

**MINISTRY OF HEALTHCARE OF UKRAINE  
ZAPORIZHZHYA STATE MEDICAL UNIVERSITY**

**Grebenyuk T. V.**

**HISTORY OF UKRAINIAN CULTURE**

**COURSE BOOK**

**Zaporizhzhya**

**2015**

**Grebenyuk T. V. History of Ukrainian Culture. Course Book. – Zaporizhzhya, 2015. – 89 p.**

The course book is intended for students of English form of education. It serves for study of academic discipline “History of Ukrainian Culture”. The publication contains essentials of all topics of the course, seminar program, literature for the course, topics for students’ independent work and tests for self-control.

Ukrainian culture is analyzed on the background of development of the world culture with elements of comparison of main sociocultural processes.

Recommended for publishing by as a course book for students of the medical universities of English form of education by the Central Methodical Council (Protocol №6 20/05/2015).

**Reviewers:**

doctor of philosophy, professor, Head of the  
Department  
of Social Studies of the Zaporizhzhya Medical  
University  
**Zhad’ko V.A.**

Department

candidate of philology, dotsent, Head of the  
of Foreign Languages of the Zaporizhzhya Medical  
University **Gordienko O.V.**

**Proofreader:**

**Fed’ko O.Y.**

**Responsible for the issue:**

doctor of philology, professor, Head of the  
Department  
of Cultural and Ukrainian Studies  
of the Zaporizhzhya Medical University **Turhan O.D.**

## CONTENT

Introduction.....	4
Topic 1. Culture of Kyivan Rus’ .....	7
Topic 2. Culture of the Cossack Ukraine.....	16
Topic 3. Ukrainian Culture of the 19 <sup>th</sup> Century.....	25
Topic 4–5. Ukrainian Culture of the End of the 19 <sup>th</sup> –20 <sup>th</sup> Centuries.....	36
Seminar Program.....	54
Literature for the Course .....	56
Topics for Independent Work.....	58
Tests for Self-Control.....	59
Keys to the tests.....	87

## INTRODUCTION

**Culture** is a system of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning and upbringing.

“Culture” as a technical term emerged in the writings of anthropologists in the mid-19th century. The English anthropologist Sir Edward B. Tylor (1832-1917) used it to refer to the “complex whole” of ideas and things produced by men in their historical experience.

In the 1930's Ruth Benedict (1887-1948) discussed culture as a pattern of thinking and doing that runs through the activities of a people and distinguishes them from all other peoples.

In later years, culture became a term used to describe the distinctive human mode of adapting to the environment – molding nature to conform to man's desires and goals. There are other meanings. But all anthropologists agree that culture consists of the learned ways of behaving and adapting, as contrasted to inherited behavior patterns or instincts.

The most famous ancient culture in the territory of today Ukraine was **the Trypillian culture (the Cucuteni-Trypillian culture)**. It was a late Neolithic archeological culture which flourished between ca. 5500 BC and 2750 BC, from the Carpathian Mountains to the Dniester and Dnipro regions encompassing an area of more than 35,000 km<sup>2</sup> (14,000 sq mi).

At its peak the Trypillian culture built the largest settlements in Neolithic Europe, some of which had populations of up to 15,000 inhabitants. Their density was very high, with the settlements averagely spaced 3 to 4 kilometers apart.

It is named after a site near village Trypillya in the Kyiv region uncovered by Vikentij Khvojka (1850-1914) in 1898.

Trypillians built pit and semi-pit dwellings with clay floors and hearths or ovens, and walls of wattle and dab. Rectangular surface dwellings (often with clay altars),

constructed with similar materials but on a raised log platform covered with clay and (probably) with a thatched roof, also began to appear at this time.

Initially, extended families usually shared a single dwelling and houses were simply enlarged to accommodate new members, but from the middle period nuclear families generally occupied their own dwellings.

The major economic activities of the early Trypillians were primitive agriculture and animal husbandry, supplemented by extensive hunting, fishing, and food gathering.

Wheat, millet, and barley were sown on land tilled with mattocks made from antlers or with digging sticks with sharpened points. Crops were harvested using bone sickles with flint blades and the grain was ground by stone querns.

Horned cattle, together with pigs, sheep, and goats, were the most-domesticated animals; deer, wild boar, and roe deer were the animals most commonly hunted. Animal husbandry emerged as the most important economic activity in the middle and late periods.

Some small bronze items, especially fishhooks, bracelets, and rings, have been found at Trypillian excavations. The tribes of the culture traded with peoples in the Balkans or Transylvania and on the Aegean. Weaving also developed, although the looms remained rather primitive.

The Trypillian culture is especially known for its ceramic pottery. In the early period, handbuilt large pear-shaped vessels for storing grains, various types of pots, plates, spoons, colanders, and the like were all common. Earthenware was also used to make figurines of women, scale models of homes, jewelry, and amulets.

The exterior of the pottery was decorated with inscribed ornamentation in the form of spiralling bands of parallel double lines.

The figurines, house models, and amulets had ritual significance linked to an agrarian cult of fertility and prosperity. This cult, in turn, was linked to burials in homes.

The Trypillians initially had a matriarchal-clan order in which women engaged in agricultural work, headed households, manufactured pottery, textiles, and clothing,

and played a leading role in societal affairs, while men hunted, tended to cattle, and prepared tools out of flint, stone, and bone. Later, with the increase in importance of animal husbandry, a patriarchal order developed.

The Trypilians worshipped many gods: an “earthy” Mother Goddess, the Goddess with the double triangle (hourglass), the Bird Goddesses etc.; made clay shrines. As a result of incursions by other cultures (particularly the Pit-Grave culture) into Ukrainian territory in the mid-3rd to early 2nd millennium BC, many characteristic Trypillian traits changed or disappeared altogether.

The Trypilian culture is perhaps the most investigated archeological culture in Ukraine. Hundreds of Trypilian sites have been excavated and studied, for example, the Lenkivtsi settlement, the Nezvysko settlement, the Oselivka archeological site and Molodove.

## **CONTENT OF THE LECTURE TOPICS**

### **TOPIC 1**

#### **CULTURE OF KYIVAN RUS'**

1. Ancient Slavic Religion and Mythology.
2. Christian Culture of Kyivan Rus'.
3. Architecture of Kyivan Rus'.
4. Art of Kyivan Rus'.
5. Literature of Kyivan Rus'

### **TOPIC 2**

#### **CULTURE OF THE COSSACK UKRAINE**

1. System of Education.
2. Book Printing.
3. Architecture.
4. Art.
5. Literature.

### **TOPIC 3**

#### **UKRAINIAN CULTURE OF THE 19th CENTURY**

1. Ukrainian symbols.
2. Folklore.
3. Literature.
4. Art.
5. Architecture.

### **TOPICS 4, 5**

#### **UKRAINIAN CULTURE OF THE END OF THE 19th–**

#### **THE 20th CENTURIES**

**(4 hours)**

1. Modernism as a Main Tendency in Development of Art and Science.

2. Modernistic art Movements.
3. Painting.
4. Sculpture.
5. Literature.
6. Architecture.
7. Theatre and Cinematographic art.
8. Music.



**ADDENDUM.**  
**FOLKLORE**  
 FROM THE DUMA ABOUT THE AZOV BROTHERS

Oh, he says and utters  
 (Oy to reche-promovlyaye)  
 And calls them brothers...  
 (Bratamy nazyvaye...)  
 Black-winged eagles came flying  
 (Orly-chornokryltsi nalitaly)  
 And sat on the head  
 (U golovakh sidaly),  
 Stepped on black curls  
 (Na chorni kudry nastupaly)  
 And pulled out hazel eyes from under the forehead  
 (Z-pid loba kary ochi vysmykaly)

Fairy tails

THE MAGIC EGG

In the days when the Lark-bird was king and the Mouse was queen they had a field of their own. They planted that field with wheat. As soon as the wheat was ripe they reaped it and began dividing it between them, and when it was all done, one little grain was left. The Mouse said,

"Let me have it!"

The Lark replied,

"No, let me!"

They did not know what to do. They would go to court, but there not being anyone higher than they in the land, they could not take the matter to court. Then the Mouse said,

"I'd better bite the grain."

To this the King agreed. No sooner did the Mouse have the grain between her teeth than away she ran with it to her hole. The Lark King called all the birds together to lead them against the Mouse Queen; but the Queen summoned all the animals – and broke out the war. The two armies went to the forest – when the animals wanted to tear a bird to pieces, it hid in the trees. Or the birds started beating the animals while flying... The fighting went on all day long and was stopped in the evening to give both sides a chance to rest. It was then that the Queen looked round and seeing that there were no ants in the army, ordered them to join her at once in the evening. The ants came running. The Queen told them to climb the trees under cover of darkness and within one night bite the feathers off the birds' wings.

Next day, as the morning came, the Queen shouted:

"Time to fight again, everybody!"

At this the birds that rose immediately fell to the ground – and the animals pounced on and tore them to pieces. And the war was won by the Queen.

But there was an Eagle among the birds who, seeing how dangerous it was to fly, made no move to do so but stayed up in a tree. A Hunter went by and saw him sitting there in a tree, and lifting his gun, made to shoot him, but the Eagle pleaded with him:

"Do not kill me, dear Hunter, I will do you a great service!"

The Hunter made to shoot him for the second time, but the Eagle pleaded with him again:

"Better take me with you and feed me, and you will see how great a service I will do you."

The Hunter was about to shoot him for the third time, when the Eagle began pleading with him again:

"Here, dear Hunter, my brother! Do not kill me and take me with you – I will do you a great service."

The Hunter believed him, climbed the tree, took down the Eagle and carried him off home. The Eagle said:

"Take me to your house with you and feed me on nothing but meat till my wings grow out again."

Now, that man had two cows and a bull. He slaughtered one of the cows in order to feed the Eagle. The cow's meat lasted the Eagle a full year, and when he had eaten it all, he said to the man:

"Set me free and let me fly around for a bit, for I want to see if my wings have grown out enough."

The man set him free. The Eagle practiced flying and came back to the man again at midday, and the Eagle said:

"I am still weak. Slaughter your other cow for me!"

The man listened to him and slaughtered the second cow. The Eagle ate it up in a year's time and went flying again... He spent nearly the whole of the day at it, and it was getting on towards evening when he came flying back and said to the Hunter:

"Slaughter your bull for me."

The man was of two minds about it. "Should I do as the Eagle asks or not?" And then he said,

"Ah, well, I have already lost a greater part of what I have, so let the smaller part be lost, too!"

And he slaughtered the bull to feed the Eagle. The latter ate it all up in a year's time and at once soared up to the clouds! Round and round he flew for a long time, but came flying back to the man at last and said to him,

"Many thanks to you, man, you have fed me well. And now get on my back."

The man asked,

"Why should I do it?"

The Eagle said to the man,

"Get on my back!"

The Hunter got on his back.

The Eagle carried him straight up to the clouds and then hurled him downwards. But when the man was still some distance away from the ground he caught and held him. The Eagle said,

"Well, how did you like it?"

The man replied,

"I felt I was more dead than alive"

Then the Eagle said,

"That's the way I felt too when you made to shoot me the first time."

And said,

"Come on, get on my back again!"

The man was not at all eager to do it, but he knew it couldn't be helped and got on the Eagle's back. And the Eagle carried him into the very thickness of the cloud, and from there he dropped him – and only caught him again when the Hunter was some twelve feet from the ground, and then asked him,

"Well, how did you like it?"

The Hunter replied,

"I felt as if all my bones had turned to sand."

"That is the way I felt too when you made to shoot me the second time," the Eagle said. "Come, now, get on my back again!"

The Hunter did what the Eagle said. The Eagle carried him higher than the clouds, and from there hurled him downwards and only caught him again when he had all but been dashed against the ground, and then asked him,

"Well, how did you like it when you were falling to the ground?"

The Hunter replied,

"I felt as if there was no more life left in me."

"That is the way I felt too when you made to shoot me the third time," the Eagle said. "But we are quits now. So get on my back and I will take you to my house for a visit."

And away they flew and only stopped when they got to the Eagle's uncle's house. The Eagle said to the Hunter,

"Go into the house, and if they ask you if you have seen me just say: I'll bring him here if you give me the magic egg."

The man went into the house, and the first thing they asked him was,

"Just look, what a visit! Is it of your own free will or at another's bidding that you are here?"

The Hunter replied,

"A good fellow never goes anywhere but of his own free will."

They asked him,

"Have you heard anything about our nephew? He has been away at war for three years now and we have had no news of him..."

The Hunter said,

"I will bring him here if only you give me the magic egg."

They replied,

"Better that we never see him again than give you the magic egg."

The Hunter went back to the Eagle and said to him,

"This is what they've told me: Better that we never see him again than give you the magic egg."

The Eagle said to him,

"Let us be on our way!"

On they flew and did not stop till they got to the Eagle's brother's house; the Hunter told him just what he had told the Eagle's uncle, but the Eagle's brother would not give him the magic egg either.

They flew on to the Eagle's father's house and the Eagle said to the man,

"Go into the house and when they ask about me tell them you "have seen me and can bring me before them."

The Hunter came into the house, and the first thing they asked him was,

"Just look, what a visit! Is it of your own free will or at another's bidding that you are here?"

The Hunter replied,

"A good fellow never goes anywhere but of his own free will."

They asked him,

"Have you seen our son? It is four years now that he has been away at war, probably, he was killed there..."

The Hunter said to them,

"I have seen him and can bring him to you if only you give me the magic egg."

The Eagle's father said,

"What do you need it for? We will better give you lots of money."

He replied,

"I don't want money, I want nothing but the magic egg!"

"Well, then, bring us our son, and you shall have it at once!"

The Hunter brought in the Eagle. And so glad were the Eagle's parents to see him that they gave the Hunter the magic egg and said,

"Only don't you break it till you get home; and when you are at home, be sure to build a high fence around at first, and only after that you can break it."

The Hunter set out on his way, he walked and he walked and oh, how thirsty he felt... He came to a well. But just as he started drinking water, he somehow knocked the magic egg against the bucket and broke it. And what should come pouring out of the egg but a whole herd of cattle!.. They poured out and poured out on end. The Hunter was quite at a loss how to stop them from running away from him: he rushed at them from one side and they ran away from the other... He shouted at the top of his voice but could do nothing himself! All of a sudden a Snake crawled up to him and said,

"What will you give me, my good man, if I get the cattle back into the egg again?"

The Hunter asked,

"And what would you like?"

She said to him,

"Will you give me that which appeared in your house while you were away?"

He said,

"I will."

The Snake drove the cattle back into the egg nicely, glued the broken shell together properly and gave the egg to the Hunter.

The Hunter came home and his son (the one that was born while the Hunter was away) said to him,

"It is you, my father, that has given me to the Snake? Well, there is nothing to be done about it, father: somehow we'll survive!"

The father grieved and sorrowed for a time, but there was nothing to be done about it.

The son's name was Ivan. Off he went to the Snake. He came to her, and she said to him,

"I will give you three tasks to do. If you do them you can go home; if you don't I will eat you up!"

Now, the Snake's house was surrounded by a huge meadow – it stretched as far as the eye could see! The Snake said to him,

"See that meadow? Well, you must clear it of trees, plough it and plant it with wheat, reap the wheat and gather it into stacks all within one night. And you must bake a loaf of bread out of the selfsame wheat and place it on the table for me to eat when I get up in the morning."

Away went he with hanging head and came to a pond. Now, close beside it rose a stone pillar, and in that pillar the Snake's daughter was immured. The Hunter's son came to it and wept. The daughter heard him and asked,

"Why are you weeping?"

"How can I help it when the Snake has bidden me to do what I can never do, and she said to do it in the space of one night."

She asked him,

"And what is that?"

He told her. She said,

"This is just flowers and fruits will be later!"

And then she said,

"Marry me and I will do all she has asked of you."

He said,

"I will!"

She said,

"Well, then, go to bed now, for you must be up early tomorrow to take the bread to her."

And she went to that meadow and whistled, and lo! – the trees began creaking and groaning, and the land was cleared of them at one end at the same time as it was sown with wheat at the other – and morning had not yet dawned when she baked the bread, gave it to the Hunter's son, and he carried it to the Snake's hut and placed it on the table.

The Snake woke, she came out into the yard and cast a glance at the meadow – there was a field there with nothing but stubble and stacks on it. She said to the Hunter's son,

"Well, you've done it! And now here is your second task. Be sure to do it!"

And she ordered him to do the following,

"First dig a great passage under that mountain yonder and send the Dnieper flowing through it, and then put up a store on the Dnieper bank and fill it with wheat. The boats will come sailing up and you'll sell them all of the wheat. And this must be done by the time I am up in the morning."

Off went the Hunter's son to the pillar and he wept and cried. That maid asked him again,

"Why are you weeping?"

He told her about the task the Snake had set him. And the maid said to him,

"This is just flowers and fruits will be later! Go to bed and I will do everything."

She gave a whistle – and in no time at all a passage was dug under the mountain, the Dnieper was sent flowing through it, and a store was build of the Dnieper shore. She only came to wake the Hunter's son to tell him that the merchants were waiting and he had to load their boats with wheat from that store.

The Snake rose and was much surprised to see that everything was done as she had bade.

And she set him the third task,



"Here is your third task: as soon as night comes, you must catch a golden hare and bring it to my house before the morning has dawned."

Off went the Hunter's son again to the pillar and he wept and cried. That maid asked him,

"What has she bidden you?"

He said,

"She has bidden to catch a golden hare."

"Now, that is a harder task than any she set you before: the deuce knows how to catch this damned hare! But let us go to that rock yonder – maybe, there we can catch him."

They came to that rock. The maid said to the Hunter's son,

"Go stand over the hare's burrow; you'll try to catch him, and I'll drive him out of his burrow. And mind that you seize whoever it is that comes out of the burrow, for it can only be the golden hare!"

So she went there and started to drive the hare out, and the Hunter's son waited. And all of a sudden who should come crawling out of the burrow, hissing as it crawled, but an adder. The Hunter's son let it crawl away without trying to stop it. Soon after that the maid climbed out of the burrow and asked him,

"So, didn't anyone come out of the burrow?"

Said he,

"An adder did, but I was afraid it might bite and let it go."

She said to him,

"The devil fly away with you! That was the hare himself! Well, I'm going back again now, and if anyone comes out of the burrow and tells you that there is no golden hare here, don't you believe him but seize and hold him fast."

She climbed down again and began driving out the hare, and lo! – who should come out of it but a wrinkled old woman. She asked the Hunter's son,

"What are you looking for here, my son?"

He replied,

"The golden hare."

She said,

"What a one to look for! There's no golden hare here!"

And having said that, off she went. The maid climbed out of the burrow and asked the Hunter's son,

"What, no hare? Didn't anyone come out of the burrow?"

He said,

"No one but a very old woman who asked me what I was looking for; when I told her what it was, she said there was no golden hare there – so I let her go."

Then she said,

"Why didn't you hold her: it was the hare himself! Now, you won't be able to catch him anywhere now, so I am going to turn into a hare myself and you'll take me to the Snake and place me on the chair – but mind you don't let her touch me, for if you do she will know me for what I am and will kill both you and me."

So the Hunter's son took the hare to the Snake and placed it on a chair and said to her,

"Here is your hare, and now I think I will be leaving you."

She said,

"Well, go ahead!"

Away went the Hunter's son with the maid, and on they ran together as fast as they could. The Snake looked back and seeing that it was not the hare but her daughter, gave chase to them to destroy them. But she did not do it herself, she sent her husband after them. And off ran the Snake's husband after them; the maid and the Hunter's son felt the earth quaking and rumbling beneath them... And the maid said,

"They are coming after us! I am going to turn myself into a field of wheat and you into an old man and you'll be watching over me; and when they ask you if you saw a man and a maid passing by here you must say that you did, but that it was when the wheat was being planted."

And soon who should come flying up but the He-Snake; he asked the old man,

"Did you see a man and a maid passing by here?"

"I did", the old man replied.

"When was that?" asked the He-Snake.

The old man answered,

"When the wheat was being planted."

The He-Snake said,

"The wheat is ready to be reaped, and they only ran away yesterday."

And with that he went back. The Snake's daughter turned back into a human, and the old man into a young man, and they ran on again.

The He-Snake flew back home. The She-Snake asked him,

"You haven't caught them, I see! Didn't you meet anyone on the way?"

The He-Snake answered,

"No one but an old man who was keeping watch over a wheat field; I asked him if he had seen a man and a maid passing by there and he told me he had, but it was when the wheat was being planted. And as the wheat was ready to be reaped, I turned back."

Then the She-Snake said to the He-Snake,

"Why didn't you tear the old man and the wheat to pieces? It was they themselves! Go after them again and be sure to tear them to pieces!"

The He-Snake flew forth. The runaways felt the earth quaking and rumbling beneath them – it was the He-Snake flying after them. The maid said,

"He is after us again. I am going to turn myself into an old, broken-down monastery and you into a monk; and when he asks you if you saw a man and a maid passing by you must tell him you did but that it was when the monastery was being built."

The He-Snake came flying up and asked the monk,

"Did you see a man and a maid passing by here?"

The monk replied,

"I did, but it was when the monastery was being built."

The He-Snake said to the monk,

"That must have been at least a hundred years ago when the monastery was being built, and they ran away only yesterday."

And with that the He-Snake turned back. He came home and told to the She-Snake,

"I saw a monk near a monastery, and I asked him about the runaways and he said the he saw them passing by when the monastery was being built, but that monastery was at least a hundred years old and they ran away only yesterday."

The She-Snake said to him,

"Why did not you kill the monk and tear down the monastery, it was they themselves! I'll go after them myself now: you are no good."

And she was off in a flash and ran as fast as she could... The runaways felt the earth rumbling and glowing beneath them. The maid said to the Hunter's son,

"We are lost, for it is the She-Snake herself who is after us this time! I am going to turn you into a river and myself into a perch-fish."

This she did, and when the She-Snake came running up, she said to the river,

"Now, then, have you escaped?"

And she turned herself into a pike – and went after the perch: but every time she tried to seize it, the perch would turn its spiky fins toward her and force her to move away. She chased the perch and chased it, but could not catch it and decided to drink up all of the water. She drank and she drank till at last she was so full of water that she burst.

And then the maid that was the perch told the young man that was the river,

"Now we have no one to fear! Let us go to your house; when you come into the house, you must kiss all of your people save only your uncle's child, for if you kiss it you will forget me. And I will hire myself out as a servant to one of the villagers."

So he went to his own house and greeted everyone there; then he thought, "How does it look like that I have not greeted the uncle's child? They would think bad about me." And he kissed the uncle's child. And no sooner had he done in than he forgot all about the maid.

Half a year past and he decided to marry. A pretty maid was found for him, and he forgot all about the maid that had saved him from the Snake – all about the Snake's

daughter, who was immured in the pillar. And so the Hunter's son was engaged to the other girl.

On the eve of the wedding all the young girls of the village were invited to bake buns. The maid, with whom the Hunter's son escaped, was among them – although nobody knew who that maid was. They sat down to work; the maid made two buns – a he-dove and a she-dove – and placed them on the floor, and they came to life. The she-dove said to the he-dove,

"Do you not remember that I uprooted all the trees at the meadow and planted wheat there and made bread out of it for you to take to the Snake?"

And the he-dove replied,

"No, I remember none of it!"

Then she said again,

"Do you not remember that I dug a passage under a mountain and sent the Dnieper flowing through it so that the boats might sail up the store and you might trade with the merchants on the boats?"

And the he-dove replied,

"No, I remember none of it!"

Then the she-dove said again,

"Do you not remember how we hunted the golden hare together? Do you not remember about me?"

And the he-dove replied,

"No, I remember none of it!"

It was then that the Hunter's son remembered the maid – the maid that made the doves – and then broke his promise to his bride and married the maid. And they lived happily ever after!

#### OLD GOOD IS SOON FORGOTTEN

One man went to another village to thresh. All of a sudden who should come running up but a wolf. The wolf said to the man:

"Please hide me, man, from the hunters that want to kill me."

The man hid him inside his sack and kept on walking. After a while he met the hunters, who asked him,

"Haven't you, man, seen the wolf passing by?"

The man replied,

"I have... He went over there, in that direction."

The hunters went in the direction shown by the man.

When they were out of sight, the wolf asked the man,

"Are the hunters here?"

The man said,

"Now, they are already gone."

Then the wolf said,

"Well, now let me out."

The man did as he was told to do – and no sooner had he done it than the wolf said,

"Now the old salt is soon forgotten. I am going to eat you up."

The man negotiated with him for a long time until beasts heard it and gathered around them. The man appealed to them,

"You see, I've saved him and he wants to eat me up."

All the beasts howled in unison to let the wolf eat the man, and the last to tell what she thought about it was a fox. She said,

"Never shall I believe that the wolf was inside the sack."

The wolf got angry and got inside the sack, only his tail remained outside. Then the fox said,

"Never shall I believe that this tail went in the sack, too."

The wolf put his whole tail inside the sack. Then the fox said,

"Never shall I believe that the wolf was inside the sack and the sack was tied."

The man tied the sack. Then the fox said,

"Now, man, show me how you'll thresh sheaves – you know, I've never seen how it looks like when people thresh with flails."

And as the man went to thresh he had a flail with him. So he started threshing and in a moment all the beasts dispersed. And in such a way the man killed the wolf and continued his journey.

### KHVELELEY THE FOOL

Once upon a time there was a man called Khveleley and his wife Melashka. Once she went into the field and ordered him,

"Be sure to pound millet, to churn butter, and be sure not to let the kite steal the chickens."

So he strung chickens together not to let them disperse, tied a pot with sour cream to a belt, filled a mortar with millet so that in such a way to be able to pound millet, churn butter and watch over chickens at once. All of a sudden who should come flying up but the kite, it grabbed the chicken that was at the end of the string and dragged all of them along the ground. Khveleley rushed after the kite shouting and looking upwards; suddenly he stumbled over something, fell down and broke the pot with sour cream. Well, he went back home and saw that while he was away pigs came running up and ate up all the millet as he had not covered the mortar.

"OK", said he, "Till my wife is back, I'll hatch chickens; its not a big deal!"

So he filled a sieve with eggs and sat on it. All of a sudden who should come up but his mother-in-law to invite them to a wedding. She came up to the window and said,

"Hello!"

Khveleley in the hallway replied – krr!

"Who is there?"

“Krrr!”

"Is it you, Khveleley?"

"Yes, it's me."

"Please come to our place on Saturday to make korovay." /korovay – ritual bread/

"OK, we will."

She left, he stood up from the sieve, went out the farmstead and sat down there. All of a sudden who should come up but his wife Melashka, who returned from the field.

"Why are you here?" asked she.

"You see, your mother has come and invited us to the wedding, so we must go at once."

In such a way he did not let her come into the house and after a while they were at his mother-in-law's place.

"Why are you so early? Today is only Tuesday, right?"

"Khveleley said we must go at once."

Khveleley said,

"Well, mother, we'll help you do something here."

"OK, then, Khveleley, go to the forest and chop some wood for us."

So he harnessed a mare and went to the forest. After a while he was there.

"Well," he thought, "if I cut a small tree, it won't be enough as much heat is required to bake a korovay, so I think I'll cut the big one. Well, but if I cut a big tree, I won't be able to put it into a cart; what should I do? Oh, I know what I should do – I'll put the cart under the oak, cut it and it will fall exactly on the cart."

But when the oak fell on the cart, it crashed the cart and killed the mare.

"Oh," said Khveleley, "a pretty piece of business, isn't it! What the hell have they given me?"

And he went out of the forest having only an ax in his hand. After a while he was passing by a lake and saw ducks swimming in it.

"Aha," said he, "I'll kill a duck and have it roasted."

Upon that he flung the ax at the ducks, but the ducks took wings and the ax sank. Not caring about that, he ran after the ducks, looking upwards, just about to fall down. He ran and he ran till they disappeared into the blue. There being nothing for it, he came back and started looking for the ax. He took off his clothes, went into the lake to look for the ax – but how could one find it? While he was in the lake, his shirt was stolen and he was left naked. So he waited till night came and only then made his



way to the village; there he did not come into the house but hid himself in the pigsty. At that time women were busy in the house preparing for the wedding; when a woman would run out of the house and go to the pigsty, he would look out, she would see him and go back into the house not saying a word about that. After a while his Melashka ran out. As soon as she came near the pigsty, he said,

"Oho-ho-ho!"

"Who is there?"

"It's me."

"What are you doing here?"

"Bring me trousers and a shirt and then I'll tell you."

She ran back indoors and borrowed from her mother father's trousers and a shirt and gave to Khveleley. He came into the house and asked,

"Oh, give me something to eat!"

He had nothing to eat for about two days, you see.

"Where should we find food now? We are busy, don't you see? Well, look on the stove, there must be some vareniks left, so you may eat them."

So he climbed on the stove – and there a cat had just kittened. He groped for vareniks but grasped at the kittens and started eating them; when it was the old cat's turn to be eaten, it mewed; upon that Khveleley said,

"Oh, the hell with you, women! What good vareniks have you made, I must say, but the biggest one has run away."

"It were kittens and not vareniks that you've eaten!"

"Good gracious, I have!"

So Sunday with the wedding feast slipped by and on Monday they all had a hang-over.

"Go down to the cellar," said they to Khveleley, "and bring us some kvass."

He went down to the cellar, placed a bucket at the barrel with kvass and pulled the plug out; having done that he looked up and saw a dog looking into the cellar.

"What are you, damned creature," said Khveleley, "staring at?"

Upon that he flung the plug at the dog, and the plug flied somewhere where no one would find it, and the bucket disappeared, too... People in the house waited for him for a long time and at last decided to send somebody to look why Khveleley was not back for such a long time.

And when they came into the cellar, I can't even explain you what they saw!..

### **HRYHORIY SKOVORODA**

#### **QUOTES**

"Water cannot exist without fish, just as air without birds, just as time without people."

"Your feet can't help but lose their way, when your heart has lost it."

"Can a person, who is blind at home, see clearly at the marketplace?"

"Wisdom was not created from books, but books were created from wisdom."

### **TARAS SHEVCHENKO**

#### **MY TESTAMENT**

When I am dead, bury me  
 In my beloved Ukraine,  
 My tomb upon a grave mound high  
 Amid the spreading plain,  
 So that the fields, the boundless steppes,  
 The Dnieper's plunging shore  
 My eyes could see, my ears could hear  
 The mighty river roar.

When from Ukraine the Dnieper bears  
 Into the deep blue sea  
 The blood of foes ... then will I leave  
 These hills and fertile fields --  
 I'll leave them all and fly away  
 To the abode of God,  
 And then I'll pray .... But till that day  
 I nothing know of God.

Oh bury me, then rise ye up  
 And break your heavy chains  
 And water with the tyrants' blood  
 The freedom you have gained.

And in the great new family,  
 The family of the free,  
 With softly spoken, kindly word  
 Remember also me.

### IT MAKES NO DIFFERENCE TO ME

It makes no difference to me,  
 If I shall live or not in Ukraine  
 Or whether any one shall think  
 Of me 'mid foreign snow and rain.  
 It makes no difference to me.

In slavery I grew 'mid strangers,  
 Unwept by any kin of mine;  
 In slavery I now will die  
 And vanish without any sign.  
 I shall not leave the slightest trace  
 Upon our glorious Ukraine,  
 Our land, but not as ours known.  
 No father will remind his son  
 Or say to him, "Repeat one prayer,  
 One prayer for him; for our Ukraine  
 They tortured him in their foul lair."

It makes no difference to me,  
 If that son says a prayer or not.  
 It makes great difference to me

That evil folk and wicked men  
Attack our Ukraine, once so free,  
And rob and plunder it at will.  
That makes great difference to me.

### I WAS THIRTEEN

I was thirteen. I herded lambs  
Beyond the village on the lea.  
The magic of the sun, perhaps,  
Or what was it affected me?  
I felt with joy all overcome,  
As though with God....  
The time for lunch had long passed by,  
And still among the weeds I lay  
And prayed to God.... I know not why  
It was so pleasant then to pray  
For me, an orphan peasant boy,  
Or why such bliss so filled me there?  
The sky seemed bright, the village fair,  
The very lambs seemed to rejoice!  
The sun's rays warmed but did not sear!  
But not for long the sun stayed kind,  
Not long in bliss I prayed....  
It turned into a ball of fire  
And set the world ablaze.

As though just wakened up, I gaze:  
The hamlet's drab and poor,  
And God's blue heavens -- even they  
Are glorious no more.  
I look upon the lambs I tend --  
Those lambs are not my own!  
I eye the hut wherein I dwell --  
I do not have a home!  
God gave me nothing, naught at all....  
I bowed my head and wept  
Such bitter tears.... And then a lass\*  
Who had been sorting hemp  
Not far from there, down by the path,  
Heard my lament and came  
Across the field to comfort me;  
She spoke a soothing phrase  
And gently dried my weeping eyes  
And kissed my tear-wet face....  
It was as though the sun had smiled,  
As though all things on earth were mine,  
My own.... the orchards, fields and groves!...  
And, laughing merrily the while,  
The master's lambs to drink we drove.  
  
Oh, how disgusting!... Yet, when I

Recall those days, my heart is sore  
 That there my brief life's span the Lord  
 Did not grant me to live and die.  
 There, plowing, I'd have passed away,  
 With ignorance my life-long lot,  
 I'd not an outcast be today,  
 I'd not be cursing Man and God! ..

**LESYA UKRAINKA**  
**CONTRA SPEM SPERO**

Thoughts away, you heavy clouds of autumn!  
 For now springtime comes, a gleam with gold!  
 Shall thus in grief and wailing for ill-fortune  
 All the tale of my young years be told?

No, I want to smile through tears and weeping.,  
 Sing my songs where evil holds its sway,  
 Hopeless, a steadfast hope forever keeping,  
 I want to live! You thoughts of grief, away!

On poor sad fallow land unused to tilling  
 I'll sow blossoms, brilliant in hue,  
 I'll sow blossoms where the frost lies, chilling,  
 I'll pour bitter tears on them as due.

And those burning tears shall melt, dissolving  
All that mighty crust of ice away.

Maybe blossoms will come up, unfolding  
Singing springtime too for me, some day.

Up the flinty steep and craggy mountain  
A weighty ponderous boulder I shall raise,  
And bearing this dread burden, a resounding  
Song I'll sing, a song of joyous praise.

In the long dark ever-viewless night-time  
Not one instant shall I close my eyes,  
I'll seek ever for the star to guide me,  
She that reigns bright mistress of dark skies.

Yes, I'll smile, indeed, through tears and weeping  
Sing my songs where evil holds its sway,  
Hopeless, a steadfast hope forever keeping,  
I shall live! You thoughts of grief, away!

\*\*\*

“Cast flowers, more flowers, and still more flowers  
And the white gauze on the face  
Of what is called illusion...” My God!  
So often these words sound in my ears

In the dead of night, “Flowers, more flowers,  
I loved the beauty so much!...”  
My poor friend,  
I brought you all the flowers which  
The sparing spring of your sparing land  
Could produce and which I collected and put into the coffin,  
I buried that pathetic spring in all its misery.  
You are sleeping in the ground among the dead flowers,  
And I’m horrified to think about them,  
And about your slumber;  
I’d better cover  
Your sleep again with the gauze  
of illusions  
In order not to stir the frightening mysteries of death;  
I’ve heard enough of its preludes,  
They chilled my blood,  
They turned me into stone;  
I still cannot utter what  
The songs of death have taught me.  
Sleep, my dear friend, sleep, may nothing disturb you,  
I will not say the secret words  
to anyone again.  
You asked for flowers? I’ll give you more flowers  
Than that hostile spring managed  
to produce,



That cruel spring which took you away.  
I'll give you flowers in full bloom, I'll water them with my blood,  
And the drops on them will glitter like rubies —  
O they will be so different from those pallid, anemic flowers  
That inclement spring produced — and they will not wilt,  
They will not return to earth,  
they will not die,  
And you will come back to life  
in a wreath  
Of living flowers, the gauze of illusions,  
The gauze of those dreams of mine will envelop you,  
But will not hide you — you will shine  
Like a sunray in a light haze  
That spreads over the golden field.  
Let the years pass, one after another,  
Let my life flow away with the stream,  
You'll live in the beauty of flowers,  
And I shall live in the tears of songs.

## IVAN FRANKO

### HYMN

The eternal spirit of revolt,  
The spirit which moves men to fight  
For progress, liberty and right,  
Still lives, nor has it shot its bolt.

The Inquisition's rack and boot,  
The mercenaries trained to shoot,  
The tyrant's guns and cannon balls,  
The tsarist bans and prison walls,  
The traitor and the spy — all they  
Have failed to take its life away.

It is not dead — this very hour  
'Tis more alive. Though it saw light  
A thousand years since, yet in might  
It onward moves by its own power.  
In growing strength, without delay  
It hastens where it sees the day.  
It sounds a trumpet to awake ,  
Mankind to follow in its wake,  
And millions gladly join its train  
Whene'er they hear that thrilling strain.

That spirit's voice is heard today  
In huts of those who till the soil,  
In factories where workers toil,  
Where tears and misery hold sway.  
And everywhere that voice resounds,  
Men's tears are dried, their heart rebounds,  
Misfortunes fade, new strength is born

To fight again. No more they mourn,  
But strive to win a better fate  
For children's sake, ere 'tis too late.

This living spirit of revolt,  
Of progress, liberty and right,  
Shall not retreat before the night,  
Shall nevermore be brought to halt.  
In ruins evil round us lies,  
The avalanche's rush now dies —  
In all the world there is no force  
That can avail to stay its course,  
That can put out the vital spark  
We now see glimmering in the dark.

#### AT THY WINDOW

If at thy window thou shouldst chance to hear at night  
The sound of someone weeping, sobbing deep,  
Oh, be not thou alarmed, do not rise up, my love.  
To see what's there. Sleep on, beloved, sleep!  
'Twill be no orphan child who wails a mother lost,  
Nor hungry beggar asking charity,  
But my lorn soul 'twill be, with longings unconsolated,  
The love I bear thee, weeping bitterly.

**PAVLO TYCHYNA****WAR**

I lay down to sleep.

Three angels stand at my head.

The first angel -- sees all.

The second angel -- hears all.

The third angel -- knows all.

My dream -- my son.

He seems to face the enemy alone.

They surround him, strike at his chest!

(The first angel covers his own eyes).

The field is flat, flat and green.

The wind carries a tune: "Farewell, mother dear."

(The second angel approaches me with a cross).

The wind cries: "Don't grieve, if he falls for his land,

He will not die."

(The third angel comforts my heart).

My dream -- my son.

II On the right -- the sun.

On the left -- the moon.

Ahead -- the stars.

I give you my blessing, son, strike back at the enemy.

And he replies: "Mother dear!

There is no enemy

And there never was one.

The only enemy

Exists in our own hearts.

Give me your blessing, mother, I seek a root

An herb to cure the insanity of men."

I raise my hands to the cross

But there's nothing there.

Silence, except the crow - caw! caw!

On the right – the sun.

On the left – the moon.

Ahead – the stars.

## **SEMINAR PROGRAM**

### **Plan 1 (2 hours)**

#### **THE EARLIEST FORMS OF UKRAINIAN CULTURE**

1. Culture: content of the term. Culture and civilization.
2. The Trypillian culture.
3. Ancient Slavic Religion and Mythology.
4. Traces of paganism in Christian festivals.
5. Ancient Greek Settlements on the Ukrainian territory.

### **Plan 2 (2 hours)**

#### **CULTURE OF KYIVAN RUS'**

1. The role of Christianity in cultural development.
2. Education and book writing.
3. Architecture.
4. Art.
5. Literature.

### **Plan 3 (2 hours)**

#### **CULTURE OF COSSACK UKRAINE**

1. Education and book printing.
2. Architecture and Art.
3. Ukrainian symbols.
4. Folklore.
5. Literature.

**Plan 4 (2 hours)****UKRAINIAN CULTURE OF the 19TH- BEG. OF the 20th CENT.**

1. Literature.
2. Painting.
3. Architecture.
4. Sculpture.
5. Theater.

**Plan 5 (2 hours)****UKRAINIAN CULTURE OF the 20th CENT.**

1. Modernism as a main tendency in development of philosophy and art.
2. Modernistic art movements.
3. Painting and sculpture.
4. Literature.
5. Architecture.
6. Theatre and cinematographic art.
7. Music.

## LITERATURE FOR THE COURSE

1. Anderson, Bernhard. *Understanding the Old Testament* / Bernhard Anderson. – Englewood Cliffs, N.J.: Prentice-Hall, 1986.
2. *Architecture of Ukrainian Churches* / Editor: B. Solowij; Translation: W. Motyka.
3. Bowra, C. M. *The Greek Experience* / C. M. Vowra –. New York : New American Library, 1957.
4. Brown, M.H. *The Search for Eve* / M.H.Brown. – New York : Harper, 1990.
5. Campbell, Joseph. *The Masks of God: Oriental Mythology* / Joseph Campbell. – New York : Viking, 1962.
6. *Christianization and the Rise of Christian Monarchy. Scandinavia, Central Europe and Rus'. C. 900–1200* / Ed. By Nora Berend. –CambridgeUniversity Press, 2007.
7. Dahlberg, Frances. *Woman the Gatherer* / FrancesDahlberg. – Yale :University Press, 1971.
8. Franklin, S. *Byzantium – Rus' – Russia: Studies in the Transition of Christian Culture* / Simon Franklin. – Aldershot, UK, and Burlington, Vt, 2002.
9. Franklin, Simon. *Writing, Society and Culture in Early Rus, c. 950–1300* / Simon Franklin. – Cambridge University Press, 2004.
10. Franklin, S.; Shepard, J. *The Emergence of Rus': 750–1200* / Simon Franklin, John Shepard. – London–New York : Cambridge University Press, 1996.
11. Hartley, John. *A Short History of Cultural Studies* / JohnHartley. – London – Thousand Oaks – New Delhi : SAGE Publications, 2003.
12. Holbrook, Clyde A. *The Iconoclastic Deity –. Biblical Images of God* / Clyde A.Holbrook. – Lewisburg : Bucknell University Press, 1984.
13. Internet Enciclopedia of Ukraine // <http://www.encyclopediaofukraine.com/>
14. Kardash, Peter. *Ukraine: Its History and Its Art/ With a Foreword by Professor Michael L. Lawriwsky* / PeterKardash. –Melbourne: Fortuna, 1991.
15. Krasinski, Count Henry. *The Cossacks of the Ukraine* /Count Henry Krasinski. – London : Partridge and Oakey.
16. Pelenski, J. *The Contest for the Legacy of Kievan Rus'* / J. Pelensky. – Boulder, Colo, 1998.



17. Pomeroy, S. B. Goddesses, Whores, Wives and Slaves /S. B.Pomeroy. – New York: Schocken, 1975.
18. Pritsak, O. The Origin of Rus', vol. 1 / O. Pritsak. – Cambridge, Mass, 1981.
19. Raffensperger,Christian. Reimagining Europe. Kievan Rus' in the Medieval World / ChristianRaffensperger. – Harvard University Press ; Cambridge, Massachusetts ; London, 2012.
20. Redman, C. L. The Rise of Civilization: From Early Farmers to Urban Society in the Near East / C. L.Redman. – San Francisco: Freeman, 1987.
21. Sandars, N.K. Prehistoric Art in Europe, 2nd ed. / N.K.Sandars –Baltimore: Penguin, 1985.
22. Schwartz, Jeffrey. What the Bones Tell Us / Jeffrey Schwartz. – New York: Henry Holt, 1993.
23. The Handbook of Culture and Psychology / Ed. David Matsumoto. – Oxford University Press, 2001.
24. Ukraine culture // <http://www.ukraine-travel-advisor.com/ukraine-culture.html>
25. Ukrainian Life Connections // <http://www.ukrainianlifeconnections.org/ukrainianculture.html>
26. Ukrainian Museum Archives // <http://www.umacleland.org/embroidery.htm>
27. Walbank, F. W. The Hellenistic World, rev. ed. / F. W. Walbank – Cambridge, Mass.: Harvard University Press, 1993.

## TOPICS FOR INDEPENDENT WORK

1. Remains of the Paleolithic culture in the Ukraine's territory.
2. Traces of paganism in Christian festivals.
3. The Saint Sophia Cathedral in Kyiv.
4. The Ostrih Academy.
5. The Kyiv-Mohyla Academy.
6. The first poetry collection by Taras Shevchenko – 'Kobzar' (1840).
7. Taras Shevchenko's painting.
8. Lesya Ukrainka's literary activity.
9. Ivan Franko's literary activity.
10. Pavlo Tychina's literary activity.
11. Vladyslav Horodec'ky's architecture.
12. VAPLITE – Free Academy of Proletarian Literature.
13. Olexandr Dovzhenko's cinematographic art.
14. Theatrical art by Les' Kurbas.
15. Kateryna Bilokur's painting.
16. The Olexandriivs'ka fortress.
17. Culture of Zaporizhzhya region.
18. Literature of Zaporizhzhya region.
19. Architecture of Zaporizhzhya region.
20. Painting of Zaporizhzhya region.

## TESTS FOR SELF-CONTROL

1. The term "Culture" emerged in the writings of anthropologists in the:

- a) 20 cent.;
- b) Beginning of 18 cent.;
- c) Mid-19th cent.;
- d) 21 cent.

2. Edward B. Tylor used the term "Culture" to refer to:

- a) a pattern of thinking and doing that distinguishes a people from all other peoples;
- b) a term used to describe the distinctive human mode of adapting to the environment;
- c) the learned ways of behaving and adapting;
- d) the "complex whole" of ideas and things produced by men in their historical experience.

3. Ruth Benedict discussed culture as

- a) a pattern of thinking and doing that distinguishes a people from all other peoples;
- b) a term used to describe the distinctive human mode of adapting to the environment;
- c) the learned ways of behaving and adapting;
- d) the "complex whole" of ideas and things produced by men in their historical experience.

4. The Trypillian culture flourished between:

- a) 500 BC and 250 BC;
- b) 5500 BC and 1000 BC;
- c) 500 BC and 150 AD;
- d) 5500 BC and 2750 BC.

5. The Trypillian culture had territory:

- a) from the Carpathian Mountains to the Volga region;
- b) from the Carpathian Mountains to the Dniester and Dnipro regions;
- c) from the Alps to the Volga regions;
- d) from the Dniester and to the Dnipro regions.

6. The largest settlements in Neolithic Europe built:

- a) Scythians;
- b) Sarmatians;
- c) Greeks;
- d) Trypillians.

7. The Trypillian culture was uncovered by:

- a) Edward B. Tylor;
- b) Ruth Benedict;
- c) Taras Shevchenko;
- d) Vikentij Khvojka.

8. The Trypillian culture was uncovered in:

- a) 1861;
- b) 1900;
- c) 1898;
- d) 1930.

9. Trypillians' dwellings were mostly:

- a) pit and semi-pit;
- b) made of mammoth bones and bull skins;
- c) wooden;
- d) made of stone.

10. The Trypillian culture is especially known

- a) for the prowess in war and for their horsemanship;
- b) for the skills to primitive agriculture and animal husbandry;
- c) for weaving and trade;
- d) for the ceramic pottery.

11. Trypillian pottery was decorated:

- a) with pictures of bow and arrows;
- b) with ornamentation in the form of spiralling bands of parallel double lines;
- c) with pictures of domesticated animals;
- d) with ornamentation in the form of braids and crosses.

12. Trypillian society was:

- a) matriarchal;
- b) patriarchal;
- c) initially patriarchal, later matriarchal;
- d) initially matriarchal, later patriarchal.

13. Trypillians worshipped:

- a) an "earthy" Mother Goddess, the Goddess with the double triangle, the Bird Goddesses;
- b) Perun, Svarog, Veles, Mokosh;
- c) Agni, Atar;
- d) Rusalky, vodianyky, bolotianyky, vovkulaka.

14. Trypillian sites have been excavated:

- a) in Mezhyrich, Korolevo, Kacha;

- b) in Lenkivtsi, Oselivka, Molodove;
- c) from Central Asia to the Ural Mountains;
- d) near the Black sea.

15. The Slavs belong to:

- a) the [Caucasian](#) linguistic family;
- b) the [Altaic](#) linguistic family;
- c) the Indo-European linguistic family;
- d) the [Uralic](#) linguistic family.

16. Ancient Slavs' religion was:

- a) Christianity;
- b) Islam;
- c) magic;
- d) paganism.

17. The supreme god of ancient Slavs' paganism was:

- a) the god of lightning;
- b) the god of cattle;
- c) the goddess of Moon;
- d) the god of the earth.

18. Christianity replaced Slavic paganism:

- a) during the course of the 3th and 4th cent.;
- b) during the course of the 6th and 7th cent.;
- c) during the course of the 9th and 10th cent.;
- d) during the course of the 11th and 12th cent..

19. Paganism is an ancient religious system, where

- a) stones and plants are worshipped;
- b) several gods and goddesses are worshipped;
- c) the Sun and the Earth are worshipped;
- d) animals and birds are worshipped.

20. The main constituent parts of early Slav's religion were:

- a) magic, totemism, polytheism, pan-theism;
- b) animism, polytheism, fetishism;
- c) animism, totemism, polytheism, mono-theism;
- d) animism, veneration of the dead, totemism, polytheism.

21. The belief, that all things in the world are imbued with some kind of spiritual or psychological presence, is called:

- a) animism;
- b) veneration of the dead;

- c) polytheism;
- d) totemism.

22. Mavka, lisovyk, vodyanyk, bolotyanyk and domovyk are personages of mythology of:

- a) animism;
- b) veneration of the dead;
- c) polytheism;
- d) totemism.

23. The belief, that the dead, often family members, have a continued existence and/or possess the ability to influence the fortune of the living, is called:

- a) animism;
- b) veneration of the dead;
- c) polytheism;
- d) totemism.

24. Baba Yaha, Koshchij, rusalka, upyr are personages of mythology of:

- a) animism;
- b) veneration of the dead;
- c) polytheism;
- d) totemism.

25. The belief, that people are descended from animals, plants, and other natural objects, is called:

- a) animism;
- b) veneration of the dead;
- c) polytheism;
- d) totemism.

26. Such personages of ancient Slav's mythology as vovkulaka, divchyna-kalyna, chuhajster can be considered as elements of:

- a) animism;
- b) veneration of the dead;
- c) polytheism;
- d) totemism.

27. The belief in a plurality of gods in which each deity is distinguished by special functions, is called:

- a) animism;
- b) veneration of the dead;
- c) polytheism;
- d) totemism.

28. The supreme god of the East and South Slavs polytheistic pantheon was:
- Svarog;
  - Dazhbog;
  - Svarozhych;
  - Perun.
29. The god of the East Slavs known as the father of the chief deities was:
- Svarog;
  - Dazhbog;
  - Svarozhych;
  - Perun.
30. The god of the East Slavs known as the god of the sun was:
- Svarog;
  - Dazhbog;
  - Svarozhych;
  - Perun.
31. The god of the East Slavs known as the god of fire was:
- Svarog;
  - Dazhbog;
  - Svarozhych;
  - Perun.
32. Veles was worshipped in two aspects:
- as a god of death and music, and as a god of cattle and commerce;
  - as a god of death and life, and as a god of the Sun and the Moon;
  - as a goddess who both gives and takes life, the giver of the water of life;
  - as a god of stars and the Earth, and as a god of the Sun and the Moon.
33. Mokosh was worshipped in such aspects:
- as a god of death and music, and as a god of cattle and commerce;
  - as a goddess of death and life, and as a god of the Sun and the Moon;
  - as a goddess who both gives and takes life, the giver of the water of life;
  - as a god of stars and the Earth, and as a god of the Sun and the Moon.
34. Kievan Rus was christened:
- in 888;
  - in 988;
  - in 1037;
  - in 1000.
35. Kievan Rus was christened:
- by Volodymyr the Great;

- b) by Volodymyr Monomah;
- c) by Yaroslav the Wise;
- d) by Sviatoslav the Brave.

36. Special Glagolitic alphabet for Kyivan Rus was created by:

- a) Byzantine Greeks Cyril and Methodius;
- b) Volodymyr the Great;
- c) Yaroslav the Wise and Volodymyr Monomah;
- d) Ivan Fedorov.

37. The law code Rus'ka Pravda was created under rule of:

- a) Volodymyr the Great;
- b) Volodymyr Monomah;
- c) Yaroslav the Wise;
- d) Sviatoslav the Brave.

38. The first monasteries in Kyivan Rus' were established during the rule of:

- a) Volodymyr the Great;
- b) Volodymyr Monomah;
- c) Yaroslav the Wise;
- d) Sviatoslav the Brave.

39. The Golden Gate of Kyiv was built during the rule of:

- a) Volodymyr the Great;
- b) Volodymyr Monomah;
- c) Yaroslav the Wise;
- d) Sviatoslav the Brave.

40. The Saint Sophia Cathedral was built during the rule of:

- e) Volodymyr the Great;
- f) Volodymyr Monomah;
- g) Yaroslav the Wise;
- h) Sviatoslav the Brave.

41. The first primary school and library at the Saint Sophia Cathedral was established during the rule of:

- i) Volodymyr the Great;
- j) Volodymyr Monomah;
- k) Yaroslav the Wise;
- l) Sviatoslav the Brave.

42. The Orthodox monastery in Kyiv founded by Saint Anthony of the Caves in 1051 was called:

- a) Kyivan Cave Monastery;



- b) Saint Mychailo's Golden-Domed Monastery;
- c) Vydubychi Monastery;
- d) Pochaiv Monastery.

43. The first stone cult building of Kyivan Rus' was:

- a) Kyivan Cave Monastery;
- b) Saint Mychailo's Golden-Domed Monastery;
- c) Vydubychi Monastery;
- d) Church of the Tithes.

44. The building of Saint Sophia Cathedral in Kyiv was started:

- a) in 888;
- b) in 988;
- c) in 1037;
- d) in 1000.

45. The Golden Gates of Kyiv was built in:

- a) in 888;
- b) in 988;
- c) in 1037;
- d) in 1000.

46. The passing part of the Golden Gates of Kyiv was about:

- a) 40 feet high and 20 feet wide;
- b) 80 feet high and 20 feet wide;
- c) 60 feet high and 60 feet wide;
- d) 70 feet high and 50 feet wide.

47. The Spas'kyi Cathedral in Chernihiv was founded by:

- a) Volodymyr the Great;
- b) Mstyslav the Brave;
- c) Yaroslav the Wise;
- d) Sviatoslav the Brave.

48. The Spas'kyi Cathedral in Chernihiv was founded in:

- a) in 1036;
- b) in 988;
- c) in 1037;
- d) in 1000.

49. A method of painting on freshly plastered walls with powdered pigments is called:

- a) mosaic;
- b) iconography;
- c) graffiti;

d) fresco painting.

50. The Cathedral of Saint Mychailo's Golden-Domed Monastery in Kyiv was built:

- a) in 10th cent.;
- b) in 11th cent.;
- c) in 12th cent.;
- d) in 13th cent..

51. The Cathedral of Saint Mychailo's Golden-Domed Monastery in Kyiv was destroyed by the Soviets:

- a) in 1875;
- b) in 1900;
- c) in 1917;
- d) in 1936.

52. In the main apse of the Saint Sophia Cathedral is placed the mosaic:

- a) Orante;
- b) Apostles;
- c) Saint Michael;
- d) Eucharist.

53. The secular frescoes of the Saint Sophia Cathedral contain figural portraits of the family of:

- a) Volodymyr the Great;
- b) Mstyslav the Brave;
- c) Yaroslav the Wise;
- d) Sviatoslav the Brave.

54. A method of wall and floor decoration in which small pieces of cut stone, glass, and ceramic are set into plaster, cement, or waterproof mastic is called:

- a) mosaic;
- b) iconography;
- c) graffiti;
- d) fresco painting.

55. Mosaic was used to decorate various Rus' churches and palaces:

- a) in the 9th to 11th cent.;
- b) in the 10th to 11th cent.;
- c) in the 10th to 12th cent.;
- d) in the 16th to 18th cent..

56. The mosaic *Eucharist* is a part of decoration both:

- a) Kyivan Cave Monastery and Church of the Tithes;
- b) Saint Mychailo's Church and Saint Sophia Cathedral;

- c) Vydubychi Monastery and Kyiv Dormition Cathedral;
- d) Pochaiv Monastery and Saint Michael's Church.

57. The development of original literature in Kyivan Rus' was based on both:

- a) folk oral tradition and dissemination of translated religious texts;
- b) ancient Greek literature and dissemination of translated religious texts;
- c) ancient Greek literature and Byzantine folklore;
- d) folk oral tradition and ancient Roman literature.

58. The oldest and most noted Kyivan didactic work is

- a) 'Kyivan Cave Patericon';
- b) 'The Primary Chronicle';
- c) 'A Sermon on Law and Grace';
- d) 'Slovo o polku Ihorevim'.

59. The oldest and most noted Kyivan didactic work 'A Sermon on Law and Grace' was written:

- a) in 1875;
- b) in 1900;
- c) in 1917;
- d) in 1050.

60. The oldest and most noted Kyivan didactic work 'A Sermon on Law and Grace' was written by:

- a) Nestor the Chronicler;
- b) Metropolitan Ilarion;
- c) Mstyslav the Brave;
- d) Yaroslav the Wise.

61. The early chronicles of Kyivan Rus' were called:

- a) hagiography;
- b) epic poems;
- c) litopysy;
- d) patericones.

62. The Ukrainian chronicles can be divided into three parts:

- a) the Primary Chronicle, the Kyiv Chronicle and the Galician-Volhynian Chronicle;
- b) the Primary Chronicle, the Kyiv Chronicle and the Lviv Chronicle;
- c) the Novhorod Chronicle, the Kyiv Chronicle and the Galician-Volhynian Chronicle;
- d) the Primary Chronicle, the Kyiv patericon and the Polish Chronicle.

63. The Primary Chronicle included the events:

- a) of the 11 cent.;
- b) up to the 12th cent.;
- c) from 1118 to 1190;
- d) from the beginning of the 13th cent. to 1292.

64. The Kyiv Chronicle included the events:

- a) of the 11 cent.;
- b) up to the 12th cent.;
- c) from 1118 to 1190;
- d) from the beginning of the 13th cent. to 1292.

65. The Galician-Volhynian Chronicle included the events:

- a) of the 11 cent.;
- b) up to the 12th cent.;
- c) from 1118 to 1190;
- d) from the beginning of the 13th cent. to 1292.

66. The most outstanding monument of old Ukrainian secular literature is called:

- a) 'Kyivan Cave Patericon';
- b) 'The Primary Chronicle';
- c) 'A Sermon on Law and Grace';
- d) 'Slovo o polku Ihorevim'.

67. 'Slovo o polku Ihorevim' was written:

- a) in 1187;
- b) in 1037;
- c) in 1235;
- d) in 1050.

68. 'Slovo o polku Ihorevim' was written by:

- a) Nestor the Chronicler;
- b) Metropolitan Ilarion;
- c) an anonymous author;
- d) Yaroslav the Wise.

69. The central problem of 'Slovo o polku Ihorevim' was:

- a) lack of organization of Kyivan princes;
- b) love of Ihor and Jaroslavna;
- c) unity of the Kyivan Rus';
- d) bad armament of Russian army.

70. The name Cossack is derived from the Turkic *kazak* meaning:

- a) a bard;
- b) a king;

- c) a free man;
- d) a Ukrainian.

71. The name of organization of the Ukrainian Cossacks and of their territory in Southern Ukraine was:

- a) Khortytsia;
- b) Zaporizhzhia;
- c) Kyiv;
- d) Odessa.

72. Zaporozhian Sich was destroyed by Kateryna II:

- a) in 11720;
- b) in 1770;
- c) in 1775;
- d) in 1814.

73. The word 'Zaporizhzhia' means:

- a) 'after the sunrise';
- b) 'beyond the rapids';
- c) 'under pressure';
- d) 'next to the river'.

74. Fraternities affiliated with private churches in the Ukraine that performed religious and secular functions were named:

- a) Zaporozhian Siches;
- b) printing presses;
- c) academies;
- d) brotherhoods.

75. Brotherhoods appeared in the Ukraine:

- a) in the 15th cent.;
- b) in the 13th cent.;
- c) in the 17th cent.;
- d) in the 18th cent..

76. The first brotherhood's school was established:

- a) in 1536;
- b) in 1586;
- c) in 1686;
- d) in 1776.

77. The first Brotherhood's school was established by:

- a) the Lviv Dormition brotherhood;
- b) the Kyiv Mohyla brotherhood;

- c) the Mykolaiv Trinity brotherhood;
- d) the Peremyshl Annunciation brotherhood.

78. At first the brotherhood schools adopted the structure and curriculum of

- a) the Byzantine schools;
- b) the ancient Greek schools;
- c) the Orthodox monastery schools;
- d) the Jesuit schools.

79. The curriculum subjects in Brotherhoods' schools were:

- a) Ukrainian and Russian languages, dialectics, homiletics, arithmetic, geometry, astronomy, and music;
- b) classical languages, dialectics, rhetoric, poetics, homiletics, arithmetic, geometry, astronomy, and music;
- c) classical languages, psychology, philosophy, arithmetic, geometry, astronomy, and music;
- d) English and French languages, dialectics, rhetoric, poetics, homiletics, arithmetic, geometry, astronomy, and dance.

80. The primary languages in Brotherhoods' schools were:

- a) Russian and Ukrainian;
- b) English and German;
- c) Latin and Greek;
- d) French and Italian.

81. The Ostrih Academy was founded:

- a) in 1676;
- b) in 1576;
- c) in 1775;
- d) in 1716.

82. The first postsecondary learning center in the Orthodox Eastern Europe was:

- a) the Ostrih Academy;
- b) the Kyiv-Mohyla Collegium;
- c) the Kyiv-Mohyla Academy;
- d) the Chernivtsi University.

83. The Kyiv-Mohyla Academy was first opened as the school of the Kyiv brotherhood:

- a) in 1658;
- b) in 1632;
- c) in 1615;
- d) in 1415.

84. The Kyiv Cave Lavra School and Kyiv Brotherhood School merged into the Kyiv-Mohyla Collegium:

- a) in 1658;
- b) in 1632;
- c) in 1615;
- d) in 1415.

85. Petro Mohyla, the proponent of Western educational standards at the Kyiv-Mohyla Academy, was:

- a) a hetman of the Ukraine;
- b) a writer and a painter;
- c) a tsar of Russia;
- d) a Metropolitan of Kyiv, Halych and All-Rus'.

86. The Kyiv-Mohyla Academy flourished under the term of its alumnus:

- a) hetman Ivan Masepa;
- b) hetman Bohdan Khmelnyts'ky;
- c) hetman Pavlo Polubotok;
- d) hetman Ivan Skoropads'ky.

87. The earliest books printed abroad in the Ukrainian redaction of Church Slavonic and in the Cyrillic alphabet were:

- a) the Apostolos and the Bible;
- b) the Orthodox Octoechos and Horologion;
- c) canonical Old and New Testaments;
- d) the first three books of the Maccabees.

88. The earliest books printed abroad in the Ukrainian redaction of Church Slavonic and in the Cyrillic alphabet were printed:

- a) in 1573;
- b) in 1491;
- c) 1580–1581;
- d) in 1674.

89. The earliest books printed abroad in the Ukrainian redaction of Church Slavonic and in the Cyrillic alphabet were printed by:

- a) Kyrylo Stavrovetsky-Tranquillon;
- b) Archbishop Lazar Baranovych;
- c) Ivan Fedorov;
- d) Shwajpolt Fiol.

90. The earliest books printed abroad in the Ukrainian redaction of Church Slavonic and in the Cyrillic alphabet were printed in:

- a) Cracow;

- b) Moscow;
- c) Istanbul;
- d) Konstantinopol.

91. The first printing press on Ukrainian territory was founded by

- a) Kyrylo Stavrovetsky-Tranquillon;
- b) Archbishop Lazar Baranovych;
- c) Ivan Fedorov;
- d) Shwajpolt Fiol.

92. The first printing press on Ukrainian territory was founded by I. Fedorov in:

- a) Lviv;
- b) Zaporizhzhia;
- c) Kyiv;
- d) Odessa.

93. The first printing press on Ukrainian territory was founded by I. Fedorov in:

- a) 1573-1578;
- b) 1563-1564;
- c) 1571-1572;
- d) 1573-1574.

94. The first printed book in the Ukraine was:

- a) Fiol's 'Horologion';
- b) the Ostrih Bible;
- c) Fedorov's 'Apostolos';
- d) Shevchenko's 'Kobzar'.

95. The first full Church Slavonic edition of the canonical Old and New Testaments was printed:

- a) Cracow;
- b) Ostrih;
- c) Kyiv;
- d) Zaporizhzhia.

96. The first full Church Slavonic edition of the canonical Old and New Testaments was printed by:

- a) Kyrylo Stavrovetsky-Tranquillon;
- b) Archbishop Lazar Baranovych;
- c) Ivan Fedorov;
- d) Shwajpolt Fiol.

97. The first full Church Slavonic edition of the canonical Old and New Testaments was printed in:



- a) 1580-1581;
- b) 1563-1564;
- c) 1571-1572;
- d) 1573-1574.

98. The first full Church Slavonic edition of the canonical Old and New Testaments was printed in:

- a) 100–200 copies;
- b) 1000–2000 copies;
- c) 1,500–2,500 copies;
- d) 1,500–2,000 copies.

99. Kyivan Cave Monastery Press worked during:

- a) 1645-1998;
- b) 1618-1917;
- c) 1615-1918;
- d) 1600-1918.

100. In Left-Bank Ukraine the first printing presses were those of:

- a) K. Stavrovetsky-Tranquillon and L. Baranovych;
- b) I. Fedorov and S. Fiol;
- c) V. Vorobii and L. Fylypovych-Puhals'ky;
- d) Ivanko and Oleksander Fylypovych-Puhals'ki.

101. Cossack Baroque emerged in Ukraine in;

- a) the 14th and 15th cent.;
- b) the 17th and 18th cent.;
- c) the 16th and 17th cent.;
- d) the 18th and 19th cent..

102. Fussy combination of details, lines and ornaments, attention to symbols and allegories, theatricality, festive, – are the features of:

- a) impressionism;
- b) academism;
- c) baroque;
- d) classicism.

103. The Vydubychi Monastery in Kyiv was built in the style of:

- a) impressionism;
- b) academism;
- c) baroque;
- d) classicism.

104. The best examples of Baroque painting are the church paintings in

- a) the Holy Trinity Church of the Kiev Pechersk Lavra
- b) Kyivan Cave Monastery;
- c) Saint Mychailo's Church in Kyiv;
- d) Saint Michael's Church.

105. An image depicting a holy personage or scene on a wooden panel is called:

- a) mosaic;
- b) icon;
- c) graffiti;
- d) fresco painting.

106. In the 16th century the main center of icon painting was placed in:

- a) Kyiv,
- b) Chernihiv;
- c) Zaporizhzhia;
- d) Lviv.

107. M. Vorobij, Khoma, Fedir, V. Vorobij, L. Fylypovych-Puhals'ky and his sons Ivanko and Oleksander were masters in the art of:

- a) mosaic;
- b) icon;
- c) graffiti;
- d) fresco painting.

108. 'The Nativity of Christ' (Trushevychi), 'The Annunciation' (Dalova), 'The Dormition of the Mother of God' (Master Oleksii from Smilnyk), 'The Mother of God' (by Dmytrii from Dolyna), 'The Mother of God' (Florynka) are the works of:

- a) mosaic;
- b) icon;
- c) graffiti;
- d) fresco painting.

109. Icon painting began to revive in eastern Ukraine:

- a) in the 14th cent.;
- b) in the 18th cent.;
- c) in the 17th cent.;
- d) in the 18th and 19th cent..

110. The icon of the Mother of God as the Protectress (Pocrova) is typical of the period of:

- a) the 14th cent.;
- b) the 17th cent.;
- c) the 18th cent.;
- d) the 18th and 19th cent..

111. Such hetmans as Bohdan Khmelnytsky, and Pavlo Polubotok with their wives and families are depicted at the baroque icons of the type:

- a) The Annunciation;
- b) The Holy Trinity;
- c) The Mother of God as the Protectress;
- d) The Eucharist.

112. The most famous Ukrainian folk picture is:

- a) 'Kobzar';
- b) 'The Holy Trinity';
- c) 'Cossack Mamay';
- d) 'Kotyhoroshko'.

113. The name of Ukrainian puppet theater was

- a) 'Theater of Coryphaeus';
- b) 'Molody' Theater;
- c) 'Vertep';
- d) 'Berezil'.

114. The main attributes of the picture's 'Cossack Mamay' personage are:

- a) a kobza, a horse, an oak;
- b) a table, a bottle, a plate;
- c) a girl, a book, a pine;
- d) pysanky, a rushnyk, a korovay.

115. In Ukraine polemical literature dates back to the religious denominational struggles of:

- a) the 11th and 12<sup>th</sup> cent.;
- b) the 13th and 14th cent.;
- c) the 15th and 16th cent.;
- d) the 16th and 17th cent..

116. The most outstanding publicist of Ukrainian polemical literature of the 16th–17th cent. was:

- a) Ivan Vyshenskyj;
- b) Hryhorii Skovoroda;
- c) Taras Shevchenko;
- d) Lesya Ukrainka.

117. Ivan Vyshenskyj was the most famous for his:

- a) poems;
- b) translations;
- c) epistles;

d) fables.

118. Ukrainian writer, known as an orthodox monk and religious philosopher, was:

- a) Hryhorii Skovoroda;
- b) Ivan Vyshenskyj;
- c) Taras Shevchenko;
- d) Lesya Ukrainka.

119. 'Our kingdom is within us - he wrote - and to know God, you must know yourself', – this is the aphorism of:

- a) Ivan Vyshenskyj;
- b) Hryhorii Skovoroda;
- c) Taras Shevchenko;
- d) Lesya Ukrainka.

120. 'Sanctity of life lies in doing good to people', – this is the aphorism of:

- a) Hryhorii Skovoroda;
- b) Ivan Vyshenskyj;
- c) Taras Shevchenko;
- d) Lesya Ukrainka.

121. The book 'Sad bozhestvennykh pesnei' is a collection of 30 verses, written by:

- a) Ivan Vyshenskyj;
- b) Hryhorii Skovoroda;
- c) Taras Shevchenko;
- d) Lesya Ukrainka.

122. The book 'Basni Khar'kovskiiia' is a collection of 30 fables, written by:

- a) Ivan Vyshenskyj;
- b) Hryhorii Skovoroda;
- c) Taras Shevchenko;
- d) Lesya Ukrainka.

123. Hryhorii Skovoroda lived in:

- a) the 14th cent.;
- b) the 17th cent.;
- c) the 18th cent.;
- d) the 19th cent..

124. The 'founder' of modern Ukrainian literature was:

- a) Ivan Vyshenskyj;
- b) Hryhorii Skovoroda;
- c) Taras Shevchenko;
- d) Ivan Kotliarevs'ky.

125. The greatest I. Kotliarevs'ky's literary work is a poem:

- a) 'Natalka Poltavka';
- b) 'Aeneid';
- c) 'Moskal'-charivnyk';
- d) 'Kobzar'.

126. Ivan Kotliarevs'ky lived in:

- a) the 18<sup>th</sup>–19<sup>th</sup> cent.;
- b) the 19<sup>th</sup>–20<sup>th</sup> cent.;
- c) the 15<sup>th</sup>–16<sup>th</sup> cent.;
- d) the 16<sup>th</sup>–17<sup>th</sup> cent..

127. A Ukrainian embroidered towel is called:

- a) vyshyvanka;
- b) rushnyk;
- c) korowai;
- d) pysanky.

128. Pair of birds embroidered on rushnyk, represents:

- a) good friends;
- b) the Ukraine and Russia;
- c) life and death;
- d) the wedding couple.

129. The ceremonial and symbolic wedding bread is called:

- a) vyshyvanka;
- b) rushnyk;
- c) korowai;
- d) pysanky.

130. A large round bread, decorated with symbolic figurines, such as suns, moons, birds, animals, and pine cones is called:

- a) korowai;
- b) vyshyvanka;
- c) rushnyk;
- d) pysanky.

131. Ukrainian highly ornamental Easter eggs are called:

- a) korowai;
- b) vyshyvanka;
- c) rushnyk;
- d) pysanky.

132. In times of Christianity, pysanky took on new meaning of:

- a) the Ukraine's unity;
- b) life and health;
- c) rebirth and life;
- d) the Sun.

133. The most famous Ukrainian musical instruments are:

- a) tambourine, guitar, castanets;
- b) piano, violin, contrabass;
- c) kobza, bandura, lira;
- d) pipe, saxophone, drum.

134. Ukrainian wandering bards was called:

- a) kobzars;
- b) troubadours;
- c) Gipsy;
- d) Fakirs.

135. Ukrainian wandering bards who often lived at the Zaporozhian Sich and accompanied the Cossacks on military campaigns was called:

- a) troubadours;
- b) kobzars;
- c) Gipsy;
- d) trouvère.

136. Ukrainian lyric songs subdivide into three groups:

- a) dumas, historical songs, ballades
- b) family songs, social songs, love songs;
- c) wedding songs, harvest songs, Kupalo songs;
- d) Rusalii songs, Kolyadkas, Shchedrivkas.

137. The specific Ukrainian folklore genre what did not have a set strophic structure, but consisted of uneven periods that were governed by the unfolding of the story was called:

- a) дума;
- b) historical song;
- c) ballade;
- d) kolyadka.

138. The specific Ukrainian folklore genre what was not sung, but performed in recitative to the accompaniment was called:

- a) historical song;
- b) ballade;
- c) дума;

d) kolyadka.

139. Dumas about the struggle with the Tatars and Turks are:

- a) 'Khmelnysky and Barabash,' 'The Battle of Korsun';
- b) 'The Great cellar', 'The Caucasus';
- c) 'The Bewitched Woman', 'The Poplar';
- d) 'Cossack Holota', 'Samiilo Kishka'.

140. Dumas about the Cossack-Polish struggle are:

- a) 'Khmelnysky and Barabash,' 'The Battle of Korsun';
- b) 'The Great cellar', 'The Caucasus';
- c) 'The Bewitched Woman', 'The Poplar';
- d) 'Cossack Holota', 'Samiilo Kishka'.

141. Telesyk, heroes Kotyhoroshko and Kyrylo Kozhumyaka, animals are the main personages of:

- a) legends;
- b) fairy tales;
- c) dumas;
- d) Jokes.

142. Taras Shevchenko lived in:

- a) the 14th cent.;
- b) the 17th cent.;
- c) the 18th cent.;
- d) the 19th cent..

143. The writer who laid the foundation of modern Ukrainian language was:

- a) Ivan Vyshenskyj;
- b) Hryhorii Skovoroda;
- c) Taras Shevchenko;
- d) Ivan Kotliarevs'ky.

144. 'I will glorify // Those small, mute slaves! // On guard next to them // I will place the word...' – These are the words by:

- a) Ivan Vyshenskyj;
- b) Taras Shevchenko;
- c) Hryhorii Skovoroda;
- d) Ivan Kotliarevs'ky.

145. Taras Shevchenko was born as:

- a) an aristocrat
- b) incurably sick;
- c) a serf;

d) city dweller.

146. Taras Shevchenko studied for four years in Saint Petersburg in an art school of a painter:

- a) V. Shyriaev;
- b) I. Soshenko;
- c) K. Bryullov;
- d) P. Engelhardt.

147. A painter who donated his portrait of the Russian poet V. Zhukovsky as the prize for T. Shevchenko's freedom was:

- a) V. Shyriaev;
- b) I. Soshenko;
- c) K. Bryullov;
- d) V. Zhukovsky.

148. T. Shevchenko was freed from serfage:

- a) in 1814;
- b) in 1840;
- c) in 1861;
- d) in 1838.

149. T. Shevchenko's first poetry collection was called:

- a) 'The Caucasus';
- b) 'The Great cellar';
- c) 'The Poplar';
- d) 'Kobzar'.

150. T. Shevchenko's first poetry collection, 'Kobzar', was published:

- a) in Kyiv;
- b) in Saint Petersburg;
- c) in Lviv;
- d) in Moscow.

151. T. Shevchenko's first poetry collection, 'Kobzar', consists of:

- a) twenty eight romantic poems;
- b) nine romantic poems;
- c) twelve romantic poems;
- d) eight romantic poems.

152. T. Shevchenko's first poetry collection, 'Kobzar', was published:

- a) in 1814;
- b) in 1840;



- c) in 1861;
- d) in 1838.

153. Genre of T. Shevchenko's poems 'The Caucasus', 'To the Dead and the Living' is:

- a) humor;
- b) romantic poems;
- c) satire;
- d) fantasy.

154. T. Shevchenko's ballads 'The Bewitched Woman', 'The Poplar' are published in the collection:

- a) 'Kobzar';
- b) 'Dumy moji';
- c) 'The Great cellar';
- d) 'Na krylah pisen'.

155. Genre of T. Shevchenko's poem 'The Great cellar' is:

- a) 'mystery';
- b) romantic poems;
- c) satire;
- d) fantasy.

156. The main character of T. Shevchenko's poem 'The Caucasus' is:

- a) Ivan Masepa;
- b) Jarema Halajda;
- c) Prometheus;
- d) Kateryna.

157. T. Shevchenko is an author of:

- a) more than 100 works of painting;
- b) more than 2000 works of painting;
- c) more than 200 works of painting;
- d) more than 1000 works of painting.

158. The paintings 'A Peasant Family' is painted by:

- a) T. Shevchenko and O. Murashko;
- b) T. Shevchenko and V. Shyriaev;
- c) V. Shyriaev and I. Soshenko;
- d) K. Bryullov and T. Shevchenko.

159. Ivan Franko lived in:

- a) the 20<sup>th</sup>–21<sup>th</sup> cent.;
- b) the 19<sup>th</sup>–20<sup>th</sup> cent.;

- c) the 17<sup>th</sup>–18<sup>th</sup> cent.;
- d) the 16<sup>th</sup>–17<sup>th</sup> cent..

160. Ivan Franko was a son of:

- a) a serf;
- b) a village teacher;
- c) a collier;
- d) a village blacksmith.

161. Ivan Franko graduated from:

- a) Peremyshl gymnasium and Kyiv University;
- b) Zaporizhzhia gymnasium and Lviv University;
- c) Drohobych gymnasium and Lviv University;
- d) Drohobych gymnasium and Kyiv University.

162. The first collection of I. Franko's poetry was called:

- a) 'Kobzar';
- b) 'Dumy moji';
- c) 'Ballads and Tales';
- d) 'Boryslav Laugh's'.

163. The first collection of I. Franko's poetry was published:

- a) in 1840;
- b) in 1877;
- c) in 1883;
- d) in 1906.

164. I. Franko depicted experience of Ukrainian workers and peasants in his novels:

- a) 'Boryslav Laugh's' and 'Boa Constrictor';
- b) 'Zakhar Berkut' and 'Basis of Society';
- c) 'Withered Leaves' and 'Semper Tiro';
- d) 'The Great cellar' and 'The Caucasus'.

165. I. Franko's novel about Ukrainian history is called

- a) 'Boryslav Laugh's';
- b) 'Zakhar Berkut';
- c) 'Withered Leaves';
- d) 'The Great cellar'.

166. In the first half of the 19th century in Ukrainian art:

- a) classicism began to replace baroque;
- b) classicism began to replace realism;
- c) modernism began to replace realism;
- d) realism began to replace classicism.

167. The art movement based on ancient Greek and Rome esthetics and on the imitation of classical art forms was called:

- a) baroque;
- b) realism;
- c) modernism;
- d) classicism.

168. I. Soshenko, A. Mokrytsky and K. Bryullov were representatives of painting of:

- a) baroque;
- b) classicism;
- c) realism;
- d) modernism.

169. Famous representatives of Ukrainian landscape painting of the 19<sup>th</sup> cent. were:

- a) S. Vasyl'kivs'ky and S. Svitoslavs'ky;
- b) T. Shevchenko and V. Shyriaev;
- c) A. Mokrytsky and I. Soshenko;
- d) K. Bryullov and K. Bryullov.

170. The most famous two types of Ukrainian landscape painting of the 19<sup>th</sup> were:

- a) the spring and the summer;
- b) the poetic and the epic;
- c) the morning and the evening;
- d) the ethnic and the epic.

171. The building of the National Philharmonic Society of Ukraine was founded:

- a) in the end of the 17<sup>th</sup> cent.;
- b) in the end of the 18<sup>th</sup> cent.;
- c) in the end of the 19<sup>th</sup> cent.;
- d) in the beginning of the 20<sup>th</sup> cent..

172. The building of the National Philharmonic Society of Ukraine was built:

- a) in 1790;
- b) in 1840;
- c) in 1887;
- d) in 1882.

173. The building of the National Philharmonic Society of Ukraine was built by architect:

- a) J. Hlavka;
- b) F. Thresher;
- c) V. Nikolayev;
- d) O. Beretty.

174. The St. Volodymyr's Cathedral was completed:

- a) in 1790;
- b) in 1840;
- c) in 1887;
- d) in 1882.

175. The Kyiv Cave Monastery produced for the building of the St. Volodymyr's Cathedral:

- a) 200 bricks;
- b) 200 000 bricks;
- c) 1000 000 bricks;
- d) 2000 000 bricks.

176. The design of the St. Volodymyr's Cathedral was executed in neo-Bysantine style by architect:

- a) J. Hlavka;
- b) F. Thresher;
- c) V. Nikolayev;
- d) O. Beretty.

177. The height to the cross of the main dome of the St. Volodymyr's Cathedral is:

- a) 20 m.;
- b) 49 m.;
- c) 45 m.;
- d) 80 m.

178. The Odessa Opera and Ballet Theater was executed by architects:

- a) J. Hlavka, F. Thresher;
- b) V. Nikolayev, O. Beretty;
- c) Y. Markley, F. Thresher, A. Vondrashek;
- d) F. Fellner, H. Helmer.

179. The Lviv Town Hall was built by architects:

- a) J. Hlavka, F. Thresher;
- b) V. Nikolayev, O. Beretty;
- c) Y. Markley, F. Thresher, A. Vondrashek;
- d) F. Fellner, H. Helmer.

180. Residence of the Metropolitans in Chernivtsi was designed:

- a) in 1864–1882;
- b) in 1840–1845;
- c) in 1887;
- d) in 1882.

181. Residence of the Metropolitans in Chernivtsi was designed by:

- a) J. Hlavka;
- b) F. Thresher;
- c) V. Nikolayev;
- d) O. Beretty.

182. Lesia Ukrainka's first collection of original poetry was called:

- a) 'Kobzar';
- b) 'Dumy moji';
- c) 'Ballads and Tales';
- d) 'Na krylah pisen'.

183. The most famous Lesia Ukrainka's neoromantic work is:

- a) 'Kaminnyi hospodar';
- b) 'Lisova pisnia';
- c) 'Blakytna trojanda';
- d) 'Kassandra'.

184. The most famous Ukrainian writer-impressionist is:

- a) Taras Shevchenko;
- b) Ivan Franko;
- c) Lesya Ukrainka;
- d) Mykhailo Kotsiubyns'ky.

185. M. Kotsiubyns'ky's psychological novel about Hutsul life that draws widely on pagan demonology and folk legends is called:

- a) 'V putakh shaitana';
- b) 'Tini zabutykh predkiv';
- c) 'Tsvit iabluni';
- d) 'Fata morgana'.

186. A writers' organization which existed in Kharkiv from 1925 to 1928 and adopted an independent position on questions of literary policy was called:

- a) 'Pluh';
- b) VUSPP;
- c) VAPLITE;
- d) RAP.

187. The first collections of M. Khvylovy's short stories is called:

- a) 'Ballads and Tales';
- b) 'Na krylah pisen';
- c) 'Osin';
- d) 'Syni etiudy'.

188. The collection of poetry 'Soniashni kliarnety' (1918) was written by:

- a) Mykola Khvylovy;
- b) Pavlo Tychyna;
- c) Lesya Ukrainka;
- d) Mykhailo Kotsiubyns'ky.

189. 'The House with Chimaeras' in Kyiv was built by architect:

- a) J. Hlavka;
- b) F. Thresher;
- c) V. Nikolayev;
- d) V. Horodecky.

190. Les Kurbas is famous as a founder of the intellectual and philosophical theater:

- a) 'Theater of Coryphaeus';
- b) Bol'shoj Theater;
- c) 'Vertep';
- d) 'Berezil'.

**KEYS TO THE TEST**

1. c	44.c	87.b
2. d	45.c	88.b
3. a	46.a	89.d
4. d	47.b	90.a
5. b	48.a	91.c
6. d	49.d	92.a
7. d	50.c	93.d
8. c	51.d	94.c
9. a	52.a	95.b
10.d	53.c	96.c
11.b	54.a	97.a
12.d	55.c	98.d
13.a	56.b	99.c
14.d	57.a	100. a
15.c	58.c	101. b
16.d	59.d	102. c
17.a	60.b	103. c
18.c	61.c	104. a
19.b	62.a	105. b
20.d	63.b	106. d
21.a	64.c	107. b
22.a	65.d	108. b
23.b	66.d	109. c
24.b	67.a	110. b
25.d	68.c	111. c
26.d	69.c	112. c
27.c	70.c	113. c
28.d	71.b	114. a
29.a	72.c	115. d
30.b	73.b	116. a
31.c	74.d	117. c
32.a	75.a	118. b
33.c	76.b	119. b
34.b	77.a	120. a
35.a	78.d	121. b
36.a	79.b	122. b
37.a	80.c	123. c
38.c	81.b	124. d
39.c	82.a	125. b
40.c	83.c	126. a
41.c	84.b	127. b
42.a	85.d	128. d
43.d	86.a	129. c

- |        |        |
|--------|--------|
| 130. a | 174. d |
| 131. d | 175. c |
| 132. c | 176. d |
| 133. c | 177. b |
| 134. a | 178. d |
| 135. b | 179. c |
| 136. b | 180. a |
| 137. a | 181. a |
| 138. c | 182. d |
| 139. d | 183. b |
| 140. a | 184. d |
| 141. b | 185. b |
| 142. d | 186. c |
| 143. c | 187. d |
| 144. b | 188. b |
| 145. c | 189. d |
| 146. a | 190. d |
| 147. c |        |
| 148. d | 191.   |
| 149. d |        |
| 150. b |        |
| 151. d |        |
| 152. b |        |
| 153. c |        |
| 154. a |        |
| 155. a |        |
| 156. c |        |
| 157. d |        |
| 158. a |        |
| 159. b |        |
| 160. d |        |
| 161. c |        |
| 162. c |        |
| 163. b |        |
| 164. a |        |
| 165. d |        |
| 166. b |        |
| 167. d |        |
| 168. b |        |
| 169. a |        |
| 170. b |        |
| 171. c |        |
| 172. d |        |
| 173. c |        |