



УКРАЇНСЬКИЙ

UKRAINIAN WORLD

# СВІТ

THE UKRAINIAN FAMILY



Oleksander SHOKALO

# THE SPIRITUAL WILL OF UKRAINIAN FAMILY

## BINARY ESSENCE OF UKRAINE

We are currently experiencing the period of entry into a new cosmic epoch. On Earth this will be revealed in the fact that human life will be based on individual spiritual will and sincerity of relations, and the patriarchal trend will change into a matriarchal-patriarchal order. Women's lives will be freed from excess-emotion and will be guided by the intuition which is a part of their being. Men will recover their primary efficacy. Thus essence will everywhere be the determining factor (this is the origin of the name of this epoch of renovation — the Essential Age or Satia-yuga in Sanskrit). Today it is hard for us to realise this because we are unable to free ourselves so quickly from the anthropogenous burden — the inherited fatigue which has accumulated in us as a result of the wrong life of our ancestors in

the last millenium. This is a consequence of the apostasy of many generations from its spiritual-natural essence in religion, in family and public life. This betrayal of origins has revealed itself in a regressive mutation of the Ukrainian gene pool and in decay of spiritual type.

How did ancient Ukrainians secure the stability of their life for at least five millennia of cultural history?

Our ancient ancestors could bring their individual being into compliance with the process of Integral Life using the universal system of faith science, in particular the psychological mechanism of initiation. Initiations determined the stages of spiritual-biological maturity of a human being and transformation from one life cycle to another. Such transformations were followed by a ritual death: the initiate died for the previous period of life and was born again in the next life. The burial rites of the ancient Ukrainians display an initiatory essence: death was no tragedy for them, but just a moment of transformation into the cycle of the eternal life of their spirit. This is a proof of the highly developed religious awareness of our ancestors. The system of initiation united all cycles of an individual life from birth to death into a continuous process, tying the individual to society, and attracting the living to the patriarchal spirit — to the eternal. The symbolic carriers to the new world were the horse or the eagle, which possessed sun symbolism.

The original essence of man and woman are fully revealed in the marriage initiation. To give a girl in marriage is like leading her into another world: she ritually dies for her parents, and submitting to the will of her husband is born again as a woman-mother, the originator of a new family world.

And finally in the funeral ritual when the dead become members of the category of ancestors and settle down in another sacral



dwelling — the tomb, the male and female principles of the human essence can be traced on the cosmic level. The male principle has been connected with the Sun from the dawn of time, and the female — with the Moon. This is why the following positions prevail in ancient Ukrainian tombs: a man lies on the left (sun) side, with his head towards the west where the Sun dies every day, thus relating to the primordial male principle; a woman lies on the right (moon) side with her head towards the east where the Moon dies every month in the sunny rays. Thus the woman-mother returns creative power to nature. (Women who did not bear a child were buried like men).

Relics of the ancient Sun-Moon faith have been preserved to this day in the spiritual and economic practise of Ukrainians, as a synthesis of matriarchal-patriarchal

tradition. The matriarchal tradition or Moon cult of ancient Ukraine originated on the right bank of the Dnipro where the main way of life was cultivation regulated by the astronomical knowledge which was the possession of vedun-priests, this is the origin of the word Vedism. The patriarchal tradition and the cult of Sun is connected to the life of the cattle-breeders and warriors of left-bank Ukraine.

Thus a special Ukrainian type of culture was synthesised with its universal Vedic system of faith, based on the binary essence of life. This is borne out by customary law where the social status of man and woman are equally high. In ritual proceedings the role of mother and father have acquired sacred meaning. There are traditional holidays in Ukraine which are separately tied to male and female principles. The main ones are: the holiday of Yara (nowadays Yavdokha, celebrated on March 14) and the holiday of Yarylo (nowadays Yuriy, celebrated on May 6). The celestial solar spirit Yarylo represents the male power of a warrior and a shepherd and the patroness of the earthly nature Yara is the protector of the female principle. The dual primordial Ukrainian gods Lad and Lada also share this dual essence. They personify the life-creating essences of the Indivisible World and are the patrons of love and marriage and the spirit-protectors of the monogamous Ukrainian family (this is the origin of the expression lado — a nice reference to each other by a married couple.)

In the Ukrainian family from the very beginning the life of man and woman have been harmonised with the cycles of the Moon and rhythms of the Sun. Thus the couple has developed a universal ability to fully comprehend the natural cosmic rhythms, the rhythms of the indivisible process of life and this became the guarantee of the genetic-spiritual health of succeeding generations.

## MARRIAGE IS THE REVELATION OF THE INDIVISIBLE ORDER

The pure natural instincts and heart feelings of two young people are harmonised by love, subordinate to the spiritual principles — Lad and Lada. Thus the Indivisible Order is realized in human nature, and the genetic-spiritual unity of the human world with the Indivisible Order, which is the greatest mystery of the Indivisible Life, functions. The subsequent fate of human clans depended on the harmoniousness and spiritual content of marriage. To support the family and ethnic genetic pool our ancestors knew at least seven generations of their clan and knew with certainty how to choose a match that was advantageous for the continuation of the clan. So the genetic foundation of the clan, ethos and all humanity was renewed.

Marriage also became a tool to publicly protect intimate relations. Only in pair marriage — a monogamous family based on a strong instinctual-spiritual marriage connections — is the living energy of two people in love realised through the fullness of feelings at the birth of spiritual fruit — a child, and not dissipated as in unstable extra-marital sexual intercourse. In marriage the couple fosters the spiritual-biological essence of family. Only when a child is born can the family declare its birth and start a new life as a mature productive cell of the ethnic being. Children contain the possibility for the higher realisation of human life. Through their children parents can do what they failed to do themselves. According to acute observations, children are now being born whose extraordinary capabilities are giving their parents a lesson in how to live.

## THE FAMILY INSTINCT

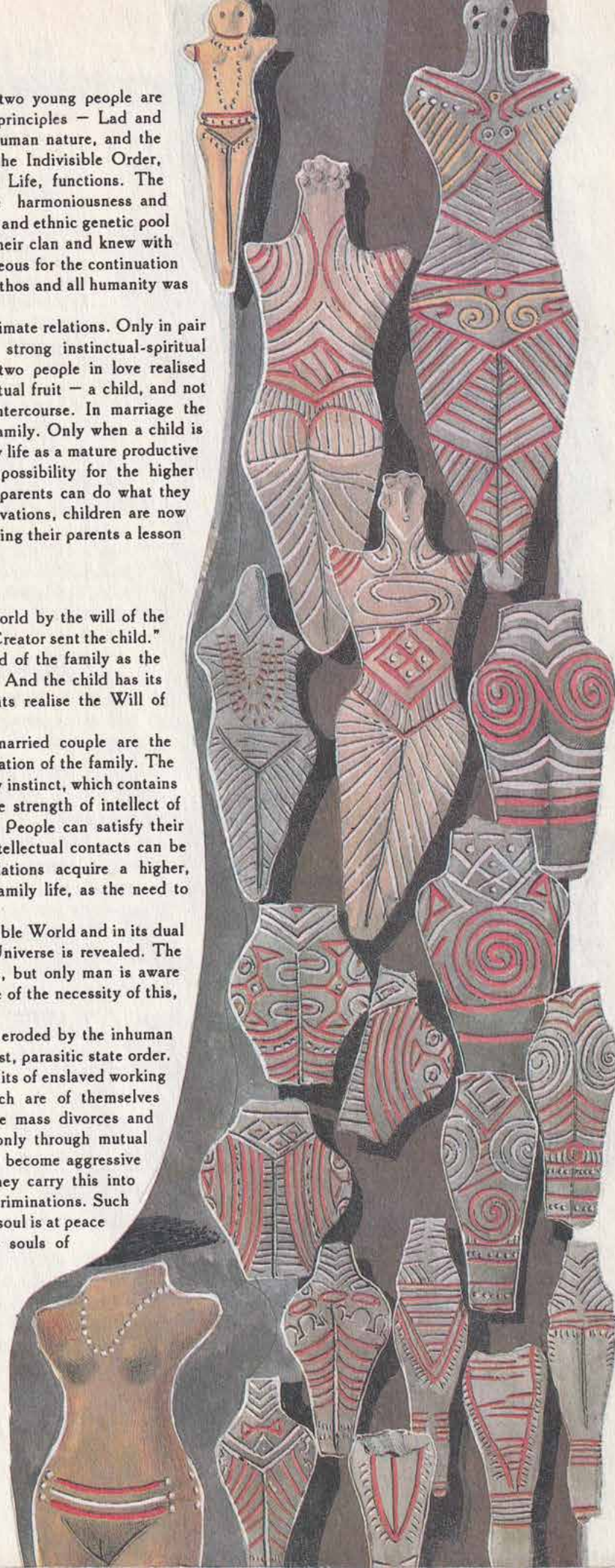
The pure soul of a child appears in the earthly world by the will of the Creator. The moral law of Ukrainians says: "The Creator sent the child." The child — is as high an occurrence in the world of the family as the birth of true thought in the human consciousness. And the child has its place in the world, its happiness when its parents realise the Will of Heaven.

Children as the spiritual-biological fruit of a married couple are the realisation of family life and the completion of creation of the family. The family world is born through the power of the family instinct, which contains natural sexual needs, filled with heart feeling, the strength of intellect of those in love, and their mutual will for life. People can satisfy their undirected sexual needs through adultery, and intellectual contacts can be made while living apart. Sexual-intellectual relations acquire a higher, universal sense, only when they are realised in family life, as the need to cherish a family world.

The family world is an organic part of the Undivisible World and in its dual integrity the binary life-creating essence of the Universe is revealed. The family instinct is possessed by animals and birds, but only man is aware of it. A human couple creates a family, with aware of the necessity of this, when personalities achieve spiritual maturity.

Many contemporary people's instincts have been eroded by the inhuman standard of living in an anti-human post-communist, parasitic state order. The Communist regime was looking for isolated units of enslaved working mass rather than integral healthy families, which are of themselves resistant to total oppression. As a result we face mass divorces and formal families, where people are tied together only through mutual biological survival. In an unnatural socium people become aggressive and physically and psychically exhausted and they carry this into their families, where it is discharged in mutual recriminations. Such families offer none of the family comfort where the soul is at peace and where natural family needs develop in the souls of children.

Formal families are the breeding-grounds of slaves for the parasitic state. Similar situations occur in other societies, but only the parasitic communist regime based on the self-sacrifice of ideologized slaves made a system of it. Few families were able to withstand the total ideological pressure, in spiritual slavery. Nowadays, under conditions of pseudo-democracy and low living standard, we are faced with the aggression of the criminal government and demoralised socium.



## FAMILY AS THE PRIMORDIAL CELL OF ETHNIC ESSENCE

The ancient Ukrainian name of a human family — *rodyna* — comes from its function of prolonging eternal life through the birth of a kindred (*ridnyi*) soul. This spiritual archetype as a fruit of the ethnic self-awareness of our ancestors appears in the pan-Slavic names of the solar Spirit of Life — *Rod*, and life protectors — *Rodytsia*. The names of the ancient Ukrainian gods, *Lad* and *Lada*, possess a connected solar etymology. The ancient moral law of Ukrainians originates from the spirit-protectors of family life: "Love brings order to everything."

Family as a primordial cell of the human world, realised in a manyfaced nature of tribal ethnic organisms, is self-generated by the deeply-intimate combination of male and female principles, subordinate to the harmony of the Indivisible Love. This harmonic pulsation of self-renovation comes through everything indivisible. And a human family by the power of love is involved in it, acting out in its earthly organic being the law of Indivisible Life. People have to place all societal laws under this Law. And the human family itself, which is guided by the will of love, is the fundamental legislator of the societal life. "Love knows no law". This truth has been worshipped by Ukrainians as a main principle of its customary (natural) law. We live and foster our spirit not according to the laws invented by ham-fisted legislators, but often in opposition to them. Because a person is awakened every day by the light of the Sun to physical and spiritual work, and takes care of his life and life of his children by the will of the Indivisible.

Thanks to the inner spiritual will of our families, we managed to preserve ourselves as a nation under conditions of political slavery, ethnocide and ideological pressure. The Ukrainian family is robust through its faithfulness to the traditions of its natural religion — the faith of ancestors. We will remain safe and sound, we will renovate our ethnic essence, when we bring the spiritual potential worked out by our ancestors into our lives.

The degradation of each individual family's spirit, the loss of will to life, results in degradation of the nation. And being slaves they lose the feeling of human dignity: women sell soul and flesh, men mind and spirit. Having betrayed their own selves, people start to betray each other. The betrayal becomes a plague and the whole nation enslaves itself to corrupt, parasitic government officials.

To corrupt a nation you have first to corrupt the women — the keepers of the vital power of the family and family memory, protector of the family well being. The mass corruption of women results in the disintegration of the living power of the family, the degradation of morals and depopulation. And once a man loses his ethnic awareness and his will to life becomes a big zero, and the spirit of mutual understanding and mutual love disappears, then such people will have neither the power to ascend to the level of spiritual life nor to arise from the earthly dust.

This is what happened to the Ukrainians. After millennia of our ancestors' highly spiritual life, we have undergone a drastic physical and moral loss in the last millennium. As a result of endless defensive wars the masculine principle of Ukrainian nation was cut off, and the feminine principle, being left alone, was unable to protect the holiness of family life. Through the conquest of strangers and corruption, and through our inner self-betrayal, disorder emerged and the nation's will to life declined.

When the integrity of the ethnic being is violated, when the nation is in chaos and civil strife, it is extremely hard for an individual family to survive. It is extremely hard for new families to be generated under the conditions of ethnic illness. All the same every conscious spouse by the will of life perceives the truth that while cherishing their family world we recover, renovate our ethnic world, gene pool and the spiritual type of the nation.





FOUNDER: ASSOCIATION FOR CONTACTS WITH UKRAINIANS LIVING OUTSIDE UKRAINE ("UKRAINA" SOCIETY).

Editor-in-Chief:  
**Oleksander Shokalo**  
Editorial council:  
**Olha Bench,**  
**Valentyn Krysachenko,**  
**Mykola Mchedlishvili,**  
**Roland Pletsch,**  
**Yuriy Shylov**  
Style editors:  
**Susan Ladner,**  
**Cheryl Tomae,**  
**Euan McGuffie**  
Copy editor:  
**Yuriy Alatoritsev**  
Translators:  
**Yuriy Alatoritsev,**  
**Oksana Petrusyk,**  
**Serhiy Hrytsenko**  
Art Editor:  
**Oleksander Lytvyn**  
Technical Editor:  
**Nadia Dostatnya**  
Computer makeup:  
**Vadym Harnaha**  
Photo design:  
**Viktor Hryshchenko,**  
**Viktor Lobanov**

Artistic design performed at the  
editorial graphic studio lead by  
**Oleksander Lytvyn**

Advertising inquiries  
should be addressed  
to the editorial board:  
Call (380) (044) 228-24-21  
Postal address: P.O.B. 364,  
Kyiv-23, 252023, Ukraine.

Printed by the  
"Press Ukrainy" Publishers,  
252047, Kyiv-47,  
Prosp. Peremoha, 50,  
Order 0143502

**FAMILY - SPIRITUALITY**

Oleksander SHOKALO. The Spiritual Will of Ukrainian Family.	2
Andriy SHKARBAN. Guarding the Family.	6
Oleh ZUBKO, Natalia ZUBKO-DOBROVOLSKA. The Family is the School of the Future.	7

**EDUCATION**

<b>Feelings and Will - Soul's Striving for Life:</b>	
Oleksander SHOKALO. Pedagogical Art of Kostiantyn Ushynskiy.	8
Kostiantyn USHYNKYI. Pedagogical Anthropology ( <i>Fragments</i> ).	9

**ART**

Rostyslav SYN'KO. The Happiest Day is Today: <i>The Subject of Woman and Family in the Life and Creative Work of Ivan Kavaleridze.</i>	12
Myroslava MAKAREVYCH. What is Hidden Inside a Woman's Soul?: <i>A Visit to Artist Iryna Protsenko (Interview).</i>	21

**FAMILY - WORLDVIEW**

Oksana SAPELIAK. Mother's Day in Ukraine.	29
Vitaliy SVIATOVETS. "Such a Nice Child that Lesya...": <i>The phenomen of family upbringing.</i>	30
Svitlana STEFANIUK. Hryhoriy Vashchenko's Ethnopedagogical Concept Today.	34
Hryhoriy VASHCHENKO. One's Traditional Ukrainian Values. <i>Traditions and Progress (Extracts).</i>	34

**Ukrainians in Germany:**

Stepan KOSTIUK. Problems of Ukrainian Communities.	36
Olha BENCH. "Our Fate in the World is not an Easy One": <i>A Visit with the Myroniuks, a Ukrainian Family in Germany (Interview).</i>	37

**Ukrainians in Romania:**

Serhiy LUCHKANYN. "...Building Bridges of Friendship".	39
--	----

**HERITAGE: OUTSTANDING FIGURES**

Isay ZASLAVSKYI. Ukraine in the Artistic World of Mikhail Lermontov.	40
--	----

**PEOPLE - WORLDVIEW**

Olena SHVACHKO. Subcultural Orientations of the Youth Environment.	41
Anatoliy MATSKO. The Youth Problem is the Problem of the State's Future.	42

**REVIEW: IDEAS**

From Washington to Ukraine...: <i>Anatoliy Semenov Interviewing Lyuba Demchuk and Tetiana Mahar.</i>	43
--	----

**FAMILY - HISTORY**

Stepan NALYVAIKO. Aryan Wedding Custom in Ukraine.	44
Viktor HRYSHCHENKO. Blue and Yellow colours in Alaska.	46
Volodymyr NYCHYPORUK. Stress and Free Respiration.	48
Oksana SEHIN. A Shortcut to Health and Happiness	48

Cover page: Front Page - Iryna Protsenko. "Reminiscences of the Future." 1993.  
Back Page. - Oleksander Lytvyn. "A Tree of love". 1982.

On pages: 2, 3, 4, 6, 29 - drawings by P. Korniyenko from the unique finds from the Trypillian era in Ukraine (approximately 6 thousand years ago).

Andriy SHKARBAN

# GUARDING THE FAMILY

*Andriy Svyrydovych Shkarban was born in the village of Melnykivka, Smila district, Cherkasy region. He graduated from History Department at Taras Shevchenko Kyiv University (1977). By profession he is an archeologist and a director of museum studies. He presently researches Ukrainian folk medicine.*

Ukrainian traditional folk medicine is both the nation's shield and its ancient keeper. An ideal system of protection for both physical and psychological health, created by our forebears over the centuries, it is aimed at providing children with health. Strong family and kin were maintained with strong future generations in mind. Our ancestors created a spiritual institution long ago. It was responsible for mother, child, and the family. The key character of this Ukrainian folk institution is the midwife. The Ukrainian nation would be unable to exist without the midwife. The sensitive hands of a midwife touched the very future of kin and family: farmer and warrior, shepherd and wiseman...

A deep understanding of the midwife's role in life and her holy purpose are depicted in the spell against fright in which she evoked "Mother":

"...Fright went off the rails,  
The third alarm.

A midwife, the native mother,  
Hurried to exorcize,  
And to cast a spell over fright..."

Her position was higher than that of one's own grandmother in family life. A case in point is one reporter's statement: "There were situations when you could be asked who your grandmother was. The question was actually about the midwife who cut your umbilical cord."

A midwife was a folk "ambulance" who guarded a person's health at all times: every day, in summer and in winter. Unfortunately, the midwife as a social phenomenon is sinking into oblivion. Over a period of six years, in a study covering nine regions of Ukraine, the author interviewed only four midwives. People still remember the times when there were from two or three up to ten midwives in a village. Many of them were universal sorceresses. They knew how to deliver babies, how to set bones, how to use various medicinal herbs and how to cure sick animals.

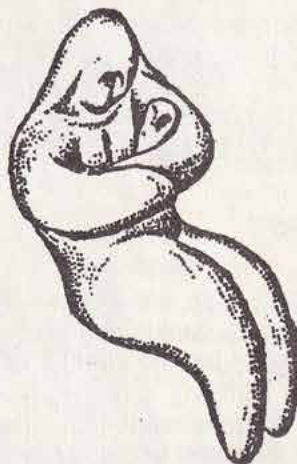
Neighbors remembered these midwives to be very proficient. They could tell the sex of a fetus or the way it was lying and developing inside the mother's womb. They predicted the child's future, delivered babies under any condition and provided nursing in cases of complication. Midwives' methods and popular beliefs account for the basic stages of formation of the Ukrainian family.



Old midwife

## FOR GIRLS TO BE MARRIED AND HEALTHY

They believed in the power of different herbs that were sanctified on the religious holiday of Makoviy in the church. Makoviy is a religious holiday on the 14th of August, marked with sanctifying a poppy and other herbs and flowers. These protected any girl from the devil's temptation. Contemporary Ukrainian girls would probably not want to become common street-walkers, if they were taught by their wise mothers and grandmothers how to preserve themselves from the devil's influence. "If a girl has still not married, she must bathe in a concoction of herbs that were sanctified on Makoviy."



Mother and her baby

## TO HAVE CHILDREN

"If there are no children, both husband and wife must eat ripe rye."  
Knowledge and experience of many generations are depicted in these popular beliefs, or "old wives' tales." The code for the behavior of pregnant women is especially valuable because it governs the health of mother and child, the basis of the nation.

## RULES FOR PREGNANT WOMEN

"One may not borrow."  
"In the last months, one may not go to parties and see drunkards."  
"One may not look at people who are fighting."  
"One should not go to funerals."  
"The best time to examine a pregnant woman is on Tuesday or Thursday only."  
"A pregnant woman may not watch television because a degenerate may be born."  
"A pregnant woman may not look at handicapped people."

## CHILDBIRTH

"When a child is born, cross it three times. The cross must be put on the head, the feet and both hands. Then tie the ambilical cord."  
"One may not show the baby to others for six weeks."  
"People should not visit a child until the child is one year old."  
"Neighbors usually bring a guelder-rose when they come to see a young mother."

## A CHILD'S FIRST BATH

The first bath has an especially important meaning for a child. Obviously, as the child is strengthened by mother's milk, so it is inspired, protected and blessed by the spirit of the homeland with the help of herbs.

A child is to be bathed in water with the following herbs:

Perwinkle  
Marigold  
Celandine  
Thyme  
Calendula  
St. John's Wort  
Spearmint  
Cucumber stalks  
French Marigold  
and others..

Usually, the first bath took place on the fourth or fifth day, when the child's ambilical cord had fallen off.

## THE BATH TO GUARD AGAINST VARIOUS DISEASES

"Little children are bathed in a concoction of flowers from apple and cherry trees, in order for them not to have any wounds on their skin."  
"For children to grow as does the pussywillow, they are bathed in willow branches that have been sanctified on Makoviy."

"A girl is bathed in lubistok, a Ukrainian herb, while a boy is bathed in French Marigold."

"Children under a year old are bathed in corn flowers."

## MOTHER CASTS A SPELL

A folk proverb says, "You may eat even a wolf without talking, but it would bring no good", so emphasized is the power of word. So midwives are not the only who are able to use the magical art of casting a spell. Mother also can protect her child from another's bad influence or words.

## FROM THE EVIL EYE

For children not to be hurt by another's bad influence, a mother whispers the following simple, yet at the same time universal, prayer:

"One Moon,  
One Sun,  
One Earth,  
and One Water,  
and only Adam's Children.

For neither my nor your children to be hurt,  
Help, o Lord."

When a child does not sleep well, a mother whispers three times:

"Earth lies,  
Water flows,  
The Sun shines,  
and my son (daughter) may sleepwalk at any time,  
and is safe and sound,  
and so am I."

If a child receives the "evil eye", one must spread a towel from the door to the table. The child must be laid on the towel, head facing east. Step over the child three times, saying:

"With what I gave birth,  
with that I nursed."

After each repetition, one must spit.

Ukrainian midwives created a powerful defense layer against black magic. Curing children's diseases and assisting mothers are a great part of this legacy.

The esoteric knowledge of the Ukrainian midwife has preserved our nation over the centuries, and because of this knowledge, the nation survived famines, wars and death camps of the twentieth century. But on the eve of the twenty-first century, we have lost our vital institution and this has threatened the death of our nation. I believe that a revival of the fundamental principles of this system is still possible if it is carefully researched by such proficient experts as ethnographers, physicians, psychologists, philologists, historians, and botanists.

Oleh ZUBKO  
Natalia ZUBKO-DOBROVOLSKA

# THE FAMILY IS THE SCHOOL OF THE FUTURE

*Oleh Mykhailovych Zubko was born in the Kharkiv region. By profession he is an engineer-constructor, as well as being an amateur musician. He works in the area of psychology of creativity.*

*Natalia Evhenivna Zubko-Dobrovolska was born in Kharkiv. She graduated from Kharkiv Conservatory. She now teaches music history.*

*The authors have recently been working together on a new national education program, using the Kobzar Art School in Stritiv as a model.*

Today, on the eve of the third millennium, when Ukraine is an independent country, it is clear that our children's education needs fundamental re-orientation. Education in Ukraine is far from being Ukrainian, in both its content as well as in its manner of teaching and upbringing. The best teachers, small academies of folk art which are affiliated with Ukrainian schools, and other strongholds of the rebirth of national education, have focused their efforts on solving these problems.

They are still, unfortunately, only wonderful exceptions. But what is the real situation in kindergartens, in schools, even in specialized schools, or in the gymnasiums, with the most complex programs? Children's minds are still squeezed in the vice of an excessively formalised, redundant, imperial, and ideological education system. Heartlessness, lack of sincere contact between teachers and students, and an overload of rote memorization are among this system's well-known drawbacks. And the fact that children lack any feeling of unity with Nature is dangerous. Adults, "ordinary urbanized savages", treat Nature like consumers in their every day life, and children, in spite of all these beautiful words spoken by adults, witness their actual behaviour and thereby also acquire this practice of destruction. The school programs and textbooks are still, at the end of the twentieth century, teeming with such statements as "live and dead nature", that a person is "a king of nature", "he masters it" and "conquers the Cosmos".

The Chernobyl tragedy, with all its awful consequences, reminded us that these were only illusions and self-deception. One can say, without fear of hyperbole, that there are no completely healthy children in Ukraine. Pedagogy must take this fact into consideration. But the basic reason of our misfortunes is an interruption of the sacred unity of the Ukrainian clan. The immense strain of the last decades resulted in a deep wound to the family — the very basis of the Ukrainian world. The birth rate is decreasing catastrophically. A child is actually cut off from his mother in his early years, during the most important period of his physical, psychological and mental development. This is simply because the mother is unable to provide the full value of a mother's care to the family. This not only because earning money for their daily bread saps a great deal of her time and soul, but also

because this mother, in her own youth, was not taught the most important knowledge that has always formed the wisdom of Ukrainian mothers. This knowledge has guided the Ukrainian family from its very creation.

Unfortunately today, children come into the family haphazardly, because either their parents do not happily await their births, or do not even want the children at all. A future mother awaits the forthcoming difficulties in awe. Medical, social and financial difficulties are bound to appear together with her child. Just imagine how many negative and destructive emotions fall on this tiny, unprotected child, even in the womb.

From the very beginning of a child's life, from birth in the maternity hospital, to the family, to kindergarten and school, during his entire life, it appears that adults do everything in order to ruin the original harmony which is brought to us by every child, in the purity of his soul.

Today, many parents pay their children off with material goods. They leave their children to their own devices. These adults forget that good intentions alone do not bring up a child — only their own spiritual work and self-improvement can help in the raising of a child.

One outstanding Ukrainian teacher V. Sukhomlynskyi wrote, "raising students must begin with raising teachers". According to him, "A teacher has to make himself not only wise, but a deeply sensitive and kindhearted person before he begins to create other people."

The person who is entrusted to raise and to teach children will surely affect situations within the family. While communicating with children, we are bound to influence their parents, to harmonize or break down family relations.

In the interest of a person's spiritual maturity, the future school must be a stronghold of ethical upbringing. It would be an academy of sciences, and at the same time, a community of spiritual cooperation between a new breed of people, in which everyone together — parents, teachers and children — strives to understand the secret of harmony between the human soul and the Universe by means of the unification of pedagogical science and the experience of ethnopedagogy.

The teaching process at this new school must be undertaken in communication with Nature, must take various forms, and involve mastering different branches of arts and science.

Parents also must be the active spiritual co-workers of teachers. From the very beginning, teachers guide parents to the revival of a sound psychological atmosphere for the family in which the child develops.

The desired results will stem from a synthesis between a spiritual upbringing and more realistic educational programs. It is possible to accomplish this task from the base of the nation's cultural tradition and from the strong ethics of its people.

Rebirth of a nation is, first of all, the rebirth of a person within his own family.

# FEELING AND WILL - SOUL'S STRIVING FOR LIFE

## PEDAGOGICAL ART OF KOSTIANTYN USHYNISKYI

Kostiانتyn Dmytrovych Ushynskiy (born March 2, 1824 in Tula, died Jan. 3 1871 in Kyiv and buried at the Vydubets Monastery) was an outstanding Ukrainian pedagogue, the founder of a new pedagogical system and traditional national schooling in the Russian Empire. The basis of his teaching system is the national principle: every nation has the right to schooling in its own language. In his book "Native Word" - one of the world's most significant pedagogical works - the great teacher gives grounds for this: "This remarkable teacher-the native tongue - teaches us much, and it teaches us in a wonderfully easy way by a magically simplified method... The language is the most important, the richest and strongest link combining the ancestors, contemporaries and future generations of a people into one great, living historical entity... If the national language disappears, there is no more nation!.. The nation lives as long as its national language does. No more intolerable violence can be done to a nation than to take away the heritage that has been created by countless generations of its ancestors. Take anything else away from the nation-it is recoverable; but if its language is taken away, that can never be recovered. A nation can even create a new Motherland, but never a new language: if the language is dead in the mouths of a people, the people is dead as well... Thus, being the most detailed and truest annal of the spiritual life of a nation, the language is at the same time the people's greatest counsellor, which taught the people when there were neither books, nor schools, and keeps on teaching the nation right to the end of its history. Mastering its native tongue easily and with little effort, each new generation simultaneously masters the fruits of thought and feeling of the thousands of generations which preceded it and which have long decomposed in the native soil or which perhaps lived at the foot of the Himalayas rather than on the banks of Dnipro or Rhein."...

The pedagogical system of Ushynskiy is founded on the teaching that the guiding principle of upbringing should be the individual will of a person. Thanks to individual will and feeling of moral obligation to his



nation a person realises himself fully in life. Grounding his teaching on the spiritual principles of ethnopedagogics and on the psychology of man's primary feelings, Ushynskiy distinguishes the will of the organism to be and the will of the soul to live, where the spiritual striving of a man's soul is paramount.

The great pedagogue developed the question of psychology of feelings and will much deeper than the then psychological literature had done. (This provided him with the moral right to criticize the concepts of such Hegel, Gerbart, Beneke, etc.: "Uncertainty, vagueness, instability of observations, and contradictory thought mark these

sections in all psychological courses.")

In his teaching, Ushynskiy made wide use of his own personal observations of pedagogics and life as well as all the achievements of the world's psychological heritage. Reviewing the processes of will and feelings he showed a deep understanding of the psychic life of man and brought psychological theory closer to real life, to pedagogical practice. Ushynskiy gives a clear grounding for his understanding of pedagogics as a higher art rather than science: "Any art, certainly, can have its theory; but the theory of art is no science: theory does not uncover the laws behind existing phenomena and appearances, but creates rules for practical activities, finding grounding for these rules in science... On this view pedagogics will surely be the first of the higher arts, because it is striving to satisfy the global need of man and humanity-their striving to improve human nature itself: not to express perfection on canvas or in marble, but to perfect human nature itself-his soul and body; and the eternal ideal of this art is a perfect man." The works of Ushynskiy belong to the golden pedagogical fund: books for reading "Native Word" and "Children's World and Reader" of 1861, plus the fundamental two volume theoretical publication "Man as a Object of Upbringing" (Pedagogical Anthropology; 1868-69). In this issue we publish extracts from this work.

Oleksander SHOKALO





Kostiantyn USHYNSKYI

# PEDAGOGICAL ANTHROPOLOGY

(Fragments)\*

## MIND-HEART FEELING OF LACK OF ACTIVITY

The reason for pure activity is the spiritual striving for it that reveals itself in the morbid feeling of boredom, grief and apathy, if the striving is not satisfied, and in the calming of these irritating feelings, if man finds an occupation for himself. The purpose of this activity is only to satisfy the striving for it, if man is not guided by any other goal, connected with other strivings. Activity for entertainment and activity because of boredom are two forms of pure activity.

This activity for the sake of activity itself explains numerous occupations of man, all of them called entertainments and pastimes, because time begins to torment a man who is not occupied. But time itself, of course, does not torment a man, being an abstract concept of the human mind. Man is tormented by the striving for activity that lives in a man and demands outlet. Any activity only for the sake of our entertainment or wasting time seems futile and even contemptible, and this point of view is fair: it is not worthy of a man not to find any goals in the life, and to make a task of wasting time or committing a slow suicide. But a psychologist is not a moralist, and for him the very possibility of such a phenomenon as activity designed to avoid boredom is in itself an important fact. Suppose that, analyzing so called entertainments, a psychologist finds that each of them save striving to waste time has another function, arising from human strivings. But the psychologist is able to distinguish what in this activity belongs to one or another striving, that arises from physical or spiritual human needs, and what to the pure striving for activity.

## WILL

It is quite understandable that the striving for freedom is a spiritual striving, not organic; because will itself, as we have seen, is completely and exclusively a spiritual phenomenon. This striving is closely connected with another spiritual striving, that we have already analyzed: the soul's striving for life or conscious activity. Both these strivings are, essentially, the same. On the one hand, man seeks only that activity which would be his activity, chosen by himself, his favourite, that is, his free activity; and on the other hand, man realizes his striving for freedom only when his free activity collides with some limitations: otherwise man would not know that he loves freedom, and, on the contrary, man's striving for freedom is strengthened and developed only in free activity.

We have found that soul is, first of all, an essence that aspires to live, while an organism is only an essence that aspires to be. This organic striving for being is reflected in the soul in numerous inborn organic strivings, but is neither the essence of a soul, nor absolutely obligatory for the human soul, that can reject or restrain these organic strivings.

If they contradict its own aspiration for life.

The triple division of the psychic phenomena can be shortened now to a double one: namely, we can admit only

feeling and will. Now consciousness is only one of the feelings, namely, the spiritual-mental feeling of difference and similarity, with the help of which all mental processes take place.

We have found an obvious proof that soul exists even outside the process of consciousness, exists before the process begins in it, and even in the intervals of time when the process stops temporarily. Consciousness often finds phenomena present in the soul, which were formed outside consciousness; consciousness becomes weaker precisely when other feelings act or when will acts. All the same, consciousness remains the only window through which we can look into the world of the spirit. We know only that we can distinguish and compare things, but it cannot be doubted that these things existed before we started to distinguish and compare them. If the human soul, like animals' souls, could apply consciousness only to the phenomena of the external world, and not to its own activity, we would not stop to suffer, love and hate, be afraid or angry, because of this; we would simply not distinguish all those different states of our soul, and, thus, would know nothing about them. Only consciousness, directed to the inner facts of our life, gives us knowledge of these facts, just as, when directed at the external world, it gives us the whole system of our knowledge about this world. These two sequences of spiritual facts are continuously combined with each other, and, as we shall see below, the symbol of this combination is the word, or human language, that expresses, first of all, not the external world, but feelings aroused by the influences of the external world. If we could not compare and distinguish our feelings, we would not have the gifts of eloquence or free will, because we would surrender instinctively to these feelings, expressing them in our deeds, as animals do.

Soul, with its striving for life, is not indifferent to the influences of the external world upon it, namely, consciousness, taken separately. It is all the same for consciousness what it is aware of; but not so for the soul. Everything that satisfies the soul's striving for life influences it differently from that which contradicts this striving, prevents it, detains it. And we must recognize precisely this soul's attitude to the world as primary psychic acts, appearing even when the soul does not recognize them, that is, does not distinguish them among other acts. We must recognize these out-of-conscious spiritual phenomena not because we know something certain about them, but only because our consciousness finds them ready. Possible limits of psychology can be already drawn out of this: it can recognize material of consciousness existing before the act of consciousness, but it must stop at this recognition. Any further constructions would be only hypotheses, and, thus, would contradict the main demand of science, that always begins with facts and finishes with hypotheses; although it is often forced to begin with hypothesis in the dogmatic interpretation.

Having recognized feeling to be the first manifestation of the soul's characteristic features, we must also recognise the

phenomenon of the will to be the same primary manifestation of our spiritual features. Will happens to be the primary, indivisible soul's act, in which soul reveals its mysterious power over the corporal organism. We could not explain this power, but clearly noted the necessity of its recognition. Active soul revealed itself in numerous analyses to be the direct opposite of inert matter and an independent reason of movements, i.e. a reason for which no further reasons are known...

### PSYCHIC AND EDUCATIVE MEANING OF WORK.

In the economic meaning work should be put at the head of the other two components of human wealth, nature and capital, and not next to them; because without work natural resources and amount of capital have a pernicious influence upon both the moral and mental development of a man, and even upon his material welfare.

Remember the character of a Roman citizen at the period when he came from the plough to the work of a consul and dictator, and compare it with the character of any glutton of Domitian's times, when the whole world sent the most refined masterpieces of the most remote countries to the eternal city; and when any occupation was considered disgraceful not only for a Roman dignitary, but for a Roman raggamuffin as well; when thousands of slaves freed a Roman citizen from the necessity to do anything and even to think; and crowds of German mercenaries released him from the duty to defend his own Motherland.

There is nothing to say about the moral worth of Romans at that period: the pictures, painted by Tacitus, seem to be unbelievable. Slaves, having freed a Roman from the necessity to work, made the last a voluntary slave, unobserved in history either before or after that period. But it was not enough: when was the Roman happier? When he ploughed his land himself, his wife wove the clothes, or when he gorged the yearly profits of Asian kingdoms during one dinner, when he could not eat, walk, and think without the help of others?

A mysterious, for us incomprehensible, indifference to life is seen, like some infernal monster, in the numerous scenes of suicide, painted by Tacitus. The whole life of Rome of the last centuries turned out to be a continuous, sombre orgy, where there was as much misfortune and incurable spiritual suffering, as dissoluteness, slavery through riches and luxury bringing no happiness. A thought can be put forward: the wealthier Rome was, the more it was depraved and unfortunate.

But does not the modern state of society show us that the growth of wealth does not lead to the increase of happiness? On the contrary, do we not see every time that the influence of wealth destroys directly both the morality and even happiness of society, if society, according to its moral and mental development, is not ready to resist the pressure of ever-increasing wealth?

A man would do an ill turn to the state, if he found a way to give it every year the whole sum of money, necessary for the citizens to buy abroad everything, necessary for the most luxurious life. If people had discovered the philosophers' stone, it would not be a great misfortune: gold would cease being money. But if they had found a fantastic bag with everything that the soul desired, or had invented a machine, which would replace all man's work, the very development of mankind would be stopped: dissoluteness and wildness would devour society.

Passing from states to separate systems of social organization, watching their beginnings and decline, we can see the same: when any state system loses the necessity to work — either in science, or in trade, or in state, military or

public posts, — it begins to lose quickly its force, morality, and, at last, influence; begins to degenerate and makes way for another, to the sphere of which energy, morality and happiness, together with work, pass on.

Examples from private life show us the same: whoever has lived and observed enough to have seen several fortunes, gained and squandered within his recollection, may have thought more than once upon one very strange, periodically repeated phenomenon. The father is a man who carves his way, works, does his utmost to free his children from the necessity to work, and, at last, leaves them a fortune. Is this fortune of any benefit to the children? It is often not only the reason for the children's amorality, the ruin of their mental abilities and physical forces, but even makes them simply unhappy. Thus, comparing the life of the father, who made a fortune by hard work, with the life of children, who run through this fortune, we shall see, that the father was incomparably happier than his children. Though the poor man worked all his life for the children not to have to work, tried his best, he ended up ruining their morality, shortening their existence and making happiness impossible for them. He did not care about giving them proper education: what for? — If we only have money! Let others, without money, worry about education. And the father did not think that work and happiness find the poor by themselves, but the rich must be able to find them.

We can see from these examples that man's work, acting on nature, has a counterreaction on man, satisfying his needs and broadening their range, as well as exerting its own, inner force, independently of the material values it brings. Material fruits of labour are human acquisitions; but only the inner, spiritual, life-giving force of work is a source of human dignity, morality and happiness. Only the worker feels the life-giving influence of his own work. Material fruits of labour can be taken away, inherited, and bought, but the inner, spiritual, life-giving force of labour can be neither taken away, nor inherited, nor bought for all the gold in California; it belongs to the one who works. Lack of precisely this invisible value, created by work, and not lack of velvet, silk, bread and vine, destroyed Rome, Spain, ruined the Southern States, causes degeneration of social systems, deprived many thousands of people of morality and happiness.

Work is neither a game, nor amusement; it is always hard and serious; only complete consciousness of necessity of achieving this or that purpose in life can force a man to take upon himself that burden which is a necessary feature of every real labour.

Work that is real and necessarily free, because there is no other work and cannot be, is of such importance to man's life that the last loses all its value and dignity without labour. Work is a compulsory condition not only of man's development, but even of maintaining the stage of dignity he has already reached. Man cannot go forward without private work, cannot stay at the same place: is forced to go back. The human body, heart and mind need work; and it is such a strong need that when, for any reason, a man does not have his own work in his life, he loses the true way and finds himself before two other, equally fatal, paths: the path of insatiable dissatisfaction with life, the gloomy apathy of fathomless boredom, or the path of voluntary, imperceptible self-destruction, by which man quickly sinks to childish caprices or brutal pleasures. On both paths death captures the man alive, because precisely work, private, free work is real life.

There is no need to prove that physical labour is necessary for the development and maintenance of the physical forces, abilities and health of man's body. But not everybody realizes clearly the necessity of mental work for the development of

forces and a healthy, normal condition of the human body. The majority of people, on the contrary, consider that mental work has a pernicious effect on the organism – and this is completely unfair. Certainly, excessive mental work is harmful, but excessive physical work ruins the organism as well. However, we can prove with many examples that inertia of spiritual abilities has a harmful influence on the human body even during physical labour. Strong development of the nervous system through mental work gives extraordinary vitality to a man's body. There are many scientists, who live to a venerable age, and many people, accustomed to mental work, who can stand climate changes, bad air, shortage of food and lack of movement on the par or even better than those who have developed muscles, but weak and sickly nerves. The reason for this should be looked for in the importance of the nervous system in the life of other systems of human organism, and in its participation in all functions of the organism. Certainly, a combination of physical and mental work would be the most useful for man's health; but complete equilibrium between them is hardly necessary. Human nature is so flexible, that it is able to become accustomed to various ways of life. The preponderance of mental work over physical labour, or the other way around, soon becomes a habit and does no harm to the organism; only extremes are pernicious.

But if private work is necessary for the body, it is even more necessary for the soul.

Soon man forgets that he owes his minutes of high delight precisely to work, and leaves them unwillingly for new work. Man seems not to know the unchangeable psychological law, that enjoyments, not accompanied with work, not only lose their value, but also drain man's heart very quickly, take off its best qualities. Work is unpleasant for us like a curb thrown on our heart, that strives to the eternal, indissoluble happiness. But without that curb the heart, set at liberty of its unrestrained aspirations, will lose its way and, if it is impetuous and high, will quickly reach the fathomless abyss of insatiable boredom and gloomy apathy, while if it is petty, it will sink day by day, quietly and imperceptibly into the mire of small troubles and animal instincts.

Everybody can easily observe for himself this unchangeable law at work in the need to change delights, which appears soon after work leaves a man. Need of this change proves that man is not able to give himself solely to enjoyments. But this means keeping delight in the heart and loses its force very soon. The more man changes his delights, the shorter the period of time for which they satisfy him. The change becomes quicker and quicker, and, at last, transforms into a vortex, draining the heart. If a man, according to his nature, is able to give himself up to one delight, this delight enslaves him and little by little reduces him to an extreme humiliation.

Delights do not mean happiness, no matter how many of them a man has during his lifetime. They are only the tinsel from the wings of the elusive ghost, after which people seek so persistently. Work is the only available happiness on the Earth worthy of a man. Delights fly round work like gold butterflies, attracted by the light, and the brighter work shines, the more of them there are around. But if it is put out, these gold butterflies will turn into birds of prey, and will snatch away all the treasures of the heart in the twinkling of an eye; and emptiness and despair will tear the heart to pieces.

Is it possible to meet many people, who do not consider a fortune to be a desirable privilege to do nothing, and work to be a hard and even humiliating feature of poverty? Who does not want to provide a possibility of idleness for himself or, at least, for his children? Does not education itself put the majority of children below their independent state? Are there

few people who consider education to be only the way to receive money, and are there many people who see in it a way to find work – neither delight, nor decoration, but useful work?

Education itself, if it is to make a man happy, must bring him up not for happiness, but prepare him to work in his life. The more wealthy man is, the higher his education must be, because it is more difficult for him to find work, compared with the poor, whom work finds itself, dragging happiness in the beggarly bag. Education must develop a habit and love of work in the man; it must give him an opportunity to find his occupation in life. But is such an education possible nowadays?..

If spiritual forces, that challenge free human activity to new, serious, even more spiritual work, do not grow together with the material means for satisfaction of needs and caprices, then both man's moral dignity and his happiness decrease as his fortune increases, whether he piles up riches or spends them on delights, be they simply home-distilled vodka or champagne, thoroughbred frotter or ballet celebrity. Man is not harmed by increasing wealth only when man's spiritual needs grow together with his fortune, when both material and spiritual spheres are broadening simultaneously.

The luxuries that have began to spread among all states so quickly, and are welcomed by some statisticians and politicians-economists, can also quickly absorb the morality and happiness of people. One is too well off, another becomes unsociable because of poverty; wealth ruins one man, extreme poverty turns another into a machine; and both are approaching the state of an animal. New needs, which are being created by industry every minute, increase the number of those discontented with life. Thus, economic development of society takes place, without a basis in the spiritual and moral development of its content and form.

God inscribed so the law of free work both in outer nature, and in man, in his body, heart and mind. Sending a man to work, the Creator made work a necessary condition of physical, moral and mental development, and made human happiness and dignity dependent on private work.

\*Published according to the edition: Ушинський К.Д. Твори в шести томах. Т.5, 1952, с.174-395.

K. Ushynskiy's grave in the Vyduhets monastery.





Rostyslav SYN'KO

# "THE HAPPIEST DAY IS TODAY..."

## *The Subject of Woman and Family in the Life and Creative Work of Ivan Kavaleridze*

*Rostyslav Oleksandrovykh Syn'ko was born in Donetsk Oblast. He is a film director, sculptor, script writer and an honoured cultural worker of Ukraine. He is one of the organizers of Ukrainian telefilm, the first prize-winner of the first All-Union contest of telefilms in 1966 for his film "Symphony", which was dedicated to conductor Stephan Turchak. He is a founder of the Museum-studio and Memorial fund of I. P. Kavaleridze, and leader of the group rebuilding the monument to Princess Olha.*

This seems to be a rather sudden focusing of topic: Kavaleridze was, after all, a sculptor, the creator of works following themes of world history — he created images of Skovoroda, Shevchenko and other national heroes all his life. It seemed that in his creative work, men forced women to the back of the line.

But what of his life? It is very difficult to find those who could be considered his equals in this area. He loved and was loved. He was married four times. His wives never complained, and were undemanding while divorcing him. Moreover, during hard times, they protected their dear Vanechka (son) from both disease and trouble. Luck only failed him with his first wife. She was a petty-bourgeois from Romny, who later married another man of stable wealth, a bookkeeper in a bank, after she left two little children to the artist who was already possessed by his creative ideas. Kavaleridze was cool towards his own progeny; he considered his works his dearest children.

Time has no influence upon the creative work of Kavaleridze. There was an exhibition recently, rich in content, at the House of Artists, representing the art of 1960s. It seems that the youngest among the

gifted young people of that time was Ivan Kavaleridze, who was already 75-years-old. "Cranes Are Flying", "Faithful Friend", "The Foremother", "Riot" and "Keeper" form a reliable bridge between generations. Kavaleridze himself is the entire era; a man of tragic fate, but lucky lot: great troubles he considered small, and the small ones, he ignored. He most likely felt that his proper era was the future.

It is difficult to understand today why the artist was oppressed during the time of social realism. He sculpted Amvroosiy Buchma in the role of Mykola Zadorozhnyi, from Ivan Franko's play "Stolen Happiness". A small statuette represented the author's entire plan of the play: a man whose happiness has been stolen.

An "authority" looked at the sculpture. It was up to him to decide whether it would be or not. Though, it already "exists", as the Master used to say in such situations, the question was whether it would actually be bought and seen by people. That depended on the bureaucrat.

"Well, he is boring. He is too boring."

"What reason is there for him to be happy?"

"Right you are, but he is very tedious," and the work remained unapproved. It was lost for decades. At the end of 1960s, Kavaleridze was working on the monument of Skovoroda for Kyiv. He was working outside the official competition, but the authorities and artists saw no value in the competition. This image of Skovoroda is a key one in the creative work of Kavaleridze. Of course, it would be better to take part in the competition than to enjoy such "free" creativity. He created



Ivan Kavaleridze. Staying in Paris. 1910.

seven versions; he started when the Ukrainian party boss was Shelest, and finished when Shcherbytskyi was appointed as party boss, when he had just one more year to live. It was a true civil and artistic feat not only because of the result, but because of the way he was working, fighting and trying to represent a classical image of the philosopher to future generations. According to the sixth or seventh version (the author himself forgot the exact number), Skovoroda was, due to the authorities' concerns, dressed and shod, and... he had no Book in his hands. "He'd better hold a sack and a staff," decided the Communist party observers. Today the best of these works, "Skovoroda with the Book", has been erected by the followers of the sculptor in Kharkiv.

Kavaleridze worked quickly and successfully, whatever happened. There are no guarantees in art. Even geniuses are not insured from failures, but their failures are much more valuable than the victories of the dilettantes.

He was called Veselidze by his co-workers, and he called his memoirs "Leprous Ivan"...

"Ivan Petrovych Kavaleridze. 1887—1978" is written on his gravestone in the back rows of Baykove Cemetery.

"He had a rather long life," an ordinary passer-by may say. I hear Kavaleridze saying: "What a short life! It seems that I was a child only yesterday, but

death has already come. Well, it turns out that I am not eternal..."

"Is this the end?" the dying giant asked me.

"How can it be the end?" I equivocated. I was extremely perplexed by the mood of my teacher, my second father.

"It is only the beginning," I said more for myself.

"The beginning of the end," whispered he.

"The beginning of the beginning," I stumbled. I was not able to gather my thoughts. I recalled that Kavaleridze had a brilliant project for the monument on the grave of Kobzar in Kaniv which was called "The Beginning". The sculptor did not destroy the original grave of Shevchenko, but recommended a large tent-like structure be placed above it. The structure would look like a slice of a burial mound with a half-dead and, at the same time, living giant lying on it...

Therefore, these ideal perspectives of eternity did not persuade Kavaleridze. He worried about where he, his flesh and his mortal "ego" would be.

"They will be represented in monuments on the squares, in museums and on the screen," I continued.

"Eh... Is that all?"

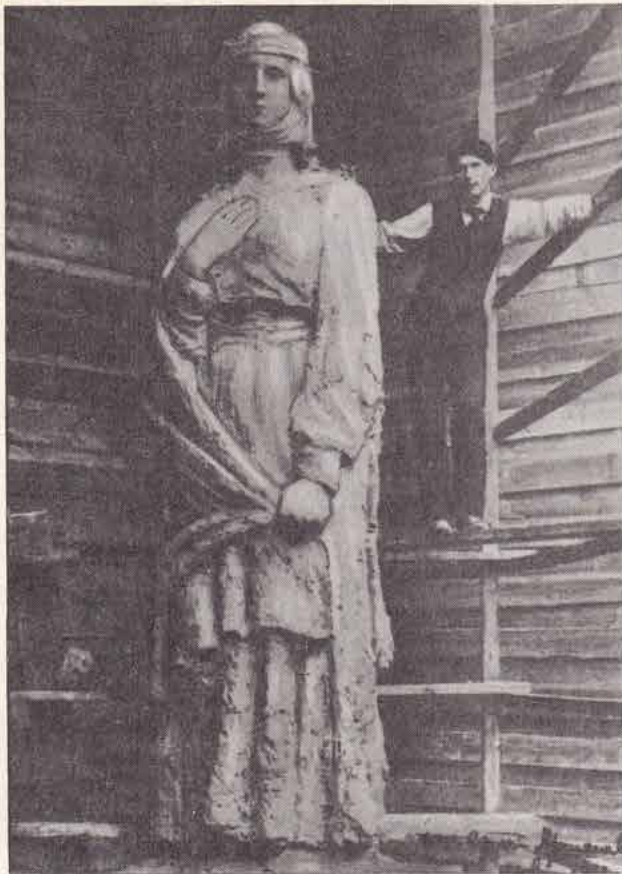
People of narrow interest and enemies had neglected for a long time... The ever-young Kavaleridze, the giant of Spirit, the indefatigable worker who had never eaten a slice of someone else's bread and fed others, was dying. Those who knew Kavaleridze personally gained a lot spiritually. The metropolitan Andrey Sheptytskyi, scientists from India, Europe and America visited his house which was open to all. Neglected artists cured their souls, and those who sought something new found rest there. These included Vasyl' Symonenko, Ivan Dziuba, Ivan Drach and hundreds of contemporary public figures.

He remained unknown to most people; a Georgian in Ukraine, though there is no such surname as Kavaleridze in Georgia.

From the Master's memoirs: "A son was born on April 1st, (according to old calendar), 1887, early in the morning in the village of Ladanske, Perekopivsk volost, Romny povit, Poltava guberniya in the peasant family of Petro Vasyliovych Kavaleridze. The neighbours, Tsynaridze, Chonia, Karkuzaki and Orbeliani, who were Ukrainian farmers as well, found out that the grandchild of Vasyl Ivanovych Kavaleridze, Ivan Petrovych Kavaleridze was born.

Who are they those Ukrainian farmers with Georgian names?

General Ladanskyi, the commander of the Nyzhnyi Novhorod regiment, had fought in the Caucasus. He brought some families of rebellious Georgians into the Poltava guberniya. They were suspected of providing assistance to Shamil, who had managed to unite the nations of Dagestan and Chechnya in their struggle for independence from Russia, and who was eventually seized by tsarist troops in 1859. The General made them serfs and settled them in his own village of Ladanske.



Ivan Kavaleridze modelling the monument to Princess Olha. Kyiv, 1911.

Restored figure of Princess Olha assembled from 17 pieces. Kyiv. August, 1995.



There I was born."

Though it is known that nearly everyone in Georgia is of noble origin, Kavaleridze emphasizes that those captured Georgians were not just ordinary people.

They still retell the legends about Georgians who were brought to Ukraine. They say that the unmarried General Ladanskyi brought a Georgian princess with him into the remote village. He also brought people who were worthy of her position in order to serve her. The general and the princess had a son. He was grown-up enough when he had his own son Ivan by a pretty servant, Kateryna Kukhareenko. It goes without saying that the son of a general and a princess could not marry a servant girl, though he loved her very much. The girl was married against her will to a serf, Petro Kavaleridze, and they had the little son Ivan and the position of manager in the village of Silchenkove as their legacy. Kavaleridze spent his childhood there.

"When I was born," recalled Ivan Petrovych, "I caused no trouble to anyone because I was born unpretentiously, but with a silver spoon in my mouth."

His mother died early. She gave birth to two more sons and three daughters of Petro Kavaleridze. After his mother's death, the famous archeologist and, nobleman by origin, Serhiy Arkadiovych Mazaraki took the eldest son Ivan to be raised in Kyiv. He was the husband of a younger sister of Kavaleridze's mother. Interestingly, Mazaraki was acquainted with General Ladanskyi's son, who remained a bachelor...

Georgians recognize Kavaleridze as their countryman, though he contributed less to Georgia than to Ukraine, except for the film Prometheus where the characters of Shevchenko's poem are connected with the fate of the producer and script writer's ancestors.

Once a Georgian passing through Sumy visited the Kavaleridze Sculptural Gallery. He observed the exposition very attentively and asked later: "Why is it called Ukrainian sculpture? Only a Georgian could create this."

Kavaleridze was a member of three unions: Artists', Cinematographers', and Writers'. Many people who were the kings of certain fields sent Kavaleridze from one studio to another, but he was not simply a film producer among artists, or an artist among writers. He was a real master in every field in which he worked, in spite of lack of high positions, awards and titles, which were given just to ordinary stooges.

The most difficult task today is to put the Master's boundless and many-faceted legacy into some order in the Museum-studio of Kavaleridze.

According to what principle should one organize the material: chronological or thematic?

Eventually, they decided to use both. And the exact order is yet to be decided. How is it possible to know where and when Kavaleridze is a



A million years... - I. 1960s.



A million years... - II. 1960s.

sculptor, and where and when he is a film producer?

From his memoirs: "I have often been asked who I am: a sculptor, a cinematographer, or a playwright? Which muse do I value most of all? Art is my only muse. Everything depends on planning. The implementation of an idea promotes the necessary medium."

By the way, the material dictated too. He devoured clay when he ran short of film in the studio. He wrote a lot when he could not get hold of bronze. He was not reckless, but hung sayings above his desk: "The main thing is to be, rather than to seem great," and "Homer was told in an editorial office that there was no paper for him."

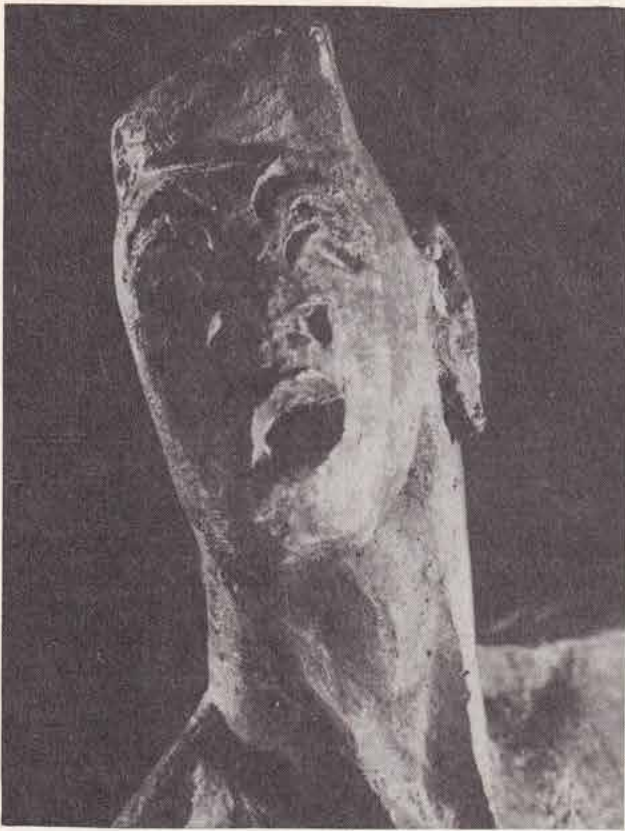
What should a person do when he has a lot of new ideas in his mind and his hands are eager to indulge in work without days off or holidays?

Creativity is the union of a subconscious thing with mind, skill, and whatever else. If one examines the nature of art, it would be no art but science and trade. We have already had the same situation: those who were in power for years 'knew' how to create art and what to demand of it. The artists were being edified all the time. Only some of them have endured and Kavaleridze is among them.

What saved him from Solovky (a well known exile spot for dissidents) and from degradation in his

A million years... - III. 1960s.





Riot. Fragment.

creativity? Women to some extent. He felt more natural in their company than in men's, because men viewed a bottle of wine and politics as top priority.

He always associated all the best with women. As a rule, the creation of significant art works is bound to a certain female personality. Love for her makes creativity fruitful. Without women we are cold artisans.

The last wife of Kavaleridze, Nadiya Kapelhorodska, was to him a wife, a mother (much younger than he), a secretary, an artist's model, and an advisor on all issues. Without Nadiusha he would not have had his second youth, let alone the third one. He would have died dozens of times over from disease and all kinds of mishaps which beset him daily from all sides.

This tender woman (daughter of the writer Pylyp Kapelhorodskyi, executed in 1938 in Poltava, and mother of a son killed in 1942) carried the cross of whatever was going on with her husband, who had inexhaustible potential, for the rest of her life. She kissed her beloved for the last time, whispered at the side of his coffin, in tears, "Vanechku, I will soon join you." And soon she did. The tension during the struggle for her husband's life was so great that she had no strength for her own life. On the second-to-last party devoted to his 90th birthday, drowning in flowers, Kavaleridze almost fell asleep in the front row. He was tired of praise for his mighty talent, hours and hours long.

And then Natalia Uzhviy came up to him and spoke in different words: "Colleagues have been making quite persuasive speeches on the talent of a sculptor, cinematographer, and playwright. I want to say that Ivan Petrovych is a man and a gentleman in his best..." The hall was overflowing with emotion. What a speech...

The weakened, dried-out lion seemed to be replenished with power. His limbs revived and became as mighty as before. And his blue eyes sparkled with wisdom and enigma...

Riot. 1968.





How were female characters generated in his mind? With male characters, it is more or less clear. Whoever the artist created in sculpture or on the screen, he portrayed himself to certain extent, gave a part of his body and soul to his image as a gift. Unchained Prometheus in Romny, Artem in Slavyanohorsk, young Skovoroda in Lohvytsia, the sculpture Cranes are Flying, the corpse destroyed by wars and disbelief: all these are his self-portraits and his own dreams.

What the artist sought in women and what he created in female images were completely different. Kavaleridze's female characters had strong wills with generalized and clearly-seen flesh, so that sometimes the suspicion arises whether it is the artist himself or his feminized self-portrait. Perhaps. Talents are boundless...

Kavaleridze was a man among those unforgettable already during his life. But he entered this community not only through the doors, as it is with those of his personality type. The artist, whose talent would be enough even for three outstanding people, still exists, and yet the artist no longer does. He died when he was 92-years-old, unrecognized by the authorities because the system and its stooges accused Kavaleridze of everything possible and impossible, in order to hide away his rebellious talent. He was called a Leftist



Protector. 1960ies.

After the battle. 1975.



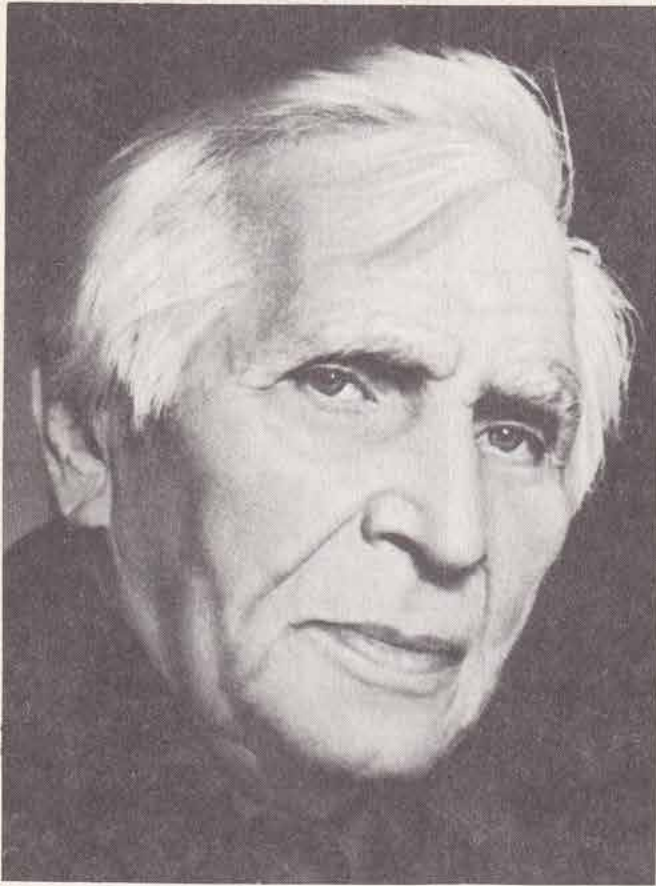
(today it is "Rightist"), cubist, nationalist, and a man not to be trusted at all.

Nikita Khrushchov, condemning the artists of the 60s, denied the life and creativity of this artist-innovator by one short-sighted gesture. He ensured that the artist was neglected for 15 years, until he died, by announcing from the Kremlin tribune, "There was a sculptor, Kavaleridze, who did terrible things." History proved Khrushchov wrong...Kavaleridze lived five years longer, and his ideas will live even longer than Khrushchov's, because they are so humane, and not narrow. Kavaleridze did not fit into the totalitarian framework in any way. His personality was beyond the measures of social realism, even when he sculpted the Communist leaders for the sake of his daily bread.

Heroes are timeless. They are the main theme in Kavaleridze's creativity, and his female characters are among them.

In spring, 1911, as a student at Naum Aronson's studio in Paris, Kavaleridze suddenly got bored. He abandoned everything, his studio, world culture, his beautiful Susanne, and went back home...

I am not a mystic, but I see this move as a calling from God, to which the sensitive intuition of the artist responded. At that time, the competition for the monument to Princess Olha was closing. If he had returned four days later, he would have been denied entrance to the competition. But he was



Ivan Kavaleridze. Late 70s.

pressed for time even then, he had to sculpt a composition consisting of four characters... "You will do it just in time," his uncle Mazaraki insisted, "You are already acquainted with the topic because you have sculpted Slovyanka and Sviatoslav in battle."

From his memoirs: "I applied for the competition. The competition is over. But when I was walking up to my sculpture, I saw a sign saying 'First Prize'...." Metropolitan Flavian insisted that some changes be made, to take away the Princess's sword, to put a cross on her necklace, and to place her right hand on her breast.

"I categorically refused. Olha was a warrior who united all Rus' lands. The members of the Commission supported me. The last word was Governor General Trepov's. But he shared the Metropolitan's point of view, of course...

"I took away the sword, I put a cross, and placed her hand on her breast, but ... her left hand still grips the end of her coat and this was the sign of her powerful character...

"The Mother Superior of Princess Olha's Convent, wanting to see the sculpture as a revered saint, rejected me by saying, "What a shameless person! He dared to give a saint such breasts!". I was on

the black list. I was not given even an invitation for the unveiling ceremony of my own monument.

"The sanctifying of the monument to Saint Olha the Wise took place on September 4, 1911 at 10:00 a.m. The ceremony was without fanfare...

And even the reigning Tsar Mykola II and his court were present at the ceremony.

And on September 1st, just on the eve of the ceremony, at the local theatre, during the show "Tsar Saltan", a historic event happened. A

student, Moshko Bogrov, fatally wounded Stolypin in front of the Emperor and high society.

Kavaleridze witnessed this event and the Tsar's visit to Kyiv was ruined. The monument to Princess Olha was not lucky either...

It turned out even worse later. In 1919, the Bolsheviks took the statue from its pedestal and put in its place a bust of Shevchenko, sculpted by Kratko. This deeply offensive act defiled the dignity of both the Princess and the poet-preacher.

By 1923, there was nothing left of the monument. Later, Mykhailivsky Cathedral was also destroyed.

On this site, a massive building with huge columns was erected for the Party's Nomenklatura and where the monument had been, they put a flower bed. And the flower bed was later paved, and an electrical pole was placed there.

But art is eternal; desecrated, it exists still in the minds of the living...

On May 30th, 1995, according to the decision of the Executive wing of the Kyiv Rada to rebuild this monument, archeologists began to dig on this site. The remnants found provided both certainty and

unease. The opinions on rebuilding the monument are of two camps. Archeologists and architects insist on accurate restoration of the completely-destroyed statue. Restorers and sculptors, those who are expected to actually rebuild this monuments with their own hands, believe that this is not acceptable. But there is no time for discussion, because the monument must be ready for Kyiv Day in 1996. The restorers are still working on the original. They are sure to reach absolute accuracy in restoration and all they need to do is to sculpt only the head, which was not found...

Just opposite the legendary monument, the park between Mykhailivska Ploshcha and Maidan of Saint Sofia has been dedicated to the statue. The orthodox had imagined this monument to be a line of outstanding personalities, like the previous "avenue of heroes" (do we still need this Soviet tradition?)

The Kavaleridze Memorial Fund suggested a more general concept. After all, the Princes and Hetmans are not the only creators of history. Kavaleridze created eternal, generalized works on the subject of the history of the Ukrainian people. The monumental female characters are among them. Those who frequent artistic circles once suggested placing Kavaleridze's "Foremother" on the hills of Kyiv in place of the "monster with the sword". The sculpture that is "Foremother" is age-old. One may not take her progeny, that is, her child, for



Draft monument to Lesya Ukrainka. 1969.

anything. This character is closely relevant to another character from our era, "Riot". That sculpture is the quintessential female figure, struggling for freedom and her optimal place in the world. But a woman is still like that mother from another sculptural work, "Keeper". She keeps her children, herself being a slave to reality. These are not statuettes, but monumental, deeply philosophical works and only a great talent could produce them. Foremother, Princess Olha, and Lesya Ukrainka are the female characters in Kavaleridze's creativity and they do not detract from the characters of Yaraslov Mudryi, Skovoroda and Shevchenko. Kavaleridze returned to the image of Olha the Wise with every enlightenment within society. A wax figure of Olha appeared in the 60s who, like the first version, held a sword and it is this author's opinion that she has an aggressive stance, though it not held by everyone. The state exists only while it is able to preserve itself. Kavaleridze realized that, and he wrote on the pedestal of Artem's monument, "I cannot stand to look upon throngs of the disorganised..." The masses can be lead in any direction, to the Right today, to the Left tomorrow, and even completely backwards. But salvation, as a rule, lies

in systematic movement. A true leader is able to lead people towards material creation, and not to destruction, and towards self-defense and self-realisation. This is not peculiar to revolutions. The creativity of Kavaleridze is an example of both the imaginative and the material worlds, a self-expression of his energy which is directed for good and man's edification.

I never saw Kavaleridze depressed or disappointed in life. He seldom raised his voice, though he had a deep voice. He was monumental and proportional, as if made to be placed on a pedestal himself. But during the last days of his life, when his body was completely emaciated by illness, (it was moving simply to look at him, his legs were dead, he was just skin and bones) I visited him at his house. Just as I entered I saw him trying to hang himself with a blanket.

I was dumbfounded...

I didn't rush to save Kavaleridze from suicide. If he doesn't do it right now, he will do it another time, so I thought, moreover, you cannot watch him all the time. It was just an everyday hysteria. This lonely shoot in the desert tried to flourish for so long with no complaints, without asking for forgiveness, and finally, he fell. He will never rise again, he will never warm our hearts and he will never create a greater wonder than he did before. The end...

"So, go ahead, hang yourself," I said as calmly as I could, "Make your enemies, Palachuk and Brednev happy (so he called the party leaders in his poignant poems, which he wrote 'in secret', but which somehow circulated throughout the city) You're Kavalaridze, the creator of Prometheus!". Kavalaridze came to his senses, but his body was unrecognisable and completely destroyed by the pains of death.

"I can't! I have no strength..."

"But you have endured more than this..."

"Yes, you are right..."

I sank into the sofa beside his bed and started to talk about his long forsaken dream, that the spring will come soon, the nightingales will sing and the larks will fly high in the sky. I will take my beat-up car and we will go slowly, cautiously and breathe in the fresh air. At first we will go to Poltava where local dilettantes had restored the head of Shevchenko's monument in such an avant-garde manner that both his nose and his mustache resembled those of a cat. Then we will go to Hadiach (not far from there), to build a monument to Lesya Ukrainka, the wonderful concept of which has not yet been realised, or it looks like those who are responsible do not want to realise it in our free kingdom...

I hesitated for a long time to ask Kavalaridze's permission to sculpt him. It was because I did not feel experienced enough and famous artists had been honoured to paint his portrait, but that was their own business. Kavalaridze did not share his plans with them, did not force me to his studio and did not make me sculpt. So just wait, my dear

teacher, the first sculpture made by me will be yours.

"Ivan Petrovych, will you let me place a bench here? I would like to make a sculpture of you."

"What are you saying? What are you talking about? We would be sent away by our aunt, together with the clay!"

Well, I was a little offended. I thought he did not believe in my ability. It seemed that he had invited me to his studio as a servant and all the talk of my understanding of the internal world, the feeling of proportions, my brilliant skill and deep intuition was only words.

But he felt the offense in my soul despite the fact that he was sick and nearly blind. "Don't you know me? Go to the studio and start working."

Once at dusk, when I was finishing shooting at the film studio, I came out, exhausted, and walked near the orchard. And suddenly, the sculpture of Kavalaridze came to me. It was so explicit, alive and dead at the same time. I was possessed by it so I turned away from my way home and turned to the left, to Rusanivka, in order to get a tram which could bring me right to the studio. I've experienced the same when my best films came to me, but this was even stronger. I ran into the studio, possessed by the image, put the clay on the bench, and began to create. I don't know how long I was working. I came to my senses only when the image of Kavalaridze appeared in front of me. I was surprised where did he come from? how? why? I was afraid that he would dissolve as quickly as he appeared. I wrapped the clay carefully, looked at my watch—it was not so late. The inspiration possessed me not for very long, only two hours, but I experienced a wonderful feeling. But perhaps this is a dream, and the clay will dissolve under the wrapper, like a rainbow after rain. But I did not care what would happen tomorrow, because I was happy today.

I don't remember how I spent the night, but I rushed to the studio in the morning. As I was unwrapping the clay, my neighbour, Professor Ivan Vasylovych Makahon, entered.

"Oh, how did Ivan Petrovych get here? He wasn't here yesterday..."

I was happy as never before, because I had succeeded.

"He came to me out of the sky last night."

"Oh, man, such things happens only to the young, and rather seldom at that," he observed the sculpture with an experienced eye. "Big plans are mixed with small ones. But do not touch anymore, you may make it worse, you've done the core of it. Adjust it a little, and show it to Ivan Petrovych."

Petro Puhach made the same sculpture out of glass and I went to the demanding original. I placed the sculpture before his bed, anticipating the judgement.

Kavalaridze strained his eyes, and asked me to turn the sculpture slowly, first to the left and then to the right. Finally he said:

"You succeeded better than professors could have," he always used to say the word "professor" ironically. "It has to be to this way because you know me better than anyone else, because you know me best of all."

Later he asked me to turn the sculpture to the profile.

"Put a book under my head and try to find the thickest one so I can get a better look. Lift my head so it doesn't lie while I die...and we have still to go to Hadiach to build a monument to Lesya Ukrainka!"

I was speechless, but I was going to admit, "Kavaleridze is dying." But what a great thing is sculpture: I lifted his head a little bit and he seemed not to be dying anymore, but he lives, suffers, he is happy, he thinks and he struggles. Anything that Kavaleridze did always turned out to be great and timeless...

This is how he closed his memoirs.

"Life is like a long corn field. What was the happiest day of my 92 years? My grandfather and father lived the same amount of time. Lord, it just came to me: are they angry with me because I have ignored the family traditions? We haggled with God to get this amount of time, and you are not to break this tradition because the generations that follow you will have less.

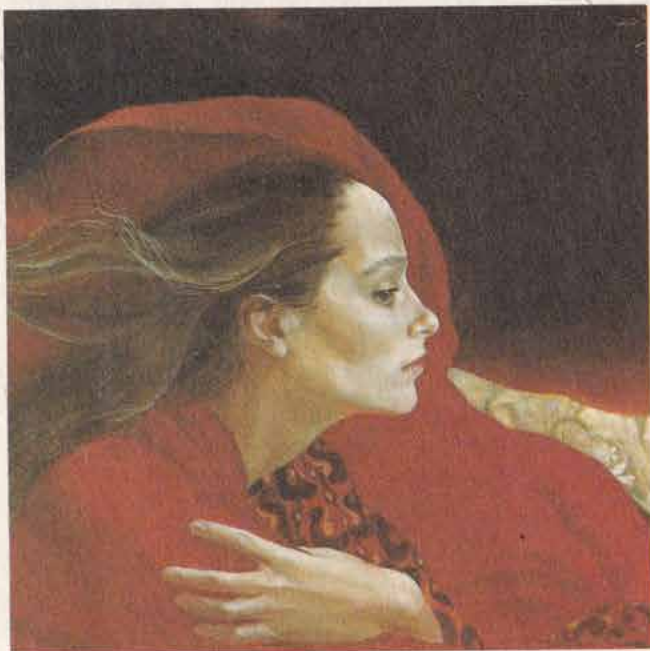
I don't want to live at the expense of someone else and I crave to work as never before.

The happiest day is today.

Why? Because I exist and I am living."



Rostyslav Syn'ko and his portrait sculpture of Kavalaridze. Photo L. Levit.



# WHAT IS HIDDEN INSIDE A WOMAN'S SOUL?

*Journalist Myroslava  
Makarevych with Artist  
Iryna Protsenko*

*It is predicted that the next era will be the epoch of Woman. Woman is endowed to reveal the very power of the enigmatic energy of life. The future of mankind is directly dependent on Woman's spiritual state because God granted her a longing for the harmony of the universe.*

*Women, whose talent is revealed in spite of all the contradictions of the old patriarchal world, are the most precious treasure of human civilization. In their souls, they give birth to the seeds of a nation's and of mankind's future.*

*The genetic reserves of the Ukrainian nation have slowly been destroyed throughout the country's history. To renew talent and to revive the intelligentsia of Spirit are among Ukraine's vital needs.*

*Iryna Protsenko is one of the most gifted representatives of Ukraine's young generation of artists. She was born in Prymorskiy Kray (Russia), her father a serviceman. She became a true artist only with the music and the language of colors in Ukraine, in the land of her ancestors. Iryna graduated from Vladykavkaz Art college and has been a member of Ukraine's Artist Union since 1992. She has taken an active part in numerous exhibitions in Ukraine and abroad. The flow of her artistic energy grew stronger and stronger and then finally she became famous. But a person's life, especially an artist's life, is not a constant string of celebrations. This is exactly how Iryna Protsenko feels about her everyday life and her creative work.*

*Iryna lives and works in Sumy — an oblast center in north-east Ukraine.*

*But presently there seems to be disastrous situation, which appears to be worsening. Local authorities are overwriting users' rights to rooms in old houses where no one lives — but which were used as painters' studios — and are letting them out to different commercial bodies. Iryna is also under threat of eviction from her own studio. Many artists in Ukraine are facing the same situation right now. What is in store for a country where something so sacred as Art is not valued?*

**Myroslava Makarevych:** The attitude of society towards women, especially to a woman-artist, determines the standard of such society. How do you value the standard of our society?

**Iryna Protsenko:** That's a valid concept, but it's necessary to add that society's standard is determined by its attitude to the children and old men, in other words, to the person as a whole. I think that most people will share my opinion that the general level of our society is very poor. Culture is in an extremely bad state. It's possible to compare its power with the immune system of a human body, which allows the body to survive during a time of epidemic. Only Culture is able to help our society to overcome this chaotic and hysterical time.

If, for the moment, we leave aside the attitude of present society to a woman-creator, we will come to conclusion that attitudes towards women depends on a woman's attitude toward herself and toward the subject to which she has dedicated herself.

A woman's career as an artist is fragile. There are constant losses and sacrifices. The same difficulties such as lack of recognition, depressions, severe competitions and the struggle against poverty are waiting for men who are engaged in creative work as well. Both men and women need support, their families' patience and love... For all that, a kind of a special halo of respect appears above a woman's head if she succeed in her creation or in the area of science or politics. This is really a pleasant thing.

**M.M.:** What is your opinion about the conflict between an artist and authority? Where does it lie?

**I.P.:** Well, the roots of the conflict lie in the opposition of world-outlook and ignorance of those who are in power. The stature of culture will continue to fall until the powers that be realise that the role of culture is not to solve economic problems, but moral ones in society.

You can also find an answer to this question in my series of paintings "Swing".

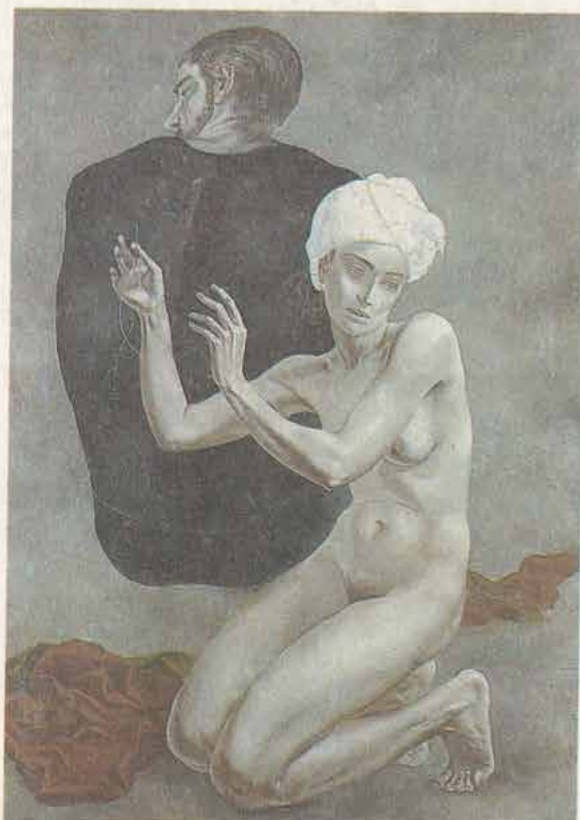
**M.M.:** Culture is traditionally considered to be a product of the balance between politics and economics. What is going on in Sumy? Don't you think it resembles a mirror, reflecting all that chaos in Ukraine?



In the studio with a ghost.

Back. 1991.

**I.P.:** Not so long ago, priority belonged to the representatives of "social realism" only. They were encouraged by noble titles, prizes and free studios. The real creators of nonengaged art were lucky if they appeared in public at all, and this was very rarely and with tremendous difficulties. It's a hard time for everyone. The more gifted a person is, the more difficult it is for him to conform to our times. The situation is paradoxical: on the one hand everything is allowed and there are hundreds of private galleries and theatres, but on the other hand nobody takes the development of culture seriously. This situation, brought by free enterprise, is a favourable foundation for the development of true talents in Ukraine. The authorities need to turn their attention to culture, today as never before. Unfortunately, culture still plays a minor role for most of them. For instance, they are making cut-backs on children's art education in Sumy. Moreover, many artists have already lost their studios because only a few of them could pay the rent. And this is not a feature unique only to Sumy. This situation is common throughout Ukraine. This blow to culture may have an awful echo in generations to come.



**M.M.:** We can find a brief respite in the world of your images, dreams and your thoughts, from life's daily troubles. What was the most powerful influence for you to choose a career as an artist?

**I.P.:** I don't know. I don't remember. From my early childhood, when I was two years old and when I was drawing a hen with four legs and a horse or a cow with wings at our apartment, I already knew that I was an artist. From that time, such torments of creativity as tears, uncertainty and persistence have followed me. I have never destroyed drawings. I have just erased them until the paper tore and I have been striving to get one object. Everything was different in the childhood... Now I find myself rather unsatisfied with myself.

**M.M.:** What are your most vivid childhood memories?

**I.P.:** The most vivid memory is my childhood itself. It was an endless feast of disobedience. I was good at studying and there was almost no punishment. I was really free.

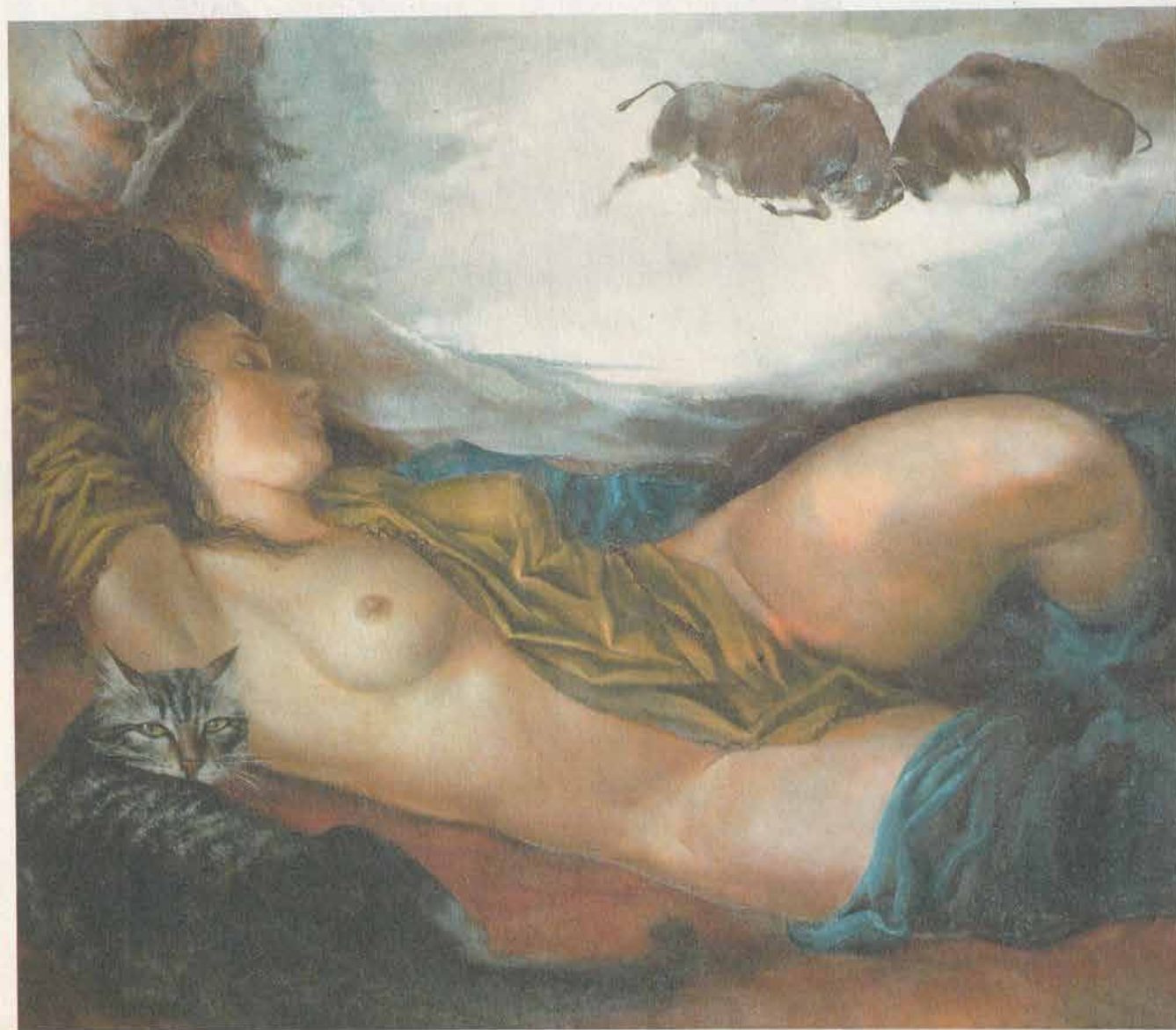
My dreams remain unforgettable. They were not childish but prophetic. It seems to me I see them in all great detail today.

My parents' house was always crowded with different people. There was always something tasty at home, since Mother liked to treat others. In my turn I treated all dogs from the neighborhood who followed me to school and back after such dinners.



Naughty muses. 1991.

A dream of a provincial woman . 1995.



**M.M.:** Iryna, tell me, please, how do you feel during your creative work?

**I.P.:** Well, on the level of aspiration and idea I am quite happy. I feel myself talentless on the level of making a sketch. I feel like a real plougher who is sometimes unprotected and sometimes possessed while working on the canvas.

**M.M.:** In your self-portrait "In the Studio with a Ghost" you are like a modern witch, and at the same time, a classic-mysterious and kind witch, who is accompanied by her faithful friend. He is a keeper and a spirit of peace in which pithy thoughts are born and embodied on canvas. Do you believe in fairy tales?

**I.P.:** Yes, I do. I believe in the psychological power of a person. I believe unexpected meetings are no accident, the events and coincidences that influence the person's fate. I believe in life after death.

But I am surprised when people buy into false beliefs, prejudices and are building their lives according to horoscopes. I can't stand it.

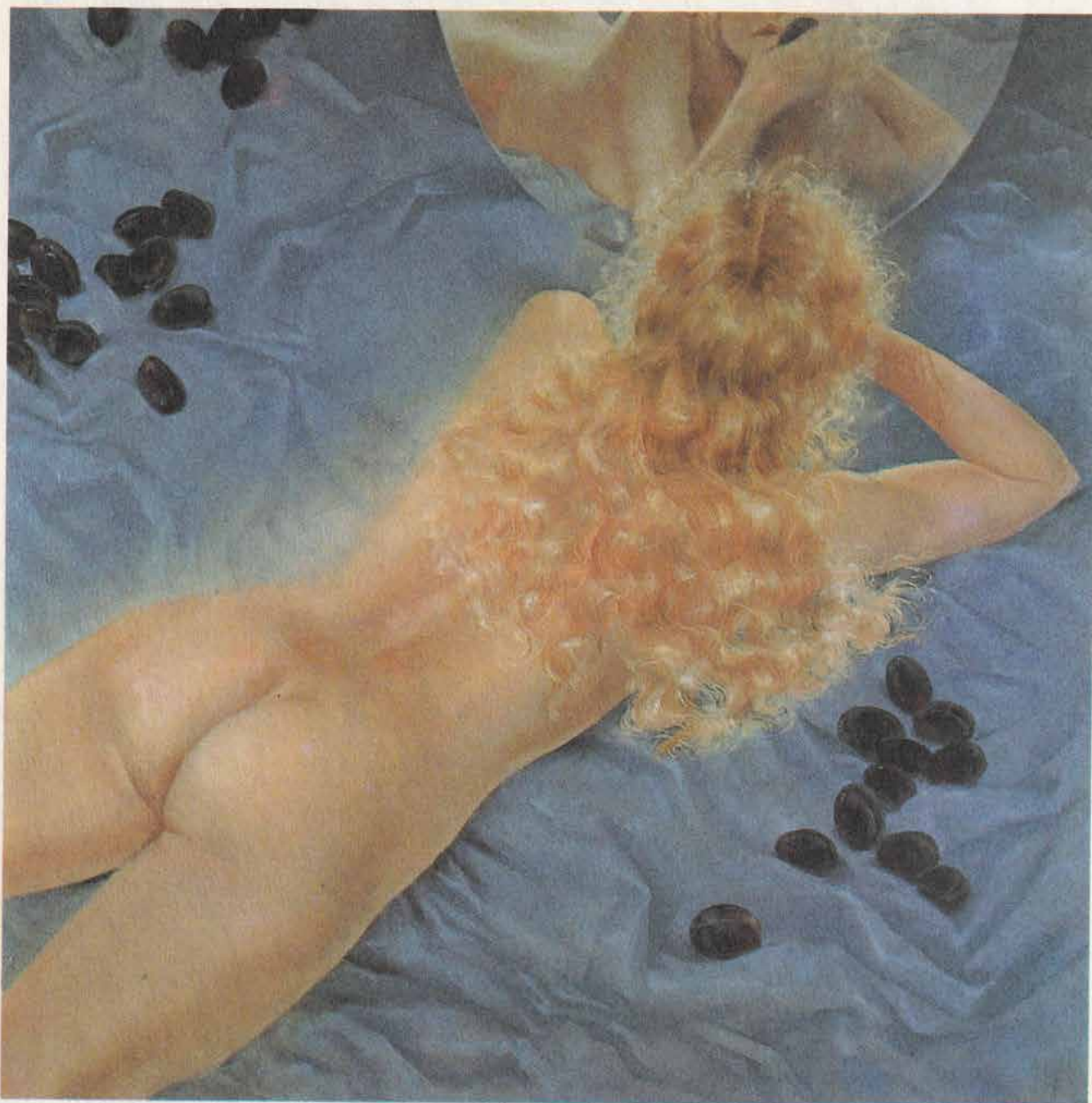
**M.M.:** Every painting has an allegory and deeply concealed meaning. Your own self-suffered philosophy makes itself felt. The philosophy of life gives rise to the philosophy of creativity. Will you tell us what is your creative and life credo?

**I.P.:** Every time when somebody asks me about that I get lost because half-genius and half-banal thoughts come to my mind.

My life credo is to love and not to be cruel or angry. In my creative work, I try to work more and more. I crave to be surprised by my own result but I have still failed to do so now.

**M.M.:** You have created a lot of women's images. They are very diverse, such as a charming temptress or a tired and weary woman, Judith, a woman-mask,

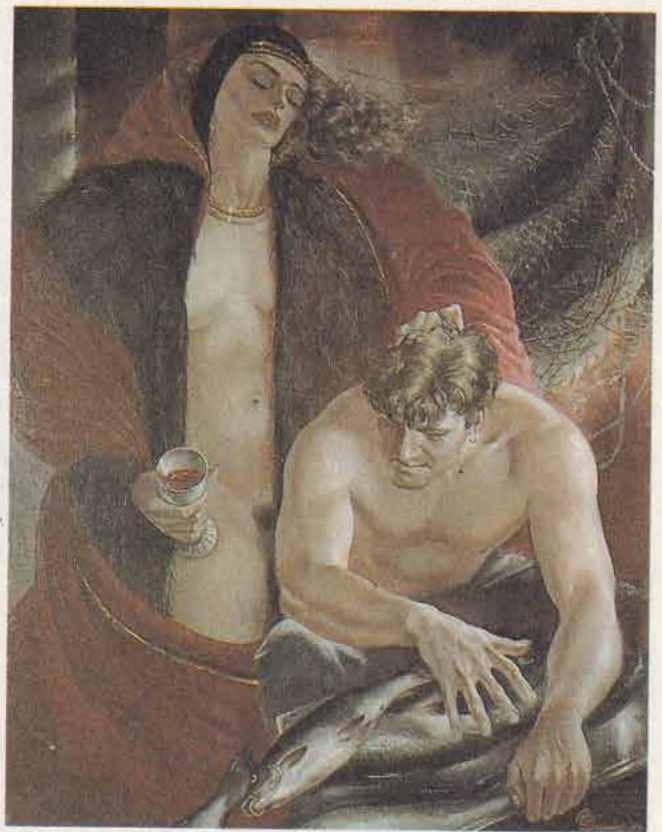
Plums. 1994.





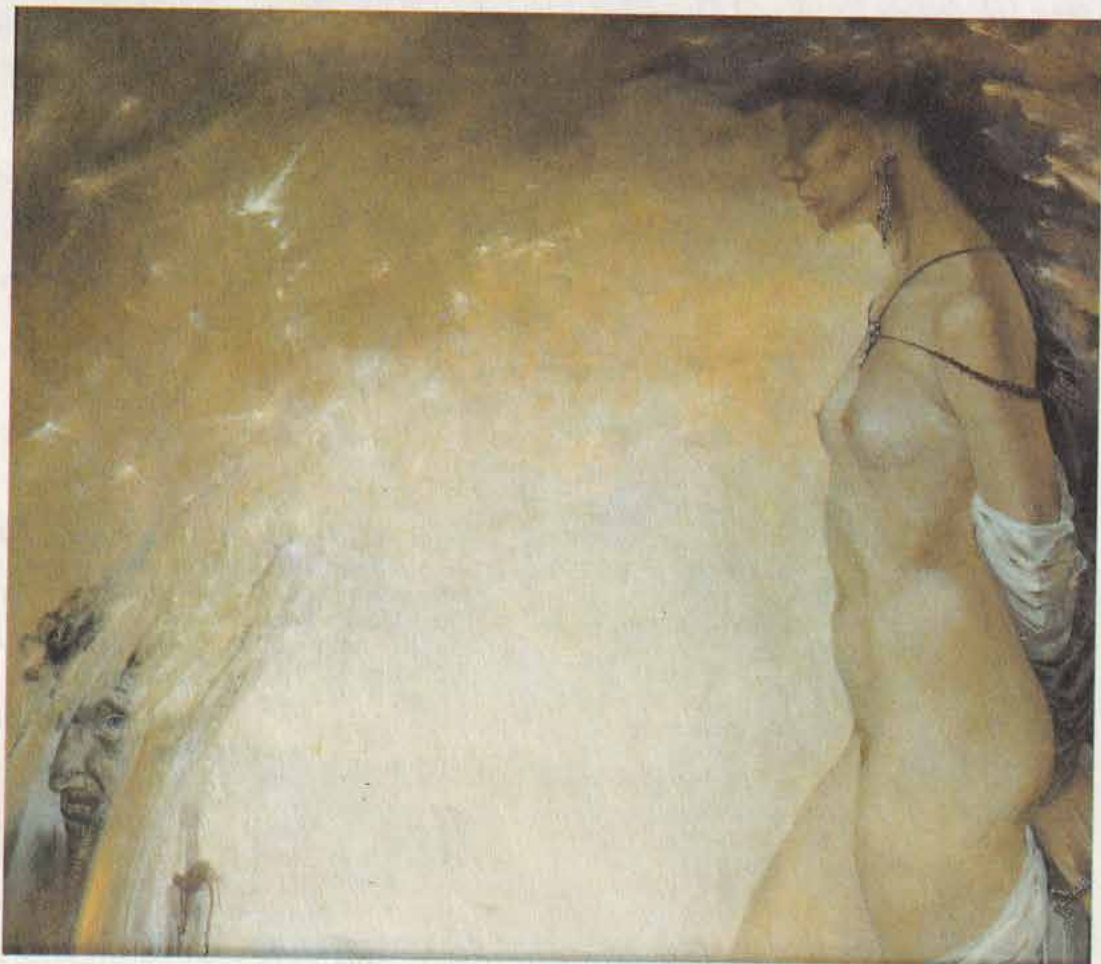


Diptych. Red wine - 1. 1993.



Red wine - 2. 1993.

Morning of Judith. 1994.





Fauna. Requiem. 1992.

or Her Majesty Nature are women's images as well. What do female topics mean to you? Are you a feminist in your soul?

**I.P.:** No, I am not. I am not a feminist. Such features as provinciality, attachment to the kitchen, desire to please others and so on are not characteristic for a feminist.

Once I was told by one observer that my pictures provoke sensitivity. He also told me that I look at nature through male eyes and then I transmit the corresponding emotions to the canvas. No, it is not. I don't share this opinion. Most likely I want to show how one should look upon a woman. But I do not paint my pictures for that purpose only. I think that sensitivity is just different. There are people with sharp and mild sensitivity. It depends on the character of the person who sees my paintings. It would be interesting to discuss the image of a woman in fine arts with Dürer, Goya, Rodin, Serebriakova, Klimt and Sofia Ververite.

**M.M.:** Iryno, your paintings go up to the very essence of a person. They explore and reveal a human being with all his difficulties. What is your trend?

**I.P.:** I do not know. Art critics and artists judge differently. Their opinions are often biased and depend on whether they like my works or not. My style is a blend of neomodernism, classic romanticism and romantic realism, so-called "stern saloon" and so on. And what do you think?

**M.M.:** In my opinion your style is a synthesis of all dark and bright colors of life which is crystallized by talent and then revealed to the people in the form of transparent, clean and distorting mirrors.

Iryno, what is the basic destiny of art?

**I.P.:** It is the means of self-expression for its servants. It is a discovery of himself and self-knowledge for spectators. It is a key to understanding history for our descendants.

The Patriarch of Kyiv and All-Rus' Ukraine Volodymyr, on behalf of Sumy artists, addressing Ukraine's President Leonid Kuchma, wrote just before his death (June, 23, 1995):

"Ukrainian intelligentsia are those who are engaged in cultural development, bringing back to the nation its culture and its native tongue, everything that was oppressed during the centuries.

The situation many artists and other men of arts have faced induces unrest and anger. Just look at what is happening in Sumy, Vinnytsia and Kyiv oblasts. The local authorities deny users' rights to noninhabitable lodgings — which are rented by artists for their studios — and rent them to commercial bodies. It is connected with privatization and moreover the powers are enjoying the lack of the law on protection.

We believe it is necessary to work out a law on men of the arts, as soon as possible. It should be passed in order to protect their rights at the state-level.

Otherwise, the culture, art and spirituality of the Ukrainian people will suffer a murderous blow."

It is my prayer that God will help people to wake and they will start to care about their spirituality and they also will learn how to keep a woman — a bearer of the future — and talents because the fortune of any country and therefore Earth depends upon all of that.

In order to commemorate the 300th anniversary of victory over the Turkish troops near Vienna, to

celebrate the courage of Ukrainian Cossacks in the rescue of Austria's capital and to mark the honored hero of Vienna Yuriy Franz Kul'chytskyi — a Ukrainian by birth — the Union of Ukrainian Philatelists in Austria organized the exhibition of post-stamps and published the album-book in Ukrainian and German "Vienna, 1683. Cossacks and Kul'chytskyi" (written by Borys Yamynskyi). Such societies as "Boykivshchyna" (Philadelphia) and SSSA (New York) helped financially and in the organising. Due to "Boykivshchyna's" activity, the World Congress of Free Ukrainians (WCFU) proclaimed 1983 the Year of Yuriy F. Kul'chytskyi.

We provide some illustrations and quotations here. The President of Austria Dr. Rudolf Kirchschläger, in his appeal to readers, stressed: "Austria and its capital remember the 1683 Turkish siege of Vienna three hundred years ago. There were a lot of Ukrainian Cossacks fighting under King's Sobesky banners."

As the Patriarch and Cardinal Joseph Slipyi put it: "Although this event is very important, unfortunately, it still remains unknown and not everyone realizes that the fate of Christian Europe was saved by Ukrainians and the Cossacks' courage. Let the commemoration of that event in Europe's history bring back to our hearts the living fortune of Ukraine being the border country between Asia and Europe not only in the past but in the future..."

Disaster. (Portrait of Cynthia Robbins) 1990.





Little parrot. 1993.

Practitioners of black magic. 1995.



tin  
it  
Je  
m  
of  
re  
Ho  
Su  
th  
Un  
th  
th  
ca  
oc  
re  
th  
UK

its  
ge  
re  
fo  
An  
in  
th  
be  
Ha  
or  
co  
wa  
tra  
de  
cu  
Me  
W  
of  
M  
fic  
Th  
—  
La  
of  
sh  
gr  
pe  
to  
gr

Su  
Kill  
for  
Th  
cu  
ma  
po  
di  
ins  
of  
fal

Oksana SAPELIAK

scientific research assistant at  
the Institute of Ethnology  
in L'viv.

# MOTHER'S DAY IN UKRAINE

Mother's Day was celebrated for the first time on May 10, 1908, in Philadelphia, America. It was introduced by an American woman, Ann Jervis, as a token of love and respect for her mother. Six years later, the American President of that time, Woodrow Wilson, approved Congress' resolution, making Mother's Day an annual Holiday with a definite date of the second Sunday in May. Women of Europe then adopted the holiday and in 1929, on the initiative of the Union of Ukrainian Women, it was celebrated for the first time in Halychyna. Mother's Day spread throughout Ukraine, but unfortunately, it was celebrated for ten years only. Mother's Day has come back to Ukraine on the initiative of a revived Union of Ukrainian Women. How does this innovation take root in the deep soil of Ukrainian culture?

The notion of holiday is as old as the world itself. As the name suggests, holidays are generally connected with religious feelings, rendering proper respect to the divine beginning, for the sake of maintaining the integrity of humanity. Are there reasons to revive a holiday which existed in our country for little more than ten years? By this, I refer to Mother's Day. It took little time to become one of the most popular holidays in Halychyna: it was not only celebrated in every city or town, but also in villages. Something so alien could hardly be adopted so quickly. Clearly, there was abundant soil for Mother's Day — the everlasting tradition of our culture. If the word "culture" is derivative of the word "cult", then one of the key cults of our ancestors is that of the Goddess-Mother, who created the entire universe. Goddess Worship is one of the most essential characteristics of the people who settled here. Prayers to the Mother were accompanied by the sacrifice of flowers, branches of trees, and wreaths of herbs. They were buried in the ground or thrown in water, — so the sacrifices to Land and Water were made. Land and Water are directly connected with the cult of Mother. Land was viewed as a living being: one should not disturb Land without need or crush grass, because that caused pain to the Land. Old people still believe that it is somewhat sinful to dig, to plant something, or to drive stakes into the ground until the Annunciation.

The cult of fertility is the basis for great religions. Sumerian Inanna, Babylonian Ishtar, and Friggish Kibella — all these goddesses were respected as foremothers and mistresses of the terrestrial waters. There are few written testimonies of our ancient cults, but there is no other nation which kept so many customs — living evidences of our ancestors' powerful faith. Everything that was sacrificed was directly connected to Goddess worship. For instance, the branches of trees are clear evidence of the connection to the Tree of Life. In Ukrainian fairy-tales the *sopilka*, a Ukrainian national musical



Oranta, the ancient Mother of Ukraine and the Spirit of the Sun.

instrument made of wood, speaks the language of one's sister or lover; and a girl-orphan is assisted by her late mother, personified in the form of a tree.

The most typical sacrifice is, of course, bread. The famous Ukrainian ethnographer M. Sumtsov wrote of bread being a sacrifice to the Sky, Land, Water, dead souls, and the hearth. And only women were allowed to bake bread in Ukraine. The *korovay*, a loaf of bread which symbolizes a wedding sacrifice of both family clans, was baked by happily-married women-mothers only, and it was prohibited for men to enter the house where the *korovay* was baking. Everything had sacred meaning in that ceremony. It is believed that even the water, in which the women washed their hands during the baking, was of magic power and was poured out into a clean place, usually under a cherry-tree.

Christianity, introduced into Ukraine more than a thousand years ago, was adopted in our culture primarily because of the image of Mother — the Virgin. Because of that, women sing while baking a *korovay* their songs asking the Virgin to help them knead the dough, and to bring peace to the family. An image of the Mother-Goddess is clearly associated with Ukraine, who as Mary gave up her Son for the sake of victory of good over evil, constantly gives up her sons for the highest Divine purpose — the attainment of Freedom. What a wonderful power has the love of Mother-Ukraine! She is not looking for any reward for her feelings.

It is a characteristic of Ukrainians that woman is the base of a family. A Ukrainian saying goes: "Woman holds three corners of a house". Women maintain the life of a family or a clan both physically and spiritually. Mother must know ceremonies, customs and traditions, and be able to maintain them. This is an eternal source for our

culture and this is how the living spirit of our ancestors is revealed. Woman-Mother is a devotee of the temple, usually called a hearth. Let us recall Christmas or Easter — these great family holidays. On Holy Night, Ukrainians gather together in families by the light of beeswax candles. A sound family of bees was always the symbol of the ideal human family with its mother at the head, was it not?

The Ukrainian family is an institution of folk wisdom and national culture, and mother constantly minds its lit candle.

Modern religious nihilism, which conquered nearly all the aesthetic world, crushed that institution and became the cause not only of man's psychological imbalance and embitterment, but also of the disaster of the entire national culture. Of course, one did not need Mother's Day under such conditions and it was forbidden after 1939.

Is it possible to maintain that spark which is hopefully glowing? Perhaps we have kept *kolyada*, the custom of house-to-house Christmas carol-singing, egg-painting and embroiderings, continued to baptize our children, to bury our relatives, thinking of their souls, not simply for the sake of formality? I would like Mother's Day to be realized according to its broadest meaning and not simply as an alternative to the 8th of March. I would like this holiday to help us to purge the great lies, accumulated over the last decades. Mother's Day would probably help us to conceive a purpose for Mother and for Family in a person's life. Learning to be a mother is a science of vital importance.

Unfortunately, a girl is not prepared to be a wife but to take part in beauty contest today. According to the tradition of our culture, natural beauty was always a thing of admiration, and was not interpreted as one's merit but God's gift. A girl's chastity, her sound mind, kindness and devotion to any work were first appreciated. If any of these characteristics was absent, then outward appearance had little value. In her marriage woman should give birth to good, healthy children, bring them up properly, and keep the household in good order. Her beauty is only a supplement to her inner beauty.

While getting ready for Mother's Day let us remember:

1. Mother is an observer of ceremonies and customs, and the tradition of national culture. She maintains family and stands up for Ukraine.
2. The Ukrainian woman-mother is legendary for her selflessness and her wisdom.
3. Mother is a Foremother of all people and she is Our Lady. For this reason, children present their mothers flowers of two colors — white and blue (the symbolic colors of the Virgin Mary).

Let us hope, that Mother's Day will teach us to love and respect each other.

# "SUCH A NICE CHILD THAT LESYA..."

## THE PHENOMENON OF FAMILY UPBRINGING

*Vitaliy Fedorovych Svyatovets was born in the village of Vepryk in the Chernigiv Oblast. Graduated from the Kyiv Pedagogical Institute (1955). He is a literary scholar, a critic, a candidate of philological sciences, and an Associate Professor. He is the author of the monograph "Epistolary legacy of Lesya Ukrainka", and of the essay "I.S. Nechuy Levyskiy".*

Today, as we resolve other pressing problems, we must discover the sources of a national ethnopedagogy, and in particular, the upbringing of a family. It is important to rely on these concepts, both in the short and long term.

Family and school education and upbringing reached their height in Ukraine in the late nineteenth and early twentieth centuries, due to various reasons. According to long-time residents, in Kyiv in the late nineteenth century, under the immense pressure of total russification, only a few Ukrainian families were unashamed of their native language, national customs, rites and their native culture in general. They were the families of M.P.Starytskiy, M.V.Lysenko, and Olha and Petro Kosach.

Olha Petrivna was mostly occupied with the upbringing of the Kosach family children. Certainly, Petro Antonovych did not stand idly by, but he was occupied with his service's affairs, and he had comparatively little spare time. O.P.Kosach was a very careful and attentive mother who, loving her children beyond measure, always paid them great attention. She greeted their every success with great joy, and took to heart their every trouble and failure.

O.P.Kosach always sought to bring her children up according to the best Ukrainian traditions, she instilled in them national consciousness and sentiment, mutual respect, family love, and a sense of their own dignity. The cult of native language reigned invariably in the family of Kosach, though at the same time, studying foreign languages was heartily encouraged. In contrast to the official schooling program of that time, they paid much attention to acquainting the children with the history of the Ukrainian people, with its rich culture: folklore, way of life, customs, and popular myths.

In 1881, O.P.Kosach organized a trip for Mysha, Lesya and Olya from Lutsk to the village of Chekna in the Dubny area, in order for the children to listen to the spring songs which were performed poetically, with truthful artistry by the country youth. Another time, the children spent three days in the Nechymne Valley, in a deep forest near the village of Skulyn. They lived at the house of a peasant Lev, who knew well the customs, myths, and folklore of the Volyn region. In her memoirs, Olha Kosach-Kryvnyuk emphasized the special abilities of

her mother to expose children to the deepest aspects and displays of national culture, and to instill in them a real love "for all that is good, folk, and Ukrainian."

The Kosach family had its own Ukrainian drama and puppet theatres in the village of Kolodyzhne; peasant children were invited to play some parts. Children worked willingly and inventively, under the leadership of Lesya, on decorations and they made the costumes themselves. For holidays — Christmas, Easter, Ivan Kupala, Makoviiv, celebrations of T.H.Shevchenko's birthday — the children were taught to sing ritual, Christmas, and spring songs, and the girls took up embroidery.

During family trips to Kyiv, Olha Kosach organized for the children compulsory visits to the drama and opera theatres, concerts and variety shows, where the most famous artistic collectives of that time appeared. When the elder children began studying at different institutions, their mother sought to organize their summer holidays together with all members of the family, to strengthen family's ties, and to ward off indifference and estrangement.

The high pedagogical culture of the family seemed to accept and unite all the best features of both these old families — Drahomanov's and Kosach's — the age-old national traditions of the Ukrainian people. It formed conditions for self-expression and the development of every child's abilities. However small a child, not only his father and mother, but also his brothers and sisters, paid attention to him, were always considerate of his wishes and thoughts. Nobody had the right to humiliate the younger children. Parents behaved toward their children as one would toward an equal, they never allowed themselves a scornful tone. If a child made a mistake, they did not berate him, but they tolerantly made him change his mind that it should be so. At the same time, the parents acknowledged the children's diligence, discipline, and successes, and they praised obedience and altruism.

Olha Petrivna had a great natural pedagogical ability. And this is exactly why she united her love with strict demands: she did not stand for lies, insincerity, bad taste, thick-skinnedness, stupidity, etc. Shielding the children from negative influences, she always directed their attention tactfully to interesting and useful things, those which were necessary for their development.

In a letter of February 13th, 1892, to a professor of the Lviv University Omelyan Ohonovskiy, Olena Petrivna dwelled in detail on the life, education and the upbringing of her own children, and also revealed some interesting and important details about her successes and some difficulties. It is obvious that Olena Petrivna placed great



Larysa Kosach. Photograph dated 1878-1879.

importance on these questions, she thought of them a great deal, relied on folk pedagogy, and also on the Ukrainian peasant tradition close to her being.

The children's biographies, as the letter's author underlined expressively, are "together an addition to my biography". Olena Petrivna well understood and expressed perhaps the fondest dream of all parents — a deep comprehension of her calling and obligation as a mother: "I wanted to transfer my soul and thoughts to my children — and I am sure that I have succeeded."

The children of Olha Kosach felt and realized early that they owed the improvement of their own abilities to their mother. As in his letter to Olena Petrivna, on one of the saddest days of her life, the eldest son Mykhailo confessed: "If I became what I am, if I have something good, that is only thanks to you, Mummy." Without doubt, Lesya Ukrainka, and perhaps the other children, might sign their names to these truthful and sincere words.

In the above-mentioned letter to O. Ohonovskiy, Olena Petrivna posed a somewhat rhetorical question: could her children Lesya Ukrainka and Mykhailo Obachniy have become Ukrainian literary figures if not for her, for her tireless troubles and care about their development and education? She answers carefully: "They might have, but most probably not... They could not even learn to speak Ukrainian from their father, because he cannot speak it, Olena Petrivna writes, "I, properly, always surrounded the children with such circumstances that the Ukrainian language was the nearest to

them, for them to recognize it as much as possible from childhood. Living with me and among the Volyn people favored it." As we see, this mother deeply understood and repeatedly emphasized that a real upbringing, the optimal development of children, and the best opportunities for strengthening their abilities could only occur in a receptive environment, through the native language of the ancestors.

In her letter to O. Ohonovskiy, Olha Petrivna writes that as Mykhailo was only a year and a half older than Lesya, they both studied together at first at home. Their mother became the first real and careful teacher for their children. Lesya mastered German and French under her leadership. Further, already having experience, she busied herself with studying foreign languages, with little exception, independently. She learnt Polish, Greek, Latin and Bulgarian in a comparatively short time. A tutor helped her to study Italian and English in Kyiv. Lesya Ukrainka mastered foreign languages so well that she could easily do translations of fiction from all these languages.

Her mother noticed early the extraordinary poetic talent of her daughter and did her best to develop it. "I shall tell you," she wrote in the same correspondence, "that, to my mind, Lesya has a considerable poetic talent." More than once she asserted that, if her health only improved, she would be "a major last force our literature."

As Lesya was ill from age 11, Olha Petrivna paid much attention to the course and the complications of her illness in the letters to her mother Yelyzaveta Ivanivna Drahomanova. Knowing how Yelyzaveta Ivanivna took the illness of her beloved granddaughter to heart, who was also her goddaughter, Olha Petrivna told about her elder daughter at the beginning of her letters.

Larysa Kosach and her brother Mykhailo. Photograph dated 1880-1881.



Olha Kosach's letters impress by the detail with which they examine the development of Lesya, and express deep sympathy over the misfortune and difficulties of her fate. Already at the age of 11, the oldest daughter repaid her mother's attention with her extraordinary judgment, tenderness, kindness, self-denial, and her ability to unite her interests with the aspirations of the other members of the family.

Her mother was her first literary teacher and educator. Under her tutelage, the girl wrote artistic works and made her first translations from Russian to Ukrainian. Guiding the development of the literary abilities of both Mykhailo and Lesya, Olha Petrivna arranged a competition between them for the best translation of extracts from Homer and Ovid. At the same time, she, with her daughter translated the "Iliad", teaching her to master the most expressive words, to transfer the finest nuances. In 1884 Mykhailo and Lesya finished a joint translation of M. V. Hohol's stories "The Lost Deed" and "A Magic Place". The next year, with the help of M. Paviyk, a thin book of M. V. Hohol's "Evenings", the translators of which were Mykhailo Obachniy and Lesya Ukrainka, appeared in L'viv. Olha Petrivna helped her children to choose these pen names. As Lesya could not go to school because of her illness, Olha Petrivna helped her daughter concentrate her attention on self-study, directed it all the time and controlled it. Olha Petrivna became an able and tolerant teacher and tutor for her daughter. So in autumn 1884, in one of her correspondences, Olha Petrivna remarked that Lesya and Liliya were not bored in the country, because they were busy — "they study with me." People say: Mother and children are like hand and fingers, if one is ill, mother feels it the same. Indeed, Olha Petrivna loved all her children. But it seems that with time, she felt the most favor to Lesya. Her heart pounding, tears streaming, she remembered Lesya's misfortune. In her letters, written at the beginning of 1885, we find such sad lines: "I am so sorry for Lesya... She has a bad leg, she has lain in bed, she is limping... I am afraid even to think that the illness will last such as it did with her hand. What a misfortune! Such a nice child that Lesya — but some trouble is always with her!"

Lesya became the main worry of O. P. Kosach's life. She gave all her strength, all herself to the cause of her recovery, or at least of some improvement in her health, although the other children also needed her time and attention, as well as her own literary, folklore, ethnographic and journalistic activities. Several times a year, Olha Petrivna drove Lesya to numerous consultations and operations, to the best doctors not only within Russia, but also abroad, sent her for treatment at resorts. "My darling mummy! I have not written to you for a long, long time," she addressed Yelyzaveta Ivanivna in her letter of 20th July, 1885, "but to tell the truth, I am writing you now only because you are, perhaps, very distraught over Lesya and myself. The matter is that all that time passed for me in such troubles and in so sad a mood that it is not that strange that I have had no wish to write even to the closest people. The cause of all that is the illness of Lesya." Troubles over the eldest daughter, trips connected with her incurable illness, sometimes tore her away from her family for a long time. That is why she confessed in this letter: "... I am missing my children greatly, simply such that the world is not kind to me... In addition, the greatest sadness seizes me, seeing that Lesya is not better... Misfortune and nothing more! I envy those who believe in miracles..."

In spite of the aggravation of her daughter's illness in 1885-86, she tirelessly continued searching for the most effective methods for Lesya's treatment, and at the same time she did not forget about her further education and upbringing. Olha Petrivna joined several

libraries in Kyiv, taking the necessary literature to Lesya, having the small consolation that at least her daughter was not deprived of the opportunity to read. She took on the task of typing Lesya's artistic works. The worse Lesya's health, the heavier her mother's sadness weighed upon her, although doctors, unable to offer an exact diagnosis, did not find the girl's illness to be such a terrible one: scrofula at first, and then rheumatism. This is why they employed ineffective methods for treatment, from which the girl's health was worsening. So, in 1885 the doctors suggested a "drawing of the leg", and with this aim, Lesya was taken to hospital. This led to such complications that the girl could not get out of bed for some time, and, according to her mother's words, they had to "dote on her." After such "drawing cases", bringing terrible pain, she again learned, with the help of her mother to walk on crutches. Lesya suffered much, both physically and morally, from the illness. Operations and various treatments tormented her greatly and exhausted her. At the mere mention of doctors and clinics, Olha Petrivna noted, Lesya cried and lamented so that it was hard to look at her. Sensitive Lesya felt uncomfortable appearing before strangers on her crutches, and she was constantly depressed. A hard illness, her own weakness depressed her. Perhaps the most critical moment of her life was this period: the first signs of nervous illness were appearing. And here, as always, mother came to help, making incredible efforts to console her daughter, to raise her mood. And her warmth, attention, patience and tact did their work — Lesya felt better. For a long time, in her letters to Y.I. Drahomanova there were almost no further stories about Lesya, but only about her health. Very often Olha Petrivna shared with her experiences: "...Lesya became a cripple, whose crutches are knocking as over my soul... It kills me so, it saddens me so that I even cannot express it!... such depression that you are ready to do anything, only the God knows what, to prevent the growth of the illness". The letter to Y.I. Dragomanova of April 2nd, 1889, in which Olha Petrivna wrote of driving Lesya to Kyiv for massage treatment, is also filled with care about her daughter's health. She also wrote that she would soon take her daughter from Kyiv and drive her to Sumy, where a famous Granny Paraska, known for her effective folk remedies, lived.

And at last, in her letter to her brother M. Drahomanov of June 10, 1889, there appeared some optimism. If before Lesya was walking only with crutches, and was unable to put shoes on without help, then after Granny Paraska's treatment of salt baths and drinks, she felt better, put on weight, and most importantly, she began to put on her shoes herself.

After the Kosach family moved to Kyiv, Lesya and Liliya had foreign language lessons. Lesya studied English and attended a painting school, although it was not close to her home. The girls spent their time carefully, they did not make many new friends, and paid the minimum of time to various amusements. Mostly, they became friends with the families of M.V. Lysenko and M.P. Starytskiy. Having acquired a passion for studying, Lesya went to the theatre seldom, though she liked it very much. She even restrained her sister from too great passion for the opera, because, to her mind, it changed the character of life, and thereby prevented systematic and intensive studying. In the letter of O.P. Kosach October 30, 1889, it is mentioned that Lesya took Italian lessons, although there were money problems in the family, and there was nothing left to pay for education. "...I could not," her mother remarked, "refuse her, because she only 'lives' for that 'philology'." We can see for ourselves from that letter that this mother did her best to guarantee her daughter's education and all-around development.



The content of the letter of September 1, 1891, from the village of Kolodyazhnyi, in the Poltava region, to Y.I. Drahomanova is full of maternal responsibility and care for her daughter. Olha Petrivna reported Lesya's unexpected bout of typhoid. After receiving news of Lesya's illness, Olha Petrivna went immediately to Crimea. As the typhoid turned out to be of a light form, Lesya was ill only ten days. Only after her daughter's full recovery and after she had moved to the Dnister estuary, did Olha Petrivna allow herself to go back to her other children.

Olha Petrivna, even in her letter of September, 1891, to Ivan and Olha Franko, whose children stayed with the Kosaches in Kolodyazhne, did not stray from this theme. She wrote that Franko's children did not disturb her, but the health of Petrus preoccupied her greatly, because, to her mind, he was only left alive by a miracle. At the same time, she expressed some thoughts on the fate of her elder daughter. "...To my mind," she writes, "it is no favor when weak children are detained by force on the earth and, as for me, looking at Lesya, I have blamed myself more than once or twice that I saved her when she was always ill at the age of 1. Oh, moral weaknesses! Is not death a better fate for her, than her life today, which provokes such great sorrow in all kindly people, and in herself. But what is the use of talking about it! Neither you nor I could act according to the cold reason of the Spartans — consciously to deprive a weak child of life. But God grant that you will be happier near poor Petrus than I am with Lesya!"

Her letter, written in December of 1896 or 1897 to her son Mykhailo in Tarta is full of hard and difficult thoughts about the lives of the family and the children. Here the mother compared herself, in despair, with the legendary Niobe, whose children died one after another. But she admitted that it was better for Niobe, because she turned to stone and felt nothing.

"Lesya is bearing it, that is, keeping quiet," she wrote, "and she thinks that I do not see her torments of all kinds, that I even do not hear that sometimes she cries at night. I hear everything and I see everything, and I see her physical state even better than she does. She, perhaps, still hopes a little for recovery, but I do not at all; all these treatments — they are only vain and sorrowful procedures, a long, boring, drawing of veins from the sick person, and from the whole family. They say to go to Yevpatoria in early spring. How much torment again, melancholy, wasting of time and money (of which there is none at all) — all in vain. I do not expect even a speck of use from all that, that is there may be a "speck" of improvement, but there will not be any guarantee that one day she will not fall helplessly, weakly. And for ever."

Indeed, Lesya always had a tireless thirst for self-education. Even going out for treatment, she could not live without books. In her letter from Berlin, 1899, to P.A. Kosach, Olha Petrivna writes: "Lesya has joined a Russian library here, and also a foreign one."

Olha Petrivna was Lesya's Ukrainka first editor — tactful, attentive and keen. If she did not agree with something, she certainly expressed her suggestion, but she never insisted on changing the artistic image, situation or on a general reworking of a creative work. Not only in her youth, but also in her maturity, Lesya Ukrainka almost always first gave her mother her written creative works, and only then she submitted them for printing. This advice is mentioned in some letters of Olha Petrivna. But it is most expressively mentioned in a letter to M. Kosach that we can date approximately from 1888-89. "'Holy Evening on the Sea' is a very nice thing according to thought and mood, but a little long-winded and there was something amiss there, they do not sing Christmas carols on the Holy Evening, that is

before Christmas, but only on Christmas Day. I corrected it, so it turned out well! Although I corrected a very little, because I consider that one may correct only a little in another's works, — else it makes no sense."

Olha Petrivna did everything possible as a mother, and even more, it seemed, for her beloved daughter. The only thing she could not overcome was her daughter's difficult, incurable illness. She wrote many letters, full of her heartwrenching experiences. Here is a small extract from the letter to her son Mykhailo, dated approximately December of 1896 or January of 1897. Every word contains the desperate pain of maternal separation. "Here I decided to write you," say the first lines, "but I did not write because I could not write anything good. The living-dead Lesya leads me to so hard, cold despair that all my thoughts fly away and I have no wish to write to anybody, even to you..."

Pedagogical ethics, the lack of which we feel especially now, can be studied from O.P. Kosach. Her letter of February 17th, 1891, from Vienna to her son Mykhailo in Kyiv is very characteristic from this point of view. In this case, Olha Petrivna wrote in two parts. The first was a letter that contained general information about all members of the family and the second, separate part was essentially personal, regarding only interests of the addressee. If the letter was read by all members of the family, then a supplement, written on a separate sheet, could be shown to no one, or even destroyed if the addressee so wished.

Undoubtedly, O.P. Kosach was a highly-educated, well brought-up woman of that time. At the same time she was a wonderful pedagogue, the equal to whom one could scarcely find among people of that time. Her pedagogical influence, concept for upbringing, instilling children with important and valuable living skills — all this impresses us with its wise simplicity, rationalism, effectiveness, freshness and originality. Of course, it is worthy of scholarly attention, thereby helping to enrich considerably modern pedagogical thought with new ideas, especially in the sphere of raising a family. I think it no exaggeration to say that Olha Petrivna rightfully became one of the founders of the Ukrainian national family upbringing.

Her eldest daughter, Lesya Ukrainka, adopted and developed the pedagogical talent of O.P. Kosach. She always gave her mother a great deal of help not only in education, but also in the raising of her younger sisters and brothers. She did it, as a rule, willingly and lovingly. At age of 19, Lesya even wrote them a book, "Ancient History of Eastern Peoples", which they studied. What are we to say about children, if even adults said more than once that through interaction with Lesya they became better than they were before.

In 1895 old Yelyzaveta Ivanivna, Olha Petrivna's mother, died in Hadyach. Her brother Mykhailo Drahomanov died the same year. In 1903 Mykhailo, the eldest son of the Kosaches fell ill and passed away quite young. The correspondence in which Olha Petrivna opened her soul, hopes, troubles, all her most painful thoughts, suddenly stopped...

The ardent creative activity of Lesya Ukrainka far exceeded the bounds of Ukrainian national literature and justly belongs to the best acquisitions of world culture. Unquestionably, the fact that the poetess received world recognition, is due partly to the wise, generous heart of her boundlessly loving mother — Olha Petrivna Kosach.

Svitlana STEFANYUK

## HRYHORIY VASHCHENKO'S ETHNOPEDAGOGICAL CONCEPT TODAY

*Svitlana Stefanyuk was born in Ostroh. She graduated from the Faculty of Philosophy at Kharkiv University. She is a lecturer at Hryhoriy Skovoroda Kharkiv Teachers' Training University and the author of several books on issues of ethnology and a number of articles on ethnopedagogy.*

Folk pedagogy follows the principle that a personality is created through the cognition of its essence. Only from ethnopedagogical spiritual values, can a person's activity, his consciousness and responsibility to his family, be corrected. Folk pedagogy has a special importance today because previous approaches ignored emotions and spiritual growth. This important pedagogy gives a person the ability to form self-consciousness, to perceive himself, to find his own place in this world, and to create a basis for emotional communication among people, which will eventually revive the world. This is one of the first principles of Hryhoriy Vashchenko (1878-1967) — outstanding Ukrainian teacher, senior lecturer of Ukrainian Poltava University (1918), later, professor at a Teachers' Training Institute. After World War II, Vashchenko lived in Munich, and was Chairman of the Pedagogical Department at the Ukrainian Free University, as well as taking on the position of rector in the Ukrainian Theological Academy. Vashchenko wrote a number of works on national education, where he paid careful attention to the harmony of mind, body, and soul. Criticizing Bolshevik education as "targeted influence", Vashchenko rejects the "ideal of idea", according to which it is impossible to see a living man and his soul; he condemns such principles of development as "profit of action", "irreconcilable hostility, intolerance toward

the enemies of revolution", and praises the idea of mutual love.

Ethnopedagogy, encouraging a man to be direct and natural, revives a personality's spiritual power, and contributes to his creative self-expression. Because national traditions contain the ideals of humanity, the value of the utmost importance, man's dignity, is also included in these traditions. The essence of national tradition maintains man's will to live, in spite of various limitations.

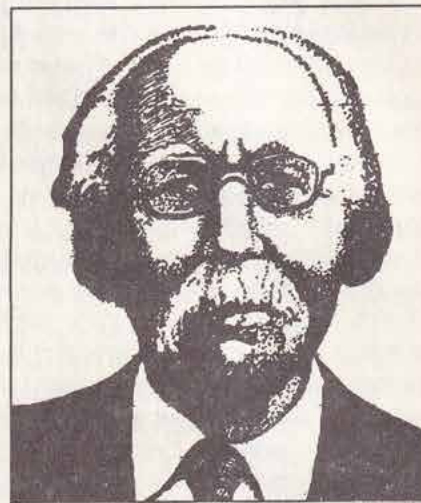
Folk pedagogy is an eternal source of educational wisdom. It is a system of national knowledge and experience, which unites such important spheres as family sciences, family upbringing and the ethics of good neighborhood.

The principle of a "national education" had already been applied at the Ostroh Academy (16-17 c.c.). The most outstanding representatives of Ukrainian pedagogical thought of that time were I. Vyshenskyi, P. Berynda, Z. Kopystenskyi and K. Stavrovetskyi.

In the nineteenth century O. Dukhnovych, P. Kulish, K. Ushynskyi and T. Shevchenko developed the principles of ethnopedagogy in their educational systems.

In the twentieth century, Vashchenko highlighted national education in his works. God, Nature and Ukraine form the basis of his pedagogical concept. These notions play a leading role in the process of preserving the nation's customs, language and code of morals, and cultural traditions in general. When a person denies the national tradition, he forfeits his nationality at the same time. The nation will be revived, in its original essence, as long as this tradition lives and national education continues. Vashchenko wrote about this in his book "The Educational Ideal" (1950). We present a distinctive extract from it.

Hryhoriy  
VASHCHENKO



One should not think that a nation's educational values are represented only in the education system or in the labours of the nation's teachers. These values are reflected in a nation's customs, in its songs and in the works of its writers. They take centuries to create and, according to tradition, they are adapted by new generations, who make them richer and fuller. Ukraine, like other nations, has such traditional educational values.

How can these values be relevant for us in contemporary life?

The Bolsheviks firmly rejected them. Segments of our Ukrainian intelligentsia also ignore national traditions, considering our past underdeveloped and that of a "country bumpkin."

We will concentrate on the issue of the role of tradition in the life and development of a nation before

# ONE'S TRADITIONAL UKRAINIAN VALUES

## TRADITIONS AND PROGRESS

### *(Extracts)*

analysing personal traditional Ukrainian values.

One can compare the role of tradition in mankind's development to the role of memory in the development of any person. The basic function of memory is to store gained experience, so this function is one of conservation. On the other hand, if a person had no memory, if he were unable to store his previous impressions, ideas and thoughts, he would neither move forward nor exist because previous experience alone gives him the ability to adapt to his living conditions and to successfully fight for his existence. Tradition has the same importance in the development of mankind and of any nation. Progress is only possible because younger generations receive some acquisition of culture from their elders. Thanks to the work of their elders, new generations have no need to start a cultural movement: they simply need to continue and to improve all that was gained by their ancestors.

Traditions play a crucial role in preserving a nation. A nation is, of course, regarded as an entity of past, present and future generations. First, the nation is maintained by traditions. Because of them the national language is preserved and developed, and the nation's existence is impossible without it. Religion, customs, creative works, world-outlook and a nation's ideals — all things that create the image of any nation and which differentiate it from others —

are also preserved by traditions. Consequently, to deny national traditions is tantamount to rejecting one's own nationality. This being true, one can say that as long as a nation exists, it maintains its traditions in some way, but the degree and manner of this adherence may be different.

A nation can be excessively conservative towards its traditions until they become sacrosanct.

Or alternatively, a nation, mostly represented by its intelligentsia, can have a scornful attitude to its past. It may neglect its traditions and will accept influence from other nations uncritically, without questioning whether it meets the interests and psychology of its own people or not.

Or finally, a nation can respect and maintain its traditions, not becoming stagnant, but continuing to move forward. It must not be boxed in by the narrow frames of its traditional culture, but adopt the best influences of other nations, integrating them in accordance with its own people's interests and psychology.

Only the third way allows for the normal development of a nation and for high achievements in the sphere of culture. The example of the ancient Greeks and contemporary England proves just that...

Attitudes towards tradition, as well as to everything, must be only critical, not sceptical or, even worse, negative. If a nation has a more or less long history, then it

has collected many different traditions: some old, some valuable and, perhaps, some of no value at all. As far as the Ukrainian nation is concerned, our domestic quarrels have been a worthless tradition. Sviatopolky Okayanny ("Damned"), Bryukhovetskyis and Kochubeys, unfortunately, have never come to an end in our country and they have become so numerous recently that they pose a serious threat to the Ukrainian nation. We need to reject and condemn this tradition.

The most important element in tradition is the acquisition of a spiritual culture and, first of all, a nation's values, which are strongly connected with world-outlook, religion and morality. When these values are high and sound, it is obvious that a nation will stand the worst times in its history and will preserve itself under the most adverse times of both domestic and international conditions. When these values are poor and ill, the nation will wither away, even under the most favourable conditions.

Tradition must play a major role in the process of a person choosing his own values. To deny tradition at this time is to reject one's nationality. A person's traditional values are not simply an embroidered shirt that you can take off, and still remain a Ukrainian. A person's values are the best of what a nation has created, understanding both the facets of human personality, as well as its purpose.

# Ukrainians in Germany

At the end of last year the Board of the Guild of German Artists awarded the Editor-in-Chief of Ukrainian World Magazine Oleksander Shokalo with a medal PRO-ARTE "for his services in the development of friendship between people, and in particular for the concept of his magazine which being free of ideology promotes the mutual understanding between our nations." The magazine Die Künstler Gilde (#4, 1994) — the publication of the German Guild of Artists — wrote about this event: Ukrainian World presents significant contributions on Ukrainian culture and on the history of Germans in Ukraine. Thereby, a forum is created where Ukrainian and German culture can meet openly and freely along with other cultures. The means and methods of this meeting envisage mutual respect and knowledge of the deep-rooted close links between European cultures as a whole."

Being invited by the German side to the presentation of the medal the Editor-in-Chief and some members of his editorial council visited Stuttgart where they got acquainted with the activity of the Guild of Artists and agreed on cooperation. Making the most of this chance they also got acquainted with the life of Ukrainian communities in Stuttgart and Munich. In Munich they met with scholars of the Ukrainian Free University, with teachers of the Ukrainian orphanage Native School and with managers of the Central Representative Office of Ukrainians in Germany (CROUG) The Chairman of the CROUG Office Stepan Kostyuk was ready to give Ukrainian world information about the activity of CROUG and the problems of public life.

## PROBLEMS OF UKRAINIAN COMMUNITIES

A few words about the social and public institution CROUG, formerly Central Representative Office of Ukrainian Emigration in Germany (CROUEG).

Initially founded in 1945 in Augsburg right after the capitulation of Nazi Germany, the main goal of the CROUEG at the time was to prevent forced repatriation to the FSU.

After the capitulation we had a hard time because the Allies could not understand why we refused to return to our motherland. It was very easy for bolshevik propaganda to persuade the allies that all of us had been collaborators with nazi Germany and that the reason for our opposition, was the just punishment which we would face at home.

The energetic life of our office slowed down as mass emigration overseas started. After emigration got under way those remaining in Germany included the elderly and sick, families with many children, suspected collaborationists and people whose departure the Organization of Ukrainian Nationalists (OUN) banned because of the possible outbreak of the WW III. Their proximity to their native land was caused by the would-be necessity of their participation in the Ukrainian Revolutionary Underground in Ukraine itself. In the time of underground struggle the OUN dispatched a number of its members to reinforce the opposition to the communist regime in Ukraine.

To preserve our ethnicity a number of churches of Ukrainian Autocephalous Orthodox Church (UAOC) and Greek Catholic Church (GCC) were established in Germany.

All Ukrainian regional agencies were working and acting for the purpose of bringing up the younger generations in the spirit of being nationally conscious and politically mature.

In the time of total isolation from life in the motherland our agency carried out a kind of diplomatic mission for our compatriots: giving legal, material, financial, and consulting assistance.

We receive minimal financial assistance from the German government and we count on receiving financial aid from our members, benefactors and supporters in the form of member contributions and donations.

Our organized life owes its existence to the sacrifices and charity of our compatriots who have contributed their knowledge, and material and financial assistance to our public and social, youth, scientific, confessional, charitable life and activity in the decades that we have been existing and working...

Now we are facing new tasks which I briefly described in my 'resume' devoted to the Oct. 21, 1995 sitting of the "Forum": "Within the framework of social and political changes which arose both in Europe and throughout the world right after the FSU split and which are of great strategic meaning for

planning the political goals of each state in the future, we have no right to forget about the sovereign status of Ukraine, achieved dearly and still so fragile. And that's why one of the priority issues for us remains multifaceted assistance to our nation. Don't forget, on the other hand, that Ukrainian Diaspora is incapable of meeting the most basic demands of the impoverished Ukrainian people. Let's remember that our small and far from prosperous community in Germany will be able to assist Ukrainian population sufficiently only in cooperation with German agencies, organizations, communities and the broad mass of Germans. For this purpose it is necessary to encourage and support all types of initiative of individual Ukrainian agencies and private entities..."

Our organized communities, agencies, as well as individuals have provided huge assistance to Ukraine in cooperation with German intermediaries.

Today, the situation makes us look for the potential of socio-political leaders and activists among the institutions, agencies, or individuals that are prepared to sacrifice their labor and time to preserve our ethnicity within a foreign environment, rather than among the parties or political milieu.

Our agency consists of 4.631 registered members. If we take into account the fact that a family is represented by one member it makes up a total of  $4.631 \times 3 = 13.893$ . Thus, this is the membership of our Ukrainian community in Germany. It should be considered that the number of our compatriots is over 20,000 although the majority of the latter take neither passive nor active part in the life of our community.

The most numerous Ukrainian communities are in Stuttgart, Hamburg, Hannover, Frankfurt am Main, Nurnberg, Braunschweis, Essen, Karlsruhe, Regensburg, Neue Wilm. The problems of our individual communities make up the problems of the whole CROUG. Practical life dictated to us the pattern for integration into the social and economic life of this country. Moreover, the younger generation, who were born and bred in Germany are undergoing assimilation. Young Ukrainian families who want to bring up their children in the spirit of Ukrainian consciousness move to live and work in the areas where Ukrainian communities are larger — to Munich in particular...

Today we all have direct contact with Ukrainian nation and each of us — both the elder and younger generations — has a chance to create a real image of the actual state of matters and of the situation of Ukraine and its nation on his own.

**Stepan KOSTIUK**

*The Chairman of the Board of the CROUG*

Munich

# "OUR FATE IN THE WORLD IS NOT AN EASY ONE"

## A Visit with the Myroniuks, a Ukrainian Family in Germany

We talked with this wonderful family in their cozy house in Lunwigburg, not far from Stuttgart. We met Mrs. Stefania Myroniuk, a courageous woman and mother, and her six children. The eldest Stefan, 22, and Maria, Lesia, Volodya, Hania, Irena and their mother told us about the plight Ukrainians faced in Yugoslavia, from which their family had immigrated. They also talked of a personal disaster which befell them in Germany. In Germany, they lost their father, a wise man of high moral character who was a spiritual support to the family and to the entire Ukrainian community. Supporting each other, they still have happy memories of their father and they cherish their family history.

**Olha Bench:** Mrs. Myroniuk, your family has experienced all the good and bad luck of the Ukrainian nation. How was your luck in Germany?

**Stefania Myroniuk:** My husband Petro received a job in 1981 in Stuttgart. When he came to the local school to arrange for our children to attend classes, the terms were that we speak German at home, otherwise the children will never learn German. Petro replied that at home they will speak their native tongue, and they will learn German regardless. In two months, the children could speak German quite decently.

It was very important that children maintain a Ukrainian identity. And then we were struck with the idea to organise a small Ukrainian school. Children started to study religion, Ukrainian history, dances and songs. There were no professional teachers, and my husband taught religion, Roman Chaika taught history and R. Prokopiv taught reading and writing.

At the beginning, this school operated on a volunteer basis. Each shared whatever he had. Then the German government donated quite a large amount: this was an actual recognition of this school by the Education Ministry. The money was allocated for text books, copy books, rent for the school and salaries for teachers. Since the school became funded by the state, I guess we lost that enthusiasm and it became routine. As for me, I think it's better if people work because of their inner incentive, on a volunteer basis. The German government still provides funds for this school. At the beginning, it was a congregational church and later it became subordinate to the Ukrainian immigration office of Germany.

**O.B:** The father of your family was a spiritual tutor of the Ukrainian community and a support to the family. Now, you are burdened with all your family duties and by all the difficulties in preserving your own family memories outside your motherland.

**S.M:** Mainly, I believe and I'm assured that this is the upbringing of children in the family. School or no school, the family cherishes and nurtures the most important things in life. If a person does not pass an exam in his own family, then such a person will not find any value in life at all. There are people who die and there is nothing Ukrainian about them. And the obligation of each family, of each generation, is to preserve and pass on all that is national.

Often in Ukrainian communities abroad, you hear that we take such pains to preserve our identity. And I believe this is not simply heroics. If we do not do it, we have nothing to live for.

**O.B:** Is it a problem for Ukrainian people, since the moral obligation to its nation and family is lost?

It is hard for our people to realize themselves because we have been so divided, torn, and dispersed all over the world, and the people do not realize that they have lost the most crucial thing — the Motherland. The family is decaying and the living cell of ethnicity is decaying. Let alone national life after that. Once this cell is destroyed, there is no hope to recover the whole thing. For each Ukrainian family, no matter if they are in Ukraine or outside it, it has been hard to



Oleksander Lytvyn. Genealogical tree.

survive under the pressure of assimilation. Lately, your family and many other Ukrainian families were involved in the disaster of Yugoslavia.

**S.M:** In percentages, Ukrainian people have been most affected by the war in Croatia. According to the statistics, the community of Vukovar in Croatia, which consisted of 2,000 Ukrainians, has been reduced to a mere 200 members. People were killed and awfully tortured... Just before the war on Yugoslavian territory, there were Croatian troops. The war broke out. Our people were taken to the Yugoslavian troops. Croatian troops were organized as well, since they probably expected that the war would happen. A great number of people died. Our family was evacuated from Vukovar. That place is all destroyed now and no people reside there any more.

**O.B:** And what about Bosnia?

**S.M:** In Bosnia, the Ukrainian community was the largest. In Croatia, there was only one community with Ukrainian immigrants and some Rus' immigrants, who had lived there since

the first immigration, approximately 230 years ago. Ukrainians immigrated to Bosnia mostly from 1902 to 1910. Ukrainians settled there in whole communities like Pniavor. This is the oldest community. In 1987, they celebrated the 100th anniversary of the first Ukrainian settlement in Bosnia. Ukrainians also lived in the villages of Khorvachany and Devyatyna, and the towns of Bania-Luka and Kozarets. Local people suffered less here. Recently an acquaintance of ours came back from there and said that people are very scared to live there. The Serbs say: you are catholics, the Croats say: you are orthodox and you have the wrong liturgy. Let alone what the Muslims say. So, our people found themselves in the crossfire. And people feel like being nobodies. But you cannot be a nobody.

**O.B:** People are being ground as if by a millstone. They are being assimilated. I believe that Ukrainian communities in Germany and in Yugoslavia are different. You recalled that while resettling to Yugoslavia, Ukrainians brought their culture with them.

**S.M:** Right. In 1906, my grandfather and his family moved from Ternopil Oblast, from the village of Kozova in the Berezhany District, to Yugoslavia. My father was born in Yugoslavia. Entire villages moved and entire villages settled down in other parts. The Austro-Hungarian Empire promised them land, but allocated lands with completely infertile soil.

It was a great disappointment for the people. My mother often told me that it was a blackthorn thicket rather than land. They cut trees down rooted them out and constructed their houses there, started to cultivate lands... I remember very well how my elder brother threw down the hoe and said: "Nobody will grow grain here at all."

**O.B:** Be it the Balkans, Canada, or Siberia, the fate of Ukrainian farmers is the same. And our people did grow grain...

**S.M:** Everything depended on the farmer. Thank God, our father was a very good farmer. He could do everything. We were neither rich nor poor. At Easter, all the children had new clothes and shoes and

everything for school as well. We should be thankful to our parents because they lived through very hard times.

But Ukrainians could get by better than the Serbs. Serbs lived in poverty. And say that our people brought their own traditions with them. For instance, my mom always baked the holiday bread for the whole village when they had one. Ukrainians gave potatoes to the Serbs because they had never seen such a vegetable before. So we were living on a friendly footing and understood each other perfectly.

**O.B:** How is it that the fourth generation has preserved its national language and customs under these conditions?

**S.M:** Our people built their houses and immediately they constructed churches. It never happened that a village was already fully built and there was still no church. A great help came from Sheptytskiy, who sent politically-conscience clergymen, and thanks to them, we managed to preserve our ethnicity in this foreign environment. But later, Communism did incurable harm. In Yugoslavia, they were trying to suppress the national consciousness down to nothing. As a result, there are now Ukrainians who answer the question, "Who are you?" with, "I don't know." Sometimes people do not consider themselves Ukrainians.

**O.B:** These are the results of the civilized removal of one nation by another in an attempt to create a blended environment where people must consider themselves a kind of a political community. People are prevented from developing their natural, organic essence.

**S.M:** In Yugoslavia they say that when Tito was in power it was good to live. This is completely untrue. We lived under a false standard rather than well-off. You could get a loan from the bank and live on that, but it was an illusion. Large credits were granted for Tito. He belonged to no bloc, and showed himself to the world as a leader of a free country with open borders rather than a dictator. All this fooled people.

Later, when the economic crisis happened, the bank accounts of the entire population were devalued. We all financed the weapons, which the state bought. I remember, from my salary I had to pay 7% which would go to finance the Army. But these weapons are now used to kill our brothers. During these years, they accumulated lots of weapons which will be enough to wage war years.

**O.B:** How did Ukrainians manage to immigrate to Germany?

**S.M:** Those people who had no future in Yugoslavia any more moved to Germany. In Germany they had the worst jobs and they worked too hard. This was job-seeking rather than immigration. But kids were born and people did not go back. Ukrainian immigrants in Germany are primarily those people who were brought by force to labour camps.

All in all, each family has its own story to tell and some stories are really awful. I know one elderly woman. Her little two-year-old son was taken away from her, and until 1959, she didn't know if her son was even alive. She was 21 when she was taken to Germany for work. She worked for a farmer from 4 in the morning until late in the night. And so the years passed...

In the camps people also suffered hardships. After the war, the majority of immigrants moved to the US or to Canada. Only the elderly, the infirm, or those who could not leave the country for political reasons, stayed in Germany. For these reasons, Ukrainians quickly assimilated.

**O.B:** Mrs. Myroniuk, your younger son Volodya is now the "family tree". He is 14 and coming of age, and during this period the need to recognize one's family roots genetically emerges. There are a lot of families in Ukraine where young people of this age make "family trees." Therefore, there is hope that the broken links between generations will be recovered. The links that were cruelly destroyed by the totalitarian regime. Parents were forced to raise their children against their own moral ethnic principles...

How did you observe those principles in your family and in your husband's family?

**S.M:** There were 10 children in our family. I had 7 sisters and three brothers. During the war one brother died, but all the rest survived. My father died in 1985, and he is buried in Yugoslavia, and my mother still lives in Serbia. My brothers and sisters are spread all over the globe: one sister lives in Croatia, another in Germany, three sisters live in Injia (Petro had a congregation in this town), a brother lives in Serbia, another — in Bosnia.

I remember very well a phrase my brother said before he died: "The error was committed by our grandfathers who fled from Ukraine." Actually, we are strangers everywhere. In Yugoslavia we were, and here we are as well. We do not have our own home any more.

Here's one example: when my husband passed away, we wanted to hire an artist from L'viv to make a Ukrainian-style headstone. The German authorities told us that we have no right to "Ukrainize" the grave. The one thing I did manage to do was to make the writing on the headstone both in German and in Ukrainian.

Our fate in the world is not an easy one. We live prosperous lives and have all the bare necessities, but we are strangers. If we came back to Ukraine now, we would have become strangers as well. We can tell it by those Germans who came back from Siberia to Germany. They are no more recognized as non-strangers. Such is fate. My brother said, "Once the bird is out of the nest, it has no way back. The same story with man. Our grandparents left the nest and we have no nest any more, wherever we are."

In Germany, the children received very good education and we live quite decent lives here. However, we lack the Ukrainian community we are all striving for. This is the sole drawback. The only place that can give us a sense of Ukraine is our own apartment. Once you are outdoors, everything is foreign. When I want my kids to meet other Ukrainians, we need to go at least as far as Munich. In Ukraine it is no problem at all...

**O.B:** But you preserve your nature, your ethnic roots, language, ethnic traditions and family spirit, although we are weighed down by the fact that we live in a strange country. In Ukraine, however, it was even worse. People lived on their native land but the environment and the language were strange. This deformed the young generation drastically and they have lost the feeling of a native land. People lost their personality and became ethnically leveled.

**Mariya MYRONIUK:** I would not say that our situation is that bad. We are Ukrainians in a German society we have a good cultural influence since we live in a normal state.

**O.B:** You live in a healthy ethnic environment and therefore you feel normal. You function in this environment as a small cell of another ethnic nature. You have enough air and spiritual space.

**M.M:** In addition, if you call a spade a spade, people start listening to you and eventually they recognize you as you are. We played banduras (Ukrainian folk string instrument) and Germanas called us Ukrainians. But sometimes there are people who do not reveal their ethnicity and pretend to be Germans. But in fact, everybody around knows they are not.

**O.B:** Mrs. Myroniuk, your family has such a natural language atmosphere that I feel like I'm in my native Ternopil Oblast, rather than in Germany. Your family has roots there. My family was resettled from Lemkivshchyna in L'viv Oblast to Ternopil Oblast, where I was born. Our people could hardly withstand the destruction of their native traditions by the collective farm system. Nevertheless, we survived and preserved our customs and our dialect and we certainly get naturally adapted to a new language environment. Because we are a branch of Ukrainians from the Carpathian mountains, we found ourselves among our people. You and your children had to get adapted to a strange language environment where it is so hard to preserve natural thinking in your native tongue.

**S.M:** Stefan had a very good teacher but when he was writing a dictation in German for the first time, he had his entire notebook covered with red ink because each second word was written incorrectly. But I very well remember that note of the teacher: "I'll give you a grade, since a lot of words were written correctly." If you knew how that affected him. Stefan was more and more diligent in learning.

Later he even participated in competitions on foreign languages. He competed in Ukrainian, Serbian, Croatian, French, and English. At first, he ranked second and was given a prize. The next time he was number one, so he received a stipend from the state and each month he was given benefits. It also enabled him to get education abroad on state funding. We attended the awards ceremony in Hannover and we were very proud of his success. The Professor asked, "You competed in four languages so which one is the easiest for you?", and Stefan answered, "My native." At first he studied economics but he didn't like it very much. Now he is a second year student at the Law University in Passau.

## Ukrainians in Romania

### "...BUILDING BRIDGES OF FRIENDSHIP"

**O.B:** Mrs. Myroniuk, what happened with your husband's family?

**S.M:** Petro's father was born in Ukraine, but when he turned two years old, his mother died. Petro's grandfather married another woman and then they moved to Yugoslavia. Soon Petro's grandfather was taken for WW I and never came back. The stepmother married another man and Petro's father started to earn his living as an 8-year old boy, he had a very merry disposition. Petro's mother was of a noble origin and graduated from school. They married and had 11 children, of whom 4 died in infancy and seven survived.

Petro's father died when Petro was in his second year of theology. And at that time, it was very hard to continue with his studies. My mother fell sick and he owes finishing his studies to certain good people from the US.

**O.B:** You had young children and how did you manage to take care of all of them when your husband got sick?

**S.M:** It was a hard time. The worst was the disease and the realization that he would die soon. He loved his children very much. He read a lot. When Hannusia was little, she used to sit with him and turn the pages for him. He was as kind and patient as an angel. Here's just one story. One German gentleman came by with his wife. Petro was very weak but his eyes always sparkled with joy. The woman said: "I'm very healthy but I'm so low in my spirits. From now on I will change my life, having seen how a man can live through an illness and be so strong spiritually." He was in this mood till his last day...

In his last night before his death I turned to him and asked if he was alright. His eyes said, "yes" I said, "Thank God. I will go and take a 5 minute nap." I was going to set the alarm clock and take a rest because I was so exhausted. Suddenly he said: "Do not take a nap, I am dying now..." I was desperately shocked... He didn't say anything for a long time. I ran to wake up Stefan. When we returned he had already passed away...

I often recalled later how he lead the service in Injia. I was in a hurry on my way from work, but came just in time. In the end when people bid their farewells to Petro it seemed like they sang an eternal memory to him. I already felt something in my bones and felt so uneasy...

We lived through a lot of hard times. I was shocked how people could make a profit from other people's woe and take this opportunity to get rich.

There is only one example. We were advised to go to a psychic. We bought her books with testimonials of people she had healed. She had a doctorate in Physics and had a complete education in homeopathy. We came and paid her DM 20 for "saying hello". Afterwards we paid DM 1,000 or 1,200 for certain ointments prepared by her. She gave us advice on his diet. She accepts people very willingly for the first time. The next time you come, she accuses the person who takes care of the patient of preparing it all wrong. She'd already received her money and we were sitting there, listening to her yelling with the only hope that the patient will be eventually cured. The third time you come you are told that everything is fine, except you don't necessarily believe it. Then, the fourth time she says, "Write here in the book that you were healed." You can imagine how you feel when you can hardly move and she asks you to write that you are healed. By that time we had already spent over DM 10,000. I realized how those testimonials were compiled. That was the end of our treatment.

**O.B:** How did you manage to survive financially, after your husband died?

**S.M:** We were lucky that Petro worked as a priest. German priests were very kind and helpful to us and he was on the list of employees till he died. Another half year after his death, we received assistance and managed to save some money. Afterwards I received a pension for my husband and my kids for their father. Anyways, our neighbours supported us both financially and what is more important spiritually...

The next day in Germany, it was a national holiday — Halloween. At the cemeteries, they honoured the dead. Ukrainians were remembering their relatives in their prayers along with Germans. We visited the tomb of their father together with the Myroniuks...

We express our spiritual support to this honourable family and we believe that their children will carry on the moral power of their fathers.

Ludwigsburg — Kyiv

Articles about our South-Western neighbor appear comparatively rarely in the press. Advantages are given to Russia and countries of Western Europe and the USA, in general "to the powerful of this world." But, to my mind, it would be interesting to know how other peoples, in particular Romanians, are popularizing their culture.

I was lucky enough to be in Romania in summer on an invitation from Bucharest University. Romanian language summer courses took place in the small resort town Sinaya (120 km North of Bucharest). I was especially lucky, because the director of the program was a "Romanian with the heart of a Ukrainian," academician Dan Horia Masilu. After graduating from the Ukrainian Department of Bucharest University, he dedicated his research to the mutual relations of old Romanian and Ukrainian literatures, mainly of the baroque era, describing that style in the Romanian literature, according to the works of the Ukrainian writers of the sixteenth-seventeenth centuries — Ivan Vyshenskyi, Sofroniy Pochaskyi, Pamva Berynda. Taras Shevchenko's Kobzar was recently printed in the Romanian language thanks to the efforts of Dan Horiya. For this edition Mr. Masilu wrote an extensive foreword and notes and composed a detailed chronology of the writer's life and career.

One could get to know Romanian life during excursions. And especially, how they eradicated the Ukrainian language from Romania. I think that we could learn much about national self-consciousness and historical memory from this people.

It is notable that Romanians honor their national originality in everyday life, try to keep and actively propagandize national customs, rites, take care of the dialects' development (contrary to the recent past of Ukrainian linguistics, when some linguists were fighting with "Galicianisms of bourgeois origin").

About 250,000 — 300,000 Ukrainians live in Romania. Nobody has exact data, because the last census was falsified during the rule of Ceausescu. According to its data there were only 55,000 of our brethren, although in 1948 there were almost a million of them. I had occasion to speak with the editor-in-chief of the Ukrainian newspaper "Nash Holos", Mr. Mykola Korsiuk, deputy editor Mr. Mykhailo Mykhailiuk, and a member of the editorial staff Korneliy Irod. It is easy to be a patriot in your own land, but abroad — it is a real religious asceticism. Although the liberalization of spiritual life in Romania is appreciable, the Ukrainian minority is sometimes forced to withstand insults, but fortunately not on the official level. Some Romanians blame Ukraine for the division of their country, carried out by Stalin and Horthy in 1940 and speak of the necessity of returning Northern Bukovyna and Southern Bessarabia, "ancient Romanian lands."

But let us remember in what language Yuri Fedkovych, Sydir Vorobkevych, Dmytro Zahul, Volodymyr Kobylanskyi, Olha Kobylanska, all of Bukovynian origin, wrote. I have mentioned only the best known Ukrainian writers, who lived and worked at that time when this land belonged to the Austro-Hungarian Empire as well as Romania.

Fortunately, only a small part of the inhabitants of Romania express similar thoughts. They do not want hostility and try to popularize the various cultures of their state. And the activity of the publishing house "Criterion", which edits books in the languages of the national minorities of Romania, is the best evidence. The collection of stories "White Piano" by Korneliy Irod and the essays "Fire and Word: Cosmogonic Myth in Ukraine", by the well-known researcher Mahdalena Laslo-Kutsyuk, can be mentioned among the newest Romanian books in Ukrainian language.

Romanians are as sincere and as hospitable as Ukrainians. We should not accuse one another, but build bridges of friendship. Let us remember Petro Mohyla, son of a Moldovan farmer, Metropolitan of Kyiv and protector of the Kyiv collegium (later Kyiv Mohyla Academy). He helped to organize book-printing in Valania, sent at the request of its master Matey Besarab printing-presses, types, experts on printing, in particular Tymophiy Verbytskyi. Petro Mohyla's scholars opened the Slavonic-Greek-Latin college — the first school in Moldova, in Jassy in 1640. That is why it is not strange that today Dan Horia Mazil put in the Romanian press the question about canonization of this outstanding church figure. It would be advisable for our church circles to adopt a similar decision.

Without doubt, there have been misunderstandings between Ukraine and Romania. Let us rise above our various misunderstandings.

**Serhiy LUCHKANYN,**

Research worker of the Ukraine Science Institute  
at Kyiv Shevchenko University

Isay  
ZASLAVSKYI

# UKRAINE IN THE ARTISTIC WORLD OF MIKHAIL LERMONTOV

In the essay "How You Would Like to See Us", Olena Teliha, a Ukrainian poetess of a heroic and tragic fate, speaks of a spiritually rich and strong female personality and of its incarnation in literature. She is impressed with figures "whose peculiar feature is a unity of femininity and wisdom, mistress and friend." She reproaches passionately our native writers that they, to her mind, without cause, tie the concept of the ideal woman exclusively to the concepts of tender obedience and virgin faithfulness, and do not describe another type of Ukrainian woman, perhaps they simply do not notice it.

Meanwhile, as the author remarks, foreigners did acknowledge that type, even when it was seldom met. Olena Teliha then quotes the original text of Lermontov's poem dedicated to M.O. Shcherbatova, emphasizing how the Ukrainian woman is portrayed in the wonderful poem of the Russian poet.

This jewel of lyrical poetry of Lermontov deserves special attention. Certainly, the poem draws our attention by its perfectly described portrait of a young woman, full of sincere sentiment. But the reader is struck not only by this. It is well-known that a real artist very seldom strictly follows the established genre forms, he transforms them according to the semantic and emotional richness of his artistic work. According to the peculiar features of the genre, the message to M.O. Shcherbatova belongs to Madrigal Poetry, but gains incomparably broader meaning. However, the intimate theme is devoid of flattery, hyperbolized compliments and superficial flirting. The essence is truly the opposite.

A truly positive feature in the personality of the woman to whom the message is addressed is demonstrated in that she grew up under the blue sky of Ukraine, amidst its blooming steppes, she is a real daughter of her people.

In the poem, a wonderful image of a woman is broadly compared with the image of Ukraine. The outer and spiritual beauty of the heroine of the poem are compared with the beauty of her "sad motherland," glorified here with the deepest and heartfelt sympathy. The beautiful woman with her estrangement from the false temporal masquerade, sincerity of feelings and moral firmness is associated with her "native tribe", and its characteristic proud and independent character.

The exigent artist then makes extremely important changes in the manuscript, artistically improving the text of the message. The image of the heroine becomes more



lyrical, gains more emotional features. The title "native" appears instead of the neutral-geographical feature "hot south" of the "lovely Ukraine"; also the focus is laid on everything that unites the world and the social-ethical origins that are inseparable from it. Snowstorms and the course of the years, capable of effacing the features of the native land, are replaced by the energetic lines about an "icy" and "cruel" world. At the same time the poet finds clearly determined those forces which enslave his own people — they are alien and hostile.

Lermontov's contribution to the development of the "Ukrainian theme" is rather considerable, although quantitatively modest.

Lermontov's artistic influence on Ukrainian literature began even while he was still living. The Russian poet was on his second exile in the Caucasus, when an anthology "Snip" (sheaf) with several "thoughts" of Mykhailo Petrenko was published in Kharkiv. The author used some lines of Lermontov as an epigraph to his poem "Nedolya."

The second anthology "Molodyk" (Kharkiv, 1843) contains a poem "Nedolya" by Yakov Shchohoholev, a peculiar variation of two poems "Bazhannya" and "Vyazen" by Lermontov, which are saturated with the elements of Ukrainian folklore.

These are the earliest echoes of Lermontov's muse in Ukraine. Appeals to Lermontov in the first Ukrainian anthologies testify to

Ukrainian literature's respect for the Russian poet.

The later perception of the muse of Lermontov is deeper and more original. "Send, please, for the sake of sacred poetry, at least one volume by Lermontov, you will send an enormous happiness to your grateful and poor fellow-countryman," wrote Taras Shevchenko to one of his friends from his exile in the Orsk fortress. The author repeats the same request in the letter to another friend. Undoubtedly the author of the letter loved Lermontov's poetry, if even in exile he strives to have his books. Quotations from Lermontov's poems can be also found in the "Shchodennyk" ("Diary") by T. Shevchenko. Shared principles of the aesthetic perception of reality are to be found in the work of both poets.

Ivan Franko also has several points of similarity with Lermontov in his aesthetic perception of the world, in particular, in his "prison sonnets" and such wonderful examples as the poems "Cain's Death" and "Moses."

There were few other foreign poets whose poetic heritage was so often translated by Ukrainian translators. It is one more manifestation of Ukrainian interest in and respect for Lermontov. Some translations of his works have 10, 15 or even 25 Ukrainian versions.

There are whole pages inspired by the poem "Demon" in recently-published extracts from the diary of M. Hrushevskiy. Although marked with the youthful naivete, they demonstrate a deep interest for Lermontov's poem, bringing to mind profound thoughts. Comprehending the extraordinary character and richness of the poem, the author attempts to understand the logic behind the deeds and thoughts of the poem's hero. The most essential fact, perhaps, is an attempt to understand ("I think" and "to my mind") impossible and contradictory spiritual movements and deeds of the main heroes of the work, and overall — to understand human behaviour in general. (Kyivska Starovyna, 1993, #5, p.14).

During the political trial of Vasyl Stus, in response to false accusations of "anti-patriotism," the defendant recalled Lermontov's words, full of pain and bitterness, about "unwashed Russia," country of blue uniforms and obedient slaves.

The obviously artistic world of Lermontov holds a secure place in the aesthetic memory of the Ukrainian intelligentsia.



# SUBCULTURAL ORIENTATIONS OF THE YOUTH ENVIRONMENT

*Olena Valentynivna Shvachko was born in Kharkiv. She graduated from the Philosophy Department of Kyiv University. She is research associate in the Social Structures Department at the Institute of Sociology, National Academy of Sciences of Ukraine. Her scientific interests include microsociology and the sociology of culture.*

It is, perhaps, difficult to find a more popular topic for social science research than the value priorities of youth. Studying the specificity of young people's worldviews permits us to make an important step toward understanding the problems of the country's future and its socio-cultural revival.

The young still lack sufficient experience to solve their difficult ethical "tasks." If a system of values is not formed and fixed by a strategy of life in youth, then a person will fall into a deep depression of the "Ego", amid an atmosphere of social-psychological crisis, which might become common to the whole generation. It is difficult to verify, but it is logical to assume, the dialectical dependence between the frustration and the searching of many young people, desperate to find a model for an ideal future, or to find the positive characteristics of partners who could help enlighten them. It is difficult to explain the paradox that even a cynical person seeks a clear ideal of morality. What is often interpreted as cynicism by others, really can be the effect of a demonstrative form of behavior, as a "protective" reaction. This is especially characteristic of youth. Society is already accustomed to considering young men and women capable only of manifestations of centuries-old nihilism, extreme opinions, etc. Yet it seems very important to stimulate tolerance, a specific feature of Ukrainian people's mentality, in youth consciousness.

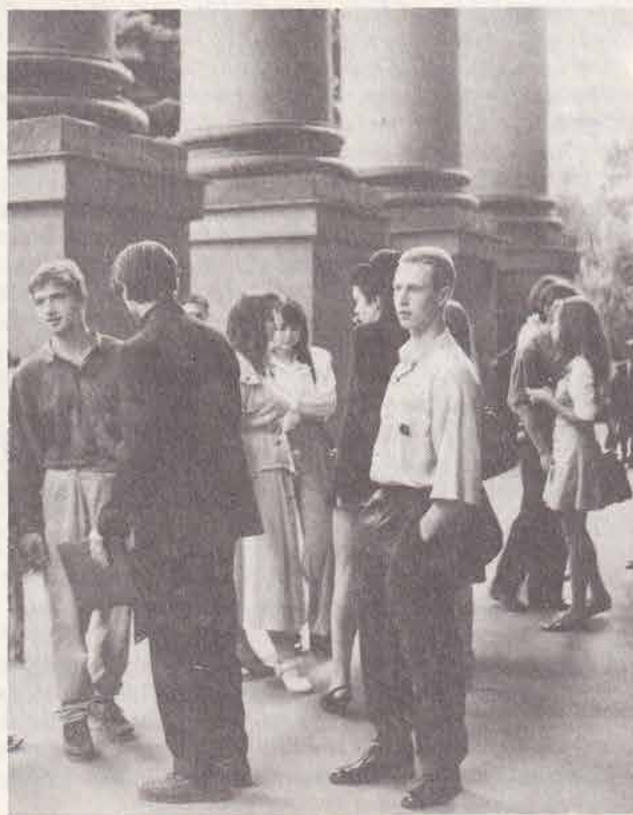
Obviously, it is difficult to maintain social tolerance in everyday life, if that tolerance is not a part of a fundamental outlook on life. Moreover, clearly, intolerance accompanies the economic and political crises in our country. The role of tolerance, therefore, in modern society seems the most important in a system of ethical principles which allow the construction of relationships common to all mankind. Tolerance allows us to preserve the principles of humanism in social relationships. In fact, ideological priorities are strengthening only now: all-human values have gradually become determinant in the process of building a democratic Ukrainian state. Certainly, the call for tolerance can remain just a declaration — specific methods of social tolerance stimulation are necessary, especially among young people.

It is commonly known that literature, theater, films, and performances exert influence upon the development of both aesthetic and ethical ideas of young people. Elements of social information exist in fictional plots, in the actions of the characters. The criteria for moral understanding of certain historical periods are encoded in every kind of art. Role models, on the screen or in books, are not realistic representations of life. However, social psychology studies only the integrity of personality, which includes the unconscious transference of the spectator or reader into the "invented reality."

Determining acceptable role models would supplement the knowledge concerning the interrelationship between what ought to be and what is, the real and invented. Moreover, stimulating reflection is connected to the formation of the original conception of the "Ego"

and "Other". The transformation of "information" into "idea," on the contrary, is accomplished with the help of the mechanisms of generalization. Young people need special examples that can be and really are both a real person and a fictional character. Young boys and girls are disposed not only to copy the actions and features of model-orientation, but also to reconstruct the hierarchy of this example's behavior. Undoubtedly, fiction provides young people with many examples from which they actively derive experience for solving difficult life problems. These problems, as such, are certainly not found in the everyday life of young boys and girls. For the most part, young people will know where various models of solving universal and completely probable conflicts are likely to lead.

The sources for models of appreciation important to young people have particular interest. Traditional classification of film-strips have examples of: "interesting," "difficult," "for everybody", and "school" films. The criteria of such divisions are fictitious enough. According to the time, and to the latent period of the audience's reaction, we managed to establish such classifications as "specific audience", "mass audience", and "classic" films. The first group, (for instance, "Blackmail," "Accident in the Airport," "Lone Person," "Red Color of the Fern" and others) were predominant in the answers of some pupils, only immediately after a showing of the film, but did not appear



later. The core of the second group was popular film-strips, where fascinating scenarios were combined with the authors' attempts to outline some psychological features and actions of the characters. ("The Slave Isaura," "In the Zone of Special Attention," "My Name Is Harlequin" were included in this group.) The third group consisted of melodramas, found in the answers of the various respondents, of different groups, during the entire period of the study. Interestingly, those film-strips based on the plots of rather well-known literary works (for instance, Jane Eyre, Gone with the Wind, Kinglet — the Song Bird, etc.) were predominant in the questionnaires. Certainly, the proposed classification seems rather relative as well. The survey was conducted in 1988-1991 among the pupils of Kyiv.

Only 14.2% of ethical models, in 12.3% of all cases, were from school programs on literature or history. And only 2.7% of examples, in 2% of the answers, came from the treasury of the Ukrainian national culture. Unfortunately, outstanding Ukrainian literary works at present do not play the role of potential sources in young people's search for role models. But, all the same, Taras Shevchenko, Olha Koblyanska, Lesya Ukrainka, and Mykola Kulish were mentioned.

Historical figures are practically ignored by pupils, appearing in only 5.9% of the answers. The choice of characters according to their primary or secondary role in the plot was also very interesting. Both boys and girls preferred the main characters, who dominate the work with 59% among the boys and 58% among the girls. But girls were more inclined mention the secondary characters as well.

Some ethical constants, connected with myths of the youth subculture, in particular, the "Schwarzenegger myth" or the "Cinderella myth", were revealed by analysis of the empirical material, taking into consideration the level of popularity of the role models. At the very least, the importance of certain models was determined, thus explaining a metaphorical interpretation of its content. It was a combination of orientation towards strength and intellect for boys. Therefore, popular literary characters are Captain Nemo, Dick Sand, Peter Blood, and the screen heroes of Stallone, Schwarzenegger, and Bruce Lee were in close company. Girls are fond of various heroines of the "altruistic" type (Jane Eyre, Consuelo, Feride-hanum) and "egocentric" (Scarlett O'Hara, Angelika, Philadelphia). Interpretation of real behavior is diverse under "opposite" identification, when a boy uses "woman" character as a model, and a girl uses a male one. It turns out that there are some difficulties for the boys in perceiving persons of the opposite sex. Women's ideal features were described only in the 2.7% of the answers. Strong, overpowering, stern and bold women characters were prevalent among the respondents, and the boys liked them. Among girls, identification with male projection is higher: 41% of versions in 34.8% of responses. An important clarification: if for boys, female images were only romantic and came only from books or movies, then among girls, the surnames of popular singers and actors were featured as examples for behavior and fascination. Significant factors influenced the formation of tolerant relationships among young people, in the sphere of the senses and future family building. Without doubt, there are contradictions in the youth environment, which reflect the after-effects of the existing system of sex education. These consequences are related to extreme prohibition of human manifestations on the one hand, and to the excessively wide spread "physiology" of lovemaking.

Thus, subcultural examples come in handy and can be used by young people as particular indicators of values in the perception of other people, and in self-perception in particular. The ideals of youth are generally based on mechanisms of identification. The phenomenon of the transference of primary motivational constructions of the subject, according to his interpretation of his role model's behavior, occurs due to the above-mentioned process. In this way, a gallery of fictional heroes constitutes an example of obtaining experience and appreciating not only invented, but also real people and real life relationships.

## THE YOUTH PROBLEM IS THE PROBLEM OF THE STATE'S FUTURE

Ukraine like the other states of the FSU is following the path of recovering its spirituality. Our purpose is to create a society where the priorities of human rights prevail over those of state bodies. Today, we have to admit that in this time when we are faced with numerous pressing problems, there is one problem which encompasses a number of other problems. This is the problem of youth and its delinquency.

The young generation is unarguably the future of our society and state. While this problem may yet be resolved, unless we take measures right away we will drown in a wave of anarchy, dissoluteness, and hooliganism. We will find ourselves in a society where the overwhelming majority of relations are based on criminal ideology, and where demands are met illegally and human rights are forgotten.

This is why today we have to find ways to cooperate with youth in order to preserve the young personality for society, to preserve its immediateness and individuality, its intellectual and spiritual potential. This has special significance under conditions of the so-called market economy, where both state property and people's very selves are for sale. Everyone is trying to take advantage of somebody else to survive.

In the course of the heated debates between left and right we often hear talk of strict measures. We could 'put everything in order' in a few months. But we need to take into account what kind of order it would be and what type of youth we would produce. The danger is that civil peace achieved by pressure from above will create an individual with the rebellious desire to break through and destroy everything which is above. Because of such a 'destructive upbringing' a young person will be unable to create anything in the future. This we can learn from our own history.

A new course is determined by the Declaration of the State Sovereignty of Ukraine, which prioritizes human rights principles. Among the international documents which are effective on the territory of our country, notable is the Convention on children's rights, ratified by the 44th session of the UN General Assembly on Nov. 25, 1989, which became effective in Ukraine in Sept. 27 1991. This document concerns work with a young person to allow him to enjoy the full civil rights of the future society, to be brought up properly, and to take over the responsibility for the country and society in which he lives.

Such an approach to work with youth makes it possible to resolve this problem with no harm to the personality of the citizen — the protector of the motherland, the father who creates a family and generations that come after. A healthy person is a guarantor of the health of society. The family upbringing is the primary factor in a young person's adaption to life in society.

**Anatolij MATSKO,**

*Research Worker of the Ukrainian  
Interior Ministry Academy*

Kyiv

# FROM WASHINGTON TO UKRAINE...

Anatoliy Semenov Interviewing Lyuba Demchuk and Tetiana Magar



Lyuba Demchuk and Tetyana Mahar

Belonging to highly developed and almost perfectly-civilized states, makes foreign Ukrainians especially useful to us, "post-Soviet" people, if we truly want to decisively break out of this life of stupidity, where we have found ourselves, albeit, against our will.

I suggest you get acquainted with the charming American actress Lyuba Demchuk, who took part in shooting a new feature film, in Kyiv, with producer Tetyana Mahar. Ukrainian World's Anatoliy Semenov had the opportunity to meet with them, when they were kind enough to consent to an interview.

**Anatoliy Semenov:** Miss Demchuk, have you come to the land of your ancestors on an invitation or on your own initiative?

**Lyuba Demchuk:** There was a concrete invitation: I've come here to act in a film.

**A.S.:** When did you meet Miss Mahar for the first time?

**L.D.:** We met in Washington in December 1991.

**A.S.:** Miss Mahar, why were you in America?

**Tetyana Mahar:** I went for the premiere of my film 'Apostles of the Bandura.' I shot it for the 'Ukraina' Society. A tour of the bandurist choir from Detroit served as the theme. In Ukraine they visited thirteen cities, and my film crew went with them. After our premiere in the USA, we traveled almost all over the East coast, from New England to Florida, and showed the film.

**A.S.:** When did you meet Lyuba? Under what circumstances?

**T.M.:** Lyuba's family greatly promotes the development of cultural relations between Ukraine and Ukrainian Diaspora, receiving at their home Ukrainian artists who give concerts in Washington for Diaspora. In the late '80s this was a first step toward warming relations between the Diaspora and Ukraine. And only after our declaration of independence our unification began. Lyuba's parents helped make the first steps in this direction. We got acquainted when they visited Kyiv on invitation of the 'Ukraina' Society. They told me about Lyuba and showed me her picture. Then in America our meeting took place.

**A.S.:** Miss Demchuk, please, tell us about your parents...

**L.D.:** Tatyana and Volodymyr Demchuk. My relatives moved to the US after the Second World War, in the '40s. My mother is from Lviv, father — from Zboriv, near Ternopil. My grandfather was an architect, and my grandmother, a painter. She had an exhibition in Ukraine nearly five years ago...

**T.M.:** Her paintings are very interesting, especially those with flowers!

**L.D.:** Oh, yes! My grandmother Tetyana Osadcha had an exhibition, which was very successful. She presented various works to museums, for example, in Berezhany (Ternopil region).

**A.S.:** How well-off are your parents?

**L.D.:** We live well, like ordinary Americans. We are neither millionaires nor poor. I have a sister two years younger than I. Tetyana Demchuk-Hay. She is married and has a baby.

**A.S.:** What circumstances gave you the possibility to become an actress?

**L.D.:** Even as a child I always wanted to be one. I was born with it (smiles). Children say: 'I want to be a princess, or an actress, or a doctor...' Then we grow up and have to do something practical. But I wanted to be an actress even before I grew up...

**T.M.:** ...a princess.

**L.D.:** (smiles) An actress-princess!

**A.S.:** Where did you study professionally?

**L.D.:** In Dallas for four years. I act more on the stage, in plays. I work in Washington: theaters 'Solster,' 'American Shoken Stir,' and I also worked in the Kennedy Center. I prefer dramatic roles.

**A.S.:** Under what circumstances was your first attempt in the cinema?

**L.D.:** I consider my first role to be the one I played here.

**T.M.:** Lyuba had work on TV, in the cinema, but not on such a scale. She plays the lead in my film, which gives a lot of opportunity for her heroine, and Lyuba has a chance to express herself completely.

**A.S.:** Miss Mahar, please tell me about your film.

**T.M.:** First of all, I am writer and producer. My film is titled 'Happy New Year, Doctor!' The film is about how a talented, wise man, about forty years old, feels under our social conditions. Ivan Kalynyshyn plays the lead male role, Lyuba Demchuk and Vira Hlaholyeva the two female roles. There is one more role, in which Oleksiy Serebryakov plays. The set where I shot was not especially visually effective. That is why I needed outstanding actors. In this sense I was lucky with all of them.

**A.S.:** And what can you tell about Lyuba's role in film?

**L.D.:** She has come here to Ukraine to study Ukrainian. She studied it in the family, in the everyday life... But she is an American kid. Having come here, she was separated from her parents, friends, from her usual environment. She had to go out on the set and act in Ukrainian.

**A.S.:** ...To play a Ukrainian woman?

**T.M.:** Ukrainian woman. Yes, she has an American mentality, but she is a Ukrainian by her inner essence. A very good, sensitive actress. She expresses everything happening in her soul. Sometimes she uses vivid methods, in movement, but sometimes it is only a glance. Lyuba's presence is a great plus for my picture. She has brought to us another way of existence under the given circumstances. But it is difficult to say something with confidence about the future of our group, because it is, well, connected with money. Today we have it, and tomorrow we do not.

**A.S.:** But you did have had sponsors.

**T.M.:** Yes, and first of all I want to mention the Transcarpathian firm KONVET, and its general manager, Serhiy Koval'. Oksana Bilozir introduced me to him. I do not want at all to let him down, because we did everything we could so that our film would make a profit. In any case, that it would cover the expenses of shooting it.

**A.S.:** Miss Demchuk, please tell me where you studied Ukrainian? At the university?

**L.D.:** Of course, two months at Harvard.

**A.S.:** You can pick up any language in the right surroundings, and when there are native speakers around.

**L.D.:** Yes, my school was really six months here, and not two at Harvard.

**A.S.:** What were your first impressions when you arrived in Ukraine, in the airport, for example?

**L.D.:** I remember that everything was completely different. I had never seen anything like it in my life in America. One hundred percent! But I wanted something different. A different country, different people, another culture. I have studied a lot here... I did not act for the whole six months, only, maybe, took part in the shootings for two weeks. I spent more time observing life here... And I will remember everything!

# ARYAN WEDDING CUSTOM IN UKRAINE

Stepan  
NALYVAIKO

**"In Chernihiv I heard Ukrainian ritual wedding songs which are very far from modern melodies, but on the other hand they are very close to songs which can be heard during Indian weddings.**

**And I asked myself: is it a mere coincidence?"**

1987. Jogannath Chokroborti, an Indian poet, the author of the first translation of "Tale of Ithor's campaign" into the Bengalian language.<sup>1</sup>

Ancient peoples greatly esteemed marriage, aimed as it was at producing heirs and descendants, thereby preventing extinction of the clan and the ruin of the ancestral home. Thus, marriage was the business of the entire community rather than of an individual. For Indians in particular the wedding was considered to be the key ritual, the beginning and center of all domestic observance. Sacred Indian texts emphasize: "A man is half of a human being. The other half is his wife"; or, "Oh, King, whoever has no wife, be it brahman, kshatriya, vaishya, or shudra, is not fit for religious service."<sup>2</sup> There are eight varieties of marriage recognized by Hinduism and the majority of them have analogies in Ukrainian wedding ritual.

From the annals it is known that among Polans marriage was on a consensual basis, whereas Drevlians and other tribes practised a so-called elopement, or abduction of the bride. Researchers point out that we too had ritual elopement, although there were cases when the elopement was with the consent of the girl. In the distant past a bride's parents paid through *trousseau*. In modern Ukrainian wedding ritual there are clear indicators of the ancient forms of marriage. Thus, to this day we have preserved the tradition of the bridegroom's friends abducting the bride. We have also preserved the ransom for the bride, but it is more of a ritual ransom which is paid to the bride's immediate relatives or to lads from her village or her circle. The arrangement of a trip for a bride by the groom (wedding trip), imitation abduction of the bride, the overcoming of barriers on the path to the bride (*pereyma*) — all this testifies to the ancient forms of wedding through abduction. The senior men's story about the marten and the hunter, the exchange of presents between matchmakers, the purchase of a braid, and payment of fines for committing "disgrace" all these are a kind of echo of marriage based on selling and buying.

In the same manner as it was in ancient India our wedding ritual combined the remnants of all the ancient forms of pairmaking: consensual wedding, abduction, selling and buying. Abduction and an agreement used to coexist here and they are both reflected in our wedding ritual. There is an ancient saying: "Take your wife from the vicinity, but capture one from far-away". Ancient abduction later transformed into a groom's visiting his betrothed and still later the process was reversed. A girl was accompanied to visit the groom. This is the origin to the Ukrainian expressions meaning: "give to the husband" or "give as a wife". Abduction



Rama and Sita

still took place the times of Yaroslav the Wise because the Church Regulations prohibit it and lay down punishment for it.

The wedding customs of ancient Indians throw some light on wedding customs of our ancestors. Thus, abducting a girl was a custom of the Vedic Aryans. The marriage-by-abduction was especially typical for warriors, the *kshatriyas*. As a rule, a warrior or a king had to gain a wife during the battle or capture her. Such behaviour by a *kshatriya* was considered praiseworthy, because he thus showed his would-be wife his heroism, that she, being herself the daughter of a *kshatriya*, might esteem the prowess of her husband. Later abduction against the girl's will happened less frequently and she was captured mostly with her consent. In the epic examples from Mahabharata when Krishna abducted the princess Rukmini and the warrior Arjun abducted Subhadra, Krishna's sister, both princesses gave their consent beforehand. Again in Mahabharata the mighty warrior Bhisma (to be compared to the Ukrainian family name Bushma) called marriage-by-abduction the best form of marriage for warriors and kings and as an affirmation of his statement he captured three princesses at one time for his brother.

Relatively recently Ukrainians had another type of marriage, very unusual from today's point of view, but which again has a parallel in Indian culture. A vivid portrayal of this wedding custom was given by the famous French engineer Beauplant. His work "Description of Ukraine" written in 17th century has been for some time the sole authoritative source on the history of Zaporizhzhian Cossackdom and Ukrainian customs. In the chapter "How girls flirt with lads" he wrote in particular:

"Here (in Ukraine — S.N.), contrary to the traditions of the other nations, the girl is the first to woo the lad she falls in love with. Their traditional and invincible superstition almost every time helps the girl. She is more assured of success than a lad who plucks up the courage to be the first to woo the girl he picked out." The final words of his story are: "That is how enamoured girls arrange their fate, bending relatives and the intended to fulfil her desire. As I have already mentioned, parents are afraid to call down upon themselves God's anger or

any other disaster, by banishing the girl, because they believe that by doing so they will place an eternal disgrace on her entire clan and in return the clan in question will definitely take a revenge... The custom which I have described can happen only among people of the same rank because in this region all peasants have the same living standard and there is very little difference in their incomes."<sup>3</sup>

A girl used to propose her hand to a lad without his consent and a lad refused very rarely. "Receive me, Mother, I'm your daughter-in-law." Such words were the first words of matchmaking. With this in mind, there used to be an expression 'to take somebody as a man.'

A custom which existed as late as the 18th century testifies to the strength of this tradition. A criminal sentenced to death was pardoned if any girl declared her wish to take him as a husband.

A similar law existed in ancient India and it was called *svayamvara* which means self-choice. Since *svayamvara* was portrayed in details in Ramayana and Mahabharata, the Indian data throw some light on the Ukrainian custom of choosing a husband by a girl.

*Svayamvara* is one of the most ancient types of marriage which originated in the period of matriarchy. This allowed a girl of warrior rank to choose a match by a certain test given that the suitors were of the same rank as her. The ritual was held in solemnity with lots of onlookers and participants. At the festively decorated arena there stood suitors for the girl's hand and heart, usually, they were sons of kings, kings, and noble warriors. Since the *svayamvara* was a test for warriors-*kshatriyas*, this custom was considered to be a custom of kings because the king himself was a *kshatriya*. Tests might be of different kinds but mostly they concerned warrior skills. In particular, the nominee had to show his prowess at archery.

*Svayamvara* was recognized as a marriage law of the ancient Indians, notwithstanding the fact that it is not to be found among the 8 types of marriage recognized by Hinduism. On the other hand, this purely *kshatriyan* custom was not obligatory for *kshatriys* themselves. Mahabharata gives evidence of it while describing the *svayamvara* of the princess Draupadi, where Arjun won and was afterwards decorated by her with a wedding garland. But later Arjun decided to marry Krishna's sister, and Krishna, approving the marriage, advised him not to take chances during *svayamvara* because his sister might choose somebody else, but to capture his beloved instead. This did happen later. Moreover Krishna helped Arjun to fulfil the plan.

Indian epics describe some very interesting types of *svayamvara*. Once a girl chose a forest as her husband and settled down there as a recluse. In the myth on Nal and Damayanti the princess had to distinguish her beloved among various gods, who, desiring to receive her hand, transformed themselves into creatures bearing an uncanny resemblance to him. Damayanti resolved the hard

issue with dignity. Another myth tells that the princess Samyukta placed the wedding garland onto the statue of her beloved who had fallen into disfavour with her father and thereby forced her father to recognize her choice.

Another character of the Indian epics, Savitri, went in search of her would-be husband herself rather than organize a svayamvara festival in her father's capital. She found him in a thicket of the forest where her intended Satyvan lived with his blind recluse parents. Savitri was not even stopped by the fact that soothsayers predicted a mere year of married life for Satyvan. But through her self-sacrifice she won her husband from the hands of the God of Death Yama. Because of this she is still an example of devotion and conjugal faithfulness to every Indian.

The choice of Savitri is motivated to a certain extent. Her father, before equipping her for the journey to find a husband said that husbands were scared away from her because of her piety and unearthly beauty. This caused her father to fall into limitless disgrace since he cannot find a husband for his daughter and have male heirs who would carry out appropriate rituals after his death, and would make a funeral pyre.

Presumably, a girl of warrior rank or a princess might hold the svayamvara a couple of times. At least, Samayanti spread rumors that she was preparing for another svayamvara to make Nal, who had disappeared, show up.

Another detail of the svayamvara I found in a Jainian text where a girl-slave chooses a husband from lad-slaves.

The Indian society of the epic period was already patriarchal basis: in social life the man was the leader. However, a number of peculiar features of matriarchy were still preserved at that time and these features were brought by Aryans from their prehistoric homeland. Along with polygamy the Mahabharata shows polyandria. In fact, this type of family has by now been limited by all kinds of ritual bans. A vivid example of polygamy was the central family of the epic, the *Pandavs*. The five sons of the King Pandu had a common wife Draupadi, although only one of brothers, Arjun had won at the svayamvara test. The epic explains this as a mere coincidence. Because when they all returned from the svayamvara they shouted from the threshold to their mother, who had been busy housecleaning without the slightest glimmering of their presence at the svayamvara: "Mother, what a wonderful present we have obtained for you!" And in response their mother shouted that she did not need any presents and that they should share this present amongst themselves. And since a mother's word is a command for a son (another echo of matriarchy) their mother accidentally made Draupadi a wife for her five sons. Her daughter-in-law gave birth to a grandson from each son. In fact, the common agreement between the brothers and a tabu as well as meeting with Draupadi, if one of the brothers was already accompanying her.

In a myth about Damayanti a svayamvara is described in full swing, as a type of marriage which was taken for granted which surprises nobody and arouses no opposition. The myth of Savitri suggests that in those times two different marriage customs reflecting two historical periods — of matriarchy and patriarchy — co-existed. Svayamvara had faded away drastically by that time: there are no more magnificent gatherings of suitors, solemn celebration and competition which was not disregarded even by gods. The choice of the princess is no more announced to the public. No announcements

are made that she has started a journey to find a husband worthy of her. The father has to approve the daughter's choice. This testifies to the fact that matriarchal right has weakened. Although, in this myth there is still seen a strong recognition of mother as an ancestor. The myth of Damayanti does not show this process so vividly, but certain innuendos exist: for instance, the mother's family takes care of her children rather than father's, the first move of Damayanti to take care of kids was to appeal to her own family and she does not seek for assistance from her husband's family.

In the myth of Savitri the evaluation of the gods' gift — the birth of Savitri in the family of the childless king — is depicted in the spirit of patriarchy: special reassurances from the goddess are necessary before the king recognizes his daughter as an heiress capable of continuing the line. However, here we face a certain contradiction: the sons of king Ashvapati, saved through prayers of his daughter Savitri from the god of death Yama, bear not the father's family name but the mother's one. They are called Malavs, since their mother was called Malavi. The names of the clans of Savitri and her husband Satyvan are not given in the myth, but in order to enlarge the family of Satyan, Savitri appeals to god for a hundred sons rather than for children in general.

Along with the custom of a girl's choosing her husband there are some other survivals from the times of matriarchy which are still present in Ukrainian wedding ritual. In the first place is the key role of the mother at the wedding ceremony. It was the mother who made the decision about the daughter's marriage, met the wedding train, equipped the couple for the wedding ritual in the church, decorated her daughter, the bride, with a wreath, led the newlyweds to the feast table.

The custom of svayamvara was observed by many nations of Northern and Western India, which in addition have toponymous and hydronymous correspondences with the Northern Black Sea Region.<sup>4</sup> Svayamvara in the Indian epic is already dying out which suggests that: this custom was most widespread on the ancestral homelands of Veda's Aryans, which investigators locate on the territory of present-day Ukraine. Svayamvara, as we have mentioned already, is not referred to among the eight types of marriage recognized by Hinduism although in the epic there are sufficient examples when svayamvara was carried out by favourite Indian heroines: Sita, Savitri, Draupadi, Damayanti, etc. This again testifies to the fact that, en-route to India, this ritual faded out and lost its primordial significance, through the change of the social formation. Thus, most likely, traces of svayamvara should be searched for on the territory where Indian Aryans resided, that is on the territory of present-day Ukraine, among the customs of Ukraine's present residents — Ukrainians. And really we can find traces there. On the shores of the Black and Azov Seas ancient authors depict militant Amazonians and Sarmats "guided by their wives." Danu, which is the same as our Dana and who was the mother of the Vedic Vritra, who is recalled in our native spring and Easter songs and carols as Veret, Vorot, and Vorotar,<sup>5</sup> was connected to primordial waters and thus we can find traces of her name in the names of rivers of the Northern Black Sea Region: Don, Donets, Danube, Dniester, and Dniro. The offspring of Danu were called by her name *Danavas*. This is another echo of matriarchy, but the Vedic Aryans forgot motherline genealogical ties as well as svayamvara as soon as they reached India. In Mahabharat the character

Arjun is called by different names: *Kaunteya* (a son of Kunti), *Partha* (a son of Pritha) where Kunti and Pritha are wives of the king Pandu. To this day in Ukrainian villages a man is sometimes called after his mother rather than after his father. The translator of "Mahabharata", our compatriot from Chernihiv Oblast, Academic of Medicine Borys Smyrnov, who knew Ukrainian folklore deeply, wrote that the high esteem given to women by the Aryans, which is still preserved in India, is felt strongly in Ukrainian epics. We may learn from foreign sources and authors like Pavlo Alepskyi and Beuplant about the esteem for women in Ukraine, their education and high social status in ancient times and later. Widows were always treated with respect and were even celebrated in song lyrics. We considered a wife as an honorable friend. In addition, some light is thrown on this term by Indian wedding rituals. There is a ritual called 'seven steps' (*Saptapadi*) where the groom proposes to his bride to make seven steps northwards accompanying their steps with certain prayers. After the seven step she becomes a friend (*Sanskrit mitra*) to her husband.<sup>6</sup> This ceremony is very important legally, since after it the marriage comes into effect. The Indian saying is: If you want to have a friend, make seven steps together with him. We can find it in Mahabharata and it is inseparably connected with wedding ritual and derived from it. That's where Ukrainian notions "to become friends", "friend", "making friends" (in a sense of a wedding) came from.

The word *svayamvara* is comprised of Sanskrit words *svayam* (self) and *vara* (choose, choice).<sup>7</sup> In Hindi *vara* is read as *var* and can also be pronounced as *bar*. It is the same with Ukrainian *br-*, *ber-*, *bir*, *byr-* in the words *braty*, *beru*, *vybir*, *vybraty* (to take, I take, choice, to choose). The verb *braty* (to take) has an important place in marriage vocabulary (*braty za mizh*, *braty za dryzhyru*, *pobratysia*, *branka-svaka* who leads a young couple to the house of a groom) (English: take as a husband, take as a wife, to take someone, taking, taker.) It can be assumed that this word is a ritual term at pagan wedding rituals. Probably, Ukrainian word *svayba* and Indian *svayamvara*/*svayambara* are of the same origin.

Thus, to the numerous parallels on various levels between ancient and modern Indians and Ukrainians we add another bright line. The choosing of a groom by the bride which was present in Ukraine until recently, and had existed since time immemorial can find an equivalent in the Indian wedding custom *svayamvara*. Both of them are an echo of the Aryan wedding ritual which came into being in matriarchal times.

<sup>1</sup> Ошценко І.П., Сапон В.П. Від "Слова" до "Махабхарати". ж. "Всесвіт". 1987, №10.

<sup>2</sup> Пандей Р.Б. Древнеиндийские домашние обряды. М., 1990.

<sup>3</sup> Болпан Г.Л. Опис України. Львів, 1990. с. 73-74.

<sup>4</sup> Гідронімія України в її міжмовних і міждіалектних зв'язках. К., 1981. с. 19-20.

<sup>5</sup> Нечуй-Левицький І. Світгляд українського народу. К., 1992. с. 18-20.

<sup>6</sup> Пандей Р.Б. Древнеиндийские домашние обряды... с. 184.

<sup>7</sup> Санскритско-русский словарь. М., 1978. с. 763.

<sup>8</sup> Particularly, in *Chernihivshchyna* (historically, this is *Siveria*, the country of northern Aryans) a great number of hydronyms and toponyms originate from pre-Aryan era. That's where the related names of the Siverian river *Udal* which washes the site of archeological settlement *Var* on the outskirts of present village of *Varva*, with Indian names *Udal*, *Udalpur*, *Varnasi*.

Editorial note

Kyiv

Viktor HRYSHCHENKO

## BLUE AND YELLOW COLORS IN ALASKA

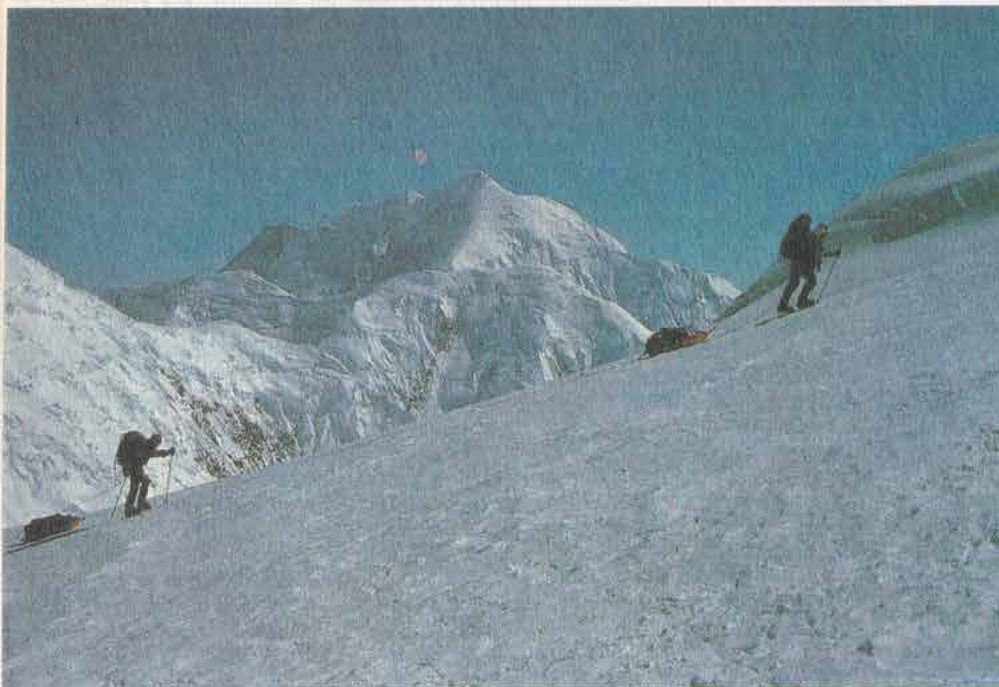


McKinley summit.  
Viktor Tereshchenko with Ukrainian banner.

I dreamt of visiting Alaska. I dreamt of not just visiting, but of climbing Mount McKinley — the highest peak in North America. It was named in honor of America's 25th president, William McKinley, in 1892. The local people and most mountain-climbers call it

"Denali" meaning "Highest One." The peak is situated not far from the arctic circle, approximately on the 62nd parallel in the Alaskan range. The peak is of staggering dimensions and height: its absolute height is 6194m, and it towers more than five kilometers above the mountain's foot: even more than does Mount Everest. Ships sailing up to Anchorage delight in watching this arctic giant when the weather is fine and clear. The story of conquering Denali is quite dramatic. Mountain climbers are still sometimes lost because of the extreme cold, long snow-storms and avalanches and sometimes because of a lack of high climbing experience. Nevertheless, Denali is a kind of Mecca for mountain-climbers. Here one can meet them from all over the world. There are climbers from Australia. There are a lot of Japanese and representatives of South Korea as always. But, most climbers are Americans, since Denali is an obligatory exam for them. All of them are different. They differ in their ambitions and readiness for the climb. Most of them have no chance of conquering the peak.

Our expedition was very small. We were two: Ihor Synytsyn and me. We had no heavy load to carry in a sledge and we were skiing, unlike the Americans. Moving according to the climbers' style, we were hoping to reach the top in ten days, and to be back down in a few more. Such a schedule reduces the chances of conquering the peak, of course, but I have never liked long camps in the mountains. Even the pilot of the small plane that carried the climbers to the glacier said that



American mountaineers nearing McKinley.

View from the McKinley summit.



we seemed to know well what we were doing.

I reached the peak on the eighth day of our climb on May 15 at 5 a.m. The mountain looked deserted. We met only one English climber during the whole day. On our way back we suffered a three-day snow-storm, met our old friends and rivals Serhiy Yefimov, Yevhen Vynohradskyi and Valeriy Pershyn — climbers from Russia. Before, there were only the mountains of the Soviet Union where we could meet each other, but today we can meet in Alaska and Nepal...

Meeting with women's team of Alaska was also unforgettable. They yearned to conquer McKinley without men's help. Later, in Anchorage, we had a very pleasant time with Ukrainians who were born in the United States. They have already become fully American, but they talked about Ukraine very warmly, using their parents' words. The sisters Kuleshko work at Delta Airlines. They showed us the city of Anchorage and were especially hospitable towards us.

It is necessary to mention a characteristic feature of Alaska. I mean that all inhabitants are great patriots of this severe land.

There are opportunities to travel at any time of year for those who like to enjoy nature.

Alaska's nature constantly amazes. The arctic day and the fantastic short night give rise to unforgettable pictures in the mountains. This is the world of icy and snowy giants that change their clothes from a whiter shade of pale to sky-blue, violet and pinkish-red colors.

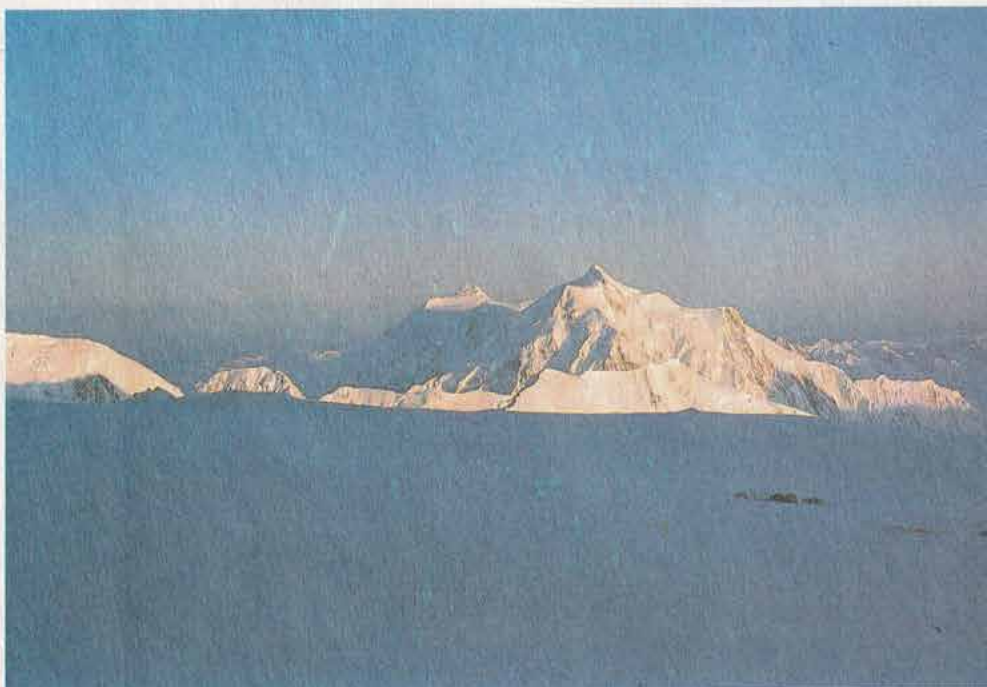
People here have learned how to co-exist with nature. The law is on the side of nature but people are not neglected. Everything is balanced here.

Elks and grizzly bears, herds of deer and wild goats and white-headed eagles are right beside you. Americans, far earlier than we, realized the urgent need to save nature.



Foracker Summit. The second highest peak in Alaska after McKinley.

Hunter summit.



Kuleshko sisters.



## STRESS AND FREE RESPIRATION



The influence of respiratory exercises on the human body has been studied for many years, from the respiratory exercises of eastern health systems like the pranayama system of yoga to contemporary scholars like Stanislav Groff and Leonard Orr who independently developed hyperventilation methods to change the state of consciousness.

These techniques have different names depending on the details of their methodology, although their results are similar: holotropic respiration, rebreasing, free respiration, psycho training. Using free respiration and other similar methods it is possible to overcome certain psychological complexes and to treat diseases or symptoms which may have been acquired prior to birth. The free respiration enables us to overcome life's traumas and even... that of birth.

The free respiration method or pneumokatarsis is open to anyone who wishes to expand his own capabilities, or allow his body to overcome internal psychic or physical problems.

This type of psychic training involves breathing very intensely for some time, to the accompaniment of slow pleasant music, while lying on a carpet in a warm room with an experienced professional on hand (a doctor or a psychologist), who teaches the various types of respiration which draw the subject into the "process". Subsequently the body automatically regulates the intake of oxygen. The ensuing hyperventilation causes changes in the body's bio-chemical processes, especially in the central nervous system, and catalyses psychic processes. People who practice free respiration can experience bright, strong sensory and emotional feelings: extraordinary coloured pulsations of light, images, landscapes, hallucinations flow before the inner eye. Subconscious feelings become more intense and rise to the level of consciousness. At the first stage of training the subject often experiences symptoms of pain, cramps, spasms, twinges which may have been experienced before, and which have temporarily kept "mum" only to reappear during exercises, or may be completely new ones. But with professional help and further training all these side-effects disappear, the normal circulation of energy and blood recovers, physiological processes return to normal. Organs and systems start working in harmony for the benefit of the whole body.

At this time the subject reexperiences significant negative (stressful) moments of



his life, changes his attitude towards them from negative to neutral or positive, emptying the deepest corners of his subconsciousness. Having reached such a state, the trainee experiences a "second birth" with a great relief of body and soul, ridding himself of onerous inferiority complexes. Gradually, as training proceeds, the body recovers fully and certain diseases of psychological origin disappear.

And then the most exciting stage opens: a man released from complexes, starts to feel himself a particle of Nature, the Universe, and the Universe inside himself, reveals his essence, his earthly mission, receives the opportunity and insight to realise himself in life.

If you wish to master this method please call a professional at:  
380-44-216-85-68

**Volodymyr NYCHPORUK**  
Senior doctor of Ukrainian Health Centre

## A SHORTCUT TO HEALTH AND HAPPINESS

"Everything is harmful in excess" - says folk wisdom. And excessive body weight is harmful too. 1st grade obesity (body weight 10-29% above the standard) shortens life by 10-12 years and inhibits it through short breath and susceptibility to bronchitis, pneumonia, heart attack, gall and kidney stones, sugar diabetes, thrombophlebitis, arthrosis.

Obesity is also a source of neuroses, caused by complications of an intimate character and the impossibility to work in certain trades. We bring these conditions on ourselves through unbalanced diet, sedentary work and stress.

And, if you decide to shed extra weight, start with a separate diet, cleansing the body of many years' accumulation of dross, with carefully chosen fast days, in conjunction with psychotherapy following a specially developed method - and you will be able to lose 8-10kg of body weight in a month. In addition to normalise the metabolism, to increase the breakdown of fats and carbohydrates, and to reduce appetite you can learn how to use special natural medicines produced out of tubers of *Amorphophallus rivieri*, which is cultivated in southern and east Asia. This plant contains glucomanan which, when it interacts with liquid, increases in volume by 50 times and causes a feeling of satiety, while chrome ions increase the breakdown of fats and carbohydrates.

First of all observe this initial advice:

\* do not eat potato and flour-based products (except for 1-2 rusks daily);

\* protein products (meat, fish, eggs, cheese, nuts, French beans) eat only with vegetables and fruits;

\* do not have supper after 8 p.m.;

\* twice a week fast (keffir or vegetable diet);

\* once a week cleanse your body by means of an enema.

You have to bear in mind that our body reacts to any changes in life style. So, first thing, consult a professional on:

380-044-446-51-85

**Oksana SEHIN,**  
Dietologist