

МІНІСТЕРСТВО ОХОРОНИ ЗДОРОВ'Я УКРАЇНИ

Харківський національний медичний університет

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History of Ukrainian Culture

Історія української культури

Workbook for English-speaking students

Робочий зошит для англomовних студентів

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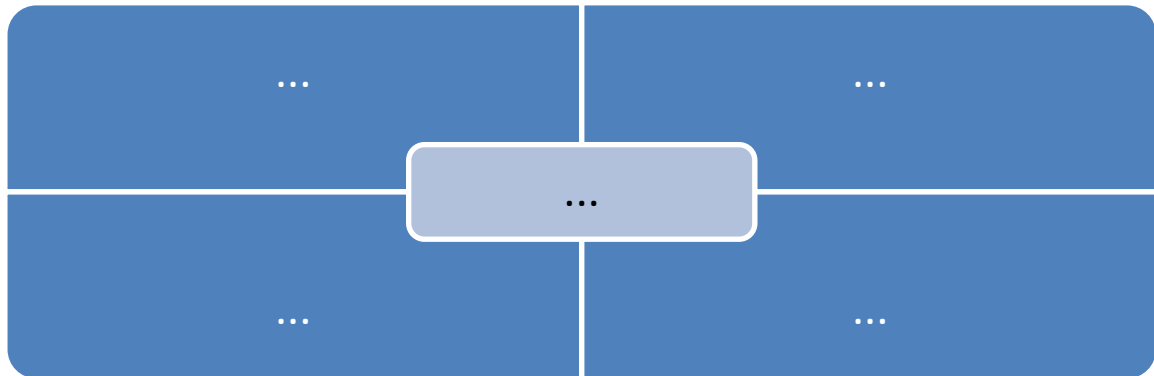
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C O N T E N T

Unit 1	Part one	Introduction to “History of Ukrainian culture”	4
	Part two	Archaic cultures at the territory of Ukraine. Sources of Ukrainian culture	11
Unit 2	Part one	Culture of Kyivan Rus’ (9-12 th centuries)	25
	Part two	Culture of Galicia-Volhynia Principality	31
Unit 3	Part one	Ukrainian Culture of Lithuanian Period (14 th -16 th c.)	38
	Part two	Ukrainian Culture of Polish Period (16 th -the first half of 17 th centuries)	41
	Part three	Ukraine and West-European cultural influences (late 17 th - 18 th centuries). Enlightenment	45
Unit 4	Part one	Ukrainian cultural revival (late 18 th –early 20 th c.). First period	51
	Part two	Ukrainian cultural revival (late 18 th –early 20 th c.). Second period	59
	Part three	Ukrainian cultural revival (late 18 th –early 20 th c.). Third period	69
Unit 5	Part one	Ukrainian cultural development of the newest period (20 th –early 21 st centuries)	75
	Part two	Social and political processes after disintegration of the USSR and their influence on the development of culture in Ukraine	88
References			96







Unit 1. Introduction to “History of Ukrainian culture”. Part one







1. Subject of “History of Culture” is a complex study of a big variety of spheres. Fill in the chart



2. Why should we study the history of culture?

3. What are the tasks of this subject? Mark the sentences *T* (True) or *F* (False)

This subject helps to support moral and spiritual potential of nations	 
It develops technical skills	 
It supports the feeling of national self-consciousness	 

This subject is a part of natural sciences	 
It integrates culture of nations into the world community	 
It helps to form the hostility between nations	 

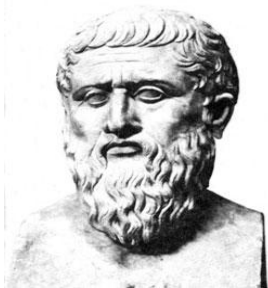
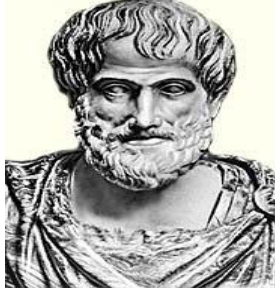
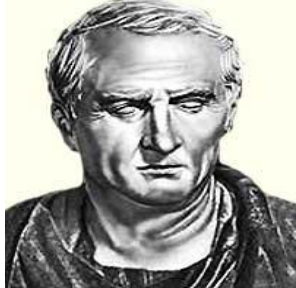
4. What does “culture” mean? Mark the sentences A (Agree) or D (Disagree)

	 
<p>tra·di·tion <i>noun</i> \trə-'di-shən\ : a way of thinking, behaving, or doing something that has been used by the people in a particular group, family, society, etc., for a long time</p>	 
	 
	 

5. Offer your own definition of culture:

6. The first man, who put the definition of “culture” to the scientific circulation, was:

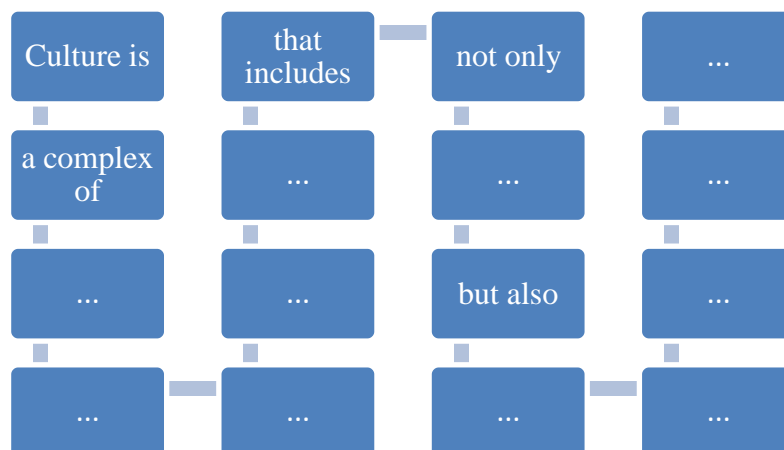
		
a) Plato	b) Aristotle	c) Cicero

7. What was the meaning of culture from the very beginning?

- a) level of mental abilities of some nations
- b) the achievements of spiritual culture, scientific knowledge, arts, moral perfection, and all things related to the education
- c) till, cultivation of land according to people's needs
- d) upbringing process, education, and development

8. The world conference under the aegis (patronage) of UNESCO in 1982 gave the universal definition of culture. Fill in the gaps

 	is...
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9. Criteria of sub-division of culture. Fill in the gaps

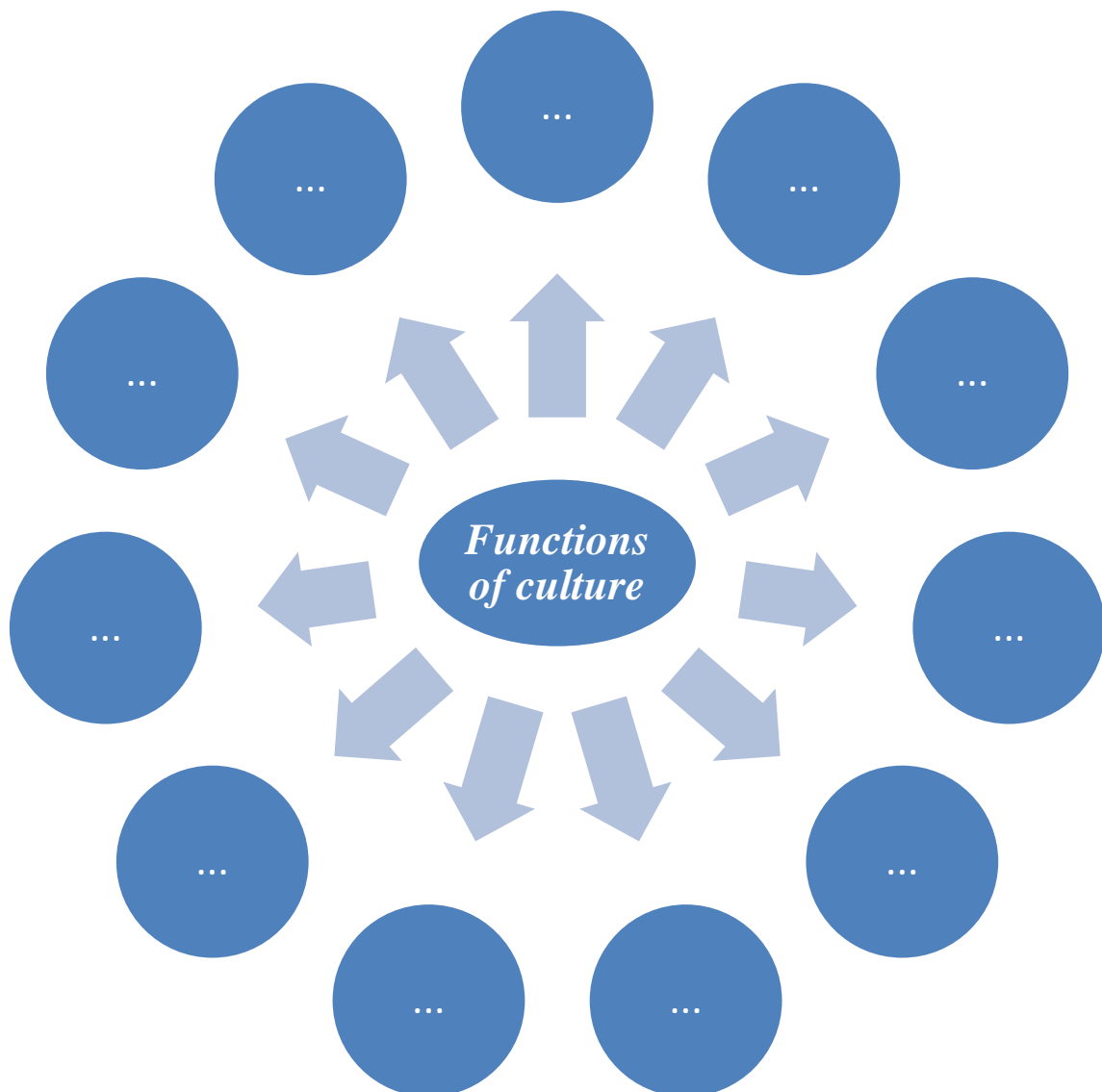
according to the mean of expression	according to subject of cultural creativity	according to the direction

10. Foreign cultural scientists use the term “culture” in four main meanings.

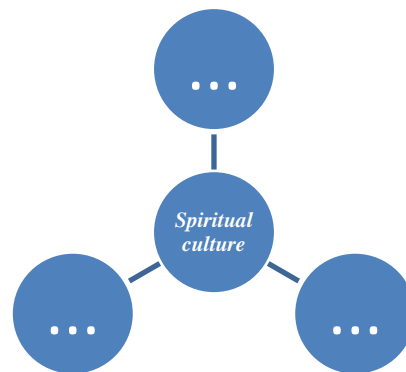
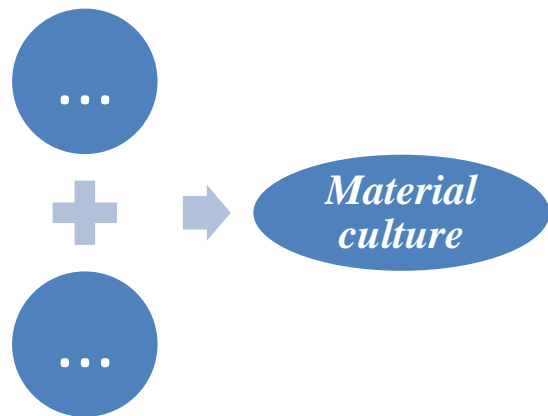
Describe the main points of their approaches

1.	
2.	
3.	
4.	

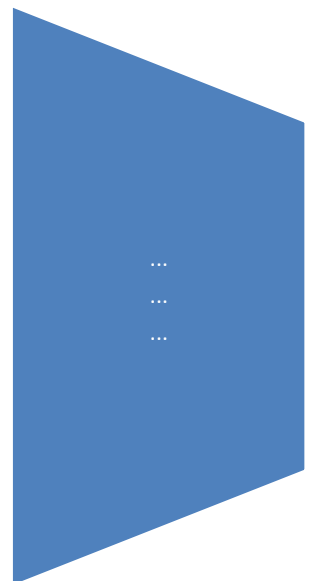
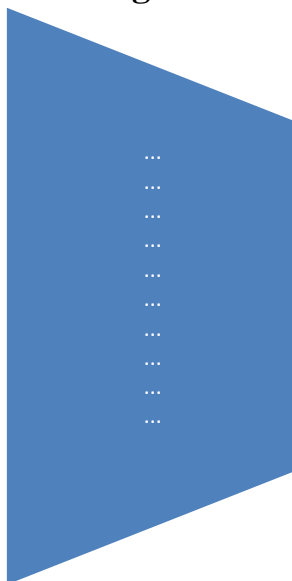
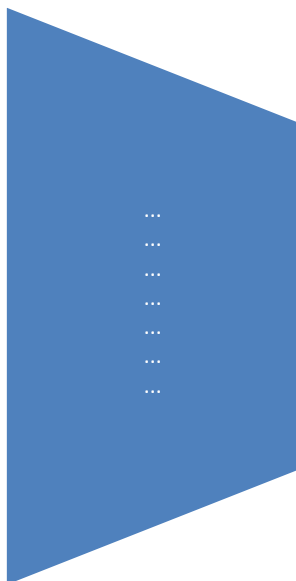
11. What are the functions of culture? Fill in the gaps



12. Structure of culture. Fill in the gaps



13. Sources for learning the history of Ukrainian culture



14. What is the difference between Ukrainian culture and culture of Ukraine?

Ukrainian culture	Culture of Ukraine

15. Match the term in A with the appropriate definition in B:

	A		B
1.	<i>Ethnic culture</i>	a.	produced cultural values directed onto mass consumption without taking into account differences between social strata, classes, nations, level of material welfare, etc.
2.	<i>Folk culture</i>	b.	is created by privileged part of society, or by professionals
3.	<i>Mass culture</i>	c.	is created by unknown non-professional authors
4.	<i>High culture</i>	d.	is a totality of economic, political, artistic, language, household, ritual, moral and other factors
5.	<i>National culture</i>	e.	is a culture of stable community of people, which is historically rooted in a particular area and has common language, traditions, way of life, mental structure, psychic characteristics, and corresponding consciousness (awareness of genetic connection with other members of this group)

Tasks for additional balls:

Level 2

Information:

1. Specific character of elite culture.
2. Folk culture and its varieties.
3. Challenges of modern mass culture.

Level 3

Topics for synopses:

4. Culture and counterculture.
5. Dmytro Chyzhevsky and his "Theory of cultural waves".
6. Sources for investigation of Ukrainian culture.
7. Oral folk creativity and its influence on the development of human morality.

Practical creative task:

8. Make a crossword for this topic.

Unit 1. Part two. Archaic cultures at the territory of Ukraine.

Sources of Ukrainian culture

1. When did people started to settle at this territory?

- A. Early Paleolith B. Mesolith C. Late Paleolith

2. Primitive people adored goddess of fertility.



In Mizyn culture small female figurines were popular, and were carried out on the principle of finiteness almost noticeable features are indistinguishable, but pronounced signs femininity. This samples sculpture got the name...

- A. Paleolithic Doll B. Paleolithic Venus C. Paleolithic Sculpture

3. What was the main material for building of Mizyn hut?

- A. Mammoth bones B. Wood C. Clay

4. There were some kinds of primitive beliefs in Paleolithic Age.
Match the term with its definition

1. Magic

A) a belief in the soul of the specific material things (fetishes)

2. Fetishism

B) a primitive belief in existence of spirits of nature, animals, plants, etc.

3. Animism

C) the kind of belief that with the help of specific rituals a person can influence on the behaviour or health of other people

5. Which kind of social organization dominated in Paleolithic Age?

- A. Matriarchy B. Patriarchy C. Civil Society

6. Neolithic revolution was the period of qualitative changes in the life of primitive people. Circle the most important of those changes:

a)	Formation of agriculture, stock-raising, and handicraft
----	---

b)	People started to use fire
c)	Language and thinking were formed
d)	Primitive arts started to form at this period round sculpture and relief, music, dancing, and painting
e)	Primitive people had practical knowledge in medicine, pharmacology, toxicology that gave them the chance to treat fractures, dislocations, wounds and injuries

7. What do you know about material culture of Trypillians?



1. What kind of houses did they build?



2. Which kinds of traditional activities were developed at that time?



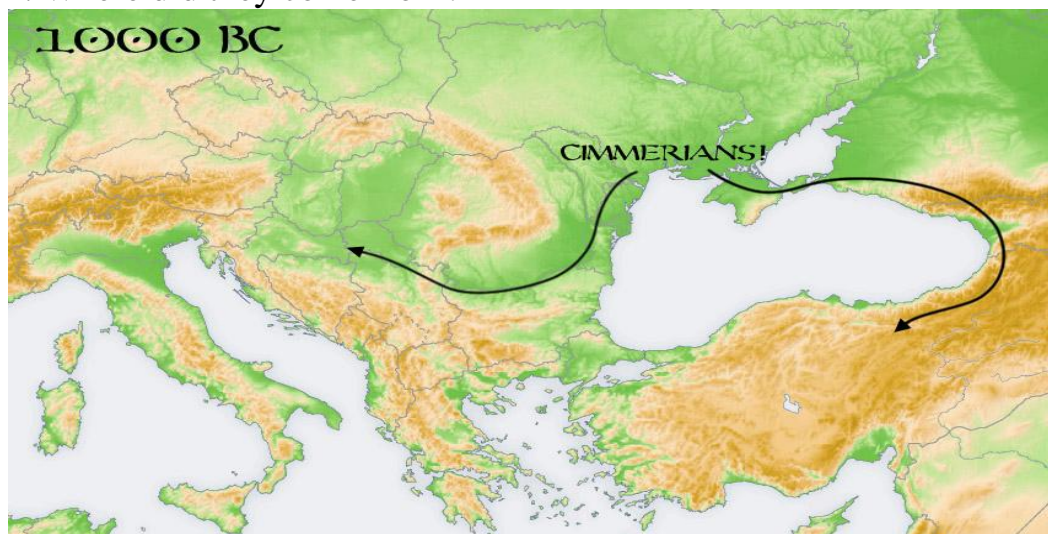
3. What do we know about their way of life?

8. What do you know about spiritual culture of Trypillians?

1. Did they have monotheistic religion?
2. Can we use the term “civilization” to name Cucuteni-Trypilian culture?

9. What do you know about Cimmerians?

1. Where did they come from?



2. When did they start to settle in these lands?
3. Which kinds of activities were usual for them?



10. What do you know about Scythians?

1. Where did they come from?



2. When did they start to settle in these lands?
3. What do you know about their culture and way of life?



Scythian king



Scythian warriors

4. Which tribes came to this territory after Scythians? What do you know of their way of life?

11. Why Greeks came to the Northern Black Sea region and which city-states did they found?



This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Fill in the chart

	Zarubyntsi culture	Chernyakhiv culture
1. Location		
2. Period of existence		
3. Traditional activities		
4. Burial ceremonies		

1. Where did they settle?
2. What kinds of activities did they have?
3. Which historical sources gave the information about their life?

2. Which Gods of Early Slavs do you know?
3. Where did Early Slavic people usually worship? What was the name of that place?

Tasks for additional balls:

Level 2

Information:

1. Origin of Ukrainian culture.
2. Archaeological cultures in interflow of the Dnieper and the Dniester Rivers.
3. Mesolithic artifacts at the territory of Ukraine.

Level 3

Topics for synopsizes:

4. Archaic cultures of Ukraine (3rd -2nd millennia B.C.)
5. Peculiarities of Trypillian ceramics.
6. Scythian culture in Antique sources.
7. Early Slavic mythology.
8. Material and spiritual culture of Cimmerians.
9. Scythian and Antique co-influences.
10. Mythology of Early Slavs.
11. Roman colonization and spread of Christianity.

Practical creative task:

12. Make a crossword for this topic.

Information for self-preparing work

SLAVIC MYTHOLOGY

When “mythology” is mentioned one can hardly help thinking about the amazingly rich and often highly artistic and moving tales of ancient Egyptians, ancient Greeks, ancient Indians, mediaeval Islanders, mediaeval Irish and native Americans, or Australian Aborigines. It seems that not all the peoples were so endowed with such a vast capacity of creating myths and tales, but probably most of the peoples on earth did have a body of all sorts of myths that told the stories of the creation of earth, of man, of heroes and of their heroic or cultural deeds, of love and death, and, of course, of gods and of all kinds of “supernatural” or “otherworldly” creatures.

Slavic mythology and Slavic religion evolved over more than 3,000 years ago. It is conjectured that some parts of it are from Neolithic or possibly even Mesolithic times. The religion possesses numerous common traits with other religions descended from the Proto-Indo-European religion.

Slavic mythology is the mythological aspect of the polytheistic religion that was practiced by the Slavs.

Slavic religion is related to pre-Christian religious practices among the Slavs of Eastern Europe. There is only fragmentary and scattered information about the myths and legends of the pagan Slavs, and it is not possible to trace the history of their religion or to reconstruct the whole Slavic pantheon. Nevertheless, there were certain common beliefs among most pre-Christian Slavs. It is generally thought that the earliest Slavic religious beliefs were based on the principle that the whole natural world is inhabited and directed by spirits or mysterious forces. Later, particularly in areas where the Slavs had a more organized cultural life and were integrated with foreign peoples, the spiritual beliefs became less rustic, and the vague spirits of nature were anthropomorphized into divinities with special powers and functions.

Beliefs and religious practices of the ancient Slavic peoples of East Europe, including the Russians, Ukrainians, Poles, Czechs, Slovaks, Serbs, Croats, and Slovenes. Most Slavic mythologies hold that God ordered the devil to bring up a handful of sand from the bottom of the sea and created the land from it. Slavic religion was often characterized by dualism, with a Black God named in curses and a White God invoked to obtain protection or mercy. Lightning and fire gods were also common. The ancient Russians appear to have erected their idols outdoors, but the Baltic Slavs built temples and enclosed sacred places, where festivals were held and animal and human sacrifices occurred. Such festivals also often included communal banquets at which the flesh of sacrificial animals was consumed.

Unlike Greek or Egyptian mythology, there are no first-hand records for the study of Slavic mythology. Despite some arguable theories (for instance, the Book of Veles), it cannot be proven that the Slavs had any sort of writing system before Christianity; therefore, all their original religious beliefs and traditions were likely passed down orally over the generations, and basically forgotten over the centuries following the arrival of Christianity. Before that, sparse records of Slavic religion were mostly written by non-Slavic Christian missionaries who were uninterested in accurately portraying pagan beliefs. Archaeological remains of old Slavic cult images and shrines have been found, though little can be yielded from them without legitimate knowledge of their contexts, other than confirming existing historical records. Fragments of old mythological beliefs and pagan festivals survive up to this day in folk customs, songs, and stories of all the Slavic nations.

There are currently no known written accounts of Slavic mythology predating the fragmentation of the Proto-Slavic people into West, East, and South Slavs, with the possible exception of a short note in Herodotus' *Histories*, mentioning a tribe of Neuri in the far north, whose men, Herodotus claims, transform themselves into wolves for several days each year. Some researchers have interpreted this through the Slavic folk belief in werewolves, whilst others believe that Herodotus actually referred to ancient Slavic carnival festivals, when groups of young men roamed the villages in masks, sometimes referred to as vucari (wolf-humans). The identification of "Neuri" with Proto-Slavs remains controversial, however.

The first authoritative reference to the Slavs and their mythology in written history was made by the 6th century Byzantine historian Procopius, whose *Bellum Gothicum* described the beliefs of a South Slavic tribe that crossed the Danube heading south in just two days. According to Procopius, these Slavs worshipped a single deity, who crafted lightning and thunder. Though not named explicitly, it can be deduced this is a reference to the deity known as Perun in later historic sources, as in many Slavic languages today (Polish 'piorun' for example). Perun simply means "thunder" or "lightning bolt". He also mentions the belief in various demons and nymphs (i.e. vilas), but does not mention any other names.

The most numerous and richest written records are of West Slavic paganism, particularly of Wendish and Polabian tribes, who were forcibly made Christian only at the end of the 12th century. The German missionaries and priests who criticized pagan religion left extensive records of old mythological systems they sought to overcome. However, they hardly restrained themselves from "pious lies", claiming pagan Slavs were idolatrous, blood-thirsty barbarians. As none of those missionaries learned any Slavic language, their records are confused and exaggerated.

Major works include a chronicle of Thietmar of Merseburg from the beginning of the 11th century, who described a temple in the city of Riedegost (Radegast) where the great deity Zuarasic (Svarožic) was worshipped. According to Thietmar, this was the most sacred place in the land of pagan Slavs, and Svarožic was their most important deity.

Another very valuable document is the *Chronica Slavorum* written in the late 12th century by Helmold, a German priest. He mentions 'the devil' Zerneboh (Chernobog), goddess Zhyva, god Porenut, some unnamed gods whose statues had multiple heads and, finally, the great god Svantevit, worshiped on the island of Rügen who, according to Helmod, was the most important of all (Western) Slavic deities.

The third, and arguably the most important record, comes from the Danish chronicler Saxo Grammaticus, who in his *Gesta Danorum* described the war fought in 1168 by the Danish king Valdemar I against the Wends of Rügen, the conquest of their city at cape Arkona and the destruction of the grand temple of Svantevit that stood there. Saxo meticulously described the worship of Svantevit, the customs associated with it and the tall four-headed statue of the god.

The fourth major source are three biographies of the German warrior-bishop St. Otto, who in the early 12th century led several military-pastoral expeditions into the regions of Slavic tribes living near the Baltic Sea. According to the manuscript, the most important Slavic deity was Triglav, whose temples in the city of Szczecin were respected oracles. In the cities of Wolgast and Havelberg, the war god Gerovit was worshiped, a likely corruption of Jarovit, a Slavic deity possibly identical to Jarilo of the East Slavic folklore.

SLAVIC RELIGION

As various Slavic populations were Christianised between the 7th and 12th centuries, Christianity was introduced as a religion of the elite, flourishing mostly in cities and amongst the nobility. Amongst the rural majority of the medieval Slavic population, old myths remained strong. Christian priests and monks in Slavic countries, particularly in Russia, for centuries fought against the phenomenon called dvoeverie (double faith). On the one hand, peasants and farmers eagerly accepted baptism, masses and the new Christian holidays. On the other hand, they still persisted performing ancient rites and worshiping old pagan cults, even when the ancient deities and myths on which those were based were forgotten.

From a perspective of the Slavic peasant, Christianity was not a replacement of old Slavic mythology, but rather an addition to it. Christianity may have offered a hope of salvation, and of blissful afterlife in the next world, but for survival in this world, for yearly harvest and protection of cattle, the old religious system with its fertility rites, its protective deities, and its household spirits was taken to be necessary. This was a problem the Christian church never really solved; at best, it could offer a Christian saint or martyr to replace the pagan deity of a certain cult, but the cult itself thrived, as did the mythological view of the world through which natural phenomena were explained.

While folk beliefs and traditions of all Slavic peoples indeed are the richest resource for reconstructing the ancient pagan beliefs, these may very likely have lost their original mythology and sanctity. People entertained a vague idea that some festivals must be celebrated in a certain way, some stories must be told or some songs must be sung, merely in accordance with tradition. Cults of old deities were mixed with worship of new Christian saints, and old rituals blended among new Christian holidays.

We can roughly divide the folklore accounts into two groups:

Fairy tales about various fantastical characters and creatures such as Alkonost, Baba Yaga, Koschei the Deathless, Firebird, Zmey, songs and tales of legendary heroes such as Russian bogatyr, and superstitions about various demons and spirits such as domovoi, likho, vilas, vampires, vodyanoy, rusalka etc. Many of these tales and beliefs may be quite ancient, and probably contain at least some elements of old mythical structure, but they are not myths themselves. They lack a deeper, sacral meaning and religious significance, and furthermore they

tend to vary greatly among various Slavic populations.

Folk celebrations of various Christian festivals and popular beliefs in various saints. It is, for instance, quite clear that a popular saint in many Slavic countries, St. Elijah the Thunderer, is a replacement of old thunder-god Perun. Likewise, traces of ancient deities can also be found in cults of many other saints, such as St. Mary, St. Vitus, St. George, St. Blaise and St. Nicholas, and it is also obvious that various folk celebrations, such as the spring feast of Jare or Jurjevo and the summer feast of Ivanje or Ivan Kupala, both very loosely associated with Christian holidays, are abundant with pre-Christian elements. These beliefs have considerable religious and sacral significance to the people still performing them. The problem is, of course, that the elements of pre-Christian religion are hopelessly mixed into popular Christianity.

SLAVIC MYTHS

Slavic myths were cyclical, repeating every year over a series of festivities that followed changes of nature and seasons. Thus, to understand their mythology, it is important to understand their concept of calendar. On the basis of archeological and folklore remains, it is possible to reconstruct some elements of the pre-Christian calendar, particularly major festivals.

The year was apparently lunar and began in early March, similar to other Indo-European cultures whose old calendar systems are better known to us. The names for the last night of the old year and the first day of the new year are reconstructed as Velka Noc / Velik Dan (Great Night/Great Day). After Christianization, these names were probably passed onto Easter. In Slavic countries belonging to Orthodox Churches, Easter is known as Velykden'/Great Day, whilst amongst Catholic Slavs, it is known as Velika Noc/Great Night.

In pagan times, however, this was a holiday probably quite like Halloween. Certain people donned grotesque masks and coats of sheep wool, roaming around the villages, as during the Great Night, it was believed, spirits of dead ancestors travelled across the land, entering villages and houses to celebrate the new year with their living relatives. Consequently, the deity of the last day of the year was probably Veles, god of the Underworld.

The number three: Slavs really like the number three, and tend to group things in threes whenever possible. Nine is the second most popular, being three threes. Many folk tales are about three brothers, with the youngest always winning. Heaven-Earth-Underworld, Rod-Lada-Svarog, Svarog's sons, Zemlya-Kupala-Veles, the Zori, the Bogatyri, all triads.

Rod's Egg: The Slavs continue to honor the Egg by incorporating it into the celebration of Easter. The ultimate expression of the Egg are those created by the House of Fabrege for the Tsars, used as Easter presents beginning with Olexander (Aleksandr) III.

Burial rituals: The early Slavs cremated the dead to help the soul rise up to Heaven, also a reasonable practice when bears and wolves live in the area. The Christian practice of burial can't have been an easy sell, a grave was closer to the Underworld, further from Heaven, and not easy to dig six months of the year because of frozen ground. I would not be surprised to find that for an extended period after the Baptism of the Rus', locals told the priest that a bonfire was needed to thaw the ground for burial, whereupon they cremated the body in secret and buried an empty coffin with the priest in attendance.

Hell must have been another problem, as fire was sacred to the Slavs, and cold was death. I am not sure how much of a threat burning in Hell was to most Slavs. It was probably similar to imprisoning an Orthodox monk. Prison would be a general improvement in living conditions for most Orthodox monks, who tended to live in hand-dug caves with barely enough room to crouch in.

Death: Homicide and suicide were the only types of death that were not considered natural. All other causes were considered the will of one god or another.

Sacrifices: The usual ritual sacrifice amounted to a barbeque, with the animals burned, and then eaten by the congregation. Most gods were satisfied with a 'cockerel past crowing', but sometimes, goats, sheep, and cattle were needed. (Veles wasn't into poultry.) Human sacrifice was not a feature of the old Slavic religion.

Temples: Early 'temples' for most ritual sects consisted of an oak grove surrounded by a circle of stones, or a moat. Some featured statues, but there did not seem to be an absolute requirement for images. It was much later, near cities that buildings were constructed for worship, and images became a regular feature. The early circles tended to be for a single god, while the buildings were polytheistic.

Oak trees: The hardwood oak tended to be struck more often by lightning, provided long burning fuel for the winter fires, was the source of charcoal for forges, and provided animal feed in the form of acorns. It was sacred to all the major gods.

Bears: The primary use of bears in elder times was to locate bee hives. The Slavs traded honey to the Vikings, who used it to make mead (an alcoholic drink made from honey, drunk esp. in the past), and the wax was traded to the Byzantine Empire, to be made into candles. The Russian word for bear is Medved, a compound word derived from the roots of Honey and Seer/Witch, reflecting the bears use in the search for honeycombs.

Major Holidays: The Equinoxes were the major Slavic holidays. The people witnessed the battle between the White God (Belobog) and the Black God (Chernobog). Of course, the White God always won in the Spring, and the Black God in the Fall. Rations would have been short for the Spring Equinox, but people would celebrate the coming warmth and begin their preparations for planting. There was more food in the Fall, but the Black God's victory was a warning of the hard times to come. This was the cycle of Slavic life:

Times are hard, but will get better;

Times are good, but will soon get worse.

SLAVIC GODS AND GODDESSES

PERUN

Perun was one of the mightiest Slavic gods, creator of thunder and lightning, bringer of storms and rains, protector of warriors and leader of military detachments. Almost everywhere Perun was considered the supreme god. His name is derived from Indo - European root "perk", "parg" (hit, strike) which developed into pan-Slavic "pierun", "perun" - a thunder, a lightning. In ancient times universal master and supreme god was Svarog - god of sky and archetypal fire. He was a peaceful god - father and creator - and had 3 sons: 1) Dazhbog, the good golden-faced god of sun, warmth, light and life, protector and donator to people; 2) Svarozhich - the furious god of terrestrial fire, whose name should never be pronounced; 3) Perun - fearful and cruel god of thunderbolts, storms, hurricanes, hails and wars, requitor and punisher of people, guardian of world order. When Slavs started their migrations in IV-V cent., they confronted with many foreign tribes and their life turned into a struggle for survival, because of which they started paying greater honour to warlike Perun, than to peaceful Svarog. Thus Perun became a supreme overlord, displacing his father Svarog. Besides being thunderer and punisher, Perun is also a benefactor - rain, caused by him, bring life and fertility to earth; to encourage pious people, Perun assists them and rewards them for their good deeds, but His cruelty and stringency enforce and strengthen order among people. If there was nobody to control them, they would have exterminated each other and obliterated the whole mankind.

BELOBOG, BYALBOG, BELUN

Byelobog means "white god", and so he appears as an old man with a long white beard, dressed in white and carrying a staff. He is a giver of light, traveling only in the daytime. He leads the lost out of dark forests, bestows wealth and fertility on all, and helps reapers in the fields. He fights with Chernobog every winter and summer solstice.

DAZHDBOG, DAZHBOG, DAYBOG

Dazhbog was the sun god, and a kind of chief god, somewhat similar to Zeus or the Dagda. He had horns and a canine head. Dazhbog travelled in a chariot across the sky every day like Helios, bringing justice, prosperity and sunshine to the world. He was known as the grandfather of the Russian people. His attendants included two maidens (the morning and evening stars),

seven judges (the planets), and seven messengers (the comets). In one myth, he got married to Lada, and two secure abundance of the world.

PEPERUNA, PERUNITSA

Peperuna was the wife of Perun the Thunderer. She was often mentioned in Slavic pagan conjuring songs and prayers for rain, mainly at the Bulgarian rain-begging ritual "peperuna". Peperuna was goddess of rain, rainclouds and storms. Probably another name for Dodola.

DOLYA, SRETYA, SRECHA

Dolya was the goddess of good fortune and luck, bringer of joy and happiness, assistant of the household and welfare goddess Makosh. Sretya was represented as a gold-curled maiden, who, just like Makosh, often spins golden yarn. Inside it she weaved people's fate or better - the good parts of their fate. Often Sretya travelled around the world and can appear before everybody - once as a girl, once as a boy. She would request a small favour, asked this or that and, if the man was good, helpful and respectful, she gave him good luck. If the man was peppery, un-obliging or said bad words for gods, Sretya turned her face off him and happiness never came to such person.

ZHAROVIT, YAROVIT

Jarovit (or Gerovit) was the god of war; his name may mean "severe lord". He ruled the springtime, looking toward the West. His sacred symbol was his shield, which was kept in his temple and brought out when a victory was needed.

ZHIVA, DIVA, SIVA

Zhiva, from Slavic "zhiv" (alive); "zhivot" (life). Goddess of life, birth, spring, fertility and love. She embodied the universal vital powers, brings live-giving forces. Thus Zhiva appeared to be the absolute antagonist of death - goddess Mora. Zhiva was the wife of the universal demiurg, the creation - god Rod.

LADA

Lada was the goddess of spring, love and beauty. She lived in the Otherworld, called Vyri, until the spring equinox, when she emerged, bringing Spring with her. One story told that she was Svarog's wife, and without her he could not create the world. Other sources gave information about her brother/lover named Lado which would make them divine twins such as Freya and Frey. There was also some mention of her two sons, Lel and Polel, and that of a daughter, Liuli or Lielia. She and her daughter were the Rozhanitsy - Goddesses of a child's fate. Lada was often portrayed as a goddess who was born and died yearly. Her sacred tree was the lime/linden, supposedly because its leaves are shaped like hearts. As a Slavonic love song goes:

*"As the bee is drawn by the linden-bloom (or lime-perfume),
My heart is drawn by thee".*

DODOLA

Dodola was the goddess of clouds and rain. At times of drought, villagers would perform rituals to propitiate her, which included pouring water over a flower-bedecked girl.

MATY ZEMLYA

Mother Earth; everywhere this goddess was mentioned together with deities, but it is more likely to be one of the essential elements - earth. Different deities were personifications of its states and functions - like goddess Makosh was mistress of moist soil and respectively of agricultural abundance. People adored Maty Zemlya, because of its vital significance for the ancient agriculture Slavic communities. Harvest was up to it, so food and survival depended on her, too. Earth also provided eternal asylum for the mortal remains of people. I.e. man was directly dependent on Maty Zemlya through all his life and beyond the death, as the material state of the dead body affects the state of the deceased soul. There are obvious parallels between Slavic Mother-Earth and the Hellenic Geya or Nordic Jord (read Yiord), both whose names mean "Earth". Maty Zemlya was Svarog's wife.

SVAROG

Svarog was the sky god, as well as a smith and the giver of fire. This god is similar to Hephaestus. Svarog hammered the sun into shape and placed it in the sky. According to the

Slavic beliefs he was the founder of monogamous marriage. It had two sons. A short invocation to Svarog reads: "Sky, you see me! Sky, you hear me!"

SVAROZHYYCH, SVAROZHYYTS

Svarozhych was the personification of fire, and Svarog's son. He gave life to the newborn winter sun. He had often been seen as a warrior, clad in armor on a horse, with a bird-shaped helmet, a bison on his breastplate, and holding a shield and a double-axe. At harvest time, he kindled a fire to dry the corn and wheat before threshing.

SVANTOVIT, SVETOVIT, SVYATOVIT

Svantovit was a horned god connected with the ancestor cult. He was also a god of war, and protector of fields. His idol had four heads, and held a horn filled with wine, from which the priest predicted the harvest. Svantovit also had a sacred white horse which predicted the outcome of war - if it stepped across the palings with its right foot, it was a good omen, but with its left, a bad omen. Svantovit became St. Vitus.

STRYBOG

Strybog was the god of wind, storms and dissension. He brought the frost and cold. He was called the grandfather of the winds, and sometimes the distributor of wealth.

TROYAN, TRYGLAV, TRZIGLOV (lit. 'three headed') also sometimes called troglav was a god or complex of gods in Slavic mythology, similar in nature to the Trinity in Christianity or Trimurti in Hinduism. Often, he was considered to be the same deity as Troyan. Tryglav was a unity of three gods. The exact members of the triad vary by place and time. An early variation included Svarog, Perun, and Dajbog. Later, Dajbog was replaced by Svetovid or Veles. Tryglav is usually described as a fusion of these gods. More rarely he was said to be their son. It may also be a unity of lesser gods (Lesser Tryglav). In one legend, Tryglav was veiled completely, so holy that he cannot see the evil deeds of men. He rarely appears around mortals. Tryglav was depicted as a three-headed man sometimes with bands of (gold) blindfolds over his eyes, or a man with three goat heads. Several temples dedicated to Tryglav existed near Szczecin, Poland.

CHERNOBOG, CHRNOBOG

Chernobog means "black god". He was the opposite force of Byelobog, the lord of darkness, the bringer of calamities and destruction.

SLAVIC CREATURES

With the term "Slavic spirits" we conditionally name all supernatural creatures, for which Slavs believed to haunt the surrounding world. Slavs themselves usually called these creatures "bes, pl. besove" (fury), which in pre-Christian period designated absolutely all spirits, demons etc., disregarding their functions and characters (whether good or evil). In the western literature and Internet the furies are wrongly called "gods", probably because of their non-human character and peculiar abilities. But not all of the miraculous mythological images can be identified with the gods.

The difference between them is simple and explicit - in short, the gods were almighty; they embodied the essential characteristics of nature, humans and the social life so they can guide everything and modify it in accordance with the vertical and the horizontal of the World tree - life, death, love, marriage, birth, illness, fertility, misery, strength, weakness, rains, drought, earthquakes, light, darkness, cold etc. Also their deeds emanated concern about mankind and nature, regardless of the real concrete display of these deeds - as benefit or harm. Their concern was not necessarily favourable for the human, it is not pointed at his welfare but one way or another it has the purpose to sustain the basic universal principles. Much more elementary, lower and feeble were all the demons, spirits, souls and other supernatural creatures. It is true that they possessed some magical abilities, but these abilities were limited to a small area and were used to achieve insignificant effect, which was more like a whim of the respective creature than a manifestation of purposeful striving. It must not be disregarded that these creatures themselves are subservient to the god's will, even if slighter than the humans. They were not so vitally

dependent upon the gods' benevolence but are forced to obey it, in order to escape from being "punished by the sky", and it is this punishability that draws the line between them and the gods' powers, which we regard as non-punishable. And if the gods are mostly objects of religious worship and believes the rest of the supernatural creatures are burdened with mythological and superstitious belief. That's why the people are just afraid of them, as they are afraid of beasts and illnesses, while the gods are treated with awe, respect, even love.

VILLA, SAMOVILLA - Vila, a young, beautiful woman with long hair, who is usually the spirit of a girl died unbaptized. Vilas are warriors, and they can shapeshift into animals. They leave fairy rings where they walk. Round cakes, ribbons, fruits, vegetables, and flowers are left for them at sacred trees, wells and fairy caves.

VODNIK, VODYANOI - from "voda" (water) - male spirit, master of rivers, springs and lakes. The Vodnyk is lord of the Russalkas and often harms people.

DOMNITSA, DOMOVITSA - from "dom" (a house) - female domestic spirit; partner of the Domovyk. Other name - Kikimora.

SLAVA - the messenger bird of Perun, often a flame-colored owl. Slava points its wing toward the direction where an army should go.

RUSALKA - the spirit of a child who died unbaptized or of a virgin who drowned. Early Slavs believed that Rusalky lived in lakes and had long, wavy green hair. Some have fish tails like mermaids, and some can turn into fish. They manifested either as beautiful girls, dressed in robes of mist, who sang sweet songs to bewitch passersby, or as ugly and wicked women who attack humans, especially men. During Rusalky week, around Midsummer, they emerged from the water and climb into weeping willow and birch trees until night, when they danced in rings in the moonlight. Any person who danced with them must do so until the death. After that week, the grass had grown thicker wherever they walk. In the 19th century, the Rusalky were connected with the cult of the death.

POZEMNE VILE, earth spirits, like gnomes, who guarded treasure and helped miners.

Unit 2. Part one

Culture of Kyivan Rus' (9-12 centuries)

1. Kyivan Rus' was mentioned in European Chronicles of:



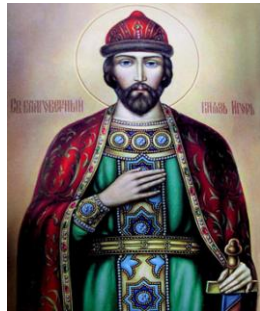
- A. 9th century
- B. 10th century
- C. 11th century
- D. 12th century

2. Heathen religious beliefs became a barrier for internal and external policy of Kyivan Rus'. Prince ... tried to reform polytheistic paganism, tried to transform it into monotheistic, with the cult of supreme god Perun. In 980 the new pagan holy place was built. It was held in frames of religious reform. But reform was not successful. Since 6th century the pantheon of gods had not transformed Kyiv into ideological center of heathen Rus'. In other Slavic countries at that time paganism was changed by Christianity. Monotheism (one God power), hierarchy of Saints, the idea of after death compensation, specific service, etc., all these

points coincided with needs of Princess' authority. Because of that Prince ... in 988 realized the second part of religious reform. He baptized Rus'.



Who of Kyivan Princes baptized Rus'?



- A. Ihor (Igor) B. Svyatoslav C. Volodymyr (Vladimir) D. Yaroslav**

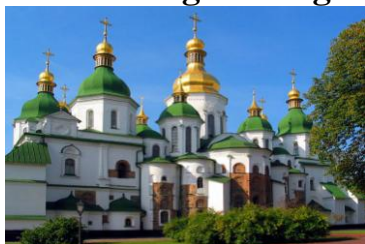
3. Who of Kyivan Princes got the nickname “European father-in-law”?

A. Ihor (Igor)	B. Svyatoslav	C. Volodymyr (Vladimir)	D. Yaroslav
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4. Kyivan Rus' was the part of ... cultural space:

- A. European B. Asian C. African D. American**

5. The most famous St. Sophia Cathedral and the first library were founded during the reign of:



- A. Olha (Olga)**
B. Svyatoslav
C. Volodymyr (Vladimir)
D. Yaroslav

6. Which kinds of foreign influences we can mention in the culture of Kyivan period? What are the evidences of them?

№	State or tribes	Evidences
1.		
2.		
3.		
4.		
5.		
6.		

7. What do you know about schools in Kyivan Rus’?

- a) Which types of schools existed in Kyivan Rus’?
- b) Did girls have the chance for school education?
- c) Which subjects included “the book education”? What was the task of it?

[illegible]

8. Christian church used this art for the psychological influence on believers:



- A.** monumental-decorative art **B.** icon-painting **C.** singing **D.** all mentioned variants

9. What do you know of literature and libraries of Kyivan period?

Religious ones	Secular ones

10. Two monks Anthonii and Theodosii founded the biggest monastery:



- A. Kyiv-Pechers'k** **B. Pochayiv** **C. Mgarsky**

11. What do you know about developed handicrafts of Kyivan period?

[illegible]

12. What do you know of music and other arts' development of Kyivan period?

[illegible]

13. Which characteristic features and peculiarities of Kyivan Rus' culture can you mention?

№	Characteristic features and peculiarities
1.	
2.	
3.	
4.	

Tasks for additional marks

Level 2

Information:

1. Development of medicine in Kyivan Rus'.
2. Kyivan Rus' like a state of cities.
3. Specific character of agriculture in Kyivan Rus'.

Level 3

Topics for synopsizes:

4. Pantheon of Slavic Gods.
5. Science of Kyivan period.
6. Chronicles' writing in Kyivan Rus'.
7. Jewelry arts of Kyivan Rus'.
8. Genres of literary works of Kyivan Rus'.
9. Music of 11th -13th centuries.

Practical creative tasks:

10. Make a presentation for the topic "Chronicles' writing in Kyivan Rus'".
11. Make a chart "Architecture of Kyivan Rus': evolution and originality".
12. Quiz "Sacral painting of Kyivan Rus'".

Unit 2. Part two

Culture of Galicia-Volhynia Principality

Culture of Galicia-Volhynia Principality is the part of Kyivan Rus' culture, but has some original and distinctive features. In spite of Mongol-Tatar invasion for about a century Galicia-Volhynia Principality kept up the cultural level, and even enriched East-European culture. Culture of Galicia-Volhynia Principality was influenced by Occidental (Western) and Oriental (Eastern) ones, and did not lose its East-Slavic specificity. Orthodox Church preserved its position and main traditions, and influenced a lot on the cultural development of this territory.

Culture of Galicia-Volhynia Principality was one of the main components for the formation of Ukrainian culture. Galician and Volhynian cultures had some difference, but they developed simultaneously and went through identical processes. It gives us the right to investigate culture of these lands like all-in-one phenomenon.

1. Education and Schools in Galicia-Volhynia Principality

State and Christian Church needed literate and educated people. Education in Galicia-Volhynia Principality followed traditions of Kyivan Rus'	
At the basis of churches and monasteries there were schools, which trained clergymen, clerks for episcopal office, and etc.	There was also the home education, especially for the children from boyar families (elite group of governors, who helped Princes in state activity)
All the churches and monasteries had libraries, with the help of which pupils could deep their knowledge	There are evidences about existence of big libraries in rich houses (Prince Volodymyr Vasylykovich had nice collection of books)



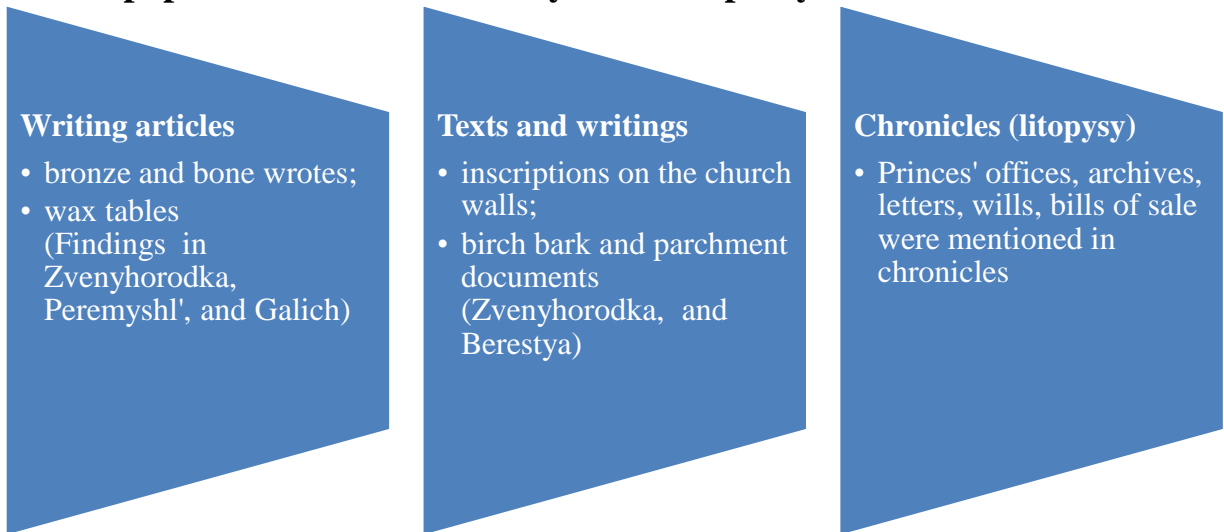
Graffiti on the walls of St. Panteleimon Church

The temple was built in 1194 by Prince Roman Mstyslavych and was the center of a fortified settlement Galich. The church was named after the prince's grandfather - Kyiv Prince Izyaslav. His Christian name was Panteleimon. Inside, the walls are preserved original drawings and graffiti of the time.

1.1. Which kinds of schools existed in Principality of Galicia-Volhynia?

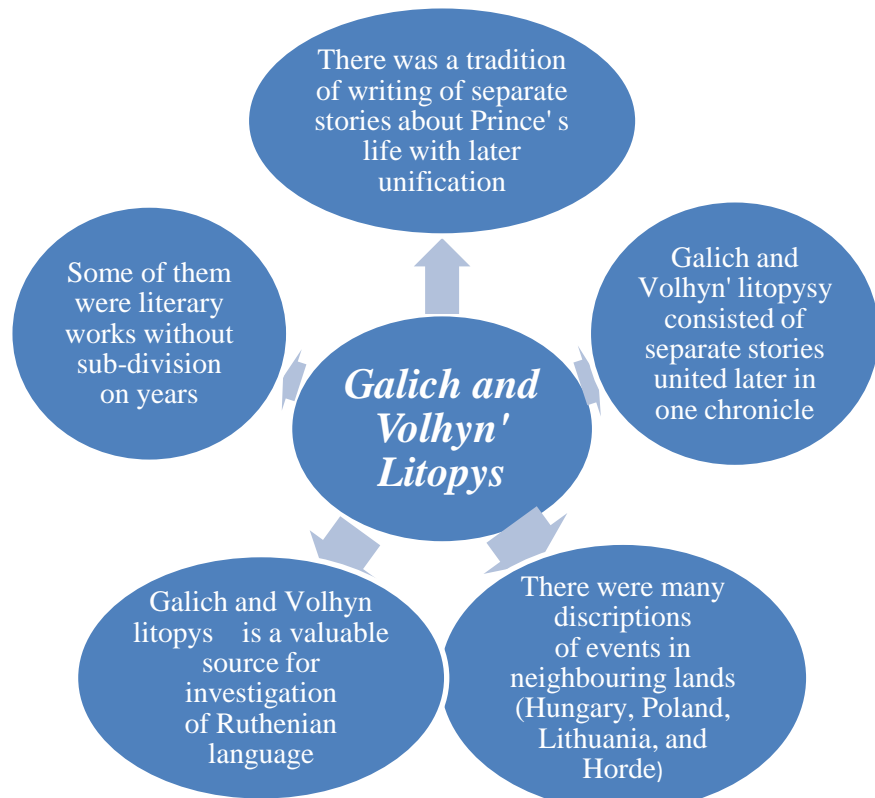
A. For training of clergymen	B. For children from rich families	C. For all of boys and girls, who wanted to get the education	D. All mentioned variants
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2. Archaeologists have found many evidences of literacy among the population of Galicia-Volhynia Principality



2.1. Why do we know about the high level of literacy among the population of Galicia and Volhynia?

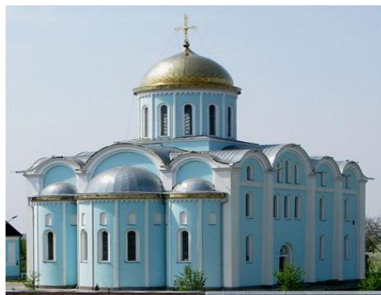
3. Chronicles' writing in Galicia-Volhynia Principality had some peculiarities



3.1. What were the particular features of chronicles' writing in Galicia and Volhynia?

4. Architecture

Existence of fortified buildings was the evidence of high level of development of Galich and Volhyn' region. First fortified buildings started to build in Galicia and Volhyn' (under the Czech influence) in 9-10th centuries. In 12-13th centuries Volhynian and Galician architectural schools were formed. Volhynian architects were under the influence of Kyivan tradition, Galician ones used both traditions of Kyivan and West-European masters. There were many:



Temples



Princes' palaces



Castles

4.1. What do you know of the architecture of Galicia-Volhynian period?

5. The fine arts

An important part of the artistic culture of Galicia-Volhyn' principality had painting. It represented a monumental painting (frescoes) and icons. Main temples of Volhyn' and Galich were painted in Kyiv traditional style. However, temples of the late 12th century, did not have frescoes (Cathedral in

Lutsk). At the same time, the frescoes were widespread in the princes' palaces. There are chronicles evidence that artists were painted chamber of Yaroslav Osmomysl. All of them had mostly secular motives. In early 13th – 14th centuries intensive temple building was realized in Volhyn', it accompanied by the restoration of frescoes created in traditional way, but they covered only part of the temple altar. By our time the majority of frescoes did not survive, just in the Armenian Cathedral in Lviv, we can find painting related to the 14-15th centuries.

5.1. What do frescoes mean?

A. is a permanent, fast-drying painting medium consisting of colored pigment mixed with a water-soluble binder medium	B. is painting on wet plaster, one of the techniques of mural painting	C. is a painting method in which the paints are made of pigments suspended in a water-soluble vehicle	D. is a projecting image with a shallow overall depth
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6. Icon-painting in Galicia and Volhynia

From the very beginning temples in these lands were decorated with two large icons, reminiscent of frescoes. Subsequently, their number increased. It was named iconostasis. It was a special partition that closed the sanctuary part of church and consisted of several rows of icons. Icons that were distributed in Galicia and Volhynia were Byzantine origin or from Kyiv. Later, in these lands own schools of icon painting started to form. It was flowering in the second half of the 13-14th centuries. The iconography of this period had a peculiarity: it developed without strict control of the church or the government. Artists, respectively, tried to find expression plot, sometimes breaking the canons. Paintings, with light volume, differed a lot from Byzantine designs.

Among the best examples of icons of that period we can mention:



Fragment of similar Byzantine icon 12-13th c. was found not far from Old Sambor (Galich region) in 1930



Volhynian Lord's Mother. Luts'k. Shroud Church. Tempera. 13th century

Folk motives we can mention on the embroidery shirt of Jesus Christ



Chenstokhiv Lord's Mother. Folk-made. Wood. From the collection of Ukrainian home icon in Radomysl'

(has three covers, the earliest one related to 12-13th centuries)



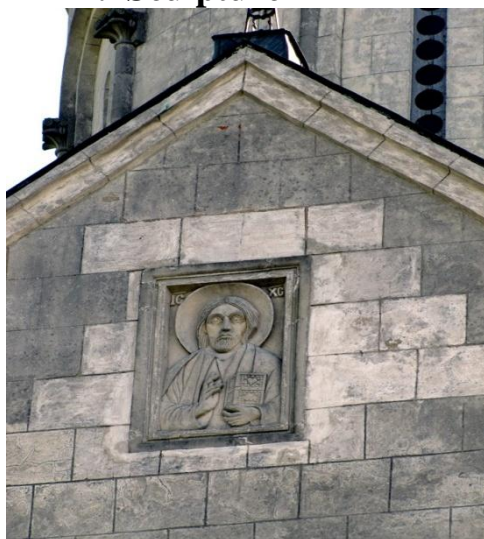
Icon of St. Yurii Lviv State Museum of Ukrainian Arts Was found in Stanyli village (not far from Drohobych)

Among other popular images in Galicia and Volhyn' icons there were St. Nicholas, St. Martyrs Dmytrii (Demetrios), Frol and Lavr, Borys and Hlib (Boris and Gleb).

6.1. Did Ukrainian icon-painters follow the compulsory canons?

A. Yes, sure	B. No, never	C. Sometimes	D. Add folk tradition
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7. Sculpture



*Relief on the walls of
St. Panteleimon Church
in Galich*

Another form of art, widespread in the Galicia-Volhyn' principality was sculpture. The dominative form developed here was relief, decorated the walls of temples. Striking example of sculpture that time is slate relief of St. Dmytrii (Demetrios) related to 13th century. Now it is stored in Kamyanets'-Podilskyi Museum. During the excavation of the ruins of the Assumption Cathedral in Galicia there had been found a relief image of the dragon, from the mouth of which grows lush branch.

There are many reliefs on the walls of St. Panteleimon church in Galich and John Chrysostom in Kholm. Their creator was "great villain Avdii". His name was the first famous Ukrainian one of the sculpture master.

7.1. Give the definition of "relief"

8. Book miniature

This kind of art was highly developed in Galicia-Volhynia. A few miniature manuscripts are preserved up to nowadays since 13th century. The oldest illustrated manuscript of that period has been preserved to this day, is *Dobrylove Gospel* (1164), which contains four miniatures of the Evangelists.

Bishops' Service Book of Przemyśl (early 13th century). Decorated with three miniatures (survived two) St. Basil the Great, John Chrysostom and Gregory the Theologian. Like the previous miniatures, these images are elongated, with small heads – according to the canons of Byzantine art.

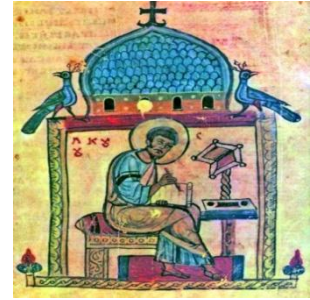
The majority of pictures in books of 13th century were copies of temple frescoes' painting. They also had decoration as headpieces, initials of sheets, and ornamentation.



Dobrylove Gospel (1164)



Paremiynyk (1271)



*Evangelist Luke.
Dobrylove Gospel*

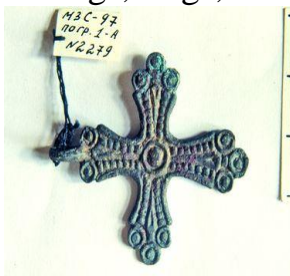
At the back side of the last page Dobrylove Gospel monk of St. Apostles Church Kostyantyn (who had the secular name Dobrylo) had written such a words: “In the year 6672 (1164), August, 26, had finished writing of this book. Brothers and fathers, if you would find the mistakes, correct them, and do not anathematize me. I am happy watching the last page of the written book”.

8.1. From which material the books in Galicia-Volhynia were made of?

A. papyrus	B. parchment	C. paper	D. all mentioned materials
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9. Jewellery

At the territory of Galicia-Volhynia principality archaeologists have discovered many treasures of all kinds of jewelry from silver and gold (crosses, earrings, rings, diadems, different kind of necklaces, pendants and belts).



Cross



Naruch (kind of bracelet)



Necklaces



Pendants

Very interesting kind of decoration was “naruch” - folding bracelet, hoop, which was called “silver folklore” because of numerous images of pagan ritualism. Of course, they were made from silver, with engraving and deposited on them mob dancers, harpers, mermaids, warriors, dragons, fantastic animals, and different ornaments. With striking findings of recent time we have to mention Kyiv and Bolokhiv land (Podillya, modern Khmelnytsky region).

These findings indicated a high level of Galicia-Volhynia jewelers, who knew different techniques: casting, forging, embossing, gilding, inlay and many others.

9.1. Who had been wearing the jewelry in Galician and Volhynian lands?

A. All of the people	B. Mostly rich people	C. Foreigners	D. Just children
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10. Pottery and ceramic

Pottery was one of the mass production of ancient craftsmen in Galicia and Volhynia lands. Decor of dishes had been varied from weaving to wavy line or in a combination of parallel lines. In the 12th century colour glazed ware was widely used. The most popular colours of decoration were green and yellow. Ceramic floor tiles for temples were multicolored, Easter-eggs (pysanky), had been decorated with complex patterns of geometric motifs and plant origin. In Galich there is a collection of ceramic tiles for walls and floors, it has relief images of birds and fantastic animals in Romanesque style.



10.1. In the picture find the pottery in traditional for Galicia colours. Write down the position of them in the shelves (upper, middle, down) and number from the left (1, 2, 3, 4, ...).

Tasks for additional balls

Level 2

Information:

1. Development of education Galicia and Volhynia.
2. Danylo Prince of Galicia his activity in cultural sphere.
3. Specific character of Galicia and Volhynia culture.

Level 3

Topics for synopsizes:

4. Chronicles' writing in Galician and Volhynian lands.
5. Jewelry arts of Galicia and Volhynia.
6. Peculiarities of monumental-decorative arts in Galicia and Volhynia.

Practical creative tasks:

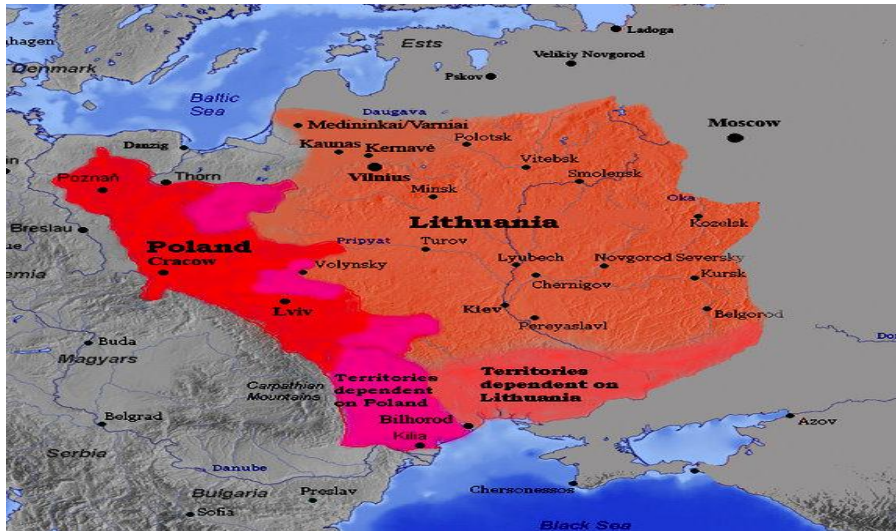
7. Make a presentation for the topic "Chronicles' writing in Galicia and Volhynia".
8. Make a chart "Architecture of Galicia and Volhynia: evolution and originality".
9. Quiz "Sacral painting of Galicia and Volhynia".

Unit 3. Part one

Ukrainian Culture of Lithuanian Period

1. What was the main rule of Lithuanians in occupied territories?

2. What was the part of Ukrainian, Belorussian and Russian lands in the stuff of the Grand Duchy Principality?



A. 1/2

B. 2/3

C. 5/6

D. 9/10

3. Which language was the official one in the Grand Duchy of Lithuania?

A. Lithuanian	B. Slavic	C. German	D. Polish
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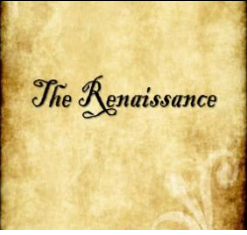

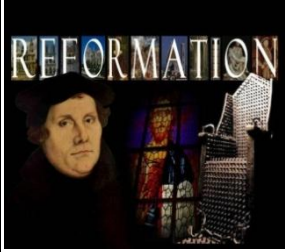
4. Which kind of relations had Catholic and Orthodox Churches in the Grand Duchy Principality?

A. hostile	B. friendly	C. equal	D. did not have any relations
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5. Where did Ukrainians get high education in 14-15th centuries?

A. in Asia	B. in Russia	C. in Europe	D. in America
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6. Which ideas influenced on the development of Ukrainian culture in 14-15th centuries?

<p>A.</p> 	<p>B.</p> 	<p>C.</p> 	<p>D. all mentioned variants</p>
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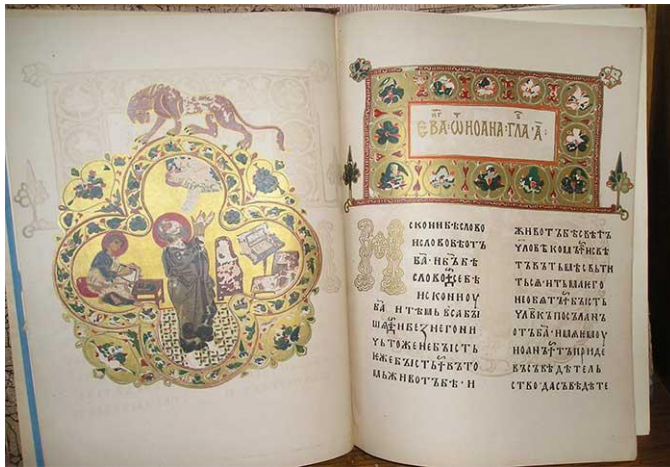
7. Who of Ukrainian Professors was the rector of Bologna University?

			
<p>A. Petro Mohyla</p>	<p>B. Zakhariya Kopystensky</p>	<p>C. Yurii Kotermak</p>	<p>D. Theofan Prokopovych</p>

8. What do you know of Chronicles' writing and the development of literature in this period?

9. What do you know about the development of visual arts and architecture in 14-15th centuries?

10. Why we can say that the book miniature of 14-15th century had original and specific features? What was the dominative thematic of books at that period?



11. What is the name of traditional Ukrainian house?



- What do you know of its building?
- Which kinds of materials did Ukrainians use for it?
- What things were traditional for the home design of Ukrainians?
- Is there any difference between your traditional house and Ukrainian one?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

Tasks for additional balls

Level 2

Information:

1. The place of the Christian Church in Grand Duchy of Lithuania.
2. Ukrainian graphic of Renaissance period.
3. Ukrainian chronicles of Lithuanian period: originality, thematic and writers.

Level 3

Topics for synopsizes:

4. Heads of Lithuanian state and their cultural policy in Ukrainian land.
5. Peresopnytske Gospel is a unique sanctity of Ukraine.

Practical creative tasks:

6. Make a crossword “Originality of Renaissance in architecture”.
7. Peculiarities of house building in students’ home country.
8. Peculiarities of home design in students’ home country.

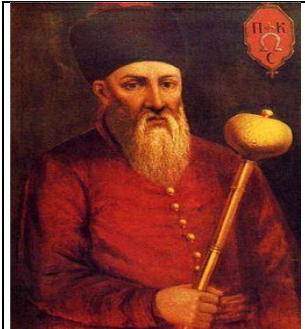


Unit 3. Part two. Ukrainian Culture of Polish Period

1. Which kind of relations had Catholic and Orthodox Churches in Polish period?

A. hostile	B. friendly	C. equal	D. did not have any relations
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2. What were the reasons for the formation of brotherhoods?

3. Who was the founder of Kyiv Epiphany Brotherhood?

			
A. Petro Sahaidachny	B. Petro Mohyla	C. Halshka Hulevychivna	D. Anne-Aloize Khodkevych

4. What does “Polonization” mean?

A. imposition of German culture and language	B. imposition of Russian culture and language	C. imposition of English culture and language	D. imposition of Polish culture and language
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5. Which features of character were compulsory for teachers worked at brotherhood school?

6. What was the main aim of brotherhood school?



7. What was the main aim of Jesuit schools in Ukraine?



8. Write down the names of the most famous teachers of Kyiv Brotherhood School at the early 17th century?

9. Which subjects learnt students of “Kyivan schools”?

10. Which subjects related to “seven free arts”?

11. What do you know of Petro Mohyla?



**12. Which topics dominated in polemic literature of 17th century?
Who of famous Ukrainian polemic writers do you know?**

13. Who was the founder of the first printing press in Ukraine? What do you know of this person? In which city did he found the first printing press? What was the thematic of first books he published?



14. What did “vertep” mean? During which holiday it was popular?



Tasks for additional balls

Level 2

Information:

1. Printing and cultural activity of Y. Pletenetsky and Z. Kopystensky.
2. Ukrainian graphic of Renaissance period.
3. Polemic literature: genre originality, thematic and writers.

Level 3

Topics for synopsizes:

4. Pedagogic principles of brotherhood schools.
5. Brotherhoods and their role in cultural development of Ukraine.
6. Book printing in Europe and in Ukraine.

Practical creative tasks:

7. Make a crossword “Originality of Renaissance in architecture”.
8. Peculiarities of traditional national clothes in students’ home country.
9. Peculiarities of traditional cuisine in students’ home country.

Unit 3. Part three
Ukraine and West-European cultural influences.
Enlightenment

1. Which period of Ukrainian cultural development got the name “the golden age”? Why?

2. Who initiated the foundation of Lviv University in 1661?

			
<i>Russian czar</i> A. Peter I	<i>Ukrainian hetman</i> B. Ivan Mazepa	<i>Polish king</i> C. Jan II Kazymir	<i>King of Hungary and Bohemia</i> D. Ferdinand III

3. What do you know of Theophan Prokopovych and his activity in sphere of education?









FEOFAN/THEOPHAN (lay name Eleazar Prokopovych) (1681-1736, St. Petersburg), church figure. He studied at Kyiv Theological Academy (until 1698), then at colleges of Volodymyr-Volyns'ky, Lviv and Krakiv; in Poland he was converted to the Uniate faith and took monastic vows under the name of Elisey. He continued his education in Rome in the College of St. Afanasy. In 1702, he returned to the Ukraine, renounced the Uniate faith, took monastic vows under the name of Samuel (in 1706, he took the name of Feofan). From

1705, he taught at Kyiv Mohyla Academy; from 1707 he was its prefect; from 1711, was its Rector. In 1716, Peter the Great invited Feofan to St. Petersburg. In 1718, he was raised to the Bishopric of Pskov, but did not go to his Eparchy, remaining in St. Petersburg as the closest assistant of the tsar in church affairs. By the tsar's order he wrote the legislation for the liquidation of the Patriarchate and establishment of the highest Church Collegium Administration - the Holy Synod (from 1721, he was its vice-president, from 1726, the leader of the Synod). From 1725, he was Archbishop of Novgorod. He lived in St. Petersburg in a wooden house in his metochion on Aptekarsky Island. In 1721, he established a school there. He also owned a stone house on Admiralteiska Side and a dacha between Peterhof and Oranienbaum. Feofan composed Spiritual Regulations (1720), wrote an introduction to the Naval Regulations (1719), a treatise about the Patriarchate, essays on marriages of Orthodox people to the faithful of other confessions, on baptism, schism, a detailed commentary for Regulations of Ascending to the Throne and many other works

4. In which cities military hospitals were opened in the late 18th century?

5. Who of Ukrainian medical scholars were famous both in Ukraine and in many European countries? What do you know of their activity?

6. What were the main points of the philosophic concept of Hryhorii Skovoroda? How can you explain his principles, mentioned below, why they are topical up to nowadays, and do they close to your basic vital principles?

<p>In life everything is organized properly: life does not stand complications</p> <p>~ Hryhorii Skovoroda ~</p>		
<p>It's easy to speak the truth</p> <p>~ Hryhorii Skovoroda ~</p>		
<p>Satiety follows excessiveness, boredom follows the satiety. Both lead to mental distress</p> <p>~ Hryhorii Skovoroda ~</p>		
<p>He who cannot admit his mistakes will soon justify his ignorance</p> <p>~ Hryhorii Skovoroda ~</p>		

7. Describe the peculiarities of Ukrainian Baroque



The baroque in art and architecture. The works of the period, particularly the architectural works, are marked by rich, flamboyant forms, filled with pathos and a striving for the supernatural and spiritual. In baroque architecture, luxuriant, decorative portals, fronts, and gates, overloaded with unrestrained ornamentation, are common.

In Ukraine the baroque style emerged during the Cossack period and assumed some distinctive features. For this reason it is known as the Ukrainian baroque or the Cossack baroque (end of the 17th to the beginning of the 18th century). Ukrainian baroque architecture, in contrast to the predominantly decorative style of Western Europe, was more constructivist, more moderate in ornamentation, and simpler in form. Numerous examples of church and secular architecture in the Ukrainian baroque have survived: the buildings of the Kyivan Cave Monastery; Zaborovsky Gate near the Saint Sophia Cathedral in Kyiv; the plaster decorations of the Dormition Cathedral of the Kyivan Cave Monastery; the church of Adam Kysil in Nyskynychi in Volhynia; the palaces in Zbarazh, Berezhany, and Bar; the regimental chancellery from Ivan Mazepa's period in Chernihiv; Danylo Apostol's residence and the Transfiguration Church in Velyki Sorochyntsi; and many others. The carvings of the baroque period are represented by such examples as the Bohorodchany iconostas is from the Maniava Hermitage and the iconostases of the main church of the Kyivan Cave Monastery and Saint Michael's Golden-Domed Monastery in Kyiv. The best examples of baroque painting are the church paintings in Holy Trinity Church of the Kyivan Cave Monastery, Paradise in the Church of the Elevation of the Cross of the Kyivan Cave Monastery, as well as iconostases and portraits. During the period of the Ukrainian baroque, engraving underwent rapid development. It utilized a complex system of symbolism, allegories, heraldic signs, and sumptuous ornamentation. In the applied arts and in ornamentation folk motifs were used, giving the ornamentation a particular originality.

The baroque in literature. The main features of the literary style known as baroque are a great emphasis on originality and an overabundance of stylistic devices, particularly metaphors, hyperboles, and antitheses. The purpose of a literary work was to move the reader and to evoke strong emotions in him/her. The baroque world view combined the religiosity of the Middle Ages with the ideas of the Renaissance (the interest in nature, history, and the individual). Literature flourished during the Ukrainian baroque period. Baroque literature began in the first quarter of the 17th century with Meletii Smotrytsky, Kyrylo Stavrovetsky-Tranquillon, and partly even Ivan Vyshensky and ended with the close of the 18th century (Hryhorii Skovoroda). In the mid-17th century (the period known as late baroque), the number and refinement of the stylistic devices increased. Ukrainian baroque is peculiar in that the religious works created in the period outnumbered the secular works. The latter consisted, and only partly at that, of verse poetry, epos, tales, and historical chronicles, while sermons, dramas, and treatises remained almost exclusively religious. This was owing to the fact that writers at the time were mostly members of the clergy and lay patrons were few, that there were no secular schools of higher learning, and that certain circles of Ukrainian readers turned to Latin or Polish literature for their literary needs. These conditions led to an emphasis on religious works among both the Greek Catholics and the Orthodox; for example, Ipatii Potii's Bohohlasnyk (a religious songbook), Ioanikii Galiatovsky and Antin Radyvlovsky's sermons, and Dymytrii Tuptalo's menaion Chet'i-Minei (Monthly Readings). The literary language of the period lacked any set norms, since there was no authoritative intellectual center. The language of the church was the Ukrainian redaction of Church Slavonic. The language of non-religious works absorbed some foreign, mainly Polish, elements. Each author determined what elements of the vernacular or foreign languages he would use. But there were secular works written in Church Slavonic and religious works written almost in the vernacular (Havrylo Dometsky). In the 18th century various elements of Russian entered the literary language. The literature of the Ukrainian baroque had a great influence on Russian literature from the first third of the 17th century up to the mid-18th century. Russian church language changed under the influence of Ukrainian Church Slavonic. Ukrainian baroque literature also had an influence on the Southern Slavs (Mykhail Kozachynsky) and left some traces in Polish literature

8. Which kinds of plays were performed at school dramatic theatres?

9. What do you know of the development of Ukrainian musical culture in the second half of 17th – 18th centuries? Which kinds of musical instruments were popular at that time? Who of famous Ukrainian composers do you know? Write their names.

Authentic Ukrainian musical instruments:



Cembalos (in Ukrainian: Цимбали)



Buzzer (in Ukrainian: Гудок)



Gusli, plasteri (in Ukrainian: Гуслі)



Bandura (in Ukrainian: Бандура)

<https://www.youtube.com/watch?v=1KAHyuVjjmg>



Kobza (in Ukrainian: Кобза)

https://www.youtube.com/watch?v=WOUuvk_a3Po



Lyre (in Ukrainian: Ліра)

What traditional musical instruments are popular in your country?

**10. Which style was dominative in Ukrainian architecture of 18th century?
Write, please, the names the most famous architects and their buildings
in this style**

**11. What do you know of the fine arts’ development in Ukraine (icon-
painting, ceremonial portrait, and folk painting) in 17th- 18th centuries?**

Icon-painting	Ceremonial portrait	Folk painting

12. What do you know of the artistic activity of Dmytro (Dmitriy) Levytsky and Volodymyr (Vladimir) Borovykovsky?



Dmytro (Dmitriy) Levytsky



Volodymyr (Vladimir) Borovykovsky

[illegible][illegible]

13. Which other styles existed in culture of Ukraine in 17th-18th centuries?

[illegible]

Tasks for additional balls

Level 2

Information:

1. Regional peculiarities of Baroque style in Left-Bank Ukraine.
2. Originality of Baroque style in Lviv.
3. Peculiarities of Ukrainian national clothes.

Level 3

Topics for synopsizes:

4. Culture and ideas of the New Age.
5. Ukrainian scientists in Europe and Russia.
6. Oral folk creativity in 17th -18th centuries.

Practical creative tasks:

7. Prepare theses for students' scientific conference.
8. Write a composition "Ukrainian Baroque in national arts".
9. Prepare a crossword "Activity of Kyiv-Mohyla Academy".

Unit 4. Part one

Ukrainian cultural revival (late 18th –early 20th centuries)

First period (late 18th – middle of 19th centuries)

1. What does "national-cultural revival" mean?

2. Which periods of national-cultural revival had Ukraine gone through?





Period (dates, and the name of the period)	Main activities and means of realization

**3. Which social strata wanted the modernization of Russian empire?
Why?**

In the first half of 19 th century	In the second half of the 19 th century

4. What does “Ukrainophilia” mean?

5. Who of famous Ukrainian cultural leaders organized the group of Ukrainifiles in Petersburg?

A. Yevhen Hrebinka	B. Hryhorii Kvitka-Osnovyanenko	C. Amvrosii Metlinsky	D. Levko Borovykovsky
			

6. Which educational enterprises existed in Ukrainian lands under Russian empire in the first half of 19th century?

Name of the educational enterprise	Term of study	Subjects

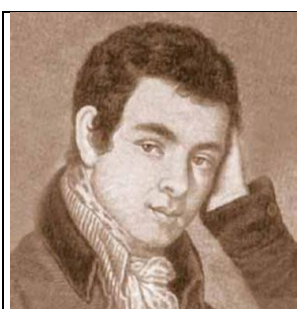
7. Who was the founder of Kharkiv University?



The first building of Kharkiv Emperor University



Modern main building of Kharkiv National University



A. Vasyl Karazin



B. Ivan Ryzhs'ky



C. Timofei Osipovsky



D. Mikhail Ostrogradsky

8. How many faculties there were in Kharkiv University?

A.	B.	C.	D.
2	3	4	5

9. Who was the first rector of Kharkiv University?

A.Vasyl Karazin	B.Ivan Ryzhs'ky	C.Timofei Osipovsky	D.Mikhail Ostrogradsky
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10. When did the first students start to study at medical faculty of Kharkiv University?

A. 1805	B. 1806	C. 1808	D. 1809
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11. What was the year of foundation of Kyiv University?

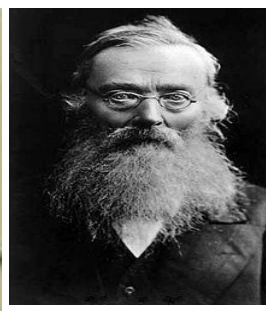
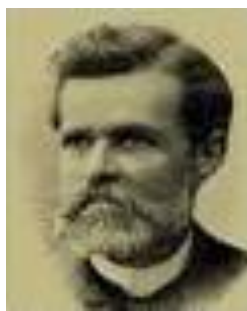


A. 1832	B. 1834	C. 1836	D. 1838
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12. How many faculties did Kyiv University have from the very beginning?

A.	B.	C.	D.
2	3	4	5

13. Who was the first rector of Kyiv University?



A. Mykhailo
Maksymovych

B. Taras
Shevchenko

C. Ivan
Nechyi-
Levyts'ky

D. Mykola
Kostomarov

14. What do you know of the activity of Cyril and Methodius brotherhood?



15. Who were at the sources of Galician Literary group “Russian Trinity”, and which ideas did it substantiate? Did it have the special edition?

Tasks for additional balls

Level 2

Information:

1. Ukrainian national festivals and holidays.
2. Wedding traditions of Ukrainians and in students' home countries.
3. Nobility and their ideas for the reformation of society at the beginning of 19th century.

Level 3

Topics for synopsizes:

4. Main trends of Ukrainian cultural development (the first half of 19th century).
5. Development of theatre and music in Ukraine.
6. Peculiarities of Ukrainian painting in 19th – early 20th centuries.
7. Public organizations of Ukrainian intellectuals and their activity in the middle of 19th century.

Practical creative tasks:

8. Prepare theses for students' scientific conference "Cultural activity of Taras Shevchenko".
9. Prepare a quiz "Ukrainian painting of 19th century".

Unit 4. Part two

Ukrainian cultural revival.

Second period (mid.-to-late 19th century)

1. Which kinds of educational enterprises were created in Ukraine in the second half of 19th century in frames of the educational reform (1864)?

<i>Name of the educational enterprise</i>	<i>Term of study</i>	<i>Subjects</i>

2. Second half of 19th century was the time of active development of science. There were many scientific schools at that time. Ukrainian Studies were very important for the development of national culture. Who of the famous Ukrainian historians and ethnographers do you know?

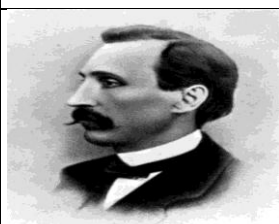
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Ukrainian historians and ethnographers



Mykola Kostomarov

Mykola Kostomarov - historian, publicist, and writer. Kostomarov was the founder of the populist trend in Ukrainian historiography. He believed that the purpose of the historical sciences was to describe the past of human communities. In his historic-philosophical studies Kostomarov argued for the national distinctiveness of the Ukrainian people and the uniqueness of their historic development, which, unlike for the Poles and Russians, was manifested in the Ukrainian freedom-loving, democratic, and individualistic spirit



Panteleimon Kulish

<p>Panteleimon Kulish - prominent writer, historian, ethnographer, and translator. Most of his time he devoted to the study of Ukrainian history, particularly of the Cossack period. His early romantic view of the Cossacks gave way to a new and very critical appraisal of them, which had already been evident in <i>Chorna rada</i></p>
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Pavlo Chubynsky

<p>Pavlo Chubynsky - Ukrainian ethnographer and civic leader. In 1869-1870 he headed an ethnographic-statistical expedition to Ukraine, Belarus, and Moldavia and studied the daily life, folk customs, dialects, folklore, and folk beliefs of the people</p>

The term “folklore” started to use in the second half of the 19th century (from English it meant popular wisdom, folk knowledge). Now it unites not only folk arts, but also household activities, traditional medicine, beliefs, etc. Some of

specialists name folklore “the art of memory”. It was necessary to have the ideal contact between performer and listener.

Traditional character is a necessary feature of all folklore masterpieces. Tradition is a system of connection past and future, collective experience, accumulation of historical, cultural and artistic potential of a nation. Process of creativity has both collective and individual points, and also a big variety of presentations. Improvisation is a necessary part of folklore performance.

All folklore is conditionally subdivided into prose and poetic (song-like). *Popular prose* is subdivided into *artistic* (fairy-tales and funny stories) and *documentary* (legends, narrations and stories).

Fairy-tales are subdivided into some groups:

<i>Heroic-fantastic (magic)</i>	<i>Fairy tales about animals</i>	<i>Social-household</i>	<i>Fables</i>	<i>Cumulative</i>
Originated from mythology and described the events with a participation of very strong people	Had the symbolic character and reflected moral values	They are still popular and had realistic feature of everyday life	Impossible in everyday life: e.g. a person draw out himself from the marish, reach the sky climbed the tree, sew together two halves of a horse, etc.	Specific kind of artistic prose is based on the reusable repeat of the same fragment up to the opposite situation “Rukavychka”, “Kolobok”

Legends and narrations differed a lot from the fairy tales, because the reflected real events from ancient time. They had to influence on the spiritual life of society.

Popular stories (recollections) describe specific meetings, adventures, specific accidents from everyday life. This kind of stories reflected the experience of the person, who tells the story.

Magic rhymes were very popular in our tradition. There were people, who could influence on the health of animals and people with the help of special prayers and magic rhymes. All stratum of the population used from time to time medical, household, public and other kinds of magic rhymes.

Paremiographia developed in the context of a folklore fund. There were many proverbs, sayings, puzzles, omens, calembours, greetings, curses, wishes and gnomonic sayings, etc. The everyday life was the source of such kind of creativity.

Poetic massive of Ukrainian folklore contented *songs, sad songs and dumas*.

There were many edited collections of Ukrainian songs. They are still popular in our tradition, because a song can present the specific character of artistic thinking of people. Songs support our national self-consciousness. They are among the sources of our national culture.

3. What is the main difference between a legend and a fairy-tale?

Some information about fairy-tales:

1.

A fairy tale is a story concerning the adventures of mythical characters but often they are disguised morality tales.

2.

The tales are grouped by Animal Tales, Fairy Tales, and Realistic Tales

3.

The folk tale has the beginning, the body and the ending.

4.

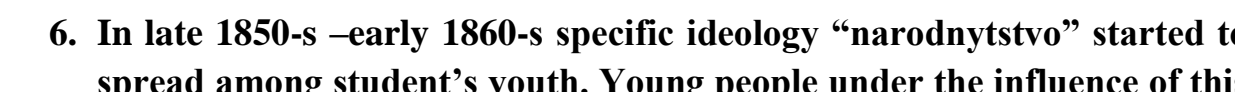
Their plots feature stark conflicts between good and evil, with magic and luck determining the usually happy endings and the villain is always punished

- 5.**

- I have read the book under the title...
- This book is about...
- It deals with ...
- The main characters are ...
- I think that ...
- I think so, because ...
- That's why ...
- I agree with ...
- I don't agree with ...
- I recommend ...

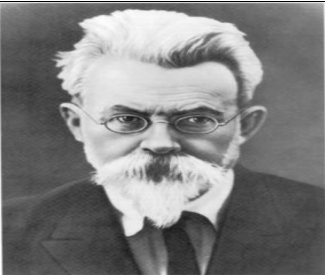
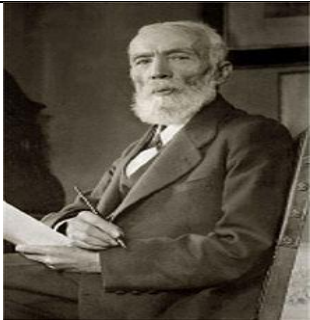

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This map shows the Ukrainian lands that were partially under German control in 1914. The German Empire is shown in light blue, covering parts of Poland (labeled 'Płock') and the Russian Empire. The Russian Empire is shown in light green. The map includes several cities: Płock, Białystok, Minsk, Igumen, Mogilev, Gorki, Bryansk, and Białej. A legend indicates that the black line represents 'Ukrainian borders nowadays' and the light green area represents 'Lands partially in nowadays Ukraine'.

[illegible]

7. What do you know of the edition of books and literary magazines in Ukraine in the mid.-to-late 19th century by Ukrainian intellectuals?

8. Which fields of science developed in Ukraine in the second half of 19th-early 20th century? Fill in the chart

Name	Place of work	Scientific field
 <i>V. Vernadsky</i>		
 <i>I. Puluj</i>		
 <i>I. Mechnikov</i>		



D. Bagaliy

9. What do you know of the development of Ukrainian literature in 19th c.? Who of the famous writers and poets can you name?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

10. When was a professional theatre in Ukraine founded? Who was its founder? Who of famous actors and actresses that theatre you can name?

[illegible]



Theatrical art in Ukraine arose from ancient folk plays, dances, songs and ceremonies. The 18th century witnessed the birth of theatre companies, which performed in either Russian or Polish. Theatres were built in Kyiv (1806), in Odessa (1809) and in Poltava (1810) where Ivan Kotlyarevsky became a theatre director and where he produced his own performances (“Natalka-Poltavka”, “Muscovite-Magician”). These were the first Ukrainian-language plays to be staged.

The first professional Ukrainian theatre was founded in 1864 in western Ukraine. In eastern Ukraine, M. Kropyvnytsky established the first professional theatre in 1881.

The early 20-th century produced the famous avant-garde theatre director Les’ Kurbas. With a group of talented actors he formed the Berezhil Theatre (1922-1933) in Kharkiv. In 1933 Kurbas was removed from the theatre and later arrested. To commemorate Kurbas and his theatre, a theatre festival called Berezhillia takes place annually in Kyiv.

Today, Ukraine has 91 professional theatres, including dramatic, opera and operetta, ballet and puppet theatres.

An outstanding event in Ukrainian and world ballet took place in June, 1994 on the stage of the National Opera in Kyiv: the first Serge Lifar International Dance Contest. Born in Kyiv Serge Lifar was a world-renowned choreographer who headed the troupe of the legendary Grand Opera of Paris and the French Dance Academy in Paris for more than 30 years

11. Who of prominent Ukrainian composers of 19th century do you know? Which famous operas did they write? Who was the founder of Ukrainian classical music? Fill in the chart

Name	Famous opera or other kinds of musical works or activity

12. Who of prominent Ukrainian artists of late 19th –early 20th centuries can you name? Which genres did they present?

13. Which architectural style dominated in Ukraine at the beginning of 20th century? Give the examples. Who were the architects?

Tasks for additional balls

Level 2

Information:

1. Biography of Taras Shevchenko.
2. Literary heritage of Taras Shevchenko.
3. Artistic heritage of Taras Shevchenko.
4. Famous Ukrainian artists.
5. Famous Ukrainian writers.

Level 3

Topics for synopsizes:

6. Main trends of Ukrainian cultural development (19th - early 20th centuries).
7. Development of theatre and music in Ukraine (19th - early 20th c.).
8. Peculiarities of Ukrainian painting in 19th - early 20th centuries.
9. Main trends and the development of visual arts in Ukraine by late 19th - early 20th centuries.

Practical creative tasks:

10. Prepare a quiz “Ukrainian music and theatre of 19th – early 20th century”.

Unit 4. Part three
Ukrainian cultural revival.
Third period



- 1. What was the name of the third period of Ukrainian cultural revival?**

A. populist	B. political	C. noble	D. all mentioned variants
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2. What did “Prosvita” organizations do in Ukrainian lands?



Cover of early publications published by the Prosvita in Lviv.



The Prosvita building in Lviv which also housed the Ukrainska Besida (“Ukrainian Conversation”) society.



3. In March, 1917, Mykhailo Hrushevsky at the meeting of Ukrainian Scientific Society offered to organize Ukrainian Academy of Sciences. Ukrainian Scientific Society provided Ukrainization of science. There were some commissions in that society. Write their names in the scheme:



4. Which kinds of trends in poetry started to form in Ukrainian literature after the revolution of 1917? Fill in the chart.

<i>Trends</i>			
<i>Representatives</i>			

5. What do you know of theatre development in Ukraine in post-revolutionary time?



This theater was founded in 1922 by Les Kurbas as the “Berezil” Theatre, and has glorious traditions. In the mid-1920s, it was one of the most expressive in terms of substance and original in terms of form theatre groups. Today, the theatre’s repertoire includes over twenty productions of classical as well as modern dramatic works. All of the performances at the Shevchenko Theater are in Ukrainian language.

6. Who of prominent musicians and composers were at the sources of musical-dramatic education in Ukraine in 1918-1919?

7. In December, 5, 1917, Central Council founded the Ukrainian Academy of Arts. Who were the first academicians of it?



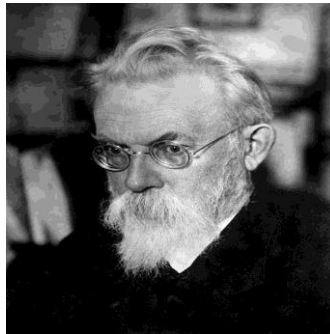
Founders of the Ukrainian state academy of arts during its opening in December, 1917

8. Hetman Pavlo Skoropadsky supported the foundation of Ukrainian Academy of Sciences with V.I. Vernadsky at its head. Which departments did it have? Fill in the chart.



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Volodymyr Ivanovych
Vernadsky

Volodymyr Ivanovych Vernadsky (1863-1945) was Ukrainian, Russian and Soviet mineralogist and geochemist who is considered one of the founders of geochemistry, biogeochemistry, and of radio-geology, founder of the Ukrainian Academy of Sciences (now National Academy of Sciences of Ukraine). His ideas of noosphere were an important contribution to Russian cosmism. He is most noted for his 1926 book *The Biosphere* in which he inadvertently worked to popularize Eduard Suess' 1875 term biosphere, by hypothesizing that life is the geological force that shapes the earth. In 1943 he was awarded by the Stalin Prize (it was the highest award in the USSR)

9. What are the big points of the teaching of Volodymyr Vernadsky?

10. What was the policy of Hetman Pavlo Skoropadsky in sphere of culture?

11. What was the task of the society “Down with illiteracy!”? What was the result of its activity?

Russian empire has always been an agricultural state - before the October Revolution was one of the biggest grain suppliers in the world. The landlords were not interested in educating of its peasants, because it would result in flow-outs to the cities. So, illiteracy was very spread, and the Bolsheviks (representatives of Communist Party), started global educational programs after the October Revolution. In 1919 the “Elimination of Illiteracy” decree was signed by Vladimir Lenin. The payment for education was abolished once and for all, and those refusing to enter the elementary schools were subject to prosecution. Everyone from 8



to 50 years old had to learn reading and writing either in Russian or in their native language (because Russia was a multinational state). Lenin knew that his revolutionary ideas could be understood only by educated people, so elementary education became compulsory for each soviet citizen. In 1923 the society “Down with illiteracy” was founded. The funding was ample, so general census of 1926 showed twofold increase in literate population – up to 60% of the soviet nation. And by the census of 1939 the literate population reached 90%, which was a great achievement, indeed. The poster above is dated 1925. It asks rhetorical question “Do you help to eliminate illiteracy?” and invites people to join the “Down with illiteracy” Society. The left margin contains one of the Vladimir Lenin’s maxims: “We should celebrate the 10th anniversary of the October Revolution with final victory over illiteracy”

12. What was the attitude to the Ukrainian language at the beginning of the 20th century? How did the policy of different governments transform?

13. Leaders of Soviet state tried to realize their plan of “cultural revolution”. How did they want to change the outlook of people?

a)	b)	c)	d)

Tasks for additional balls

Level 2

Information:

1. “Prosvita” a network of educational and public organizations. Activity and tasks.
2. Ukrainization: ways of realization.
3. Artistic heritage of avant-garde.
4. Famous Ukrainian poets of the early 20th century.
5. Famous Ukrainian writers.

Level 3

Topics for synopsizes:

6. Ukrainian culture of early 20th century.

7. Development of theatre and music in Ukraine before and after the revolutions of 1917.
8. Peculiarities of Ukrainian painting of early 20th century.

Practical creative task:

9. Prepare a quiz “Cultural policy of Ukrainian governments in 1900-1920-s”.

Unit 5. Ukrainian culture of the newest period.

Part one. Culture of Soviet Ukraine

1. When did the period of repressions against intelligentsia start?

A. In 1920-s	B. In 1930-s	C. In 1940-s	D. In 1950-s
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2. What does “Executed Renaissance” mean?

3. Which way did the communist party control writers, composers and artists?

4. What do you know of the development of music in Ukraine in 1930-s?
Who of the prominent composers and performing groups can you mention?
Where did the conservatories open their doors for students?



*Jazz-band
“Yabtso”
in Lviv
in 1931*

5. Which styles dominated in architecture of 1920-1930-s in Ukraine?

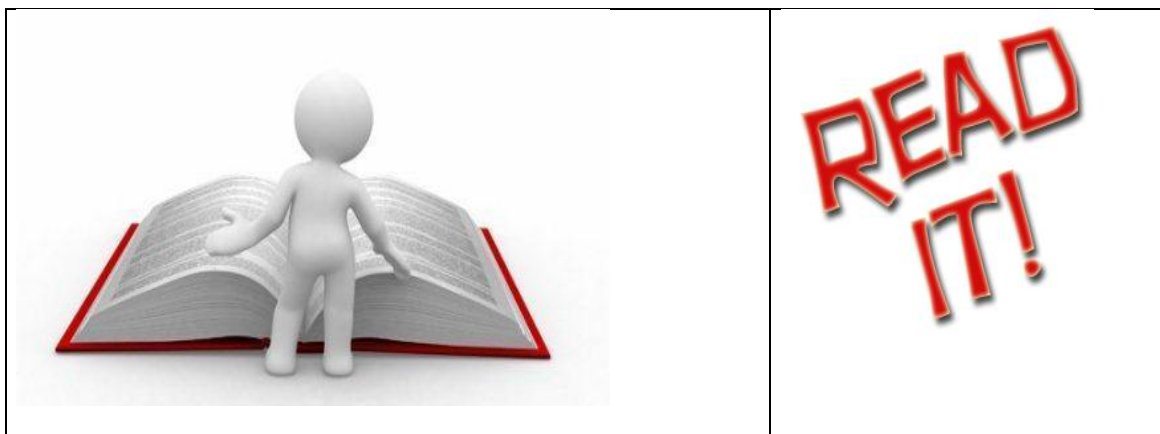
A. Ukrainian Baroque	B. Classicism	C. Constructivism	D. All mentioned variants
-----------------------------	----------------------	--------------------------	----------------------------------

6. Look at the photos below. Where are the buildings situated? Which architectural style do they belong to? Which common features have you mentioned?





7. This is the photo of our university (1939). It was designed by a prominent architect Estrovych V.A. he was shut in Drobytsky Yar in 1941 by the German occupants. What is the architectural style of this building? What do you know about other projects of an architect Estrovych? Make a presentation of these projects



Sofia Dyak: *«To begin with Lviv: the city was an embodiment of what had to cease to exist in the Soviet state, i.e. the bourgeois middle-class culture. Features used for negative description of bourgeoisie, especially petty bourgeoisie, with iconic image of petty shopkeeper in Bolshevik narrative, were applied to Lviv as a city. At the same time Lviv was a city contested by two national projects from mid-19th century, Polish and Ukrainian. Therefore, as the Soviet conquer meant incorporation of Lviv into Soviet Ukraine and promotion of Soviet variant of Ukrainian identity for the city, Polishness of Lwów had to cease as well as Ukrainian but non-Soviet national concept of the city. As a result, all negative features of the city were delegated to its past. Thus, pre-Soviet Lviv was depicted in public discourse as a city full of petty bourgeoisie and a center of landowners of the region, alien both in ethnic and social terms, as Polish and bourgeois city.*

Importance of built environment in case of Lviv was also sustained by the idea that exactly built environment has power of shaping Soviet man/woman. Therefore architecture and urban planning was not only about making urban life efficient and rationalized, but also about forming society where practice of everyday life is informed by such values. Therefore, the question of how Lviv cityscape should be altered or in what way it would alter its new inhabitants was an important topic of post war thinking about and acting in the city. The new Soviet vision of the city as industrial, scientific and cultural center of the western region of Soviet Ukraine embraced all parts of the city. The industrialization concentrated in the city's outskirts was changing the look of peripheral districts, while the project of transforming the city into a soviet cultural and scientific center was bound to the city center. Evaluation of Lviv was a first step to assess and make the city closer for and by newcomers from all around the Soviet state. While ideologically repeating emphasis on "failures" and "problems" of urban development of pre-Soviet period were employed to show and prove facts of Lviv's "underdevelopment," general impressions and opinions from newcomers about the city were rather positive. This has created conflict and uneasiness.

The first comments on Lviv are dated by 1939, when the Red Army marched into the city. At the next day special correspondent of Moscow newspaper "Pravda" and well-known Soviet writer Evgenii Petrov has arrived in Lviv preparing reportage about Western Ukraine. Moving deeper into the city center and reaching the office of Lwów regional government, later headquarter of the Lviv region authorities, for Petrov the city unfolded as a museum: "I had a feeling similar to visiting museums. Some people were living here a moment ago, they were somehow dressing, sitting on the chairs, and all these little things – ashtrays, press-paper ... today all these things acquired museum-like shape".



Lviv, September 27, 1939, Views of one of the central squarer and the main city boulevard

Descriptions of another Soviet writer, journalist, and architect, Leonid Serpilin pay much attention to the physical outlook of the city and impressions it make. Published in 1970 these reflections from August 1940 describe Lviv and nearby towns of western regions in Soviet Ukraine as “clean, accurate, with obligatory square in the middle with tower of municipality, with streets of neat and friendly houses with lovingly elaborated flowerbeds.” His impression from the city was framed by colleagues’ referenced to it as “Lvov! Do you know what a city? What one can say, this is powerful!” [Ty znayesh kakoi eto gorod? Da chto govorit. Sila!]. Indeed author’s impressions were very similar and expressed very concisely: “This city is amazingly urban” [Etot gorod kakoi-to udivitelno gorodskoi]. Lviv was perceived as “European” city by newcomers, according to reports of the officials and representatives of the Soviet institutions in the first post-war years. Such descriptions could acquire both negative and positive meaning, depending on the context, but most of all on the place where it was written or voiced. In public discourse “Europe,” usually referred to old, bourgeois, and decadent world, an era which was in past. And this was most obviously the past which Lviv had to overcome. Border with “Europe” was running through the city both in time and space. But in closed meetings of party obkom or gorkom/miskom one can, even if not often, find positive comments on Lviv’s qualities acquired when the city was part of ‘old Europe.’ Lviv’s image in the Soviet state through following decades has remained largely informed by this perception. Lviv was defined as “European type” city where streets are narrow and curving, which caused additional problems with transportation, as the city was on the state border and moving army through it was an important consideration. Lviv has been seen as “chaotic” city, because such was location of industrial objects and even with decisive will to “make an order” of industrial space of the city, it was clear for new authorities that these plans will largely remain on paper. The city was “tricky” because such was scheme of streets’ layout and there were no transit and radial streets as well as no circular roads connecting the latter. But there were many small and irregular neighborhoods, very high density of population, and mixed living and industrial quarters. These reflections on city’s image and “character” after the war, when Lviv was for the second time conquered by the Soviet state were very similar to the comments of architects who came to Lviv in 1939, when the city was occupied for the first time. The main architect of Lviv in 1939-1941 Oleksandr Kasyanov, who came from Kharkiv, a city that used to be a capital of Soviet Ukraine till mid-1930s, stated that despite of high number of architects and many buildings “[Lviv’s] culture [of building] has been acquired during the era of capitalism” and therefore “it is boring and lacking ideas”. The next associations generalized Lviv as a city of “parasitic character”, where behind the “veil of European culture” one sees “capitalist barbarian”. New authorities responsible for urban development of Lviv were repeating similar opinion, which was mandatory both in 1939-1941 and after 1944 that the city had to change and to catch up with progressive urban planning of the Soviet state.



Lviv, 1945, Views of the central city boulevard, the Opera Theater

On the other hand, buildings, especially in the central parts of the city, at the closed discussions were considered as examples of high quality construction and finishing of houses. Thus, in 1958 when Lviv was entering period of housing boom, the head of Lviv branch of Communal Bank summarized that "houses which have to be sustained and repaired are better than new houses." Lviv belonged to "another" culture of building and thus style of life. This had an uncontrolled influence on and even attracted part of new inhabitants to the city. "Fascination with bourgeois architecture" was used as a formula of accusation to attack the main architect of Lviv in 1955. Indeed, in Lviv such "fascinations" were as natural as they could be dangerous and were not permitted. Material fabric of the city was manifestation and reminder of the past and difference life of Lviv. Thus, this difference between material structure and official policy of evaluating and negating it, provoked a whole specter of different and contradictory emotions, from enchantment to rejection, from negative evaluation and simultaneous choice of precisely pre-soviet houses for living, from irritation and desire to do something that would overshadow existing elements of urban landscape to attempts to preserve individual image of the city» individual image of the city»

Read more <http://www.iwm.at/wp-content/uploads/jc-24-03.pdf>

8. What were the losses of Ukrainian libraries and museums during the World War II?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

9. What do you know of cinema production during the World War II?



Ukrainian cinema during the Second World War was subject to ideological objectives of the military era. In war time (1943), Mark Donskoy made a film “Rainbow” based on the novel, written by Wanda Wasilewska (Polish and Soviet writer). The film shows the heroism of the partisans during the Second World War. In the center of attention - the fate of the Ukrainian woman Olena Kostyuk, who became a symbol of the people’s fight against the German occupants. The film won several international awards, among which Grand Prix of the Association of Film Critics and the Supreme prize of the Daily News newspaper for the best foreign film in the American movie rentals in 1944, winning the US National Council of Film Critics for the extraordinary artistic power.

10. What was the policy of the soviet government in sphere of religion during and after the World War II?

11. What did “zhdanivshchyna” mean? Describe this historical phenomenon

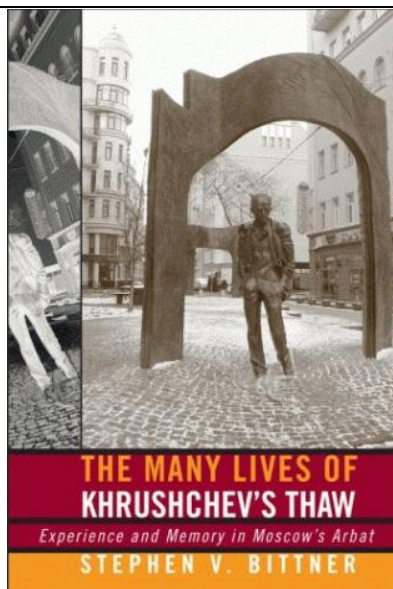


Andrii Zhdanov (1896-1948)

12. In which way the “Khrushchev thaw” influenced on the development of culture?



In 1958 International Socialist Review such caricature was published. Have you mentioned any points related to “Khrushchev’s thaw”? What was the reason of such publication?



Recommended reading

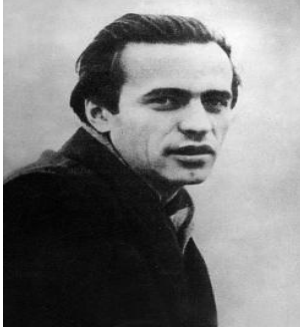



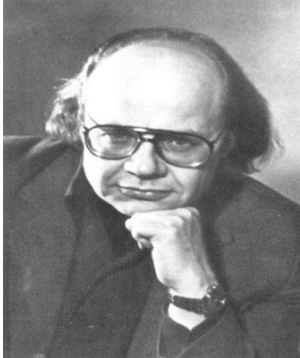
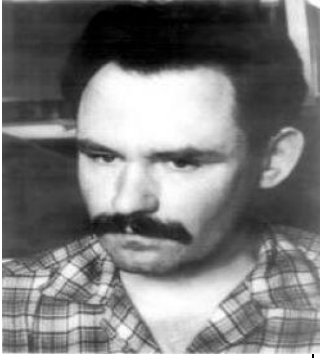

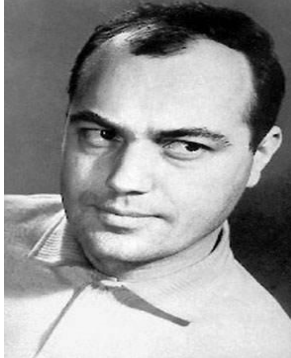
The Arbat neighborhood in central Moscow has long been home to many of Russia's most famous artists, writers, and scholars, as well as several of its leading cultural establishments. In an elegantly written and evocative portrait of a unique urban space at a time of transition, Stephen V. Bittner explores how the neighborhood changed during the period of ideological relaxation under Khrushchev that came to be known as the thaw.

The thaw is typically remembered as a golden age, a period of artistic rebirth and of relatively free expression after decades of Stalinist repression. By considering events at the Vakhtangov Theater, the Gnesin Music-Pedagogy Institute, the Union of Architects, and the Institute of World Literature, Bittner finds that the thaw was instead characterized by much confusion and contestation. As political structures loosened after Stalin's death, cultural figures in the Arbat split – often along generational lines – over the parameters of reform and over the amount of freedom of expression now permitted.

De-Stalinization provoked great anxiety because its scope was often unclear. Particularly in debates about Khrushchev's urban-planning initiatives, which involved demolishing a part of the historical Arbat to build an ensemble of concrete-and-steel high rises, a conflict emerged over what aspects of the Russian past should be prized in memory: the late tsarist city, the utopian modernism of the early Soviet period, or the neoclassical and gothic structures of Stalinism. Bittner's book is a window onto the complex beginning of a process that is not yet complete: deciding what to jettison and what to retain from the pre-Soviet and Soviet pasts as a new Russia moves to the future.

13. Why the literature influenced a lot on the social life of soviet people in 1950-1960-s? Who of famous writers and poets of that time can you mention?

The main result of “the thaw” was the formation of a generation of young Ukrainian writers, political writers, literators, and artists. They got the name “**shistdesyatnyky**”. They tried to renew national tradition, were fighting using all the means against totalitarian system, realized intellectual resistance to the power, and wanted to renew the social life at the basis of human values

			
<i>Vasyl Symonenko</i>	<i>Lina Kostenko</i>	<i>Yevhen Sverstuk</i>	<i>Alla Gorska</i>
			
<i>Ivan Drach</i>	<i>Ivan Svitlychny</i>	<i>Ivan Dzuba</i>	<i>Mykola Vingranovsky</i>



Ukrainian Dissident. Hero. Poet. Vasyl Stus

The year 2008 is officially the year of Vasyl Stus in Ukraine. The KGB's labour camps had not destroyed the Ukrainian poet, translator and literary critic, he would be 70 this year. In commemoration, the state has released a jubilee coin and a jubilee envelope emblazoned with an image of the man, and over a hundred events in his honour are being held across Ukraine. A look into the life of a great Ukrainian martyr and cultural hero.

Vasyl Stus was born in Vinnytsya oblast on Christmas Eve in 1938. Later his parents were sent to work at a chemical factory in the city of Stalino (today Donetsk). After receiving a diploma as a teacher of



Ukrainian language and literature, Vasyl went to work in a school in Kirovograd oblast. While there, he began to publish his poetry in literary magazines, and in 1963 he became a PhD student at the Institute of Literature of Ukraine, which marked the beginning of his prolific Kyiv period.

In the 1960's, the Soviet Union was under the influence of Khrushchev's thaw, a time when the government relaxed some of its censorship measures and became more humanitarian. But by 1965, with Khrushchev out of power and Brezhnev's neo-Stalinist clique in the saddle, the government was incrementally reversing its position, and it made a series of arrests among Ukrainian writers and the intelligentsia. On 30 August, 1965 the authorities arrested Ivan Svitlychny, a writer and literary critic who was also a close friend of Vasyl Stus. Struck by his friend's arrest, Stus stood up at the premiere of a Paradjanov film in September and said: "Whoever opposes tyranny, stand up!" Many members of the audience stood up, though they knew it could mean their arrest.

This public protest was the first of many against human rights violations in the Soviet Union, and led to Stus' expulsion from the Institute of Literature "for the systematic breaking of norms of behaviour." That same year he got married. He was forced to find odd jobs: in a building brigade, as a boilerman, and others. The systematic injustice of the system continued to bother Stus. In fact he never meant to struggle with the Soviet system per se or to write anti-Soviet poems; he simply could not stand seeing the injustices, the violations of human rights, and the crisis of Ukrainian language and culture. So he acted. In 1970, Ukrainian artist Alla Gorska was brutally killed, and after a perfunctory trial everyone was warned not to attend the funeral. Stus ignored the warning: not only did he go to the funeral, he gave a eulogy in which he accused the KGB of causing Gorska's death.

Arrest and Imprisonment *It took the KGB two years to accumulate enough material on Stus, and in 1972 he was arrested. Using 14 poems and 10 human rights and literary articles as evidence, the prosecution accused him of anti-Soviet agitation and propaganda. At the trial, Stus demanded to hear the definition of the term 'anti-Soviet', but he got in response only the verdict: five years in camps plus three years of exile in Magadan oblast. While in exile in 1975 he suffered a haemorrhage in his stomach and lost two litres of blood before he received medical help. When Stus was on the edge of dying, the KGB brought him to Kyiv, hoping his condition would help them cajole the writer into signing his confession. Stus refused to sign anything. A meeting with relatives in Kyiv was forbidden. Afterwards he had an operation in Leningrad and was sent back to the camp.*

Coming back home after many years of imprisonment, he was even more determined not to betray his principles. He immediately joined the Helsinki human rights protection organization. His free life lasted only nine months. In 1980 he was arrested again for joining the Helsinki group. Stus was given a lawyer (Viktor Medvedchuk - now a famous Ukrainian politician), even though the poet refused defense. In the closing speech from the defense, Medvedchuk, his lawyer, said all of Stus' crimes deserved punishment. He also told the court to make sure that the defendant fulfilled his daily norm at the factory where he worked at the time, despite his serious stomach problems. Clearly, Medvedchuk was a man who wanted to rise through the Soviet and Ukrainian power structure.

Stus did not even have the last word at his own trial. He received an even more severe verdict than the first time – 10 years in the camps and five years of exile. In 1981 Stus had his last meeting with relatives, and in 1983 he went on a hunger strike for 18 days; everything he wrote was confiscated and demolished, though he did manage to sneak out his text 'Notebook from the Camp'. After it was published abroad in 1985, he was nominated for the Nobel Prize. For the same reason, in the same year Stus was thrown into solitary confinement, where he went on a hunger strike only to die on 4 September, 1985. Only four years later his body was exhumed and reburied in Kyiv.

14. Which language dominated in the education and science in 1960-s?

A. Ukrainian	B. Russian	C. German	D. Polish
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14. What was the influence of Diaspora on the cultural development of Ukraine? Look at the photo. What was the reason of such kinds of protest meetings?



Protest near the Embassy of the Soviet Union in Washington (the USA) against political arrests in the USSR. 1972

Tasks for additional balls

Level 2

Information:

1. “Cultural revolution” in the USSR: advantages and disadvantages.
2. Repressions against Ukrainian intellectuals.
3. Military thematic of soviet literary works.
4. School education in pre-war, war and post-war time.

Level 3

Topics for synopsizes:

1. Educational system of Ukraine in pre-war period.
2. Ukrainian intellectuals and Soviet Ukrainian governments.
3. Cultural processes in Soviet Ukraine of 1920-1930-s.
4. Repressions against Ukrainian intellectuals.

Practical creative tasks:



5. Prepare theses for students’ scientific conference about the contribution of Ukrainians to world cultural development.
6. Youth and subcultures in the modern world.

Unit 5. Part two. Social and political processes in the USSR and their influence on the development of culture.

Culture of independent Ukraine

1. When did “perebudova” (“perestroika”) in the USSR start?

A. In mid.1970-s	B. Early 1980-s	C. In mid. 1980-s	D. Late 1980-s
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When Mikhail S. Gorbachev (1931) became general secretary of the Communist Party of the Soviet Union in March 1985, he launched his nation on a dramatic new course. His dual program of “perestroika” (“restructuring”) and “glasnost” (“openness”) introduced profound changes in economic practice, internal affairs and international relations. Within five years, Gorbachev’s revolutionary program swept communist governments throughout Eastern Europe from power and brought an end to the Cold War (1945-91), the largely political and economic rivalry between the Soviets and the United States and their respective allies that emerged following World War II. Gorbachev’s actions also inadvertently set the stage for the 1991 collapse of the Soviet Union, which dissolved into 15 individual republics. He resigned from office on December 25, 1991.

<http://www.britannica.com/EBchecked/topic/513251/Russia/38564/The-Gorbachev-era-perestroika-and-glasnost>

2. Which kind of processes caused democratization of social life?

A. nationalization	B. industrialization	C. modernization	D. national-democratic
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3. What does “glasnost” mean?

	<i>is</i> _____

4. What was the main aim of the society named after Taras Shevchenko?

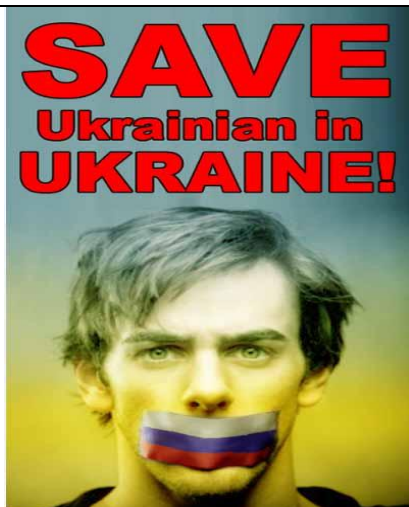
5. Which strategy in educational sphere Ukraine started to realize in the educational sphere?

6. What was the situation in sphere of science?

7. Which changes in religious life happened in 1990-s?

8. What was the place of Ukrainian language in the social-cultural life?

Why did these posters appear? Which kind of problem did they reflect? How can Ukrainian government solve it?





9. In which international programs Ukraine took part in 1990-s?

What do you know about cooperation Ukraine and UNESCO?





Petrykiv painting became the cultural heritage of mankind



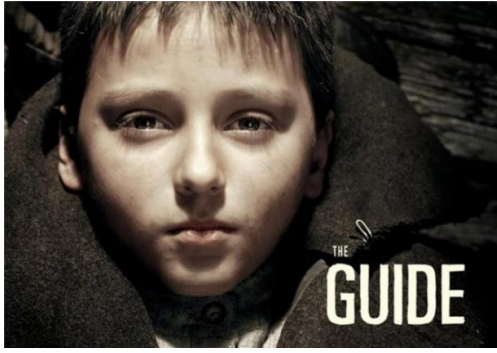
December, 5th, 2013 UNESCO Committee session in Baku conferred the status of the Intangible Cultural Heritage Petrykiv painting. According to the press service of the Dnipropetrovsk regional council Petrykivka became the first representative of Ukraine, who received a high status. Last year, the regional administration has put forward Petrykiv painting the assignment of status, fought as Argentine

tango. And recently in the capital of Azerbaijan opened the eighth session of the Committee of Intangible Cultural Heritage List. It considered participants Replenishment list of new practices and forms of creativity. The event was attended by about 780 participants from 116 countries.

- Sure, step into the future is impossible if you do not remember their roots. Preservation of cultural heritage today is very important - said the Dnipropetrovsk regional council Eugene hoopoe. - UNESCO plays a huge role in this matter, because thanks to their work, and this trend develops. It's nice that Petrykiv art now experiencing a renaissance. Petrykivka has become a hallmark of Ukraine. I should add that our delegation and I personally, this year completed a difficult and hard work in preparation for the forum. It is nice that we have succeeded. This success is not only Dnipropetrovsk region, but also throughout Ukraine. Assigning a new status can count on international support for the preservation and development Petrykiv painting, including financial intangible cultural heritage includes masterpieces of oral traditions, among them - the folklore, performing art, folk traditions and rituals

10. What do you know about the development of film production in Ukraine in 1990-s?





Ukraine submits film *The Guide* for Oscar nomination

The plot of the story of a journey of American boy Peter and Ukrainian blind bandura musician Ivan Kocherga through the entire Soviet Ukraine. Ten years old boy miraculously escaped from the people who killed his father thanks to kobzar. Peter becomes the guide of the blind musician traveling across Ukraine of 1930-s. Near the Kobzar he quickly matures and learns sorrow and death, finds joy and friendship, really begins to appreciate the dedication...

11. Which programs were directed onto the renovation of educational system?

12. Which National Museums started to function in Ukraine in early 21st century?

13. Which kinds of non-traditional forms of activities started to form in last decades?

Last year events encouraged the consolidation of Ukrainian nation, formation of real patriotism and increasing of national self-consciousness. National idea was formed like an answer for Russian aggression. Ukrainians started to demonstrate national symbols in their everyday life. Nowadays, a new wave in cultural life of Ukraine is developing. It got the name «Ukrop-style».

**Ukrop has some meanings: 1) dill, popular plant, which is widely used for cooking salads, soup, or borshch, etc.;*

2) Combination of 2 words “Ukr-”, means “Ukrainian”, and “op”, means “opir” (“resistance”). (“Ukrainian Resistance”);

3) This nickname Russian occupants used at the beginning of conflict (2014) trying to offend Ukrainian military forces



Vyshyvanka



Patriotic art on car



Patriotic nail-art



Patriotic earring



Patriotic Easter-egg (Pysanka)



Patriotic banking-card



Ethno-gerdany (gerdany – hand-made jewelry from colorful beads)



Patriotic watch

Tasks for additional balls

Level 2

Information:

1. What was the reaction of the world community on “perebudova” (“perestroika”) and “glasnist” (“glasnost”)?
2. Ukrainians abroad the home country. Diaspora.
3. Which national symbols are popular in your home country?

Level 3

Topics for synopsizes:

4. Ukrainian scientists and their contribution to world scientific treasure.
5. Westernization and Americanization of culture: advantages and disadvantages.

6. Ukrainian cinema production in time of independence.
7. Pop-music and other musical trends of late 20th –early 21st centuries.
8. Globalization and challenges of the contemporary epoch.

Practical creative tasks:

9. Prepare the crossword devoted to the modern musical trends.
10. Write thesis of report to the scientific conference.

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Методичне видання

**Мартиненко Наталія Миколаївна
Демочко Ганна Леонідівна**

Історія української культури

Робочий зошит для англомовних студентів

(англійською мовою)

Відповідальний за випуск Робак І.Ю.

Комп'ютерний набір Мартиненко Н. М., Демочко Г.Л.

План 2015, поз.

Підп. до друку Папір друкар.

Умов. друк.арк. Облік.-вид. арк. Тираж прим. Зам. №

Ціна договірна

**Пр. Леніна, м. Харків, 4, ХНМУ, 61022
Редакційно-видавничий відділ**

Свідоцтво про внесення суб'єкта видавничої справи до Державного реєстру
видавництв, виготівників і розповсюджувачів видавничої продукції серії ДК № 3242
від 18.07.2008 р.