Visible Music: The Art of Yukhym Mykhailiv

Exhibition on view November 17, 2019 through May 1, 2020

This exhibition is a presentation of 38 works by one of the most original, idiosyncratic, and undeservedly obscure Ukrainian artist Yukhym Mykhailiv (1885-1935). It is drawn primarily from the 72 pieces acquired by the UHEC Patriarch Mstyslav Museum in 2006 as a bequest from George Chaplenko, the artist’s son-in-law. Some of the works are being displayed for the first time since 1962, and fourteen of them have never been previously exhibited.

Yukhym Mykhailiv was a puzzling outlier even during his heyday during the 1910s and 1920s. His imagined landscapes and dreamworlds were completely out of step with the realist, impressionist, and avant-gardist

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From the Director

We are very exhibited to be installing our newest exhibition Visible Music: the Art of Yukhym Mykhailiv, one of the most idiosyncratic and poorly understood Ukrainian artists of the early 20th century. His refusal to conform to Socialist Realism led to his arrest, exile, and untimely death in the Russian Arctic. Thanks to the extraordinary efforts of his widow Hanna Mykhailiva and his daughter and son-in-law Tetiana and George Chaplenko, more than 80 of his drawings, watercolors, oils, and pastels safely made the perilous voyage through wartime Europe and across the ocean to the United States. Read articles about the man, his art and the inter-war years in Ukraine, all written by curator and UHEC archivist Michael Andrec.

November is Holodomor Awareness Month during which Ukrainians and the world commemorate the Holodomor—the artificial famine of 1932-1933—which was the result of Joseph Stalin’s policy of forced collectivization and his determination to crush Ukrainian ethnic identity. The total number of deaths from starvation in Ukraine are estimated at 4 – 7 million, among whom were my own grandfather’s first wife and son. We remember those who lost their lives and pray that the world never sees this kind of atrocity again. Nashi Predky – Our Ancestor Family History Group contributor Justin Houser offers his review of Pulitzer Prize winner Anne Applebaum’s Red Famine – Stalin’s War on Ukraine. As definitive as it is devastating, Red Famine captures the horror of ordinary people struggling to survive extraordinary evil. Learn about the Holodomor resources available at the Center’s library.

We hope to see you at one of our upcoming events. Visit us in person, or on the internet at www.ukrhec.org or on Facebook. We always welcome comments and suggestions. If you like what you see here or when you visit, please tell your friends and encourage them to become members. The UHEC cannot continue to grow without your support. Help us to preserve, interpret and share collections, present workshops and other events, and help Ukrainian-Americans better understand their origins and history.

Natalia Honcharenko

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styles of his contemporaries. Instead, he drew his idiosyncratic artistic vision from the early 20th century symbolist school, his childhood memories of the steppes of southern Ukraine, and a desire to convey deep layers of Ukrainian history and tradition. His nonconformist artistic style led to his arrest during the Stalin Terror of the 1930s and his death in exile a few months before his 50th birthday.

Although Mykhailiv created relatively conventional still lives, portraits, graphic design, and book illustrations, his most important works came out of the Symbolist movement. The Symbolists of late 19th century France and turn of the 20th century Russian Empire rejected naturalism and realism in favor of spirituality, imagination, and dreams. They believed that art should attempt to represent deep truths that can only be described indirectly through metaphor. Mykhailiv’s symbolist approach was influenced by Mikalojus Čiurlionis (1875-1911) of Lithuania and Nicholas Roerich (1874-1947) of Russia — both of whose works he had seen exhibited in the 1910s.

Mykhailiv was interested in conveying the intangible and invisible, such as history and music, in visual form through evocative details, compositional patterns, and incongruous juxtapositions. In his “Music of the Stars”, for example, an astronomically impossible Milky Way undulates across the sky, and the central tree seems to dance in response. Unlike Čiurlionis (who was an accomplished pianist and composer),

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Mykhailiv could barely pick out a single chord on the piano. Nonetheless, he had a deep appreciation of music, and musical allusions appear often in his works. Music may have been quite literally visible for Mykhailiv, as there is evidence that he was an auditory-visual synesthete who could “see sounds”.

Mykhailiv had an abiding love of Ukraine. His depictions of Ukrainianness, however, were utterly different from those of his predecessors. Although he had a deep knowledge and appreciation of Ukrainian folk art, he rejected the then-common genre scenes of happy peasants in embroidered costumes as stereotypical provincialism. Instead, he tapped into much deeper layers of Ukrainian history and culture, including the steppe and its “stone babas” (anthropomorphic sculptures erected by prehistoric nomads), as well as reminders of the past glories of the Kyivan Rus’ and the Cossack State. He portrayed these in a Symbolist manner — not as realistic depictions of archeological sites, but as imagined landscapes with metaphorical juxtapositions of the real and the unreal.

Nowhere is this Symbolist vision of Ukraine more evident than in his “Ukrainian Sonata” triptych, which at first glance seems to have almost no Ukrainian content at all. The gravestones of “The Old Cemetery” appear to have sunk beneath a sea of mysterious horizontal lines. The still-standing gravestone is archaic-looking, bringing to mind the glories of the Cossack State. That past seems dead and forgotten. But, in the words of the song that would soon become Ukraine’s national anthem, it is actually not yet dead. In “Disturbed Rest”, the spectral figure of a Cossack leader on a horse emerges from a violated grave mound. Historical memory has awakened, but for now stand still. In “The Wandering Spirit”, the static horizontal lines of the other two sonata movements spiral upwards to form a cliff face. The historical spirit of Ukraine is awake and on the move. That motion remains subdued, though: for the artist in 1916, the revolutionary struggle for full Ukrainian independence still lies in an unanticipated future.
The seagull of Mykhailiv’s eponymous 1923 painting has long been a symbol of Ukraine in folklore and folk song. However, this work is also about the passage of time: from the flight of the bird, to the slower flow of the river, to the even deeper past symbolized by the “stone baba” placed on a grave mound. The nomads that erected the “baba” also make an appearance on horseback as fantastical cloud shapes.

“The Seagull”, like many of his works, also reflects Mykhailiv’s childhood in the city of Oleshky (today, Kherson oblast’ of Ukraine, not far from where the Dnipro empties into the Black Sea). In the painting, we see views that might have been familiar to him: the wide river with reed beds reminiscent of the lower Dnipro River, the deep distances, and the wide expanse of sky.

In recognition of his obvious artistic talent, the local government awarded him a scholarship in 1902 to study ceramic and weaving design in Moscow. He graduated from the Stroganov Academy of Industrial and Applied Arts four years later, and was admitted to the Moscow School of Painting, Sculpture and Architecture. There he studied under the noted artists Valentin Serov and Sergei Korovin, and graduated in 1910. Throughout his time in Moscow, he was closely connected to the vibrant Ukrainian expatriate community living there.

A year later, he was drafted into the Russian Imperial army, and was stationed in Katerynoslav (today the city of Dnipro, Ukraine). In 1913 he was discharged from the army, moved back to Moscow, and married Hanna Nikitin, to whom he had been engaged since 1908. But less than a year later, he was again drafted to fight in World War I. At the front, he suffered several illnesses and injuries, including a concussion and severe leg injury from a German artillery shell.

The Seagull. 1923. Pastel on paper (23 x 17.5 in). UHEC Patriarch Mstyslav Museum, bequest of George Chaplenko.

Чайка. 1923 р. Пастель (58.5 x 44.5 см). Музей ім. Патріарха Мстислава, спадок Юрія Чапленка.
With the outbreak of revolution in 1917, Mykhailiv took part in the All-Ukrainian Military Congress, and brought his wife and their infant son Yuriy from Moscow to Kyiv. During this chaotic period, he played many roles, leading the folk art division of the Ministry of Education and Art of the Ukrainian People's Republic, teaching drafting at the Myrhorod Industrial Arts Institute, and leading the All-Ukrainian Committee for the Protection of Artistic and Historical Monuments.

During the occupation of Kyiv by Denikin's Whites in 1919, there was a member of "The Nine", an underground association of leading artists, musicians, and poets organized by Heorhii Narbut (the foremost Ukrainian graphic designer and illustrator of his day, and creator of much of the symbolic imagery of the Ukrainian People's Republic). Narbut was particularly fond of Mykhailiv's "Music of the Stars", which was painted during this time and which was inspired by lines of a 1907 Oleksandr Oles' poem:

O native word! The rustle of trees,  
The music of the blue-eyed stars,  
The silken song of the wide steppes,  
Amidst them Dnipro's lion roar...

The 1920s saw a major Ukrainian cultural, religious, literary, and artistic renaissance, and the Mykhailiv home became a "salon" where some of the most prominent cultural and intellectual figures of the time gathered. Mykhailiv continued to paint, write, and teach, and played leadership roles in a number of official artistic and cultural associations.

By 1930, Stalin's bureaucracy was tightening its grip over artistic and literary life. Mykhailiv's art was in many ways the opposite of the official style of Socialist Realism. This and his involvement in the preservation of Ukrainian architecture and cultural heritage was enough to seal his fate within Stalin's totalitarian and anti-Ukrainian USSR. He was increasingly attacked in official Party newspapers, and was finally arrested in May 1934 on the preposterous charge of "organizing an armed uprising". He was exiled to the city of Kotlas in the Russian Arctic, where he contracted malaria and may have suffered from esophageal cancer. Treatment was denied, and he died in July 1935.

Although Mykhailiv himself did not survive the Stalin Terror, some of his major artworks did. They were preserved by his wife, who took them with her when she left Kyiv in 1943. She and her daughter literally carried them by hand between Kyiv and Zhytomyr. They eventually made it to Lviv, and then moved on to southern Germany. They ended up in L'viv, the Somme-Kaserne displaced persons camp near Augsburg, and in 1949 they departed for the United States. Tetiana's husband Yuriy (George) Chaplenko had devised a special water-tight suitcase to protect the artworks during the ocean crossing, and their precious cargo arrived safely in New York City. Most of these works remained in the Chaplenko family, but were shown at exhibitions at the Ukrainian Academy of Art.
Arts and Sciences (UVAN) in 1962 and at other locations. They became part of the UHEC permanent collection through a bequest from the estate of George Chaplenko in 2006. Mykhailiv was too idiosyncratic to have attracted followers or influenced a “school”. Symbolism, with its insistence on deep spiritual truths beyond the ordinary, visible world, was diametrically opposed to the staunch materialism of Communist philosophy. Given the circumstances of his life and the fact that most of his major works left Ukraine during the war, Mykhailiv was essentially unknown in pre-Independence Ukraine. Even in the West, his works were rarely exhibited. Nonetheless, his work continues to be a document of a unique period in Ukrainian history. Since Independence, Mykhailiv has attracted increasing attention in Ukraine. He has been the subject of a 1997 international conference, as well as a 224-page monograph and catalogue raisonné by Yuri Piadyk published in 2003. The UHEC hopes that this exhibition will serve to enhance understanding and appreciation of this fascinating and underappreciated artist.

By Michael Andrec

Tetiana Chaplenko at an exhibition of her father’s works in 1988.
In 1921, a group of leading Ukrainian cultural and intellectual figures got together for a photo. More than half of them would end up being repressed, arrested, imprisoned, exiled, and/or killed by the Stalin regime.

У 1921 році, група провідних культурних та інтелектуальних постатьей України зібралися, аби зробити цю фотографію. Більше ніж половина з них згодом була репресована, арештована, заслані або вбита сталинським режимом.

Middle row (left to right):
- Maksym Ryzhkyi — poet: arrested and executed in 1937
- Pavlo Hnytiy — poet and literary scholar: repressed, but escaped arrest by moving to Leningrad
- Mykola Khvylovyi — writer and poet: repressed, committed suicide in 1937
- Mykhaylo Kostiuk — writer and poet: arrested and executed in 1937
- Yuhym Mykhailiv — visual artist: arrested, committed suicide in 1937, and released in 1939
- Pavlo Tychyna — poet and translator: arrested in 1933 and exiled to Solovki; executed in 1937
- Mykhalo Drai-Khmara — poet and literary critic: arrested in 1935 and exiled to Kolyma; shot to death in 1939
- Volodymyr Koriak — literary critic: arrested in 1935 and exiled to Kolyma; subjected to punitive psychiatry; ultimately survived and resettled as a post-war refugee in the United States
- Yuri Mezhenko — library scientist and critic: arrested in 1931 and imprisoned; survived by archives at the UHEC.

Front row (left to right):
- Natalka Romanovych-Tkachenko — writer and translator: died in 1933 of natural causes
- Mykhailo Mohyla’s’kyi — literary critic: repressed, avoided arrest by living with family outside of Kyiv; died of natural causes in 1942
- Mykhailo Mohyla’s’kyi — literary critic: repressed, avoided arrest by living with family outside of Kyiv; died of natural causes in 1942
- Vasyl’ Fialets’kyi — writer: died of natural causes in 1942
- Serhiy Polypenko — writer: arrested and executed in 1934
- Pavlo Tychynyna — poet and translator: capitated to Stalinism
- Pavlo Fylypovych — poet and literary critic: arrested and executed in 1937
- Anton Khutorian — poet, journalist, and translator: died of natural causes in 1955
- Boris Yakubskyi — literary critic: escaped arrest or overt repression, but was "blackballed" out of literary and scholarly circles.

Back row (left to right):
- Dmytro Zahul — poet and literary critic: arrested in 1933 and died in internal exile (year uncertain)
- Mykola Zerov — poet and literary critic: arrested in 1933 and exiled to Solovki; executed in 1937
- Mykhalo Drai-Khmara — poet and literary critic: arrested in 1933 and exiled to Solovki; executed in 1937
- Mykola Zerov — poet and literary critic: arrested in 1933 and exiled to Solovki; executed in 1937
- Volodymyr Sosiura — poet: escaped arrest, but was forced to undergo "re-education" at a factory from 1930 to 1933
- Todos’ Os’machka — writer and poet: arrested in 1933 and again in 1934, subjected to punitive psychiatry; ultimately survived and resettled as a post-war refugee in the United States
- Volodymyr Os’machka — writer and poet: repressed, arrested in 1933 and again in 1934, subjected to punitive psychiatry; ultimately survived and resettled as a post-war refugee in the United States
- Vasyl’ Fialets’kyi — writer: died of natural causes in 1942
- Mykhailo Ivchenko — writer: arrested, released in 1939; moved to Vladikavkaz, North Ossetia in 1934, subjected to punitive psychiatry; ultimately survived and resettled as a post-war refugee in the United States
- Serhiy Polypenko — writer: arrested and executed in 1934
- Pavlo Tychynyna — poet and translator: capitated to Stalinism
- Anton Khutorian — poet, journalist, and translator: died of natural causes in 1955

Передній ряд (хідна напрямок):
- Микола Романович-Ткаченко — письменник і перекладач: помер від сибірки у 1939 році
- Володимир Сосюра — поет: репресований, арештований у 1934 році
- Григорій Косянка — композитор і музикознавець: помер у засланні у 1934 році
- Григорій Косянка — композитор і музикознавець: помер у засланні у 1934 році
- Тодос Осмачка — поет і перекладач: помер у 1939 році

Задній ряд (хідна напрямок):
- Дмитро Загуля — поет і літературознавець: арештований у 1933 році, помер у засланні (більші точності відомостей про рік)
- Михайло Зеров — поет і літературознавець: арештований у 1935 році і засланний на Соловки; стратгнений у 1937 році
- Михайло Драй-Хмара — поет і літературознавець: арештований у 1933 році, звільнений у 1934 році, повторно арештований у 1935 році і засланний на Колиму; розстріляний у 1939 році
- Володимир Сосюра — поет: уник арешту, однак був звільнений з кіл відомостей про рік — переважно арештований у 1933 році і підданний каральній психіатрії. Вижив і оголошений за політикою Хрущова і Кагановича арештованим у 1939 році
- Тодос Осмачка — письменник і поет: репресований, арештований у 1933 році і повторно в 1934, підданний каральній психіатрії. Вижив і оголошений за політикою Хрущова і Кагановича арештованим у 1939 році
- Володимир Корж — літературознавець: арештований і стратгнений у 1937 році
- Микола Романович-Ткаченко — письменник і перекладач: помер у засланні у 1937 році
- Володимир Сосюра — поет: репресований, арештований у 1933 році і повторно в 1934, підданний каральній психіатрії. Вижив і оголошений за політикою Хрущова і Кагановича арештованим у 1939 році
- Іван Хуторський — композитор і музикознавець: помер у засланні у 1934 році
- Тодос Осмачка — поет і перекладач: помер у засланні у 1934 році
Ukraine Between the World Wars: From Renaissance to Genocide

Compared to the revolution and chaos of the 1910s, the post-World War I period was a period of seeming stability, but one where high hopes of autonomy and cultural development were destroyed by repression, terror, and genocide. Although a Ukrainian delegation had been sent to the Treaty of Versailles negotiations after World War I, it was not recognized by the “Great Powers”. Despite Woodrow Wilson’s statements favoring national aspirations and “self-determination”, the geopolitics of the day prevented the formation of a Ukrainian state. Instead, the Great Powers decided not to antagonize the Soviet Union, and they believed that having a strong Poland on the Soviet border was preferable to a weaker and potentially unstable Western Ukraine.

After near-revolt by non-Russian Bolsheviks, the Soviet government agreed to a constitution in 1924 that included division of jurisdiction between the republics and the central “all-Union” government, and at least a theoretical right for republics to secede. In practice, these apparent concessions were mostly meaningless, as Moscow continued to have the ultimate decision-making power. Despite this, the Ukrainian Soviet Socialist Republic was still the first territorial and administrative structure based on Ukrainian identity since the Cossack State of the 18th century.

The inter-war Second Polish Republic had committed to protect the rights of non-Poles inside its territory as part of the Versailles negotiations. These commitments of protection proved to be largely ineffectual and were ultimately curtailed. This article, however, will focus on events inside the Soviet Union, where the situation for Ukrainians became far more dire than in Poland.

Renaissance

While Soviet rule in the 1920s was hardly a bed of roses, some of the government’s policies had a significant positive impact on Ukrainian society. In particular, the policy of Ukrainianization — the teaching of Ukrainian in schools, publication of Ukrainian newspapers, and the requirement that government officials learn Ukrainian — lead to a rapid increase in the prominence of the Ukrainian language and Ukrainian culture among the urban elite. This, combined with a relative lack of centralized Party control during the power struggle in Moscow after Lenin’s death in 1924, lead to a continuation of the extraordinary rebirth in Ukrainian cultural and religious life that began during the revolutionary period.

The “old intelligentsia” that had been forced into exile by revolution was more than replaced by an explosion of creative
and innovative young writers and artists. Some were diehard Communist revolutionaries, others believed in “art for art's sake”, but all were inspired by a sense of freedom and a desire to create a new cultural landscape. Dozens of major cultural figures coalesced around a variety of artistic movements as diverse as the Western-influenced “VAPLITE” (with literary figures such as Mykola Kulish, Pavlo Tychyna, Mykola Bazhan, and Mykhaylo Kotsiubynsky, as well as theater director Les' Kurbas and filmmaker Oleksandr Dovzhenko); the avant-garde “Pan-Futurist” group (including poets Mykhayl Semenko and Geo Shkurupii); and the Neoclassicists (such as the poets Mykola Zerov, Maksym Rylysh, and Mykhailo Dram'Khamara). The artist Yulhyim Mykhailiv, the subject of the exhibition “Visible Music”, was in the thick of this renaissance, and his family’s home became a “salon” for Kyiv’s intellectuals.

In religion, 1921 saw the formation of the Ukrainian Autocephalous Orthodox Church under the spiritual leadership of Metropolitan Vasyli Lypkivskyi. It experienced tremendous growth in the early 1920s: by 1924 the church had approximately 30 bishops, 1,500 priests and deacons, 1,100 parishes and as many as 6 million faithful. It had broad support, including from the Ukrainian intelligentsia, and could be seen as a manifestation of Ukrainianization in the religious sphere.

Repression and genocide

But the renaissance was soon extinguished. By 1927, Stalin had consolidated power in the Kremlin and began one of the most appalling reigns of dictatorial terror in world history. Although he was not a Russian himself (he was Georgian with the family surname of Dzhugashvili), he decided that the survival of his regime depended on the support of ethnic Russians. He wholeheartedly embraced Russian nationalism and viewed the expression of other ethnic identities as a potential threat. Ukrainianization ended. Stalin's suspicion of non-Russians combined with his campaign to fully collectivize agricultural production led to the genocidal Holodomor in 1932 and 1933, in which millions of Ukrainians in the countryside of the Ukrainian SSR and the Kuban' region of the northern Caucasus died of starvation. Stalin justified the deaths with preposterous claims that peasants were sabotaging collectivization by “hiding food”, then by the even more ridiculous idea that those who were starving were doing so voluntarily in order to undermine the Communist state.

The Soviet authorities also began a crackdown on the Ukrainian Autocephalous Orthodox Church in 1926, when Metropolitan Vasyli was placed under house arrest. The repression intensified in 1929, and at an extraordinary Sobor (Church Council) in January 1930, the UAOC was forced to "self-liquidate".

The Great Terror was the other major calamity to befall Soviet Ukraine in the 1930s. Stalin extended his purge of “disloyal elements” within the government to the general

надзвичайного відродження українського культурного та релігійного життя, яке почалося ще під час революційного періоду.

На заміну «старій інтелігенції», яку революція відправила у заслання, прийшли молоді творчі письменники та мистецтва. Деякі з них були переконаними комуністами-революціонерами, інші ж вірили у «мистецтво заради мистецтва», але всі були натхненим відчуттям свободи і бажанням творити нове культурне середовище. Десятки видатних постать в культурі об’єднувалися у різноманітні мистецькі рухи — між ними, ВАПЛІТЕ (члени якого були Микола Кулиш, Павло Тичина, Микола Бажан, Майк Йогансен, Лесь Курбас і Олександр Довженко); авангардна група Панфутурістів (між якими були поети Михайло Семенко і Гео Шкурупій); та неокласики (Микола Зеров, Максим Рильський, Михайло Драй-Хмара, та інші). Художник Юхим Михайлів, якому присвячена виставка «Візуальна музика», був у самому центрі цього відродження, а його родина осьла стала справжнім «салоном» для київських інтелектуалів.

У церковному житті, Українська автокефальна православна церква була створена в 1921 р. під духовним керівництвом митрополита Василя Липківського. На початку 1920-х років вона дуже зросла: на 1924 рік УАПЦ мала близько 30 епископів, 1500 священиків та дияконів, 1100 парафій та майже 6 мільйонів віруючих. Вона мала широко підтримку серед населення, включно з підтримкою з боку української інтелігенції. УАПЦ можна вважати як реальній прояв українізації у сфері релігійного життя.

Репресії та геноцид

Проте, скоро відродження було припинене. На 1927 р. Ста́лин консолідував свою владу у Кремлі і почав один із найзахватніших періодів диктаторського терору в історії людства. Хоча він сам не був росіянinem (він був грузином з прізвищем Джуґашвілі), він вирішив, що виживання його режиму залежатиме від його підтримки етнічними росіянами. Він свідомо став російським шовіністом і вважав вираз будь-якої іншої етнічної ідентичності потенційною загрозою. Українізація закінчилася. Ста́линова підозріливість до неросіян, поєднана з його кампанією за підтримку серед населення, включно з підтримкою з боку української інтелігенції. УАПЦ можна вважати як реальній прояв українізації у сфері релігійного життя.
population, including ethnic minorities, former non-Bolshevik socialists, as well as writers, artists, public intellectuals, bishops and clergy of the Ukrainian Autocephalous Orthodox Church, or anybody seen as not fully embracing the new Party line. Scholars of Soviet history typically date the Great Terror to the years surrounding 1937, but in Ukraine, the Terror was already underway in 1933. In fact, the mid-1930s in Ukraine could be viewed as a "test run" for the methods that Stalin would employ a few years later inside Russia itself.

The Terror achieved its ferocity from a Kremlin decree authorizing extrajudicial NKVD secret police "troikas" to try, convict, and execute "counter-revolutionary elements". Windowless vehicles known as "black crows" would pull up to the homes of their victims in the middle of the night, and those arrested would be put before a kangaroo court that could act with impunity according to the whims of the local commander. Those arrested might be imprisoned, tortured, immediately executed, or sent into internal exile in the Russian far north, where they might die of illness or in an arbitrary execution.

Given Stalin's hostility towards expressions of non-Russian ethnic identity, it is not at all surprising that the members of the 1920s Ukrainian renaissance became particular targets of the Terror. In fact, so many of them died in the mid and late 1930s that the movement has since become known as the "Executed Renaissance". The Great Terror also brought the arrest, exile, and/or execution of all of the hierarchs of the UAOC (with the exception of Archbishop Ioan Teodorovych, who had left the Soviet Union in 1924 to lead the Ukrainian Orthodox faithful of North America), and many of its clergy and faithful.

At the end of the 1930s, the Great Terror slackened somewhat, but continued as a "lesser terror" up to Stalin's death in 1953. In a Perversity of the Soviet system, this movement has since become known as "executed Renaissance". The Great Terror also brought the arrest, exile, and/or execution of all of the hierarchs of the UAOC (with the exception of Archbishop Ioan Teodorovych, who had left the Soviet Union in 1924 to lead the Ukrainian Orthodox faithful of North America), and many of its clergy and faithful.

At the end of the 1930s, the Great Terror slackened somewhat, but continued as a "lesser terror" up to Stalin's death in 1953. In a perversity of the Soviet system, many of those killed were then posthumously "rehabilitated". Some of their works re-entered the official literary canon, but others continued to be suppressed. Suppression of political dissent remain an essential feature of the Soviet landscape, and the prison camp system would continue to operate into the late 1980s. Despite the best efforts of the Soviet state, however, the works, ideas, and artistic languages developed by the Executed Renaissance have survived and continue to reverberate through Ukrainian culture.

By Michael Andrec

надзвичайному Соборі у січні 1930 року, УАПЦ змушені "самоліквідуватися".

Великий терор був другим жахливим нещастям для України у 1930-х роках. Сталин поширив свою чистку урядових "ненадійних елементів" на широкі верстви населення, зокрема, на письменників, художників, інтелектуалів, епіскопів та священників Української православної автоекофальної церкви, і взагалі будь-кого, хто здавався не повністю відданним новій лінії партії. Дослідники радянської історії зазвичай датують Великий терор роками до та після 1937, але в Україні терор почався вже у 1933 році. Візьміні, середні 1930-х років в Україні можна вважати "пробним запуском" методів, які Сталін через декілька років використовував вже в самій Росії.

Терор став надзвичайно жорстоким після Кремлівського указу, який уповноважував позасудове "трійку" НКВС допитувати, засуджувати і стратяти "контрреволюційні елементи". Безвіконні автомобілі — "чорні ворони" — під'їжджали до будинків своїх жертв посеред ночі, арештовані поставали перед псевдосудом, дії якого залежали від примх місцевого керівника. Арештованих могли ув'язнити, катувати, відправити розстріляти або відправити на заслання на далеку північ Росії, де вони могли померти від хвороби, або бути стратеними без суду і слідства.

З огляду на ворожість Сталіна до будь якого вираження неросійської етнічної ідентичності, стає зрозумілим чому, представники українського відродження 1920-х років стали одними з головних жертв терору. Їх було так багато, що з цієї рух (і його долі) ніяке став відомим як «Розстріляне Відродження». Великий терор також призвів до арештів, заслання або страти всіх ієрархів УАПЦ (окрім архієпископа Іоана Теодоровича, який залишив Советський Союз раніше — у 1924 році, щоб очолити Українську православну церкву у Північні Америці), і багатьох представників духовенства та віруючих Української православної церкви.

На прикінці 1930-х років, Великий терор дещо послабився і був замінений так званим "меншим терором". Після анексії Советським Союзом Західної України, цей терор поширився і на цей регіон. Ця анексія призвела до нових масових арештів та депортаций до Сибіру. Після смерті Сталіна у 1953 році, декого із страчених у 1930-х роках посмертно "реабілітували". Частину їхніх творів знову увійшла до офіційного літературного канону, а інші так і залишилися забороненими. Припинення дисидентства також залишилося визначною рисою соціальної держави, і система тюремних таборів продовжувала існувати дж до кінця 1980-х років. Однак, незважаючи на всі зусилля радянської влади, твори, ідеї та художні напрямки, створені Розстріляним Відродженням, не лише вижили, а і продовжують мати свій резонанс у культурному житті України.

Автор: Михайло Андрець
Мовний редактор: Юрій Міщенко
Preserving the Memory of the Victims of the Holodomor

As a leader in the remembrance of the Holodomor, the Stalinist man-made famine in Ukraine during the years of 1932-1933, the Ukrainian Orthodox community in South Bound Brook/Somerset, New Jersey has dedicated itself to honoring the memory of those perished, to the preservation of historical writings and period accounts of their experiences, and promoting activism in the community. St. Andrew Memorial Church, located on the campus of the Consistory of the Ukrainian Orthodox Church in New Jersey, is dedicated to the memory of those who perished in the Holodomor.

In addition, the Library located at the Consistory of the UOC of USA, has dedicated itself to collecting and preserving materials and books published on the Holodomor in Ukraine. The Library’s holdings, which are available to all library patrons, include books on the Holodomor published over the last several decades in Ukraine and the United States, as well as educational materials, newspaper clipping collections, almanacs, articles, and other ephemera.

In particular, the Library holds a full set of the multi-volume “Natsionalna knyha pamiati zhertv Holodomoru 1932-1933 rokiv v Ukraini” (“National Book of Remembrance in Memory of the Victims of the Holodomor in Ukraine, 1932-1933”) published by the Ukrainian Institute of National Remembrance in Ukraine. This work lists the names of all of the known victims of the Holodomor organized by oblast’. Also in the Library is the recently published curriculum guide “Holodmor in Ukraine, The Genocidal Famine 1932-1933” by Valentina Kuryliw. This, and all other Holodomor related material, can be browsed in a dedicated area in the Library or by searching the on-line catalog (see link below).

The St. Sophia Theological Library was established to collect and preserve materials and is committed to be a center for learning and research for the Ukrainian Orthodox Church of the USA, the St. Sophia Seminary, and the local Ukrainian community. It is located at the Consistory of the Ukrainian Orthodox Church of the USA. Researchers are welcome Monday – Friday, 9 am to 2 pm or by appointment (by calling 732-356-0090, ext. 120). Library staff will be more than happy to help you in your research.

Membership to the Library will give you borrowing privileges to the several thousands of theological books, English and Ukrainian language fiction and non-fiction titles, sound recordings, and other Library material. For more information or to download an application, visit the website at https://www.uocofusa.org/library.

By Oksana Pasakas

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New Insights on the Holodomor in Ukrainian History: 
*Red Famine* by Anne Applebaum

By Justin K. Houser

In the Ukrainian Diaspora, the utterance of the word “Holodomor,” the man-made famine that killed millions of Ukrainians eighty-five years ago in 1932-1933, brings to many an instant sense of recognition, outrage, and grief. But to others who are reconnecting with our history, the Holodomor’s tragic implications are not always fully discernible. Anne Applebaum’s recent book, *Red Famine: Stalin’s War on Ukraine* (Doubleday, 2017, 461 pp.) helps to bridge this gap by explaining not only the “what” but also the “why” behind the Holodomor. *Red Famine* places into context the Holodomor as a major part of the Soviet Union’s attempt to resolve its “Ukrainian Question.”

In her book, Applebaum identifies the importance of Ukraine in Soviet policy as a grain producer but also as a bastion of national resistance to Sovietization. Through this lens, Applebaum explains how the Soviet Union’s agricultural policy in Ukraine went hand-in-hand with the USSR’s repression of Ukrainian national sentiment. Thus, Soviet views of Ukrainians, which had been formed during Ukraine’s brief independence following World War I, ultimately led to the murder of millions of Ukrainians by starvation in 1932-33. The Soviets had not forgotten the Ukrainian peasant rebellion against Soviet rule in 1919, which had overturned early attempts at collectivization of agriculture and mandatory grain procurement enforced by “poor peasants’ committees.” The rebellion, coupled with their national feeling, customs, and traditions as small landholders -- collectively described as “Petliurism” after postwar Ukrainian leader Symon Petliura -- led the leadership of the USSR to ultimately view Ukrainian peasants as an impediment to Communist rule.

Applebaum notes that the USSR’s ability to deal with its “Ukrainian Question” was not immediate. The 1919 peasant rebellion, as well as an outbreak of famine in 1921, had made the Bolsheviks recognize that they were in a relatively weak position and would need the support of the masses in order to achieve their goals. Thus, the Bolsheviks agreed to limited international food aid as well as a modified form of capitalism (the “New Economic Policy”) in tandem with limited tolerance of nationalities (“Ukrainization”). But by the late 1920s, the rise of Joseph Stalin as Lenin’s successor led to an aggressive drive toward industrialization and, with it, increasingly harsh policies toward “class enemies.” The first to be targeted included the grain traders and “kulaks” (in most cases, peasant farmers who possessed marginally more than an average villager). Applebaum notes how, in 1929-1930, enthusiastic young urban Communists from Russia known as the “Twenty-Five Thousanders” were sent to Ukrainian villages to eliminate the kulaks as well as to collectivize agriculture by expropriating private land plots, converting them to state ownership, and thus turning small landholders into communal laborers. Ultimately, the number of kulaks brutally exiled from their land exceeded two million.

Simultaneously, Stalin began to reverse the nationalist gains that had been realized as a result of the Ukrainization policy. In 1930, mass detentions and trials of intellectuals and cultural leaders swept across Ukraine. Soviets saw a mass conspiracy of “Petliurists” seeking to bring down the Soviet Union. Applebaum quotes Stalin’s derisive observation that “the peasantry constitutes the main army of the national movement, that there is no powerful national movement without the peasant army.” Soviet policies sought to eliminate the mechanism for Ukrainian resistance against Soviet power. The Ukrainian Communist Party was itself purged, while non-communist intellectuals, including the famed national historian, Mykhailo Hrushevskyj, were arrested and exiled. Priests were arrested, churches were closed, icons smashed, bells melted down in a quest to inculcate atheism and materialism among the populace. The wandering folk
Beginning in December, 1932, no one without an internal passport could reside in a city, and such passports would not be issued to inhabitants of collective farms. And in January, 1933, the borders of the Ukrainian SSR were officially closed; Ukrainians found outside of those borders were forcibly returned.

With peasants being unable to meet impossible quotas, losing their means of acquiring food, and being trapped in their villages, the result was death on an unprecedented scale. Applebaum cites her agreement with the research of demographer Oleh Wolowyna, which calculates a figure of 3.9 million “excess deaths” and 0.6 million “lost births,” leading to a total approximated loss of 4.5 million Ukrainians between 1932 and 1934. She further notes that the direct losses from the Holodomor amounted to approximately thirteen percent of the population of the Ukrainian SSR, and that these losses were greatest in regions where Ukrainian resistance to Soviet power had been strongest.

Red Famine thus presents the horrors of the Holodomor as the Soviet solution to its “Ukrainian Question.” Applebaum observes that it was only after Ukrainian resistance had been broken did Soviet policy begin to soften. Soviet leadership finally authorized food aid to the Ukrainian SSR in May, 1933. Grain quotas were relaxed, and criminal penalties were lifted. However, because much of the Ukrainian intelligentsia, religious leadership, and millions of its peasant farmers had been eliminated, the USSR was able to begin its policy of systematic Russification of Soviet Ukraine. Tens of thousands of Russians were resettled in the now-depopulated Ukrainian villages and Soviet policy served to denigrate Ukrainian language and culture in favor of Russian. Applebaum also points out the cultural loss sustained when villagers had to sell their family heirlooms in an attempt to survive the hunger. Through this, she states, “history, culture, family, and identity were destroyed by the famine, too, sacrificed in the name of survival.”

Red Famine is not without its imperfections, which one hopes will be amended in future editions. For example, in her otherwise touching dedication, the word Жертва (To the victims) is rendered as the nonsensical Жретвам. Likewise, in early sections of the book, the city “Kharkiv” is repeatedly misspelled as “Kharkhiv.” Minor errors such as this, however, do not affect the readability of the book, and should not influence the reader’s decision to purchase it.

Additional chapters of Red Famine describe efforts to cover up the Holodomor, its place in Ukraine’s national memory, and its current political implications. In a comprehensive way, Applebaum presents a major understanding of how Soviet policy attempted to eliminate Ukrainian identity through the Holodomor, and how that policy, although influencing events through to the present day, ultimately failed. Anyone who wishes to understand Ukrainian history and contemporary Ukraine, particularly the new student of Ukrainian history, should read this book.
Recently Opened UHEC Archives Collections

Iurii and Ol’ha Perkhorovych papers
Iurii and Ol’ha Perkhorovych were Ukrainian refugees from the Volyn’ region who resettled in Brooklyn, New York in the 1950s. The collection contains extensive correspondence with family, friends, and prominent individuals, and materials related to Iurii’s avocational historical research and activities with Volyn’-related organizations. It also contains materials from when Iurii and Ol’ha were in displaced persons camps in Germany, as well as personal documents, pocket diaries, and ephemera from their life in Brooklyn.

Maria Hrebinets’ka papers
Maria Hrebinets’ka was a Ukrainian and Ukrainian American singer and music educator. This collection primarily contains materials related her performing and teaching career, including concert programs and advertising from the 1920s through the 1930s, newspaper clippings, photographs, and sheet music.

Holovna Rada Khresta Symona Petliury records
The Holovna Rada Khresta Symona Petliury was the body responsible for awarding the Cross of Symon Petliura military service medal to all eligible veterans of the Ukrainian War of Independence (1917-1921). The collection principally contains application forms containing biographical information and military service histories of individual applicants.

Hillside (New Jersey) Ukrainian organizations minutes book
This collection consists of a minutes book containing meeting minutes, donors, and membership lists for two Ukrainian American organizations active in the Hillside, New Jersey area in the early and middle 20th century.

Kira Arkhimovych papers
Kira Arkhimovych was a Ukrainian and Ukrainian American botanist who specialized in tomato breeding. The collection consists of a photograph album, original botanical drawings, and her doctoral thesis.

Liudmyla Ivchenko papers
Liudmyla Kovalenko Ivchenko was a Ukrainian and Ukrainian American writer and radio journalist at the Ukrainian service of the Voice of America. This collection contains radio scripts and other Voice of America records, as well as manuscripts, proofs, and translations of some of her later literary works.

Avhustyn Shtefan papers
Avhustyn Shtefan was a Ukrainian and Ukrainian American educator, politician, and social activist. This collection contains correspondence, writings, photographs, and family history materials. The photographs document his life and teaching career in Transcarpathia, Slovakia, Prague, Augsburg, and the United States (Stamford, Conn.).

Volodymyr Komaryns'kyi papers
Volodymyr Komaryns'kyi was a Ukrainian social and political activist and lawyer, and was involved in the early organization of the Plast scouting movement in Transcarpathia in the 1920s. The collection consists primarily of his memoirs of that time period.

Visit UkrHEC.org/research/browse-archival-collections to use the new and improved browsing interface for the UHEC Archives. To schedule a research appointment, please contact archives@UkrHEC.org.

Read more about the Perkhorovych and Hrebinets’ka papers
Upcoming Events

More details on all UHEC activities can be found on www.UkrHEC.org/events and our Facebook page.

Visible Music: The Art of Yukhym Mykhailiv
On view November 17, 2019 through May 1, 2020
UHEC Library Gallery
This exhibition explores the art of one of the most idiosyncratic and poorly understood Ukrainian artists of the early 20th century. This is the first presentation of this artist’s most important works in over 30 years. Visit UkrHEC.org/exhibits for hours and directions.

St. Nicholas Christmas Workshop
Sunday, December 8, 2019
UHEC Library
Decorate traditional St. Nicholas cookies and make traditional Ukrainian Christmas tree ornaments. Photo opportunity with St. Nicholas. For info and registration, see www.UkrHEC.org/events

Festival of Trees
December 6 through 29, 2019  9:30am - 4:30 pm
Lord Stirling Environmental Education Center
190 Lord Stirling Road, Basking Ridge NJ 07920
View the UHEC Ukrainian “spider” tree along with many others at the 42nd annual Festival of Trees in Basking Ridge NJ. For info see www.somersetcountyparks.org.

UHEC Tree Trimming Fundraiser
Saturday, December 28, 2019
UOC of USA Consistory Rotunda and UHEC Library
Decorate Christmas trees with traditional Ukrainian ornaments, join the Promin Ensemble of New York City for holiday caroling and meet other supporters of the UHEC over cocktails and appetizers. Sing out the old year and get ready to bring in the new. Support the UHEC by bidding on a beautiful piece of art or jewelry in a silent auction. For info see www.ukrhec.org/events.

Ukrainian Folk Art Exhibition
January 21 through March 6, 2020
Somerset County Administration Building
20 Grove Street, Somerville NJ 08876
The UHEC is excited to begin a partnership with the Somerset County Cultural and Heritage Commission. Stay tuned for more collaborations in the future!

Gerdan workshop
February 1 and 8, 2020
Learn to bead your very own traditional gerdan (Ukrainian folk beaded necklaces). Adults and teens are welcome. This is a two-session workshop: February 8th is a continuation of February 1st and registrants should plan to attend both days.

Pysanka workshops
Sunday, March 22, 2020 noon to 3:00 pm
Tuesday, March 24, 2020 6:00 pm to 9:00 pm
Sunday, March 29, 2020 noon to 3:00 pm
UHEC Library
Learn the art of Ukrainian wax-resist egg decorating. Info and registration at www.ukrhec.org/events. Workshops can also be arranged for your group at your location. Contact info@ukrhec.org or call (732) 356-0132 for details.

Nashi Predky - Our Ancestors
Family History Conference
April 3-4, 2020
Ukrainian Cultural Center
This annual conference features talks on topics of interest to genealogists researching Ukrainian and Eastern European family histories, and many opportunities to network and ask questions. For detailed information and registration (coming soon), visit www.NashiPredky.org.

Weaving lecture and workshop with Halyna Shepko
Saturday, May 2, 2020
UHEC Library
Stay tuned to www.UkrHEC.org/events for details and registration.

Do you have comments or ideas for UHEC programming? Please let us know!

Mail info@UkrHEC.org or call 732-356-0132
Nashi Predky — Our Ancestors Family History Group

2020 Spring Conference

- Finding Ukrainian, Polish, Belarusian and Russian Records on FamilySearch (Joseph Everett)
- The Genealogical Value of Estate Inventories (Daniel Bucko)
- Fraternal Organizations, 1890-1918 (Fr. Ivan Kaszczak)
- Documentary Film: Our Ukrainian American Legacy (Roman Brygider)
- One on one consultations with the Nashi Predky team
- Knowledge Cafe: structured conversations for knowledge sharing

April 3 – 4, 2020

Full details and registration will be available on www.NashiPredky.org

Visible Music

The Art of Yukhym Mykhailiv

Through May 1, 2020

Ukrainian History and Education Center Library Gallery
135 Davidson Avenue
Somerset, NJ 08873

Exhibition of rarely-seen landscapes, dreams, portraits, and still-lives by the idiosyncratic and undeservedly obscure early 20th century Ukrainian Symbolist artist Yukhym Mykhailiv. Drawn from the more than 70 of his works donated to the UHEC Patriarch Mstyslav Museum by his family, it is the first major presentation of his work in over 30 years.

Visible Music

Image: Census of Orthodox DP camp residents. 1950. Fallingbostel and Munster-Lager DP Camp church records, Ukrainian History and Education Center Archives.