



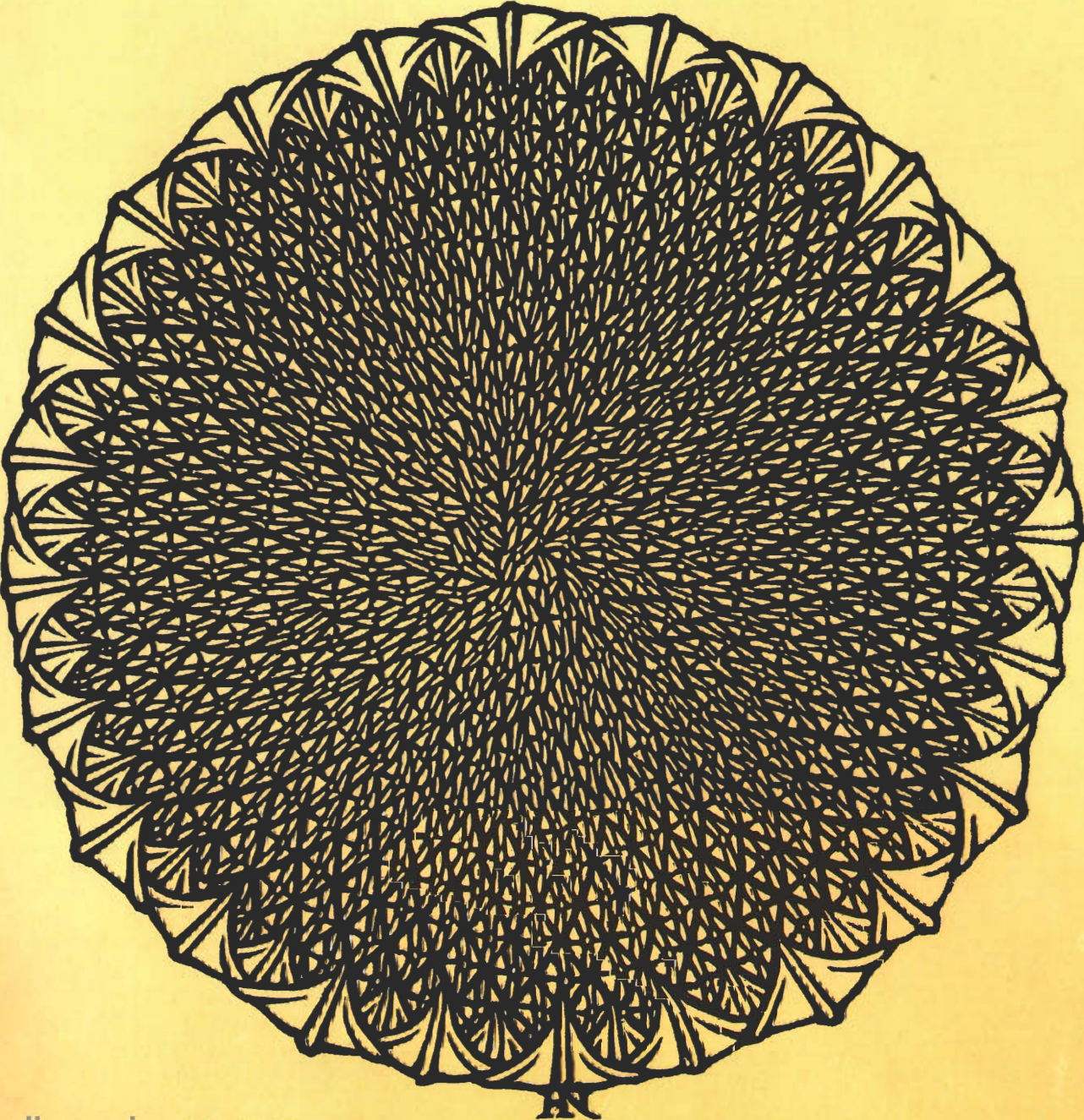
THE ART OF WOODCUT BY HNIZDOVSKY

KIEV MUSIC HALL

CONTEMPORARY UKRAINIAN FOLK ART

NO. 27 - 1975

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Ukrainian-Canadian Genius**

## **FORUM UKRAINIAN REVIEW**

**PUBLISHED BY THE UKRAINIAN WORKINGMEN'S ASSOCIATION**

**440 Wyoming Avenue, Scranton, Pa. 18501**



# FORUM

A UKRAINIAN REVIEW



NO. 27

1975

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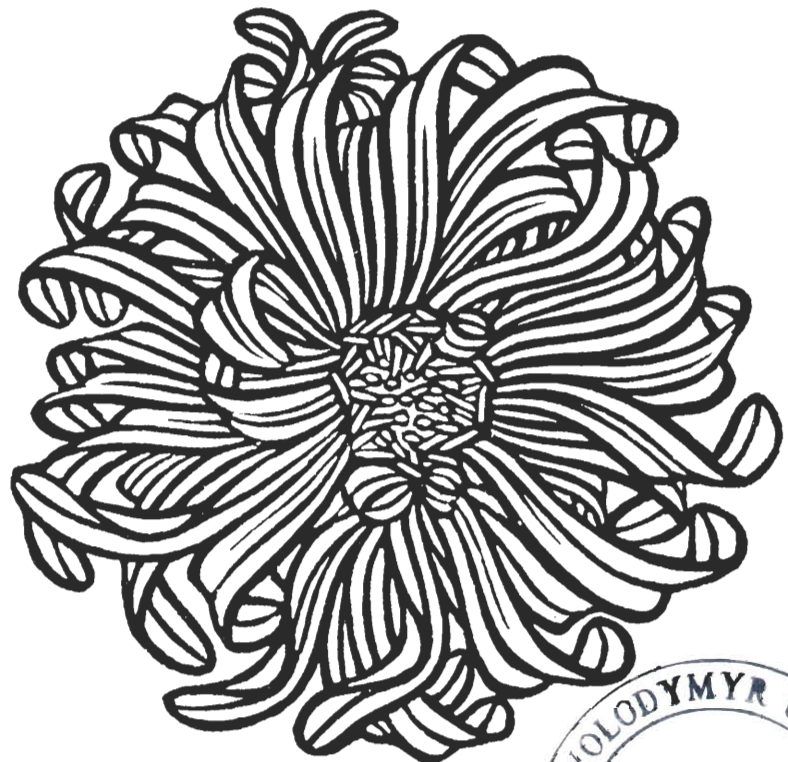
FRONT COVER  
Sunflower  
by Jacques Hnizdovsky

BACK COVER  
Can Can  
by Kiev Music Hall

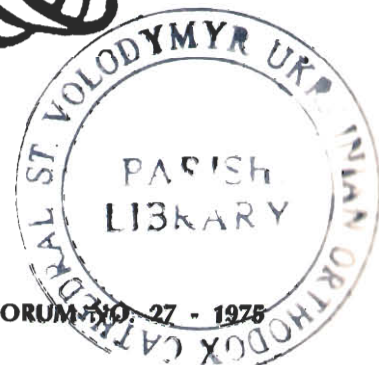
# THE ART of WOODCUT

by

# JACQUES HNIZDOVSKY



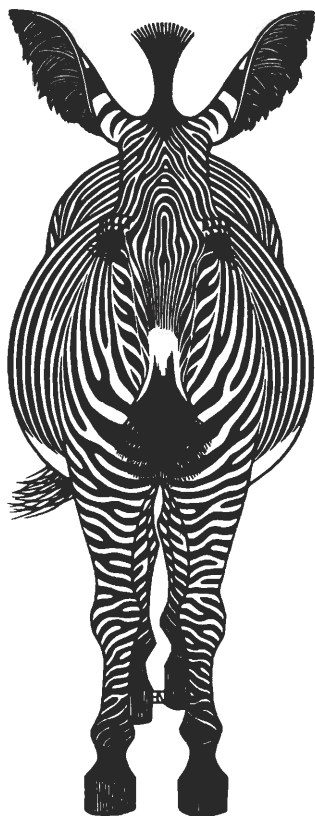
DAHLIA





**I**NVENTED BY THE CHINESE about two thousand years ago, woodcut has been practiced in the Western world for about 500 years. Both in the East and in Europe woodcuts were originally used for decorating textiles, only later were they used as book illustrations.

Originally woodcut was regarded as an applied art, a sort of propaganda medium to spread re-

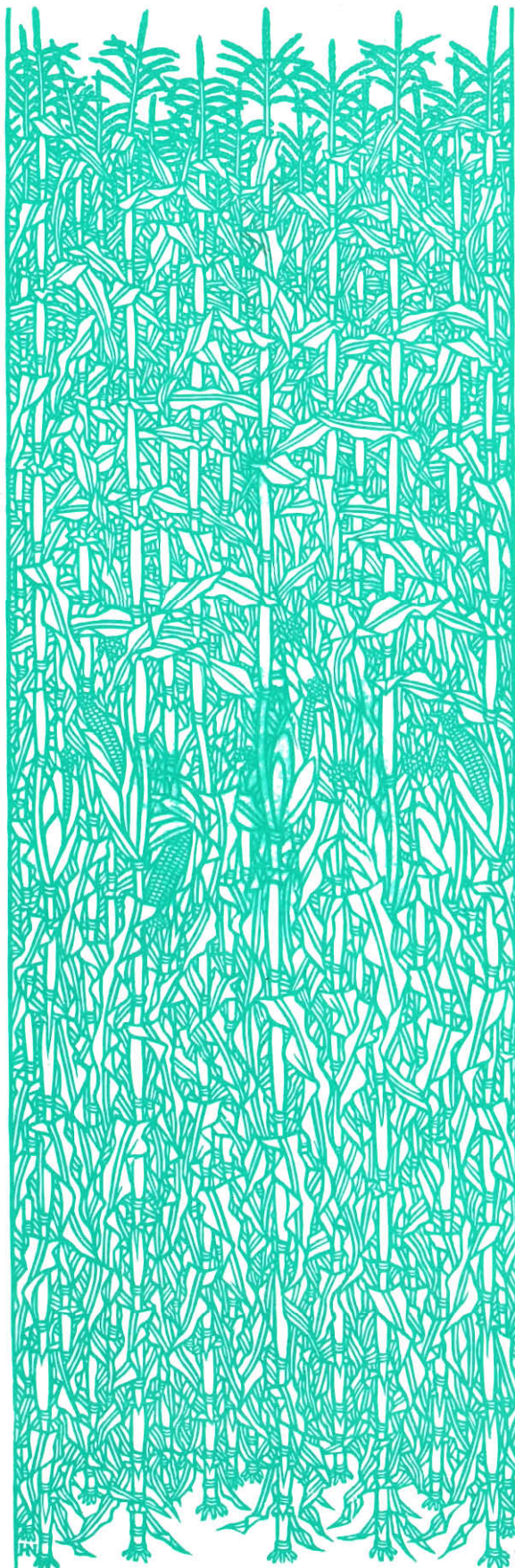


**Zebra - 1970**

ligious beliefs and scientific discoveries. Gradually, woodcut and especially the more detailed wood-engraving became a medium for reproducing paintings and other works of art. In modern times, when photography and photoengraving were invented, woodcut lost many of its functions and became an independent form of art.

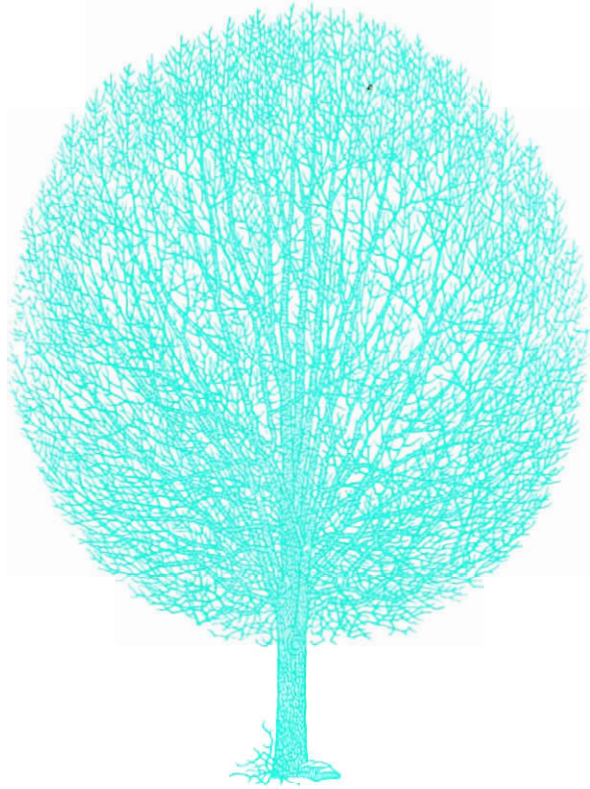
In the past woodcut was a sort of popular art for people of modest means. As other graphic arts, woodcuts still today are available to people of modest means, but they are also appreciated by persons of highly cultivated taste.

For a long time, the artist didn't cut his own woodcuts. He only supplied skilled woodcutters with original drawings. Today, the graphic artist cuts and prints his own original woodblocks.



**Cornfield - 1970**



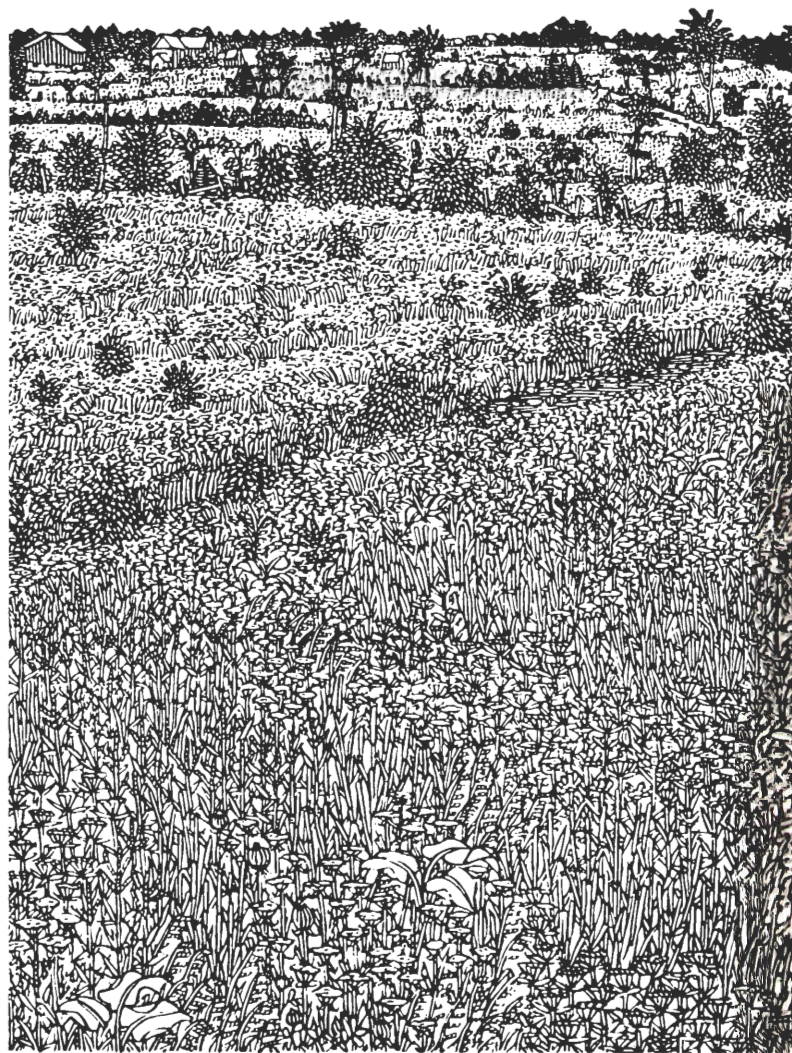


**Leafless Tree - 1965**

Some artists look for spontaneity, and I admire that, too, but I like contemplation. Woodcut is painstaking labor. I often promise to myself that this or that woodcut will be my last but when I see the finished print I change my mind and continue creating woodcuts.

**M**Y WOODCUT FIELD took almost three months to finish. If nothing else, it was a lesson in patience. The work was so slow that often in the evening, it seemed to me I had done nothing during 16 hours' work. When I made my first proof, I realized that the lines in some sections were thinner than in others. One cannot make lines thicker in a woodcut, so I had to go through all the rest and make every line, thousands of them, thinner. Such corrections consume more time than the original cutting.

**Field by Hnizdovsky, 1962**



**Enlargement of portion of field reveals intricacy of detail.**



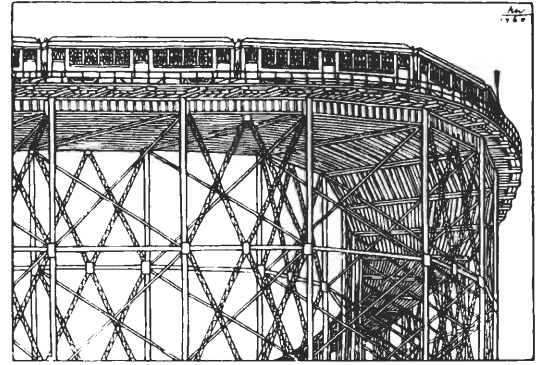


Jacques Hnizdovsky

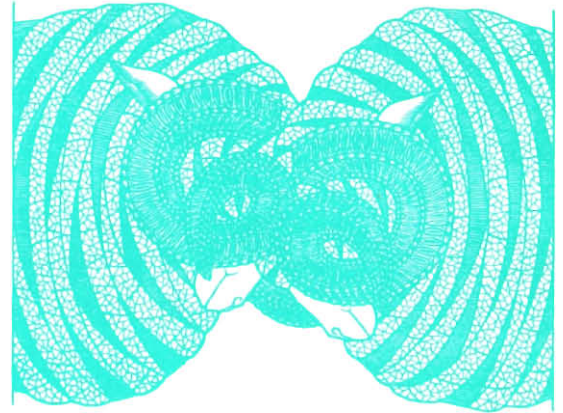
Jacques Hnizdovsky, born in Ukraine in 1915, came to the United States in 1949. Today, he is noted as "one of the few contemporary masters of the woodcut." His trees and flowers are elegantly precise and his array of animals, such as zebras, rams and sheep are realistically decorative. Often they are charming and humorous because of the angle presented. His prints have been collected by libraries, museums and private collectors throughout the world. Hnizdovsky, who is also noted as a graphic artist of bookjackets, lives in New York City.

FLORA EXOTICA: A collection of flowering plants. Text by Gordon de Wolf. Woodcuts by Jacques Hnizdovsky. David R. Godine, Boston, 1972. 60 p.

Jacques Hnizdovsky working on woodcut  
"Two Rams."

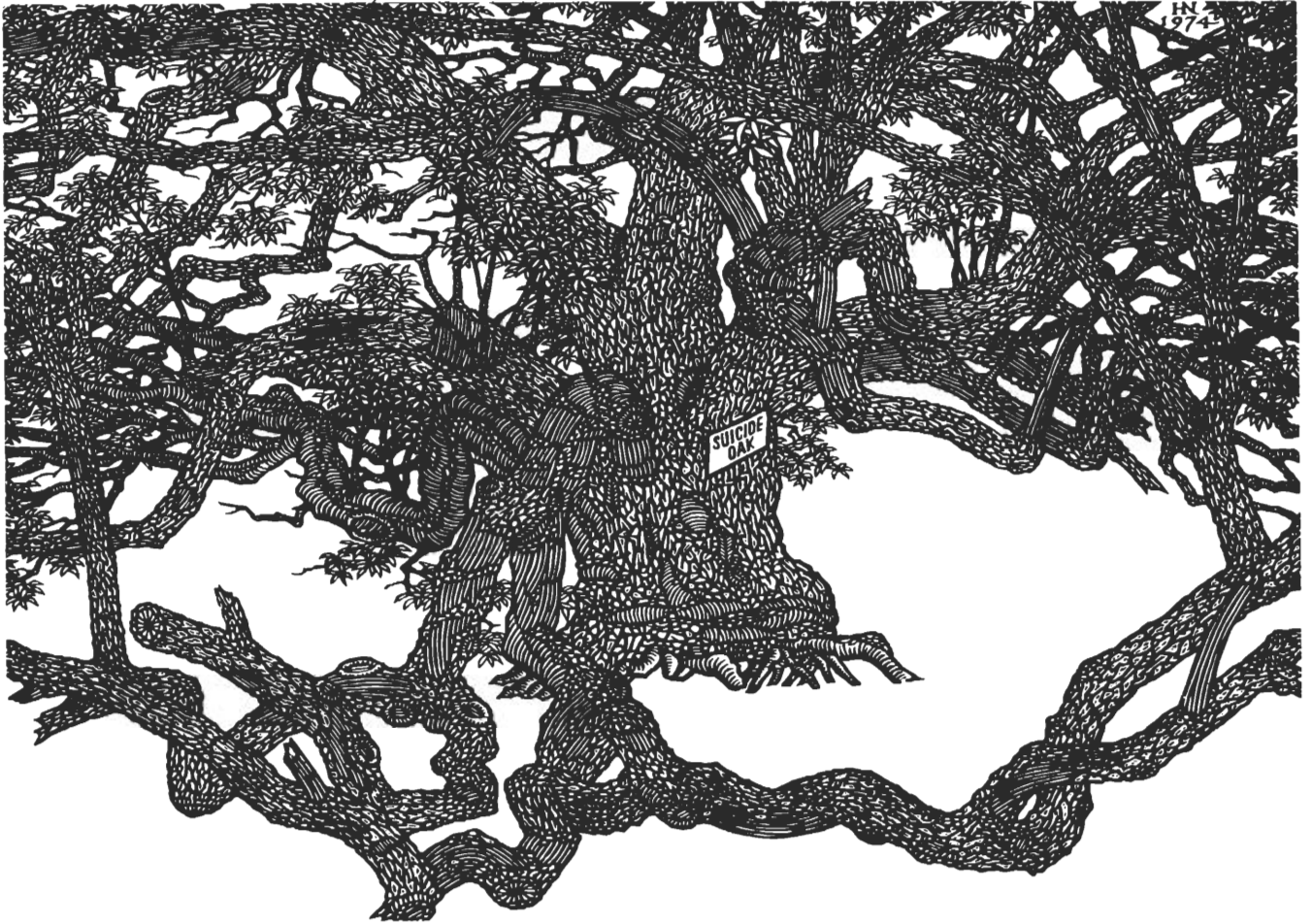


Bronx Express - 1960



Two Rams - 1969

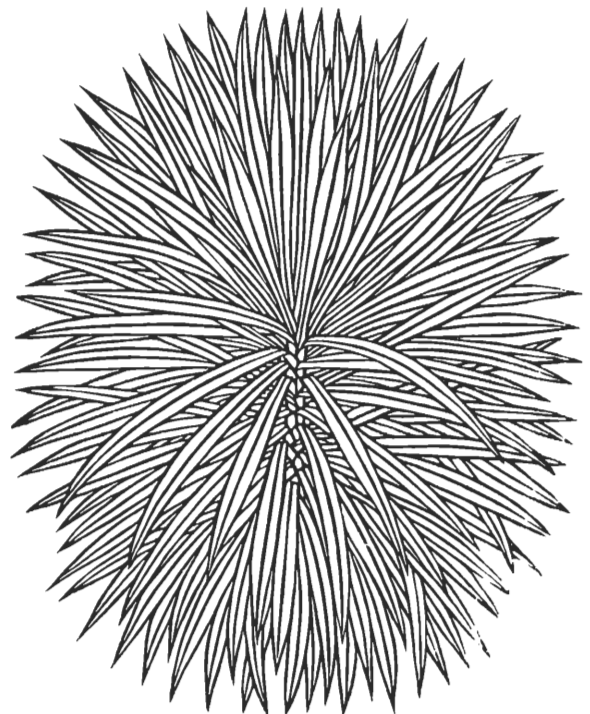




*"Suicide Oak, New Orleans"*

*From the original woodcut by Jacques Hnizdovsky.  
Commissioned by Tahir Gallery 1974.*

*The "Suicide Oak" is a famous tree standing in City Park in New Orleans, Louisiana. It derived its name from the fact that many disconsolate lovers and bankrupts committed suicide there. The tree is estimated to be over 450 years old. Although a hurricane damaged it in 1965, the branches of "Suicide Oak" still spread over approximately 100 feet of ground.*



**Yucca - 1972**





**Flower Pot - 1970**

I always work from nature, at first, making so many sketches that I know my subject by heart. Then I make a final drawing in the actual size and trace it, in reverse, upon the woodblock, but I usually make changes while tracing. I go over the tracing with India ink, again making many changes.

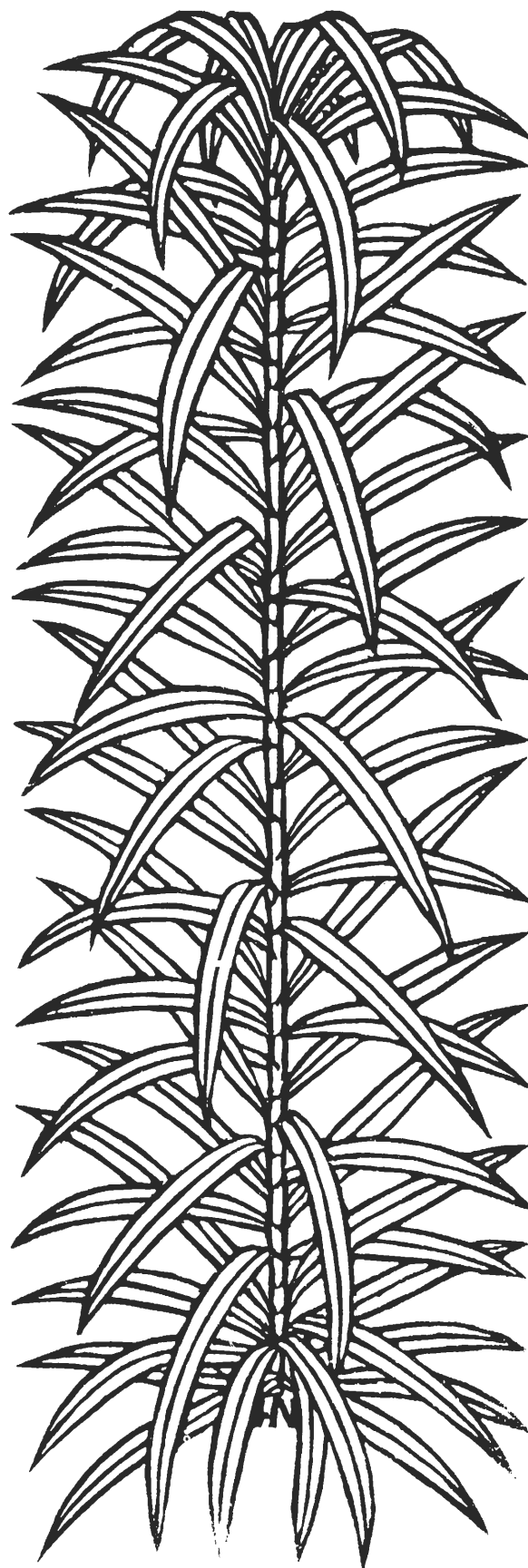
When I start cutting, I still have to make changes and corrections, because the knife doesn't work exactly like the pen. You can draw certain lines and shapes in pen, but not with even the finest knife. Wood doesn't respond the way paper does. If you try to make the woodcut exactly like a pen-and-ink drawing, the print loses its identity.

**U**SUALLY, I BEGIN THE CUTTING in an area which I feel is stylistically satisfactory. From this area, I go gradually into the less well resolved sections. Each area requires a different stylistic solution, depending upon the effect of light and dark you want to achieve.

Every single print gives the artist a headache, so to speak, but art would be uninteresting if it were too easy; if everything could be done according to definite formulas. I have to decide, on the spur of the moment, how to proceed. My decision may prove to be good or bad, but the result is my new key to my new woodcut.

Most of my woodcuts are made on pear wood blocks, but any wood may be used, depending upon your style and subject. The technical success of the woodcut depends upon the synchronization of the artist's idea and the character of the wood.

The contemporary graphic artist makes private statements in his work, just as painters and sculptors do. This may sound anachronistic in our highly mechanized world, but we cannot live with mass-produced articles and age-old formulas alone. We do need individual self-expression, and woodcut is a most stimulating field of art. ▼



**Madonna Lily - 1972**  
from *Flora Exotica*



# Summer is Coming — Spend it at Harvard

by Markian Komichak

**I**T WAS MY FIRST VISIT to Cambridge, Massachusetts. I stopped a man on the street and asked, "Excuse me, sir. Could you tell me how to get to Harvard?" He smiled at me and answered, "Study, my friend, study."

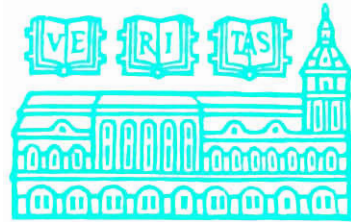
If you are like most people, when you think of Harvard University you think of study; and when you think of summer you think of fun. It's hard to imagine how the two could possibly go together — unless, of course, you've heard about the Harvard Summer Program of Ukrainian Studies. Every summer more and more students are taking part in this unique program of Ukrainian Studies designed to combine both learning and recreation. It's one of the few places where you can go to acquire new academic insight into your Ukrainian background, pick up a few college credits, and have a whale of a summer — all at the same time.

After hearing many good reports from people who had taken the Harvard courses in previous years, I decided that I would give it a try myself. So last summer, with my suitcase in one hand and bandura in the other, I set out for the nation's oldest and most prestigious university.

**T**HE PROGRAM BEGAN ON JULY 1 and ran until August 23 — a period of eight weeks. There were five courses in all: two in history, two in language, and one in literature. All classes except one met five times a week and all but one were held in the Harvard Ukrainian Research Institute, a stately, vintage mansion with high ceilings, soaring staircase, and above all, character — something you don't find too often in contemporary buildings.

The building is ideally suited for the needs of the summer program. I found it to be comfortable, roomy, and completely air-conditioned, which makes academic pursuit a lot easier when the mercury climbs into the 90's. The rooms on the top floors serve as offices for the professors and staff. The classrooms are located on the first floor, and the basement houses the Institute's reference library of Ukrainian books and periodicals.

Let me warn you about the library. If you ever get a chance to visit it and begin browsing through the old and rare books in the collection, you can very easily pass a good part of the day there without realizing it. I know because it happened to me, regularly.



**Y**ET EDWARD KASINEC, the head librarian said that the biggest and best part of the collection is still waiting to be catalogued and brought out of storage. For example, he proudly points to the newly-acquired Bazansky collection, which contains well over 12,000 volumes. According to Mr. Kasinec, the Bazansky collection is one of the largest and most significant private libraries of Ukrainica in North America. If you can imagine enough books to fill thirteen trucks (it took that many to transport it from Detroit), you will have a good idea of how large this collection actually is.

My colleagues were young people like myself — mostly college students who came from a variety of places both in the U. S. and Canada. Eight of them came from as far west as Manitoba, and as it turned out they were not just ordinary college students. They happened to be priests — young Ukrainian Catholic priests of the Redemptorist Order, a small but highly-dedicated brotherhood with headquarters in Newark, N. J. Their reason for taking the courses was the same as everyone else's: to improve their command of the Ukrainian language as well as become better acquainted with the latest scholarship in the fields of Ukrainian history, language, and literature.

They couldn't have picked a better place to do it.



**Harvard Ukrainian Research Institute  
1581-83 Massachusetts Ave., Cambridge**



**T**HE HARVARD UKRAINIAN RESEARCH INSTITUTE, directed by Professor Omeljan Pritsak, offers its students not only unparalleled research facilities for the study of Ukrainian history, language, and literature but also qualified instructors whose knowledge of Ukrainian Studies reaches encyclopedic proportions. These professors, well-versed in the latest developments and discoveries in their respective fields, are experts in getting their material across to the students.

For example, Dr. Orest Subtelny, who taught the modern Ukrainian history course, managed to untangle the events of the last 150 years of Ukrainian history and present them in a clear, organized manner which the students could easily understand. His lectures examined the reasons for the rise of Ukrainian nationalism in the nineteenth century, the conditions that resulted in the great waves of immigration to other lands, the stormy period of the Ukrainian revolution, World War II, and the years leading up to our own time. This proved to be an extremely popular course among the students, which meant I had to get to class at least ten minutes ahead of time to find an empty seat.

Twice a week Dr. Subtelny also conducted a seminar course dealing with a topic of immediate concern to all Ukrainians. The course entitled "The Ukrainian Soviet Socialist Republic" examined the origins and latest manifestations of the dissident movement in Ukraine today as represented by figures such as Valentyn Moroz and Ivan Dzyuba. We studied the backgrounds of these men, what they had written, what they believe in, and why the government adopts a policy of suppression toward them. The various research projects carried out by the students and the class discussions brought to light valuable information and ideas.

**M**OST PEOPLE WILL AGREE that language classes, as a rule, tend to lean toward the dull side, but for every rule there is an exception and the exception in this case was "Ukrainian Language A-B" — beginning and advanced — taught by Dr. Michael Lesiow, an expert in linguistics from the University of Lublin in Poland.



Librarian Edward Kasinec with student.

Like all language teachers Dr. Lesiow stressed vocabulary, grammar rules, and repetition. But he also sparked his classes with lively discussions — in Ukrainian of course — on matters of contemporary importance to the students. For example, he assigned each student to make a survey and analysis of Ukrainian language publications printed in America and compare them with publications recently printed in Ukraine. The exercise led to some fascinating observations as to the different ways a language can develop under the influence of diverse circumstances. Other sessions were devoted to discussions on common Ukrainian idioms, proverbs, figures of speech, and dialect peculiarities. Practical things were taught, too, like the correct way to write a friendly letter in Ukrainian.

A solid knowledge of Ukrainian was a must for all those students who enrolled in "Literature S-100," a course in Ukrainian literature of the nineteenth century taught by Professor Assya Humesky, a professor of Slavic Languages and Literatures at the University of Michigan. This class was conducted totally in Ukrainian, students took notes in Ukrainian, and the works on the reading list were all in Ukrainian. Heading the list of works was, of course, Kotliarevsky's *Aeneid* followed by works of writers like Borovykovsky, Shashkevych, Vahylevych, Shevchenko, Kulish, and Franko. By the end of the term, as a result of Professor Humesky's masterful teaching style, many of the students expressed a new appreciation of the accomplishments of Ukrainian authors.

**A**SIDE FROM THE REGULAR class sessions, a series of special guest lectures dealing with a variety of contemporary Ukrainian issues served as an informative as well as entertaining addition to the curriculum. Modern Ukrainian church architecture was the subject of a fascinating slide presentation by the well-known architect Dr. Radoslav Zuk of McGill University. Mr. Naum Mandel Korzhavin, a poet from Kiev, told of his experiences as a writer in the Soviet Union. An eyewitness account of what it was like to fight in the First Division "*Halychyna*" came from two Bostonians who once were part of the famous Ukrainian military unit. One evening Mirtala Kardinalowska Bentov, a recognized master of bronze sculpture, gave a delightful presentation which she called "The Joys and Headaches of Sculpture."





Librarian Edward Kasinec chose the rare book and manuscript room of the Houghton Library as the setting for his talk on Harvard's collection of rare and unique Ukrainian books. There we saw on display in temperature-controlled showcases items such as a first edition of the **Kobzar**, a first edition **Aeneid**, a Ukrainian school primer several hundred years old, religious books dating back to the sixteenth century, and even a specimen of Taras Shevchenko's own handwriting. Altogether the Houghton collection contains over forty priceless Ukrainian books and manuscripts, many of which cannot be found anywhere else in the world.

ONE OF THE BEST PARTS of being a student in the Harvard Summer Program is the opportunity it gives you to make new friends. If you feel like organizing a volleyball game, throwing a party, or going on a picnic or an outing of some kind, there is never any problem finding enough company to join you. And last summer's students crowded the calendar with volleyball games, parties, picnics, and outings.

Volleyball games added bounce to many an afternoon. They proved to be a favorite way to spend the after school hours. Sometimes so many students would show up for a game it was necessary to divide the group into three different teams and organize a tournament so that everyone could get a chance to play. It was no wonder that by the end of the summer the Institute's volleyball showed definite signs of wear.

Weekends found us at the beaches. Come Saturday morning a carload or two would head down to Cape Cod, only two hours away, for a day of swimming and sun bathing. If it wasn't Cape Cod, then it was nearby Walden Pond, or any one of the many other beach areas located around Boston.

EVERY SUNDAY AFTERNOON without fail the Ukrainian Catholic Church in Jamaica Plain held a good, old-fashioned Ukrainian picnic on the parish grounds behind the church. We really looked forward to those picnics because there we could stock up on **holubtsi**, **pyrohy**, **kovbasa**, and other essentials which unfortunately never graced the menu back at the campus cafeteria. At the picnics we could feast, and dance, and talk to the old people (and to the young people), sail Frisbees across the field and, of course, play volleyball.

For the many film buffs in the group there was a Ukrainian film festival featuring Paradzhanov's **Shadows of Forgotten Ancestors**, which earlier was the topic of a special lecture by Professor Humesky, and three Dovzhenko films: **Zvenihora**, **Arsenal**, and **Earth**. This last film, **Earth**, noted for its innova-

tive use of cinematic techniques, is internationally considered a masterpiece in the history of film making.

Creating somewhat of a small sensation around the Institute was a new pastime called MISHANKA, the Ukrainian answer to SCRABBLE. Not only was it a good way to spend one's free time, but a good vocabulary builder as well.

On Thursday nights everyone got together for an hour or two of Ukrainian dancing in Harvard's enormous Memorial Hall. As you may know, dancing can make you enormously hungry and thirsty at the same time, so no dance rehearsal was ever complete without a trip to "Charlie's" pizza place afterwards.

WHAT'S IN STORE FOR the summer of '75? The staff at the Institute expect it to be the best season ever; and they are going all out to prepare for it early. More students are expected and more activities planned. Right now library facilities and study aids are being expanded to accommodate the ever-increasing research needs of the students. The curriculum will continue to indulge subjects that are relevant to the educational demands of today. It is safe to say that the future looks bright for the summer program and, in turn, for Ukrainian scholarship in the years to come.

How can you get to Harvard next summer? Write, my friend, write to the staff at the Harvard University Ukrainian Research Institute, 1581-83 Massachusetts Avenue, Cambridge, Mass. 02138. They'll be happy to fill you in on the details. ▼







Fire Girls Dance

# KIEV MUSIC HALL





The "Berizka" Trio

Ever since the Moulin Rouge invented the French Can Can in Paris and Radio City Music Hall in New York perfected it, the music hall program has been one of the most popular forms of modern stage entertainment. The combination of music, dance, costume, song, a bit of story and many pretty girls makes the music hall a perennial favorite.



Music Hall Soloist - Alexandra Alekseyev

In 1971 Ukraine, one of the nation's with a rich musical tradition, finally established its first Music Hall Company in the capital of Kiev. This popular form of culture is the most recent arrival on the Ukrainian cultural scene. The Company presents its programs at the new Ukraina Palace of Culture in Kiev to an audience of 3,500 persons.

**T**HE NAME OF THE FIRST program with which the Kiev Music Hall Company started its artistic life was "A Thousand Years and One Day." The first half of the program dealt with the many centuries of Kiev history. Personages from the past including the founders of Kiev — Kiy, Shchek, Khoriv and their sister Lybid — were brought before the audiences. They also saw the forerunners of the variety show — buffoons and singing pedlars. Here also was the bandura-singer with his silver toned folk instrument, as well as those invariable participants of fairs — gypsies — and sharp witted singers of satirical songs. These scenes from the life of the past were shown in a free and easy style, with such scintillating humor, that many of the numbers had to be repeated at the insistence of the spectators.

Modern times were shown through one day — a fast moving day full of interesting events. There is much to tell about Kiev; there is much to show, including the underground palaces of the Kiev Subway, the light parachute-like structure of the main airport, the steep picturesque banks of the Dnieper River . . .



"Goldfish"





### Ukraina Art Center in Kiev

The different types of items on the program make the whole show dynamic, and truly in the Music Hall tradition. You don't notice that the concert consisted of more than 50 numbers: dances, songs, musical acts from musical comedy shows and operettas. All of the numbers are united with one main idea: to tell about Kiev's past and present, about its inhabitants. Logically prearranged are the uncommon (at first glance) back-to-back acts like the Can Can and the lyrical "Sunflower" dance, the humorous grotesque "The Fireman" and the operetta composition "The Hussars" and so on.

**T**HE KIEV MUSIC HALL show is a compilation of several art forms in existence today. Responsible for the birth of this company is the Kiev Operetta Theater and its director Boris Sharvarko, an enthusiastic adherent of this new type of show.

Only a few months have passed since the Kiev Music Hall Company came into being. But in this

short space of time it has presented itself to many audiences. Several numbers from "A Thousand Years and One Day" show and also from the gala-concert "Dnieper Stars" program were shown in the "Forest Opera" open-air theater during the days of the famous Polish Sopot Summer. Ukrainian artists brought back to Kiev with them warm memories of their trip to the Polish seacoast.

They not only acquainted Polish audiences with their show, but also fruitfully worked with the Polish choreographer Christina Yasman-Hrushkova. One of their "offsprings" became the original dance "Kiev Diamonds" which many audiences have already had the chance to enjoy.

Right now the Company is preparing a new concert program. Many numbers have been renewed, and new fresh dance melodies and rhythms have been added. The participants of the ensemble want to bring happiness to their audiences with their concerts. ▼



**T**HE UKRAINIAN OBSERVATORY founded in 1912 in Crimea is the largest in Europe and fifth largest in the world. Round white towers crowned with cupolas majestically tower on a small plateau in the northern foothills of the Crimean Province of Ukraine, some 5 miles east of Bakhchisarai. Close by are neat single-story buildings and residential homes. A magnificent park is laid out over the rest of the territory. That's how the Crimean Astrophysical Observatory looks according to V. Mozhzherin, the Observatory's scientific secretary. One of the world's largest, it is equipped with huge telescopes and modern equipment.

Astronomical research in Ukraine began in the first half of the 19th century. Early Ukrainian observatories were located at Kiev, Kharkiv, Odessa and Liviv universities. In southern Ukraine the Mykolaiv Observatory in the early 1800's cooperated in the international compilation of a star map and, in the latter part of the 19th century, of a star catalogue. Ukrainian astronomers have contributed much scientific knowledge to solar, lunar and astral research and, since 1957, of the observation of artificial earth satellites and rockets.



**Radio telescope with 72' antenna of Crimean Observatory.**

**Europe's largest telescope.**

## **CRIMEAN ASTROPHYSICAL OBSERVATORY**

**T**HE UKRAINIAN OBSERVATORY in Crimea came into existence at the beginning of the 20th century, at a time when physical astronomy was developing rapidly, particularly after the discovery of spectral analysis. It first came into being on the territory of a small amateur observatory located on Mt. Koshka near the Crimean village of Simeiz as a branch of the Pulkovsky Observatory near Petersburg. In 1906, a young Pulkovo astronomer, A. Hansky, arrived in Crimea and accidentally stumbled upon N. Maltsov's amateur observatory. Later on it was donated and that is how the Simeiz observatory on the Black Sea coast came into being.

In the first years of its existence the observatory carried out investigations of variable stars, photographed small planets to determine their coordinates, and searched for new small planets and comets with the mediocre equipment which it had at its disposal at that time. Even so, the observatory in Simeiz ranked second only to the observatory in Belgium as to the number of new small planets yearly discovered, and sometimes it was even first in the world.





**I**N 1912, AFTER THE SIMEIZ observatory had been officially established, a telescope reflector with one meter (39") diameter mirror, considered to be the largest at that time, was ordered in England. World War One interrupted the astronomers' work and plans and the telescope was received only in April, 1925. This fundamentally widened the scope of investigations and enabled the astronomers to map new tasks, particularly in receiving and analyzing astral spectrums. Important discoveries were made and interesting research work carried out. Before World War II it was already the country's main physical astronomical observatory and one of Europe's largest.

During the Second World War of 1939-1945 the Simeiz observatory was destroyed. That is why, when the question arose concerning its restoration, it was decided that a new, larger astrophysical observatory should be created at a location having more favorable astro-climatic conditions. While restoration work on the Simeiz observatory was being continued, construction work began on the new observatory. The Simeiz observatory was completely rebuilt in two years time and became the main observation post. Installations for studying the Sun, a telescope for photographing the nebulae with narrow-band filters as well as other apparatus were installed.

**C**ONSTRUCTION WORK AT THE NEW observatory continued successfully. Its main observatory was completed in 1955. Then, in 1961, a large reflecting telescope (the Shain) with a diameter of 102 inches (2.6 meters) was assembled at Nauchny and to this day continues to be the largest of its kind in Europe. It is fifth in the world after four American ones of which Mt. Palomar in California (200 inches) is the world's largest. The observatory also began to build a large radio telescope having a millimeter wave length. Construction of this telescope was completed in 1967. Its antenna, 72 ft. (22 meters) in diameter, is in the form of a paraboloid and is entirely covered with aluminum.

The observatory has four scientific departments: the physics of the Sun and planets; the physics of stars and nebulae; radio astronomy; and experimental astrophysics. The subject matter investigated covers all the main areas in modern astrophysics, including outside atmospheric studies. The Crimean Observatory was the first to organize an integrated system of studying the Sun and solar activity.

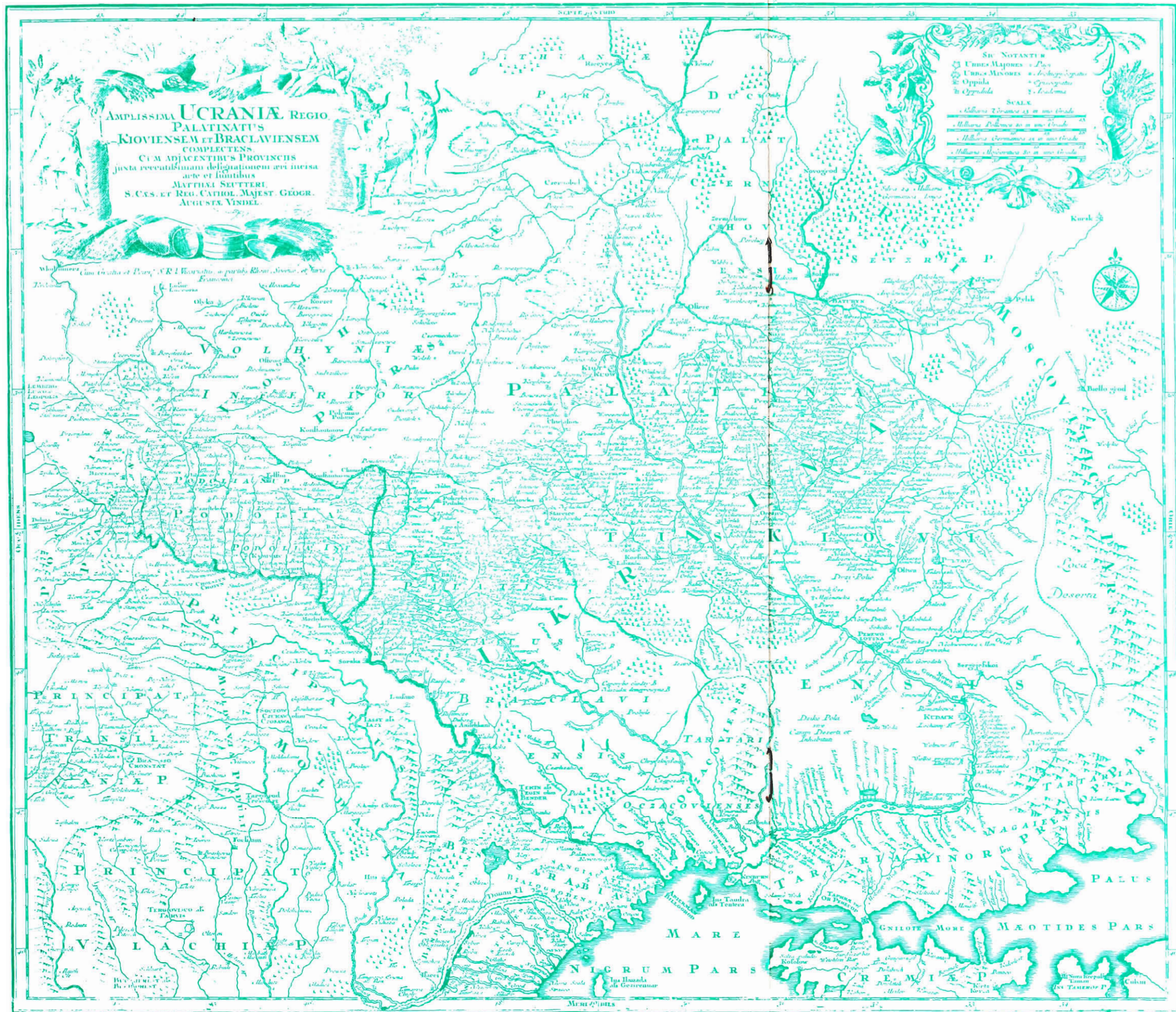
For a number of years blazing stars in Crimea were synchronically observed with the then world's largest radio telescope in England. The Crimean Astrophysical Observatory coordinates its research in studying blazing stars with observatories in more than ten countries.



**Students visit observatory**

The Crimean Astrophysical Observatory of Ukraine, with its giant telescopes, excellent observation conditions and valuable library, attracts many astronomers and foreign scientists. Astronomers from different countries visit the observatory yearly for various periods of study, for carrying out and discussing joint projects, conducting observations and gathering material, and for meetings, conferences and seminars. ▼





ONE OF THE MAJOR eighteenth century maps of Ukraine is Amplissima Ucraniae published 1730-1745 by the German cartographer Georg Matthias Seutter. Matthew Seutter (1678-1757) was an engraver and map publisher from the city of Augsburg. He was a student of Johann Baptist Homann who published a beautiful map Ykrania Quae et Terra Cosaccorum (Ukraine the Land of the Cossacks) in 1714. Seutter established his business in 1707 and was succeeded by his brother-in-law T. C. Lotter. The quality of his maps brought him the distinction of Royal Geographer and he became the rival of his teacher Homann as the leading German cartographer. Seutter published three major atlases, "Atlas Novus" (Vienna 1730-1745), "General Atlas" (Augsburg 1735) and "Atlas Minor" (1744).

Amplissima Ucraniae (19 1/2" x 22 3/4") was produced at the time when maps had a decorative quality. The ornamental cartouche around the title of Amplissima Ucraniae, represents bountiful Ukraine, and the riches mother nature has bestowed on the country. This map, widely based on Beauplan, Danckerts and Homann uses the Latin language. The detail of the map and the graceful design make it a work of art. At least two versions exist, one of which was produced by Lotter. The original map is in the library of Andrew Gregorovich. ▼







# CONTEMPORARY UKRAINIAN FOLK ART

by Nina Velihorska

**T**HE CHARACTER OF ANY PEOPLE'S folk art is the product of many centuries of its history. But, while retaining its best time-tested traditional forms and means of expression, Ukrainian folk art has nowadays become part and parcel of present-day culture.

Admiring the best works of Ukrainian folk arts and crafts — tapestry, woodcarving, ceramics, decorative painting — we cannot fail to note the rich imagination of their authors, the harmonious match of colors, masterly use of proportion and rhythm.

The very nature of folk art, its vitality and optimism make it averse to any rigid fossilized patterns; it is remarkably consonant with every day life and expressive of new needs of life. Ukrainian folk art, too, follows closely the progress of society and inevitably reveals new trends that with the passage of time become traditions in their own right. The

century-old poetic charm of folk art, its peculiar perception and reinterpretation of life, its vivid, imaginative, metaphorical style are now being supplemented with new means of artistic expression.

Works by masters of folk painting probably offer the best examples of the lyricism and wealth of images that are so characteristic of folk arts in general. As a rule, the artistic life of each of them is closely connected with the particular part of Ukraine where they come from: Maria Primachenko has lived practically all her life in the village of Bolotnya, Ivankiv District, Kiev Region, the life and the work of Katerina Bilokur (1900-1961) are inseparable from her native village of Bohdanivka near Cherkassy just as the lives of Tetyana Pata and Nadia Bilokin are inseparable from Petrivka in the Region of Dnipropetrovsk where Polina Hlushchenko, Vira Pavlenko and Martha Timchenko also spent their childhood and youthful years.







**Katerina Bilokur self-portrait, 1955.**

**T**HEY HAVE ALL LEARNED from their homeland's nature. These folk painters have all perceived, reinterpreted and depicted in their works — each in her own particular way — that perfect aesthetic harmony which is never disrupted in nature. Works by contemporary folk artists of Ukraine show that they stem from a whole, great and diversified school of folk arts, the centuries-old culture of the whole Ukrainian people.

Compositions by Maria Primachenko, Paraska Vlasenko, Nadia Bilokin, Ivan Skitsyuk and others express, in highly condensed artistic forms, emotional impressions prompted by legends, fairy tales and life itself. The origins of their genre can be traced directly to mural decorative painting. For centuries anonymous Ukrainian artists have been creating on the walls of their houses the enchanting and joyous private realm of their dreams. As Khatas (houses) are whitewashed at least once or even twice a year in Ukraine, old paintings are replaced with newer and more imaginative designs.

**B**UT THE WORKS by Hanna Sobachko, (1883-1965) for instance, already show new trends — the dynamics of the new epoch, its forcefulness, its fast-moving things. Like many of her fellow villagers, this folk artist started with peasant-style murals and painting paper sheets. But early in the 1920's, she began creating compositions character-



**Still Life by K. Bilokur.**

ized by motion, color contrasts and 'three-dimensional' painted designs.

The desire to provide an insight into their artistic personalities, to assert their attitudes to life, nature and the world, is also revealed in the works of such artists as Katerina Bilokur and Maria Primachenko, Paraska Vlasenko and Nadia Bilokin, Ivan Skitsyuk and Yelizaveta Mironova.

During recent years folk painting has found new spheres of application: in addition to the traditional easel painting on paper, folk artists have taken to preparing illustrations for children's books (e.g. the well-known illustrations by Maria Primachenko for children's poems by Mykhailo Stelmakh "Crane" and "Stock in the Shower"), painting posters, painting designs on china and working in modern architecture.

Embroidery and weaving have long been traditional crafts in Ukraine. Like folk painting, contemporary embroidery and weaving undergo certain style changes, make use of new forms and ornamental patterns, employ richer colors. Hanna Veres and Hanna Vasilashchuk have been awarded Ukrainian State Prizes for their series of topical embroideries on towels, (rushnyks). Also highly popular are embroidered works by Merited Masters of Folk Arts Vira Royik and Hanna Herasimovich.





**Kilim by N. Babenko, Reshetilivka.**

**C**OLORFUL TAPESTRY AND FABRICS rich in ornamental rhythm by Paraska Klym, Olha and Roman Horbovy, Maria Sherehiy and other masters now embellish many households in our country. These artists chiefly use simple traditional folk patterns.

One of the ways now used to promote folk embroidery and weaving in Ukraine is the organization of folk craftsmen's workshops, studios and arts factories. Their products — fabrics, embroideries, and ceramics — are exported to many countries of the world, thus spreading examples of Ukrainian culture around the globe. — Nina Velihorska ▼



**Green Peacock by Martha Timchenko.**



**Yelizaveta Mironova self-portrait.**



**New Year's Day in Sedniv by Y. Mironova.**





## MIROSHNICHENKO COLORATURA SOPRANO



**U**KRAINE HAS LONG BEEN famous for song and some of the great singers in the world have come out of the country. Among the most recently acclaimed is Yevhenia Miroshnichenko a coloratura soprano of the Shevchenko State Opera and Ballet Theatre in Kiev. She is among the brightest stars of Ukrainian opera and is gaining an international reputation for the rare qualities of her voice.

She was born on June 12, 1931 in Radyanske, Kharkiv province in Eastern Ukraine. Her father was a farmer who was killed during the Second World War so the young Yevhenia went to work in the Kharkiv Electric Engineering Company. A strong artistic urge led her to join an amateur art group where she hoped to become a dancer. However, her clear voice led her into singing and she gained the nick-name Handzya from the beautiful Ukrainian song she sang often at concerts.

In 1950 her amateur art company went on tour to Kiev where she was heard by Professor Olexander Klimov, the director of the Kiev Conservatory. Impressed by the nineteen year old's brilliant voice he invited her to sing for him at the Conservatory. Unknown to the singer was the fact that two great Ukrainian female singers Maria Litvyneko-Volhemuth and Zoya Haidai were listening. She was welcomed as a student of the Tchaikovsky Conservatory in Kiev and during her studies won many awards.

In 1957 she won a silver medal for second prize in the International Soloist Competition. In the Spring of that year her professional debut took place on the stage of the Kiev Opera where she sang the role of Violetta in Verdi's Opera **La Traviata**. The opera theatre was packed full that evening and her performance was acclaimed by music critics. Ever since then Yevhenia Miroshnichenko's bright talent has graced the Kiev Opera stage where she has been a leading soloist to the present day.

**T**HE FOLLOWING YEAR, 1958, she participated in the international singing competition in Toulouse, France, where she met great success. "Having brilliantly passed all three stages of the competition, she won the Second Grand Prix and the Paris Cup," says Nina Kухiy.

In recognition of her ability the young singer was sent for further studies to the La Scala Opera in Milan, Italy, where music professors evaluated highly her rare qualities of vocal singing.

For over a decade she has played lead roles in the Kiev opera and as a result has sung the part of many famous heroines of world opera. Some of these are Manon in **Manon Lescaut** by Puccini, Musetta in **La Boheme** by Puccini, Gilda in **Rigoletto** by Verdi,

Rosina in **The Barber of Seville** by Rossini, Lucia in **Lucia di Lamermoor** by Donizetti and Lakme in the opera of the same name by Delibes.

She has also played roles in numerous Ukrainian operas such as Yolanda in **Milana** by Hrehory Maiboroda and Venus in **Aeneid** by Mykola Lysenko.

**O**PERA REQUIRES A THEATRICAL as well as a musical talent and Miroshnichenko has developed an intuitive skill of understanding and expressing the emotions of the characters she is portraying.

Audiences in many countries have applauded her performances. She has performed in such foreign countries as France, Japan, Bulgaria, Poland, the Russian Republic and Canada. Ukraine has recognized her contributions to music with several awards including the Shevchenko Prize.

Her Canadian tour of Fall 1974 with Dmytro Hnatiuk received general praise. Music critic Antony Hammond (**Hamilton Spectator** October 23, 1974) said "Miss Miroshnichenko has a very bright clear high soprano with quite a lot of volume, blessedly steady . . . it's a true honest voice, no faking, and some things she did excellently — again sounding more convincing and comfortable in the Ukrainian songs rather than the obviously foreign Western opera." He was critical however, of the program arrangers who neglected to cite the selections for the non-Ukrainian members of the audience.

When you meet Miss Miroshnichenko her dark auburn hair and facial features are more attractive than photographs indicate. In a brief discussion I discovered that she does not read English, but she does know some Italian. She is married and has children. When I told her that I would probably write about Dmytro Hnatiuk and her she said for me to remember: "Ladies first." — A.G. ▼

*Next Issue: Ukraine's Great Voice — Dmytro Hnatiuk. —Ed.*



In the role of Lakme in opera by Delibes

Miroshnichenko as Lucia in Donizetti's opera.







## BOOKMARK

The world of books and writers.  
Reviews, news and notes of new, recent  
and old books and their authors.

—  
Available through your local or  
Ukrainian Book Stores.

**UKRAINIAN BUSINESS & PROFESSIONAL ASSOCIATION, Miami, Florida, 1973-1974, by Tatiana Romanyshyn. 24 p. illus., maps, \$1.00.**

This directory of Ukrainian businessmen and professionals in Florida is appropriately printed on green paper. It is a good indication of the growth of our community in the United States. Brief notes on Florida introduce the state and very brief information on the Association, of which Bohdan Nehaniw is President, is also included. Most of the content lists Ukrainian owned motels, apartments and businesses. If you are planning a Miami or Florida vacation you will want this guide. Two Ukrainian churches are listed. Although it would be more interesting with a brief description or history of Ukrainians in Florida and their organizations this will give you Ukrainian contacts in the sunny south. Copies are available from Yaroslav & Tatianna Romanyshyn, Polyawa Court Apartments, 17 Salamanca, Apt. 1, Coral Gables, Florida 33134, who kindly gave Forum a copy.

**HROSHI UKRAINSKOYI DERZHAVY. Money of Ukrainian State in 1917-1920, by Boris Martos and J. Zozula. Munich, Ukrainian Institute of Technology and Economics, 1972. 56 pages (plus plates), ports. \$10.00. Available from: Ukrainisches Technisch-Wirtschaftliches Institut, 8 Munchen 80, Laplacestr. 24, W. Germany or: Ukrainian Library, 10205-97 St., Edmonton, Alberta.**

A beautifully illustrated volume in full color and black and white of Ukrainian paper money circulated by the independent Ukrainian National Republic in the years 1917 to 1920. No coins were minted but paper "coins" based on the issues of postage stamps were used as change. The book includes a detailed description of the k money and an English summary of the text. This book does not touch on the coins of Kiev Rus minted a thousand years ago on the territory of Ukraine, a subject which also needs study.



**FOLK NARRATIVE AMONG UKRAINIAN-CANADIANS IN WESTERN CANADA, by Robert B. Klymasz. Ottawa, Canadian Centre for Folk Culture Studies, National Museum of Man, National Museums of Canada, January 1973. 133 p. illus., biblog. \$2.25 (Mercury Series, no. 4). Available from Marketing Services Division, National Museum of Canada, 360 Lisgar St., Ottawa, Ont. KIA 0M8.**

Dr. Klymasz, Head of the Slavic and East European Section of Canada's National Museum of Man has provided a pioneer survey of Ukrainian-Canadian folk narrative recorded in Western Canada in the 1960's. Four chapters describe the setting, pioneering, old world narratives for a new environment and the immigrant as dupe. An appendix includes 74 examples including a number of Ukrainian Jokes in the style of the "Polish Jokes." It contains a scholarly analysis and is intended for serious students rather than popular reading. One sample: QUESTION: Why do Ukrainians have round shoulders and flat heads? ANSWER: Because if you ask them something they say "Ya ne znayu" (I don't know) and shrug their shoulders. And if you tell them the answer they bang themselves on the head and say, "O ya zabuv!" (Oh, I forgot!).

**UKRAINTSI V SSSR POZA KORDONAMY URSR. Ukrainians in USSR Beyond the Borders of Ukrainian SSR, by Michael H. Marunchak. Winnipeg, Ukrainian Free Academy of Sciences in Canada, 1974. 248 p. illus., biblog. \$8.50. Available, 456 Main St., 2nd Floor, Winnipeg, Man., Canada R3B 1B6.**

Dr. Marunchak in this informative work describes the 5,469,000 Ukrainians (1970) who live in the Soviet Union outside Ukraine. As a result of exile and immigration there are large numbers of Ukrainians on the Danube (Moldavia), in the Kuban, Don and Volga areas, Caucasus, in Turkestan, Siberia and the Far East near the Pacific Ocean known as the Green Wedge or Green Ukraine. Information on this subject is limited so this work provides much to fill this gap.

**UKRAINE: SELECTED REFERENCES IN THE ENGLISH LANGUAGE, by Roman Weres. 2d. ed. enlarged and up-to-date. Published by the Ukrainian Research and Information Institute (2534 West Chicago Avenue, Chicago, Ill. 60622), vi, 312 pages (Ukrainian Reference Series, no. 1). \$10.00**

This annotated and classified bibliography of 1,958 entries is an invaluable guide to the literature on Ukraine and Ukrainians in the English language. Compiled by a librarian who is an expert on the subject it gives full bibliographical details for the titles included. Its value is greatly enhanced by good indexes which provide author and subject access.

In his foreward Dmytro M. Shtohryn, Head of Slavic Cataloguing at the University of Illinois Library, says this "is one of the most comprehensive bibliographies on the subject and the only one which presents retrospective and up-to-date materials with critical annotations." Of much interest is Dr. Weres' Outline of the history of Ukrainian bibliography.

Although the annotations are generally informative there are places they are unnecessary and a few are misleading. Item 284 (Hunchak) for example is described as a "history" but in fact it is just a reprint of the 1941 Census of Canada data on the Ukrainians.

Not every title listed is in English. For example, no. 1821 Mazepa by Bohdan Kentrschynskyj is actually in Swedish. The most important shortcoming is the misspelling of some names. Watson Kirkconnell's name lacks the "c" and many names with a "w" have been changed to a "v." For example, Wasyl Veryha's first name is misspelled Vasyi, Budurowycz is misspelled Budurovych and Bociurkiw appears as Bociurkiv.

In the first edition of this work printed in 1961 the author used the definite article "the" before Ukraine. Realizing that it is superflous he has changed the title to eliminate it and throughout most of the entries it has been dropped. "The Ukraine" is an awkward and unnecessary grammatical construction in English and it is good to see that Dr. Weres has attempted to remove it from the book.

The immense amount of labour the bibliography saves the scholar and student makes the faults and criticisms listed above of minor importance. It should prove a good place to check first for books and articles on any Ukrainian subject including Ukrainians in the U.S.A. and Canada. Dr. Weres has also noted many obscure books generally overlooked which contain material on Ukraine.

Andrew Gregorovich  
University of Toronto Library





**LIBRARY OF CONGRESS CLASSIFICATION AND SUBJECT HEADINGS RELATING TO SLAVIC AND EASTERN EUROPE**, by Wasyl Veryha. Reprinted from *Library Resources & Technical Services*, Fall 1972, pages 470-487. Available from W. Veryha, Catalogue Dept., University of Toronto Library, Toronto, Canada M5S 1A5 \$1.00.

The Library of Congress in Washington, D. C., because of its great size and its prestige as the "national" library of the United States, has a considerable influence on all university libraries in North America. Over half a century (1916), the Library of Congress developed its classification schedules for Eastern Europe based on the Austro-Hungarian, German and Russian Empires.

Due to the library's inaction these empires still exist in its outdated classification arrangement! Nations such as Ukraine, Belorussia, Estonia, Latvia and Luthuania are all squeezed into the obsolete sections of the LC scheme. The chaos and inconsistencies created affect all scholarship on Slavic and Eastern Europe.

Wasyl Veryha, a cataloguer at the University of Toronto Library, is an expert on both the LC Classification system and the history of Eastern Europe. As a result he has lucidly explained the major faults of the LC system which require correction to maintain the high standard of quality the LC schedules have established for other areas of the world. All books on the history of Ukraine are classed in one number DK 508 plus subdivisions. By comparison, the single city of Leningrad has 38 numbers, DK 541 to 579!

**MYKHAILO KOTSYUBINSKY. THE BIRTHDAY PRESENT AND OTHER STORIES.** Translated from the Ukrainian by Abraham Mistetsky. Edited by Richard Dixon. Kiev, Dnipro Publishers, 1973. 225 p. illus. 3,000 copies printed, price 73 kop.

A collection of nine short stories by the Ukrainian writer Kotsiubinsky (1864-1913) with an introduction by Dr. Nina Kalenichenko. Kotsiubinsky is well known for his stories *Intermezzo*, *Fata Morgana*, and *Shadows of Forgotten Ancestors* which was made into a prize winning film.

**MOSAIC OF WINNIPEG STREET NAMES**, compiled by J. B. Rudnyckyj. Winnipeg. Published by the Canadian Institute of Onomastic Sciences, The University of Manitoba, 1974. v, 333 p. illus.

Prof. Jaroslav B. Rudnyckyj, a noted Canadian linguist at the University of Manitoba has very appropriately prepared this book to coincide with the centennial of the city of Winnipeg being celebrated in 1974. About half a dozen street names are noted as Ukrainian. These include Barron Drive, Hosack Blvd., and Moroz Street (1959) after Ukrainian family names. Sawchuk Bay is named after the all-time hockey goalie great Terry Sawchuk. Stefanik Ave. (1966) is named after Theodore Stefanik, Winnipeg's first Ukrainian alderman, 1911-13. There are a

**UKRAINIAN ARTCRAFT.** Mary K. Siemon, U.O.L. Cultural Chairman. South Bound Brook, N. J., Ukrainian Orthodox League of the United States of America. 1969. 42 pages, illus. \$2.00. Available from: Zenna Chebiniak, 296 Deyo Hill Road, Johnson City, New York 13790.

Apart from Ukrainian Arts compiled by Olya Dmytriw (New York, Ukrainian Youth League of North America, 1955) there have been no other attempts to publish a survey of Ukrainian arts in English. This modest production reproduced from typewritten copy is the only attempt to outline the major Ukrainian folk arts: Embroidery, Woodcarving, Pysanky (Ukrainian Easter Eggs), Ukrainian Dance, and Costume from Kiev, by Gloria Surmach.

Because of the lack of color the embroidery section is not too successful, and the Easter Egg section also suffers; however, the information on folk dance is of much interest. The fifteen pages on folk dance give a short history, describe the major dances (Hopak, Metelytsia, Chumak, Kolomeyka, Zhuravel, Kateryna) and the dance steps. A list of thirty names of Ukrainian dance steps is given which should help instructors not sure of their names. It should be mentioned that the descriptions may vary due to variations between areas of Ukraine.

The book has some spelling errors and some of the art work (including the cover) is uninspired. However, the information Ukrainian Artcraft contains will be greatly valued by anyone interested in Ukrainian folk arts.



**ROZHROM UKRAINSKOHO VIDRODZENIA KUBANI** Destruction of Ukrainian Kuban, by Oles Panchenko, Los Angeles, Calif., The Author, 1973. 92 p. illus., maps. Available from Alexander Panchenko, 415 W. Foothill Blvd., Moravia, Calif. Price \$2.

A concise account of the origins of the large Ukrainian settlement in the Kuban territory southeast of Ukraine and the Azov Sea. The first large number of Ukrainians in the area were the 'zaporozhian' Cossacks whose capital fortress of Sich (pronounced seech) was destroyed by Russian Empress Catherine II (the Great) in 1775.

The author describes the Ukrainization of the Kuban in the 1920's when Ukrainian books and periodicals rapidly spread among the people of Ukrainian origin. In 1932 however, Ukrainian culture was suppressed and collectivization in 1933 led to the start of the Russianization of the area which the author saw as an eyewitness. One of the drawings in the book is a Monument to the Zaporozhian Cossacks at Taman where they first landed on Kuban territory in 1792.





## FACES

Faces  
in a crowd,  
each in an isolated microcosm  
portraying many facets  
reflecting their own world.

Faces  
of many races  
each reacting to conditions  
already planned by the establishment  
they have no inner meaning.

Faces  
flashes on a screen  
belonging to an individual unknown  
exposing smiles, confusion, frowns  
there must be more depth to them.

V. N. Marchuk  
St. Andrews, Manitoba

## SUMMER

Graceful sunflowers bowing their heads  
With blooming love the summer weds  
A tender smile merged with heat  
Swaying stalks of ripening wheat.

Kissing the waves of water's face  
Bathing bodies in swimming race  
The heady perfume of roses at night  
Children running with a kite.

Natalie Kulchytsky

## AUTUMN

Anemic sunlight filtering through autumn leaves  
Bundles of wheat in silent sheaves  
Rosy apples littering the ground  
Golden mushrooms by children found.

Silver birch among scarlet maples  
Evenings by the fire with ageless fables  
A tuft of green in coldness lost  
The ground tinged tinsel with autumn's frost.

Natalie Kulchytsky

## WINTER

A beautiful woman with mocking smile  
Freezing poplars in frigid file  
Disturbing silence rolling over hills  
Embracing the brooding bulks of silent mills.

Her chilling breath glazing the windows  
With teasing sigh writing lines of prose.  
A shadow of cotton touching the ground  
Hollow echoes of gentle sound.

Natalie Kulchytsky

*Miss Kulchytsky is a student at McMaster University,  
Hamilton, Ontario.*

## THE WHITE PINE\*

Straight  
And tall  
It stood; and  
Far above it  
Towered, ancient in  
Years, timeless in soul, now  
Felled.

*\*This poem was written in honor of the poet's late  
beloved Ukrainian grandmother.*

## FOR YOU

On mornings like this,  
I gaze at the clouds  
through the leaves  
and I hear the sun  
on them.  
They dance, they breathe,  
they glisten, as the river  
and as your eyes  
when I look at you.

And then, as we walk  
through the woods,  
I feel the growth of life  
around us.  
Everything is alive, as we.  
Then I reach out  
and touch  
the warmth of the sun  
on your face.

V. N. Marchuk

## ROCK-PICKING TIME

When spring arrives so does  
Rock-picking time. The day  
I'm sure was cold and gray,  
But not so cold to buzz  
My eyes. Out to the field  
We drew the old wagon,  
Its boards dried through by sun  
And wind, to take up the yield.  
To the pasture we drew  
The load, and rocks we threw  
Onto a pile which thusly grew,  
But which by time would be slew.

**T**HE EXHIBIT OF Maria and Jurij Styranka (March, 1973) at the Art Centre, in Toronto, aroused the interest of the community for a variety of reasons. The recent tradition of an offspring following in the footsteps of a parent, as the Kozaks, Novakiwskys, Lasowskys and the Krychevskys, is continuing, although it is a first mother and son combination. It was the first opportunity to see a large number of Jurij's works — as his mother is well-known from previous shows. Moreover one cannot discount the chance to compare the two artists for the sake of curiosity or the mother's influence either consciously or unconsciously. Perhaps some people went further in their probing and sought to discover the role and precedence of heredity over environment — or vice versa — as a principal factor in the development of an offspring. The curiosity and the questions are natural when one is faced with members of a family whose talent is in a similar sphere. Regardless of the reasons that drew the people, they came, they saw, and were conquered by both artists.

Maria Styranka was born in Ukraine. She left her homeland, as many compatriots did, during the Second World War. After living in Europe, Africa and the U.S.A., she settled in Toronto, Canada. She studied at the Ontario College of Art amongst other schools of art. She has had five individual shows; several two and three-man exhibits and has participated in many group shows in Winnipeg, Toronto, New York, Saskatoon and London — to mention a few. Although she works in oils and acrylics, it is in the medium of water colour that she achieves her greatest creative expression.

**T**O SAY THAT MARIA STYRANKA'S exhibit consisted of flowers and landscapes would be correct only visually. Her compositions are not mere reproductions of nature. Rather, the images act as concrete objects to express an emotion or create a mood. She differs from the abstractionists — who strive for the same effect — for one reason. By giving the viewer a recognizable object, she elicits the

emotional response she wishes to attain, more readily. Her compositions suggest loneliness, solitude and evoke feelings of tranquility, serenity and tenderness. These sensibilities — in our era — are usually ignored in favour of a more forceful assault on our senses, both visually and audibly. She obtains these results using few colours blue-green in landscapes; pinks, yellows, oranges and reds in flowers that are pure and fresh. The concept is stated briefly and the surrounding space isolates it from other distractions allowing the viewer to react and enjoy it fully.

While Maria speaks of life's sensibilities, Jurij speaks of its distortions. Caricatures of recruits, musicians, a reluctant bridegroom and sundry others amused and entertained the public. Using pen-and-ink in many colours, he draws his characters with assurance and creates interesting compositions. Because he chose a subject matter that Edward Kosak is renowned for, he is being considered by many people the legitimate heir to Kosak. Although he is talented, it is still too early to make such a prognosis. Furthermore, as a Ukrainian Canadian, Jurij would be true to the tradition of Kosak if he chose to explore and exploit the cultural heritage of the Ukrainians in Canada — and after 80 years in this country, we do have one. The native-born Ukrainian can now relate this to his heirs who can enjoy it in the future. Let us hope Jurij will be the first to do this.

Jurij was born in Tunisia. He was educated primarily in Toronto where he recently graduated from the Ontario College of Art. This is his first major exhibit although he has participated in a few student shows.

That two artists — related genetically and environmentally — whose knowledge, experience and talent is shared, known and somewhat similar can express contrasting ideas in different techniques and styles, should be the ultimate proof of man's uniqueness and individuality. ▼

# THE ART OF TWO STYRANKAS

BY ANNA BALAN



# Radio City Music Hall — A Postscript

by Markian M. Komichak

**FORUM had so much interest from readers in the Radio City article which appeared in the last issue that we asked for a postscript. Here is some more information on how it got started and who participated.**

## HOW DID ROMAN MAKE THE INITIAL CONTACT?

In 1973 Roman Strockyj and his brother Leon were performing as a Ukrainian dance team in New York's "Cassino Russe" (now the "Blue Angel"). It was at the Cassino, during one of the shows, that Leon Leonidoff first saw the brothers dance. He was extremely impressed with their act and immediately hired them to dance in Radio City's summer show, called "A Salute to Walt Disney."

While at Radio City, Roman Strockyj and Leonidoff met several times to discuss the possibility of getting together five male dancers for the 1973-74 Christmas Show. This is where my article begins — August 1973.

I was in Winnipeg at the time, just back from my performing tour of Scotland and England with the "Rusalka Ukrainian Dance Ensemble" of Winnipeg. One night Roman phoned me to tell me about his meeting with Leonidoff and to inquire if I would be willing to join him and his brother for the Christmas engagement. When I agreed, he then asked me to present the idea to Myron Tarasiuk and Thomas Sobkow, two of the "Rusalka" dancers whom Roman had met a year earlier while performing at the Dauphin Manitoba Ukrainian National Festival.

Two months later, on November 8, the five of us opened at Radio City as the "Ukrainian Strockyj-Kozaks." The Ukrainian portion of the show included us five plus the 20 female members of the Radio City Music Hall Ballet Company.

As I explained in my article, in the weeks that followed both Myron and Tom unfortunately developed injuries resulting from the strain of their performing schedule and were forced to drop out. By this time, however, Andrij Cehelsky of Rochester, N.Y., was just beginning his Christmas vacation from Cornell University and was willing and able to join us as a replacement until the end of the run on January 16, 1974.

\* \* \*

## WHO ARE THE DANCERS?

Roman Strockyj — age 26; Ukrainian dancing instructor and professional dancer. Currently performing at the Americana Hotel in San Juan, Puerto Rico.

Leon Strockyj — age 20; also a professional dancer performing with his brother at the Americana.

Markian Komichak — age 23; was graduated from the University of Pittsburgh with a B.A. in Literature. Attended courses in Ukrainian studies at Harvard.

Myron Tarasiuk — age 23; graduate of the University of Manitoba; member of the "Rusalka Ukrainian Dance Ensemble."

Thomas Sobkow — age 20; dancing student with the Royal Winnipeg Ballet.

Andrij Cehelsky — age 21; architecture student at Cornell University; member of the "Cheremosh" dance group in Rochester.

\* \* \*

## THE BALLET AND ROCKETTES

Radio City supports three separate companies on a full time basis: the Rockettes (36 members); the symphony orchestra (55); and the Ballet Company (20). The Ballet Company is completely separate from the Rockette organization. ▼

# Free World Supports Moroz

**T**HE ATTENTION OF THE FREE WORLD was focused on Moroz by the activities of a special committee founded in Toronto. It was in February 1974 that The Committee for the Defense of Valentyn Moroz was formed and headquarters established at Suite 1701, 2200 Yonge Street, Toronto M4S 2C6, Telephone (416) 487-4611. A professor of law at York University, Walter Tarnopolsky, was elected Chairman because of his expert knowledge of human rights laws and the Vice-Chairman was Mykola Lypowcey, a librarian at the University of Toronto.

One of the first aims of the Committee was to make the public familiar with the fate of Moroz, appealing on a humanitarian basis, and to disseminate his writings. It immediately published **REPORT FROM THE BERIA RESERVE**, a collection of Moroz's writings well edited by John Kolasky an author of two books on Soviet Ukraine. In addition to lectures, demonstration, ads, and press releases the committee sponsored a Hunger Strike in front of the USSR Embassy in Ottawa from Monday, July 15 to July 31, 1974. The major participants were: lawyer Andriy Semotiuk, journalist Andriy Bandera, secretary Lada Hirny, librarian Mykola Lypowcey and armless artist Mykola Bidniak, all of Toronto. The strike caught the imagination of the mass media and reports were carried internationally on television, radio, and in the newspapers. These inspired many other actions, hunger strikes and demonstrations in ten other Canadian cities, in Washington, D. C. and other American cities, in Australia, Belgium, France, and England, as well as South America.

**BOOMERANG: THE WORKS OF VALENTYN MOROZ.** *Introd. by Paul L. Gersper. Edited by Yasoslav Bihun.* Baltimore, Smoloskyp Publishers, 1974. xxiii, 272 p. \$6.50 cloth. Available from: Smoloskyp, P.O. Box 6066, Patterson Station, Baltimore, Md. 21231 U.S.A.

**REPORT FROM THE BERIA RESERVE.** *The protest writings of Valentyn Moroz a Ukrainian political prisoner in the USSR. Edited and translated by John Kolasky.* Toronto, Peter Martin Associates Limited, 1974. xxiii, 162 pages, illus., map. \$2.95 paper. Available from Ukrainian bookstores or: Peter Martin, 35 Britain Street, Toronto, Canada M5A 1R7; or Belford Book Distributing Co., 11 Boulton Ave., Toronto.

Today Valentyn Moroz is the most widely known Ukrainian political prisoner. But there are many others in prisons, labor camps, exile and "psychiatric hospitals" such as writers Svyatoslav Karavansky and Ihor Kalynets, Yuri Shukhevych the son of a Ukrainian general who has done nothing but has been imprisoned since a boy because of his father, and mathematician Leonid Plyushch.

The Moroz Defense Committee has decided to extend its activities in 1975 to cam-

paign on behalf of five persecuted Ukrainian women during International Women's Year and mathematician Leonid Plyushch. The five women adopted by the Committee include: writer Iryna (nee Stasiv) Kalynets sentenced in 1972 to 6 years in labor camp and 3 years exile from Ukraine for defending Nina Strokata-Karavansky. Mrs. Karavansky, a microbiologist, was sentenced on May 19, 1972 to 4 years hard labor for defending her husband Svyatoslav Karavansky jailed for 30 years. The other women are Nadia (Shumuk) Svitlychna, Stefania Shabatura and Iryna Senyk. Some of them are reported to be suffering from breast cancer but are receiving no medical attention as prisoners.

On May 1, 1974 a group of prominent Canadians concerned over the fate of Moroz issued an appeal. "The remarkable thing about this Moroz appeal," said an editorial in *The Toronto Sun* that day, "has been the great diversity of Canadian intellectual and cultural viewpoints that endorse it." Such names as Robert Fulford, Pierre Berton, June Callwood, James Eayrs, Judy LeMarsh, Desmond Morton, Mel Hurtig, Jack McClelland, Northrop Frye, and George Luckyj were listed.



Valentyn Moroz

The USSR Embassy in Canada, worried about the tarnished image of Soviet prestige in Canada over Moroz, has twice issued News Releases on May 8 and October, 1974. In these Moroz is depicted as a dangerous "criminal" who has been treated "fully in accordance with the law and in conformity with the sentence passed by a Soviet Court of Justice." "His aim was to abolish Soviet power in . . . Ukraine and to separate it from the USSR" states the release. It goes on to say that "he stirred up nationalistic strife"

and supported the ideas of the Organization of Ukrainian Nationalists (OUN) "which aims at abolishing the socialist system in . . . Ukraine and at wresting it from the USSR."

But the above contradicts the Constitution of the Soviet Union which guarantees "Freedom of Speech" (Article 125a) and also the claim that "To every Union Republic of the Union of Soviet Socialist Republics is reserved the right to secede freely from the USSR" (Article 17) which is also confirmed by Article 14 of the Constitution of the Ukrainian SSR.

ON JULY 18, 1974 THE NEW YORK REVIEW carried a full page ad on behalf of three political prisoners including Moroz. It was signed by such prominent people as Noam Chomsky, Babette Deutsch, Daniel Ellsberg (Pentagon Papers), Howard Fast, Oleh Fedyshyn, Erich Fromm, Nat Hentoff, Ashley Montagu, Lewis Mumford, Peter Reddaway and I. F. Stone.

Political leaders of both the United States and Canada have spoken out on behalf of Moroz. For example, Senator Henry M. Jackson on September 10, 1974 addressed a letter to Leonid Brezhnev, the General Secretary of the Communist Party of the Soviet Union in which he said: "I want to convey to you my own grave concern and that of so many American citizens — among them thousands of Americans of Ukrainian descent who are justly proud of their great heritage and who feel a special kinship with their fellow Ukrainians — for the fate of Valentyn Moroz. I urge you to respond to our concern. Your immediate humanitarian intercession can prevent the tragic martyrdom of a scholar who is widely respected in both of our countries . . ."

Pressure of the mass media, petitions, demonstrations and letters from thousands of Canadians led many politicians to speak up on behalf of Moroz. Prime Minister Trudeau first brought up the matter in October 1971 when Alexei Kosygin visited Canada. In November 1973 Hon. Mitchell Sharp, Minister of External Affairs, protested to the Soviet government. On July 26, 1974 Trudeau again interceded for Moroz with the USSR Ambassador Alexander Yakovlev. Leaders and members of all political parties, national and provincial, supported the efforts of the Moroz Committee.

Andrey Sakharov ("father of the Soviet H-Bomb") the famous Soviet scientist in Moscow, expressed concern and provided information about Moroz on several occasions. On Wednesday, July 24, 1974 he said: "I appeal to the Canadian Government to approach the representatives of the Soviet Government requesting an answer concerning the fate of imprisoned Valentyn Moroz who is conducting a hunger strike in order to be transferred from an isolation cell in Vladimir prison to a labour camp. Such a request would not constitute an interference in the internal affairs of the Soviet Union, but would be based on purely humanitarian motives."

THE NEW YORK TIMES in an editorial September 12, 1974 titled "Ukrainian In-



## Free World Supports Moroz

(Continued from preceding page)

justice" in part said: "Despite alternating tactics of persuasion and oppression, the Soviet authorities in Moscow still find themselves stymied by the tenacity of the dissident nationalist movement in . . . Ukraine, second most populous republic of the Soviet Union.

"Ukrainian nationalism has had a chequered history in the twentieth century . . .

"The current symbols of the Ukrainian campaign against Russian domination are a 38-year-old historian named Valentyn Moroz, reportedly held by the Soviet secret police in Vladimir prison, and 35-year-old Leonid I. Plyushch, a cybernetics specialist associated with the Ukrainian Academy of Sciences . . .

"Moroz and Plyushch are not well known in the West, and their plight has attracted little attention outside the circles of Ukrainians in this country and Canada. Perhaps for this reason, Soviet authorities have so far turned deaf ears to pleas in their behalf from international civil libertarian groups. Moscow's policymakers should not be deluded into waiting until some specific outrage against the two Ukrainians makes the protest genuinely universal." N.L. ▼



THE PRESIDENT OF HARVARD UNIVERSITY, Derek C. Bok, on November 12, 1974 sent an extraordinary letter to a prisoner in a Soviet jail, Valentyn Moroz:

"We are very eager," wrote the President of the most prestigious American university, "to bring the finest scholars in this field (Ukrainian studies) here to assist in the development of the Institute and, due to the dearth of academicians in Ukrainian studies in this country, find we must seek elsewhere. Your outstanding qualifications and contributions in the area of Ukrainian history have been brought to our attention. Therefore, on behalf of the University, I would like to take this opportunity to invite you and your family to spend the academic year 1975-76 at Harvard."

What are the events that led up to such an unusual situation where an American university extends an invitation to lecture to an imprisoned Ukrainian historian who will be free only in 1984? This is only one among many unusual events surrounding Moroz who has created an international stir over his fate as a prisoner in Prison Number Two of the Russian city of Vladimir.

VALENTYN MOROZ was born on April 15, 1936 in Western Ukraine, the son of a farmer. He studied history at the Ivan Franko University in Lviv and after graduating in 1958 he became a teacher of history and geography in a secondary school. In 1964 he started lecturing History at the Teacher's College in Lutsk and Ivano-Frankivsk and in 1965 he had completed, but not defended, his doctoral thesis. Here the young historian's scholarly career came to an abrupt end. In September 1965 he was arrested on charges of "anti-Soviet propaganda and agitation" for possessing and reading foreign

and samvydav (samizdat) publications under Article 62 (1) of the Criminal Code of the Ukrainian SSR.

During his trial in January 1966 Moroz refused to plead guilty but was sentenced to four years of hard labor. During this term he wrote the essay REPORT FROM THE BERIA RESERVE, a penetrating analysis and powerful condemnation of the KGB Secret Police and the Soviet totalitarian system of government. Here he attacks Stalinism and says that "Stalin is the creator of the cog" and destroyed human individuality. The Soviet system favors "cogs" that do not think but the future belongs to individuals says Moroz. First he was imprisoned in Mor-dovia, then in Kiev (where he refused to testify against Vyacheslav Chornovil) and finally at the Russian prison in Vladimir near Moscow.

FREEDOM CAME ON SEPTEMBER 1, 1969, but Moroz could not find a job so he continued to do research. He wrote three essays: A CHRONICLE OF RESISTANCE which condemns the russification which is destroying the Ukrainian cultural heritage and language. MOSES AND DATHAN discusses the loss of one's own national consciousness. AMIDST THE SNOWS criticizes prominent Ukrainians such as Ivan Drach and Ivan Dzyuba who have surrendered their principles and disclaimed their former views under Soviet official pressure.

Nine months of freedom ended for Moroz in June 1970 when he was arrested by the KGB. On November 17-19, 1970 he was brought to trial but because it was a closed trial (illegal according to Soviet law) he and several witnesses, Dzyuba, Chornovil and Antonenko-Davidovich, refused to testify. He was sentenced to 14 years (6 years in prison, 3 in labor camp and 5 years exile from Ukraine) which means that he will be free, if he lives that long, in the symbolic year 1984.

While jailed in Vladimir Prison Moroz has suffered from stab wounds and beatings, been confined with the criminally insane and kept in solitary confinement. His message to the outside world transmitted by a former prisoner, Anatole Radygin was:

"Tell them only this: I am kept with the insane, they are creating a constant hell for me. They are trying to drive me to the insanity of those with whom they have locked me up."

On July 1, 1974 Moroz started a hunger strike for transfer to another cell and maintained it for five months during which he was force-fed. This hunger strike lasted five months and touched off demonstrations and hunger strikes in Canada, the United States and many other countries.

It is rumored that when President Gerald Ford met with Leonid Brezhnev in Vladivostok on November 21, 1974 that he raised the question of Moroz with the Soviet leader. In any case immediately the next day Moroz ended his hunger strike and was transferred to another cell. No further news of Moroz has reached the Western World. ▼





# LETTERS TO THE EDITOR

Gentlemen:

I have been appointed to represent Ukraine, its heritage and culture at the Bicentennial celebration of the U. S. during the entire month of September 1975. Every ethnic group residing in the city will be assigned a month to display their heritage and culture at the Cayuga County Museum, Auburn, New York.

On hand I have several books to work with on the project. Ukrainian Arts published by Ukrainian Youths League of North America, Ukraine, a concise Encyclopedia by Kubyovyc, Ukrainians in America by Myron Kuropus, Ukrainian Literature by Dr. Clarence Manning. Also a friend of mine delivered to me several Forum copies — I found these to be most interesting and would like a subscription to your magazine. I also have on hand a few old copies of "Nasae Zhyttiya."

I would like to duplicate in dolls (bride & bridegroom) dress from each one of Ukraine's provinces. I need colored descriptive photos and the exact embroidery design. Where can I find information on Ukraine's postage stamps and how about her legal tender, money?

Dear Editor:

Do any readers know about published or unpublished translated Ukrainian songs, and, especially, carols? I feel that the main reason why our wonderful songs are not appreciated in the U. S. and Canada is unavailability of attractively published musical scores along with appropriately translated verses. Certainly, a good way to assert our presence would be through songs performed by school children and choral groups.

Years ago, I heard on the radio in California a college choir perform several Ukrainian carols but, unfortunately, failed to obtain the translated verses. Since then, however, I assembled over thirty of our songs published in English. If you think you can help or would like to exchange ideas about this matter, please write to me, Prof. V. Bandera, Department of Economics, Temple University, Philadelphia, Pa. 19122.

Thanks,

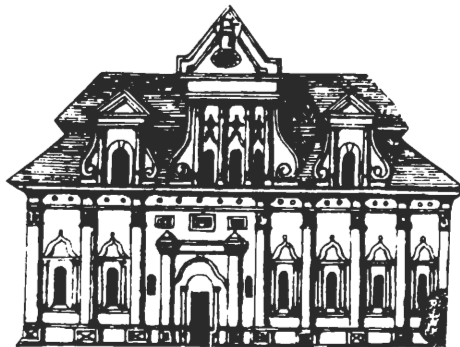
V. Bandera  
Philadelphia, Pa.

Thanking you kindly in advance for any aid you may give me, I remain

Sincerely,

Mrs. Myron Masley  
Auburn, N.Y.

1574  
1975



400  
YEARS  
OF  
UKRAINIAN  
PRINTING



SLAVONIC DIVISION  
Second Floor Corridor  
December 17 - March 15, 1975

THE NEW YORK PUBLIC LIBRARY

Fifth Ave. & 42<sup>nd</sup> St.

## UKRAINIAN PRINTING EXHIBIT AT THE NEW YORK PUBLIC LIBRARY

To honor the history of Ukrainian printing, the Slavonic Division of The New York Public Library has mounted an exhibit entitled "Four Hundred Years of Ukrainian Printing." On display in the Second Floor Central Corridor of the Library's Central Building, the exhibit will be open to the public from 9 a.m. to 9 p.m. thru March 15.

Ukraine, corresponding to what is now the Ukrainian Soviet Socialist Republic in Eastern Europe, has a long history of language and literature. Printing was first brought to Ukraine by Shwaipolt Fiol (1460-1525) who began printing for Ukrainians in Poland as early as 1491, thirty years after the printing of the Gutenberg Bible. During the next century, a number of works were printed outside of Ukraine, primarily religious works of the Orthodox Ukrainian Church.

It was four hundred years ago, however, in the city of L'viv (Lemberg), that Ivan Fedorovych printed the "Apostol" (Book of the Apostles), the first book printed in Ukraine. An original edition of "Apostol" printed in 1574 is on display in the exhibit. The style of type resembles manuscript writing, and is richly illuminated with Renaissance style ornamental plants. Fedorovych's shop printed a series of distinguished works including a "Bukvar" or primer — the first school book printed in a Slavic country. Fine printing continued in Ukraine throughout the next two centuries. The leading publishing house of the time was the Monastery of the Caves in Kiev. The first Ukrainian dictionary (1627) from the monastery is on display in the exhibit.

The exhibit also shows examples of printing of the 1870's when the repressive policies of the Czarist government forced authors to have their work printed in Western Ukraine (which was under Austrian rule). "Four Hundred Years of Ukrainian Printing" concludes with samples of contemporary work. Recent policies of the Soviet Union to stress Russian at the expense of Ukrainian resulted in the decline of material printed in Ukrainian. Therefore, Ukrainian printing outside the Ukrainian Soviet Republic has gained in importance, particularly in Canada, Germany, the U. S. and Italy.



Ivan Fedorovych  
Primer, L'viv, Feb. 1574