

SHEVCHENKO'S DAY OF FREEDOM
SIR WALTER SCOTT ON THE COSSACKS

No. 15 Winter, 1970-71

50 cents

FORUM

A UKRAINIAN REVIEW



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FRONT COVER

Young Taras Shevchenko (in center) and Ivan Soshenko meet with artist Karl Briullov (seated). Painting by H. S. Melykhov, 1947.

Shevchenko's

An Episode in Shevchenko's Life

How Taras Shevchenko Became a Free Man

The following is a free translation, slightly abridged, of part of Chapter IX and the whole of Chapter X of a biography of Taras Shevchenko by Jerzy Jedrzejewicz, Noce ukrainskie, albo rodowod geniusza Ukrainian Nights, or The Lineage of a Genius published 1966 in Warsaw. The popularity of the book is attested to by the fact that two editions appeared in the space of a few years.

Jerzy Jedrzejewicz is a literary scholar, essayist and translator. Over forty volumes of his translations from Ukrainian, Russian, Italian and German have already been published. He has also translated a number of plays which have been performed on the Polish stage.

Jedrzejewicz has special ties with Ukraine. He spent his youth and received his early education there.

Although the book is based on an extensive study of source material it is written more like a novel than a scholarly biography. This should not, however, obscure the intent of the author to present a psychological and historically accurate picture of the Ukrainian poet.

— I. Luchka

Day of Freedom

THE CHAIN OF extraordinary events as a result of which Taras Shevchenko gained great fame and underwent great suffering began with a most ordinary occurrence in the Summer Park (in St. Petersburg).

Early one summer day, while on his way to work — painting the interiors of the newly constructed Synod and Senate buildings — Taras entered the Park. He made his way to his favorite spot where the main alley is intersected by another and where, surrounded by gods and goddesses, Saturn is devouring his young. Tucking his dirty smock under him, he sat on an upturned pail across from Saturn and began to draw.

In a little while a young man came up to him and proceeded to examine the drawing over his shoulder. Then he began a conversation with him.

This was Ivan Soshenko, an artist, and as it turned out a countryman of Taras', by birth from Bohuslav, Ukraine.

Soshenko had already heard about Taras. First from his teacher . . . and later from Shirayev (for whom Taras worked as painter's assistant). Seeing the sketch that Taras had just completed, he was immediately taken by the lad . . . He promised himself that he would help him. And help him he did.



Taras Shevchenko. Self portrait in pencil. End of August, 1845

TARAS VISITED SOSHENKO almost every holiday. The artist lived . . . next to the Academy of Arts. (Not far away) . . . was located the Society for the Encouragement of Artists. Among the members of this useful institution were such noted persons as Zhukovsky, the poet, the composer, Vielgorsky, the secretary of the Academy of Arts, Hryhorovych (Gregorovich), the painters Karl Briullov and Aleksii Venetsianov. Among the beginning artists quite prominent were Soshenko and his good friend Apollon Mokrytsky, also a Ukrainian.

They took Taras under their wing and turned to Hryhorovych, their countryman, for help. Since Hryhorovych had a sensitive heart and did everything to encourage new talent the name of Taras Shevchenko soon appeared on the rolls of the Society's auditors. Taras was given the right to attend drawing classes and to make use of the Society's equipment and supplies.

On the fourth of November (1835) at a meeting of the executive committee of the Society it was resolved: "Having examined the drawings of the auditor-student Shevchenko, the Committee considers them worthy of praise and has resolved to keep him in mind for the future."

Taras had thus taken a gigantic step on the road leading to an artist's career. Now the most important matter was to finish the Academy of Arts.

But only free men could study there. The doors of the Academy were closed to serfs — (and Shevchenko was a serf).

* * *

SOSHENKO WAS SOON successful in getting Shiryayev (for whom Taras worked) to agree to permit Taras to visit him not only Sundays but also on weekdays when there was no work . . . especially in winter. Shiryayev was less than happy about this "waste of time" but had to agree to Soshenko's request in view of the latter's connections in artistic circles.

Taras and Soshenko spent a lot of time seeing the sights of St. Petersburg on foot . . . They spoke about Ukraine. Taras was interested in news of everything connected with his homeland. He knew nothing of what his family was doing. His grandfather, although literate, was not in the habit of writing letters. And letter-writing didn't even enter the heads of his brothers and sisters: writing letters was for their masters. The serf's business was to work in the fields and in the manor.

Soshenko was deeply concerned about Taras' future. What to do with this unpolished diamond when his means were so limited? . . .

One day Soshenko was sitting in his studio . . . there was a knock on the door and (Taras walked

in). In a brown overcoat, washed and combed, smiling pleasantly, he still gave the impression of being a little embarrassed. Under his arm he carried something rolled up.

"What have you got there?," asked Soshenko, "have you been drawing?"

"Yes," Taras answered, reddening, "I was reading Ozerov's tragedies and liked his *Oedipus in Athens*. I was able to get a candle from my master and tried to draw something while the others slept."

Soshenko unrolled the drawing and examined it. This was Taras' first original work. Not too complicated, it made a good impression. . .

They chatted about this and that. Then Soshenko went out for an hour on some business, leaving Taras alone. When he came back he didn't recognize his own studio. Everything had been swept clean, all the cigarette ends and ashes were gone. Even his palette which usually hung on a nail covered with dried paints had been scrubbed clean and sparkled like glass. The one responsible for this was sitting by the window, drawing . . .

Soshenko invited his young friend to go out for tea . . .

Over a glass of tea the youth told Soshenko about his life. It was an unhappy story but Taras spoke of it with naive directness, without a shade of complaint or sadness . . .

On the way back to Soshenko's studio they met Venetsianov. The old painter looked inquiringly at Shevchenko and asked:

"Is this, perhaps, a future artist?"

Soshenko told him about Taras. The old man clasped the youth's hand warmly.

And to Soshenko it seemed as if somewhere far-off on the horizon for both of them a ray of hope flashed.

* * *

IN THE AUTUMN OF 1836 the painter, Karl Briullov, returned to Russia from Rome where he had spent a long time studying and working.

This russified descendant of Huguenot emigres was truly a favored child of fortune. He was hardly ten when he was admitted to the Academy of Arts, a child prodigy. In Italy he had painted *The Last Days of Pompeii* which became an unheard-of triumph. Hohol (Gogol) called this painting "a new epoch in art." Walter Scott travelled from London expressly to see it. The Florentine Academy made Briullov a professor and that of St. Petersburg followed suit.

Bruillov's trip from Odessa to Moscow and then to St. Petersburg was a series of ceremonial receptions, banquets and balls in his honor. The poet Zhukovsky called him "Karl the Great" and the painter's old teacher . . . said to his former pupil:

"You are praising God with your brush . . ."

When *The Last Days of Pompeii* was put on exhibit in one of the halls of the Academy Soshenko did not delay taking his pupil there. Not long afterward Taras got the opportunity to meet the great painter himself. For this, too, he had Soshenko to thank.

Bruillov, despite his dizzying success, was a fairly modest individual and, what is more, kind and responsive, especially to beginners. He liked to emphasize his independence of official circles, including the Court and not excluding the Tsar of Russia.

Once Briullov visited Soshenko at his studio and saw Shevchenko, who was just leaving. The intense and intelligent face of the young man aroused his interest. He was even more interested in Soshenko's account of Taras' abilities as a painter.

"I like his face," he said, "it certainly isn't that of a serf."

"Not that of a serf," Soshenko answered, "and yet . . ."

"And yet . . . he *is* a serf," Bruillov finished the sentence for him.

"Yes."

"What barbarity," Bruillov murmured and fell silent. "Please show me his drawings," he added a moment later.

Soshenko brought out a drawing of the mask of Laocoon, already completed, and one of a sculpture by Michaelangelo that had just been started. Briullov studied them for a long time.

"Who's the owner of the boy?"

Soshenko gave him the name of Englehardt.

"Come with the lad to see me," Briullov said, "he's worth doing something for."

To Soshenko it appeared as if the ray of hope that had flashed after the conversation with Venetianov was now shining like a bright star.

* * *

IN AN ATTEMPT to enlarge the circle of useful acquaintances for Taras, Soshenko introduced him to a young Ukrainian writer, Yevhen Hrebinka. In his turn Hrebinka brought Taras into the company of literati, scholars and artists who met regularly in the home of the witty and hospitable author.

Karl Briullov, litho 1852



Ivan Soshenko, 1834





Ukrainian writer Hrebinka, who helped broaden Shevchenko's intellectual horizons.

Hrebinka, like Soshenko, stayed clear of politics. His Ukrainian patriotism bore all the signs of regional loyalty. In his attitude towards Russia he, like most Ukrainians living in St. Petersburg, was completely loyal, even servile. He belonged to the category of so-called "bi-lingual citizens of the Russian Empire." The thought that he might put the Ukrainian language in first place, before Russian, did not even enter his head. Notwithstanding, he contributed much to the development of Ukrainian literature despite the fact that he wrote mostly in Russian.

But, more important, he was an honorable man who sympathized with Shevchenko and helped him in every way possible.



Engelhardt, Shevchenko's owner, portrait by Shevchenko, 1833

Thanks to Hrebinka Taras began to broaden his intellectual horizons. An author and pedagogue rolled into one, Hrebinka set about supervising Taras' education. He acquainted him with contemporary Russian literature, with the writings of Hohol, Pushkin, Karamzin, Zhukovsky and others. But above all else, he introduced him to the whole, not very voluminous at that time, body of literature by Ukrainian authors such as Ivan Kotlyarevsky, Petro Hulak-Artemovsky, Hryhoriy Kvitka-Osnovyanenko, Levko Borovykovsky, Osyp Bodyansky and, naturally enough, with his own writings. Also there were the *History of Little Russia* by Bantysh-Kamensky and the collection of Ukrainian folk songs compiled by Mykhaylo Maksymovych.

Kotlyarevsky's *Aeneid* was a sort of discovery for Taras.

HE COULD NOT SAVOR enough the scenes from the lives of the Kozaks (Cossacks) of old. True, they were depicted in a comic way but with sincere sympathy and even love; and, even more important, truly poetically. The poem was written in the language that had sounded in his ears from childhood, the language spoken to him by his parents, sisters, grandfather . . .

. . . And again Taras began more often to take from his valise the little note-book in which he wrote down the verses of Skovoroda and Mickiewicz, the songs of the Ukrainian people and the products of his own inspiration. After reading the *Aeneid* he saw with certainty that only through the written word and not with brush and paint would he be able to express everything that eddied within him.

What he had written thus far did not at all satisfy him. His native poetic instinct and ceaseless reading of great authors (and also discussions about them that he heard in Hrebinka circles), all this sharpened his faculty for self-criticism. It bent him to be ever more demanding of himself. He wrote, tore up what he had written and wrote more.

Sometimes he foresook this and went back to art. He painted several portraits, including one of Hrebinka, and then returned to writing verse.

The scenes which lived in his poetic inspiration and demanded to be embodied in poetry sprang, naturally, from his earliest impressions and emotions, from the days of his childhood, from the land of his parents and his ancestors. This was first of all the picture of a girl forsaken by her lover. This motif dominated in Ukrainian folk poetry and was native and dear to Taras. In it was revealed, transposed into a poetic symbol, his love for his unfortunate homeland.

Already in the first years of his stay on the banks of the Neva in St. Petersburg Taras had tried to adapt this motif to poetry—but in vain. The only results of his efforts were torn-up reams

of paper covered with rhymes. Still Taras did not give up. Finally the poetic muse favored him with her divine smile.

This was during one of those white nights spent in the Summer Park. Words that had for so long churned in his head suddenly began to flow freely and lightly, to make a ringing crystal stream of poetry:

*Reve ta stohne Dnibr shyrokyy,
Serdytyy viter zavyva,
Dodolu verby hne vysoki,
Horamy khvylyu pidiyma.*

Taras again experienced a moment of joy such as he had felt as a child. When he returned home he re-copied his ballad and showed it to Soshenko. Soshenko not only did not praise him. On the contrary, he scolded him for wasting his valuable time. He told him that if he wanted to amount to anything he'd have to devote all of his efforts to painting.

* * *

SOSHENKO INTRODUCED TARAS to Vasily Zhukovsky. This mouthpiece of official patriotism and faithful servant of the tsar, singer of absolutistic monarchy, political legitimist and conservative, illegitimate son of a landowner and a Turkish peasant woman, famous and talented romantic poet, was a man of rare good will and compassion. He had great influence at the tsar's Court, influence he often used to help his fellow man.

Zhukovsky wanted to test Taras' abilities and asked him to write a story about the life of an artist. Taras fulfilled the assignment and Zhukovsky praised the results highly.

A little later Soshenko visited Briullov, found Vielgorsky and Zhukovsky there. They were looking at Briullov's as-yet-unfinished *Crucifixion of Christ*. The head of the weeping Mary Magdalene was complete and Zhukovsky, seeing the wonderful beauty, had tears in his eyes . . .

After the guests left Briullov rubbed his hands and said to Soshenko:

"Well, you can stop worrying about your pupil. The groundwork has been laid."

* * *

VENETSIA NOV WENT TO VISIT Engelhardt to find out if he would give Taras his freedom. Engelhardt wasn't at all interested in hearing about an act of philanthropy. He would agree only to Taras' freedom being bought and demanded 2,500 gold rubles, a considerable sum for those times.

Zhukovsky, learning of this, proposed that a lottery be conducted in aid of the unfortunate youth.

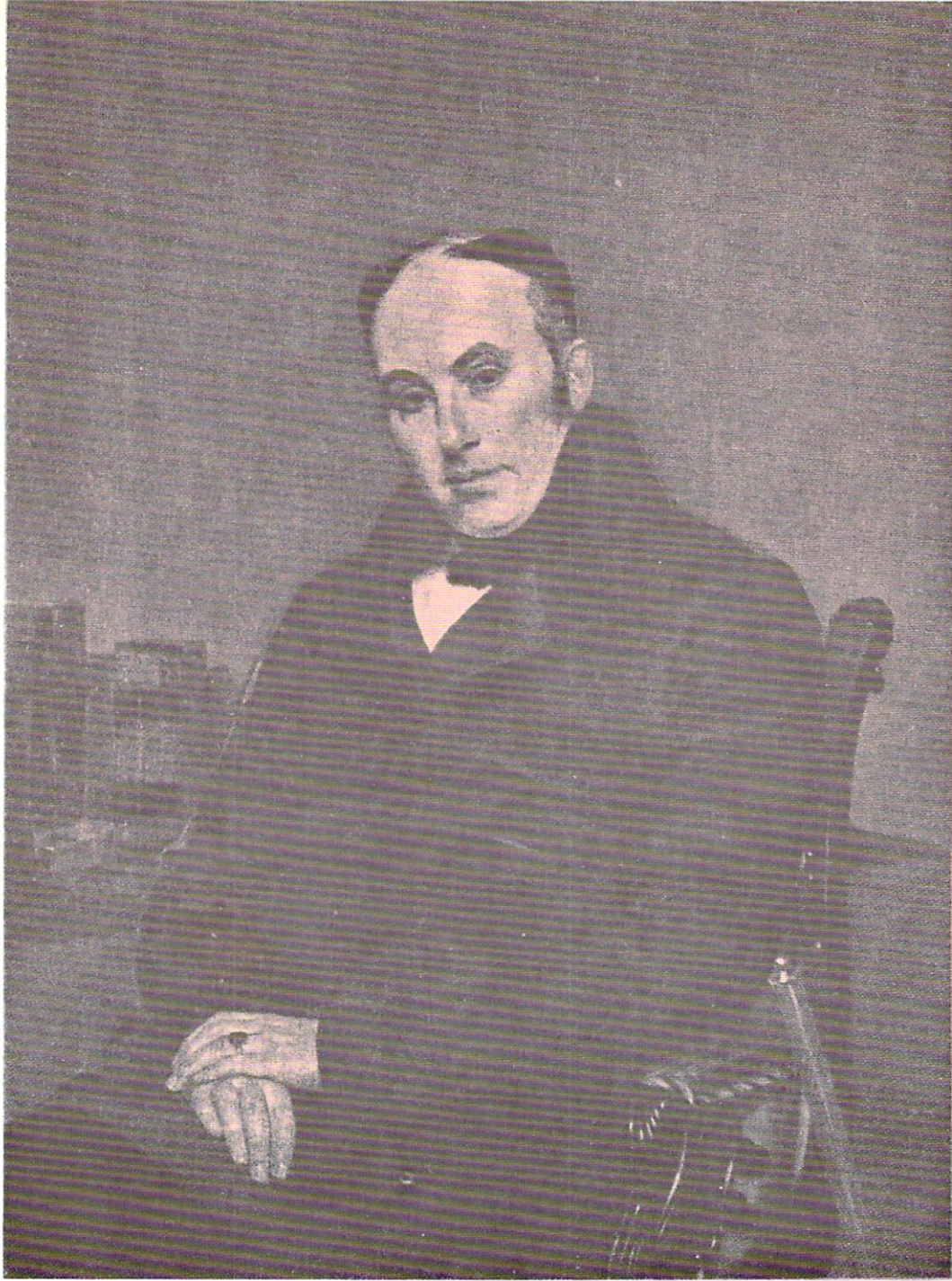


Artist Ivan Soshenko meets Shevchenko in Summer Garden in St. Petersburg.

Briullov offered to paint Zhukovsky's portrait as the prize while Vielgorsky promised to organize the lottery and to sell enough tickets to raise the needed sum.

Soshenko knew nothing about all this. He was too full of concern for Taras, comprehending his great misfortune. The youth began to grow thin. As a result of his contact with cultured and educated people Taras felt even more deeply the misery and shame of his serfdom. Winter was ending and Shirayev was calling him back to work. The youth again was to carry buckets of paint, ladders; himself to paint walls and fences (not to mention bearing the blows and curses of his employer.) Taras was brought to such desperation by this prospect that . . . he wanted to kill himself. Soshenko, seeing the state he was in, did everything he could to dispel the boy's black thoughts. But this was difficult because Taras was introverted and stubborn . . .

Early in the Spring Soshenko took Taras to live with him. Shirayev released him for a month after Soshenko in return promised to paint a portrait of his wife.



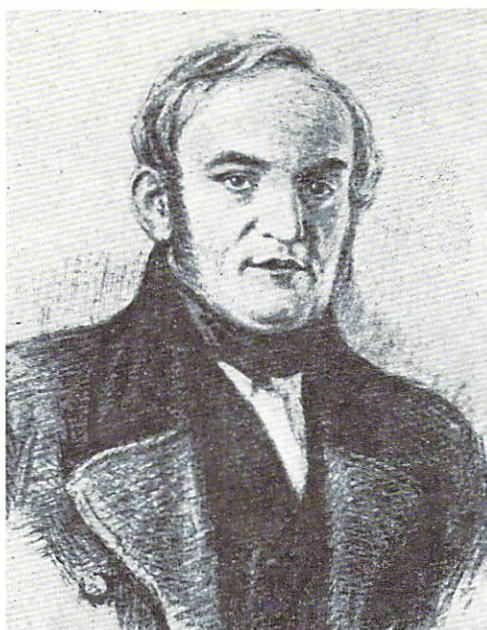
Portrait of poet V. Zhukovsky, by Karl Briullov, sold on April 16, 1838, in a lottery for 2,500 gold rubles to purchase Taras Shevchenko's freedom.

Taras came to life. He spent whole days with Soshenko and Mokrytsky tramping the banks of the Neva, sitting in the parks, visiting museums. At the beginning of April Taras and Mokrytsky visited the *Hermitage* art museum where for the first time Taras saw the work of Rembrandt. He stared at the *Return of the Prodigal Son* so long that Mokrytsky could hardly drag him away from the picture.

The blessed vacation was coming to an end. Taras grew more and more disquieted. Suddenly one day he began to shake with fever. Mokrytsky and Soshenko took him to a hospital and there for two weeks he fought against death.

THE HOME OF Count Vielgorsky . . . was known as "the little temple of the arts." Inside it did not differ in any way from a museum. The great salon, the finest room in the house, served for art exhibitions and concerts. The master of the house, a lover of music and himself a composer, was the acquaintance of almost all the great figures of the age. Among his frequent guests were Pushkin, Zhukovsky, Venetsianov, Briullov, Hryhorovych, Mikhail Glinka, the young lieutenant of hussars—Lermontov, and many, many others.

Count Vielgorsky was known for his good deeds, particularly those connected with assistance



D. Hryhorovich (Gregorovich) Secretary of Academy of Arts in St. Petersburg, arranged for Shevchenko to study art.



Composer Mikhail Vielgorsky, was one of the three who signed Shevchenko's Certificate of Freedom.

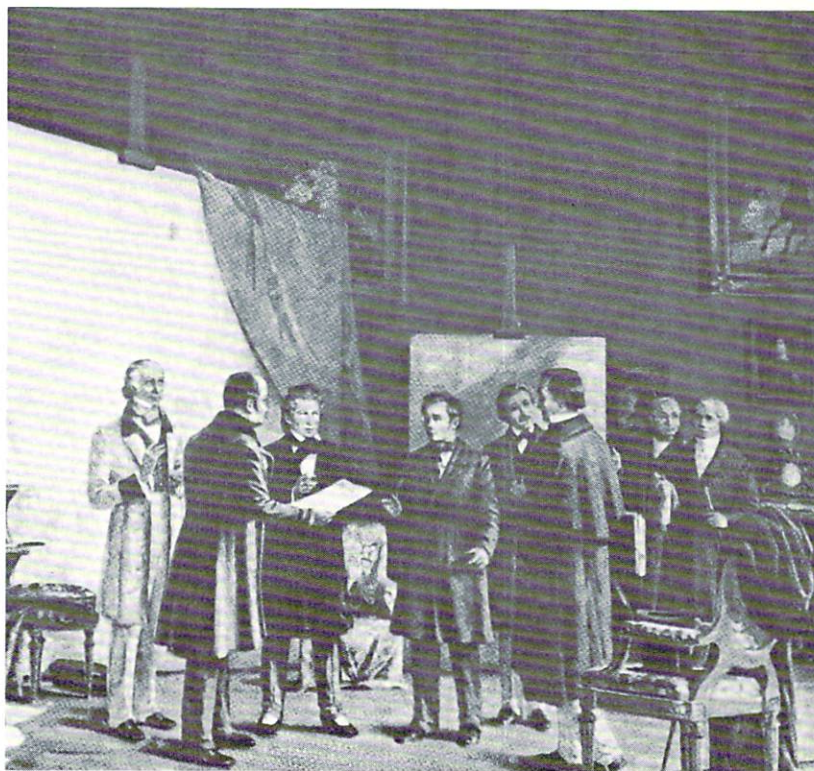
Four Men Who Played a Role In Achieving Shevchenko's Freedom



O. Venetsianov, an artist who went to Col. Engelhardt, owner of Shevchenko, to discuss his freedom.



A. Mokrytsky took Shevchenko from hospital to Briullov's to receive his certificate.



Taras Shevchenko receiving his document of freedom in Briullov's studio, April 23, 1838.
 Painting by P. Sulymenko, 1949

for young talents. Thus Venetsianov and Zhukovsky had not needed to expand much energy to recruit him to the cause of the young Ukrainian, Taras Shevchenko.

On the sixteenth of April, 1838, in the count's salon, his friends and acquaintances gathered. Missing were Pushkin, killed in a duel the preceding year, and Lermontov, sent to the Caucasian front for having fixed that crime for eternity in verse.

Instead, the tsarina deigned to be present. She came with her entourage to listen to a concert and then to participate in a charitable lottery. The prize was to be a portrait of Zhukovsky by Briullov.

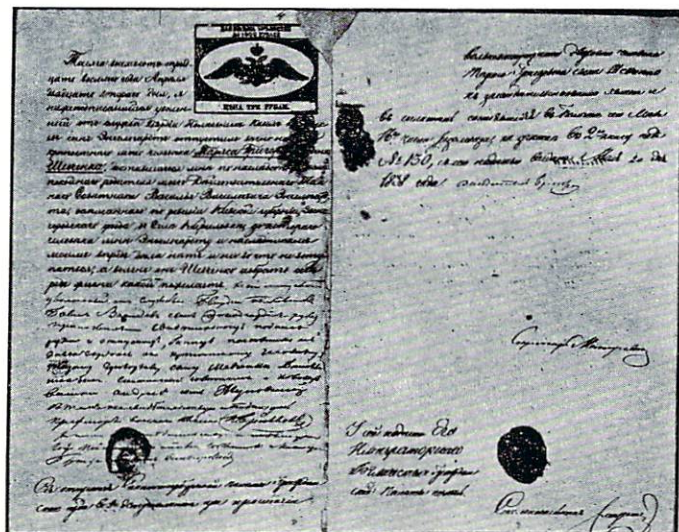
Vielgorsky sold all the tickets in a very short time. The tsarina took four tickets at one hundred rubles and won the portrait. She promised to pay for the tickets shortly. Briullov was furious.

"She got the portrait practically for nothing," he whispered to Vielgorsky, "we don't even know when she's going to pay for the tickets. But that won't stop her from boasting about her act of Christian charity."

* * *

SIX DAYS LATER THE DOCUMENT which released Taras Shevchenko from servitude was signed. His "owner" Colonel Engelhardt, signed first. Then in turn the three witnesses affixed their signatures. Three good men, the chosen of three muses: the poet, Vasily Zhukovsky; the painter, Karl Briullov; the composer, Mikhail Vielgorsky.

The age of the youth who had thus gained his freedom was twenty-four years and two months less two days. He lay in a hospital fearfully thinking about his impending return to Shirayev.



Document of Shevchenko's freedom signed by Zukovsky, Briullov, Vielgorsky, and Engelhardt, his owner.



Taras Shevchenko in 1840.
Portrait by V. Shternberg, a close friend.

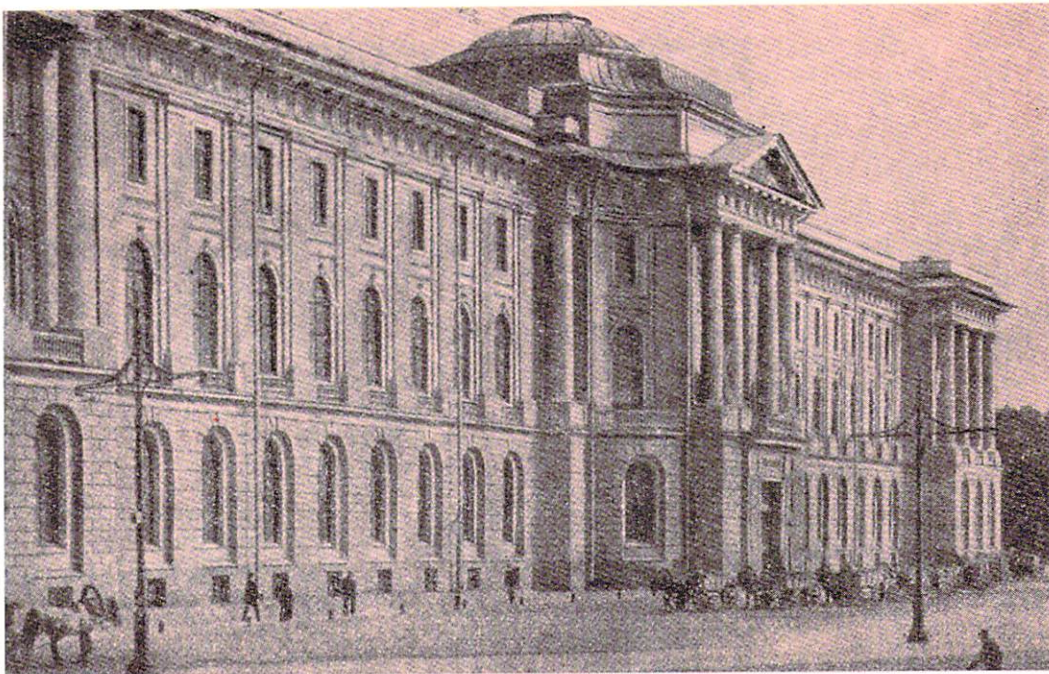
In the meantime Soshenko had received a lucrative commission: to paint the four Evangelists. For several days he remained in his studio, leaving the care of the sick Taras to Mokrytsky.

After first getting the doctor's permission, Mokrytsky told Taras that Zhukovsky wanted to see him. For this they were to go to Briullov's residence. Mokrytsky did not want to say more so as not to excite Taras who was slowly regaining his strength. But as it turned out Taras had already been prepared by someone — Shirayev. This far-sighted entrepreneur had been promised a good contract for which he knew he would need an able assistant. The news about Taras' freedom had gotten about and Shirayev literally ran to the hospital to talk to him. When Mokrytsky arrived Taras still knew nothing concrete but was in a state of expectation. He sensed something more definite in Mokrytsky's words and the desire to live came flooding into him. He dressed and, dragging his feet with difficulty, went with Mokrytsky.

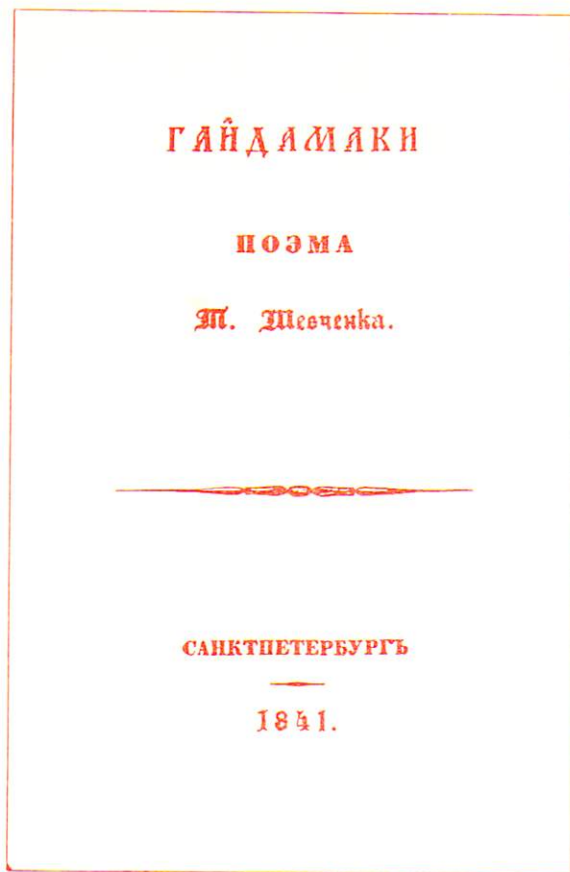
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ALTHOUGH AS A PERSON Briullov was modest and straightforward, he wanted his home to be luxurious in a very special way. His favorite room looked like the stage setting for a fairy-tale opera.

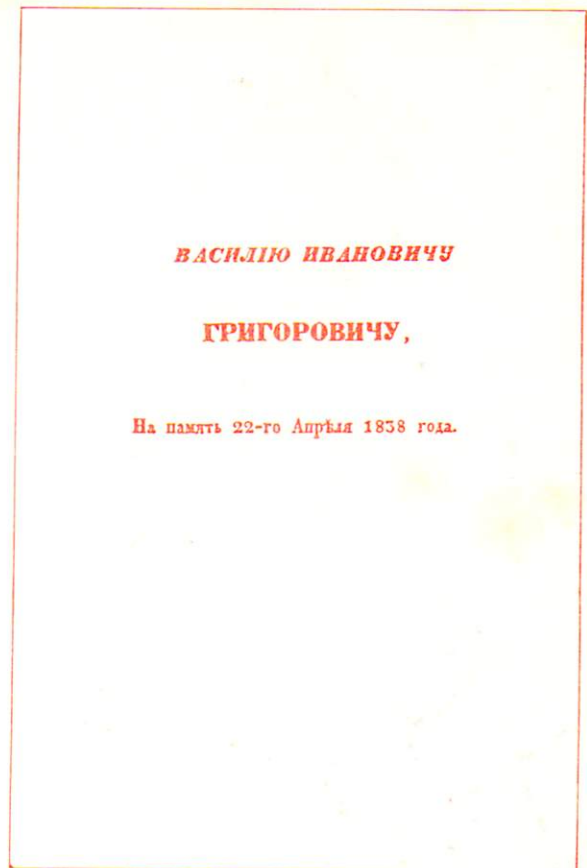
The red walls were hung with costly weapons, mostly from the East. Through the red curtains the light of the sun penetrated into the room as a reflection of red. Near one wall stood a Turkish sofa. On another wall hung a painting saturated with flaming reds.



Academy of Arts, St. Petersburg, where Shevchenko studied.



Title page of the First Edition of Haidamaky (St. Petersburg 1841). One of Shevchenko's greatest works.



In gratitude Shevchenko dedicated Haidamaky (above) "To Vasyi Ivanovich Hryhorovich (Gregorovich), In memory of April 22, 1838."

On the table stood a lamp with a red shade and the owner of all these red treasures sat in the middle of the room in a red dressing-gown.

On the afternoon of April twenty-third, three friends gathered in this room: Briullov, Zhukovsky and Vielgorsky. Around two o'clock Mokrytsky and Shevchenko arrived.

Zhukovsky . . . handed Taras the document which released him from serfdom:

"Congratulations."

Vielgorsky embraced Taras and . . . said:

"You've made a good beginning. I think that you'll achieve even more."

And Briullov added:

"Come to me tomorrow. We'll get down to work."

* * *

IN HIS STUDIO, SOSHENKO, having forgotten everything else in the world, was busy working on the picture of Saint Luke when suddenly through the window leaped Taras and, almost knocking the painter off his feet, threw his arms around him shouting:

"Freedom! Freedom!"

The painter could not at first understand what had happened but when he finally realized what it meant embraced Taras warmly.

And the two friends wept like children.

Soshenko devoutly took the historical document in his hands, made the sign of the Cross and kissed three times the signatures of Taras' benefactors.

Then they both sat and talked about the future. Every minute Taras took the document from his pocket, unfolded it, read it and re-folded it and put it back in his pocket only to take it out again and again to read it over and over, looking at the black lines of words, assuring himself of what but so recently he hadn't even dared think.

Finally, Soshenko, fearing that not even a scrap of paper would be left because of these manipulations, took it away from Taras on the pretext that he was going to take it to a notary to get it certified.

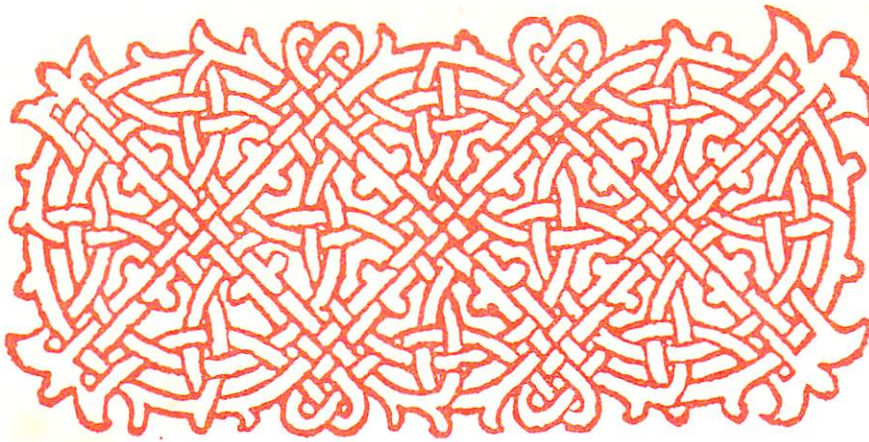
That evening, as usual, sitting down to his diary Soshenko turned over in his mind the events of that extraordinary day and finally wrote down a few observations which seemed to him worthy of being recorded.

Natural beauty is great, unusually great, but the greatest triumph and peak of eternal beauty is the face of a person blazing with happiness. Once in my life I have been able to look my fill upon this wonderful phenomenon.

I saw a youth who was so happy and in his happiness so beautiful that I could not look at him without being moved, could not keep myself from weeping. Into my soul, too, this youth poured unlimited happiness.

Then Soshenko went on to relate how several decent persons were able to redeem from serfdom one very talented serf. He mentioned in turn all of Taras' benefactors.

He only, did not mention himself and his part in this romantic story. ▼



Decoration from Osmohlasnyk by Fiol, 1491

BEGINNINGS OF PRINTING IN UKRAINE

by Volodomir Sichynsky

(in *Narodna Volya*)

THE DISCOVERY and development of printing is not only a matter of technical progress but also an event of great cultural significance. In Europe printing first came into use in countries with a relatively high cultural level, where there was love of reading and books. That is why nations vie for the prestige of being among the first to introduce it.

In Eastern Europe the Ukrainians are in the vanguard of those peoples who adopted the art of printing. Recent studies reveal that this took place in the first half of the sixteenth century. According to research by outstanding historians the *Evangelium* (until recently in the Public Library of Leningrad) achieves the distinction of being the oldest.

Of great significance in the development of printing in Ukraine are the works of Sweipolt Fiol of Cracow (1491), the date of which is about 45-50 years after the invention of printing by Johann Gutenberg in Mainz. These were printed in the Cyrillic alphabet and were intended primarily for the use of Ukrainians. As proof of this we have the text itself which includes many samples of the spoken language.

PUBLICATIONS in Cracow in the Latin and Polish languages appeared later. Because of the persecution by the Roman Inquisition Fiol was forced to make his escape to Hungary and here he settled in the district of Priashiv (present day Slovakia), not far from where the Ukrainians lived.

The first Ukrainian book printed in Ukraine itself is the *Evangelium* by the "wandering" shop of Tyapinsky. According to studies made by the Russian Nekrasov (Books in Russia, Moscow, 1924 p. 191), this *Evangelium* was printed in 1562, two years before the appearance of printing in Moscow. The edition is most interesting because it employs parallel texts, the Church Slavonic (old Bulgarian) and the Ukrainian. Unfortunately, this is a fact little known to the outside world. More widespread is the knowledge of the "first" printed book in Lviv in 1574. This last date of the first Ukrainian book printed is usually cited by Russians, encouraged no doubt by regional patriotism.

The Ukrainian Lviv *Apostle* of 1574 was probably used as proof of the good "influence" of the "older brother" since it came from the shop of Ivan Fedorovich (Fedorov) who in 1564 printed the *Apostle* in Moscow. Ivan Fedorovich's origin, however is not known. The noted genealogist, V. Lukomsky, pointed out that the print sign used by Fedorovich in the Lviv and Ostroh editions is the emblem of the Byelorussian-Ukrainian Kapota family among whom were some of the metropolitans of Kiev of the fifteenth and sixteenth centuries.

ACCORDING to history, a mob burned down the printing shop, while the printers, Ivan Fedorovich and Peter Mstislavets, had to make their escape secretly out of Moscow.

Arriving in Lviv, Ivan Fedorovich simply "took up again" the neglected

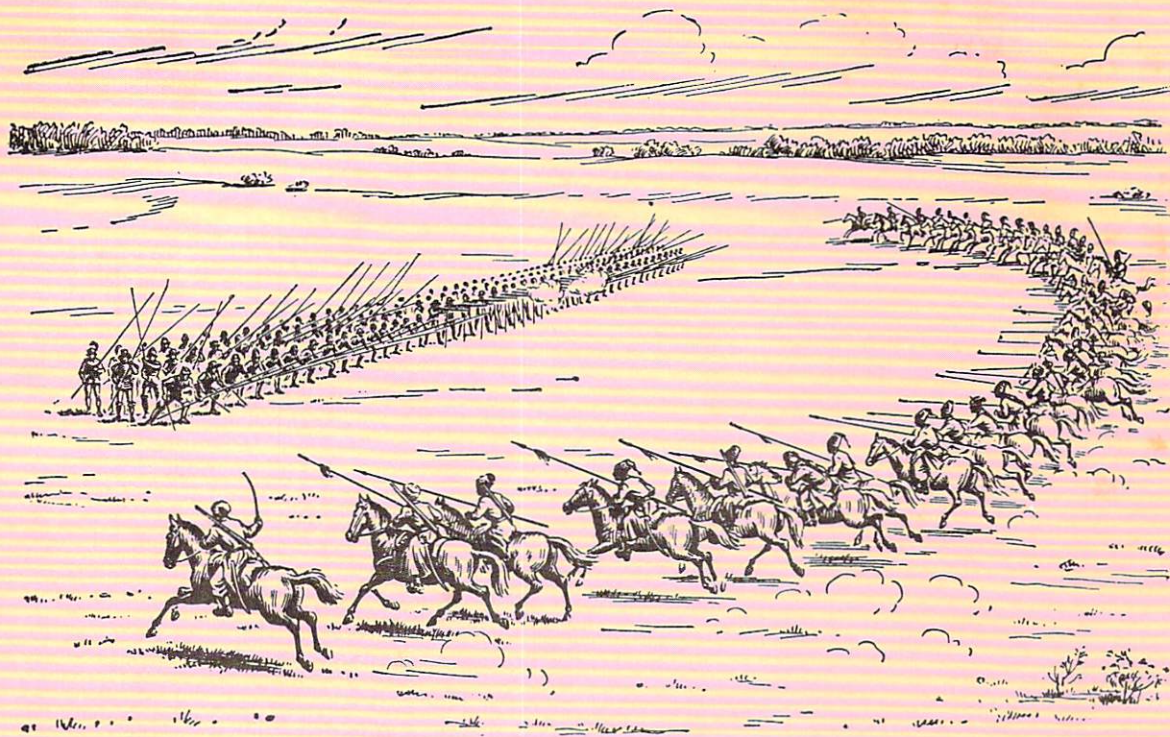
job of printing, as witness the inscribed words on the memorial tablet on his grave in Lviv. He died in 1583.

The art of wood engraving was known in Lviv (Western Ukraine) in the middle of the sixteenth century. Lavrenty Filipovich, who had a school of painting and engraving is one of the better known masters. Among his students Hrin Ivanovich did the illustrations for the Lviv and Ostroh editions. Filipovich himself was probably the one who did the engravings in the book *Luke, the Apostle*, printed in Lviv in 1574.

Printing spread rapidly in Ukraine. By the middle of the seventeenth century there were seventeen shops in the country.

Among the finest examples of the art were those of Ostroh (Volyn), of Pochaiv, Kiev and others. The largest printing establishment, that of Pecherska Lavra, in Kiev, founded in 1616, was noted for the finest work in all of Eastern Europe.

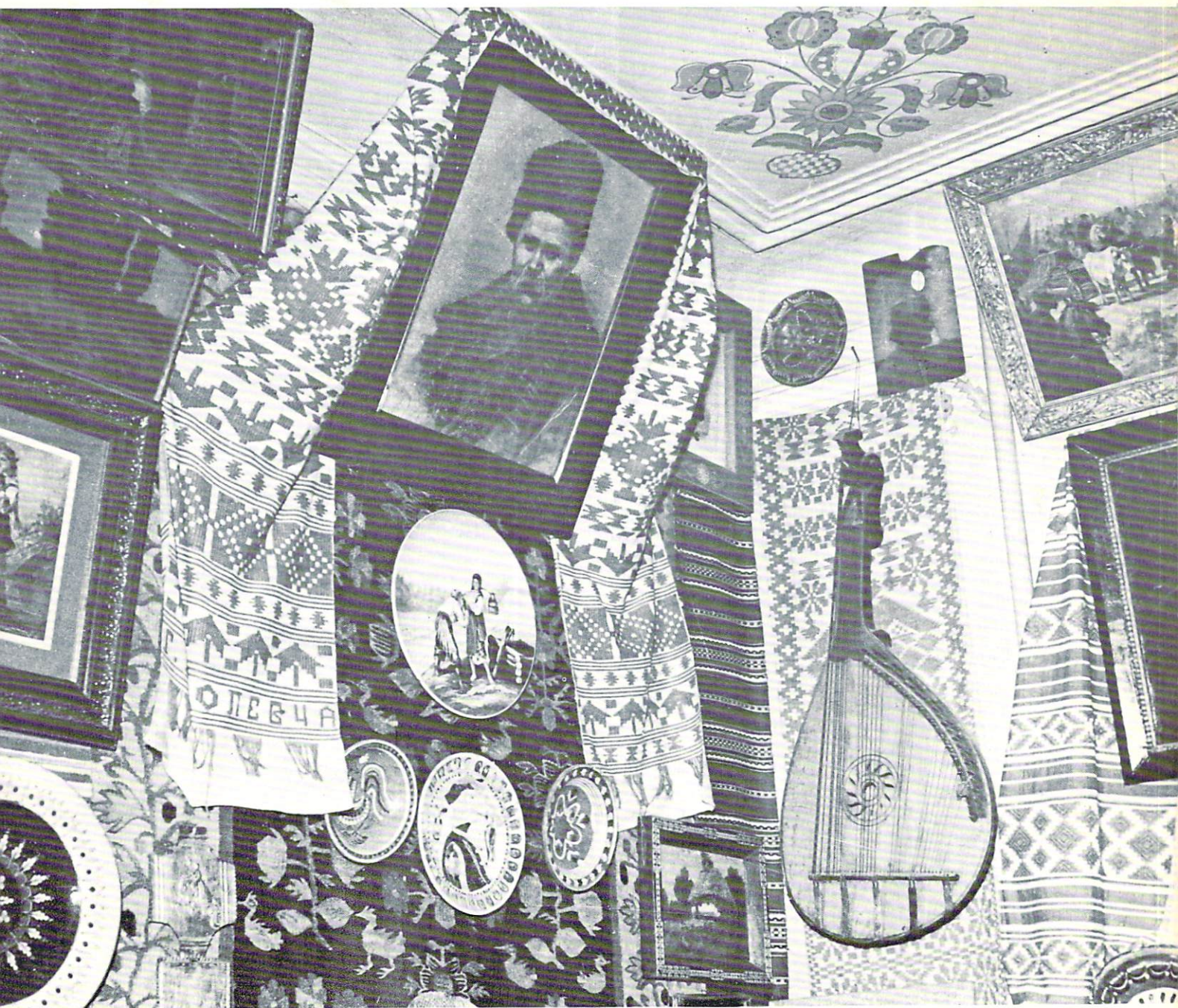
Ukrainian printers gained a reputation beyond the boundaries of Ukraine itself — in Russia, Byelorussia, Lithuania, Rumania, and in the Balkans. Some of the work was copied in Moscow and Rumania, but neither the printing nor the engravings were artistically up to the standard of the originals. ▼



Ukrainian Cossack attack, or Lava, called a "hourrah" by Sir Walter Scott

SIR WALTER SCOTT ON THE UKRAINIAN COSSACKS

Honchar's Museum of Folk Art Treasures in Kiev





Ivan Honchar

by Galina Bohdanovich
Kiev Institute of Architecture

IMMERSED IN THE VERDURE of orchards, surrounded by bright, colorful flowerbeds stands a two-story brick house overlooking the Dnieper River in Kiev. Its hospitable master is the famous Ukrainian sculptor Ivan Honchar, Merited Artist of Ukraine, who always keeps open house for everyone who wants to have a look around his studio and little museum of folk art. There is much to see in this interesting museum which is made up of 3,000 exhibits.

The thought of collecting Ukrainian folk artifacts, those invaluable creations of folk skill and fantasy, came to Honchar during the Second World War when he saw how the German armies destroyed anything that was in their way—the people, and the results of their labor. How many times did the artist rest his eyes on the trampled, broken, smashed and torn remains of Ukrainian folk artifacts. Viewed against the background of ruins, they even more sharply emphasized the beauty of man's peaceful work so cruelly demolished by war.

Being himself an artist, a man of lyrical and poetic make-up, Honchar very well understands and appreciates every aspect of folk art as one of the most genuine and spontaneous manifestations of the people's perception of life.

For centuries, Ukrainian folk art has been an inexhaustible treasure of wonderful artifacts in which the people's comprehension of the surrounding environment is so eloquently expressed. Diversity of form and the profoundness of feelings place Ukrainian folk art among the richest in the world.

CREATING THIS MUSEUM Ivan Honchar was governed by the principle "to revive and preserve for the younger and future generations these genuine witnesses of the development and advancement of folk art, one of the main sources of national culture." The museum has existed since 1960. Ivan Honchar collects the exhibits for his museum with great skill and enthusiasm, classifying them according to time, place and kind. The museum has some artifacts dating back to the XVI century.

Ukraine's diverse art can be studied here by the many samples of pictorial art (like the different versions of the "Cossack Mama!" composition), by icons, Easter eggs, painted fabrics, embroidery and ceramics.

Ukrainian folk art has optimistic, gay and courageous features. Maybe this explains its prevalent deep and rich colors, especially the different shades of red. The people's love of a cheerful life finds its expression in the features of the ornaments. Ukrainian ornaments are mainly flowery. Flowers in this case symbolize life, happiness and lyricism.

Since times of old the people have tried to give a poetic character to their environment. This was eloquently displayed in the things which the people used — crockery, clothes, fabrics, rushnyks, (embroidered towels), carpets, all of them being decorated in the style which best suited their users. Every tradition was, in one way or another, connected with art.

Embroidered Rushnyks of Ukraine

BUT THE MOST TYPICAL and popular form of folk art in Ukraine was the embroidery of rushnyks. Ivan Honchar has a collection of some 250 rushnyks from different parts of Ukraine.

A rushnyk is an article which was used almost during the whole life period of a Ukrainian: when a baby was born, when it was Christened, at wedding parties, simply as an every-day decoration in the home and at last, after death. According to a long-standing tradition the coffin was lowered into the grave with rushnyks. No wonder that the creators of such rushnyks (mainly women) put into them their innermost feelings fraught with lyrical and poetical content. What poetry, what colors are displayed, for example, in the red and white embroidery of rushnyks produced in Krolevets. Very often one line of ornament is not the same on the entire rushnyk, it's like a song—there is one melody, a certain rhythm, yet the words are different. . .

The significance of the Ukrainian rushnyk is very well expressed in Ivan Honchar's wording: "The rushnyk is the emblem of all our folk art."

A visitor to the museum will greatly enrich his knowledge of the development of form and composition in Ukrainian folk art by viewing the great number of exhibits made out of ceramics and glass ranging from simple earthenware toys to intricately ornamented glazed tile, pitchers, and jars. As Honchar puts it, "Ukrainian folk ceramics encompasses almost all the sculptural creativeness of our people."

A wonderful collection of XVI-XVIII century icons acquaints the visitor with the peculiarities of this kind of folk painting, and especially with the features of Ukrainian icons. These are distinctive for their realistic interpretation of the Saints painted. Very often their likeness bears common features of the inhabitants of that locale where the icon painter lived. The ornamentation of the Saints' clothing, and often the accompanying landscape in the background, is of Ukrainian character.

THE RICHNESS OF FOLK fantasy and taste has found its expression in folk costumes and adornments. Ivan Honchar has a collection of close to 200 sets of clothing. From the point of view of artistic completeness each set is an original artistic work.

It seems that Honchar's museum has exhibits of almost all types of applied folk art. Their plentitude, diversity and uniqueness place the museum in



equal rank with other important treasuries of Ukrainian folk art. The museum gains the significance of a scientific and educational establishment of historic, ethnographic and artistic value.

Spending a lot of money on obtaining artifacts produced by handicraftsmen, and with this a lot of time. Ivan Honchar puts forward as his objective to study, widely popularize and utilize in his own work all the best traditions of Ukrainian folk art. The sculptor has a large library with many books on native history, literature, ethnography and art. Honchar himself is a wonderful guide of his own museum. His explanations turn into sophisticated lectures of not only an ardent collector but also of an artist who has a deep perception and profound understanding of the artistic value of his exhibits.

As an untiring collector, Ivan Honchar greatly contributes to the popularization of the works of nameless craftsmen, thus giving our contemporaries the possibility to comprehend and evaluate all the greatness and beauty of the infinite sources of Ukrainian folk art. ▼

Editor's note — Ivan Honchar's collection has been called "the best museum in Ukraine" by Canadian visitors. It is located in very crowded quarters at this address: ulitsya Novonavodnetska 8-A, KIEV 15.



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SLAVIC LITERATURES IN CANADA
I: **Ukrainian Canadian Letters**, by
Olha Woycenko. Winnipeg, **UVAN**,
1969. 27 pages (Slavistica, 65) \$1.00.

An interesting summary of Ukrainian Canadian literature by a Winnipeg scholar, well documented with bibliographical footnotes and indexed. This is a revised reprint of a chapter from her fine history **Ukrainians in Canada**. One particular fascinating quotation comes from the speech of writer Osyp Nazaruk in Winnipeg, 1923, during a Canadian lecture tour. The writer raised the challenge of Ukrainian Canadian letters:

"Endless whining for the Old Country (Ukraine) cannot interest anyone here nor there. Away with it! If you want to become real writers become Canadian writers in the Ukrainian language."

Ukrainian Canadian literature in the form of poetry, drama, short stories, novels and literary criticism has established itself sufficiently to be a serious subject of study. Mrs. Woycenko's essay forms a useful introduction to the subject.

One criticism that might be made of this work is the omission of authors such as George Ryga, a noted professional writer and TV dramatist of Ukrainian Canadian origin, who seems to have been overlooked perhaps because of his political views.

UKRAINE!

Ukraine!

This word is like a song in which an enchanting tenderness is intermingled with stern courage, the glorious past with the radiant grandeur of the present.

On uttering the name "Ukraine" we call to mind the beautiful expanses of our vast country, its picturesque hills and steppes, its green, dense forests and blue seas.

Ivan Tsyupa

SOVIET UKRAINE, by O. Vasilyev. Kiev 1970. 74 pages, illus. (53 kop) \$1.00.

This brief information booklet is a popular account of Ukraine's past and present with emphasis on "achievements." It is well printed on good paper but the pictures are mostly uninspired with the usual group of stern, bemuddled farm women included. The color pages are unimpressive by American standards. The Ukrainian names are well transliterated (Lviv, Kharkiv) but a few Russianisms have crept in (Gonchar, Bogdan). The English language of the text is readable. The only flaw is the use of the article "the" before Ukraine which is superfluous in English.

LVOV TOURIST GUIDE, by Grigory Semyonov. Moscow, Novosti Press Agency Publishing House, 1970. 135 pages, illus., map (1 rub. 50 kop) \$1.35.

A detailed plastic covered guide of historical sites in the West Ukrainian city of Lviv with good color photos and a directory of addresses. Apparently translated from Russian since all names are given in the Russian spelling rather than the Ukrainian.

UKRAINIAN NATIONAL YOUTH FEDERATION OF CANADA Presents **Zaporozhian Kozaks**, O'Keefe Centre, September 6, 1970. Editor: **Walter Migus**. (UNYF, P.O. Box 1104 Station D, Toronto, Ontario), 1970. 32 pages \$1.00 by mail.

Contains the program of the musical production, notes on the stars Mike Mazurki of Hollywood and William Shust of New York and an essay "The Zaporozhian Kozaks of Ukraine," by A. Gregorovich.

ZVIT HOLOVNOHO URYADU Ukrainskoho Robitnychoho Soyuzu, 1966-1969. (Scranton, Ukrainian Workingmen's Assn., 1970) 110 pages. Reports of the UWA 17th Convention at Glen Spey, N.Y., June 15-18, 1970.

ARCHIPENKO: INTERNATIONAL VISIONARY. Edited by Donald H. Karshan. Published for the National Collection of Fine Arts by Smithsonian Institution Press, Washington 1969. 116 pages, illus. (part col.), facsimis., bibliography. \$10.00.

Alexander Archipenko (1887-1964) was a famous Ukrainian American sculptor who has been called the "Picasso of Sculpture." His genius as a sculptor and artist is well expressed in this superbly produced book which brings together excellent illustrations and eloquent text. The book gives the reader a fascinating impression of Archipenko's life, although it is chiefly illustrations. There is a facsimile of his Ukrainian passport, cartoons of him, his handprint, many portraits of him and, most of all, an extensive pictorial collection of his art, sculpture, drawings and paintings in the book.

NEW GOGOL MUSEUM

A new museum has been opened as a memorial to the great Ukrainian writer Nicholas Gogol. Gogol, the famous author of the novels **Taras Bulba** about the Ukrainian Cossacks and **Dead Souls** as well as the play **The Inspector General** wrote in the Russian language. The new Gogol museum, opened early in 1970, is the house in Moscow where the writer lived and in a fit of depression burned the second part of **Dead Souls**. Near the house is the striking Gogol monument by the sculptor Andreyev. ▼



Nicholas Gogol, 1845

Ukrainian Canadian Sense Of National Identity

THE UKRAINIANS have retained an exceptionally strong sense of national identity, and next to the French Canadians are the most aggressive group in asserting their ethnic separateness. There are signs among the younger generation of a willingness to become absorbed into the general stream of Canadian life, and intermarriages with people of other racial groups are becoming more frequent, but the ethnic organizations founded by the older generation are still extremely strong, maintaining weekly Ukrainian newspapers, fostering the music, dances, literature and other arts of their homeland, and showing a prodigious activity in lobbying parliament, packing the meetings of Royal Commissions and in all other possible ways asserting their claim to a place in the sun. There are less than half as many Ukrainians as Germans—about half a million of them at present—but in some rural areas and in the city of Winnipeg they are the largest single ethnic group, and it is they who have always formed a spearhead of the movement to give official status to languages and cultures other than English and French; they would like to see the Canadian mosaic clearly defined, with no blurring of the edges, and the rich pattern of European cultural variation perpetuated in almost unchanged form in the New World. There are other substantial groups of Slavic peoples in Canada . . . but none of them rival the Ukrainians in asserting their national identities.

However, people who are politically articulate are inclined to be culturally conservative, and the Ukrainian contribution to Canadian intellectual and artistic life has been traditional rather than original. Even the leading translator of their literature for the benefit of other Canadians has been, not a Ukrainian, but a Nova Scotian Scot, Watson Kirkconnell. ▼

Prof. George Woodcock, Canada and the Canadians (Toronto, Oxford University Press, 1970, page 89.)

THE UKRAINIAN PIONEERS IN ALBERTA, CANADA. Joseph M. Lazarenko, Editor in chief. Edmonton, Alta., Ukrainian Pioneers Association, 1970. 384 pages, illus., ports. 2 errata pages. \$10.00 (Available from N. Solovan, 11135 Groat Rd., Edmonton, Alta.).

An important source on the early history of Ukrainians in Canada as Edna (or Star) Alberta in 1893 was the first Ukrainian pioneer settlement in Canada. The book contains biographical sketches of pioneers plus articles: "The Oldest Ukrainian Settlement in Canada," by Nicholas Flak; "Ukrainians in Provincial Politics," by Joseph M. Lazarenko, and an interesting selection of "Reference About Ukrainians in the Vegreville Observer from 1907-1921," by I. Goresky.

THE CANADIAN FAMILY TREE. Prepared by the Canadian Citizenship Branch, Dept. of the Secretary of State and published in co-operation with the Centennial Commission, Ottawa, 1967. 354 pages, illus. Cloth \$5.00 (No. Ci 51-1267.2) paperbound \$3.00 (No. Ci 51-1267.1 from Queen's Printer).

This excellent book briefly describes 49 of Canada's ethnic groups including the English, French, Irish, Scots, Germans, Italians, Indians, Eskimos, Americans and Ukrainians. The chapter "Ukrainians" on pages 322-30 describes the history, organizations, customs, contributions, culture and arts. It is supplemented by a Ukrainian bibliography on p. 350-51 which is the largest for any group.

LESYA UKRAINKA: A Heritage for Today and Tomorrow, by Mary Skrypnyk. Toronto, Kobzar Pub. Co., 1971. 35 pages, illus. \$1.25.

A collection of articles from The Ukrainian Canadian, (Toronto) compiled by Torontonian Mary Skrypnyk, who was invited by the government of Ukraine to attend the Ukrainka Centennial in Kiev held February 1971. A portfolio of eight etchings by the famous artist V. Kassian, dedicated to the Ukrainka Centennial is included.

SLAVS IN CALIFORNIA. Edited by Stephen N. Sestanovich. Oakland, Calif., 1937. (R & E Research Associates, San Francisco, 1968) 136 pages. \$7.00.

THE UKRAINIAN CANADIANS: A History, By Michael H. Marunchak. Winnipeg, Ukrainian Free Academy of Sciences, 1970. 392 pages, illus., ports., \$20.00.

A major new scholarly work on Ukrainian Canadian history.

KNIAZ' DMYTRO VYSHNEVETSKY. Prince Dmytro Vyshnevetsky, Historical Study, by Lubomyr R. Wynar. Munich, Ukrainian Free Academy of Arts and Sciences, 1964. 93 pages, illus., maps. Text in Ukrainian with English summary. \$2.00.

Professor Wynar, now of Kent State University, describes in this work the political career of the Ukrainian nobleman Dmytro Vyshnevetsky who is considered the founder, about 1550, of the Cossack fortress capital, the Zaporozhian Sich. One of the interesting subjects Dr. Wynar discusses, and accepts as true, is the old tradition of identifying Vyshnevetsky with Baida, the hero of many Ukrainian epic songs. This monograph is a contribution to the scholarly study of the beginnings of Ukrainian Cossack history and is carefully documented by an excellent bibliography.



Vyshnevetsky Coat of Arms
from L. Wynar

KLYUCHI. Prima Verae: Poetry in Ukrainian Language by Hala Mazurenko. London, The Dawnbreak (200 Liverpool Rd.) 1969.

Hala Mazurenko is a poet and artist in England who has had two "one man" exhibits of her art. This book includes three poems in English translated by M. Cornish.

THE STONE CROSS, by Vasyl Stefanyk. Translated from the Ukrainian by Joseph Wiznuk in collaboration with C. H. Andrusyshen. Toronto. Published for the Stefanyk Centennial Committee by McClelland & Stewart, 1971. 164 pages. \$5.95.

Vasyl Stefanyk (1871-1936) born on May 14, 1871 in Pokutia province in southwestern Ukraine was one of the greatest Ukrainian masters of the short story. This is the first English translation of 32 of his powerful stories.

UCHYTEL (The Teacher, poems), by Oleksander De. 1st ed. London, Chalka (50/52 Boscombe Rd., London W. 12, England), 1970. 106 pages.



MY VISIT TO UKRAINE: DIEFENBAKER

by the Rt Hon. John G. Diefenbaker

Excerpts from an address in Winnipeg, Manitoba on September 27, 1970, by the Rt. Hon. John G. Diefenbaker, former Prime Minister of Canada. Mr. Diefenbaker has had such a great friendship with Ukrainian Canadians that one of his long-time ambitions was to visit the country of their ancestors. The following describes some of his observations and discussions with Ukrainian government officials during his visit to Ukraine. The only change in the text is the omission of the superfluous definite article before the name Ukraine.

ALL THROUGH THE YEARS since the war my hope was to visit Ukraine to see for myself the gilded domes of Kiev. That hope was attained a few months ago and on my visit to Ukraine my abiding memories are of the heart throbs everywhere of the freedom loving Ukrainians at home in their native land.

Ukraine is deeply war-torn. Four and a half million Ukrainians were killed during the last war, and 2 million were deported. In the 1930's almost the same number died in a Communist-made famine because of their opposition to collectivization of their farms.

I visited the museum to the memory of Taras Shevchenko, a tribute to freedom. In the poem "The Caucasus," he used words that bear a dramatic likeness to Churchill's immortal words of challenge — "blood, toil, tears and sweat":

"This not for us to duel with Thee!
Not ours the right to judge Thy deeds!
Ours but to weep and weep and weeping
To knead the daily bread we eat
With tears and sweat and blood unending . . .
Yet we have faith in Thy great power
And in the living soul.
Justice will rise! Freedom will flower."

His words are re-echoed daily by the Ukrainian people.

Ukrainians have pride in their history, which in the perspective of years has been an epic of liberty and ethnic survival. Freedom in Ukraine has been a fitful experience. Ukrainians would secure it for a short time and lose it for generations—even centuries. Indeed, I think it can be fairly said the Ukrainian race can claim to be the world's most enduring and persistent fighters for freedom.

Members of the Ukrainian Canadian Committee might be interested in the views held of them by Mr. P. T. Tronko, Deputy Chairman of the Council of Ministers of Ukraine. I met with him and Mr. Martynenko, Deputy Foreign Minister and was courteously received by them.

THE DEPUTY CHAIRMAN was very strong in his criticism of Canadian press coverage of his visit as the official representative of Ukraine at EXPO 67. He was annoyed by what he described as a major political mistake of the offensive Canadian ethnic press in its reference to the Government of Ukraine as the "Kiev Government." He repeated his view that the Ukrainian Government is sovereign and independent and deserves respect.

Mr. Tronko contended that some Ukrainians in Canada were actually war criminals. He informed me that there were "freaks in every family." There were quite a number of these freaks in Canada who write nasty things about Ukraine. Generally speaking, he believed that Canadian Ukrainians were honest people and had left Ukraine during difficult times. The honest people would be welcome for they would go home and report honestly what they saw. As for the "freaks," "they must be drowned out." Ukraine had a long experience with such freaks, who after visiting their homeland, on their return to Canada write evil articles about Ukraine and describe Ukraine as being subject to "so-called oppression and to enslavement of the conquered." He claimed that, and I quote, "The ethnic press in Canada is under the control of reactionary and shocking revolutionaries!"

During my visit to the Steppes of Ukraine, I took particular interest in the farming operations of the state and communal farms. The average harvest is 30 bushels of winter wheat and 15 bushels of spring wheat per acre. The present leaders in Ukraine admit that agricultural production failed in the 1960's and claim that Khrushchov was to blame in that he had corn grown in good areas and wheat in insecure and uncertain areas.

THE PRICE OF WHEAT to the communal farm organizations is regionally fixed and varies from 35 to 40 rubles* a ton to 100 rubles a ton for hard wheat, 69-70 rubles a ton being the average price. The state pays 60 rubles per ton at the collecting points for Kuban wheat as compared to 130 rubles per ton in Smolensk Oblast (Russia). It is obvious on a visit to a collective farm that there is little encouragement for the individual to do his best because all receive the same rate of pay. To encourage personal incentive and self-initiative by the farm workers, a collective Farm Charter is being brought into being. As it has been, the industrious worker received no more than the drone. I was informed that the new economic incentive system will be established for the individual worker, as well as for the collective system as a whole.

When discussing international problems with Mr. Tronko, Deputy Chairman of the Council of Ministers of Ukraine, and Mr. Martynenko, Deputy Foreign Minister of Ukraine, I pointed out that Ukrainian relatives of Canadian Ukrainians have found it almost impossible to get an exit visa to come to Canada on a visit, and furthermore that of some 12,000 such applications over a period of ten years only 500 had been processed one way or another and that action should be taken to expedite the consideration of the applications.

I suggested the opening of an exchange of Con-

sul Generals whereby a Canadian Consul General in Kiev and a Ukrainian counterpart in Ottawa would be appointed. At first my views were received with interest, but it was not long before arguments against it were advanced.

IT WAS POINTED OUT by the Deputy Foreign Minister that the Consular Agreement of 1967 between the Soviet Union and Canada provided for the establishment of a Soviet Consul General in Montreal and contained a provision for the establishment of a Canadian Consul General in the USSR in the future, and it had not been decided between the two Governments when, where or how this agreement should be implemented.

I suggested that as Ukraine purports to be an independent and sovereign state, whatever the viewpoint of the USSR might be with regard thereto, an agreement of exchange of Consulates could be made by Ukraine. Indeed, if made by Ukraine, it would indicate that the Ukrainian Republic was in fact an independent nation.

The Deputy Foreign Minister stated that I had a different notion as to the meaning of statehood than did the people of the USSR. They believe in a single policy of the USSR coordinated at an All-Union level and in formulation thereof the Government of Ukraine participated fully. In any event, he stated that Soviet Embassies fully represented all the components of the Republics of the USSR and that nothing but confusion would result from other representation. He contended that my suggestion was that of the "bourgeois nationalists."

It was argued by both Mr. Tronko and the Deputy Foreign Minister that Ukraine does not suffer by accepting the foreign, defence, economic and transportation policy of the USSR. Furthermore, Mr. Tronko contended that Ukraine does not suffer by a united policy as it is well represented at the diplomatic level and gave as an example Canada, in which the present Ambassador and his predecessor are Ukrainians. He added that almost half of the Soviet Ambassadors around the world are Ukrainians. He emphasized that Ukraine had 183 of the 1,700 or so Deputies in the Supreme Soviet of the USSR and thereby Ukrainians' rights and interests are fully protected.

I still think that an exchange could be brought about if the Government of Canada would make a formal application, which it has not yet done nor has External Affairs given this any known support. ▼

* The official value of the ruble is slightly over one U. S. dollar.

THE STUDY OF NAMES often provides interesting and important information for ethnohistory, geography, and linguistics. In this respect scholars concerned with Ukrainian onomastics have concentrated their efforts on the materials in Ukraine; while investigation of Ukrainian names beyond the ethnographic borders of Ukraine is incomplete. As early as 1949 the "Slavic Linguistic Atlas of Canada and the U.S.A."¹ drew attention to the study of Ukrainian names in a language contact situation. And consequently that study has been the foundation for inquiry into Ukrainian place names. Often the place name, after an extended period of time, remains as the immigrants' sole imprint of a heritage and identity in a foreign land. In the United States, as in other countries, place names with Ukrainian nomenclature vary. In the broadest sense there are *public domain place names* which refer to cities, towns, villages, public parks or squares, and street names; and *private property place names* or those of private estates, resorts, parks, and camping areas.

PUBLIC DOMAIN PLACE NAMES

THE UKRAINIANS ARE recent immigrants to the United States in regards to being the settlers or founding fathers of cities, towns, and villages. Yet scattered throughout the country are numerous places with Ukrainian names. *Kief, North Dakota* is a railway village located in the central portion of the state with a population of 135. The village was established in 1906 in the southern extreme of McHenry County, in an area settled by Ukrainians in 1899. Ukrainian sources² state most of the immigrants were from the Taraschansky District of the Kiev area in Ukraine. And, most of these people were of the Evangelical sect. Railway officials accepted the immigrants' suggestion of *Kief* when naming the new station.³ The spelling of *Kief* re-

flects an earlier transliteration system; yet today *Kief* is pronounced *Kef*. Also in North Dakota, however in the southwestern portion of the state, was a town called *Ukraina*. It was an inland community in Billings County, settled in 1896-1897 by people from the villages of *Okopy*, *Borschikivtsi*, and *Melnitsia* in *Borischiv County, East Galicia, Western Ukraine*. The *Ukraina* post office was established on May 15, 1912 with *Nick Strilczuk* as postmaster. His successors were *Joseph Malkowski* (June 1913) and *John Palachuk* (May 1929). The post office was discontinued on November 14, 1931.⁴

There was only one settlement on the East coast of the United States founded and named by Ukrainians. As late as 1936 ten Ukrainian families lived in a portion of New Jersey they called *Nova Ukraina*. It was located near *Plainfield*; and was mainly a truck-farming and poultry raising center. Today the status of this hamlet is unknown.

The fact that a city, town, or village bears Ukrainian nomenclature does not assure that the founders were Ukrainians. The place names *Mazepa* and *Odessa* fall into this category. In many instances the nationality origin of those naming the city, town, or village is not revealed. In other instances the name was given by an ethnic minority group which had lived in Ukraine and later migrated to the United States (e.g. *Russo-Germans*). *Mazepa*, a township in Minnesota, was settled in 1855 and organized in 1858. It was incorporated as a village in 1877. *Warren Upham* in *Minnesota Geographic Names: Their Origin and Historic Significance* states the town was "named for *Ivan Mazepa* (1644-1709), a Cossack chief, commemorated in a poem by *Byron*" (p. 557). Presently the town has a population of 523, and it is a grain, livestock, and dairy center.

Ukrainian Place Names in the United States

Stephen P. Holutiak-Hallick, Jr.

GAZETTERS, ATLASES, and geographic survey reports state the name *Odessa* was given in 'honor of the city in the Russian Empire.' Currently there are six locations in the United States bearing the name of this Ukrainian seaport. However, the sources used reveal little in regards to the nationality origin of those giving the name. Edmund Heier in "Russo-German Placenames in Russia and North America" (*Names*. Vol. IX pp. 260-268) discloses Russo-German origin of *Odessa, Washington*. In the same article he reveals that *Odessa, Texas* "was named by Russian (Ukrainian?) railroad workers in honor of the city of their origin" (p. 226). In addition, he points out that there is no connection between the Russo-German ethnic group and the naming of *Odessa, Missouri*. Less descriptive is Henry Gannett's book *A Guide to the Origin of Place Names in the United*

States. There, he simply states *Odessa, Delaware* received its name "from Odessa in Russia" (p. 229). *Odessa, Minnesota*, located on the Minnesota River, is in Big Stone County and near the South Dakota borderline. According to Warren Upham this village was first settled in June 1870. He also states that it was "named for the city Odessa in Southern Russia whence seed wheat used in (the) vicinity was brought" (p. 55). Lastly, *Odessa, New York* is a village located in Schuyler County; and it is one of the four villages which makes up the town of Catherine. This village was first called "Catlin's Mills" for one Phineas Catlin. The name *Odessa*, states Mrs. Robert Cleaver in *The History of the Town of Catherine*, "was suggested by John Foster the surveyor of the area. The name *Odessa* was adopted by Phineas Catlin, Jr. The *Odessa* post office was established on May 24, 1855.

An interesting aspect of the study of Ukrainian place names is the exploration of names which have been changed. To date only one case has been uncovered. The current Iona township in Todd County, Minnesota was first called *Odessa*. The reason for the change is unknown.⁵

THE MAJORITY OF UKRAINIAN immigrants settled in the industrial, textile, and coal centers of the United States. They, more so, have consciously sought a means to leave an imprint of their cultural heritage on America. However, since a major city could not be renamed, their task became the attainment of a landmark or place name within the city. Most striking has been their desire to have public parks, squares, and streets with Ukrainian nomenclature. The greatest pre-World War II effort in this respect is the *Ukrainian Cultural Garden*, officially opened in 1940. The Garden, a portion of the Metropolitan Park System of Cleveland, Ohio, contains the statues of Taras Shevchenko, Ivan Franko, Lesya Ukrainka, the Ukrainian Saints Volodymyr and Ol'ha, and memorials to the various hetmans and leaders of Ukraine. Post World War

II efforts include *The Taras Shevchenko Park* in Passaic, New Jersey; and *The Taras Shevchenko Park* in Philadelphia, Pennsylvania. Likewise the area surrounding the Taras Shevchenko Statue in Washington, D.C. has been referred to as *The Taras Shevchenko Plaza*. In conjunction with this discussion we must also mention that the Ukrainian Orthodox League has petitioned the United States Government to establish a national shrine at the gravesite of The Reverend Ahapius Honcharenko in San Francisco, California.

There are few streets in the United States which carry Ukrainian nomenclature. Those streets that do are often in new developments designed by Ukrainians. Such is the case of Holly Hill, Columbus, Georgia where streets named by Raymond Wright include *Ukrainian Drive*, *Kiev Drive*, and *Shevchenko Drive*. In 1966 his plans also included Ukrainian names for streets in future developments. His list included such names as *Lviv*, *Galicia*, *Burztyyn*, *Kuropatnik*, and *Demianow*. On the other hand the Ukrainian ethnic community has been less fortunate in having streets renamed. The outstanding reasons for this are (1) incompleteness of plans within the Ukrainian community; and (2) the defeat of the proposal for street name change by a local city council. The former is exemplified by the decisions on *Taras Shevchenko Avenue* in Auburn, New York and by the plan to change Marioncliff Drive and 33rd Street in Parma, Ohio to *Shevchenko Boulevard* and *Kiev* or *Lviv Streets*. The latter reason is illustrated by the actions taken by the Carnegie City Council, Carnegie, Pennsylvania. A proposal by Ukrainians to change Jane Street to *Kiev Boulevard* was defeated in City Council in 1968.

PRIVATE PROPERTY PLACE NAMES

THERE ARE NUMEROUS private estates, resorts, picnic areas, and camping grounds with Ukrainian names. These places often were purchased by the immigrant or by his respective Ukrainian organizations for recreational purposes. Most are found along the East coast of the United States. Such places include *Verkhovyna* (N.Y.), *Soyuzivka*, (N.Y.), *Zhuravli* (N.Y.), *Ukrainian Village* (N.J.), *Ukrainian Oselya* or *Homestead* (Lehighton, Pa.) *Lemko Resort* or *Park* (N.Y.), *Ukrainian Park* (Smithmill, Pa.), *Bobrivka* (Connecticut), *Dibrova* (Michigan), *Ukrainian Catholic Camp* (N.Y.), and others.

CONCLUSION

OUR BRIEF ARTICLE on Ukrainian place names in the United States has pointed out that the Ukrainian ethnic community has a deep feeling of pride and attachment to Ukraine and her heritage. In this country, as in others, places have been named for Ukrainian national heroes or after geographic areas, cities, and towns in Ukraine. In

comparison to other studies of this nature we have broadened the definition of place name to include *public domain names* and *private property names*. The former refers to cities, towns, villages, parks or public squares, and streets; and the latter to private estates, resorts, and camping grounds. By this means we have shown that there are many Ukrainian place names in the United States.

A comparison of this study to others on Ukrainian place names would prove interesting. The only defined analysis that has been conducted is *Canadian Place Names of Ukrainian Origin* by J. B. Rudnyc'kyj. His study discloses and categorizes nearly 180 cities, towns, post offices, and villages in Canada with Ukrainian names. There are no other studies of this nature which analyze the Ukrainian place names scattered throughout South America (e.g. *Nova Ukraina, Brazil*), *Europe, Asia*, and *Africa* (e.g. *Mazepa*). In line with the classification of place names put forth in this article, the comparison of street nomenclature is also relevant. Again, few such studies have been undertaken. "The Ukrainian Names of Streets in Polish Cities" by Yury Krylaty is the only known study. In most instances such news items as the naming of a street, park, or town are found occasionally in the Ukrainian ethnic press. Such instances include the mentioning of *Taras Shevchenko Street* and *Volodymyr Vitiuk Street* in Banja Luka, Yugoslavia; the street *Ukrajina* in the metropolitan area of

Buenos Aires, Argentina; and *La Rue Ivan Franko* and *La Boulevard Taras Shevchenko* in Montreal, Canada. Likewise *The Taras Chevchenko Square* was dedicated in Paris, France recently.

If the "Slavic Linguistic Atlas of Canada and the U.S.A." is to be completed, then studies relevant to socio-linguistics and onomastics must be made within a few years, while the immigrant and his children are still part of an ethnic community or before the first immigrants die. Projections for the future should include: (1) Research on the geographic features (mountains, rivers, lakes) in the United States which bear Ukrainian names, with emphasis on Hawaii and Alaska; (2) Continued study of Ukrainian surnames in a language contact situation; and (3) Continued research on street names, public parks and squares in the United States which bear Ukrainian names. ▼

NOTES

1. J. B. Rudnyc'kyj, "Slavic Linguistic Atlas of Canada and the U.S.A.," *Orbis: Bulletin International de Documentation Linguistique*, I, No. 1 (Louvain: Centre de Dialectologie Generale, 1952), p. 112.
2. Luka Myshuha, ed. *Jubilee Book of the Ukrainian National Association, In Commemoration of the Fortieth Anniversary of its Existence* (Jersey City, UNA, 1936), pp. 657-659.
3. Letter to the author from Frank E. Vyzralek, Research Associate for the State Historical Society of North Dakota. Dated December 3, 1969.
4. *ibid.*
5. Letter to the author from Michael Brook; Head, Reference Division, Minnesota Historical Society. Dated December 1, 1969.
6. Mary E. Pressey, "Street Charm Amid Building Empire," *The Ukrainian Trend*, Fall 1966 (New York: U.Y.L.-N.A., 1966), pp. 10-12-14.

ANCIENT COINS

In ancient times, the Rus people, under
 Their wise and mighty king, Yaroslav the Wise,
 Prospered and grew; and no one did they fear,
 Becoming a mighty nation great size.
 This ancient kingdom even stamped its own
 Crude coins of gold, silver and copper, which
 Were buried in the earth when war was known
 To be at hand and at the gates by rich
 Rus princes, merchants and tradesmen, who did not
 Always return from battle to reclaim
 Their valuables in some deserted lot
 In the rich black earth that only time would claim.
 And centuries later, when this very same
 Rus people found themselves in slavery
 Beneath a heavy foreign yoke, there came
 To light some old Rus coins from days when free
 And independent was their land. Some of
 These Rus people, who saw these coins from their rich
 Past; recalled among themselves that in those times of
 Ancient glory they had been far from the last
 In greatness, strength and glory among
 The nations of the world; but now they were
 Enslaved. And some then wondered: "Why not come
 Together to regain what once was ours?"
 But what will come to pass only the hours,
 Days and months ahead will tell; and here
 We leave the Rus people to go on their own way.

—Paul Nedwell, Aug., 1970

A NEW FRIEND

We two had worked together for
 Some time, then suddenly one day
 We found ourselves for evermore
 To be from then on o'er life's highway
 Two close and loyal friends. Simply
 To be is true friendship's own end.
 Yet richer we become when we
 Have gained a new and trusted friend.

Paul Nedwell
 Poughkeepsie, N. Y.

END OF A DAY

The
 Hours of
 Work yet tire
 Me at each day's
 End, but I cannot yet
 Rest.

Paul Nedwell



TO BE A SON

(Encomium to Ukrainian Canadian pioneers)

Your eyes a vision did behold,
Of stretching plain and life anew,
Free from Teuton squire,
And noble Pole.

Your hands the tool of toil,
Day to day they tilled the soil.
Your vision gave conception
To virgin plain, a golden perception.

Now old and furrowed like the steppes,
Your life must end; you must return
To your source devised by God.
For you are His son, the giver of life
To all that lies beneath the sod.

Yarko Makohon
Kitchener, Ontario

ALMS

Words of prophets
Fall on ears gone deaf.
Within a shell of flesh,
A soul lies mute.
Blind eyes see reality.
Perspective eyes blind to history.

An arthritic anatomy
Chronicles Ruryk's fold,
Of children dissident and bold.
Four Horsemen ride deliriously,
Ushered by tears of disharmony.

Words of prophets
Blow about with the season.
Trojan gifts undermine
Yaroslavian reason.

If the quietus be not remote,
Perhaps the Genesis again.

Yarko Makohon

THIS WAY

A
Road lay
Out before
Me long and rough.
The signpost read, "To
Truth."

Paul Nedwell

SLAVA . . .

*Words inflamed by foes,
Inscribed 'neath symbols,
Bronze and stone.
Poised for all.
Alone.*

*The orb upon them shines.
Light of hope.
Shadows of futility.
Poised Niobically.*
SLAVA!*

Yarko Makohon

* *Niobe*—in Greek mythology, the daughter of Tantalus and wife of Amphion, whose children were killed by Apollo and Artemis after she vaunted her superiority to their mother, Leto. The weeping Niobe was turned by Zeus into stone from which tears continue to flow.

YOUTH SPEAKS

Too long have we been taken for granted;
And to and fro have we always been banted
By all the older generations who
Have sent us out to fight their wars and who
Have ignored all our pleas for help and love
In all our strivings toward the truth from above
That long ago was given us from one
Wise man to light the way for everyone.

Paul Nedwell

1970 CENSUS OF UKRAINE: 47 MILLION

ACCORDING to data from the census conducted in 1970 the population of Ukraine on January 15, was 47,136,000. In the 11 years since the 1959 census, which set Ukraine's population at 41.9 million, there were 8:5 million persons born and 3.7 million who died. During this period the Republic's population increased by 5.2 million or 13 per cent.

The growth in Ukraine's industrialization and standard of living is reflected by the increase in the urban population which is now 55 per cent. By comparison, about 70 per cent of the population of the United States (1960) and Canada (1961) are urban city dwellers. The 45 per cent rural Ukrainian population shows a decrease of 9 per cent since 1959. In 1913 Ukraine's 35.2 million population was 19 per cent urban and 81 per cent rural.

Partly as a result of war the male population of Ukraine is almost 10 per cent less than the female. The 1970 census gives men as 45.2 per cent and women as 54.8 per cent of the population.

There are eight Ukrainian cities with over half a million population:

Kiev (capital) 1,632,000, Kharkiv 1,223,000, Odessa 892,000, Donetsk 879,000, Dnipropetrovsk 863,000, Zaporizhyya 658,000, Kryvyi Rih 573,000, and Lviv 553,000.

The populations of some other historic Ukrainian cities are: Poltava 220,000, Chernivtsi 187,000, Zhytomyr 161,000, Chernyhiiv 159,000 and Ternopil 85,000.

Ukraine, which is second in Europe for size of territory, now stands in sixth place for population following the Russian SFS Republic, Germany 72 million, United Kingdom 54 million, Italy 51 million and France 48 million. Ukraine's population places her far ahead of such other European countries as Poland and Spain, with 31 million each, Czechoslovakia 14 million, Holland 12 million, Hungary 10 million, Belgium 9 million, Sweden and Bulgaria 8 million and Switzerland 6 million.

Ukrainian census statistics derived from the report in Radianska Ukraina, April 30, 1970. ▼

TOURISM IN UKRAINE

Ukraine is attracting more tourists every year. In 1959 Ukraine was visited by 47,500 tourists, almost all from the socialist countries. By 1969 the number of tourists, including growing numbers of Americans and Canadians, was over 183,000 from 67 countries. Unfortunately there is no tourist guidebook to Ukraine published in the West that would make travel more interesting for North Americans.

THE KUBAN

This is a southern region largely populated by Ukrainians that is traditionally a Soviet breadbasket. No wonder the manufacture of grain harvester combines was organized here. In the past five years, 400,000 of these machines were manufactured; this is 84 per cent of the USSR total.

ARTISTS FROM AMERICA VISIT UKRAINE

A group of Ukrainian Canadian and American artists recently visited Ukraine headed by Mr. and Mrs. Mykola Kolankiivsky, proprietors of W and W Art Gallery in Toronto. Accompanying them was the noted Toronto artist William Kurelek who donated an oil painting "The Spirit of Shevchenko in Canada." It was accepted by Yuri Smolych, Ukrainian writer and President of the Ukraina Society, and Kateryna Doroshenko, Director of the Taras Shevchenko Museum in Kiev, as a gift to the museum.

Some of the others in the group were Prof. Maria Rudnitska, an art instructor at Winnipeg University; Zinovia Melnik, a librarian from British Columbia, Bohdan Pevny, an artist from New Jersey and Bohdan Ukhach, an art collector from Detroit. ▼

SHORTSIGHTEDNESS, CAUSE OF SHEEP'S DOMESTICATION

There are more than a dozen theories explaining why some animals became domesticated. Boris Ignatyev, a Ukrainian scientist, has come out with one more. He says that sheep were domesticated owing to their shortsightedness. Their sight is minus 6 dioptics. The Asian cattle-herders were quick-minded enough to turn this fact to their advantage 2,500 years ago.

TARAS SHEVCHENKO 1814-1861

"I am pleased to add my voice to those honoring the great Ukrainian poet Taras Shevchenko. We honor him for his rich contribution to the culture not only of Ukraine, which he loved so well and described so eloquently, but of the world. His work is a noble part of our historical heritage."

President John F. Kennedy

UKRAINIANS IN SPORTS

by William Danko

John Bucyk, veteran Boston Bruin wing, is enjoying the greatest season of his 16-year career in the National Hockey League, having scored 36 goals (second highest in the league) and 80 points. * * * Dave Balon, New York Ranger wing, has tied his previous season's high of 33 goals, which is the 5th highest in the league. * * * Big Steve Melyuk, former National Amateur golf champion while at Florida University in 1969, has been selected as one of eight top ranking amateurs to represent the United States in the Walker Cup series versus Great Britain at St. Andrew's famed course in Scotland. * * * Some All-American mention was recently accorded to All-East football stars Mike Pyszchymucha, 6'2-35 lb. center for Columbia University; Vic Surma, 6'5" 250 lb. tackle and Bob Holuba, 6'3" 230 lb. guard, both of Penn State. * * * 6'5" Dennis Wuycik leads the fine North Carolina University basketball team in scoring as does Walter Scerbiak at George Washington University. Dennis appeared several times at Ukrainian Youth League sports rallies as a member of Joe Rodio's famous Ambridge basketball club. * * * Neil Pashtushok, a fine 6'6" scorer for Wake Forest University, is the son of a former New York Knick pro basketball star * * * Paul Biko, son of a Scranton, Pa. policeman, is the top scorer for Bucknell University. Paul's brother is a pro baseball player. * * * Big Chuck Wepner, a powerful boxer who is officially recognized as the New Jersey heavyweight champion, expects to take a long rest to give some cuts plenty of time to heal. ▼

ONYSCHENKO IS PENTATHLON VICTOR IN SWEDEN

Boris Onyschenko from Kiev became pentathlon champion in Stockholm, Sweden, winning the title in the open championship of that city. Onyschenko, a silver medal winner in the 1968 Mexico Olympics, won the fencing competitions of the first day and stayed in the lead until the final day. Hungarian A. Balzo, four times world champion, placed fifth. ▼



LETTERS TO THE EDITOR

KUBAN COSSACKS TOUR U. S. A.

The world-famous trio of Kuban Kozaks will appear on the stages of large theaters in April with an artistic presentation of "Rhythm of Ukraine."

Following their appearance in such places as Tokyo, Thailand, London, Paris, Madrid, Monaco, Switzerland, Australia, Hong Kong, Germany, and other cities and countries, the Kuban Kozaks, accompanied by famous artists from Canada and USA, will perform in the following cities: Buffalo, Rochester, Syracuse, N.Y., Hartford, Boston, Newark, Philadelphia, Washington, Pittsburgh, Detroit, Cleveland and Chicago.

The initiator of this tour is the Ukrainian Branch of the American Friends of the Anti-Bolshevik Bloc of Nations (ABN). The sponsor is the Executive Board of the Ukrainian Studies Center Fund. The proceeds from the tour will go towards the establishment of a second Ukrainian Studies Chair at Harvard.

BEAT OF UKRAINE



SCHEDULE OF APPEARANCES

April 2 — Buffalo, N.Y.
 April 3 — Rochester, N.Y.
 April 4 — Syracuse, N.Y.
 April 5 — Binghamton, N.Y.
 April 7 — Cleveland, Ohio
 April 10 — Washington, D.C.
 April 11 — New York, N.Y.
 April 12 — Philadelphia, Pa.
 April 18 — Newark, N.J.
 April 22 — Boston, Mass.
 April 23 — Hartford, Conn.
 April 24 — Troy, N.Y.
 April 25 — Chicago, Ill.
 April 27 — Detroit, Mich.
 April 29 — Pittsburgh, Pa.

Dear Sirs:

I wrote you a letter requesting a Kobzar in the English language to be sent to me and I have heard nothing from you.

Mrs. Mary Kokot
 Detroit, Michigan

The Forum Office and the U.W.A. does not have a bookstore service. Forum reviews books to draw them to the attention of readers, but they must be ordered from the publishers of Ukrainian or other bookstores—NOT from Forum. However, the UWA publication Narodna Volya, March 18, 1971, lists several sources for Shevchenko's Kobzar in English — Ed.

Dear Mr. Gregorovich:

Permit me to congratulate you on the publication of the unusually attractive and interesting journal FORUM. You are contributing much to the education of our community . . . and are spreading information about Ukraine among non-Ukrainians. (Translated from Ukrainian. — Ed.)

Mirko Pylyshenko
 State University College
 at Brockport, N.Y.

Dear Sir:

How about another article on the History of the Zaporogue Kozaks. Ropyanyk's (Forum 13) did not do full justice to the subject.

Ivan B. Hreniuk
 Pittsburgh, Pa.

Just saw the fine article Cossacks in Western Europe (Forum 14). Enjoyed it very much. — I. B. Hreniuk

Dear Sir:

Luchka's article on the Cossacks was most interesting, but why didn't he mention the Cossacks and George Kulchytsky at the 1683 Battle of Vienna?

Pavlo N.

The article was titled "Cossacks in Western Europe" which geographically excludes Vienna. — Ed.

Dear Sir:

Kassian's autobiographical essay was almost as beautiful as his drawing of two Ukrainian Hutsu's. His Taras Shevchenko profile woodcut portrait will likely be as immortal as the poet himself.

Tim Kobzar
 New York

Dear Editor:

From My Life in Art (Forum 13) the autobiographical essay of the famous Ukrainian artist Vasyl Kassian is real feather in Forum's cap. Kassian is one of the greatest Ukrainian artists and the story of his life is of interest to all who enjoy the culture of Ukraine. Are there any books in English on him?

Michael A. Lucas (enka)
 Los Angeles, Calif.

Forum's article on Kassian is the longest publication in English. No book is available in English on him.—Ed.

Dear Sir:

I went to see the movie Sunflower, starring Sophia Loren, because Forum mentioned it was filmed in Ukraine. It was a disappointment.

Anne Cirka
 Toronto, Canada

Forum did not recommend the movie.—Ed.

I DON'T LIKE FORUM

Dear Editor:

I don't like Forum because it doesn't come out often enough.

Nellie S.

Limitations of staff and time—we regret prevent us from publishing more often than quarterly.—Ed.

Dear Editor:

How about an article on Ukrainian names? I have heard that Ukrainian family and given names have an interesting exploration and history. Also, who are the Lemkos . . . and Carpatho Russians?

S.K., Pthiladelphia



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UKRAINIAN PLACE NAMES IN U.S.

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EDUCATION IN 18TH CENTURY UKRAINE

UKRAINIAN STRONGMEN

UKRAINIAN CANADIAN CITIZEN

VYTYNANKI

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