

FORUM

A UKRAINIAN REVIEW

WHY I WALKED 12,000 MILES
KHMELNYTSKY AND CROMWELL
OLEKSA DOVBUSH, UKRAINIAN ROBIN HOOD
UKRAINIAN ART AT KEYSTONE JUNIOR COLLEGE



FORUM

A UKRAINIAN REVIEW

440 Wyoming Avenue
Scranton, Pa. 18501



NO. 19

1972

Editor

Andrew Gregorovich

—

Managing Editor

Jerry Pronko

—

Advisory Editors

Anthony Batiuk, Edward Popil,
Matthew Stachiw, PhD, Theodore Mynyk,
Stephen Wichar, Wasyl Werhan,
Ivan Oleksyn, Roman Rychok, PhD.

—

Published Quarterly by the
Ukrainian Workingmen's Association
440 Wyoming Avenue
Scranton, Pa. 18501

Phone: Area Code 717 342-0937

—

75c per copy—Yearly subscription \$3.00

Back issues — \$2.00 per copy

—

Mail subscriptions and manuscripts to:

FORUM

440 Wyoming Ave., Scranton, Pa. 18501

—

Readers are invited to send in contributions to FORUM but query the Editor before writing a feature length article. Local activities cannot be reported but events of general interest will be accepted. Copy will be edited in accordance with the needs and policies of the editorial staff, but the essential thought or information will not be disturbed. All manuscripts submitted for publication should be typed, double spaced on one side of letter-size paper. They are not returnable unless accompanied by return postage. While reasonable care will be taken the publisher will not be responsible for loss or damage to any manuscript, drawing or photograph.

Copyright 1971 by Forum Ukrainian Review. All rights reserved. Reprinting in whole or part without written permission is prohibited.

— Printed in U.S.A. —

FRONT COVER

Scene from film Zakhar Berkut directed by Leonid Osika showing authentic Ukrainian costume of 13th century.

Khmelnytsky

and



*Bohdan Chmelnicki Exercitus Zaporouien
Praefectus, Belli Seruilis autor Rebellumq;
Cosaccorum et Plebis Ukrainen: dux*

Cromwell

We must acknowledge that Khmelnytsky's task was by far the most difficult; his country (Ukraine) had no natural frontiers, being open on all sides. In contradistinction to Cromwell, Khmelnytsky had at his disposal neither experienced statesmen nor an old and powerful national organization. Army, finance, administration, national economy, relations with foreign powers, all were brought into being by him, provided for and looked after. He had to find men, train them, and look after the smallest details. If his army was not starving, if he had arms, munitions, and spies and clever agents, the merit was his alone.

From every point of view he was a man of quite exceptional stature, and gifted far beyond the ordinary. We can say of him that he was a born ruler. Knowing how to conceal his intentions, he never hesitated in a critical moment. Everywhere his iron hand and powerful will were to be felt. There was no situation out of which he was not able to derive some advantage. ▼

* * *

This assessment of Hetman Bohdan Khmelnytsky of Ukraine, whose Cossack armies defeated Poland in 1648, is by the Polish historian Ludwik Kubala and is quoted in Doroshenko's History of Ukraine.

By Ludwik Kubala

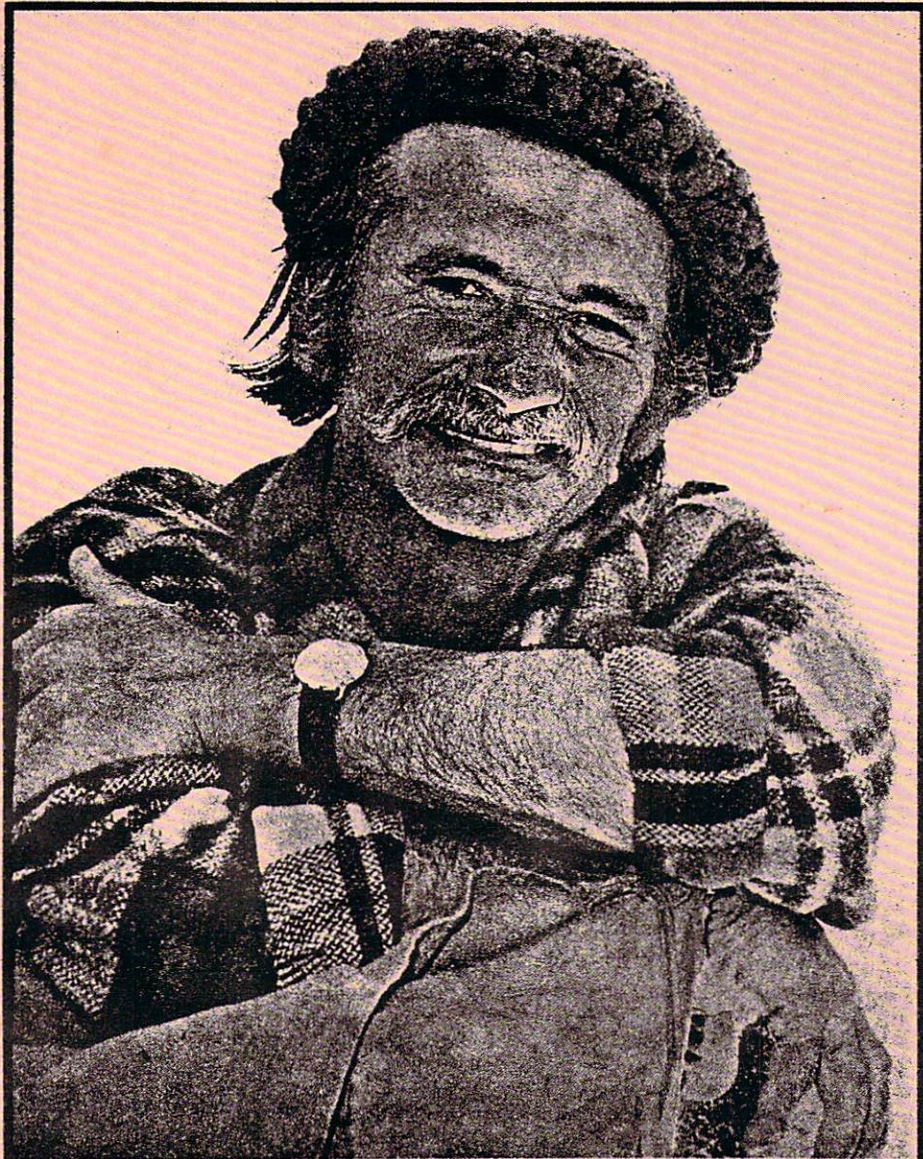
FOREIGNERS HAVE COMPARED Khmelnytsky to Cromwell. This was indeed very natural, especially at that time when they both held almost exclusively the attention of western and eastern Europe. Both were representatives of the country gentry, springing, so to speak, from the soil, found themselves at the head of an uprising, won victories, and making mock of the theories and experiences of the cleverest strategists and politicians, created strong armies. Almost contemporaneously, with the help of these armies, they won supreme political power, holding it until death, and handing it on to their sons.



Oliver Cromwell

WHY I WALKED 12,000 MILES FROM ALASKA TO ARGENTINA

By ANDY HORUJKO, the 50-Year-Old Michigan Hermit



This is him, folks, Andy Horujko, the 50-year-old "Chase hermit." Andy's expected home any day now after hiking nearly two years from Anchorage to Tierra del Fuego to protest air pollution.

Two days before Christmas in Tierra del Fuego, at the southern tip of South America, a celebration was held for a 50-year-old pulp cutter from the backwoods lower Michigan town of Chase. The mayor and governor came out to meet him, a feast was held in his honor — he even went on Argentine TV. The reason for all the to-do may have been something to do with the way Andy Horujko came to town: he walked. All the way from Anchorage, Alaska.

It took the tough Ukrainian 21 months — from March 31, 1970 to December 23, 1971 — to cover the 12,000 miles, a trek he had undertaken to protest air pollution caused by auto emissions.

Along the way, over deserts and mountains, past rattlesnakes and vampire bats, Andy kept friends back home posted. Mrs. Dianne Warner, of Reed City, collected all of Andy's letters, which are excerpted here.

Mrs. Warner tells us Andy, known around Lake and Osceola counties as the "Chase hermit," acquired extensive education before he withdrew from a career as a mechanical engineer to the farm to live and work alone (he is a lifelong bachelor). He has not driven a car since '36, and before his incredible trip, he often walked the 14 miles from his home to Reed City for supplies.

Mrs. Warner herself has never seen Andy, since he scorned any advance publicity and still hasn't turned up in Michigan. At his last writing, Andy said he planned to fly to Buenos Aires and return to the United States by boat. He's out there somewhere, we hope. On his way home.

by ANDY HORUJKO
As told to Dianne L. Warner

DAWSON CREEK, BRITISH COLUMBIA, JUNE 13, 1970:

MY 12,000 MILE "WALKATHON" from Anchorage, Alaska, to Tierra del Fuego, Argentina, a protest against air pollution (a protest in particular against Detroit's methods of smog control) is proceeding successfully. Notoriety? Wow!

I'm hiking right now at a point a little south of Dawson Creek, British Columbia, having finished about 2,000 miles (the most difficult miles) already.

Three different young fellows joined me thus far, but they couldn't seem to do much more than 20 miles per day (I do 30 alone) and they successively opted out. I'm now alone again, but a sociology major, a coed, will probably join me in the Vancouver-San Francisco area, and a lady schoolteacher whom I just met yesterday, will probably join me earlier. Should be interesting.

"Do I need any special training," each asked. "None, except possibly judo, to resist my advances," I promptly replied to each.

SPRING, 1972

TOMALES, CALIFORNIA, AUGUST 17, 1970:

HOW DOES HIKING CARRY OUT A PROTEST? Well, many people are not even aware that all pollution can become a real danger. Such people, learning that a mechanical engineer is walking, all walking, 12,000 miles to protest auto air pollution, begin asking if or not there just might be some danger to auto air pollution. And that's enough!

Formerly I offered specific technical remedial suggestions on auto smog abatement. Now, no. I find that in a world almost apathetic to or indifferent to air pollution that I can do most by simply alerting them via this lengthy odyssey. . . .

Historically, here is the way this hike went:

1) 1945, W.W. II, an army buddy and I in the Phillipines decided to hike from Alaska to Argentina; 2) 1954, I was ready to hike, had the money, gear, and even a Minox camera. However the hike seemed too pointless, too fraught with egoism, too little altruism so I postponed it, giving away even that (expensive) Minox camera. Thus, the challenge of the world's longest hike, by itself, was not enough reason to make this trip; 3) Then came the ecology and pollution concern. Aha! I have some special technical savvy here (I had worked on gasoline fuel injection systems on aircraft), I said to myself, and I can now perform a public service on auto air pollution and at the same time do my thing, so here I am.

However, I still consider the 12,000 mile hike as the challenge or primary reason for the hike. It was not, as you see, a sufficient reason, so that sine qua non (without which no) reason, the protest march was necessary also.

TWO ITEMS FROM WEST COAST NEWSPAPERS, SUMMER, 1970:

ONE OF THE STRANGEST BEASTS in Andy's opinion, that he runs into on his journey is the hippie. They seem to gravitate towards me on the road. Me with my Stalin moustache and all. I've seen hundreds of vans from California on their way up to Alaska to fight forest fires. I predict a spate of spontaneous combustion up there. . . .

"Running his hand through his long hair, which he's had for 15 years before hippies were hippies, Horujko recalled that on his job he thought about the possibilities of applying the fuel-injection principle to private cars as an interim solution until an electric car is perfected.

"He said he has little faith in now-proposed solutions such as anti-smog devices now required on cars in California, or in propane-fueled cars. The smog control devices require 15 percent more fuel — not economical, he said, and use up the world's supply of fossil fuels."

YUMA, ARIZONA, SEPTEMBER 25, 1970:

I SENT YOU JUST NOW, MY NINTH pair of hiking shoes. This particular boot is interesting in that it is my own "invention." The boots have rocker-shaped soles, for rolling-along. They are designed for the continuous application of power — not applications in discrete, quantum impulses.

They have survived the pragmatic test of results: they work!

I stumbled on the idea after about my fifth pair of shoes, when I noticed that, with worn-down heels, I could readily do my 33 miles per day. Then, with new heels (shoes still comfortable) I could get my 33 miles only with great difficulty. So I removed the heels entirely, and went beyond — building up the sole and paring down the heel and toe area.

This particular pair that I'm sending you is of kangaroo skin, by Browning Automatic Arms Co. I have worn out the right heel on the inside and it has given me a blister.

Anyway, I'd like to save these "prototype" boots as I plan to make better ones too. The TV and newspaper in L.A. and San Diego have made quite a thing of these shoes!

The San Diego Union: "Round-heeled boots pace third of 12,000 mile hike. Andy Horujko — will his name be recorded in history?" etc.

EL PASO, TEXAS, OCTOBER 14, 1970:

IN ANOTHER PAIR OF HEEL-LESS, rocker-soled boots, I've crossed the deserts of Arizona and New Mexico and am ready now to pass into Old Mexico at the pass, El Paso, Texas, thus avoiding the Sonora desert in Mexico. Weatherwise, the going should be good for quite a while on the alto-planic plateau of Mexico.

Last night I stopped to eat at Griggs Restaurant on the edge of El Paso, where is also housed the Billy-the-Kid Museum. Mr. Griggs feted me well, introducing me to some socialites and asking me to speak before some Girl Scouts banqueting there at the time, and I promptly spoke. These talks, with girls of this age are highly rewarding and surely morale lifting . . .

Last night I bought all of my new gear: 1) an alarm wristwatch, 2) new tent, 3) new sleeping bag, and 4) new pack bag. And right now I'm in a posh restaurant (I always choose the best for breakfast) having six coffees.

And now, off for Mexico. So long for awhile.

CHIHUAHA CITY, MEXICO, OCTOBER 24, 1970:

RATTLESNAKES ARE PROBABLY the greatest real danger hereabouts, and I almost stepped on a monster-sized one on a grassy road shoulder. (Zona de medanos, in Spanish; many such grassed-over shoulders harboring who knows what.) I photo'd it and then killed it . . .

My shoes (present one fully 2½ inches soled, rocker-shaped) sure elicit great response. When asked where I'm going (and I'm so asked many times) I say "a luna" (to the moon). "Look at these astronaut shoes," I add in rude Spanish, "and this sombrero, surely you don't think it from this world!" They laugh!

CUERNAVACA, MEXICO, DECEMBER 3, 1970:

THERE IS GREAT AIR POLLUTION, starting at about Zacatecas and getting worse, all the way to Mexico City where one cannot see the horizon, and where I thought I was in L.A. for a while!

It seems the cars, while not nearly as numerous as in the USA, are, on the average much older (many are our worn-out buses and trucks) and are far, far more polluting.

I estimate that a single truck or bus here emits between five and 500 times (not percent) as much smoke as our vehicles!

Many buses and trucks can be seen for miles away by their smoke over a hill! Some look like the old-time coal-burning locomotives; others like they are afire!

I discovered that the irritation in my eyes each night was due to the exhaust all too often directed straight to the right, into a pedestrian's face.

I've spoken with Federal Traffic Policemen about this and they agree that the exhaust should be re-directed. Also, in Mexico City I've spoken with a (or the) leading newspaper about this, saying, "It seems to me, that no motorist, however high up he sits in his truck or bus, has the right to assault, with his dirty and noxious exhaust gases, a passive pedestrian (and there are many in your country). And, on the contrary, it seems that a pedestrian has a right — an inalienable right — not to be poisoned or dirtied! . . ."

A few days ago on the road, a car stopped to talk to me — a most interesting and intelligent couple. He wanted to correspond with me, so I gave him my address and while I was taking his address, I asked what his occupation was. "Governor of Guanajuata (State of Mexico)," he said.

My boots generate incredible interest in Mexico. Children follow me like Pied-Piper! Grown men, workers on road gangs, say, will utterly stop work when I walk by. "A trabajo! A trabajo!" (to work, to work!) I shout and add, "con animo, con esfuerso, and con entusiasmo!" (with spirit, with force, and with enthusiasm). This invariably elicits a laugh from the hard-working Mexican people.

GUATEMALA CITY, GUATEMALA, JANUARY, 1971:

THESE INDIANS DO NOT EVEN SPEAK Spanish at all or for the most part. Now, when I was about 100 feet from them, I temporarily removed my red tam (cap) to readjust it. Right here one Indian shouted: "Diablo!" (devil) and all began hooting and screaming like in an Indian movie western, and all but

one or two (who had machetes) ran headlong over a steep roadfill!

You can be darn sure I gave a little road to those last one or two with machetes!

I thought to myself, if artificial horns were added to my red cap, I'd be in plenty danger! Right then it occurred to me that the horns I had added to my pack frame top (about three inches long and curved forward) already gave me a sort of horned appearance! You can bet that I sure took those horns off my frame in a hurry!

DAVID, PANAMA, FEBRUARY 18, 1971:

I LEFT YOU IN GUATAMALA CITY. Endless military and police checks in Guatemala (civil-war-like) and El Salvador and Honduras (international war not long ago). Anyone with a gun might just stop you. A school security guard stopped me! — and seeing that I walked from Alaska, had many others to witness his great find! . . .

Weird sounds at night in Costa Rica of howling monkeys, roaring like lions, and of Brahma bulls bellowing like nothing you've ever heard, and of birds piping all night . . .

Well, it had to happen — what with all of the careless food handling, lack of plumbing, and downright filthy spitting everywhere, that I've contracted hepatitis, the more severe kind and I'm plenty yellow all over.

There's great nausea and debility (I want not only to always sit, but to lie down, but insects say no). But I'm not stopping, though rest is the only recommended cure.

POPAYAN, COLOMBIA, MAY 14, 1971:

RAIN, RAIN, RAIN. MUD, COLD, HOT, RAIN, UP, down, but I'm not complaining: this road, any road is better than the jungle of Panama.

My infections from Panama's wood ticks and her fungi are all healed up now. I have the sniffles a little but this is probably the altitude and not a cold.

Colombia has the world's best coffee and the world's worst coffee makers. Here's the way to make a cup of coffee a la Colombian: 1) take a pot well encrusted with crud; 2) add water from a 50-gallon oil drum under the rainspout of your house (or from a river; 3) toss in gobs and gobs of panela (this is a dark brown molasses-flavored crude sugar); 4) add just enough coffee grounds to tint the mess; 5) heat to boiling; 6) cool to freezing; 7) pour into a chipped and cracked cup that has only been rinsed and not drained; 8) serve imperiously. Note, coffee in Colombia is not called coffee but TINTO!

QUITO, ECUADOR, JUNE 1, 1971:

MY LIFE WAS IN GREAT DANGER in Colombia, so I'm doubly happy to be in Quito. I was probably saved by (of all people) Communists. All due to misunderstanding too. I don't care to comment on this further.

SPRING, 1972

Other dangers in Colombia — the simple stark fear of strangers! I'll probably never forget how, one night not long ago, at 7:30 p.m., I walked into a well-lit restaurant at Erupate, Colombia. Four girls behind the counter stood paralyzed with fear, terror clearly showing in their eyes.

Am I *that* ugly? I asked in good Spanish, smiling. This was the wrong thing to say. They began trembling! one rallied and ran for help; a panchoed man soon, hands under pancho, sidled up to me, close, close. I guarded my words and was careful to make no sudden move.

Another man recognized me from a town before just then and all was soon OK. Apparently these gals thought I was the Ghost of Che Guevara! Many people told me I look like him. I have since put away my red beret and have shaved my mustache and changed to Colombia-style clothes; but I can't bring myself to change my beloved boots! This fear of strangers, in the mountains, is not confined to Colombia.

OSORNO, CHILE, NOVEMBER 5, 1971:

HI, I'VE BEEN ROBBED, struck by an auto, bled by vampires, stung by some sort of spider, and belabored alternately by desert heat and cold — but I still like Chile, especially, the people, best of all!

What people! Magnanimous, generous, amiable, and cavalier (they constantly greet me with "caballero", but I explain that I'm not a horse and that they are the true cavaliers) . . .

A pick up struck me in the desert when I was talking with a truck driver, striking only my pack. He started to stop, frightened, but I cavalierly waved him on. This cavalier business is catchy.

As for the vampires, the Chilean desert is so bare that no plants, and hence, no animals live there, not even ants. Hence, I slept atop my tent mostly, and many morns I found blood on my face, but no itching or pain. Truck drivers, seeing the teeth marks on my ears and cheek temple area asked if I encountered any vampire bats. One night I struck what I thought was a big bug on my face and connected with what I thought was a bird or a large butterfly. I knew then!

USHUAIA, ARGENTINA, DECEMBER 23, 1971:

I WALKED, AND WALKED, AND WALKED, and made it! Arrived Ushuaia, at Municipal building at 12:15 having just been greeted by the mayor of Ushuaia (he also especially came and met me on the road earlier today). He has given me lodging and a banquet-like meal and I am to go on TV and meet the governor of Tierra del Fuego in minutes.

So long, Andy.

▼

DROHOBYCH'S

1483 BOOK

Facsimile of Oldest Ukrainian

Work Published 1483

Judicium Pronosticon

by Y. Isaevich

The Lviv State Library has published a facsimile edition of the oldest published work by a Ukrainian author. The following article by historian Y. Isaevich is from the March 20, 1969 issue of Kultura i Zhyttya.

SCHOLARS AND WIDE circles of readers in our country greeted with enthusiasm the notices in newspapers and journals announcing a reissue of the oldest published work by a Ukrainian author.

The book is *Judicium Pronosticon* by Yuriy Drohobych, first published in Rome in 1483. Only two copies of this work are extant; one is now at the library of Tübingen University, and the other in the Krakow University collection. In order to make the book more accessible to both scholars and book lovers, the Lviv State Scientific Library has now published its facsimile.

Yuriy Kotermak of Drohobych, "Prognostic Evaluation of the Current 1483 Year by Magister Yuriy Drohobych of Rus', Doctor of Arts and Medicine of the University of Bologna." Reproduction of the first book by a Ukrainian author. Lviv Scientific Library of the Ministry of Culture, Lviv, 1968.

On the title page the author calls himself Yuriy (Georgius in Latin) Drohobych. This was his pseudonym which he adopted from the name of the city Drohobych. His real name was Kostermak. We may assume that the scholar was born in Drohobych around 1450. His family was poor. He wrote that his achievements had been won at the price of tremendous effort, and that he had to overcome poverty and hardship. At the end of 1468, or the beginning of 1469, Kostermak enrolled at Krakow University where he received the degree of Bachelor (1470) and Master (1473). Afterwards, he went to Italy and entered the University of Bologna, one of the oldest and most famous of universities.

HIS ASCENT TO THE pinnacle of learning was not easy. We have examined a letter written by him on February 6, 1468: "I would like to have at least one quiet day during which I could eat my own bread, without worry and oppressive sorrow," wrote the young scholar. "When I came to the school of Bologna, I was virtually penniless. I could have achieved much had I not been forced to worry about my daily subsistence."

Working hard to make ends meet, struggling with dire poverty, Yuriy of Drohobych nevertheless managed to become a very accomplished scholar. Around 1478 he passed the comprehensive examinations for the degree of Doctor of Philosophy at Bologna University, and in 1482 he became a Doctor of Medicine and taught courses in astronomy. He was elected Dean of the University of Medicine and Liberal Arts at Bologna.

For some time Yuriy Kostermak lived in cities of Northern Italy (Ferrara, Casale). In the last years of his life (1487-1494) he taught at the University of Krakow. Between 1491-1494 Nicolaus Copernicus was a student at the same university. Before arriving in Krakow, Copernicus studied astronomy at Wloclawek under N. Wodka, who had been Drohobych's friend at Bologna. It is quite conceivable that Wodka had arranged a meeting of the young Copernicus with the then notable astronomer, Doctor of Philosophy & Medicine, Yuriy Drohobych. It is also quite possible that Copernicus attended Drohobych's lectures.

The most famous work by our countryman is *Judicium Pronosticon*.. This first printed work by a Ukrainian author came out on February 7, 1483, in the publishing house of the famous Italian printer Eucharius Zilber who, having come from Franconia, adopted the pseudonym of Frank.

THE SIZE OF THE BOOK is small: 18.25 x 13 cm. It has 19 unnumbered pages of text. It begins with an introduction, in verse, addressed to Pope Sixtus IV. The Pope ruled Rome where the book was published. The second page contains a synopsis of the contents of the book's ten chapters. The title appears at the top of the third page, while place and date of publication are given at the bottom of the last page.

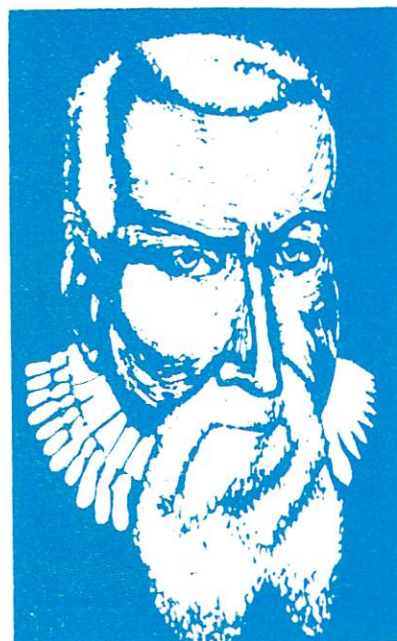
Although the book is essentially devoted to astrology, it is full of interesting information gleaned from various sciences. The author predicts two eclipses of the sun and lists phases of the moon for the entire year. He also gives the longitudes within which, in his opinion, lie the most im-

portant cities of the world. The work is very important since it is the first printed source attempting to locate the precise geographic points of Moscow, Lviv, Podilya and Rus'. In accordance with terminology used in the West at the time, by Rus' the author meant the kingdom of Rus', that is, the territory of the former Principality (Knyazivstvo) of Halychyna. In another place he states that the "localities on the shores of the sea, opposite Asia Minor, such as Rus', Podilya, Wallachia," are constantly threatened by war.

One chapter is devoted to a weather forecast for the whole of the following year, together with prognoses on how certain crops will depend upon weather conditions and how this will affect the prices of wheat, barley, grapes, olives, nuts and beans.

The author was thoroughly familiar with the works of Aristotle, Claudius Ptolemy and other great philosophers.

Yuriy Drohobych's books is a valuable monument of Ukraine's international cultural relations. The publication of a facsimile of this book will aid us in further researching the life and creative activity of this famous Ukrainian scientist and humanist. It is such a pity that this facsimile has been published in a minimal edition and will not be distributed commercially. ▼



YURI DROHOBYCH
(woodcut)



ROBIN HOOD OF THE UKRAINIAN CARPATHIANS

IT WAS ON A SUMMER DAY in 1745 that Oleksa Dovbush, legendary hero of the Ukrainian Carpathian Mountains, perished from gunshot wounds inflicted by a traitor, leaving behind not only sorrow and pain, but also the memory of a staunch defender of the Ukrainian people. Dovbush has become a symbol of Ukrainian resistance to the rule of foreign occupiers and a legendary figure in Ukrainian history.

It was on the 4th of August that he perished tragically in the Hutsul village of Kosmach in the midst of a stormy, heroic life. After spending the last eight years of his life as a leader of the *opryshky*, he perished at the hands of a traitor, Stepan Dzvinchuk, a rich peasant of Kosmach. But the memory of this great Ukrainian patriot and hero remains alive today among Ukrainians everywhere.

Oleksa Dovbush, son of a poor farmhand, was born in the village of Pechenizhin, Kolomiya Region in the year 1719.* Oleksa himself was a poor farmhand from his earliest years, during which time he witnessed firsthand the tyrannical rule of the Polish magnates and wealthy landowners. Forsaking his own native village of Pechenizhin, he joined the ranks of the *opryshky* together with his brother Ivan, with whom he later parted company.

THE *OPRYSHKY* WERE UKRAINIAN rebels who were active in the Ukrainian Carpathians during the 17th to 19th centuries. The unceasing struggle of the *opryshky* was directed primarily against serfdom and the exploitation of the Ukrainian peasantry. The *opryshky* were persons with a higher sense of human dignity, who, in the midst

of serfdom and feudal despotism, had decided to escape to the forest rather than become slaves. These people were no mere outlaws—except, perhaps, in the eyes of the Polish authorities. Sometime the *opryshky* even built churches, but they never plundered churches. Soon after joining the ranks of the *opryshky*, Oleksa became the leader of one of their groups in the relentless struggle against the exploitation of the Ukrainian peasantry. His activities with the *opryshky* as a leader, are first mentioned in the year 1738.

Oleksa Dovbush became a truly great leader of the Ukrainian resistance against injustice and national oppression. Having a good heart, Dovbush punished very few people with death, not wishing to stain his soul. And into his band he would accept only those who would seek to avenge the injustices meted out to their own people, instead of seeking personal gain. It is little wonder that the entire populace sympathized with him and assisted him in every possible way.

Oleksa and his courageous band of followers operated in Western Ukraine, Trans-Carpathian and Bukovina areas, but chiefly in the Hutsulshchyna and Pokutia regions. He occasionally made excursions as far as Buchach in the Podillia region, where he killed the barbaric landowner Zlotnisky and his family, whereas his brother kept mostly to the Boykivshchyna region. Oleksa primarily attacked landowners and wealthy merchants, falling upon villagers only to avenge a wrong, and not to plunder. Like Robin Hood, Dovbush and his men stole from the rich and gave their money to the poor.

DURING THE SPACE OF EIGHT years, Oleksa Dovbush organized more than thirty campaigns. The *opryshky* raided the wealthy landowners and distributed the loot — money, clothes and tools — among the dispossessed Ukrainian peasants. In vain the government of the Polish Commonwealth sent punitive units and regular troops against Dovbush and his rebel followers; it was not able to obtain any appreciable success in these military ventures, because the Ukrainian peasantry sympathized with Dovbush and aided him to the fullest. Dovbush had a band of only 30-50 men, but all the Polish military expeditions sent against him, some of which numbered close to two thousand troops, were not able to hunt him down. The Polish government made every conceivable effort to capture Dovbush himself, but it was no easy task to track him down. Dovbush cleverly maneuvered along the Polish, Moldavian (Rumanian) and Hungarian borderlands, eluding his pursuers and avenging the sufferings of his comrades.

*Although 1719 is the traditional date of his birth the dates 1700 and 1710 are also possible. His name is pronounced O-lek-sa (i.e. Alex) Doe-boosh. — Editor



Dovbush's principal base was in the Chornohora chain, which includes the loftiest peaks in all the Ukrainian Carpathian Mountains. And it was from here that Olexa Dovbush set out with his loyal and steadfast band of followers on his campaigns. Many legends sprang up about his daring attacks upon the oppressive Polish Szlachta (gentry). In 1744-45 he even captured the Bohorodcharsk Fortress. During his own lifetime Dovbush became a beloved, legendary hero of the Ukrainian peasantry.

The wealthy landowners tried every means at their disposal to locate Dovbush. They threatened death to anyone who, directly or indirectly, supported the *opryshky* movement. Finally, the Polish Prince J. Potocki in a 1742 decree promised to free from serfdom all those who would help them capture Dovbush dead or alive, and two traitors eventually volunteered.

THE TWO TRAITORS who answered this appeal were the rich peasants Mocherniuk (of the village of Mikulinich) and Stepan Dzvinchuk (of the village of Kosmach). When Dovbush learned of their intentions, he decided to punish them himself. He killed Mocherniuk and then started out for Kosmach to punish the other traitor — Stepan Dzvinchuk. However, Dzvinchuk was prepared for him. He hid near the entrance of his cottage with a gun in his hands; and, as Dovbush crossed the threshold of the cottage, he fired his gun, mortally wounding him. Dovbush's comrades carried him to the safety of a nearby forest; and, early in the morning of the 24th of August of the year 1745, they transferred him to a village inn, where he died from his fatal wounds.

The enemies of Olexa Dovbush then decided to make a mockery of his body. His enemies were acquainted with the legend that Dovbush could not be killed by bullet or sword, so, to explode this myth, they had his body taken around the villages of the Kolomiya region to show that he was just as mortal as any other man. But they defeated their own purpose by staging this profane exhibition, for, wherever the cart bearing the body of Olexa Dovbush appeared, the people would mourn over the loss of their beloved hero.

An account by the Pole Jan Kolendowski, governor of the Yabluniv community, gives a tragic account of the irreverent treatment of the body of Dovbush. Wrote Kolendowski: "When I was informed by the community about what had happened, I set out immediately for Kosmach, finding Dovbush already dead (upon my arrival). His body was put on a cart and taken to Stanislaw to the Honorable Lord Hetman; thus it arrived in Kolomiya. Then the Lord Huntsman, having learned



Dovbush linoleum cut by Olena Kulchytska

*Manifest Dobra
przeciwko Izaj
zeto m. w Godku
kto tego opryska
na kopie reka
Poddanięgo*

Manifesto of Dovbush



Dovbush by Ostap Obrotsa

of Dovbush's death, wrote me to keep the body in Kolomiya until instructions were received from the Honorable Lord Hetman to quarter it. Dovbush's body was hacked into 12 pieces, which were impaled in Kuti, Kosiv, Krivorivnia, Kosmach, Liuchki, Mikulinich Chorny Potok, Zelena, Verbizh, Kolomiya and Vitkov."

This important historical document was found not too long ago. And until its discovery, historians had made many educated guesses as to his burial place. The crosses and memorial stones which the people erected in his honor may well mark the sites where parts of his body were impaled and then buried.



A monument to Olexa Dovbush, the "Robin Hood" of the Carpathians, was unveiled in the village of Pechenizhin, Ivano-Frankivsk Region, where the famous folk hero was born.

The foreign oppressors of the Ukrainian Nation tried in vain to eradicate the name of Olexa Dovbush and the legendary deeds of the *opryshky* from the people's memory. But, Dovbush stands forever for the Ukrainian people as a symbol of Ukrainian resistance to all forms of national oppression.

Many poems, stories and songs have been written in tribute to this legendary hero of the Ukrainian Carpathians — Olexa Dovbush. Time-honored legends abound about Dovbush's daring deeds and bravery. And, in modern times, in what is perhaps the greatest tribute paid to the memory of Dovbush, a monument to this popular Ukrainian hero was recently unveiled in his native village of Pechenizhin. ▼

— Paul Nedwell

Perhaps more than any other Ukrainian fighter for liberty, Dovbush and his deeds have been woven into the songs, legends and proverbs of the Ukrainian people, his name commemorated in town and village. His struggles against the nobility have formed the basis for many novels, poetry and musical compositions. Famous artists have painted his portrait, sculptors immortalized his image in wood and stone. Thus his name and deeds remain ever alive in the hearts of his people.

— Volodymyr Hzhitsky

SOURCES AND LITERATURE

Berezhnysky, Olexander. "Olexa Dovbush."* In: "Calendar-Almanac of the Ukrainian National Association for the Year 1965" (Jersey City), pgs. 189-191.

Bodnaruk, Ivan. "Legendary Hero of Hutsulshchyna."* In: "The Lemko Voice" (Yonkers), June, 1971. No. 6 (91), Vol. IX, pg. 2.

Hrabovetsky, Volodymyr. "Olexa Dovbush, The Popular Hero of the Carpathians." In: "Ukraine" (English edition), Kiev 1970. No. 4, pgs. 12-13.

Hrabovetsky, Volodymyr. "The Carpathian Opryshky Movement."* Lviv 1966. 250 pgs.

Lomatsky, M. "Opryshky Nest."* Munich 1964.

* These works are in the Ukrainian language.



Young wood carvers from the Chernyutsi Art School create a vivid image of Olexa Dovbush, a legendary hero of the liberation struggle in the Carpathians.

Ukrainian Art at Keystone Junior College

“

I think it is one of the finest things we've had happen at Keystone in a long time. Many of us didn't realize that there was so much native talent right here within twenty-five miles of Keystone. It's hard to believe that it (decorating Ukrainian Easter eggs) can be done by hand . . . what infinite patience it must take to do them.

—Dr. Harry Miller, President Keystone Junior College

”



UKRAINIAN FOLK ART EXHIBIT

MILLER LIBRARY
KEYSTONE JUNIOR COLLEGE
LaPlume, Pennsylvania

MARCH 25, 1972 — APRIL 22, 1972

Exhibitors:

Helen R. Pronko
Albina Czapowskyj
Irene Diakiw
Oksana Krawcheniuk
Julia Taschuk
Frances Stachiw
Tamara Kowal

Coordinated by
Mr. Karl Neuroth





UKRAINIAN EASTER EGGS

The skillful ingenuity of Ukrainian women has put Easter Egg Decorating on the highest plane of Folk Art. The art of colored Easter eggs or Pysanky, as they are called, has been a tradition for over ten centuries, originating in Pagan times, and symbolizing the rebirth of earth out of winter into spring. After the advent of Christianity, they symbolized the Resurrection, and were exchanged at Easter with friends to commemorate Christ's teaching of peace and love.

Pysanky are decorated by applying melted bees wax to a fresh, uncooked, white egg, with a stylus called a "kistka". The egg is then dipped in a series of dye baths, with designs applied with wax between each dipping. After the final color has dried, the wax is removed, and a lacquer is applied, to preserve the egg.

All symbols used on the eggs have a traditional meaning. Those most often used are: unbroken line signifying eternity; triangle—Holy Trinity; pine branches—eternal youth, health; deer or horses — prosperity; hen — fulfillment of wishes and many more.

The collection of Easter eggs represents various provinces of Ukraine. The Hutzul region of the Carpathian Mountains has patterns intricately geometric, while across the steppes, design patterns are more baroque with floral designs predominating.

UKRAINIAN COSTUMED DOLLS

1. A married woman in Boyko region.
2. Folk costume of Polissia.
3. Festive costume of Poltava.
4. Typical woman's dress from Podillia.
5. The folk dress of Hutzul mountaineers.
6. Costume of Lemko women.
7. Young girl from Lviv region.
8. Girl's festive costume from Sniatyn region.
9. Boy from Poltava.

AUTHENTIC UKRAINIAN COSTUMES

Folk-dress of Poltava region. Unmarried woman, married woman and man's.
Young boy's Cossack costume.

UKRAINIAN EMBROIDERY

The art and perfection of Ukrainian embroidery has long been one of the highest developed skills of the Ukrainian women. To satisfy their love of beauty, the village women embroidered pillow cases, towels, table cloths and various other household items, as well as blouses and other articles of clothing.

VOLYN-POLISSIA REGION — features flat, running and cross-stitch with principal colors being black, red and white.

BUKOVYNA REGION — Exceptionally colorful designs featuring cross-stitch, double running stitch, back stitch and chain stitch.

CARPATHIAN MOUNTAIN REGION — features the oldest form of embroidery known in Western Ukraine, called "Nyzynka," which is worked on the wrong side of the material, and producing a distinctive pattern on the right side.

YAVORIV REGION — common flat stitch, laid vertically, diagonally and horizontally in rows of various colors.

POLTAVA REGION — "Nastyluvania," is one of the oldest types of embroideries of Eastern Ukraine. The design features alternate motifs and "wings," worked in vertical, horizontal and diagonal stitches — with a flat stitch often combined with cut and drawn work.

KIEV REGION — floral designs usually worked in black and red in cross and flat stitches.

SYMBOLIC

RUSHNYK, long scarf used to decorate ikons in Ukrainian homes, and worn by the master of ceremonies at Ukrainian weddings.

CHURCH LINEN from Kiev region, capital of Ukraine.

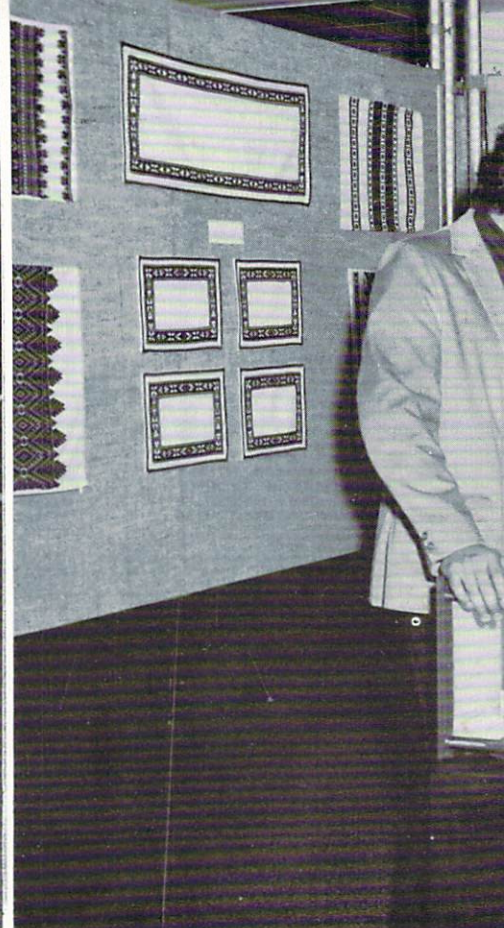
CERAMICS

Among its resources, Ukraine possesses very liberal and widespread clay deposits, thus supplying an abundantly accessible source of material for the making of pottery and ceramics. Ceramics in Ukraine can be traced to the ancient Trypillian culture (2000 BC).

Hutzul jugs and plates.

Very old jug of Pistyn.

Trypillian style vase.



Mrs. Helen Pronko explaining

KILIM

A form of tapestry rug used for wall, floor and seat covering.

LIZNYK — Bed covering.

From Hutzul mountain region. Kilim is loomed very loosely of hand spun wool. To obtain the shaggy appearance, the kilim was placed in a special wooden barrel, perforated on all sides, the barrel then being placed in a stream, under a small waterfall. Sharp twigs were also placed in the barrel, and as the water kept the barrel turning, the kilim inside kept turning and rubbing against the twigs producing the long shag on both sides.

WOOD CARVING

Woodcarving became a part of Ukrainian history and prominence as early as the 16th century. Great pride was taken in decorating everything — wooden doorways, beams, boxes, household furnishings were carved with flat and chip carvings. At that time, wood remained a natural color.

In the Hutzul mountain area, where forests were plentiful, the wood carvers gained renown for their exquisite carvings. About 1873, wood carvers began to work with different colors of wood and inlays, and small sculptures.

Wooden bowl, boxes, from Hutzul region.

BANDURA

The most popular Ukrainian folk musical instrument is the many-stringed Bandura. The Bandura, which combines the characteristics of the lute and harp, was developed in Ukraine by wandering minstrels. Players are called Bandurists.

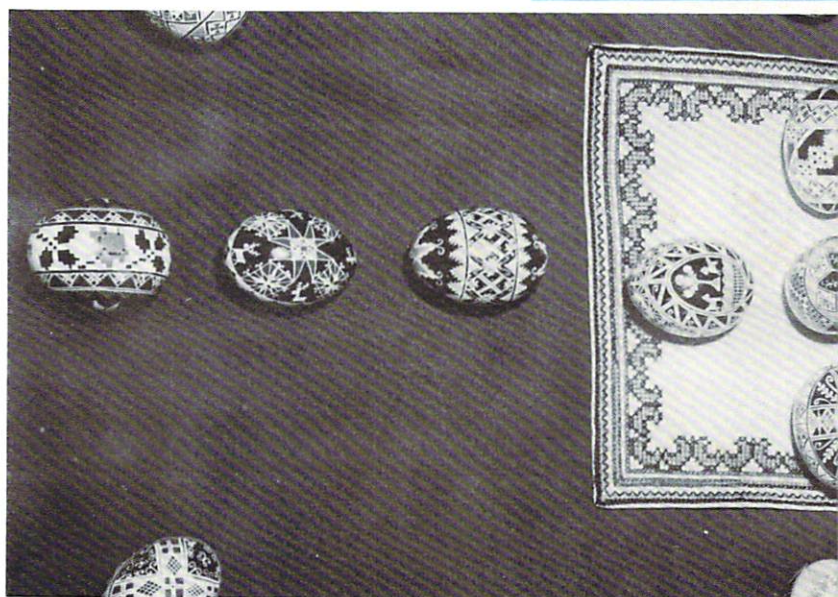
Bandura.

Above Left — Exhibitors of Ukrainian Folk Art Exhibit seated left to right: Karl Neuroth, Keystone Jr. College art supervisor; Helen R. Pronko, general chairman; Tamara Kowal, and Albina Czapowskyj. Standing left to right: Julia Taschuk, Irene Diakiw, Oksana Krawcheniuk, Mrs. Karl Neuroth and Jerry Pronko, exhibit coordinator.

“

We had known little has been displayed really fascinating and

— W. Dear





Easter egg exhibit to Karl Neuroth, of Keystone

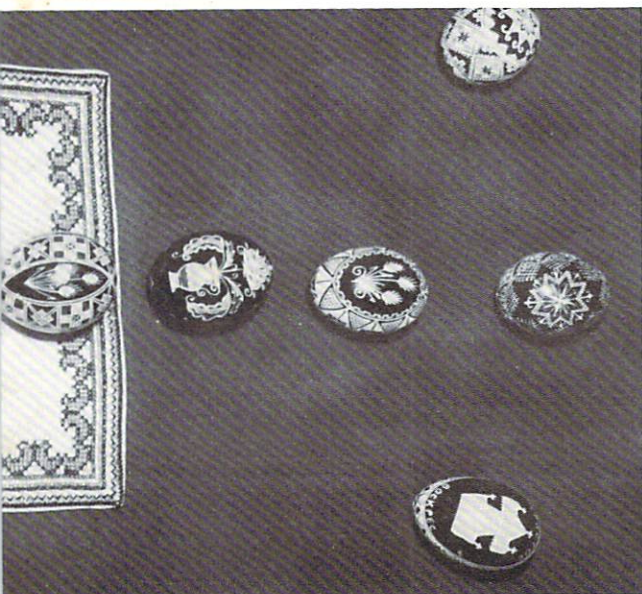


Jerry Pronko, of Ukrainian Radio Program, interviews John Taschuk of Borden Co.

ut Ukraine and its art work, but the way it
evening, both the embroidery and eggs, is
wonderful.

demian, Registrar, Keystone Junior College

”



A Ukrainian Kilim, or tapestry rug, from the Hutzul region.

KIEV SUBWAY



by

PAVLO POZNYAK

THE FIRST SECTION OF THE Kiev subway (underground railway) or Metro as it is called there, was put into service at the end of 1960. Since then the Metro, along with Kiev's famous chestnut trees, the mighty Dnieper River and white-walled blocks of new residential areas has become a distinctive feature of the Ukrainian capital. A picture of Kiev would be incomplete without a tour of its "underground floor."

Let us assume that you have come to the city by train and the first leg of your tour takes you to the Vozzalna (Railway Terminal) Subway Station. An endless stream of people flows toward the white building bedecked with Inkerman stone.

The underground vestibule of the station has an aura of the remote past. The designers of this modern structure chose a style reminiscent of Kievan Rus architecture with its characteristic vaults, pylons and predominance of white color. The grey and black granite slabs of the flooring go very well with the color scheme of the vestibule.

The hall is decorated with medallions depicting the most outstanding events in the ancient and modern history of the Ukrainian people.

IF YOU CHOOSE THE EASTERN route, a short ride will take you to Universitat (University) Station. Its design is also devoted to a particular subject, that of the development of Ukrainian science and culture. The underground hall of the University Station is rightly considered to be one of the most beautiful. It is decorated with pink Transcarpathian marble. Ukrainian folk decorations have found wide application here. In pylon niches stand the busts of the most prominent Ukrainian and Russian writers, poets and scientists: Shevchenko, Pushkin, Franko, Skovoroda, Bohomolets and others.

The choice of this particular design is not accidental, for the station is located not far from Shevchenko University which is the leading educational establishment of the Ukrainian capital.

The architects displayed taste and inventiveness in designing the surface vestibule. Its graceful outlines bring it into harmony with the lavish greenery of the Botanical Garden in which it stands.

"Next station—Kreshchatik!", announces the train engineer and in a few minutes a crowd of passengers pours into the spacious underground hall of the central Kiev Metro station.

LINGER HERE FOR A WHILE and take a look around. You will see the gentle iridescence of tints on marble pillars, the mirror-like surface of the polished granite flooring and the bright majolica tiles arranged in folk art patterns. Combinations of natural stone and various plastics, metals and Ukrainian mosaics and majolica, so pleasing to the eye, will be found not only in this, but also in other Metro stations. Various elements of folk ornamentation have been very clearly applied side by side with modern structures and materials. This is evident in the escalator hall with its walls of colored glazed tiles reminiscent of Ukrainian embroidery.

Incidentally, the Kiev subway is the first construction of its kind where ceramics, majolica, organic glass and other new materials were used for interior decor.

Kreshchatik Station receives probably the largest influx of passengers. That is why it has two entrances: one in Khreshchatik Street and the other in Zhovtnevoi Revolutsii (October Revolution) Street; the latter was built somewhat later. A third entrance with an underground passage now under construction will link the station with yet another area.

The Arsenalna (Arsenal) Station is situated not far from one of Kiev's oldest industrial enterprises. The workers of the plant fought in the October armed uprising in 1917, and the bas-relief in the station shows them manning barricades.

THE TRAIN MOVES ONWARD, and suddenly the cars are flooded with sunlight. This is the Dnipro (Dnieper) Station, mounted on an open-air overground platform which forms part of a bridge across the Dnieper River. The station, as well as the bridge, are fine specimens of construction engineering. As to the architectural design, the station simply does not require it, for its function is performed by the colorful slopes of the river bank, the full-flowing river and the beautiful panorama of the left-bank of Kiev. The only decorative elements are the sculptures of a young man and woman symbolizing the aspiration for peace and scientific progress. Lit by sunrays, they stand as if ready to take wing, on high pedestals formed by the glass and concrete pylons of the bridge. These pylons house additional entrances to the platforms.

The bridge itself, which spans the Dnieper like a taut string has three decks intended for subway trains, motor vehicles and pedestrians.

From the Dnipro Station begins the surface section of the Kiev Metro. On emerging from the tunnel, the blue subway expresses continue onward just like ordinary electric trains.

The surface Darnitsya section of the Metro, called after the city's industrial district of Darnitsya, has so far four stations: Hydropark, Livoberezhna (Left Bank), Darnitsya, and Komosomolska. In the near future one more station will be built on Murmansk Street, terminating the eastern branch of the Metro.

Darnitsya's level relief and long stretches of undeveloped lots gave the Metro builders the idea of constructing a surface line there. This enabled them to make cuts both in the duration and cost of construction work.

ALL THE STATIONS of this section are similar in design. Each one consists of a platform protected by a light ferro-concrete roof resting on columns, a vestibule and underground passage. The colorful ceramic tiles adorning the columns and vestibules go very well with the surrounding scenery.

The Darnitsya line became a convenient link between the center of the city and its largest residential and industrial district, and helped to solve an important transportation problem. Another, no less important function of this line is to convey the Kievites to their favorite recreation places. In the evenings and on weekends people flock in thousands to the Hydropark and Livoberezhna Station. These are surrounded by beautiful groves, parks, golden beaches, sports grounds, restaurants, and other recreation facilities.

For the second part of our tour let us return to the Vokzalna Station and take a train going west. The Politekhichny Institute (Polytechnic College) Station is situated not far from one of the largest Ukrainian establishments of higher technical learning. The decorations of its vestibule are devoted to the achievements of science. This theme is depicted in a large inlaid panel on the underground hall of the bronze figure of a girl launching a Sputnik into space.

The hall seems to be bathing in morning sunlight. This effect is produced by the gentle range of colors comprising the pink of the marble walls and pillars, the red of the granite floor and the bronze of the ray-like grilles on top of the pillars. The lighting also plays an important part. Incidentally, here, as well as in most other vestibules, luminescent lamps are hidden behind organic-glass cornices, and the resulting impression is that the walls and the ceiling irradiate light.

THE SURFACE PART of the station is situated in a white ceramic-tiled building housing the administration of the Kiev Metro.

Some may wonder whether it was really worthwhile spending so much money on the decoration of the Metro, of bedecking them with marble and granite, adorning them with sculptures, mosaics, majolica and castings. Of course, it is not a club nor a movie, but just an ordinary means of conveyance, and electric railway, so why bother about it so much? Well, the answer to the economic side of the question is this: The Kiev Metro brings in profits running to hundreds of thousands of rubles, and the beautiful stations are there to stay for many decades to come, pleasing the eye of passers-by and passengers. Up to 200,000 passengers go by Kiev Metro every day. Soon this number will become even greater.

The underground railway of the Ukrainian capital is a complex transit system. When describing it, its builders and administrators often use the attribute "the world's finest." The Metro's high-speed escalators are the world's largest. The ferro-concrete tubings making up the tunnels are of local invention. It was here that a driving shield for digging tunnels was used for the first time. The shield is a complex mechanism capable of performing quite a number of different operations. For the first time in subway engineering builders introduced a new technique of building first an intermediate ferro-concrete vestibule on the surface and then lowering it into the tunnel.

Mention should also be made of complicated geological and hydrological conditions the Metro builders had to overcome. They had to negotiate floating earths, water-bearing soils, apply the method of freezing and drawdown of underground water, etc. The government has commended the achievements of the Kiev Metro builders by awarding them orders and medals, and the highest award was bestowed upon the "Kyivmetrobud" firm which realized the project.

In the near future a new line linking the opposite districts of Brovary and Svyatoshino will be added to the existing one. This route will total 14 miles (22km), along which there will be 47 stations. Designers also are working on a new line which will cross the city from the north to the south. Yet another line will link the Syrets and Pechersk districts. By 1980 the lines of the Kiev underground railway will be over 37 miles (60 km) long. The "underground floor" of Kiev is growing large and larger. A great future lies ahead for the city. ▼



Oldest Recorded Ukrainian Folk Song

Composed 500 Years Ago and
Recorded 400 Years Ago

by Yaroslav Dzyra

IT IS DIFFICULT TO IMAGINE Ukraine without its songs: historical, ritualistic, lyrical, and cradle songs. It is difficult to determine when our people began expressing their character and their talent in songs as countless as the stars. These unique works inform us about the remote past, which even the ancient chronicles do not mention.

As one turns the pages of multi-volumed editions of the best examples of folk art, one cannot help remembering that the first Ukrainian song, which is also one of the earliest known records of a folk song in the whole Slavic world, was recorded exactly four hundred years ago. This is the versified text of the song, "O Danube, O Danube, Why Do You Flow So Sad?" included in Jan Blahoslav's 16th century Czech Grammar.

This prominent Czech scholar was a follower of Jan Hus. He traveled through foreign countries, but returned to his native land to serve his own people and their culture. Jan Blahoslav left two popular musicological works and in 1571 wrote a grammar of his native language. The grammar also expressed his views on the Ukrainian language, of which he says that it differs from the Czech and the Polish and that it has its own idioms and syllabary. "They also say," he stressed further, "that they have their own grammar, but I have not seen it. However, they have many metaphors and other figures (of speech). There is a great number of songs and poems, or rhymes, in this language. What they are like, we can see to some extent from this one secular song: (Here follow the words to O Danube, O Danube, Why Do You Flow So Sad?)"

JAN BLAHOVLAV RECORDED this "pearl of our folk art," as Ivan Franko called it, in the Latin alphabet from the lips of his friend Nikodym, who had learned

the poem in Ukraine, perhaps in Bukovyna or Transcarpathia. In the 16th century, Ukrainians maintained close contacts with the Czechs and Slovaks, so the paths traveled by a song to Czechoslovakia could be many.

Ukrainian scholars Oleksander Potebna and Ivan Pankevych gave convincing proof that the song was written in the Ukrainian language, more precisely the Lemko dialect. Filaret Kolessa studied its rhythmical and stylistic characteristics.

At one time this unique work drew the attention of Ivan Franko. He put forward the theory that the hero of this song is one "of the most prominent people of the 15th century, Stefan III the Great, who reigned on the Wallachian throne from 1456 to 1504." There is reason to believe that the song was composed at the end of 1473, when Stefan III was at war with his opponent, Radu.

The hero of the song, Stefan the Great, was married to the daughter of Olelko, a prince of Kiev. He introduced the use of the Ukrainian language into Moldavian chronicle writing. Ukrainians lived a long time ago between the Dniester and the Prut rivers; the Ukrainian language was used in Moldavia both officially and as the everyday language. More than ten charters issued by Stefan the Great in the Ukrainian language have survived. Ukrainians were among his closest friends. Scholars think that the author of this song must also be looked for in this circle.

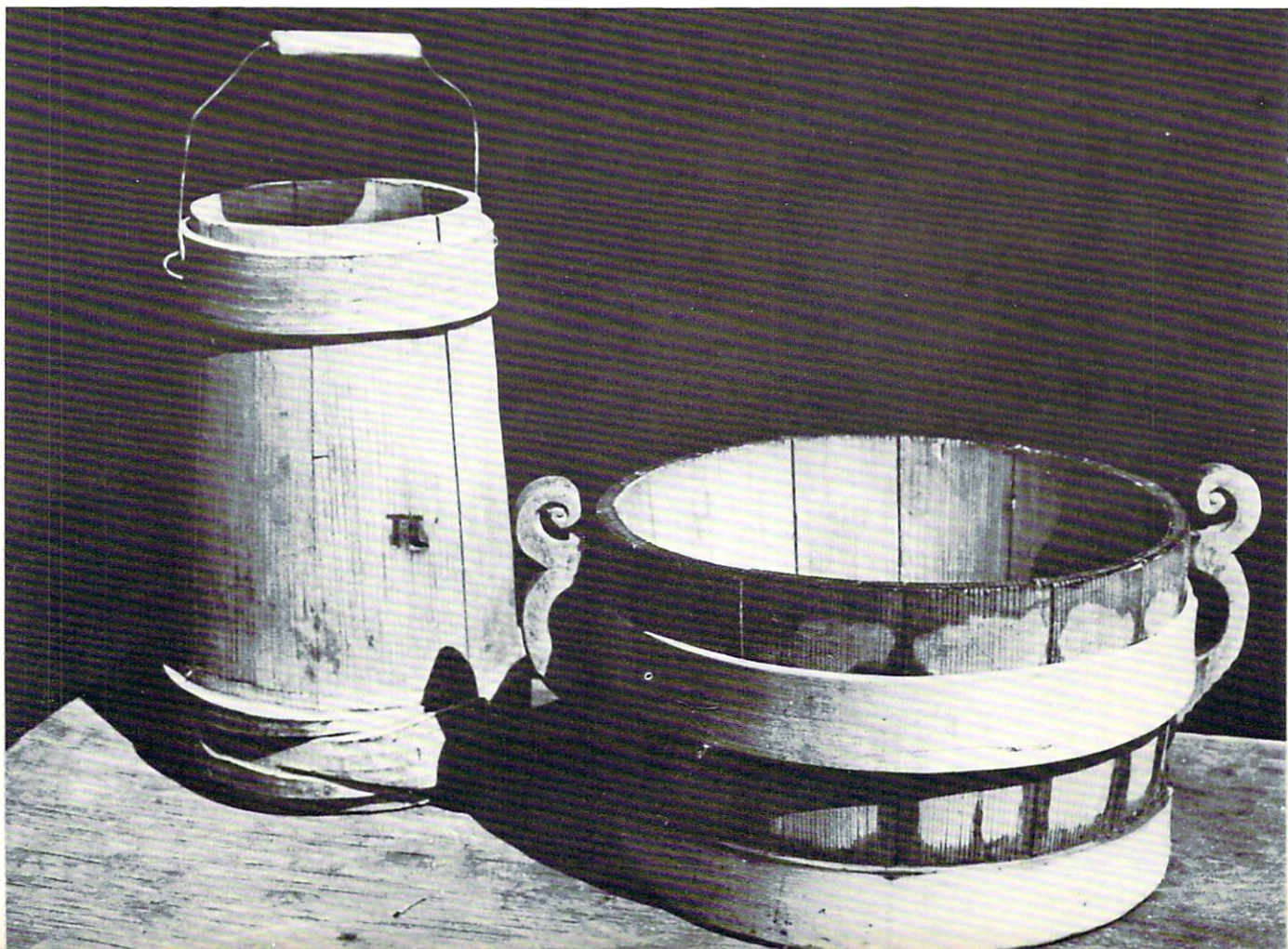
Five centuries have passed since the song was composed and four centuries since it was first recorded but it still lives, having produced a multitude of new variants, provided the basis for literary paraphrases, and served as the subject of a large body of scholarly literature in many languages which has grown around it. One of the earliest Slavic records of a folk song has thus provided additional evidence of the age-old spiritual contacts of the Ukrainian people with their good neighbors. ▼

From: *Literaturna Ukraina*, Dec. 31, 1971, pg. 2 exc.



Ukrainian girl in Transcarpathian National Costume.↑

Transcarpathian wooden utensils↓



Museum Under The Sky

In the Shevchenko Woods near Lviv some unusual buildings have been constructed: a wooden church, a whimsical windmill, and a churn. A museum of Ukrainian folk architecture of the 17th-19th centuries is being created on a territory of over 200 acres. Visitors to the museum will find themselves in the real world of their forefathers. Within the interiors of the buildings will be recreated in ethnographic detail the life and habits of the working peoples of Hutsul, Polissye and Podolia and other territorial regions of Ukraine. On display will be exhibits of the works of carvers and embroiderers, as well as national costumes and utensils. ▼

Transcarpathian peasant cottage exhibit of Uzhhorod Ethnographical Museum





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.

NIKOLAY GOGOL AND HIS CONTEMPORARY CRITICS, by Paul Debreczeny. Philadelphia, American Philosophical Society, Independence Sq., April 1966. (Transactions of the American Philosophical Society, New Series, Vol. 56, Part 3, 1966) 68 pages, \$2.00

Prof. Debreczeny of Tulane University's Dept. of Slavic Languages has provided in this work an excellent review of Russian literary criticism of Gogol in his lifetime from the first ridicule of his genius to praise as an author of international importance. Nicholas Gogol was a Ukrainian born in Poltava Province and was the son of one of the first writers to use the modern Ukrainian language. His first two books 'Evenings on a Farm' and 'Mirgorod,' written in Russian like all his works, were stories of his native Ukraine.

Gogol's Ukrainian origin was a puzzle to Russian critics as Prof. Debreczeny says on page 31: "Originally . . . Polevoy had pictured Gogol as a Muscovite parading in Ukrainian folk-costumes; then finding this obviously untrue, he had attributed Gogol's low humor to his Ukrainian origin; Bulgarin's view had been that Gogol's vicious characters were like Ukrainians or White Russians, not like . . . Russians; and finally Belinsky had found Gogol more Russian than any other author. Now the reviewer of 'Library for Reading' contended that Gogol's works were the result of a Ukrainian's desire to satirize and humiliate . . . Russians."

Gogol's **TARAS BULBA**, the famous story of the Ukrainian Cossacks, is a classic of world literature as are his play **THE GOVERNMENT INSPECTOR** and his novel (he called it a poem) **DEAD SOULS**. Debreczeny's study is a useful addition to Gogol literature and has good documentation.

NESTOR MAKHNO: The Life of an Anarchist, by Victor Peters. Winnipeg, Echo Books, 1970. 133 pages, map, ports. \$3.75.

This is an account of the famous Ukrainian anarchist Nestor Makhno (1889-1934) whose partisan army of tens of thousands, flying a black flag, left a bloody path across the southern steppes of Ukraine. A small, thin man, Makhno was a skillful, ruthless military leader who added much to the destruction and confusion of the revolutionary years of 1918-1921 in Ukraine.

Prof. Victor Peters, who teaches history at Moorehead State College in Minnesota, is of German Mennonite origin and comes originally from the territory in Ukraine of Makhno's operations.

According to Peters, Makhno "engaged in mobile warfare so successful that his guerilla tactics have served in many ways as a model for partisan operations in many parts of the world." Makhno's main enemy was probably the Tsarist (White) Russian General Anton Denikin and he contributed much to his defeat in Crimea.

Makhno is not considered a hero of Ukrainian history by either nationalist or Soviet historians. He was both ally and enemy of the Red Army and channeled off Ukrainian military strength from the Ukrainian National Republic thus contributing to his downfall. Only two Ukrainians, his wife and his daughter, were among the 500 at his funeral in Paris.

This book adds some understanding of a tragic period of Ukrainian history although readers will not likely accept all of Dr. Peters' observations.

THE BLACK ICON; A story, by Ivan Prokopchuk. Illus. by Cosmo Latrullo. Toronto, The Author, 1969. 132 pages, \$1.00.

This paperback novel describes the experiences of a Ukrainian who went to work in Germany during World War II and then came to Canada as a DP and was reunited with his family.

УКРАЇНСЬКЕ КОЗАЦТВО

Рис. V.

Листо 1968 р.

№ 1(9)



Дмитро Байда-Винницький.
Воззв'язка Київсько-чортківського Запорозького Січі 1530 року.

UKRAINSKE KOZATSTVO. (Quarterly Journal of the) Ukrainian Cossack Brotherhood. Editor: Antin Kushchynskyi, Asst. Ed. M. Petruniak, Members: P. Babiak, V. Zasadny and Vasyl Ivasrchuk. 2100 W. Chicago Ave., Chicago, Ill. 60622. Copy \$1.25, annual subscription \$5.00.

This attractively published journal is now in its 8th volume with the latest issue no. 4 (18 total) for October-December 1971. It has a dual purpose, to publish news of the Brotherhood organization and to publish materials on the history of the Ukrainian Cossacks.

The names of the many contributors to the journal, or whose works have been reprinted in its pages, are well known: Vasyl Yemetz, Pavlo Shandruk, Olena Apanovich, Evhen Onatsky, Ivan Svit, Mykola Ponedilok, Vasyl Symonenko, Mykola Andrusiak, D. Doroshenko, G. Simpson, Yar Slavutych, A. Kaschenko, Ivan Keywan, A. Shulhin, Editor A. Kushchynskyj and Dmytro Yavornytsky.

For some reason the Ukrainian Cossack heritage has been relatively neglected by the Ukrainian people, compared with say the American cowboy or Argentine gaucho, so this journal contributes welcome information. UKRAINSKE KOZATSTVO is a well printed and illustrated 48 page journal completely in the Ukrainian language. It will be of interest to any person of Ukrainian origin because the Cossack tradition is central to the history of Ukraine. (AG)

Ukrainian Academic Press Founded

The Ukrainian Academic Press (UAP) is a new division of Libraries Unlimited Inc. Publishers in Colorado formed in February 1972 under the direction of Dr. Bohdan S. Wynar, Editor and Publisher.

Libraries Unlimited is a well known scholarly publisher noted for its library science titles, reference books and bibliographies. Among its two dozen titles now in print are the excellent *American Reference Books Annual 1971*, edited by Bohdan S. Wynar and *Junior Slavica*, by Dr. Stephan M. Horak.

The primary goal of the Ukrainian Academic Press is to promote and publish scholarly research in English on Ukraine and Eastern Europe with emphasis on the humanities and social sciences.

Several titles by noted Ukrainian scholars in North America have been announced in preparation by UAP for publication in 1972-1974. These include a work by Prof. George Luckyj of the University of Toronto who will edit an anthology of *Modern Ukrainian Short Stories* plus a literary series of translations. Other authors include Dr. Lubomyr Kowal of the Economics Department of the University of Michigan and Dr. Danylo Struk of the Slavic Department of the University of Toronto whose doctoral dissertation will be published under the title *A Study of Vasyl Stefanyk: The Pain at the Heart of Existence*.

NARODNI PERLYNY: Ukrainski Narodni Pisni. Uporyadkuvannia tekstiv ta vstupne slovo Mykhaila Stelmakha. Kiev, Dnipro, 1971. 391 pages, color illus. 25,000 copies printed \$10.00, Editor Mykola Sydorenko, Art editor Vasyl Kononenko. Book Designer Volodymyr Yurchyshyn.

This collection of Ukrainian Folk Songs is a magnificent combination of lyrics with Ukrainian folk, primitive and fine art reflecting the heritage of Ukraine. A well designed and edited volume printed on glossy paper it also has scholarly merit; the illustrations have all been carefully identified as to date, artist and present location. Although the music is lacking for the songs the other aspects of this book make it one of the outstanding volumes to come out of Ukraine in recent years. ▼

Prof. Valerian Revutsky of the University of British Columbia is the author of a *History of Ukrainian Theatre 1864-1964*. Bohdan Wynar is editing a major work *Ukraine: A Retrospective Bibliographic Guide*. Dr. Lubomyr Wynar of Kent State University is preparing a study *Birth of Democracy on the Dnieper River: Early History of Zaporozhian Cossacks*. The work *A History of Ukrainian Literature* by the internationally noted Slavic scholar Dmytro Chyzhevsky of the University of Heidelberg, Germany, is being translated.

Ukrainian scholarship in North America has long suffered from the lack of a sympathetic and competent commercial publisher. The efforts of Ukrainian organizations as publishers have not often been completely successful. With this in mind, the ambitious program planned by the Ukrainian Academic Press, judged by the high quality of its parent publisher Libraries Unlimited, is a most welcome one.

An attractive 12 page prospectus booklet *Ukraine and Eastern Europe: Ukrainian Academic Press* gives a good impression of the new division, although the superfluous article 'the' is used before the name 'Ukraine.' For further information on the titles and the publisher write to Ukrainian Academic Press — Libraries Unlimited, P. O. Box 263, Littleton, Colorado 80120, U.S.A. ▼

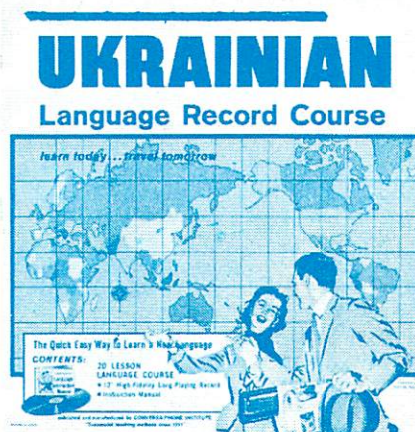


Ukrainian Language Record Course

The Ukrainian Language Record Course is a 20 lesson record program of basic modern conversational Ukrainian. It stresses the vocabulary needs of a traveler relating to areas such as customs, hotel, dining, travel in a bus, taxi, and train, currency, post office, etc. In addition a very elementary vocabulary is reviewed including numbers, week days, months, time, foods and personal nouns.

The recording has good fidelity and seems to have been done by a competent teacher although not identified. This language record is perhaps most useful to a non-Ukrainian as an introduction to the pronunciation, alphabet and very basic vocabulary of the Ukrainian language.

Hal J. Relkin, the director of Arrow Educational Agency, told FORUM that he has a personal interest in the Ukrainian language, music, culture, art and freedom.



THE FAMILY

"The ancient trinity of father, mother, and child has survived more vicissitudes than any other human relationship. It is the bedrock underlying all other family structures. Although more elaborate family patterns can be broken from without or may even collapse of their own weight, the rock remains. In the Gotterdammerung which otherwise science and overfoolish statesmanship are preparing for us, the last man will spend his last hours searching for his wife and child." — Ralph Linton

FILM DIRECTOR OSIKA
AND HIS

ZAKHAR BERKHUT



Young Ukrainian film director, Leonid Osika, during the filming of Stefanyk's "Stone Cross."



Still from film "Zakhar Berkut"



Still from film "Stone Cross"

Leonid OSIKA IS THE YOUNGEST movie director at the Dovzhenko Film Studio in Kiev, Ukraine. In the short time since he completed studies in Art and Cinematography schools he has directed three successful films: "He Who Returns Will Love," "The Stone Cross," and the just completed "Zakhar Berkut."

The Stone Cross is based on the powerful short story of the same name by Vasyl Stefanyk. Produced in Western Ukraine the film made a considerable impact on Ukrainian audiences and was acclaimed an artistic success.

"At that time," says viewer M. Harayeva, "I was not aware of Osika's incrutable peculiarity of transposing time, and the short story caught me unawares. The night of the murder is long, like torture, and commonplace to a point of being irreparable . . . It was man's anguished cry against the hated moral and physical destruction" of death.

The last two years, 1970-71, Osika has spent making the film Zakhar Berkut in the Carpathian Mountains of Western Ukraine and Middle Asia. Considerable research was done to produce authentic costumes and sets for this story of 13th century Ukrainians.

ZAKHAR BERKUT is a historical novel of the Ukrainian people in the Carpathian Mountains in the 13th century. It was written by Ivan Franko in 1882 and

he won a prize for it from the journal Zorya. The story is about a Boyar (Nobleman) Tuhar Vovk who is given lands by Prince Danylo of Halich (Galicia). His authoritarian attitude is opposed by the ninety year old Zakhar Berkut who is the elected head of the villagers. The Boyar Vovk eventually becomes a traitor by joining the Tatar invaders and there is a romance between his daughter and Berkut's son.

The film was a difficult one to produce because the action takes place seven centuries ago so the costumes, actions and details of the way of life in Ukraine then all had to be carefully established. For the cameramen the film was difficult because it was shot in treacherous mountain locations accessible only to mountain climbers.

Zakhar Berkut is a long film but viewers who have seen it several times enjoy its creative and imaginative quality every time. This is one indication of the genius of the film, that it stands several viewings without becoming boring.

Director Osika always makes his films with the same crew of actors, composers, editors and cameramen. The talented artist Heorhiy Yakutovich works closely with Osika and it is difficult to tell whose talent has created various aspects of the film. Cameraman Valery Kvas, Ukraine's best cameraman and composer Volodymyr Huba both have played major roles in the film's success. ▼



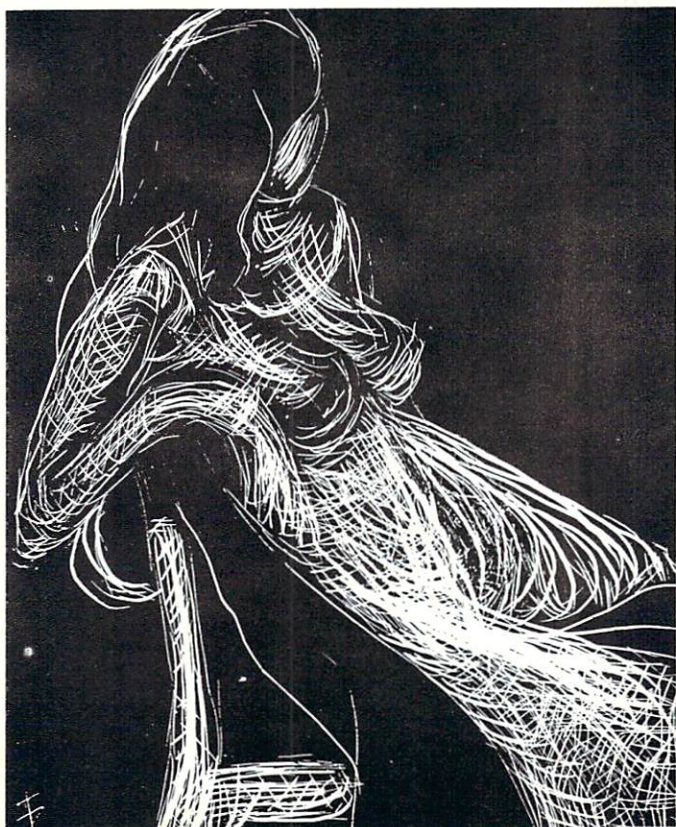
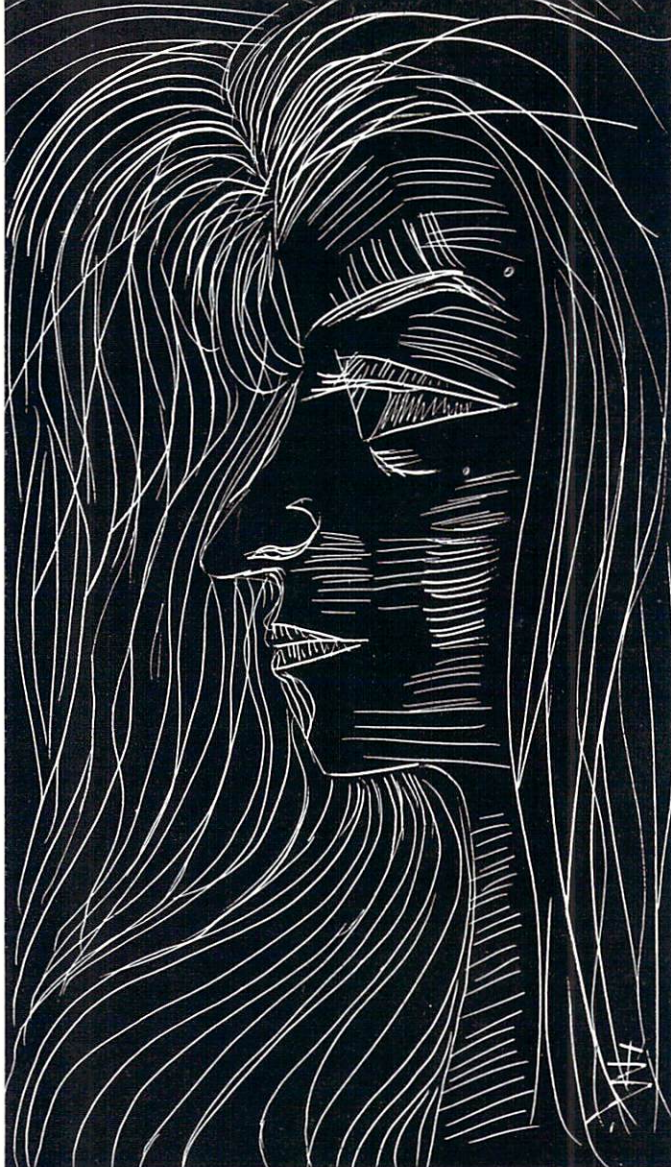
Scene from "Stone Cross" filmed in Ukrainian Carpathian Mountains

Scene from "Zakhar Berkut" with Tuhar Vovk's daughter in 13th century Ukrainian attire.



THE ART OF HALA MAZURENKO

A Ukrainian poetess and artist in London, England, Hala Mazurenko, has recently published *The Sketch Book of an Ukrainian Artist*. This is a collection of poetry, in Ukrainian, printed in London, 1971, (128 pages) with her own art works as illustration.



UKRAINIAN ARCHITECTURE TODAY

One feature of modern Ukrainian architecture is that it incorporates large mosaic-like works of art in the decoration of the outside walls of buildings. In this new hotel in the village of Zhovtene, Sumy Region of southern Ukraine, the national costume and the bandura musical instrument are the main elements of the design. The top of the building also has a Ukrainian embroidery-like design made of ceramic tiles.





LETTERS TO THE EDITOR

UKRAINIAN PLACENAMES IN THE UNITED STATES

Dear Mr. Gregorovich,

In the Winter issue 1970-71, No. 15 of FORUM I presented an article "Ukrainian Placenames in the United States." I have continued to investigate this topic and with this letter I wish to present additional material. I will adhere to the classifications put forth in my article.

In regards to *public domain placenames* I wish to add (1) Mazeppa, Pennsylvania, (2) Odessa, Florida and (3) additional information on Odessa, Delaware. On September 4, 1971 I visited Mazeppa, Pennsylvania which is a village northwest of Lewisburg, Pennsylvania. Its present population is approximately 124 individuals. There are no Ukrainians living there, nor was the village named by Ukrainians. I interviewed the daughters of Mr. Edmunds, the local school teacher who was responsible for changing the name from Boyertown to Mazeppa. Claire Edmunds Stitzer of Mifflinburg, Pennsylvania has written the following to me:

October 5, 1971

"I am sorry for the delay in answering your request about the naming of Mazeppa. I was born in Mazeppa on May 22, 1887. I know the date precedes this date. My father came to Buffalo Valley as a school teacher in the middle or late 1870's. He was a romantic and loved the poetry of Byron, Swinburne etc. When the Post Office Department sent out requests for suggestions for a new name for Boyertown he sent in the names Mazeppa and Violet Valley. The play based on Byron's poem was then being played by Adah Menken. It was suggested on account of the winding street suggestive of the meandering of the wild horse to which Mazeppa was tied. No doubt you know the legend. I remember this story being told to me when I was a child. My guess would be that it was changed in the late 1870's or early 1880's. The Post Office was not installed until 1886. I found out from the court

house records in the county seat of Union County at Lewisburg. There is now no post office in Mazeppa."

Odessa, Florida is a village northwest of Tampa. In 1960 it had a population of 150 individuals.

While stationed in the Army I lived near Odessa, Delaware and passed through it often. Upon investigation the following, based upon the Historic Marking Commission of Delaware in 1932, can be stated: Odessa was the "Indian village Appoquinimi, part of a large grant to Alexander D'Hinoyossa, vice director of New Amstel. Edmund Cantwell second owner of tract, 1673. Village named Cantwell's Bridge, 1731. Once important grain shipping center. Named Odessa 1855 after Russian grain port."

Teliska Avenue in Defreestville, New York (near Albany) is added to the list of streets which bear Ukrainian nomenclature. The street was named after a Ukrainian contractor in that area.

In regards to *private property names* the following names of campsites are submitted: Oselya Suma near Ellenville, N.Y., Kyiv near Accord, N.Y., Kyiv near Detroit, Michigan and Pysanyj Kamin' near Cleveland, Ohio.

If any of your readers have additional information on Ukrainian placenames in the United States please have them contact me.

Stephen P. Hallick, Jr.
McKees Rocks, Pennsylvania

Mazeppa was the title of a poem written in 1819 by the famous poet Lord Byron. It describes a legendary wild horse ride of Ivan Mazepa (1630?-1709) who was Hetman of the Ukrainian Cossacks. Odessa is the major seaport on the Black Sea coast of Ukraine. — Editor.

"Learning does not lead into the forest, but almost always away from it."
—Ukrainian Proverb

NEW TARAS BULBA MOVIE PLANNED

According to a short press report a new movie of the famous novel TARAS BULBA by the Ukrainian Gogol is being planned or considered. The last production of this Ukrainian Cossack story was made by Hollywood in Argentine and starred Yul Brynner and Tony Curtis. The film was a financial success and had some stirring scenes but was not regarded as an artistic success nor as authentically Ukrainian.

There seems to be some hope that the new film will be a success artistically since the director of it is said to be Serhei Bondarchuk, an Oscar prize winner who is famous for his two military spectacles WAR AND PEACE and WATERLOO. Serhei Bondarchuk who was born in Ukraine and is of Ukrainian origin is considered one of the major film directors in the world today. He started his career as an actor by playing the roles of Taras Shevchenko and Ivan Franko in the films of those names.

Bondarchuk at least knows what is authentic Ukrainian or Zaporozhian in Cossack history and if he can avoid a propaganda orientation his film could well emerge as a classic.

Alexander Dovzhenko, the Ukrainian film director who created the silent classic ZEMLIA (EARTH) wanted above all to film Taras Bulba but he died before he could undertake it. ▼

Dear Sirs:

I wouldn't be without the Forum. I've subscribed to it since I had received your first complimentary issue. I read it from cover to cover.

I would like to see an article on our beautiful Ukrainian traditions and customs. Many have forgotten them.

Mary M. Kosiuk
Woonsocket, Rhode Island

Dear Sirs:

Since I have become a member of your Association I have now received two issues of Forum magazine. I would like to take this opportunity to indicate how delighted and impressed I am with the quality of the material published in your magazine. I am particularly impressed with the format and even more with the literary level.

If it were possible to get any back issues and I have so far received one a few days ago and the issue before that, I would be pleased to send you a cheque to cover whatever back issues might be available.

Marshall B. Romanick, QC.
Toronto



▼ **FORUM** has fascinating articles on Ukraine and the Ukrainians in Europe and America.

▼ **FORUM** is unique as the only English language magazine for the young adult reader interested in Ukraine and Eastern Europe.

▼ **FORUM** has stimulating articles with high quality illustrations which reveal the art, music, past and present history, culture, famous people and present day personalities.

SUBSCRIBE TODAY!

ONLY \$3.00 A YEAR

FORUM UKRAINIAN REVIEW

PUBLISHED BY THE UKRAINIAN WORKINGMEN'S ASSOCIATION

440 Wyoming Avenue, Scranton, Pa. 18501

FORUM

Some of the fascinating
and informative articles

IN THIS ISSUE

Drohobych's 1483 Book

Kiev Subway

Oldest Recorded Ukrainian Folk Song

Museum Under the Sky

Osika and His Zakhar Berkut

COMING ISSUES

Ukrainians in the Cinema

St. George's Cathedral in Lviv

Beauplans Description and Maps
of Ukraine

Orchestra of Folk Instruments

Museum of the Great Kobzar in Kiev

Ukrainian Canadians:
A Pictorial Essay

Surmach of New York