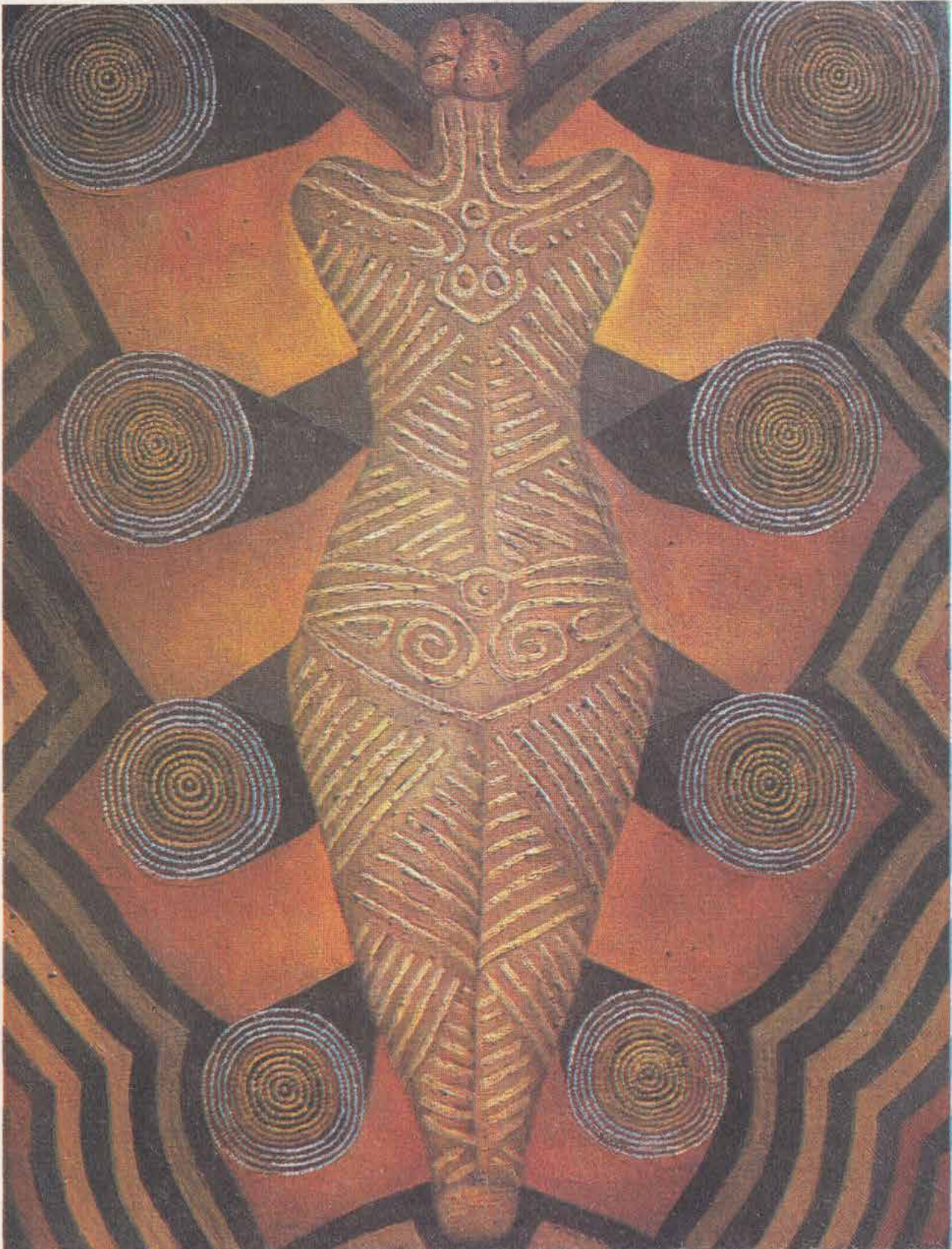
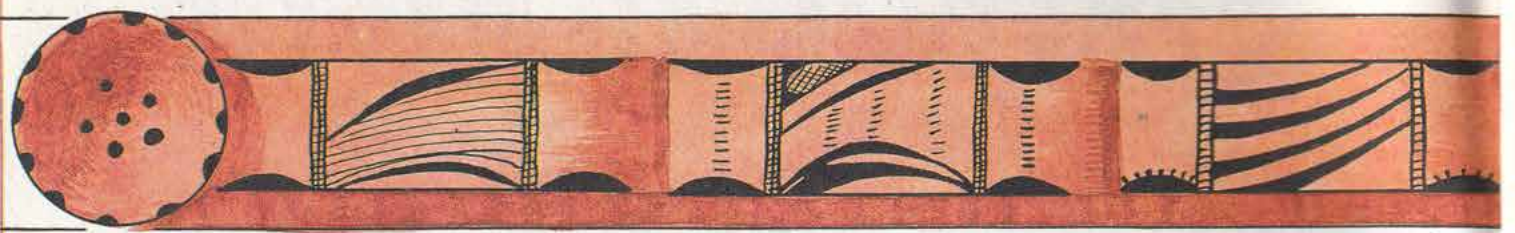


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Picture of the Bull and Mother of the World on the copper plate from the Trypillian settlement. 4000 B.C. (Prototypes of Zeus and Europa.)



Ukrainian grave-pyramid near Nikopol. IV-II millennia B.C.

OLEKSANDER SHOKALO

ARYAN AGE OF UKRAINE

UKRAINIAN HISTORICAL SOCIETY

Today's Ukrainians realize the Ukrainian historical society not completely, but in fragments, in those parts, which for different reasons happened to be on the political surface and left traces in the official annalistic history. Besides, ethnic consciousness of today's population of Ukraine is deformed with political-ideological dogmas, and if to believe them, we were anybody you wish, but not ourselves.

People are not a mediocre social mass, but a complicated structure of ethnic essence, that has its special spiritual axis, its unique spiritual type, and its biological nature. Thanks to the spiritual force, the people organize themselves in the rhythm of the Unified Life, and realize itself in certain earthly climatic conditions to the universalism in the Universe. The people do not need outer compulsion for this, they need an inner force, will to life, that reveals itself in the ethnic self-consciousness and ethnic spirit. Thus, realizing itself in the spiritual and natural spheres, the people create their culture.

Ukrainian culture has been revealed already for more than seven thousand years as a process of spiritual-economic self-realization of different agrarian societies. Many archeological and linguistic-ethnic facts, in particular, names of places and rivers, testify about the ancient autochthony of the Aryans-Ukrainians on the territory of Ukraine. Our ancestors kept memory about themselves in the historical names of the Ukrainian lands: Oratania-Oratta, Kyrenia-Krania-Ukraine, Sindhia, Mitania, Kimmeria-Kimvaria, Siveria, Hilea, Skytia-Scythia, Sarmatia, Venedia, Antia, Lebedia, Kuyavia, Slavia, Roksolania, Polyania, Volia-Volyn', Halia-Galicia, Ukraine-Rus (Kyivan land), and Cossack Ukraine as the last but not the least flash of the Aryan spirit. Our native land was called this way in different periods of its history, depending on what generation of the Ukrainian historical society (almost twenty of them are traced back) had a leading role in the life of the whole Ukraine. But astral concept *Ukraine* remained the common names of lands of primeval settlement of Ukrainians-Aryans, the farmers, in all periods.

The ancient land of Aryans-Ukrainians became the center of large Euroasian ethno-cultural selection of farming and stock-breeding people. It is confirmed by the unique strata of its natural-historical body: soil-*chernozem* (blackground),

powerful bio- and psychoenergy, accumulated in the same *chernozem* and on the territories of the ancient farming cities, and in the graves of the ancestors — earthen pyramids, that have condensed spiritual energy of the previous generations of the people. That is why the name *Ukraine* can be read both as a *Land of sunny grace*, that is, *Sunny field*, and as a *Land of the ancestors' graves — Land of the ancestral spirit*. And because of this, large waves of ethno-cultural process rose and rolled away from Ukraine, revealing the dynamic basis of life of the human world. Intensive spiritual-natural selection, in which a special genetic type of autochthons — Ukrainians-Aryans — has matured, is happening in Ukraine since time immemorial.

ARYAN TRADITION

Self-name of those, who were the first, creating agrarian, light-professing culture of Euroasia, comes from the archeotypes of light *OR-AR-UR-IR*, that, at the same time, are universal teonyms of the Aryan peoples, names of the Unified Spirit of Light. Ukrainian teonymic pairs: *Oiel — Olelya, Yarylo — Yara*, as well as *Svaroh, Perun, Khors*; Indian: *Surya, Asura*; Iranian: *Akhura-Ormuzd, Khorsed*, come from the primeval Aryan names of the Unified... The Indo-Aryan sacred concept *Viradz* — *light*, and Ukrainian spiritual concept *faith* — man's striving for the Unified Spirit of Light, are of the same origins.

Deep sense of the concept *culture* also comes from the archeotype *UR*. A large expert in the Aryan tradition, M. Rerikh, reads it as a *cult of Ura*, that is, *honoring of Light*.

Archeotypes of light is read in the self-names of the descendants of ancient Aryans: *Irish, Germans, Croats, Serbs, Iranians, Armenians, Georgians* and others, in the names of the ancient and modern farming countries of Euroasia: *Oratania* (mother-land of Aryans of Naddnipyrianshchyna), *Aramajita* (Aryan Motherland in Avesta), *Orasaria* or *Khorasan* (historical region in Iran), *Aradesha* (Land of the Noble in Veda), *Orava* (historical region in Slovakia), *Moravia* (historical region in Czechia), *Germany, Rakursko-Austria, Italy, Lithuania, Latvia, Croatia, and Ukraine...*

Aryans are the great ethno-cultural, spiritual-economic community of different agrarian peoples, which inherited the

genetic type and spiritual tradition of the creators of farming and light-professing religion of revelation.

Spiritual practice of revelation is characteristic of all peoples of the ancient Aryan community. Aryan religion is a real active knowledge, that a man reaches in his individual spiritual practice and which unites free individuals with the unified spiritual will to Life.

Sources of the eternal Aryan faith-knowledge still live in oral sacred texts of Ukrainians (ritual prayers, songs, charms, tales, myths), and have a deep likeness of language outlook with the ancient Aryan *Vedas* – real knowledge. That is why, primeval religious practice of Ukrainians, as well as other Aryan peoples, can be called *Vedysm*, *faith-knowledge* or *system-faith*. *System-faith* comes from *Lad* (System), spiritual-natural universe of the ancient Ukrainian culture. *Lad* is a way of life in the Truth, that corresponds to the ancient Indian *Dharma* and ancient Chinese *Dao*. Law of *Lad* is revealed in trinity of the real word, real thought and righteous actions, that is, in the Universal Harmony of Spirit, Knowledge and Force.

STRUCTURE OF THE UKRAINIAN TRADITIONAL SOCIETY

Ukrainian Aryan society was built according to the spiritual-natural law of *Lad* (System). On the initial stage it consisted of four strata: stock-breeders, farmers warriors, and quacks (*veda-men* – *rakh-men*). Such a structure of free-built society corresponds to the four-radial structure of the sunny cross (*direct* with turned rays – *svarga* or *svastyaswastika*), symbol of the origin of life among the peoples of the light-professing culture. Sign of the cross lives in the Ukrainian culture for almost 7500 years, that is confirmed by the archeological finds. Cross structure is characteristic of the symbolic picture of the sunny spirit of life *Svito-Vyt* and its four-pillar temple, *Veda's Vara* – center of the Universe, Ukrainian *Vyriy* – life-creating area of the Spirit of Light Or. Names of the classes of the Ukrainian-Aryan society – *verstva* (stratum) and Indo-Aryan – *vara* or *varna*, which are autonomous, self-ruling and interacting organs of the ethnic essence, also come from *Vara* and *Vyriy*. Primitive four-class structure of the Aryan society also corresponds to the four consecutive stages of maturation of the Universe and human essence (childhood – shepherdhood, youth – military service, productive ripeness – farming, complete ripeness – quackery).

In time, in the durable process of self-development, Ukrainian society formed as a three-class structure that combined farmers-stock-breeders (who formed the basis of the ethnic essence), warriors-administrators (protective force) and quackers (keepers of the faith-knowledge and managers of the rituals, who were the moral basis of the society). And manufacturers, craftsmen, and merchants were only auxiliary forces in the society.

This organic three-class structure gained absolute completeness in the antique society that was a synthesis of cultures of the Iranian and Slavic generations of Ukrainians-Aryans. According to the mythical-religious consciousness of our ancestors, such a spiritual-economic self-organization was formed of the Heavens' will. Let us remember the ancient Ukrainian myth, retold by Herodotus in his "History": "...Golden instruments: plow, ax, yoke, and a bowl flied down from the Sky and fell to the Scythian ground". Golden (light-bringing) instruments-symbols mean three-class unity of our traditional society: plow and yoke – instruments of farmers and stock-breeders, fighting ax – weapon of warriors, bowl – for quackers holding the rituals of the public communion.

A perfect three-class social structure is coordinated with the life-creating essence of the Universe, and is constructed after the three-united principle of moral ripeness of the human being. Man, as a part of the Universe, is a microworld himself, and personifies a three-united genetic type in the trinity of Spirit,

Mind, and Nature. Human soul is a field of interaction of these world factors. Three-part symbols-archetypes of the ethnic memory of Ukrainians-Aryans: three-branch tree of life, directed to the sky, three-part sycamore leaf, and directed to the earth sunny bird-totem, – signs of the threefold wisdom of life, they symbolize unified life-creating essence. Three-part unity develops from the primitive crossing of two light-creating origins: cosmic light and water, spirit and mind, heavenly and earthly, male and female essences, when the accumulated, reproductive origin is subdued to the pristine light, and this way a new impulse of life appears. Sacred three-part signs bring the eternal knowledge of the process of the Unified Life, and are modules of self-realization of man and society. Universal symbol of Life is a man on the Earth with lifted to the Sky hands.

TRYPILLIANS – FARMING CLASS OF UKRAINIANS

Farming settlements, proto-towns, grew in Ukraine together with the grain-producing soil since time immemorial. It is confirmed by the endless number of their ruins, which had grown into the chernozem through the whole territory of Ukraine. The most powerful and the greatest ancient Aryan towns were found in the geographical center of Ukraine – Cherkassy region. Newly-found settlement in Talne district is dated the beginning of 5000 B.C. Vikenty Khvoika was the first who opened such towns hundred years ago near the town of Trypillya in the Kyiv region. Established in the science name of the Ukrainian town archeological culture, Trypillian culture, comes from there.

Aryan towns, as centers of the farmers' constant settling, had their perfect, harmonized with the nature and Cosmos structure, and became the prototypes of the unurban ecological settlement. These populated, town territories were renewed periodically through the ritual burning in connection with moving the farmers to new lands, and previous territories were left for the natural fertilization and tending to cattle. Built up with the concentric circles, Aryan towns became the centers of accumulation of life energy of the ethnos. Astronomic knowledges of the Aryans-farmers were coded in their structure. Circular structure of the Trypillian towns ensured their inhabitants joining the Cosmic system, and influenced harmoniously not only upon the territory of the ethnos' settling, but also upon the whole planet.

What concerns ethnic belonging of the Trypillian farmers, there are different thoughts. To my mind, V. Khvoika is absolutely right, considering Ukrainians to be the direct descendants of the Trypillians, that preserved "the land of their ancestors till nowadays". And if V. Petrov proposes to distinguish a line of cultural-historical traditions and a line of properly ethnic relations, and on this basis does not consider Ukrainians to be the descendants of the Trypillians neither in anthropological, nor in linguistic respect, it seems speculative. Because how is it possible to support several-thousand years of cultural-historic tradition without ethnic relations? It is another matter that anthropological and linguistic factors are not the main indices of the spiritual type of the people. Ukrainian people were formed during a thousand years of ethno-cultural selection from different tribes round the axis of the spiritual tradition, created by the autochthons of Ukraine – our ancestors Aryans-farmers, in the process of long productive interaction with the nature and cosmic space over this blessed land.

Spiritual type of Ukrainians is a life constant of the ethnic culture, as a process of the people's self-realization in the native eco-structure. Ukrainian farmers, heirs of Trypillians, farmer's class of Ukrainians in the Aryan age of our history, kept our historical spiritual type for the longest time (at least up to the beginning of the 20th century).

Translated by Oksana Petrusyk 5

Serhiy MOROZ

GEOLOGICAL PRECONDITIONS OF APPEARANCE OF THE UKRAINIAN ETHNOS

SERHIY AMVROSIYOVYCH MOROZ was born in Kyiv. Doctor of geologic-mineralogical sciences, professor, honored scholar of Ukraine, head of the Department of General and Historical Geology of Kyiv University. Author of more than 200 technical works (among them 40 books and booklets). On the level of monographic publications he studies the problems of the geology of continents and oceans, history, methodology and philosophy of natural history, theories of biosphere and ecology, and high school pedagogy.

The land of our Ukraine is distinguished by a rather peculiar geological structure, having the most characteristic for modern continents tectonic motions, appeared and formed evolutionally over enormous period of geologic time. There is a Ukrainian shield in the center, as a "sinciput", or kraton (fortress), where pre-Cambrian crystalline rocks, including the most ancient on the Earth (gneiss, granite, quartzite, etc.) exfoliate, containing deposits of minerals.

In the north, the Ukrainian shield borders on oil and gas-bearing Dnipro-Donets depression, which appeared in the Devonian period (perhaps, even earlier, in the late pre-Cambrian) and is filled with a mass of sea and continental deposits, the thickness of which reaches almost dozens of kilometers. In the south, the Ukrainian shield submerges, in the zones of deep breaks joins displaced paleozoic rocks of the Scythian plate, forming together with it the foundation of Black Sea depression which appeared in the Mesozoic era. The continuation of the latter is the Black Sea basin — relic area of water of the ancient Fetus ocean.

The territories of the Dnipro-Donets depression, Ukrainian shield and Black Sea depression form, as the geologists consider, a part of the so-called "platform" of Ukraine, which is broken by a great number of faults, including deep faults (reaching the mantle depths), in the zones of which, in particular, plate erections of different ages join it. The same is situated in the East folded Donbas system, bordering on the Ukrainian shield and continuing the structure of the Dnipro-Donets depression. It was formed in the same way as the Scythian plate, as a result of hertzynian tectogenesis (230–250 million years ago), and soon was "reborn" several dozen million years ago, by the orogenic processes of the caenozoic (alpine) tectogenesis. The picturesque Slovakian-Ovruch mountain ridge in the North-Eastern part of the Ukrainian shield, consisting of unique red-pink Ovruch quartzites of the higher pre-Cambrian era, belongs to the "reborn" mountains of neotectonic nature. The rather peculiar Kaniv mountains, to our mind, were not formed by the so-called "Dnipro glacier", but appeared owing to extraordinary neotectonic activity of the ancient faults during the Quarternary time (when ancient people already existed).*

After all, there are the folded structures of the mountain ridges of the Ukrainian Carpathians and Crimea, where different processes of the alpine tectogenesis become apparent even now, heightened tectonic activity is fixed, as well as seismic tensivity, combined on the Kerch Peninsula with the unique phenomenon of mud volcanoes.

Precisely the historico-geological peculiarities and special nature of the various tectonic structures of Ukraine mainly stipulated a clear specificity of distinctive landscape-climatic

(paleogeographical) conditions, an outstanding "matrix" of formation and changes of paleo-ecological systems in the space-time, which, in their turn, determined the co-evolutional relations of man with his environment already at the beginning of the Quarternary (anthropogenetic) period (more than 1 million years ago). The matter, first, concerns the territory of the platform of Ukraine, where paleogeographical conditions of an enormous continental plain had been developing for all anthropogenetic time; changeable landscape-ecologic peculiarities of the plain determined in the context of the evolution adapted the anthropogenetic characteristic features of the ancient Ukrainian ethnic group.

This very peculiar continental plain began to form on the north of the platform of Ukraine (the Left Bank and Right Bank Dnipro River regions) at the end of the Myocene (nearly 5 million years ago), when the Sea of Pontus was gradually receding from that territory, leaving vast lagoons and other closed areas of water behind. The latter developed under warm climatic conditions which predominated over a vast expanse of southern Europe and adjoining regions, and caused famous Mesinian crisis, when the Mediterranean Sea became a salt basin. The results of many years' research by the author and geological data testify to remains of the Sea of Pontus in the north of Ukraine; they correspond to the events of the Mesinian paleo-ecological system's crisis and are marked by a thickness of "mixed clays". Bentonite clays are mainly present in the structure of this thickness, the Pontian age of which was fixed only recently. They are wonderful raw materials for ceramic production and thus played a great role in the formation and spread of the ancient civilizations, in particular, the Trypillian culture precisely within the limits of this peculiar thickness' spreading on the north of the platform of Ukraine.

After the Mesinian (Pontian) paleo-ecological system's crisis, an improvement of the climatic conditions took place, then peculiar low-lying plains with numerous various river valleys appeared and began to develop on the immense territory of the platform of Ukraine. Such paleogeographical circumstances on this territory lasted for several million years; this is evidenced by the massive thicknesses of the Ivankivsky, Novokharkivsky, Gunkivsky alluvions (sandy-clay and formations of rivers and lakes) of the Pleiocene and Eopleistocene. Then, thicknesses of very peculiar "loess formation" began to form of the territories of the platform of Ukraine nearly one million years ago. This formation is spread only on the modern parts of the plateau, has a mass several tens of meters, consists mainly of loess-like loams, sandy-loam clays and other specific rocks, formed under the changeable climatic conditions, from subtropical to cold, within the limits of plain and often lake landscapes.

In the context of the question of formation of the Ukrainian ethnic group, the final stage of "loess formation" attracts the greatest attention. This stage is reflected in the Buh thickness of loess-like loams (began to accumulate nearly fifty thousand years ago), that is a peculiar "cover" thickness and is spread almost everywhere in Ukraine. Lithologic structure and organic content of this thickness testify: the climate was rather cold, strong dusty winds were blowing intensively for twenty thousand years of the Buh time, when a new-evxynian regress of the Black Sea was developing. Such paleogeographical conditions forced Paleolithic man to emigrate to the South; sites (Medynska, Mezhyriska) are buried by the Buh deposits.

Essential changes of a paleogeographical character, that took place on the platform after the bad Buh times, are connected with the Azov-Black Sea transgression in the south of Ukraine, and are caused by the strong neotectonic movements. To the author's mind, contradicting the views of many previous researchers, the Dnipro valley and erosive system began to form immediately after the Buh times, and inherited greatly the ancient forms of relief buried by the Buh deposits. Thus, river system of the powerful Dnipro is very young in the geological sense, to which, first of all, an obvious fact testifies: the Dnipro valley itself, belonging to its rivers and ravines cut into the "loess formation" of watershed beginning of its Buh thickness.

*MYSTERIOUS TECTONIC NATURE OF THE KANIV MOUNTAINS

The Kaniv mountains near the Dnipro River belong to the most mysterious geological phenomenon, that has been attracting great attention of the world scientific community for more than a century. Complex geologic researches and general conclusions of recent years make it possible for the author to largely solve the mystery of the Kaniv mountains. First of all, firm evidence has arisen which discredit the glaciological and glaciological-tectonic hypotheses, which were long dominant and stressed one-acting appearing of the Kaniv displacements owing to the activity of the plain glacier (its front and inclined pressure) during the Dnipro period (nearly 200 thousand years ago) of the Quarternary time.

The territory of the Kaniv dislocations is clearly divided into parts within the limits of the Dnipro plate, a zone combining the Ukrainian shield and Dnipro-Donets depression, and belongs to the Northern part of the Middle Dnipro tectonic-magmatic circular structure which is unique in its historic-geological nature. Breaks of the earth's crust and tectonic clefts within the bounds of the Kaniv mountains, unlike in the adjoining districts, assumed extraordinary neotectonic activity during the late Pleistocene, lasting even today, determining, in particular, the high intensity of modern erosive processes. Breaking up and rising of separate blocks, large by their dimensions, to the height of nearly 100 meters during a very short period of the Pleistocene period is a direct result of such tectonic tensivity. According to the dimensions of the aptitudes of the vertical displacement of tectonic blocks, the Kaniv dislocations do not give way to the alpine structures of the Caucasus, Pamir, Altai, etc.; this is why they can be referred to the so-called "reborn mountains" and considered as a separate phenomenon of the plateau's tectonosphere (lithosphere).

Today, relying on geologic documents and records, we can formulate a not trivial thought concerning the tectonic scenario of the Kaniv mountains' formation. The question concerns their olistostrophic nature, the historic roots of which reach the end of the Cretaceous period, and the beginning

Formation of the powerful Dnipro River system took place within the context of a gradual rise in temperature and increase in rainfall, that, after all, approximated the modern one. Intensive erosive processes caused quick relief of the horizon of underground waters; powerful water currents and a general picture of floods appeared. Everything is confirmed by, in particular, a peculiar geologic-geomorphologic structure of broad and rather deep valleys of the rivers Stuhna, Lybid', and other tributaries of the Dnipro, that have now become only streams.

Together with the formation of the Dnipro River system various soils (including chernozems) were formed on the watersheds; large tracts of trees and bushy vegetation appeared; animal emigrants from neighboring paleobiogeographical provinces began to settle. After all, extremely favorable landscape-climatic conditions had taken shape on the territories near the Dnipro River of Ukraine up to the beginning of the holocene time (nearly ten thousand years ago); and homo sapiens could not help taking advantage of them. If we add to this the above mentioned deposits of unique ceramic raw materials (thickness of "mixed clays") taken at the earth's surface of the erosive processes, then the appearance of the founders of Trypillian culture in the Kyiv Dnipro River region should be perceived as a natural fact.

of its formation is connected with the laramian phase of the alpine tectonogenesis (nearly 65-66 million years ago).

Considering the present geological documents and reports, we can state about the revival of the processes of formation of the olistostrophic layers on the territory of the Kaniv mountains at the beginning of the Pleistocene (Post-Pontian, Cimmerian) time, corresponding to the strengthened neotectonic activity on the territories of the South of the Eastern-European platform and Scythian plate, where the cut terrace complexes and superimposed mounds of the Cimmerian and Kuyalnic times began to form. It is interesting that the remains (instruments of work) of Paleolithic man are present in the olistostrophic layers of one such high-Pleistocene terraces (cut of the Pekarsky ravine).

The olistostrophic nature of the Kaniv mountains does not exclude manifestation here of fine-focal earthquakes. Worked up by G. Bulashov, folklore stories and legends of the Kaniv district's inhabitants tell about them.

So, the Kaniv mountains are an exceptional work of geological nature, characteristic only of the territories of northern Ukraine. They will stir the world scientific community for a long time. Precisely this peculiarity of their geological structure is also reflected to a considerable extent in the unique features of the biocoenosis of flora and fauna of this picturesque corner of our land, that is not without reason called the Ukrainian Switzerland.

In the geological sense, the Kaniv mountains are very young, and we had an opportunity to make sure of that. Figuratively speaking, the depths of the earth breathe heavily here, raising up large blocks of mountain rocks. There is a unique block of the Chernecha (Tarasova) steep slope among them; immortal Taras Shevchenko is buried there. Thus, genius is always a genius. It appears that the great prophet of the Ukrainian people not without foundation selected his burial place!

Stepan NALYVAIKO

TRYPILLIA, TRIPURA, TROY...

Indian mythology tells us that the Asuris — the elder brothers of the gods — once had three cities: Gold, Silver and Iron. Maya, the great builder of the Asuris, united the three cities into one, fortified it with gold, silver and iron and named it Tripura — the Tri-City, Troy — where happiness, peace and harmony reigned.

But the gods were not pleased because the Asuris might become like gods themselves. And the Asuris suddenly changed. Greed, envy and violence possessed them. They stopped keeping their traditions and rituals, no longer honoring the elderly and their ancestors. Temples emptied, and priests were attacked. The Asuris slept during the day, drinking and entertaining themselves at night. They trampled the fields, cut down sacred groves, and attacked their peaceful neighbors.

Then the gods turned to the god Shiva to punish the Asuris and Shiva cast a fiery arrow at Tripura, and the legendary city was engulfed in flames, and all of the surrounding water turned to steam in the blink of an eye. Only the builder Maya survived. Shiva allowed him to live on the edge of the earth, far from Tripura.

This myth is interesting for several reasons. Firstly, the very name of the Asuris' city, Tripura (Tri-City/Troy) attracts attention. Perhaps the name of Trypillia, the town near Kyiv that gave its name to the extraordinary Trypillian culture (in which Academician Rybakov found much in common with ancient India), also means "Tri-City" and not,

Sun dial from Mirmekia (near today's Kerch). I century A.D.



as was previously thought, "Three Fields". Clearly, similar names can be seen today: in the north-eastern Indian state of Tripura, the city of Tripoli in Lybia, the historical Troyeshchyna district of Kyiv and, of course, the ancient city of Troy.

Secondly, the Indian myth of the Gold, Silver and Iron cities of the Asuris corresponds amazingly with our tales about gold, silver and iron (and copper) kingdoms, cities and palaces.

The oldest written Indian epic, the Rigveda, says that the Asuris stole cattle from the king of the gods and hid them in the distant lands beyond the river Rasa. This name echoes in the name of our river Ros, where there once stood the city Roden. Roden's name is apparently connected with the Slavic god Rodom, whose totem was the bull. The Indian Shiva had a second name — Rudra, and researchers correctly tie him to the Slavic Rodom. The sons of Rudra are the Maruts, the warriors of the god Indra, whom they helped in the battles with the Asuris. They are the deities of lightning, thunder and storms. In the guise of handsome young men, they speed along on wheels, sparkling with bright ornaments and blinding swords of lightning and gold battle axes, singing loudly, making noise and shaking the mountains to bring down the rain.

That the Maruts are the sons of Rudra, who is identical with the Slavic Rodom and is himself the god of storms, leads us to recall the words from the *Lay of the Host of Ihor*: "the winds, Striboh's grandchildren". The German scholar, P. Time traces the name Maruts from the Indo-European "Mar" and "ut" or "Mar" and "vat", or "blowing from the sea". In this case, the definition strangely coincides with the *Lay of the Host of Ihor*, where it is written: "the winds, Striboh's grandchildren, blow from the sea on Ihor's brave companies". It becomes clear that the *Lay* is referring to Maruts and that Striboh, whose totem was the bull, is the same as Rodom, also a bull, who in turn is the same as Rudra, of whom the Rigveda says: "He is the bull, escorted by Maruts."

Evidence can be found in the

excavations of the Trypillian culture where statuettes of cattle indicate worship of the Sacred Bull. Even the name Ros may mean "bull". The Sanskrit word "vrish" means "bull" in the context of mythology when speaking of gods, including Shiva (Vrishapati, Vrishanka, etc.) and Krishna. These two deities are connected with ethnic names which include the following elements:

Indian sources speak of a tribe called "Makarvisha" (the big bulls) which, scholars say, worshipped Shiva in the form of a white bull. As for Krishna, whose name means "black bull", he comes from the tribe of "Vrishni", "heroic and manly like bulls".

Support for the assertion that Ros means "bull" is the fact that the Roska, a tributary of the Ros, has a second name: "Samets" (a male animal). We'll note here that in the Kyiv region, the surname Maruta is still found, while scholars define the name Rudra as "bellowing". Taras Shevchenko's "as the Bellowing bellows" suggests that the name Dniro may also mean bull, especially in its popular name "Slavuta", which can be defined as "black bull". This is etymologically identical to the Iranian "Siavush" and Indian "Krishna", both of which mean "black bull" and both gods are functionally identical and directly connected to the Asuri.

In the Vedic view of the world, the battle between Asuris and Devis holds a central place. The Devis are young deities who always quarrel with the Asuris, but do not destroy them. The ritual battle between them renews with each new year, when nature is reborn. Their battle is seen as a guarantee of social and world harmony. Both are halves of the universe, a kind of union of opposites. The Asuris are tied to primordial waters, chaos and the unruly universe. The Devis represent order. The Asuris are tied to the lower, physical world. The Devis — the higher, heavenly world. In the Vedas, the Asuris are found to the left, and the Devis to the right, of Prajapati — the protector of all life, who personifies the unified universe. The Asuris are compared to the Devis as darkness and light, night and day, chaos

and order, the moon and the sun, woman and man, left and right, water and fire. (Incidentally, this idea is behind the name "Volodymyr" and our blue and yellow flag). Devis are tied to priests and brahmins; Asuris, with warriors.

The fundamental antagonism between Asuris and Devis, written in the Vedas, is reflected in the *Mahabharata* as the war between the cousins Kandava and Paurava, where the Kandava represent the heavenly, Brahminian world, and the Paurava, the earthly warriors. The first ancestor of the Kandavas is considered the legendary prince Kuru, whom Indian legend ties to the Moon dynasty. The descendants of Kuru trace their lineage to the moon, which ancient Indians connected with water, dew, nectar as well as the concept of "left". (The sun is connected with the "right", as in the Ukrainian carol: "the right face is the radiant sun and the left face is the bright moon").

It appears that the theme of Asuris and Devis was reflected on Slavic ground as well, where, for example, the Polyanians have clear "Devian" characteristics, while the Derevlyanians — "Asurian". The Polyanians were peaceful, gentle, respectful of their ancestors and traditions — especially matrimonial customs — in contrast with the Derevlyanians and other Slavic tribes. Interestingly, the Derevlyanians capital, Korosten, may reflect the name of the legendary prince Kuru, and in its first syllable, may be tied to Ukrainian city-names such as Korost, Korostyshiv, Korsun as well as the Indian Kurukushetra, Kurujanhala, etc.

The mother of the Asuris was Dana, who is the same as the Slavic Dani. These two female personalities are tied with water and their names are reflected in the river names north of the Black Sea: Don, Donets, Danube, Dni-pro. In the Rigveda, the word "Danu" means "river", though in later works it no longer has the same meaning. Clearly, for the Vedic Aryans who came to India from their ancestral homeland, the word was a relic. And this means that it was most widespread north of the Black Sea, from where a part of the Aryans left on the long journey to India.

The Asuris, descendants of the primordial mother Dana, have a general name "Danavi", that is: "Sons of Dana". The fact that Dana's descendants are named after her shows that we are



Seal of Shiva-Pashupata from Kharappa. III century B.C.

dealing with the remnants of matriarchy, though the matrilineal tracing of descent was forgotten by the Aryans when they appeared in India. Thus, this principle should have been especially noticeable in their ancestral homeland. And truly, ancient authors often mentioned the Amazons by the Sea of Azov and the Sarmatians, ruled by women. More proof of matriarchy is seen in the Indian custom of "svayambara" ("self-selection") in which a girl chooses a husband. This custom, like the Ukrainian custom of "svaiba", did not enter into the seven forms of marriage recognized by Hinduism because it was "Asuri". But the custom continued in Ukraine until relatively recently.

The fundamental cosmic myth of the Rigveda is the myth of the battle of the prince of the gods Indra with the demon Vritra, the son of the Asurian Dana. Some scholars think that the myth took place on the banks of the Dni-pro, and its prototype become the Dni-pro rapids. This theory has support in archeology and folklore, especially Ukrainian carols and spring songs about the battle between the god Hromovyk (thunder) and the evil prince Vorotar, who bears great similarity to the Indian Vritra. The most important Vedic deity Varuna — formerly the greatest of the Asuris — is the patron of warriors and kingship. He is identified with the Slavic Dazhbog, the Scythian Tagimasad and the Iranian Ahuramazda. Eventually, Varuna took second place to Indra, who took over many of his functions, and Varuna became a sea deity.

It is revealing that in some cases, Varuna himself enters into a duel with

Indra, that is, he becomes Vritra, who, in the Indian view, must be killed yearly to renew the act of cosmic creation. In the Indian myths, after the Asuris are defeated by the Devis, they hide in the sea, in the world of Varuna's dominion — where chaos, primordial waters and stagnant matter that give rise to the ordered universe are found. Chaos is associated with darkness, and thus the character of the Asuris. Obviously, it is here that we see the ancient author's image of the "Cimmerian darkness", the "Cimmerian mists" of the land north of the Black Sea.

Varuna received sacrifices of dark or black animals. "Varuna is the night" read the ancient texts. Which gives rise to a possible connection between the Ukrainian "voronyi" (raven black) and the Indian Varuna. Also, the very name "Varuna" includes the component "var", which in Sanskrit means "bull" and "water". While the Dni-pro river also has other names, Var, Varom, Varukh, which once again shows that the Dni-pro in ancient times may have been called Byk ("bull").

This component is also evident in the name of Vritra, that is the name of the Dni-pro may also be tied with Varuna-Vritra and with their mother Danu. Moreover, it is possible to suppose that the name "Danaper" is nothing other than the name of the Asuri Danu plus the Sanskrit "Putr", or "son", which in a Slavic context could have become "pur".

Thus the name Danaper should mean "son of Danu", that is Varuna or Vritra who appeared in the form of a bull. That this interpretation is possible can be seen in the names of Indian rivers — Brahmaputra, or "Son of Brahma".

Images of the Asuris reach back to the era of Indo-European unity. They are identified with Germano-Scandinavian "Asi" and, indeed, the word "asur" originally meant "god", or "lord". Finno-Ugric languages affirm this. The Mordovian language preserved the word "asor", meaning "lord", while in the Komi language "ozyr" means "wealthy". Both words, according to scholars, were undoubtedly borrowed from the Indian "asur", since in Iranian languages, the same word is "akhur".

The Aryans as a nation were agricultural and pastoral, according to scholars, and thus could have been neighbors with Finno-Ugric speakers only in the south, near the steppes, where

later, north of the Black Sea, the Scythians appeared. That is, the Aryans must have settled Ukraine and the lower Don.

Thus we see that it is on Ukrainian territory that there is a powerful Asuri segment. This can be evidence that it is here that the ancient Aryan religion was created, and in India was markedly reworked by priests and commentators. Nor can it be excluded that this is homeland of the primordial gods, the Asuris. In that case, it is entirely possible that the name "Ukraine" arises from the ancient "Akhurayana", which eventually changed to "Akurayana", to "Okurayana" and finally "Ukrainia". Perhaps here is the legendary "land of the Asuris", which is mentioned but once in the Avesta.

This way, the Tripura of Indian myths may be related to Trypillia near Kyiv. And these two names are also echoed in similar Near Eastern place names. Here is what Ukrainian scholar O.Stryzhak writes:

"There is still no answer to the question: how and when did Near Eastern toponyms such as Tripoli (ancient Phoenicia, modern Libya) and Khaleb (a variation of Aleppo in neighboring Syria) make their way, according to O.S.Sobolevsky, to the middle Dnipro region were, in modern Obykhiv region near Kyiv, their names are echoed in the village names Trypillia and Khalepia on the same river."

Thus we have a triangle – Tripura, Tripoli and Trypillia, which encompasses a giant territory. There is yet another triangle, which fits precisely over the first, made up of the names Kharappa, Alleppo, Khalepia. The name Kharappa is related to a small village which, as did Trypillia, gave its name to the no less splendid Kharappian culture in the Indus valley. The slight difference in the names should come as no surprise since the Indian "r" is not infrequently the same as the Slavic and Greek "l". Therefore, in a Slavic context, the Indian Kharappa acquires the sound "Khalappa".

Indian Kharappa is located in historic Punjab, where the Rigveda was written, though its main myths, including the battle between Indra and Vritra, took place in the Dnipro region. The part of the Punjab where the Kharappian culture was located is now a part of Pakistan. And it is revealing that ancient Indian sources' name for the Punjab was Arratta. This is extremely interesting in light of some scholars' association of

Trypillian culture with Arratta – the later being well known to the Sumerians. That a connection between Ukraine and the Punjab could have existed in ancient times, that Arratta could have moved in time and space, is supported by certain facts.

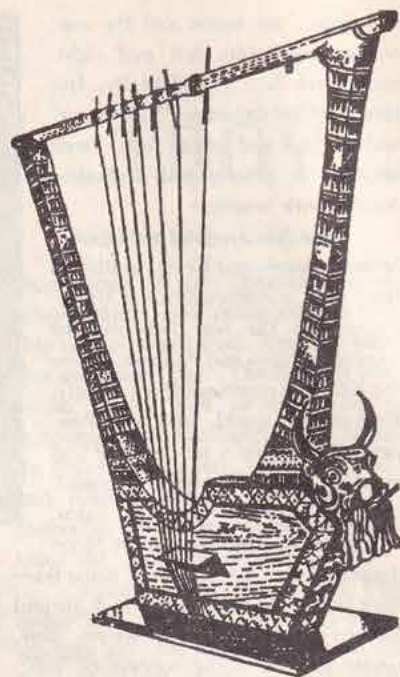
The name "Punjab" means Five-Rivers. One of the five is Satadru, which is the etymological equivalent of "hundreds of directions" – the same meaning as the Ukrainian river "Stokhod", a tributary of the Pripyat. The Arratta-Punjab is tied to the fate of the son of Krishna: Sambhu, who was punished by the wise men for trying to eliminate them. On the banks of the river Chandrabhargava in Punjab, Sambhu built a sun temple.

The component "bhag" in the name of the river echoes in the Ukrainian river "Buh" and it is precisely on the northern Buh that ancient authors beginning in the fourth century B.C. place the Indian tribe, the Dandurs, mentioned in the *Mahabharata*, whose name means "scepter/cudgel holders". Krishna's own weapon was also a cudgel, in Ukrainian a "kyi". Also revealing is the fact that the name Sambhu also mean "cudgel" or "scepter". Thus, the name Sambhu is the etymological equivalent of the Polyanian prince Kyi (who legend has it founded Kyiv – trans.). Moreover, Indra's weapon, the sambha, is similar to artifacts found in pre-Scythian burial mounds in southern Ukraine.

Kyiv was also known to have another name – Sambatas – given it by the tenth century Byzantine Emperor Constantine. In Sanskrit, "samb" means to "bring together", "unite", which in no way contradicts the definition of the name Samba as "Kyi" or "scepter". To the contrary, there is a tight semantic tie between them because "kyi", or "scepter" is not only a symbol of magical and military functions, the personification of the right to unite people into a community.

Modern Punjab still includes the name Dhir, which means wise and which has indisputable echoes in the name of the legendary Kyiv prince Dir. The characteristic of wisdom is associated with Kyiv, with the Kyivan princes and Polyanians, and even with the St.Sophia Cathedral.

To this day in the Punjab, there remain some 20,000 "zaporozhians", who conduct precisely the same kind of life as did the Ukrainian Zaporozhian Cossacks. Even their colors are the Ukrain-



Harp from the "Tsarist cemetery" in Ura (after reconstruction, made in the British Museum in London).
III-II millennia B.C.

ian blue and yellow – their turbans are yellow, to show that they worship the sun – while their shirts and trousers are blue.

The relationship between the triangles of Tripura, Tripoli, Trypillia and Kharappa, Alleppo, Khalepia are supported by archeological finds. According to scholars, during the Bronze Age (3000-2000 B.C.), the land north of the Black Sea was settled by Indo-European tribes who spoke an Indo-Aryan dialect. Archeology calls these tribes the Catacomb culture, and the territory they settled stretched from the Kuban and Lower Volga to the Dnipro along with narrow strip that reached the Lower Danube.

The remains of the similar culture were recently excavated in Central Asia where it extends like a strip from the North Caspian, through the Urals to Tajikistan and Afghanistan. From there India is not far. It is noteworthy that such Bronze Age burials are also found in Palestine and Phoenicia, near the source of the Euphrates and the South Caspian. The physical types of the buried people are remarkably similar.

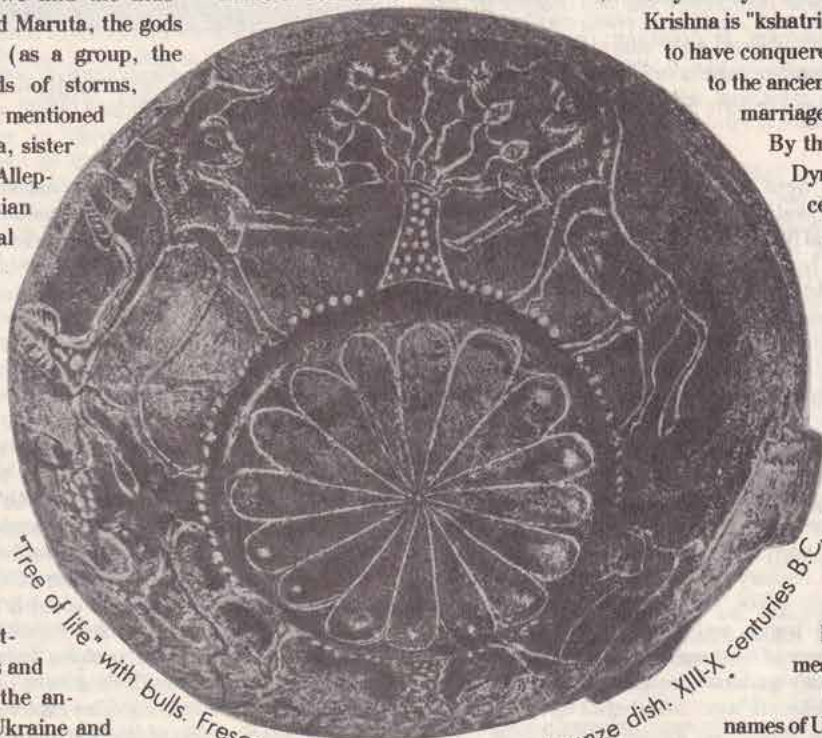
Thus it appears that if the carriers of the Catacomb culture are the Indo-Aryans, then they must have once lived in Asia Minor. And they indeed lived there. Up until 1700-1500 B.C., in the Tigris-Euphrates uplands, there was the

there. Up until 1700-1500 B.C., in the Tigris-Euphrates uplands, there was the state of Mitani, whose name is strikingly similar to the Azov area's Maeotians. And its princes, according to written sources, had clearly Indian names. In a 1400 B.C. treaty between the Mitanian prince Kurtivazi with the Gettae leader, there is an oath to the four Vedic gods — Indra, Mitra, Nasatya and Varuna — who have their analogues with the Eastern Slavs.

The Indo-Aryan name Puru (in Indian mythology, the first person, from whose flesh the universe was formed) and Indrota (Indra) are found in Syrian and Palestinian documents dating to 1600 B.C. In the documents from one Babylonian dynasty we find the Indo-Aryan names Suri and Maruta, the gods of wind and storms (as a group, the Maruts are the gods of storms, thunder and lightning, mentioned earlier). In Kharappa, sister of the Near Eastern Aleppo and the Ukrainian Khalepia, cylindrical Sumerian-type stamps have been found. Gold necklaces of the same workmanship have been found in Kharappa, Mesopotamia, and in legendary Troy. In their turn, pre-Scythian burial mounds in southern Ukraine show many similarities between the world views and material cultures of the ancient inhabitants of Ukraine and Akkadia-Sumer (especially in the myth of Gilgamesh). These three areas were also united by worship of the Holy Bull. Some scholars even think that the Cimmerians and Sumerians were one and the same, which is entirely possible, particularly linguistically.

Research has shown that the name

"Cimmer" is the Greek version of an ethnic name that originally appeared as "shyavar" or "syavar", which in Sanskrit means "black bull". Similar to the Greek "syavavar" is the Slavic ethnic name "Siverian". On the one hand, this means that the ethnonym "Cimmerian" and "Siverian" have the same origin and meaning. And therefore, the many names that ancient authors ended with "Cimmerian" must have originally been "Siverian". On the other hand, modern place names such as Siverian Donets, Siverian Novgorod, Siveria would have been given in Herodotus' time as Cimmerian Donets, Cimmerian Novgorod and Cimmeria. It is revealing that a tributary of the Siverian Donets is the Sivash, whose name is related to the Indian Siavush,



which means "black bull". Indeed, the Sivash, a gulf of the Azov Sea, was in ancient times known as "Bull". Still another tributary of the Siverian Donets is the Chorniy Zhrebets, or "Black Stallion". Thus the spread of the

Siverians is associated with the place names Chotyritsi, Chernyn, Cherniakhivka, Chornohirtsy, Chorniavka, Cherniatska and others. Why even name of the river Sejm derives from the Sanskrit "Shyamsyam", which means "black bull". And the many Ukrainian place names such as Chornobyl, Chornovus, Chornobay also mean "black bull".

Here, it is worth citing the re-known translator of the *Mahabharata*, our countryman from Ukraine's Chernihiv region, Boris Smirnov. In his article, "An Outline of the Development of Vishnuism in the Texts of the *Mahabharata*", he writes: "Dionysus, son of Semele (Slavic Earth) is Bacchus, the Egyptian "bull". Of all the Greek gods, only Dionysus imitates the hero, while Krishna is "kshatri". Dionysus is thought to have conquered India. He is related to the ancient Sumerian An-Ki, the marriage of heaven and earth.

By the times of the Second Dynasty (the mid-fourth century B.C.), the cult of the Black Bull was founded in Kakami, the city of the Black Bull. Thus, Black Bacchus (Krishna) is the bull Dionysus, the patron of India." Many Egyptian princes liked to call themselves "powerful bulls". The skin of black bulls had great ritual meaning.

Most interestingly, the names of Ukrainian cities such as Chernihiv, Chonobyl, Tmutarakan — and there no less than ten of them — also mean "Cities of the Black Bull". These facts build a bridge from Ukraine to the ancient civilizations in the Indus Valley as well as Sumer and Assyria, where, four thousand years before Christ, there were cities whose names also meant "black bull".

Translated by Mary Mycio

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Natalia BURDO

THE TRYPILLIAN CULTURE — DISCOVERING AND RESEARCH

NATALIA BORYSIVNA BURDO was born in the town of Bakhmut, Donetsk region. She graduated from the Faculty of History of Odessa University (1977). Candidate of History, scientific worker of the Institute of Archeology of the Academy of Sciences of Ukraine. She researches the first stages of the Bronze Age in Ukraine, in particular Trypillian culture. She is coauthor of monograph "Trypillian Monuments of the Northern-Western Black Sea Region" (1989).

The year 1870 went down in history of archeology as a year of the first excavations made by Heinrich Schliemann at Troy. His sensational finds did not gain universal recognition overnight, but they became widely-known throughout the world. Considerably less is known about the excavations of Schneider, made the same year somewhere between the Prut and Dnister rivers, where dishes covered with drawings and clay figures were found. These finds were determined as Roman articles, — who could have known then that these things which had fallen into the archeologist's hands had been made three thousand years before the Trojan war? Schliemann discovered Troy, because he knew what he was looking for, but the discovering of the Trypillian culture happened a bit later. It was interpreted by Vikentiy V. Khvoyka as a special archeologic culture of the Bronze Age (or Stone, as it was thought at the beginning of the 20th century). V.V. Khvoyka (1850–1914) settled in Kyiv in the late 1870s. For some time he was occupied with agronomics and trade, and soon became one of the founders and main keeper of the town's Museum of Antiquities. In 1893 under Khvoyka's guidance the archeologic excavations of the Trypillian settlements were first begun on the Cyrillic hills in Kyiv, and from 1896 — on the outskirts of little town of Trypillia, near the villages of Veremya, Shcherbanivka, Zhukivtsi, Khalepya and others. Just the complex of these settlements and not a separate monument, as they write sometimes, gave the name to the culture of the most ancient ploughmen in Ukraine. V.V. Khvoyka gave an account of his thoughts concerning to the Trypillian culture in the report at the 11th Archeologic Congress in Kyiv in 1899. Scales of V.V. Khvoyka's excavations astonish even today: for relatively short period of time he excavated nearly 500 different objects from the Trypillian monuments; collections gathered by him number thousands of first-class finds (statuettes, highly artistic dishes, arms, work instruments). The greater part of those materials was researched and published by V.V. Khvoyka¹, and up to now any one fundamental work on the Trypillian culture cannot be made without the use of the materials.

Today, 100 years later after the beginning of V.V. Khvoyka's excavations it would be interesting to appeal also to scientific theses and conclusions made by him in his works, as a considerable part of problems raised at the beginning of the twentieth century still remains at the center of attention of archeologists and historians today. These are such problems as origin of the Trypillian culture and its connection with ethnogenesis of the Slavs; the origin of the



V.V. Khvoyka at the excavations of the heathen temple in Kyiv, 1908.

arable farming in Ukraine; the dating and periodization of the Trypillian culture; marking of Trypillian "points" — accumulation of baked clay, manufacture of dishes with drawings and copper instruments, and many others. Let us dwell only on some of them.

Begin with the Trypillya grounds — "points" which provoked lively discussion among respectful explorers of pre-historic cultures from the very beginning of the excavations. The question concerns the plates of baked clay, sometimes — in two or three layers, of rectangular form, among which Trypillian artifacts are found, in great number, placed in a certain manner. When V.V. Khvoyka in his time excavated such remains, he paid attention to exactly this last-mentioned circumstance: they resembled very much the funeral stock according to the placement of objects. It should be recalled that at the end of the nineteenth century, archeology was directed first of all at the studying of ancient graves and had a great experience in this sphere, and together with it — certain stereotypes in how to interpret its finds. Khvoyka expressed the opinion that he was dealing with "houses of the dead" — tombs, family burial vaults. The explorer had no doubts that they were the remains of houses, including — two-storied(!), as it emerged from the analysis of building constructions by the imprints of wooden brockes and blocks on the baked clay. This conclusion was supported by E.R. von Stern, who compared the Trypillian "houses of the dead" with the Egyptian pyramids. Contrary-opinions of experts, who considered the finds to be the remains of wattle and daub houses, were expressed at once. With the passage of time it turned out that in this debate, as it sometimes happens, both sides were right. Today the Trypillian grounds are simply interpreted as remains of houses including two-, three-storied ones. Together with this the more and more experts explain both the availability of the great number of finds and burning of houses itself by a certain ritual which could be connected with the cult of ancestors and the dead. It has been established that the Trypillian settlements existed from fifty to eighty years, after which they were burnt down simultaneously, and the inhabitants built houses on new sites, at a distance of 10–12 km from the previous settlement. Thus, for a certain time the Trypillian house was a dwelling for the living, after which owing to ritual action, it turned into a "house of the dead". We should do justice the observations of Khvoyka: it was he who first understood the final destination of the "mysterious grounds".

Another discovery — the Trypillian written language. In

1901 linguist I.Lynnychenko, using the finds of V.V.Khvoyka, made a report about the written language of the Trypillian settlers in the Dnipro River region, at the conference of the Odessa Historical and Antiquarian Society. The publication concerns a small vessel with signs made by white paint and a table decorated with signs gathered from colored dishes. E.R.Stern expressed doubts concerning the vessel; he determined it as an ordinary counterfeit (he can be trusted — let us remember the exposure he made of the swindle with the gold "tiara of tsar Saitafarn" which was bought by the Louvre and happened to have been made in Odesa). If we look attentively to the table of signs, collected by Lynnychenko, then we see they are all stylized pictures of dogs from Trypillian goblets. From that time on several works appeared where both an inscription on the earthenware pot and even... the table composed of dogs' pictures, taken by amateurs as a separate inscription, were "read." But during the last decade experts succeeded in gathering evidence that in Trypillia a developed system of signs really had existed. And it approached, according to the several parameters, written language, in other words the Trypillians followed the path to forming a proper written language.*

Khvoyka opened one more topic: the Trypillian culture and the Slavs. He considered that culture belonged to the settled agricultural people, which had been living in the Dnipro region for a long time; seeing in the people the pre-Slavs, direct ancestors of the today's Slavs. The Ukrainians, descendants of the Trypillian settlers, as Khvoyka thought, have kept in their possession "the land of the ancestors up to our day."

The outstanding ethnographer, archeologist and linguist V.P.Petrov in his work *The Origin of the Ukrainian People* (K.,1992) gained an understanding of this question, in our opinion, best of all. He wrote that first of all the line of cultural-historic traditions should be separated from the line of ethnic links proper, so that, in reality, developed arable farming had existed in Ukraine from Trypillian times, practically in the same landscape and climatic conditions, on the banks of the same rivers. Almost the same houses are standing smeared with clay, with pictures of an eternal tree. The sum of elements of material culture, which is a part of the ethnographic culture of the Ukrainian people, was formed in Ukraine practically at the same time as the Trypillian culture. But the Ukrainians or any other people are not direct descendants of the Trypillian settlers neither in the anthropological nor in the linguistic sense. Several ages, several stages of ethnic deformations, degrees of development, mounted in manifestations of different tendencies and experienced crises are lying between pre-historic Europe with its cultures, including the Trypillian one, and our culture. The Ukrainian and other nations, that became such as we know them now, had been forming in those rapid changes for ages. Modern archeology is only approaching an understanding of the mechanisms of those processes which were outlined in a general way by Petrov. Thus, the "disappearance" of the Trypillian culture seems today not to be the result of some conquest or destruction

of the civilization by barbarians, but as a process of economic adaptation to new living conditions arising from an ecological crisis. Migratory processes, assimilation of other groups of population, and other factors all played their roles. Everything was changing; culture, first of all, fell into decay in conditions of economic crisis: two-storied houses disappeared, as well as dishes covered with drawings, statuettes, leaving only the things without which it was impossible to live.

We should do justice V.V.Khvoyka, who did not limit himself to statement about the autochthonic character of the Trypillian settlers of the Dnipro River region; but he marked out a row of elements which connected the Trypillians with cultures of Balkan-Danube origin. The connection of the Trypillian culture with the ethno-cultural region of Thracian eneolithis does not brook any doubts today. Actually, Trypillia is the Eastern outpost of a number of ancient agricultural civilizations, connected with this region. Trypillia was on the outskirts of the ancient agricultural world for a certain period of time, but when in due course the ancient centers began to fall into decay on the Balkan peninsula this outskirts became an independent, flowering center. More than twenty years ago the Trypillian pre-towns between the Buh and Dnipro rivers were discovered — settlements 200-500 square hectares, with thousands of two-storied buildings, massive fortifications, and temples. These processes went on parallel to the founding of the most ancient city-states of Mesopotamia. In fact, we have an independent center of the formation of one of the most ancient civilizations, and this center is situated on the territory of Ukraine.

Every year we learn much that is new about that age of the Trypillian culture, from which we are separated by six thousand years. Some conclusions of the experts do not stand the test of time, and others seem to be incredible, then unexpectedly are revived from obscurity. Turning over the yellowed pages of books and archival manuscripts, we remember with great gratitude Vikentiy Khvoyka, who began the study of our most ancient history. It has turned out that the Trypillian culture is connected with legendary Troy not only by the fact that they were discovered in the same year, but also by the time in which they existed. The oldest strata of Troy are dated at the early Bronze Age, — the same as the latest Trypillian monuments of so-called "usativsky" type. The daggers made of copper, according to technology known only in Asia Minor, the land of ancient Trojans, were found in the "usativsky" barrows... But that is another history, another time.

1 Хвойка В.В. Каменный век Среднего Поднепровья // Труды 11-го археологического съезда 1899г. в Киеве, т.1; Хвойка В.В. Начало земледелия и бронзовый век в Среднем Приднепровье // Труды XIII-го археологического съезда в Екатеринославе в 1905 г., т.1, Хвойка В.В. Древние обитатели Среднего Поднепровья и их культура в доисторические времена. — Киев, 1913.

* More details about it see in the article on the pages 18-19,30 — Editor.

Translated by Oksana Petrusyk



Finds of V.V.Khvoyka's excavations near Trypillia. Photo by V.V.Khvoyka.

Yuriy SHYLOV

THE INDO-EUROPEAN-SEMITIC- KARTVELIAN LINKS OF THE UKRAINIAN DNIPRO RIVER REGION

To the 100th anniversary of the discovering of Aratta
("The Trypillian archeological culture")

Ancient icon-words in the languages of the Indo-European community have drawn the attention not only of scholars but also of general public – both in the discussions about the origins of one people or another and in political struggles for a long time. Now these questions become more sensitive in connection with the fact that 1993 was proclaimed by UNESCO "The Year of the Trypillian culture" – the brilliant archeological culture, opened by Vikentiy Khvoika exactly 100 years ago near the village of Trypillya near Kyiv. There can be no doubt that the Trypillian culture, which spreaded from today's Romania to the Don river during 5000-3000 B.C., had its origins in Asia Minor and the Balkans and a great heritage in the cultures of the countries of this region. So, who was the Trypillian population: the ancestors of the Thracians, the Slavs or, maybe, the Semites?... The last point of view seems to give some possibility to explain the ancient, pre-historic links of the Indo-European, Semitic and other communities of Europe and Asia.

Being attracted by such explanations, scholars involuntarily proceed from widespread imaginings about history as a movement of large numbers of people – in figurative ("the people is the creator of the history") and in literal (migrations and raids) senses of such word-combinations. According to this imagination, one people inevitably had to clash with another being at war or co-existing, adopting the higher culture of a neighbor or of a conqueror or on the contrary. But new scientific facts, accumulated for the last half-century by the scholars of various countries, indicate that the mutual relations of the pre-historic (pre-literate) ethnic groups were considerably

moderate: pre-class societies were far more respectful of the sovereignty of tribes and nationalities than the slave-owning and succeeding systems.

Then how were the interethnic relations regulated, and how did mutual influences spread? The new facts help answer these questions. The data can be divided in three groups. The first, the most evident one, is a system of the sanctuaries-observatories dated from 5000 to 1000 B.C., along the northern border of that day's arable farming from Transylvania to Britain and middle Dnipro river region, and then – to the intermountain of Ural and Altai. According to the testimonies of Herodotus, Diodorus and other ancient authors, the wandering priests used that system as late as 500 B.C.; spreading to the South and to the North, and this system existed in Europe and Asia until the adoption of the Christianity (see picture 1). The second group of data – more than 100 clay tables dated 4000-3000 B.C. with the inscriptions of the Sumerian type, which come from different archeological cultures of several countries in the middle Danube valley. The third group – the genealogy of tribes and heroes, which is preserved in Greek mythology, but came (as modern science testifies) from the pre-Grecian, Indo-European mists. Similar ethno-chronological analysis, drawing on modern archeological and linguistic data, has already begun.

Today we can imagine an absolutely new picture of Indo-European-Semitic, Indo-European-Kartvelian and other links, in particular in the Ukrainian Dnipro valley, that was considered by Herodotus, "the father of history", the best place for human existence. Precisely this territory became the center

of the Indo-European community in 5000-2000 B.C.

A new picture of the civilizing process comes from the fact that the flight of the Indo-European civilization on the Dnipro had been preceded by two other flights: of Asia Minor and in the Danube valley.

The origin of Indo-European civilization began in Asia Minor – the western region of the most ancient agricultural and stock-breeding, which in 9000-7000 B.C. started to supplant hunting. It was precisely this new type of husbandry, which then spread over the vast plains of Oikumena.

As a result of demographic changes of those who bore this new type of husbandry, of its attraction for neighboring hunters, and in the search for new fertile soils, the Indo-Europeans of Asia Minor not only rendered habitable the Danube valley between the sea and the Carpathians as early as 6000 B.C., but created there the first state in the world – Aratta, "the ploughmen's state".

The second wave of "Indo-Europeanization" began from Asia Minor nearly in the middle of the fifth millennium B.C. It was represented in the Balkans by the archeological culture of Vinic and its derivatives. And the previous, first wave, which had created Aratta, had to move its centre farther along the shores of the Black Sea – to the Dnipro valley.

According to the written account, it happened this way. Under the threat of raid by "Ushhara Goddess soldiers" from the East, the consolidation of the former supporters of patriarchal and matriarchal systems, which confessed the cult of the Fertility God Kullu and the original mother Gatumdug, was held in Aratta. It did not avoid the raid. But

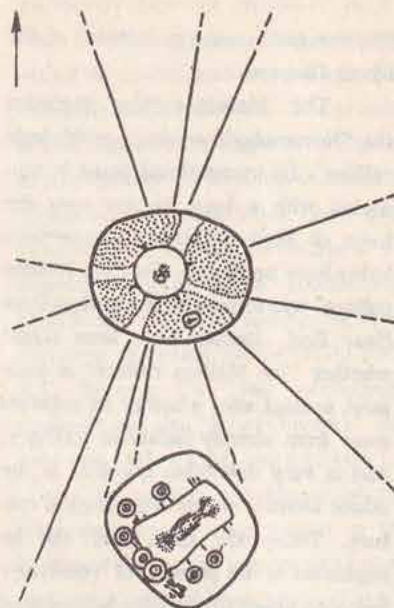
then it happened to be the synthesis of cultures, as Aratta's center moved closer to the Dnipro River. The cult of Goddess Tnanny (the incarnation of the primal mother and of the planet Venus as well) with clear worship of snakes and twins, or mother-daughter, appeared here and began to spread. The mysterious "knowledge of Tnanny's twins" (in the orchard of which the Sun God judged the dead) were mentioned in the inscriptions of the Trypillian culture. But on the periphery of the Aratta's world view male idols also existed: Any, God of the Sky, Enlil, creator of the World and others. Precisely these three idols would head later the Sumerian pantheon.

Scholars consider the Sumerians to be neither Indo-Europeans nor Semites but another community according to the accepted in the modern linguistic classification. The same can be said about Aratta, in view of its pre-Sumerian speech and written language. But it is commonly known that ethnic group and "the ploughmen's country" culture formed a real base of just the Indo-European peoples. The memory about Aratta had been preserved in the Iranian Arta (ideal country and the highest worldview), in Bharata ("the Divine Aratta", the proper name of India), in Greek Ortopolis (semi-mythical town like Arta), in Artoplot - river and valley in the Poltava region in Ukraine; in the Artania principality with its capital Arta (the news about it the Arabian travellers perhaps derived from Iranian tradition). Slavic Artonia belonged to Kyivan Rus' and looked like an immense island between the Dnipro, Tyasmyn and Irdyn' or Ross rivers—the same place where the center of Aratta had flourished before the Sumer came into existence. Summing up all the data given above and proceeding from the fact that Aratta had appeared during the first "Indo-European wave", its ethnic origins should be dated the time when the Indo-European community first began to expand beyond the border of its most ancient homeland, which linguists call Borealia. It is considered that the ancestors of both the Indo-Europeans and the Altaians belonged to that community, and it was also close to the Semites and to the Kartvelians. That relic frontier between those two communities (but all the same with the clear

tendency of the last) was preserved later in Aratta and Sumer. In spite of this Aratta had been coming under the Indo-European influence more and more in its continuous, neighborly contacts with the bearers of the second and succeeding waves of the Indo-Europeans. Sumer, on the contrary, come under the Semitic influence, under the pressure of migratory waves from the Arabian peninsula. One of these waves, as we should say below, rolled to the Dnipro river.

The relationship of Aratta in the Dnipro valley to the appearance of Sumer, requires further clarification. But the most important reason for contact is rather obvious. It is connected with formation of the Indo-European community—with the untwisting, so to say, of its "gene spiral" near the Black and Azov seas. When "the second Indo-European wave" influenced the transfer of kernel (Aratta state) of the "first wave" from the Danube to the Dnipro region, then Aratta on the Dnipro ("the Trypillian culture") brought to an end all the contacts with its primal homeland in Asia Minor through the Balkan peninsula, and began to pave a new way—through the Caucasus. At the same time some travellers penetrated into the Lower Mesopotamia. Undoubtedly, the beginning of the Aratta-Sumerian links were made by the small group of priests, which were persuaded, first of all, by economic objects: selective, calendar-astronomic and others. But soon enough that way became the "Azov-Black Sea line of development of the steppe neolithic", opened by the famous archeologist Valentyn Danylenko. That "line" reproduced in its settlements, burial places, and other monuments the migration of clans and small tribes, which considerably differed from the more numerous local population and had the signs of the Trypillian culture and of the "Kuro-Araks culture" of the Transcaucasus and Asia Minor. Perhaps, the Iranian Aratta appeared on the basis of the latter culture.

According to the finds of Velyko-Olexandrivsky barrow, Stone Grave and also to the monuments placed near them, it can be seen how the priests formed a powerful caste ("Kemi-Obynsky culture") and introduced it among the representatives of the "hole culture" — maybe,



Burial place of the Huryt-Aryan chief from the High Grave near the village of Starosillya, Velyko-Olexandrivskyi district, Kherson region. The middle of the III millennium B.C.

with the purpose of enhancing the authority of Aratta and Sumer (and other state formations connected with them) and to ensure their connection through the Azov-Black Sea steppes...

The circumstances described above stimulated the formation of one of the best known Indo-European branches—the Arian community. In 4000-3000 B.C. the representatives of the "hole culture" and of related groups constituted the ethno-cultural base of this community, but the organizing forces were concentrated in the milieu of the representatives of "Kemi-Obynsky" culture and their Aratta-Sumerian rulers.

The common ethnic-cultural and economic features of the first and second waves of "the Indo-Europeanization" of the zone around the Black Sea caused the priests of both waves to come to a mutual understanding. And the priests of "Vinic culture" and of cultures derivative from it followed the way which had been paved by the priests of Aratta and Sumer. They left such monuments, as bases of Grygoriopol and Lysyi barrows on the Lower Dniester and Don rivers (with sanctuaries, close to the observatories of Transylvania and to the Druid's cults of oaks and bulls); visible tracks of the second wave and of its direct contact with the civilizations of Near East could be traced even in the tombs of the

"Novosvobodnyanskaya culture" of the North Caucasus.

The "Maikop culture" preceded the "Novosvobodnyanskaya archeologic culture". Its conventional name is connected with a huge barrow near the town of Maikop. Modern researchers today have no doubts that "the Maikop culture" was formed by the settlers from Near East. Doubts have been raised whether "the Maikop culture" is their most ancient site, whether its creators came from already habitable territory. And a very debatable question is the ethnic identity of this archeological culture. Today the most that can be stipulated is the position of Volodymyr Safronov about the Semites belonging of the representatives of the "Maikop culture". Searching the accordances with their particular artifacts, pottery, etc., the explorer stopped at Harran (North of Mesopotamia). The later comparison of Sumerian-Accadian chronicles, the Bible and the traces of destruction of settlements made it possible to affirm that the "Maikop culture" belonged to the Aramean tribe of the patriarch Fara, who had appeared for the first time in the Sumerian Ira on the way to Harran. Here this tribe formed a part of the State of Ebla, where the Western Semitic ethnos prevailed. After the Accadian family had begun to rule in Sumer, Harra was destroyed about 2500 B.C., and the Fara tribe moved to the North Caucasus. Hence several "Maikop" dishes, and maybe individual travellers or their small groups penetrated to the Dnipro valley; and most clearly this ethno-cultural wave becomes apparent in the lower stratum of the Mykhailivske settlement over the Dnipro crossing near Novo-Vorontsovka.

Perhaps, exactly in connection with these historic events, as Safronov writes, "the traces of the Semitic-speaking tribes in the North Caucasus are confirmed by 12 isoglotic lines of cultural lexic". There are fewer such influences in the Eastern-Slav languages,— and at the same time part of those influences can be explained by long preservation of the Aratta tradition in the Dnipro river region.

Military raids of the Accadian-Sumerian rulers of Sargon and Naramsin to the north of Mesopotamia stirred up

not only the Semites but also the Indo-European nationalities of Hettians, Hurryts and others. Some explorers connect the last with "the Kuro-Araks archeologic culture" and attribute them to the Kartvelian, the Georgian's ancestors. In any case close contacts of the Hurryts with the Kartvelians and with the representatives of "Kuro-Araks culture" are undoubted.

Proceeding from the specific calendars, the connection with the Transcaucasus and some other signs, we can conclude, that so-called "old village (starosilsky)" and novotyarian cultural types belonged to the Hurryts; they were tribes, which had appeared in the steppes round the Azov and Black seas at the border of "Maikop" and "Novosvobodnyanskaya" cultures. The most remarkable monument of those types are known now in the low regions of the Dnipro, in the region of the Velyko-Olexandrivskyi barrow already familiar to us. There is every reason to consider that the representatives of the "old village" culture had reached those places very soon from the Caucasus, having used the route found by their predecessors.

It was observed that the most ancient representatives of the "old village culture" of the Lower Dnipro headed the union of the Hurryts and the Aryans and its short-term raid to the Caucasus and return. That event, which took place in the 24th-23rd centuries B.C. was an answer at the north raid of Sargon the 1st and led to the consolidation of the "North peoples" against him... After the returning the allies founded at the place of the Mykhailivske settlement the most ancient in the Eastern Europe fortress. The pre-history of the first Aryan (by ruling dynasty) state Mitanni should begin with this fortress. The state in the 18th-13th centuries B.C. was situated in Northern Mesopotamia, but it was conceived (as Oleg Trubachov, a linguist, affirmed) somewhere near the Sea of Azov.

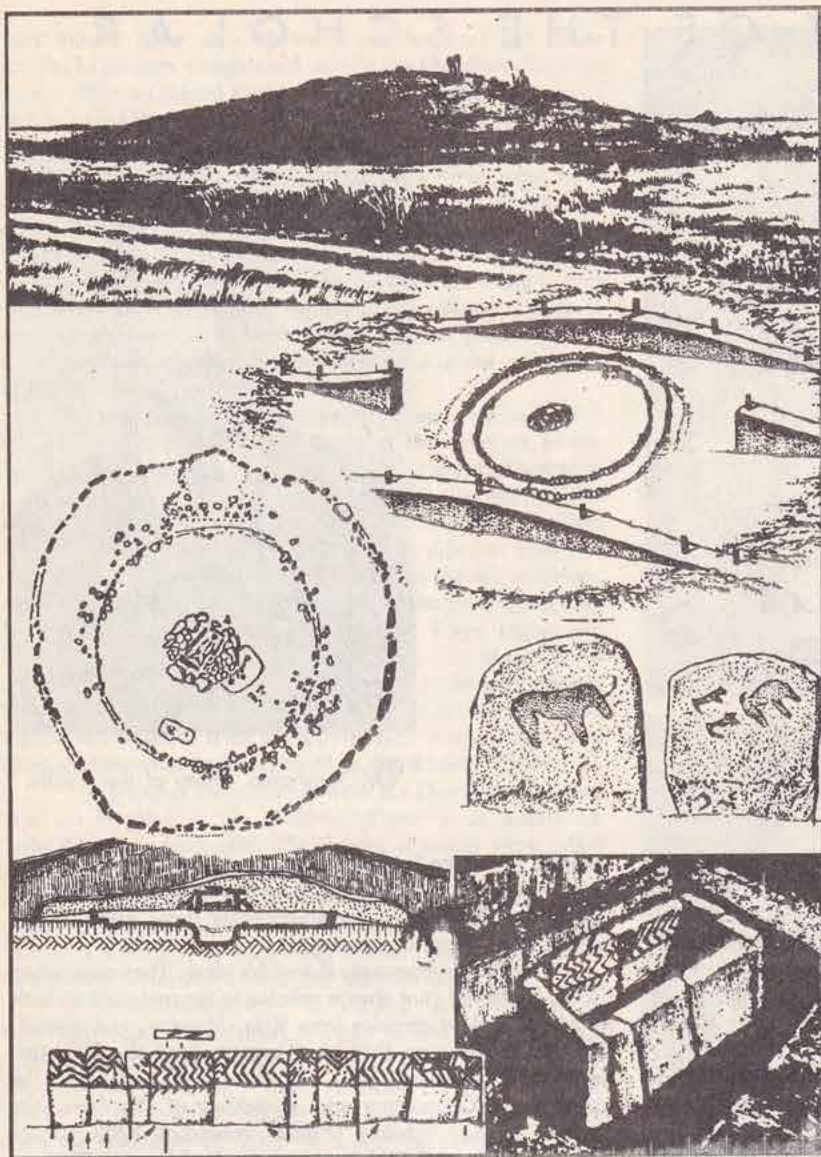
It has been ascertained that each of the nationalities, which co-existed and were closely interwoven with each other from the Danube River to the Kuban, especially in the Lower Dnipro, made its contribution to the material and spiritual treasury of the Aryan community (see picture 3). Among the Aryans some

myths about the Saviour—Gandhavra and about Indra, who fought with serpents, appeared, and later—other myths about the connoisseur of happy ways, patron of well-being Pushan. Those two groups of imaginations were corrected accordingly by the representatives of two cultures: "Kemi-Obynsky" (mainly the ancestors of the Arattians) and "old village". In addition, the latter two ethno-cultural groups brought to the common treasury myths about the original mother Adity and her descendants, and also about the Gods of the Sun Surya and Savitar, about the destroyer Rudra and his sons... The Aryan priests (first of all, the same representatives of the "Kemi-Obynsky culture") took care to collect and preserve the wisdom of many tribes and families of the multi-ethnic community in the steppes near the Azov and Black seas. That enormous work, represented both in the barrows in Ukraine and in the Indian collection of Rigveda's hymns, was aimed at strengthening the community, to support the peace and well-being of the whole Aryan world.

We part with this mysterious world in the late third millenium B.C.

It was a time when Sumer became extinct and Babylonia appeared from its ruins; when its slave-owning cultural influence together with ethnic manifestations washed the Dnipro and Danube valleys. At the same time, the "ploughmen's country" Aratta temporarily disappeared. Being as yet a pre-slave-owning, communal ("primitive communist") system, it seems to have been dissolved among related—by social system and by belonging to the Indo-European community — "archeologic cultures" for nearly half a century. It "dissolved" as a "Trypillian archeologic culture". But its priests had left an undying tradition, which revived in the "black forest" — Cimmerian culture and existed upon to the time of Kyivan Rus'.

"Dissolving", Aratta stimulated the origin of the "Ingul culture" in the early second century B.C. This culture (named after the Ingul river situated between the Bug and Dnipro rivers) stopped the rise of Hurryts and influences related to them, and began to spread up to the Caucasus (it seems even farther), and than to the Balkans. Very ancient features of the Indo-European community,



Burial mounds in the Kherson region. The Aratta-Sumerian sacred place from the Velyko-Olexandriivskiy mound (in the middle) and the tomb of the Aryan priest-brahman from High Grove. IV-III millennium B.C.

characteristic for Aratta, became apparent in that culture.

What conclusions can we draw proceeding from the above examination of the Indo-European-Semitic-Kartvelian links in the Ukrainian Dnipro valley?

1. Two periods of such links can be traced. With the beginning of the "Trypillian archeologic culture" (i.e. Aratta) in 5000 B.C. Those links had the character of survivals of the "Borealian language community" from which "Indo-European" and "Altaian" communities (according to the linguistic point of view) proceeded. In the end of 3000 B.C. the mentioned above survivals were covered by the migratory waves of a small Semitic group ("Maikop culture")

and of a considerably larger Kartvelian group, or closely related Indo-European Hurryts ("the old village cultural type"). These waves were conditioned by the expansion of Sargon and Naramsin—founders of the Accadian family in Sumer — to Northern Mesopotamia. The Semitic-Aramean wave stopped at the North Caucasus and only its echo reached the Dnipro (in the form of different things and testimonies, not excepting travellers or even delegations). The Kartvelian wave was represented by a not numerous, but very active group (small tribe), which being concentrated on the Lower Dnipro reached as far as the Danube region.

2. The examined links had an

exclusively peaceful character in the Azov-Black Sea steppes. They were regulated by priests and were directed at economic and social needs. The priority of that regulation belonged to Aratta and in considerably less measure to Sumer in Mesopotamia or to its allies. Contacts of these states stimulated formation of the famous "Indo-European community" branch—the Aryan community, the manifestation of which during 4000-3000 B.C. became the "hole archeologic culture" (and also "Kemi-Obynsky" culture and "old village" cultural type).

The utmost importance of the Ukrainian Dnipro river region in the history of European, Iranian and Indian civilizations should be emphasized in the end of the article. Here (first of all the territory of today's Cherkassy region) the most ancient kernel of the "Indo-European community", Aratta, developed. The "ploughmen's country" Aratta was a direct successor of the first in the world state which had appeared in the Danube river region in 6000 B.C. Aratta stimulated formation of Sumer and the Arian community in the Asov-Black sea steppes to ensure relations with Sumer. The Lower Dnipro (territory of today's Kherson and Mykolaiv regions, part of the Zaporizhia and Dnipropetrovsk regions) became the original native land for the Aryan community. The Aryan's spreaded Aratta's fame from Greece to Palestine and India — where the rests of its culture are still preserved in Hinduism. In the Dnipro region the Aratta-Arta-Artania tradition existed up to the Tatar-Mongol raid at the end of the Kyivan Rus' period. Revived later by the Cossacks that tradition became a part of the Ukrainian culture.

* Detailed information about this could be found in the works of: Сафронов В.А. Индоевропейские прародины. — Горький: Волго-Вятское издательство, 1989, Кифишин А.Г. — Геноструктура догреческого и древнегреческого мифа // Образ — Смысл в античной культуре. — М.: Гос. музей им. Пушкина, 1990, Шиллов Ю.А. Космические тайны курганов. — М.: Серия "Эврика", 1990.

IN MEMORY OF THE SCHOLAR

VALENTYN DANYLENKO — RESEARCHER OF THE TRADITION OF LITERACY IN UKRAINE



V.M.Danylenko. Photo of the 1960s.

July 6, 1993, was the 80th anniversary of the birth of Valentyn Mykolayovych Danylenko (1913–1982), famous archeologist, linguist, historian, and author of such monographs as *Late Stone Age in Ukraine* (1969), *Eneolithic Age in Ukraine* (1974), *Stone Grave* (1986), of many articles, unpublished books "Bronze Age in Ukraine", "Ethnogenesis of the Slavs", "Cosmogony of the Primitive Society", as well as of numerous manuscripts.

Danylenko was born in the village of Novo-Mykhailivka in the Zaporizhya region. He began his scholarly activity as a student of local lore, then, in 1932-1935, studied at the Faculty of History in the Melitopol Pedagogical Institute. In 1939, became a graduate student in the Institute of the History of Material Culture attached to the Leningrad department of the USSR Academy of Sciences. During the first days of World War II, he volunteered for service in the army as a common soldier. He served in reconnaissance and worked his way up from cadet to major. He was wounded, awarded three orders and several medals.

From 1946 and to the end of his life Danylenko worked as a senior research associate in the Institute of Archeology of the USSR Academy of Sciences. He headed several expeditions, and it took him a long time to defend his doctoral dissertation. He was hard to get on with, had been persecuted by his colleagues and adversities. His fascination with the mysterious themes, ignored by "normal researchers", complicated his life most of all.

In the 1950s Valentyn Danylenko discovered in the steppe near the Dnipro River the most ancient remnants of archeological cultures (the burial mound culture, cord culture, hole culture, etc.), that since pre-war times modern science has considered precursors of the Indo-European and Indo-Iranian (Aryan) communities. At the same time, Danylenko paid attention to the co-existence of other cultures with ones mentioned above, marking out the "Azov-Black sea line of development of the steppe's eneolithic age" (i.e. Brazen-Stone age). A number of these tribes, traces of which have been tracked from the Danube region to Northern Mesopotamia and Asia Minor connected Trypillia with the Near-Eastern civilizations of 4000-3000 B.C. He also discovered that the earliest

nomadic horsemen had travelled along this same route, and they had appeared in the steppes between the Ural Mountains and the Bug River at the first stages of the "hole" archeological culture (i.e. Aryan community).

Danylenko generously shared his ideas. They were taken up and developed (not always referring to the real author) both by friends and by enemies from Kyiv, Moscow, and abroad. We can say for sure that his "Cosmogony of the Primitive Society", unpublished as a separate book, impelled the publishing of *Cosmogony and Mythology of Eneolithic Age Farmers* by B.O.Rybakov (*Soviet Archeology* 1965, n.1-2) and *The Gods and Goddesses of Ancient Europe 7000 to 3500 B.C. Myths, Legends and Cult Images* by M.Gimbutas (New York, London, 1974)...

But there were some spheres, where archeologists other than Valentyn Danylenko ignored during the 1950s, 1960s, 1970s, because they lacked his linguistic knowledge. The inscriptions, which he collected mainly in Ukraine, became the most important base of his titanic work. Danylenko had two cuneiform clay tables from the days of the Trypillian culture and Sumer; he discovered letters of the Crete-Mikenian type in the Stone Grave near Melitopol; he proved that many letters of the Greek towns in the North Black Sea region belonged to the Scythians; he gathered and read many old Russian "chert rez"—the letters made long before Cyril and Mephodius by pagan priests (perhaps, Aryan, or even since Trypillian times).

If his ideas had been supported in time by the republic and All-Union Academies of Sciences, and if Valentyn Danylenko had taken advantage of the opportunities offered by scholarly popular journals, the history of Kyivan Rus' and earlier civilizations between the Danube and the Dnipro Rivers would appear in a very different light from how it is portrayed in today's encyclopedias and other official publications. But, unfortunately, he wrote only scholarly monographs and articles, academic officials from Moscow were more cunning than the former military pioneer. This was also official policy. It was used to conceal the fact that Valentyn Danylenko lifted the curtain of historical scholarship in the former USSR too high, threatening ideas put forward by institutes ("on the basis of the progressive science of Marxism-Leninism"). But unof-

ficial ones – those who wanted to see the Slavs and other peoples as savages, enlightened only by the Christian church, – also in different places threw obstacles in Danylenko's way... But he paved the way to truth transcending distorting scientific and political structures to the best of his abilities.

As was already stated, Danylenko's ideas went forth over the world. As for him, he did not ignore the ideas of others. Let other biographers investigate how much Danylenko borrowed from V.Georgiev or V.Petrov, and how much he gave to O.Znoyova or V.Sofronov... The main thing is that Danylenko saved the honor of Ukrainian science both from amateur attempts to understand our complex past and from the foreign prejudice concerning the origins of the civilization in the Dniro River region.

Several photos and pictures of priceless cultural relics are left among Danylenko's papers in the archives of the Institute of Archeology of the Ukrainian Academy of Sciences:

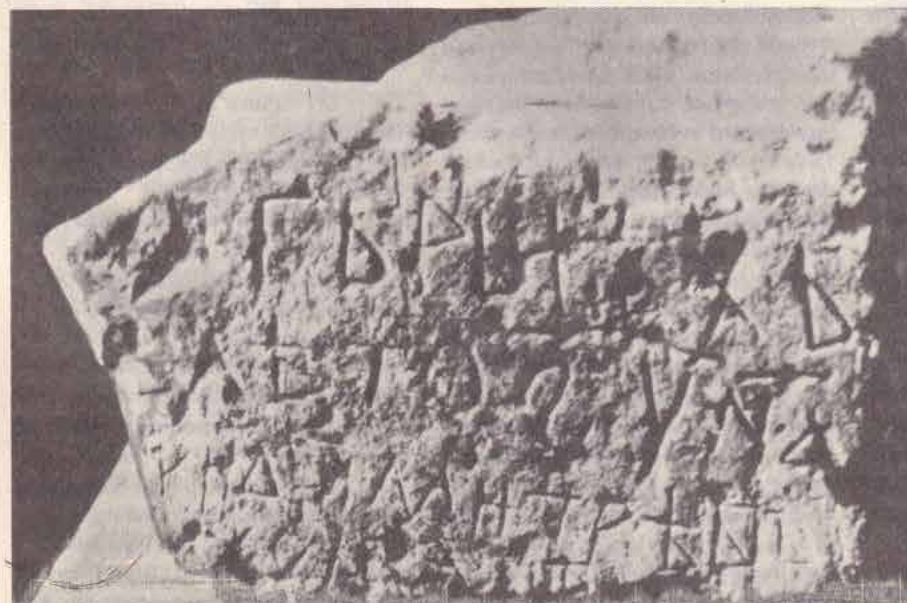
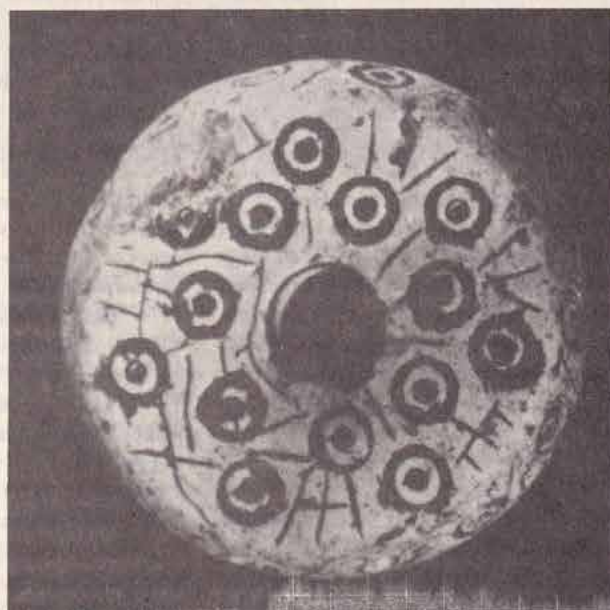
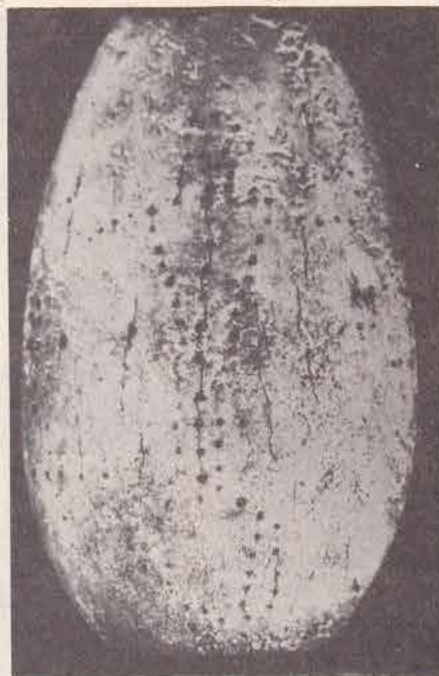
1. Cuneiform clay tables and their photos were hidden by somebody (without taking into consideration that more than 100 of such finds are known since 1940 in different countries situated on the Danube River). According to the eye-witnesses' testimonies, two tables, which belonged to Danylenko, had been found by the students of local lore in the Volyn' region and had had Sumerian signs (or pre-Sumerian). One of the tables, deciphered by Danylenko himself, belonged to the most ancient period, which still preserved pictographic characteristics, and thus, could be dated from 6000-5000 B.C. Another table was like the Sumerian ones and could be dated back to 3000 B.C.

The photo of the statuette from the Cherkassy Regional Museum remains in the archives. There is an inscription "ushebti" on its back side. The figures of people were called so in Egypt and those figures were included to the burial ritual and were often decorated with magic inscriptions. Our statuette is dated circa 3500 B.C., the last period of the Trypillian culture. Cuneiform, or something similar, can be seen along its backbone, half-stuck with the museum labels.

2. D.B.Mykhailov – a student and follower of V.M.Danylenko – published recently nearly 50 inscriptions from the Stone Grave near the village of Terpinnya in the Zaporizhya region. They were published in a collection of articles of the Poltava regional museum. The explorer dated them the beginning of 2000 B.C. and compared them with the well-known Crete-Mycenaean writing.

3. One of the Scythian inscriptions, written on a fragment of a Greek amphore from the town-colony Tira.

Continued on p.30



Inspiring the primitive human being with the Unified Light. Picture on the ritual thing from the grave near the village of Sokolovka in the Orel and Samara rivers valley. III millennium B.C.

Spinning machine with the Ukrainian inscription. The beginning of the II millennium B.C.

Aratta (proto-Sumerian) inscription, dated the IV millennium B.C., from the Stone Grave near Melitopol. It is read about the number of the collected grain.

Yuriy SHYLOV

ARATTA-ARYAN ARCHAETYPES OF THE PAINTER MOVCHAN

Problems of understanding and evaluation of avant-gardism

- Tell us, Vitaliy, what did you depict there? What did you want to get across?

- Well... cattle, birds, people; man's and woman's beginning... I wanted to give an impression of my childhood that has never left me. I am from Dmytrivka, Brakhmatsky region, Chernihiv area. And in the village you grew up with animals, trees. There you are closer to the Earth than you are in town. A human being is more akin to the Universe!.. And this is what I wanted to get across.

A talk between me, an archeologist, and Vitaliy Movchan, an avant-garde painter takes place in his studio on Andriivskiy Uzviz. We got to know each other thanks to *Ukrainian World* magazine. We are both former peasants, and now we are already Kyivites; we are both about 45 years old, both tired, trampled down a little by life, men eyes that our ordeals have faded. We can no longer be called naive romanticists or idealists, we have already learned to distinguish falseness.

- I do not like it when somebody pushes his way into the members of the avant-garde. Or when I am assigned to them. I am a machine graphic artist by profession... Five times I entered the Kyiv Artist College... Well, according to existing classifications I really probably am a member of the avant-garde. But not on purpose... It just turned out that way. Look: I have enough realistic sketches, mostly of country landscapes. It is what you see, a form. But when I try to reproduce the essence, then... you can see for yourself what I create.

Yes, I am sure now that the artist, creating his unique canvases, has not striven for depicting of Zeus with Europa, nor Inanna, nor all the more the mysterious eagles which

*Occupied and the same tree
One of them eats the sweet berry
The other examines it without eating.*

And if Vitaliy Movchan has read, as he doubtless has, the Greek myths and

"Trypillian venuses" which are the embodiment of the Arattian Mother-Goddess, which he could see in books and museums, then he is perhaps not altogether unfamiliar with the hymns of the Aryan Rigveda.

I ask him about it. He really does not know. And about Europa with Zeus - that is about joining of the images of woman-Foremother and bull-Taurus, he had quite surface notions. The Slavic-Ukrainian folklore attracts him more.

Then I begin to understand that he is not just a human being and even is not just an artist; he is the embodiment of that mysterious phenomenon that is called the link of generations and epochs. He is a transmitter of traditions, reproducer of the archetypes, he is a sorcerer-character risen from nonexistence.

Having understood this, I asked Vitaliy to make slides of some of his most outspoken, to my mind, pictures.

What is depicted on these pictures by Movchan? Let us begin our examination with his most realistic works: with "Song of Love" (composition 1) and "Lel" (composition 2).

The tree-bull which sings for his beloved woman-flower is depicted on the former. The song and everything connected directly with her - neck and face, breasts and sex organs of the mythical beings - grow with green leaves and flowers-berries. It is significant that they are depicted in blue-violet tones, not in yellow-red; they are likely materialized from the lower, marked by blue space. It reminds us the Ocean, from which Zeus-bull-Taurus went out to tempt Europa-girl-Moon. Woman's carriage becomes consciously like the Moon: her bosom, breasts and nimbus around her head not only have round-crescent moon-like outlines, but it is as if they reproduced the phases of the Moon. The astral nature of the bull is marked by the same yellow color, but in the form of a horn-like pole, not of the circles and sickles. If blue and yellow tones of the Ocean and the Sky overshadow in the picture, then the dark red tones of the animals

are closer to the Earth. We may also trace a deep, subconscious coloratura of the "Song of Love". The life-giving sky radiates the forces of love from the spiritual harmony of the Ocean, which comes through sensitive, creatures uncertain of their existence and are embodied in them as a new harmony - spring sprouts.

A similar theme is embodied in the canvas "Lel" (composition 2). Comparing it with the former, we may find many elements which bring it closer together to composition 1. But here earth beginning and inherent him are more forced. The yellow color of the mythical person-bird coexists with the green color of a tree, which grows through this mysterious being and they both are drawn like their music-bird-branch toward the sky.

The harmony and syncretism of both canvases correspond to reveal deeply to the shaman motives of Rigveda. All the more so because just from that Aryan book the investigators draw the term "s(h)aman". Here it means "song" which was connected with burial rites, but it takes its origin from more ancient (probably, Arattian "seed"). That is, the song - rebirth that likens the deceased to the seed thrown onto the earth and calls for the spring revival. Movchan was filled with and reproduced precisely these motifs in his canvases!

Let us turn now to less realistic, more abstract cycle that does not even have any signatures and is marked by me as compositions 3, 4, 5.

We should recognize the fading of yellow and green tones of love in this circle, of rage and life harmony; contrast hard blue-violet and dark red colors of a spiritual awakening of the Universe-harmony and earth-being. The last two elements are dualistic, and that is underlined with the composition of these canvases.

On the composition 3 the bull and the woman stand nearby, unlike composition 1, and they do not associate with each other, - except that the ledges in the depictions of their heads are like

birds' beaks. Except for these birds, there is another specific element in these two previous pictures: the Moon is depicted between the horns of the bull in composition 3. But it is dark here. And this darkness of the night (which is broken all the same with the post-star of the sky-day yellow hue) agrees with the static nature of the picture.

We may also see a dark Moon on composition 4. But the Sun is opposed to it here. The likeness of the bowl with flower between them - probably symbolizing the planet Earth. It is held on the shoulders of a woman deity divided like the Sun and Moon. According to composition and ornamentation, this figure is reminiscent of the Arattian Inanna. She sits on the bull or lion that stands among the multicolored layers of the underground world, or maybe swims on the waves of another world ocean. The heads of these creatures have bird-like endings, and the tail of the lion-bull is snake-like. The last detail underlines the most evidently tonism, dualism, dramatism of the compositions.

Composition 5 is the most abstract and subconsciously-archaetypical. In the base of its building and coloring there is an opposition of the Ocean (or rather of the night sky judging by the dominance here of the bird image) and the Earth. The latter is grown up like rock from the bottom of the Universe's abyss. The pre-forms of future creatures live in this rock: of animals, people, birds. And all these - Ocean and Earth - are penetrated with the branches-roots, and sprouts and berries appear between the open mouths of creatures of both worlds...

Akian "Opposite-earth-sky" or "Ocean" of Sumer myth about origin of the essence - this is what the composition 5 is the closest to. But the painter Movchan did not know this myth. So he did not know about the fact that the Slavic *Lel* is related to the Indian dance of *lila* - "here and there", "oscillation (on love ecstasy)" - and they both take their origins from the Aryan transformation of the Arattian-Sumer world creator *Enlil*. "The Wind of Oscillation" which separated the embryo of the Universe Kian - "Earth" - Mother and Father - "Sky".

He did not know about it but all the same he reproduced it! And what wonder did bring on to Movchan his works? Let us try to answer these questions.

To begin with an imaginative-intuitive worldview is inherent to artists, not only to the painters, but also to the poets. It was the norm for primitive



Lel. 1992.

people and it left as its "vestiges" in the bases of everyday thinking, of national culture, of professional art. On the background of the rational urban culture of Europe this "vestige" is indeed the base of human essence where human emotions continue (although less than in the primitive times and in the Eastern cultures) to surpass mind.

In the years, when the Soviet art criticism nurtured "socialist realism," trying in vain to instill in it merciless class struggle to invisible emasculated-unearthly humanism, students of the Western culture were fearlessly immersed in the abyss of the human essence. And they reached such heights where the individual in reality (not for "class consciousness") is blended with the public, and the common human's - with the Universal. Precisely this realism provides the key to the comprehension of any manifestations of the Universal culture, without subdividing artificially on "progressively communist" and "reactionary-bourgeois". The artificiality of such subdividing, its disastrousness for civilization is becoming evidently because the realistic and the abstract coexist in the art. The Soviet art criticism tried to find another direction with its "display" of the "decay" of bourgeois culture ignoring the fact, that it had appeared in pre-class, primitive

communist times, together with (if not early than) realism. Thus, we may consider the palms of the ancient mammoth hunters led around with ocher on the walls of the caves in France to be the first display of realism and unsystem lines left by the same palms on the damp walls of the same caves as the first abstract art. We may say also the same concerning thousands of drawings from the Kamyana Mohyla (Stone Grave) that is near Melitopol in the Zaporizhia region which were made by generations of priests from the Ice Age to the beginning of the Cossack period. Did the culture of all times and peoples constantly flower and decay at the same time? No! The conscious and subconscious always coexisted in it; the world of mind was intertwined with the world of instinct; rationalism - with emotion... In this case, the realistic direction (and not only in art, but in any display of being) outweighs in the periods of stabilization, understanding and order of history, and the abstract one - in periods of destabilization, misunderstanding and chaos. That is, when the human (and animal) mind stops comprehending being, because of losing its way before its periodical cataclysms, or from time to time reaching in its development of their limits - and tries in vain to step over them all



A conflict. 1993.

at once, then in such periods the eternal instinct goes ahead of mind and saves life before the threat of death... Indeed, the bourgeois art of 19th-20th centuries depicted such a situation, - but socialist art (that was haunted because of this truth with the state institutions) also depicted it.

It is known that the first and from that time the most expressive abstract works of the new art (so called avant-garde) were created by the Russian artists (of different nationality and closely connected also with Ukraine and Germany): Kandinskiy, Malevich, Tatlin. It was not quite by chance that such works appeared before the First World War and else in the countries where a few years later the socialist revolutions flamed up for the first time and after them totalitarianism "Stabilization" raised realism to the rank of state ideology and began to stifle mercilessly abstract art.

In addition to artists, the scientists were also brought into this culture-creative process. A person who united both directions is the Swiss psychiatrist Karl Gustav Jung. He came to his discovery through the synthesis of the religious and philosophy, archeology and history, art criticism and occultism, medicine and psychology - as if he had

reproduced thus that eternal syncretism of folk culture that was inherent in primitive society, but divided in various directions in the age of states.

In contrast to his elder contemporary and teacher, Freud, Jung accented not the "complexes of primitive unconscious" and the struggle of the psyche of every separate person with multifaceted being, but on the "archaetypes of the collective unconscious" and the process of splitting of a former unity of a human being—society—universe and the corresponding arising of opposed id—ego—superego... Without going deep into this special problem and returning again to the creative activity of the spontaneous member of the avant-garde Vitaliy Movchan, let us note that archaetypes are uncertain images (so-called protoforms) which relate instinctively in the subconsciousness of the individual as a result of the collective experience of the mastering of being by one's ancestors. As the world view of our ancestors was instinctive for one to three million years, the imagery-intuitive or mythological during last 40 millennia (from the time of the appearance of people of modern anthropological type), and it began to transform itself into the rational ("mind") or logically-analytical only in the last

5000 - 300 years (from the beginning of class state till origin of the scientific-technical revolution), then the archaetypes were drawn to instincts and myths.

Archaetypes accompany every person and appear before him or her mostly in dreams and in stresses when the consciousness loses the imposed stasis of analytical logic. The artists who are drawn up to now to the imaginary-intuitive and illogic-analytic world view, feel the archaetypes much more often, more expressive and even in the stream of routine life. They have the talent to portray them in their works, to give to these quite uncertain and chaotic ("uterine" or, in modern comprehension, "disorder" and "illogical") chimeras a certain outlook, coloring, esthetic. The archaetypes are saturated with themselves and quite realistic works (the blue of water and skies, darkness and green color of the Earth between them etc.); and in the abstract works they appear in their own, so to say, outlook (which is saturated but with realistic associations). Such chimeras cannot be embraced by a "normal person"; such a person feels disposed toward realism with its sliding on the outside (the modern state of things according to forms, trying to comprehend their interplay and past, with a warning against the essence and future). But "the normal person" has to respect these same chimeras, to attain an understanding of abstract art with its titanic penetration to the essence and interplay, into the past and future. Because if you do not understand it, you lose perspective of being, you forget the beginning and do not foresee the end, you cannot defend yourself adequately from catastrophe and enter into happiness. The archaetypes of the artist Movchan, fixed up by him on the canvases examined here, grow heavy, as mentioned above, to the classic ones, to the famous myths of Sumer, India, Greece, and Russia. Different times and different states. But they have the one roof: Ocean-Earth-Sky and a human essence. And that roof grew up from the seed common to remembered (or else some other) civilizations: from the "country of farmers" of Aratta of 6-4 millennia B.C. that was the primitive-communist state. The center of Aratta had formed in the Danube valley and moved later into the forest-steppe Dnipro valley, stimulated from there in the neighbor steppes a well-known community of Aryan tribes (partly moving to Iran and India and conserving there the layers of more ancient cultures).

Much is already known about the Dnipro valley Aratta and Aryan (which

are known now mostly as "Trypillian" and "Yamna" [of the hole] archaeological cultures). (See, for example, the corresponding publications in this and all previous articles in our magazine.) It should investigate more active their heritage among the descendants of the so-called Indo-European community - to which the Ukrainians of the Lower Danube and the Dnipro valleys also belong, and also the migrants from that cradle of Indo-European civilization... I consider that the works of the avant-garde artist Vitaliy Movchan is a very expressive display of this priceless heritage. It came to us in this rare occasion not through the following of mastering or the myths of grandfather-fore-grandfather, but through the genetic memory of a peasant who got a city education, joined the world culture, became a professional artist and got an opportunity to fix up expressively the "archetypes of the collective unconscious".

Thus, the root of Movchan's drawings is in mythological world view of the Dnipro Aratta, life-giving medium of the archetypes presented by the artist - the Ukrainian Chernihiv region. The area, populated even before the appearing of the Kyivan Rus' by the powerful Aryan-Slavic tribe of the (s)indoessivertsi...

It should explore more in details the links of this area with Aratta - "Trypillia" (Artania - "Cherkassy region" of the times of the Kyivan Rus), and also the family tree of the Movchans, Vitaliy's ancestors. But it is now already clear that his works have great value. And not only in the terms of the national, but also world, not only art, but also scientific, not only psychological, but also occult...

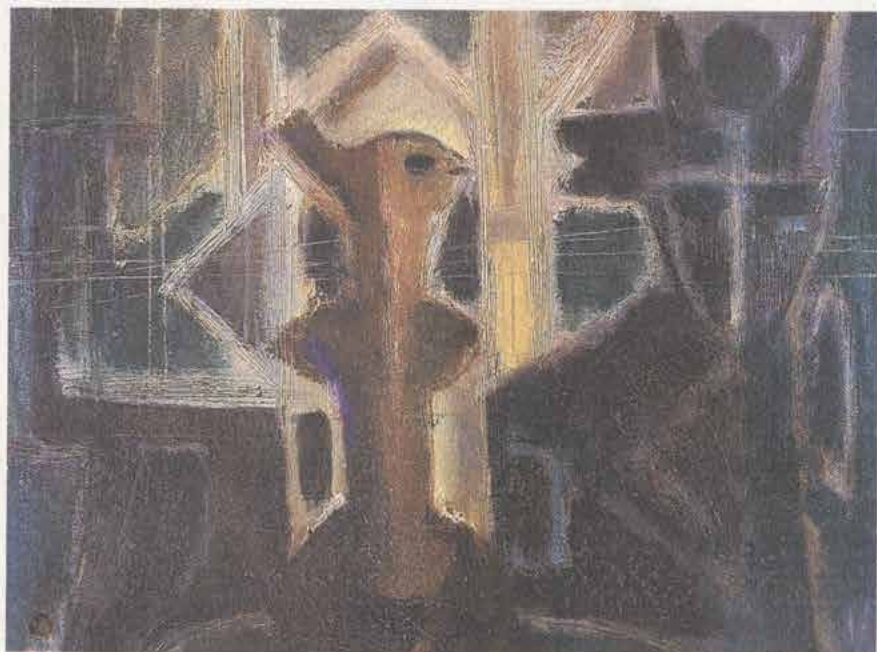
God grant that Vitaliy Movchan's pictures will conserve and occupy an appropriate place in the museum collections of Ukraine and the world.

*Translated by
Oleksandra Bairakovska*

Married couple. 1993.

Song of love. 1992.

Two. 1993.



розселення трипільських племен

Pavlo KORNIYENKO,
painter, historian, archeologist

TRYPILLIAN AGRICULTURAL SETTLEMENTS — PHENOMENON OF WORLD CIVILIZATION

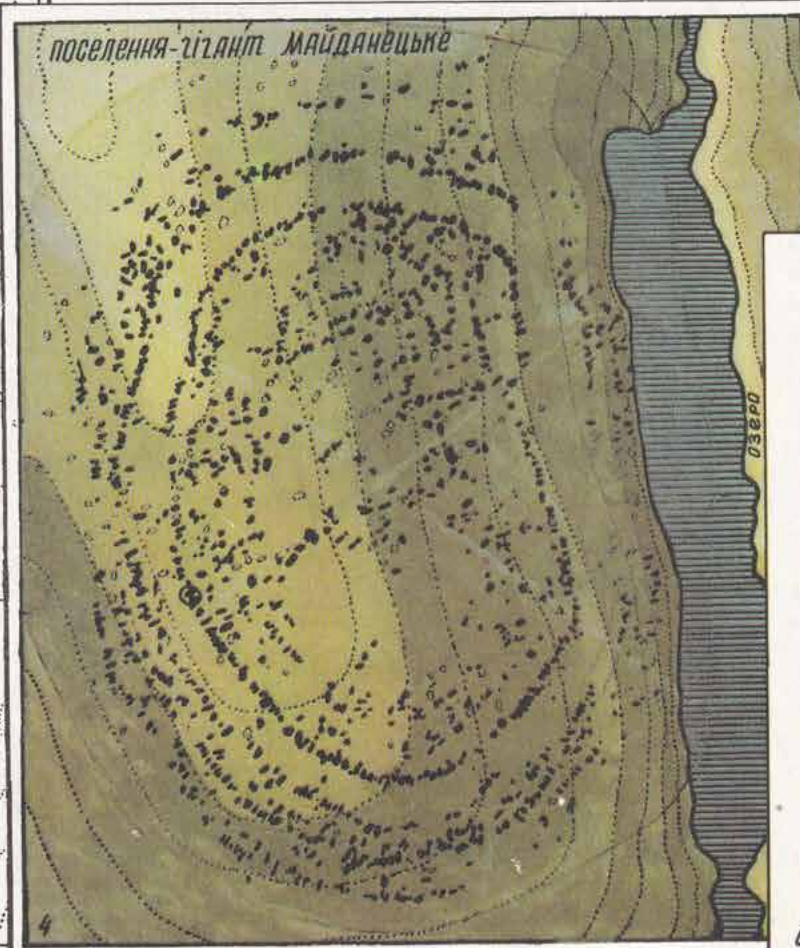
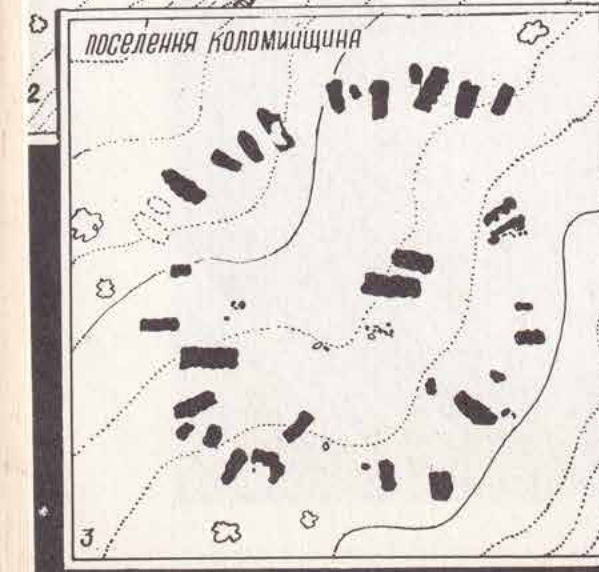
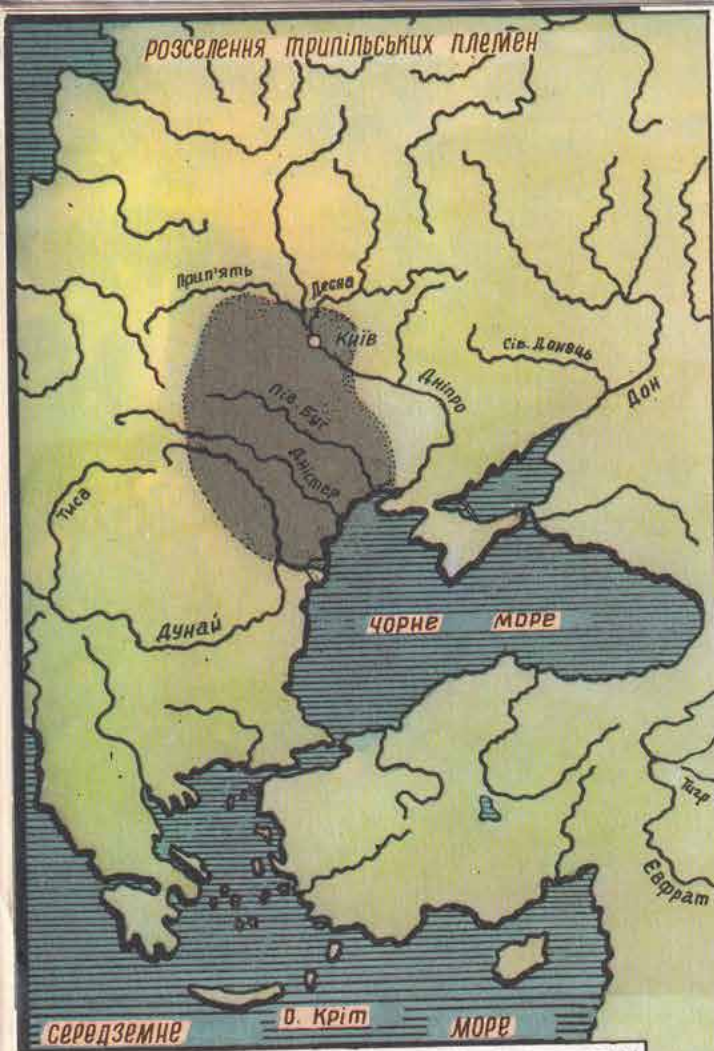
(Scholarly-artistic reconstructions of the author)

Among numerous tribes and peoples that have lived from prehistoric times on the Ukrainian land, a remarkable phenomenon of the general human historical development of the societies of the period of "the childhood of civilizations" is the Trypillian culture of the first farmers-cattlebreeders, builders of the settlements and pre-towns.

The numerous tribes of the Trypillians settled in different places in the greater part of modern Rumania, Moldova and the Right-Bank Ukraine from beginning of the fifth millennium B.C. to the beginning of third millennium. During the first centuries of their historical development the Trypillians already settled with their families in small settlements of 10–15 houses, in which they lived in nuclear and extended families. They built a variety of habitations — from semidug-outs to strong surface structures. They built them jointly, under the leadership of masters whom they respected for their ability, knowledge and experience (drawing 2). Such small settlements were situated near the rivers, lakes, sources, along the slopes of river valleys.

In the late fifth and early fourth millennia B.C. they began to construct larger settlements (of about 25–40, even 50 housings), that already revealed the traditional planning of the buildings arranged in a closed circle in one or several rows of the buildings of different size and function with a scarcely built center (drawing 3).

From the mid-fourth millennium B.C. the Trypillian tribes, on settling and developing almost all the areas convenient for traditional extensive agriculture and pasturage, constructed relatively huge settlements — whole proto-towns, a unique phenomenon in world history, (culture) civilization for the common living of great numbers of people, of family or perhaps tribal units. Today thanks to the unique methods



Реконст. вигляд за



Одноповерхове
житло



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Двоповерхове
житло

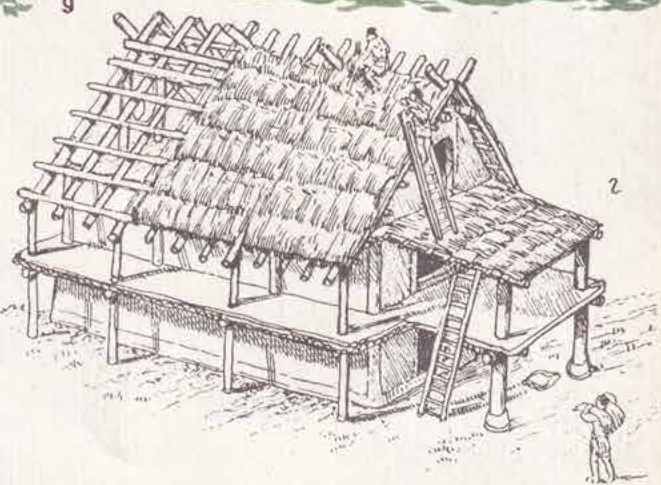


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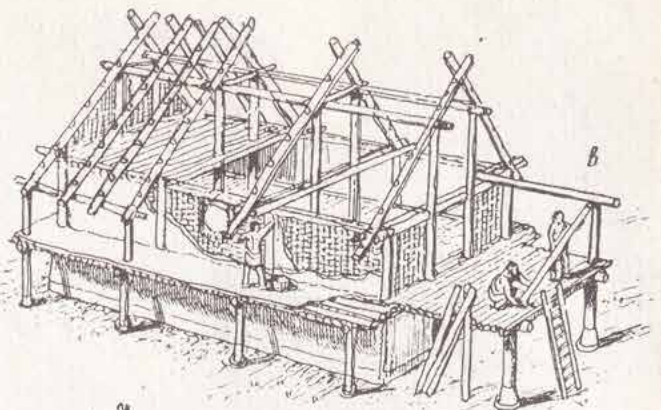
of decipherment of aerial photographs, we know that no less than 20 such large settlements have been discovered. Beginning in the 1970s, the data of aerial photographs were examined with geomagnetic soundings of the areas of two large settlements near the villages of Maidanetske and Talianky in the Cherkassy region.

Proto-towns attained an area of 300 hectares. By their layout they have the look of a circle or oval consisting of 1, 2, 3 and 4 rings. They are erected in the whole rows of buildings of different constructions set closely to each other. Built in this way, these houses (of one, mostly of two stories) fulfilled not only house-keeping and religious functions, but also became effective defense complexes (drawing 5). They were the real centers of great public collectives, tribal groups on a large territory and secured for them the necessary conditions for the social organization and functioning of economic and cultural life over time. Such towns had streets, sections, and squares. The number of buildings reached 1500-2000, and it might have housed from ten to fifteen thousand inhabitants.

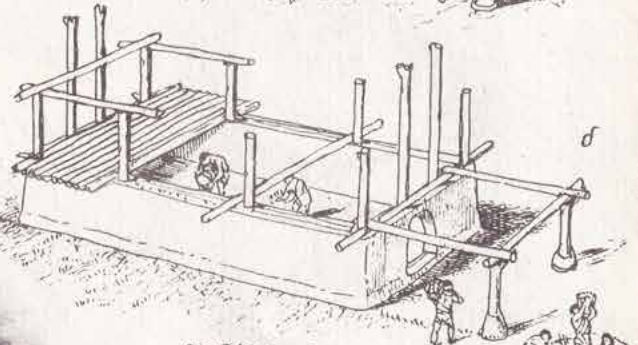
All that remains of the Trypillian settlements and proto-towns are the over the 1500 years original plots of the existence of this cultural-historic community of the so-called "point" - the accumulating of numerous layers of burnt rests of clay objects of different size, form, yellowish-grey and rose colors of rectangle-like form (drawing 6).



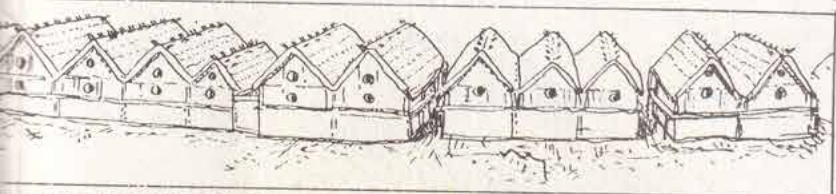
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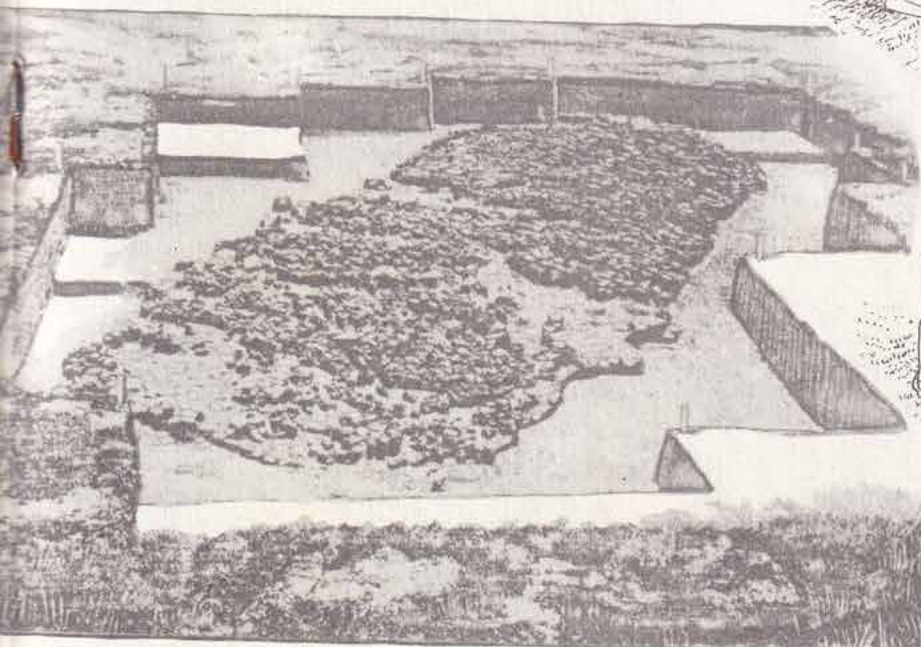
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Конструкція вигляду оборонних житлових стін
вигляд залишків трипільського житла



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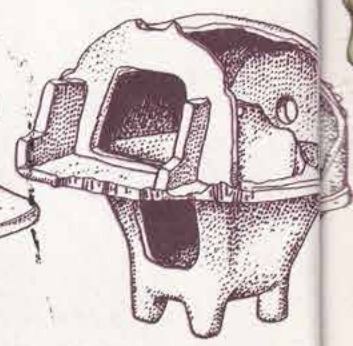
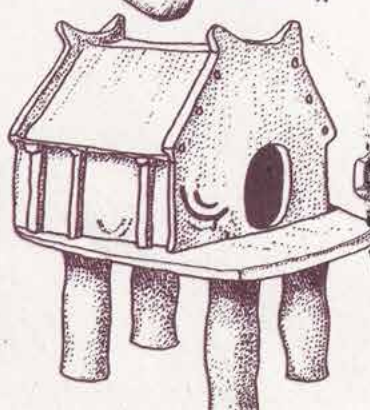
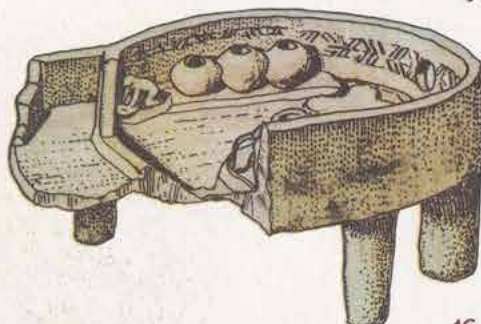
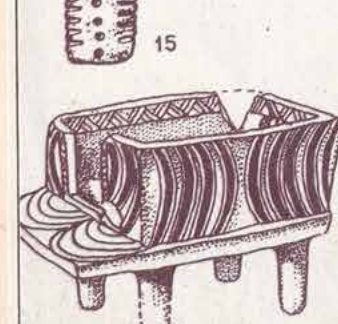
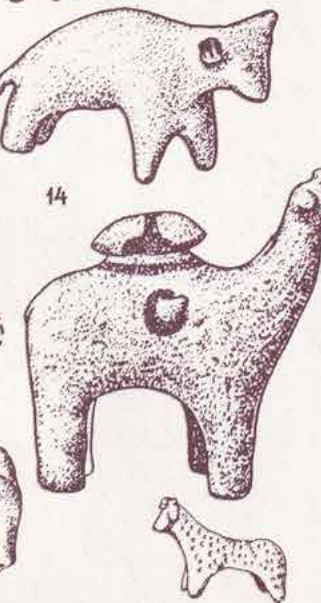
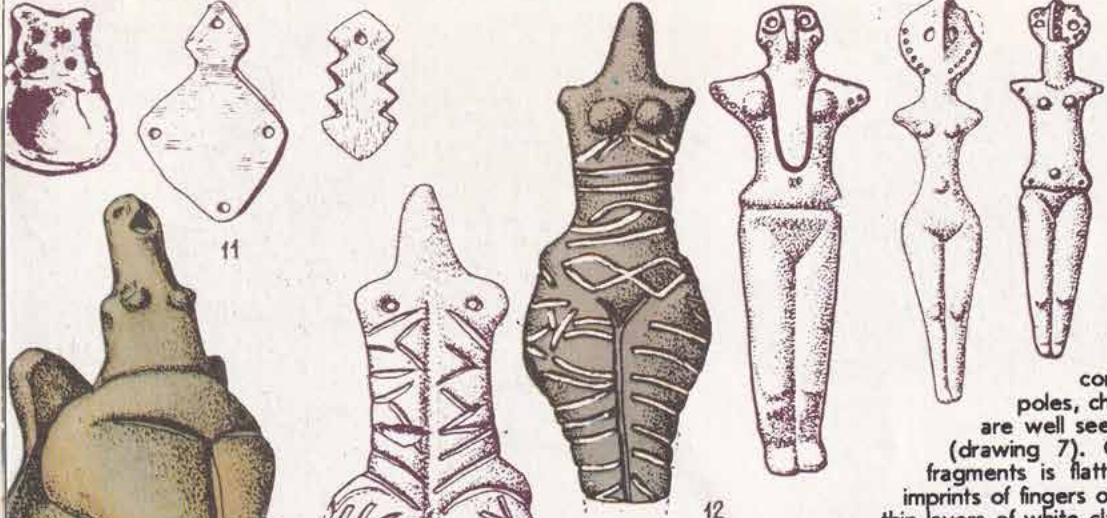
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Traces of various wooden constructions (trunks, posts, sticks, poles, chopped wood, plaited fences etc.) are well seen inside of numerous flat pieces (drawing 7). Outside the surface of broken fragments is flattened and sometimes even has imprints of fingers of the hands or heels. Numerous thin layers of white clay, or of mural paintings in black and white or with pigments sometimes are seen very well. Materials accumulated over many years of archeological research, diversified analyses of the remains of building (in the form of reflections or of the details of burnt clay) and clay models of the Trypillian houses (of houses, temples, interior details (drawing 16), conclusions of specialists in the ethnography of the Ukrainian national culture – all these enables us to reconstruct (with some degree of certainty), the stages of construction (drawing 8a–c) and exterior appearance of the most massive traditional frame-posted clay architectural constructions of two-storied (drawing 9) and one-storied (drawing 10) houses and religious complexes.

Thus, the outlook of the housings, the fixed details of the artist's monumental decorating of the buildings with mural paintings and of outdoor walls, windows, stoves, fire places, altars (see drawing of small models of the houses 16), – all these testify to the fact that the thousands of traditions of Ukrainian folk architecture derive from very ancient sources in Trypillian house-building. The best known phenomenon of the Trypillian culture, its image, voice, face, language (its distinctive "visiting card") on the way of the generally known historical achievements of the other cultures and civilizations of the Ancient World is its ceramic objects: clay plates (drawings 12–15) and marvelous pottery (drawings 18–20). The anthropo-



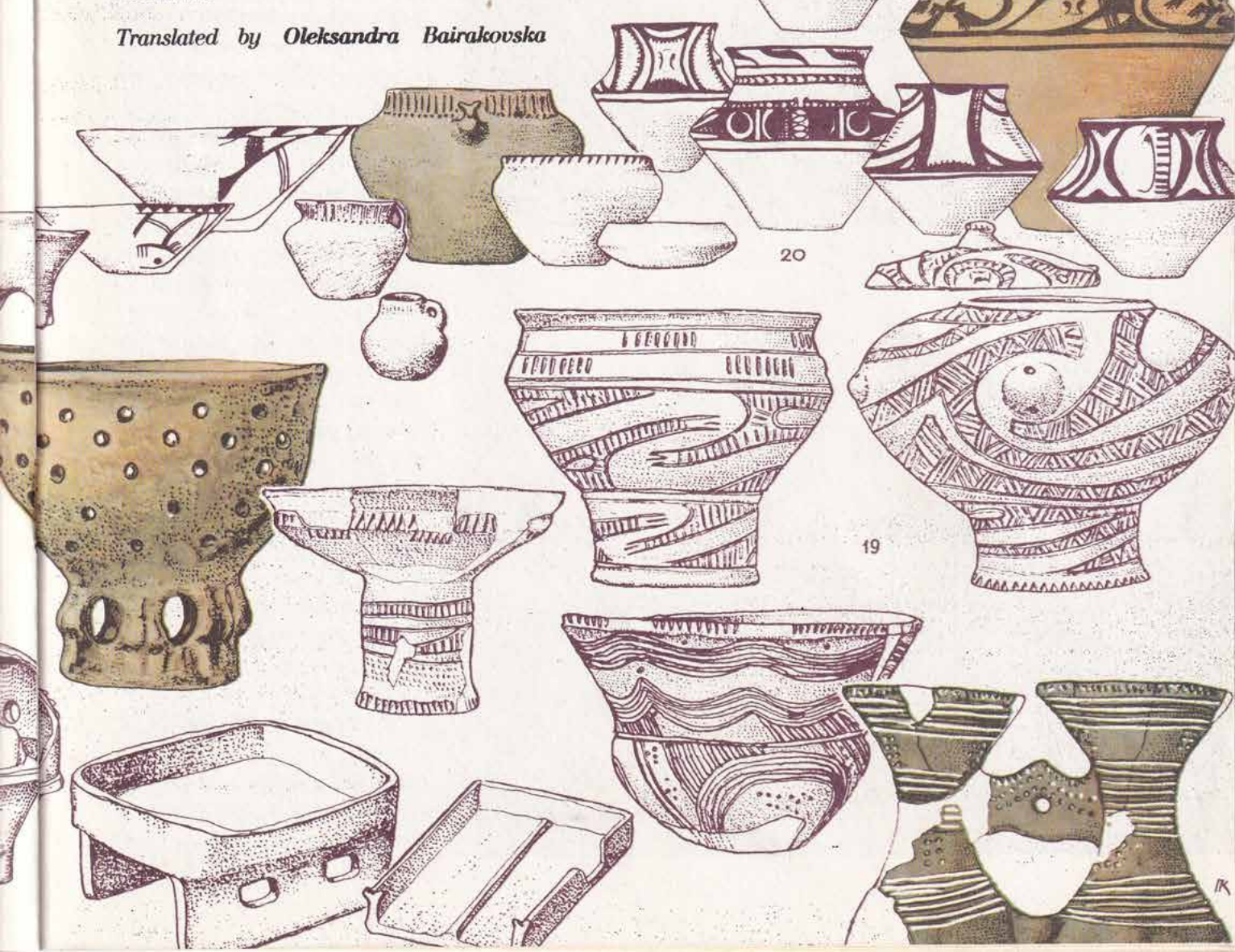
morphic and zoo-morphic decorations
 – amulets, clay objects, bones, mussels, sea turtles (drawing 11) and the abstractly-symbolic images (small sculptures) of the primeval mother-woman, goddesses, berehynyas (drawing 12) and reonistic figures of the creators of the Trypillian world (family-tribe): the portraits of the priests, leaders, heroes of legends and first myths were widespread (drawing 13).

And near them there are numerous figures of animals, among which are bulls and pigs, dogs and rams, sheep and goats, and other domestic and wild, big and small animals (drawing 14). Things of religious ritual and house-keeping use: the portable altars and various wares were decorated with stylized images (graphic and painted) (drawings 15, 17).

The wonderful world of Trypillian ware can without exaggeration be described as a remarkable manifestation of the whole cultural heritage of that talented people during the whole of its 1500-year development on the territory of Ukraine. This age enchants us with its completion and refinement of the artistic and plastic relics, with its proportion of forms, with the richness of its ornamental style. This age produces an emotional tension and dynamism in its artistic symbolic depictions; with the informational depth of its images, with the unsurpassed harmony of its forms and lines of color and structure, of details and of the whole (drawing 18–20).

All these achievements of the Trypillian culture which flourished on the land of Ukraine six thousand years ago today for us, the descendants, are a life-giving source of the undying forces of the spiritual and cultural rebirth of our Motherland.

Translated by Oleksandra Bairakovska



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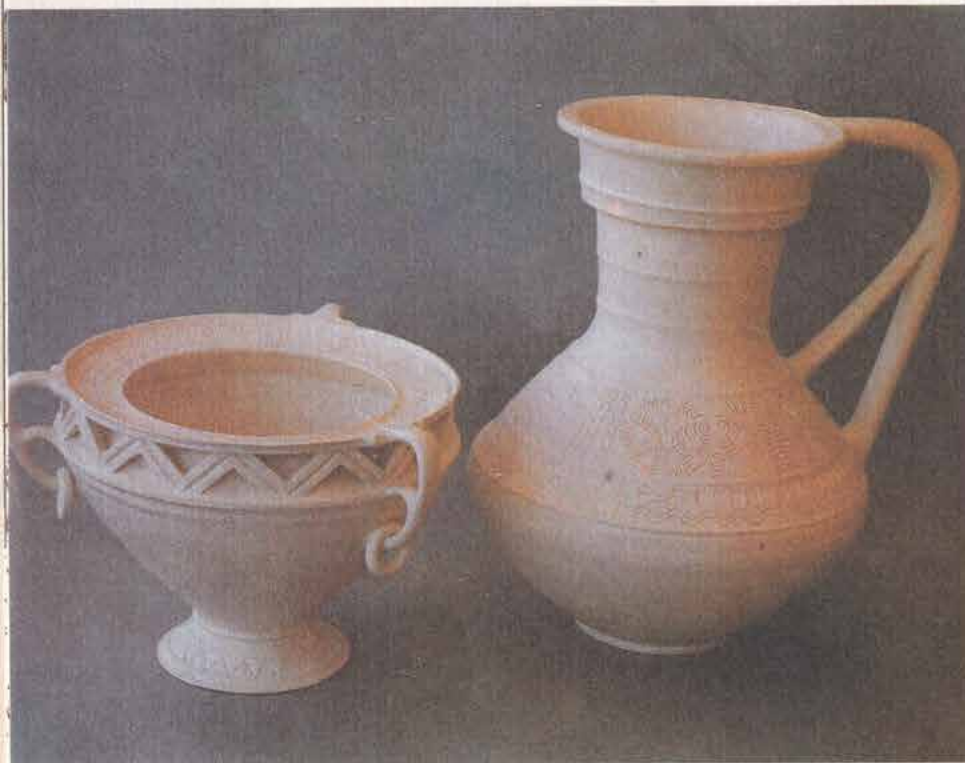
Oleksander BLANK

UKRAINIAN POTTER'S ART THROUGH THE AGES

OLEKSANDER
IHOREVYCH

BLANK was born
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graduated from the Kyiv
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From 1989 he has worked as the manager
of the department of advertising and exhibitions of the
artistic cooperative "Potters."

Serhiy Kozak. Set of dishes. Potter's plastic. 1992



Do you know, whence came the word sorcery? – From "to make charms," "to act (with) charm." The ancient master, the inhabitant of Aratta – "Trypillia," modelled a ware, decorated it with the calendar, sun and moon, thus reproducing the Universe. In the mythical world view of the priest-potter, the charm, the bowl and so on were transformed into a container for the roots of the "life tree," or into the "celestial yoke" which the dead leader, passing the circle of the wonder-making rebirth from the Mother-earth, had filled with the gifts of the next world, raised them to the stars, and on a spring morning he poured them out on his Motherland.

The world perception of our ancestors was imbued with harmony, a feeling of the wheel of time of being-unbeing, which connect a person with the Universe in the sole cosmic rhythm. The Aryans called the Foremother of the World by Aditi – "Infinite," "Eternal," she was also considered to be the protector of the potters and was embodied in the specific – like woman's figures – wares for keeping grain, milk, etc. Aditi is the Earth. The potter digs the ground with the blessing of Aditi...

The Great Aditi forms skillfully ukkha, with two hands, – says in one Brahmin incantation. Was it not from those times the Rahman's Easter appeared in Ukraine and connected a jug with its celebrating?

The next development of civilization straightened the tight spiral of the worldwide drill brace of the being-unbeing in the mankind's consciousness with inherent in its differentiation of activity and senses. And the pottery circle

left by one of the not numerous living awakens our lined notion and divides into white and black pieces.

The damp, fluttering clay streams through the potter's fingers who bends in concentration over his wheel. And we follow charmed by the birth of a cup or a plate from the unformed mass. The wheel slows down, and in its center, gleaming with the yellowish flesh, the embodiment of the Master's soul fades. Passing later the crucible of fire, it will obtain the right to eternity!.. Examining this sorcery, you feel next to the participant in the ancient rite. Not in vain were the masters once called by demi-urges; the Greeks grouped them together with the gods who created the Universe. One wants to believe that the Ukrainians can inspire such a new life using now dead notions. For the land of Ukraine was once to be Aratta and Aryan, whose traditions were preserved here in the Rahman's Easter with their sorceries and jugs, in pottery art, and in other trades and customs...

Trying to promote the national rebirth, the artists cooperative "Potters," located on Andriivskiy Uzviz in Kyiv, decided to organize an exhibition, whose motto is the title of this article. Scholars from the Institute of Archeology of the Academy of Sciences of Ukraine also became a sponsor. They provided the unique exhibits and worked out the general idea of the exhibition. Works from 4 millennium B.C. and from our own time are presented there.

Looking at the 100-year anniversary of the discovery of the Trypillian archeological culture, the exhibition begins with its artifacts. The next part is devoted to the Aryan ware, which takes its origin not from the settlements (as in "Trypillia"-Aratta), but from the kurgan burials of the yamna (hole), catacombs, and other cultures of the 3-2 millennia B.C. Here are unique exhibits. We may consider the pot, decorated with the depictions from the central episode of "The Poem About Gilgamesh," by the relic of world significance. It is known that the legend about the Flood from that

Sumer epic was used by the authors of the Bible. Hence, we have evidence that the population of the future Ukraine were acquainted with prebiblical sacred texts, about links between the civilizations of the Dnipro region and Mesopotamia. Ceramics of the Cimmerians and Scythians — the descendants of the Arattians and Aryans — are the third part of the "Ukrainian pottery art through centuries". The amphora and other ancient Greek ware, found in Scythian graves, are also presented here. Most interesting here are two Cimmerian wares from the Velyko-Oleksandrivskiy kurgan. The cramps are decorated with the calendar symbols of Taurus; the above mentioned idea of the "celestial yoke" is embodied here.

The fourth part of the exhibition is devoted to the pottery of the ancient Slavs, and the fifth — to Ukrainians of the Pereyaslav region, Opishnya and other remarkable centers of the potter's art. The exhibition ends with the works of the modern artists-potters, who mostly are drawn to the tradition, the reproducing of the ancient forms and ornaments, drawing out of them the enthusiasm for innovative explorations.

In connection with this, one would like to acknowledge the particular contribution to the exhibition of archeologist Yuriy Shylov, who not only opened the significance of some of the most important ornamental compositions and ritual use of the ware but also fixed the technological beginnings of the ancient pottery art. His work laid the basis of the culturological concept of the exhibition.

Come to it! Probably it will help you to feel the ties of times and generations, of epochs and peoples, life-giving sources of Ukraine, once founded by the "celestial yoke" of the (B)rahmins.

*Rise up the greatest this yoke! Pour out
Let stream ahead the liberated streams!
Saturate with grease earth and sky!*

(From the Rigveda)

*Translated by
Oleksandra Bairakovska*

Ancient dish from the Scythians burial mounds, dated the VI-III centuries B.C. Graves of the Kherson region.



Dish from the Cimmerian burial mound, dated the VIII-VII centuries B.C. Grave in the village of Velyko Oleksandrivka, Kherson region.





Beginning on p.p. 18-19

V. Danylenko mentioned it in the manuscript of the article "Concerning Question of Scythian-Sarmatian Writing". This work is devoted to the deciphering of the inscriptions on the stones from Olbia (the Greek town-state over the Dnipro-Bug estuary). Using the Greek and the Aramaic alphabets, as well as drawing in their mysterious symbolic signs which were deciphered by Danylenko as mono- and cryptograms, the late Scythians left here such inscriptions as: "This is a Scythian tsar", "Aspurg is the tsar" and others.

4. A fragment of stone with inscription used in the construction of an ancient wall near the town of Chornovod is examined in the Danylenko's manuscript "An Old-Rus' Inscription From Romania of the Times of Ihor's Campaign Against Byzantium". The explorer compared the find with the famous Tmutorokan stone. The inscription had been scrawled by a not very skillful man who could read and write, using Greek-Byzantine letters, several decades before the formation of the Cyril alphabet. Russian towns Pereyaslavets and Kyiovets, that existed somewhere on that territory, were mentioned in the manuscript; some annalistic testimonies about the Bulgarian-Byzantine Ihor's campaigns in 941-945 were described there as well. Not only translation from the fragment

Scythian inscription on the piece of the Greek amphora, dated the IV-III centuries B.C. Ancient city-state Olvia. Shore of the Dnipro-Buh estuary.

Pre-Christian inscription on the commercial seal. Naddniprolyanshchyna, near Kist.

All photos from the archives of V.M. Danylenko.

of the stone, but the reconstruction of the whole inscription was mentioned.

5. Photos, pictures and schemes of more than 10 spindle plummets from different relics from 2000 B.C. to the 12th or 13th centuries A.D. The most ancient of them have calendar markings and inscriptions like those described in the par. 2. But the majority is covered with the inscriptions described in the fourth point (a separate article of Danylenko was devoted to them but only some odd pictures and rough copies have still been preserved). Among the inscriptions of the 9th and 10th centuries, Danylenko emphasized the autographs (signatures and dates) of Ihor, Olha and other Rus princes of pre-Christian times and the beginning of the Christian period. Danylenko thought that those plummets served as original "seals" on the ends of cords with which deeds were tied.

Thus, Valentyn Danylenko traced back the tradition of writing or several scripts, which existed on the territory of Ukraine 5-6 thousand years before the adoption of the Christianity and the Cyrillic alphabet. During various periods (on the eve of the migration of part of the Aryans to India; at the beginning of the formation of Kyivan Rus) writing was widespread, but it was preserved mainly among a narrow circle of priests. And if written language is one of the most important features of high culture and civilization, then the population of the Ukrainian regions near the Dnipro River reached that high level not thanks to Christianity, Byzantium or Rome, and not even to Greece or Sumer...

They say that manuscripts cannot burn. But unfortunately this aphorism has many exceptions. Many works of Valentyn Danylenko burnt in so called "war of authorities". But his ideas light the way for those, who are striving to understand the origins of Rus'-Ukraine, as well as of the Indo-European and Arian civilization...

The case of deciphering the pre-literacy of Ukraine, that was begun by V.M. Danylenko and his forerunners, is now going on. At the moment of publication of this article V.O. Chudynov, Doctor of Philosophy from Moscow, traced back the origins of the pagan "riz" in Danube-Dnipro Aratta - "Trypillya" and their existence till seventeenth century. There are similar inscriptions among the pictures dated the fourth century B.C. on the Stone Grave near Melitopol. Professor A.H. Kifishyn began to read now some of the 32 lines, published by V.M. Danylenko and B.D. Mykhailov. Here is one of the inscriptions: hul-apin-cud-ab-val-dim-dis-su-gana (plough merrily cuts the land, elder binds the dead, as he is "hand of the field"). It is the most ancient rightfully read inscription, found on the territory of Naddniprolyanshchyna. So, we can lead the counting of literary history of Ukraine from here, from Proto-Sumerian Aratta-Oratania.

Sh. Yu.

Translated by Oksana Petrusyk



Mykhailo VIDEIKO

STATE OF ARATTA IN SUMER EPOS AND THE TRYPILLIAN CULTURE

MYKHAILO YURIYOVYCH VIDEIKO was born in Kyiv. He graduated from the Faculty of History of Taras Shevchenko Kyiv University (1982). Candidate of History, scientific worker of the Institute of Archeology of the National Academy of Sciences of Ukraine (sector of field researches). He researches the mythical age of Ukraine. Author of nearly forty scientific articles.

*There are seven of them, there are seven!..
They are – celestial stars
Who knows the earth roads
Among the stars they burn in skies,
Show the road to Aratta...*

From the epos about Gilgamesh

Lately, scientific works have appeared which argue that the lands of South-Eastern Europe, which seven or six millennia ago was occupied by the Trypillian archeological culture, were known to the ancient Sumerians under the name of "Aratta". Indeed, the Sumer epic that was written in the late third or early second millennia B.C. and which date back earlier, especially some of its parts, mentions the state, or to be more exact, the city-state Aratta. Some of the most ancient Sumerian works are the poems-legends "Enmerkar and Priest of Aratta" (see *Vestnik drevnei istorii*, 1964, №4), "Enmerkar and Ensukushsirana," "Luhalbanda in the Twilight of Mountains," "Luhalbanda and Enmerkar." The available texts enable us to determine the time of the mentioned events and in general, to discern the general characteristics of the "state of light rites," Aratta, as well as to determine whether what we know as the archeological culture of Kukuteni-Trypillia could be concealed under this name. The Sumerian legends are grouped in two cycles according to the names of the main characters – Enmerkar and Luhalbanda. Both are mentioned in the list of the Sumerian kings, according to which Enmerkar was the second king, and Luhalbanda was the third one of the First dynasty of Uruk (2615–2500 years B.C.). If the dating is correct, then the events the poems describe relate to 28–27 centuries B.C. By that time the Trypillian culture had already ceased to exist; according to the calendar chronology, it happened nearly 38–32 centuries B.C., that is 5 centuries before the described events. But it should be noted that the Trypillian culture in our historiography continues often to be dated according to radium-carbon method, and not according to calendar chronology, bringing its existence up to 25–23 centuries B.C. And this might give rise to the idea of Aratta's being located in the South-Eastern Europe – in the Trypillian area.

The poems mention quite clearly the geographical position of Aratta as regards Uruk. Enmerkar, sending a messenger to the supreme priest-king of Aratta, showed him the way: "On the shining mountain you will rise, from the shining mountain you will descend. As the junior singer, give your regards to Susam and the state of Anshan through the big mountains... You will go to it in the dust..." Another poem

mentions a sea route to Aratta. Aratta, laying on seven mountains, is mentioned in the poem about Luhalbanda. From this it is clear that Aratta was situated eastward from Uruk, behind Elam, which capital in the third millennium B.C. was Suzy. The paths there really led through the mountains covered with eternal snow, – "the shining mountains", and by sea, and further, probably, again through mountains. S. Kramer localized Aratta on the Iranian upland, on the territories, located eastward from Elam. I.M. Dyakonov thinks the same. Aratta's being situated near mountains, is testified to by another fact given in the poem. Enmerkar demanded stones for building temples in Uruk from the governor of Aratta, as well as gold, silver, and azure. Let us agree that if precious stones and azure (which, by the way, were not mined on the Trypillian territory) could in any way be transported over the distance of over a thousand kilometers, then the demand that building stone be delivered from the Northern Black Sea region into Mesopotamia for Enmerkar was a mere adventure. But, in the poems about Luhalbanda there is a story about the war between Aratta and Uruk, during which the troops of Uruk laid siege to the town of Aratta. It was a great campaign, in which seven military leaders, "Luhalbanda's brothers and friends", took part. The priest of Aratta intended to defeat the warriors of Uruk with the help of sorcery, and Luhalbanda was sent out of Aratta's walls to the goddess Inanna to ask her help and to learn how to gain the victory. Here the mountains where Luhalbanda roamed are mentioned again. In general, a typical episode of struggle between city-states in the early-dynastic period, which is known not only from poems, but also from other documents, is described in the poem. A Sumerian military expedition to the Northern Black Sea region could scarcely be considered probable, but the campaigns to the East, against Suzy (Elam) and, maybe, further were a common thing in the third millennium B.C. We should also recall an abstract from the poem "Enmerkar and Priest of Aratta," which says directly, that "the white walls of Aratta stay among mountains"; there are no mountains on the territory, occupied by the Trypillian culture, let alone the Rumanian Near-Carpathian region of the western end of the Trypillian world.

One of the conflicts between Enmerkar and Aratta ended in peace: a caravan of wheat was exchanged for building materials for the temple of Inanna in Uruk. The exchange took place: hunger reigned in Aratta, and the wheat was accepted with delight. For Trypillia, where the forest-steppe black-soil, can be rightfully considered to be the main riches, deliveries of the "humanitarian aid" from Mesopotamia were hardly necessary. Walls and coating of the Trypillian houses, found during the excavations, consisted of a mixture of clay and a great amount of waste of local ground bread: wheat, barley, — bread, not gold or stone, were the main riches there.

From the above-mentioned facts we see in the Sumerian poems that Aratta could hardly relate to the Trypillian culture. Neither geography, nor geology coincide; there are serious discrepancies in the chronology of events. For the Sumerians the lands of the Northern Black Sea region were too far for the warriors of Uruk to travel. The written history of the South-Eastern Europe could hardly have been enlarged this way for almost a millennium. Certainly this does not mean that all efforts should be given up as lost. There is nothing incredible in that fact that among hundreds of thousand of the lines of clay tablets yet unread, a mention of the European affairs, including those relating to the Trypillian culture, could be found. You can expect anything from the people of the ancient world. But, starting one's search for such mysteries of pre-history, one should have a good knowledge of the real chronology of the events, of the state of the Trypillian world in fourth and fifth millennia B.C., as well as an understanding of what to look for.

Sumer and the oldest civilizations of Europe could have had certain points of contact. For example, written texts. According to one of the hypothesis, its proto-Sumerian version came into being as early as in the epoch of neolithic on... the Balkans, from which it came through the Trypillian and Maikop cultures to Mesopotamia in the fourth millennium B.C., where the oldest tablets are dated from 34–33 centuries B.C. Some of the investigators read the inscriptions on the finds from the Balkans. A.H. Kifishyn made a very interesting decipherment of the inscription on the spinning wheel of the culture of Krish (4 millennium B.C.): "a sheep was caught by the priest of Aratta". He also presents the inscription on the early-Trypillian ceramics (5 millennium B.C.), which mentions the Sumerian goddess Inanna. True, at the same time A.H. Kifishyn has made a muddle of the chronology, because he used the calendar for one culture, and radium-carbon chronology for the other. After all, it is first of all this fault of the archeologists, who in no way are able to put their dating and links of cultures in order.

What was in the South-Eastern Europe, in that part, where the Trypillian culture existed in fifth and fourth millennia B.C.? On the eve of this period neolithic agriculturists entered the same period of flowering of their civilization. Enormous settlements-proto-towns with the square of 100–400 hectares, with radial-circle planning, streets and sections, thousands of two-storied clay-wooden buildings, powerful fortifications, public constructions made their appearance. According to minimum calculations, the population of the largest of them numbered ten to fifteen thousand. They grouped themselves around smaller settlements, creating neighborhoods like the Sumer type "ki" — of the town and villages, small town,

controlling an area in the neighborhood of 10–20 kilometers. An identical system of settlement was also fixed in Mesopotamia at the same time. It is from that epoch that prehistoric (pre-literate for the time being) proto-history of Ur, Uruk, Ereda and other big towns of Sumer began. The inhabitants of the Trypillian towns, like their Sumer contemporaries, were mostly agriculturists, but there were also artisans there — potters, metallurgists, and weavers. There were also a system of stock-taking with the help of volumetric clay symbols-balls, cones, etc., identical to the ancient Mesopotamian one. Even their written language came into being; it is only the beginning of its studies, based on signs that have preserved on the ware. It is interesting that a number of signs and symbols coincide with proto-Sumerian ones: a sign of barley (grain), sheep, deity, house, numbers. The economic stagnation and ecological crisis at the end of 4 millennium B.C. brought about the decay of the Trypillian civilization and disappearance of all its attributes. But the memory of its flowering, "golden age," had the guarantee of being preserved by the myths, legends, at the language. And it has been preserved.

Thus, the linguists T. Taylor and S. Paliga, investigating the Tracian lexicology and determinations of the settlements, came to the conclusion about its being archaic: its roots go back into history as far as to the time of the upper neolithic. The notions about great agglomerations of the agricultural population — proto-towns, whose names had the endings like "oros — ord — oron, orid — vara-," are found here. The Trypillian proto-towns are the only archeological equivalent to that notion. Moreover, as N.A. Chmykov noted, the residing of the most ancient Indo-Europeans (perhaps in the fourth millennium B.C.) near such settlements is mentioned in the mythical periodization of ancient history. One of the oldest mythologies, reconstructed by A.H. Kifishyn, mentions a "town of bull" — Tauropolis that was situated on the end of the world, near the river, behind which the land of dead lays. The crossing over the river and the same Tauropolis are guarded by dogs — kuno-aurus who carry the souls of the dead across the river. The largest Trypillian proto-towns are situated in the basin of the Synyukha river (dead-carry of the ancient Scythians) on the border with the Steppe, viewed by neolithic agriculturists as Hell, and the Buh region was also the same end of the world for the farmers of the Balkans (more exactly, their peasants). Ceramics and plastic arts of these Trypillian reminders are filled with subjects with depictions of bull and dogs which chase each other or guard the plants. Tauropolis, kuno-aurus in inter-river of Southern Buh and Dniipro? Fantastic. Maybe it is true, but who knows...

Archeology has capacity to find things that do not blend with everyday life or with well-established notions. Let us recall how as early as in the 19th century, before excavations of Heinrich Schliemann were held, the strong-walled Troy was considered to be a mere legend, and today one can see it with one's own eyes. True, today the archeologists are moving along another road, somewhat different than Schliemann, who knew what he was searching for. Today the most typical case is: firstly, the thing is found, and then there are long attempts to understand what it is. That is why, the searchings of Aratta or Tauropolis cannot be considered hopeless. The history of the archeological discoveries testifies: we always have the chance for making a discovery; it may not happen today, but it is certain to happen in the future.

FROM THE EDITORIAL STAFF

The editorial staff of the *Ukrainian World* decided to publish the article of M. Videiko as the discussion with our steady author Yuriy Shylov. Both scientists work at the Academic Institute of the Archeology, both study the Trypillian archeological culture, both are well known for the hypothesis about the link of this culture with the Danube-Dnipro inter-river and the half-legend "country of farmers" Aratta. But they have approach hypothesis differently: Shylov (followed the Russian philologist A.H. Kifishyn) equates Trypillia and the previous cultures with Aratta, and M. Videiko, who is also drawn to the traditional notions about Trypillia and Aratta, does not.

Facts given by M. Videiko testify to the existence of Aratta, known to the founders of Sumerian town-state Uruk, somewhere on the Iranian upland. With moving of the Aryans from Dnipro region to Iran and India, the migrants also brought there the sciences of their proto-towns. Thus, they mention in Avesta the town Var, founded by the Iran branch of the Aryans on the Iranian upland. That toponimic archaetype lives up to now in the names of many Indo-European towns. So, the article of M. Videiko does not in any way refute, but only supplements the hypothesis of Kifishyn-Shylov about the identity of Trypillia and Aratta. Asserting this view, the author brings other facts to our attention.

1. Whatever mess concerning dating and links of cultures may not exist in the archaeology, irrefutable knowledge is also being piled up. Affinity of the metallurgy of Usativ (near Odessa) variant of Trypillia with Malaysia — the fore-Motherland of the Indo-European community belongs to their number. Near 26 century B.C. the mining of silver was started there, which from there had spread at the same time to Uruk, and to Usativ... This makes obvious the fact that the Trypillian culture could not stop its existence 500 years before the early dynasty of Uruk, and that they had links with each other.

2. Some specific finds also testify to it. First of all, these are two pots, produced between Dnipro and Molochna, and found just there, but decorated with the central episode of the epc of Gilgamesh — the fifth tsar of Uruk. These finds are dated from 22 century B.C. and have nothing to do with Trypillia, but they testify to the traditional character of the contacts between the Dnipro region and Mesopotamia. Such tradition is traced from the middle of the fourth millennium B.C., when various stone maces from Suziana appeared in graves near Mariupol and Mykylskiy (on the Lower Dnipro region), in which M. Videiko and his predecessors localize the Iran Aratta. From a later term the first kromlekh from the Velyko-Oleksandrivskiy kurgan is dated (at the district center of the same name of Kherson region) which contained the burial of Trypillian and Dokuro-Arakian (that was situated in the Transcaucasus, partly on the Iranian upland and also in Malaysia), and also probably of the Sumer culture. This kromlekh was decorated with the zodiac scene, whose correspondence there is only in Sumer. Similar depictions were also found in the Kamyana Mohyla (Stone Grave) on the Molochna River. V. Danylenko followed their specific correspondences even till the Transcaucasus including, but he supposed the existence of the Eastern Mesopotamia ones.

3. The picture proposed by M. Videiko of the spread of the most ancient written language is hypothetical only in its second part, concerning its advancement from the Dnipro

Trypillia (the Post-Danube Kukuten) to Sumer. As regards the appearing of this literary language at the Post-Danube region (at the beginning of 6 millennium B.C. — no less than 15 centuries before the appearing of Sumer and its literary language) and its proto-Sumer character, then the part of Videiko's speculations for 50 years of its investigation by the authoritative scientists of different countries turned from the hypothesis to a theory long ago. Near 100 tablets with proto-Sumer signs are known now in the Post-Danube region; one third of their transcription and Russian translations is given by A. Kifishyn in his article (see the anthology *Image-Sense in the Ancient Culture*. Moscow, 1990, pp 31-34); V. Danylenko had two tablets of the territory of Ukraine and partly deciphered them. In the signs cited by A. Kifishyn are signs about the Near-Danube Aratta; beside Inanna, Anu and Enlil are also mentioned there. The three of them — Inanna, Anu, Enlil — would become soon the main gods of Sumer. The pre-Sumerian sanctuary of Enlil is also revealed at the above-mentioned Kamyana Mohyla. Thus, it is of no doubt that the Arattian written language precede to the Sumerian one. But when the written language of the slave-owning Sumer attained general state dissemination, then it did not go beyond the confines of the narrow circle of priests in primitive Aratta. As for the process marked by M. Videiko of "birth of proto-alphabet in Trypillia," it should be understood as a display of the esoteric priest acquisition at the mass culture. Likening displays exist up to now (the same alphabet or symbols of the nuclear physics and their depiction in the ornament of ware, etc).

4. Concentrating the whole attention on the Iran Aratta, M. Videiko scarcely dwelt on the Post-Danube one and did not recall the others. But during 8 (!) millennia Aratta moved in space and changed liken what happened later to (S)Indika (on Taman) and India, Rome and Rumania, Bulgaria (on the Middle Volga) and Bulgaria, Rus (the Kyivan) and Russia (the Moscow). The Post-Danube Aratta istraced in 6 — in the middle of 5 millennia B.C., the Post-Dnipro — from the middle of 5 millennium B.C. — even till 9 century A.D. (Artania with the capital Arta — the Slavic principality on the territory of today's Cherkassy region), the Iranian — between the beginning of 3-1 millennia B.C., the Indian ("Divine Arata" — Bharata, self-name of India from the time of moving there the part of the Aryan tribes) — from the middle of 2 millennium B.C. — even till nowadays. Orto-polis of the Greek mythology is probably connected with the Post-Danube — Post-Dnipro Aratta. And Artoplot in the modern Poltava region is somehow connected with Orto-polis.

And giving the facts concerning the Velyko-Oleksandrivskiy kurgan and the Kamyana Mohyla testify about the link of the Post-Dnipro Aratta with the Iran Aratta and Sumer.

Continuing in time and moving of Aratta, spread and conserving of its authority explains, to the editorial staff's mind, with two main causes: with the belonging to the primitive core of the Indo-European community and with a powerful priestly tradition. Aratta is, so to say, the Shambala of ancient history, the embodiment of the "Golden Age" of the mankind. And at the same time its earth image was, to our mind, the Trypillian archeological culture with its center on the territory of the modern Cherkassy region.

Translated by *Oleksandra Bairakovska* 33

Valentyn Kryshchenko

THE ANTIQUE INFORMATION OF THE UKRAINIAN LAND



Heracles, fighting with Herion. Detail of the Halkida's amphora. Before 540 year B.C.

Now, during the revival of its statehood, Ukraine is discovering the world and is being discovered by the world itself. Such steps are not easy to make - mainly because in recent times there have been artificial attempts to isolate our country from world civilization and to confine it to the status of a province or region. Unfortunately, the stereotypes and ideological reservations, coined in that way, have penetrated deeply not only into foreigners' political understanding of the map of the world, but also - and this is much worse - into the consciousness of many of those, living in Ukraine today. Thus, there is an urgent need to overcome this by various means, including bringing the original Ukrainian values back to the bosom of Ukrainian and world culture as well as by means of our country's entering, in a dignified way, the World Commonwealth.

The fact that the civilized world has always seen Ukraine (first of all we mean the testimonies and imaginations about the territory, now occupied by our state, as well as about its inhabitants and their life conditions) as part of Oikumena, must be of great help to this important matter. The latter term (Oikumena) - was used by the ancient Greeks for the purpose of naming this part of the world, known to them and inhabited by various peoples.

The Homeric epics contain perhaps the most ancient written testimony about the original Ukrainian lands. The period of Homer's life has not been precisely fixed, but scholars estimate that he lived somewhere between the twelfth and seventh centuries B.C. The heroic epic of Homer - the *Illiad* and *Odyssey* - has conveyed to mankind the earliest image of the ancient Hellenic world, and also

contain mentions of the northern Black Sea littoral. The *Odyssey* remarks:

*"At last we reached the deep streams of Ocean River,
The city and country of the Cimmerians are situated there,
Enwrapped in clouds and mists. The light-producing Sun in the blue sky
Never sheds warm rays on them.
Either rising from the Earth into the starry depth of the sky, or getting
Back to Earth from the limitless sky, the sinister night covers an unlucky people.*

The Cimmerians are a people who populated the territories near the Black and Azov Seas (in ancient times the modern Kerch Strait even bore the name of Cimmerian Bosphorus), a people of gallantry, self-respect and mystery... It is no accident that in the *Illiad*, when Zeus speculates over the further fate of Troy, his gaze rests again and again on the Northern lands where the Cimmerians live - blood kin of the Trojans. In the eyes of Zeus, they were the most righteous people in the world.

More detailed information concerning the land and population of Ancient Ukraine is provided by Aristo of Proconesis, one of the ancient miracle workers in the Archaic epoch of Greek History. He lived in the period of kings Croesus and Cyrus, that is - around the mid-sixth century B.C. Aristo is an epic poet, author of the poems - "Arimaspoea", "Geogoniya", "About Hercules", etc., only small fragments of which have been preserved. Fortunately, preserved are some ones from the poem "Arimaspoea" which contains a description of our ancestors land. Here

live Issedonians, one-eyed Arimaspians, behind them - gold-protecting Griffins, followed by Hiperboreans, whose country stretches to the Sea. As for the Cimmerians, as Aristo remarks, they, under pressure from the Scythians, had to leave their country. The Issedonians and Arimaspians are described in the following way:

"The Issedonians are proud of their long plaits and argue that to the North from them live people - their neighbors in the North, whose number is great and who are very gallant warriors; they possess fine and numerous flocks of sheep, cattle and horses. Each of them has only one eye on his high forehead, they are bushy-haired and their strength is superior to that of others."

Given the fact that the one-eyed Arimaspians evoke the Cyclops, is it not possible that the Issedonians, "wearing long plaits" wore "oseledets" on their heads?

In the times of Hecateus from Miletus (approximately 550-480 B.C.), one of the most outstanding Greek chroniclers and historians, we witness a clear-cut departure from the half-mythological descriptions of the far-away land and a desire to see things objectively. Hecateus wrote "The Description of the Earth", "Genealogy" ("History") which, unfortunately, have also been completely lost. In his "Description of Earth" he speculated that the Earth was round, populated by people, as well as on the symmetry (in Oikumena Land) of the Hiperboreans (inhabitants of the Northern Land) and Hipernotians (who inhabited the Southern Land); he considered the Sun to be an intellectual product of the Sea. Apparently, it was Hecateus who was the first to differentiate between the three parts of the world - Europe, Asia and Libiya), the borderline between the first and second ones being drawn along River Plasis (nowadays it is Rioni River). He drew a parallel between the Black Sea Coast and the "Scythian Valley". Later this analogy became deeply enrooted in literature. According to Hecateus, the northern part of the Black Sea littoral is rather a developed land. Here is a fragment from the "Description of Earth", relating to this theme:

*"Careanatyda, a Scythian city;
Melanchleny (Chornoryzhtsi), a Scythian people;
Myrhety, a Scythian people.
Matykety, a Scythian people;
Cordos, a Scythian city;
Isyp, a Scythian people;
Iami, a Scythian people;
Issidonians, a Scythian people."*

Here we cannot avoid paying attention to the creative work of the famous Greek playwright Aeschylus of Athens (545-456 B.C.). Being an aristocrat by origin, he struggled both with his word and arms against the Persians who were mighty at that time, and took part in the battles of Marathon, Salamis, and Plateyah. Out of about 90 tragedies, which he wrote, seven have been scarcely preserved. They include his famous "Prometheus Bound" with its hymn to freedom, creativity, culture, and resistance to tyranny and violence. One more interesting aspect of his poem is that Aeschylus situated the Scythian Mountains not in the Caucasus, but somewhere in Taurida, as the place Prometheus was punished. The Gods address Hermes:

*"At last we came to the end of the Earth,
To the deserted far-away territory
Of the deserted land Scythia.
Time has come, Hesta, to get Father's order out
and to get this impudent man shackled fast
With unseverable shackles to this high rock."*

The land of the Scythians, apart from being a desert, is austere in general (it is no wonder for it is the "end of the Earth"). It has hurricanes, limitless spaces and abrupt hills as well as a merciless searing Sun. At the same time it is, according to Aeschylus' view, an "iron-giving land", which is not as deserted and formidable as it may seem to be at first sight.

So, the culture of the Ancient Greece from time immemorial has included the Northern Pontus (the Black Sea Coast) in Oikumena. Despite the fact that these lands and their population were, to some extent, separated from and ignorant of each other, fate united the Hellenic and Scythian worlds. Evidence of this are found not only in

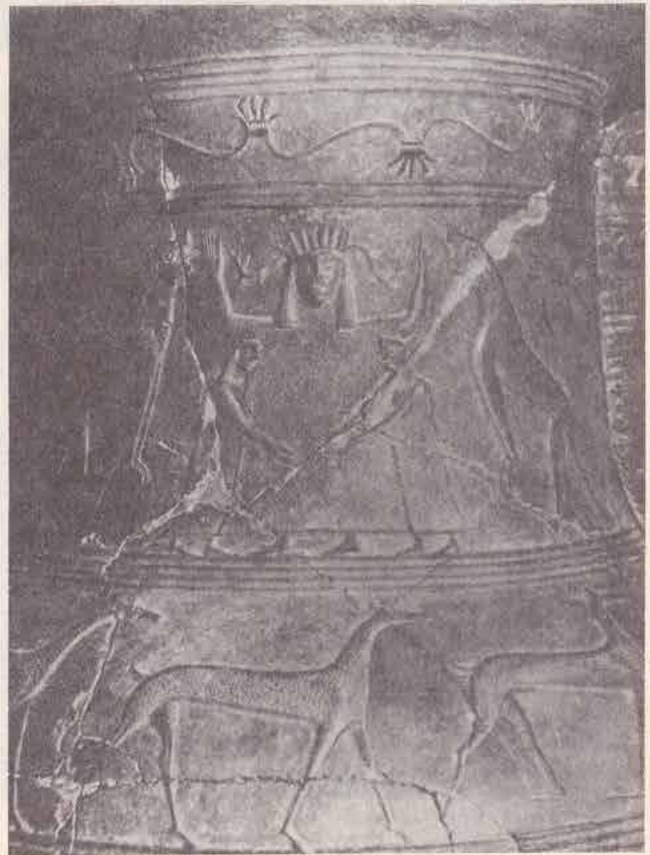
the written language relics, but also in the artifacts of other cultural layers. The masterpieces of Scythian Art - for instance, the pectoral from the Stout Tomb, the comb from the barrow of Solokha or the amphor from Chortomlyk have characteristic features, testifying to the existence of a relationship between the Greeks and Scythians. The city of Helon (near Vorskla River) in which from the 6th century B.C. good, highly cultured farmers had Hellenic temples or, to be more correct, temples of the Greek gods, adorned in the Greek way - with sculptures and altars. For three years Helon arranged feasts in honor of Dionysus. The language of the people of Helon combined both Greek and Scythian languages.

Nonetheless, the relations between the Greek and Scythian worlds was not a one-way street. The exchange of material and cultural values was mutual. Perhaps, the life, activities and creative work of the great Scythian Anacharsis was the most significant page in this relationship.

It is known that in ancient Greece the seven half-legendary men of wisdom were held in special respect, being the measure of human spirit in general. According to the opinion of Sextus Empiricus, they included: Xenophon of Colophon, Xenias of Corinth, Anacharsis of Scythia, Prothagoras, Dionisiodor, George of Leonth, Phales of Milenus. Thus, one of the seven men was a Scythian. Was this a mistake of the ancient author? It is not difficult to imagine that the Greeks gave such an honor to a "barbarian". It appears that it was not. Consider the narrative of Diogenes Laerthes about Anacharsis:

"Anacharsis, a Scythian, the son of Knur and a brother of Kaduid, a Scythian king, was a Greek on his mother's side and for that reason he mastered both languages. He composed 800-line verses dedicated to the customs of the Greeks and Scythians in their common life and at war; his eloquence was such that it was from him that the proverb "to speak like a Scythian" takes its origin.

According to legend, Anacharsis arrived in Athens from Scythia during the 48th Olimpiad and, coming to the house of Solon, the ruler of Athens, ordered the slave to convey to the host that Anacharsis had come to him for



Goddess with animals. Detail of the relief facade from Thebes. 680-670 years B.C.

the purpose of seeing him and, if possible, of becoming his friend and guest. In answer to Solon's response that friends should be made in one's motherland, Anacharsis properly remarked that it was his motherland that Solon was in and why, given this fact, did he not want to make friends with him? Struck by his response, Solon let Anacharsis into his house and made him his best friend. Later, the Greeks even erected a sculpture to Anacharsis with the inscription on it: "Curb your tongue, your stomach and your ire."

The personality of Anacharsis, who came to the far-away land to study, disclosed to the ancient Greeks the greatness of the man from the different, Scythian world, his dignity, his respect for the ancestral values as well as for the gains of the other peoples. For instance, the ancient authors affirm that Anacharsis had invented the potter's wheel and the two-cogged anchor, that is, that he made great creative achievements. Nonetheless, consider the



Menelaus and Hector over the body of Eupherbus. Dish from the island of Rhodes. VII century B.C.

letter he send to Croesus, King of Media:

"I came to the land of Greece to master its customs and behavior; I do not need gold, coming back to Scythia better than I was before is enough for me. I am going to Sardis because having you as an acquaintance carries great weight."

The silhouette of this thinker from the far-away country, who lived in the first half of the sixth century B.C., had an appeal to the most outstanding Greek thinkers. The speculations of Anacharsis (that the Scythians have no female flautists because they have no wine) are referred to by Aristotle. The great weight of the wise man's authority is counted on by Cicero, who spoke on the occasion of a discussion of agricultural laws: "The Scythian Anacharsis could count money for a song, while our philosophers cannot do the same." Pliny in his "Natural History" mentions Anacharsis as inventor of the potter's wheel, and points to one more thing the Greeks borrowed from the Scythians: "The Scythian Lid invented the skills of the melting and mixing copper." It is not difficult to grasp what it meant to the development of the human civilization: a whole epoch in the history of mankind is called the Bronze Age.

From time to time the instructive heritage of Anacharsis is referred to by Seneca. This list could go on indefinitely.

The creation of "Anacharsis letters" phenomenon by the antique philosophical school of cynics is especially

illustrative in this respect. Despite the fact that the sage's authorship is dubious, their important feature lies in the fact that the cynic philosophers believed that Anacharsis could speculate in this way. That was how, putting definite words into his mouth, the ancient Greeks created an image of the far-away Scythia.

In the "letter" of Anacharsis, addressed to the Athenians, he addresses those who mocked at his inarticulate Greek. He remarks: when human values are the point, a language is not the matter, but their views differentiate one Greek from another. The Scythians do not reject things, telling about what is necessary, but at the same time they do not laud idle talk. It is only followed by good intentions and good affairs that the words are good:

"Scythians consider language to be bad only if it gives rise to bad thoughts. A lot of things will pass you by if you cavil at another's language without wanting to grasp the meaning of what was said. In this way you will make a lot of people delay in bringing goods you need. Why do you think so highly of the barbarians' cloth while thinking their language so poor?"

In the letter to Solon Anacharsis argues: "The Greeks are a people of wisdom, but in no respect is their wisdom superior to that of the barbarians who have not been deprived by the Gods of the ability to recognize the beauties of the world." The letter to Medoc contains the principal thought:

"The Scythians do not like envious people, they are rejoiced by another's good fortune. The only things they strive for are reasonable ones. Hatred, anger, and a passion causing dissatisfaction are always rejected as harmful to one's soul."

In the letter to one more ruler - Hannock - Anacharsis makes an attempt to characterize himself: "The Scythian khlena serves me a kind of clothes, the soles of my feet serve as my shoes, the whole Earth my bed. My favorite foods are milk, cheese, and meat. All dainties are famine. I am free from all things people attain in constant labor."

And his letter to the above-mentioned Croesus contains an incredibly brilliant characterization of the whole Scythian people:

"All our lands belong to everyone. All they produce we receive without wanting to hide anything. Protecting our animals from the wild beasts, we receive in exchange milk and cheese. We use weapons not to attack others, but when it is necessary to defend ourselves. True, such occurrences have not taken place yet. For those wanting to attack us we are both warriors and a reward, but this reward attracts few."

Perhaps, the imaginations of the Scythian world of that time would be incomplete, if the ultimate fate of Anacharsis were not mentioned. On returning to his motherland, and arriving in Hileya - a forest country near the Dnipro, he continued to observe certain Greek rites and customs. One can only guess how firm the Scythian traditions were, because the infuriated tsar Savlii took up his bow and shot his brother Anacharsis, killing him.

In this article we touched upon only the most ancient layers of the culture of the ancient Greece. Nevertheless, they show beyond doubt that the ancient Greek world took an interest in the Ukrainian land from time immemorial.

The old Ukrainian land attracted especially great attention in the 5th-3d centuries B.C. - in the golden age of the ancient Greek civilization. It is worth noting that in spite of all the layers of mythological and legendary character that are of great importance as well, the descriptions of land and of the ancient Ukraine's population become more detailed, more exact. And to emphasize some dominants in such texts, two main themes are clearly traced: on the one hand - the Northern Black Sea littoral is a severe, original land, where courageous, freedom-loving people live; on the other hand - the main ancient Greek gods and heroes have chosen these lands as a place to settle (or spread their abundance above).

Undoubtedly, Herodotus of Halicarnasis, the famous ancient Greek, "father of history", is the most outstanding source of "Ukrainian studies" of that time. He was born between the 490 and 480 B.C., and died between 425 and 420 B.C., probably in Athens. The flourishing of Herodotus'

creative work fell in the times of Pericles, with whom he was on friendly terms (as well as with the dramatist Sophocles). Herodotus' main work is "Historiis Apodexis" ("Description of History"), nine books of it contain the detailed information about the Hellenic world and other inhabitants of Oikumena, about Greek-Persian wars (500-449 B.C.). The fourth book of "History" is dedicated to the description of Darius I, campaign against the Scythians. In connection with it Herodotus gives details about the nature and population of ancient Ukraine. Most likely, the scientist made his descriptions on the basis of his own observations.

According to Herodotus, two main versions of their origin were spread among the Scythians: firstly—directly of the Zeus himself, secondly—of his son Heracles. As Idantirs, the Scythian tsar, answered Darius, the Persian king:

"...I consider my lord to be only Zeus, my ancestor, and Hestia, mistress of the Scythians..."

Herodotus states that the Scythians appeared from a man, named Targitai, whose father and mother were Zeus and a Borysthene's daughter. And this Targitai had three sons: Lipoxai, Arpoxai and Kolaxai. And golden things: plough, yoke, axe and cup fell on the Scythian land from the sky during the rule of his sons. Only Kolaxai managed to use them, and he began to rule in the Scythian land. What concerns Heracles, the Scythians footprints were like any man's, but twice as large, near the Tir river in the times of Herodotus.

The precision, with which Herodotus describes the Scythians' lands, is surprising:

"Thus, Scythia is of quadrangular form; and its two sides, directed to the sea, one penetrating from the coast into the deep of the continent, and another along the sea have the same dimensions. The way from Istr to the Borysthene river takes ten days, and 10 days more from the Borysthene to the Meothya lake. According to my calculations, one day way is equal to 200 stages. Thus, diametrical sides of Scythia have 4000 stages, and longitudinal ones have the same number of stages as well."

Any direct historic analogies between Scythia and today's Ukraine certainly should be drawn very carefully. But let us agree, that one cannot see but extraordinary coincidence of the territory of Herodotus' Scythia with the borders of ethnographic Ukraine. The whole country, as Herodotus remarks, is a plain with thick layer of soil, and the Borysthene is the most profitable river:

"Beautiful rich pastures for cattle stretched along its banks; the best fish is found in the river in great number; the water is transparent and palatable... Crops along its banks are very good; and where the land is not sown, high grass grows."

The generalized image of Scythia appears from Herodotus' descriptions. It is a courageous, freedom-loving people, holding freedom the most precious of all things and never being enslaved. The Scythians themselves willingly never fight with others, proceeding only from the necessity to repulse them. The Scythians have their own customs and keep them strictly. And their number is rather considerable:

"...their tsar, named Ariant, wanted to know how many of the Scythians were there and with that purpose ordered to all Scythians to bring everybody one arrow-head. And who disobey on pain of death..."

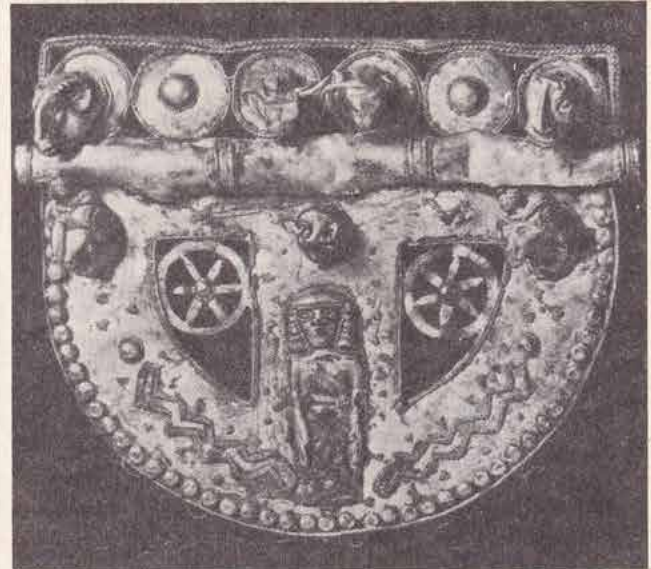
Later a cauldron was founded of those arrow-heads; it contained 6 hundred amphoras and was as thick as 6 feet. Recently the Ukrainian scientists tried to count the Scythian population: V.Kopan' and I.Bilyk announced the large number — 12,225,000.

Even such giants of thought as Hippocrates and Aristotle left their reminiscences about the ancient Ukrainian land.

Hippocrates (born before 460 B.C. — died before 377 B.C.) was a famous doctor and reformer of medicine, author of the code of the medical ethics ("Hippocrates' oath"), etc. But at the same time, he was the founder of such directions of inquiry as medical geography and medical ecology. In his work "About Air, Water and Countries," Hippocrates dwells in detail on how health depends on a people's way of life on the climatic-natural factors, time from time remembering far Scythia:

"The so-called "Scythian desert" is a plain covered with grass, but devoid of trees and with moderate rainfall: big rivers flow on the plain, draining water from the steppes. The Scythians live precisely here; they are called nomads, because do not have houses, they live in wagons, the least of which have 4 wheels, others — 6 wheels; some wagons have two, others — three compartments; the wagons are secure from rain, snow, and wind. Two or three pairs of oxen are yoked to them: their horns do not grow because of the cold. Women live in the wagons, men ride on horsebacks; their flocks of sheep and herds of horses follow them."

It should be mentioned here that the events, having a great importance for civilization in general, took place just on the territory of Ukraine, in the days of Sursko-Dnipro culture (probably 7000 years ago). The questions



Golden pendant from Tral.
The second half of the VII century B.C.
Abduction of Europa, From the temple in Selinunt.
Before 550 year B.C.

of the domestication of the horse, the use of oxen, invention of the wheel, etc., had enormous importance in terms of power and communications. In the early days of the Trypillian culture peasants already used not only the hoe but also the wooden plough to cultivate their fields; they sowed wheat, oats, barley, pea, etc. That is why Herodotus and Hippocrates have been impressively confirmed by archeologists.

Aristotle of Stagira (384-322 B.C.), this encyclopedist of antiquity, great philosopher and teacher of Alexander the Great, uses his knowledge of the Northern Black Sea littoral to confirm his theses. His treatise "Meteorology" is especially significant in this aspect; its first and second books contain many interesting facts about Pontus, Meoethyda, and Scythia.

Aristotle needs the "Scythian" material first of all to create the generalized image of Oikumena. There are the biggest rivers in Scythia, he remarks; this must mean that they flow from the highest mountains. Altogether, water flow from periphery to center, that's why the Mediterranean Sea for Aristotle is a continuation of the Black (Pontus) Sea, and that, in its turn, — a continuation of the Meoethyda (the Sea of Azov), and the last one — of Tanais (the Don River). Otherwise, for the scientist the Hellenic world, the whole civilization is spread over the world river. At the same time Oikumena is surrounded by the outer Ocean.

Perhaps for just this reason the ancient Greeks settled their Gods in the upper reaches of the "World river", and received many of their sacred objects from there. We have already mentioned the connection of Zeus, Prometheus, Hephaestus, Heracles, Dionysus with the Scythian land. In the fourth century B.C. Heraclitus of Pontus, scientist and poet, disciple of Plato and Speusippe, even tells in his work "Abaris" that such a wise man from Scythia as Abaris really existed; he glorified the very journey of Apollo to the country of the Hyperboreans and how Apollo received a golden arrow from the God there, with the help of which he could fly. Plutarch (46-120 A.D.) in his "Biographies" was sincerely indignant with such supposition, but all the same Heraclitus lived considerably earlier...

In spite of all there were firm legends in the ancient Greek culture, that famous hero Achilles lived precisely in the Northern Pontus, and the Goddess Artemis' cult was began precisely there. Achilles was son of Thessalonian King Peleus and sea Goddess Thetis. It was impossible to kill him (except in his heel), he became famous in the Trojan war and perished there from the arrow of Paris, who hit him in his alone weak point place. Artemis (the Romans called her Diana), according to mythology, was daughter of Zeus and Latona, Apollo's sister, and was considered to be the Goddess of fertility and hunting, patroness of the Moon.

...There is Zmiyiny Island in the Northern-Western part of the Black Sea. The frontier guards serve there today and sharp winds blow. Once it had another name, and Aristotle writes in his work "Peplos" about this place:

"The Goddess Thetis herself watches over Achilles, who is worshiped by everybody on the White Island; this Pontian holy island takes care of Achilles, heir of Peleus."

Thus — it is Achilles' Island or White Island. And it kept this name for a long time. Here is what Arrian Flavinus, historian of the second century A.D., writes about this in his work "Going Round the Pontus Euxinius":

"There is an island higher than the mouth of the Istr river; it is called Achilles' island now, the others call it after its color — White Island. It is said that Thetis created this island for her son, and Achilles lives there. There is a temple, devoted to Achilles there, and his statue of ancient work. People do not live on this island... There are many various gifts in the temple, in particular: cups, rings, gems..."

At that time people still kept the God in their souls, that is why they honored the temples and almost did not rob them. Large treasures, donated by travellers, merchants, and sailors, were heaped up on Achilles' island. But, maybe, not only here, because another historian — Ammianus Marcellinus (fourth c. A.D.) states that Achilles' stadium was on the narrow riverside region near peninsula

— today's Tendrivska spit. It is known that Achilles was an unsurpassed runner and overcame just that distance, catching up "Agamemnon's daughter Iphigenia, who been carried off from Aulida to Scythia, when Artemis beckoned her with a doe for sacrifice", as the Byzantine historian Eustaphius states. And only in the Middle Ages were the island and the temple destroyed and robbed. Russian builders completed destruction of the temple in the 1840s, when its "material" was used to construct a beacon.

And now about Iphigenia and Artemis. The theme "Iphigenia in Taurida" in general is a favorite in the ancient Greek literature (and not only in it). As is known, she was considered the daughter of Agamemnon and Clytemnestra; her brother Orestes killed their mother and Egist, mother's lover, in revenge for murder of Agamemnon. After that Orestes and Iphigenia were exiled to Taurida. This myth is the basis of "Oresteia" by Aeschylus, "Electra" by Sophocles, "Iphigenia in Taurida" by Euripides, and others. There we have priceless art material about Scythia as well. But, all the same, let us appeal to the texts, that were considered scientific in ancient times.

Pausanias, geographer of the second century A.D., writes in his "Description of Ellada":

"A place, called Limniy, is a temple of Artemis Orta. There is her wooden statue here, that, they say, was once stolen from Taurida by Iphigenia and Orestes."

Pausanias, speaking about Limniy, states later the debates concerning the question where the Artemis' statue was exactly located. Moreover, this statue was made of wood. And it was called not only Orta, i.e. straight-standing, but Ligodesma (bound with willows) as well, so long as it was found in the willow bush, rods of which supported the Goddess vertically.

And how did he imagined the people, that stole the Goddess? Apollodoris, author of the complicated "Library", writes:

"The Tauris is a Scythian tribe, who kill foreigners and on land devoted to God throw them into the sacred fire, together with some stones."

King Foant ruled these Scythians, according to the notes of writer Antoninus Liberal, he was son of Borysthene, i.e. Dniro.

Herodotus brings the Artemis' theme to an end rather unexpectedly. He, in particular, tells about traditions of the Hyperboreans, Scythians, and Greeks to sacrifice straw to the Gods. And one more tradition was preserved that the Hyperboreans sent two girls with donations to Greece (on the island of Delos): the first girls were Arga and Opis (they say, as Herodotus notes, they came with the Gods themselves, that is, with Apollo and Artemis), and then — Hiperoha and Laodika. And they gave their gifts, covered with straw, to the Gods in the Artemis' temple. And it happened that the girls perished, that is why (after Herodotus):

"Girls and boys of the island of Delos cut their hair in honor of the Hyperborean maidens, killed on Delos. Girls cut hair before marriage, wind them on the spindle, and put into the grave, — this grave is in Artemidion, on the left side of the entrance, and olive-trees grow in it; boys also put their hair into the grave. This way, they were honored among the inhabitants of the island of Delos."

As we see, there were many parallels between the Hellenic and Scythian cultures, for they would be simple coincidences. And there were many analogies between the ancient and later population of the Ukrainian land, but they would be ignored. It seems that written testimonies of the ancient authors considerably support the conclusions of modern archeology, which show that many archetypes of mankind, and of civilization arose in the Middle Dniro River region, at the times of the Trypillian culture. But this is a theme for another time.

Thus, some easily relegate the Gods and heros of ancient Greek culture to mythology. But having ignored the stories about them, they lose the priceless historical testimonies of contemporaries, who described their world, ideals, values, place in Oikumena, and relations with other countries and peoples. Once Schliemann trusted Homer, and found Troy. It seems to me that we also should trust the ancient authors more than we often do. They are worth it.

Translated by Oksana Petrusyk

WHO ARE WE, WHERE WE COME FROM...

Гриневич Г.С. Праславянская письменность.
Результаты дешифровки. — М.: Общественная польза, 1993.

Recently, a number of works have been published in Slavic studies. They are certainly worthy of attention; and some of them can be considered hypothetical attempts at synthesis, where new theories of the origins of the Slavic ethnos and its historical development are tested on the empirical level. Scientific researches about the origin of the peoples of the former USSR has become very active. This is understandable, in light of the once and forever established "scientific" position in the Soviet historical science concerning the origin of the Slavs, that they formed themselves in the fifth century B.C., Rus' — in the eighth century, Kyiv is one thousand five hundred years old, and Kyivan Rus' means Russia. It was very comfortable, unequivocal, and "scientific". It was even worse because this official "conception" was actively supported by pompous professors and the "schools", grouped around them.

Others, now studying the history of these peoples, gained the opportunity not only to carry out research, but also to publish their findings. Thus, both narrow specialists and general readers can familiarize themselves with those works. Together with this we now have the possibility to acquaint ourselves with scholars from the diaspora, "half-forgotten" and "forgotten" authors, with this work — it broadened to a considerable extent our range of perception, understanding and interpretation in various directions, as well as problems about the origin and development of the nations in general.

Among all that variety of scientific research attention should be paid at the extensive work *Pra-Slavic Written Language. Results of Decipherment*. The author, perhaps for the first time, attempts to observe and interpret the pra-Slavic written language as an integral phenomenon over a considerable period of time, to find ancient roots of the written language of the Slavs, to determine its place and role among the cultures of other peoples with whom pra-Slavs had direct contacts, and what it gave those peoples, for their development and formation.

The author constructs his argument and bases his researches on both the broadly-known and almost unknown real monuments, which are now in scientific circulation, introduces little-known sources, seeks and finds mutual contacts and logical correlation among them. First of all, it makes it possible to move the temporal limits of Slavic history to the 10th–17th centuries B.C., and this does not contradict hypotheses used today that the pra-Slavs are a people with deep historical roots, that the territory where they live was settled long ago, and that neighbors were always very interested in it.

Hrynevych on the level of empirical hypothesis makes an attempt to trace the historical development of the peoples, living on the territory of Ukraine and in the South Russia in ancient times. This hypothesis, to our mind, is worthy of attention, as archeological monuments, artistic, in the broad meaning of the word, confirm it, not only on the main territories but on the others as well, where our ancestors lived of their own free will or because of circumstances. It is easy to find analogies in the proto-Indian block of the Northern Caucasus and Southern Europe. Their stylistic signs also can be traced back without strain in the artistic heritage, love of

the land, humanistic bases of relations between people of the same family or tribe, as well as with neighbors, in nostalgia for the Motherland, that is eloquently testified to by decipherment of the Festsky disk proposed by author (the Crete island, seventeenth c. B.C.). It is probably sufficient to state the hypothesis about the forcible migration of the pre-Slavs is confirmed with the text of the Festsky disk.

As different sources and live observations testify, the Slavic ethnos has liked to change its living places. In his work the author attempts the poetic interpretation of one of the pre-Slavs' names, "storks". Having adopted this associative series, the pre-Slavs with their love to master space resembled storks. It is possible! Besides, this tendency is traced back to the days of the Kyivan Rus, Cossacks, even in the nineteenth and twentieth centuries when the Ukrainians, direct descendants of the ancient Slavs, fled in all directions over the whole world.

Hrynevych includes to the sphere of his researches of monuments, representing a vast geographic area of the Asian and European continents from the 17th–10th centuries B.C. up to the 8th–9th centuries A.D., attempts to classify them, to find common features, to draw an integral vision of the origin, development and spread of the Pre-Slavic written language and its influence upon the development of the cultures of other peoples, which had relations with the Slavs.

Results of the decipherment of the texts, proposed by the author, are worthy of attention, because they contain the words, used even today in the modern Ukrainian language: *rudyi* (redheaded), *rosa* (dew), *rzha* (rye), *tobi* (for or to you), *vertatyj* (to return), *liky* (medicines) and others. For example, in Hutsulshchyna the exclamation *yo* has at least twenty meanings, depending on the emotional context.

The author attempts, albeit in brief form, to reconcile his ideas with the general development of the historical processes in the world of that time. He also gives a combined table of sings of the pre-Slavic written language and their transcription, that, undoubtedly, enriched his work. To our mind, it will serve as a base for those who will have a desire to check the author's theses or to continue the research, he has begun.

Along with his doubtlessly valuable works we should like to remark that the author described few monuments located now in the museums of Ukraine, Russia, Byelorussia, the Baltic and other countries (perhaps Hrynevych did not have the opportunity, because there are no catalogs of the monuments in some museums, or they are described in, catalogs on other themes)

In spite of some remarks, the work is worthy of a place of honor among the works about the Pre-Slavic and Slavic ethnos. It will be useful to those studying culture, historians of culture, and general readers. We shall hope that the author will please us with the next block of his researches and publish the second volume of his work.

Volodymyr Bokan,
senior teacher of the Kyiv Institute of Culture
Translated by Oksana Petrusyk

Volodymyr SHAYAN

THE FAITH OF THE FORGOTTEN ANCESTORS*

INTRODUCTION: STUDYING THE BOOK OF VELES

Motto:

"Wandering about the desert for forty years, we did not look for our Land. It had been given to us from time immemorial."

(Volodymyr Shayan: *The Historical Mission of Ukraine, 1945*)

Since the beginning of its existence in the history of mankind, a people sets itself its own task, its own history-creating program.

It realizes itself, forms its historical consciousness. A nation is formed of clans and tribes. Then it creates a state as a means of its existence. It forms its origin, its proper Faith. This Faith becomes the basis of its spiritual life, its most significant history-creating factor. It determines spiritual essence of the people, its state-creating basis and program.

Faith leaves these in the form of monuments and documents, in mythology, sagas, epics, in collections of hymns, rites and traditions. All these together create the spiritual treasury of a nation, its precepts in history.

A people, which loses its Faith, loses its spiritual originality and its essence. It is then relegated to some other history and becomes the foundation for another circle of history. It becomes spiritually dependent, often falling into state bondage or becoming state-cultural provinces of an empire.

This happened to the Ukrainian nation in the days of the flourishing and grandeur of the ancient-Ukrainian state. The time of its greatest might was during Prince Svyatoslav's reign. It was mature and was the product of a long period of development of its historical consciousness. In our study we shall understand why Svyatoslav succeeded relatively easy in mobilizing 120,000 people's knights. It was the result of long centuries of struggle with Greece for the Black Sea regions. This process is revealed most brilliantly in the Book of Veles. Svyatoslav's warriors answered the historic call of whole generations and centuries. Hence, numerous state-creating marches, which can be compared only with the campaigns of Alexander the Great of Macedonia. This will become evident in my repeatedly mentioned work about Svyatoslav.

We will be able to understand completely and evaluate this great Prince and his Title only in the light of the ideology and Faith of the Book of Veles.

The Song of Ihor's Campaign from the twelfth century was undoubtedly the greatest monument of state thinking in the history of our spirituality and culture until today. It was an epoch, when the "Dual Faith" was still alive. The immortal author of the "Song" tried with his prophetic word to stop the disorder in the state caused by arbitrariness and disobedience to the Golden Table in Kyiv.

Kyiv is clearly described here the capital of a large state, Rus'-Ukraine. Disagreements of the Princes, their civil strife, and the lack of state centralization destroyed Kyiv from within. The "Song's" prophet called for political unity and clearly

proclaimed the eternal mission of Ukraine. But the base of this state, its historic and proper spirituality, and its devotion to its national Faith were already undermined by the dual-faith. Here the memory of the national Faith are half-recollections, half literary style. ...The author of the "Song" mentioned Boyan, one of the national prophets, and called him "Grandson of Veles". He remembered his epics, forgotten long ago in history, together with the loss of the national Faith in the Princes' citadels.

We shall find in the Veles Book numerous connections with this tradition and properly — and this is most important — the time of devotion to the national Faith, the idea of its defence before the coming of Christianity, and even earlier before the attack of the Greeks during the period of their colonization of the Black Sea region.

Epics, oral traditions, and songs lived a long time among the people, and we can meet their remains and reverberations even today, in particular in the ethnographic notes of the late nineteenth and early twentieth centuries. Ancient rites, like funerals, weddings, walks, Christmas, and Easter, have been preserved most carefully. The revival of the Nation is closely connected with these vestiges of the ultimate sources of our true spirituality and culture.

I revealed the significance of this fact for the self-preservation of our nation in my work "Source of Strength of the Ukrainian Culture."

Only a list of Deities, as dead and honored idols, is left in *Chronicle of Bygone Years*, since Christians did not depicted their Deities in icons and statues. Some scornful tirades in sermons, which try to represent the ancient Faith as a primitive aggregate of Gods, also remain. And again contrary to the statements of the Greek sources about the God of Thunder — PERUN.

None of the Ukrainian researchers have yet learned the essence of genotheism, that is, teaching about a single deity as a multifaceted, multinamed, and multipersonal Being. I encountered precisely the classic period of this genotheism in the Veles Book. The consciousness of our historic "Ego" disappeared, and the ancient history of Ukraine was forgotten together with the decay of the Ancient Faith. Even Christian chroniclers (mainly Greeks) began the history of the Ukrainian nation from Oleh, contrary to the clear affirmations of the Arabic and even Byzantine sources. Consciousness of our eternal Motherland and heroic struggle over the Black Sea and in the area between the Volga and Danube rivers had been lost to the memory of the people.

And Greek expansion, that destroyed the Slavic Troy, closed the exit from the Black Sea to Asia Minor and Mediterranean Sea, colonized the northern Black Sea coast and captured a monopoly of the export and import trade, received — in the Christian interpretation — an aura of religious-cultural mission — God's caress and Rescue of the Barbarians from the darkness of their earlier "obscurantism"...

Somebody even consider our brave Prince Svyatoslav to be a conquerer, although actually he only liberated and defended our eternal lands from the Byzantine invaders...

According to the opinion of the Greek Christian monks, he reached not for his...

This happened at a time when German history carefully preserved its pre-Christian monuments, mainly in the form of Icelandic *EDDA*, the manuscript of which is rather late. The same way the Anglo-Saxon *BEOWOLF* keeps much material from pre-Christian sagas and ancient oral traditions, but none compare to the ancient *Veles Book*, which is centuries older than they.

But in Ukraine Christianity struggled against Ukrainian spirituality proper and simultaneously against nationality. The cultural and spiritual heritage of the ANCIENT FAITH was

not annihilated so cruelly and thoroughly anywhere else in the world by the apostles and neophytes of the NEW FAITH — CHRISTIANITY...

No one can deny this fact. It was an almost complete annihilation and produced nothing. And it is contrary to fact that the Pope has one of the best collections of monuments of the historic Greek-Roman art of pre-Christian times, which became an example and set the standards for artistic beauty for all Europe.

Some traces of this antiquity remain in some parts of Ukraine, which were considered "backward."

Ethnographers of the nineteenth century come to our aid here. Herder spoke with admiration about Ukrainian song in his *Peoples' Voices in Songs*. Publication of the collection of Maksymovych's folk-songs had a decisive influence upon the creative work of Shevchenko.

The systematic study of Ukrainian folklore gave birth to a whole ethnographic and popular school in Ukrainian literature.

This also gave birth to the revival of Ukrainian literature, already well-known in the history of Ukraine.

THE RENAISSANCE OF THE PAN-ARYAN THOUGHT

Who among Ukrainian writers did not come to love the Hutsul region precisely for the antiquity and richness of its customs and rites? Franko, Kotsyubynskyi, Hnatyuk, Khotkevych, Shukhevych, Kobylanska, Pachovskyi, and the artists Novakivskyi, Moroz, and others all had a lifelong love affair with the Hutsul region. Osyp Fedkovych simply adopted the ancient Faith and wrote prayers to the White God. He was called mad and his "paganism" is not mentioned in literature... His drama *Dovbush* still awaits study with its original outlook.

I happened to live a year and a half in Hutsulshchyna. A strange sudden change happened there in my life. This miracle of Great Awakening occurred one dawn, during a wonderful sunrise on the holy mountain Gregit.

Armed with the knowledge of Rigveda and Avesta already at that time, I knew a deep wisdom, revealed in these most ancient documents of the Aryan Faith and spirituality. Everything is imbued there with a clean and primal spirit inseparably linked with nature in Ukrainian spirituality.

In 1934 during three nights of struggle and inspiration, I decided to resume the ancient Ukrainian Faith not only as poetry, but as a living and creative religion.

I drew from the wisdom of the Vedas and Upanishads and through analogy come to some conclusions concerning our forgotten and destroyed national Faith. My soul was seized with the charm and poetry of *THE SONG OF IHOR'S CAMPAIGN* while still in high school. I knew whole passages from it by heart.

At that time and even earlier, studying Rigveda, I identified the Hindu Indra with Perun beyond any possible doubt.

Passionate, burning inspiration, which I identified with revelation, often came over me.

Then I began little by little to search for traces or evidence of our native Faith in the notes of other writers, wherever there was any mention of the time of the ancient Faith's clash with the cruel aggression of Christianity. Sakso Gramaticus with his wonderful description of sacred place of Sanctevyt was quite useful here. There were three hundred mounted knights, who belonged to the sacred place and served Sanctevyt on a white horse with a beautiful sword in his hand.

I also understood that Cossackdom in its unsurpassed structure was as a matter of fact, a knightly order for defending the people's existence and life.

I found some important traces in the Narbut History of Lithuania, in particular testimonies about Perun's triplicity and traces of legends, that I knew from the Rigveda. There was no any doubt about its continuity from the ancient Aryan Faith.

Indignation had been ripening against the times, when the so-called "Holy Roman Empire of the German People" destroyed the whole peoples as it spread the Christianity, as, for example, Baltic Prussians. And even earlier Shevchenko, and later Hrushevskyi taught me to understand the history of the religious persecutions by the Pope during the Liberation Wars of the Cossacks.

Certainly, critical experiments in comparative linguistics and philology in a new direction, concerning cultural history and philosophy, helped me. In particular, a very good lecture by Max Muller in Leeds on the bases and significance of the comparative study of religion, which he believed would change face of the human history.

Thus arose a complete system of revival of the old-Aryan, old-Slavic and old-Ukrainian Faith. In the sphere of philosophy I came to the conclusion that metaphysical and ontological systems could be expressed equally well through mythology, ritual, and then through the psychological interpretation of the Deity. The European metaphysics of Kant, Schopenhauer, Fichte, the brothers Schlegel, and, in particular, Hegel's system — is only one direction in defining metaphysics as a European psycho-metaphysical school relevant to Europe.

I dreamt of finding original old-Ukrainian texts. Studying *THE SONG*, I became certain that they had to exist, as a proper tradition of our history existed during the princely period.

In one of his talks on this theme, Prof. Stasyak told me that, being in Western Europe, he heard that there were some old-Slavic texts from pre-Christian times somewhere in Belgium. The news was uncertain and general, and I did not have a possibility to trace back its source. That talk came to mind when I clashed with the existence of "Izenbek's Plaques", printed in the *Firebird* magazine in London...

FIREBIRD

Maybe in 1967 (more exact date is in the letters) my friend Mr. Ewgen Popivsky brought me news that *Firebird* magazine was in the British Museum.

I began to photograph all issues of the magazine with the news about "Izenbek's Plaques" and with the texts, which had been appearing there in small parts and quite unsystematically. I found some lost issues in the Library of the Institute of Slavic and Eastern-European Studies of the University in London.

I sent those texts to my friends, but being overworked with social work, works in linguistics and urgent tasks on the external front, as, for example, taking part in the Congresses of the World PEN club, where I constantly defended the arrested writers in Ukraine, I could not at once devote myself in a proper way to solid research of the Veles Book's texts, as I would have wished.

Since engineer M. Scrypyk got those texts from the same source of the British Museum, the history of research is known from periodicals. A. Kyrpych undertook to do translations, and although not prepared for the comparative linguistic study, he translated the plaques, published up to that time. He translated, led by wonderful intuition and shrewdness; we should say he puzzled out the most difficult places of the text, which would not be easy for translating even by specialists in this sphere.

By publishing A. Kyrpych's translations Mr. Scrypyk rendered great historic service to the research of the texts. Since that time the Ukrainian community was able to acquaint itself with them, and their republication in the *Canadian Farmer* and in the *Calendar of 1970* popularized broadly cause of the Book of Veles.

The Russian Academy of Sciences in Moscow condemned these texts, considering them false, besides, Sulukudzev was called the author of the plaques' texts. We had to look for Sulukudzev's examples of the texts to consider that charge. Fortunately, there were necessary examples again in the British Museum and I became sure, as well as Mirolyubov did before, that those accusations were made-up.

Let us recall that the discussion about authenticity of *THE SONG OF IHOR'S CAMPAIGN* had been hold more than one hundred years. The French scholar Mason still persists with all force of his authority in his opinion that *THE SONG* is a forged document, or even a "seminarian exercise". He went the wrong way round, having turned over all influences of the popular *Song* upon its sources. It was as if somebody would

stand for the "non-authenticity" of Shevchenko on the grounds that Fedkovych and many others wrote under his influence, so to say, that Shevchenko's "works" were a compilation of similar works of later authors.

For his such inadequate work the Shevchenko Scientific Society named the Frenchman a honorary member, expressing the traditional slavishness of our scientists toward foreigners with official posts in universities.

Only Roman Yakobson in European scholarship put an end to the discussion, he smashed Mason's reproaches in a thick volume...

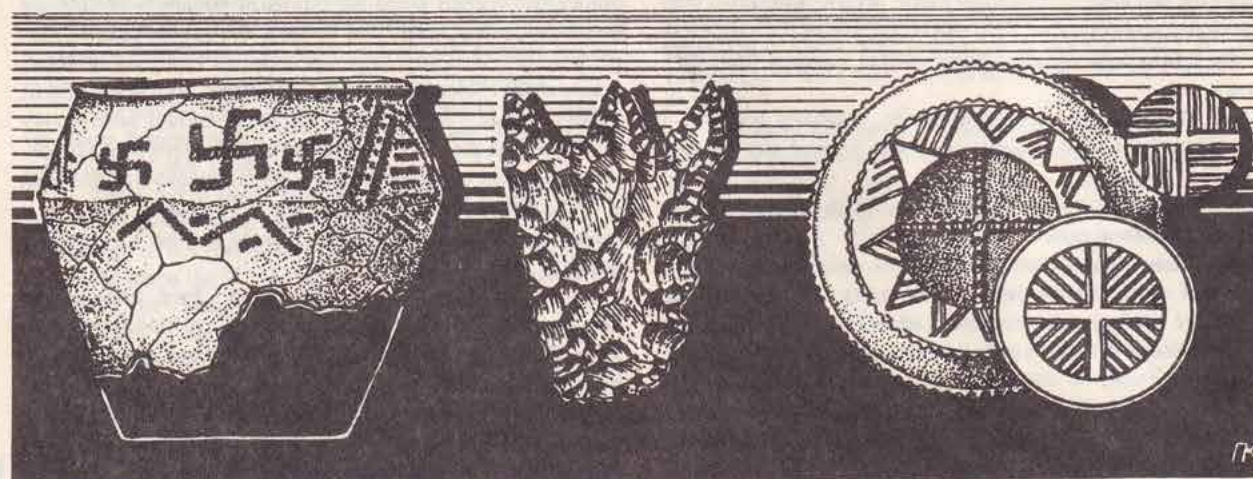
Nevertheless, the question of the "Izenbek's Plaques" authenticity could not be easy taken for granted from a scholarly point of view, taking into consideration loss of the original. Even a piece of one plaque does not remain, on the basis of which it would be possible beyond any doubt to affirm their exact date, using the method of electro-carbonography. The cause became complicated by contradictory statements of Kur and Mirolyubov in the very *Firebird*. In particular, there was vagueness concerning number of the preserved photos, made by Mirolyubov. Only one was announced in the *Firebird*. From the letter, remained after Mirolyubov's death, and according to Kur's confirmation, it is known that he received four photographs of the plaques. It is unclear till today where the three other photos or negatives are.

The very text of the plaques remained only in the notes of Mirolyubov, who not always understood what he was rewriting, as first attempts to read his notes prove.

All the same, Mirolyubov's notes, after the loss of the original, are the primary source, as well as the Yekaterynian copy of *The Song* after the burning of the manuscript during the Moscow fire of 1812.

Under such circumstances, only the analysis of Mirolyubov's notes, research of the text and its language are left as the only possible proof of the Veles Book's authenticity. It should be necessary to compound a detailed vocabulary of the language and grammar of the texts, and to make a comparative analysis on the basis of other knowledge about the ancient Faith of the Aryan peoples of that time. The knowledge from Rigveda and Avesta, as the most ancient documents of the Aryan prayer "I believe" will undoubtedly be useful here.

After Mirolyubov's death copies of his manuscript passed to Mr. Scrypyk, who edited their photocopies in the sixth part of the Veles Book; and in the fifth part the texts were given in original and translated by Mr. A. Kyrpych. His translation



of the texts is even better than in the first part of the texts.

Some Mirolyubov's manuscripts, yet in his life-time, belonged to Prof. Paramonov, who announced them and his experiments over the texts in the *Firebird*. Thus, solid literature appeared, which illuminated the research which followed.

Acquaintance with these texts was a triumph and a goal of my life. Amid joyful inspiration I discovered here familiar to me INDRA and MITRA from the Rigveda and Avesta. I hoped to find there at least direct confirmation of INDRA's identity with PERUN. I came to this statement yet at the very beginning of my study. These numerous parallels will certainly be cleared up during my studies.

Completeness of the outlook corresponds to the ancient times of Rigveda and Avesta. For example such a detail as "FIRMNESS OF BLUE HEAVENS," as Perun himself set it down forming his order in the cosmos, would be difficult for a modern man to invent.

We can read in the Rigveda: "he that fastened the heavens." But this is only a preliminary translation.

But our ancient Ukrainian genothicism, classical in its precision and formations, was the greatest surprise for me. The same concerns rites, in particular, the rite and sacrifice of SOMA, in our text SURA, as a basis of ancient ritual and offering.

A wide field is being opened up here for historic-comparative studying. I have no doubt, that I am the only one who has a calling for this studying. I affirm this with pitiness, and not with any pride.

At the same time, publishing texts in the *Canadian Farmer* was a considerable catalyst; two or three branches of movement of the Native Faith appeared. It is still prematurely to critically evaluate these movements.

The *Dawn* magazine, edited in Augsburg after the Second World War, was renewed thanks to the tireless and selfless labor of the great poetess Larysa Murovych. This magazine grouped innovative writers and poets and systematically prepared the self-identification of this group's ideology and evolution in the direction of the ancient Ukrainian Faith. It is not strange, that Larysa Murovych was indebted with her spiritual awakening to influences or recollections about her nanny from Hutsulshchyna.

During the following development the Preparatory Committee grew up from the *Dawn* group and sent Volodymyr SHAYAN to Toronto, Canada. It was for the first time in my life that my researches and their appearance in print received support. These were my fundamental works: *The Highest Light* (about Svaroh and Khors) and *The Highest Holiness* (about Svantevyl). And here, in the Book of Veles, I found once more

undoubted confirmation of my research on a comparative base. In particular, there was a Svaroh's conception, as the sole Pre-Father of the Universe and the Gods, who, at the same time, was the Highest Deity and the Heavens himself, where all the souls of his sons were alive.

With greater agitation I found in the Book of Veles confirmation of the Trinity of Svaroh and of genothic unity of the main deities, with which all others were related or their closest brothers, sisters, or sons.

Simultaneously, I felt a sincere influence from my friends to take a clear and unequivocal position on my studies of the present problems of the Native Faith. Insignificant attempts to "reform" the ancient wisdom of our ancestors and of the Vedas or Upanishads appeared. To simplify and receive cheap "success" during popularization the Native Faith "reformers" wanted to replace the name of the Christian God with the name of DAZHBOH and in this way to change only the name, to "open" the Native Faith using this simple substitution, they thought.

Even my persecution without any excuse is permitted, as if for "polytheism", contrary to all known to them my teaching in the book *MYSTERIOUS KNOWLEDGE ABOUT PERUN*...

Although I announced long ago the Veda's wisdom that "FORETELLERS CALLED DIFFERENTLY THAT OF BEING ALONE". The difference is between the analytic and synthetic points of view of the modern science of the Cosmos.

Modern science regards our solar system and the whole Cosmos as INORGANIC ORGANISM. The word "inorganic" is used, because they cannot imagine organisms of other type than known from biology.

The same concerns cognition of the Cosmos as ALONE CART, put into Integrity by the All-Creating Force of INDRA-PERUN, as the Vedas teaches us figuratively.

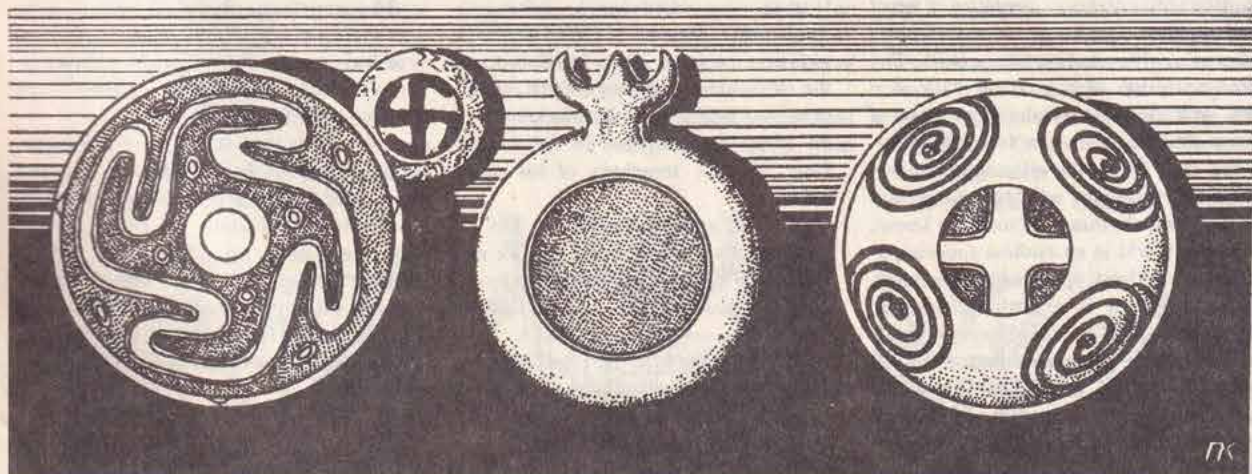
But history will condemn this simplicity of thought and the demagogy of the "reformers". Unfortunately, some persons, which had rendered great services to the cause of revival of the ANCIENT UKRAINIAN NATIONAL FAITH, have gone over to the side of the "reformers".

Translated by Oksana Petrusyk

* Printed according to publication: Володимир Шаян. Віра предків наших. Т.І. Гамільтон, 1987. С.75-84.

Swastikas, tridents, and crosses in the Aryan-Aratta culture of Naddnipyrianshchyna. IV-II millennia B.C.

Pictures from the dishes and ritual things made by painter-archeologist Pavlo Konytenko, 1993.



Maria SHUN

ORNAMENT — DECORATION OR MAGIC?

MARIA SHUN was born in the town of Horodok in Lviv region. Poetess. She works as scientific worker in the Lviv Museum of Ethnography and Folk Art attached to the Institute of Ethnology of the National Academy of Sciences of Ukraine.



In this case the issue is about usual pleasure for our eyes — about ornaments. Ornaments are of different colors, but we also mean both optical, and those colors, invisible to the human eyes, i.e. electro-magnetic auras. As visible colors can present quite another electro-magnetic aura. Once old medicine women picked medicinal herbs only on certain days, or even hours, felt very well in what color spectrum every flower "worked", and what "organic aura" of the human body should be treated with it. As man totally "gives" a certain aura as well. If to take into account that every human organic radiates certain aural rhythm, and every man has his own individual work frequency of radiation, then can we imagine ourselves, what is man? — It is a large carpet-ornament, woven with laid in patterns, bearing the color-aura of biology, upbringing, education, work, and emotions.

Thus, man is also an ornament in a way. Not to speak of the continuous ornaments-rhythm of urban architecture, or, simply, the ornaments of a village house or of the whole farm (the circle as an ornamental sign), ornaments in the house itself, ornaments on cloth, wood, or ceramics. Even gates or simple fences, not to mention out buildings — everything had their ornaments. "Near the entrance to every yard there were two lime-trees, between which the gates with different fine ornaments were tied." (Ivan Franko, *Collected Works*, v.6, K., 1950-56). And ornamentation of forest and gardens, you know, every tree also "works" with its certain color! The ornamentation of songs and dances — yes, you do not wonder, precisely of songs and dances — an impression appears that the whole ethnographic territories are simply "adjusted" to certain ornamental rhythms; because we know, that the world is an endless superimposition of rhythms; speaking the language of radiology, it is a mutual energetic exchange. And, as Volodymyr Vernadskyi wrote: "Cosmic radiation of all heavenly bodies envelopes the whole biosphere, pierces through it and through everything in it... The biosphere can not be perceived by the phenomena happen-

ing within it, if this connection with the structure of the whole cosmic mechanism is lost..." Thus the specific character of the rhythmic of popular dance or song should be seen, first of all, in the energetic exchange of geographic relief with outer space in a mutual exchange of information between the land and cosmos with the help of electro-magnetic radiation, in the interaction of wind with magnetic-sphere plasma, etc. That is, the cosmic signals of the electro-magnetic fields seem to be superimposed on the Earth's emotional (creative) rhythms (music, song, dance, literary works, especially, poetry).

In ancient times only those who were "initiated", that is, were watching over their nation's interests, felt these phenomena very well. Apostasy from the native ornaments (music, dances, clothes, and so forth) was interpreted by sorcerers as treachery and was subject to punishment. Recall that Skil, the King of the Scythians, was slashed with swords only because he, secretly from the people, built underground palace in Olvia, where he performed alien Greek Dionysian mysteries. A similar tragic fate overtook the brother of the Scythian King Saul Anarcharsis, who was ambassador to Athens in 589 B.C., was on friendly terms with Solon himself, was considered a great philosopher, and even inventor of potter's wheel and anchor. Having returned to Scythia, in the night under the Sky full of the stars, he decided to perform a ritual dance, striking the tambourine, that he hung on his neck, to keep a promise, given in Kizik during the elevsynian mysteries of Sybil, "mother of the Gods", — and he was killed with an arrow from a bow by his brother King Saul for treachery of his native land...

The ancient ornaments are not only star magic signs, but a way for man to survive a given time the rhythm on a given planet, Earth. A way to survive...

Ornaments of historical Zmiyevy Valy (Snake Swells), ornaments of astronomical observatories — Kromlehy, underground ornaments of bones from the ancient Ukrainian graves... We have

already stopped long ago wondering, that, for example, the dimensions of the ancient pyramids are directly proportionate to the certain astronomical quantities and constants, with which modern mathematics operates. But what have ornaments to do with it? It is known, that Trypillian settlements were built in the form of a circle with square in the middle of it. Some say — it was for the cattle, the others — for solemn ceremonies and holidays... Knowing the bases of radiology, we can freely suppose, that in the solar form of the circle our ancestors wanted to protect (to reflect radiation from) their settlement both from the harmful influence of outside factors and the pathogenetic influence of underground radiation on a certain piece of territory, so far as the circle has the magic-ritual function of protection. Yet outstanding historian Khvoyka, from Kyiv, noted, that Trypillian settlement had two circles of buildings, one circle outside the other. "Models of the Trypillian houses, found during the excavations, show that the houses were covered with drawings both on the outside and inside. This tradition, as is known, remains today. But one should admit that five thousand years ago, three thousand B.C., the Trypillian settlers pictured their houses aesthetically more perfect and far more colorfully. Spectacular multi-colored paintings of golden tint with yellow-brown, red, pink-black stripes makes an impression of ungovernable, impetuous fantasy... Art became more private, intimate. In the Trypillian period it was far more all-embracing, more decorative, rated at the larger spaces and farther distances.

"That time it was more theatrical, more suitable for the theater and not personal-family, but, so to say, generally obligatory, national." (V. Petrov *Origin of the Ukrainian People*, K., 1992). Inside the house the stove with the stove-bench attracted all eyes, that stove had whimsical flues, cherished eyes with its front side, covered with paintings and ceramics.

At the same time there were, perhaps, peculiar taboos on separate forms of pictures, the inner content of

which brought discord to everything which constituted "well-being". I think, it can explain complete lack of even the smallest elements of cubism, or, simply — broken lines, acute-angled zigzags, and so forth in the ornaments of the neolithic epoch (including the Trypillian culture). Even if we ignore the extraordinary abstractness of the majority of Trypillian compositions (M. Bandrivskiy "Trypillian Motifs in the Making of Ukrainian Avant-Gardism," manuscript, Lviv, 1993).

Now let us switch-over to the so-called "transmitters of the Stone Age" — stone circles, dohlmens, which, as it turns out, were complicated technical devices — acoustic generators (sound ornaments!) and electronic-magnetic oscillators. And although the radiation energy of any one stone was small, the exact location (polarization of all the stones together) and the form of the circle itself formed powerful energetic current. That is, the geometry of apertures and angles of slope of the walls, very form of dohlmens, the material, of which they were made, form of bushes for apertures, parameters, as well as engraved ornaments on the walls of chambers formed a psychotronic effect very interesting from the very point of view of various sciences (in case of war, the frequencies 23, 16, 35 Hz were switched on, and these frequencies cause infrasonic diapason and biologically destroy living organisms), or, during the time of peace, medical effect (thanks to ultrasound). So, these constructions had polyfunctional destination and were not only, as they are often considered, astronomic observatories (see *Charm of Mystery* by I. Furdudiy and Y. Shvaidak, K., 1992). Now let us dwell in more detail on ornaments — toothed lines, spirals, zigzags, concentric circles — those outlines, with the help of which the necessary parameters of the dohlmens and frequencies of radiation were "adjusted". Inside the dohlmens funeral pots are often encountered — with specially chosen ornaments, that had to remain with analogous ones on the dohlmens' walls. The models themselves were copied from more ancient ones. Thus, this information was transferred from generation to generation...

As we see, ornaments were everywhere... Let us examine the late Scythian period. With certain modifications, already more "in animal" style, we

see wonderful ornaments from the Scythian barrows of the Northern Black Sea littoral, dated 700 A.D. — 3000 B.C., an unsurpassed wealth of gold and golden needlework... Scythian men decorated even their bodies with tattoos — stylized signs of various fantastic animals. Strange as it may seem, but the carving of colored paper today originates in the Scythian appliques, cut from leather.

Even in the so-called pantheon of heathen Gods (in later years), during Prince Volodymyr's rule on the Starokyivska hill, there were gilded idols with a certain symbolic sign system, that also, most likely, set a certain energetic rhythm-ornament over a small territory.

But ornament, as everything in the world, loves the number three — form plus material plus ornament. All these together forms powerful energy. As we know, all ancient cathedrals (places of people's gatherings) were built on "good" places, where man felt the salutary influence of energetic currents. And in addition to the construction of the cathedral itself, radioesthetically correct forms of the building energetically qualitative building materials, and especially the form of the building's arch, constructed with regard for the point of golden section, — all these undoubtedly promoted the concentration and focusing of the human biological field on the otherworldly affairs, and it, in its turn, cured man morally and physically.

The same way white cloths with ornament protected a man every day. These cloths were a real magic miracle. First, thoughts and wishes were used by the seamstress (every woman was a seamstress) during spinning; secondly, when the ready linen was bleached in the dew and sun; thirdly, when the linen was cut and sewed — is this not a continuous meditation on goodness, to protect the person who would wear the garment?

One of the most ancient and most wide-spread motifs on the embroideries and carpets is the original mother of the World, in the Goddess Makosh (Mokosh) or Berehynya, that soon was transformed into the tree of life or today's national symbol of Ukraine, called the tryzub or trident, consisting of three united prongs.

And it, in its turn, is a universal protector — energetic resonator, that

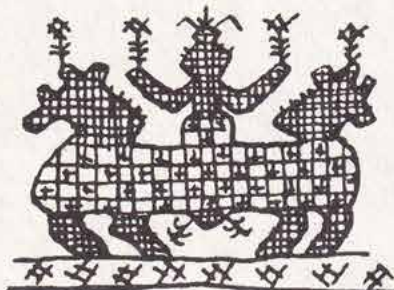
radiates over the whole house all the so-called electro-magnetic colors visible to man and even those invisible to the human eye, ultraviolet ones, which, in fact, protect man from low energetic essences, disease, bad eyesight, not to mention from pathogenic subsoil radiation.

In olden days, as the chroniclers testify, only women and girls belonging to the highest society were engaged in embroidery. Even in later days. Thus, Prince Ryuryk Rostyslavovych's wife Anna embroidered herself both for her family and to decorate the Vydubsky monastery. Obviously, this tradition comes from the times of the Aryan caste division of society. Bearers of ready "Vedic knowledge" and laws, creators of so-called "rhythm of life" and "taboo" were brahmins, and then what are patterns-ornaments, if not a rhythm of life, its color breath? The only persons who could create and prolong in time ornaments for their people were those who understood their energetic meaning and destination — that is, they were "initiated" people — women-sorcerers...

It still holds good that; as Oswald Spengler wrote in *The Decline of the West*, there is "a peasant — the lone natural man, lone remnant of culture, who has survived." And neither collectivization, nor starvation, nor total urban-monstrous assimilation could strangle him... And to put it more precisely, only the old patriarchal peasant was able to preserve the ancient rituals or embroidered cloths. And even if all these would be on the current mediocre level, all the same it must be one of the main signs of the nation. The Japanese are not ashamed of wearing their uncomfortable antediluvian (to us) kimono, and this does not prevent them being highly-civilized technologically developed nation. Only we can make fun of our ancient heritage or reject it for the sake of any dubious progress (where can you see it if not in our mournful ecology?).

Until popular clothes meet the needs of everyday comfort (and not only for the stage), until national architecture, that is, our energy ornamentation worked out for a thousand years, return to us — our nation, as a physically healthy cultural nation, won't be worth two cents... Only such civilizations withstand the sands of time...

Translated by Oksana Petrusyk



Halyna KHOTKEYVYCH

EASTER EGG'S INFLUENCE ON A DEEP HUMAN'S LIFE



Trypillian colorful egg

HALYNA HNATIVNA was born in Kharkiv, in the family of HNAT KHOTKEYVYCH – well-known artist of the word, bandura-player, historian. Just before the war she entered Kyiv Conservatory. She lives in France already more than half of a century, last years – in Grenoble.

Everyone knows that there is a thought power, a word power, an action power, a creation. But, perhaps, we do not always realize that a thought, a word or an action are the same power. They are three streams necessary for life movement, for finishing something:

Think – say – do.

When one of these streams is withdrawn – we know what comes of or does not become of it.

Sometimes it seems we manage by thought, create it, but we may imagine that that thought has existed already, it meets with like thoughts, and it has been so from time immemorial.

Painting an Easter egg, a woman master is preparing with thought and prayer until painting the picture which "has been thought over". But that picture – symbol – has already existed from time immemorial! And it happens sometimes that the same Easter egg transfers to a master its power, energy, and the assignment of its symbol.

I met a picture of the Easter egg with only one sign – a "cock". I was just beginning to paint it, and it "talked". It says – a cock, a red crest – that is Sun symbol. And the Sun is fire. And let a cock go – that is to start a fire – is to burn down somebody's house!

And I paint the cock's curls so carefully – as if not to start a fire of it, not to put a charm off.

And here some time later, visiting the Rivne region, I have known from peasants that there are two stories in their region of how birds shift fire. If a house is burning somewhere, and there is a nest under the roof, a bird flaps its wings near it, and saves its fledgelings. And sometimes its wings are burnt, and it flies unconscious away and falls or sits on a neighboring house – it shifts the fire.

The other story is about a stork. One cannot make it do harm to anything, it even cannot touch a nest, because the stork will crumble fire with its beak on a straw roof!

And it put a superstition out of that fire under the roof. Was not it a rock-Easter egg?

In France, in our "modern" times, people do not go to churches, although they are opened and invite people there repeatedly in various ways. People do not find what they are looking for in churches. They do not come to confess. But it accumulates in the soul, it laid on old knots, and it becomes hard for a person to carry all that, not expressed, and he goes to a psychotherapist. And they "treat" in France so: they descend lower and lower on a stairs of his life during the talk with a person, and they find that moment in a word or an expression on face that shows that just here, at that time, everything was good – a person was happy. Sometimes it turned out to be in childhood, or even else before – at the age of baby, or else before birth. We all may find such moments in ourselves, to which we would like to return, be absorbed in happiness, and then to rise little by little, grow up, muster strength with that treasure in memory.

And now, Ukraine is plunged into depth of being through its children-Ukrainians. It gathers and binds the roots of its life with thread and knot. Who with Easter egg, who with his singing, who with Kobzar's strings or with pen or paintbrush, and who with a free thought, a living word – the Aryan's descendants weave an endless carpet of their future, a carpet of memory.

Let it shine with vivid colors, let it cover the black spots of our pain with its light.

INTERNATIONAL CON- FERENCE ON THE OCCA- SION OF THE 100th ANNI- VERSARY OF DISCOVERING OF THE TRYPILLIAN AR- CHEOLOGICAL CULTURE

The International conference "Early Agriculture in Ukraine" devoted to the one hundred anniversary of the discovery of the Trypillian archeological culture took place on July 6-10, 1993. As an international conference, it was attended by leading specialists from many countries: Israel, Canada, Moldova, Germany, Poland, Russia, Romania, Serbia, Slovakia, USA, and France. Most extraordinarily the world renowned scientific elite of Trypillia students gathered not in the capital, but in a small village Talyanky in the Cherkasy region.

The decision to locate the International conference was conditioned by the fact that Talyanky boasted the biggest fore-towns of "Trypillia" and of the whole ancient world. It should be emphasized that the direct descendants of that abundant land, the peasants of Talyanky and nearby Veseliy Kut, and the intelligensia of the district town Talne – honorably represented Ukraine to the guests: they were generous hosts and entertained the guests at the celebration of Ivan Kupala. The director of the Talne museum of agricultural history, famous ethnologist and archeologist Vadym Mytsyk, made the greatest contribution. Thanks to his treatment, museum exposition and a program of performances by the amateur folk choir Svitovyd were prepared well, a special issues of the folkloristic journal *Svitovyd* and the book *Sun's Cities* were published. The assistants of the Talne regional administration and the Cherkasy administration O.Dubovyi, P.Voitenko, V.Bahriyчук, of the Ministry of Culture and of the Institute of Archeology of the National Academy of Sciences of Ukraine, especially the leaders of local expeditions V.Kruts and O.Tsek also made a significant contribution.

The preservation laboratory for archeological research of the Ministry of Culture prepared for the conference a special video-film "The Aryan Sanctuary over Pela," where the material about excavations of the most ancient kurgan over the Pela's mouth came to, and also fragments of an exhibition "The Trypillian World", exhibited in the Ukrainian State Museum of Literature. The laboratory also organized the videotaping of the conference and broadcasting it on Ukrainian Television.

Among the many papers delivered we should mention those of Yuriy Shylov (Institute of Archeology of the Academy of Sciences of Ukraine) and Yaroslava Yosypshyn (Munich University). Our readers can refer to Shylov's paper "Trypillian/Aratta's Role in Formation of the Aryan Community" as the basis of numerous publications by this regular author of UKRAINIAN WORLD; the argued conclusions about "Trypillia" belonging to the most ancient state of Aratta-Oratta and about the links of "Trypillia"-Aratta with Sumer which led to the formation of the Aryan community of the Azov-Black Sea steppes were first presented here. Mrs.Yosypshyn went further in her report, "Reflections of the Trypillian Culture". She believes that, having appeared on the coasts of the Danube and Dnipro, the Aryan culture of Trypillia was later diffused to France and Indonesia. "It is interesting, that the houses built on the island of Sumatra, Indonesia, are just the same as those in the Ukrainian Carpathians". Such an idea has quite evident correspondence. Let us hope that further investigations of the great cultures of the Arattians and the Aryans will open new scholarly ground on the basis of this and similar evidence.

But we need not just one international conference for that.

The conference adopted an appeal to the President and the government of Ukraine concerning the protection of monuments of the Trypillian culture and creation of a state archeological reserve in the village of Talyanky.

Volodymyr Pohorulyi, director of the department of the protection of monuments and reserves of the Administration of Protection of the Historical-Cultural Environment of the Ministry of Culture of Ukraine

Translated by Oleksandra Bairakovska

TO THE 180th ANNIVERSARY FROM TARAS SHEVCHENKO'S BIRTHDAY

SINGER OF UKRAINE



Panteleimon Kulish. Portret of Taras Shevchenko. 1847

SPIRITUAL GIFT

Taras Shevchenko, as a truly folk poet, inherited all the talents and spiritual features of his ancient, freedom-loving, open-hearted people. The artist's outlook fit into the image of the Ukrainian world from the mythological origins of the antiquity to the political reality of the nineteenth century. Shevchenko was born on March 9, 1814, in the geo-ethnic center of the Trypillian culture – Oratania – Zvenyhorod district, and died on March 10, 1861, in Saint-Petersburg; his dust, according to the "Zapovit" (Testament) was buried (reburied) in the mysterious geotectonic center of Ukraine – Kaniv (Chernecka) mountain on May 22, 1861.

Shevchenko reached the summits of the Ukrainian and world culture as a poet of genius, thinker, and painter-academician. He had a great musical gift. Shevchenko's friend Panteleimon Kulish (our great historian, thinker, and writer) remembered how Shevchenko as an elder boyar at his wedding, astonished everyone with his voice: "Shevchenko was known in this house as an author of poems, and nobody knew that he was an unsurpassed, perhaps even the best folk singer in all Ukraine." As a true friend, Lev Zhemchuzhnykov (and outstanding Ukrainian and Russian painter, specialist in folklore, great-grandson of the last hetman of Ukraine Kyrylo Rozumovskiy) testified, Shevchenko "sang with a pleasant voice, completely preserving the folk character, and feeling deeply what he was singing". The melodiousness and musicality of our people is truly a world miracle. "Happily gifted natures exist as well as happily gifted peoples. I saw such people, a people of musicians – Ukrainians," said the genius of Slavic music Petr Tchaikowsky, Ukrainian by birth. "Ukrainians, as well as Italians, are born with keen ear and voices trained by God himself," – thus did the outstanding artist of the Russian word Alexandr Kuprin characterize our music nature. With these born talents combined with the eternal ethic essence of the word, Taras Shevchenko obtained the highest recognition of a poet as a spiritual prophet – Great Kobzar, Father Taras.

KOBZAR – SON AND SPIRITUAL PROPHET OF THE PEOPLE

Poetry of our people arose in the ancient times as a song-prayer-hymn to the Sun. Its eternal moral value is in its address to the light force of life creation. Since the days of yore, poets were called singers in Ukraine. Our people used this same sacred name for the kobzars and Shevchenko, whose word has the moral force of an eternal folk song-prayer.

Kobzars are wise, blind singers, who lead those who can see to the road of spirituality. Throughout recent centuries no one dared to threaten the life of those godly people. Kobzars were inviolable both in the Crimean slave markets, in the Turkish capital of Istanbul, and in the Russian empire. The Bolshevik "oprichnina" committed the greatest sin in all our bloody history – several hundreds (almost all) of our sacred people, wise and blind men, were killed. They perished in the concentration camps in Solovky Islands, on the Pechora and Kolyma rivers, in Siberia and in the capital prisons. And our people found themselves without their spiritual prophets, ideologists of the spiritual will, keepers of the ethnic memory on the crossroads of history, in the darkness of ignorance...

Kobzars have always belonged to the spiritual stratum of the Ukrainian traditional society. Kobzars are singers, prophets, wise men, interpreters of the world, and keepers of the Vedic outlook.

Being people of refined life practice they combined the earthly and heavenly (sunny) in themselves. A great artist of the Slavic word, Ivan Bunin, showed a spark of genius when he described the essence of the kobzar: "The kobzar... is a son of the people, who does not separate the Earth from the Sky..." The same can be said of the Ukrainian people, farmers, who with their way of life promote the productive interaction of heavenly life-giving and earthly origins.

The kobzar's art, a deep spiritual phenomenon in the life of our people, appeared in the ancient Aryan, pre-Trypillian times of Ukrainian culture, and it is difficult for us today to comprehend it completely, because its relics are on the verge of disappearance. Its essence cannot be reduced merely to glorification of and mourning for the past. Its tradition is based on the knowledge of the process of the spiritual essence of its people, that gives the kobzars the ability to penetrate the past, and to understand, evaluate the present according to the highest criterions of the truth, and to foresee the future.

Kobzars were the keepers of folk memory and morality, awakened consciousness, created new myths and songs, preserved our knowledge, and opened for the people the way to the truth.

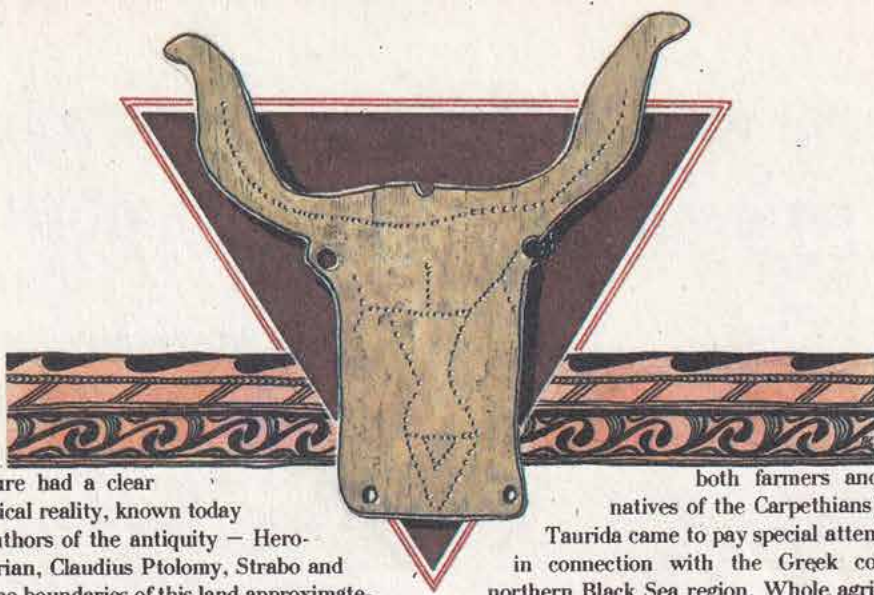
The same spiritual function in the ancient Indian society was carried out by *kavi*, *kavi* – singers, interpreters of the world and hence a modern Indian *kavi*-poet; in ancient Greece – *rapsodes* – creators and performers of the epic poems; in ancient Ireland – *filids* – experts in the tribal genealogy, poets-wise men; in the ancient Scandinavia – *scaldes* – folk-singers; in the ancient Slavic – *boyans* –singers; in Languedoc (South-western France – *troubadours* – poets-singers; at the descendants of Ossetes – *gekuoky* – folk singers; Tajiks – *gasfzy* – keepers of the deep knowledge, singers, and – *gurugyhyony* – creators-keepers of the national epic works; Kabardinians – *geguako* and *usaky* – folk poets-singers; Azerbaijians – *ashugy* or *oshoky* – folk poets-singers; Kazakhs – *akyny* – folk poets-singers.

Prophetic tribal-singers, divine wise-men *rishi* carried out a function of spiritual prophets in ancient Rus'. A synonym for kobzar is bandurist, the first form of which was *pandarish*, is etymologically related with the name *rishi*. Bandurist in the ancient Aryan language, preserved in Sanskrit, is read as prophetic singer or omniscient adviser. *Pan* (*mister*) in these languages means: prophecy, advice, heavenly blessing, light, gaping, noble; *dar* (*gift*) – prophetic, supreme, spiritually generous; *rish* – singer-wise-man; Iranian *darvesh* or *derwish* (light and sinless) belongs to this series as well. Hence the name of the ritual instrument *pandura* or *bandura* – prophetic adviser.

Thus, ritual art of the Ukrainian kobzars-bandurists is a relic of the ancient, Vedic tradition of direct, oral transference of real, active knowledge. Our kobzars, along with the spiritual relics of other Indo-European peoples, – is a real, active force of ethnic consciousness, revealed in the Word. Kobzars and bandurists as keepers of light spiritual qualities set one people on the right path with truthful striking words, or were advisers for others. Folk singers did not glorify rulers, did not eulogize for fun the heroism-martyrdom of the slaves. As people of high morality, they affirm all that is human in man, awakening and strengthening a conscious will to live. And this self-creation of the individuality of the whole people flows from morality and conscious will to live.

Shevchenko's word performs the same mighty spiritual function in our own life. And our people have given the highest recognition to our poet-singer with the holy name of Kobzar.

Oleksander Shokalo. Translated by Oksana Petrusyk



Ancient culture had a clear idea of the geo-political reality, known today as Ukraine. The authors of the antiquity — Herodotus, Aristotle, Arrian, Claudius Ptolomy, Strabo and many others — set the boundaries of this land approximately as follows: in the West — the Vistula (Visla) River, the Sarmatian Mountains, the Carpathians, the Istr (Danube) River; in the South — the Northern coast of the Pontus (Black Sea) and Meotya (Sea of Azov), called the Scythian bow because of its shape; in the East — the Tanais (Don) River; in the North — Hyperborean Forests (Polissya today).

This land, Oikumena, was always perceived at that time as something integral; although there are evidences of some separate centers of that time Ukrainian world. They are, first of all, Middle Naddnipyrianshchyna (Middle Dnipro River region), Volyn', Crimea and territory between the rivers Dnister and Pruth.

Let us try to substantiate cultural-economic integrity of ancient Ukraine with the example of primitive agriculture.

Middle Naddnipyrianshchyna is an ancient agricultural land; there is ample proof that wild cereals were cultivated just here in the days of Sursko-Dnipro archeological culture seven thousand years ago. In the days of early Trypillian culture, farmers used the hoe and wooden plow to cultivate the soil, and grew wheat, oats, rye, barley, peas and other crops. A fertility cult in the image of Earth-Mother was followed here; wheat ears were placed next to her image on the domestic altar. Herodotus testified to the influence of the customs of this region upon the Hellenic world; he described the Scythian ritual of making offerings giftswrapped in wheat ears at the temple of Artemis on the island of Delos.

Representatives of other cultures, known as Zarubynska, Pshevorska, Lypytyska and Lukashivska, were farmers as well. That is, bread was grown in the basins of the rivers Desna, Prypyat', Horyn', Western and Southern Buh, Dnister, and Seret. Powerful grain-growing traditions are also characteristic of Dniepro-Donets and Sabatynivska archeological cultures, as well as culture of linear-band ceramics, which encompassed the basins of the Donets, Don, Inhulets, Mountain Tikych, Tilyhul, Chychykliya, Inhul, Synyuha rivers. Wheat, barley, millet and other crops were grown around the town of Bashmachka (today — Solonyanka district, Dnipropetrovsk region). (A.T. Smilenko. *Городище Башмачка 3-4 в. до н.э.* — К., 1992).

In general, the number of crops, grown in Ukraine in the ancient times, was rather large — various types of wheat, rye, barley, as well as millet, peas, vetch, rarely — flax and hemp. Wheat with two grains was the main crops from the Neolithic to the late Bronze period; wheat with one grain — in the days of the eneolithis. (Г.О. Пашкевич. "До реконструкції асортименту культурних рослин епохи неоліту-бронзи на території України." In: *Стародавнє виробництво на території України.* — Київ., 1992.)

The original tribes, living in Crimea, were farmers, while the Tavry, who lived in the mountainous part of Crimea, were

both farmers and herdsmen (like natives of the Carpathians). Crimea and the Taurida came to pay special attention to agriculture in connection with the Greek colonization of the northern Black Sea region. Whole agricultural regions — the so-called Hory, that had a high level of agricultural technology, — appeared near Greek city-states (especially in the sixth-fifth centuries B.C.), and extended rather far to the steppes: we know, for example, about the agricultural development of the forested part of the Hileya country, numerous peninsulas and islands, and whole steppe regions in the sixth century B.C. Olvia, Khersoneses, and Tiras reached high levels agricultural development; according to the testimony of Demosthenes, in the days of Levkon (6th century B.C.) Bospor alone exported over one million of poods* of grain to Athens yearly.

Last years discoveries of the Ukrainian archeologists forced a reappraisal of the essentially nomadic organization of the Scythians of Lower Naddnipyrianshchyna. It turned out that in the sixth century B.C. people, living on these lands, grew two types of wheat, barley, millet, rye and peas. (Н.А. Гаврилюк, Г.А. Пашкевич. *Земледельческий компонент в экономике степных скифов конца 5-4 в. до н.э.* — *Советская археология*, 1991, №2.). As such agriculture requires living in one place at least for 4-5 years, the population of this steppe was, at most, semi-nomadic.

In antiquity bread might have been grown, possibly, even in those regions of Ukraine where there are half-deserts now as, for example, in Budzhak steppe. And although Strabo called the steppe the Hetska desert, it was hardly like that, as it is known that at that time level of the Black Sea was 15-18 m lower than the modern one, and border of steppe with forest-steppe was considerably far to the South. Some historians, in particular Ammianus Marcellinus, and archeology (settlements of Poyeneshty-Lukashivska culture) testify to the existence of grain-growing at that time. A high-ranking Turkish official, travelling through Ukraine in 1740, wrote about Budzhak: "Wheat, barley and other cereals are grown there in plenty, they are taken by camels to the nearest territories — Kyliya, Izmail, Akkerman... It is wonderful there, so-called Arnautska wheat is high-yield." (М. Губоглу. "Турецкий источник 1740 г. о Валахии, Молдове и Украине," *Восточные источники по истории народов Юго-Восточной и Центральной Европы*. Vol.1 — Moscow., 1964.) Let us remember that it was observed at the times when Budzhak horde led a nomadic life there, which was similar to that of Scythian nomads.

These and other facts testify special continuousness, however, in the grain-growing culture of the Ukrainian world every territory had its specificity. And this gives reason to speak about grain-growing culture of Ukraine on its whole territory and about Ukraine as grain-growing continent of the antiquity.

* 1 pood — an old Slavic unit of weight equal to approx. 36 pounds.

Valentyn Kryshachenko
Translated by Oksana Petrusyk