

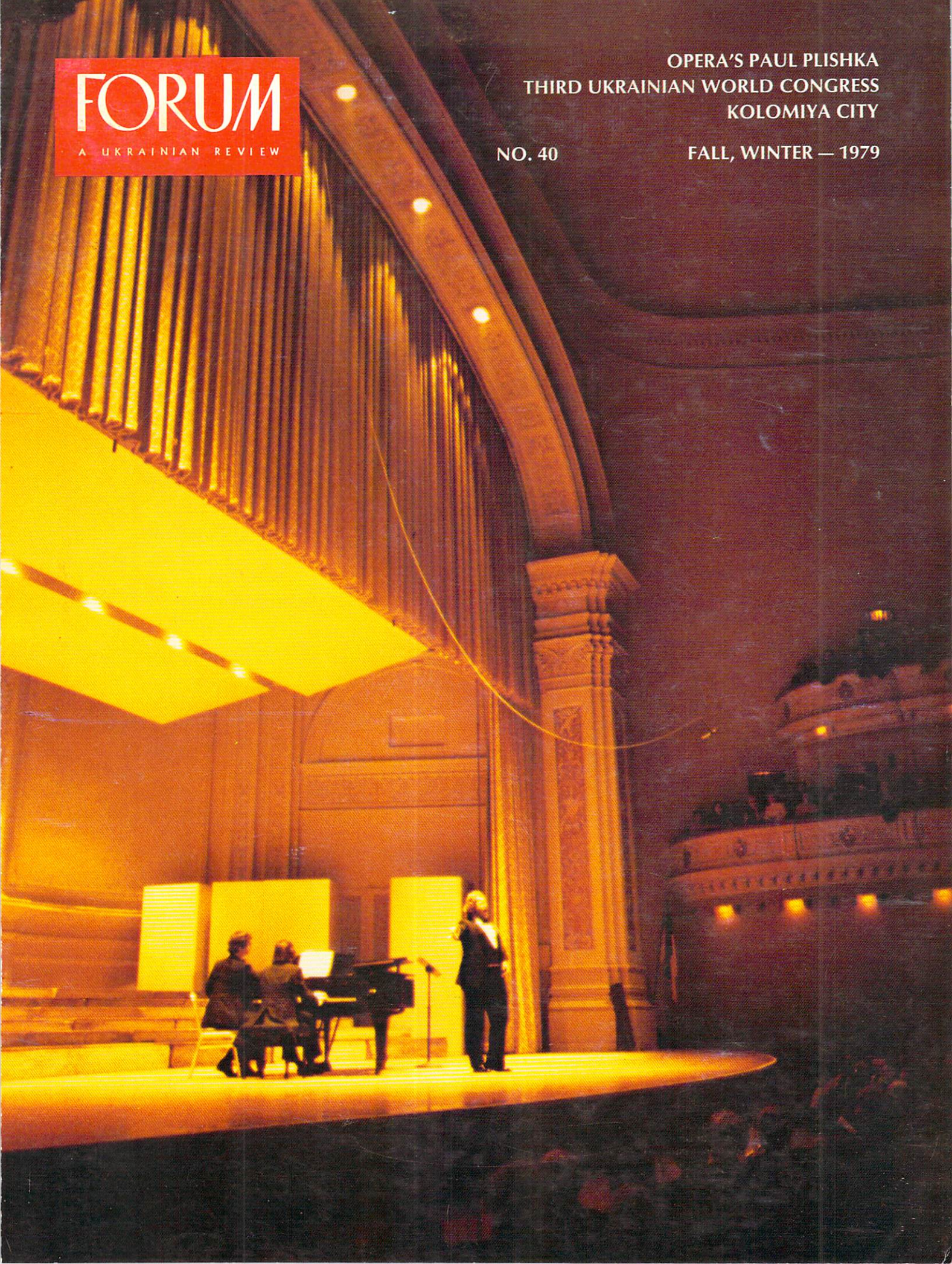
FORUM

A UKRAINIAN REVIEW

OPERA'S PAUL PLISHKA
THIRD UKRAINIAN WORLD CONGRESS
KOLOMIYA CITY

NO. 40

FALL, WINTER — 1979



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FRONT COVER
Paul Plishka at Carnegie Hall
Concert for World Congress

BACK COVER
Professors Omelchenko, Pritzak,
Janiw and Lubomyr Wynar
Conduct academic panel at WCFU.



TEATRO ALLA SCALA
ENTE AUTONOMO

STAGIONE SINFONICA 1975

Concerto N. 20 Abbonamento B

VENERDI 4 LUGLIO 1975 - ORE 21

RIPETIZIONE DEL SETTIMO CONCERTO

DIRETTORE
GEORGES PRÊTRE

SOLISTI
FREDERICA VON STADE, mezzosoprano NICOLAI GEDDA, tenore
JOSE' VAN DAM, baritono PAUL PLISHKA, basso

HECTOR BERLIOZ. LA DANNAZIONE DI FAUST, OP. 24
legenda drammatica
per soli, coro e orchestra

Prima parte	Seconda parte
1. Faust "Le seul être à qui place au printemps"	1. Retraite
2. Faust "Seigneur, je dis au moment qui passe"	2. Faust (Act) "Mère, deux serpents"
3. Rondo de Pavane (Chœur) "Les Berges lissent leurs tempes"	3. Faust et Méphistophélès (Roi) "Je l'entends"
4. Faust (Roi) "Mais d'un régal guerrier"	4. Marguerite (Roi) "Que l'ai-je eu résolu?"
5. Marche Hongroise	5. Chœur Gothique (Ballade) "Avec un Roi de Thule"
6. Faust "Sans regret, je quitte"	6. Méphistophélès (Envoies) "L'effroi des dames incantées"
7. Chant de la Fête de Pâques (Chœur) "Bientôt vient de ressusciter"	7. Mère et Marguerite (Songe de Marguerite)
8. Faust (Roi) "Hélas! deux châteaux de fief"	8. Sérénade de Méphistophélès "Devant la maison"
9. Méphistophélès "O, pure création"	9. Marguerite (Roi) "Sérendipité! Que songe?"
10. La Fête d'Ascension (Chœur) "A l'heure sainte"	10. Faust et Marguerite (Duo) "Avec elle, dans la céleste image"
11. Chœur de Enfants "A l'heure sainte, dans une extase"	11. Faust et Chœur "Allons, il est trop tard!"
12. Fugue (Chœur) "Amen! Amen!"	12. Marguerite (Romance) "Pardonnez-moi, j'ai oublié l'homme"
13. Chœur de Méphistophélès "Une pure gentille"	13. Invocation à la Nature "Nature, immuable"
14. Prélude	14. Méphistophélès "C'est-à-dire, à son librement donnée"
15. Méphistophélès (Act) "Voilà des roses"	15. Faust et Méphistophélès (Roi et Chœur) "A la suite ardue"
16. Chœur de Gnomes et de Sylphes (Songe de Faust)	16. La Fête à l'Abbaye "Dans mon cœur retentit"
17. Danse des Sylphes	17. Pantomime (Chœur) "Ha! l'homme Karabaz"
18. Chœur de Soldats "Villes entières de murs"	18. Epilogue (Chœur) "Ainsi l'abbé se fut"
19. Chœur d'Étudiants "Jusqu'au ciel"	19. Le Ciel (Chœur) "L'âme l'âme l'homme"
20. Chœur de Soldats et Chœur d'Étudiants	20. Apothéose de Marguerite (Chœur) "Remettez au ciel l'âme sainte"

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ROMANO GANDOLFI

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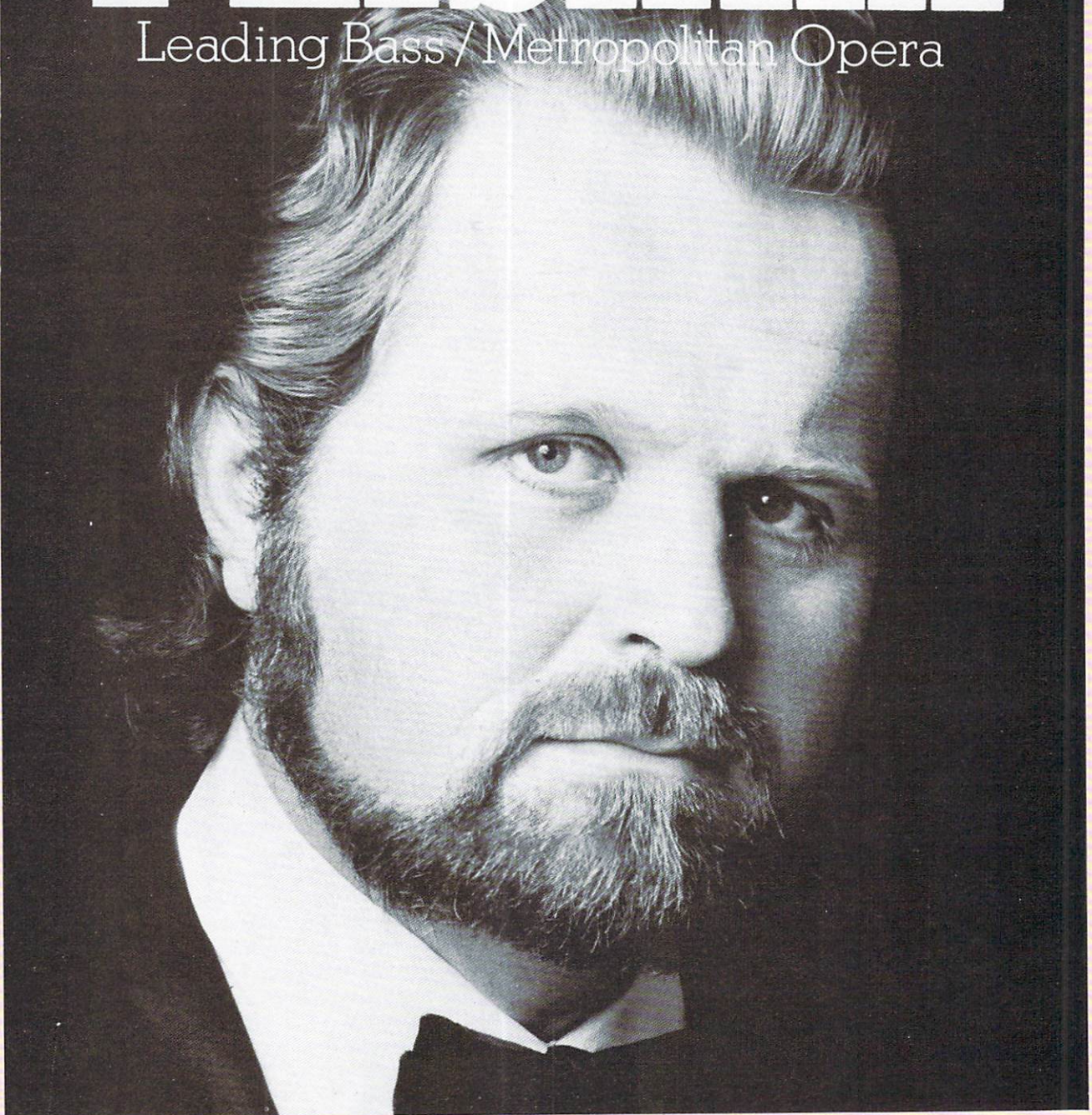
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TEATRO ALLA SCALA

Columbia Artists presents

PAUL PLISHKA

Leading Bass / Metropolitan Opera



BASS IS A VOCAL category that since the eruption of Chaliapin in Paris in the early years of this century has carried an ethnic label: Russian bass, that's the best. The newest of this distinguished breed is a chubby but commanding, hard-working yet easygoing, curly-haired young man named Paul Plishka, who is not delighted with the Russian label, partly because he is a third-generation American-born (brought to opera directly from a student performance in Oklahoma! in a New Jersey High School) and partly because the family's ethnic identification is Ukrainian, which for Ukrainians definitely does not mean Russian.

These are the words of the opening paragraph of a magnificent story written by Martin Mayer in the January 22, 1977 issue of *Opera News* telling the story of the rise to opera fame of a young and talented Ukrainian, Paul Plishka.

What really characterizes the bass voice, he wrote, is not the freak bottom register that gets exploited on the circuit but a certain richness, even nobility of tone, a feeling that there are limitless resources beyond the sound that is actually heard. The voice is not a 'black' bass, which connotes a flat-surfaced, dramatically hard sound; by contrast this is a singing bass, spinning out a long-breathed legato. It says something for the sophistication of our time that the first major role Plishka recorded was the locus classicus of the basso cantante, Henry VIII in Donizetti's "Anna Bolena." He was given the assignment about three years before he was fully ready to handle it.

ALL THIS IS SOME distance from Plishka's audition at age seventeen for Armen Boyajian, a still-youthful, mustachioed pianist-cum-impresario who was launching a Paterson Lyric Opera Theatre and had asked the local high school music teachers if they had any youngsters who might possibly be able to step on his stage. Boyajian recalls a boy with a light bass of limited range who nevertheless seemed to have what Boyajian considered "very good natural instincts." Boyajian's plan was to start his opera company with separate acts from three operas, one of them **La Bohème**. Listening to the seventeen-year-old Plishka, he said, "Let's see if we can teach him Colline."

This was a little easier said than done, because Plishka could not read music. "But he had good musical sense," Boyajian says. "He had to learn the whole first act of **La Bohème** by rote, but he retained it. He had no concept of breath support, and he sang entirely out of natural instinct, but the instinct was very good. You could tell that with work the voice would start blossoming." Boyajian gave the juvenile Plishka considerable opportunity to blossom: at eighteen the boy sang Raimondo in **Lucia**, at nineteen Basilio in **Il Barbiere di Siviglia**.

Plishka had been hooked from his first moment on stage. He found a girl who is, he says, "the opera fan to end them all" (they were married when

he was twenty), and the two of them spent three, four nights a week in standing room at the old Met, through the season. His special hero was Cesare Siepi: "I saw him do so many Don Giovannis," Plishka recalls, "and for me that was totally perfect." Afterward he and his wife, Judy, would talk over the performance with friends in standing room. "You know," he says, relaxed and serious (both), "young singers ask me for advice these days, and I say the first thing to do is go to New York City, where you can hear a lot of music, not just records. You're not stuck with one teacher's opinion, you can hear it for yourself."

WHEN PLISHKA DECIDED he wanted to keep going on from that first Colline, Boyajian told him he'd better learn to read music, directing him toward Montclair State Teachers College, where the young bass made contact with **solfeggio**. "I had a fine voice teacher at Montclair," Plishka remembers, "but he wasn't oriented toward professional careers." Boyajian thought so too and told Plishka that if he was really serious he should find himself a teacher who taught opera singers. Plishka said that if he was going to have a voice teacher he wanted it to be Boyajian, who had been a pianist, coach and conductor, never a voice teacher. Boyajian was intrigued and took on the job. In effect, he and Plishka acquired new careers together, for Boyajian is today occupied almost exclusively with teaching voice; other pupils are Lili Chookasian, Mignon Dunn, Marisa Galvany, Harry Theyard.

"We went vowel by vowel," Boyajian says of those first days with Plishka. "I was training him to put each vowel onto the breath. We went through what we both called growing pains. He always had beautiful quality, but the top voice was a little slow coming in. It was a physical thing, something in the structure of jaw and tongue; he had to open up the space. Then one day it opened, and the whole tessitura around C and D became home base. It was like a new toy for him, I had to tell him to stop fooling around up there. Now we vocalize on A-flat and A, even on a B-flat when he wants to show off."

In those years Plishka made his living driving an ice cream truck; Boyajian remembers that every once in a while he wouldn't have the money to pay for his lesson and would bring a quart of ice cream as a guilt offering. His first paid appearance was as Dr. Grenvil in **Traviata** with the North Shore Opera in Long Island under Jorge Mester in 1965. That same year Risë Stevens and her collaborators in the Metropolitan Opera's National Company came to Newark to audition local talent. "Paul sang for us," Miss Stevens recalls, "and we were all much taken with the voice. It was already a **beautiful** voice. He was so sweet — he said he hoped we would take him, because he wanted to be an opera singer, but he had a wife and I've forgotten how many children (there are now three), and he was driving a truck. I told him, 'You don't have to worry about a thing. We want you.' "



As Leporello in "Don Giovanni"

PLISHKA DID A VARIETY of roles for the National Company — Bartolo in Mozart's *Nozze di Figaro*, Colline and Benoit in *La Bohème*, Grenvil in *La Traviata*, Antonio in Britten's *Rape of Lucretia*, Alidoro in Rossini's *Cenerentola* (as conventionally edited — that is, without the big aria that makes Alidoro a miserably difficult vocal exercise). "You could watch the man grow as an artist every day," Miss Stevens recalls. Plishka is still grateful: "It was invaluable for a young singer to get out in front of an audience for a whole year, and not before the audience that is going to make or break you, like the New York audience."

When the National Company was put to sleep, Plishka was one of the few offered revivification at the Met itself. His audition aria was Bartolo's "*La vendetta*," and Bing offered him a contract as a buffo. With no small courage, Plishka said he would undertake buffo roles only if he got straight roles too. "It's not a matter of range," he says. "In range, the basso buffo repertory isn't so different from the basso serio repertory. But there are vocal mannerisms expected of you as a buffo, and something begins to happen in your body. After a while, you can't turn it off." Plishka does sing buffo roles even now — he has done Leporello at the Met, Don Pasquale and Dulcamara elsewhere — but when he went to San Francisco last fall it was as Padre Guardiano, not Melitone, in Verdi's *Forza del Destino*.

What Plishka really started off with at the Met, of course, was a collection of comprimario roles, two dozen of them in widely assorted operas. He got values from that too. "Take a role like Sam (in Verdi's *Ballo in Maschera*)," Plishka says. "You're on stage all night long. Nobody notices, because they're watching other people. But I'd tell my wife and my teacher to forget the others and watch me; then they'd be able to tell me what I was doing. These lesser Verdi roles are dramatically interesting.

Someone once said that Sam and Wurm (in *Luisa Miller*) are really early studies for Iago, and I think that's true." Meanwhile, he was covering a variety of primo roles, studying them with Alberta Masiello, which he says was almost as new an experience for her as for him: "She was used to working with people who had already coached these roles with others; but for me, ninety per cent of the things were new."

Plishka's most effective big roles at the Met have probably been Ramfis, Pimen in *Boris Godunov* and Procida in *I Vespri Siciliani*. In all three of these he probably would be the artist of choice today for an opera manager who could take his pick of the basses of the world. And he could get all the gigs he might like for the bass role in the Verdi Requiem, which he has sung in San Francisco and Milwaukee.

"I get a lot of sleep," Plishka says ruminatively, stretching his legs and settling an ample frame into a comfortable chair. "I have a very placid, slow-molasses kind of personality, which helps a great deal in this business and helps a great deal vocally. It helps the flow of the vocal line; I don't have any instinct to go chop-chop-chop." Boyajian wants him to stay with that: "I don't want him to sing what I call the 'barky' roles. Even in *Méphistophélès* there are a lot of character moments when you have to make effects, and he should not do too many of those."

BOYAJIAN THINKS PLISHKA'S reputation will make a breakthrough to an even higher level at the Met in two years when he does Philip II in *Don Carlos*, a role the teacher went to Strasbourg to hear his pupil perform last season. This part will be even more work than usual for Plishka, incidentally, because the Met had asked him to prepare it in French, and he signed up to sing it in French in Canada before the Met season to make sure he had the French sounds and phrasing in place. Now the



As Procida in "I Vespri Siciliani"

Met has decided to stay with the Italian version, so Plishka has been singing Philip in two languages since 1977. There have been no complaints: "He takes everything in his stride," Boyajian says.

The Met has heard him as King Marke in *Tristan*, and Karajan has asked him to sing the Dutchman, no less. (Conductors are incorrigible: Plishka does sing Daland.) But Plishka considers himself primarily an Italian singer. "That's my training. I was a twig easily bent, everything my teachers said was law. Give me a Verdi role to study, and I start off halfway there."

“WHEN I WAS FIVE years old, my parents were told that I should start voice lessons but it was lucky I didn't,” Paul Plishka said. “It isn't good to start so early, especially for a bass. The voice is a muscle that has not matured even at 19. At 29, I could feel vocal changes occurring.”

This was the advice that the parents of the Metropolitan Opera star did not take. Paul is the son of Peter and Helen (nee Patrician) former residents of

Old Forge, Pa. He is one of two children, the other is a brother Dr. Peter Plishka.

Paul was born and raised in Old Forge, Pa., in the Sibley section, where he attended the Old Forge schools. At the age of 16, when Paul was a sophomore in high school, his parents moved to Paterson, N. J. where his informal enjoyment of music blossomed into a career. His choral director suggested that he try out for the school musical and to his astonishment, an audition landed him the role of Jud in "Oklahoma."

Mr. Plishka majored in music at Montclair State College where he met his wife the former Judy Colgan of Paterson. The couple was blessed with three children, Paul Jr., 15; Jeffrey, 14 and Nicolai, 8. Judy Plishka majored in English while at Montclair State.

MR. PLISHKA'S CAREER is not entirely tied to the Metropolitan Opera. He has performed all over the world and has given many benefit concerts. His latest appearance was at the World Congress of Free Ukrainians reported in full in another story in



Opera artists at lunch break during rehearsals at the Met. Paul Plishka, minus beard, is seated (in white shirt).



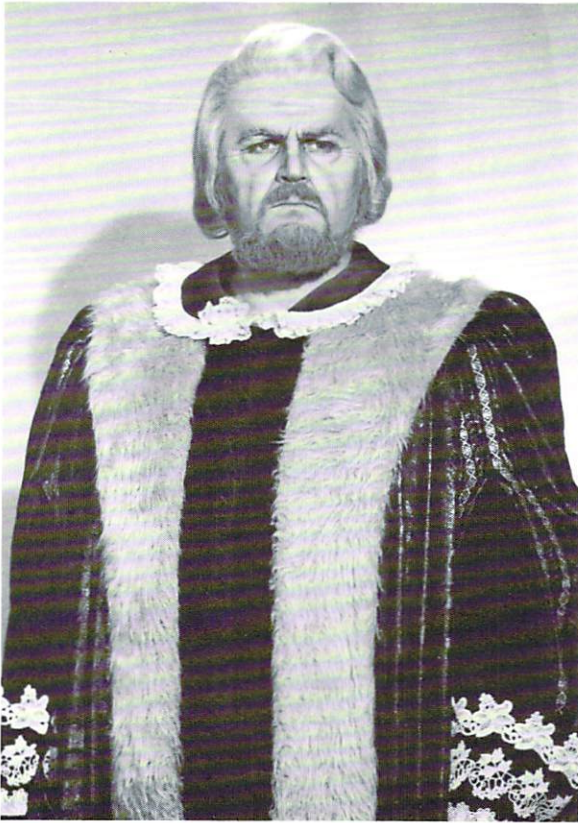
this issue of Forum. He has given numerous concerts benefitting Ukrainians and is proud to do so.

Although he sings in several different languages, he has received the plaudits of the Ukrainian community for his solos of traditional and folk music of Ukraine.

The distinguished bass of the Metropolitan Opera is considered one of the finest artists now appearing on the opera and concert stage. He debuted at the Metropolitan in **La Gioconda** on September 21, 1967, and has performed over thirty roles with this company, each with distinction and each receiving accolades from both critics and public alike. His interpretations of Leporello in **Don Giovanni**, Procida in **I Vespri Siciliani**, and Pimen in **Boris Godunov** are just some of the roles that brought him outstanding acclaim.

Paul Plishka's appearances with major opera

Plishka in the role of Gremin in Chaykovsky's "Onegin."



Plishka in the role of Pimen in Boris Godunov

companies both here and abroad are enthusiastically received. He has performed in **La Forza del Destino** in Florence, Italy, and in **Don Carlo** in Strasbourg, and at the La Scala Theatre in Italy. He also sang at the Vatican, Palermo, Sicily, Venice and in leading opera houses in France. In August of 1973, he joined Beverly Sills in London to record Bellini's **Puritani** and **Norma** for ABC/Dunhill.

A soloist with the nation's leading orchestras, Mr. Plishka has appeared with the New York Philharmonic, the Chicago Symphony, and the Los Angeles Philharmonic. He has also appeared with the New Orleans Opera Co. and the Edmonton Opera Co.

In the recording field his most popular platters are: **I Puritani**, **Norma**, **Anna Bolena**, **Tales of Hoffman** and **Tosca**. Wherever and whatever Paul Plishka sings, he brings to it a vocal splendor and the theatrical magic of his operatic appearances.

THE ACCLAMATIONS ACCORDED PAUL PLISHKA by the critics are many and all write highly of the Ukrainian bass. Here are some of them:

I VESPRI SICILIANI — "Outstanding was the Procida of Paul Plishka. His luscious delivery reminded one listener how few singers can suggest either Pinza's basso cantate or Gobbi's vocal acting, let alone both." — **The New York Times**

DON GIOVANNI — "Rich-voiced bass Paul Plishka, created a warmly sung and credibly acted Leporello." — **The Cleveland Plain Dealer**

NORMA — "Sonorous tone and impressive projection should bring Mr. Plishka to nothing but first-line roles." — **Evening Bulletin, Philadelphia**

THE FLYING DUTCHMAN — "Best of all vocally was Paul Plishka, the Daland — a basso cantate with the intelligence to make "Mögst du, mein Kind" sound like bel canto without sacrificing dramatic verity." — **Opera News**

BORIS GODUNOV — "Paul Plishka sang beautifully as Pimen." — **The New York Times**

ANNA BOLENA ON ABC RECORDS — "The young American basso Paul Plishka brings to the role both strong dramatic projection and impressive sonority." — **Stereo Review**

MACBETH — "Some of the finest singing of the opera came consistently from Paul Plishka as Banquo. His superb bass was supple and fluent, while his acting had a singular natural rightness." — **Washington Post**

Monday, December 16, 1974 at 8 p.m.

The Metropolitan Opera Guild
presents a benefit for the
Metropolitan Opera production funds

New Production

BORIS GODUNOV

by Modest Mussorgsky

Conductor: Thomas Schippers
Staged by August Everding
Polonaise Staged by George Balanchine
Sets Designed by Ming Cho Lee (Debut)
Costumes Designed by Peter J. Hall

Cast

Marina:	Mignon Dunn
Boris Godunov:	Martti Talvela
Dimitri:	Harry Theyard
Shuisky:	Robert Nagy
Rangoni:	William Dooley
Pimen:	Paul Plishka
Varlaam:	Donald Gramm
Simpleton:	Andrea Velis

Metropolitan Opera House
Lincoln Center

This production was made possible
by a generous and
deeply appreciated gift
from Mrs. DeWitt Wallace.

Title page of program of Boris Godunov



Plishka's role in Luisa Miller was that of Wurm, a retainer of Count Walter.



Plishka as Ramfis in Verdi's Aida



Paul Plishka (right) with (from left) brother, Dr. Peter, mother, Helen and father, Peter.

ONE OF PLISHKA'S PECULIARITIES is growing a real beard when he is going to sing a role that calls for one.

"It takes four weeks to grow one, but I do it to avoid the irritating spirit gum and glue on false beards."

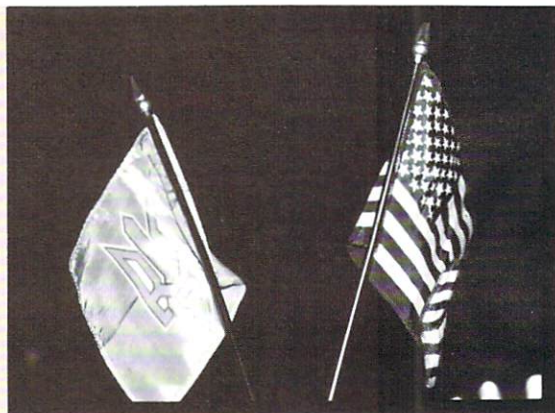
When he can find time Plishka is a hunter, fisherman, gardener and florist. Most of all he loves to take his family to Manasquan on the Jersey coast which, as he says, is one of the few quiet patches of shore left.

Although his mother and dad are very proud of his achievements, they are just as proud of the success of their other son, Dr. Peter Plishka.

Dr. Plishka is a graduate of Paterson High School and attended Seton Hall University prior to transferring to Montclair State where he received his bachelor of arts degree. He later took graduate work at the University of Minnesota and taught English in Fairlawn, N. J. After three years of teaching, he decided on a career in medicine and returned to school, taking night courses at Columbia University. Following four years of medical school, Peter entered Jacob's Hospital in the Bronx where he completed his surgical internship and residency. Even though his career in life was medicine, Peter was active with the Paterson Lyric Opera, (where brother Paul performed) as an assistant to the director in charge of lighting and back stage work. ▲

— Jerry Pronko

THIRD UKRAINIAN WORLD CONGRESS IN NEW YORK



THE THIRD WORLD CONGRESS of Free Ukrainians, held at New York's Americana Hotel from November 23 to 26, 1978 was marked by a spirit of optimism, unity and cooperation as indicated in the election of the president.

Mykola Plawiuk, 53, a business executive who was active in the past as President of the Ukrainian National Federation of Canada, has stepped up from the vice presidency to take over as president of the WCFU. He will serve as president until June 30, 1981 when Ivan Bazarko, Administrative Director of the Ukrainian Congress Committee of America will become President and Plawiuk will resume the post of vice president.

A total of 507 delegates, including 48 secretariat members, were officially recorded by the accreditations committee efficiently headed by W. Kere-liuk. Although no special guest registration, nor package, was prepared there were 212 people who registered, and there were at least 300 who did not register. Overall, the conference sessions attracted over 1,000 participants in the somewhat cramped Americana facilities.

CHURCH LEADERS HAVE PLAYED an important role in the activities of the Ukrainian community. The Ecumenical Moleben church service which united four metropolitans of both historic Ukrainian churches, Orthodox and Catholic, plus leaders of the Baptist and Evangelical churches, provided an example of unity for the congress.

WCFU President Rev. Basil Kushnir opened the congress reading his greetings with some difficulty which was partly due to the lighting.

UCCA President Lev Dobriansky made a good point in calling for a drive to re-establish the two historic Ukrainian churches, Orthodox and Catholic, in Ukraine, both of which have been banned by the Soviet government.

It is a significant achievement to bring together over 500 people from around the world to such a congress, and no doubt, the opportunity for old friends to meet, and the chance to meet some famous Ukrainians, was appreciated by all participants. It was the impact of three people which most greatly affected every person who attended the congress: Plyushch, Grigorenko and Svitlychna.

NADIA SVITLYCHNA, who just a couple of weeks earlier had left her Soviet imprisonment, spoke eloquently for unity among Ukrainians as did the others. Her presence and her message as an exiled Ukrainian patriot, reached everyone. "Those who are free to speak," she said, "should not fight about



The Moleben, an Ecumenical church service opened the Congress in a spirit of unity with leaders of all the Ukrainian churches participating.

petty things. We have a fatherland which unites us wherever we are." The most dramatic moment was her conclusion in which she said "Shche ne vmerla . . ." leaving the final word, in the heart of everyone of her listeners, unsaid.

Later I asked her why she did not say the final word and she apologized if it had upset me (it didn't) and said that she thought it was unnecessary.

General Petro Grigorenko, a military man who spoke bluntly and frankly—but from the heart, also spoke of the importance of unity. He called the Soviet Union a "Mongol Empire" which must be destroyed to give independence to Ukraine and other nations. Grigorenko gained many supporters, but also drew some fire from those he criticized. Grigorenko is modest enough to say "You may not agree with me but I think . . ."

Leonid Plyushch, the first Ukrainian dissident to come to the West two years ago, had a somewhat lesser impact on the Congress. He also supports independence for Ukraine but because he says he is a Marxist, was prevented from addressing the Congress at the banquet. As the senior Ukrainian dissident in the West, he should have spoken, for that is the democratic way. Young Victor Borovsky, a recent arrival also, but not a major figure in the Ukrainian movement, spoke at the Human Rights panel, capably chaired by Andriy Bandera.

Professors and academics, meeting at the Congress (listed in the accompanying photo) reported on the activities of their respective institutions and discussed the problems of free Ukrainian scholarship. Some of the sharpest questions were directed at Prof. O. Pritsak of the Harvard Ukrainian Research Institute including the question of Ukrainian orthography.

There were a number of speakers who presented papers to the plenary session, some with material of great interest, but with time at a premium, some delegates thought that these might have been sacrificed for more Congress issues. The business sessions were capably conducted by Dr. Julian Kulas of Chicago.

Such a large undertaking as a World Congress is bound to have some problems and the Third Congress had its measure of them. At that time the lack of organization was frustrating, at times the lack of published materials was strangely felt, at times the delays in registration or purchase of tickets were hard to take.

THE THIRD WORLD CONGRESS of Free Ukrainians was a success because it remains a symbol of the unity of the Ukrainian nation and its determination to survive and preserve its heritage with dignity. President Mykola Plawiuk said in his concluding remarks that it was not a question of who won or lost at this Congress because we know who lost. It was the enemies of the Ukrainian people who lost.

DEMONSTRATION AT THE SOVIET MISSION TO THE U.N.

On a sunny, but very cold Sunday, November 26, about 5,000 Ukrainians marched from the Americana Hotel to East 67th St. to demonstrate near the Soviet Mission to the United Nations.

The demonstrators, according to the New York Times (November 27, 1978) demanded the decolonization of the Soviet Russian Empire (USSR). Some Latvians, Lithuanians, Estonians and Byelorussians joined the Ukrainian demonstration and Lithuanian Simon Kudirka, who as a sailor jumped off a Soviet ship near the U.S., was among the speakers. Some of the signs called for "Human Rights for Ukraine," "Independence for Ukraine," and "Human Rights for All the Captive Nations."



Demonstration near USSR Mission to the UN for human rights activists in Ukraine.



Demonstrators marching to the Soviet Union's mission to the U.N. on Sunday, November 26.

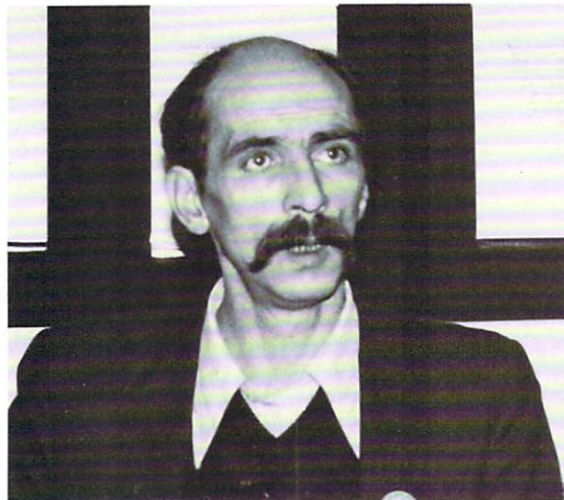


Gen. Petro Grigorenko was the second Ukrainian dissident to arrive in the West, about a year ago.

Nadia Svitlychny, a dissident who had just arrived about 2 weeks earlier delivered a very moving call for unity in the Free World Ukrainian Community.



Leonid Plyushch, the first Ukrainian dissident to gain freedom in the West about two years ago.



Andrij Bandera (standing) chaired the Human Rights panel with three dissidents, Gen. Grigorenko, L. Plyushch and young Victor Borovsky on right. Behind them are samples of embroidery by imprisoned Ukrainian women dissidents smuggled out of the USSR.





Edward Popil, UFA's financial secretary-treasurer, (center) served as master of Ceremonies at the Luncheon for Parliamentarians.

LUNCHEON FOR UKRAINIAN PARLIAMENTARIANS

UKRAINIAN MEMBERS of the free world governments were honored at a special luncheon during the Congress on Friday, November 24. Under the capable chairmanship of UFA Financial Secretary-Treasurer Edward Popil, the banquet featured a brief address by the Hon. Narman Cafik of Canada, Prof. Andrew Ehrenkreutz of the Polish American Congress and Dr. J. Kulba, Executive Director of the Ukrainian Canadian Committee. Dr. Kulba said that there are 38 Ukrainian parliamentarians in Canada, of which 27 are provincial and 11 are members in Ottawa. Introduced among others were: Borys Jaminskyj, Deputy Minister of Social Administration in Austria, and Dr. Myron B. Kuropas, former assistant to President Gerald Ford for Ethnic Affairs, and the only Ukrainian ever appointed to the White House.

Prof. Ehrenkreutz said that, "Poland cannot regain and maintain her independence without the rebirth of a free Ukraine." He called for an educational effort in which "free Ukrainians or free Poles . . . should spare no energies or resources" in informing their governments" that there exist the peoples of Poland and Ukraine whose daughters and sons have preserved their respective national ident-



UFA Table at Luncheon. From left: Dr. Roman Rychok, Dr. O. Hermaniuk, Dr. Miro Czapowskyj, Jerry Pronko, Stephen Wichar, Sr., Ivan Smoley and Anatole Bilocerkevsky.

ities and patriotic values, in spite of the suppressive efforts of Tsarist and Communist Russia."

"... The peoples of Ukraine and Poland will never give up their aspirations of achieving political sovereignty . . . The efforts we exert in support of Ukrainian and Polish independence are also of importance to the entire free world," said the Polish professor. ▼

**CONGRESS BANQUET ADDRESSED BY
CANADIAN MINISTER OF STATE CAFIK**

ABOUT 1200 PERSONS from around the world squeezed into the Americana Hotel's main ballroom to hear an address by the Hon. Norman Cafik, Minister of State for Canada, as well as American spokesman Edward Mezvinsky, and several Ukrainian dissidents. A head "table" of about 120 people, held just about every major dignitary from the churches and community at the Congress. Chairman was Dr. John O. Flis.

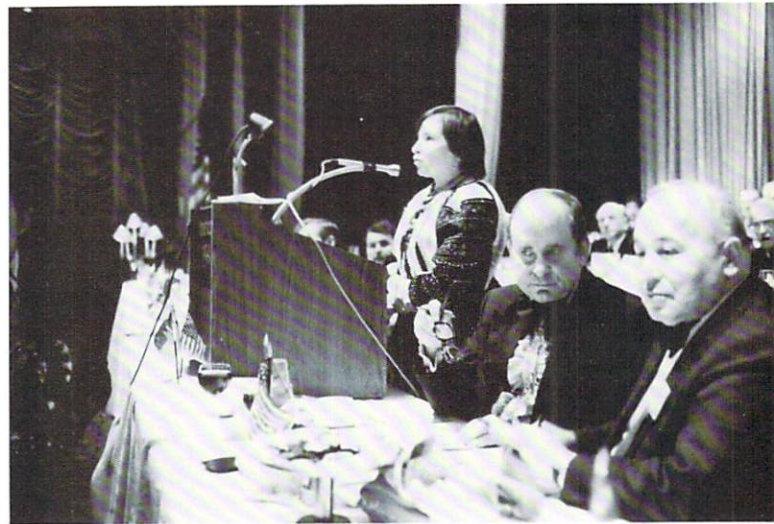
Cafik delivered a stirring major address in which he, as minister of multiculturalism for Canada, and the highest ranking Ukrainian in a free world government, extended the multicultural idea of rights to cultural, human and language rights. Edward Mezvinsky, an American official to the Human Rights Commission and a former Senator, said that the American government "will not remain silent when the rights of other peoples are violated." ▼



Hon. Norman Cafik Canadian Cabinet Minister, addresses Congress banquet.



Nadia Svitlychny, in a Ternopil blouse, addresses Congress banquet of 1200 guests. Dr. John O. Flis, banquet M.C., and Mr. Wynnyk, Chairman, are on right.



Nadia Svitlychny signs autographs as Dr. Ostap Sokolsky, President of Ukrainian Canadian Committee (Toronto) and Mrs. S. Swrydenko look on.

Gen. Petro Grigorenko before banquet podium.



A head table of about 120 was honored by Congress banquet.



Serge Radchuk, President of Ukrainian Canadian Comm. (Winnipeg)



Mykola Plawiuk, newly elected President



Mrs. Stefa Shymko and Dr. Mykola Kushpeta of Toronto



Edward Popil (Center) UFA Sec.-Treas. with Dr. & Mrs. Walter Dushnyk



Ivan Bazarko, vice president to assume presidency in 1981



Dr. Lev Dobriansky, president of Ukrainian Congress Comm. of America



UFA president Ivan Oleksyn reads names of new secretariat

PEOPLE at the CONGRESS



Mykola Plawiuk reports at opening session.



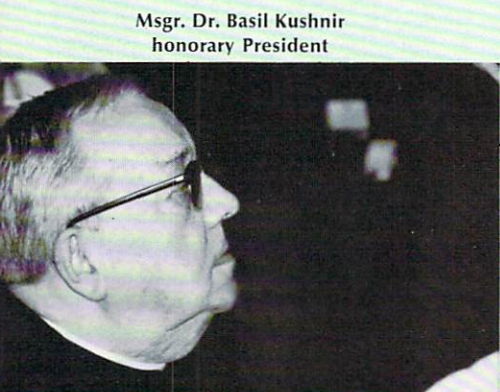
Narodna Volya, Editor. Dr. Wasyl Werhan discusses question brought up by Mrs. Ovcharenko



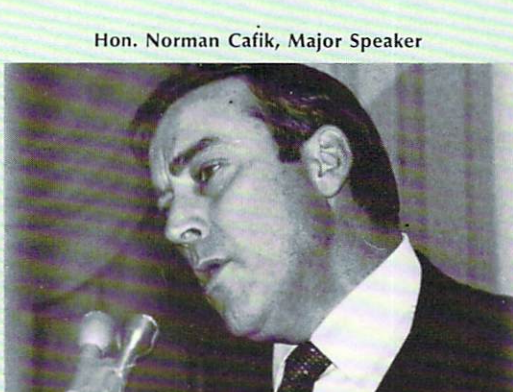
Dr. Sulian Kulas, Congress Chairman



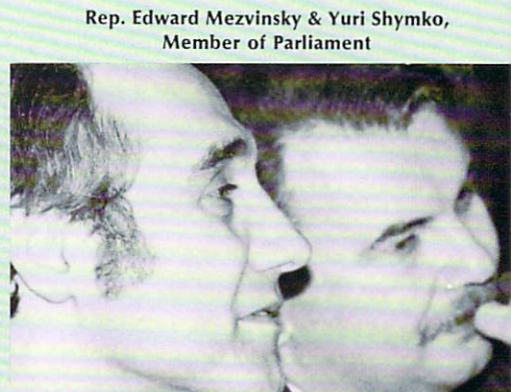
Atty. John Panchak, left, Forum contributor and John B. Gregorovich



Msgr. Dr. Basil Kushnir honorary President



Hon. Norman Cafik, Major Speaker



Rep. Edward Mezvinsky & Yuri Shymko, Member of Parliament

CARNEGIE HALL UKRAINIAN SONG FESTIVAL

A CHILLING RAIN DID NOT dampen the spirits of the 3,000 people who filled New York's famous Carnegie Hall to capacity on Thursday evening, November 23. Ukrainian song, music and a delicate girl's dance were featured on the program.

The evening opened with speeches by Ivan Bazar-ko and Dr. Bohdan Stebelsky followed by the Ukrainian Chorus Dumka of New York conducted by Semen Komirny which featured Metropolitan Opera soloist Andriy Dobriansky with Olenka Zam-yata. Perhaps it was because of the long distance that they came from England the Ukrainian Male Choir Homin conducted by Jaroslav Babaniak received the warmest welcome and greatest ovation. They had a well selected repertoire and were accompanied by accompanist William Eaton Jones. I asked Mr. Jones, a Welshman, how he had become involved with Homin 14 years ago. He said that it was strictly his love of Ukrainian music which has a strong choral tradition like the Welsh. If someday a scholar finds affinities between Ukrainian and Welsh music we can probably turn to Jones as the source.

Paul Plishka was the star of the program and his rendition of "Some Enchanted Evening" ranks with the best of singers although his Ukrainian songs were exceptionally rendered. Someone said that it would be great to have a Ukrainian recording of Plishka.

When I went back stage to get a photo of him I discovered he was upset because he had lost his car keys. Eventually he found them and smiled for some pictures. As a star of the Metropolitan Opera bass Plishka is not only one of New York's finest singers but also a star on this continent.

TORONTO'S UKRAINIAN GIRLS CHOIR VESNIVKA conducted by Halyna Kvitka Kondracki presented a nice change of pace with a feminine of

The excellent Dumka Chorus of New York opened the Congress concert at Carnegie Hall



Paul Plishka of New York's Metropolitan Opera

delicate dances and voices. The beauty of the girls was matched by their voices and bright costumes.

The combined choirs directed by Babuniak ended the evening with soloist Marta Kokolska-Musijtsjuk. Perhaps the most moving moment of the entire concert and congress was the singing of Shche ne vmerla Ukraina (Ukraine Still Lives) the national anthem of free Ukrainians which filled Carnegie Hall with the power and beauty of the Ukrainian word.

The Editor of FORUM had the pleasure of offering his seat to an elderly woman, a sort of Helen Hayes Ukrainian American. In a fascinating conversation with her it was discovered that she was Kateryna Nizankowsky (Bridgeport, Conn.) of the famed Nyzhankivsky musical family and that she had sung in the Koshetz choir. More surprising was the fact that she was instrumental in having Mrs. T. Koshetz, wife of the famed composer, learn the art of pysanka making. This strange story was told in FORUM no. 4 Winter 1967-68. ▼

The combined talent and power of three choirs, Vesnivka (Toronto) Homin (England) and Dumka (U.S.) produced a grand finale to a memorable Concert.





Kiev near 1000 A.D. — but local g

СТАРОДАВНІЙ КИЇВ



graphy was the same in Kie's day.

PRINCE KIE

founder of

KIEV

by VICTOR KACHUR



KIE. Linocut by Olena Kulchytska, 1918.

This work of art by the great Ukrainian woman artist Olena Kulchytska portrays Kie choosing the site of Kiev in the 5th century. The portrayal is probably inaccurate in that he was probably at a higher level of culture than the picture seems to show. The bottom scene of horsemen is taken from Scythian gold artifacts created in the 7th to 1st centuries BC.

THE LATE YURIY MYROLIUBOV has left behind a manuscript of a treatise titled **Prince Kie, the Founder of Kievan Ruthenia (O Kniaze Kie, Ochovatele Kievskoi Rusi)**. This includes his many years of study on the subject, including the original folk sources in the areas of Kharkiv and Slobozhanshchyna. I present some interesting and informative excerpts from this unpublished work.

Kie and his kin were transformed into legendary personalities only during the reign of Normanism — that is, within the past 200 years. Kie was a definite historical personality, known to the history and folklore of East Europe.

The Polish historian M. Strykoski in 1846 gave 430 AD as the origin of Kiev, using historical documents available in Poland that have since been lost. But the locale of Kiev shows that the site has been occupied by man from the earliest times; archeology shows that settlements existed from the times of stone-age cultures.

Kie took over the rulership from the tribal elders; he was thus replacing the committee-style rulership with authoritarian leadership. The elders were relegated to the status of advisers and boyars.

The rule of Kie dates back (based on **Vles-Knyha**) to the historical era following the disruption of Attila's empire. A valuable reference for this period is the recent book: Otto J. Maenchen-Helfen, **The World of the Huns: (Studies in Their History and Culture)**, edited by Max Knight University of Calif. Press, 1973. Attila came to rule the empire of the Huns in East Europe; within this empire were included races, tribes, and nations. Some were not included: for example, Attila and his brother Vleda concluded a peace treaty with the Roman Empire's representatives, and then went back to start a war against "the Sorosgi" — and these were, of course, the Surozhians — the Slavs of Crimea.

ONCE THE HUNS dropped the reins of leadership, the scramble for power began. With this scramble for power came disruption, disorder, and anarchy. The tribal elders, ruling as a committee, could not make the swift, decisive decisions on which the survival of the people came to depend. It was against this background that Prince Kie came to be the authoritarian ruler.

The nucleus of his country, rule, and power was in the north. The southern plains had been lost for centuries to the nomads, who lived a shifting and unpredictable life there. The settlers of the northern forest-steppe zone held their own, and survived as the organized society. This society was centered on Kiev as the strategically located city-state.

Kie had his allies. One of these was Levedia/Lebedia in the south, near the Azov Plains. This was settled by two Ruthene tribes: Siverians, and the Radymychi-Kryvychi. This seems to be the mythologized "sister" Lybed' of Kie and his brothers.

Kie was at the head of a tribal alliance. The society was militarized for defense and survival.

Kiev was built up as a defensive stronghold on the high banks of Dnipro/Nepra River. There were four major gates: north — Siverian; east — Khazarian; south — Steppe; west — Friazhian.

As peace gradually returned, Kie promoted regional trade by providing the foreign traders with protection and trade-fair sites. But there were restrictions: the traders coming from the steppes and Black Sea were permitted to use only the Steppe gate, presumably to simplify the collection of tax; they were not permitted to stay overnight in the city, but had to spend the night outside its gates and walls.

KIE PAID SPECIAL ATTENTION to cavalry — the mobile strike force of the day in which the settlers were deficient by comparison to the nomads. Kie solved the problem through his Alan intermediaries: he invited a group of horsemen from Kabarda in the Caucasus area to resettle near Kiev; they were to raise horses, and provide cavalry instruction to the local Rusi. This worked out so well that centuries later the name of Cherkessy became famous in Ukraine. The cavalry trained by the Cherkessy provided the winning edge in many a conflict.

Kie is known to have visited Constantinople, where he was received with major honors by the emperor. This may have occurred as part of peace settlements after a military conflict. At one time Kie received the news that 3 or 4 cohorts from south of the Danube River had invaded the land near the Carpathian Mts., sending the captured people into slavery. Kie set out at once with 3 "rati" units, and called on his allies in the steppes for reinforcements. On the way to the Carpathian foothills he discovered that the invaders were not Romans, but Romeians (Byzantines), who included some heavily-armed foot soldiers. As the invaders fought with the Khorpy-Cappi, Kie attacked them unexpectedly from the rear and captured the entire force.

The subsequent negotiations with Constantinople

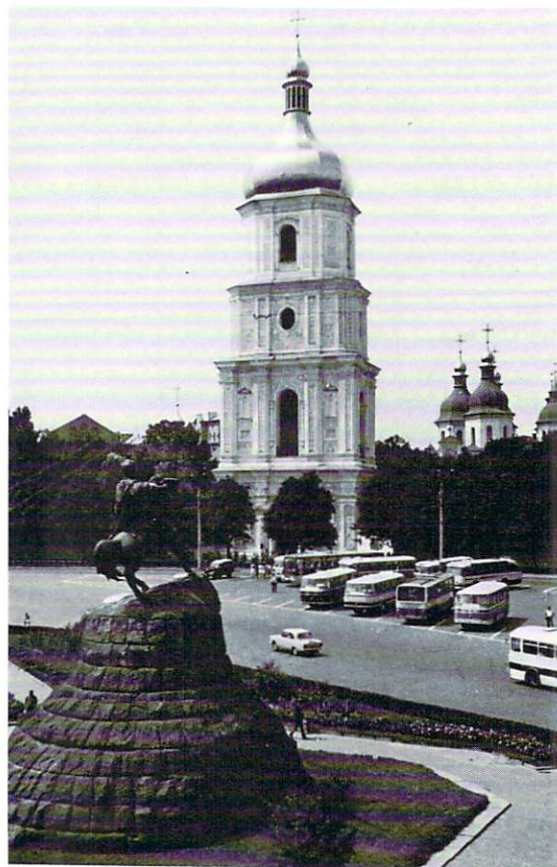
are easy to determine. The invasion was a fault of some strategos who exceeded his authority. The Romeians ransomed their prisoners, flattered Kie with gifts, and concluded a peace treaty. Historical details can be found in and after the reign of Emperor Zeno. Kie benefitted by having his authority confirmed up to the Danube River; the local dwellers opposed his plans for further expansion, especially for establishing a fortress on the Danube, to be called Kievets — "the little Kiev". ▼

EDITOR'S NOTE

The date of origin of the Ukrainian capital city of Kiev has long been a subject of study and controversy among scholars. One of the major studies of the subject is the book *Koly i yak vynyk Kiev*, by Michael Braichevsky (Kiev: Ukrainian Academy of Sciences, 1963). Apparently the Ukrainian Academy of Sciences in the Fall of 1977 took a vote which set the age of Kiev at 1,500 years.

The present city of Cherkasy on the Dnieper River south of Kiev may originate with the Cherkessy (or Circassians) mentioned in the article. "Cherkessians" was sometimes used as a name for Ukrainians by foreigners such as the Russians. It is of interest that the borders of modern Ukraine today extend southwest right to the Danube River. This is exactly the extent that Kie had established his authority over 1,500 years ago.

In modern Kiev, St. Sophia Cathedral in Khmelnytsky Square, is in the heart of the 1500 year old capital of Ukraine.

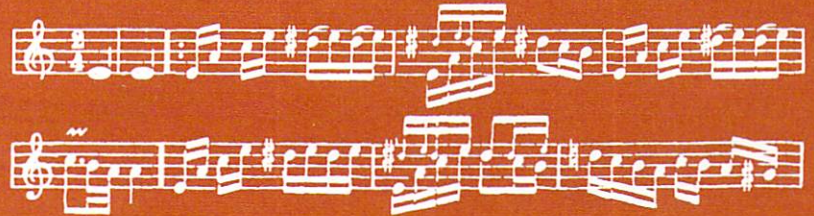


Kolomiya

Kolomyjka.

42. (5).

od Kolomyjl.



Museum of Hutsul Art in Kolomiya.

THE TOWN OF KOLOMIYA, the once large trading center of the Galician-Volhynian Principality, was first mentioned in the Hypatian Chronicle in 1242. Historians and archeologists, however, hold that the town had been in existence long before this date. In ancient times Kolomiya boasted of large deposits of salt which it sold to Kiev and to the principalities of the Danubian lowlands. The town also cultivated pottery, weaving and tapestry manufacture.

At the time of the division of Kievan Rus' the Galician-Volhynian Principality was still one of the largest principalities and it maintained a lively trade with Kiev, the North, especially with Novgorod, and with Byzantium, Bulgaria, Hungary, Poland and Germany, supplying them with furs, salt, cattle, wheat, honey, wax, and handicrafts.

The Tatar-Mongol invasion in 1240 brought an economic and cultural decline to the Galician-Volhynian Principality.

The population of Precarpathia, and of Kolomiya in particular, suffered greatly from the inroads of the Turkish and Tatar invaders during the 16th and 17th centuries. Throughout the first half of the 17th century alone, the Tatar host attacked Kolomiya 24 times, and three times the town was gutted with fire and sword.

*A Cultural Center
of Western Ukraine*



The famous local train "Anglik z Kolomyi" passing in front of City Hall.

OLD KOLOMIYA PHOTOS by Yaroslav Zayshly 1930's.

The 16th century wooden church by the Kolomyia cemetery.



The main street of Kolomyia with a chapel, the Ukrainian Catholic Church and the City Hall in the distance. A farmer's haycart, the water cart and a timber(?) cart are visible.



Kolomyia City Hall in the 1930s looks much as it does today.





Market Place Scenes



A curious piece of canalization on a downtown Kolomiya street. Dirty water ran openly along the section of the street with an outlet pipe at the top and an inlet pipe on the bottom.



The ancient well in downtown Kolomiya. The good drinking water was supplied in barrels and sold by pails to the downtown dwellers, restaurants, etc.



Beginning of the Kolomyjka Dance of couples in Chertovets, Obertyn region. From the book Pokucie, by Oskar Kolberg, Krakow 1888. The Hutsul Kolomyjka Dance has a 2/4 meter in lively tempo and is usually accompanied by a comic song.

The ravages of war notwithstanding, Kolomyja eventually regained its status of an important center of crafts and commerce.

FROM THE HEYDAY of the Galician-Volhynian Principality up to 1939, when Western Ukraine was incorporated into Soviet Ukraine, the Ukrainians here experienced harsh social and national oppression from the invading Turks and Tatars and from their successive aggressors — the Polish magnates and the rulers of the Austro-Hungarian monarchy. Throughout the centuries of foreign rule the populace of Precarpathia waged resistance against their overlords.

At the beginning of the war of independence of 1648-1654 a peasant uprising under Simon Vysochan flared up in Kolomyja county. Kolomyja's urban poor also took an active part in the anti-feudal revolts of the 18th century, particularly in the movement of the oprishki led by the Hutsul hero Olexa Dovbush. The oprishki movement did not die out even after Galicia was ceded to Austria during the first partition of Poland in 1772. The oprishki bands operated in 1820 and 1821 as well. Their last leader, Y. Drahoruk (Bordyuk), was executed in Kolomyja in 1878.

After the disintegration of the Austro-Hungarian monarchy, Kolomyja was seized by Poland in 1919. On September 19, 1939, the town came under Soviet rule and

then came the German rule of Kolomyja, which lasted from 1941 to 1944. The war brought ruin and havoc to the town. During World War II hundreds of homes were destroyed, some 10,000 inhabitants were tortured and killed.

One of Kolomyja's main tourist attractions is the Museum of Hutsul Folk Art, which was founded in 1926 on the initiative of the Ukrainian art historian and ethnographer V. Kobrinsky.

Today the museum has become a state institution. The museum has two departments (1) Hutsul folk art of the period up to 1918 and (2) 1918 to the present, which display specimens of carving, inlay, pyrography, artistic metalwork, pottery, fabrics, embroidery, pysankas (painted and ornamented Easter eggs), adornments made of beads, artifacts of cheese, and

samples of Hutsul costumes. The museum has become a notable treasury of folk art, preserving the best works of all the famous folk craftsmen of the Hutsul area.

Kolomyja is linked with the creativity of many Ukrainian men of arts and letters. Here the authors Mikhailo Pavlik, Les Martovich, Vasyl Stefanik and Marko Cheremshyna, were educated.

The great author Ivan Franko frequently stayed in the town from 1891 to 1896, and in 1912. In 1880 he was imprisoned for three months in the Kolomyja prison where he wrote his famous "Hymn" ("Spirit of Revolt"), "At the Trial," and the story "At the Bottom." The houses in which the author resided today bear memorial plaques, and one street in the town has been named in his honor.

Kolomyja has preserved one of the most famous and unique cultural monuments of Precarpathia — the Church of the Annunciation built in 1587 and adorned with the murals of the Ukrainian realist artist Theophil Kopistynsky.

In regard to the name of the town, old Hutsuls relate that long ago there was a large, shallow pond by Kolomyja. When the chumaks, (salt traders with wagons) passed the town on their way home they used to drive their carts into the pond to wash ("Myti" — wash in Ukrainian) the wheels ("kola") in it. Hence the name of Kolomyja. ▼

Kolomyjka 1.

z Kolo - my - ji diwczatoń - ka jak pszeny - czne ti - sto.

Nota Wacł. z Oleska nr 134.

1. Kolomyja — ne pomyja
Kolomyja misto, —
z Kolomyji diwczatońka
jak pszenyczne tisto.

Wacł. z Oleska.

4. Oj i sławnà Kołomyja
taj meży horami,
oj sławniejsza diwczynońka
z czornymi browami.

Cztienia.

The KOLOMIYKA, which derives its name from the town, is a short western Ukrainian song or humorous folk poem. It has a rhymed couplet or quatrain of 14 syllables in each line and the caesura after the eighth syllable. Shevchenko and other poets used it in their works.



UKRAINIAN RITUAL BAKING

by LUBOW WOLYNETZ
Ukrainian Museum, New York

MANY CULTURES OF THE WORLD have rituals associated with the celebration of the cult of bread. But while many of these rituals are similar, each people, nonetheless produced their own and unique cult of bread.

From long ago, Ukrainian peasants were engaged in agriculture and were strongly attached to the land and its fruits, primarily grains. Over the centuries they created rituals and traditions associated with agricultural work, and these became so deeply rooted in their psychology, that even the change from paganism to Christianity (988 AD) did not diminish the old traditions. The peasants adapted them to Christianity and have continued to nurture them to this day. However, since ethnographers in Ukraine began collecting and recording folk customs only in the 19th century, many of the traditions associated with the cult of bread have come down to us only in fragmentary form; many rituals are no longer understood and it is difficult to discover their symbolic meaning.

In the beliefs of many peoples, among them the Ukrainians, we find legends that tell that God Himself taught men to cultivate the earth, gave them seed and constructed the first plow for them. This is also the reason why bread was considered sacred. The people brought it in sacrifice to the gods and ate it during specified holidays and ceremonies as communion food. In addition, the harvest depended on the vagaries of nature, on weather, and the peasants believed that they could best influence nature by performing magical rites to ensure fertility, the harvest and the plentifulness of bread.

EVERY IMPORTANT ACTIVITY in the fields (sowing, plowing, reaping), every important event in the life of the individual (birth, marriage, death),

the changes of the seasons, and, in time, calendar feast days (Christmas, Easter), all were accompanied by rituals in which bread played the most important role. It is not surprising, therefore, that a Ukrainian folk saying says "Bread is the head of everything" (*khlīb, vsemu holova*). Ritual baking was accompanied by incantations, charms, songs, and appropriate movements and gestures. This was intended to give magical power to the baked product and bring happiness, prosperity and fertility to those who consumed it.

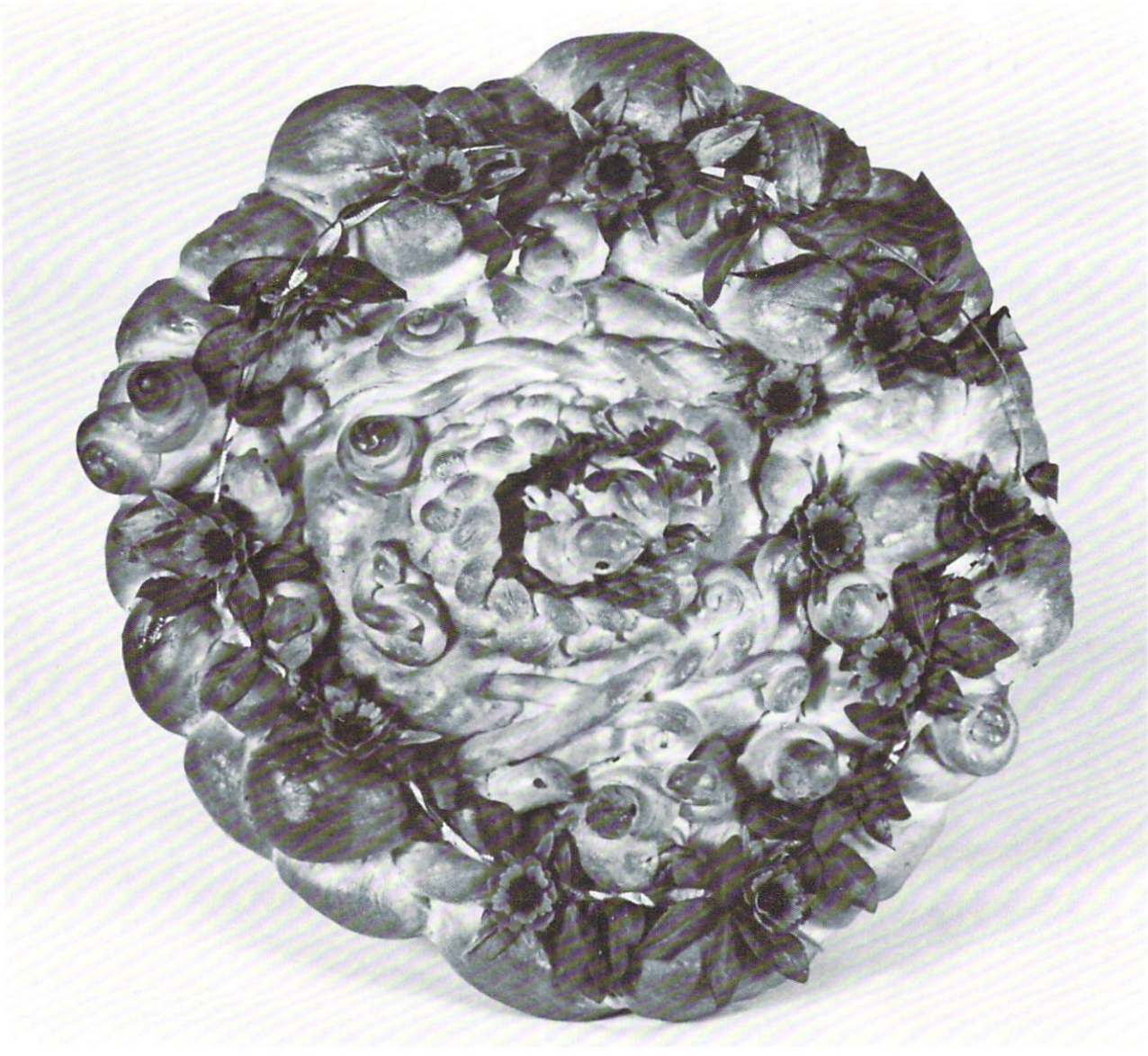
Along with the bread (of which one could count a hundred different sorts) baked for daily use, the peasants also made ritual breads which could be divided into two groups:

1. Baking which was associated with the folk calendar and work in the fields, such as Easter, Christmas, driving the cattle to pasture in the spring, sowing, plowing, harvesting, the return of the birds from the south, etc. and

2. Baking which was associated with "life and manners," i.e., with weddings, births, wakes for the dead. In both categories, only a relatively small number of ritual breads have been preserved up to the present.

Here we shall discuss only those breads which were most wide-spread and which still continue to play a role in the life of Ukrainians, particularly Ukrainians in North America.

It is worth noting that the daily bread was prepared with the same solemnity as ritual baking. When placing the bread in the oven, the woman of the house spoke incantations to ensure that it bake well, and at the same time pressed with her hand a sign of the cross on top of it. According to custom, no one could lend or give away the first loaf of bread that was put in the oven, and for this



A beautiful Ukrainian Korovai wedding bread showing birds in a nest.
— Ukrainian Museum, N.Y. Photo

reason a small hole was pressed in it with the little finger. The remains of the bread were never discarded, but were strewn as crumbs in the garden or the field, fed to the cattle, or birds, or burned.

TO WASTE BREAD or to treat it disrespectfully was considered a sin. To this day there is an ancient custom among Ukrainians to show hospitality by greeting guests with bread and salt. The newly born child was greeted with daily baked bread. Matchmakers went to perform their tasks with bread; and exchange of bread between the matchmaker for the groom and the parents of the bride signified that the engagement was agreed to. This exchange constituted a binding contract. Bread was used to bless the young couple as they set out for the marriage ceremony; they were greeted with bread as they returned. Bread was placed on the coffin of the deceased, and it was left behind on

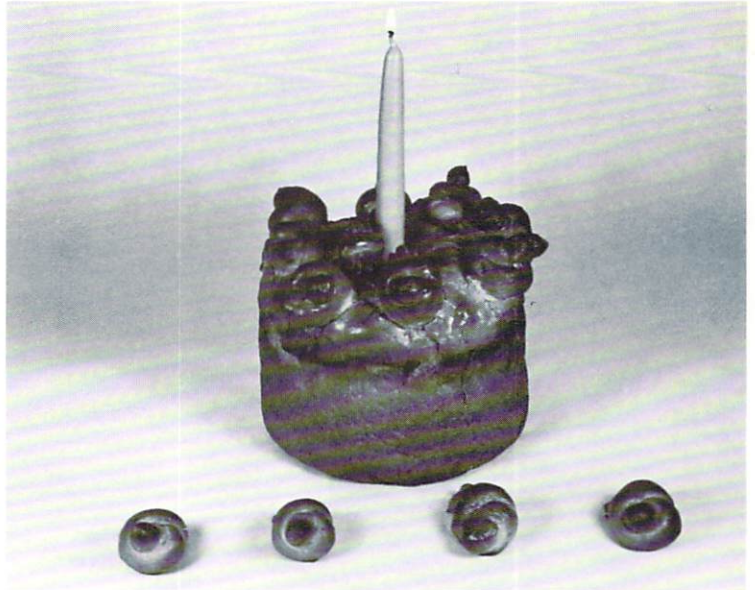
grave sites. Work in the fields was begun by breaking the bread into pieces, throwing them in the air, and then plowing them under.

Bread was used at the conclusion of work. Cattle were let out to pasture in the spring, and met in the fall with bread. Even the selection of a site for building a house was accompanied by the use of bread: three loaves were thrown in the air, and depending on how they fell it was decided whether the place was suitable.

In the first category of ritual baking there are above all the Christmas breads, the **kolach** and **knysn**. **Kolach** was of two sorts, round and oblong, and they were always made from wheat flour. They are mentioned in the oldest Christmas Carols (**shchedrivky**). Three round **kolachi**, one on top of the other, with a candle in the middle, were an essential component of the Christmas Eve supper (**Sviata Vechera**). The oblong **kolach** was braided



A Korovai wedding bread with a baked tree from Podilla Region by Maria Sawchak.
— Ukrainian Museum, N.Y. Photo



A Christmas Hutsul kolach from Zhabye.
— Ukrainian Museum, N.Y. Photo

by intertwining 3, 4, 6, or 12 lengths of dough, and they performed the same function as the round ones. **Kolach** is considered a special delicacy, and thus there arose the saying "You cannot entice him there even with a **kolach**."

THE CHRISTMAS **KNYSH** is now virtually forgotten, but once it played as important a role as the kolach. It is known that they too were prominently displayed on the Christmas Eve table. The round **knysh** had a small center piece which was intended for the souls of the departed, who, according to belief, took part in the Christmas Eve supper.

The most important Easter bread was the **paska**. Baking the **paska** was one of the most serious undertakings in the year, for depending on how the **paska** came out one could predict the future. Every woman wished her **paska** to be the best and biggest, and thus while baking it she would perform various gestures and use various verbal formulas and incantations. During the baking no one could sit down in the house for the **paska** in the oven could go flat. Sometimes the man of the house would stand guard before it so that no one would enter to cast an evil spell on the **paska**.

A successful **paska** was a great joy for the family; it was carried to church for blessing by the head of

A Ukrainian bread by St. Vladimir Institute, Toronto.
— Photo by Lou Taskey



the household. Immediately after blessing all would quickly return home to share the blessed bread and thus begin Easter breakfast. The antiquity of the **paska** as a ritual bread is testified to not only by the rites that accompany its baking but also by its decorations. Its top was covered by symbolic signs made of dough, such as crosses, solar signs, swastikas, rosettes, leaves, and sometimes even birds. All this was variously related to pagan religion and the cult of sun and bread.

In early spring, then the birds were returning to Ukraine from the south, forty birds were baked of dough in each household, and children would run and play with them and sing songs (**vesnianky**) to hurry spring on its way.

IN THE SECOND CATEGORY, the ritual baking on which we have the most information and which is best preserved in folk traditions are the wedding breads. The most important of these is the **korovai** which in pagan times was used as a sacrifice to the gods and as a communion bread for the participants in the wedding. A great number of magical rites are associated with its baking, and they are explained in song during its preparation and consumption. The **korovai** is kneaded by the **korovainytsi**, married women who are especially invited for this and who are knowledgeable in its making. Usually there are seven of them (the number must be odd), and each of them brings with her some component—flour, eggs, butter, etc. From the wedding songs we know that before beginning the kneading the **korovainytsi** wash their hands, adorn themselves with periwinkle (*barvinok*), and ask God, the Blessed Virgin, St. Nicholas and the angels to help them in their task.

The songs also give an elaborate magical formula for the **korovai**, one must take water from seven wells, and flour from seven mills; the wheat must be from seven fields and the eggs from seven white hens; the butter was to have been churned from the milk of seven cows and have stood in seven bowls and seven houses. According to the hyperbole of the songs, the oven was to have been specially swept by a silk brush, a silver poker used to spread the coals, and the **korovai** inserted in the oven on a golden shovel.

On the top the **korovai** is decorated with symbolic figures made of dough, such as cones (symbolizing fertility), birds or doves (symbolizing love and faithfulness), symbols of the sun, the moon, etc. Around its circumference the **korovai** is ringed with a band made of dough, and after it is baked it is decorated with green periwinkle and other herbs. The cones (**shyshky**) of the **korovai** are sometimes painted red, and the leaves of the periwinkle gilded.

A LONG WITH THE **KOROVAI**, **dyveni** were also baked for weddings, being round breads with



Women baking traditional bread at the Dauphin, Manitoba Festival.

a center hole through which the bride could look at her groom as he entered her house. Other breads baked for the occasion were **perepiytsi**, **lezheni**, **borony**, **berchi**, and various cones (**shyshky**) that were distributed among the wedding guests.

In all, bread accompanied the Ukrainian peasant from birth to death, in everyday activities and on feast days, at work and at play, in good times and bad. With bread he thanked God for all His bounties and asked His blessing. And the people believed, as the saying put it, that "All goodness comes from bread" (**Vsyake dobro za khibom**). ▼

A Ukrainian-Canadian pioneer outdoor bake oven. — Manitoba Archives Photo





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.

A READER'S GUIDE TO UKRAINE: Recommended Books & Periodicals in English. Introd. by Christine L. Wynar. Published by Ukrainian Research Foundation, Inc. (6931 S. Yosemite St., Englewood CO 80110 Telephone 303 770-1220) FREE. Send a self-addressed business envelope plus U. S. stamp.

This handy 12 page leaflet lists 40 titles in English on Ukrainian subjects with useful annotations and full ordering information. It is a perfect list for distribution in schools and at Ukrainian exhibits.

STUDIES IN EASTERN CHRISTIANITY, Volume One. By Petro B. T. Bilaniuk. Munich-Toronto: Ukrainian Free University, 1977. XII, 193 p. Distributed by the author: 41 Parkway Avenue, Toronto, Ontario, Canada M6R 1T6. \$8.00.

The Ukrainian Catholics have produced an astonishing number of historians of the past of their own Church, and a significant number of them have made excellent use of the facilities in Rome, especially the papal archives, for writing dissertations in the province of canon law. The number of systematic theologians, however, is negligible, although among them one can count the present head of the Ukrainian Catholic Church, Patriarch and Cardinal Josyf Slipyj, from the time when he was professor and later rector of the Ukrainian Theological Academy in Lviv.

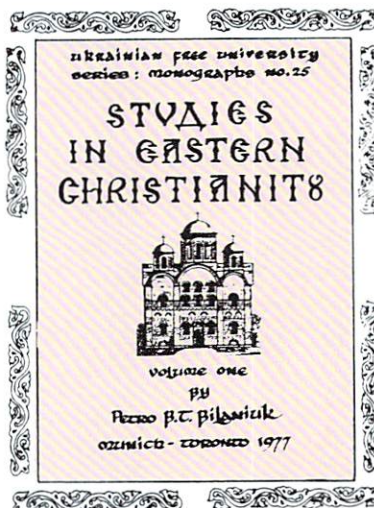
The appearance, therefore, in 1966 of Professor Petro Bilaniuk as a systematic theological writer is remarkable not only because he is a rara avis among the Ukrainians, in addition to being a layman (i.e. a non-ordained theologian), but also on account of the high scholarly quality of his contributions, and as the only Ukrainian scholar in this field who internationally turned away from the Western Catholic theological manuals and came back to the authentic Eastern Christian theological world of ideas.

The author is Professor of Theology in the Institute of Christian Thought, University of St. Michael's College in Toronto; Professor of Religious Studies, University of Toronto; Visiting Professor of Church History at the Ukrainian Free University in Munich, Germany, and Professor of Eastern Christian Theology at the John XXIII Institute for Eastern Chris-

tian Studies in Bronx, New York.

The present volume consists of reprints of seven articles and lectures published since 1964. Three of them, "Some Remarks Concerning a Theological Description of Prayer," "A Theological Meditation on the Mystery of Transfiguration," and "The Mystery of Theosis or Divinization," discuss the concept of theosis, divinization or deification of man, the basis also of hesychasm of Gregory Palamas, which Bilaniuk traces back to the Old Testament. The deification of man, realized in Christ, is accomplished by a communion of divine energy with humanity in Christ's glorified humaneness. Bilaniuk connects this concept with the personalist philosophy of our day, which he sees as an aid in the elucidation of eschatology as a personal and transfiguring encounter of man "with the saving, sanctifying, transfiguring and fulfilling tri-personal reality of the Triadic God and those who were transfigured by Him and entered into His inner life and love."

"Celibacy and Eastern Tradition" is a mine of historical references to Eastern sources on the problem of a celibate vs. a married clergy. The article entitled "Hryhorij Skovoroda — Philosopher or Theologian?" deals with the thought of unsystematic Ukrainian philosopher (1722-1794), and describes the latter's quest for happiness through doing God's



will. "The Christology of Teilhard de Chardin" underlines the incomplete character of Teilhard's Christology, but Bilaniuk suggests that if "we keep the very fruitful, penetrating, and valuable elements in his thought, and purifying it of certain confused and anthropomorphic aspects, we can gain a much deeper understanding of all the mysteries of Christianity and their unity in God's plan."

The last contribution is entitled "The Ukrainian Catholic Lay Movement 1945-1975: An Interpretation." It deals with the lay movement in the diaspora situation among Ukrainians outside of their home country, now occupied by Soviet Russian Communism, and describes its energy, sometimes violent, in the quest for confirmation of the Ukrainian Catholic Patriarchate from the Vatican. This article is based on concepts of ethnopsychology, and demonstrates Bilaniuk's penetrating analytic ability as an observer of mass movements and their socio-psychological dynamics.

The volume is furnished with three indices: of biblical references, of names, and of thematic entries, some 1,200 in number.

Archimandrite Victor J. Pospishil
Philadelphia, Pa.

THE LAST BEST WEST, by Jean Bruce. Toronto: Fitzhenry & Whiteside, 1976. x, 177 p. illus. \$15.00 cloth, \$7.95 paper.

The Last Best West is a beautifully produced volume combining many well chosen contemporary excerpts with many striking historical photos of the Canadian prairies. The author, Jean Bruce, has worked on CBC radio and television and as a writer. Originally from England she is now a Canadian citizen living in Ottawa.

One of the unusual features of the book is the fact that it emphasizes the ethnicity of the immigrants and includes for example, Ukrainians, Finns, Scots, Americans, Dutch, Norwegians, Germans, Jews and Doukhobors. This emphasis may be attributed to the fact that the book was produced in association with the Multicultural Programme of the Department of the Secretary of State.

The book contains many excerpts and photos relating to the Ukrainians who were one of the major pioneering groups in the West. Although the author knows the Ukrainians she does not always make the right connections. For example, the caption of the photo "A Glimpse of Little Russia" (page 101) showing Bishop Serpahim should have noted that 'Little Russia' is an old and obsolete name for 'Ukraine'.

All together there are 17 Ukrainian excerpts. Among the 19 specifically Ukrainian photos (out of 190) are pictured families, weddings, a funeral, a cemetery, and a 'Galician' hay market in Edmonton. The Last Best West successfully captures much of the character, the hardships, the beauty and the poignancy of pioneering the Canadian West.



УКРАЇНСЬКІ
КАТОЛИЦЬКІ ЦЕРКВИ
САСКАЧЕВАНУ

UKRAINIAN
CATHOLIC CHURCHES
OF SASKATCHEWAN



UKRAINIAN CATHOLIC CHURCHES OF SASKATCHEWAN, by Anna Maria Baran. Saskatoon: Ukrainian Catholic Council of Saskatchewan, 1977. xiv, 389 p. illus., ports., maps. Bilingual text: Ukrainian and English. Available from Album Fund, 214 Ave. M So., Saskatoon, Sask. S7M 2K4 \$40.00 cloth.

No better proof of the important role that religion has played in Ukrainian Canadian history can be offered than this impressive book. It expresses in its pages the devotion of Ukrainian Catholics to their church and indicates the equal devotion of the author who has so well captured the facts of the history, the people, and the architecture of the Ukrainian Catholic church in Saskatchewan.

This is an important book since it records the history of all the parishes from smallest to largest in this prairie province of Canada. The history of Ukrainians in Canada is intertwined with the history of Ukrainians in Saskatchewan and many leaders have come out of this province. Ever since the first monastery was established in Yorkton in 1904 the Ukrainian Catholic church has played an important role in the province and in Canada.

Unfortunately Saskatchewan, unlike Alberta and Manitoba, has lacked a history of its Ukrainian community, but this large volume helps towards filling this gap. Although the author has given only a brief account of the Ukrainian settlement in the province her introduction provides much information. It would be useful to have a similar history of the Ukrainian Orthodox church and then the two would together constitute a large part of the history of Ukrainians in Saskatchewan. This is partly achieved by Stechishin's history in Ukrainian.

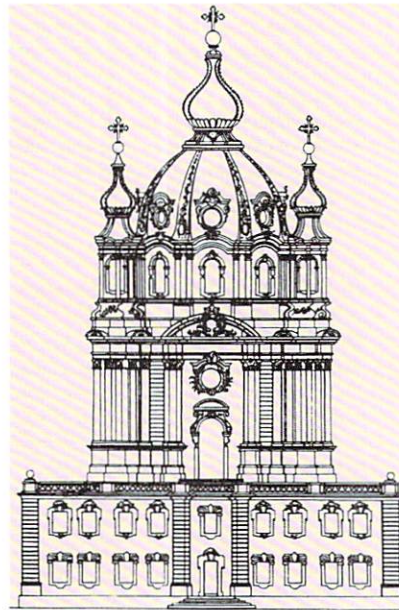
The Saskatoon Eparchy with St. George's Cathedral and His Excellency Bishop Andrew Roborecki, D.D., are given special attention by the author. Most of the book, however, is devoted to concise historical sketches of the approximately 200 churches or parishes in the province. Anna Baran says that she first thought of the project in 1955 but started it in 1966 and took 11 years to complete it. Most of the information ap-

pears to be based on primary sources gathered by visits to the various churches although there is a two page bibliography included. The English translation is by Christine Pastershank.

Of great interest are the photographs which reveal an architecture ranging from prairie plain to traditional Ukrainian baroque. Some churches are modern but most still have the traditional Ukrainian style cupolas. Some interiors, ikons, crosses, bell towers, memorial stones, frescoes and mosaics are pictured in black and white and color photos. Architectural plans are not included.

The photography is mostly good and occasionally superb in capturing the architecture. However, it is a pity that more photos do not show a professional touch by the use of a yellow or red filter to bring out the clouds against a dark sky and also to set off the church cupolas better.

This solid book is well planned with a Hnizdovsky design gold stamped on the cover, is well printed on coated paper and has a good buckram binding. One slip is that the title on the spine does not read from the top in Canadian and American style but is upside down in European style. Overall Anna Baran has provided an excellent resource of information and "priceless documentation" on the religious and architectural history of a large part of the Ukrainian prairie community.



St. Andrew's Cathedral (1749-54) in Kiev. An 1846 drawing.

ANDRIYEVSKA TSERKVA. ST. ANDREW'S CHURCH. L'EGLISE SAINT ANDRE. Pictorial Essay. Kiev: Mistetstvo Publishers, 1977. 64 p. illus. (part col.) 55 kop \$1.35.

This small book describes a picturesque landmark of Kiev on the high west bank of the Dnipro River, St. Andrew's Church or Cathedral, built 1749-54 by Bartolomeo Rastrelli, an architect of Italian origin. Rastrelli is famous for the Hermitage Palace in Leningrad and the Mariyin-

sky Palace in Kiev. This booklet provides a concise description, with many illustrations. According to tradition the apostle St. Andrew came to the site of Kiev and predicted the founding of a Christian city there. St. Andrew preached almost 2,000 years ago there and thus came to be the patron saint of Ukraine. Although the architecture incorporates some Ukrainian elements in the design it is not a typical Ukrainian church. The book avoids mentioning religion which is of interest here since it was one of the last churches in the Ukrainian capital Kiev to offer divine liturgy services before being turned into a "museum" by the Soviet government in its anti-religious campaign.



ARTISTIC HERITAGE OF IVAN FEDOROV, by Yakim Zapasko. Lvov, University Publishing House, 1974. 219 pages, illus. (part col.) 25,000 published. Price 5 karbovantsi 96 kop. Title and captions in English, French, and German; main text in Ukrainian and Russian.

This elegant large volume portrays the artistic work of Ivan Fedorov (ca. 1525-1583) who published the famous Ostrih Bible in Ukraine (1581) which was one of the earliest books printed in the country and a Slavic masterpiece equivalent to the Gutenberg Bible printed before 1456. He had started his printing career in Moscow but was chased out of that city in 1565 and went to Western Ukraine. Here he was able to produce several remarkable examples of early printing including the Bible in the city of Ostrih, the Apostol in Lviv (1574) and a Bukvar which is now in the Library of Harvard University.

Beautiful color reproductions are included of pages from the Ostrih Bible and the New Testament (1580). The book reproduces examples of 188 artistic initial letters and 100 decorations. The work of Fedorovich (as he signed his name in Ukraine) was an inspiration to following printers of Ukraine.



Видруковано в Львові,
рокр., а, фбр. 31



The Dormition Cathedral in the Pecherska Lavra in a 1677 engraving.

STATE MUSEUM OF THE KIEV-PECHERSK LAVRA: A short Guide, by V. Demin and others. Kiev: Mistetstvo Publishers, 1975. 151 p. illus., \$1.00 (1 rub. 1 kop) paper.

The Pecherska Lavra (Monastery of the Caves), sited picturesquely on the Dnipro River bank in the center of the Ukrainian capital city of Kiev, was founded in 1051. Ever since it has been at the heart of Ukrainian culture and scholarship. The Soviet government has turned it into a museum of architecture and art and eliminated religion by removing all the

INTO THE DEEP PAST. Miniatures and Ornaments in Old Manuscripts of the 11th - 18th Centuries. By Hrihory Lohvin. Translated from the Ukrainian by Gladys Evans. Kiev: Dnipro Publishers, 1977. 205 p. col. illus. 15,000 copies printed. Price 1 karb. 80 kop. \$5.95 in North America.

This small attractive volume with good color reproductions gives an interesting survey of Ukrainian miniatures and ornaments in the period from Kiev Rus to Cossack Ukraine. Although the usual Soviet view is presented in the first dozen pages the author is an expert and has the integrity to provide a real contribution to understanding this aspect of Ukrainian culture. The 84 illustrations are admirably identified by title, date and location in a list at the end. The English text is satisfactory and even uses the correct form Kievan Rus. However, there are some faults such as the use of the misleading term "Old Russian" on the first page. The transliteration is acceptable although on occasion a Ukrainian form such as Bohdan is given in the Russian (Bogdan) a regrettable kind of error. Overall a nice little book which will be a collector's item.

monks in 1961. However, late in 1977 a group of former monks petitioned the Moscow government to allow them to return. The Pecherska Lavra, the oldest monastery in both Ukraine and Russia, is an impressive monument of Ukrainian Orthodox religion. This book was translated from a Russian version and the text unfortunately has russianisms for many Ukrainian names. The viewpoint is strictly Soviet and has an anti-religious bias. However, the illustrations, which are mostly small, give an excellent pictorial survey.

LIBRARY OF CONGRESS SEEKS ETHNIC PUBLICATIONS

The American Folklife Center has recently been established at the Library of Congress and has a mandate to collect, preserve, present and disseminate American folk cultural traditions. It has been discovered as a result of this that the Library needs to expand its collection of publications produced in the U. S. by ethnic and church organizations.

The Library is calling for the assistance of all persons, organizations, or institutions that can supply copies or give specific information about such publications. The Library of Congress is the largest American library and has a good Ukrainian collection although its Ukrainian American collection is weak.

All types of publications, pamphlets, books, newspapers, and magazines are wanted. Copies may be donated directly to LC or the information such as author, title, date, name and address of publisher or distributor provided. It is in the interest of every organization to donate copies of all their publications to LC for the purpose of preservation. Write to: Library of Congress, Washington, D. C. ▼

SMOLOSKYP PUBLISHERS

UKRAINIAN SAMIZDAT 1977 Catalog. 12 p. Free. Smoloskyp P.O. Box 561, Elliott City, MD 21043 USA.

Smoloskyp is the major publisher of Ukrainian samvydav (samizdat) in the West and this catalog lists all their publications plus other publications of similar interest. Although most titles are in English some are in French, German, Spanish and Ukrainian. The list will be useful to librarians for selection and for teachers.

THE INTERNATIONAL SAKHAROV HEARING. Edited by Marta Harasowska and Orest Olhovych. Baltimore-Toronto: Smoloskyp Publishers, 1977. 335 p. ports. \$8.95 casebound, \$4.75 paper.

This volume contains the testimony of about two dozen individuals, mostly former Soviet citizens, who participated in the Sakharov Hearings held in Copenhagen on October 17-19, 1975. Named in honor of the Russian physicist Andrei Sakharov, winner of the 1955 Nobel peace prize, the hearing studied violations of human and cultural rights in the USSR. Sakharov could not attend. The questioning panel included Michael Bourdeaux (England), Eugene Ionesco (France) and Simon Wiesenthal (Austria). Wiesenthal, a Ukrainian born Jew, has devoted his life to tracking down Nazi World War II criminals. The testimony covers political oppression and persecution of dissidents, Soviet persecution of religion, abuse of psychiatry in the USSR and the oppression of non-Russian nationalities.

BLAKYNTNY KOVAL. THE AZURE BLACK-SMITH. Poetry Collection from Ukraine (In Ukrainian) by Oles Berdnyk. Baltimore: Smoloskyp, 1975. 88 p. port., illus. \$4.25 paper.



Osyp Zinkevych, Director, Smoloskyp Publishers.

THE UKRAINIAN CANADIANS, by Marguerite V. Burke. Toronto: Van Nostrand Reinhold, 1978. 64 p. 69 illus. (part col.), maps, ports. ISBN 0-442-29863-3 \$2.95 paper. Van Nostrand Reinhold, 1410 Birchmount Rd., Scarborough, Ont. M1P 2E7.

This well illustrated brief book is a very attractive introduction to the history and culture of Ukrainians in Canada. The story of three generations of a fictional Romaniuk family on the prairies is used to describe the social, cultural, and religious life of Ukrainian Canadians.

In addition to the main narrative there are a number of short special feature articles on Ukrainian costumes and embroidery, the alphabet, agriculture in the west, schools, a folktale, and traditions of Christmas and Easter. The editor of Forum served as a consultant on the book and supplied 19 photos with seven of his own including a sequence of three on making a pysanka Easter egg.

The book is intended for schools to be used in grades 6 to 8 and includes questions for this purpose. However, anyone interested in Ukrainian culture or the story of Ukrainian Canadians should enjoy this attractively designed book. It is suitable for public libraries. Perhaps the only fault that may be mentioned is that the text is weak on the present status of Ukrainian Canadians and perhaps focuses too heavily on the folk, rather than the fine, art aspects of the Ukrainian Canadian record.

UKRAINIAN CANADIAN REVIEW. Editor George N. Duravetz. Published annually by the Ukrainian Canadian Professional and Business Federation, 620 Spadina Ave., Toronto, Ont., M5S 2H4 \$2.00 per copy.

May 1977 is the latest (6th) issue of a publication of general interest and not specifically commercial.

PACEM IN TERRIS. (Motion picture by John Griffin, colour, 16 mm, sound, 13 min.) Toronto 1972. Available from Canadian Filmmakers' Distribution Centre, Toronto. Rental \$15.00, sale \$250.00.

The drawings and paintings of Kurelek illustrate this film relating to the theme of Christmas. Narration is written by Father J. Murray, S.J.

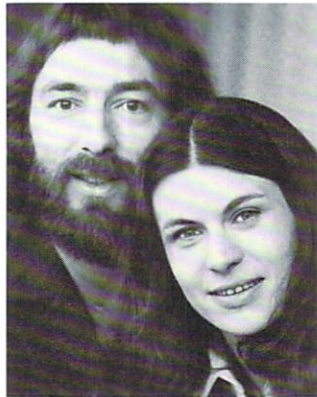
KURELEK: THE UKRAINIAN PIONEERS. (Motion picture by John Griffin, colour, 16mm, sound, 15 min.) Toronto 1974. Available from Canadian Filmmakers' Distribution Centre, 406 Jarvis St., Toronto, Ont. M4Y 2G6. Rental \$15.00, sale \$250.00.

Kurelek is filmed in his studio creating a history in paintings of his parents settlement in Canada and he describes their life.



GREATER THAN KINGS: UKRAINIAN PIONEER SETTLEMENT IN CANADA, by Zonia Keywan. Photographs by Martin Coles. Montreal: Harvest House, 1977. 165 p. illus., maps \$16.95 cloth.

Interviews, photos, and quotations from books are combined to provide a good portrayal of the Ukrainian pioneers of Alberta and Saskatchewan. Keywan came to Canada as an infant and grew up in Edmonton where she took her M.A. She is now a journalist in Montreal. This attractive book is recommended for both high school and college level.



Zonia Keywan and Martin Coles, authors of Greater Than Kings.

BYZANTINE CHURCHES OF ALBERTA. Photographs by Orest Semchishen. Edited by Hubert Hahn. Edmonton, Alta: Edmonton Art Gallery, 1976. 30 plates.

A beautifully reproduced volume of Ukrainian church architecture in rural Alberta with exterior and interior views.

UKRAINIAN HERITAGE: AN Exhibit of Works of A. Archipenko, A. Gritchenko, J. Hnizdovsky, G. Kruk. University Museum, 33rd and Spruce Streets, Philadelphia, Pa., August 1 through August 31, 1976. 20 p. illus., ports.

Four great Ukrainian names of international renown in the art world are represented in this attractive catalog with biographical sketches and examples of their graphic art and sculpture.

UKRAINIAN HERITAGE NOTES: THE LANGUAGE QUESTION IN GALICIA, by Paul R. Magocsi. Cambridge, Mass.: Ukrainian Studies Fund, 1978. 22 p. facsim., bibliog. Available from: Harvard Ukrainian Research Institute, 1581 Massachusetts Ave., Cambridge, Mass. 02138 USA.

These two essays in green covers are the first in a series published as a community service by the group which supports Ukrainian studies at Harvard University. The author of these two publications is a scholar connected with the Harvard Ukrainian Research Institute. Both are intended as popular accounts but they both require some acquaintance with the subject to be fully appreciated.

The first publication is basically a

sketch of the history of Ukraine over the past thousand years. At the end is a three page account of Ukrainians in the U. S. and it contains one of the few errors in the essays. Lavrenty Bohoon (Bohun) is mentioned as possibly the first Ukrainian immigrant to America. In fact, a careful researcher, V. J. Kaye, told Forum that Bohun, despite his name, was an Englishman and had absolutely no connections with Ukraine. The first 'Ukrainian American' was probably Ivan Bohdan. Several facsimiles of title pages and illustrations add interest to the pages. The only important omission is a map which would have greatly enhanced understanding.

The Language Question in Galicia is a more specialized essay. It describes the history of the struggle to establish the Ukrainian language against the assimilationist forces pushing it towards Polish or Russian. Magocsi describes in interesting detail the "Alphabet War" (Latin and Cyrillic) and then the various groups and leaders which decided the fate of the language. Ultimately the Ukrainians or Ruthenians of Galicia accepted the Ukrainian language of the Poltava area in Great Ukraine as their standard although they incorporated many of their local words. It would be useful for a future issue of Heritage Notes to provide an essay on the history of the Ukrainian language in general.

Although the language of these two essays is good generally it should be noted that the author, in agreement with a policy of the H.U.R.I., uses the definite article "the" before the name "Ukraine." In fact, the English language does not require the article before the name Ukraine and its use here is both incorrect and superfluous. The article adds nothing to the clarity of the text. The preferred usage of the overwhelming majority of Ukrainian scholars and English language publications is without the article. Since there is no requirement of the English language demanding use of the article and since usage is on the side of its omission it would certainly enhance these Notes if the awkward and unnecessary definite article were dropped in future issues. Naturally this suggestion excludes the rare and correct use in cases of apposition where the English language requires it.

THE SHAPING OF A NATIONAL IDENTITY: SUBCARPATHIAN RUS' 1848-1948, by Paul Robert Magocsi. Cambridge, Mass.: Harvard University Press, 1978. xiii, 640 p. map. Bibliography: p. 465-585 (2,279 entries). To be reviewed by Forum.

UKRAINE AND POLICY OF THE ENTENTE, by Arnold Margolin. Translated from Russian by V. P. Sokoloff. Washington, D. C.: L. A. Margolena, 1977. viii, 261 p. Margolin (1877-1956) was a prominent Jewish Ukrainian lawyer who served as a diplomat of the independent Ukrainian republic in the West and later lived in the USA. This 1921 study has much on Ukrainian-Jewish relations.

In Memoriam

ANTHONY BATIUK

*Do you hear, my brother, my friends
Flying in a threaded formation
The Cranes, in migration to Southern lands
Calling kroo, kroo, kroo.*

*I shall die in an alien land
When my wings will crumble
Before I cross the seas.*

*Shimmering in my eyes
In an endless way, and
Disappearing into grey clouds
The path of cranes.*

- Working continually until his dying days, using all the strength left within his frail body, Anthony Batiuk followed the path of his loveable Zhuravli (Cranes) as he passed into the grey clouds of death on October 23, 1978.

Anthony Batiuk, the 20-year president (1946-'66) of the Ukrainian Workingmen's Association, now the Ukrainian Fraternal Association, was laid to rest Saturday, October 28, in St. Andrew's Cathedral cemetery in South Boundbrook.

Ill and hospitalized, Mr. Batiuk still pondered upon his beloved Ukrainian Fraternal Association. He felt there was still much more to do for his association, and for his Ukrainian people. He made notes, thought of various ways and means in which to make life better for his people in this free land, and continued his work until called by his creator.

Mr. Batiuk's life was one of constant work and strife. Not so much for himself and his family, as for the Ukrainian people in general. He came to the United States because of strife and persecution in his native land and immediately upon arrival here, began his work in educating the Ukrainian American, of the turmoil in Ukraine. He knew that eventually his wings would crumble and he would never cross the seas to be buried in his homeland. Thus his love for the beautiful song Zhuravli.

Anthony Batiuk was a man of his convictions. He made his points, and then fought for them. True, he was not always successful, but through his defeats, he managed to become a stronger, and more determined individual. He was a man who would debate the issues, on any grounds and terms. He was tough, and yet he was gentle. He was a man of love

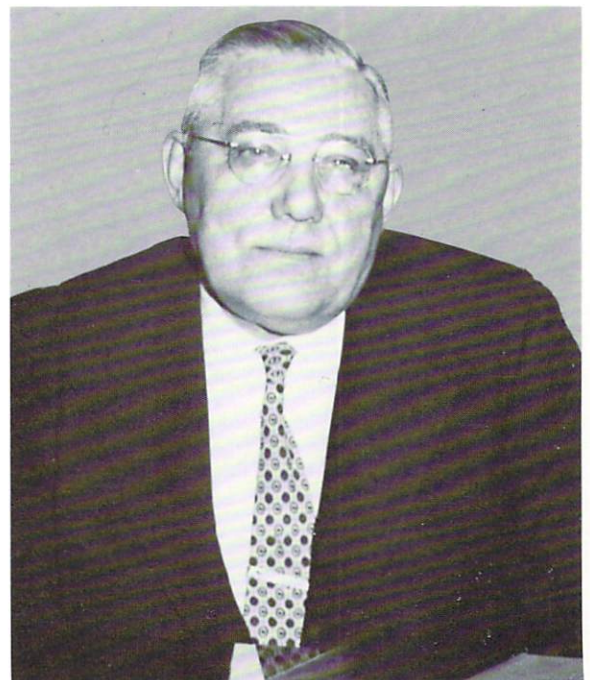
and tolerance even though some thought differently. He fought for what he thought was right and until proven otherwise. Most of all, Anthony Batiuk was a man of his word. If he made a commitment, he lived by that commitment.

As he grew older, he was constantly on the lookout for young men and women who would eventually be part of the organization he led. He knew the value of youth, and respected youth's ideas. He foresaw the future of an English magazine (Forum) and left no stone unturned in seeking out young people to eventually edit and publish the magazine. Today, Forum is a tribute to his faith in youth.

As much as he had faith in Ukrainian youth, he had as much faith in the Ukrainian senior citizens. His one ambition, that of establishing an old-age home at Verkhovyna, sad to say, has not yet been realized. He needed support of the entire Ukrainian community in the United States, and worked toward that end most of his lifetime

The Ukrainian Fraternal Association was Anthony Batiuk's life. He cherished it, and worked for it, until his last fleeting moments on earth. He will be missed.

— Jerry Pronko





Dear Sir:

Please include me in your mailing list. I find Forum a very interesting and educational magazine.

GASTON MANTERO
Glendale, Calif.

Dear Forum Folks:

I failed to renew my subscription to fantastic Forum. Please renew from issue No. 38. Grateful for a great publication.

VERA TOMAN
Long Island, N.Y.

Dear Sir:

Please accept my most sincere congratulations on excellently and exquisitely done publication on Ukrainian heritage.

Sadly enough there are many of us who have raised a family of English-speaking American youngsters and need factual and authentic information to sustain and reinforce our cultural ties.

Forum, a Ukrainian Review, by the UFA, certainly fills the need with dignity.

HELEN ALLEN
Portland, Oregon

Gentlemen:

Enclosed is my yearly subscription. I do not want to miss a single issue of your wonderful magazine. I read and re-read it from cover to cover. Thanks for such a superb job.

NADIA HAMILTON
Erie, Pa.

Gentlemen:

Enclosed is my check to cover next year's subscription to Forum. We enjoy the articles and feel that they are most informative.

JOHN ATTON
Syosset, N.Y.

Gentlemen:

I just received your Spring-Summer 1978 issue and it is just beautiful. The cover and the article about Edward Kozak are outstanding.

MRS. OKSANA KUZYSZYN
Maspeth, N.Y.

Dear Sir:

Forum is the most fascinating and excellent magazine for historical or any other important information for each and every one of us. I do recommend to those who are interested in truly historical events, to subscribe to this Ukrainian magazine.

E. KOSIKOWSKY
Windsor, Ontario

Dear Sir:

Sure enjoy reading Forum magazine and hope, in the future, it will be published monthly.

BETTY STUDINGER
Berkley, Me.

Dear Sirs:

I was greatly impressed by your publication of "Forum." However, I was just able to glance through the latest edition and was interested in some of the articles, therefore, if possible I would like my subscription to commence with that edition.

(MRS.) PAULINE NADELKO
Campbell River, B.C.

Dear Editor:

I congratulate everyone who is involved in the publishing of this magazine. It is one of the most interesting magazines for young people.

LYDIA O'NEILL
Baltimore, Md.

To The Victor Belongs The Spoils

When the wind rushes out
And final silence reigns,
Who will hear that last anguished cry
Echoing through the blackened sky?
Who then will rant and strut and boast
And raise his glass in a victory toast?

(Written after seeing a painting of a hydrogen bomb explosion by William Kurelek)

Gloria Kupchenko-Frolick

ARTIST HOLOWCHAK-DEBARRY

In the Winter 1977-78 issue number 38 of FORUM we featured the striking art works of a rising young artist, Christina Holowchak-DeBarry. Since the article was published she has created new art works which are included in her "Graphics" price list of 14 works. Many of the original wood and lino cuts created by this Ukrainian American artist are marked by a Ukrainian flavor but are very suitable for every modern home or office. For a copy of her new list write to her new address: C. Holowchak-DeBarry, 51-16 Parsons Blvd., Flushing, N.Y. 11355 (phone 212-886-0034).



COSSACK MAMA!
Traditional Ukrainian Art Subject by Christine Holowchak-DeBarry

YASHCHENKO SETS WORLD HIGH JUMP RECORD

VOLODYMYR YASHCHENKO, from the city of Zaporizhia in central Ukraine, is the latest Ukrainian athlete to set a world record. Yashchenko, the son of a steelworker, in mid-1977 was in 25th place in the world high jump record books with a very fine 2 meters 22 centimeters. Then in July, 1977, at the age of 18 he came to the United States for a track meet in Richmond, Va. Here he surprised the spectators and sports experts by breaking the world record with an astonishing jump of 2 meters and 33 centimeters (7.64 feet). The record was set on his third try after jumps at 2m 27cm and 2m 31cm. Valery Brumel, Olympic champion in 1964, was the first athlete from Ukraine to set world records in the high jump. He set his six world records by improving them at one centimeter intervals, or a little over one-third of an inch each time. As expected, Yashchenko moved the world record up to 2m 35cm and won a gold medal on March 12, 1978 in Milan, Italy at the Indoor European Championship. ▼



World Congress academic panel

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