

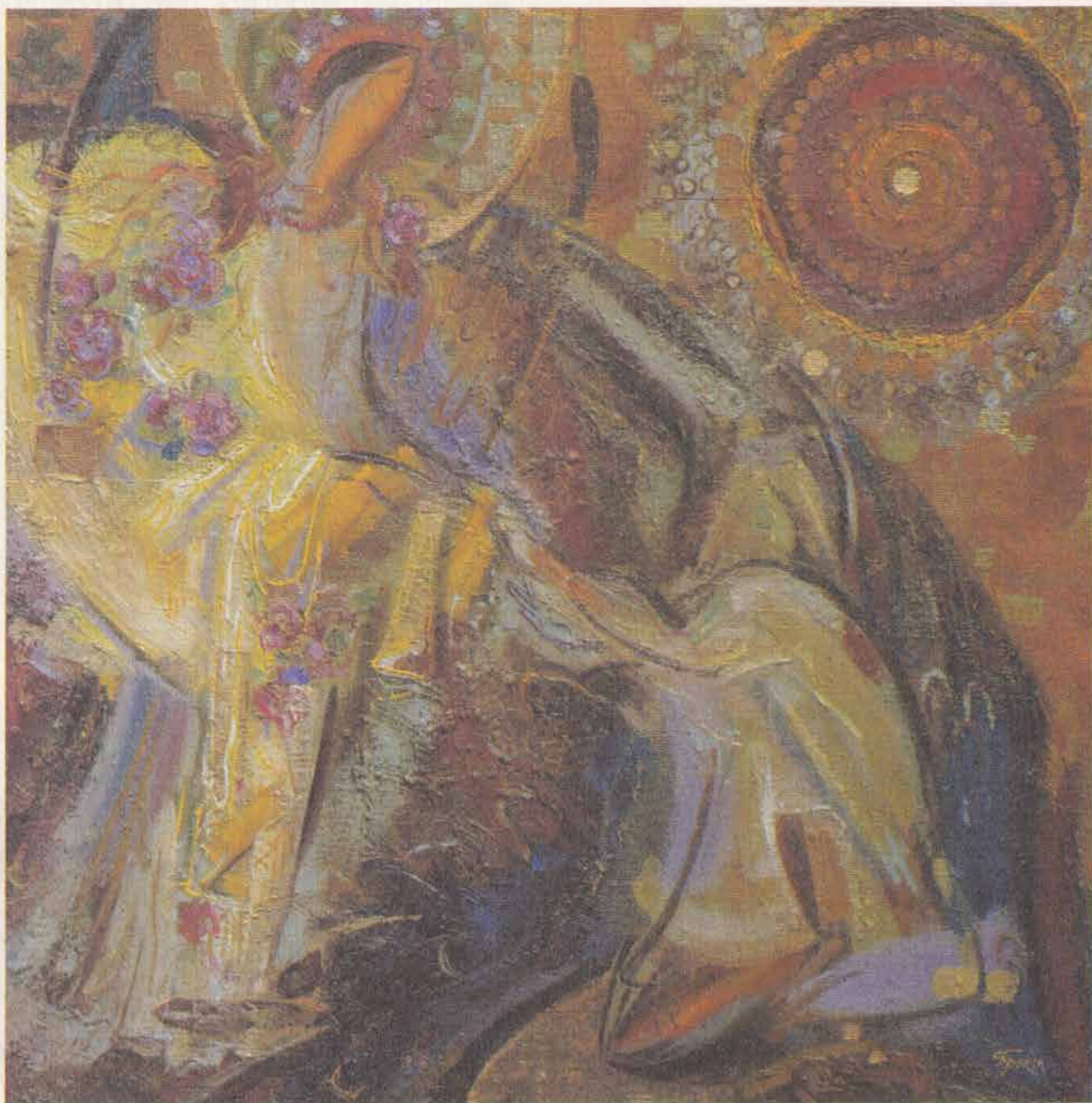


УКРАЇНСЬКИЙ

UKRAINIAN WORLD

СВІТ

CULTURAL RELICS



Viktor HRYSHCHENKO

THE CARPATHIAN MOUNTAINS

This is a marvellous corner of Ukraine, with an ancient and complex history. Ukrainians, Romanians, Hungarians, Slovaks, and other nationalities live in the valleys of the Carpathian mountains. All the empires that ruled this territory exploited these mountains as a source of gross profits, exporting timber and taking no interest in the welfare of the local people. Soviet management, and even the present day situation, are no exceptions. Naturally, in the Carpathian mountains clear-cutting the forests should be a crime; these mountains should be preserved for the people who live there. Things are tough all over, but the toughest spot of all to live is in these mountains. Without a cow and 5 to 6 sheep, one cannot survive. Cattle require hay from October till May and it's quite difficult to make hay on the slopes of mountains. With the forests in the distance, the mountains are dotted with haystacks - an unforgettable summer snapshot. To transport the hay is also a challenge. Not everyone has a horse, and a tractor is quite expensive. In the winter it is easier to transport fertilizers by sledge, but it must be done all year round. Taking into account the fact that many men seek jobs in the industrial regions of Ukraine and Russia, one can imagine how hard it is to live in the mountains. Despite all that, people have a great deal of heart. They are hospitable and welcoming. The Carpathian mountains can be a wonderful spot for tourism. There are beautiful tourist centers, which perfectly match the scenery of mountains. Many of them, however, are run-down and can hardly make ends meet and the unfinished hotels look the most sad. They look like monsters in Yasny, Kvasy, Mezhyhirya. These monsters were designed in the Soviet era and nowadays nobody knows quite what to do with them. The rest of the Carpathian mountains is wonderful, be it for skiing or ski tourism, walking paths, or mountain biking. The Carpathians are densely populated, with a well-developed network of ground roads, and tractor roads across the alpine meadows to transport hay and timber. Unique sightseeing by car is also possible by 4-wheel drive.

We completed just such a car 'race' along with two French mountaineers in the summer and winter of 1994. We met shepherds in the mountains which we will never forget. Driving through villages, we gathered a good photo collection of wooden churches and houses. A couple of winter snapshots were taken in Stryhalnia village, Mezhyhirya district. An old widow from the village of Dnistryk in L'viv Oblast showed us her unique embroidery. The hospitality and kindness of people who live in the mountains is astounding. In the valley of the Tysa river, the picture is somewhat different. People are more prosperous. They grow fruit and quick-ripening vegetables, but it is not as cosy here as it is in the mountains, and the people here are different. Leaving the Carpathians, you always feel like you must come back here and you do. You can visit the place anytime, but it is especially beautiful in the winter, the summer and the early autumn.





Roman KYRCHIV

CHRISTMAS IN UKRAINE



Roman Fedorovych Kyrchiv was born in Lviv region. He graduated from the philological department of the Lviv Pedagogical Institute (1953). He is a doctor of Philology, department chair of ethnology of the Lviv branch of the Ryl'skyi Institute of Linguistics, Folkloristics, and Ethnology of the National Academy of Sciences of Ukraine. He is author of numerous articles and monographs, including: Ukrainian Folklore in Polish Literature (1971), Ethnographic Research on the Boykos (1977), Ethnographic-Folkloristic Investigation of the Ruthenian Triad (1990).

From ancient times Christmas (along with Easter) was the most important holiday on the Ukrainian calendar. The traditional folk Christmas festival drew on many prechristian customs, rites, and religious beliefs, which were connected in ancient Ukrainian mythology with the cult of the winter solstice, the sun's movement, the beginning of increasing daylight and shortening nights associated with the rebirth of life-giving force, the new-birth of the Sun, the victory of light over darkness, life over the winter-time death of nature.

The complex of festivals marking the winter solstice consisted of various rites and rituals mainly directed at ensuring the household's successes, that is, a good harvest, a rich herd of cattle, the well-being and health of family, repelling evil powers, anticipating the weather etc. Ritual actions were accompanied by congratulations, hymns, personal displays, and hopes for the future.

Even in the present we may encounter an unusual parallel name for Christmas in parts of our Carpathian mountain region: *Karachun* (*krachun*, *korochun*, *kerechun*), so named after ritual Christmas bread. Similar names are also found in Russian (*korochun*), in Slovak and Slovenian (*krachun*), in the Bulgarian (*krachun*), as well as in Hungarian, Romanian, and Moldovan. Not without reason do researchers infer that this derives from the ancient Slavic name of the pagan celebration of the winter solstice from the word *korotky* (short), that is, from the period of the shortest days a year.



Most famous and widespread among the Slavs and many non-Slavic peoples is the name *Kolyada* as a term for the cycle of the Christmas-New Year festival or its separate component parts: the custom of Christmas carol singing and ritual songs. This is also a pre-Christian term, and its use is witnessed by ancient sources. According to the testimony of a Norwegian author, Olaf Trangverson, who was in Rus in the tenth century, even the mother of Prince Volodymyr the Great told fortunes and made prophecies before her son's throne on the holiday of *Kolyada*.

Centuries passed. Christianity, its ideology in struggle against pagan remnants, tried to root them out of the people's religious consciousness, struggled against the ancient *Kolyada* customs and rites. We already meet in the chronicles of the Kievan Rus period reproaches of simple people for "calling forth *Kolyada*" and engaging in "devilish play" in honor of *Kolyada*. This theme was often touched on by the church hierarchy in their instructions, pastoral letters, etc., and repeatedly the secular authorities also concerned themselves with the issue. For example, the Moscow governors forbade in a special decree of 1628 "calling on kolendas, sheep, or plows." The process of "cleansing" folk traditions of pagan vestiges did not pass Ukraine by. But the church clashed with such highly-developed and long-lived traditional cultural structures, to which so many were so deeply attached, that it was forced to maneuver and make certain compromises. One such obvious compromise was combining Christmas with many pre-Christian folk traditions, customs, and rituals of *Kolyada*.

It should also be noted that the Orthodox and Greek-Catholic churches of Ukraine showed much more tolerance of the non-Christian realities of the people's traditional everyday culture than in the countries of the Catholic West. Even if, as the famous Slavist Z. Dolenska-Khodakovskiy declared with bitterness at the beginning of nineteenth century, there was real destruction of the ancient pre-Christian culture, very many relics in our people's everyday life are preserved from that time. This is especially true regarding Christmas folk traditions. Throughout the nineteenth and twentieth centuries, ethnographers, folklorists, writers, and students of local lore have had an opportunity to examine and describe them in their natural setting. A wealth of material has been gathered from various regions of Ukraine.

Ukrainian Christmas customs and rites are outstanding for their richness of forms and the great variety of their local variations. But their common characteristic is the high spiritual level of their content: the assertion of goodness of justice, dignity, love, family, and common accord.

The main component of the Christmas rite is the Holy Supper on Christmas Eve. According to traditional Christian practice, the pre-Christmas Advent Fast (*Pylypivka*) ends just as the Christmas festivals begin. The Holy Supper's ritual cycle preserves many traditional folk elements. Even the very supper, consisting of twelve dishes, preserves many aspects of archaic ritual displays of the main products of agriculture. The main dish of the Holy Supper throughout in Ukraine is *kutya* - wheat kasha seasoned mainly with honey, poppy, and nuts. This ancient ritual dish is known to other peoples as well.

The celebration of the Holy Supper is connected with various ritual actions in keeping with fixed rules of folk tradition. Before beginning the father and his sons bring straw into the house and lay it on the floor in what is called a *did* (grandfather), they place the straw on top of the table under a tablecloth and put a wheat or oat sheaf, a *korol* (king) in the holy corner (this is also called *didukh*, or *kolidnyk* in different parts of Ukraine). The Holy Supper and Christmas are considered the most important family holiday, obliging the whole family to gather at a common table. The family's head (grandfather or father) sits in the holy corner by the icons, and his children sit to the right and left from him according to their age. The housewife (mother or the oldest woman in the family) had to cook and serve the supper. Some parts of Ukraine like the Carpathians have preserved the custom that the mother bathes all members of the family near the table in smoke from coals gathered into a pot before the Supper to which grains of some strong-smelling grass are added. This seems to echo the ancient cult of the priestess and keeper of the hearth. The mother's important role in the rite of the Holy Supper is emphasized in the custom of her giving communion to all members of the family with honey or drawing signs of the cross with honey on their forehead while saying sacred words, "Let it be for us as sweet as this honey the whole year," "Let your life be as sweet as this honey," etc.

Such necessary components of the folk Holy Supper rite as fortune-telling, magic actions, predicting the weather and future harvest, prohibitions, taboos, and the beliefs connected to them, give it the charm of solemnity, festivity, and mystery. It was prohibited to argue or to punish children the whole day before Holy Supper; there must be excellent order both in the yard and in the house; all debts must be paid up; custom demanded that anger, insults, hostility, etc., all must cease. All this is based on the belief that as it is on Holy Supper and Christmas, so it will be for the whole year.

The folk Holy Supper ceremony pays exceptional attention to all steps, word formulas, and rules which it was believed would promote and ensure farming, cattle raising, trades, fields, well-being, health, happy marriages of sons and daughters, etc. Throughout Ukraine custom demanded that cattle must be well taken care of and fed before the Holy Supper. There is a folk belief that at midnight on Christmas Eve the domestic cattle talk with each other, praise their master or curse him for his lackadaisical attitude, and even can bring him death.

A yoke, harness, or some detail of a plow or axe are laid under the Holy Supper table. This is done to promote accord in the household and ensure that all would be healthy, "as iron." The master of the house goes out to the garden and frightens a tree that did not bear fruit with an axe. Children cackle in straw with the hens to encourage them to lay eggs. Garlic is laid under a pole on the table to chase away evil forces from the family. Women draw straws and tell fortunes on their length about the next flax harvest. The master of the house throws the first spoonful of *kutya* up to the ceiling, saying: "Sow and bear itself as rapid as reed, and as beautiful as gold"; in other regions this ritual action promotes the swarming of bees.

A considerable number of Holy Supper customs are connected with the memory of dead ancestors: their graves are visited before the Supper where candles are lit, and they are left a little of each dish at home. This was also one of the rudimentary features of the ancient cult of ancestors, beliefs that souls of dead persons visited their native house at Christmas Eve night and retained their ties with living descendants through the eating of the Holy Supper.

A main element of the Ukrainian Christmas rite is Christmas carols of celebration and praise. This tradition has come down to us from the depths of the centuries with overlays of different epochs, still preserving its characteristic archaic feature, a syncretic combining into whole the actions of verbal, musical, and playing elements.

Christmas carols are widespread throughout Ukraine in various regional forms and types. One of the most ancient is the custom of carol singing with the Goat which still exists in north-eastern and central areas of Ukraine. Forms of carol singing with a star, and also with musicians and even with dancers who performed ritual dances at certain moments of carol actions are widespread. Carol singing indoors is of later origin. One of the most actively reviving forms of carol singing is in a real manger.

Folk carol singing is a rich, colorful, and extremely interesting aspect of traditional culture. An especially remarkable and valuable component from the historico-cultural point of view is its repertoire - Christmas carols and ritual songs. The origin of folk carols and ritual songs dates from ancient pre-Christian history. This archaic character is evident in the carols' motifs of a mythical worldview, their deification of the Sun and natural forces, in the realities of ancient existence, in their echoing of historical events etc. The ancient wishing-magic essence of the carol rite, its function in the ensuring of household success, good, happiness, and health is especially well preserved in Ukrainian folk carols.

Even nineteenth century scholars noted that Ukrainian folk carols have been more fully preserved than among other peoples. This is especially so regarding their conservation of archaic content and structural-poetic features, vividness of plot, motif, and the integrity of the traditional text. This is precisely why research on folk carols is based on a general Slavic and comparative approach relying on Ukrainian material. Similarly, this material is remarkable not only in Ukrainian, but in world folk culture as a whole.

Christianized carols are of later origin, they were created in Europe from the Middle Ages for the needs of Christmas church services, and also to christianize the folk custom of carol singing to celebrate Christian Christmas. In Ukraine church carols are known from the seventeenth century. The authors of these works were Ukrainian poets of seventeenth and eighteenth centuries, mostly from the lower clergy, monks, and deacons who felt and knew folk life well. This is why their work on Christian themes were permeated by everyday folk elements. Popularized by the church and clergy, these carols were widespread among the people. Folk and church carols have wielded considerable political and social influence. And despite the cruel assault of militant atheism on the people's spiritual tradition, a need for sacred texts and actions has been preserved in people's souls.

Today people often ask us for advice, but mostly, for ready-made scenarios concerning the rebirth of sacred ritual traditions. Even methodical almanacs has been issued. It carries a threat of unification which until recently has been accompanied talk about "the creation of new Soviet customs and rites." The only piece of advice we can give is to revive proper local customs and rites which people of older generation remember and observe. This would in turn preserve and imbue our active cultural life through the natural transmission between generations of all that is deeply human, wise, spiritually valuable.



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THE TRADITION OF UKRAINIAN CULTURE

THE ORAL FORM IS PRIMARY

The spiritual treasures of traditional folk culture are not simply interesting antiquities. In them is encoded a timeless authentic knowledge which is so lacking in this age of unconsciousness and ignorance. Although we live in the epoch of full literacy, we have a very superficial knowledge of the integral life – the indivisible, timeless (eternal) process in past, present and future.

For this reason the attention of a perspicacious person is not drawn by the transient forms of past existence (it is pointless to attempt to reanimate them) – everything material on earth has its time. Only the achievements of the human spirit – the cultural tradition where the spiritual type of a nation lives – are eternal.

Tradition is everything true and eternal revealed in both old and new forms. Tradition combines in one whole the life of past and present generations of the nation – the eternal life of the ethnic spirit which ensures the stability of succeeding generations. Figuratively speaking, the tradition of the ethnic culture is the eternal life of the nation's soul.

Culture is self-development, the movement from imperfection to refinement, from the darkness of ignorance towards the light, like the growth of everything existing on Earth towards the Sun. The peculiarity of culture – the material-spiritual, psycho-physical revelation of the human world – is that, in the process of development, earlier achievements (the economical and spiritual experience of the nation, language as the mode of being of ethnic consciousness) are not lost, as in the process of degradation. Quite the contrary, these achievements of the ages ensure continuing progress, becoming the embryos of new forms of culture. Because human life is continuous in its spiritual essence and, for every generation, the purpose of life is its self-realisation in the spirit of tradition. Thus, the development of the human world did not cause all previous acquisitions in all spheres of life to disappear without trace. They became the foundation, the source, the force of the spiritual self-realisation of the individual, nation, and humanity.

Past, present and future coexist: the past is revealed in the present, just as the present is revealed in the future. As soon as the spiritual energy of previous achievements is neglected, decadence creeps in. The history of the nation, of humanity is the life story of the human spirit. This is not that smooth and measured progress by which one social formation is replaced by its more progressive successor. History has known some disastrous declines of the spirit and life-creating upheavals.

Each individual and each nation finds the spiritual power for his own renaissance in traditional natural beliefs. It is these natural beliefs, directly transferred from generation to generation in distinction to the dogmas of political ideologies, that ensure the cosmic-terrestrial balance of human spiritual and biological being, and the stability of the spiritual tradition of ethnic culture. Culture is the representation of the nation's viability and self-belief.

Ukrainian culture is basically oral. Oral culture with its tradition of live direct transfer of knowledge is based upon oral mythical-religious formulae, which encode original knowledge grasped in its internal clarity, and not upon a mass of written sources and their interpretation. Knowledge is acquired not by memorising the entire body of oral

texts, but through the grasp of oral formulae – the theoretical basis of these texts. Improvisation of the formulaic structure of ritual, epic, cosmological, magic oral texts reveals their essence. The formulae of our oral tradition are transferred directly and imperceptibly.

While oral culture is inaccessible to the outsider it is transparent in all its depth to the initiated. People in the epoch of full literacy are in the main uneducated and, in order to bring them an understanding of the entire essence of oral knowledge, it has to be adapted, explained, translated into a written form through a logical analysis, that is simplified.

The oral form is primary. It arises from and exists on the basis of the inner need of the human soul to live by the laws of universalism. In it the image-intuitive and logical-conceptual means of cognition of the world are balanced through the principle of inner association. The basic information is encoded in archetypes and ideograms. This integrated worldvision is not divided into science and religion as in secondary, written forms. The written form arises from the external need to understand the phenomena of oral tradition through logical analysis. In the written form the logical-conceptual means of grasping the world are over-emphasized and the efficacy of the system that combines scientific cognition and spirituality is emasculated. The efficacy of this system is confirmed by the universal theoretical rule of the Ukrainian oral tradition – the Vedic trinity: "True thought, true word and right action."

A characteristic feature of oral culture is its practical elements, and here truth is the essence of thought and action. Its tradition originated in the times when people could "read" and transmit information directly and unmistakably. Later they started to encode their knowledge in ideograms, depicting in integral images the unity of thought and feeling.

The spiritual kernel of Ukrainian culture is preserved orally in ritual, epic and magic texts, in fairy tales and myths, sayings and riddles, in material items like embroidery, knitting, carving, etc. which are covered with ideograms.

The unique complex of these oral and ideographic texts is the original Book of the genesis and life of Ukrainian culture. This Book tells of the creation of the Ukrainian world and testifies to its antiquity. The present epoch of loud literature is proof of the interpretation and repetition of this original precise and deep knowledge.

VEDIC ORIGIN

The history of the ethnic spirit is as grand and timeless as the whole Cosmos, when the nation follows its laws. Nothing in the world appears from nowhere or disappears without trace. Thus Ukrainian culture has absorbed the spiritual experience of many tribes and generations of autochthonous people living in this land from time immemorial. The Ukrainian cultural tradition preserves antiquities going back several millennia. These antiquities unite our culture with others distant in time and space.

According to the latest discoveries of linguists and archaeologists, the ancient Aryan sacred oral texts – the Vedas (true knowledge) were created by the ancient Aryan-farmers on the territory of their primordial Motherland – South-eastern Europe, more exactly the territory of Ukraine. Thus in Ukrainian sacred oral texts (ritual songs

and prayers, myths) we find knowledge of ancient-Aryan spiritual history. Around 4 millennia ago, emigrants from the Upper-Dnipro and Azov area (called at that time Sind or Ind) settled in north-western India, bringing with them the Vedic religion and compiled the Vedic hymn-prayers in the Rigveda (Knowledge of Hymns). The outstanding Indian historian and philosopher Jawaharlal Nehru stated in his book "The Discovery of India" that Aryan farmers – emigrants from the Upper Dnipro area – revived their previous farming culture on the banks of the Indus and Ganges; and that the Rigveda "is the most ancient book possessed by humanity... the heritage of centuries of civilised life and thinking." The first registers of the Rigveda were compiled over 3,500 years ago in the language of the oral Vedas and, over 2,000 years ago, it was written down in Sanskrit (literally: *in order*), the classical literary language of India, which was codified on basis of the ancient Aryan language, the language of the Vedas. Sanskrit has much in common with ancient words of the Ukrainian language, which also sprang from the language of oral Vedas.

THE ARCHETYPE OF LIGHT

According to the traditional Vedic religious practice of the ancient Ukrainians the spiritually mature man is not the passive, unconscious executor of the will of the Cosmic Mind, but consciously realizes through his own will the will of Universal Life. According to our mythic-religious knowledge, the biosphere of human existence as of everything else on Earth is subordinate to the life-giving power of the Sun, receiving from it bio-energy, while the human spirit is subordinate to the Universal Spirit. Hence, the leading, determining archetype of the Ukrainian cultural tradition is **Light**. The personification of heavenly and spiritual light is the Sun. In Ukrainian mythology the **Sun** is a light-bearing and life-giving creature that is in constant motion across the Sky, animating all around it. The farmer prayed to the Sun as the representation of the Universal Spirit of Life. The subordinate gods of the Ukrainian pantheon share the solar etymology of the archetype – Or (The Spirit of Light). The whole world of our ancestors was inspired and clear – saturated with light. Ukrainians preserved the clarity of their natural mythic-religious consciousness into the last century. "In Ukraine everything is inspired, everything can speak," in these words the outstanding historian, poet and composer Mykola Markevych (1804-1860) spoke of his journey into the depths of the Ukrainian cultural tradition. The living word is the spiritual Sun of the Ukrainian culture. The **Word** and the **Sun** are two principles which inspired the life of our ancestors in their everyday life and celebrations.

THE RITUAL CIRCLE OF THE SUN

All the traditional holiday-labour rituals of Ukrainians are subordinate to the Sun. The four main holidays of the traditional calendar are tied to four significant positions of the Sun during its annual circuit of the Earth:

* The holiday of generation of Life, or Great-Day (Velyk-Den) of the Creation of the World marks the spring equinox and is dedicated to family love and harmony in the family;

* The holiday of Blossoming Life, or Kupala, marks the summer solstice and is dedicated to youth ;

* The holiday of autumn purification (Prechysta), harvest, prosperity – marks the autumn equinox and is dedicated to parents who finish the spring-autumn farming cycle and are preparing for the sanctification of new families in marriage;

* the most enigmatic holiday is the Birth of New Light (Rizdvo) – marking the winter solstice and dedicated to the glorification of newborn children, the fruits of the spring love of the family.

Of all the great holidays of the annual ritual circuit of sun, one of the most important rituals is remembrance of ancestors. This demonstrates the highly developed mythic-religious consciousness of Ukrainians. Our ancestors knew and could combine the earthly organic being with the eternal life of the soul, thus securing the continuity of

the life of both family and ethnic spirits. The outstanding historian of Ukrainian culture Mykhailo Hrushevskiy (1866-1934) was one of the first to attempt to reconstruct the pre-Christian folk-beliefs and world-vision of Ukrainians and uncover the relics of distant ages. He determined the annual ritual circle as an integral natural religious system of knowledge of the Ukrainians.

Our traditional everyday and holiday rituals, harmoniously alternating holidays and workdays, equalizing physical and spiritual energy, balancing diet, bring all the processes of human life into agreement with the processes of life of the Cosmos. Our ancestors lived for millennia according to this principle of Universal Life. This spiritual knowledge was preserved in ritual songs-prayers like a precious treasure: "in Ukrainian songs you can see the pious genius of the nation, its spirit, the customs of the era described and, lastly, the pure morality which has always distinguished Ukrainians, and which has been carefully preserved to the present day as the one inheritance of their ancestors that has survived the greed of surrounding nations," wrote Prince Mykola Tsereteli (1790-1869) in 1819 in his book "The Experience of Collecting Little Russian Songs."

Unfortunately this invaluable heritage does not touch our life. And the main reasons for this are the change in worldvision and consciousness of the present generation under the influence of alien ideology, and ignorance of the oral tradition in our culture among "educated people".

LIGHT AGAINST DARKNESS

Turning a shrewd judgment on the sacred ritual texts preserved by the memory of our ancestors we can distinguish which belong to the oral Vedic tradition, and what has been brought in later from alien "Holy writ", what has been distorted and twisted by the political reforms of the church and the emperor Peter I and what annihilated by the newest "revolutionary changers of the world." The latter reformed the calendar of workdays and holidays in a very similar manner to the authorities of the "city of Fools" (Glupov city) in the story by Mikhail Saltykov-Shchedrin. They left only two: the spring day of "preparation for coming disasters", and the autumn remembrance "of disasters already experienced." And today the situation in Ukraine is no less tragicomic. In times of ideological uncertainty, economic chaos and mass unemployment, in a declaratively-independent state, national, former Soviet and church holidays rub shoulders. In addition there is the ideological aggression of numerous foreign churches. All this makes people's already confused heads and souls spin. And ignorance, darkness and fear paralyse a person's inner strength. The light-bearing human being must every minute and everywhere counteract the malevolence of ignoramuses and the darkness of illusion. But, as our wise ancestors would have said: "The devil is not as black as he is painted." In reality, evil spirits are just a shadow of light, the illusion of life. To disperse this gloomy invasion a ray of spiritual light is enough, it is enough to call up the sacred rituals of the Ukrainian tradition, which have a beneficial influence on a person either through the words of prayer or words of good-natured laughter or subtle humour. Laughter in folk activity has a sanitary function. Laughter, even laughter through tears, can be a person's salvation...

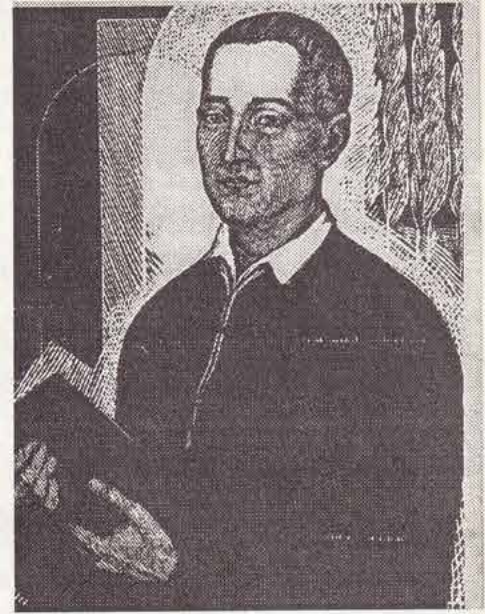
The sacred rituals of Ukrainian national culture are not the shows of the modern mass-cult, for which one has to pay merely to watch. Nor is this the modern theatre that depicts earthly existence, affluent or impoverished, in pathetic, comic or tragic forms. The traditional rituals of Ukrainian culture are the sacred representation in a person's internal world of the moments of creation of the Universal World. Thereby people ensure their psychological safety, harmonise their individual integral being with the nature of the nourishing land and the Universal Harmony, unite in spiritual communities; the spiritual unity of free people is the guarantee of the safety of the ethnic body, the guarantee of the preservation of the spiritual and biological type of the nation.



Valeriy SHEVCHUK

"HE WAS A WISE MAN IN HIS WORDS, MIND, AND LIFE..."

Valeriy Oleksandrovych Shevchuk was born in Zhytomyr. He graduated from Kyiv University's faculty of history and philosophy in 1963. A master of contemporary Ukrainian prose and a penetrating investigator of early Ukrainian literature, philosophy and mythology, he has published, in addition to numerous novels and stories, research on early Ukrainian poetry and translations of such works into modern Ukrainian. These include: Appolo's Lute. Kyivan poets of the XVII - XVIII centuries (1982). Songs of Cupid. Love poetry in Ukraine in the XVI -XIX centuries (1984). Anthology of Ukrainian poetry. Vol. I. Poetry in the XVIII-XI centuries (1984) etc. Shevchuk has prepared for publication two volumes of the valuable Cossack chronicle: the Annals of Samiylo Velychko (1986, 1987) and in 1989 he published the novel-essay: "The Tree of Thought" about the rich pre-Christian cultural tradition of the Kyivan land and the prehistoric mythology and natural philosophy of the Ukrainians. Shevchuk's edition of Hryhoriy Skovoroda's "The Garden of Songs" has been reprinted four times (1968, 1972, 1980, 1983). In a research paper on H. Skovoroda's philosophy first published in this magazine, Shevchuk has presented a fresh image of the spiritual teacher of the Ukrainians.



V. Chebanyk. Hryhoriy Skovoroda

Let us take these words of Hryhoriy Skovoroda's epitaph, written by his disciple and biographer Mykhailo Kovalynskiy, for both title and motto of our article.

In general, for educated Ukrainians the name of Hryhoriy Skovoroda is not just the name of one of our cultural figures. It can be considered a peculiar legend, or rather a myth, which was and continues to be created with the help of both knowledge and, to a considerable extent, of imagination. We can say without exaggeration that Skovoroda is better known as a personality than for his writings. This is not a paradox, because a halo has built up round this figure and his name. He is like a character out of some pleasant tale of wanderings. He repudiated earthly blessings, rank, and the comforts of life. He did not leave his own home; but, playing the pipe or flute, and with his bag on his back, he roamed romantically about the roads of Ukraine and taught people simple truths. According to the recent cliché, he, like all cultural figures, had to be close to the people. Our fiction writers like to portray Skovoroda in this manner. Their Skovoroda, the character of legend, very often hides the real thinker's image from view. Thus, he appears as a strange simpleton, writing clumsy poems in a clumsy language, and philosophic treatises in even more obscure terms. Frankly speaking, few people could read his works to the end; due to their difficulties and archaic style. This is not a negative point, it just means that only those able to enter into the system of culture and education that dominated in the times of Skovoroda can read his works correctly. Modern poets like to dazzle with a quotation from Hryhoriy Skovoroda, because it sounds so fine and impressive; after all, Skovoroda himself liked to write aphoristically, and his aphorisms seem very up-to-date.

This is the first, traditional image of Hryhoriy Skovoroda. It exists somehow timelessly, without a connection with the cultural process of his days, having appeared from nowhere, but obviously linked to romanticism, although romanticism as an aesthetic trend appeared in Ukraine only after Skovoroda's death. Perhaps he attracted people by his aloofness from everyday cares, by his untypical nature; thus, in the imagination of his descendants he turned into a lonely hero, a distinguished phenomenon against the inexpressive cultural background of the epoch. There were definite reasons for the creation of such a myth. We will not make a mistake in saying that he himself, to a certain extent, contributed to the creation of the legend; maybe he even originated it, as he so astonished his contemporaries and future generations with his way of life and thought.

For a long time he was placed at the beginning of Ukrainian literature: in the school textbooks, he was the first among the portraits of the Ukrainian classical writers: Ivan Kotliarevskiy, Taras Shevchenko, Marko Vovchok, Ivan Franko and others followed him. Thus, Hryhoriy Skovoroda became the apparent founder of Ukrainian literature. Formerly, anthologies of Ukrainian writers began with H. Skovoroda, as if nobody had preceded him. This stereotype was broken only in the latest anthology of Ukrainian poetry, which quite correctly begins the history of Ukrainian poetry from the days of Kievan Rus', and describes H. Skovoroda as one among the numerous poets of the 18th century, as one out of a series. Nevertheless, despite the difficulties of Skovoroda's works, they are often republished and bought up. This is obviously the result of the myth that has entered cultural life about Skovoroda. The attitude to H. Skovoroda was not the same at all times. In the 19th century the interest in him was rather restrained; he was written about, certainly, his own works and works about him were published, but that interest was of an antiquarian character and was often combined with sharp, and even negative, estimations (for example, by the romantics T. Shevchenko and P. Kulish). A change was observed around the turn of the 20th century. Dmytro Bahaliy and Volodymyr Bonch-Bruyevych published important editions of Skovoroda's works; monographs appeared (for example, by Volodymyr Erna); people tried to understand Skovoroda. The interest increased in the first decades of the century.

Modern poets (for instance, Mykola Filynskiy) were very interested in Skovoroda's works; "Ukrainska Khata" ("Ukrainian House"), a contemporary literary journal published an extremely interesting philosophic-publicist article about H. Skovoroda by Andriy Tovkachevskiy, who considered Skovoroda from a modern perspective. During the revolution of 1917-1920 a Ukrainian scientist and writer, Hnat Khotkevych, tried to popularize Skovoroda, retelling a part of his works in more simple language; Mykola Filynskiy did the same (his work was not preserved). In the early 20s Dmytro Bahaliy wrote a sentimental monograph about the poet: "Skovoroda - a Ukrainian Wandering Philosopher". It seems that a fashion for Skovoroda began at that time; poets and writers became interested in him. In the 30s, during the period of political reaction, the interest declined. Simultaneously with the new rebirth of the Ukrainian culture in 60s, scientific and popular editions of his works appeared again, and the process is still going on today. It should be enough to say that a popular edition of the book "Garden of Songs", published by "Veselka" publishing house in Kyiv, was reissued four times with a total circulation of 250,000 copies. The last academic edition of

the works of the thinker was published in 1973. The works of H. Skovoroda are translated into other languages. Readings from Skovoroda's works have been held in Pereyaslav for two years. There are Skovoroda's museums and monuments. He is indisputably written into the golden fund of Ukrainian literature, and the myth created about him served this purpose to a considerable extent. Meanwhile, the works of Skovoroda are seriously and deeply studied, read carefully; he has turned out to be very contemporary for the people of the 20th century. Poems, novels, essays and articles are written about him, his biography is studied, and we cannot say that he is forgotten or rejected nowadays. It is understandable: there is something charming and attractive in this figure, though he is removed from us in time and his works are difficult to read. In the end, he is like the water in a bright poem by Volodymyr Svidzynskiy (a 20th century Ukrainian writer): water that reflects the sky, so that one wants to dive into it, to reach the depths of the sky and water as far as infinity. It is both difficult and easy to tell why it is so: easy, because, he was able to understand the eternal in the living and changing world, and eternal wisdom is always timely; difficult – because he thought in symbols, the keys to which were lost to the ordinary educated reader long ago.

Hryhorii Skovoroda said something original about the world and people, that others were not able to say, though he often cited other persons; he taught people to live as nobody else taught; and the main thing – he lived what he taught: that is, he created not only abstract wise books with his thoughts, but gave a practical example of how to live in the most harmonious way in this world. A modest old man in simple clothes, without a home of his own, keeping his belongings in a bag, lit up with his mind both his epoch and the next centuries, because his teaching concerned the main things in life: what you are, what you are capable of, and how you should live. That is, Skovoroda carried the problems of general philosophy into the sphere of ethics and moral teaching; all his works are a great precept or a message to the people of all times and lands. He was and still is, first of all, the son of his people, the Ukrainians, and addressed the works of his heart and mind to them.

He could not even dream of publishing his works in the days of cruel Russian persecutions, when Ukrainian literature was able to exist only in the form of manuscripts. He could not conceive the future circulation of hundreds of thousands of copies; but he did his best to popularize his works in his own days: he had his philosophic treatises copied by hand, created new artistic forms, using which he popularized his thoughts in cycles of poems-songs and fairy-tales. He was also close to the bards of his time: he wrote words and music, played and sang himself; then kobza-players and lyre-players, the popular folk singers, took his works and spread them. Skovoroda liked to decorate his philosophic works with his own pictures, and he did it with only one purpose, that seems quite understandable to us: to bring his wisdom to the people and to influence them on different levels. That is, he was both a thinker and a teacher in the full meaning of the words. But unlike many teachers, he not only spread knowledge, created by others, but acted as a Messiah – created the knowledge himself, he was a teacher-creator.

To understand the phenomenon of Hryhorii Skovoroda we should comprehend in equal depth and in correlation his life, his philosophic views, that is, the main ideas worked out in the dialogues and treatises, and his literary, artistic activity. All these were interconnected as one system created in different forms: he lived as he taught through wisdom and created his own teaching in images, with the help of words, music and pictures.

The life of Hryhorii Skovoroda surprises us even today. A rational modern person can hardly imagine life without a roof over his head. It astonished his contemporaries too, though it was a characteristic feature of the existence of a special stratum of Ukrainian society, that was called "wandering deacons" or "scholars" – a variety of the European vagrants. The wandering deacons and scholars carried education to the masses in the 17-18th centuries; as a rule, they were teachers in primary schools. They were people who possessed aesthetic knowledge and feelings, acquired in the Kyiv academy. They not only taught children in schools, wandering from one village or town to another, but also fostered poetry, copied and created manuscript books; they created a kind of so-called "deacon poetry", composed sacred and secular (with free, even obscene, content) songs, and did not avoid love and meditation poems. They wrote to order epigraphs and epitaphs, poems in honor of one or another person, but favoured comic and satiric poems. These people never lived for

long in the same place, they roamed about Ukraine like vagrants, stopping at schools. They had close contacts with the musicians of that time (the shpykhlir, as the house where the blind musicians lived was called, was usually in the same building as a school). These people were very useful to society and felt the importance of their mission, as was demonstrated by one of the best poets of the 17th century Petro Popovych-Huchenskyi:

You have forgotten about us and God.
We shall leave you, and turn to another road
That decorates the church of the Lord
And that elevates your soul!
The hymn lights the church...

(Anthology of the Ukrainian Poetry. V 1., Kyiv, 1984, p.194).

Thus, according to his way of life, Hryhorii Skovoroda can be included in just this cultural stratum of the society of his time. But he, Skovoroda, stood on a higher level: while the wandering deacons and scholars were teachers in primary schools, he taught in higher ones; while the former were light-headed and gay people, Skovoroda was, perhaps, too serious, even severe. He resembled his distant predecessor, the Ukrainian polemicist of the late 16th and early 17th centuries Ivan Vyshenskyi, but without the latter's intolerance, because all Skovoroda's artistic activity and system of thought was imbued with humanism: he neither despised nor cursed the ancient culture and literature, as Vyshenskyi did, but knew it deeply and used it with admiration. In Skovoroda's time, the wandering deacons almost disappeared due to a characteristically Ukrainophobic edict of the Russian tsarina, Katerina II. They were forbidden to roam about Ukraine and in the course of time degenerated into half-educated and half-drunken blunderers, mocked later by Hryhorii Kvitka-Osnovianenko and Mykola Hohol. Hryhorii Skovoroda was like a vivid incarnation of the ancient tradition and culture, that began to degenerate at that time. He was lucky, like Ivan Kotlyarevskiy, to close the great period of Ukrainian literature, called now "literature of the Ukrainian baroque style", and to close it with a powerful flash that illuminated the following generations.

We shall briefly outline the life of Hryhorii Skovoroda. Born into a simple Cossack family, he was very gifted from childhood. Fortunately, the Kyiv academy opened its doors to all talented children irrespective of their parents' fortune, both poor and rich could study there. Just as one could freely enter the academy, a student was free to leave it without finishing his studies. Sava Skovoroda sent his son to Kyiv, because everybody who had an irrepressible yearning for knowledge and study gathered there. Hryhorii, a child with an extraordinary memory, had a bent for poetry, music, singing and drawing – all these subjects were taught in the academy. The Preceptor accepted him at once into the academy choir; undoubtedly Skovoroda participated actively in theatrical performances, from which he was to take so many phrases about theater; he took an active part in recreations – the graduation artistic festival at the end of the year. There, in the class of poetics, the boy acquired knowledge of the theory of poetry and practical skill in writing poems; there he studied the ancient-Hebrew, Greek, and Latin languages; he took a great interest in philosophy, read his beloved Aristotle, Plato, Plutarch, Philen, Cicero, Horace, Lucian, Origen, Erasmus, – these authors opened a broad world before the eyes of the young man. At last, he, like many of his contemporaries and predecessors, was not satisfied with the level of scholarship in Kyiv, and he travelled to Europe. Before that he sang in the czar's choir in Petersburg for some time, from which he escaped on the first occasion, because life at the tsar's court was repugnant to his free soul (his phantasmagoric "Dream" was a reminiscence of that period: "I could not stand that stink and anger, and left with horror," – H. Skovoroda, Works in two volumes, V. 2, Kyiv, 1973. P. 429). He did not want to entertain high officials and the czar's servitors, that is why he travelled abroad, to Hungary and other European countries, where he studied (in particular, at the university of Halle); then he returned to Ukraine, and when he saw the wooden bell tower of his native village, his heart thumped strongly.

The chronology of these events is as follows: born in 1722; 1734-1753 studied in the Kyiv academy; 1741-1743 – sang in the court choir; 1745 – returned to the Kyiv academy, and the same year he travelled to Hungary (1745-1750). At last, after returning he taught poetics in the Pereyaslav college in

1750-1751. The events that took place there were demonstrative and of prime importance for the future fate of Hryhoriy Skovoroda. He was 29; a teacher of poetics, customarily, had to write his own course, but the bishop of Pereiaslav, Nikodym Srebnyskiy, also a graduate of Kyiv academy, for some reason denounced sharply the new poetics in syllabic prosody, written by Skovoroda. Scholars have thought much on this score, but few have noticed what Hryhoriy Skovoroda said about those events in a letter to his disciple Mykhailo Kovalynskiy (written in the first half of 1764): "I began to think the following way: Pereiaslav mice were the main reason for my expulsion with great troubles from the seminary." (Works, V II, P. 338-339). The question is: what mice? How did the mice cause Skovoroda "to be expelled from the seminary?" Only one conclusion, and one answer, is possible here: obviously, the mice gnawed the ready-prepared course of poetics, and Skovoroda, not having enough time to write a new one, began to teach poetics without a textbook, which displeased the bishop who demanded that the subject be taught in accordance with custom. In general the question is worth considering in detail, because the solution could be a key to explaining the phenomenon of Hryhoriy Skovoroda. Thus, H.Skovoroda's poetics has not been preserved. His biographer, M. Kovalynskiy, announced that Skovoroda wrote "a reflection on poetry and a manual of poetic art that the bishop found bizarre and unrelated to earlier custom." This mystery has attracted scholars, who have expressed a number of hypotheses, sometimes quite fantastic, as, for example, the thought that Skovoroda copied completely the system of Mykhailo Lomonosov. Really there was not even a trace of Lomonosov's system in the poetic manual of the thinker. Kovalynskiy is the one reliable testimony we have about "Skovoroda's reflection about poetry and manual": "Compared to the traditionally used textbooks they were simpler and more understandable for the pupils, giving an absolutely new and exact concept." The first thing that strikes the reader, is that the biographer distinguished the "reflection about poetry" and the "manual". The "reflection" is probably lost, it was obviously the theoretical part of the course; perhaps the above mentioned mice ate not the poetics, but the "reflection." "The manual" was, we believe, preserved: it was nothing other than the examples of the poetic art, which Skovoroda used practically to point out the possible poetic metres, cultivated in Ukrainian poetry for centuries. We venture to affirm that these poems were preserved and included in his poetical collection "Garden of Divine Songs". The collection had not yet been completed, the poet was still working on it, while teaching in the Kharkiv college. In 1759 he created his own, original manual of poetry, as his collection "Garden of Divine Songs" was intended. Firstly, as already stated, it is a universal summary of the thinker's views, expressed in poetic form; secondly, as analysis of the poems shows, it is a real "manual of the poetic art", because the poems illustrate all the poetic metres and stanzas possible in Ukrainian poetry at that time. Indeed, none of the thirty poems in the collection duplicate one another rhythmically: they are written in different manners and represent clearly various models for the construction of a poem. More than that, the poet not only fixed practically the existing poetic forms of the Ukrainian baroque, but introduced a number of innovations, showing how to vary stanza and rhyme, and interchange different types of metres. The collection "Garden of Divine Songs" is absolutely unique from this point of view. We shall try to prove that. The poet did not repeat twice any stanza-construction, and this was not an accident: we see a conscious intention of the author here. He had only one reason to do so: his "Garden of Divine Songs" was a real "art manual". Thus, in the small book of 30 poems we observe a rather complicated system of stanza-construction, and only a few songs are written in a traditional simple manner. All types of syllabic poem with four, five, six, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen and sixteen syllable lines are used. Only a real leoninskyi poem (5-5-6) with inner rhyme, often used in Ukrainian baroque versification, is absent, but the elements of this poem (in particular, inner rhymes) are used more than once, the elements of the Sapphic stanza are used very artistically, and the eighth song contains the Sapphic stanza itself (in the rhymed form applicable to Slavonic versification). To a considerable extent, H.Skovoroda uses the formal achievements of both academic poetry, created according to the traditional canons of poetics, and primarily the so-called "worldly songs". Thus, he used the achievements of poetry that went beyond the regulations of Kyiv poetics and was developing independently, while taking into account the academic culture. This poetry was close to Ukrainian folk songs, the elements

of which can be observed in the works of H.Skovoroda. One more interesting feature: the poet makes wide use of an 8-line stanza, spontaneously toned, that makes it close to the syllabic-tonic one, but it does not mean that H. Skovoroda introduced the syllabic-tonic system. The practice of rearranging H. Skovoroda's songs by Vasyl Kapnist testifies to the fact that the syllabic system of prosody and the literary Ukrainian language used by Skovoroda in his poems no longer satisfied the public in the second half of the 18th century. Thus, Vasyl Kapnist decided to present Skovoroda's poems according to the rules of Mykhailo Lomonosov, and to approximate their language to Russian; this tendency often becomes fixed, extending at last to the philosophic works of Skovoroda himself.

The poet introduces a number of innovations to poetic technique: cross-rhyme, interchange of single and double rhymes; he uses inner rhyme oftener than his predecessors. We can affirm that we cannot find such a variety of rhyme and stanza in the works of any other poet of the Ukrainian baroque, even such skillful versifiers as Ivan Ornovskiy and Pylyp Orlyk. Thus, we have a truly original poetics in examples, an anthology of the poetic metres known in Ukrainian baroque literature. Using them H.Skovoroda, a teacher by vocation, could teach youth poetic technique. There is one more important issue. Scholars think that the collection "Garden of Divine Songs" was written in the period from the 1750s to 1785, though the greater part of the poems was written in the 1760s. Knowing that Skovoroda taught poetics in Pereiaslav in 1751 and was a teacher of poetics in a college in Kharkiv from 1759, we have every reason to affirm that the "manual" created in Pereiaslav, was only an embryo of a fully-developed, detailed system. While Skovoroda was teaching in the Kharkiv college this system was already formed, during the following years of nomadic life and dreams about returning to his beloved teaching, the thinker improved his system, thus, the date - 1785 - marks the end of that work. Meanwhile, as we mentioned above, the collection was a poetic summary of the philosophic ideas of H. Skovoroda, like "Baiky Kharkivski" ("The Kharkiv Tales") - a collection of the same ideas in the form of tales, and this dualism is not contradictory. Let us recall the words from the poem "The Talk of Five Travelers About the True Happiness in Life": "Two loaves of bread, two houses and two dresses: there are two kinds of everything, everything exists two by two." (V. 2, P. 353). Thus, the "Garden of Divine Songs" is like two houses: the first one is a summary of thoughts, and the second - the "manual of the poetic arts."

In order not to appear lacking in proofs, let us consider the main motifs of the "Garden of Divine Songs". Here the thoughts, that later became the basis of the philosophic treatises of Skovoroda, were fixed for the first time, or it could be the other way round: the thoughts were poured from the treatises to the poetry.

The thought of the first song: a man, who lives with evil, engenders death; his soul is burned by hunger; a man, living with good, has an easy fate and a clear soul. In the second song the poet issues a call to surpass the futility of useless deeds in order to renew joy like a swiftly flying eagle. The third song glorifies a man, who overcame grief and whose soul turned into a garden, bearing fruits. The fourth song announces that we can be re-born thanks to the spirit of freedom. The fifth song declares that a man, who has comprehended "the heavenly secret," rises to a wise man. The sixth song says that a rotten seed sprouts and gives fruits, that is, a man creates vivid things through unhappiness, even death. In the eighth song an African deer, poisoned, rushes into the mountains to find a curative spring and to recover (one of the favorite symbolic images of the philosophy of Skovoroda). The ninth and tenth songs tell about human weaknesses and differences of opinion, which destroy a human being, about the insatiable accumulation of wealth - death strikes such people. But who does not care about death's sharp blade? "One, whose conscience is like a pure crystal!" - the poet answers.

The analysis of these first ten poems of the "Garden of Divine Songs" collection clearly testifies that the poet is drawing a triangle before our eyes: evil (crooked path), bringing an illusory satisfaction, then - sorrow, grief and discontent; good (narrow path), difficult to gain, but bringing spiritual joy, calm and pleasure; and at last - a man at the crossroads, who has to choose where to go. This question - where a man should go and how to clean himself, how to get spiritual calm, joy, clear soul, instead of rank, wealth and material well-being, - became one of the main ideas of poetry, fables and philosophic treatises of Hryhoriy Skovoroda.

The next ten songs proceed developing the philosophic ideas of Hryhoriy Skovoroda. The eleventh song represents the opposition of carnal (material) and spiritual (ideal, the God) and tells about the eternal competition of these two principles. The 12th song declares that human civilization with its towns and riches contradicts nature and the human being as such, "a man must live in the field," that is, be closer to nature and to the God. The 13th song continues the same topic and praises nature rejecting towns with their artificial civilization. Song 14 prophesies the inconstancy and illusion of the world and glory, it declares that it is better to live in a desert. In the 15th song the poet returns again to the theme of death, but rather originally: God's death is the end of earthly wisdom and the beginning of heavenly glory, the resurrection and feeling of the clear sky (in the 16th song) are like a continuation of the topic. The next song is a flight from the sea of life, seething like the Red sea, to peace, calm and nature (the 17th and 18th songs). The hero is overtaken by the "accursed boredom," and the 19th song tells of the need to struggle with it with the help of God. The 20th song, a hymn to purity of heart and spirit, chastity and innocence, speaks of the need to build a wonderful town in the soul - it is the baroque theme, developed by many contemporary poets, of the struggle between the natural and non-natural principles in man.

The last 10 songs present a number of new ideas. The first is the search for happiness in life (song 21). The next - the need to look for the eternal values (song 22), the attitude to time and its use (song 23), spiritual calm and struggle with sorrow (song 24); three panegyrics to the ecclesiastics H.Yakubovych, H.Kozlovych and I.Metkevych, accompanied with the thought that a worthy man in the proper place will give joy to the world and country (songs 25-27). The 28th song explains the author's standpoint: "About the mysterious inside and eternal joy of God-loving hearts," and testifies that happiness depends mostly on a man himself. Refrain again: about life, stormy like a sea, and the wish to save oneself (song 29). The concluding song combines all previous motifs: time, sorrow, good, life in peace, and satisfaction with little; it affirms that death is peace, that is, it returns to the very first topic - death.

This analysis leads to the conclusion that H.Skovoroda was following a tradition both in his system of versification, maybe perceiving the tradition in a new way, and in the choice of his topics. All the above mentioned themes and motifs had been developed in baroque poetry in Ukraine at different times. Nor did the poet overstep the limits of this thematic circle in other poems, not included into the collection. The difference or even his original feature was in the combination of all the known motifs, often adopted from different literary sources, in particular, the Bible, the ancients and old Ukrainian poems, into his own system of thinking (thematic borrowing was one of the characteristic features of baroque poetics). Thus, he gave strength to the universal view of the world and human being, touching the most important problems of the human being and construction of the world. Summarizing everything said above, Hryhoriy Skovoroda spoke about the art of living in this world, of staying spiritually clean, and of dying for the sake of this art. These ideas did not belong to Skovoroda himself, Christianity and the whole baroque world literature propagated the same. Skovoroda generalized the experience of the thoughts about the world that had existed before him, and used that experience in conformity with his "ego", drew the experience nearer to human existence and on that basis built his ethic-moral teaching, the science to live in the very complicated world. He not only thought and cognized the world; he wanted to preserve the purity of his own "ego" in this world and to help others to do the same. In this connection let us remember a wonderful aphorism of Hryhoriy Skovoroda: "Dig inside yourself a well for the water that will irrigate both your own and your neighbor's houses."

The writer's "Baiky Kharkivski" ("Kharkiv Fables"), like "Garden of Divine Songs," consists of thirty units. They were written in the 1760s-1770s. The first fifteen fables were created about 1769, the last ones were finished in the village of Babayi in 1774, according to the foreword. At that time the poet-philosopher had given up pedagogical activity entirely and he created several philosophic dialogues: "Narcissus, Know Yourself," "Askham, the Book about Self-cognition", "Two Talks, Called Sion", "Dialogue or Talk about the Ancient World", "Talk of Five Travelers about the True Happiness in Life", - in which Hryhoriy Skovoroda practically formulated his circle of thoughts. It made it possible for him to create a book of fables; so the thinker, as we already said,

popularized and translated his thoughts and views to the language of fables. "My friend! - he wrote in the foreword, - do not despise fables! Fables and parables are the same. The fable is bad, when its simple and funny shell does not have a grain of truth." He proceeds: "This interesting and figurative way of writing was the favorite one of the best ancient wise men. The bay-tree is green even in winter. The wise men remain wise even playing, and they say the truth even if they are lying. The truth appears to them clearly like in a mirror." (V.I, P.108).

H.Skovoroda builds his parables according to the certain and established example. It is a prose story, mostly in the form of a dialogue, which ends with a logical conclusion, called the "strength" by the author. Every such strength is a mental resume of a parable. All of them are like illustrations to the philosophic postulates of Hryhoriy Skovoroda. Here, as well as in "Garden of Divine Songs", the same triangle appears: evil, good and a man on the crossroads, this time in an animal mask, he has to choose the right or wrong way.

Mytrophan Dovgadevskiy wrote in his poetics "Poetical Garden": "What is a fable? I answer: a fable is an untrue or invented story which expresses a certain truth. Thus, Aesopian fables contain some lectures concerning the human character" (M.Dovgalevskiy, Poetical Garden. K., 1973., P.184). Among several types of fables M.Dovgalevskiy distinguishes a moral fable that attributes human deeds to the animal and wild beasts. H.Skovoroda uses just this kind of fable. In general, the fable, particularly in prose, was a traditional genre of the ancient Ukrainian literature. Ivan Vyshenskiy used it to express his thoughts; Ioanykiy Halyatovskiy and Antoniyy Radyvylovskiy (17c.) widely used and created fables; we meet them in the well-known collection of illustrated parables, "Iphitsi leropolitytsi" (1720s); many fables can be found in the courses of rhetoric and poetics, taught in the Kyiv academy. The collection "Kharkiv Fables" by Skovoroda practically completed development of this prose genre. The tradition of borrowing the theme became a general characteristic feature of later writers of fables. Borrowing of the plot in the baroque literature was considered a sign of erudition and culture, that originated from school traditions. The pupils of the poetical classes in colleges and academies were given an example usually from a respected author and they wrote their own works following famous plots. Aesop was the recognized authority in the genre of fables for Ukrainian literature in the 17-18th centuries, that is, Aesop's ruled over Ukrainian, and they were rehashed many times. Hryhoriy Skovoroda was not an exception. He adopted the plots, understanding them in his own way, combined other stories with his own or departed from the famous ones. Simultaneously he created a number of new plots. Thus, H. Skovoroda, like his predecessors, borrowed Aesopian plots ('Frogs, Eagle and Turtle,' 'Siskin and Dandy,' 'Pus and Diamonds,' etc.), plots from Italian authors ('Head and Body'); the fables 'Raven and Siskin,' 'Ant and Pig,' 'Two Hens,' 'Bat, Two Nestlings of Turtle-dove and Pigeon,' 'Pike and Crawfish,' 'She-ass and Wild Boar,' 'Old Woman and a Potter' have original plots. The writer drew a moral conclusion according to two principles: short and aphoristic, for example: 'Many begin great affairs and end badly. A good intention and end crown every deed,' or extensive, small philosophic reflections, as in the fables 'Cuckoo and Thrush,' 'Pus and Diamond.'

The fable, especially in prose, is a very interesting genre in that it has the form of parable, and thus has to raise an important social problem within the framework of a short story. As a rule, the action in the fable is constructed from the opposition of two mutually exclusive qualities and a resume, inference and strength in the final moral conclusion.

Let us describe briefly the problems of the fables by H.Skovoroda: common sense and rashness (Fable 1); outer and inner qualities and their incommensurability (Skovoroda's favorite motif - fables 2, 4, 13, 28, and 29); when a man is occupied with his favorite action he is happy (fables 3, 7 and 18); the harmony of the world can be reached through unity (fable 18), but not always, sometimes visible contradiction is a sign of the universal harmony (fable 6); righteous poverty is better than iniquitous wealth, which leads to troubles (fables 5 and 26); satisfaction is not determined by the quantity (wealth), but by the need (fables 9 and 10); the idea of visible and invisible; when preference is given to the advantageous (fables 11, 17 and 22); all occupations are equally valuable when they are for the best, thus, profession can be neither prestigious nor unprestigious (fable 12); it is better to be respected by one wise man, than

by thousand fools – a purely elitist motif (fable 14); what one can do, another cannot, and it is good (fables 15 and 24); an idea of equal inequality, building a house on stone (knowledge) and not on sand (Fable 16); striving for variety determines different ways of perceiving the world and things (fables 19, 20 and 30); honest labor and parasitism (fables 21 and 27); likeness does not necessarily mean identity, sometimes the opposite (fable 23); contradiction of the crowd and individual personality, which opposes it (fable 25). Thus, the fables of H. Skovoroda contain almost the whole range of ideas he developed in the philosophic treatises.

Hryhoriy Skovoroda lived at the time when the Ukrainian people, after long exhausting wars, could live more or less in peace, but a peace of slavery, not of liberty. A noose of slavery of the Russian pattern hung over and tightened round the peasant's neck, the rich changed their red boots for a uniform and green office desk. The Zaporizhzhian Sich, the last reliable shelter of freedom-lovers, disappeared or, properly speaking, was destroyed; Ukrainian statehood in the form of the power of the Hetmans collapsed; life became regulated; every man was subject to certain limits, defined not by his natural skills, but his social position. A rich but stupid man rules, and a poor man, however wise, is called a fool. Mass impoverishment is going on. Even wandering deacons were registered by the churches, which had a fatal influence on popular education. The Kyiv academy ('a school of free sciences') fell into decay, because the authorities tried to subject it to definite limits, study was regulated by imperial needs. H. Skovoroda's schoolmate Samuil Myslavskiy prohibited Ukrainian language and theater in the academy. The academy itself turned into a class educational institution for the clergy... Elements of decay appeared in the whole society.

How would Hryhoriy Skovoroda feel under such circumstances? He did not have estates, did not want to put on a uniform or a cassock, although this wish like a disease seized all his educated contemporaries. When everybody sought ranks and estates, he declared: 'Even-tempered spirit, common sense and clear joy which observe human stupidity from above – these are the companions of poverty!'

Poverty in the world 'where conscience was out of fashion and wealth was considered the only value,' became a programme for H. Skovoroda. He had only two shirts, one pair of boots and black stockings. But his bag was filled with books, his mind was clear. 'My fate is to be with the poor, but I possess wisdom,' – he declared. This man awoke conscience in the hearts of his contemporaries. Legends and anecdotes were written about him; everybody he ever visited boasted of that fact. He roamed about the roads of Ukraine with a club, pipe and a bag filled with books; the strength of his spirit and his personal example were so great that people felt that this man, with his odd stoicism, not eating meat and fish, although a little bit strange in their eyes, was a special man. Not for nothing did he ask that the inscription be made on his grave: 'The world tried to catch me, but without success.' It is true. According to the rules, the teachers of colleges and academies had to be monks. When H. Skovoroda became a teacher in the Kharkiv college, the bishop I. Mytkevych, in general favorably disposed to Skovoroda, assigned the Father-Superior H. Yakubovych to persuade H. Skovoroda to take monastic vows. But how could he live and think freely as a monk? He had to become just a screw on that ecclesiastical mechanism, which he was convinced lacked perspective. It was his mission to serve the universe. He told about this in his fable 'Clock's Wheels':

'Tell me, – One clock wheel asked another, – why do you rock in another direction than we do?'

The master, – it answered, – made me so, and I do not only disturb you, but help you as well, for your clock to take a single path on the sunny circle.'

He finished the fable with a story about himself: 'People with different natural inclinations have various ways in life. But the end is one for all: honesty, peace and love.'

Thus, Hryhoriy Skovoroda could not get on with the world that demanded all wheels moved in one direction. It contradicted his views and would not permit him to realize one of the main ideas of his life: to live as he taught. He wanted three truths – honesty, peace and love, to rule in the world.

It would not be true to say that contemporaries treated Skovoroda only negatively. Looking through his life we can notice that some strove to rehabilitate him. The landlord Tonara took him to his house, where Skovoroda was almost forced to teach; he was offered posts and ranks, and not with evil

intention, but in the naive belief that this wise and talented man could reach the top of the hierarchy. We have already mentioned his schoolmate Samuil Myslavskiy, who was also a boy with good skills. Both students competed in talents in the class, one of the them chose the way recommended to Skovoroda by well-wishers and became a metropolitan in Kyiv; the other chose the opposite way. History made a strange judgement: few can say a word about S. Myslavskiy, and on the contrary, the name of Hryhoriy Skovoroda became a symbol of the wisdom of his people. Thus, the thinker's life was as he wished: it was bitter and unpleasant, full of troubles and poverty, but as he said himself: 'Nature is wonderful, the more obstacles one meets on his life road, the more it attracts, like the most noble and solid stone, which shines the more, the more it rubs against something.'

He lived as he could. He was independent, proud, even arrogant, strange and poor, but wise; he awoke conscience and taught people. 'What is life? – he asked. – It is wandering. I worked my way, not knowing where and why I should go. I was always roaming about the steppes, thorny thickets and mountains; the storms passed over my head and there was no shelter to hide in! But, – he finished this joyless tirade, – cheer up!' Here is how Ismail Sreznevskiy described Skovoroda in his novel 'Mayor-Mayor,' according to the testimonies of the contemporaries: 'He was thin, pale, tall; yellow lips, eyes shining either with the pride of an academician or the simplicity or naivety of a child; his carriage and gait dignified and measured.' (V. Shevchuk, From High and Low Lands. K., 1990., P. 168). Thus, he roamed about the roads of Ukraine, bringing people the purity of his thoughts, his wisdom and science of good.

In 1770-80s he wrote the last of his philosophic works: 'Alphabet of the World, or a Friendly Talk about Spiritual Peace,' 'Alkiviadian Icon,' 'Lot's Wife,' 'Archangel Michael's Competition with Satan,' 'Demon's Fight with Varsava,' the parables 'Grateful Erodiy,' 'Poor Skylark,' 'Serpents' Flood'; thus he wrote his main philosophic works when he was 50-60 years old.

His first concern was to set his house on stone not on sand. The philosophic heritage of the world, both Western-European and Ukrainian thinkers became such a stone for him. This is not an unsubstantiated thesis: the first Ukrainian thinkers from the time of Kievan Rus' learned the traditions of so called neoplatonism that promoted a pantheism, that considered God and nature identical concepts. At that time the ancestors of the Ukrainians had still not moved away from the spontaneous pantheism, which they professed as pagans; Christianity took root on the Ukrainian land, compromising with the pagan world view, characteristic of the people. That pre-humanistic world view created the preconditions necessary for Ukraine in the 16th century to comprehend the Renaissance ideal; the poetry of the Renaissance flourished. It is interesting that the origins of H. Skovoroda's thoughts, as scholars have noticed, can be found in the works of the above mentioned Ivan Vyshenskiy, and especially in the works of one of the earlier Ukrainian philosophers (first half of the 17th century) Kyralo Trankvilion-Stavrovetskiy, the author of 'Mirror of Theology' (1618) and 'The Educational Gospel' (1619). He also led a wandering life and was a poet, elevated the cult of mind and wrote a poetical hymn 'About Wisdom.' He stepped beyond the limits of the Christian dogma in his philosophic works bringing imprecations and thunders upon himself. His work were burnt. H. Skovoroda's teacher Mytrofan Dovgalevskiy in his work 'Wisdom is the Main Thing in Life, Others Disappear without Leaving a Trace' and Heorhiy Konyskiy ('Praise to the Logic') wrote hymns to wisdom as well. Thus, God for Skovoroda means the universal mind, eternity, fate and strength; that sets the Universe in motion like a clockwork mechanism, creates world harmony and the machine of existence. In general, God and nature are the same. Just this universal mind created the world, that can be divided, on the one hand, into matter and form, and on the other hand into macrocosm (large world) and microcosm (little world). Macrocosm means nature and space, that consists of form and substance; microcosm – man and world of symbols, that are the shadows of the universal mind. A human being, as a component of the microcosm, has flesh and spirit. Flesh is visible, changeable, is subject to sins and passions, the animal principle in ourselves; spirit is invisible, unchangeable and brings us peace, eternal freedom and thought. After death man returns to the beginning – to nothing, thus, beginning and end are the same (it would be apropos to mention here that 'Garden of divine Songs' by H. Skovoroda begins and ends with the thought about death).

The decisive feature of Hryhoriy Skovoroda's philosophy, and of his predecessors' as well, is special attention to the human being and the living world. Man, as he considered, is born an animal, he needs a second, spiritual birth, every new-born is a traveler in this world ('I was, and still am a traveler!'). Man, figuratively speaking, is blind, and has to find his eyes, that is, to recover his sight (parable about a blind man and a legless man). The beginning of the recovery of sight consists in reaching full accord with the spirit. When there is no harmony, man takes upon himself duties beyond his strength, and feels sorrow and grief (parable about cats from the 'Alphabet of the World'). From this comes one of the great ideas of Hryhoriy Skovoroda about related labor, that is, harmony with nature. Poor is a human being born for great deeds, but forced to move in small circles; but it is a social disaster when one, born to live in a narrow circle, occupies a high post. To avoid this, one should cognize oneself, distinguish the good and evil, as they both live in every human being. There is no hell or paradise outside of man, they live in him, a merciless struggle of black and white principles is going on inside every man. Man has two paths: the true and the fraudulent, the thinker builds his teaching about happiness on this basis. In pursuit of happiness, man runs round the globe, looks for it overseas, in other lands, forgetting that happiness should be found inside oneself, in the self-improvement, conscience and good mind that gives a possibility for man to turn into a spiritual, chosen individual. He teaches how to comprehend the world not beyond the shell, but inside, in the kernel. 'Collect the thoughts inside yourself, - he wrote, - and there look for the real value.' And further: 'There must always be time, place and measure for everything, the next light day is a fruit of the previous one.' Hence comes one of the ideas of Skovoroda, that he borrowed from Epicurus and developed: a necessary thing is easy, unnecessary - hard; it will be easy for a man to do the thing that he has skills for, and on the contrary. A man with a good will is able to create social formations - unions of like people in the 'mountain republic.' Thus, Hryhoriy Skovoroda distinguishes people according not to their social position, origin, or, figuratively speaking, 'cloth', but to the extent of their spiritual development and approach to the human ideal. Such a man is a chosen one and opposed to the crowd and to a man from the crowd, who has not moved away from his animal origin. Human life is a departure from the animal to spiritual; poverty and simplicity are the fellows of such chosen man.

All creative activity of Hryhoriy Skovoroda is a deeply meditated whole. In one place through philosophic treatises, in the second - through songs and poems, in the third place through fables and parables, with the help of oral sermons, the thinker taught those who wanted to learn; as we have already said, he was a teacher in the broad meaning of the word. He went where he was waited for and where there was a need for his wise word. 'Love gives birth to love, - he wrote, - I love, when I want to be loved.' He also wrote: 'Everything passes, but love stays forever.'

One more thing is worthy of consideration in order to fully understand the phenomenon of Hryhoriy Skovoroda.

This is the language of his works. He wrote in a complicated, strange language, closer to Russian than to Ukrainian. It is a difficult question, and we should make a little historical digression to resolve it.

The Church Slavonic language, invented by the Slavonic enlighteners Cyril and Methodius, was used by the church of the Eastern or Greek rite (later called Orthodox). This language, combined with the local one, that is, Ukrainian, to become a literary language of Kievan Rus. There are many Ukrainian words, even word combinations in the chronicle 'The Song of Bygone Years' and in 'The Song of Ihor's Campaign,' but the Church Slavonic language is at the basis of these works. Another version of this language, built on the basis of Church Slavonic with Ukrainian and Belarussian elements, appeared later in the Great Lithuanian Principdom. In the course of time (in the 16th century) that literary language broke down into the literary Ukrainian and Belarussian languages. The bookish Ukrainian language had been completely formed by the end of the 16th century and existed in Ukraine together with other literary languages - Polish and Latin, and adopted some elements of these. This language was in use approximately until the mid-18th century, later the Russian language was introduced by force into the educational establishments of Ukraine. Latin was still in use at that time, but Polish was not used any more in the eastern regions of Ukraine, as can be seen from Skovoroda's works. Another tendency was observed from the early 18th century: a return to the Church Slavonic language,

that was saturated with Ukrainian words to a certain extent. We call it the Slavonic language. The majority of dramas played in the Kyiv academy, the chronicle of Hryhoriy Hrabynka, a number of poems (in particular, by Ivan Maksymovych) were written in this language. The literary Ukrainian language existed simultaneously with the Slavonic, chronicles (by Samiylo Velychko), poems and other works were written in it. After the introduction of the Russian language into educational institutions, a peculiar literary language, which we will call 'close to Russian,' was created, that is, it was Russian with a varying number of Ukrainianisms (Hnat Khotkevych, monk Iakiv, Semen Dilvovych, the author of 'History of Russians', Irynei Falkivskiy, Hryhoriy Skovoroda and other writers wrote in it). H. Skovoroda's language has its distinctive features: it can be subdivided into several levels. His poems are written in literary Ukrainian, Slavonic, and languages close to popular Ukrainian and Russian, besides Latin. The fables and philosophic works are written in a language very close to Russian. Why did Hryhoriy Skovoroda write in this way? Because it was the language of schools, thus, of the educated part of the society - the thinker addressed them in the language they had been taught. He did not forget the ancient tradition of the literary Ukrainian language and oral practice of the folk language, thus both his and his contemporaries' language was full of Ukrainian words, idioms, and church Slavonic proverbs. The thinker himself was very gifted in languages: he knew Greek, Latin, cited some words and sentences in German, and perhaps knew French and ancient Hebrew. In the beginning of the fable 'Grateful Erediy' Skovoroda greets Pishek in several languages. Here we see the old multilingual tradition in Ukraine - it was considered that the more languages a person knew, the more educated he was, and using different languages showed one's knowledge. The Ukrainian folk language was the language of songs and folk poems; only thanks to the activity of the Pochayiv cultural group in Western and Ivan Kotliarevskiy in Eastern Ukraine did it become a literary language. Skovoroda was a child of his time and did not rise above it; a new time and a new frame of mind were necessary for talking to people in the language they understood. H. Skovoroda was not a people's writer; he often talked about simple people and the crowd arrogantly: it is enough to read his fables "Head and Body" (fables 4 and 8), "Pus and Diamond" (fable 22), and especially "Lion and Apes" (fable 25) to convince oneself of this. He wrote for the educated part of the people and more than once expressed the elitist character of his thoughts. Negation of wealth and an excessive apologia for poverty did not mean at all that he considered the people to be the bearer of higher wisdom, the romantics were the first to treat the people this way, but that was another epoch. Thus, the language of Skovoroda is conclusive proof that the philosopher addressed his teaching not to simple people, as is often believed, but to educated, or even highly-educated, people.

It is another matter that the people knew his works, in particular, sang his songs. It is interesting that the texts of these songs were partially translated into Ukrainian by folk singers, and the songs continued to exist in this form, even preserving the name of psalms of Skovoroda. By the way, later romantics (P. Kulish and T. Shevchenko) reproached Skovoroda most of all for his language, because they considered reasonably that Ukrainian literature could not develop that way. At last, soon after the death of Hryhoriy Skovoroda in 1794 the Ukrainians had to choose: either to use Russian as a literary language (Vasyl' Kapnist, Mykola Hohol, Vasyl Narizhnyi, Orest Somov and others), or both Russian and Ukrainian (Panteleimon Kulish, Mykola Kostomarov, Hryhoriy Kvitka-Osnovianenko, Yevgen Hrebinka, Marko Vovchok, Taras Shevchenko) or only Ukrainian. Ukrainian writers (Ivan Nechui-Levytskyi, Pavlo Myrnyi) began to write only in Ukrainian in the second half of the 19th century, later generations, and even Ivan Franko, used Polish and German as literary languages. All these things should be understood if we want to comprehend the difficult development of the Ukrainian literary process.

In any case Hryhoriy Skovoroda was a great teacher of his time. The strength of his mind spread in time, he surveyed the world and the human being, like the hero of his fable 24 'Links'. He spoke honest and wise words to his contemporaries, and both they and following generations heard those words.

Kyiv

Volodymyr SHYNKARUK

PROBLEMS OF THE PHILOSOPHY OF CULTURE IN HRYHORIY SKOVORODA'S WORK

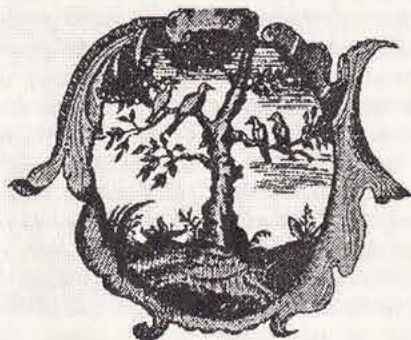
In Skovoroda's well-known teaching on the "three worlds": the human "microcosm", the inhabited "macrocosm", and the symbolic "bible", the third of these "the world of symbols" is of especial significance in the analysis of Skovoroda's understanding of culture.

In existing studies of Skovoroda's philosophy, the "world of symbols" is treated simply as a symbolic interpretation of Biblical texts, in a tradition that goes back at least to Philon of Alexandria. There are grounds for such assertions. According to Skovoroda, the true meaning, "the word of God", of the Bible is expressed symbolically. In his "Kharkiv Fables", in particular in the fable of "The Camel and the Deer", Skovoroda contrasted the images of pure and turbid water, and stated that one can come to the real truth of the Bible (i.e. pure water) only by reaching the true meaning of its symbolic language (i.e. turbid water): "...Word, name, sign, way, trace, leg, hoof, term: these are the transient gates, which lead to the eternal source. He who does not divide verbal signs into flesh and spirit cannot distinguish between the water of Heavenly beauty and dew... As a man is in himself, so will the Bible appear to him."

It should be understood that Skovoroda did not criticize the Bible as Holy Scripture, but rather the literal interpretation of its texts, in particular the Book of Genesis, which tells of the creation of the world by God. Now, Skovoroda held that the world was eternal-*materia aeterna*. Of course, from the viewpoint of official church dogma, such a statement was unheard of free-thinking, heresy even.

However, Skovoroda's "world of symbols" goes far beyond the Bible as the Holy Scripture of the Christians and the Old Testament Hebrews.

Firstly, according to Skovoroda, the spirituality which is expressed in symbolic form in the Bible is common to all spiritual culture, including paganism and mythology. He wrote: "We still had not heard the word (mathematics), yet our forbears already possessed the temples of Christ's school. The whole of mankind studied their own happiness and that is a universal science. The pagan shrine was essentially the same as the temple of



Christ's teaching. The wisest and the holiest words – "know yourself" were written up in them and on them.

A clear example of Skovoroda's understanding of the unity of the spiritual principles of the Bible and ancient culture is his well-known saying: "As the Athenian, so lived the Jewish Epicurus-Christ."

Skovoroda's concept of the inner unity of the spiritual principles of all human culture arises naturally from his teaching of man as a spiritual being who contains God and "the kingdom of God" in himself. He states in the dialogue Alphabet or ABC of the World: "It seems to me, that divine power in a man which awakens him to true being is the nature which was called Isis by the ancient Egyptians, Athena by the Greeks, and Minerva by the Romans."

Secondly, in drawing together the Bible and all the spiritual culture of the ancient world on the basis of their component ideas, Skovoroda attempted to establish their identity according to the symbolic expression of these ideas. He devoted a separate chapter of the book Alphabet or ABC of the World to this problem. The chapter is called "Some Symbols, i.e. Conjectural or Mysterious Images from Pagan Theology". Skovoroda gave his own interpretation of a number of symbolic images from ancient mythology. Take for example his elucidation of the meaning of the symbolic image of Cupid – the ancient Roman god of love. In the dialogue, Skovoroda's representative, Hryhoriy, responds to Afanasiy's remark that for a Christian the image of Cupid is a pagan fable: "The fables of the ancient sages are an ancient theology. They also depicted the incorporeal being of God in the form of mortal figures in order

that the unseen might be seen... Cupid, in Greek – eros, means desire. The sages represented them as the dearest and the gentlest things in the world. Dear friend, I do not know what you mean by this word, but let my bride and me think this: "His tongue is sweet and is all desire"; "There is a god of love".

It is worthy of note, that Skovoroda relates the symbolic expression of ideas not just to the Bible, mythology and art, but to the whole of ancient culture. In the introduction of his "Kharkiv Fables" he wrote: "This funny and figurative genre was familiar to the greatest ancient sages. The truth was clearly revealed to their keen sight, not from afar as for low minds. It arose before their eyes as if in a mirror and they, catching sight of its living image, likened it to different material figures. Paints alone cannot depict the rose, lily or daffodil in such a lifelike way, as they do the invisible divine truth, the shadow of heavenly and earthly images. This gave birth to hieroglyphics, emblems, symbols, mysteries, parables, fables, and sayings..."

All this gives grounds for the conclusion by the "world of symbols" Skovoroda referred to the Book (Bible) in its broadest meaning, as the entire spiritual culture and, therefore, he came close to a symbolic understanding of human culture. Such an understanding was reached and philosophically justified only in the 20th century. Here I'm referring to Cassirer's "Philosophy of Symbolic Forms" and other works of that nature. In one of his general works "The Experience of Man" Cassirer wrote: "Unlike other creatures, a person does not live just in an expanding reality, but, it is possible to say, in the a new dimension of reality. So, a person lives not just in the physical, but also in a symbolic worlds. Language, myth, art, and religion are all parts of this world, the different threads that make up the symbolic network and complicated web of human experience. Any development of human thought and experience enlarges and improves this web. A person does not make contact with reality directly – he is unable to see it face to face. Physical reality retreats in proportion to the advance of a person's symbolic activity." Cassirer concludes: "Reason is rather an inappropriate term for grasping the forms of

cultural life in all its richness and variety. But these forms are symbolic forms. Therefore instead of defining a person as a rational animal, we define him as an *animal symbolicum*. This is his specific feature..."

Skovoroda, of course, was still far from such a universalization of symbolic form as the main feature of culture as a whole, as is given in Cassirer's 'philosophy of symbolic forms'. Skovoroda was an 18th century, not a 20th century, philosopher. His contribution was the philosophical conception and generalization of the symbolic interpretation of the Bible, and also the tendency to symbolize phenomena of the spiritual life of his era, especially in Baroque culture (in particular the Ukrainian Baroque), and in masonic literature. None of these achievements is yet properly appreciated. To this day, his idea of a separate "world of symbols" is not regarded as a philosophical conception of the "status" of spiritual culture, but more as a "criticism" of the Bible. The most important question put by Hryhorii Skovoroda's philosophy is that of predestination and the function of spiritual culture, "the Bible", and the "world of symbols". If Skovoroda's "world of symbols" is applied to the Bible as the Holy Scriptures of Christianity, this poses no problem. Its function is the elucidation of Christian teaching. But if the "world of symbols" is spiritual culture and the world, where, according to Skovoroda, the myth of creation is an allegory, then the question is – what is the function of such a created world?

It should be remembered that Skovoroda believed in the eternity of the "macrocosm", the inhabited world, and of the created nature of the "world of symbols". "Moses", he wrote, "following Egyptian priests, gathered heavenly and earthly creatures in one group, transformed them into his pious ancestors and made the "Book of Genesis", that is to say, Creation... This suggests that the universe was created 7000 years ago. But the "macrocosm" concerns creatures. We exist in it and it exists in us. Moses' mysterious world of symbols is a book. It has no concern with "macrocosm" and only leads us like a magnetic arrow to the initial beginning".

The Bible as the "world of symbols" is artificial, but, perhaps, according to Skovoroda, "inspired by God". What is the creator's predetermination for it and for the entire "world of symbols"? Skovoroda's answer is very simple and at the same time very complicated. A person's entry into the world of symbols, and his grasp of its spiritual principles is his second and true spiritual birth.

Skovoroda believed that a person's first birth is his physical or bodily birth as a "creature" into the "macrocosm". The creation of man, described in the Bible, is actually his

spiritual "birth". "The creation of a man," he writes, "is that second birth. It does not happen when a sinful man is made from flesh and blood, when he stands, walks, sits, waves..., talks and chatters...; feels and philosophizes like an idol...; when he is as greedy as a dog and as sly as a snake... This man is a false man."

When does the creation of a man occur? At the second birth. Do not be surprised at the words: "You must be born from above".

The transitory idol is limited by narrowness. The spiritual man is free. He flies in the height, in the depth and in the width. No mountains, rivers, seas or deserts prevent him. He predicts what is in store, finds out a secret, looks back into the past and penetrates the future. He walks on the ocean's surface and comes through the locked door... The seven divine birds – the spirit of taste, the spirit of faith, the spirit of hope, the spirit of compassion, the spirit of conscience, the spirit of insight, and the spirit of sincerity – fly above his head".

According to Skovoroda, the spiritual heights a man reaches when born for the second time, are given to him through the realization of "divinity" in himself ("know yourself") and in the "Bible", the symbolic world. The embryo of this spirituality is present in man's heart from his first birth, but it is not realized and is resisted by the powerful forces of the evil flesh (Skovoroda meant everything evil and antisocial in a man).

Only by knowing, realizing, and developing his true spiritual nature, his purpose in this world, to which he is called by divine truth, is a person born a second time. Skovoroda proclaims: "Spirit engenders spirit".

It is characteristic that Skovoroda's "world of symbols" contains a material world of ideal human values, the moral imperatives of spiritual culture, that mankind must strive to realize. Skovoroda gives an idea of the "new world" in his work "Lot's Wife". "Know, my friend," he wrote, "that the Bible is a new world and God's people, the land of those who live, the country and kingdom of love... There is no enmity there. There is neither old age nor gender in that republic. Everything is held in common there. The society is in love, love is in God and God is in the society. That is the ring of eternity!"

Realization of "God's kingdom inside us" as the "new world", "heavenly republic" and its ideals makes a man a "judge over God's creation"! Skovoroda, answering the question "Lord, what is man?" writes: "Is the Bible not a heavenly kingdom?! Is the a king of a blessed country of living men?! He has the power on earth and in Heaven, has he not? Is he not a judge over all things that God has created? Is he not the beginning and the end of the entire Bible?"

This same idea of the "second" spiritual birth of a man through his perception of culture was introduced into western European education by Skovoroda's younger contemporary, the famous German philosopher Johann Gottfried Herder. In his fundamental essay "Ideas of the Philosophy of Human History", he linked the entire history of mankind with the history of culture. According to Herder, culture consists of language, religion, art, science, trades, family relationships, state administration, traditions and customs. Perception and realization of culture by every individual is, according to Herder, the necessary condition for the appearance of human features in a person, i.e., for his second birth. "We could call this second birth of a person "culture" – a name connected with cultivation of the land, or "enlightenment" – connected with the image of light. This chain of culture and enlightenment holds the entire world from one end to another".

Herder did not share the idea of symbolic interpretation of the Bible, but he, like Skovoroda, was a believer and tried to reinterpret it in his own manner, in the spirit of enlightenment rationalism. They both attempted to synthesize the Bible with the scientific achievements of the time. They gave up everything in the Bible that contradicted science as, according to Skovoroda, "historical nonsense".

Skovoroda's position cannot be regarded as mysticism. He did not accept the miracles performed by prophets and apostles, and reinterpreted them as symbolic images and allegories. He took a similar attitude to the biblical myth of creation of the world, animals and men by God. Skovoroda accepted and appreciated all the scientific achievements of his epoch. Although, like another contemporary, Immanuel Kant, he believed that the achievements of natural science were unable to give proper moral direction. According to his point of view, philosophy ("love of wisdom") must provide moral direction through comprehension of the spiritual principles of being: the world, a man, and culture. He stressed the importance of recognition of the highest moral truths, hidden in the "world of symbols", culture, as Skovoroda understood it.

Thus, we have reason to believe that Skovoroda's philosophical teaching tackles and resolves a number of problems in the philosophy of culture in a original way which has been neglected to this day. According to its basic content, this teaching could be defined as the philosophy of spirit since the true subject of all three worlds is spirit itself.

Kyiv



FRIEDRICH MARTIN BODENSTEDT AND HIS "POETIC UKRAINE"

Poet and writer, cultural historian, journalist and translator, Friedrich Martin Bodenstedt was one of the outstanding advocates of Eastern European literature and, in particular, Ukrainian folk poetry, in 19th century Germany. He wrote the first brilliant translations of Ukrainian poetry, which were published in the volume "Poetic Ukraine" by the famous publishing-house Kott of Stuttgart in 1845.

BIOGRAPHY

Friedrich Martin Bodenstedt, the son of a Lower Saxon craftsman, was born April 22, 1819, in the town of Peine near Hannover. His childhood was hard and painful. In 1835, Friedrich was sent by his parents to the private trade school in Braunschweig, where he was to prepare for a career as a merchant. He got acquainted with captain Kuster's family. He studied Russian, and in 1837 he came to Moscow. In 1841 became a teacher in prince Mikhail Golitsyn's house. After two years he travelled to Tiflis (Tbilisi), via Ukraine. He stayed there till April, 1845. Later, he received a letter from Kott offering him a job at the "Allgemeine Zeitung". He then returned to Germany, passing through Crimea and Constantinople. After travelling about Switzerland and Italy, he worked as an editor at "Osterreichischen Lloyd" in Trieste and Vienna. In 1849 he left that job and moved to Berlin where he worked at "Deutsche Reform" magazine. In 1851 he published his collection of poems "Songs of Mirza Shafi" which made him world famous. In that year Bodenstedt became head of the political department of "Weser Zeitung" in Bremen. Thanks to Gustav Freitag's mediation, he was invited to Gotha by Duke Ernest II of Saxe-Coburg-Gotha in 1853. A year later Friedrich Bodenstedt was appointed professor of Slavonic languages and literature at Munich University by King Maximilian II of Bavaria. After the king's death Bodenstedt moved from Munich to Meiningen where Duke Georg II of Saxe-Meiningen invited him to run the court theatre. In 1874 he moved to Wiesbaden and immersed himself in literary activity. During this period, he travelled to the U.S.A., Hungary and Prague. Bodenstedt died in Wiesbaden April 18, 1892.

BODENSTEDT'S WAY TO UKRAINIAN LANGUAGE AND POETRY

For his first acquaintance with the Ukrainian language and poetry Bodenstedt was greatly indebted to his fellow teacher at prince Golitsyn's house Vasyl Ivanovych Krasov (1810-1855). Krasov was senior lecturer at Kyiv's St. Volodymyr University (today, T. Shevchenko University) 1838-39. Mykhailo Oleksandrovych Maksymovych (1804-1873) was rector of Kyiv University at that time. He was famous as a collector and publisher of Ukrainian folk songs. Krasov taught Bodenstedt to speak Ukrainian and Boden-

stedt considered the language to be the sweetest and most sonorous of all Slavonic languages. He also studied the song-books of Mykhailo Maksymovych, Adam Charnotskyi and Platon Lukashevych, which later became important sources for his translations.

In 1843, during his journey from Moscow to Tbilisi, he was by chance invited to a Ukrainian 'khata' (house) near Novocheerkask. In his travel book "1001 Days in the East" he described this dwelling as follows: "... rooms and possessions - everything was evidence of deep poverty, but was kept in such tidiness and order that everything was nice-looking. The walls were brightly painted with white-wash and the floor was neatly clayed. The doors and windows were well washed. There was simple polished crockery on the small old cupboard, and an icon with a candle was hanging in the corner". Bodenstedt did not have another opportunity to visit Ukraine. In Tbilisi he simultaneously studied eastern languages and Ukrainian folk poetry. Roskovshenko, the Tbilisi gymnasium's inspector and a Ukrainian by birth, assisted him. Later on, the Ukrainian writer and ethnographer Oleksander Stepanovych Afanasyev-Chuzhbynskyi (1817-1875) and the Polish scholar Tadeush Lada Tsablocki, who reproduced Bodenstedt's translation of Ukrainian folk songs in French, helped Bodenstedt greatly. In 1844 the German linguist Baron Georg Rosen (1820-1891) came to Tbilisi and saw Bodenstedt's translations from Ukrainian. He liked them so much that he wrote to the Kott publishing-house in Stuttgart. In that year Bodenstedt sent his translations to Stuttgart. They were published a year later under the title "Poetic Ukraine". Bodenstedt carefully chose the most brilliant examples from the rich Ukrainian song heritage dividing songs and dumas (Ukrainian folk ballads). In his opinion, songs serve for domestic and public holidays, while dumas, which differ "from songs with their epic character and expansive freedom", tell about important events from the history of Ukrainian Cossacks. Bodenstedt retold the history of the Cossacks in the introduction of his book in order to correct wrong ideas "which were prevalent in Germany about the beginning and development of the Cossacks".

Munich

Roland PIETSCH

Friedrich Martin BODENSTEDT

PREFACE TO "POETIC UKRAINE"

The Zaporizhzhian Cossacks were the real center of Ukrainian Cossackdom. Originally their Sich was located on Khortytsia Island (famous through the navigation of Varangians); and later it was moved to the isolated spot where the Bazavluk river flows into the Dnipro. Later their settlements appeared all along the Dnipro banks.

The Zaporizhzhian Sich was surrounded by a great number of kurens (camps) which gradually turned into khutirs (manors).

While the Ukrainian Cossacks lived in families, the Zaporozhzhians on the contrary had to take an oath of celibacy. No woman could ever set foot inside a kuren. Until the 18th century Zaporizhzhian Cossacks remained the model of Dnipro Cossacks.

Muller portrayed Zaporizhzhian Cossacks as follows: "Their Sich consists of a great number of houses and huts encircled by an earth rampart. Everything here is common property. At the beginning of the new year the hetman calls the Cossacks together and tells them:

— Brave Sirs! We need to throw a lot to know where each kurin should be located this year. In addition would you care to elect a new hetman?

— No, respond the Cossacks, you are a good hetman so lead us for another year and order us to throw the lot!

If the answer was negative he took off his hat, put his mace on top of it, bowed to the men and said: "Now I'm your brother, a common Cossack."

Later all gathered to joyfully elect a new hetman and once total consensus was reached a new hetman was presented with the mace; every one bowed his head



and poured soil on their heads as a token of their obedience.

If a Cossack killed another he was placed under the coffin of the victim and buried alive.

A well-off Cossack was a frequent guest at the fair in the neighboring town where he would hire singers and go from store to store, treating everyone he came across with horilka (strong drink), throwing money to the crowd to make a quarrel. Clad in rich clothes, he would immerse himself in a barrel of tar or resin to show his contempt for luxury, then he would put on his good old sheepskin coat and go home.

Life in the community of Dnipro Cossacks developed in the same manner as in any other Cossacks community. Initially, the idea of defense and protection prevailed, later there came the idea of revenge, valor and independence. Using rapid steppe-bred horses they flew to fight with Tatars, Russians, Lithuanians, Poles, Turks, Romanians. On fragile, hastily-made boats they cruised down the Dnipro and out to sea to devastate the Asian shores. However, this was just the beginning of their political development. In the late 15th century the militant Cossack republic became more mature and made contact with neighbouring states.

The Ukrainian nation, which wanted to uphold and consolidate its independence from Russians and Poles, had to fight tooth and nail and at last succumbed for good.

This period lasted for three centuries.

Regretfully, space does not allow me to give even a superficial view of Ukraine's colorful and lyrical history.

Die poetische Ukraine.

Eine Sammlung

Ukrainischer Volkslieder.

Ins Deutsche Uebersetzt

...

Friedrich Bodenstedt.



Stuttgart und Tübingen.

J. G. Cotta'scher Verlag.

1845.

FRAGRANT GARDEN OF SONGS



Just looking at this book gives you a special feeling. The first thing to attract your attention is its age – a century and a half. But that, of course is not the main thing. The title of the publication is: "Poetische Ukraine" (Lyrical Ukraine). In front of us we have a collection of Ukrainian folk songs translated into German by Friedrich Bodenstedt. What do we know about Bodenstedt?

Friedrich Bodenstedt (1819-1892), was a German writer, journalist and professor of Slavic philology at Munich University. In 1840-1843 he was tutor in the Moscow house of Prince Golitsyn, then he taught at the Tyflis grammar school, travelled in the Transcaucasus, visited Persia, studied the Tatar, Persian, Georgian and Armenian languages. He wrote about this period in his book "A Thousand and One Days in the East" (1850). This was a great success thanks primarily to the examples of eastern poetry (verses, songs, sayings), transcribed by Bodenstedt from his conversations with the Azeri poet Mirza Shafi (Vazekh). A year earlier Bodenstedt had published a separate edition of "Songs of Mirza Shafi" including some works by other Azerbaijani and Persian poets. Later he was ready to claim authorship of these works, representing his translations of famous works as his own poetry on eastern themes. Bodenstedt introduced German readers to Russian literature (works of G. Derzhavin, K. Batiushkov, I. Kozlov, O. Koltsov and others), translated "Yevgeniy Onegin" and other works of Pushkin. He published a two-volume "Lyrical Heritage of Lermontov" (he knew the Russian poet personally). It is interesting that almost twenty of Lermontov's verses are known only through Bodenstedt's versions. It is still unknown whether the originals ever actually existed, or the translations were very free, or whether the whole thing was a conscious hoax. Bodenstedt was acquainted with experts on Ukraine's past, customs, traditions and beautiful songs. They introduced the German to the Ukrainian language and the treasures of Ukrainian folklore. Bodenstedt was overwhelmed by the new impressions and new knowledge. His personal library included the works of Ivan Kotliarevskiyi, Taras Shevchenko, Marko Vovchok, as well as the folk song collections of M. Tserteliev, M. Maksymovych, P. Lukashevych, the folk and literary-historical publications of I. Sreznievskiyi. Bodenstedt was fascinated by Ukraine and its folklore.

The aesthetic and ethical qualities of Ukrainian singing are generally recognised. "Ukrainians, occupying a central position among the nations of Europe, are naturally gifted with great musical abilities and lyrical talents," said Philaret Kolessa, "And in comparison with the other nations of eastern Europe, they have the richest and most harmonious folk poetry." Foreigners appreciated Ukrainian songs at their true value. Some responses are given in Volodymyr Sichynskiyi's book "Foreigners on Ukraine." Thus the Czech scholar, writer and translator Karel Frantisek Vladyslav Zap, who stayed in L'viv from 1836 to 1845 and published the three-volume "Mirror of Life in Eastern Europe", in a series of ethnographic essays "Travels and Walks in Halychland" pointed to the musical qualities of the Ukrainian language and the charm of Ukrainian songs which "delight and entrance"; he was captivated by "Ukrainian folk ditties". He described his feelings as follows: "The sounds of carol singers filled the quiet air like a mild breeze in a sounding wood, like a wave on a lake."

Ukrainian folk singing made an impression in the land of Goethe and Beethoven. Gottfried Herder, the famous German philosopher, historian, man of letters and friend of Goethe, who consid-

ered song to be the ideal of the authentic artistic embodiment of the national spirit, rebuked the scholars of Slavonic countries for their insufficient efforts in collecting songs, which contained "living grammar, the best vocabulary and the natural history of the nation". "Ukraine will become a new Greece," believed Herder, "since the country has a wonderful climate, fertile soil, and its great and musically-gifted people will some day awaken to a new life." ("Diary of my Journey in 1769"). In another of his works ("Fragments towards a New German literature"), Herder mentions Cossack dumas (Ukrainian folk ballad) as "a developed Ukrainian national epic."

The words of scholars, travellers and artists testify to the persistent interest that Ukraine and its folk-song environment held for Germans. Hryhoriy Nud'ha cites vivid examples in his monograph "Ukrainian Song in the World" (Kyiv, 1981). Thus shortly before Bodenstedt's publication, H. Triten wrote in a book on the songs of Zaporizhzhian Cossacks: "In Ukraine, aged men roam from village to village, house to house singing songs about the vanished glory, and the ruined might of the bold Cossacks." Those songs, he emphasised, carry "true and unfalsified", "that which cannot be learnt from the histories and annals kept in monasteries." "You can better comprehend the life of a nation from its song, than through-scientific research", said another compiler of folk material W. Waldbruhl in his introduction to the collection "Slavic Balalaika". Another figure Anton Mavricius recorded his observations on the compressed narrative, poetic and dramatic qualities of Ukrainian folk-songs. He regrets that "such a treasure, such beauty is accessible to few Germans." Several decades after Bodenstedt, another German translator Talvi noted that the "fine and strong" Ukrainian historical songs were born of the liberation movement against Ukraine's foes: "The Cossack does not bend to his fate, he fights against it," "Ukrainian song was born amidst the whistle of bullets and the crash of sabres during the endless wars, which raged for centuries from the Carpathians down to the Dniro." We could cite other authors like V. Frantzos, whose book "From the Don to the Danube" contained translated extracts from songs and was repeatedly republished and translated into 12 languages. The author believed that Ukrainian folk song surpassed other songs in its poetic and ethical wealth. Bodenstedt's interest in and enthusiasm for Ukrainian folk song was not a unique phenomenon among foreigners. Still his reports and the meditations to which they gave rise are those of an observant and sensitive poet, philologist and journalist, and are distinguished by their detail and scope.

Throughout his works Bodenstedt's high opinion of the expressive possibilities and beauties of the Ukrainian language never deviated. V. Shchiurat quotes Bodenstedt's article on "Slavic Folk Poetry", where he calls the Ukrainian language a sister of Russian and Polish, stresses its "great musical power" and determines it as the most pleasant sounding of all the Slavic languages. Bodenstedt's publication of song texts in the collection Poetic Ukraine are accompanied by the author's foreword and introduction, his observations on the genre varieties of Ukrainian folk poetry and notes on the particular examples presented in the book. But for the efforts and diligence of collectors, Bodenstedt affirms, "Marvellous songs would certainly have been lost in the course of time and forgotten." In the foreword the author pays his respects to those who strove to preserve these priceless mementoes. These

included, for example, Lyakh-Schirma, who published his own translations of Ukrainian song texts. Vaclav Mikhal Zaleskiy (known under the pseudonym Vaclav from Oleska), the Polish folklorist and writer, who published the collection "Songs of the Polish and Ukrainian Halych People." Adam Charnetskiy (known to folklorists under the pseudonym Zorian Khodakovskiy), whose manuscript collections served as a basis for further collection and study of folk songs and in particular the work of Mykhailo Maksymovych. Bodenstedt wrote of the content, lyrical ideas and artistic value of the works published by Maksymovych, from which he had made a "careful selection" for his translation.

The translator thought it worthwhile to give a brief excursion into the history of Cossackdom, he portrays Cossack rituals, customs, traditions, writes with esteem of the Cossacks' moral principles: "A Cossack fatally wounded in battle kisses for the last time the handful of native soil which he always carried, sends his last farewell to his faithful wife, blesses his children and brave comrades before he dies. When he returns fortunately from campaign, he shares out his loot and organises a feast, spending his time joyfully and carelessly."

Bodenstedt finds the right emotional colours to lead the reader into the fragrant garden of songs. "There is no country in the world where the tree of national poetry has given birth to such marvelous fruits, and where the national soul is so truly and vividly revealed in song as among Ukrainians." The translator is talking about the deepest, truly human feelings reflected in the songs which the Cossack sings in a foreign land ("What tenderness combined with manly strength is felt in his love songs"). He also points out the "tact and modesty" characteristic of Ukrainian folk song (there is not a single song, he says "which would make a girl blush"). Much of the Ukrainian song repertoire, as Bodenstedt observes, is melancholy-stricken: "A weeping mother parts with her son, a bride with her groom, who is leaving for the war and may not come back; a lonely sister is weeping for her protector-brother who has perished."

A Ukrainian, continues Bodenstedt, is closely connected to nature, and takes its images and pictures to decorate his songs. "If a Cossack dies on the battle field, then eagles, his brothers, come to comfort him before he dies; when he closes his eyes a cuckoo on an elder bush will sing a funeral song over his body." Bodenstedt felt that the nation that created such a song culture was worthy of the highest esteem. On the subject of the 'biography' of folklore relics, Bodenstedt in his book "A Thousand and One Days in the East" put emphasis on the collective creative process: "One sings a song, another corrects it, while a third adds some words of his own."

The most popular artistic techniques of the *duma* are: parallelisms, repetition of words, exclamations, rhetorical sallies, synonymous and tautological explanations, peculiar symbolism and epithets, rich metaphors, reducing and pet forms of everyday vocabulary, etc. The interrelation and interaction of these components give the work its inimitable charm. To reproduce in translation all the technical complexities of the original, is very difficult if not impossible. In addition the artistic impression and emotional power depends significantly on the historic and aesthetic memory of the audience.

Bodenstedt was fully aware of the complexity of the task and the responsibility of the artist who takes it upon himself to involve his countrymen in poetical relics whose representative thinking expresses the full uniqueness of a national worldview. Before Bodenstedt, translators of Ukrainian national poetry were mainly concerned to provide the reader with the basic content of the work, giving the plot outline, preserving the sequence of events. However, they ignored the poetical-verse nature of the original, and translators were often content to give merely a prose retelling. "I can guarantee the authenticity of my version," said Bodenstedt in his foreword, expressing however doubt whether he had succeeded in "reproducing the soft, pleasant-sounding verse which gives Ukrainian songs their particular charm."

Vasyl Shchurat had reason to warmly approve Bodenstedt's choice of texts: "except for several of bookish origin and forgeries

("I Go Further from Niman" and "A Song on Paliy") these were the best songs." Whereas songs like "A Sycamore Stands over the River" had earlier been translated, the *dumas* first reached the German public through Bodenstedt.

The most popular *duma* was certainly always "The Escape of Three Brothers from Azov." This *duma* opens the 1819 collection of M. Tsertelev. M. Maksymovych includes it in his publication of 1834 with additions based on the version published by O. Shpyhotskiy in "Ukrainian Almanakh" of 1831. I. Sreznevskiy published a new version in 1833. It is no coincidence that Bodenstedt used it to open the section of *dumas* in his collection. The translator preserves the compositional structure of the original (the three way movement of the plot). He stuck closely to the original in the depiction of the characters, accurately reproducing the relations between the brothers and each one's moral-psychological features. He starts the narration with an unfolding parallelism, preserves repetitions, which rhythmically balance the flow of the story and now and then make it lyrical, etc. The most essential point is perhaps something different. Sensing the lyrical and poetical nature of the Ukrainian *duma*, Bodenstedt strives to reproduce it to some extent. Thus, in Bodenstedt's work as translator of the Ukrainian folk epic new and fruitful tendencies were emerging.

But it was some time before these beginnings developed to create a new aesthetic quality.

Shchurat, undoubtedly, was exaggerating somewhat when he said of Bodenstedt's translation of the *dumas*: "... none of Bodenstedt's successors has managed to improve on his versions." H. Nud'ha tactfully noted some of the artistic blemishes in Bodenstedt's translations, while acknowledging their generally progressive significance. At that time (in the mid of 19th century) there was not yet a sufficient base for a German translator of Ukrainian historical epic literature to work on: there was inadequate information on the historical background of the nation and on the peculiarity of its psychology, on the distinctive features of everyday life, representative concepts, traditional symbols, etc. No wonder, then, that even a diligent and talented translator, as Bodenstedt undoubtedly was, made some unfortunate errors. Thus a number of social-historical details are blurred or lost altogether (thus the pedestrian 'lining' rather than "red Chinese shirt under the jerkin (zhupan)", the Muravska Street rather than Muravskiy thoroughfare in the *duma* on three brothers). Or the sycamore, snowball tree, poplar exchanged for a palm tree or some wholly indeterminate tree. Sometimes epithets become vague; traditional designations are lost: gone are the blasts of 'strong wind' in the song "Winds are Blowing, Blowing Strong", the 'black horse' in the song "A Sycamore Stands over the Water". Sometimes lexical repetitions vanish: for example "Say, is he serving the khan, Mr. Khan Tatar Khan" (The Wind is Blowing, the Grass is Murmuring); internal rhymes are lost. Sometimes the translator is too wordy, thinking it necessary to explain something or give extra details, unjustifiably increasing the volume of the text. But this is not decisive in assessing Bodenstedt as a translator of Ukrainian song.

Bodenstedt's "Poetic Ukraine" was unquestionably a significant event in the history of Ukrainian-German cultural relations. Bodenstedt revealed to European lovers of literature the previously unknown world of the Ukrainian folksong, with its unaccustomed themes, images and motives, its uncorrupted fresh colours, and its broad spectrum of human feelings, moods and experiences. Bodenstedt's view of the songs of the Ukrainians as the highest artistic achievement of the Slavs was something new and extremely important. The compiler was convinced that such perfect songs could have been created only by a nation of extremely high culture.

Isay ZASLAVSKIY,
Dr of Philology

Tetiana FILONOVA,
candidate of philological sciences

Kyiv



Liubomyr FILONENKO

CHRISTMAS CAROLS IN THE WORKS OF COMPOSERS

Lyubomyr Pavlovych Filonenko was born in the town of Volodymyr-Volynskiy. He graduated from the M.Lysenko Conservatory, Lviv, in 1985. Currently a post-graduate student in the Institute of Pedagogics of the Academy of Pedagogical Sciences of Ukraine, he is the author of twenty articles on problems of Ukrainian culture. He is a musician, teacher and performer.

Christmas carols, which contain inexhaustible musico-poetical symbolism, have inspired the creativity of many Ukrainian composers, becoming in their work the object of individual treatment. The most ancient layer of the folk culture has received an individual artistic interpretation in these composers' work. This direction in folk art was most strongly apparent in the second half of the 19th century, in the epoch of romanticism, marked as it was by a great growth in national self-consciousness. We find that almost all famous Ukrainian composers employed Christmas carols. These artists readily used them in their instrumental compositions. V.Barvynskiy based his children's cycle "Our Sun Plays the Piano" on the carol "New Gladness has Come", A.Kos-Anatolskiy quoted the carol "Housewife at Home" in his concerto for piano and orchestra in A minor, A.Rudnytskiy interpreted with great talent the carol "Shchedryk" in his piano scherzo. Y.Stankevych used the Christmas carols "Good Evening to You" and "Shchedryk" and many others as leit-motifs in the symphony "Night of the Christmas Eve".

Under the current favorable conditions for work in the archives, and free access to special music funds, a number of collections of carols arranged for piano by Ukrainian composers have been rediscovered. These collections were forbidden for a long time and could not be used in the teaching process, though they are of considerable educational value.

"Christmas Carols" by V.Barvynskiy (1888-1963) is something unique in the Ukrainian piano teaching repertoire. The cycle was published by the M.Lysenko Music Society in 1935 in Lviv, and currently is kept in the department of arts of the V.Stefanyk Scientific Library of the Academy of Sciences of Ukraine in Lviv under No.5913. The composer states his purpose in using church carols in his foreword to the collection: "...to reveal and em-

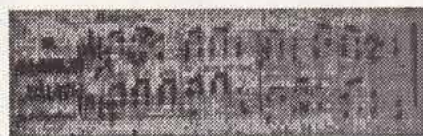
phasize the natural beauty that is often hidden in the simplest melody, in order that the contents of the collection may be of interest both to the average player, and to the musically tutored pianist."

V.Barvynskiy's cycle consists of 22 Ukrainian Christmas carols: three carols from the Halychyna region, six - written after K.Stetsenko, three from central Ukraine, one Transcarpathian and one Lemkivska carol, taken from the collection of F.Kolessa, one - from the works of K.Kvitka, and one Lemkivska carol "It was the Holy Evening."

During Barvynskiy's lifetime his cycle became extremely popular in Halychyna, Canada, in the countries of the Western Europe and in the USA. The collection has had to be republished, and has been included in the piano teaching repertoire and in music teaching programs. This will benefit the formation and development of good aesthetic taste in the young, popularizing the real masterpieces of folk art. "Christmas Carols" by V.Barvynskiy has been recorded in a performance by Maria Krushelnyska, Professor of the M.Lysenko High Music Institute.

The cycle "Christ was born" (carols sung at Christmas, published in Canada) by D.Sichynskiy is of considerable value from the artistic, pedagogical and piano points of view, and is kept now in the Vernadskiy Central Scientific Library under number 1089. D.Sichynskiy's work consists of 24 Christmas carols with texts. D.Sichynskiy approached the history of music art, first of all, as a master of choral works and placed the vocal principle in the foreground. In these extraordinary treatments of folk works the composer revealed his unsurpassed mastery.

The treatments of Christmas carols by B.Vakhnyanyn (1883-1940) published in 1933 in Lviv are little known and rarely performed. Currently they are kept in the department of arts of the V.Stefanyk Lviv Scientific Library of the Academy of Sciences of Ukraine under No. 5951. The first part, "The Eternal God", consists of 20 carols with texts. The second - "On Christmas Eve", of 16 carols in versions after K.Stetsenko. It should be emphasized that V.Vakhnyanyn's Christmas carols are not very complicated from the piano point of view, but it is good national didactic material for work with youth. Alongside widely-



known Christmas carols, V.Vakhnyanyn presents little known examples of calendar-ritual poetry, such as "Brighter than the Sun," "Let Us Sing Together," "The Church is being built in Kupivka," and others. This cycle can be used in the training of future pianists, in after class work in secondary schools, for concerts, lectures etc.

We know very little about the work of I.Melnyk, and the study of it lies ahead. The collection of the Christmas carols "The Eternal God" (Winnipeg, Canada, 1946) is of special interest. It cycle consists of 12 carols with texts. In addition, the author gives original religious sketches, and ornaments, for the children to paint while studying the Christmas carols, choosing the colors. Such encounter with the pearls of folk creativity will favor the development of associative thinking in pupils, and enhance their deeper perception of the musical materials.

A search for long-forgotten works of Ukrainian composers is going on, and we hope that much more will be found. The collections of Christmas carols by Ukrainian composers already mentioned are being introduced into the school teaching process gradually and with success. This convinces us once more that they should be republished with professional and with qualified editing and, in this way, officially introduced into the repertoire of future musicians.



Vladyslav HRESHLYK

A SPIRAL OF THE EMBROIDERED SUN

Self-Portrait with Daughter.
From the polyptych 'The Family', 1995.

From Nov. 16 through Dec. 3 1995 the Kyiv National Arts Museum displayed canvases by the Ukrainian artist Prokip Kolisnyk who lives in Priashev (Slovakia). Afterwards his works were exhibited in Chernivtsi and L'viv. The exhibition Prokip Kolisnyk "Chysnytsia" (painting) was prepared by: Warhol Family Modern Arts Museum, the Andy Warhol Association in Medzhlabyrtsi (Slovakia), the Kyiv National Arts Museum, L'viv National Arts Museum, Union of Rus-Ukrainians of Slovakian Republic in Priashev, the State Museum of Rus-Ukrainian Culture in Svydnyk, Kyiv Ukraine Association. We have already introduced our readers to the works of Prokip Kolisnyk in #5-12 of the previous year. Now we present reproductions of his new works followed by the meditations of the artist himself and an essay by the critic Vladyslav Hreshlyk.

In the beginning was the desire for freedom. A thought, light, a word, distances of recollection imprinted with red of guelder rose. From beneath the level of artificial seas, Cossack domes set off on their eternal voyage. The Milky Way spreads before them. Their point of departure is somewhere very close. All points of the compass are directed to the real-mystical world of Potashnia in Ukraine, which has risen out of Earth's gravitational pull.

Once in the beginning, there were birds. No man knew how long they lived or where they flew to reach the branch of knowledge. At times they were so many that they not only covered the sky, and even eclipsed the burning disk on it. It might have been then that the first stitch in the embroidery of the picture of time appeared. There followed another and yet another... They flash rapidly in front of one's eyes. At first they are black and white and silent. Gradually they become more and more colourful. Behind the strings of a kobza there sounds an angelic chorale. This is the GREAT DAY. It announces the waking of grief. UFOs grow up from a wide steppe, enchanted with cubes. A conqueror is coming but not freedom. More crosses spring up in the chrysanthemum field. Do they belong to known and unknown heroes, do they continue of the unstoppable will to creation?

Echoes and legends. Echoes of the past and future. Legends of eternity. They are so dense that they weigh more than all the neighbouring universe. Legends of matter-of-factness. Alternation of day and night, night and day. Bottomlessly. In the middle, there is a tiny man as somebody's image. The tortuous way of suffering leads to

perfection. Taken again and again without guarantee of success. What is certain is just the pleasure of the unknown in front of the untouched canvas. Later it will be populated by an interlace of symbols. They cover its shy nakedness to uncover the mind. The mind is pulsating, tightening the veins of signs oxidised for millennia by those who wanted to see behind the mirror. Their reward was both fame and Socrates' bowl. Despite that, nobody returned to live in the trees. There are almost no trees left, anyway. Better to fly. With one's eyes closed. All of a sudden urgent news: airport Earth is closed. Dissolve in the noosphere.

Messages from our ancestors encoded in colour codes of lines and surfaces. We are hypnotised by a gilded rainbow. Scattered squares keep the memory of a cross. Staff of Mother. The gentle faces of strong figures with bullet-impenetrable bio-field. Crowds of pan-angelic of representatives. Conductor's hand. The canvas is covered with colour like an ancient painted Easter egg - the Earth. It has to be at least doubled to be able to resist the energetic impact of energy of thought. The tree of life of symbols spreads from the dark background. Birth without final extinction. All pervading red is playing with white and blue. Enthroned Byzantine gold is greeted by spectral spots from the pedestal of dignity. It cannot be eradicated from the history of the world, certifying its being with an elusive glimmer.

Parts of circles are gradually coming together to make up a chain which may be sensed equally well in any position.

One may do this lexicon in hand or with suspended breath and honour for the complexity of the many layers of creation. Growth rings of colour reflect the pulsating of the mother in time. In places they are divided like a volcano during eruption. Sharply defined edges of surfaces of greetings of contemporaries and one's own blood are sharpened into a diamond shape. Smooth space has anchored in the chaos of the organised ocean of vibrating crosses, swastikas of life, quanta of historical message. A short dream before a long day. Guelder bush fruit cover the bitter taste of being wormwood.

Coats-of-arms of thoughts, mainly eternal, on the meaning of existence at the human level, and of Him. Prokip Kolisnyk and his vision of the world. Slowly a fountain of colour is unwinding to embroider the spiral of the Sun.

Priashev



The Family (Polyptych). 1995.

Prokip KOLISNYK

CHYSNYTSIA*

... From this simple canvas one feels beauty?
I feel beauty. Just imagine: the father has
ploughed the land, sown the seed, while the
mother has cultivated the hemp and spun threads
out of it, painted it in various colours with
different natural dyes from leaves, petals, the soil
itself, she embroiders the canvas line by line,
stitch by stitch of life, and gave birth to me on
that canvas...

Memory stubbornly switches off. The desire to say
wise words, if not one's own then at least a quota-
tion, the words of the wisest sage. But memory is
stubbornly against dogmas...

old wild pear tree
covered half a garden
what is she fit for
how old is she
how many birds had their nests in it
how many aircrafts bombed it

far behind the mountain torches are burning
hey, Cossack, wake up Ukraine in on fire
kiss the girl and may God protect you in the
battle

when you return you will find your mother
waiting in the shadow of the pear
the pear was washing in morning dew-drops
the wheat is quietly ripening
and all of a sudden the sky grows dark with
ravens

again rural houses are in flames
the top is broken off by a blast of wind
how awful these strange falling leaves are
the pear is executed by a bullet in the back
you should stay and no step back

... I do not console myself with the thought, that
my works will save humanity. Save us, God, from
'saviours'. No painting, sculpture, etc. could save
all at once, before dawn, right here. At the time
when the greatest works of the human mind and

*Fine Thread

hand were created, the price of human life dropped to minus 100.

On average, and ideally a man is granted plus 100 but there exists a point from which his being and physiological existence start. Presumably, from 0 towards the plus. However, where in the range from -100 to +100 does its spiritual life start? Maybe, from 0 towards plus. Who knows whether those who believe that life is a solely spiritual substance are right, or maybe those who believe that life is the wisest, double flesh-to-spirit substance.

... The path to God goes through the national Temple. This is the quintessence of 'I' and 'we'. It is not completely limited by ethnicity. This is my Temple. This is our common Temple. This is a Temple of our own souls.

My misfortune is that I have not know God since he was stolen from me. Every day and every minute he's stolen. On the path to the Temple one comes across racketeers. I have no opportunity to hear His word in my native tongue.

Certainly, each man draws on native sources and me too. I'm trying to take, I mean, I want to know from my ancestors, from my, so-called, direct compatriots, and even more from everyone else, because they are my ancestors too... The nation? – excuse me, my family we will burn up as candles. The nation is my family first of all, the last word before execution, the song of the keenest grief, – this is me, my faith, our faith, because we believe in the One, irrespective of trade, party, and ethnicity. The fact that we express our understanding of the faith in different ways is a great wisdom which we often fail to comprehend, or which is not comprehensible at all. Although, I don't understand all these names, or to be exact their tangled use.

For ages they have been used and are still used in all possible ways, to cover the most noble and most shameful actions of individuals, groups, tribes, nations. I do not distinguish people by these features... But one more example exists: what community are we talking about when, among those who include themselves in the Ukrainian nation, there are Ukrainians of Kyiv



Axiom. 1994.

patriarchy, Moscow patriarchate, Rome patriarchate, of no patriarchate?

What unites us?...

To express oneself through native forms is right. Actually, one has to express oneself through the most genuine native forms because this is most true and sincere. Obviously, at this stage of thinking emerges the problem of search for national forms. But enough is as good as a feast. At such a level there are no higher, better, more outstanding forms. Moreover, this should not be applied to nations, to speak of chosen nations, higher races, nations, etc... There are others...

... The spirit of ancestors gives no rest. The great road is waiting for me...

I'm glad for those who, looking at paintings, not only mine (actually, as for mine such a desire is idyllic), watching paintings of other painters, will find a minute to think over their own selves. They will find the energy to rise over the haze of



Steppe (Triptych). 1990.

human vagueness, over the darkness of unrealizable wishes, to achieve equilibrium in life. I would like my works to have such a force, such radiation, inducing such contemplation, actions... There are other points. But when we are talking about art, the most sincere form of expression is the native one. This sincerity will be felt and it is very important that it be saturated by the milk of kindness.

The native tongue is like a stained-glass window. "I" am like a part of stained-glass window, am independent, self-expressive, and at the same time a part of the whole image. When there is measure between the part and the whole there is harmony and beauty. But when the measure is violated, when 'I', proud of its uniqueness, obtrudes from whole context - then the integrity of the image, and the united 'we' collapses. The vacant places are filled with misunderstandings, 'we' becomes 'they', 'me' becomes an estranged element. "They", like rust, are eating the fences of individualities, gobbling 'me', the stained glass window becomes a glass, the image - a featureless magma.

Naturally, my miserable attempt to materialise my feelings is far from adequate to their essence. Being of limited capacity and because of objective reasons I place myself in the context 'we', in the 'desert of mysteries, desert of solitude.'

...It seems to me, sometimes, that at birth a baby receives a number of chances as a gift, each one of which is measured by 100 units of measurement. If a man uses the capacities given to him proportionally, harmonically, and to the proper extent, he becomes a man. If not - he is nothing...

... In the beginning there was darkness. I can see the spindle, over which the golden thread is rushing, and thread by thread, thread by thread, the curve of my life which is far from golden threads. And later row, line, order are as important and as incomprehensible...

... the great teachings did not save
from solitude from solitude
you fall in love
I fall in love.



CHERRY TREE WILL NOT FORGET TO BLOOM

My greatest concern is what is inside me and what is beyond. Painting is just an attempt to find the way to portray those Things, to find the image of It.

The painter is a bee, and his works are honey for one and for others milk, wax, propolis, the things without which nothing can live.

I stand for the underdog, the minority. I do not want to be among the common mass of the population. Evil no more has a national face than does Good. I do not distinguish people as communists, fascists, or other -ists. All this is just a disguise, including adjectives with national hue (the nation as a path is quite another matter). If you really need classifications, then I can divide people into, say, wolves and sheep, etc. I mean the distinguishing of peculiarities, features of character, behaviour in the socium. This does not mean that, in this structure, the painter is just a bee. Each man has something of a wolf and something of a bee in him.

Graphically, the essence of a man could be portrayed, say, as follows: an equilateral triangle, on the angles of which, if you watch it from above, you would see circles, levers of equilibrium. Let's give them names: the beetle is the energy of muscles, directed at cultivating the daily bread, at making the body stronger; the bee the an energy of the soul,

creative, positive focused on making the spirit stronger; the bat represents the energy of destruction, negative, seduction, controversy, counter-balance. All the circles on the angles are joined by a circle inside the triangle. The circle inside is an entelechy, idea, the Absolute, the God. If he has balance, a man can reach the interior circle, his own self, and God.

Society has always needed art, beauty, artists, creators, those who create beauty. But in different times they have been treated differently. Sometimes they were treated like bee, by those who hoped to taste honey, the product of its labour, ignoring the other products and learning the bee's sting. The rich used the energy of artists, depending on how deeply they understood it, for profit, entertainment, applicability, vogue, etc. for themselves in the first place and for the larger circle – for the tribe, nation, etc.. They speculated on these notions as they wished, sometimes they would place time the painter in the social structure in shoes of a clown, sometimes in prophet's shoes, or let him serve as an illustrator of all their ideas, an advertiser of their election campaigns, a producer of 'sweets'-decorations, medals for valour, which is measured by the number



Cube I. (From a triptych). 1990.

of people like himself. "Such art has squinted eyes," said the philosopher and proposed to grant it the niche which it is fit for. "Art is a game, kidding with kids" where each of us is a player. Wonderful. Let everyone play as he can. There are games, however, which are beyond one's powers.

One of the essential aspects of a work of art is it inspires creation. Works which do not inspire me to create myself lose their value for me. Only those which inspire me to create beauty, or to be exact, to create the idea which propagates the good, or at least favours the latter are valuable for me. I cannot admire the beauty of a sword, a gun, the design of a tank, the cold abstract shape of a bomb. Let the beads of the bride protect us from such pleasures from such beauty...

The morning was bursting with the presentiment of something. While I was sitting wrapped in the concrete of my flat on the 9th floor the wonder was under way outside. And when I decided to descend to the ground the wonder had already happened, the cherry tree was already blooming...

Have you ever seen how the bee loves... The painter is like a bee in the sense of being hard-working, persistent, goal-oriented, devoted to his job, to himself but at the same time to the team, to the swarm. A swarm has a common honeycomb, each individual has its own sting. Nevertheless, that sting is self-protection rather than aggression. "I protect myself via art," said the master. "Art will save the world," said the wiseman. Terrific. But there has not



Cube III. (From a triptych). 1990.

been a single case where a work of art has stopped a war which had already broken out.

Art is a protection, but through the sting of thought. Probably, it will save the world from madness, but through the sharpness of thought.

Truth is not revealed to the mass, the crowd. The truth is revealed to a particular person. And maybe not to everybody, but solely to those who clean up the Augean stables toiling like a bee.

There are a lot of painters but there are very few artists. Only a thinker is an artist. The painter is an artist only when he is a thinker.

Having diminished the role of the artist to that of craftsman, society deprives itself of thinkers, who have no patent on truth, but are still the springs leading the river of cognition.

The work of a handicraft worker performed at a high level, is an art as well, but mostly as an element of well-being. It is utilitarian. We consume it by our senses. The work of the artist-thinker is saturated with the energy of the creative idea.

The desire for material riches and the right to divide it has been known to man since the beginning of his existence. In the fully privatised society everything undergoes privatisation under pretence of common good. Only that it will never again be sufficient for everyone. The only thing which will be sufficient for everyone will be thought and death. But even in this sphere a man is prevented from becoming an owner. The owner of his free, creative thought. The machinery of the mass media day by day pour on everyone's head tonnes of tendentious information,



Easter. Detail. 1994.

boring, unreal commercials, chewing gum-toys which envelop you.

"I'm not worried that people do not know me,
But I'm worried that I know nothing of people."

Forgive me, bees, for some quotations. If certain thoughts are the same as mine then I take and perceive them as mine. If I find something myself, I will sincerely share them with you.

... we come, we go by, we leave
not to return again
I wanted to belong to myself
and our fates are white horses
if life was not a rainy day

and our thoughts
our souls are white bees
the white petals of guelder rose blossom

"Generation. Generation of the Sun and the Earth, generation of Man, he and she in love, merging of masculine and feminine substances, act of creation, birth of a family. The family – is a phenomenon of the cosmos, earth, and heaven at one and the same time, the synthesis of microworld and macroworld, the spring of the World Tree...
The World Tree for me has always been the guelder rose..."

Priashv

Olha BENCH

*Candidate of Art Criticism***MAKSYM BEREZOVSKYI AND THE
UKRAINIAN SINGING TRADITION**

A festival dedicated to the 250th anniversary of the birth of the famous Ukrainian composer Maksym Sozontovych Berezovskyi was held in Kyiv in October 25-26, 1995. The international scientific-theoretical conference "Maksym Berezovskyi and the music culture of the 18th century" took place as part of the festival. We offer our readers a report expressing a new approach to the understanding of the mighty figure of M. Berezovskyi, as the representative of the Ukrainian singing tradition under conditions of triumphant imperial ideology.

The figure of the great Ukrainian artist Maksym Berezovskyi cannot be understood apart from the native culture, whose traditions he inherited and in which he grew up, and the external circumstances, under which he was forced to live and create. The struggle between two forces ran through Maksym Berezovskyi's short life. On the one side – genetically inherited ethnic nature, life-giving spiritual forces. On the other – the officialdom of the St. Petersburg court, imperial ideology, everything that is alien to the inner world of the artist. The collision of these contradictory forces led to the tragic conclusion of the great artist's earthly life.

The creative life of M. Berezovskyi coincided with the strengthening of the ideology of the Russian empire in all spheres of culture. Spiritual and singing art was transformed into an ideological ritual, the purpose of which was to glorify the authorities. Idolization of the imperial system replaced the sacred ritual of human culture, creating a new temporal religion. In the ideologised ritual, man no longer glorified the creative principle, no longer rose to the light, but was forced to glorify the power of the empire. This was in direct contradiction to the Ukrainian cult of the individual will. In the imperial ritual there were no elements of ethnic culture whatever. The imperial cult towered above man and oppressed his conscious individual will. The state system of the Third Roman Empire required the obedience of the mass of the people, who were under the illusion of the grandeur of their earthly rulers. The sacred ritual of the imperial cult was animated with the energy of the enslaved peoples' culture and the talents of creatively gifted individuals, but that spiritual potential was directed into a dead channel.

Ukraine was an inexhaustible source of talent, which was exploited by the empire for the sake of its so called great culture.

The Ukrainian tradition was so powerful, that it broke the bounds of this social order

and created the fruitful atmosphere in 18th century in St. Petersburg that later gave birth to the Petersburg choral school. This school inherited the Ukrainian singing tradition and had a considerable influence upon the choral art of Russia. At that time, as the Petersburg researcher Irina Chudinova affirms, in Russia there were two main directions for choral singing: the old Moscow tradition, represented in the Synodal chorus, and a new one in St. Petersburg, based on the Ukrainian singing tradition.

Here Ukrainian singing was cultivated in urban churches, monasteries, the houses of bishops and in the Court Choir. The Ukrainian singers came from the Kyiv monasteries (St. Sophia monastery, Kiev-Pechersk Lavra, Vydubetskyi and Mykhailivskyi monasteries), and from those of the Siverska land (Hustynskyi, Mharskyi, Hluhivskyi, Boldynskyi and Yeletskyi monastery from the town of Chernihiv). Though Ukrainian singers and composers were forced to create in the alien environment, they remained true children of their motherland.

The Ukrainian historian Professor Volodymyr Antonovych shrewdly noted the essence of the ethnic spirit: "Nothing can change a man's spiritual type. We have sufficient proofs of this from our past and today's history. Under strong pressure, a man can change some external signs of his nationality, but he will never change his feelings, the inner spiritual signs. One can speak different languages of the world, be a citizen of various countries, serve different cultures, but it is impossible to change the soul".

The work of M. Berezovskyi and of his countrymen D. Bortnyanskyi, A. Vedel', H. Skovoroda, V. Narizhnyi, M. Hohol', P. Yurkevych and many others represented a clear example of the Ukrainian spiritual type. Their life experience and theoretical achievements provide a basis for understanding Ukrainian singing culture.

The tradition of Ukrainian choral singing has formed over millenia. It originated in the prayer-songs of the annual ritual circle that M. Hrushevsky called "a Ukrainian natural religion". Its essence was the "cult of the Light" and inner harmony with the Creator. Light and holiness were the effective creative forces that inspired human essence. M. Rerikh explained the concept of "culture" as the cult of the Light. The ancient archetype of Ukrainian ritual culture the "chorus" ("khor") has a light-bearing essence: it comes from the name of the God of Light "Khors", in honor of whom our ancestors composed ritual choral songs during the summer solstice.

The singing culture of the Ukrainians arose in a favorable natural environment, lived according to the laws of the Earth and Space, and was ritual in essence. This singing did not serve any ideology, did not fulfil the orders of society, but arose from man's need to maintain inner harmony with his Creator. Therefore it always aimed at self-discovery and self-realization. The function of the chorus in ritual singing was determined not by external factors, but by the content of the singing of an inspired group of people. The essence of singing was provided by a special psychological mechanism, a man felt himself to be a part of the Universe and nature, and these were inseparable from his feelings and perception of the world. The moral basis of the Ukrainian singing tradition was formed in the correlation of the earthly and heavenly principles, where everything was mutually dependent and connected. The great Russian writer Ivan Bunin, who was fond of Ukrainian singing, said that such a phenomenon could belong only to a people that "did not separate the Earth and Heavens." This tradition carries within itself spiritual laws, reveals the unity of the human and natural in different spheres of culture, and different directions in musical creativity.

This special language, defined as a "language of ethnic feelings" by B.Asafiev and "an inner form of the word" by O.Potebnya, is a living root of ethnic culture, through which flows the genetic code of its creator and the spiritual inheritance of the generations.

After the introduction of the messianic Christian religion into Ukraine, the original natural character of choral singing was fitted into the canonical limits of church singing, where the individual creative will of the singers obeyed the precentor, and the sound of the chorus lent emotional expression to the church sermon.

Out of church canonical singing arose secular choruses that performed society's orders. In the 18th century the art of the choral singing was transformed from church ritual into the ideologized ritual of secular religion. The socialist culture of the 20th century inherited the authoritarian tradition of 18th century culture, eliminating step by step the traces of ethnic cultures, glorifying the cult of the leader and the earthly kingdom. As an example, I can describe an interpretation of Berezovsky's choral concert "Do not reject me in my old age" performed during the period of my studies in the conservatoire. A new social order exterminated the spiritual essence of the work, the old religious text was replaced with a new one that reflected the pathos of the revolutionary reconstruction. Thus, the tragedy of M.Berezovsky did not leave his works even after his death. The spirit of M.Berezovsky did not fit within the limits of the old imperial ideology and it was not understood by the ideologists of the Soviet culture. However the spiritual tradition is everlasting. Every artist of genius from the start puts it into the natural rhythmical and intonation moduli. The tradition continues its life in people of kindred spiritual type. That is why it cannot die.

L.Kuba, a Czech scholar, studied the Ukrainian singing tradition and determined its theoretical basis. O.Koshyts' represented the tradition both in the practice of choral singing and in his theoretical conclusions. Our contemporary, the famous choirmaster P.Muravskiy, continued this tradition under the totalitarian regime in defiance of the socialist orders. The world press, in its reviews of the choral concerts of O.Koshyts and P.Muravskiy, has noted the peculiarities of the natural intonation to be found in the choral works of M.Berezovsky, A.Vedel and D.Bortnyanskiy. The light of ancient Ukrainian singing culture lives in the works of these composers.

Kyiv.

Liuba KYIANOVSKA

TOUCHING MYSTERIOUS STRINGS...

Liubov Oleksandrivna Kyianovska was born in Lviv. She graduated from Lviv Conservatoire in 1979. She is a candidate of art criticism and heads the sub-faculty of music history at the M.Lysenko Higher State Musical Institute in Lviv. She is a Member of the Union of Composers of Ukraine. Her scholarly interests include history of world and Western Ukrainian music, musical psychology and pedagogy.

If one is asked in what way our Ukrainian nation has shown its peculiarity and uniqueness, revealed its original gift, notwithstanding centuries of misfortunes, enslavement and oppression, and what unites the epochs of our history, one can answer without long reflection – in song. The phenomenon of our exceptional music talent, that is without equal in Europe except perhaps in Italian culture, demands more detailed historic-philosophic research. Today we can only wonder at how such original folk and classic music schools could have grown and flourished under circumstances so unfavorable and even hostile to the development of the Ukrainian culture. Perhaps music, that Pythagorean mysterious "harmony of spheres," is accessible in its deepest forms only to divine ears. Our ancient language, in which our ancestors addressed the Sun, Wind, Rain and Thunder, the whole of God's nature, hoping for understanding and mercy, is an astonishingly beautiful treasure of spiritual choral creativity. It is a firm code, resistant to external forces, that has passed from one generation to next, fed our memory with the knowledge of the bond between generations, and helped us to survive as a nation under difficult historical circumstances. The song-like features of Ukrainian culture as a whole are an obvious fact, confirmed by numerous examples. Statements about the song-like style of T.Shevchenko, P.Hrabovskiy, Lesia Ukrainka, O.Oles', B.-I.Antonych, P.Tychyna, V.Sosyura and many other poets are already established truisms. Images from music folklore

and the classical heritage have inspired many prose works, including short stories by M.Kotsyubynskiy, novels by I.Franko and O.Kobylanska, essays by M.Rylskiy. Our theater has been one of music-drama since time-immemorial. Even art and architecture have not avoided song influence.

I recall once more these widely known truths not just for pleasure, but with pain and sorrow. Because today, when the idea of national rebirth has been proclaimed, the musical tradition is being destroyed before our eyes on the general, nation-wide scale (not among specialists – here, thank God, the incredible efforts and selfless devotion of musicians can still maintain the situation). The classical music heritage is in an extremely difficult situation, having been wiped from the memory of our people over many decades. They neither know it, nor want to know. One can sigh with nostalgia for the times when the peasant's son Taras Shevchenko could judge competently the concerts of Liszt and Serve, and Ivan Franko wrote the very professional "Thoughts of an Amateur on Music Themes." And when every self-respecting Ukrainian considered it necessary to know equally national poetry and the best national music and to keep abreast of world artistic processes. When priests and teachers, historians and even politicians were outstanding musicians.

Today knowledge of world and national music culture is woefully primitive even among some circles of the intelligentsia, and only the few show interest in the eternal spiritual values. Who will respect us, if we do not respect and know ourselves? The world considers us to be a nation without its own musical heritage. It is enough to look through some very authoritative musical encyclopedia, such as the English MGG or German Rimanlexicon, to be assured that our most famous composers, Dmytro Bortnyanskiy and Maksym Berezovsky

are included in Russian culture. Others, including the founder of the classic music school Mykola Lysenko, are not even mentioned, or there are such facts that it is a shame to read. Some may think this a trifle: Just think, they forgot about our music! Oh, you don't say... "Cross out a hundred famous names from French history and what will be left of France?"

Every self-respecting nation tries to represent its culture as fully as possible, and educate the following generations on its cultural achievements. How do we educate our children? Everyone knows that music is, undoubtedly, the most neglected subject in our schools, deprived of instruments and literature, its lessons invariably used for other purposes. It has been thought that musical education is a caprice for the rich, and that our proletarian children can manage without, as they can without good physical training, painting lessons, and so on. A man with a broad cultural worldview will not fall for cheap ideological slogans, since his spiritual life induces a basic ethical decency. That is why the Bolshevik rejection of the very category of refined artistic taste put a delayed-action bomb under our system of education. It seems that the communist era has passed, but its views still exist. As a result the level of our aesthetic education is not simply low, it is almost critical. Is it right to keep a nation of singers "on dry rations" in musical education? Is it right to neglect the culture, that was originally formed on the primal unity of religion, everyday life, art, architecture, music and word? Try asking a hundred people who Bortnyanskyi is and what our classic Mykhailo Verbytskyi wrote apart from the national anthem "Ukraine is still alive"... And you will receive disturbing results.

If the enthusiastic efforts of music schools had not saved the situation at least partially, who knows whether professional music would still exist. But recently it has been rumored that there are plans to stop financing this last refuge of art from the state budget, harmless scales and arpeggio must disturb somebody.

We'd better not shift the blame onto our neighbors, saying that everywhere there is a fall in aesthetic taste, indifference to high art and unceremonious strengthening of popular sub-cultural products.

This is a very dubious statement. First, God grant that we may have the level of general music education, such textbooks, musical-education compact discs, and as many hours of musical education in the timetable, as other countries. National classic music occupies a prominent place in the teaching programs abroad, and every intelligent person, who is a patriot of his country, cannot fail to know the pillars of national art or be acquainted, at least in general, with their works. Besides, the Western opera theaters and concert groups have numerous patrons. A feeling of pride in the national culture became an inseparable part of the conscience of every educated European long ago. Here is one very characteristic example. At a Ukrainian university student candidates were being selected for a probation period (not artistic) in France. Those who were testing the general level of knowledge of the French culture and art asked one of the most likely candidates for the scholarship who Claude Debussy was. The student lost his head and mumbled that he was, probably, one of the former prime ministers of the country. The candidate was not chosen due to lack of knowledge and respect for the art and culture of France. Now let us ask ourselves whether, in preparing humanitarian specialists, anybody is concerned for their full humanitarian education, whether the faculties of journalism, philology and history have anything to do with the general cultural level of their students. Whether the question ever arises of the necessity of knowing those "hundred names" which are the pride of our culture, or whether our students ever try to understand themselves in the context of the European and world culture. These are rhetorical questions. What has been left of our culture for contemporaries? Many figures would respond proudly: "We are a singing people, and our folk songs are very popular!" That is untrue as a matter of fact. Having thrown serious art and music overboard, modern Ukrainian urban society has desecrated folk music as well, depriving it of its original purity and spirituality. The so called "folk" songs, performed in numerous shows, TV and radio programs, have the same relation to the true nature of folk art as, say, the reproduction of Mona Lisa on a tin-can has to the original

work of genius in the Louvre. A banal, vulgarized interpretation of an original melody can disfigure the artistic features of any song beyond recognition. Folk art, primitively interpreted, is reduced to the level of mass sub-culture, that is, thoughtless, simple products, intended for fleeting amusements, like popular hits.

What have we been left and what will we leave for our descendants? A despised heritage of classical music, a primitive folklore and the absolute predominance of entertainment products? Then we shall restore the aesthetic consciousness of future generations, as today we try to restore temples that were turned into storehouses and gymnasiums by the previous authorities, we shall labour to understand anew the essence of the musical tradition and symbolism, that in folk songs, in chorales and in symphonies bring the colossal spiritual "cleansing" called "katarsys" by Aristotle. Absorbed in the exhausting concern for daily bread and despair over a half-starved existence, aren't we wrong to reject the saving straws offered by the spiritual nourishment of eternal high art... Perhaps, today's Ukrainian school should not dissociate itself contemptuously from the moral-emotional state of its alumni, and pretend that everything is fine. It should concentrate on ways of "saving souls," giving considerably more attention not to a sloganised system for hammering prescriptive morals into the heads of pupils, thereby exchanging one set of citations for another, but to helping them to recognise real values by every means possible.

In conclusion, let us recall a few facts from world and our own history: Plato considered gymnastics to be the best training for the body, and music - for the soul. the Kyiv-Mohyla Academy was equally famous for its choruses and philosophic treatises. There were almost 150 music schools in the second half of the 19th century in Lviv...

Art, and especially the mysterious "harmony of spheres," can really make a path to the soul when all other means are exhausted. Worrying about the ecology of the natural environment, let us also remember the ecology of the spirit, because it is as difficult to restore it as it is to restore nature.

Lviv.

Iryna KIMAKOVYCH

THROUGH THE LOOKING-GLASS OF LAUGHTER



Kimakovych Iryna Ihorivna was born in Melnytsia-Podilska in Ternopil Oblast. She graduated from the Y. Fedkovych State University in Chernihov. She currently works in the folklore department of the Maksym Ryl'skyi Institute of Fine Art, Folklore and Ethnography. She investigates traditional laughter phenomena.

From the point of view of modern common sense, traditional forms of laughter sometimes seem incomprehensible, if not absurd. Only in the context of the ancient system of thought preserved in the oral tradition and in rituals can we trace the organic connection between ancient and modern laughter. Though the difference between archaic, or proto-laughter, and modern laughter is undoubtedly considerable, the division is not unbridgable, since the metamorphoses of laughter as a purely human phenomenon bear witness to the self-development from ritual to satirical laughter (in aesthetics it is comic).

A review of the archaic system of representations and its connections to the worldview of our ancestors and a review of the historical dynamics of laughter phenomena are vital to our understanding of the transformation of laughter from ancient times to the present. The problem of the co-existence of laughter ancient and modern in a single form of expression is, in our opinion, of great importance today because it touches on a number of issues significant for characterising the Ukrainian mentality and the general level of national culture. Often that which is erroneously thought of as vulgar, shameful and ugly ("anticultural") originated and was customary in ancient history, and only the decline of the archaic system of representation, which dealt with life and death, family rituals and the cult of gods, has led to the reorientation and negative attitude towards certain types and genres of laughter, which preserve the traces of ancient forms of laughter. On the other hand, archaic phenomena which, at the time when they functioned, were without an origin in laughter, but were rather the rudiments of a pagan worldview, are now often seen as humorous phenomena, since they correspond neither to the Christian nor to the modern scientific model of the world.

Ukrainian folklore studies has not yet reached a scientific understanding of archaic laughter and the phenomena which reflect it, and archaic folk forms which are considered to be humorous forms only in their present stage of usage have not yet been subjected to even fleeting analysis, while the laughing tradition has yet to be reviewed in its entirety.

Opening up the doors of the millenia (at least two), let us enter the world where laughter had magic, sacral functions. Folklore and modern ritual forms of behaviour will serve as the mirror to reveal the facts of laughter, perhaps somewhat distorted but on careful inspection quite clear, which are the bricks from which we can construct the entire world of humour.

To reconstruct the worldview of previous epochs is very complicated, so we will make a necessarily simplified analysis of the remnants of archaic phenomena, which are in use today and which have a clear origin in laughter.

Entering in rudimentary form the current laughing tradition we can see that archaic humour reflects the ancient system of understanding and conceiving the world. Paradoxically, the archaic world of laughter was the Universe in which a man was born, lived and died, in contrast to today's world of laughter which by and large promotes a regulated, harmonic life, ordered by morality and law. The magic function of laughter can be traced in the rudiments of mythological thinking preserved in rituals and fairy tales.¹ In the antinomy of being-non-being,

laughter was identified with life; life was not opposed to death, which was understood as transition to existence in another dimension – in the world of the dead. The magic of laughter was based on the recognition that the dead are unable to laugh and that only the living can laugh.

Fairy tales often describe the journey of the main characters into "another world" (be it a forest, cave, underground, etc.) to perform certain tasks. The two worlds portrayed in the tale (home world and strange world, or the world of the living and dead) have points of contact not only at the transition from one to another (threshold, well, cave entrance, etc.) but also in the system of obligations and prohibitions. What is permitted to the living (consuming ordinary food, sleeping, seeing, speaking, laughing) is prohibited to the dead and vice versa. Finding himself in the kingdom of dead, a living person must go through certain tests, simulating death: not to sleep or speak (or speak in a strange manner), not to eat (or eat the food of the dead) and not to laugh, in order to deceive the inhabitants of the "other world". This system of prohibitions in tales has partially been lost or has changed its meaning, but has largely been preserved to the present day.

The prohibition on laughter (and the compulsion to laugh) is retained in imprecations, threats and spells. These traditional genres reflect the stereotypes of the worldview of previous epochs: evil is to be resisted, trusting in the magic power of the word: "You will laugh again and show your molars!"

The prohibition to laugh in various folk genres and games which are genetically connected to ritual actions is a remnant of mythical conceptions. Thus, in a "test" for those keeping silent, the first to break into laughter is punished.

The real meaning of certain archaic rituals which involve laughter can be correctly elucidated only in relation to the worldview of the epoch in which they arose. That's why it's interesting to investigate the problem of ritual actions connected with laughter and its forms in situations which are at present considered incompatible with the principle of laughter and vice versa. Only by looking at the reality of ritual, which gives especially interesting (and the most archaic), material can one follow the pre-history of the modern forms of laughter, their dynamics from ancient times to the present day and trace the re-thinking of the elements of laughter.

Games and amusements at the dead body, the direct descendants of ancient Slavic funeral rites, were widespread in Ukraine up to the last century. These phenomena were analysed by B. Husev, who pointed to the striking resemblance between games "at the dead body" and "playing dead". The laughter which arose during the funeral was a product of the "notion that the dead retain their connection to the actions of the living: as though they continued to celebrate with them and jokingly migrated from one world to another."² Funeral and wedding ritual are very similar in their moments of laughter and weeping. On the basis of eastern Slavic funeral ritual, O. Sedakova proved that wedding elements in the funeral ritual are joined with laughter when "the dominant tendency is to strengthen the frontier between 'death and life' for the safety of the living. Laughter and mockery is a preventive magic against the action of death, whose zone is very close to the human collective."³

Wedding ritual is full of elements of laughter including indecent ones. There are ritual actions and songs relating to the chamber where bride and groom spend their first night. They are designed to verify the chastity of the bride and help the husband to perform his

conjugal duties. The symbolism of indecent songs is ambivalent. The low (to contemporary understanding) often co-exists with the elevated: the purity of the young couple is the guarantee of the well-being and vitality of the family and the possibility of expanding the clan. For this reason those accompanying the bride and the groom to the chamber say: "Go and take rest, children, and be pure as this bread is pure." The indecent origin is of an ambivalent character which has almost been lost: the indecent became "low", although previously it was understood differently, because it concerned the sphere of man's activity.

Fertility and birth play a significant part in Slavic mythology. The sowing of the field and conception of a child were, according to V. Propp, sanctified by laughter as an echo of primordial matriarchy relations. The woman-mother is the goddess of confinement who is, by the way, always alone because she is self-sufficient. The masculine god appears much later and then in the role of a woman: the human couple has not yet been recognised as the propagator of the human race. At that time, laughter – a "cramped effort" – was a magic means of creating life.

The story in which flowers grow from the laughter of the princess contains matriarchal traditions. "The real origin of life and of human beings, actively transferred to plants, is included in the ritual, in which laughter, plowing and pairing are merged into one entity."

The tradition of laughter is also reflected in fairy tales. V. Propp observed that the myth of the fertility goddess Demetra is an early form of the famous fairy tale about the princess who never laughs. The princess' laughter in the fairy tale is connected directly to the pre-marriage test of her groom: to make the princess laugh means to prove that the groom is worthy to continue the family line. Thus, the image of the princess who never laughs, according to V. Propp, is more than just a poetical metaphor, but rather is the echo of ancient conceptions and ritual forms connected with laughter.

In fairy tales ritual elements lose their sacred meaning. According to I. Soboleva, the fairy tale "uses the elements of ritual, but deprives them of their previous positive meaning, given from the very beginning, and transforms them into the "reverse world" into the "anti-world", rejecting "real life". The forms of these transformations can be various: from the realistic to grotesque-fantastic."

The laughing elements which still exist in ritual songs (spring songs, kupala songs, petrivchanky, harvest songs, threshing time songs, bread harvest songs) where the joy and laughter are associated with youth, flirting, sowing and working the field, proves their vitality during the earlier stages of Slavic history. In addition, the semantic row, characteristic of the mythic picture of the world shows the following paradigm: sun-light-morning-spring-birth-growth-joy-laughter. This ambivalence of archaic laughter has been re-interpreted considerably during the succeeding epochs.

The rhythm of the traditional calendar determined the sacred time – the time for holidays, when laughter and merry-making was permitted but work was forbidden to avoid making the powers of the other world angry. The ritual laughter which we hear today in the songs of the seasonal cycle has retained both an entertaining meaning and a protective magic one. Thus, for example along with the praise of the host, the hostess and their children in carols there is the "laughing diminution" of their images. In our view, this is not just the product of satire or mockery, occasioned by certain inadequacies, but rather of the tradition of using diminution to praise.

The vechornytsi and dosvitky (gatherings lasting from the evening through the night till the dawn) were closely related to traditional laughing customs, which did not always coincide with Christian piety. In the mid 19th century, according to M. Kostomarov, in Ukrainian villages there survived "the remnants of a pagan licentiousness, which is completely contrary to the praise of pure village morality we find in books." Ukrainian vechornytsi and dosvitky which survived through the centuries of Christian history took place under the supervision of the elders – experienced mothers or fathers. Although the custom allowed all kinds of petting, loss of virginity for a girl was unthinkable. A lad and girl that broke the prohibition were expelled from the dosvitky. In addition, lads daubed the girl's collar with tar.

Laughter has in part lost its sacred functions in seasonal and family rituals. Nonetheless, it has started to perform other functions

necessary to society. Thus, laughter to this day remains an "element in moral censorship". The community, concerned with extending the clan and replenishing man-power utilizes laughter to mock youngsters who fail to marry. The present-day world of laughter can be seen most clearly in the anecdote – a genre, which entered the Ukrainian tradition comparatively late. All the same, the relative simplicity of form and content and the all-embracing subject matter make the anecdote the most productive genre of the national oral tradition, whose first priority for originating and existing is laughter.

Very often anecdotes are viewed in the sphere of "anticulture", it merely being stated that this genre is "low" since very often it neglects the official ideal (to be more precise: in a society with a double morality), negative phenomena hypertrophy. Nonetheless, we have to remember that the anecdote is the most popular genre of the oral folklore, and is valued by the people as the one reflecting their own assessments, which are often quite different from the official state ones.

Life itself regulates the birth, death and re-interpretation of traditional anecdote patterns which are potentially capable of more than just satirical mockery. They are also capable of self-confirmation through the laughing point.

Quite often in anecdotes there is a character whose actions do not fit the general patterns of behaviour who thereby becomes a laughing stock. Nevertheless, thanks to his eccentricity this character wins in most cases. The origin of this tradition cannot be determined without considering the trickster principle in mythology. The image of the trickster, the comic double of the cultural hero, simultaneously mock and mocked, the "mythic fool", already has the ambivalence which can be found in many later artistic creations.

The presence in Greek mythology of two gods (Prometheus "who thinks first and predicts" and Epimetheus "who thinks afterwards and who is strong in hindsight") who seem to have distributed capabilities among people is another interpretation of the trickster principle. Epimetheus was the brother of Prometheus and his comic double. Actions of Epimetheus are funny and foolish and deserve to be mocked.

Certain external similarities between myths and modern satirical forms are deceptive because in myths (as in rituals) actions were evaluated rather than those who perform them. It is important to overcome the desire to see the forms generated by the trickster principle from the modern point of view, finding the satirical principle in all modern occurrences of the animal epos. By the way, it was from myths about animals that the aesthetic of the "low" character began. This aesthetic is typical for the world of humour of succeeding epochs. Tiny, weak characters like the hare and fox usually beat strong, robust animals like the wolf and bear. This tendency is seen in fairy tales and jokes about animals. The tendency for unprepossessing and modest characters to take the lead is characteristic of contemporary humour. The public takes the side of the dunce, jester or clown, not because it approves of deception or crime, but because the dupe, though he may be strong and wealthy, through his own obtuseness deserves to be gulled.

Mythical stories of the bizarre exploits of tricksters, possessing human or animal form, were the origin of the adventures of such famous characters as Khodzha Nasreddin, Till Eulenspiegel and Ivan The Fool. While animal stories are largely concerned with the sphere of spiritual values, everyday tales and anecdotes often have a certain social slant. However, their genetic connection is obvious.

We have given only a few examples of laughter's transformation from ritual to satirical. Between these types, there are of course transitional forms. The satirical principle is an organic link in the chain of development of the laughing tradition. It is not possible to understand either the dynamic of development of laughing forms, or the laughing tradition, in whose light this question requires further elucidation, apart from the ground on which satirical laughter arose.

¹ Propp V.R. Folklore and Reality: Selected Articles. M., 1996, p.191.

² Folklore and Ethnography. Rituals and Ritual Folklore. L.: 1974, pp. 49-59.

³ Problems of Slavic Ethnography.

Vadym MYTSYK

CLEAR LIGHT OF KOLIADA



Vadym Fedorovych Mytsyk is from the Cherkasy region by birth. He is an ethnologist, director of the Talnivsky Museum of Agricultural History, editor of the museum's ethnological bulletin "Worldview".

KUTYA**— IN THE PLACE OF HONOR.

Kolyada begins the holidays of the sun cycle (Christmas, New Year, and the Blessing of Water) and winter holidays on rendering the three sources of life — Sun, Earth, Water. The growth and development of everything essential on the Earth — plants, animals, and human beings — begin the New Year from these sources. The sun will warm the land, and grain from the generous hands of the farmer will be sown, and life-giving water will bring the grain sprouts to life.

Each of these holidays begin with a Holy Supper, where kutya is the main ritual dish. Its place is at the corner. The corner is the most honorable, eastern corner in the house. First of all it is sprinkled with millet, and then it is covered with hay. As soon as the evening star appears in the sky, the host raises the kutya pot over his head on an embroidered rushnyk*** and says three times:

"Kutya in the corner, Sun to the window."

Uzvar (national drink, stewed fruits with honey) is placed next to it. Bread is put on the kutya pot. A sheaf of rye (called Didukh), taken from the last sheaf harvested, is placed nearby in the corner.

We can trace the stages of the agricultural development in this ritual. Millet is the first crop cultivated by man. Hay — forage for cattle. Kutya is the first food of man; this ritual dish, boiled of wheat grain, honors the Sun for its life-giving light source. Bread is the ultimate product of agriculture.

The father is first to be seated at the table. Once there are many pies in front of him he asks, "Children, can you see me?"

"No, father, we can't see you," all answer in one voice.

"Just as you can't see me now let it be so for the whole new year that you won't be able to see me for all the bread," father says, and

then the whole family sits down to the Holy Supper.

Taking a spoon of kutya with grated poppyseed and honey, the host says to all, "Let us stay healthy with Kolyada, with bright-red Sun, with honey kutya, and with life-giving water! Let them give us health and strength in the new year!"

Raising the spoon with kutya, he says, "Red Sun, and you, bright stars, and you, frost, come to us and let us eat kutya, give harvest to our land, and growth to our children!"

This sun dish is put in the corner three times during the Christmas holidays, and according to the holiday, is called Rich, Generous, and Hungry kutya.

NEW YEAR'S GUESTS

Kolyada is the best day of the year. Despite frost and snowstorms, the Sun rises higher and sends more rays to Earth. And new year guests, carollers, bring this light to people. As befits light bearers, they are beautifully dressed. Above them is an eight-pointed star held by the leader, who is sometimes called the *Bereza*.¹ The star symbolizes the appearance of the new Sun in new year.

The Christmas carollers are solemn, staid, and they sing Christmas carols which are hymns to the Sun.

EARTH HYMNS

Our Christmas carols came to us from the very depths of our culture. They contain the spiritual purity, worldview, and artistic richness of our ancestors. And what is most important, an immeasurable depth of cosmogony. It is precisely in the carols that we are told how the world was created. The carols glorify everything that exists on the Earth, singing praises to the Sun and White World. The carols are sung in exaltation and solemnity; the soul is inspired and enlightened by them:

*Good evening, Sir!
Be glad,
Be glad, Oh Earth,
The brilliant Light has come!²
Sweep the yard
with new brooms,*

*Lay all the kilims over the tables,
Bake unleavened bread
of spring wheat,
Because long-expected
guests will come.
The first guest is the red Sun,
The second guest
is the clear Moon,
The third guest
is a drizzling Rain.
The Sun speaks
to bless the people,
Even little children will be glad,
The Moon speaks
to bless the animals,
Even the youngest
animals will be glad.
The Rain speaks
to bless the field,
It crosses over ravines
and fields,
Wheat and rye will form ears,
Wheat and rye*

*and all other crops.
(Recorded by the author from Yavdokha Petrenko in the village of Vyshnopil, Cherkasy region, in 1967).
This ancient Ukrainian carol is an eternal world hymn.*

In the timeless Slavic worldview, man is by origin a cosmic being. For a long time and up to our own day in Ukraine, as elsewhere, children are told that babies are brought by the stork from the Sky. Mother calls her child tenderly little sun. The Sun is the main symbol in all folk art, both in the oral and plastic. First of all, the Sun is glorified in the Ukrainian carols, which are earth hymns, and traditional folk beliefs are reflected in them. This is why carols, along with other ritual songs of the annual sun cycle, have been twisted since the introduction of the Christian and then the communist ideologies. Everything was done to distort the people's worldview, its light-revering, light-bearing soul. We can clearly see how our national worldview was falsified by other ideologies even from the example of changing one line of the refrain in the Christmas carol "Be glad, Earth!" Thus, Christianity, pursuing its aims, substituted "Clear light has begun to shine!" for "God's son is born", and "The New Year is born" had to be sung in place of the above-mentioned words in Soviet times.

Christmas carols are sung for the shortest time of all ritual songs during the year. However, other songs fail to glorify so profoundly the bases of life: Sun, Earth and Water; they fail to raise man to the level of the heavenly bodies: the Sun, Moon, and stars. This is why the majestic singing of the carols is so touching and necessary to the soul.

NEW YEAR'S EVE (SHCHEDRIY VECHIR)

New Year's Eve comes a week after Kolyada. On this evening one can propose marriage. The girl, who accepts a marriage proposal now, will be happy to the end of her days.

This pairing is reflected also in the place of honor, where two loaves of bread are put on New Year's Eve, symbolizing man and woman.

While only boys have the right to sing Christmas carols, New Year's songs can be sung by both boys and by girls. The most widespread of them glorify the ploughing and sowing of the land and congratulate the head of the family and all its members:

On the sea, on the blue,

*Generous evening,
good evening!*

*The maple leaf is
swimming there.*

It is written on that leaf,

Three joys are written:

The first joy is the bright Moon,

The second is the red Sun,

The third is the bright stars.

*The bright Moon is the head
of the house,*

The red Sun is his wife,

The little stars are their children.

The grateful father then generously gives presents to the singers, and they say to him the same thanks as do singers of Christmas carols.

SOW AND BE BORN

A still night and fine morning. Such weather foretells that this year will be happy both for people, for livestock and for all living beings. But whatever the weather is, at this time the sacred blessing of the harvest comes from the lips of the most innocent child. Boys awake early in the morning and go to sow. The first to enter the house together with the host threshes the Didukh, the sheaf symbolizing ancestors, which stood in the corner on the Holy Supper. Firstly the sower sows all corners of the room, then the adults.

He says: "I am sowing. I am casting seed. I wish you a happy New Year! May you live this year better than the last! Good day!"

The head of the house, showing respect for the first sower, solemnly takes the Didukh. Meanwhile his wife lays a table-cloth in the middle of the room. She holds a rolling pin in her hands in place of the sower's flail.

"Let us winnow this sheaf to have a good harvest next year, to have enough for ourselves and to give to other people."

The boy winnows grain ears with the rolling pin. The grain will be sown again so the field will always give a rich harvest. The hostess will give the grain that falls on the cloth to the chickens.

The head of the house goes to the garden together with the sower. The man hits an apple or pear tree with the butt of an axe and "awakens the tree," saying, "Give us more fruit than last year. If you don't, I'll cut you down."

Then the sower ties the remnants of the sheaf around the tree-trunk. Meanwhile the lady of the house takes out the sweepings which had accumulated from Rich kutya - Holy Supper up to New Year's Eve. Now it will be burned. According to ancient custom men should jump over the fire to cleanse themselves and to get strength from the fire. That force is transferred to the trees as well. All these actions promoted fertility among everything that exists.

Singers do not pass by any house without stopping to sing, "Be sown, be borne, rye and wheat! Let there be hemp to ceiling, flax to the knees, and may you never have a headache!"

"May God give you a bull and a cow, many children, a horse, and good harvest! We wish you happiness, health this year and to the end of your life!"

BLESSING OF THE WATER (THE FEAST OF THE BAPTISM OF CHIST)

For the Earth to give a good harvest, water is necessary. Thus, the Blessing of the Water is the third and final holiday of all winter holidays.

Kutya is the main ritual dish, with which all three live-giving sources are honored. On the eve of the Blessing of the Water this kutya is called Hungry. On January 18, it is forbidden to eat anything until evening. Before supper father writes crosses with chalk on the pots with kutya and uzvar, as well as on the windows, doors, ceiling, stove, and flue. Then he takes last year's holy water, makes an aspergill of ten ears and blesses first the corner and then the whole house. A son follows his father with three pies. He takes a bite of the first in the house, of the second in

the barn, and of the third in the yard. Father also writes crosses on the barn, cattle-shed, wood-shed and hay-loft, then blesses them with water.

After the ritual the family have their Holy Supper, which has twelve dishes as well as Rich kutya.

After Supper all spoons are put into a dish and covered with a loaf of bread.

In the evening men go to the pond and make Jordan (*Jordan* or *Ordan* in Ukrainian, see below) of the ice. We should mention, that the church took care of the Blessing of the Water, and ancient folk tradition was preserved here only as a primal respect for water, and not in the ritual structure. The name of *Ordan* had been known among the Ukrainians long before the Christianity and combines the names of two divine beings: Or, the God of light, and Dana, the Goddess of water.

Hear, for example, how one song, recorded in the Talnivsky district, glorifies this sacred action:

*There is a road up to the Sky,
Generous evening,
good evening!*

The Mother of God went there.

Went and asked

About her Son Vasylyn.

- Oh, your son is there,

on the Jordan,

sanctifying water

with the priests,

with an aspergill,

with the whole world.

At home domestic livestock are sprinkled with holy water, and everybody receives communion to be "strong as water." Holy water helps cure sickness.

All the kutya is eaten at dinner. They also eat borsch, meat, fish, and uzvar. Then parents send their children outdoors and they beat the rear wall of the house with a switch, saying, "Go, kutya, come out of the corner, and uzvar, go to market. Bread, stay on the shelf, and Didukh make it warm enough to go without a coat.

The Blessing of the Water is celebrated for three days, and all the Christmas holidays last two weeks. After January 21, busy days come and the wait for the spring holidays begins.

Talne, Cherkasy region.

¹ Comes from the old Slavic *breza* (editor's note).

² The refrain is repeated after each line.

*Kolyada - national Ukrainian holiday, during the Christmas holidays.

**National dish, boiled wheat with raisins, nuts and honey, eaten at Christmas and other holidays.

***Rushnyk - national symbol, a large, embroidered towel.



STARS IN THE UKRAINIAN SKY

Proto-Ukrainian writing appeared in the late "Trypillian" period of Ukrainian history (the first half of the III millennium BC). Unlike the sign system of letters which we use at present, it was a sign system of ideograms. Ideograms were fixed on a plane surface by means of a star chart, in particular the constellation – the Pleiades (Volosozhary). Ideograms were embroidered on towels and were painted on pysankas (painted wooden Easter eggs).

An ideogram is a graphic sign of the natural language, representing a concept and the related sound elements (for example hieroglyphics). The key to reading Ukrainian ideograms was found by Nadiya Denysiuk while systematizing the concepts and terms of information science, philology, philosophy, sociology, theory of religion, astronomy in accordance with the international standard "Principles and Methods of Terminology" (ISO 704, 1987).

The information obtained from reading them is corroborated by archeologic discoveries, ethnographic relics, living language, etc.

On the basis of this information, a book entitled 'Proto-Ukrainian Civilisation' is being prepared, with illustrations by Olha Senchenko preserving the outlines of the ideograms. Here we start publishing extracts from this work.

Nadiya DENYSIUK INVESTIGATION OF PROTO- UKRAINIAN WRITING

Nadiya Nychiporivna Denysiuk was born in Kyiv. She graduated from the Kyiv Polytechnical Institute (1959). She was involved in the field of information technology and automation, she worked on terminology as part of the state scientific-technical program "Information Technology and Computerisation in the Humanities". She translates from French and English. She is currently investigating proto-Ukrainian writing.

Time and space exist eternally and independently of people. Concepts, awareness, worldview, etc. exist together with man and they can be used in reviewing any period of human history.

Language, and thus the naming of concepts, appear and develop when people unite in a community, the invariable accompaniment of which is religious consciousness. Considering concepts as the units of thought, which are used to classify individual objects of the internal and external world with greater or lesser degrees of abstraction, we can establish connections between them and create a system of concepts that corresponds to our knowledge, say, of the physical existence of human beings on the planet Earth.

Later we can expand our system to include our knowledge of the geography and the corresponding climate and vegetation of that part of the Earth where a certain human community has existed and continues to exist, Ukrainians in particular. Thus, using present-day methods, let's go back to the V-III millennia BC. Throughout the last seven millennia the seasons have continued to alternate, the great rivers have flowed, sycamores, oaks, lindens have grown, birds have nested on those trees, while wolves, European bison and other beasts have roamed.

Along with knowledge of the material culture of the period we can obtain additional concepts of sheep breeding, grain cultivation, dairy cattle husbandry, construction, pottery production and, most importantly, religion. Tracing each of these basic concepts down through its derivatives (for example construction – construction materials – construction technology etc.) we expand the information content of our system. Now we can associate concepts with words, exchange the system of concepts for the system of terms and describe the life of the Ukrainians of that time in the bounds of our knowledge.

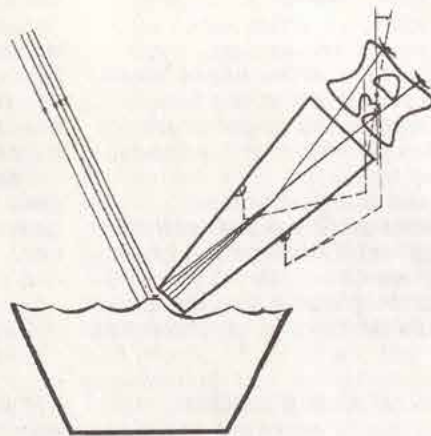
In the Ukrainian language many words have grown prefixes, suffixes and endings to determine different notions, bearing witness to their great antiquity. For example, the key concept of 'vidannia' awareness is determined by the root – vida or vido (knowledge). Taking the category of space: kolo, doli, hori (circle, down, on top). In creating the system of terms we were guided by the fundamental principle of the life of proto-Ukrainians, that was inspired by cultivation of rye in the seasonal cycle – the principle of the circle.

Our system enables us to read texts outside our knowledge, that is we form a link with the then system of coding of the oral language (by means of writing). First of all the symbol of faith at the center of the

system was revealed. It turned out that our ancestors believed in the stars. Believing that their language was the language of stars, they encoded it in the map of the starry sky, marking every star with a particular abbreviated word. They also believed in paradise on earth and in heaven.

THE FIRST UKRAINIAN TELESCOPE

The proto-Ukrainians had an observatory 5-7 millennia ago that doubled as a temple. The primary task of the astronomers (chakaries) was to fix the location of the star (ratsva) on the stellar chart, and to



record its "tales". They also read the laws of the Universe from the path of the star.

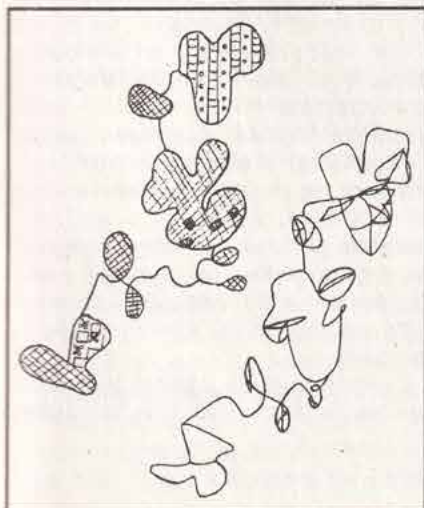
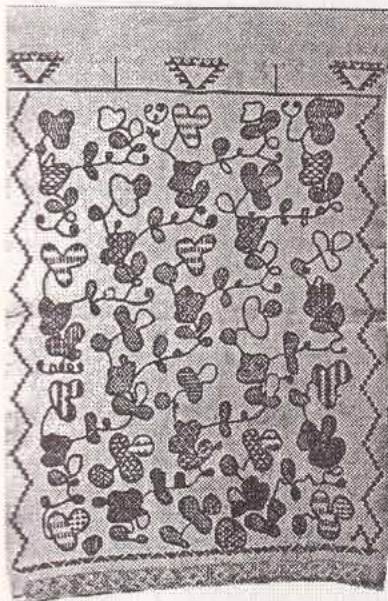
In the figure you can see a reflector telescope. A big wooden vessel (razy) was filled with water and a clay tube (tsvychado) acted as the reflector. The telescope also included a clay binocular (ruri) which served as an eyepiece and a wooden mechanism to transmit continuous oscillations from the handgrip (ruchyr) to the ruri, and from ruri to tsvychado. The ruri and tsvychado are on exhibit at the Ukrainian State Historical Museum among the Trypillia objects from the collection of V. Khvoiko under the numbers a110/942 and a26/1653 respectively. The light vibrations of the flat water surface created a concave mirror and according to the law of optics it magnified the star and made it visible. It looked as if the star was swimming (bane tsvyru).



PRIMORDIAL FUNERAL PRAYER

This funeral towel was embroidered no later than 1911 in Korsun (presently Korsun-Shevchenkivskiy in Cherkasy Oblast). On it ideograms from primordial ritual texts are copied. A number of the ideograms (shown by the arrow) are deciphered as follows:

Add some faith to your weeping.
The weeper places the dead in the sledge, crying.
The sledge is tired of running.
Weeping is choking me, I'm weeping over the dead man,
I'll tear my throat and face weeping over him.
I'm crying on my hands and knees,
I'm crawling across the dark dust.
Volosozhary – native auras –
are trumpeting Kolydo (the god of the sun),
I'm mourning, tears are pouring from my eyes
and I will weep my eyes out, I pray:
The signs of life, that are given by Masta
(the goddess of life) – the bright-red lady.
Take a candle, trust Lydo (the god of light)
to bring him up to paradise:
clean thoroughly the bones of the dead with a stylo,
smash them to pieces and create the signs of life.



Mykola KOLBUN

HEALING THROUGH ELECTROMAGNETIC ENERGY

Mykola Dmytrovych Kolbun was born in the woodland region of Volyn. He graduated in Radio Engineering from the Kharkiv Aviation Institute. He is an academic at the Moscow International Academy of Psychoenergosuggestive Sciences. He is an expert in the field of natural bio-informational relations, and the manager of a number of scientific programs in this area.

He declined the invitation to move to Moscow, after having established a scientific center of informational-wave therapy (IWT) "Inter Biopolis" there. He is the General Manager of the Scientific Research Company "Biopolis" based in Kyiv. He is author of many essays and books on issues of bio-information.

In the "Tale of Years Passed" Kyiv Prince Volodymyr recovered his eyesight after the Bishop of Korsun placed his hand on him. This is considered to be a historical fact.

However, it has now been proven through experiments that clairvoyance has a scientific basis behind it: the material grounding behind the radiation of a person's hands is electromagnetic waves. These experiments were run in the early 80s, long before the boom of psychics, witches and non-traditional healers.

In 1981-84 we ran over a thousand studies on the relationship between biological objects. These were underground studies, since this topic was not recognized by orthodox scholars and we wanted to avoid the gaining a reputation for being scientific quacks.

There were no established methods for conducting such experiments, and there was no way of registering the influence of one person on another without actual physical touch. So at the first stage, we were led by the subjective experience of the people undergoing experiments. We had volunteers who were considered healthy by conventional medicine, and we had ill people with clear-defined pathologies. A researcher, following specially-designed methods (which we describe in detail in our works), acting as a biogenerator, influenced the experimental subjects. These "biological detectors" registered their sensations on magnetic tape for analysis. The absolute majority of subjects perceived the researcher's actions in the form of piercing, numbing, pulsation, etc. of damaged organs, despite not being physically touched by the researcher.

To avoid the classic placebo effect, we removed subjects who were easily affected by suggestibility. We were initially interested in installing a channel for transmission of information from a biogenerator to a biological detector and also in detecting the factor which clearly expressed this biological action. At the time, there were a number of reasons to look for this factor among the super-weak electromagnetic radiation in the high-frequency range. But what kind of range?

From specially designed methods and screens, we traced authentic electromagnetic channels for transmission of information from the researcher to the

experimental subject. Later, we had to establish in which range of electromagnetic oscillations this interaction was occurring.

Prominent in the academic work of the time was the work from the team of M. Devyatkov, the academic from Moscow who dealt with developing industrial generators of electromagnetic waves in the millimeter range (MR). She detected irregular physiological effects which appeared during irradiation of biological objects – cells, bacteria – by these waves.

The result was very exciting. The growth of cells and the propagation of bacteria took place at an accelerated pace. Influenced by these experiments, ophthalmologist Valentyn Nedzvetskyi, who worked out of the Odesa Medical Institute, decided to irradiate the damaged eyes of his patients with electromagnetic oscillations industrial generators which generated electromagnetic oscillations in the MR range. This bold step brought sensational results: one of the patients had his ulcer of the stomach healed, and another had his duodenal ulcer healed. This, obviously, could not be ignored by researchers.

Following this lead, scholars from Kyiv and Moscow started to develop and implement healing by means of MR generators. This is where our studies began. It caught our eye that the hands of the biological generator, i.e., those of the author, and the industrial generator MR caused the same or similar experience on subjects. In subsequent scientific research, the precise wavelength at which the generator and the detector interacted, thanks to the use of electromagnetic filters. This was followed with a petition for a patent to the State Committee of Inventions and Discoveries of the USSR numbered #32-OT-11238. with priority as of Oct. 31, 1985.

Our subsequent experiments became the basis for designing therapeutical devices for ultra-frequency (microwave resonance) therapy.

The human body is a unique biological system which tends, as anything living, to radiate and perceive electromagnetic waves. The experiments testified to the fact that the human organism has, along with a circulation system and a lymphatic system, an informational system which allows the organism to perceive and transfer information, and which also synchronizes the actions of all limbs of the body. When we are healthy we experience the action of homeostasis (i.e. stability of all physiological functions and systems of the body) and therefore, there is also stability of the informational system (that is biological field of the body).

The human body is a self-adjusting system in which everything is interdependent and interconnected. The body's capacity for strength is many times greater than all those harmful factors. If pathological changes, which the body cannot overcome on its own, attack the body, the damaged organs send signals of emergency which are visual in its informational system (cover). The body needs informational recharge which can be carried out by the biogenerator or "psychic". Moreover, the patient is able to absorb from the hands of the operator only healing information, or the healing frequencies, which he is in need of to recover normal functioning.

By interacting with this informational field, or "biofield", of the organism, any kind of disease can be healed. Figuratively speaking, this is the 'word' that healed while clairvoyants laid their hands on the

patient. Scholars have long known that any natural healing signal is received by the body as "to whom it may concern". As a result of such research, discoveries and generalizations, instruments which copy the action healers' hands soon appeared. In addition, a new non-pharmaceutical and non-invasive brand of medicine has emerged: informational and wave therapy (IWT).

Clinical approbation of the IWT method showed its exclusively high efficiency in all fields of medicine. IWT treatment yields results 1.5 - 2 times more quickly than by drugs and the efficacy of treatment reached 95-99%. IWT healed even those patients who were beyond the help of modern medicine.

IWT rejects the principle of interfering with an organism and holds with the position of interacting with the organism based on the 'wisdom' of the human body. The body, if need be, 'feels' the environment and attempts to pick out useful signals, thereby providing for the individuality of its recharging and also creating a reverse biological connection.

This methodological principle is scientifically grounded and proven by experiments, from the point of view of cosmo-earthly links in nature.

(M. Kolbun et al, IWT. Scientific research Administration, Kyiv. 1993.)

Moreover, IWT, unlike all other methods of wave therapy, super high frequency or "microwave resonance", operates at homeopathic levels. This allowed the author to call IWT an electromagnetic homeopathy. This means IWT is absolutely harmless to the organism and meets the main commandment of the medicine – do no harm.

IWT is presently a therapeutic serves as a pain killer, an anti-inflammatory, and can reduce stress and dilate blood vessels.

Such advantages enable me to call IWT a medicine of the future. This therapy already resolves the key problems facing the medicine today: preventive medicine.

It is an ecologically safe, natural medicine using natural factors of the environment in which the living organism has evolved. IWT can guarantee new organizational forms of health care: the family doctor, day treatment and hospice medicine. From the point of view of science, IWT organically blends the achievements of modern medical science, the knowledge of the eastern medicine and experience in healing. IWT is the practical implementation of the age-old practices of ancient people, but at the same time, is based on the latest achievements of science. This treatment accepts the concepts of eastern medicine on the informational channels (systems) of the body, but treats the patients from the scientific angle of "electromagnetic homeostasis". Folk healing uses natural healing and curing factors: activated water, minerals, crystals, everything that bears the informational charge of the cosmos. IWT modulates the informational cosmic signals.

From the philosophical outlook, this medicine of the future is based on a principally new angle of world vision: improving the essence of man, his physical body, informational cover (biofield), and his natural links with the environment.

It seems that the cosmos pushes people to create ecologically safe technologies, and this includes medical technology.

Kyiv

LIDIA ARTIUKH

UKRAINIAN FOLK HOLIDAY REPASTS IN SUMMER AND FALL



Summer and autumn brought not only hard work (haymaking time, harvest-time, gardening and tending the livestock, canning and salting away food for winter) to everyday folk life, but also many holidays, when hard-working peasants gave themselves up to rest and entertainment.

The Christian holiday calendar in Ukraine did not appear on a clean slate. It flexibly accommodated itself to the agricultural folk calendar and absorbed the customs and traditions of the annual holidays – winter and summer solstice, spring awakening and autumn dying away of nature. Church holidays with their ideology were overlaid on indigenous rituals, adopted to the local folk wisdom, and marked various stages of the working agricultural year.

Whitsunday ("Green Holidays," "Holy Spirit," "Mermaid's Week") is the most important holiday at the beginning of summer. In June, when everything is especially green and bright, and mowing begins, it is no accident that in ancient Ukrainian tradition those days were called Green Holidays, when greenery and vegetables were honored. An echo of the ancient Ukrainian tradition of reverence for plants still lives in decorating the houses with fragrant herbs – gramwell, mint, wild thyme, and fences with branches of maple, birch, sycamore, and ash. Here and there one can still find the old festive, playful gatherings of young, unmarried women and men around the sycamore or poplar, dug in the middle of the village and elaborately decorated with ribbons, flowers, and herbs. In Polissya it is the custom to decorate a girl with herbs and call her a bush.

The worship of trees and plants as symbols of life and welfare is the main idea of the next large holiday of Kupaila (Holiday of Ivan Kupalo), celebrated soon after the summer solstice – July 7 (June 24, according to the Julian calendar). The tree (called Kupailo, Kupalo, Marena, or Maryna) is decorated with flowers, holiday fires are burned; girls throw garlands to the water. The unity of man and nature is especially expressed in the days of the Green Holidays and Holiday of Kupaila.

There are no special ritual dishes for these holidays. But every housewife considers it an honor to set before her family and guests the most tasty dishes: stewed meat with potatoes or kasha, varenyky (pirogies) stuffed with poppy-seed (Polissya region); jellied minced meat ("hyshky"), holubets (stuffed cabbage-roll), bihos (Podillya region); head cheese, cabbage soup with pork ribs, varenyky stuffed with cottage cheese smothered in sour cream or ryazhenka (fermented baked milk) (Poltava region); chicken broth with noodles and pies with the most various fillings (Cherkasy region), etc. Plus they bake bread, kalach, and knyshes. Notwithstanding the strict prohibition to work on such days, an exception was made for one work: gathering different herbs. According to popular belief, medicinal herbs picked at dawn of the Holiday of Kupaila had special healing powers.

The next great holiday, Peter's day, falls on July 12 (June, 29 old style) and on this day cottage cheese pancakes ("mandryky") were baked without fail. Children, neighbors, and travellers are treated to them. Herdsmen and boys, grazing the common herd, always receive their mandryky on that day. They organize a real holiday in the pasture – burn a festive fire, never forgetting all the while to graze the herd carefully. A part of pasture with untouched grass is left for that day to pasture the cattle there. It was believed: if the cattle were pastured well on Peter's day, they would be satisfied the whole year. In the Carpathians this custom is still observed.

Mandryky were such a widespread dish, eaten on Peter's day, that there was even a saying: "The cuckoo choked on a mandryk." (The cuckoo stops just then). Thus, in folk customs the worlds of vegetables, animals, and

people were interwoven into a single united system of existence, where man had the role both of master and equal participant.

The Petrivka fast can be short, but sometimes lasts six weeks, depending on how early or late Easter and hence the Green Holidays fell. A long Petrivka fast is hard to endure without breaking it. The time for vegetables has not come yet, there is no new bread, and hard field work is in full swing. For this reason, it is mainly the elderly who keep the Petrivka fast, with others, especially men, observing it only on Wednesdays and Fridays. They say: "Great Lent is a real fast, but the Petrivka fast was invented by women to prepare cheese and butter." Here is what M. Markevych wrote: "We have some information about the origin of the Petrivka fast. It did not exist in ancient times; all Sundays were the same. Men enjoyed butter and sour cream every day. The housewives took counsel and created the Petrivka fast, but they failed to make it permanent; that is why it was decided to determine its length variously: from six or five weeks to one week."

Among the saints, whose days fall in summer, St. Ilya was especially honored in Ukraine, for he adopted all the functions of the pre-Christian God Perun, The Thunderer. When people heard thunder or saw lightning, they said: "Ilya is angry." The holiday of Ilya the prophet formed a special break between summer and autumn. It was not recommended to dig potatoes, carrots or beets until August 2 (July 20):

"Do not dig potatoes before Kupaila,
for they will be bad,
dig them on St. Ilya's day,
and there will be enough for you and the pig."

It was forbidden to bathe in rivers, lakes, and ponds after St. Ilya's day (it was explained, that Ilya had spoiled the water). Actually it is thought that water and air become cold after the rains on the St. Ilya's day, and one can catch cold.

The Feast of the Maccabees is widely celebrated on August 14 (1). This is a time when the poppy-seed ripens and is consecrated with herbs and honey. According to popular belief, the sanctified poppy has a protective power and helps against various evil spirits (witches, vampires, ghosts, etc.).

An old Ukrainian ritual dish: shulyky (cakes with honey and poppy-seeds) is cooked on the Feast of Maccabees.

One of the greatest holidays in the Orthodox calendar, the Transfiguration, which Ukrainians mainly called "Spasa" ("The Day of Salvation") or "Salvation-Transfiguration," is celebrated on August 19 (6). On August 14-29 (1-15) is the fast of the Transfiguration. M. Dykaryev wrote at the beginning of the century: "The old people fast and receive communion on the Transfiguration and on the Assumption. Rye is sown during the Spasa fast, when it rains, and when it does not rain, rye is not sown." The Spasa fast is the easiest on one's health among all the year's fasts, because it is a time when haricot beans, peas, watermelons, cantelopes, pumpkins, and cucumbers ripen. V. Myloradovych, who collected materials on the Lubny district at the turn of the century, remarked: "Only since the end of summer the diet improved with the addition of vegetables and fruits. Pumpkin, peas, haricot beans, and corn were cooked for dinner, instead of kasha. Cucumbers, plums, cantelopes, watermelons, and wild pears were served in addition to bread at the afternoon snack." Apples and honey were sanctified in church; pies with apples and pears were baked.

Before the Transfiguration women who had lost their babies were prohibited from eating apples (the same as berries before the Holiday of

Kupaila). It was believed that apples and berries were distributed among the dead babies in the other world. Babies, whose mothers were tempted with berries before Ivana Kupaila, or with apples before Spasa, would not receive these dainties, and would gnaw their fists. This ban is abolished after consecrating the apples and honey. Services for the dead are read on these days, and the old people give out apples, bread, and pies outside the church.

The closer to autumn the more bans there are connected with preparing food and things to be eaten. On September 11 (August 29), the day of Feast of the Decapitation of John the Baptist people had to follow a strict fast. One of the most strict ritual prohibitions was imposed on that day and survives into our own day. It was not permitted to use a knife, cooking food and eating it; everything, called "heads," i.e., onion, cabbage, poppy, garlic, even melons and bread, was not cut with a knife. The bread and pies were broken, and melons were smashed with the hands.

Popular interpretations of the bans, connected with the Decapitation, have rather single meaning in various regions of Ukraine: "One should not cook borshch on the Decapitation in order not to chop cabbage and vegetables... Stewed fruit, cold borshch, and soaked pears are eaten" (Ukrainians of the Voronezh region); "flax, hemp, poppy, garlic, cabbage are not chopped. People do not even take a knife in hand" (Lviv region); "plates are not used, because head of Saint John the Baptist was carried to Herod on one" (Ternopil region); "it is forbidden to cut anything, especially cabbage, because it is like John the Baptist's head" (Zhytomyr and Khmelnytsky regions); "during the holiday nothing is cut: neither bread, nor squash, nor watermelon. Watermelons are broken by hand for eating" (Cherkasy and Kirovohrad regions).

Interestingly, the Christian interpretation of the Feast of the Decapitation completely coincides with its everyday meaning, connected with the significance of the word "cut," and this appears to explain a number of bans, exclusively connected with the religious significance of the holiday. The religious holiday accumulated functions not innate in it – to regulate actions concerning various foodstuffs. There is close analogy between the reality and name of the holiday: Decapitation (Head-Cutting) and the prohibition of cutting; of the Maccabees (so like *mak*, poppy) – to consecrate and eat poppy seed.

All root-crops had to be dug up before the Day of the Exaltation of the Cross (called "Zdvyhy," "Change for the better," "Honest Cross") – September 27 (14). According to the belief, "reptiles gather together at that day," then they hide in holes for winter. It was not allowed to gather berries, mushrooms or brushwood in the forest in order not to disturb the reptiles but to let them fall asleep peacefully. Moreover, it was observed that they

were especially aggressive at that time. M. Dykaryev told a widespread Ukrainian legend: "On the Exaltation of the Cross one should not go into the forest, because one could fall into a snake hole. Once some girls went into the forest on Exaltation Day, and one girl got caught in a snake hole and, you know, stayed there to the holiday of *Rukhman*!... Yes, to *Rukhman* day, when the land started moving, and everything began to move. The snakes crawled out, and so did the girl."

It was forbidden to kill snakes after the Day of the Exaltation. A snake that was left on the surface and not in a hole after September 27 was considered "sinful." It was said that that serpent had bit either a man or an animal, and for this God denied it peace. Such vipers were not touched, for they would freeze to death on their own at the first frost. This was the punishment to which they were fated.

After Exaltation Day birds begin to fly South, and serpents crawl into their holes. M. Markevych wrote in the 1840s: "But not all serpents creep away; those who bit somebody, remain to freeze to death in the cold autumn days as punishment. What concerns the warm country (called "Vyriy") this is a wonderful, warm land, faraway near the sea only for birds and serpents. The cuckoo is the first to leave there and the last to return. And this is for very good reason: the cuckoo keeps the keys to Vyriy. He is the gate-keeper of Vyriy. The snakes crawl there through the trees, and that is why on Exaltation Day both adults and children should be forbidden to go into the forest. This day it is very easy to get snakebit."

All vegetables (cabbage, corn, etc.) had to be harvested before the Holiday of Pokrova or the Feast of St. Mary the Protectress on October 14 (1), because in folk belief winter covers the land after that holiday. Farmers, who "carried their shocks of oats from the fields to the threshing-floor in December," were deeply despised. It was said, "When the mowing time comes, the woman is sick; when the harvest time comes, she is almost dead, but when Pokrova comes, she regains her health."

After Pokrova cattle could be pastured without herdsmen, because all field work had been finished. Weddings were not celebrated after that holiday.

The number of different prohibitions in folk holiday repasts increases visibly in the late summer and autumn, compared with the spring holidays, rich with various ritual dishes. The Ukrainian peasant consciousness still preserves the prechristian belief that the days of the autumn equinox, when the forces of darkness gain ascendancy over the forces of light and the sun, hold a certain danger. Hence there was a whole complex of food bans, which, according to folk wisdom, help people to live through this unfavorable season of the year.²

Folk Dishes

MANDRYKY³

Mix equal portions of wheat flour, cottage cheese, and butter (for example, half a kilogram of each). Add salt and knead into a smooth dough. Store in the refrigerator. After 20-30 minutes cut into parts and roll the dough by hand into balls, 5-8 centimeters in diameter. Place them on floured baking sheets. Bake in a preheated moderately hot oven. When they turn brown, take them out, put them on a plate and sprinkle them with sugar or sugar powder.

Mandryky can be baked with a marmelade or jam filling.

SHULYKY

Knead the unleavened and lentin dough, divide into equal parts and roll out. Made diamond-shape cuts, pierce with fork to avoid bubbles during frying. Fry on a very hot preheated frying-pan in plenty of oil. (The cooked shulyky break well along the cuts). Grind poppy-seed to powder in the pot,

add honey, and a bit of sugar, if desired. Place the broken shulyky into the pot with poppyseed and honey, mix everything together. Serve in a bowl.

PORK ROAST A LA POLISSYA

Cut the pork in equal pieces, sprinkle with flour and fry briefly in oil in a very hot pan. Then place in a saucepan with boiling salt water, add parsley, carrot, and parsnip. Bring to a boil. Fry onions until golden-brown in oil and lard, and add them to the meat. Wash fresh agarics and other mushrooms with hot water, chop, fry, and add to meat in a saucepan. (Instead of fresh, dried mushrooms previously soaked in water can be used). Add one or two spoons of sour cream, pepper, salt, if necessary, cover with a lid, stick up with unleavened dough, and place in the oven. Stew to readiness in a moderately hot oven. Serve hot with boiled or fried potatoes or buckwheat groats.

HOLUBTSI (stuffed cabbage) WITH MUSHROOMS⁴

136 g. of fresh cabbage, 66 g. of fresh or 25 g of dried mushrooms, 17 g. millet, 10 g. of butter, 25 g. onions, 18 g. carrot, pepper, salt, 11 g. of sour cream, 90 g. mushroom sause.

Remove the outer leaves from a small cabbage head, wash them, place boil in salt water for five minutes, remove, and cool. Cut off thick fibers.

Peel the fresh mushrooms, slice, blanch, take out from the fat, pour cold water over them, add salt, and boil. Filter, fry lightly in butter, add fried onions and carrot, crumbled millet porridge, and mix. If dried mushrooms are used, soak them previously, then boil, slice, and fry.

Put the stuffing on the cabbage leaves, wrap up the ends, giving them a cylindrical shape. Put them on greased baking sheets and fry. Then pour a sour cream-mushroom sauce and bake in the oven.

BIHOS

1 kg. of sauerkraut, 1 kg. fresh cabbage, 500 g. pork, 300 g. bacon, 200 g. kovbasa, 200 g. ham, 100 g. lard, 50 g. of dried plums, 3-4 dried

mushrooms, onion, bay leaf, a glass of red dry wine, sugar, pepper, and salt.

Wash the sauerkraut with cold water, pour boiling water, stew with a table-spoon of lard until it softens. Peel the fresh cabbage, wash, chop, and salt, dice in a bowl, leave for fifteen minutes, then rinse in a great quantity of boiling water. Add a tablespoon of lard, stew it with chopped mushrooms, carefully washed and boiled beforehand. Pour the water from the boiled mushrooms into the saucepan with cabbage and boil off.

Wash the pork, slice, salt, and fry in a preheated pan in hot grease together with chopped onion. Fry separately kovbasa, ham, and bacon cut into small circles.

Mix the prepared ingredients, add salt, sugar, pepper, and bay leaf, cover and stew for 10-15 minutes. Before taking the dish off the fire, pour in a glass of red wine and add dried pitted plums boiled in a small quantity of water to taste.

A crockpot is best for cooking bihos. Serve the dish, covered with a white embroidered towel.

Folk Beliefs

Bread must not be cast on the ground, that would be a sin. Without bread there is no life. One cannot cut a slice of bread and not eat it. Having cut bread, you must eat it. Because if you leave a piece of bread for the night, it will come to a bad end and pursue you all life. You could not chase it, but it would tease you. And you will be hungry but cannot cut it. (Village of Busheve, Rokytno district, Kyiv region).

People must not drop or walk on bread. What is a man worth without bread? If some bread falls on the ground, pick it up, shake off, apologize to it, and eat it. And if bread falls into a puddle, do not throw it away, give it to the chickens or cattle. Our country did not always have bread. We had little grain, then wheat appeared somewhere, and was brought to us.

Once the whole stalk was with grain, and the ear came right out of the earth. Then a child did his business, and his mother wiped him with a wheat stalk. So God said, "Let the people have less of it." And he made wheat longer with less grain on it. Then the dogs began to bark, as if to ask God to leave them their part of bread as well. God felt sorry for them and left one knee for the dogs, and now we eat bread, left for them. (Village of Mezhyrich, Kaniv district, Cherkasy region).

It is said that in ancient times the old people were killed. One man felt sorry for his father, hid and saved him. And then came a famine. Everyone was dying. All bread was eaten, there was no bread left to sow. And nobody knew what to do. The son came to his father and asked, "What shall we do, how can we save ourselves from hunger, what shall we sow?" And the old father answered, "Son, take a plough and till near the road, where the cereals had been carried from the fields to the threshing-floor. And go through your house and look among the sheaves for unthreshed spikes. And you will pick up enough for the bread be revived." The son followed his father's advice, and so did everybody else in the village.

Thus, the son saved his father, and the old father saved his son. Old people are necessary. One cannot do without them. Since that time they were not killed. (Village of Tin'ky, Chyhyryn district, Cherkassy region).

The Feast of St. Paraskevia is a holiday for mothers. On St. Paraskevia's Day (Piatinka) one should neither cook, nor weave, nor spin, nor can, nor bake bread. One grandmother baked bread on Piatinka, put it in the oven, and wanted to go to the church very much. Then she poured water in a glass, threw a piece of dough there, and said to her husband, "When a dough float to the surface in the glass, you should take the bread out from the oven."

The dough floated to the surface, the grandfather opened the oven and saw a frog, large and disgusting, on the bread. He was scared, shut the oven and did not take the bread out. The grandmother returned and went to the oven. She opened it, and the frog jumped on her head, held tight, and it was impossible to get it off. The grandmother visited many churches and doctors, but nobody could help her, and soon she died with the frog on her head. (Village of Zaichyky, Volochysk district, Khmelnytsky region).

On Fridays it is forbidden to give salt to the cattle, to slaughter pigs, and bake bread. It was said: "If someone bakes bread on Friday, blood will come out of it." (Village of Yablunysya, Yaremcha district, Ivano-Frankivsk region).

To cure a child of tuberculosis (consumption), they tied a child to a shovel, and put it three times into an oven hot after baking, saying: "Consumption, go to the oven, child, come away from it." (Village of Yaroslavka, Letychiv district, Khmelnytsky region).

When a child took his first steps, parents rolled a raw egg twice from the table to the threshold and back again telling the egg to give happiness and health to the child. And on the third time they placed bread and salt on the chair and called the baby, saying: "Go-go, Son, to the bread and salt, and have happiness and health!" (Village of Zaichyky, Volochysk district, Khmelnytsky region).

¹ *Rukhman* - here obviously means the holiday of Rukhman Easter (*Rukhman*), that comes 2-5 days after Easter (see *Ukrainian World*, 1992, N 5).

² Below we will describe traditional folk dishes of the summer-autumn holiday season.

³ The recipes were collected by the author during trips through the Cherkassy, Kyiv and Chernihiv regions, and also were taken from the books: Маркевич М. Обычаи, поверья, кухня и напитки малороссиян. К., 1992; Цвек Дарія. До святкового столу. Львів, 1976; Страви української кухні. К., 1991.

⁴ For such exact doses not to provoke surprise, we refer our reader to the primary source: Страви української кухні. К., 1991.

⁵ The author collected customs and folk beliefs during trips around Ukraine in 1970-1990.

PSYCHOLOGICAL ASPECTS OF THE HEALTHY WAY OF LIFE

THEORETICAL PROBLEMS

Preservation and improvement of a nation's health depends primarily on its way of life, that is, on its spiritual, psychic and physical education. The topical relevance of such an upbringing is obvious in Ukraine today.

Way of life is a particular, historically determined mode of existence and activity in the material and spiritual spheres. We can define three categories: economic, that is, - standard of living, sociological - quality of life, social-psychological - pattern of life. Depending on the nature of the content of these terms, a way of life may be either healthy or unhealthy, that is, right or wrong.

It may seem that economic, material factors play the dominant role here, but the desired purpose can be achieved only in the case when these factors are used for good, and not for harm. This is only possible given the requisite level of hygienic culture in society. Actually the (not even obligatory) level of sanitary-hygienic education in our country is not enough to correct people's anti-hygienic behavior.

We need new, non-standard forms of education and upbringing with stable results. Simple and easily accessible instrumental and non-instrumental means of quick evaluation and self-evaluation of state of health must be developed. Using them, people will be able to establish the results of their chosen way of life.

Modern man is rather well informed about the causes of disease, science has given him broad knowledge of nature and the human organism...Why, then, are people so often ill? Why do they not avoid known factors of risk?

We cannot say that people do not in general understand the importance of their own health, or undervalue it. But, unfortunately, only in the case of loss of health (or threat of loss) does a strong motivation to cure illness arise.

It is well known that motivation is a combination of motives. In each indi-

vidual case we must talk about the motives that could impel a person to take action and not to observe passively in the expectation that nature will take care of the disease itself. We are talking about the motivation that determines a "modus vivendi" - a way of life, and, properly speaking, a positive motivation for the preservation of health. This can be achieved only given certain conditions.

First, the possibility for a person to really understand the state of his health, that is the process of determining its "quantity", health reserves, with a simultaneous diagnosis of the level of health by traditional and untraditional methods.

Second, the individual's clear recognition of the main factors of risk and harmful habits that allows an understanding of the importance of their personal participation in the formation of their own health.

Third, the necessary social conditions, favorable social thinking (for example, a tendency of "health being in fashion").

It is becoming increasingly obvious that it is not technical progress that determines the fate of mankind. Mankind will not be safe, until it changes its habits, customs, behavior and thinking. People have not succeeded in adapting their culture to the changes they themselves have made in the natural environment. This process has gone so far that the position of outside observer is no longer possible. The intention not to harm either the environment or people's health by any action is no longer enough! A new slogan should be announced: "Do no harm through inertia!" For it to be realized the first task is to form an leading organizational nucleus, that is, awaken an entire inner state, spiritual mood in a person.

It is important for everybody to analyze and understand his way of thinking and actions. They are mutually dependent! And it is extremely important what a person thinks about it everyday. V.Vernadskyi believed that thought can

affect material processes. Therefore we have only one way-out - a new way of thinking. The impulses of love, goodness, and attraction, that we send to our neighbors, really improve their health, and even have a favorable influence upon our own. A person who always cultivates sincere feelings is a constant generator of physical and spiritual forces.

PRACTICAL WAY-OUT

Depending on the character of his organization a person belongs to a system of the pyramid type, the vertical and horizontal interrelations of which are in harmonious mutual-dependence and simultaneously subordinated to the top, hierarchical point of the pyramid.

The top of the pyramid is a person's spirituality, his understanding of his meaning and place in life, the development of conscience, self-realization and self-improvement. This is a decisive factor for the preservation of health, and has not yet been properly studied and appreciated in European medicine. The next, hierarchically lower level, that determines state of health, is the psycho-emotional sphere. A person's somatic state depends on his nerve-psychic and immunological systems.

The lowest level is so called physical health, the state of which is determined by the functioning of the physiological systems of the organism (cardio-vascular, respiratory, digestive and others).

This scheme formed the basis of the methodology of the recently created Lycee of Healthy Way of Life with full-time tuition and correspondence course. There are twelve faculties in the Lycee and the study is divided into three stages.

The first stage is a person's physical state. The main task of this study period involves normalization of the ergo-trope function of the human organism, which can be achieved by physical training and hypoxical loading. Then we work on the tropho-tropic function

(cleansing of organs and systems, for example, the digestive system) and try to increase the power of homeostatic systems, because the biological basis (substratum) of health is the organism's capacity for maintaining stability of homeosynthesis by increasing the reserve capacities. Correction of functions of skeleton can be reached by improvement of relations between the nervous system and inner organs.

At this stage of the teaching process we work in six faculties: the faculties of physical training and respiration training, massage and self-massage, healthy nutrition and purification of the organism, phyto-prophylaxis, immuno-prophylaxis and prevention of osteomyelitis.

The second stage is psychic health. We try, first of all, to achieve normalization of the psycho-emotional sphere from a number of psycho-somatic diseases caused by stresses and psychic traumas, elimination of the negative influence of psychic complexes upon human behavior and vitality, removal of localized muscular tensions, which appear as a result of psychic complexes and contribute to the development of pathological processes in internal organs.

These tasks are resolved in five faculties: psychic hygiene and psychic training, autogenic training and meditation, astrology and sociology, bioenergetics and biolocation of the young family.

Spiritual health is the third stage. at this stage we have just one faculty: spiritual development and mega-ecology.

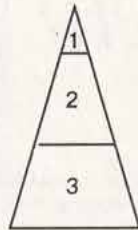
The Lycee has been functioning since 1993, it currently has three hundred students from all parts of Ukraine. The correspondence course lasts six months in one faculty with methodological materials sent to the students. Then they are invited to Kyiv for a five-day seminar (lectures and practical lessons), after which they do tests, receive a "Passport of Health", and after attestation they receive graduate certificates.

For Kyivites there are all the standard forms of study: schools, clubs and courses. For example, there are schools of healthy nutrition and cleansing of the organism, biolocation, psychic training "Free Breathing," and prevention of osteomyelitis. Members of the clubs "Sanitary Pacing," "Tsy-gun," "Subud," and others have their meetings once or twice per week.

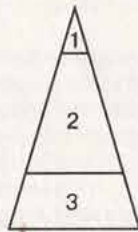
Address of the Lycee:
Kyiv, vul.Chkalova, 65,
phone: 216-85-68.

SCHEME OF A PERSON'S PYRAMIDAL STRUCTURE

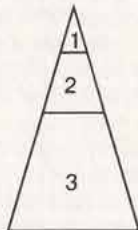
1. Spirituality
2. Psycho-emotional sphere
3. Physical sphere



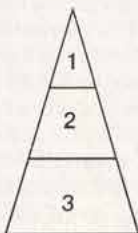
Ordinary person



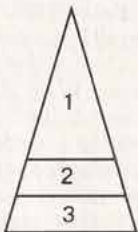
Emotional (neurotic) person



Sporty person



Harmoniously-developed person



Highly-spiritual person.

Oleksandra TYKHONOVA
Lycee Rector and Candidate of
Biological Sciences

MY VALEOLOGY

Valeology is the science of health, the healthy way of life of a man who fulfills his predestination, realizes his divine program.

Judging from practical experience, three main stages of realization of healthy way of life can be determined.

The first stage is self-knowledge. At this stage we study our body, hygiene of everyday life and components of the physical culture. Cognizing our nature, psycho-physiology, we open the reserves of our organism, study new possibilities, develop and improve them.

Example of adults, upbringing in the family, kindergarten and school, are of great importance on the stage of self-knowledge.

One of the main tasks of the first stage is to wake up an interest and wish for studying one's own nature, possibilities, gain inner harmony and understand the necessity of continuous evolution.

Self-knowledge should last all life long, but, unfortunately, for the majority of people it lasts only until 12 or 16 years. Just at the time when they only begin to understand and perceive the environment.

The second stage is a social one. Young man prepares himself for an active life in the society, joins it, is looking for and finds his place with the optimum conditions for further self-knowledge, spiritual and physical development, he reveals hidden previously possibilities and realizes, develops them step by step, and at last he comes to the harmonious relations with the environment and society.

This stage starts in the childhood and can last during the whole conscious life of a man. The realization of this second stage depends very much on the social and legislative systems and ideology of the state, where the man lives.

The third stage is cosmic one. A man discovers in himself unity with the Universe, his unlimited spiritual possibilities. Man feels himself a part of the cosmic space and builds his life according to the laws and possibilities of the Universe.

This stage can be in any age. For our large sorrow a few people achieve the third stage and realizes its in everyday life. the third stage depends (as the experience shows) on the inner culture of a man, his perception of the spiritual tradition of his people.

Volodymyr NYCHPORUK
Physician of the High Category
Ukrainian Center of Health
Ministry of Protection of Health
of Ukraine



Viktoriya Ihorivna Matsiyevska was born in Leningrad. She graduated from the violin class of St. Petersburg Conservatoire in 1995, where her teacher was M. Hantvarg. She combines performance with scholarship, and has won international competitions. Her scientific interest is traditional violin performance.

The syncretic origins of Carpathian instrumentalists' professional performance can best be observed in the creative activity of wedding violinists, with some of whom I was privileged to talk and work. This was not simply an encounter in the course of an expedition, as a collector and transmitter of traditions, but a real chance to learn playing, techniques, tricks of performance and composition through stable, long-term communication. I lived with their families, observed directly their way of life and the peculiarities of pedagogic and creative practice, as a student traditionally lived with and observed his teacher.

My best informant, the famous Hutsul violinist Vasyl Mogur-Hrymaliuk set about teaching me properly in 'quanta', correcting my tasks, and even refusing to allow me to make tape-recordings of material, which he saw as a barrier to living perception, and to creative teaching. Later, I had to go to him to pass my final 'exam' – playing with musicians at a real wedding. The observations I made during the period of our contact allow me to speak of the continuing existence of a tradition of performance, containing the powerful energetic potential of an ancient art and occupation.

I found interesting the syncretic connection between instrumental music and the applied arts. A number of rituals have been preserved where these varieties of creativity are combined in a single process: for instance, during Easter entertainments a definite melody accompanies the presentation of painted eggs, while during wedding celebrations the wedding tree is decorated to a particular melody.

The activity of Hutsul professional musicians frequently extends beyond instrumental performance. The above mentioned Vasyl Mogur, from the village of Kovalivka, Ivano-Frankivsk Oblast, who is a legendary figure in the Carpathians and the subject of a considerable literature, is a professional healer and a reader of cards. Another equally celebrated Hutsul musician, Mykhailo Nechay, from the village of Verkhniy Yaseniv in Verkhovyna district, is also a healer and moflar (seer or sorcerer). It is interesting that both use spells and incantations, and make magic with the garments and possessions of a sick man, if direct contact is impossible.

Often performing musicians themselves make musical instruments. In the same village of Kovalivka lives the noted violin-maker and musician Vasyl Martyshchuk.

Hutsul musicians are truly universal professionals. This is especially noticeable at weddings where we can observe the full scope of the violinist's skill and artistry, after all his prestige and future income hang on his performance. It has long been a point of honour to invite the best musicians to perform at a wedding.

Viktoriya MATSIYEVSKA

MUSICAL RELIQS OF THE HUTSULS

Vasyl Leberdia with instruments from his collection. Bukovyna. 1988.

In addition to playing, the first violinist acts as a kind of 'director' at a wedding. This principally concerns the dancing. Well-versed in choreography, he is the leader of the dance, for a change in the musical phrase leads to a change in the steps of the dance. Theatrical elements are still preserved in dances like Chaban (the shepherd), Arkan (the lasso), Kosar (the mower), Holubka (the dove). Dancers imitate fighting scenes, harvesting, etc. They use accessories corresponding to the subject: axes in Arkan, whips in Chaban, etc. An interesting example of syncretism is the ritual Carol-singers' dance 'Plies' which combines music, singing, dancing, ritual acts and magic. The Plies is invariably accompanied on the violin, and only virtuoso violinists are invited to play.

The folk musicians are universal instrumentalists. Each one plays a number of musical instruments in addition to his own. Thus, the famous Hutsul tsymbalist Vasyl Herasymiuk, from the village of Prokurava in Kosivshchyna district, also plays professionally the button accordion, violin, pipe (sopilka). And although most musicians perform on just one instrument, they consider it necessary to know how to play others, so as to have a better feeling for ensemble playing. This knowledge is particularly vital for the first violinist, who is the leader of the ensemble. In addition to playing his own solo part, he has, as conductor, to know all the others.

Working with the violinist Mogur on a tour, I noticed that a number of the themes of his Hutsulky were simplified. Knowing his skill, this surprised me somewhat. The reason was very simple: he consciously simplified some themes on account of the trumpet and the pipe. (He himself has mastered nearly all folk instruments.) In addition, he believes that if the violin part is oversaturated with melismatics, it fits in poorly with the harmonic function of the other instruments of the band. Hence there is an interdependence between the composition and the instruments line up. The larger the band, the simpler the line of the melody. On the contrary, the most complicated compositions, like Gavyts' Hutsulka¹, filled with virtuoso technique and varied melismatics, is performed by a minimal instrumental line-up, so as to leave the violin line more audible.

The syncretic connection of instrumental music and the applied arts can be seen in the wealth and variety of musical decorations. No Hutsul instrumental playing can do without a number of gruppets, glissandos, mordentos. The rich melismatics themselves create the unique hutsul music. Almost all leading performers play music of other nations: Romanian, Moldovan, Jewish, Hungarian, Gipsy... Hearing a Moldovan melody performed by Mogur I noticed that it sounded very much like a Hutsul melody. And this was due to the characteristic Hutsul melismatics.

It should be mentioned that each region of Hutsulshchyna has its original style for performing melisms. When I started to play the Hutsulka composed by Halamasiuk, one of Mogur's best students, to the violinist Mykhailo Spochak, from the village of Kosmach in Kosivshchyna, he told me that he knew the song, but that in his region



Viktoriya Matsiyevska



Vasyi Mogur-Hrymaliuk. Ivan Frankivsk Oblast. 1988.

they play it differently. "This is the Verkhovyna style. We follow the Kosmach style", he said and there and then he performed the same song in his style.

The techniques of imitation and the subject-matter to be found in program works are another thing that unites music with the other arts. For instance, the solo poem for violin composed by Mogur 'Morning in the Lowlands' reproduces the singing of birds, bellowing of cows, crying of wood witches, the sound of the trembita (long national trumpet)*. In another work 'Kossuth Playing'² the technique of skorodature is employed (the string tuning is changed: D up to E, E down to C sharp), with pizzicato in the left hand creating the effect of a guitar accompaniment.

The syncretic unity of music and choreography is supported by the particular character of performance of compositions based on dance genres (this does not necessarily mean accompaniment for dancing but may also include music for listening). As well as the beating of the rhythm with the foot, the dancing quality of the music is emphasised by particular swing-lines.

In the composition of musical works we find elements of number magic. The number of phrases in a Hutsulka is invariably thirty two, and the relation of the repetition of phrases in the main part of the dance and the last part - called Kossacks - is 14.

The Hutsulish musicians are well aware of their select professional and social status. Mogur said: "If I start making hay I won't be able to play the fiddle, because my fingers won't be good for it any more. My priority is playing the fiddle." Teaching is structured so that a untalented student will not even be taken on by a celebrated master, none of whom teach from the very beginning. They say: "If a student cannot play a note now, how can I teach him later?"

The tricks of the trade are kept a closely guarded secret, to be revealed only to the select few. This I learnt for myself: none of the masters was prepared even to start talking on professional matters, until they were sure that I really could play the fiddle.

¹ The author of this composition is the outstanding Hutsul violinist Gavyts, the founder of the Verkhovyna violin school, the author of numerous adaptations and compositions, the teacher of Mogur. Gavyts' Hutsulka is considered the most technically difficult work, only to be played by a real master.

² The name comes from the Hungarian national hero Laszlo Kossuth. According to legend, Kossuth played violin and had a guitarist friend, who was killed in battle. A performance of the piece gives the illusion of two instruments playing - a violin and a guitar.

* It should be noted that this example is not entirely in the national tradition. The creative process of Hutsul musicians is 'within the canon'. Composition and instrumental treatment follow traditional patterns. Mogur's poem was created for the stage. The first among Hutsul violinists had a period of highly active concert performance. This did not, however, last very long thanks to Mogur's ambitious and powerful disposition, and it also got in the way of Mogur's real work: music for weddings.

(Editor's notes).



Ivan Kalynych. Bukovyna. 1988.

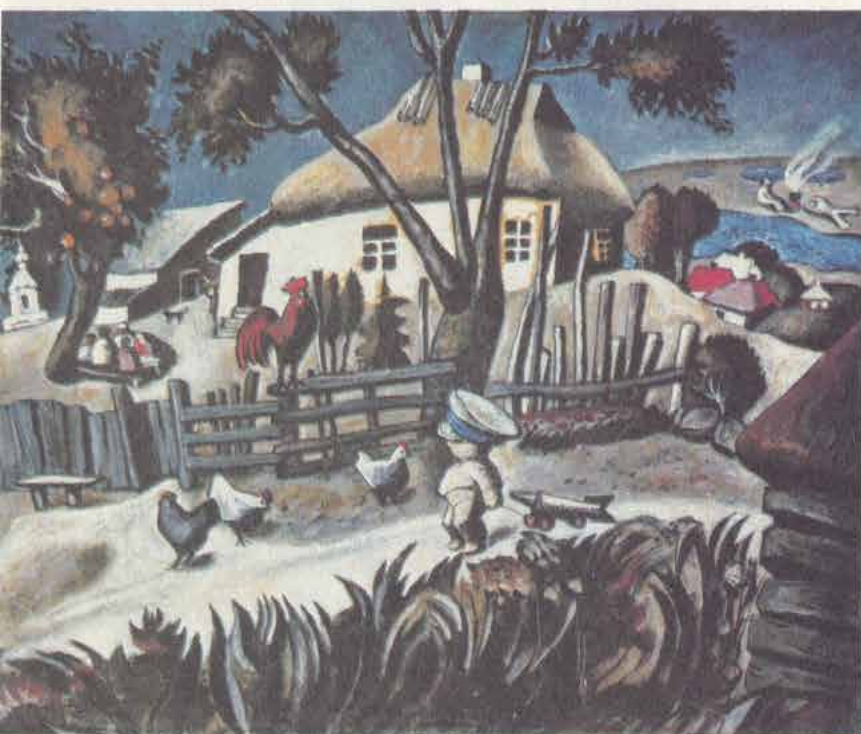
Wedding Musicians. Bukovyna. 1988.



Olha TARASENKO,
candidate of art criticism

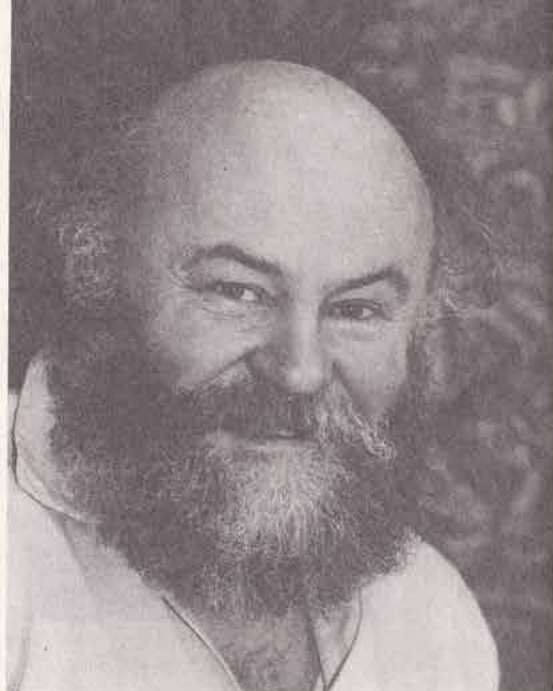
"TO TRUTH - ONLY THROUGH LOVE"

THE FAIRY-TALE SONG WORLD OF
YURIY KOVALENKO



"One Morning..."

Summer in Pryluky. 1975. ...



Yuriy Kovalenko was born between famine and war, in the old regimental town of Pryluky in Chernihiv Oblast. Despite long residence in Odesa, the artist's best work is concerned with themes from his childhood home.

"High trees, and a river, and swamps, and songs... Mother brings wooden toys from the market. We children sit and wait for the bread to be baked wrapped up in a cabbage leaf."

"We also loved to sit near a small potter's house and wait for the earthenware. The sun was shining, the potter, with a cigarette between his teeth, was turning the wheel with his bare feet... Oh, what a feeling of the physical reality of the world overwhelmed our souls! I recall that already distant world as the greatest happiness".

Such a fire has led Yuriy Kovalenko through his life: art school and the Leningrad institute of theater, music and cinematography – hence the fairy-tale elements, sounds and action in the works of the artist. These signs are organically combined with childhood reminiscences, that became an ethical criterion of public self-consciousness for this outstanding artist. How much Kovalenko suffered because of that criterion!

He did not find a place in the theater, because he did not want to surrender his artistic energy to intermediaries like producers and actors; he himself played both these roles in his pictures. He did not take part in Ukrainian and all-union exhibitions, without which he could not join the Union of Artists until his 57th year. As a result, he did not have a studio and had many problems with accommodation. Money was also tight.

"If a man lives on the 16th or 100th floor, what relation can he have to the earth or nature?.. This man tells me: "I like your picture. I want to see it when I wake up in the morning." Thus, he likes your world, and this world means the road to our village, my granny and my mother... A man wakes up and sees a little piece of my land! How can I take money for this?!"

Such is the wise man with a face of rural bee-keeper.

His pictures did not correspond to unified rubrics: "Our contemporary men," "My Nechornozemia," "Blue Ways of the Motherland" and others. He did

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Mother. 1989.



"Three Old People..."

not heed his friend's advice: "Paint at least once that red tractor on the green field! When you are a member of the Union, you can create what you like..."

"No, I did only what I liked. I called my pictures "Poems to a Beloved Woman." Because a man can reach the truth only through Love, only through Love!"

Yuriy Kovalenko organized his exhibitions in factories, on liners, in cinemas. People liked them. The "Bootlickers" sent complaints to different "institutions": "Who do they exhibit: a nationalist?!" But it should be noted that Odesa was always very loyal. The art museum bought and exhibited a number of pictures by Yuriy Kovalenko. But only recently did they appear at exhibitions in Kyiv.

It is interesting that the artist himself, by his own admission, did not think about the national problem. He created according to his soul's inclination, guided by the native fire from the town of Pryluki. His pictures are full of the feeling of the harmony of the world so characteristic of the Ukrainian peasantry. Like folk artists, Y. Kovalenko painted the origins of human existence: mother, house, trees, different creatures, wells, clouds and rivers. His world is really fairy and song, Ukrainian in essence, despite its complete lack of specific ethnographic features. The Ukrainian element here, as in the pictures of another artist from Odesa Valentyn Altanets, merged with the universal, and cannot be confused with any other. It gives grounds for talking about an Odesa school of Ukrainian national art...

Much has changed in the Union of Artists during the last three or five years. True criteria of art have been renewed. This process is difficult. Pompous exhibitions with their "soviet-patriotic" features and rejection of the least "nationalism" are forgotten now. But another danger is coming. After the "abolishment of totalitarianism" a road opened for "sharply social avant-gardism," that demands the spectator's attention with its boastful subject-matter and expressive forms. Well, let it be so. But the pictures of such "realists" as Yuriy Kovalenko or Valentyn Altanets should not be forgotten in the far corners of the exhibitions. The pictures of these artists, who with all their lives affirmed the creative mission of art and the eternal values of their people, are more important today than any experiments.

Spiritual and enlightened tension is vivid in the works of true popular artists. Striving for harmony, these artists renew relationships between the generations, between society and the Universe. The nation's soul lives and flourishes thanks to them. This is the main function of art.

Odesa.



"From Old Times". 1986.



