivsky, P. Kozytsky, V. Kostenko, A. Rudnytsky, P. Pecheniha-Ouglytsky, K. Dankevych and H. Zhukovsky. Much valuable contemporary music has been written for the cinema.

Besides these forms of musical expression, the solo song with piano accompaniment, and choral music are also being developed today, but on a lesser scale. We can, however, strongly sense the lack of new liturgic music, although this is, to a degree, the result of external circumstances. Valuable exceptions, like the works of A. Koshetz, M. Hayvoronsky, and B. Kudryk, are very few.

Next is the relationship of contemporary Ukrainian composers to their own musical folklore. Some composers are continuing work on Ukrainian folksongs. M. Hayvoronsky produced cycles of settings for separate regions of Ukraine. Kozytsky, Verykivsky, M. Kolessa are applying newly developed resources of the new harmonic and contrapuntal technique.

Association with folklore is the general phenomenon. Although not devoting themselves to it completely, yet sensing beauty and originality at every turn, composers have not refrained from exploiting Ukrainian folksong.

For the most part, however, contemporary composers are

not using folk melodies as ready material, but are trying to form their own musical language out of component elements. They are copying the bases of melodic development, tonal systems, rhythm and harmony, not the songs themselves.

Obviously different composers handle such attempts differently. For example, in principle, Lev Revutsky and the much younger Mykola Kolessa have much in common. Both have saturated their language with elements of Ukrainian musical folklore. Both are considered as expressing a type of Ukrainian musical style. Yet, how different the result in the works of these two!

Finally, is Ukrainian music modern or not?

The question of modernism is very complicated. In the 14th Century men spoke of the *ars nova* as compared with the *ars antiqua*. One German theoretician said the following: "The modern style is distinguished by its great use of dissonance." The author of those words died in 1692.

Therefore, new experiments are not a sign of growing chaos, or of impoverishment, as is sometimes thought, but are, in a way, a legitimate manifestation in Ukraine as elsewhere. Some composers hearkened to the musical past and write in its spirit. Although their music finds grateful listeners, it is outside time or on its margin.

An important group, composed primarily of the Prague students like Barvinsky and Nyzhankivsky, are Neo-Romanticists. There also are echoes of Impressionism like that of R. Simovych.

Borys Lyatoshynsky is the most advanced modernist in Ukrainian music. Although we find indications of a turning

away from the advanced modernist position in his works, the "flow" of objectivism and constructivism in his music is organic.

Modern musical thought also sounds in various composers as Revutsky, Belza, Lysko, Rudnyztsky and M. Kolessa, but each in his own way. If we sought influences or patterns in modern Ukrainian music, we would find they follow the line of Bartok, rather than of Hindemith or Stravinsky.

PERFORMERS—MUSICOLOGY

Choral culture in Ukraine was unusually widespread. In recent times even village choruses were of an extremely high level. The old choral culture produced eminent directors like M. Lysenko and Ostap Nyzhankivsky, and the phenomenal director, Alexander Koshetz who graduated from the Lysenko group. As the head of the "Ukrainian Republic Chorus" and later the "Ukrainian National Chorus," he achieved unprecedented success in Europe and America. Another great director is Nestor Horodovenko, former director of the chorus "Dumka."

Ukraine also had a great number of prominent soloists. Many of these, like S. Hulak-Artemovsky, M. Ivanov, S. Krushelnytska, M. Mentsinsky, O. Myshuha, M. Lytvynenko-Wohlgemuth, have adorned the great European operatic stage. Operatic music is very popular in Ukraine, and is sung in the Ukrainian language, this practice having been introduced before World War I.

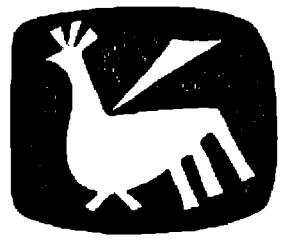
Modern times have brought forth a number of prominent

instrumental soloists, especially pianists like Lyubka Kolessa, Taras Mykysha, R. Savytsky and B. Maksymovych. There are comparatively few violoncellists. B. Berezhnytsky, Khristya Kolessa, and Zoya Polewska are among those. Still fewer are violinists like R. Prydatkevych.

In theoretic musicology, folk-lorists have won great success. They have further developed the field in which Lysenko laid the foundation, and their work has found a strong echo in European music folklore. This primarily has been so of the work of Dr. Filaret Kolessa and Klyment Kvitka.

Studies of Ukraine's musical history have been pursued for some decades. Some remarkable results like the *History of Ukrainian Music* by Mykola Hrinchenko (1922), the *History of Ukrainian Church Music* by B. Kudryk, the *History of Ukrainian Music* by B. Olkhivsky, and works on different sections by D. Revutsky, S. Lyudkevych, F. Steshko, Z. Lysko and others, have been issued. Also much valuable historic and critical material has been published in the musical journals, *Muzyka* and *Ukrainska Muzyka*.

Ukrainian composers' great creative achievements, the performers' masterly quality, the people's love for music and the development of musical and theoretical sciences have done much to further the development of an independent Ukrainian musical culture. Often unnoticed by foreigners, it is, nevertheless, adding its voice to the music world.



LITERATURE

by LUKE LUCIW

Born 1895, in Western Ukraine. Ph.D. from Charles Univ., Prague. Taught in high schools, a teachers college, and Ukr. Displaced Persons camp high school in Germany after American liberation. Expert in history of literature and literary criticism. Author of many literary articles, book reviews and books: "Olha Kobylanska and Friedrich Nietzsche," "Olha Kobylanska and Jens Peter Jacobsen," "Wasyl Stefanyk—Literary Critic and Reality," "August Harambasic and Taras Shevchenko."

LITERATURE

NOT LONG AGO AN AMERICAN LITERARY CRITIC SAID "THE VERY fact that Hitler dared start World War II, slighting an American warning, proves definitely he knew nothing of the spirit of American literature." He was right. Any person who knows a nation's literature well will understand its spirit.

This picture is far more vivid than that offered by history or philosophy. They appeal to the reasoning powers mainly. Hence, their range is limited. Literature, however, is broader in scope, for its varied artistic forms speak to a man's mind as well as to his feelings and emotions.

Ukrainian literature originated with the acceptance of Christianity in 988 A.D., during the reign of the Grand Prince Volodymyr the Great. However, even before that time Ukrainians had a very rich oral literature, perhaps the richest of all the Slavs.

From time immemorial Ukrainians have lived in the southeastern corner of Europe. It was their destiny to bar the many Asiatic invaders, protecting European civilization from annihilation. For more than a thousand years they carried out this mission, warding off warlike, nomadic tribes, despite bloody losses and retardment of their progress. This continual fight in defense of their homeland inflicted heavy

losses upon the Ukrainian people but it also brought compensations.

During their wars against the invading Asiatic hordes of Pencheniks, Khazars, Polovtsians (Cumans), Tartars, and Turks, the upper and lower social classes steadily intermingled and intermarried. This helped raise the intellectual and creative powers of the Ukrainian nation. It also brought about the creation of a rich folklore with thousands of beautiful songs, legends, tales, and proverbs. These became the nation's cultural heritage although the authors' names are lost or forgotten.

Even those fairly recent songs composed by members of the *Sitchovi Striltsy*, sharpshooters of the Sitch (Ukrainian volunteer legion), who fought gallantly in World War I, have found their place in Ukrainian folk music. They no longer are regarded as the works of Roman Kupchyns'ky or Lev Lepky, but simply are "Ukrainian songs." Thus, Ukrainian folklore and oral literature are still being enriched.

From slender beginnings in the 10th Century, Ukrainian written literature burst into luxuriant bloom in the 11th. Works of that period, however, were read and admired by only a limited number of the clergy and aristocracy. The great masses of common people still enjoy the folklore, songs and stories which had their origins in the dim, pre-Christian past.

Folk songs are sung on every holiday and patriotic occasion of the solar year. To this day pre-Christian carols of the New Year cycle, *kolyadky*, are sung at Christmas, and the so-called *shchedrivky* on the Epiphany (Theophany) holidays. In the spring Ukrainians still sing their ancient *hayilky* (grove

songs) and *vesnyanky* (spring songs.) The *kupalo* songs are sung at the summer solstice, the longest day in the year. Many songs of the harvest cycle are also hoary with age.

We can still feel the "good old times" in the words and melodies of wedding songs. Composed during the period of the mighty Kievan Grand Princes, folk songs of those "good old times" are the gayest and most optimistic. Ukraine was free, the center of a vast empire and the Ukrainians sang as a mighty nation. Later, in the middle of the 17th Century during the Hetman Bohdan Khmelnytsky's brilliant victories, these gay, rollicking, freedom-breathing songs again became popular.

Bohdan Lepky, prominent modern poet and novelist, says the following about the creative period of oral Ukrainian literature:

"The ancient Christmas and Epiphany carols, the grove songs and the spring songs, together with the wedding songs and funeral chants, still reverberate from the Carpathian Mountains to the Don like some mighty, never-ending song which the Ukrainians began to sing over a thousand years ago. These fine songs bring to mind a broad picture of life in ancient times, a grand and beautiful vision seen through the mist of many ages. They tell us of a tree of the world, of a well-to-do farmer sitting at a costly table made of yew, of his expensive green wines and sweet meads, and of his beaver furs and silk garments. They mention the mighty Danube and the Black Sea. They tell of young gallants who sailed in their silver boats to faithfully serve a great lord far away, winning money and renown for themselves."

"Through Ukrainian folk songs," continues Lepky, "we

see a quick-moving pageant of days of long ago. We see young men and maidens in their sacred groves, bidding welcome to spring. And again, we see young maidens with green wreaths on their heads, bidding welcome to a victorious prince. We see a gay pageant when life itself was like a song and the songs were throbbing with life.

"These ancient folk songs," exclaims Lepky with admiration, *"waft to us gently the fragrant odors of the Ukrainian prairies, the murmuring sounds of the Black Sea waves. They awe us with the mystic charm of the ancient sacred groves, bedazzle us with the bright skies of the Hellenes, and becharm us with Oriental predisposition to day-dreaming and with the ancient Greeks' love of boisterous, unrestricted and free life."*

In addition to these seasonal and ritual songs, Ukrainians also had many epic songs about the exploits of national heroes. These epic poems were known as *byliny*, and tell of how these heroes defended their motherland against invaders. Endowed with supernatural powers, and with more than human bravery, they are exceptionally quick-witted. *"These superhuman giants,"* writes Prof. L. Biletsky, *"wandered all about the Ukraine in the manner of Titans, fighting enemies of their Grand Prince, sometimes overcoming thousands with one blow."* Among them we find such legendary heroes as Svyatohor, Volha Vseslavych, Ilya Muromets, Oleksy Popvych, Grand Duke Roman and a knight errant, Mykhailyk, who defended Kiev.

The heroes of ancient Ukraine's oral epics were forgotten later. They were crowded into oblivion by the more recent heroes of the Kozak oral epics, *dumy*. Only one of the ancient

heroes, Oleksy Popovych, was immortalized in a *duma* as a Kozak.

In addition to these secular epics, many religious epics were composed during the Christian period of the Grand Princes. We will only mention one of these religious epics here.

A psalm-like poem, "Of Justice and Injustice," its basis is also the basis of Ukrainian spiritual life from the dim past to the present. And it is no wonder. For over a thousand years Ukrainians have been fighting for justice in their land. Later, similar thoughts were echoed in the poetry of Ukraine's greatest bard, Taras Shevchenko.

The unknown author of "Justice and Injustice" makes this plea to Justice:

"Justice is now shedding bitter tears of sorrow,
While the Dame Injustice whirls in drunken dancing.
Could we find your homeland where your laws prevail?
To your homeland, Justice, we would fly like eagles."

Ukrainians have never lost hope that Justice will finally assert herself in their land. They believe strongly in the words of their psalm-like song:

"God sent Justice down, Injustice to conquer.
To defeat the selfish, to reward the saintly."

Fables, fairy tales, legends, stories and oral history provided great spiritual comfort to ancient Ukrainians. Much of it was later written down by modern collectors of folklore,

but it is safe to say that people of olden times made more use of their oral literature than we do of books.

When they became Christians, the Ukrainians obtained their first books from Bulgaria. Since Bulgarian is a Slavic language, these books were fairly well understood in Ukraine. As a result the Slavic language, the language of the Church, became the written language of Ukraine.

These first books were religious: church service books, books of sermons, and biographies of saints. The first prominent author known is Metropolitan Ilarion who lived during the 11th Century and left a volume of patriotic sermons.

Toward the end of one of these, "Of the Law and Grace," the Metropolitan extols Grand Prince Vladimir, and pleads with a "just God" to protect Ukraine from foreign domination.

"*As long as the world lasts,*" wrote Ilarion, "*do not lead us, O God, into temptation. Do not let foreign powers rule over us, lest Thy city (Kiev) be called the city of the enslaved, and Thy flock, in its own land, be called a flock of intruders, and lest people of other countries ask: 'And where is their God?'*"

Thus, in the very first prominent Ukrainian literary work, we meet a search for justice. That theme of search, or struggle for the right, continues through all outstanding Ukrainian literary works, from the time of Ilarion to the present.

We find similar anxiety for Ukraine in "Instructions for his Children" by the Grand Prince Volodymyr Monomakh, written at the beginning of the 12th Century, and in Abbot Daniel's "Pilgrimage." During the Abbot's pilgrimage

to the Holy Land, he wrote King Baldwin of Jerusalem for permission to place an oil lamp at our Lord's Sepulchre in the name of his Ukrainian motherland.

"I plead with you, in the name of God and of the Ukrainian Grand Princes, to let me also place my lamp at our Lord's Sepulchre as a token from all the lands of Ukraine."

From the period of the Grand Princes Ukrainian literature was rich in translations from the Greek of what was then the Golden Age of Byzantine literature. There also were many other translations from numerous anthologies such as "An Emerald," "A Bee," and "A Golden Chain." Novels of fantasy and original chronicles were primarily translated.

Ancient Ukrainian chronicles were not merely an enumeration of important events. They included detailed descriptions of happenings in true literary style. Later, accounts of these historical events were expanded into poems or stories of high literary quality.

"The Tale of Ihor's Legions," is, without doubt, the finest gem of this period. This poem describes the expedition of four Ukrainian princes against the nomadic Polovtsians (Cumans) in 1185. There is evidence that the epic was written within a year after the events described. It is not a long poem, covering only about 20 pages of modern print, but is of such high quality that it has been translated into most modern languages. "The Tale of Ihor's Legions" is a real part of world literature, and comments and studies on it would form a large library.

This poem has been compared with the great masterpieces of the early Middle Ages, the ancient Scandinavian and Icelandic sagas, the "Song of Roland," and the "Song of the

Nibelungen." Some literary critics have sought for similar poetry in Oriental and Byzantine literature. Others tried to challenge its authenticity, but their arguments were completely disproved. The highly poetic word pictures and workmanship prove that the author, whose name has been lost, was a man of genius. Bohdan Lepky expresses his admiration for the poem in these words:

"In the lament of Ihor's wife standing on the ramparts of the city on a Sunday dawn, bewailing her sorrowful lot in the sad accents of a cuckoo-bird, we really hear the lament of many generations of Ukrainian women, bemoaning their loneliness to the sun, the mighty wind, and to the Dnipro of the blue waters.

"In the voice of the Dyv from the treetop, calling on the Polovtsian hordes to attack Ihor's knights, we can hear the voice of our enemies' evil spirit calling on their host to destroy the Ukrainian cause. Through the mist of ages we see our armor-clad knights advancing against an enemy on a dark, murky night. And through the many voices of past ages we hear a mighty call from the core of the poet's heart: 'Come to your senses! Cease your fratricidal wars! Stand side by side. Unite against the advancing ranks of the enemy, if you do not want to be overwhelmed by the ominous tidal wave."

The poet's anxiety was not ungrounded. A few decades later, in 1240, Ukraine was overwhelmed by the Mongol-Tartar hordes who nearly destroyed the country's cultural heritage. Ukrainian power suffered a horrible blow. Ukraine fell, and, in 1340, ceased to exist as an independent nation. During the next two centuries the enfeebled state was ruled by the

Grand Princes of Lithuania. Then, when Lithuania and Poland united in 1569, Ukraine came under Polish domination.

This foreign rule brought many hardships to the Ukrainian people. In addition, from year to year, they were subjected to incursions from the Crimea, where the Tartars had established their center. In the grip of this bitter struggle, Ukraine produced no new important literary works for a few centuries.

Finally the Ukrainians began to repel the Tartar incursions with a newly organized military force. Their brave prairie rangers formed themselves into military units, adopting the name *Kozaks*. At first, the *Kozaks* only fought against the Tartars, but, as they grew stronger they also began to oppose the Poles.

As the Tartars settled in the Crimea and extended their hold along the north shore of the Black Sea, they cut off direct communication between Ukraine and Byzantium. Thus, necessity compelled the Ukrainians to seek new cultural ties in Western Europe which was throbbing with the spirit of Humanism in literature, with the Renaissance in its arts and with the Reformation in its religious life.

Under the impact of these new forces, Western Europe was slowly being changed. European scholars, artists and writers were studying anew ancient Greek and Roman civilization, embodying their resurrected traditions. At the same time they were, by and large, giving up Latin and turning to the living languages of the day as their writing medium.

New cultural movements in Western Europe had a profound influence on Ukraine. Educated Ukrainians began to establish advanced schools and to include Latin, Greek, and

Church Slavonic in their curricula, the latter still being the literary and ecclesiastic language of Ukraine. These new schools were controlled by the powerful church brotherhoods.

The best known of these was the famous Academy of Kiev, founded in the 17th Century by Metropolitan Petro Mohyla, later called the Mohyla Academy in his honor. Not only was this the highest educational institution in Ukraine for the next two centuries, it also supplied scholars, clergymen and men of education to the southern Slavs, the Bulgarians, Serbs, and Rumanians, who were then under Turkish domination.

Since the new schools needed textbooks the church brotherhoods established several printing plants in Ukraine, at Lviv, Ostrih, and Kiev. Among the works published at this time were such important handbooks as Melety Smotritsky's "Grammar," with explanations printed in Ukrainian vernacular. Some printed religious pamphlets defending the Church's union with Rome. Others were controlled by opponents of this movement. Volumes of sermons of some literary value by such prominent church leaders as Baranovych, Radyvylivsky, and Galyatovsky, to name but a few, were published.

Some Ukrainian scholars (Slavynetsky, Polotsky, Tuptalenko, Yavorsky and Prokopovych), were lured to Moscow by the Russian Tsars. In their positions as church dignitaries and highly-placed state officials, they helped reform Russia in the Western European spirit, especially during the reign of Tsar Peter I.

In the new Ukrainian schools, and especially in the Academy of Kiev, students were taught to compose poetry, write

plays and act in them, as a part of prosody and rhetoric, as in the schools of Western Europe.

During the memorable year of 1648 when the struggle within the Ukrainian Church and the new educational movement came, Ukraine, under Hetman Bohdan Khmelnytsky, became embroiled in a war for independence from Poland. As a result of this victorious war Ukraine was reestablished as an independent nation. This new Ukrainian state came to being during a war, and existed for more than a century (1648-1775) midst almost continuous wars with either Poland or Russia.

In the 17th Century Ukraine produced many scholars and authors. Yet, since they still used Church Slavonic, they failed to produce works of general interest or of great literary value. Despite the language handicap, however, we do find some books which are imbued with national sentiment. For instance, Sakovych in his verses, praises Hetman Sahaydachny as a defender of Ukraine against the Turks and Tartars. "A knight is worthy of the greatest reward, if he sets free any one who is enslaved," he says.

Some of the plays too, voiced the sentiments of the nation. The most noted play of this time is "God's Grace," written in honor of Hetman Khmelnytsky. Its author addresses the great Hetman: "*You know that Ukraine is the mother of us all. He who refuses a helping hand when he sees her in peril, has a heart harder than stone. He is more savage than a lion.*"

The "Epistles" of Ivan Vyshensky, a monk, have high literary quality. Their author defends the poor peasants against

the oppression of feudal lords. This monk, as we can see, had good intentions, but sometimes failed to understand some phases of social life. For instance he could not appreciate the value of the new schools. Yet, he did much good through his highly emotional "Epistles," especially those urging the leaders of the day to remain true to their religion. Religion, at that time, was almost synonymous with nationalism.

"Vyshensky," writes V. Radzykevych in his "Story of Ukrainian Literature," "had much originality in his style. It is emotional, stormy, frequently tinged with sarcasm, full of original expressions, newly-coined words, metaphors and rhetorical questions. He played on the nerves of his readers, stirred them and roused them."

Ukrainian literature of this period also included the so-called *Kozak Chronicles* of *Samovydets* (An Eye-witness), Hrabyanka, Velychko and others. Written in a very vivid and ardent style, they tell of the heroes who fought many wars for their country's freedom and independence. The famous "History of the Ukrainians," also belongs in this series of patriotic Kozak chronicles. This latter work inspired many 19th Century Ukrainian poets to write on Ukraine's behalf and even Russian poets like Pushkin and Rylyeyev also dipped into its historic treasures.

The second half of the 18th Century was also the period of the Ukrainian Socrates, Hryhory Skovoroda, known as the greatest of Ukrainian philosophers. He taught that happiness is to be found, not in fame, not in luxury, not in riches, but in inner contentment, in doing good, and in living harmoniously with spiritual laws. "Extend your knowledge, love the

Truth, your own country, and do good deeds." Skovoroda exhorted his Ukrainian countrymen to mend their ways, for they, like the rest of Europe, had begun to live a life of comfort and light-hearted pleasure, ignoring ethics and spiritual laws in their pursuit of Mammon and the physical comforts of life.

Besides this written literature, Ukrainians, especially the masses, continued to cultivate their oral literature and folklore. A new form of epic poetry had been added—the so-called Kozak *dumy* (thoughts).

Unknown poets composed *dumy* about recent historical events. Wandering minstrels, *kobzars*, recited them, accompanying themselves on the *bandura*, a many-stringed instrument. They chanted these like ancient Greek minstrels, telling of Ukrainians captured by the Tartars, and enslaved; about Kozak wars with both Turks and Tartars, the battles with the Poles, and of strange events in human life to which they annexed moral maxims. Over a score of these *dumy* are permeated with freedom-loving ideas and deeply imbued with Christian ethics. They still appeal to modern audiences.

These poems were in the vernacular. However, elements of the Ukrainian language were making their way even into literary Church Slavonic. For example, the long scholastic plays of the times were interlarded with brief inter-acts for entertainment. These were known as "intermedia" and "interludes," and written in the living speech of the people. Students of the Mohyla Academy of Kiev also went to the towns and villages with their puppet shows. In these they often

touched on the actual life of the day, presenting their puppets' speeches in the living language of the people.

It was in these oral epics, folk songs, folk stories, fairy tales and other folklore, together with the vernacular interludes and intermedia of plays, that the natural vehicles of new literature really were prepared.

Ivan Kotlyarevsky, in his parody of the Aeneid published in 1798, started a new literature in Ukrainian vernacular. He borrowed the plot of his epic from Virgil, but the characters of his poem dressed, spoke and acted like Ukrainians. The whole parody is steeped in Ukrainian cultural heritage. To Ukrainians the heroes were not ancient Trojans wandering to Italy under the leadership of the Trojan Aeneas, but Zaporozhian Kozaks who had been driven from their fortress, the Sitch (destroyed by the Russians in 1775), and who were now roaming through foreign lands, passionately longing to see their Ukrainian motherland.

In a superb manner Kotlyarevsky filled the plot of the ancient Latin epic with the cultural inheritance of Ukraine, turning the ancient Trojans into Ukrainians. His book was deeply imbued with a moral spirit. He dared to attack the feudal system, the greatest social wrong of his time. He called on his countrymen to love their own land and work for the good of their own people, saying:

"If people love their native country,
It cannot be o'erwhelmed by foemen.
Their hearts are stronger than guns."

Kotlyarevsky's second work, the operetta, "Natalka Poltavka," is still very popular on the Ukrainian stage. Its plot is simple, but its basic idea, the humanity of Ukrainian character, still possesses great emotional appeal. It seems as if Kotlyarevsky was, in this work, trying to furnish an illustration for Skovoroda's humanistic philosophy. He pictured Ukrainians as people noted for their goodness of heart, almost vying with each other in doing good.

Thus, Ivan Kotlyarevsky gave new impetus to Ukrainian literature.

Other authors also began to write in Ukrainian. Through the living language of the people they became deeply interested in the actual life of the great masses.

The dominant literary figure in the 1830's was Hryhory Kvitka-Osnovyanenko, who wrote stories and plays in Ukrainian. His best-known are "Marusia," "Tumble-Weeds," "A Soldier's Portrait" and "Kindhearted Oksana." Kvitka was one of the first European authors to give descriptions of life in Ukraine, of the peasants and villagers. His heroes are the common people of Ukrainian villages, simple and rustic, but hard-working, decent and kind-hearted, living according to ancient traditions. In their rustic but dignified way, many of them are far superior to the upper strata social heroes who dominated European literature until the end of the 18th Century. Later, George Sand in France, Auerbach in Germany, and Grigorovich and Turgenev in Russia wrote in a similar vein.

Romanticism, which began to dominate European literature at the beginning of the 19th Century, gave fresh im-

pulse to the newly developed Ukrainian literature. It made authors look back into their country's past. It showed their former days of glory to the conquered and enslaved people. It insistently called upon them to awake from their stupor and to fight for freedom and independence. This romantic spirit inspired many political movements which began to fight the dominant autocratic governments in much of Europe.

The greatest Ukrainian poet of this romantic period was Taras Shevchenko (1814-1861). Shevchenko was born a serf, but in the words of Ivan Franko he was a "spiritual giant." In his very first volume of poems, the "Kobzar" (1840), Shevchenko, speaking with power, beauty and simplicity, stirred his fellow-countrymen from the stupor of Russian slavery. He pictured Ukraine's glorious past, and struck hard at the wrongs inflicted upon his people by the feudal system and Russian domination, calling on them, "*Fight and you shall win! God will come to your aid.*"

Shevchenko's historical poems, depicting the struggles of the Kozaks with the Tartars, Turks and Poles still intrigue Ukrainians. Shevchenko's Kozaks had no selfish motives when they made their brilliant, lightning-like raids on the Turkish shore of the Black Sea. They sailed across the waves to "liberate prisoners from the Turks." He pictured them as intrepid crusaders for their faith and their country's freedom.

Shevchenko's poems exposed the social evils, "the reign of darkness" under the tyrant Tsar Nicholas I. He attacked the rape of Ukrainian girls by feudal landlords, abuses of the recruiting system, political evils and the severe censorship of works in any language other than Russian. That is why so

many of his poems were banned in Russia. Some were printed only after the First or Second Revolution in Russia. It was the poet's fond hope that "some day our own Washington will appear with his rule of justice" and he believed "surely some day he will appear," bringing to Ukraine liberty as was enjoyed by the Americans. Such realization was not to be his, for he died in 1861, one week before the Russian feudal system was abolished.

Shevchenko, however, did more than fight for his country with his poetry. In 1846 he joined a secret political society, the "Brotherhood of SS. Cyril and Methodius," whose aim was to transform the Russian Empire into a federation of autonomous nations with democratic governments, having freedom of speech, religion and political beliefs. The police uncovered the group, arrested all members and exiled them.

Recognizing Shevchenko as a threat to his autocracy, the Tsar gave orders that Shevchenko serve indefinitely as a common soldier in the Russian army, far away from Ukraine. He gave strict orders that Shevchenko was not to be allowed to write or paint. (Shevchenko was also a graduate of the St. Petersburg Academy of Fine Arts.) After ten years of such servitude, the Ukrainian patriot was finally granted amnesty by a new Tsar.

Despite orders, however, Shevchenko did not stop writing. Some of his finest lyrics, comparable to the masterpieces of Goethe or Mickiewicz, were composed while he was in the army. The Russian academician Korsh, in comparing Shevchenko with great poets of other nations, wrote: "Shevchenko

is as great a literary sun as Mickiewicz or Pushkin, with the slight difference that he shines for a different solar system."

Poets like Shakespeare and Goethe have value not only for their own people but to all humanity. But, no nation had a poet as significant to them as Shevchenko was to the Ukrainians. They still listen to his command to fight for Ukraine's freedom, until "truth and power and freedom are restored in our homes."

Panko Kulish (1819-1897) was another prominent member of the Brother of SS. Cyril and Methodius. A man of wide literary talent, he wrote poems, short stories, novels, historical sketches and book reviews. He also made translations, among them the best of the plays of Shakespeare and most of the Old and New Testaments. His historical novel, "The Black Council" (*Chorna Rada*), and some of his stories as "Orysya," still have many Ukrainian admirers. The Soviet regime looks with disfavor on his works, finding much in them which is anti-Russian, especially in the "Black Council."

Kulish was a patriot who wanted his nation to free itself from Russian and Austrian domination. He tried to win friends for Ukraine among Russians, but was soon bitterly disappointed. He was even more disappointed when he tried to win prominent Poles over to the Ukrainian cause. These failures led him to turn his attention still more closely to literature. He wrote much on different subjects, enriching the cultural heritage of his people.

The appearance of the "People's Stories" by Marko Vovchok (Maria Markovych) in 1857 was a national event. They appealed to both Ukrainians and Russians, and some of the

stories were soon translated into Russian by Turgenev, one of the greatest Russian novelists. These short stories give the impression of a Ukrainian girl or married woman telling of her own life. Like Shevchenko, Marko Vovchok wrote in perfect Ukrainian, and, despite the apparent simplicity and naturalness of the tales, they are technically perfect.

The tales present a series of rustic but charming women compelled to work as virtual slaves for their feudal landlords, knowing full well that the landlords can sell or give them as stakes in card games. In her stories Marko Vovchok appealed to the conscience of the educated class, thus contributing toward the abolition of the feudal system. One of her stories, "Marusia," based in 17th Century Ukraine, was translated into French and became so popular in France it was used as a supplementary school text.

The works of Shevchenko, Kulish and Vovchok were so widely read they aroused the suspicions of the Tsar's despotic government. In 1863 the Tsarist government issued a decree forbidding publication of any Ukrainian books. An even more drastic decree was issued in 1876. This persecution of Ukrainian literature was fatal to some Ukrainian writers.

Stepan Rudansky, a poet of great talent, and the novelist Anatol Svydnytsky died in their prime without being able to achieve their literary aspirations. Their writings appeared posthumously. Several other authors did find a way out of this desperate situation by contributing to Ukrainian publications in Western Ukraine, which was annexed to Austria in 1772.

The first book published in the Ukrainian language printed in Austria was issued in 1837. This was a small literary anthol-

ogy, entitled "Fairy of the Dniester" (Rusalka Dnistrova), which contained verses and stories by Markiyan Shashkevych and a few contributions by two other poets, Ivan Vahylevych and Yakiv Holovatsky.

Shashkevych was a minor poet but his efforts to write in Ukrainian were decisive. Other authors in the Austrian part of Ukraine soon followed his example. The feeling that they and other Ukrainians living under Russian domination did constitute one racial unit, one people, grew.

Revolutionary movements in Europe in 1848, "The Spring of Nations," had great effect upon Ukrainian national rebirth in the provinces under Austrian rule. Then, reaction began but did not destroy the spirit of national rebirth among Ukrainians in the Hapsburg Empire.

In the cities, great activity again sprang up among Ukrainians, especially in Lviv, the capital of Ukrainian provinces under Austrian rule. With the aid of Ukrainian writers and benefactors from Ukraine, Galicia (Halychyna) became, so to speak, a Ukrainian Piedmont, a cultural center, from that time until the First Russian Revolution in 1905.

In Lviv, Ukrainians published their newspapers and magazines. It was here that their books appeared and it was here, too, that they established their first scientific association, the Shevchenko Scientific Society. In Lviv, both Austrian and Russian Ukrainians found a common meeting ground in literary and educational activities. Through the *Prosvita* (Education) Society, and mainly through its many publications, they carried their good work to Ukrainian villagers and the great masses of the people.

Only the most important Ukrainian writers in the period after Shevchenko can be mentioned here.

Ivan Nechuy-Levytsky began sending stories to Lviv publications in the early 1860's. The son of a priest, he knew both the educated classes and common villagers well. With such a fund of knowledge, he was able to describe all sorts of people. In some he pictured the harmful effect of the Russian educational system which often made his countrymen strangers among their own people, as well as among the Russians. Such is Prof. Dashkovych in "The Clouds." There are several similar characters in his novel, "By the Black Sea." In "The Kaydash Family" he criticizes his fellow countrymen for their extreme desire to live apart without developing a clannish spirit of unity.

As a novelist, Panas Myrny speaks with an even greater power of expression than does Nechuy-Levytsky. He is a profound psychologist, and with deep spiritual insight analyzes all thoughts in the minds of his heroes. As typical Ukrainians, these heroes seek truth and justice, though usually they seem to find violence and injustice. His finest novel, "Do the Oxen Low, When Their Manger is Full?" is a realistic social study with excellent poetic descriptions of nature.

The humble lives some Ukrainian authors led are best illustrated by that of Panas Myrny himself. He spent his entire life as a secretary in a Poltava office. No one knew that he was a famous novelist, not even the secret police. He had to conceal his writings for his own safety or else he would have been arrested.

A great contribution to national rebirth was that of the

Ukrainian traveling theatre which functioned in spite of the restrictions imposed upon it by Russian policy. The presentation of Ukrainian plays, in the Ukrainian language, helped awaken a national consciousness in the great masses of the people. Three great playwrights, M. Kropyvnytsky, M. Starytsky, and Karpenko Kary were also managers of their groups.

Most talented of these was Karpenko Kary. His plays on social themes reveal his skill as a psychologist and he regarded the traveling theatres as schools of national education. With this in mind, he saw to it that his plays possessed high educational value.

Ukrainian literature of the last two decades of the 19th Century was profoundly influenced by Prof. Mykhaylo Drahomanov (1841-1895), scholar and author, who was forced to give up his post as Professor of History at the University of Kiev and go abroad. He was deeply interested in socialism and his attitude influenced some of the modern writers. On the one hand he advised Ukrainian leaders and writers to keep in close touch with the progressive ideas of Western Europe, and, on the other, he argued that the liberation of Ukraine could only be brought about by socialism. This led to criticism in certain quarters. In his youth Ivan Franko (1856-1916) was one of his followers, but later he cooled to Drahomanov's rigid dialectics.

Franko was the son of a poor village blacksmith. A gifted boy, he soon learned that everything has to be done by diligent work but that even the most tiresome task can be made less tedious by singing or reciting verse. He made up his mind

that he would study assiduously, work as a writer, and indulge in poetry.

After staying in Boryslav, the oil center of Galicia, Franko commenced a cycle of stories about his observations. He described the hard work of the miners, their low pay, their hand-to-mouth existence and their secret desires to transcend their limited conditions and rise to a higher life. He called this cycle "In the Sweat of One's Brow." Some of Franko's stories and novels are extremely realistic and picture life as he actually saw it.

But Franko was even greater as a poet. If he had done nothing else, his poetical works would mark him as a titan in Ukrainian literature, ranking him among the excellent poets of the world. Take for example his greatest poem, "Moses."

The old leader stands at the crucial moment of his work. His eyes are turned toward a higher life but the great masses of the people are opposed to him, interested chiefly in their daily needs and having only a vague understanding of their leader's aspirations. In treating this Biblical theme, Franko sounds a solution similar to that of the Gospel. Through the voice of Jehovah, the poet warns:

Whoever gains all earthly wealth
And finds in it his chiefest joy,
The same its captive doth become,
For riches can the soul destroy. . . .
He who gives you mere bread to eat,
Shall with his earthly bread decay,
But he who ministers unto
Your soul, shall live with Me alway.

In his poem "Ivan Vyshensky" Franko brings his hero, the ascetic hermit-monk, to realize that he can serve his God and save his soul through working for the good of his people and defending them against their enemies.

Franko's cycle of lyric poetry, "Withered Leaves," has many folksong characteristics. It shows that Franko found much inspiration in their beauty, genuine emotion and artistic simplicity. The sorrowful lyrics act as an antidote for the reader's sorrows.

Ivan Franko's writings are monumental in size and scope. His collected works are published in 36 volumes. Among them are poems, lyrics, stories, novels, plays, literary reviews, scholarly works, translations, and newspaper editorials. He never refused any task needed at the moment, which is why we find literary gems as well as hastily written sketches. Franko was so prolific that, if all of his less carefully composed works were rejected there would still be well over a dozen volumes of his masterpieces in poems, stories and novels. He inspired in his readers a faith that, in the near future, the Ukrainian nation "will take its seat in the family of free nations" and would become "the rightful owner of its own house and field."

In the first years of the 20th Century there were three Ukrainian authors who can be compared with the outstanding writers of other nations. These three are Lesya Ukrainka, Mykhaylo Kotsyubinsky, and Vasyl Stefanyk.

Lesya Ukrainka (1871-1913), the pseudonym of Larissa Kosach, had her first verses published in newspapers and magazines at the tender age of twelve. Later, she published three

volumes of lyrics and epic poetry but her fame rests upon her dramatic poems and her poetic dramas in blank verse. Though constantly suffering from sarcoma in her left arm and foot, she reached the heights in her literary work, and in this manner sublimated her suffering and her enforced life of solitude.

In her lyrics Lesya Ukrainka says she "*still hopes where there is no hope,*" that "*she smiles, though tears are in her eyes,*" that "*she is planting her flowers with frost on the ground,*" that "*she is rolling a stone up the steps of a steep mountain,*" and that "*she has a strong belief her people's spring is not far away.*"

Her dramatic themes are taken from historical Hebrew, Egyptian, Greek and Roman incidents, but in reading them Ukrainians understand that they definitely refer to similar episodes in their own history.

In her play "Orgy," a Greek minstrel, Antheus, kills his wife Nerissa with his lyre because she wants to dance for a Roman patron who has conquered her nation. In her fairy drama, "The Forest Song," Lesya Ukrainka depicts the tragedy of a man with the soul of a poet and musician who tries to remain true to his innermost nature while being dragged down into life's bog by purely physical desires. Some like he fail, but others are able to overcome all obstacles, reaching the heights of human development.

In another poem, "Robert Bruce," Lesya Ukrainka tells of a Scottish king on the verge of giving up his struggle against the English, but sees a little spider trying to climb to the roof of the cave in which he has taken refuge. Despite several futile attempts the spider reaches its goal. Its example

inspires the leader with new hope and determination. He leaves the cave, orders his troops to fight once more, and this time overcomes his enemies.

Mykhaylo Kotsyubinsky (1864-1913) who also became famous for his short stories and novels, was at first a realist but later became an impressionist and a psychologist. It was in this later style that he composed his masterpieces. Literary critics often call him a poet of humaneness, of the beauty of Nature, and of the soul of man.

After seeing people walking among the ruins of a Sicilian city which had been destroyed by an earthquake, yet buying ornamental trinkets amid the ruins, he wrote his story, "In Praise of Life." In another, he pictures a very poor family, sole possessors of a souvenir coin handed down from generation to generation, who, when a clergyman appeals for donations for famine victims in a distant land, donate this last coin for the sufferers' welfare. In another, "The Shadows of Forgotten Ancestors" he describes the life of the Hutzuls, a poetically-minded Ukrainian tribe in the Carpathian Mountain woods, and gives us glimpses of the beautiful moods sweeping over a man's soul.

In "Fata Morgana" he describes turbulent moments in Ukrainian villages in the wake of the Russian Revolution of 1905. Its rustic heroes and heroines carry beautiful gems in their hearts.

Kotsyubinsky longed to see harmony in each man's soul, a harmonious unity among the different social classes of a nation, and a unity in the life of neighboring nations. Along with the Ukrainians, he also describes Romanians and Tartars,

for, to him, all men are men and all have beautiful aspirations.

Vasyl Stefanyk's (1871-1936) literary output does not exceed one small volume. Some of his stories are only one or, at most, a few pages in length, but they are so full of meaning that they may well be called novels in miniature. Few writers have a style as terse and compact as Stefanyk's. He aimed to describe the crucial moments of life as reflected in the soul. His success in doing this has won him a secure place in Ukrainian literature and also brought about translations of his stories into several European languages.

Stefanyk was not a facile writer and he spent days on each of his miniatures, writing and rewriting, polishing each separate word and phrase until it satisfied his exacting demands. He avoided personal remarks and his characters speak for themselves. Sometimes there is only a brief monologue. If Stefanyk had ever written plays he would have used Eugene O'Neill's technique.

In one story Stefanyk shows us a father carrying his little daughter to the river to drown her, as this seemed more merciful than letting her die at home of starvation and neglect. In another, we hear a poor mother working in a field, remarking that the only peace she knows "is when the baby is asleep." She does not know that the baby is sleeping so peacefully because he has just died of suffocation in his "nest" of sheaves. In still another, an old man, Maksym, who lost two sons in a war for Ukraine's independence, asks Christ's Mother to forgive him his blasphemous remark, "You lost but one Son, and I have lost both of mine."

Ukrainian poetry, in the decade preceding the First

World War, was dominated by O. Oles (1878-1944), a very talented lyric poet. He believed the Russian Revolution of 1905 would result in Ukraine's liberation. His poetry expressed his disappointment, but he continued to urge Ukrainians to more intensive liberation efforts.

The Second Revolution of 1917 did result, however, in temporarily liberating Ukraine. A great moment, this inaugurated a national revival which reflected itself in a renascence of purely Ukrainian literature.

Within a few years, scores of new writers emerged, with a profusion of new books, magazines and newspapers in free Ukraine. All the modern literary trends found adherents—symbolists, futurists, neo-romanticists, neo-classic poets, proletarian poets, and many other schools. Shining talents in this newer generation were Pavlo Tychyna and Maksym Rylsky.

Even the first poems by Pavlo Tychyna (1891-) showed his great gifts. His poetry had a highly musical, melodious quality and was quite profound. Fresh, original, and full of meaning, some were admirably adapted for chanting. In one, Tychyna says:

With its rays the sun will scatter
All the mist away.
Thus my nation yet will shine
Like an ocean sway.

Hope ran high that Tychyna would develop into one of Ukraine's greater poets, but history's tragedy frustrated such dreams. In the autumn of 1919 the Bolsheviks imposed their will on Ukraine. To save his life, Tychyna began to write in

praise of the conqueror, and his poetic genius was turned to composing propaganda poetry for his country's enemies.

Maksym Rylsky (1895-) met a similar fate. Some of his first verses caught the freshness, boldness, and harmony of the ancient Greeks. He, too, was forced to write poetry in praise of Stalin and Communists. At times he has tried to write true poetry, but this has only incurred the Kremlin's wrath.

Most talented among the novelists was Mykola Khvylovy (1893-1933), Red partisan and sincere Communist, ardent in his praise of the Red regime. He soon realized, however, that Moscow's Ukrainian policy was only a disguised form of imperialism, and began to be critical. Ordered several times to recant his accusations, he finally chose suicide.

In the following years, the Soviets "liquidated" more than a hundred Ukrainian writers, book reviewers and literary scholars. Some of them—Hrytsko Chuprynka, Dmytro Falkivsky, Hryhory Kosynka and Oleksa Vlyzko—were executed. Many others, like M. Ivchenko, V. Pidmohylny and Antonenko-Davydovych, were exiled to Siberia. Not one has returned.

The same fate also overtook Mykola Kulish (1892-), who dared to criticize Soviet rule in his comedies. Some of them compare favorably with Gogol's "Inspector General." At one time his comedy, "The Sonata Pathetique," was performed in Moscow, but no word of this was allowed to reach Ukraine.

Ukrainian authors living to the west of the U.S.S.R. had more opportunity to express themselves. Some continued their literary activity in Western Ukraine. Others became political

emigres to Czechoslovakia. Most prominent among the latter group in Prague, was Evhen Malanyuk (1897-), who reacted in his verse to all the anti-Ukrainian tendencies in Soviet Ukraine. The literary activities of these writers were cut short by the Second World War.

The Nazis interned many Ukrainian writers. Others, like O. Olzhych and O. Teliha, were executed. Still others, like the poet-novelist Yury Lipa, died in the Ukrainian Insurgent Army.

Victorious Allied armies liberated many Ukrainian writers from the Nazi camps, and stirred new activity in Ukrainian literature. However, the vast majority of their writings are still awaiting print.

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