

Ukrainian World

Український Світ

ДУХОВНИЙ ДОСВІД УКРАЇНЦІВ

Досвідати. Да досвіати Божє царѣ

Віра і надія, любов і милість - це основа людського життя. Успіх досягається шляхом чесності, працьовитості та співпраці. Божественна мудрість допомагає знайти шлях до щастя та миру.

Щастя полягає в гармонії між душою та тілом. Необхідно розвивати духовність, щоб досягти внутрішнього споккою та світла. Життя є подарунком, який потрібно цінити кожну мить.

Успіх не досягається за ніху хвилину, тільки через наполегливу працю і невпинний зусилля. Нехай кожен з нас буде прикладом чесності та порядності. Ми повинні бути солідарними та підтримувати один одного.

Світло життя приходить з Божого світанку. Коли ми йдемо шляхом правди, ми завжди знайдемо вихід з кожної ситуації. Віра дає нам сили, щоб подолати всі перешкоди на нашому шляху.

Життя є мандрівкою по цьому світі. Ми повинні бути вдячними за кожну мить, яку ми маємо. Не забуваймо, що ми всі - діти Божі, і тому повинні жити з любов'ю до всіх. Лише так ми зможемо досягти справжнього щастя та миру.



DEAR READER!

We are glad to meet you on the pages of our magazine. Since 1993, UKRAINIAN WORLD has been published in English and German as well as Ukrainian. We are continuing with our initial idea – to comprehend and bring to you the eternally effective knowledge, which many generations of our Ukrainian ancestors have acquired through their spiritual and domestic practice, to show the unity of Ukrainians in time and in space and in relations to other peoples. The moral power of this integral faith-knowledge has for millennia helped our people to bring their existence in harmony with Nature, and to solve their social problems. The force of the Ukrainian spiritual will to live is based on this faith and knowledge; it enlivens the consciousness of the people, provides integrity to individual and ethnic worlds, and shapes the ethnic state as a self-organized social structure.

Today Ukraine lives with the pressure of normalizing its spiritual and natural essence, recreating its own state order, and regaining its rightful and honorable place in the world. Thus, our magazine's purpose is to present a different view on all spheres of the Ukrainian world, as an ethno-cultural, spiritual-domestic, geopolitical reality, to reveal and spread the practical experience of our Ukrainian ancestors and our contemporaries from both our native land and from abroad, who support the unity of the Ukrainian world through their spiritual, intellectual, and creative efforts.

Information about Ukraine is organized into the following departments: Nature, People, Economy, Polity, Science, Education, History, Worldview, Spiritual Practices, Philosophy, Word, Music, Art, Family, Children's World, Heritage (outstanding figures, memorable dates), Reviews. Within this structure, our culture is expressed as the process of self-realization of an individual and ethnos in the World Unity. We welcome you to join us in this process of understanding and creating the Ukrainian culture.

For the annual subscription charges in Ukraine please note the Ukrainian Catalog.

The subscription code for UKRAINIAN WORLD is 74510.

The annual subscription rate for 12 issues abroad charges is US \$30.

Foreign readers can subscribe to the magazine through the editorial staff.

Editor-in-Chief



УКРАЇНСЬКИЙ СВІТ
UKRAINIAN WORLD
UKRAINISCHE WELT

UNIVERSAL ILLUSTRATED MAGAZINE

Is published in Ukrainian,
English and German

The 3rd year. January-February, 1994, issue 1-2.

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Association for Contacts with Ukrainians Living Outside Ukraine
(Society "Ukraine")

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228-24-21

Postal address:

P.O.B. 364, Kyiv-23,

252023, UKRAINE

Printed by the

"Presya Ukrainy" Publishers,

252047, Kyiv-47,

prosp. Peremoha, 50.

Order 0143402.

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Oleksander SHOKALO

LIFE OF THE UKRAINIAN SPIRIT

REAL HISTORY

The real history of a people is, first of all, a fixed manifestation of their process of existence as an integral self-realization of the spiritual-natural human essence; and that history which, given to us through the distorting prism of the ideology of temporary rulers, is only the external, changeable reflection of the deeper process of existence. The history of mankind is meaningless, if it is deprived of spiritual meaning. When court chroniclers and legalistic historians write ephemeral political history, noting, in order to please the rulers, that which is rapidly passing and does not remain in the memory of the ethnic spirit, then real spiritual history is created by ethnic self-consciousness proceeding from the necessity of the self-realization of a free man. Nobody can rewrite or change this unwritten but true history, because in the spiritual sphere everything is arranged not according to the capricious orders of earth rulers, but according to the Integral Will to live, according to the Integral System that eternal life-giving force, that rules the human world in the Integral World through unified, mythologic-religious consciousness. We are only to decide upon that wave of creation of the history of our ethnic spirit and then we will perceive everything that happened to our ancestors, is happening and will happen to our descendants, as an integral whole. Only in relation to the past will we rid ourselves of the ignorant prejudice that our ancestors were more primitive than we are, especially in the spiritual sphere.

The existence of the ethnic spirit is so majestic and eternal as the Integral Existence, when the people live according to its own moral law. Nothing in the world appears out of nowhere and disappears without a trace. Also our culture, as a process of spiritual-natural self-realization of the Ukrainian World, as a process of the real historical existence of the Ukrainians, embraces the spiritual-economic experience of many generations of the peoples living on our land. The Ukrainian cultural tradition preserves ancient archaic features, which go back several thousand years and connect our culture with cultures now remote in time and in space. And this witnesses the antiquity of the Ukrainians, connecting them with the common ancestors of various ancient and living peoples (mainly Arian) to the creation of our spiritual history in its different periods.

All these acquisitions are deep manifestations of the existence of the ethnic spirit — that which is true and eternal in the human history.

And the understanding of the past, that was imposed on us by the ideological school and academic science throughout the entire period of Ukraine's political dependence on the empire, is only the visible appearance of real history, an outer image of what was happening and not a true reflection of the spiritual development of our people. False political history is merely the biography of rulers and description of what they did to the people in the pursuit of power.

In spite of the ideological yoke which for the last thousand years has been violently imposed on us by Christian political clericalism and seven decades of the destructive pressure of Bolshevik atheism and vulgar materialism, the history of our spirit has still been preserved in the depths of the ethnic consciousness because spiritual necessity is the highest mission of the human existence.

The existence of the human spirit is not determined by transitory earthly values, political-ideological dogmas and social conventions derived from them, but is subject to the Living Law of the Will of the Integral Spirit of the Cosmic Consciousness (political-economic conditions can only promote or prevent the realization of the spiritual needs of man). Because the spiritual sphere is a sphere of our most acute consciousness and sensitivity. Today

everyone in Ukraine can help in sure that his human spirituality is not always proportionate to his material status. And in the historic sphere as well, the spiritual self-realization of the people happens unevenly, i.e. the cultural process does not correspond to an artificial five-staged scheme of the social development (like that of the Marxist theory of the social-economic formations, where every succeeding formation is more progressive than the previous one), because it reflects the real historic process one-sidedly. (Thus, the vulgar materialists attempted to reduce the stable, self-renewing spiritual sphere of existence as the goal of human life to a completely mechanic dependence on changeable social-economic conditions, on sphere of means, called civilization.) In reality, the world of ethnic culture, as well as the world of an individual, does not develop in a linear fashion according to artificial social laws and economic means, but realizes itself in the World Integrity according to the Law of Creation.

MYTHO-RELIGIOUS CONSCIOUSNESS

Self-realization in the ethnic world is determined by the level of perfection of the spiritual sphere and of the maturity of mythologico-religious consciousness at the core of the process of existence of an ethnic group. Mythologico-religious consciousness unites the visible and invisible spheres of the Integral World — past, present and future — of the Process of Eternal Existence in human life. The principle of mytho-religious unity of the true word, true thought and righteous deed provided stability of a mature, traditional Ukrainian society and unity of the three spheres: the spiritual, economic and military-administrative. The organic connection of the poetry of the soul with the practicality of life in the wisdom of the people is a manifestation of our mature integral mythologico-religious consciousness, containing in itself all the stages of a mature process of the development of the ethnic essence from its very beginning.

Mature mythologico-religious consciousness ensures the direct comprehension by the man of real integral knowledge, which contains the spiritual information of revelation and practical experience. The vivid-intuitive and logical-conceptual principles of understanding truth are harmoniously united in the mythologico-religious consciousness. This true, undivided knowledge is an effective factor for promoting a certain self-realization of the individual and ethnic group in the Process of Eternal Existence. And what earthly evils we would suffer, which lapses of memory we would have, for the sake of all-consuming real knowledge, gained by mytho-religious consciousness from the unique source of the Truth, gives life to our being, corrects a strong-willed existence of earth, visible world, uniting it with an invisible, heavenly world.

Ethnic mytho-religious consciousness as a manifestation of the integral spiritual-natural essence of the ethnic people, its integrity with the Universe, is a leading force in the existence of the ethnic spirit and the creative force of history. That is why in order to fully understand the history of the ethnic spirit it is necessary, first of all, to understand the level of maturity of the ethnic, mytho-religious consciousness. This spiritual key to the world of Ukrainian culture lies in the depths of the sacred, poetic thinking of our people. The eternity of the Ukrainian spiritual experience is displayed most clearly in sacred oral word formulas, ritual prayers, and magic incantations, the names of the ancestors, totems and spirits-protectors, and other spiritual relics of our ancient culture, which go back more than seven thousand years. Nikolai Gogol understood the genius of the Ukrainian spirit and its history precisely from the sources of national memory and morality, living in the ancient oral sacred texts, now called the folklore: "It is a peo-

ple's history, vivid, bright, filled with colors of the truth, it lays bare the whole life of the people." And another genius of the Slavs, Ivan Bunin, found in those same depths eternal, timeless essence of Ukrainian history: "There is no better country in the world than Ukraine... its past, songs, the legends about it are timeless. I am fond of it most of all." Bunin called the Ukrainians the people that "doesn't separate the Earth from the Sky". That is, the Ukrainian existence always formed a harmonic interaction with the earthly and heavenly spheres of the Integral World. Thus, the role of man as a spiritual-natural being, is to be the connecting link in the structure of the world between the Sky (Spirit) and Man-Earth (Nature). And when the people understand and support this with the power of their mytho-religious consciousness the unity of the earth and heaven in itself shall be realized and life itself will realize itself and be enriched in the spiritual sense. Our ancient ritual songs-prayers contain this meaning, their performing arouses living forces in man, opens the soul to spiritual enlightenment, and man joins the Eternal, uniting in his present existence the past and future.

However, these sacred texts have in the main ceased to function in the memory of today's Ukrainians, as bearers of our mytho-religious consciousness, as effective factors of existence of ethnic spirit, because people no longer understand and support in themselves the unity of their earthly and heavenly origins and, having lost their real relationship with the past, are losing hope in the future. The pathological interest of our people in their past tragedies masks the perspectives of existence, the imaginative surviving of these tragedies distracts us from the present reality, taking into account the experience of theories, and absorbs our living energy and will.

PRACTICAL RELIGION

The existence of the ethnic spirit is supported on the level of primary creation in that it is created and realized by the living people in their inimitable life, — process of individual religious (spiritual) practice. Religious practice should not be equated with a religion itself as an ideological-political state structure. The ideologization and politization of religion as a spiritual practice leads to the oppression of the individual will to live, to the disharmonization of the individual with society, to the violation of the balance between the spiritual and natural spheres; causing the hypertrophy of the biological in the human essence and resulting in the degradation of the whole society. Religious practice is a spiritual generator of the individual social essence. Various ethnic groups, professing various religions, can productively co-operate in a society. When they coordinate their existence with the natural imperative of the land where they live and with the spiritual-economic tradition of the autonomous ethnic group.

Spiritual-natural religions in the history of Ukraine, differing from one another in their rituals, do not contradict one another in their essence and support the common process of existence of the ethnic spirit. This mobility of the people's spiritual existence reveals itself in its mytho-religious consciousness, the universality of which is testified to by the wealth of names and variety of rituals. The Ukrainians for more than seven-thousand years of their history have passed through many stages of maturity in their religious consciousness from the very primitive polytheistic-monotheistic with the spiritual practice of revelation to monotheistic-messianic Christianity. And no one of these stages can be considered lower or higher (such measures are of one plane); because in the much-measured space-time of the Integral World every stage of the ethnic spirit's existence is special: factors of the earth, human, as well as cosmic plans are marked on it.

We have already noted that radical changes in religious and social consciousness take place every two thousand years, in connection with our solar system's entering into a new zodiac constellation, marking a certain cycle of the Cosmic existence. And a spiritual prophet appears among people at the divide of each such cosmic era, he personifies the state of the Universe in himself and, by interacting with people through their characteristic psychic associations, leads them, through his own moral-worldview refer-

ence points, to the self-realization of life in the Spirit. Each type of culture has its own prophet, that testifies to a certain principle of comprehending of the Truth. And all-human history is an integral cult-principle of the confession of light, way-process of self-realization of man in the spirit.

THE IMPERATIVE OF THE RELIGIOUS KNOWLEDGE

The history of the all-human spirit has followed an uneven path to popular self-realization through the Process of Eternal Existence. It is a path of life-creation, many manifestations of which can not be classified according to rising or descending curves. Different forms of the ethnic spirit's existence depend on inner (psychologic) and outer (cosmic-natural) factors and testify to the spiritual-biological health of the ethnic essence, about the stage of realization of the ethnic world and about the completeness of its links with other ethnic worlds in the Integral World.

The ancient spiritual relation of the Ukrainian culture with other Indo-European cultures is confirmed by the relics in all spheres of our existence, especially by the deep archetypes of mytho-religious consciousness, even reaching the Vedism common to all peoples of the Arian (light-glorifying) culture, the spiritual-natural practice of revelation of true effective knowledge. The tradition of attaining and transferring eternal spiritual knowledge reveals itself in different cultures in different ways, but the essence of these manifestations is unique, because the source of the Truth is unique as well. On the spiritual bases of Vedism, yogis, Islam sufis, Christian isyhusists practiced, and our own Hryhoriy Skovoroda was the only European philosopher who practiced, and whose teaching and way of life in the Truth formed the whole. In his spiritual practice Skovoroda revealed completely the eternal moral principle of the Ukrainians; its essence can be formulated the following way: "Man's heart is the true man". Skovoroda's and the sufi "wise heart" is the same as the "manas" of Vedism and yoga. In the teaching of Hryhoriy Skovoroda's follower Pamfil Yurkevych this principle reveals itself as "philosophy of heart". Our great artists and thinkers Nikolai Gogol, Panteleimon Kulish, Taras Shevchenko, scientists Serhiy Podolynskyi, Volodymyr Vernadskyi, Mykola Kholodnyi all professed the eternal moral bases of the Ukrainian existence.

Thus, the eternal spiritual existence of the ethnic people is formed by their individual spiritual efforts during the multitude of short and unique individual human lives. Individual human existence gains the historical sense, when a man becomes aware of his ancestors; and ethnic group comes into being and becomes the creator of its history, when it in unity of individuals and generations realizes its common spiritual ancestor the Creator of ethnic spirit, level of ripeness of its mythologic-religious consciousness and own spiritual type are revealed in its theo-name. And this common-ethnic spiritual, inner imperative in its turn supports the spiritual essence of human life. "...Spiritual type of a man can't be changed by any efforts, and of this there is sufficient proof from past and current history. The people can, under strong pressure, change the outer signs of nationality, but they will never change their inner, spiritual signs. One can speak different languages of the world, be citizen of various states, serve different cultures, but no one can change himself spiritually." Thus, the great Ukrainian historian, professor Volodymyr Antonovych expressed his heartfelt ethnic spirit to the still young at that time priest Andrei Sheptytskyi, pointing out that it is necessary to arose primitive elements, concealed in our unique national rites to the level of integral spiritual institution all national religion: only then would it be possible to preserve and strengthen spirituality of Ukraine and of the Ukrainians as state people.

The existence of the Ukrainian spirit unites our religious experience of light-glorifying monotheism, based on the polytheism of different tribes, and on the monotheistic Christianity of various confessions. All those religious doctrines, according to their deep essence, are our integral, eternal spiritual practice, the common achievement of many generations of Ukrainians. Having cleansed the primitive elements of our eternal knowledge from later ideologically extraneous features, we shall attain a common national religion. And only in mutual understanding, mutual trust and mutual aid, overcoming selfish predilections, laziness of the soul, confessional dogmas and ideological-party delusions, will we prove the value of the Integral Moral Law of humanity that we shall exist as a people, as an organic part of mankind on the earth, in the natural sphere, and in the sphere of the Integral Spirit as well.

Translated by Oksana Petrusyk

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THE
METAPHYSICS
OF
HRYHORIY
SKOVORODA

In 1992 270 years passed since the time the soul of our great philosopher-practical worker Hryhoriy Savovych Skovoroda had appeared in this world; and in 1994 200 years will pass since his transition to the eternity. UKRAINIAN WORLD began to pray for our spiritual prophet with the last year publications of the fragments of professor Volodymyr Shayan's work "Hryhoriy Skovoroda — Knight of Holy Fight" (Skovoroda and Spiritual Look of Ukraine in the 18th century) and of academician Olexiy Lasyev's philosophical essay "Anthropologism of Hryhoriy Skovoroda". Today we continue the memorable publications with the researches of young scientist Leonid Ushkalov

The philosophical culture of Ukraine during the Middle Ages, Renaissance and Baroque is personified by the immortal personality of Hryhoriy Skovoroda (1722 - 1794). Skovoroda's amplifications of the most varied motifs, beginning from baroque-topical *vanitas vanitatum, theatrum mundi*, "life-as-a-road" and ending with Christian-ascetic *ανταρκενα, homo militans, θεωρια and πραξις* as moments of "deviation" (*υπεσσις, υπεκοιησις*)¹ is constantly modelled by several principal metaphysical foundations.

Skovoroda's teaching is dedicated to the "three worlds": "microcosm", "macrocosm", and the "world of symbols" which consist of two consistent essences called Matter and Form. These forms Plato calls ideas, that is — visions and images. In their essence they are initial worlds man's hands do not make as well as mysterious ropes, penetrating Matter and supporting it. In both the micro and macrocosms, substance discloses the forms, — namely, eternal images, hidden within it. In the same way both in the symbolic and the biblical world, a gathering of beasts constitutes Matter. But the essence of God the brute is Form. That is why this world possesses Matter and Form, that is the worldly and the spiritual, lie and truth, death and life².

The "two natures" are interpreted by the Ukrainian thinker in the terms of Plato. The alpha and omega of all things ("invisible nature", "God", "form", "unity", "universal intellect", "Truth", "model", "God's unity", "source", "identity", "beginning of no beginning", "invention of no beginning", "wisest delimitation", "initial beginning of all things", "the unity of God's three suns", "unit", etc.), are defined by Skovoroda the following way: "This truthful beginning is alive everywhere. That is why it is neither a part, nor consists of parts, being the whole, hard and irredicable, immovable, only measureless and reliable. Being omnipresent, it is present at all times. It is both the anticipation and the end of each thing, not being anticipated and ended by somebody else. The "invisible nature" is the authentic tree among the trees, the authentic grass in the grass, authentic music in music, authentic house in the house, the new body in our old one, the expression of "Copernicus' all worlds", the "sun in the sun", the "sea", splitting into thousands, God's single man, living in thousands of us," the "Sculpture of God's right hand in the beasts, trees, mountains, rivers

and grass, the "invisible beginning of no beginning..." Its center is everywhere, it has no circumference, it is the hardness of no division and understanding.

The "visible nature", matter ("shadow", "fool", "beast", "substance", "flash", "material", "appearance", "visibility", "dungeon", "peddle", "vanity", "spontaneity", "mask", etc.) are interpreted by the philosopher as "nothing"³. The all-creating beginning and this myth, being its shadow, have no limits. It is both omnipresent and present at all times like the shadow of an apple. The only difference is that the tree of life stands and grows, compared to the shadow that reduces; it either dies, or is born, or disappears and is nothing. *Materia aeterna*.

In another case Skovoroda remarks: "Being an apple means having the shadow of an apple. But the tree of eternity is always green. Shadow is not limited either by time or place. These worlds and all the worlds that are innumerable are the shadow of God. It disappears part by part, is inconstant and is transformed into a variety of forms, not yet having its live tree; the enlightened persons have expressed this news long ago; *Materia aeterna* — Matter is eternal".

Generally speaking, the dialectics of Form and Matter take place as a permanent act of *creatio ex nihilo* — the endless process of the formation of things.

Over-arching Singularity⁴, Substance, *μη ον* or the peculiar methods of their interaction ("it is the direct creation of God to work wonders out of nothing, to transform earth with God's face") and some other aspects testify to Skovoroda's ontological model being of Platonic-neo-Platonic character.

It is neo-Platonic metaphysics that arises by means of the "unfolding" of the Singularity (*εν*). The neo-Platonic emanational Singularity — Number — Intellect — Space — Matter⁵ is a consequence of the interaction of two substances, representing unequal aspects, the Singularity and Matter. The Singularity also possesses the substance that is deprived of existence, one that is called "non-being". Even it is produced by the Singularity, as, on the one hand, it is such a thing only thanks to its relationship with the Singularity and, on another hand, because the substance — *μη ον* — is a universal principle of the formation of all things, the "pure possibility of being"⁶, "eternal readiness to be transformed into something"⁷. So, just as the substance embraces Being all over to make it real, though it is unreal, the Singularity

embraces and pervades all Being, as if it were non-existent, each thing would not be something. This means that a thing would not be part of the Singularity¹⁰.

In this way the stairs of the "unrolling" of the single mirror each other: all emanational staircase presents itself as a hierarchy of "mirrors", models and images. As was remarked by Johan Petritsi, a Georgian neo-Platonic (11-12 centuries), here (in time — L.U.) there are only inheritance, semblance and shaping of an image, and there (in eternity) — identity and being of a model. As Plato says, each image is that of a model, but there all space is filled with models of models, while things exist here, this visibility of Dios (is filled) with images and images of images. One of the most intellectual philosopher-neo-Platonics in the epoch of Renaissance, Nicolaus of Cuza, whose works were well-known in Ukraine¹², depicted this dialectic in the form of pyramids of Light and Darkness, considering the latter to be the universal paradigm.

"God," he explained, "being the Singularity, is likely to be the foundation of (the pyramid) of Light, while the foundation of (the pyramid) of Darkness is nothingness"¹³. The symmetricity of this model is a consequence of both pyramids being "mirrored". Their foundations show a dialectical identity as "mirrors". The Singularity is the "mirror" as the all-embracing source of all essence, the Matter — as an "unreal boundary", the "condition of the appearance of the Singularity in other things"¹⁴. Cuzanus depicted it in the following way: "The forms appear to be identical to themselves in the normal mirrors and unidentical in the distorting ones. Let us take the highest shine of our alpha and omega, our glorious God, in which (shine) God appears himself, and let us take it as the pure and the most perfect mirror of the truth, and let all creations be concretely defined..."

The Singularity mirrors. Clearness shines in the reflections of these mirrors, but in the first, most perfect mirror all the mirrors shine the way they are, and in the rest of them, limited and distorting as they are, each thing is not reflected the way it is, but according to how the mirror-receptor is located¹⁵.

Given such circumstances, the application of the "mirror" metaphor, inherent in the representatives of the Platonic-neo-Platonic philosophic-literary tradition (it is met, for instance, in the works by Plato, Plotinos, Pseudo Dionysios Areopagityk, Dante,

Schelling, in gnostical texts etc.) is taken as quite natural phenomenon.

The semantics of this image¹⁶ is widespread in Ukrainian Baroque philosophy and literature in the metaphysics of Hryhoriy Skovoroda, is modelled with Plato "pyramids of Darkness and Light". Calling God the "mirror" ("When your new and authentic eye caught sight of God, it was in him that you saw, like in a source, like in a mirror, what he always had and what you has never seen"). Skovoroda, beyond any doubt, means that "there is only one perfect mirror — it is God himself, who perceives all things as they are, because this mirror is no other than all essential needs. Given this aspect¹⁷, "each stair of being is a mirror of God"¹⁸.

The metaphor "mirror-matter" is expressed by Skovoroda in a typically Platonic way: the "mirror" as an element of the thinker's imaginative creation of the metaphysical model of the world represents the problems of the "idea's" reflection in the meonical Matter, when the former loses its own perfection as a result of being deprived of self-identity and splits into an abundance of similiar images. The "mirrors" are "eidols" Plotinos wrote about in his time: "But (the movement) itself is substance, and all things (reasonable) are substance there. So, why are the things here different? Because everything there is Single; here, given the eidols are separated from each other, one (exists) way, another (exists) in another way — it is like the seed has all things together and separately, and not only the heads and hands separate. Here (in sensate reality) all things are mutually separated. It is because (our reality) are eidols, not truth"¹⁹.

It should be stressed that the Christian dogma denies the truthfulness of such a kind of metaphysics, referring to the fact that the recognition of the eternity of Matter runs counter to the imagination of God being almighty, while Platonic meonicity of the visible world excludes the tenet of incarnation.

Besides, the Platonic universalism of Skovoroda's metaphysics is permeated by the spiritual experience of Christianity, so it is quite natural that his concept of the "three worlds" is correlated with the neo-Platonic "triad" (τριάδος) as well as with Christian trinity dogma. The real basis of the correla-



tion was the genetic dependence of the God the Father, God the Son and God the Holy Spirit doctrine (especially in its Orthodox version) on the neo-Platonic triad: Single — Intellect — Spirit²⁰. So, in accordance with Skovoroda's views, the "visible nature" of the Universe and "macro-space" give rise to the "invisible nature" of man, "micro-space", correlated with God the Son. In this connection M. Berdyaev remarks: "Man is micro-space, he occupies the central and kingly position in the world, for man's nature mysteriously resembles that of the absolute man — Christ and with it deals with the nature of the Holy Trinity. Man is not a common creation among a number of other ones, for the eternal and the only son of God, equal in his dignity to Father, isn't only Absolute, but also Absolute Man, pointing out in notes." This authentic self-understanding of man was discovered, together with other mystics, by our Skovoroda²¹.

The unity between macro- and micro-space is interpreted in the metaphysics

of Skovoroda as correlated to God the Holy Spirit the "invisible nature", "symbolic mysterious world": "Christian God is the Bible" — the Ukrainian philosopher says, in emphasizing the fact that in the mediative act over the text of the "symbolic world" man rises, "through wordly contemplation to the spiritual" and, getting to the initial source, steps onto the blackthorns of the Holy Spirit, Paraklet-Consoler, who testifies to the chance for harmony to be established in the earthly world.

In spite of all Platonic acute dualism of Matter and Form, the metaphysics of Skovoroda does not contain something like a gnostical negation of nature. It is much closer, for instance, to Plotinos with his keen interest in the limitlessly beautiful space, or to the early Christian thinkers, pondering on the wise arrangement of the Universe as a source of "natural benevolence". God's image is clearly seen here through the fragile shaping of things. It means that the natural world and intellectual one (κοσμικὸν νοητικόν) are presented as things of the same nature (ομοουσιότης), and there is no bottomless abyss between them. Skovoroda interprets the universe as God's "otherness", or, to be more correct, as Sophia-God's wisdom — a mediator between God and the world. The philosopher teaches about "God's omniscience"²², that is, on the one hand, "the heir" of God and universal unity and, on the other hand, in dealing with the pluralistic character of the world it plays the role of unity and singleness. Being the synthesis of Skovoroda's metaphysics, the thesis about Sophia-God's wisdom — not only constitutes the benevolence of Being, but also provides specimen of the highest value for man's individuality which is reflected in the laborer's and master's experience — that of the farmer, warrior, philosopher or somebody else. The participation of each man in a definite caus paradigm is seen by the philosopher as the human wisdom and existential enrootness in authentic Being, because God himself works the perfect poem of the world order out of the amorphous Matter.

Translated by Volodymyr Horak

¹ About Skovoroda's philosophical Universalism see, for example: Зеленогорский Ф. А. Философия Григория Саввича Сквороды, украинского философа XVIII ст. // Вопросы философии и психологии. — 1894. — Кн. 23. — С. 197—234; Кн. 24. — С. 281—315; Лебедев А. С. Г. С. Скворода как богослов // Вопросы философии и психологии. — 1895. — Кн. 27. — С. 170—177; Краснюк М. Реалистично-философское воззрение Сквороды // Вера и разум. — 1901. — № 16. — С. 132—152; № 18. С. 217—236; № 21. — С. 365—382; № 22. С. 401—420; Эрн В. Ф. Григорий Саввич Скворода. Жизнь и учение. — М., 1912; Шпет Г. Г. Очерк развития русской философии. — Пг., 1922. Ч. 1. — С. 68—83; Гордеевский М. И. Теоретична філософія Г. С. Сквороды // Пам'ятки Г. С. Сквороды (1722—1922). — Одеса, 1923. — С. 3—36; Багаїт Д. І. Український мандрованин філософ Гр. Сав. Скворода. — Харків, 1926; Чижевський Д. Філософія Г. С. Сквороды. — Варшава, 1934; Зеленогорский В. В. История русской философии. — М., 1956. — Т. 1. — С. 55—71; Філософія Григорія Сквороды. — К., 1972; Іванюк І. В. Філософія і стиль мислення Г. Сквороды. — К., 1983; Оляничин Д. Н. Г. Hryhoriy Skovoroda (1722—1794): Der ukrainische Philosoph des XVIII Jahrhunderts und seine geistig-kulturelle Umwelt. — Berlin, 1928; Hryhoriy S. Skovoroda. Fables and aphorisms. Translation, biography and analysis by Dan B. Chopyk. — New York, Bern, Frankfurt am Main, Paris, 1990. — P. 1—70.

² Here and further Skovoroda is cited after the edition: Скворода Григорій. ПЗТ: У 2-х т. — К., 1973. — Т. 1, 2.

³ A great number of philosophical metamorphoses is caused here by the combination of hatafatical and

apofatical instructions, concerning the Absolute, because, on the one hand, it is rationally to call the God as "nature", and on the other hand — "the highest creature doesn't have its proper name".

⁴ Skovoroda's "nothing" appears just as *σπουδαιον* (absolute potential) and as *νοτονον* (absolute nothing). About the difference between these philosophical terms see, for example: Лосский В. Н. Догматическое богословие // Мистическое богословие. — К., 1991. — С. 281—282.

⁵ D. Olyanchyn had all reasons to confirm that "in Skovoroda's philosophy God is, first of all, alone (*μονοος*)" (Olyanchyn D. Op. cit. — s. 88). Thus, it's natural that "a unit" is one of the most essential metaphors of Skovoroda. See: Чижевський Д. Філософія метода Сквороды // Записки Наукового товариства ім. Шевченка. — 1930. — Т. ХСІХ. — С. 157—160; Andual A. Die slawische Barockwelt. Leipzig, 1961. — S. 304.

⁶ Лосев А. Ф. История античной эстетики. Поздний эллинизм. — М., 1980. — С. 176.

⁷ Петрици И. Рассмотрение платоновской философии и Прокла Анадоха. — М., 1984. — С. 73.

⁸ Лосский В. Очерк мистического богословия Восточной Церкви // Богословские труды. — М., 1972. — С. 8. — с. 51.

⁹ Лосев А. Ф. Цит. пр. — С. 208.

¹⁰ Там же. — С. 211.

¹¹ Петрици И. Цит. вид. — С. 120.

¹² See: Історія української літератури: У 8-и т. — К., 1967. — Т. 1. — С. 269; Паславський І. В. Кирило Транквіліон-Старовецький і філософські традиції Київської Русі // Київська Русь: культура, традиції. — К., 1982. — С. 96; Історія філософії на Україні: У

3-х т. — К., 1987. — Т. 1. — С. 252. — There is a supposition that Skovoroda was acquainted with the works of Cuzanus as well, see: Оляничин Д. Op. cit. — S. 26; Філософія Відродження на Україні. — К., 1990. — С. 164.

¹³ Николай Кузанский. Соч.: В 2-х т. — М., 1979.

¹⁴ Т. 1. — С. 207.

¹⁵ Шичалин Ю. А. "Третий вид" у Платона и метерия-зеркало у Платина // Вестник древней истории. — 1978. — № 1. — С. 155.

¹⁶ Николай Кузанский. Цит. вид. — Т. 1. — С. 310.

¹⁷ See, for example: Сакович К. Аристотелівські проблеми // Пам'ятки братських шкіл на Україні. — К., 1988. — С. 346—347; Транквіліон-Старовецький К. Євангеліє учительське. — Рахманів, 1619. — С. 5; Радивилівський А. Огородок Марії Богородици. — К., 1676. — С. 133, 617—623; Баранович А. Меч духовний. — К., 1666. — С. 146—147; Максимович І. Адамант собраний, рифмами сложенний. — Чернівці, 1705. — С. 233; Православне учение, или Сокращенная христианская богословия. — К., 1791. — С. 3.

¹⁸ Николай Кузанский. Цит. вид. — Т. 1. — С. 326.

¹⁹ Гарин Э. Проблемы итальянского Возрождения. — М., 1986. — С. 128.

²⁰ Платин. О субстанции и качестве // Лосев А. Ф. Античный космос и современная наука. — М., 1927. — С. 243.

²¹ Лосев А. Ф. Очерки античного символизма и мифологии. — М., 1930. — Т. 1. — С. 859—876.

²² Бердяев Н. А. Философия свободы. Смысл творчества. — М., 1989. — С. 315, 547.



Dmytro CHYZHEVSKYI PAMFIL YURKEVYCH'S "PHILOSOPHY OF THE HEART"

ESSAYS FROM THE HISTORY
OF PHILOSOPHY IN UKRAINE

*The 4th of March 1994 was the 100th birth anniversary of Dmytro Ivanovych CHYZHEVSKYI (died in 1977), an outstanding Ukrainian philosopher, historian of culture and literature, linguist, "Renaissance's man at the unrenaissance's time" (John Fiser). D. Chyzhevskiy emigrated from Ukraine soon after the October Revolution of 1917; several decades defined the main directions of the Slavic studies abroad, in particular, in Germany, that granted him asylum (for details see *Philosophic and Sociological Thought*, 1990, N.N.10,11). D. Chyzhevskiy's works concerned general themes — "Philosophy in Ukraine" (Prague, 1929), "Essay of the History of Philosophy in Ukraine" (Prague, 1931), — from where we publish one of the most interesting essays about an outstanding philosopher, we can say, the first and the last professional Ukrainian philosopher, who left a clear trace in the history of development of philosophic doctrines of the world, — about Pamfil Danylovych Yurkevych.*

"Philosophy of the Heart"

Here we meet the central thought of Yurkevych. When he makes a subtle philosophical analysis of the philosophic problems of his day, when he sets out to philosophically comprehend ideas, spiritual life, the world and divine existence, he does not at all assume that the philosophic comprehension of ideas and conceptions is capable of embracing and understanding each and every phenomenon as such. The main feature of Yurkevych's philosophic consciousness is a certain modesty, the essential feature of his philosophy is a consciousness of his own limitations. These limits exist, because beyond the mind and the ability to cognize the world with the assistance of the mind, there is function of the human spirit deeper and higher than the mind; the function to which Mind is superstructure and surface, the function from which mind grows and expands. It is that depth of human spirit, about which Skovoroda and Gogol spoke, and we can encounter a hint of it already in the works of K.G. Stavrovetsky, — it is the so-called "heart" of man. Yurkevych expounds and substantiates this teaching about "heart", proceeding from the Holy Scripture and the works of the Church Fathers (see his article "Heart and Its Importance in the Spiritual Life of Man").

Yurkevych categorically negates the view, that thinking and intellect is a basis of all spiritual life. The psychology of his day considered the will and senses to be only some distinctive forms and accidental states of thinking. From that point of view man's spiritual life would be completely rational-mechanical. The rationalist takes experiences as the basis for understanding concepts and cognition. The moral significance of man should be determined by abstract thought about duty. Neither the enthusiastic striving for good, nor love, but cold understanding of duty, according to the thought of psychologists-rationalists, governs moral deeds. This rationalist idea of man corresponds with a similarly rationalist notion of God, as a creature whose nature is

thought and thinking, a creature who forms the world without will and love but sets forth only from logical necessity.

Such an understanding of spiritual life does not satisfy Yurkevych. The nature of the human spiritual creature is not confined to thought or thinking. The statement that all aspects of the spiritual life can be determined by thinking is as one-sided as would be the attempt to derive all semantic concepts by some group separate them, for example, to derive the sense of hearing from sight and sounds or tones from colors and figures. It is impossible to limit any concept to any single manifestation of that concept. If our spiritual life were confined only to thinking, for us the world would be well-organized, but lifeless, like some mathematical value. In reality, the world is variegated, wondrous and vivid. And Yurkevych doesn't want to see only the rational functions in cognitive processes. The moral significance and religious experience of man evoke even more doubts concerning such a one-sided rationalist perception of man as mere cognitive essence. Yurkevych bases his anti-rationalist psychology, which we can rightly call "psychology of heart", on his critique of the rationalist theory of cognition, ethics, and philosophy of religion.

Mind would give man the possibility to comprehend the world completely and thoroughly, but mind would not be able to discover in this world the existence of truth and life, which would surprise it with the beauty of its forms, the mystery and limitless variety of its content. The rationalistic cognition could only reflect, copy what happens in reality, that is, replicate in itself phenomena which are alien to the spirit. Perhaps, in that case all our understanding would possess the certainty of mathematics. But this would mean gaining only width and not depth. The greatest philosophers knew that their hearts were sources of their greatest ideas, and thinking only worked those ideas out, providing them with clarity and certainty. "Philosophy, as an integrated world view, is not the business of a man, but of Mankind as a whole, whose life is not governed by abstrac-

tions or pure logic, but discovers its spiritual life in all the completeness and integrity of its various elements ('Ideas')". Heart warns our mind to the cognition of truth, in particular, in moments of great difficulty, when the natural aspiration of heart as any moral-spiritual "fact" speaks. Man assimilates the truth completely only if it "comes across to man's heart". We have more than one activity of thinking not only in the philosophic creative activity but even in a primitive cognition. Even simple imagination, which is created by our thinking on the basis of impressions coming from without, has two sides: *knowledge* of things which we im. gine (or accept) and the *spiritual state* which is caused by that imagination and knowledge. That second side cannot be classified rationally, it is a direct and distinctive manifestation of our spiritual attitude. Any concept comes into our soul as facet of its inner state. "Free of knowledge is not free of life". Life is more valuable and important for spirit than all knowledge. When we absorb the beauty of nature or art, when we are surprised by the majesty of things, then all those experiences are governed not by mind but by heart, and, moreover, they are governed completely, directly and independently by the whole stream of our spiritual states. It seems, that we choose from the world all things that are of importance and value to our spirit. When we can say from the theoretical point of view that everything existing in the world is worthy of our cognition, then, taking into account the very development of our moral-spiritual creature, we must say, that we should know only what is worthy of our moral, God-like nature. Man assimilates the truth which becomes his inner acquisition, his treasure, only when it touches his heart. He can fight only for this thought which lives in his heart and protects that thought with self-sacrifice and heroism, because this is possible only for heart. We are interested in the thoughts of others not in their own way but depending on whether that thoughts are authentic, sincere convictions of the people. We are interested not in the thought itself but in man's attitude to this thought, in whether the truth touches the man's heart.

The last questions already concern moral problems. In this sphere Yurkevych comes out toward "abstract", "formal" ethics no less decisively than, for example, the contemporary outstanding philosopher Max Scheller does. Yurkevych's arguments are deep and penetrating. Sometimes he approaches ideas which were expressed in European literature nearly half a century later (for example, the same M. Scheller). Certainly, "heart" plays a still deeper, more considerable role in the moral sphere than in cognition. The spiritual life of man, if not dependent on external influences and impressions, is primarily produced by the deepest expression of the man's essence — heart. First of all, in contrast to mind heart is a principle that means the individuality of a man. Mind is common to all people, the activity of mind is the same or should be the same for everybody. But the life of every man's heart is different and individually painted. Everything that constitutes the soul is conditioned by the mood of heart, and activity of the soul can be inspired only by reason to the extent that it is in harmony with the mood of a man's heart. Man's heart contains a basis such that all his ideas, feelings and deeds have the same character as the soul and they are so specifically, individually expressed that we consider them "not a manifestation of a spiritual creature in general, but of the individual, real human creature". It is for this reason that heart, or "deep heart" (as it is called in the Holy Scripture), is the source of all other sides of the spiritual life. Psychological theory can't mean those particular features and differences, with which man's thoughts and strivings appear in his soul under certain circumstances. Man is not merely a representative of



Pamfil Yurkevych.
Reconstruction of the painting from the 1860 daguerreotype.
Artist V. Mitchenko.

a human type, which is replicated in identical fashion, man is an individual, that is, every man is the only man of his kind in the whole world. Man himself knows his soul not as a soul in general, but as his own very personal soul with its own personal thoughts, strivings and moods. That's why — depending on the absolute individuality of every man — phenomena and events are possible in history which cannot be derived from the general rules of psychology.

Not only man's moral individuality but also his moral *efficacy* is connected to "heart". We judge a person's action depending on whether it caused by some external conditions and considerations or it immediately arouses from the free strivings of heart. We consider moral only those actions, which are stipulated by these aspirations of heart. The Christian doctrine about love being the source of all really moral deeds is based on the doctrine that heart is the core of spiritual life. Good is good only when it is free and not governed by necessity or interest. Why do people do good even when they do not derive any particular profit from it or when there is not even any one else who would possibly see and evaluate it? The heart of man loves good and longs for it in exactly the same way that the eye, willingly pauses on a beautiful image. Christianity teaches that man was created in the image and likeness of God. Yurkevych opposes "penchant", the striving of a man for the truth to other penchants and strivings — semantic and "bestial". Yurkevych doubts if this moral freedom, which is revealed in man's love of good, happens often. The facts testify mainly against it — a person's action is *usually* motivated by personal interest and personal benefit. But nonetheless Yurkevych is convinced that eternal self-determination of man towards good is quite possible and also is a real fact. People always base their moral appraisal on the recognition an action only has absolute ethical value if it is done freely, easily, with love, with heart, "heartily" and not out of necessity. All mankind is convinced that moral value of action depends on the degree of heart's free love of good, for the sake of which

the action is carried out. The greatest mistake of moral theory is the equating of what is good with what is reasonable. Contemporaries want, as Yurkevych sees it, "to be wise without conviction, moral without heroism ("feat"); both because we transfer the basic sources of spiritual life from the bottom of heart to the shallow sphere of calm, impartial, indifferent reason".

Of course reason plays certain role in our behavior, but its rules and regulations take on moral sense only when we already live and act in accordance with our moral calling. The rule of reason in itself cannot be the guiding principle of moral behavior. Reasonable regulations lack the force needed to bring them to reality. The rules of reason are not the cause of human activity any more than gravity is the cause of falling of objects. The rules of reason only make possible some activity for us, which is not yet happening but which we can await. Moral sway of reason does not at all tell me whether I can follow the regulations of reason and whether I shall follow it. Reason can demand something, regulate something only when it has a living animated man at its disposal. The rules of reason itself must correspond to the nature of a man and must not be alien to it. Reason monitors, steers, reigns but heart generates. Love is generated from the depth of spirit. Yurkevych compares the relation between reason and heart to the relation between fire and oil which is burning — "when heart runs out of its love oil, the lantern goes out and moral principles and ideas darken and afterwards completely disappear from consciousness" — and our conscience tells us that heart is the basis of moral life. The reproach that our reason has made a mistake, that we have not obeyed our reason does not bother us very much. We are indifferent to such reproaches, just like the reproach that we were wrong in some mathematical calculation. But we feel deep sense and significance in pricks of conscience that are directed against our heart, that consider our misbehavior not as the result of a mistake of our reason but as the fruit of our evil heart. The essence of the Christian love lies precisely in the fact that not our reason but our heart takes on the suffering and needs of a fellow human being as its own. And when our action already turns to the outer world this mood of heart assumes the form of various virtues — justice, honesty, faithfulness, etc.

Yurkevych thinks that religious emotions also in a way reveal the fact to us that heart is the deepest basis of the spiritual life. Everywhere in the material world we see causes and effects. If everything existing consisted of causes and effects in the same way, we would not have been able to speak of the unconditioned absolute cause of God; we reduce all the odds and ends of everything existing to God because our self-consciousness shows us that there is a first cause in our spiritual life beyond which we do not see anything at all — this is our heart.

Because our heart has in itself all the spontaneity of being originally created by God, we can say that "the basis of the religious consciousness of Mankind lies in the heart of a man: religion is not something strange to his spiritual nature, it was created on the basis of nature." Because the main argument for the existence of God is not our reason but our heart, "whatever significance the idea of God being general substance of things may have, we ought to recognize that it is not this God whom a man addresses in his religious emotion and not to this God a man pours out the grief of his soul, kneels and prays. The heart of a man soars up in its faith and prayer to a being that would listen to its sobs and relieve its suffering". (Review of "Lexicon" by Gogotsky).

Finally, Yurkevych thinks that his philosophy of heart solves the problem of the connection *between knowledge and faith* by dividing those functions of soul according to their basis and their activity. He believes this clarifies the

connection in man of a "human", natural consciousness and a "Christian" one. Both these spheres of human spiritual life are based on the two functions of reason and heart. Unfortunately Yurkevych does not develop this theme further. Because it is important to show not only the *connection* of knowledge and faith in the conscience, but to substantiate their accord. And for Yurkevych that agreement was witnessed by his religious experience.

"Heart" and "Head"

Yurkevych does not limit himself to proving that the sphere of mind does not exhaust all spiritual life. He attempts to show what is the essence, the main content of heart's sphere.

Yurkevych's teaching to a considerable extent resembles those theories of subconscious, which were outlined by some of his older contemporaries among the romantic psychologists (von Schubert, Burdach, Karus, already at the beginning of the 19th century — Navalís). But Yurkevych differs from them and from later representatives of the theory of the "subconscious" mainly by his understanding of "head". For him "heart" is not a lower function than "head" but, on the contrary, is the higher one. But "heart" is not completely *outside consciousness*, it is only hidden deeper in its existence, its life is less dismembered and clearer than the mind's life. And for Yurkevych the romantic teaching or similar ideas of Schopenhauer could only have meaning as additions to the views of spiritual life which he found in the Holy Scripture. Not only feeling, predilections, moral experiences but also even acts of cognition belong to the notion of heart in the Bible. Heart's state is the whole man's state and outer manifestations, thoughts, words and deeds can never reveal this state completely.

We will not go into detail on the psychological reflections of Yurkevych, who thought that the life of that part of psyche which he called "heart" could be connected with the activity of the circulatory system and with heart as a corporal organ as the center of that system. Partly this connection of all feelings, affects and volitional deeds with the activity of the "circulatory system" now is beyond doubt. And the details do not interest us here.

Yurkevych compares "heart" to "head" independently from the localization of these parts of psyche, only according to their contents. "Head" is a theoretical element of spirit, it is mind and the functions of spirit dependent upon it. "Heart" is the moral and practical elements of spirit, that is the basis of will and affects. The relationship between head and heart is not one of dependence, nor are their relations parallel. Heart is, as Yurkevych says, an "intimate" element in the life of spirit. First of all, this means that in the spiritual life there are more significant and important meanings than those which are comprehensible to our experience and observation. It has aspects which are inaccessible to the non-absolute cognition ("deep heart") in man's soul. Heart is the basis of spiritual life. Mind is only a light that illuminates this basis. The soul lives not only in the form of this light, but also as an essence which is illuminated by it. Spiritual life is conceived before the light of mind, in the darkness, i. e., in such depth as to be inaccessible to our sight. Only later does the light of knowledge and understanding appear on that basis. Mind is a peak and not a root of spiritual life.

"Heart" is that principle of spiritual life that cannot be derived from more elementary, primitive forms of spiritual life: man's soul does not differ from other lower forms, because it "developed" under the influence of some other outer reasons. No! At its very origin man's soul has a completely unique content, which is similar to other more primitive forms of spiritual life, but separate and distinctive. The

most unique aspect of the soul contains man's moral *individuality* and that feeling and conscience of the infinite which is not represented in other manifestations of spiritual life. The peculiarity of each individual soul, that which makes it similar to any other soul, also belongs to this same sphere. Analytic method, dissecting phenomena and posing questions about the laws that rule phenomena, can't be applied to the deepest aspects of the psyche. Any analysis presupposes distinct and complex phenomena, which it dissects. But the basis of soul, "heart", is simple and that is why it cannot be analyzed. Therefore science cannot find the most general principles to foresee man's deeds, because they come from initial and simple base, which Yurkevych, for example, calls the "mystery of man's heart" and the "depth of heart".

Yurkevych rejects two opposite points of view concerning spiritual life, mysticism and empiricism. Mysticism considers all forms of spiritual life including mind to be only the weak and unclear manifestation of the fullness of the heart's life. The mystic wants to plunge into a dark feeling of unity and infinity, into that depth of heart where any light of conscience can no longer be seen. Mysticism wants to supplant the long road of spiritual development which in reality has to lead to that purpose, by a single leap toward that end. Empiricism considers it possible to reduce all the riches of spiritual life to several primary forms and to derive all other forms from those primary ones. But this point of view is unable to discover all the bases of man's individuality, of the immortality of the soul, of religious conscience and the many other mystical and strange phenomena of spiritual life. Truth lies mid-way between mysticism and empiricism. Heart bears only those phenomena of spiritual life, which cannot be explained by the general laws governing the psyche. Heart *does not interfere* in that sphere where general laws and rules predominate. It only reveals itself in this sphere, not at once but slowly, step by step. In the depth of heart there is always a source of new life, new movements and strivings, which does not reside in the finite, limited attributes of the soul's life but which makes the soul valid for eternity.

This idea, as we have noted earlier, provide a unique understanding of the sphere of the subconscious and its role in the soul, as deeper and higher than the conscious life of the psyche. But Yurkevych's philosophy of heart also is a consistent and pointed critique of intellectualism in the psyche. Yurkevych is a representative of the emotional current in psychology, he takes as the basis of spiritual life, not mind nor will, but emotionally colored principle. This teaching of Yurkevych about heart in the spirit of the theory of the subconscious had not yet been developed. If Freud's later theory of the subconscious, which was opposite to the Yurkevych's (romantic) theory, despite its one-sided nature, achieved great success, then Yurkevych's emotionalist current found its representatives and defenders in modern psychology. Not to speak of the Western representatives of the theory, suffice it to mention that in Russian religious psychology Yurkevych's point of view was embraced by Soloviov, S. and E. Trubetskoi, Florensky, also by Yurkevych's country-man Zinkivskiy. In Western literature (T. Ribeau, G. Mayer) attempts to raise meaning of emotion often are connected with "rationalization" of emotional life itself ("logic of senses" in Ribeau, "emotional thinking" in Mayer). That fact that "psychoanalysts" admit the emotional basis of all psychical life is connected mainly with the recognition of the influence of the "subconscious", "deep heart", as the source of abnormal phenomena and "breaches" of psychic life. Logical, deep and broad "emotionalism" can be found, perhaps, only in the teachings of Max Scheller.

Peace with Neighbors

Yurkevych did not leave us an outline of his ethical views. Only when the opportunity presented itself (in the articles "On the Science of the Human Spirit", "Peace with Neighbors as a Condition of the Christian Society") did he develop certain aspects of the theory of ethics.

Yurkevych considers families and tribes to be, so to say, to precede the individual. The history of the family of man begins as the history of a group, and a man neither could nor would he have wished to stand outside the group. Human morality means tribal morality, and a man's knowledge is the authority of elders; man's feelings — joy and regret — are not merely personal feelings but are motivated by the happiness and misfortune of the whole tribe and family; a man values himself according to the values of the whole, as if the success and failure of the tribe belong to the individual. The goal of primitive man is the *general good*, and only later does a man distinguish his own welfare apart the welfare of the whole. But this connection of man with those around him goes further than the tribe and family; man connects himself with the world which is even beyond human society. "The heart has a vital need to love that which is beyond experience, it compels a man to see and love life even where the mind's experience does not see anything alive or concrete. Man begins his moral development from the movement of his heart, which would like to see good, happiness, the sweetness of life everywhere, would like to meet persons who are happy, warming one another by mutual sympathy and goodwill. Man imagines the world worthy of existence only in the context of the attainment general happiness." But even contemporary man, who has already established himself as separate from his existence in and for society, who is selfish, cannot be governed only by egoism in his relations with other people and also with nature: "When you see flowers fading in your garden, you have a feeling something like pity. You do not wish this life to suffer. Everything, that reminds you of sufferings of living creatures, inspires your pity, pity not for yourself, but for a life completely alien to you. Thus, inanimate nature arouses in you feelings both esthetic and moral, your heart feels light agitation of the idea of general good, and you want to see the realization of this idea everywhere." There are emotional experiences in the human soul, which are useless and unnecessary for purposes of self-defence. It is something Godlike in man. Man recognizes the rightness of a thing as such, is interested in it (strives for understanding) in spite of the fact that it may be useless. Moreover, man recognizes the right of living creatures to life, is interested in their destinies, which inspire man's feelings of sympathy, interest and love. Man has a double nature, and selfishness never can wholly define the essence of man's spiritual life. Thus according to Yurkevych, the so-called "ethical-aesthetic" world view to be characteristic of man, and this view — full of sympathy and love — derives from the very nature of human heart; that attitude toward people, which can be called specifically-ethical, is based on the heart's strivings. This ethical attitude toward people is "peaceful" by its nature. Animals having contrary wishes "all the same come to mutual hostility, kill each other or achieve their desire through the death of others, or perish themselves. Man, as a moral individual, doesn't have such necessity for blind conflict with other people and to be at war with them... The moral demands of justice and love lead to peace among people, general friendliness and brotherhood. It is the sense of ancient greeting "Peace be with You!"

All people strive to supplement each other not only in the material but mainly in the spiritual sense. "A man has a moral striving for another man both in order to receive the inner motive from that other man's word or thought and, in

turn, to open his soul, thought, wishes, joys and sufferings to another human being. It is this so-called feeling of humanity, which gives uniqueness and the highest meaning to our species among all the living creatures of this world, and that feeling can only be violated by the hostile attitude of people towards one another." The main source of this feeling is truthful and warm religiosity.

"In any state you sow the seed of peace, which, if it is not always visible to man's sight, is visible to God, as a clean beginning in the direction of the common good." The unity of all Mankind in one faith and one thought, under one law, the full and absolute unity of humanity under one God is the main aim of the human family. "All our deeds and behavior must be led by the faith that Jesus Christ called all Mankind to unity under one God. He who has gained from this simple idea a vivid sense of his own spirituality and transmitted it from head to heart, sees his neighbor, his friend, his kin, his brother in every man. Quarrels and conflicts among people will not extinguish this feeling of people spiritually drawing closer to one another that is, will not extinguish truth and love, which are the common and general starting point for the establishment of peace and brotherhood among people."

Worldview and the Individual

Yurkevych's worldview is similar to philosophical currents, which we have already encountered on Ukrainian soil in this or that form; it is platonism ("idea"), patristics ("heart", religiousness), romanticism (some elements of the teaching about heart, the idea of "integral philosophy")... We can also state that certain aspects of his outlook have distinguished themselves as characteristic of the *Ukrainian* worldview (emotionalism, hints of the thought "soul and microcosm"). His student Volodymyr Soloviov emphasized Yurkevych's Ukrainian character: "Yurkevych was born in the Poltava region, he was a Ukrainian by origin. Yurkevych's individual character undoubtedly was formed against the general background of Ukrainian nature. His thoughtfulness, deep self-absorption, sensitivity more intensive than extensive, also his obstinacy and reserve to the point of shyness corresponded to that of Ukrainian nature. Yurkevych had an inclination to silent contemplation or to the quiet exchange of opinions with his few friends. One more feature, also Ukrainian, which should also be noted, was his special kind of concentrated humor: he made me laugh, and at the same time he hardly smiled."

Undoubtedly, Yurkevych's individual and personal features are connected with his extraordinary caution in expressing his opinions, the positive character of his philosophy, its lack of constructions and quest to base itself on "experience" in the broadest sense of the word. Yurkevych, as

V. Soloviov testifies, "was a dedicated enemy of rash general conclusions and groundless constructions, of philosophic systems, which deduce everything that exists in the world from one single principle, usually one-sided and prejudiced. We shouldn't conclude everything from one hypothetical principle, but bring everything that exists slowly and consciously to its effective beginnings and inner sense, discerning, insofar as possible, absolute truth in that sense. Thus, Yurkevych's worldview was broad, free from various artificial and previously established limitations, of the empiricism that posited everything as both real-rational and real-overrational, because both exist empirically in the universal experience of Mankind not with less light of recognition than everything visible and corporeal."

It is very characteristic of Yurkevych that he did not want to use conceptions in a single narrow sense. He demanded distinctions and differentiations of the sense of feelings. He opposed the forcible adjustment of some given to general, always identical categories: therefore in understanding the world, "category of existence was too simple, narrow and inert, and it was impossible to begin something with this category; for this reason all the content of our thoughts and experiences must be violently changed, artificially reduced to such simple ideas, which would be identical with a fatal simplicity and monotony in the idea of existence. Existence is not so absolute and unrelative notion. As movement can be different, depending on the characteristics and relationships of moving things, so can existence have different stages: it is an idea with various meanings, depending on the content in which we are discussing that it exists." So, Yurkevych projects a certain "methodological pluralism", a recognition that there are different paths to the truth in various spheres. Generally speaking, Yurkevych has doubts about the possibility of *absolute* cognition. But he presupposes the ability of understanding *about the absolute*, about God. Here he views this capability in different ways: religious feeling, reflection about the facts of experience, mystic experience... Yurkevych had not time to provide a detailed analysis of the different ways of understanding.

Volodymyr Soloviov finishes his recollections about Yurkevych 25 years after his death with wonderful words. Soloviov remembers his philosophic nature as follows: "calm and vivid, one who did not content himself with pre-constructed steps, but with a clear consciousness of the great journey that awaited him; he went slowly to higher purposes, stopping from time to time to look upon the Beauty of God's creatures."

Translated by Oksana Petrusyk

Literary notes

Unfortunately, the works of Yurkevych are still in different editions. As it was already mentioned, his manuscripts are not edited, in particular, very important manuscript "Metaphysics"; it is unknown whether the lithographic records of his lectures, made by his Moscovite listeners, are kept.

We give here the list of Yurkevych's most significant articles on philosophy:

1. "Идея". "Журнал Министерства Народнаго Просвещения", 1859, X — XI.
2. "Материализмъ и задача философин", там саме, 1860, III.
3. "Сердце и его значеніе в духовной жизни человека по учению слова Божія". "Труды Киевской Духовной Академіи", 1860, I.
4. "По поводу статей богословскаго содержания, помещенныхъ въ Философскомъ Лексиконѣ", там саме, 1861, I, II.
5. "Доказательства бытія Божія", там саме, 1861, III, IV, V.
6. "Миръ съ ближними, какъ условіе христіанскаго общежитія", там саме, 1861, III.
7. "Изъ науки о человеческомъ духе", там саме, 1860, III.
8. "Языкъ физиологовъ и психологовъ". "Русскій Вестникъ", 1862, IV, V, VI, VIII.
9. "Разумъ по учению Платона і опытъ по учению Канта". "Московскія Университетскія Известія", 1865/6, V.
10. "Игра подпудныхъ силъ — — —". "Русскій Вестникъ", 1870, IV.

Some of the pedagogical works of Yurkevych are also very interesting, namely:

1. "Чтенія о воспитаніи". Москва, 1865, IV + 272.
2. "Курсъ общей педагогикі". Москва, 1869, стор. XV + 404.

There is not much written about Yurkevych. We can advise only four articles: There are two remarks about Yurkevych in the works of Volodymyr Soloviov: "О философскихъ трудахъ П.Д.Юркевича", republished in "Собраніи Сочиненій" т. I, 162-187 (rather detailed interpretation of the article "The Heart") і "Три характеристики" — в "Собраніи сочиненій" т. VIII, 424-429 (very good characteristic of Yurkevych); very good retelling of the philosophic outlook of Yurkevych in the article of Н.Н.Шпет "Философское наследіе П.Д.Юркевича" ("Вопросы философіи и психологін", 1914, V); biographic essay by O.Khodzytsky: "Профессоръ философіи

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ROLAND PIETSCH THE MAIN ELEMENTS OF PAMFIL YURKEVYCH'S PHILOSOPHY

Philosophic attainment of famous Ukrainian thinker of XIX century Pamfil D. Yurkevych is not well-known up to now.

Biography

Pamfil Danylovych Yurkevych, the son of the Orthodox priest, was born on February 16, 1826, in Ukraine in the village of Lipyava of the Zolotonosha District of the Poltava Region. He got his primary education in the church school where his father worked as a teacher. In 1841 Pamfil entered the spiritual seminary in Poltava and studied there until June 1847. In that year he entered the 15th course of the Kyiv seminary and graduated from it with honors in 1851. It was at that time that Sylvestr Sylvestrovych Hohotskyi, a professor of the history of philosophy (1813-1889) was invited to become professor of the philosophy and history department of Kyiv University and Yurkevych was appointed his assistant. On September 1851, he launched his pedagogical work. It took him a year to receive his master's degree. In 1854 he was appointed assistant to the Academy's inspector's and worked in this capacity for two years. From 1857, apart from the history of philosophy, he also taught German. In 1861 he was named professor *ordinarius* and invited to work in the new philosophy department of Moscow University. Besides philosophy, in Moscow Yurkevych taught pedagogy in the teachers' seminary of Military High Command. From 1869 till his death on October 8, 1874, he worked as dean of the History and Philosophy Department of Moscow University.

Beginning and Introduction onto Philosophy

Pamfil Danylovych Yurkevych's philosophy is seen not only through the historical investigation of his thought. This philosophy could rather be understood if the problem is posed in a clear-cut way. The problem of truth touches the inner spiritual bases of his philosophy, which is both the starting point and purpose of his philosophical speculations. Nonetheless, this spiritual basis is not available as a direct subject at the beginning of his philosophical speculations. The problem of introduction to philosophy always resides in the fact that the subject of philosophy is not known beforehand and it is in the process of one's philosophical speculations that it is defined. Moreover, when the question

of the unknown subject is posed, it simultaneously gives rise to the necessity of determining the reason and basis of the question, that is — the beginning of the philosophical speculation itself. Philosophy begins when the human spirit obtains reason and feels the need to rise above ordinary human thinking. That is how Yurkevych begins his philosophy, first and foremost focusing his attention on man's pre-philosophical outlook. For him a manifestation of this pre-philosophical outlook is a pre-philosophical universal human consciousness that "not so decisively stays within the confines of one's own experience and is not so closely connected with the clarification of their empirical conditions", with the question of the basis and the purpose of the world, of the relationship of the world and man to God concern the world with undying energy. Yurkevych states that even "before we consciously direct our thoughts to the solution of these problems, they have already been solved by our spirit in a way — if not in strict accordance with logic, then always in line with the interests our heart is always concerned with." This activity of spirit is possible only because truth is always inherent in it, spirit, as an inner criterion, it is in its correlation that the imperfection of human consciousness becomes understandable. The exposure of this imperfection poses the question that come through human consciousness with inextinguishable energy. To understand what is taken here by Yurkevych as the starting point of philosophy in the direct meaning of the word, one should first clarify the interconnection between spirit and consciousness. In contrast to Kant and his followers Yurkevych sharply differentiates between spirit and consciousness. Meanwhile he considers spirit to be "real substance, both the state and action of which is a thing much more significant than what could be contained by consciousness. That is why spirit can be defined as the direct basis of consciousness. The soul has all spirit in embryo — "from the empirically defined consciousness to the spiritual, filled not only with the accidental contents of self-cognition. "However, so long as the subject is not conscious of the truth inherent within it and it is interpreted only as something derivative of it, one cannot even speak of philosophy in the strict sense. It is only when the action of spirit as such becomes a definite subject of universal

cognition and the sense of consciousness that philosophy can be spoken of in its own right. In this respect one should also believe that truth, inherent in spirit, is the decisive force that stands above this fact.

The starting point and calling of philosophy resides in the nature of spirit and its truth, it is the spirit that in the long run defines the direction and scope of philosophy. The concern of spirit that finds its expression in the intellectual effort and purposeful character of consciousness, depends on two states of the soul: its external definition and its self-definition: "The external definition and self-definition are as mutually determinable as causation and self-activity and the movement from phenomenon to essence and from essence to phenomenon. The movement of spirit outward is the tendency of the outer world of phenomenon; the movement inside is a self-analysis of reflection of the inner essence or the inner bases of phenomena. Phenomenon and essence are; nonetheless, aspects of the same spirit and hence strive to approach the single basis of a given reality. This gives rise to the general task of philosophy — the quest to understand the diversified world of phenomena "in their dependence on the absolute basis of a given aspect of reality."

The Idea as the Principle of Philosophy

Yurkevych defines "an idea as the general basis for the explanation of phenomena to our consciousness and at the same time substantiates and develops them in reality." Thus, he simultaneously applies the term which had appeared in ancient Greek philosophy before Plato and which throughout the history of European philosophy had undergone many semantic changes. "The peculiarities and hues defined by the word 'idea' in different philosophical systems can hardly be embraced by a single general definition. When we abstract ourselves from such expressions, confining the deep importance of idea to simple empirical descriptions — the expressions we come across in the English and French philosophies of the eighteenth century — then the word 'idea', in contrast to the concept and its independent meaning is used predominantly where thought rises over the mechanical side of the subject and contemplates its reasonable and integral essence. Thus, we mention the idea of an artistic work considering the idea to be the indivisible and integral thought of a master to which this alive force and creative essence gave birth, developed and organizes into the beautiful web his work, and this thought travels this way through all the chapters of his work, shines in them, unites and enlivens them." Thus, Yurkevych gives a clear example of the idea as an inner essence that gives rise to and simultaneously saturates phenomenon. It is only then that one is able to talk about the idea, that is, when we are given the "methaphysical difference between the internal and external, essence and phenomenon, real singularity and phenomenological variety, and when one can understand the development that moves outside from within. The comprehension of this development outside from within takes place through the reflection of the inner essence and the genesis of phenomena.

The idea conforms to a movement that gives birth to phenomena and to the movement that seeks to understand the basis of all phenomena. Besides, these movements develop in accordance with the laws and norms which the idea contains. That is why Yurkevych gives a full-fledged definition to the idea of the initial basis of philosophy and truth in general. Given this spiritual beginning, philosophy does not contradict other methods of cognition, in particular

— the pre-philosophical outlook. Moreover, "if philosophy attempts to find an explanation for the phenomena of the objective world or for that which develops in the idea or with its help, if it coincides with the phenomena of the world, as the declaration or realization of the idea, if it takes the idea to be the source, law and type of evidence which develops — then it, having this intention, tries to explain and substantiate its outlook, the beginning of which remains in each man's soul and which is inevitably envisaged by the religions and moral life of mankind. That is how Yurkevych, in contrast with a great number of his philosophical contemporaries — for instance, Hegel, places emphasis on the close connection between the pre-philosophical outlook (that is — general human consciousness) with philosophy as such.

Moreover, he believes that the beginning of the idea serves first and foremost as the explanation of the kind of truth, "where thinking, albeit not going beyond experience, for the inner necessity considers itself to be objective that is — comprehensive with the things, which completely or partly are outside our physical contemplation." This makes it clear that Yurkevych's principle of idea means the possibility of deriving and interpreting evidence in all its aspects from one unified and unconditional basis.

The Theory of Cognition

When philosophy seeks truth, penetrating into both human spirituality and the essence of things and phenomena, it does so with the assistance of thinking. Thus, thinking negates the existence of things and phenomena, and poses the question of the means by which one can comprehend what it means. Thinking, through which all existent things are perceived, means cognition in general. It means that cognition is connected with thinking and being as in accordance with the ancient definition of philosophy is the adiquation (identity) of thinking and being, there is a principal question about the possibilities and conditions of authentic cognition or, to put it differently, by what means thinking and being come into correspondence. The philosopher answers this question, expounding his theory of cognition. He differentiates between three forms of cognition: 1) cognition through imagination; 2) cognition by means of the concept assisted by concept; 3) cognition through the idea.

Cognition Through Imagination

The imagination that proceeds from physical contemplation is for Yurkevych a form of cognition, which from the viewpoint of full correspondence between thinking and being, that is from the viewpoint of truth, is marked with "extreme dependence between thought and subject". Yurkevych expresses this negative speculation first of all because he believes that imagination is a result of subjective association, often involuntary and undeliberately, and that is why it acquires the character of a purely accidental image that mirrors rather man who either sees and feels the thing or, to a less degree, man's accidental attitude to thing, rather than the thing itself. The accident and subjective, that penetrates this attitude, are unambiguously contrary to certain truth, which produces a full correspondence between thinking and being.

Cognition by Means of Concept Assisted by Concept

In the same way during the act of cognition it fails to achieve full correspondence between thinking and being. But, in contrast to the subjectiveness of cognition through imagination, cognition through concept achieves the objective comprehension of things and phenomena. Concept is formed by one's intellect, which "purposefully and con-

sciously dismembers and joins together, compares and generalizes our experience and in a way induces new forms of cognition from it. Concept cognizes in this way the essence of our thing, that is it unites the specimen of a thing which differentiates it from the others and, if deprived of which, it would not be what it is". In it the concept thinking and being move parallelly: in this case thinking is a calm and unprejudiced spectator or witness to a phenomenon, it (thinking) cognizes and comprehends an event, being by its form and contents a stranger and external to it.

Cognition Through the Idea

Cognition culminates in contemplating the idea. This highest form of cognition only becomes possible with the help of intellect. "Intellect unites separate forms of cognition, procured by intellect, into one systematic outlook. It adds and sheds light on phenomena with its cognition and belief in God, in the immortality of soul and in our destiny." Thus, thinking and being are united by idea: "The thought or intellect is acknowledged to be the objective essence of things; idea is understood as the basis, law and norm of phenomena; in short, intellect is considered to be real, evidence is considered to be reasonable. Intellect finds its comprehensive expression when cognizing the truth".

Still more definitely and deeply Yurkevych expounds this teaching about the cognition of truth, especially cognition through concept and idea, comparing the philosophy of Plato and Kant. Such a comparison doesn't mention a visual example from the history of philosophy; on the contrary, the philosophy of both Plato and Kant mean for Yurkevych two principally different viewpoints. The philosophy of Plato teaches that from the time immemorial the cognition of truth is inherent to human spirit, while Kant stresses that man can understand nothing but what is generally and accessibly known. Yurkevych investigates these different philosophical viewpoints, comparing Plato's teaching about intellect and idea with that of Kant about experience. Yurkevych sums up the essential difference between the two philosophies in the following theses:

Kant: only a visible physical phenomenon is cognizable;

Plato: only the invisible over-sensual essence of the thing is cognizable;

Plato: the sphere of experience is the kingdom of the shadow and dreams; only the movement of intellect into the over-sensual world is the movement towards light;

Kant: to move intellect into the over-sensual world is to move into the darkness of the shadows and dreams. The activity in the kingdom of experience is a movement towards the light of knowledge;

Plato: we acquire authentic cognition when our thinking moves from ideas, through ideas, to ideas;

Kant: we acquire authentic cognition when our thinking moves from convictions, through convictions, to convictions;

Plato: cognition of the essence of human spirit, its immortality and highest destiny is worthy of having the name of a science: it is "king of sciences";

Kant: it is not a "king of sciences", it is a formal discipline, which warns against undertaking fruitless attempts to argue something about the essence of man's soul;

Plato: pure intellect is capable of cognizing;

Kant: neither pure intellect nor one, enriched by experience, can cognize truth.

Out of these two points of view as to the possibility or impossibility of cognizing truth Yurkevych unambiguously stands for Plato's. He builds his arguments and explanations of his own philosophy on the pivot of Plato's teaching about cognition as the cognition of the idea. The idea as a subject of cognition is not formed the same way as the images and

concepts are formed by "significance and creativity of the live object, but, on the contrary, both activity and creativity of the live object are determined by ideas. It means that the ideas are dependent neither on man's cognition, nor on man in general. As regards the existence of idea, Yurkevych first and foremost remarks that it "neither appears nor disappears, it is an eternal truth in its own way". Then he continues in the following vein: "Truth can be neither created, nor invented; eternal "E" is inherent in it. Given this eternal truth that doesn't depend on human subject, there is a question about its capacity of being understood by man. To find a solution to this problem, which simultaneously touches upon the interpretation of Plato's teaching about intellect and the sense of his logical forms, Yurkevych suggests that one imagine oneself a physicist who, investigating the laws of movement of bodies, alienates himself from the whole world. In his imaginations he excludes all kinds of influences and obstacles, able to block the movement of the planets. Thus, for example, he transfers himself into outer space, where the movement of the bodies can be hindered neither by friction nor by other obstacles. In the same way Yurkevych believes that a philosopher "must alienate himself from all the phenomenal postulates of thinking, from the subject's habits, from his personal experience, from different degrees of speculative intensity, and take into consideration nothing, but speculations, dealing with the subject. This ideal point which the subject strives for is truth, is idea. It exists for universal intellect. It doesn't express what one can feel about it, but what this thing contains, or what this thing is, its authentic essence. So, it becomes understandable that Plato considers intellect to be the capacity to understand, which enables man to contemplate the metaphysical truth, and to contemplate the idea.

This method of applying thinking is called by Yurkevych a speculative one, the point being the dialectical method of Plato. Yurkevych differentiates this speculative or dialectical methods from the syllogism: "While the syllogism demands a lower concept brought into correspondence with a higher one, the speculative method admits the direct development of the forms, either inherent in the things or possessed by them. The factual existence of these forms will be converted into reason; or what we have will be explained by what is to be in accordance with the demands of the idea".

Of the various assumptions Yurkevych makes here, a substantiated one, pointing to the last basis, concerns what it is to be in accordance with the demands of the idea. Idea is here a hypothesis, an assumption. This is a reason why it becomes the basis of being. It means that idea is not the reason of things. It is rather the basis that reveals truth and essence. Therefore, Yurkevych stresses: "Eternal truth is not a kind of force... It is truth and it comprises all its being." From this viewpoint Yurkevych categorically separates Plato's interpretation of idea from the view of some German idealist philosophers who argued that "The idea realizes itself, that it is its own creator in the world of phenomena". But when the idea is not its own creator in the world of phenomenon, the question arises: how does the idea influence the world of things and phenomenon. Yurkevych answers this question, remarking, that "the stream of things into correspondence with the demands of the idea as a result of the redefinition of creative force, which defines this world as the executive power in relation to the idea that is the executor. Put another way, truth, confined in the world of ideas, is to be realized by space and its forces, while the ideas are directly connected with God's intellect. But human beings, able to be active and passive, remain a mystery of

God's creation that cannot be fully explained. Hence, it becomes clear that in order to understand fully the kingdom of ideas by human intellect making use of the dialectic is impossible. Even if the intellect could contemplate the kingdom of ideas in its integrity with the help of the dialectical method, the individual being of a human and reasonable nature would still be unintelligible and "the discovery of the ideas about what it contains would still leave us in complete ignorance about who is who". It is possible to cross the boundary between intellect and the dialectical method exclusively on condition that good is firmly enrooted in one's soul: "This idea of the simplest, most understandable and most initial good in one's soul sheds unexpected light on the other side of the view which is revealed by means of induction. What could be (the idea) corresponds into what is (reality) with the mediation of what should be (agathon)." Thus, Yurkevych arrives at the conclusion that any given reality is undoubtedly justified by what is to be, that is the idea of God which can be defined as the constant basis of reality. The good is in this meaning both basis and purpose of Yurkevych's philosophy.

Philosophy of Heart

The search for the truth of the good for Yurkevych was never confined merely to the processes of thinking and cognition. Rather, it is carried out in the reality of good from the bottom of one's heart. Since in this sense Yurkevych attempts to bring all human action to the realization of the good, he takes as the starting point for his philosophical speculation the deep devotion of the heart. Here Yurkevych takes the heart not merely in the metaphorical sense, for such a position in itself would not lead to a philosophy of heart. Moreover, he considers heart to be the organ which in the spiritual life of man represents the initial force of the soul and for which no other corresponding meaning exists. Concepts like imagination, consciousness, intellect enable one to understand only certain aspects of human life, but not man in his corporeal and spiriual fullness.

The philosophy of Heart is justified when it can be demonstrated that the heart is unifying agent of all kinds of man's personal activity. And Yurkevych makes precisely this argument, based almost completely on expressions from the Holy Scriptures — both the Old and New Testaments — and organizes these citations according to the following topics:

1. Heart is the guard and bearer of all the corporeal aspects of man's existence.
2. Heart is the center of the soul and spiritual life of man.
3. Heart is the concentration of various spiritual feelings, concerns and passions.
4. Heart is the center of man's moral life.
5. Heart is the starting point of all good and evil in the words, thoughts and the actions of man.
6. Heart and head.

The completeness and riches of the biblical teaching about heart — that can be mentioned only briefly here — are in direct contradiction with the scientific theories of the "mechanism" of man's soul, which became widespread in the eighteenth century. Yurkevych remarks that these philosophical theories can explain neither man's free will, nor the moral value and significance of human actions. Beyond this, he discovers that, under the influence of the mechanistic psychology, a philosophical viewpoint arose, according to which the essence of the soul lies exclusively in thinking; will and feeling are no more than accidental

states and phenomena of thinking. Such a one-sided limitation of man's spiritual life only to abstract thinking lead to fatal consequences for ethics in general, and in particular, because through speculative conclusions definite philosophical tendencies of the Modern Age replaced the "living heritage of love" — one which is of such great importance for heart — with an abstract and cold notion of consciousness of necessity. The existence of such a contradiction between testament of love and the cold consciousness of necessity does not mean that Yurkevych opposes the biblical teaching about heart to the abstract knowledge of intellect. Rather, the point is to reconcile thinking and, in the final analysis, philosophy with biblical truth. The problem which thinking must solve, finally, is to bring itself to the inclinations and demands of the heart. In this respect, heart expresses in its own way all states of the soul, which do not run counter to the abstract knowledge of intellect. However, the abstract knowledge of the intellect — when it is to become the inner state and spiritual force — must address itself to the depth of heart. True, Yurkevych does not dispute the contention that "the slow movement of intellect, like slow movement in general, is characterized by clarity, accuracy and solidity, which do not penetrate deeply into the movements of the heart. But the morally kind act is initially substantiated not only by intellect, but by the fact that "Truth falls on man's heart".

Thus, truth becomes one's personal good and treasure: it is only for the sake of this treasure, not for an abstract thought, that man can begin struggle with circumstances and people... It is only heart that commits a feat of self-rejection*. As man's flashy and spiritual pivot strives for the good: that is how the philosopher perceives God's word "this metaphysical basis of heart's love of good as the main moral act, when it teaches that man is created according to the image of God. Human actions and acts, produced by love, thus acquire their own moral value. Intellect that will grow conscious of these moral actions and acts. Undoubtedly, moral law is necessary to man, as it can provide one with moral guidelines even when one's actions in reality are no longer the results of heart's motives, that is, when source of morality in man's heart is extinguished.

The truth about man's moral character comes to surface in the moments when man has no time to give a deep thought to everything and has to decide quickly. In such moments man "either acts with all the gentleness of his spirit, with the gallantry of moral heroism, or reveals to all the nonentity of his personality that had lain hidden until that time, in a moderate way of behavior, abiding by entertaining and careful intellect". This example of Yurkevych is a bright testimony to heart, not human reason, being the source of moral action. But the heart is also the real source and basis of Yurkevych's philosophical speculations. With the help of the philosophy of heart he managed to overcome the ethical formalism of modern philosophy, especially — that of Kant. Though the philosophical achievements of Yurkevych have been preserved only in fragments, one can declare with certainty that in an epoch when philosophy was threatened by a complete loss of its importance, he succeeded in renewing philosophy in the innermost sense of the word.

Translated by Volodymyr Horak

* Cited after the publication

Идея // Журнал Министерства Народного Просвещения. — 1859. — X. — С. 1—35; XI. — С. 37—125.

Volodymyr SHAYAN PROBLEMS OF THE UKRAINIAN FAITH

After the publications of professor Volodymyr SHAYAN'S works in the issues 1, 2, 3-6 of our magazine for 1992 we received our readers' reviews with the requests to tell in detail about the life of famous Ukrainian scholar and to continue the publication of his scientific. We propose to Your attention a religious work, that is especially actual today, and biographical articles of V. Shayan's associates — L. Murovych and M. Rusych.

The concept of the humanitarian Volodymyr Shayan exactly corresponds to the concept of the scientist Volodymyr Vernadskyi: "Only one question is important for the complete satisfaction of a man — question of the person's immortality, but not the question of deity." This testifies to the indissoluble links of the spiritual-natural basis of the Ukrainian traditional religion, directed to ensure moral ripeness of human integral spiritual-natural being.

Editor

The history of Ukraine, as it begins in the annals of the Christian chroniclers, reflects a small and only later part of the real ancient history of Ukraine. No one historian has any doubt about it today. It would be illiterate for any historian, as a scholar, to begin the history of Ukraine from the Christianity and from several Princes before the rule of the Grand Prince Volodymyr.

"The Song of Igor's Campaign" on its own testified yet in the 12th century, that there had been the memory and the school of the ancient history in the knight's and literary circles, which had related about the Busov times; about the times of the Gothic virgins near the Russian Sea; about the Sharukan river; about the whole epochs, which had been called "ages"; about "the 7th Trojan age" (and where were the 6 first ages?). In a word, it was majestic history, which scientists try to reproduce from archeological researches, from graves and fragments of pottery or from scattered mentionings in the works of the historians of other peoples.

We must confirm the main fact that all our ancient history was with the introduction of the Christianity. Only its traces have still been preserved in the very chronicles of the Christian monks, who couldn't keep from mentioning the ancestors of the Prince's family (for the sake of glory of the dynasty) who had been ruling on an imperial throne in Kyiv before Prince Volodymyr.

So, we meet a very strange fact of changing the faith at the turning point between ancient and more recent times. Grand Prince Volodymyr abandoned the Slavic-Ukrainian faith of his ancestors and adopted Christianity. He spreaded it by force with the help of the foreign priests and the machinery of government. He made Christianity the state religion. It should be confirmed already in this introduction, that this Christianity imposed from above could hold out only due to the peculiar form of double-faith, that was created by the people, and still holds its ground today, in spite of continu-



ing struggle, oppression by the Christian church and its apparatus against the elements and the remains of the Old-Ukrainian faith. The interpretation of this struggle must become the object of the separate researches.

All historians agree that the fact of this conversion of the ruling stratum of the population of Ukraine was a turning point in the history of the country. It is obvious if history is development of ideas, then changing religions, casting aside one set of ideas and adopting others, it is the most important event, that is possible in history. Such a moment determines all that follows and shapes the history of the people for whole centuries.

The history of the mankind in the deepest essence is the history of the development of thought and faith.

What is the faith of the people?

The highest ideals of the people are manifested in faith. By formulating its faith, the people form their attitude toward God, to the world, to other peoples, and to themselves. Faith is the manifestation of the spiritual development of the people. Through faith a people demonstrates how high it has developed its understanding of God and the world.

In its faith the people build up its image of God, that is the way, how it understands and sees God.

The peoples see God (or also Gods) anthropomorphically on a certain stage of development endowed with a whole number of human signs.

The people, who have inclinations toward violence, with intention to exterminate and to conquer other peoples, will imagine God as a cruel tyrant, as a human being who has "absolute" power. Having fallen to the feet of a tyrant one may not be at all sure of his caress. He can kick you. In such imagination God is angry, speaks furiously, pours out the cup of his anger, signs treaties with the people, rests wearily, and so on. Such peoples will proclaim their striving for robbery, assassination, and the extermination of other peoples

as God's orders. That "God" orders the people to slaughter all the men of every conquered town and allows it to rape all women and carry them into bondage.

That is to say such people will raise its wicked devil to God's throne and will respect him as a "God".

The faith of this people will be a manifestation of its capacity or incapacity of understanding God.

Other peoples imagine their Gods as ideal creatures, which are again endowed with the signs of their national character. They nurture the ideals of humanity in Gods. Their God is the best Man, whom they can imagine. He is their ideal human being, the embodiment of the national ideal.

In this sense one can say that the peoples create their Gods in their own image that is in the image of God they display their best inclinations concerning to their own ideals.

They understand the real and incomprehensible God of all Gods only in some partial aspect, in a sort of its partial manifestation; or, that is worse, they respect only the demonic and sinister side of the Universe, as we see it in, for example, the God-tyrant, who orders that every man in every conquered town be put to the sword.

Also the laws of the religious ethics correspond to the stage of the moral development of the people. There are religions, which point to the sensual-sexual life as the highest happiness. The faithful are ordered to look upon such luxuries in life as a religious task. It is clear, that such kind of people couldn't do anything great in history. After all it cannot even aspire to greatness because the highest purpose for it is calming its rude sexual passions. The great number of devils, with which such people populate the world, is a projection of the same devils that exists in their own base instincts, persecutions, grudges, perversions, criminality and so forth.

In a word, the faith of the people gives us imagination about its spiritual life. It is the display of this life and at the same time, - its highest completion.

We can understand more deeply the soul and the character of the people by means of faith.

Nothing good should be expected from a people, whose faith orders to put to the sword all the inhabitants of a town and to conquer the whole world this way. It would be funny to wait for salvation from such "slashers". It would be like a fish believing in its salvation by a heron.

You should measure a value of the people by the value of its faith.

The highest universal tasks of the people, its mission, how it understands and realizes this mission also become apparent in the faith.

The faith is the greatest treasure of the people.

A people who do not listen to its prophets perish.

A people that forsakes its faith abandons its soul, its ideals and serves other Gods. There it can be only a slave or a servant.

Such a people renounces its spiritual independence. It confesses that it is worth less than others. And this feeling of inferiority in comparison with the foreign culture and spirit would be its curse. Such people can perish for lack of direction during its wanderings; it is punished for having abandoned its faith.

It will look for defense and salvation to foreign Gods until it understands that it can be saved only by its own faith.

It will suffer from betrayal, from being beaten down, and from its own divisions. Sons of one Father will slaughter each other in different camps, for various ideals and Gods. Yanovskyi describes such a tragedy in his novel "The Four Sabers".

The people will imitate all evil and different dregs of the world. Then pseudo-prophets will tell it:

"Your God is a Wolf, who devours the lambs. Respect the Wolf, try to be wolves and serve to the "Wolf!"

The people that has lost its faith will find itself without direction. It will not know what is good and what is evil. It will always hesitate and there will never be unity in its ranks. Nothing will have lasting authority for it.

It won't value its own great persons and own great achievements, because it will measure every value by someone else's criterion. Only that which belongs to strangers will be great. This people will neither understand nor appreciate own values.

The leaders of such a people (even the greatest of them) will be short of the authority of faith. They will have to look for this authority among strangers. The white tsar will blind the people with the magnificence of the Orthodox faith and with the authority of being its sole protector. The Truthful Master of the People will look very small without faith in the eyes of the people. The people will not be able to honor him.

The more values such people has lost, the greater its humiliation and bewilderment will be.

This people could perish more than once on a long road of wanderings. If it didn't perish, it means it has preserved its individuality, its inimitable "ego" somewhere in a part of its soul. It has retained the remains of its faith in the form of the vestiges contained in folk customs, and this was enough for the people to feel its isolation, to preserve itself as a separate people. Those who had lost the last vestiges of this faith in their souls broke away from the people. Progressive stratum of the people have betrayed it all through the centuries, those exactly who had gone to the service to other Gods, who had lost in their souls to this feeling of the spiritual isolation. On the other hand just those who had preserved that feeling were raised up to the heroic heights of the defence of the people's value, even if they didn't become aware of it in full measure.

The national spirit has survived among the most lowly of its representatives.

Those who begin to see things clearly begin to discover that national character in those depths, and then the process of the self-realized rebirth of the people starts.

It is strange! Very strange!

All historians of the Christian school appreciate this clearly sinister event of the negation of the forefather's faith, as a positive step forward. Moreover, they affirm the culture of Ukraine begins with this unfortunate date of the year 988.

Is it really so?

What did the people lose together with its faith?

It lost its greatest treasure, its heroic literature, and at the same time its heroic ideals;

its awareness of elected position;

its separate and distinct way of development;

its deepest fundamental, the source of own culture.

Is it possible to lose more than this?

But the historians affirm that the Ukrainian culture begins since the introduction of the Christianity. Just imagine!

Even if only one majestic statue, for instance, the Belvedere Apollo, had been preserved from all the riches of Greek culture as a result of some historic cataclysms, then this statue would be regarded as slavely-realistic concerning to a human body. They would say: the shape of the statue was changed too little, the author was short of imagination and creative inventiveness. Or the statue could be called too sluggish, without expression, without real force of passions, without capacity and massiveness of a human body, etc. But nobody would dare say the statue was unique, the only one of its kind, an individual burst of talent of genius. Everybody would have to agree that the work of many centuries, of long schooling and many traditions had been necessary to cherish the style of the Apollo statue.

Luckily for the Greek art, it is represented by far more than just one statue of Apollo. It is not judged according to the foreign standards and values. Greek art has well-realized norms and its own aesthetic. More than that! The Greek norms of values became dominant in Europe. For example, Goethe couldn't understand the Indian sculpture because he had been brought up on the Greek norms of values and had got used to them. (By the way, he knew Indian art only from very bad copies.)

Unluckily for "The Song of Igor's Campaign" it has remained the only document and reminder of the Ukrainian heroic culture and literature. It is appreciated according to the foreign norms. The critics say that it is not enough "epic", or too "lyrical", too overburdened with baroque adornments, artificial, without any proper epic construction and a certain plot. Everybody would like "The Song" to be like ideas about it, and a respectful critic would appreciate this distinctive reminder according to borrowed norms.

I consider the question about the norms of various values in the art and, in particular, the values of "The Song" in an-

other light. Here I'd like to stress that nobody will be able to deny the underestimated fact, that "The Song" could not become the great literary monument on total isolation. "The Song" has its own style. This style consciously resembles the old, all-known style: "wouldn't it be better, brothers, to begin this song with old words?" A certain way to begin the song existed then. The very author as an example gives the name of one of his predecessors, the name of great Boyan. As if he calls on his spirit. He counts Boyan's works, cites his words, thoughts and his wisdom.

These thoughts take us to high philosophy and to the spiritual atmosphere of our heroic poetry.

"Nobody can avoid God's judgement!"

The author of "The Song of Igor's Campaign" develops the theory of the state as an organism, the heroic mission of the Ukrainian people.

In a word, a great and rich old-Ukrainian poetry really existed. The North bylinas (Ukrainian epic poems), some places in the chronicles, some national ballads - these are sparks and echoes of the lost worlds.

What has happened with this literature?

What Vandals dared to annihilate it?

This heroic poetry and tradition has been lost because they were excluded and exterminated by the Christianity.

So, we can see the Ukrainian heroic literature doesn't begin with the introduction of the Christianity, but on the contrary, the former ends its development together with the latter's coming. By some miracle this sole literary monument has been preserved only thanks to the author's compromising attitude toward Christianity and thus he testifies about the existence of the great literature, which had been lost.

And a sculpture?

It seems that no one in Greece ordered a gold and silver statue of Perun.

This art was also lost. Byzantine influence took its place.

Now artists are looking for a Ukrainian style in art.

Seek it at the bottom of the Dnipro river!

Then what can we say about the wisdom of the people, about its cosmogony, theology, ethic and others?

The Ukrainian culture did not begin its development in 988; that's when it was lost.

An alien culture was born.

A God came who told about himself that he was "jealous and vengeful" (Moses, V.5.9.). He ordered to exterminate with a fire all sacred objects of the nation, all groves, altars and Holy Places.

"Burn to the ground all the places where the peoples served (to their Gods), which you'll forget on the high hills and under every green tree.

And ruin their altars, and break their statues, burn also their sacred groves and chop down icons of their Gods, and obliterate their names out of this place" (Moses, V.12, 2-3).

The worst crime of the law of Moses is "to serve false Gods" (Moses, V.13. 6-17).

Volodymyr accepted this law without knowing it. He wanted to seek the truth in the whole world.

But first of all truth should be sought in a person's very heart, in the soul of his own people, in the faith of his ancestors.

And looking in the world for everything best, highest, most valuable, one must not lose the truth of his own soul, the deepest and the most sacred thing within him.

This is the most fundamental truth of salvation and self-realization.

One cannot deny his Gods any more than his own soul.

And so, having found wisdom and truth in the depths of the nation, in the people's spirit, one should compare it to wisdom of all the world and enrich it with the best, the most sacred and majestic, which only exists in the world.

But it is such a very difficult path.

Bravely oppose own wisdom with wisdom of the whole world! Comprehend this wisdom, conquer it and embrace it with your own wisdom, so as to make the latter more great.

That is the majestic task and immortal way of the Ukrainian spirit!

Volodymyr, as Spirit of the Nation, didn't realize this truth at once. To find the truth needed thousand years of wandering, experience, long work.

Volodymyr the Great began this heroic searches.

It seemed to him that he had chosen well. It seemed the Greek faith would serve the state and the grandeur of the faith would so tightly linked with the grandeur of the state as he saw it in Tsarhorod (now Istanbul). But hadn't he been disappointed by the vain striving for glory or maybe by the political plans to get the right to the Byzantine throne through his marriage with the Byzantine emperor's daughter? He did not know, that it is impossible to gain the whole world by means of an alien truth. One only can serve the alien truth.

Although he was majestic master of the knightly order of Volodymyr's Golden Table, he was not yet ready for the heroic quest for the highest truth. But he felt his truthful mission in his striving for worldwide grandeur. His calling, as he understood it, had his own Truth as a starting point. He would learn it in the embodiment of the philosopher Hryhoriy Skovoroda. He would realize the truth of the own heart has greater value than ten Byzantine thrones. He would understand that only his truth could help him to obtain all those thrones.

This truth will be announced to the whole people after the hundred-year misconception in the alien faith, and the people will begin to understand it.

And finally...

But there is something majestic in Volodymyr's misunderstanding, something special that make us to bow to even this misconception.

This is the idea of obtaining the highest value which exists in the world. This is the idea of embracing all the Universe with spirit. This is the idea of learning the wisdom of the whole world.

How titanically strong the Spirit of the Nation must be for it not to lose itself in this quest!

Did Volodymyr think this way? Did such idea doze at the bottom of his soul, as an invisible Power of the Spirit of the Nation?

How strong his love to own faith of his ancestors will be after... one thousand years!

The revival of the nation in its renovated Faith will be majestic!

All the same, although this misconception of Volodymyr cost the nation dearly, he will remain Volodymyr the Great for all time, thanks to the order of the Spirit, to the awareness of the striving for creation and realization of the national majesty.

He'll leave his love to his knights, the majestic myth that had been praised by the nation for many centuries, the Myth of the Order of the Gold Table; the Myth of the gold domes of Kyiv which was faithful to its truth and infringed upon the power over criminal and tangled in lies Byzantine.

And more than that! Who knows the majesty of the creative myth of the Golden-throned Kyiv? Who will cherish all the charms of his state majesty?

Who will cherish and who will realize it?

Who will realize it according to the reality of the Knightly Order?

The faith of the people and its true culture, persecuted by the Christianity, had to go underground, to the forests, as before the invasion of the horde.

This faith was preserved among the common people, at the bottom of folklore. In the people's customs and rites. In the remains of double-faith. The church waged a merciless struggle with those people's ceremonies and traditions. The fact the struggle has failed is a prove of the hidden force which dozes at the bottom of those rites. It proves the power of the Ukrainian faith.

Bushensky wrote long messages against double-faith as long ago as the 16th century. He developed a whole calendar of the people's holidays, exiling the customs of the people to the marshes and wilds.

The history of this struggle also need a separate work. Shekeryk-Donykiv in the introduction to the edition of *Kolyadkas* (Christmas carols) describes how the priests of the Hutsulshchyna region fought with Kolyada (one of the pagan Gods).

Now in the presence and under the pressure of nationalism the struggle between the church and all the national has quieted down. Another enemy ends the nihilistic fight of the church against the people's rites and traditions.

But they are already immortalized in the scientific works and researches. They completed their task to preserve the Ukrainian national character until it awoke a great nation which creates its own history.

But it should be clearly evident that the people's customs and the richest Ukrainian folklore survived during a thousand years, that this happened contrary to the church's will and instructions, which were not able to annihilate the traditions. They turned out to be stronger than the church.

It is quite obvious why exactly those rites and traditions played such an important role in the preserving the distinctiveness of the Ukrainian nation at times when the sermons in the churches were read in the foreign languages of our mortal enemies.

When we are able at last to realize and to value the nihilistic influence of the church during the feudal epoch in the direction of the creation of the church anationalism.

When we weigh what a sad role the cause of the orthodox faith played during Khmelnytsky times,

when we weigh what an awful dissension the church union with the Catholicism made (Shevchenko orders to Honta - a main hero of the poem "Haidamaky" - to kill his own sons because they were Catholics and not permit the spreading of the betrayals),

when we weigh that through all times exists the double-faith of the political and religious world outlook of the people,

when we weigh at last that the church during all the time of its existence fight for a seizure of exactly political influences and even for the nihilistic anationalism,

when we weigh all those facts and many others quietly and impartially,

then we'll really understand that with the introduction of the Christianity the Ukrainian culture didn't begin but ended.

Well, many peoples made such a mistake.

It is truth that there were such peoples which became stronger with the spreading of the Christianity and became great empires, but also there were such peoples that were annihilated by the Christianity. But both of them paid for their mistake, only in different ways. Sooner or later they have to awaken. Some have already realized the futility of their searches of own faith, others have already got free partially at least from the dependence on Rome, the center of Catholic anationalism and cosmopolitanism. In particular, many peoples don't permit Rome to obtain temporal power in their countries.

This problem is too broad to be come to light just here. Let every nation bears the responsibility for chosen or stuck way.

We have to be responsible for ourselves first of all.

And what about a written language? somebody asks finally.

Writing isn't the invention of Christianity. The ancient peoples knew it already in 4000 B. C. Written language is a general acquisition of culture, though some peoples and centers have their own merits on this field. Written language was known in Ukraine also without the Christianity and long before it. The very beginnings of the system of writing in the history of the world and a travel of this art is an object of researches and theories. But it will leave indisputable that the written language wasn't invented by the Christianity, was not converted into their monopoly, although teaching was their monopoly during feudal times.

What has been left?

Foreign bishops, alien literature, spirit, thousand-year's wandering of the Ukrainian spirit, continuous struggle and annihilation of the Ukrainian culture. The respectful nihilistic influence on the feeling of the people's self-value has remained. Rebellions and church controversies have left. Hopelessness of the Orthodox faith, where the genius state-liberation policy of Khmelnytskyi turned to be, also has remained.

The historian Hrushevskyi according to the last fact appreciated the negative role of the church during the times of Khmelnytskyi.

The Pope sends a sanctified sword to the Polish King and writes letter after letter to the Polish gentry to fight against schismatics. And the Patriarch sends a similar to that sword to Khmelnytskyi, and the last one had been sanctified on the coffin of Jesus Christ. Two peoples had to fight for the most Christian God and also for a victory of the West or East churches instead of fighting for the State and for the national will.

Both Skovoroda and Shevchenko knew well that course.

Do we need any quotations?

And a Byzantine art? Somebody will doubt.

Is it possible that such talented people wouldn't cherish own art, even if it didn't have that art earlier?

Can the art be indissolubly linked with one alone religious movement?

But even Herodotus testifies that when he wrote his histories, there had already been towns in Ukraine with numerous sacred objects...made of wood.

Then what we can say about the unity of the unsurpassed Greek art, which in its unity was linked with the national faith, faith of Homer and Hesiod.

Hundreds of proofs from archeology are known now and they prove that art is as old as mankind itself. Man comes into history as a creator of art.

A whole literature existed since the very beginning of the 19th century, and it proves the majesty of own art and own literature of the pre-Christian Ukraine.

More than that! It is commonly known today that exactly Christianity broke off and annihilated this original process of the Ukrainian culture.

But all the same one phrase is repeated continually, persistently and against the most elementary bases of the science. It points to the fact that only the Christianity from Byzantine brought literature and art to Ukraine. We'd have to be "savages" without any imagination about the written language and any culture, if Christianity hadn't been introduced in Ukraine. Proud Byzantine looked at Volodymyr as a "barbarian". Only saber-rattling persuaded Byzantine of the advisability of Volodymyr's marriage to a Byzantine princess. This marriage should be considered in a separate article yet out of respect for Volodymyr the Great.

So, it is a lie about our pre-Christian lack of culture!

When we consider the most serious loss of our history before the Christianity (I mentioned it in the very beginning of the article), then we'll understand in conclusion that it is the greatest loss. The people without its history is as a child without a father. It loses the basis of its national consciousness. We've lost the most important part of it.

And at last the loss of the faith itself, of our own, ancient, cherished by our ancestors during thousands of years faith, deepened out the "fatherlessness" in history, our feeling of the lack of own spiritual foundation, of the faith of the nation in its task and destiny in history.

When we weigh the loss and the expenses of the feeling of our spiritual and cultural heritage... When we weigh all those losses and in particular the clear fact of the loss of our ancient heroic faith and literature about which "The Song of Igor's Campaign" expressively testifies, and together with the spiritual enslavement of the nation with which a prophet Shevchenko, Franko and Lesya Ukrainka had been fighting all their life...then every conscious man will have to declare, that the balance of the Christianity in Ukraine is not only negative but absolutely crushing.

The rebirth of the nation can't be completed without the revival of its own faith, as a manifestation of its feeling of God, as a display of a world-wide mission of the Ukrainian nation to become Nation-Knight, Nation-creator of a new epoch in the history of the mankind.

BIBLIOGRAPHIC NOTE

This article first appeared in the cycle-stylistic edition of the magazine *The Order*. No 6, 1946, pp. 1-9.

Translated by Oksana Petrusyk

"SYNERGOS" – THE COMMON FORCE OF THE UKRAINIAN AND CANADIAN AREAS

Oleksiy MISHCHENKO WILL OF THE ARTISTIC EXPRESSION OF ROMAN KOWAL

Oleksiy Mykhailovych MISHCHENKO was born in the village of Mokrets', Kyiv region. He graduated from the Kyiv Institute of Art (1969). He is a Honorable Artist of Ukraine; author of a number of watercolor, works also in graphics. Works of the painter are kept in twenty museums of Ukraine and in foreign collections.



The Ukrainian Artistic Council of Manitoba (Canada) and the "Ukraine" Society decided to commemorate the 100th anniversary of Ukrainians living in Can-

ada with the artistic exchange between Manitoba and Ukraine. This cultural measure was called "Synergos". "Synergos" is a common act of two facts, the results of which surpassed a sum of results of separate events.

The first part of the exchange was an exhibition "Synergos-I", held in Winnipeg, in September-October, 1990, where thirty six works of 43 painters from the cities of Kyiv, Lviv, Ivano-Frankivsk, and Ternopil were exhibited. Artists M.Storozhenko, V.Lopata, V.Zabeida and I, as organizer and curator of this exhibition, were present on the preview and were lucky to get acquainted with Canadian artists and their studios. It was useful for us to see the works of the Canadian Ukrainians, which, without any prejudices, tried to com-

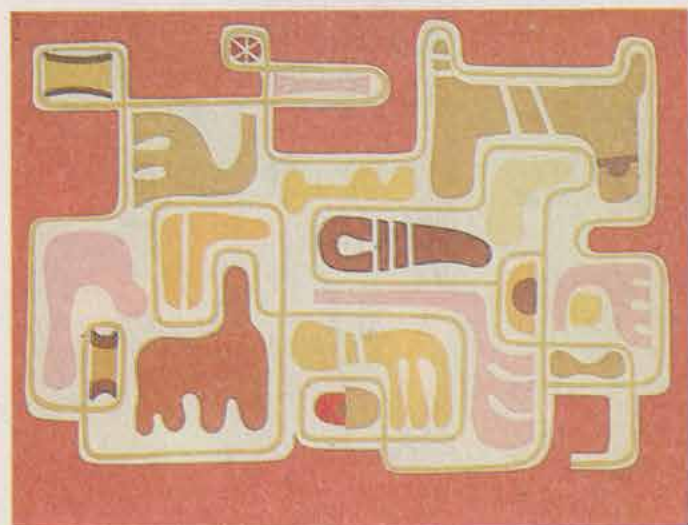
prehend the cosmic levels of the World, where an artist can use living space, all acquisitions of the mankind as peculiar instruments for self-manifestation in



Egyptian. 1983.



Warrior. 1982.
Mechanical birds. 1974.
After the steps of the past. 1973.



art. There were many interesting meetings, but the meeting with Roman Kowal impressed us most of all.

I was very glad to meet this legendary man, who was one of the first who told the World about the Ukrainian tragedy – the starvation of 1932-1933. Despite all these difficulties, Mr. Roman in 1983 created a monument of impressive artistic force to commemorate the 50th anniversary of this black date. It was established in the center of Winnipeg, in front of the main city hall.

Roman Kowal is a leisurely man, with a friendly face and friendly eyes. He can listen to a person to whom he is speaking for a long time, and patiently he watches him very attentively, as studying his character. Inner aristocratism can be felt in all his figure. From the very first minutes of our acquaintance I felt at ease in the company of Mr. Roman Kowal.

I was lucky to associate with him also during his staying in Kyiv in 1993, to watch manifestation of the character of this wonderful person. First of all, Roman Kowal is an artist with a God given talent. He has an organic need in continuous creative work. He possesses an inexhaustible treasury of talent, taste and artistic feeling. It concerns his numerous works in oil and in tampera, stained-glass windows and mosaic, sculpture and graphics. Mr. Roman has a keen feeling of color, and in this connection his taste is perfect. But this, as if imaginary easiness, was gained through years of titanic, everyday work. Seemingly decided compositions and images were changed many times in the process of interminable searches. Working over the mosaics for churches, the artist did not have any assistants, or as it is said, executors, and made everything himself. Demandness for his works is characteristic for him.

Where does the phenomenon of Roman Kowal lie in? I am sure that the attractive force of this man is the result of rare spiritual factors, that are seen in him intuitively. Mr. Kowal never tries to show his erudition or mind, on the contrary, he conceals them. Already in those distant tragic 40s, young artist understood that he would not be able to bear animal Stalinistic regime, because he always

dreamt to be a person, feel a necessity of his work. Fifty years ago Roman Kowal became a Canadian painter, Ukrainian by birth...

Life passed in a continuous work, thoughts and doubts, but the artist was waiting for the spring of revival of Ukraine not for nothing, and he foresaw it in his artistic works. Joining the main current of the Canadian life the artist did not choose the way, as if "intended" for many emigrants: to be tied with own ethnic belonging and concentrate all attention on the past. R.Kowal decisively rejected this way and, together with Svyatoslav Horzhynsky, Mykhailo Dmytrenko and Myron Levytsky, founded a new wave of Ukrainian modernism abroad.

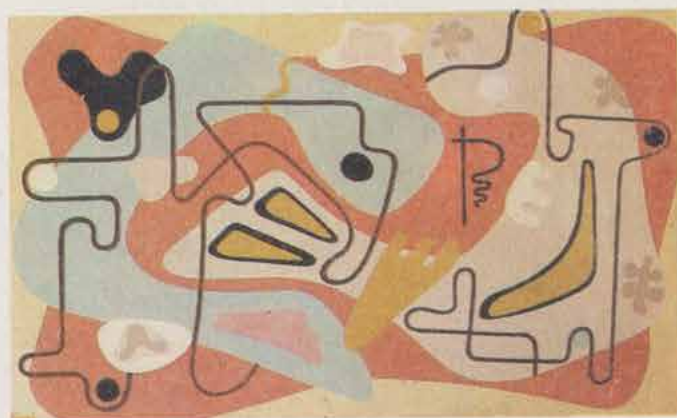
In the end I should like to cite here a statement of Liuboslav Hutsalyuk in the foreword to the catalogue of paintings and sculptures by Roman Kowal in Winnipeg in autumn 1988: "Generally Ukrainian (and world) art is in a state of some decline. This trend began in the sixties of this century and was caused by many factors which have nothing to do with art. Kowal, however, is such a strong individual, that one does not feel any decline or confusion in his art. His place at the crossroads of realism and non-realism gives him impetus to develop further, providing a synthesis to his artistic expression, forcing one to contemplate the depth of one's soul and the dynamic creative force of Roman's vision... One would, nevertheless, wish that a good portion of Kowal's artistic legacy could find its way to Lviv and Kyiv to demonstrate that Ukrainian immigrant artists have benefited from artistic freedom of expression, a climate of creative freedom that has fostered artists of the calibre of Roman Kowal."

Now, as never, the time of meeting with the works of the artist on the native land is close, we were waiting for this moment... for fifty years. Is not this too long?

Translated by Oksana Petrusyk



Urbanity. 1972.
Flirts. 1971.
Opposite forces. 1971.





"INTO THE HEART OF THE UNCERTAINTY, TO COMPREHEND YOURSELF"

An interview of the correspondent Oleh PAVLOV with the artist Oleksiy MISHCHENKO

Oleksiy Mishchenko is an artist and a thinker. His creative work is well-known in the USA, in Switzerland, France, Canada, and even in China. His paintings are in numerous museums of Ukraine. Our talk is about the art and the world.

The famous literary work of Plato "The State" came to my mind. The ancient Greek philosopher brought up the question of the art's purposefulness because it is able, to his mind, to destroy the ideal state. The art can transfer a man into the world of liberty, and gives unrestricted opportunities to the world organization itself. Plato was very anxious of the fact, that the art is socially unforeseen, that is why he pro-

Welcome to life. 1993.

claimed it, subjected to be done away from the state. Thus, the art and the state are antipodes. However, a man, and especially a creative personality, aspires to freedom. He realized that only a creative freedom is true, for it gives us closer ties with God. But not the state with its superstructures, bases and basements.

Oleksiy Mishchenko tries to grasp and to bring to us the infinite expanse and the meaning of a man's inner freedom in accordance with social freedoms of the state, and to find some common denominator, finally, harmony that will give a chance to live freely and to create inside the state, not outside of it.

The painter defines his creative orientation in the following way: "Into the heart of the uncertainty, to comprehend yourself."

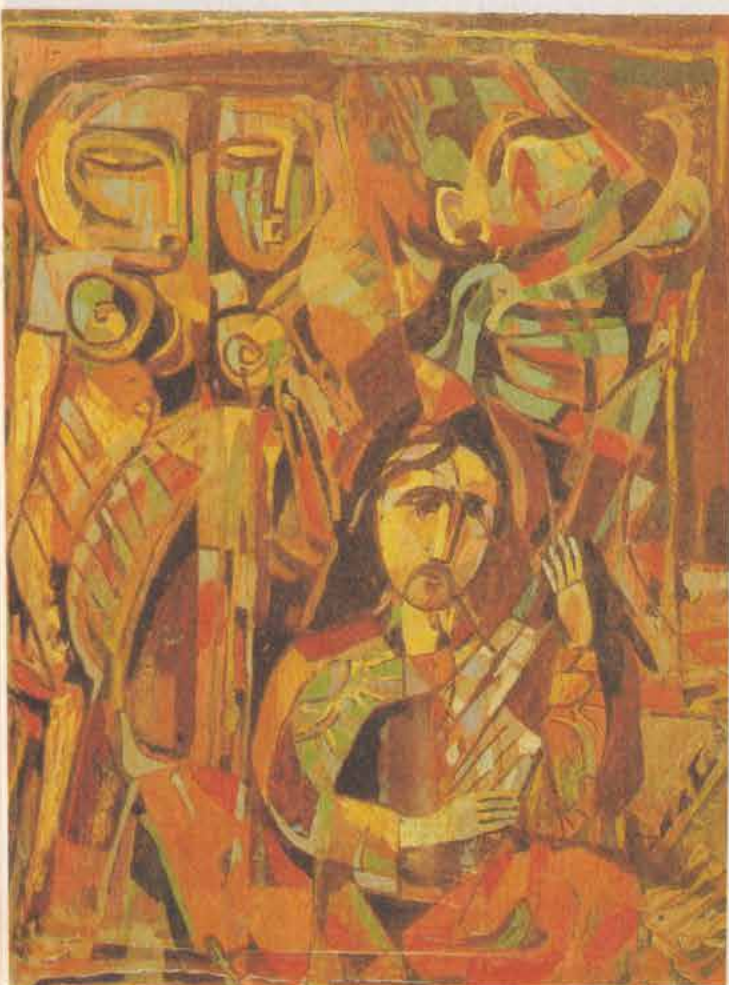
— Mr. Oleksiy, when did you get interested in the art for the first time?

— In the schoolcircle, where I mastered inlay's techniques of the strawstems. The things, made of it, are extremely interesting owing to their refinement and attractiveness. We were astonished by their natural color. My friends and I wandered on the fields all days long, looking for the strawstems to match certain range of colors. Sometimes we climbed up to the thatched roofs of the old houses. Our paintings were even demonstrated on the International Exhibition in Montreal. But the passion for the nature, and for the world showed itself before the schoolcircle. It was the first impression of childhood that will be always fresh in my memory.

There are seven children in my family. And suddenly one of them gets a turn for painting. The way was not easy. On leaving technical topographical school I worked as geodesist for some time. But some power inside me suggested constantly: Give it up, it is not yours. Then I became an architect. It is an excellent profession. So, work! Do you need some more? You have wonderful working conditions, authority, good financial position. But I also felt to be a misfit. And I recognized that I am not able to suppress my nature's desire for devoting myself to the art only. Maybe, it was the incitement of the deep levels of my consciousness. Reading special literature, I understood that we cannot explain some our actions logically. The genes, containing the information from the greatgrandparents, tell us. Therefore it is clear when one becomes a pilot, another strives to climb the mountains, and the third is keen on the submarine world.

— How is your creative process organized?

— My head is busy with the work all day long: why is something wrong in one or another work? When I meet a stranger I ask myself at once: how will this person look on



the paper, in what way can he or she take part in some composition? While I see an unfamiliar landscape I immediately transfer it to the canvas. Thus, there is continuously visual series of compositions, parts of paintings, various colors and their combinations for my inner glance. I always work. Sometimes I am even angry with myself because I cannot rest unconstrainedly in the company of my friends, sing, dance, forget my work for a while. In such cases it even is harmful to me. I have a rest only when I sleep.

- Thus, may I say the uninterrupted meditation is taking place?

- Just a point! I always feel the thirst for self-improvement.

- Which processes, to your mind, form the individuality of a painter?

- The painter in consequence of difficult spiritual work determines and forms the finest complicated emotional reactions by means of technique, and reproduces them in his works. Here we can see the individuality of the artist, the originality of his attitude to the world, finally, the national, racial characteristic features. The concept "Inner memory" is known from the art criticism. Certainly, the first level is the outside world. But the second level is to a large extent more complicated: the mystery not only of a certain human race, but also of the genetic code of the nation, its spirituality and psychology, its traditions. While the people is alive, the national code is unlimited in time.

However, we have to remark the state has an influence on the artist's world. The history of the Ukrainian art is not written practically. The facts we have were put from the Bolshevik point of view. The painters were divided into bourgeois and proletarian artists. Once I bought a book about Peter Bregel, I think. But it was also written from the proletarian-bourgeois point of view. This situation prevails not only in painting, but in culture in general. For example, the gifted person, wonderful opera-bass Anatoliy Kocherha. Where is he? Abroad. Why? Because the state has to take care of its brilliant persons, to cherish them. Undoubtedly, the economy is a very important thing. But the society should develop harmoniously. One of the motive powers of the progress is harmony, accord. The artist needs certain conditions and freedom, like air, so that no conflict between his creative work and the state would spring up. A bird with one wing is an invalid, who hardly walks, to say nothing of flying.

- How does the music influence your creation, and do you like, Mr. Oleksiy, working while the favorite musical work accompanies your thoughts?

- The absolute stillness causes a deep concentration. All thoughts should be focused on working. But during the pauses I listen to the classical music with pleasure. I am fond of our Ukrainian composers: Bortnyansky, Beresovsky, Vedel. They are recognized in the world, and their names are engraved in gold letters along with the names of Mozart, Beethoven. Besides, I respect other composers. I have a good record library.

- What can you tell about the future of Ukraine?

- Our future belongs to children. If they are well-educated, we will have good prospects. If the youth understands its place in life and works for itself and for the public benefit, better time will come. We have also problems because of the difficult past of Ukraine. But let us stop mourning for it, let us stop looking around, we should step forward. Our people has deep roots. They are not exterminated. The cut branches of our spiritual tree sprouted again. I believe the children will get freedom.

I am an optimist. Is it worth being a pessimist when concerned with art?

Translated by Viktoria Radjunas



Steppe Madonna. 1993.
Steppe - to the sky. 1993.
A dream of grandmother Maria. 1993.





Anisia ONYSHCHAK UKRAINE COVERED WITH COLORFUL LACE

MYROSLAVA KOT's WORLD OF BEAUTY

*Anisia Romanivna ONYSHCHAK was born in Borystlav, Lviv region. She studied at the Ivan Franko Drohobych Pedagogical Institute. In 1978 she graduated from the Faculty of Journalism of I. Franko Lviv State University. She is the department head of the people's journal *Halyska Zorya* in the town of Drohobych.*

Visitors will have ever-lasting impressions of Myroslava Kot and her pupils from the Drohobych school exhibition in the State Museum of the Ukrainian National Fine Arts in Kyiv. And we shall feel a trembling calling, somewhere from the depth of memory of our previous lives, or, maybe, from genes: "It is ours, native. We lived in the midst of such a miracle and have forgotten about it..." But it is alive, although forgotten and neglected. Because beauty forces its way to our hearts through ages and throws a light upon our souls.

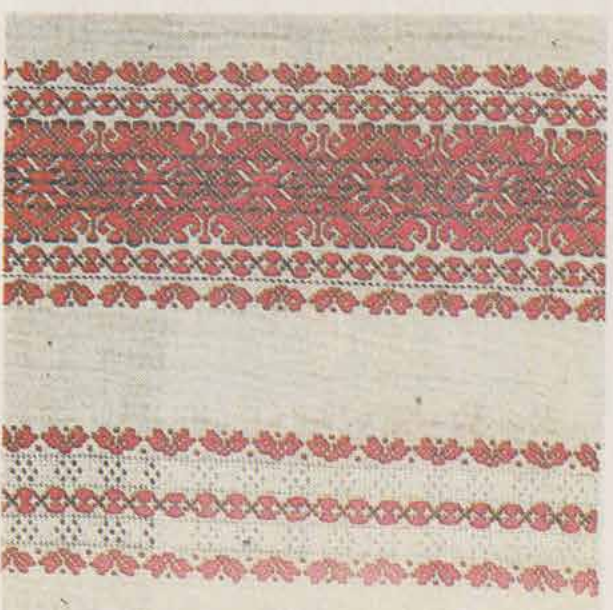
The exhibition was to last two to three weeks. It began its work at the end of August, 1993. August passed, September passed, so did October, but interest to the exhibition did not sink. Kyivites, guests of the capital from afar and not from far away came. And everybody, enchanted with a miracle, stood long near embroideries, astonishing, that hands can embroider such drawn-works, that eyes are capable of seeing such a cross, tiny as a poppy-seed, to see and carry to canvas...

But the heart of Myroslava Kot, who was the organizer of the exhibition, national master of Ukraine, the head of the sub-faculty of methods and history of national fine arts of I. Franko Drohobych Pedagogical Institute, was wrung not with a feeling of self-pride. It ached. Why were Ukrainians fated to cognize their Ukraine for so long time? Why is it so difficult for our consciousness to struggle through the nets of bans and persecutions to the most native and innermost?

Myroslava Kot was born in Warsaw, where their family (father - Boiko by birth, and mother - Lemkynya) was thrown by the peasant misfortunes.

Those years did not become happy in the fate of their family. And they returned to Ukraine not long before the operation "Visla" (planned in Moscow forced expulsion of Ukrainians from Poland, and Poles from Ukraine)... It is good that they had time to leave themselves. Though they at least did not



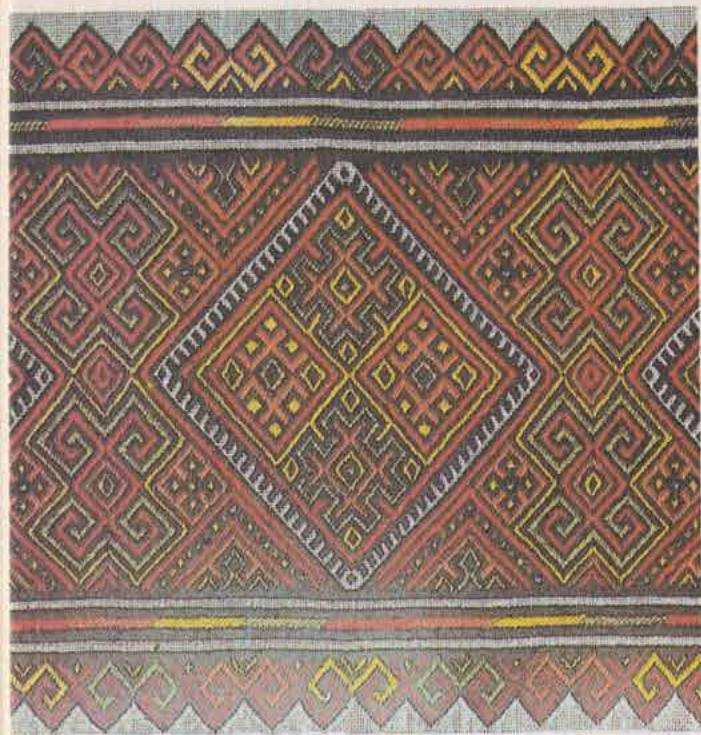


suffer all afflictions of migration... They settled in Drohobych region, where her father was born. Here Myroslava finished her schooling, pedagogical institute, where she taught children mathematics in the village schools. And continuously, an anguish for Ukraine, native and oppressed, rang in her soul.

Yet being in Poland, Myroslava learnt Ukrainian songs from her mother, to read and to write the native language, embroider Ukrainian ornaments, and notwithstanding different fashions and trends, she wore native embroidered clothes.

Her mother and children embroidered after returning to Ukraine as well. Already at that time Myroslava tried to reproduce every ancient ornament, at least on paper. For not to forget. She had a striving for scientific research, reseaching embroideries of different regions. And more than once she thought, why every Ukrainian region, even every village has its favorite colors. Here are Poltava embroideries, ancient ones are bright and joyful, new ones, pastel, and tender...White on white, as a tear that washes a soul... Here are Kyiv embroideries... These are sad Boikivski ones... And Bukovynski are not merrier. Only somewhere they are sprinkled with bright colors. And here are blue ornaments from Kamyanka-Buska... There is not only one color, existing separately in nature, there is not the only one technique of embroidering, one style through all Ukraine...

Any difficulties could not repress her native passion. When she married and gave a birth to two sons, she continued to search people embroideresses nevertheless, studied funds of the Drohobych museum... Her soul has a calling to share its joy with the others. And Myroslava Petrivna opens a section of national embroidering on the Faculty of Public Professions of the Drohobych Institute. She did not simply teach a technique of embroidering, she gave her pupils a great love to a national art.



Almost a thousand girls learnt to embroider in traditional ways. And fifteen of them became national masters of Ukraine. And those, who finished Myroslava Kot's school, will never forget the ancient tradition of embroidering, which was given from family to family from the depths of the ages.

And how many passionate responses there are about embroideries of the master proper and her pupils! The first exhibitions... Lecture-rooms of the native institute, show-halls of the exhibitions of Drohobych, Lviv, Kyiv... They carried the native, sacred, innermost to their people. They carried that gain with difficult searches and indefatigable labor...

The first Ukrainian sub-faculty of methods and history of national fine arts was created in the Drohobych Pedagogical Institute, and Myroslava Petrivna headed it. Her pupils also came to work on the sub-faculty...

A collection of ancient and modern examples of embroideries: rushnyks (embroidered national towel), napkins, blouses, shirts, pillow-cases – is created on the faculty. The collection already received the name "Drohobych Samotsvity" (Semi-precious stones), and all of Ukraine admires them. And in Drohobych region in the days of national holidays, the town blossoms with a wonderful beauty: men and women wore embroidered cloth, that seems to revive from the ancient trunks.

"How did you manage to collect and create so many, that it is impossible to tear our eyes away from it?" Myroslava Kot was asked during one of the exhibitions. "When did you have time to do it?"

"We were doing it with joy," she answered. "Because we embroidered with colors of Ukraine, our native land. Here are Boikivska lowland, very sad one. Here are Poltavaska, light, as a sworn wing."

Myroslava Petrivna's pupils also love their native land. And they embroider it with colors on the canvas as well. And what wonderful works they have! Myroslava Petrivna can not help admiring them. She is glad for them, and is proud of them, continuously popularize their work, in order to transfer and to teach many others, to enchant the world, to show Ukraine, how it is in the deepest essence of it...

And the work of the very master... One needs several months only to study them. Because there are so many rushnyks, wonderful shirts, woman's blouses, carpets, curtains in the collection of Myroslava Kot... Here there are embroideries in cross, in satin-stitch, drawn-works, by the way of threading, and others...

There are embroideries to all tastes, from all regions of Ukraine. It is good when master can tell you about her works. Because then you can recognize Ukraine, covered with colorful laces. As if go along the roads of Ukraine, happy and sad, in different periods of its fate.

At home the master has hundreds of pictures, and a very good library. She is fond of beauty and lives among it, creates it, and teaches everybody to make beauty... It is worthless to tell anybody about the beauty. One need to see it, to feel it. When the beauty created by Myroslava Kot touches your soul you will never forget the world of this beauty.

Translated by Oksana Petrusyk

Larysa MUROVYCH
 FOREWORD
 TO THE BOOK
 "THE FAITH
 OF OUR
 ANCESTORS"
 BY VOLODYMYR
 SHAYAN

The Ukrainian Native Faith Association, which in Hamilton, Ontario, Canada, publishes the magazine *Ukrainske Vidrozhennia*, in which they often include the works of the late Professor Volodymyr Shayan, have decided to compile several of his more significant works in one volume entitled *The Faith of Our Ancestors*, in order to preserve them for their historical and cultural content. Such a title is justified because some works contain an entire layout of the ancestral faith, while others contain only specific elements; but together they create a sense of continuity.

I was glad to undertake the task of writing the foreword as it provided me with the opportunity to give an account of where the archives of Volodymyr Shayan may be found. Professor Shayan was a many-faceted individual. He was a Sanskritologist, a philosopher, a poet and the author of many educational and publicistic works. He was born in Lviv, Ukraine on August 2, 1908, and died in London, England, on July 15, 1974, as a result of an extended heart illness, which was first diagnosed in 1947. His father was a sergeant in the Austrian Army and during the Polish occupation of Eastern Galicia (Western Ukraine) worked on the railroad. His mother came from a family who lived in the village Dobrostan for many generations.

Volodymyr Shayan graduated with honors from an academic program at the Lviv Gymnasium in 1927, after which he continued his studies at the University of Lviv in Philosophy, Sanskrit, European Languages and Literature. His instructor in Sanskritology was Professor Stefan Stasiak. Professor Shayan considers his spiritual enlightenment to have occurred during 1934, while he was staying with some Hutsul youths on the Carpathian mountain of Grekhit. It was during this time that he felt within the depths of the folklore surrounding him and made a commitment to himself to revive the ancestral Ukrainian faith by establishing an Order of the Knights. In later years, he further developed this idea in the form of a Pan-Aryan Renaissance.

In London, Volodymyr Shayan was well known for his encyclopaedic knowledge, diverse interests and untiring work in the Ukrainian Community. He spent many years working in London as Director of the Taras Shevchenko Library at the Association of Ukrainians in Great Britain and held various offices within the organization. This was a very

active period in his life, during which he did much writing and public speaking, in London and in international conventions of PEN (Poets, Essayists and Novelists) in defense of imprisoned Ukrainian members of the Resistance movement in Ukraine (notably dissident Valentyn Moroz); was published in the Free World Press; was a member of the European branch of the Ukrainian Free Academy of Science and was its President; was Chairman of the Orientalists and President of the Association of Free Journalists; and was Vice-President of both the British League of Freedom and of PEN.

The above biographical information was taken from an article by M. Rusich in the journal *Svitannya* after the death of Volodymyr Shayan in 1974 and from several Letters to Friends. The quarterly publication *Svitannya* has been published in Toronto, Canada since 1968. Most of the editors and co-workers on staff held a high regard for the works of Volodymyr Shayan and for his research into the faith of the ancestors, but only one staff member was actually a member of the Order of Knights. To some friends who wrote to Prof. Shayan asking questions about the Order, he replied that "a full understanding would require 20 years of training, but he was a little pressed for time." From his Letters to Friends, which spanned over the years 1968-1974, it appears that Prof. Shayan first organized the Order of Knights of the Sun God in November 1943, in Lviv as a semi-religious, semi-political venture. The members made knightly oaths of allegiance. To those Knights (members) who did not join the ranks of evacuees to Western Europe, he gave the order to join the Ukrainian Insurgent Army (UPA).

Studying the archives of the Ukrainian Insurgent Army (*Litopys UPA*), the author of this foreword unexpectedly found in the eighth volume, on page 173, the following section:

"The insurgent group, by the name of Perun, between the villages of Hrabyn and Pidzvirnyetz, in the Komarniansky region, on 01/09/1944, rescued seven arrested from the village Poverniv. Of 57 Soviet escorts, 45 were killed and one was taken prisoner."

How proud Volodymyr Shayan would have been had he lived long enough to read for himself that section in the eighth volume of the archives of the UPA, of what must surely have been his most honourable Knights! We believe this group must certainly have been comprised of Knights of the Order because who else would have gone under the name Perun, an ancient deity? It is very possible that in the Free World, among those who emigrated from the Ukrainian Insurgent Army, someone might have contributed this information.

In Augsburg, Germany, Professor Volodymyr Shayan organized a second contingent of the Order of Sun God which took members from the displaced persons camps. However, as these members moved overseas, this contingent became inactive. In spite of the distance, from 1971 on, Prof. Shayan called on its members several times to return. When his attempts were unsuccessful, he wrote in his Letters to Friends, that he was "forced to become a lone soldier on the field of battle." Almost simultaneously, he sent us a message in an unusual "telegram" style that "a squabble has arisen and that he asks us not to become involved, because he has no friends there". A few years later, he wrote "How very fortunate that you did not become a

part of that squabble". Perhaps, without any concrete evidence, such messages indicated, if only to his prophetic vision, "the fields of battle".

Prof. Shayan was a mystic and it must be emphasized that he judged "unknightly means of struggle as slanderous and so forth". However, due to his failing health and high blood pressure, we were all concerned about him and sincerely wished to assist him without involving ourselves in situations about which we knew nothing. Thus on the initiative of poet Levko Romen, Engineer Nestor Rohowsky and myself, the quarterly *Svitannya* in 1972 evolved into the Institute of Volodymyr Shayan, which we officially incorporated in Canada. This was probably the first Institute in Ukrainian history founded during the lifetime of an individual it would commemorate. Funded by the Institute and 28 members-founders, including the author Mykola Ponedilok, several works of Professor Volodymyr Shayan were published, among them Hryhoriy Skovoroda, the Knight of the Sacred Battle.

The Institute itself was a great joy to the Professor as was the fact that in 1972 a group of younger generation Ukrainians joined him, among them Engineer Vyshata Svyatoslavych (pseudonym) who shared his ideals. The Professor grew very fond of him and made him his designated protege, in the event that some unforeseen misfortune befell him. [The engineer] Vyshata Svyatoslavych wrote a number of investigative articles on the subject of the pre-Christian times and our ancestral faith, but, to our deepest regret, died prematurely on May 7, 1981. We refer any future researchers of the professor's works to his article "Source of Strength of Ukrainian Culture", which has been included in this collection. The names of all his works are listed at the end of the volume. Only one article, "Volodar Bohiv i Vsesvitu - Viroznavcha studia pro Peruna-Indru", couldn't be included as it could not be located in the archives. The professor often mentioned working on it in his Letters to Friends. It is highly possible that he either did not have time to complete it, or that his reference to "writing" the article was to be understood as being written by some mystical means, perhaps in one of his former lives, as he devoutly believed in reincarnation. Such practices belong in the sphere of "Sacred Knowledge".

The works of Prof. Shayan will be of significant literary interest to educators and academics in a future free Ukraine. Prof. R.W.Kuchar (author R.Volodymyr) from Hays, Kansas, U.S.A., who was co-editor of *Svitannya*, made the following comments about the late professor in the journal *Vyzvolnyi Shliakh* in London, July-August 1975 issue, pp.839-840: "The works of Volodymyr Shayan are notable in their ideological, nationalistic and philosophical content. The originality in the style of his poetry and his prose is distinctive in its strong individualistic tone, its highly spiritual and intellectual emphasis and its richness in national symbolism and pathos, and in its use of metaphors, poetic hyperboles, and historiosophical baroque ornamentations. The thoughts and ideas contained overwhelm the lyrical inclinations and expressions. His poetry, ideology and prose are equally consistent and logical as he concentrates on content and his works are basically devoted to the Ukrainian nationalistic spiritual beliefs in pre-Christian times.

...Volodymyr Shayan was a unique practitioner and theorist of Ukrainian nationalism but in his philosophical concepts, he was a follower of H.Skovoroda. On both subjects

of research and interpretation of Ukrainian mythology and ancient legends, he left significant works, marked with mysticism of his unique individuality. The following is a typical Shayan "Creed":

New Order's Myth
New World's Sun,
On the towers of blue horizon
let shine upon the world.
The golden shield of the Knight
fasten, fasten in the sky,
In the Universe
a new Sun,
the one you will create!

(Excerpt from *Ballad about the Sun*)

Professor Volodymyr Shayan found himself in a more fortunate situation, as did philosopher Hryhoriy Skovoroda, when 118 years following the latter's death, a patriotic Ukrainian villager-philanthropist, Radzikhovsky, approached publisher Bonch-Bruyevych with a sum of 2,000 rubels for the purpose of publishing a collection of the works of Hryhoriy Skovoroda. Now, a veteran of the Ukrainian Insurgent Army, the Rev. Slavyn Yaworsky of the Ukrainian Native Faith (nee Stefan Ihnatevich-Yaworsky) donated \$14,500 for the publication of this great volume, *The Faith of Our Ancestors*. The generosity of Rev. Yaworsky will certainly be of great value to the preservation of the history of Ukrainian culture and especially of the history of the Ukrainian Native Faith.

Prof. Shayan repeatedly emphasized, that "in his myth about Perun, the Order cultivated a manifestation of Being. In Being, there are stronger efforts, some more complicated, some more significant than the Word. A Knightly Deed is regarded in the Order as possessing such strength." The Rev. Yaworsky is not a very wealthy man, and it is likely that he gave all that he had set aside. While he was not personally acquainted with Prof. Shayan, and was not a member of his Order, he instinctively felt within the Law of the Order regarding the Manifestation of Being. Simultaneously, he chivalrously surpassed his fight as a UPA soldier out his Knightly Deed.

A sincere thanks is also due to the Council of the Ukrainian Native Faith in Hamilton, Canada, headed by the Very Rev. Myroslav Sytnyk, for undertaking the monumental task of preparing this great volume for publication and to Mrs. Lada Sytnyk and Mrs. Vera O. Braga for their assistance in transcribing old handwritten articles, editing, etc.

In closing, I offer the following account regarding the archives of Professor Volodymyr Shayan: his expansive library has been donated for the use of the Ukrainian community at the Research Institute "Ucrainica" at the Ukrainian Cultural Centre of Christie Street, Toronto, Canada, under the direction of Dr. Oleh Romanyshyn. There will be kept a registry containing clippings of all printed works of Professor Volodymyr Shayan.

Translations of the Order's publications, correspondence and original manuscripts, on the advice of the late Senator Paul Yuzyk and Prof. Konstantine Bida, friends of Prof. Shayan, have been placed in the Canadian Federal Archives, in Ottawa at 395 Wellington Street, in twelve cartons coded MG-31-H-100.

Therefore, for publication in future volumes are left a poetic legacy, publicity, publications of the Order, and perhaps some other works which Prof. Volodymyr Shayan did not forward to us.

ETERNAL GLORY TO HIM.

M. RUSYCH

EXCERPTS FROM VOLODYMYR'S LIFE HISTORY

I wrote this article on the basis of the contents of two copies of an Autobiography which had once been given to me by Professor Volodymyr Shayan and also on the basis of his stories. At one time, we were friends and therefore I shall call him by his first name — Volodymyr.

In the spring of 1944 Volodymyr left Lviv heading west by stages through Peremyshl, Krynytsa, Bratislava, Vienne, Unterreg, Augsburg. In Germany he joined UVAN in 1946, when at an UVAN scientific conference Dillingen introduced his works "Introduction to the Rigveda" and "Purushasuktam" (The Mystery of Sacrifice from the Rigveda's hymn 10.90).

In his "Letter to Friends" dated August 20, 1969, Volodymyr wrote: "During the Augsburg period the times demanded of me, in the first instance — the defense of Ukrainians who were under the threat of forced repatriation. During the visit of General Paton I showed him a 'Diogenes in a barrel' in the person of a poet, Barka, literally inside a booth made of boards. Then General Paton decided to transfer that glorious Somekaserne into the possession of Ukrainians. The poet M. Orest and Professor V. Derzhavin arrived. M. Orest, on my initiative, founded and edited the magazine *Svitannya*. My room became the center of many editorial groups, the start of UVAN, the University. Nearly 70 editions were published in this room. And during the Augsburg period I founded another phalanx of the knights of The Order of the Sun's God. There were 12 of them, who received training in the order and took the order's oath. At the beginning, our plan was as follows: the knights would go to America together and there they'd form an economic base for the Order. They pledged themselves to pay one tenth of their earnings to the Central Committee. The Order's belongings were to be the common property of all knights.

"In 1948 I went to England with the knight B.V., the best of all the group. I organized the actions 'I accuse Stalin' and 'I can't come back' together with him, and published two issues of the magazine *Order*. All the other knights departed in different directions and first of all they took care of their own economic well-being. It will sound strange to you to know that one of them, during all this time, sent to the Central Committee...10 (ten) pounds, which did not defray even one thousandth of the expenses of my correspondence with him, the sending of literature, etc. Another one, whom I considered the most intellectual of the whole group similar to the other one, refused to serve the order in its hour of need. Though he often wrote to me, always with excuses..."

I asked the Professor in a letter whether he considered them to be knights any longer. His answer was: No! Later Volodymyr wrote to me again, and I cite some of his thoughts here:

"...In such a condition I began the Sisyfusian toil anew. Again with *Svitannya*. That year, when Professor

R.W.Kuchar acquainted the poetess Larysa Murovych with me, became a turning point for me. I was corresponding with her and felt her devotion to the ancient Ukrainian people's faith. I offered her a secretary position and in 1968 she renewed the *Svitannya* magazine in Canada, using her own literature and private acquaintances. When the 12th issue was published, she organized a whole phalanx of member-founders of the Institute in my name and registered the V. Shayan Institute in Toronto. Thanks to her efforts, my works 'The Highest Light,' 'The Highest Divine,' 'The Knight of the Sacred Buttle' were published."

"Is Larysa the only one person heroically knighted?" I asked Volodymyr in return.

"There is the engineer Nestor Rohowsky too, he is also a very honest and conscientious man. These two Carpathians are my best people in Canada. My eternal gratitude and love is for them. My profound respect is for them. And there is our senior-poet Levko Romen, a wonderful and fighting poet. He is an amateur of our Ukrainian antiquity. There are others, too. Besides them, there are three new friends, and one of them is my Spiritual Son."

"Did you, Professor, give them a special order's training?" I asked again during our meeting.

"No, I didn't, because I didn't have the opportunity."

"Even for Larysa and Nestor?" I cried out in surprise.

"Even for them!.. But it isn't harmful for them, as they have clean souls. They would never betray the Spirit of the Nation. None of them could say such a heresy: 'I'm not a nationalist, nor communist, I'm only a poet.' Or such words: 'The language of the foreign race (that is, Muscovite) would be adopted and would become ours...'

"No, I believe that my Canadian friends will never betray me!"

I wanted to get more information from Volodymyr, I seemed to feel that I'd write about him. We spoke about one person, who as I had heard often came to him to listen to the Order's lectures. But Volodymyr only said:

"That person only tried to spy on my codes and used them, when the opportunity arose, against me, having got into contact with my opponents. And that person left me at a difficult time."

Then I frankly asked Volodymyr about his membership in the Blavatska London International Lodge. And he sincerely confessed:

"Yes, I was their member but only with the purpose of getting acquainted with their activity. I left them disappointed with the absence of any realization of their ideas in the real history of the world.

Let everybody know that I denounce any lies, slanders, or violent Machiavellian means of 'fighting'. Such means are forbidden in my Order, they would change the characters of my knights, and every real knight is dearer to me than gold."

After that I didn't have an opportunity to meet Professor Volodymyr Shayan again. But the memory of him is sacred for me. Really, he will be a saint for everyone who recognizes the Ukrainian National Faith, the Faith of Pre-Christian Rus-Ukraine.

May his memory live for ever!

London, 3.11.1974.

Translated by Oksana Petrusyk 31

Yuriy PELESHENKO UKRAINIAN CULTURE AND ISYCHASM

Revelation of Ivan Vyshenskyi

Yuriy Volodymyrovych PELESHENKO was born in Kyiv, graduated from the philological department of the Kyiv T. Shevchenko University, Candidate of Philology.

*He is author of a book *The Development of the Ukrainian Oratorical and Autographical Prose from the Late Fourteenth to the Early Sixteenth Centuries* (K., 1990), and a number of articles on various aspects of early Ukrainian literature and Shevchenko studies.*

The teaching of isyachasm¹ of Gregory of Sinai and Gregory Palama was well-known and familiar to the Ukrainian monk and writer-polemist Ivan Vyshenskyi (ca. 1545-50 - after 1620), who realized the idea of the hermetic asceticism by his own example, having spent many years in one of the caves of Athos.

Ivan Vyshenskyi in his work *The Mental Disgrace* recalled among the Christian authors who wrote about the "feat of monasticism" the name of Gregory of Sinai. He was very familiar with the latter's *Ascetic Book* which was used as a handbook on the hermetic way of life.

The philosophical views of Ivan Vyshenskyi were formed under considerable influence of the Byzantine preachers and Church Fathers St. Gregory the Theologian and St. Basil the Great of Caesarea whose works the Ukrainian polemicists were advised to read, as they, in their turn, turned to Christian neo-Platonism, which, as we know, was one of the sources of isyachasm. That is why it is now difficult to determine whose ideas (directly those of the Church Fathers or those of Gregory of Sinai or Gregory Palama) Ivan Vyshenskyi adopted and transformed in his works. We will confine ourselves only to some of his maxims which are in keeping with isyachasm.

Ivan Vyshenskyi, together with Gregory Palama, considered contemplation and the mystical dawning upon one's own soul the ways to a close unity with God and understanding of the divine truths: "Who goes by this route in quest of divine truth, will learn and find the most wonderful and the clearest truth, and will see in it the revival of all sacraments..." (p. 154). In particular, A.I. Pashuk notes: "Vyshenskyi's statement about the possibility of comprehension of the sacrament of truth by the way of mystical-enlightenment based on the faith, and the impossibility to its being understood by human mind, brings to the forefront the irrational, which in combination with the mystical enlightenment of the soul takes a man into the transcendental world inaccessible to the mind." Like Gregory Palama, Ivan Vyshenskyi does not deny the possibility of comprehending of the material world on condition that man follows the path of the "Christ mind" (p. 154), thanks to which, man would be able to approximate to the truth. But the capabilities of the human mind are limited and that is why the truth, which man can approach, is relative. Absolute truth can be obtained only during the enlightenment of the soul (by the "Divine light", according to the terminology of the isyachasm), and in this case the human mind is powerless. Thus, human mind and the mystical enlightenment, during which the man can merge with the Divine, along with rational with irrational correlate as lower with higher degree of cognition in Ivan Vyshenskyi's world view. Hence, the Ukrainian polemicist considers that the main purpose of Man is the comprehension of Divine truth by means of mystical ecstasy; and the truth being the summit of kindness, blessing and wisdom. The knowledge of Divine truth itself means its strengthening in human nature and in earthly life. But this conception of Ivan Vyshenskyi did not deny the statements of Gregory Palama.

The connection of Vyshenskyi with philosophy of the isyachasm can probably be judged in light of those lines, where the polemicist proclaims the idea of a free church, not dependent upon the church hierarchy. "It would be better for you to go to the church without any lords and priests and to guard Orthodoxy, than with lords and priests not called from God to swear in the church and to defy Orthodoxy... God

With this article we finish a number of Y. Peleshenko's publications about the isyachasm and spiritual practice of Ukrainians (see issues 2, 3-6, 1992). Isyachasm proper (from Greek to rest, to keep silence), as a way of prayer practice, appeared at the end of the 3rd beginning of the 4th centuries in Egypt. Technique of isyachasm is in mute contemplation of the truth. Monks-ascetics associated with the Creator directly through the heart, deared in the prayer. A new stage of development and theoretical understanding of the isyachasm began in the fourteenth century, when this teaching spreaded in Byzantium, Northern Bulgaria and Ukraine. The isyachasm, as a religious-mystic fed social, philosophic, artistic ideas, and was opposite to the church Christianity according to its individual essence. In accordance with the practice of the isyachasm, the whole man's being in unity of body, mind, and soul is destined to associate with the Creator; responsibility for salvation of the soul rested with the man himself. Deep spiritual links with the isyachasm are traced in the Indian yoga, Judaic esseism, Islam sphyism. After all, all these concepts come from the archetypes ves, sokh, suph (clean, clear, enlightened), and testify manifestation of the eternal individual spiritual practice of revelation under conditions of later messianic religious systems.

Editor

will give you a pastor..." (p. 57). As was already stated, isyachasm taught that every man could appeal directly to God. Such individualism in the practice of prayer maintains that every believer can appeal to God without intermediaries, that is, without the aid of priests. And this compels us to realize that the ideas of the Ukrainian polemicist were characteristic to the West European Reformation.

Ivan Vyshenskyi occupied an active social position in his works: he subjected to criticism without mercy not only various aspects of the realities of his day, but he blames of everything in Rzeczpospolita (as the Polish-Lithuanian Commonwealth was called in 17-18th centuries), and in its Ukrainian lands. This fact draws the Ukrainian polemicist close to the position of the so-called political isyachasts, whose partisans were not distinguished by politeness toward adversaries.

In 1596 the Greek Alexandrian patriarch Meletius Pigas sent Ivan Vyshenskyi a letter containing the following lines:

"...My son... don't stay in the desert living only for yourself, for there you will not be fully satisfied. I do not say spiteful things about the desert, as I am its partisan myself, but considering the salvation of our neighbors, I call upon everybody to join the militant ranks of the God's sons. Your Brothers also, as you, are concerned with the sacred things, which are under the threat by the Poles. The Orthodox believers in Poland lack sufficient help from those who do not care about the truth" (translated into the Ukrainian language by Ivan Franko). Perhaps this letter motivated Vyshenskyi to visit Ukraine and induced him to write some of his works.

In the book *Message to All Living in Poland* Vyshenskyi damned all members of higher orders of the clergy, who had caused "the desolation of Monasteries and made estates for themselves from the Holy Places" (p. 79). The partisans of isyachasm also came out against the enrichment of monasteries, although not so sharply. The Byzantine Emperor John-Joseph Kantakusin, who was a supporter of isyachasm, wrote in 1367 about those who out of self-interest deceive the people that they are enemies and put them in the same category with the Turks and other foreign enemies of Byzantium.

Certainly, we cannot equate Ivan Vyshenskyi and the partisans of political isyachasm in Byzantium and in the Slavic countries, whose partisans occupied leading ecclesiastical and temporal posts. But all the same, a certain typological likeness between them exists.

The views of Vyshenskyi were not unique in the Ukrainian philosophic thought of that time. In particular, Ficara (from the Holy Mountain) in his work *Spiritual Vertograd*² expresses an understanding of God, resembling pantheism as a Omnipresent and Universal mind, a source of light, which is not material but an "eternal light" i. e., spiritual light. The "eternal light" of Ficara closely resembled the light of Favor, an idea which was the foundation of Gregory Palama's teaching.

Certain vestiges of the world view of isyachasm may be seen in the works of Isaya Kopynsky, Meletii Smotrytskyi and other thinkers and writers of the seventeenth century.

The mystic teaching of isyachasm turned out to be fundamental in Ukrainian philosophic thought and literature, and thanks to many Ukrainian scribes became an active factor of our culture. History proved the truth of Gregory Palama's attitude: "We should not only save ourselves from the World, but also save the World itself".

Translated by Oksana Petrusyk

¹ Вишнєвський Іван. Твори. - К., 1959. - с.245 / Далі в тексті вказуємо сторінки /.

² Прохоров Г. М. Исихазм и общественная мысль в Восточной Европе в XIV веке. - ТОДРЛ. Л., 1968. т.23, С.99.

³ Фикара, святогорець, Вертоград душевний. - Вильно, 1620.

⁴ Цит. за: Заболотский Н. О богословии св. Григория Паламы // Журнал Московской патриархии. 1963. №. С.66.

Andriy HAIYSYNSKYI

THE BLESSED PATRIARCH YOSYF SLIPIYI IN THE UNIFICATION OF THE UKRAINIAN CHURCH

A. HAIYSYNSKYI was born in Slobozhanshchyna in the city of Kharkiv. Graduated from Culture and Enlightenment Department of the Military Institute in Lviv. Participated in the creation of the "Alliance of the Officers of Ukraine". He is occupied with the problems of the interconfessional reconciliation and introduction of spiritual pastorism in the Ukrainian Armed Forces. In this connection he participated in the work of a conference of Christians serving in the Army which was held in London in 1992.

**"Any kingdom divided will be deserted,
and any city or house divided against itself
shall not stand."**

(Matt. 12, 26)

In the life of the Ukrainian people 1686 signified the beginning of the spiritual ruin, brought about by the "Voluntary union" of the Kyiv Metropolitanate with the Moscow Patriarchy as a result of the behind-the-scenes intrigues of Moscow officials and the bribery of the Patriarch of Constantinople. It was since that time that interconfessional animosity among the Ukrainian clergymen has been underway.

The first half of our century was marked by the flourishing of the ecumenism of the hierarchs of both traditional Ukrainian Churches. The ideas of ecumenism put forward by Metropolitan Andrey Sheptytsky and Vasyl Lypkivsky were supported and expounded upon by Patriarch Yosyf Slipyi whose activities aimed at the unification of the Churches became a golden thread binding the spiritual life of the Ukrainian people in the 20th century. When preparing the canonic basis for creating a unified Ukrainian Church, the Blessed Patriarch Yosyf painstakingly sought common elements in the universal belief in Christ which, in spite of the centuries-old quarrels, could bring closer "authentic, full unity" (O. Hryniokh). The ecumenical activities of the Blessed Yosyf started as early as his student days, when he focused upon the most interesting problem from the viewpoint of unifying different confessions, the problem of the Trinity and, in particular, the question of the origin of the Holy Spirit.

From the standpoint of Christian dogma, Patriarch Yosyf was sought out similar interpretations in the eastern and western theories. Without giving up the eastern church tradition and finding proofs of the common belief and justifications of the unified church idea, he built his theological system on western prototypes, but did not use as they had been adapted by the West. Yosyf Slipyi wanted to prove that the difference between western and eastern Christians was insignificant and unworthy of being the subject of the discussions surrounding it. In confirmation of this idea Father Yosyf Slipyi took an active part in the work of the congresses held in the Moravian town of Velegrad on the initiative of Metropolitan Andrey Sheptytsky just after the end of the First World War. The purpose of the Velegrad Congresses was, firstly, to renew scientific ties with Eastern Orthodoxy, secondly, to popularize theological science in Catholic theological circles, and, finally, to bring about the necessary pre-conditions for the Churches to unite.

The ideas expressed in the works by Father Yosyf Slipyi influenced how participants in the Congresses formulated their positive attitude towards a scientific approach to ecumenism. The undeniable importance of the Velegrad Congresses lies in the fact that in the course of their work the western and eastern theologians managed to elaborate principles which were nec-

essary to initiate the process of the unification of the Catholic and Orthodox Churches. They laid an emphasis on the necessity for the Catholic Churches to recognize the absolute equality of all rites and to eradicate without mercy any discrimination. In addition, a warning was expressed against turning the ecumenical dialogue into a kind of church diplomacy. It was stressed that such discussions must be based exclusively on the tenets of the belief and postulates of dogmatic theology. Forbidden as well was a biased approach of the historians of the church to historical facts relating to the unifications and splits in the life of the churches. They were called upon to be judges of the past, not its advocates. The Churches were urged to unify and to create prayer organizations for the purpose of asking God's help in the common struggle of all Christians.

Fulfilling the decisions of the Velegrad Congresses and having as his purpose the idea of establishing the ecumenical movement in Ukraine, the Blessed Yosyf held the congress of unification in Lviv, having received the blessing for his endeavor from Metropolitan Andrey Sheptytsky.

The purpose of that congress was to deepen ecumenical work among the Ukrainian clergy.

Those attending it elucidated the ecumenical process between East and West from the viewpoint of different branches of science – namely, history, dogmatics, liturgical practices, asceticism, canon law, etc. The defining moment of the Lviv Congress was the report of Father Yosyf Slipyi – "Survey of the Unity and Disunity of the Eastern Churches and the Dogmatic Differences between Them". In his view, in the process of the serious studies of the East in the West and the West in the East, any differences – dogmatic, historical, cultural and ideological – would evaporate under the influence of more profound knowledge of each other. This report still has relevance today. Since the Council of Florence was almost the only call to the representatives of both the Catholic and Orthodox confessions to convene a unified body.

In time Polish Catholic circles took upon themselves the organization of ecumenical work, transforming the good efforts and the positive gains toward unity into a means of Polonizing as well as Catholicizing the Orthodox laity, mainly Ukrainians, Byelorussians and Lithuanians. With the active participation of the Polish branch of the Jesuit Order, the so-called Pinsk Conferences became a weapon in pursuit of that policy. Blessed Father Yosyf also attended them and even made a report at the 6th Pinsk Conference, though his voice, because he was Ukrainian, was ignored.

After the end of the Second World War and the death of Metropolitan Andrey Sheptytsky, Archbishop Yosyf was sent to Stalinist concentration camps for 18 long years where he survived torments and humiliations. It was only after he had reached the age of 70 that Blessed Father Yosyf was all suddenly released from imprisonment by order of Nikita Khrushchev.

That time ushered in a new period in the life of the Metropolitan and the martyr. He did not forget about the Christian ecumenism which had been one of his favorite causes for so many years. "The Message of Patriarch Yosyf on Unity in Christ" (1976) refers to the historical events of the past, substantiates the special ecumenical role history has allotted to the Ukrainian Church as a result of its central position between Christian East and West.

Finishing this brief review of Blessed Patriarch Yosyf's struggle for ecumenical dialogue between all Ukrainian Churches, let us recall the foundations of his spiritual activities:

"LET US BE OURSELVES! Let us consider our spiritual good, at the salvation of our souls – and then WE SHALL BE IN UNITY, IN THE FIRST PLACE AT THE CHURCH LEVEL AND THEN AT THE STATE AS WELL AS AT THE NATIONAL LEVELS. The good of the Church and of the people must be placed above our petty personal ambitions and above how it can be used to further personal or factional interests!"

Stepan NALYVAIKO

Krishna and Ukraine

Stepan Ivanovych NALYVAIKO was born in the village of Masevychi in the Rivne region. Graduated from the faculty of Eastern languages (Indian department) of the Tashkent University (1967). Orientalist-specialist in Indian culture, interpreter. Member of the Union of Writers of Ukraine. Author of many books — translations from Hindi, Urdu, English, and of articles on the questions of Indian-Slavic-Ukrainian mythological, historic, linguistic links. Teacher of Hindi in the Kyiv University, scientific worker of the Institute of Ukrainian Linguistic, attached to the Kyiv University.

Recently, one hears and reads more and more frequently that the worship of Krishna, whose adherents are growing in number in Kyiv as well as in other cities of Ukraine, undermines our national background as well as our spirituality and culture. In reality, the situation is quite opposite. It is not to the point that the *Bhagavadgita*, the Bible of the Vishnuites and Krishnaites and many other books of the *Mahabharata* were translated by our co-citizen from the Chernihiv region, a neurosurgeon by profession, the academician Borys Smyrnov. It is not to the point either that it was only the seventeenth variation of his translation of the *Bhagavadgita* that satisfied fault-finding and demanding translators as well as the fact that his selfless work was given an extremely high score by Rajendra Prasad and Jawaharlal Nehru — the first President and Prime Minister of independent India, respectively. All this is the achievement of the present, while the roots go much deeper, reaching far into the past. The image of Krishna, though at times under different names, has penetrated so deeply into our holidays, rites, songs, dancing, names and historical relics from the time immemorial that its traces can be seen to the present day. The point is that we do not notice them or are simply unwilling to do so.

First and foremost, our Krishna is the same Indian Krishna, who also had a second name — Gopala, which means "shepherd". The two deities are of the same origin and of the same importance. Our Kupala and the Indian Krishna are also identical to the Greek Apollo, who came to the Greeks from the country of the Hyperboreans, that is — from the Near-Dnipro territories, where the cult of Ivan Kupala was the most popular. The very name "Apollo" is none other than the modified Indian word "Gopalan", a variant of Gopalo's name¹.

Krishna-Gopala, according to the Old Indian Epos, grew up among shepherds. He had the epithet "Gopalo", which means "Shepherd". But it means not only "Shepherd". It also means "warrior", "guard", and "tsar". He is ever youthful, just the way the Slavic Kupala and Greek Apollo are, the name is explained by the prefix "Ivan" from the name "Ku-

pala", akin to the Sanskrit word "Yuvan", which means "juvenile and young"². Krishna-Gopala is an unrivelled fluter. The magic sounds of his flute make the female shepherds run to him and sing and dance in a ring round him. Just as each Indian has the image of the young Krishna with a flute among cows as his favorite, each Ukrainian's favorite image is that of the little shepherd with a flute grazing cows. To some extent, Lukash, a character in the *Forest Song* by Lesya Ukrainka, is an embodiment of this image, all the more so since it was in the Volyn Region, where Lesya lived, that a remarkable, so to say, Indian stratum, connected with Krishna and his tribe, was uncovered. Besides other toponyms and hydronyms, the name "Hupalo" is present here, which cannot but be correlated to the Krishna-Gopala epithet and with the Hoplo Lake in Poland, as well as with the river Kshna, which comes from the initial "kirsna", "krishna" meaning "black"³. Incidentally, the name "Krishna" is also interpreted as "Black" or "Black Bull".

Our famous hopak dance also has a direct bearing for the Sanskrit words "gopa", "gopala" and "gopalak" are synonyms, meaning "warrior", "guard", "shepherd" and "tsar"⁴. Initially, the hopak was a dance of shepherds and warriors, performed when rites were held. The fact that it was the favorite dance of the Zaporozhian Cossaks, who as a matter of fact were professional warriors, is a confirmation of this idea. Krishna-Gopala was worshipped by warriors — kshatrians, and it was from the root "kshatr", which signifies "force" or "power"⁵, that our word "tsar" was formed after passing through intermediate variants — "kshatr" — "kshakhr" — "ksakhr" — "ksar" — "tsar". In the same way that our word "myr" means "community" as well as "world" and a state of calm⁶, the warrior-kshatrians, identical to our rusychies, belong to the second most important stratum of old Indian society, the total of which there were four. It is characteristic that the memory of Ukrainians still retains this four-tier division of ancient society. As for the root "kshatr", which formed the name of the second, military stratum of the kshatrians, whose deity was

Krishna-Gopala, on Ukrainian soul it became widely used in the following Ukrainian names — Tsarko, Tsaryk, Tsaruk, Tsarenko, Tsarychenko as well as Say, Sayko, Sayuk, Sayenko, Sayevych, etc. This does not mean that the modern bearers of these names have ancestors of royal origin. It only testifies to their ancestors belonging to the military stratum, and not to that of priests, farmers, merchants or craftsmen. The root "kshatr" is reflected in the names of the three patriarchs of the Scythian people — Lipoksai, Arpoksai and Koloksai, where the component "ksai" is a derivative of this root and means "tsar" or "ruler".

The "Book of Veles", which was composed by magicians and which reflects the history of the Slavic tribes long before the adoption of Christianity, mentions two deities—Vyshen and Kryshen, in which the Indian Vishnu and Krishna are easily recognizable. That these two deities are mentioned one after the other, is not a coincidence, since they are almost identical: Vishnu is the same Krishna, the only difference between them being that the former deals with the Earth and comes to purify it from the evil that filled it. In other words, Krishna is none other than the savior of the world. The names "Vyshen", "Kryshen" and their derivatives are still popular among Ukrainians. As we have touched upon Ukrainian names and the Indian ones which correspond to them, it is worth mentioning that in the

Mahabharata, the events in which are closely connected with Krishna, there is a military chief, Bhishma, whose name is equivalent to the Ukrainian name Bushma, as well as another military chief, Kichaka, equivalent to the Ukrainian name Kichak. Moreover, such Ukrainian names as Hopta and Hoptar are none other than those corresponding to the Indian words "gopta" and "goptar", which mean "defender", "guard", "warrior" or "tsar". They are identical to the terms "gopa", "gopak", "gopala" and "gopalak", used to signify Krishna-Gopala. The father of Krishna's wife, whose name was Rukmini, was tsar Bhishmaka, his name being identical to the Ukrainian name "Bushmaka"; it is the name Rukmini that finds parallels on Baltic soil (comp. with the Latvian name Rukmane), which should not be a surprise, since Indian myths give grounds for arguing that Baltic-Slavic unity existed in ancient times; if stated in a simplified fashion, then the Baltic tribes may be placed in the brakhmanian stratum (comp. the name Brakhmane that the Lithuanians also have), and the Slavic ones —among that of the warriors, the kshatrians.

To all appearances, Krishna also bears directly on the legends about the origin of Kyiv. The well-known legend about three brothers mentions that in the Palun region there lived Kuar, Meltey and Khorean, whose fathers were the princes Demetie and Hisane⁸. This legend continues becoming in-



Sri Krishna with his wife Srimati Radharani (Indian miniature).



Mykhailo Derehus. Lukash and Mavka. After the *Forest Song* by Lesya Ukrainka.

creasingly similar to the chronicle legend about Kyi, Shchek and Khoryv, the Polyanian princes. If correct, in this case we should acknowledge as well the Armenian legend about three brothers also having a strong Indian tendency, for that legend says that the fathers of Kuar, Meltey and Khorean were two Indian (!) princes — Demetre and Hisane. Further analysis reveals that Demetre and Hisane in reality are not Indian princes, but Indian deities — Mitra and Vishnu. The first name consists of the components "Dgi + mitra", which signifies "Wise Mitra", or "Wise Sun". It is this compound name that has our name "Dmytro" as its derivative⁹. As regards the name "Hisane", then, taking into consideration the alternating usage of "h-v", (for instance, Ukrainian "horobets" — Russian "vorobey", Ukrainian "histry" — Russian "vostry", Iranian Hurraz — Varaz, Hushtasp — Vishtasp, etc.) as well as the fact that Armenia was under strong Persian influence, including linguistics, — one may assume that, if Hisane is an Indian deity, in Indian way it sounds like Vishane, that is — Vishnu. Such theories are confirmed as well by the fact that the Armenian legend about three brothers includes an essential detail about Hisane being long-haired. And it was Vishnu and Krishna who in the Indian interpretation have the epithet "Keshava", which signifies "haired man" as well as "man with long hair". In addition, it should be mentioned that Apollo is also given the epithet "long-haired" and "curly" by Homer. As regards Vishnu, it should be said that archeologists have found traces of his being worshipped in the pre-Scythian barrows of southern Ukraine dated from as early as 5-7th centuries B.C. As testified in the *Rigveda*, the most significant myths of which were created in territories near the Dnipro, Vishnu helped Indra, tsar of the gods, in his struggle against Assurs — the elder Gods. It was Indra who stood at their head, especially in fighting Vritra, chief of the Assurs (10). It is confirmed by the Ukrainian kolyadkas, vesnyankas and shchedrivkas, which mention this most important myth of the *Rigveda* about the battle of Indra with Vritra and where Vritra is presented in the form of the evil tsar Vorot, or Vorotar. This observation was emphasized by Ivan Nechyi-Levytskyi as early as a century ago¹⁰.

Thus, if it is recognized that the Armenian legend about three brothers bears on the question of the foundation of Kyiv, then one has to recognize as well that the legend as to the founding of Kyiv reveals a strong "Indian" tendency and that Krishna-Gopala, the Slavic Kupala, and the Greek Apollo were involved in the foundation and origin of Kyiv. This conclusion is also confirmed by a number of other facts. Krishna's weapon was a stick, the so-called danda, and in the southern Bug region ancient authors registered the existence of the tribe of

Dandarians for almost a millennium, beginning from the 6th century B.C.

The Dandarians find their parallel in the *Mahabharata*, which mentions the country of Dandadhara, ruled by a tsar who had the same name. Also the tsar had a brother, Danda, who was a tsar as well. Investigations have convincingly proven that this tribe was of Indo-Arian origin, that it spoke an old Indian dialect (Prakrit) and that its very name is interpreted by Sanskrit as "rod-holder", "stick-holder", or, what is more common to us — "kyivites" and "palyanians".

The component "danda" has a wide range of semantically related meanings, the most significant of which are those connected with power and its symbols — kyi, rod, scepter, mace, staff, etc. As regards the kyi, V.D. Trediakovskiy told as early as in the 18th century: "In the language of the Slavs the *kyi* signifies *scepter*, this word is still used by the Malorossians in the same sense." It follows from that the Dandarians, living on the territories of the southern Bug and Kuban, belonged to the stratum of warriors. An interesting aspect in this regard is that Sanskrit has one more meaning for the word "danda" — that of "oar". This testifies to there being a connection between the bearer of princely attributes with boats, as well as leading us to recall Nestor the Chronicler's categorical denial of the fact that the Polyanian prince Kyi was a boater. Despite this, if given some thought, it appears that a chief of a tribe not only could, but also must, have a relation to boats, since many rites were held near water, in water or were connected with a boat. Moreover, it is not happenstance that from time immemorial a people were personified in a boat, while their chief was personified in the image of the boater, rower or ferryman.

Those who happened to have read the *Ramayana*, another Old-Indian epic poem, might notice that Rama and Sita were, perhaps, the most favorite characters of each Indian. They had to live, after having to leave for the place to which they were banished for 14 years, in the sacred forest of Dandaka, from where Sita, the wife of Rama, was kidnapped by the evil demon Ravan, that is — Revun. But Ukraine also had its own Dandaka — in the Crimea, on its southern coast. This Dandaka was noted by both Ptolemy and Ammianus Marcellinus in the 2nd and 4th centuries respectively (now it is the Cane Bay).

Oleh Trubachov, a well-known specialist on the Indo-Arians of the northern Black Sea Region, considers Dandaka to be the capital as well as the main port of the mysterious Taurians, who spoke Prakrit. It should be noted that over the narrow Kerch Strait, on the Taman Peninsula, there lived the Sinds — an Indian tribe mentioned by the ancient writer Hesihiy and that Prince Ihor persist-

ently strove to reach Tmutarakan on the Taman Peninsula.

As one can see, the names "Danda", "Dandadhara", "Dandaka" and the ethnonym "dandar" include the very component "danda" used to denote the weapon of Krishna. Moreover, in this case, the names "Danda", "Kyi", the names of places such as "Dandaka" and "Kyiv", the ethnonym "Dandadharians" as well as "Dandarians" and "Kyians" ("Palyans") are identical from the viewpoint of semantics.

Krishna had a son, bearing the name of Samba, who was punished with leprosy by sages for mocking them, and who had to leave his native land and go to Punjab, where his fasting and enthusiastic, unheard-of devotion to the gods earned him the mercy of Suriya, God of the Sun, who healed him. In his turn, Samba, willing to express his gratitude to Suriya, erected the Sun Temple on a bank of the Chandrabhaga River and founded the worship of Suriya.

The very word "Punjab" means "five rivers" or "territories, crossed by five rivers." One of the five rivers is Shatadru, which etymologically is identical to the name of the Stokhod River, a tributary of the Prypyat. Chandrabhaga is another river among the five rivers, the second component of which is strikingly similar to the name of the Bug River. But the similarities between Ukraine and Punjab are not confined to these parallels. It is worth mentioning, as a minimum, that Punjab have its "Zaporozhians", whose way of life is identical to that of our glorious ancestors, who wear yellow-and-blue attire and worship Krishna as well as Mitra, God of the Sun.

The Old-Indian myth of Samba is interesting in its connection to Krishna and, perhaps, to Kyiv, because Constantine Porphyrogenite, a historian and emperor of Byzantium in the tenth century, used the name "Sambatas" to denote Kyiv. He tells us that the boats of the Russes sailed down the Dnipro and gathered near the fortress of Kioava, whose name was Sambatas. Sanskrit has the root "samb" that means "to gather" and "to unite"¹³. In this case, the name "Sambata" may be interpreted as "a gathering". But Sanskrit also has the word "samba," interpreted as "stick" and "scepter", this word is a synonym of another Sanskrit one — "danda". Nonetheless, one interpretation does not rule out another, as there is a close semantic connection between them: stick, scepter and mace do not exist as the only symbols of the magic and military functions of the tribe chief, prince or ruler. They also stress his right to gather and unite all the people into a community (hromada), which, incidentally, finds its parallel in the Sanskrit word "grama", also carrying the meaning "village"¹⁴. Also clear is the fact that "samba" also means a kind of weapon, most often that of Indra, found in great numbers by archeologists in the pre-Scythian barrows of southern Ukraine. Sanskrit also knows the word "sambin" ("boater") which is again similar to the word

"danda" used by the Polyanian prince Kyi, testifying to an analogy not being accidental in this respect.

So, the three names — Danda, Samba and Kyi — as well as the three geographical names — Dandaka, Sambatas and Kyiv — prove to be identical from the viewpoint of semantics and meaning. These three names as well as these three geographical names appear to have a bearing as to Krishna-Gopala. It is of extreme importance that not only on the original territory of India, but on Ukraine's and Armenia's modern territories as well, some of these names have been registered. They were registered in territories populated by great Indian hromadas and which gave rise to the legend about three brothers, comparable to the chronicle one about Kyi, Shehek and Khoryv.

Of no less importance is also the fact that it was the Indian Krishna-Gopala, the Slavic Ivan Kupala and the Greek Apollo who enabled us to clear up the origin and significance of some ethnonyms, extremely important for the history of our motherland — in particular, for the "Russes" and "Polyanians", who constituted an integral part of the Ukrainian people. It was these three deities, identical both functionally and etymologically, that enabled us to grasp the reason why the historiography of Byzantium is so categorical in calling Rosses (or Russes) Scythians, Taurians or Tauro-Scythians, why the mysterious Taurians worshipped Artemis, whose cult name was Tavropola, and who, according to Greek mythology, was a sister to Apollo, and why during the Trojan war she brought to Taurida a young Iphigenia, the Mycenae tsar Agamemnon's daughter, who became a priestess of the Taurus Temple.

But this is a separate topic for discussion.

Translated by Volodymyr Horak

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¹³ Ibid. — С. 636.

¹⁴ Ibid. — С. 199.

¹⁵ Ibid. — С. 636.

¹⁶ Наливайко С. І. Таври, поляни, русь... Шлях до розгадки // Всесвіт. — 1991, № 3. — С. 220—227.

Olena DOBROVOLSKA

OUR SOUL AND ASTROLOGY

Olena Yuriyivna DOBROVOLSKA was born in Mykolaiv. Graduated from the Odessa Medical Institute (in 1979), ophthalmologist. Works in the direction of the traditional medicine (bioenergetics, herb-treatment, Tibetan medicine, Iridodiagnosics).

The whole truth has one source and it never contradicts itself.

Despite persecution and prohibitions of the mystical world outlook, positive changes are taking place in our consciousness, which I would like to believe are irreversible. But a person's world outlook is not like a structure which can be built; it is rather like a tree which can grow faster or slower depending on conditions. It is impossible "accelerate" these stages of development and our entire current tragedy resides in the fact that we are forced to pass through various stages of humanization in a very short time, literally in time of troubles, because in the age of Aquarius time speeds up.

One of the occult sciences which fosters the spiritual awakening of a human being is astrology. It applies precisely to people, puts them face to face with reality, gives them the opportunity to somehow govern themselves, the movements of their soul, thus, to more effectively control their fate. It helps them to understand and evaluate what happens and to make their own choices. Astrology is a way of thinking. It is the minimum of culture for understanding of oneself and one's environment. And now there is an opportunity to receive knowledge from an astrologist who is a bachelor of astrology. One needs only the desire.

A modern human being who throws away the shackles of atheism, who lives by his intellect and who acquires an awareness of the existence of some "sixth sense" — the spirit which shows itself in the moment of great inner tension, of great gladness or grief, in moments of danger when such knowledge is necessary. The occultists call it the sixth human principle the intuitive mind. It is more common among people of creative activity (composers, poets, artists) during moments of inspiration. The fifth human principle — the intellect — is not able to perceive the knowledge which is in the soul. Thus, in order to understand yourself, you have to recognize (or at least not reject) the long existing doctrine of transformation, reincarnation, according to which a person lives many times (do they not tell us about just this in the folk tales about Koshchei the Deathless?) leaving its body cover in the earth or by ashes in the coffin, but having through all transformations one inseparable part of Spirit which is governed by all the experience and knowledge of past lives which, properly speaking, is the human being — his real "I". It is called Monada, it resides in an intransient body which is called soul, and according to the occultists' testimonies, is situated in the physical body near the heart. But our body does not know our past lives, and it appears that our brain knows nothing and remembers nothing about them. That is why the majority of people do not recognize that they have lived many times. But not everything drops out of the memory of a person when he appears on the Earth for a new life. In their first years of life, children are full of recollections and they try to retell very surprising things about themselves, to which the adults do not pay attention or regard as a fantasy. Only a person of high spiritual maturity who feels the need to open the consciousness to the Unity of All Things, about the reality of invisible worlds, of parallel spaces, of clair-

voyance, feelings, prophetic dreams, etc., can remember his previous incarnations.

We carry in ourselves the entire wisdom of the Universe. The spiritually mature person, in contrast to a person who lives by his intellect, develops his sixth principle — the intuitive mind, opens the way to momentary enlightenment that takes place from within and may in a single moment gain more knowledge than from a lifetime of reading books.

Every person is valuable in and of himself, because everyone has within the source of a divine beginning and the God-given right to build his life, making his own choices in response to his own imperatives to use to the fullest his inborn capabilities.

The theologians always recognize that people are governed by their passions, which are motivated by heavenly and other forces, but they always affirm together with the ancient astrologer Ptolemy that a wise person (meaning one on a high spirit level) is governed by the stars. A human body is part of material nature, and that is why it is subject to the action of a circle of causal forces, including the star and the planets. If a person does not develop himself, then his spiritual force, irrespective of his real presence, becomes weakened, and he is scarcely able to rise independently over physical necessity. Heredity and environment are the criterions by which we usually judge a person at a given moment. A person is not simply a piece of meat, a body among other bodies, he possesses Spirit and in connection with his spirituality every doctrine, that counterbalances the body with spirit such that both become subjects of causal action, is incompatible with the Christian studies about transcendental spiritual quality of a person. An example of it is the official medicine (sometimes it is called for some reason or other "traditional") which takes as its subject only the human body, forgetting all about the fact that that body is the temple of soul.

Regaining consciousness and looking to the doctors of ancient times, a new direction in medicine appeared — metamedicine — another name of which is "choleistic". Metamedicine treats the human being as the unity of the Divine world, body and soul. The cholestists treat not the symptoms of illness, but the whole person, they treat holistically, fully, regarding the illness as a result of disharmonic relations among thoughts, feelings and acts. The doctors of the Tibetan tradition consider that all disagreements in our organism occur in consequence of our ignorance — our absolute ignorance of the elements of medical science in the design of own body; of the absence in ourselves of real kindness and subsequently of the physical inability of our soul to govern our predilections, among which the most ruinous are envy and anger. "If you are ill — it means that you maintain disorder in yourself: you grew in yourself some thoughts, some feelings, some conceptions of the conduct and all it effected your health" (Omraam Michael Ivanhoff).

Thus, the guarantee of our health is the harmony of our soul.

Translated by Oleksandra Bairakouska

Olena KOLYVAI,
Volodymyr KOLYVAI

CHILDREN'S CULTURAL CENTRE

"Earth-and-Heaven Unity"

Olena Oleksandriivna KOLYVAI was born in Kyiv. In 1990 she graduated from the Kyiv Institute of Culture (chorus conduct chair). Founder and director of the first in Ukraine children's private cultural centre — "Heaven and Earth Unity". She is occupied with folklore studies, heads a People's Children's Theatre of Music.

Volodymyr Illich KOLYVAI was born in the village of Lebediv of the Cherkasy Region. Graduated from the chorus-conductor department of the Kyiv State Conservatoire. He works as a conductor of the professional folklore ensemble "Kalyna". Founder of a Children's Cultural Centre, teacher of sanitation gymnastics and selfdefence.

Dear Ladies and Gentlemen,

We want to thank you very much for the opportunity to inform you about an important development in youth policy, the first private Children's Cultural Centre in Ukraine.

We founded "Heaven and Earth Unity" in October 14, 1991. This poetic name signifies the two colours of our national flag and the unity of the material and spiritual spheres of the life.

The child's soul is the whole world. The soul, purified by beauty, is the future of the world. Our pedagogical principle to bring children up with the help of harmoniously balanced mix of art and science. Professional artists from many fields (painting, theater, music, dance and others) work with Ukrainian and foreign children. This collaboration is very fruitful: it allows youths to discover strengths and capabilities which had lain dormant. In this work, the point is not to train children and youths to be artists, it is rather to create free spaces in their immediate environment which allow them to use their free time sensibly.

This creative work has other positive effects as well: it helps young people to make progress along



the difficult path of becoming adults; it contributes to developing self-confidence and responsibility; and what seems most important to us: we have to provide childhood immunity against everything base and petty.

We are pleased to inform you that the Board of Directors of the International Renaissance Foundation has approved a grant to our project "Through Culture to Education".

Together with our colleagues at the Children's Cultural Centre, we are working on de-

veloping this project and have a great interest in creative collaboration and cultural exchanges. We would be very grateful for any information on how to take the needs of your country and its young people into consideration.

Our organization would be interested in any ideas you have for cooperation. We look forward to receive a letter from you.

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Volodymyr
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THE GERMANS IN UKRAINE

Number of Germans in Ukraine dropped considerably between 1914 and 1926 from 872,000 to 514,000. The German population of some regions fell greatly; in Volyn' (from 250,000 to 108,000), in the Kholm (from 35,000 to 13,000) and in the Katerynoslav region.

Many Germans lived in the Zaporizhya region. The census of 1926 attests to such German settlements: in the Hulai-Pole district — Vuzovsky (61), Yablukove (254); in the Zherebtsivsky—Dudnykove (328), Yahorivka (191), Lysavetivka (169), Katerynfeld (118); in the Zaporizhya district — Yakovlivka (156), Olexander-tal (461), Novo-Helenivka (126), Dmytrivka (270), Novo-Mykolaiivsky (234), Rudivka (65), Novo-Hlibovsky (47), Shevchenko (105), Heimirkhtal (36), Kalynka (163), Myrny Spokiy (Peaceful rest) (158), Mykolaipil' (207), Pavlivka (288), Verbova (123), Myrivka (365), Viktorivka (394), Novo-Solona (396), Novo-Solony khutir (30), Kankrynivka (521), Tersyanka (335).

The Khortytysya district was by right called German: Khortytysya (1660), Kantsetivka (1408), Novoslobidka (265), Mykolaipole (747), Kronstal (332), Varvarivka (419), Moroziivka (426), Nova Khortytysya (882), Kapustyanka (193), Baburka (499), Pavlivka (1336), Dolynska (392), Zhmeryne (173), Shyroke (1375), Vodyane (717), Malashivka (289), Kichkas (1612), Volodymyrivka (90), Betania (720).

A considerable number of the Germans also lived in such industrial regions as Artemivsk, Stalino (Donetsk), Mariupol, Kherson and Odessa. Concerning Kherson region we should add that in early 1926 new German village soviets were formed there: they were Ozerivsky, Kochubeyivsky and Orlyvsky in the Velykooleksandrivsky district, Zmiyivsky and Novomykolaiivsky in the Beryslavsky district, Mariyivsky and Olhynsky in the Western-Kairsky one, Osnovsky and Fedorivsky in the Kaldhovsky district, Zurichtsky in the Sniuhurovsky district.

The Soviet regime also had to act such way in the Zhytomyr and Polissya districts, where Germans lived. National village soviets were formed in the Volyn' region: Martynivsky, Myrnyansky, Pulynsky, Rudokopsky, Strybivsky, Karolino-Dermanivsky and Vydumsky in the Pulynsky district; Tartachivsky — in the Dovbynsky; Vubnivsky — in the Baranivsky; Radytsky — in the Horodnytsky, Marianivsky — in the Volodarsky district. The question was also raised of forming German Pulynovsky district. At the German population's request several colonies were renamed; Yazvensky village soviet was renamed Gruntal, and Prutyvsky — Neuheim.

The 1926 census provides the following picture of the number of Germans in the places of their most compact settlement (in percentage):

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Volyn' region		Mykolaiiv region	
Chudnivsky district	6.4	Varvarivsky district	38.5
Volodarsky	28.2	Voznesensky	1.2
Novohrad-Volynsky	14.0	Odessa region	
Pulynsky	15.6	Berezivsky district	30.2
Zaporizhia region		Bilayivsky	7.5
Khortytysya district	36.8	Hrosulivsky	20.0
Korosten region		Severynivsky	6.4
Barashivsky district	20.9	Tsebnivsky	28.0
Horodnytsky	16.9	Stalino (Donetsk) region	
Yemilchynsky	16.9	Velykoyanivsky district	6.1
Mariupol region		Yelyvsky	0.7
Mykivsky district	8.5	Kherson region	
Starokoransky	14.0	Snihurivsky district	0.4
Novoselivsky	0.7	Shepetivka region	
Starokermenchivsky	4.7	Pluzhnyansky district	4.1

Certainly only the biggest regions of compact German settlement in Ukraine are listed in this archival document. Other German village soviets could be also mentioned: Novoselivsky in the Apostolsky district of today's Dnipropetrovsk region, Hryhorivsky in the Izyum district of the Kharkiv region and others. The total number of Germans in Ukraine (excluding western Ukraine and the Crimea) was 393,924 in 1926.

Professor V.M.Zhyrmunsky, who in 1926-1927 took part in a research expedition to the German settlements in Ukraine, gathered very valuable material. Being, for instance, during 2 months (August-September) of 1927 together with his post-graduate A.Stremm and local teacher I.Bahman in the Odessa and Kherson regions, he visited 15 German settlements: Rashtadt, Munich, Waterloo, Speier, Landau, Kateryntal, Karlsruhe, Sulz, Johannesstal, Rohrbach, Worms (Berezanska group), Bergdorf, Neudorf, Gluckstal, Kassel (Gluckstal group). In his account, which has been preserved in the archives, the professor stated that the expedition found two main dialect groups among the Germans in Ukraine: the Pfaltz dialect (Catholic, Lutheran type) and mixed Franconian-Swabian dialect.

160 folk songs were written during the journey through these districts, and 39 of the songs were recorded on phonographs. All the songs could be divided into three parts: old songs (partly medieval by origin) brought by the settlers from Germany; romances of the eighteenth and nineteenth centuries (from new songbooks); colonial songs (part of them had not yet been published. For example, a song about a campaign in the Turkish war).

Besides, it is emphasized in the account, that "the mutual relations between the old repertoire and a new one clarify themselves by the degree of influence of urban culture, books and schools, and finally — by the material well-being of the settlement. In some colonies (for instance, in Kateryntal) a considerable difference between the poor men's repertoire (more archaic) and the rich men's repertoire (more modern) are visible. The same concerns the style of performance: where the songs are sung by chorus of men in the street and there is no influence of the newest choral training (in church and school choruses), the songs preserve ornamentation typical of an oral performance style completely extinct in Germany.

During the ethnographic investigation the expedition discovered some examples of German folk art: furniture with ancient coloration with bunches of flowers (Gluckstal group), wall paintings on stoves (Berezanska group). German national costumes had completely disappeared there by that time, as throughout southern Ukraine, but in some villages the woman's bodice without sleeves





was still preserved. Such of the national traditions and rites are mentioned as ritual rides on Whitsunday in the colonies of Berezsanska group and in the settlements of the Gluckstal group the village young people's gatherings with replacement, in connection with new forms of economic life, of a traditional distaff by a knitting."

At the same time the German colonies in the Mariupol region were also studied. A. Shrenm travelled to seventeen settlements in the Koransky and Luxemburg districts. He found that Ostheim, Korntal, Alexandrivka, Prinzfeld, Alexandertal, Freindeltal, Heibuden, Luisental, Schental, and Mirau belonged to the Swabian colonies; Wasserreich, Daudrichsfeld, Gruntal, Neumariental, Belovezh, Rundeviz, Kolchivka, Neu-Hamburg, Gross-Werder, Kleik-Werder, Ludwigstal, Darmstadt — to the Bellemesky colonies; Friedrichthal, Freidental, Luxemburg, Beiztal, Yasynivka — to the Prussian colonies. 156 texts of folk-songs were written down. Sentimental ballads and songs of the late eighteenth and early nineteenth centuries were wide-spread among the older generation. The appearance of many new songs about local events was also mentioned.

Archival documents from 1835-1860, giving extremely valuable historic-ethnographic material on Germans life in Ukraine, were still preserved in the 1920s in these two districts.

Somehow we naturally assume that Germans in Ukraine settled only in the southern regions. But their colonies, as mentioned above, were located in the northern regions as well. In particular, in the Konotop district. Lutheran colony Bili Vezhi (white towers) especially stood out here. Besides it there were three more Lutheran (Horodok, Kalchynivka, Rudnevizia) and two Catholic colonies (Velyky Werder, and Malyy Werder). In the account of the journey to these colonies in 1927 we find the following:

"1. In the sphere of material ethnography we discovered that building forms and landscaping still preserved traits of the German peasant household in combination with local Ukrainian forms; women had preserved the national costume, which had disappeared in other German settlements.

2. As to folklore, several very old songs not recorded in any other German colony of the USSR were found. In all seventeen songs and a number of folk-tales were recorded. Such a modest figure is explained by the inopportune timing of the journey (busy season).

3. We turned our main attention to studying the local dialect. We ascertained that those colonies' dialects belonged to the group of high-Hessen dialects and had preserved their features in a more archaic form than related dialects in Germany or in the colonies of southern Ukraine (Mariupol region). At the same time, the studied dialect felt and still feels the influence of the Ukrainian language. This is demonstrated both by the loan-words and in the phonetic system. We wrote down the active as well as a considerable part of passive vocabulary of Bili Vezhi, which totalled over 1200 words. Besides, in all colonies, aside from Catholic (Russified) ones, we carried out a survey using a form of forty phrases and 200 words from Wenker and Professor V.M.Zhyrmutsky. On the basis of these forms we ascertained that some differences, though unimportant, existed among the dialects of various colonies. We succeeded in recording a series of phrases, composed by ourselves, which illustrated some phonetic phenomena of the Bili Vezhi dialect and a part of Wenker's phrases. In addition, two improvised stories about the colony's past and one song were recorded.

V.Pegorevskaya, T.Sokolskaya, L.Zinder."

As we know, at that time the Crimea was not a part of Ukraine. But today, in connection with the question concerning the return of deported peoples to Ukraine, including the Crimea, German colonies on the peninsula should also be mentioned.

Studies of the Crimea's German colonies, whose life was closely connected with Ukrainian colonies, were carried out in the historic-ethnographic research by the above-mentioned Professor

V.M.Zhyrmutsky in 1927. He emphasized that the work was carried out in the most ancient German settlements in the Crimea: Zurichtal, Heilbrunn, Herzenberg — in the Feodosiya district, Kronental, Neuzati, Rozental, Fridental — in the Simferopol district. Nearly 200 songs with melodies and fifty without them were collected there; descriptions of national holidays and wedding ceremonies were described; 22 ancient spells were written down.

In 1926 44,000 Germans lived in the Crimea, and constituted 6.1% of the total population.

The Ukrainian Y.Budyak described the German colony of Abakly in the Crimea as follows: "They lived prosperously, and many of them were rich. A peasant of average means had from 100 to 150 head of livestock, and many had 500, 800 or even more. But it is interesting, that their land was not sub-divided: all the land was broken up into several *dags* ("arms") depending on its quality, and every owner had a plot in each of them, proportionate to his other land. But these plots were changed every year. It equalized everybody in terms of better or worse soil, and avoided conflicts or simply misunderstandings (a similar principle of sub-dividing the land was often carried out in the Zaporizhian Sich.—V.S.).

Thus, every owner, knew how much land he had, but did not know where it was situated, and this caused everybody to be attentive to all land, not only his own.

Everybody worked his land and gathered the harvest separately, but helped each other when needed.

Everybody had enough livestock, even the poorest had 20-25 head of livestock at least, ranging from horses to pigs.

What is extraordinary striking is the organization of labor and its high productivity. There was always system, order, planned character and co-operation in all aspects of a given task. And that is why, what it took 20-25 people in our colonies to do, took only 4-5 Germans at most, and they did it considerably better. It was, so to say, simply inborn ability not only to love work, but also to know how to organize it in the best, most efficient way.

The organization of work not only made for good work, but also encouraged careful and skillful work. The more so, as the owners, however rich they were, worked alongside the workers, often working harder than the latter.

There were other stimuli as well.

First, wages: a good worker was paid four or five times more by the Germans than by our landlords.

The settlement wasn't large, consisting of only twelve farms, situated symmetrically along both sides of a wide, clean street, lined by trees. This symmetry was really surprising: every farmstead was just the same as others, with equally placed buildings.

Secondly, meals. In Summer we ate five times a day: before sunrise we had for a breakfast enormous tank of coffee with milk, and sugar to our heart's content, bread and butter; plus sausage, ham, and smoked fatback. God, how much eating our fill helps! At around 7-8 o'clock — lunch: very fatty soup, again sausage, ham and butter. At 12 A.M. — dinner: borsch or soup with pork; fried meat or cutlets for the second course; kissel (kind of starchy jelly) or something sweet for dessert. You may not drink water at all, there was so much milk that it was drunk instead of water. Afternoon snack (at 4-5 P.M.): lard, bread, milk, butter milk, or sour cream. Supper in the evening: hot meals — some meat soup and always sausage, ham fatback and more milk.

Besides, the workers were treated very well, humanely, like friends. You hardly felt that he was the boss and you were worker...

Our common peasant, that worked 3-4 cattle all day long, and not very well, literally took on a new life here: he had everything done already before sunrise. 20-30 cattle were fed and cleaned and after the sunrise he was ready to do more work!.."

Translated by Oksana Petrusyk



Olena NEMKOVYCH THE MUSIC OF BOHDANA FILTS



Olena Mykhailivna NEMKOVYCH graduated from the history and theory department of the Kyiv Conservatory. She is a Candidate of Sciences of Art Criticism. The author of the thesis "Scientific Creative Work of M.O.Hrinchenko and Formation of Main Methodological Principles in the Ukrainian Historical Musicology", and also of a number of the articles concerning Ukrainian musical culture.

The name of Bohdana Mykhailivna Filts, composer and musicologist, is commonly known in Ukraine and abroad. Her works are performed in the most respected concert halls and are a success with audiences.

A family in which Bohdana Mykhailivna grew up is typical of the Western Ukrainian intelligentsia. Her mother graduated from the Philosophical Faculty of Lviv University and knew several languages. Her father took part in the Ukrainian national movement in Galicia. The ethnographic museum "Yavorivshchyna" and the paper *Ukrainian Word* were founded on his initiative. The well-known singer Solomia Krushelnyska, painter Yaroslav Muzyka, the gifted singer and teacher of Baiko sisters Odarka Bandrivska were all close relatives of Bohdana Filts. It was as early as in her childhood that she became acquainted with the outstanding student of folklore F.Kolessa, composers V.Barvynskyi, S. Lyudkevych and A.Koss-Anatolskyi. Later S.Lyudkevych and L.Revutskyi became her first-hand teachers, and they opened to her the world of great art.

Since 1959 the development of the artist B.Filts was connected with one of the most prominent cultural centres in Ukraine, the M.T.Rylskyi Institute of Art Criticism and Study of Folklore and Ethnology.

Deep sources of Filts' creative work are found in Ukrainian classical and modern literature, the poetry of T.Shevchenko, Lesya Ukrainka, I.Franko, Oleksandr Oles, V.Sosyura, L.Kostenko, D.Pavlychko. Hence the composer's organic connection with the Ukrainian mentality and the feel of folk music in her compositions. Bohdana Filts' work shows a vivid artistic individuality. The composer is strikingly integral in her own artistic credo. Her musical world is deeply lyrical and has no place for spiritual wretchedness and excessive effects; there is only an inaffable optimism, neither demonstrative, nor "trite", but one that arises from the depths of her soul. Hence her creative work trumpets ideas of spiritual creativity and is opposed to destruction and despair. But reason for despair existed. In 1939, when she was only 7 years old, her father was subjected to repressions and soon perished. Little Bohdana was left without a father but she lost neither her will-power, her benevolence, nor her tenderness.

Minor vocal compositions, choruses, and solo-works predominate in Filts' works. She has written a large group of compositions especially for children. A number of works were written for the full orchestra and for various instruments. She gives special attention to the vocal compositions, which are characteristic for the Ukrainian music, to the musical-poetic genres, to the chamber-vocal miniature, which is one of the most popular forms of the lyrical music expression in world musical literature, and this is a specific characteristic of Ms. Filts' artistic talent.

The composer's vocal miniatures constitute limitless lyrical world of man's psychological nuances: from the water-coloured and refined to the emphasized dramatical. Hence the melodic generosity of the solo-tunes, and harmonious wealth merge with sincerity and naturalness. The breaking down of traditional borders of the figurative circles is connected with

the poetry of various authors. For example, real dramatic effect, psychological colours, and power of contrasts between the vivid and the absence, to a certain degree tragic tones are especially clearly showed in the solo-tunes, written to Shevchenko's verses ("The Dream", "Orphan", "Oh, Wild Wind", "For Little Maryana"). A whole range of extraordinary, romantic, refined-tender, excited-lyrical feelings is connected with the poems of Lesya Ukrainka and I. Franko ("I was standing and listening to the Spring", "It was a calm night" by Lesya Ukrainka, "I don't love you, oh, no!" by I.Franko).

The musical-lyric elucidation in the solo-tunes of Bohdana Mykhailivna Filts is always marked with restraint and generosity, which reflect deep features of the composer's individuality. Perhaps this is one of the reasons why the author demonstrates her bent for steadiness in her artistic-esthetic and dramatic pieces. In this connection, the lyrico-dramatic miniatures are especially illustrative, for in them deep psychological insight is combined with dramatic and structural completeness, as in the above-mentioned works set to Shevchenko's poems. One more aspect of the composer's lyrics, which has been more completely demonstrated in other genres, is notable in the solo-tunes primarily in relief. It is the combination in one indivisible whole of psychological phenomena with nature imagery. Here soul is attributed to nature, and also to beauty, and the wealth of the human inner world becomes indistinguishable from the nature surrounding it. Here we can trace an affinity to the traditions of romantic art, which are reflected in Ukrainian music (for example, the ballet "A Song of the Forests" by M.Skorulskyi and the opera of the same name by V.Kyreiko). For example, the unique and impressionistically refined and simultaneously sincere lyric image is embodied in one of the best works of Filts' chamber-vocal lyrics, "And Again Lilies of the Valley are Smelling in the Grove" from V.Sosyura words. Interpretation of the description of the picturesque recesses of nature engender lyric spiritual emotions of man, which cannot be discriminated in the process of musical perception integrally. And any lyric mood becomes dominant, concentrating in itself psychological and, perhaps, a kind of autobiographic implication of the work only in the quiet, ephemeral-unreal, melancholy theme, which weds itself vividly with the themes-dreams of the romantic composers.

In the vocal pieces of Bohdana Filts there is always an organic, synthesis of music and poetry.

The music does not illustrate, it enriches and supplements the words. Hence there is a search for a form and means of musical expression, which closely corresponds to the literary texts. In this search one can see the high level of the author's reigning over the "secrets" of the composer's skill. Thus, in the piece "Orphan" (words by Shevchenko) the composer starts from the stage situation described in the text: the opposition of the talk of the children, who have already received their Christmas presents from the parents, with an orphan, for whom the happiness of a father's tenderness and care no longer exists. Hence, the form of solo-tune is marked with the features of the dramatic stage.

We cannot neglect the national expressiveness of Ms. Filts' solo-tunes. It reveals itself neither in the virtually ethnographic citing, nor in the formation of own melodies of the national genre, it reveals itself in the choice of semantically determined stresses of the national "intonational fund".

This same use of folklore elements is characteristic of the best traditions of Ukrainian music. For example, the initial theme of the ballad "Wild Wind", which is associated with sorrowful songs, is marked with the national features image of Shevchenko's poem. So, the national tinge of Ms. Filts' solo-tunes is not the given external form, it is an integral part of the author's musical thinking, of the process of expressing thoughts and experiences by means of music.

Numerous treatments of folk songs virtually gain the status of independent works. Such highly artistic examples are for example treatments of the songs, recorded to Lesya Ukrainka's "Kupalochka", "A Small Cuckoo was Flying".

Thus, the author's clearly outlined individuality and wealth of lyric range of expression are increased by the perfect balance of the technique of the composer's creative work and the natural vocality of the solo-tunes. That is why it is no wonder that these works occupy a place of honor among the chamber-vocal works of modern Ukrainian composers.

Initial artistic-aesthetic positions and stylistic peculiarities of music writing are common to both the solo-tunes and choral works of Ms. Filts. We shall emphasize only that the author has a penchant for minor works, for uniting them into cycles, where every composition reveals fully the author's conception.

In addition, those features of the artistic individuality of Bohdana Filts, which are not so obvious in the chamber-vocal compositions, are better demonstrated in the choral sphere. Here the socio-patriotic theme gains considerable importance, but it has nothing in common with the artificial "bathos", which is often encountered in works of the previous centuries. Love for Ukraine is for Ms. Filts a most intensely personal feeling, which she has carried throughout her life, and it still remains one of the strongest stimuli for her creative work. Therefore, lyrical foreshortening became organic in her treatment of patriotic themes. These are, for example, very relevant to current reflections about the destiny of the national culture, native language ("Study, My Brothers" by Shevchenko, "To the Young Man" by V. Sosyura). We should also note that the majority of the works on this theme was written before the middle of the 1980s. Here there is a symbolic aspect of the called general theme ("Why are You Bending in the Meadow, Red Snow-Ball-Tree?" by I. Franko). It is also joining the beauty of our country's nature and desire for its preservation ("May Song" by M. Rylskyi, "Spring, My Mother" by D. Pavlychko, "My Land" by I. Franko).

The problem of interpenetration of man's lyrical world and of the nature world begin to dominate in the composer's choral works. Their characteristic theme is the change of the seasons (in particular, the cycle "From Winter till Winter", and "Choral Water-Colours" by Oleksandr Oles). But the range of topics and psychological stages, connected with this theme, is considerably broader in comparison with the solo-tunes. They include landscape sketches (as "The Carpathian Lake" by P. Zhupanyan), philosophic-ethnic reflections about the human destiny ("Wild Tree Flowered in the Pine Wood" by D. Pavlychko), the above-mentioned patriotic feelings and humorous moments of life ("The Sun, a Boy and a Hoop", "The Hare" by D. Pavlychko).

At the same time, perhaps some specific features of the author's worldview and artistic-aesthetic credo have been reflected and concentrated in the choral pieces devoted to the relationship between nature and man. In the vivid synthesis of man's world and that of the nature, the composer shows an important and essential border: nature strikingly appears in the role of the bearer of the highest, eternal harmony of existence.

Man, understanding and joining with nature, also joins the harmony of the Universe. It is obvious that the deep roots of the artistic-aesthetic beauty and steadiness of the composer's creative work in general are laid in the ability to feel that harmony. It is not accidental that the most striking image of the circle of sincerely clear and happy colours in Bohdana

Filts' creative work is connected with images of nature ("Whenever You Look, Ears Everywhere" and "We Started Off in the Morning" by P. Tychyna are correspondingly devoted to the images of the generous Summer and wonderful Winter). Psychological colours are described in the most characteristic way in the pictures of spring, where deep optimism of the author's worldview is demonstrated with special clarity. For example, the chorus "Spring ringing" outstrips the limits of the poetic program (the expression of joy as regards the spring renovation of the nature) and becomes the hymn to the existence in its universal philosophic meaning.

The organic feeling of the harmony of the surrounding world is displayed in Ms. Filts' creative work for children. Children are not only characters in the composer's numerous works. A number of pieces rely on the child's perception and are performed by children's choral groups (the cycles "Smerichka" (Fir-tree) and "From Winter till Winter"). They clearly display the artist's ability to feel the frankness of the child's perception of the surrounding world, gentle humour, the gift for creating clear and artistically perfect images with the minimalistic means, which the child can master. And here Bohdana Filts follows the best traditions of our national music for children, in particular, the traditions of L. Revutskyi. Therefore many choruses, as "We Love our Land" by M. Synhaivskyi, also "The Bullfinches", "The Rain", "Everything is Green Around" (from the cycle "From Winter till Winter") and others are used in the repertoire of many children's choral groups of Ukraine and have gained wide popularity. This music is valuable as a high-professional school of choral performance for experienced children's groups (for instance, for "Shchedryk", or "Dudaryk"), music schools, music colleges, and also as an artistically perfect part of modern national choral work.

Within the context of modern national choral music these works by Bohdana Filts are seen as artistically complete, clearly coloured according to their figurative-stylistic features. As such, they are significant phenomena in the world of art. Her field of instrumental chamber and orchestral music is no less interesting.

We can emphasize among them the works which are worthy of attention. They are the "Kyiv Triptych", "Transcarpathian Novels", "Six Patterns" for piano, and various works for other instruments. The orchestral compositions in this field are of most importance. They are not numerous, but each of them is a distinctive symphonic general conclusion typical of the artist's creative work.

All the works of the composer Bohdana Filts comprise a clearly determined and integral whole according to their features of artistic-aesthetic and musical-style, a most unique and logical lyric phenomenon.

Despite all the importance, and recognition of her compositions, Ms. Filts has not neglected activity as a musical expert. Here one can again observe the integrity of Bohdana Mykhailivna's artistic nature: her main works of musical criticism are devoted to those musical genres, which are also most prominent among her own compositions. *Her best known works are as follows: Ukrainian Romance* (K., 1970), *Harmony of Solo-Tunes* (K., 1979), *Choral Treatments of Ukrainian Folk Songs* (K., 1965). Thus, it is possible to speak about the inner integrity of the creative, practical and theoretical processes. These above mentioned works are valuable for their generalization of theoretical research. B.M. Filts is the author of numerous critical and scholarly articles and chapters of books. She wrote many chapters for the six-volume academic *History of Ukrainian Music*, that is still being published. This *History* contains an information in particular concerning the ancient Ukrainian instrumental music or musicians' guilds, and this information is being published for the first time.

Today Bohdana Mykhailivna Filts is continuing her multifaceted work as a composer and music criticist. She has many new interesting projects. Let us wish her creative inspiration and new gains in the field of national musical culture!

Dahmara DUVIRAK

Ukrainian Music in the World

Dahmara Andriyivna DUVIRAK was born in Lviv. In 1976 she graduated from the Lysenko Conservatory in Lviv and pursued there her post-graduate studies in the Music Theory Department, earning the degree Candidate of Art. She now works in the Music Theory Department of the Lviv Higher Institute of Music named after M. Lysenko. She is the author of a large number of articles devoted to the theory and history of modern Music.

Ukrainian Music within the context of the World Music Culture. Putting the question this way might seem to be problematical. Is Ukrainian Music really even a factor in the general European (and in a broader sense — world) musical process? Are other countries aware of it as something that enriches "the musical picture of the world"? There are a number of facts with which we, musicians of Ukraine, can console ourselves, as they seem to attest to Ukrainian Music entering the world arena. Among them are: the warmth with which Europe received Dmytro Bortnyanskyi's choir church music during the first half of the 19th century, reflected in Hector Berlioz's memoirs;

— the wide popularity of Ukrainian Folklore in European capitals at the same time, where among the court dances the Ukrainian Cosachok is met, and where, listening to the quartets of Beethoven, one can recognize favourite Ukrainian folk songs;

— triumphant tours of the capella of Olexander Koshyts in the 1920s, that, as world mass media attested, brought the fame of Ukraine's unrivalled choral tradition;

— and finally, recent decades have won recognition and prestigious prizes for the modern Ukrainian composers, such as Valentyn Silvestrov, Leonid Hrabovskyi, Eugene Stankovych, Volodymyr Zubytskyi.

In short, a patriotically-minded connoisseur of Music, if he wished, could store up enough arguments to prove that the music of Ukraine really exists in the mind of the world public as a factor of universal musical culture. Nonetheless, an honest and objective observer must argue that regrettably, in the real life such a view is only an illusion and that the musical art of Ukraine was and still is *terra incognita* to the rest of the world.

Why? Several factors come into play here. The most significant one is: Ukraine, without its state independence, has always been taken as part of an alien country. Some time ago it was Russia, then the Soviet Union. That was why the world-famous Bortnyanskyi was considered to be a Russian composer. Silvestrov and Hrabovskyi, well-known today, were taken to be "Soviet" abroad, which was always identified by foreigners with "Russian". So, we have to sum up: Ukrainian Music has not entered the mind of the world music community thus far as an original phenomenon.

But it is possible to get a new angle on the problem. Does the development of Ukrainian Music correspond to the synchronic stream of the world cultural process? Does it possess attainments that can provide it with a place of honour in world musical culture? Putting of the questions this way enables one to answer in the affirmative. The development of Ukrainian Music is a convincing confirmation of this fact. And some important aspects of this process come to mind.

The beginning of the 20th century attested to the maturity of Ukrainian Art. It was at that time that the brilliant gallery of the spiritual followers of the romantical national school, personified by Mykola Lysenko, Kyrilo Stetsenko, Yakiv Stepovyi and Stanislav Liudkevych, raised our culture to the peaks of professionalism in musical composition. But the most significant gains were achieved in choral music, which in the Europe of that time had already become a marginal creative phenomenon.

A new period in the development of Ukrainian Music — the 1920s — went down in history as the rebirth of

Ukrainian national culture. The incredibly intense outburst of creative energy of the Ukrainian Spirit, that was unleashed due to the glorious and tragic epoch of the national-liberation struggle of 1917-1920, was deliberately aimed at attaining the brave uprose, formulated with utmost clarity: in the shortest time by means of the intensive study of our own national traditions, we should master the attainments of European culture and enable us to kindle within ourselves that incredible "light" which illuminated the Old Europe (Khvylyovyi).

The 20s, making different areas of musical creativity equally important, brought into Ukrainian Music the whole variety of the European esthetical tendencies that existed at that time — futurism and urbanism, neofolklorism, neoclassicism, and even the 12-tonal system, expressed in the instrumental compositions of Yephim Kolyshev and Mykola Roslavets, and seemed to be bringing Art to its hoped-for purpose. There was a belief that one step more — and Europe would hold its breath, enchanted by the miracle of the "Eurasian rebirth". But such an event was not to take place. The Ukrainian rebirth of the 1920s went down in history, marked with the tragic definition — "The Executed Rebirth". In the steel grip of Stalin's dictatorship the voice of Ukrainian Music was silenced for decades.

The next opportunity for Ukrainian Music appeared during the short period of Khrushchev Thaw. The young generation of the composers of the 1960s, taking advantage of their relatively greater creative freedom, again assumed the difficult task of reviving their native Art. In an extremely short span the composers of the 1960s assimilated the newest advances in compositional techniques — serialism, pantulism, aleatorics, collage, reperiing, electronic music. After a short period of study they synthesized the world's modern attainments with Ukrainian national tradition.

The modern Ukrainian school of composers is dominated by few outstanding figures — Myroslav Skoryk, Leonid Hrabovskyi, Valentyn Sylvestrov. This astonishingly talented gallery of names with time has been joined by original new talents who were entering the world of music in the 1970s and the 1980s — Oleh Kiva, Volodymyr Shumeiko, Ivan Karabyts, Volodymyr Zubitskyi as well as the youngest ones — Yuriy Taniuk, Olexander Kosachenko. These are the most prominent names associated with the present and future progress of Ukrainian Music.

So, to sum it up, at present Ukraine has an extremely talented school of composers, and that is far from something every musical culture can boast. It is high time for the gains of Ukrainian Music to be evaluated and assimilated by the world community, for the best works of the Ukrainian composers to occupy a place of respect in the repertoire of the most prestigious collectives of performers. Today Ukrainian Culture is being given a real chance by political history. Ukraine has finally gained political independence; it has appeared in the political map of the world, and each new day makes its international authority increasingly weighty. Here lies the opportunity for the musical culture of Ukraine to win recognition in a near future as well as to enter the world musical context.

Translated by Volodymyr Horak

International Brotherhood of Scholars

A remarkable event in the scientific life of Ukraine is currently taking place — the creation of the public independent self-governing and voluntary organization of the scholars — the International Scholarly Brotherhood of the Ukrainian anthropologists, ethnographers and demographers.

The creation of the professional organization of the professional scholars and students — the International Scholarly Brotherhood — is a result of the objective processes taking place in our society, and at the same time, this is a creative response to their negative aspects: the breakdown of traditional linkages, the politization of all social spheres, including the sphere of scholarship, and the disintegration of their material foundation. It is these processes that cause the destruction of basis of scholarship, and this is felt even deeper more because in the humanities and social sciences the ground work was never properly laid out to start with. Under totalitarianism the most important problems were simply ignored: theory of ethnicity, theory of interethnic conflict, of social accord and the anthropology of elites, that is, of the public groups that exercise power, possess prestige or the right to control and dispose of resources.

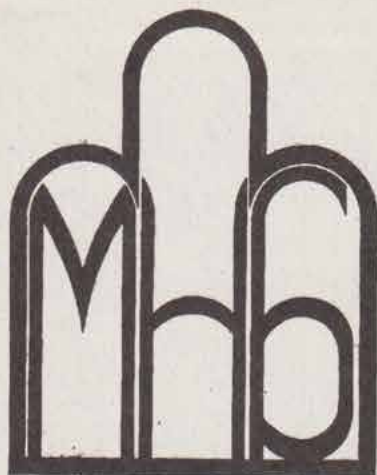
Today, it seems, we ought to lay the cornerstones at the foundation of scholarship, but there is no one who can currently do this. We have to state that it is becoming unprofitable to be occupied with fundamental research, because it turns out to be not commercial (at least as regards publishing). Instead such research requires much effort, time, and strong publishing base. And this base for scholarly publishing is almost destroyed. Today the research scholars often enter the commercial structure, or leave scholarship altogether.

Problems caused by the crisis of the anthropology are being compounded. First of all, there is the crisis of faith, of scholarly morality. The established scholarly postulates have been destroyed, and new ones are not yet created.

In this vacuum, on the one hand, primitivized anthropology is being revived, "ethnographism", patriotic claptrap, mythologization of pseudo-scientific theories and the idealization of archaisms. On the other hand, a very important reappraisals of the very essence of science, of scholarly professional ethics and their social responsibility are taking place in the anthropology.

Scholarly concern is based on need for demythologized and objective and fundamental understanding of processes that are not localized to Ukraine, but have a universal character, understanding based on the comprehension of the global, problems which plague human civilization as a whole. Ukraine is facing similar problems as other countries: problems of nation-building, state-building, building the national culture, of using tradition as the basis of nation, society and state. In addition, ethnoecology has relevance for the spiritual and physical reproduction of the population.

To find a solution to such problems we need to integrate scholars not just formally but in such a way as to ensure the unity of scholarly efforts and complex approaches for the analysis of the global socio-national and cultural problems



of the state. Unfortunately, the social — and first of all the anthropological — science continues to occupy mono-disciplinary positions, and that all one discipline can do is to analyze, although rather deep, only limited aspects of global problems which require interdisciplinary solutions.

Perhaps the optimal form of interdisciplinary unity would be a new state structure. But the complicated economic conditions in Ukraine and marked conservatism of our system do not give grounds for hope that any such structure could be created in the near future. It was for this reason that a group of social scientists concerned with the fate of the national values of the Ukrainian people, with the state of the nature sciences and of scholarly publishing established a new type of

public professional organization — the International Brotherhood of Ukrainian Anthropologists, Ethnographers and Demographers, which hopes to promote the national and cultural reconstruction of Ukraine, while simultaneously laying the foundations for Ukrainian anthropology — the science of people and mankind — by means of preparing for publication basic, interdisciplinary work.

Before the formation the Scholarly Brotherhood juridically, its core is already formed. A group of the scientists prepared and published a number of complex works: a textbook of ethnography, local studies *Podillya* and *Middle Dnipro Region*, and finally a study in three volumes *The Ukrainians*, illustrated ethnographic reference book *The Ukrainian Past*. And all this was done on the basis of sponsors.

The Brotherhood (as the name of the public structure) holds deep symbolism reproducing, firstly, the main features of the Ukrainian mentality which are good will, brotherhood, and secondly, logically continuing, the tradition of Ukrainian brotherhoods of various types: religious, shop, craft, scholarly, public and political brotherhoods.

Hoping for support of its publishing activity, the Brotherhood (which has in preparation such basic works as "The National and Cultural Rebirth of Ukraine", "The Ukrainian Mentality", "Anthropology of Elite and State", "Ukrainian People: Ukrainians and National Groups of Ukraine", "Historical Ethnographic Atlas of National Culture", "Ethnographic Encyclopedia", textbooks of Ukrainian anthropology, ethnography, demography, folkloristics, as well as the complex works on the history and culture of all the ethnic groups of Ukraine) we draw your attention to the crisis of the Ukrainian social science and destruction of its basis for existence. We apply to the mind and conscience of Ukrainian scholars who have to be imbued with a feeling of responsibility for the fate of the Ukrainian scholarship, for the state of the national culture and the whole human civilization.

Anatolii PONOMARIV,

President of the International Scholarly Brotherhood of Ukrainian Anthropologists, Ethnographers and Demographers

Translated by Oleksandra Bairakouska

UKRAINIAN SCHOLARLY PRESS: dramatic pages of history

Кошовець О. Ф. Просвітницький рух в Україні
(XIX - перша третина XX ст.) - Київ: Хрещатик,
1992. - 120 с.

Today, when Ukraine has won its political independence, when an active process of rebirth of the nation's science scholarship literature and art has begun, it becomes more obvious that our system of education fails to pay sufficient attention to the popularization of knowledge in the context of developing our national culture and of complicated social-historic phenomena. Therefore, today research works have special importance; the history of science and scientific communication is examined from a broad general cultural and aesthetic perspective, which gives an integrated view of the Prosvita movement in various periods of our nation's history.

In my opinion, the new monograph *The Prosvita Movement in Ukraine* by the Candidate of philological sciences O.F.Konovets meets all these requirements. For the first time the author attempts to survey how Ukrainian scholarly and scholarly-popular press was formed and developed, and to illustrate the dissemination of knowledge in Ukraine during different periods of its dramatic history. The book has five parts, that chronologically correspond to the five periods of development of the Prosvita movement in Ukraine. This book for the first time sheds light upon the creative work of well-known Ukrainian scholars-popularizers, upon their activity for the revival of natural culture and learning in the late nineteenth and early twentieth centuries. Special attention is paid to the formation of learned and educational societies and their publications, to the analysis of the Prosvita activity of natural scientists, and representatives of the applied sciences.

First of all I am impressed by the author's attempt to comprehend the whole process from the perspective of our own day and to synthesize it in its historic aspect. At issue is an integral vision of the Prosvita movement in Ukraine within the context of its unique history (representing all Ukrainian ethnographic lands and emigre circles) — the opening stage of the movement, its dynamics, national peculiarities, etc. In our opinion most valuable is the new light shed upon the so-called "blank pages" concerning the publications founded by scientific and educational societies during the period and also the analysis of mass scientific and technical publications during the 1920s and '30s. It is also important that the author has set forward his own view of the determination of the main periods in the development of the scientific and scientific-popular press, taking into account not only socio-political and national-cultural factors, but also industrial-technological paradigms and evolution of the science itself, which considerably influenced the Prosvita movement.

Certainly, the new monographic by O.F.Konovets does not exhaust all aspects of this complicated theme — it is only the beginning of the study of this important historic-scientific and literary problem. Perhaps, in due course it will be possible to thoroughly research history of the Ukrainian scientific press, in particular to broadly portray its bibliographic aspect, and so, as a result, to reconstruct the history of press activity in Ukraine, on the basis of new bibliographical reference books and educational manuals in this sphere of literature. But the first considerable steps in this direction have already been made and the stages and tendencies of the Prosvita movement in Ukraine in the last century have been clar-

fied. And this constitutes the relevance and scholarly importance of the new book. The book is illustrated by interesting historic photo-materials and it will be useful not only to Ukrainian historians, but to any reader, desiring to expand his historical outlook.

Pavlo FEDCHENKO,
Professor, Doctor of Philology

PREMORDIAL LAND OF UKRAINE

Вогдан Чепурко. Українці. Львів, "Слово",
1991, 127ст.

The unit of the cosmic-earth self-dependence "Ukrainakray-okraina" (that means "Ukraine-land-borderland") (land as a centre, land as a territory, land as a border) is given here an original interpretation by the Lviv writer Bohdan Chepurko as tri-integrated formula of the ethnic Universe. Graphic manifestation of this trinity is, to my mind, an ancient image of the Sun, as our ancestors imagined it: a circle with a point in the middle of it. This sign represents both a land-centre point, a land-territory circle, and a land-border in the same circle. The enthusiastic author explains the above-mentioned culturological model against the broad background of Sanskrit lexical units, examples from the ancient-Indian Rigveda, the ancient-Iranian Avesta, as well as Old and New Testament. Chepurko, digging deeply into the Ukrainian language, discovers the universal knowledge concerning the phenomenology of the Ukrainians' spirit, and overcome all prejudices, finding the basis of the worldview of our ancestors in the depths of the Indo-European community. It is really quite strange: almost all Indo-European deities can be Ukrainized with surprising ease, thereby returning to their own contest after thousands of the years. However, only the first step in the right direction has been made, and attention should be concentrated on costs and gains in the solving of modern super-task returning of the world soul of the Ukrainian to himself.

Bohdan Chepurko uses the materials of Olexandr Potebnya, Ksenofont Sosenko, Oleksa Woropay, Olexander Znoyko, as well as his own experience of writer and specialist in folklore.

Bohdan Chepurko speaks much about the annual circle of the grain-growers, paying no attention at all to the daily rhythm. Man's daily rhythm of life is based on the stability of the Earth's daily rotation on its axis. Hundreds of daily rhythms governing main processes, work nonstop in our organism. 23 hours 56 minutes 7 seconds is the length of today's existence, the numerical expression of healthy day's pulse, that is why the words "dobro" and "doba" ("good" and "day") have the same root.

Using the concept "preordial land", Bohdan Chepurko doesn't give an explanation of this lexical unit. Thus, it is necessary to see the ethnic word "anty". It can be explained not only as l a s t, but also as f i r s t. Extremity as well as primacy are very important concepts for the explanation of the Premordial land of mankind. Ukraine strictly kept its age-old hierarchy in its social and daily life for years.

And the fact, the existence of many generations of our nation continually interacting in the Cosmos, is brilliantly illustrated by the Ukrainian folk-tale, cited by the author: "we can see a house there, and a larger one in it, and even greater one, and so up to the infinity." And here he cites a prayer from the sacred Iranian book Avesta (Clear, 56,6) which has certain things in common with it: "Let us see a double creative light of our Creator"...

Thus, we need only to see the light and resume the broken connection of the generations.

Volodymyr OSYPCYK,
mathematician, poet

Translated by Oksana Petrusyk

"SYNEGOS" – THE COMMON FORCE OF THE
UKRAINIAN AND CANADIAN AREAS



Roman Kowal. Black Bird. 1982.
Oleksiy Mishchenko. Ukrainian Romance. 1993.





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