

Ukrainian Olympic Champions
Brave Generation: Chornovil and Karavansky
Ukrainian Costumes of Poltava and Kiev

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A UKRAINIAN REVIEW



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The Brave

(Continued from Winter Issue)

In his letter to Shelest, Chornovil says he was prompted to write by the fact that the Central Committee had issued a confidential memorandum on the Svitlychny case which was being read at the meetings of literary and artistic groups. The memorandum quoted phrases from Svitlychny's testimony before the KGB which, Chornovil says, "taken out of context must create an impression that Svitlychny expressed deep regrets." The purpose of this, Chornovil charges, is to discredit the creative youth who want only a just solution to the existing problems, in particular to the nationality problem. Chornovil remarks that even if some of the arrested persons repented they did this under duress, but confession or repentance attained by such methods as threats, blackmail, long pre-trial interrogation and finally an illegal secret trial, does not represent the true feeling of the prisoner. And why doesn't the memorandum mention how the defendants behaved in court?, asks Chornovil.

Vyacheslav Chornovil says he could not keep silent after he had personally experienced how lieutenants and captains of the KGB, as well as certain judges and prosecutors, interpreted legality. Knowing that article 62 gives broad powers to the KGB, Chornovil asked Shelest to protect him and his family because the KGB might seek revenge for his courage in exposing their high handedness and lawlessness.

As we shall see, Shelest, who under the Soviet system might be expected to be the most powerful figure in Ukraine, did nothing to save Chornovil from KGB revenge. Most probably, he could not have even had he wanted to because he is not the real power in Ukraine.

Defense of Ivan Dziuba

Chornovil and two other journalists, P. Skochko and L. Sheremtieva, wrote a forceful letter to the editors of the Ukrainian satirical magazine *Perets* (Pepper) to protest a violent defamatory attack upon critic Ivan Dziuba. Copies of the letter were sent to the Central Committee of the

Generation

party, the Union of Journalists, and the newspapers *Radyanska Ukraina* and *Literaturna Ukraina*. Neither *Perets* nor any other newspaper published the letter, so it was circulated privately in Ukraine and some copies were smuggled out to the West.

The trio castigate the *Perets* editors for publishing an anonymous lampoon on Ivan Dziuba in which the critic was associated with Yaroslav Stetzko, a leader of Ukrainian nationalists abroad. They suggest that the only reason for such innuendo was the fact that Ukrainians abroad had learned about and protested Dziuba's arrest, and that Dziuba protested Russification of Ukraine. In this connection the writers ask the *Perets* editors why, in the name of truth, they did not mention the arrest of Ivan Svitlychny? The letter suggests that the lampoon was inspired or dictated by certain officials and adds that the *Perets* editors should be ashamed for such cowardly submission.

The writers vigorously protest, as utterly unfounded, the charges that Dziuba was opposed to Leninism, Communist philosophy, and the Soviet way of life. "We have read everything, or almost everything, Ivan Dziuba has written," the letter says, "and nowhere have we found any opposition to the Soviet order or to Leninism. On the contrary, his essay *'Internationalism or Russification'* is a painful cry of the soul in defense of the trampled principles of Lenin's nationality policy, of humanism and justice. Ivan Dziuba has deeply analyzed the Marxist literature on the nationality problem and arrived at the conclusion that the present situation in Ukraine and the relations between the nations of the USSR are very far from what was written by Lenin. Dziuba is not the only one who has come upon the idea that the real situation in Ukraine is in striking contrast to the juridical (constitutional) status of Ukraine as a federated republic of the USSR. Tomorrow there will be even more people thinking the same way unless, of course, this awakening from a compulsory thirty-year long lethargic slumber is stopped by reprisals.

Sad Ukrainian Reality

The letter takes the *Perets* editors severely to task for closing their eyes to the sad reality in

Ukraine and for attacking the man who had courage to tell the truth and question the present nationality policy. The writers point to the evils of centralization, to the merciless machine of Russification, which corrodes the national consciousness and dignity of the Ukrainians, to outbursts of Russian chauvinism in Ukraine, to contempt for the Ukrainian language and culture, to persecution of the Ukrainians who defend the inalienable rights of their nation to free development and self-government.

The writers stress that Russification of Ukraine adversely affects the Americans and Canadians of Ukrainian descent, including Communists, when they visit Ukraine, and that this factor has disillusioned many who had believed that Ukraine was a sovereign nation in which the Ukrainian language and culture flourished. The only way to win friends for Soviet Ukraine among Ukrainians abroad, the letter suggests, is to restore the Leninist principles of nationality policy applied in the 1920's, and abandoned in the 1930's.

We learn from the letter that because he protested the arrests of the young intellectuals, Dziuba was barred from his literary work and had to work as a proofreader and translator for the Institute of Bio-Chemistry of the Academy of Sciences in Kiev. According to the letter, there were many other Ukrainian intellectuals who were doing odd jobs to earn a living, or could not find work at all, because they protested the arrests or expressed critical views of the existing situation, or even because they were just friends of such people. The writers offered to make a long list of such victims for the *Perets* editors if they were interested.

Finally, the letter confirms what we know from Masiutko's petition, that the main "crime" of the tried and convicted Ukrainian intellectuals was reading of "illegal" books and manuscripts.

"Misfortune Due to Intellect"

A letter was written on September 27, 1966, by Chornovil and on August 3, 1967 according to *Suchasnist* magazine, he was arrested. He was tried by the Lviv court under the same article 62



Ukrainian Writer Ivan Dziuba and Wife

— World Copyright 1968 by FORUM

and sentenced on November 15, 1967 to three years in a slave labor camp. The sentence was reduced later to 18 months. Probably he has now joined the Mordovia camp inmates whom he had defended so valiantly and selflessly.

But before he was arrested Chornovil managed to prepare a manuscript which was smuggled out of Ukraine and published in Paris.*

In addition to the petitions and letters which had been smuggled out earlier and published in *Suchasnist* magazine, the book comprises a wealth of new information about the convicted intellectuals; their names,** pictures and biographies, excerpts from their diaries and letters from Mordovia to their friends and relatives in Ukraine, samples of their literary and artistic work and indexes of their published works.

There are several new petitions in the book addressed to various Soviet authorities and organizations in which the prisoners protest their trials and convictions as illegal and unjust, or describe conditions in the "corrective" camps. They all agree that these conditions are inhuman. One letter complains of a lack of medical help in camp 17A where all inmates are invalids. Another describes the semi-starvation food rations for the prisoners who must do hard manual work. Still another protests various abuses of the KGB camp administrators and guards, noting that nothing has changed since Stalin.

We learn from these documents that although the maximum penalty in the USSR was reduced to 15 years, there are political prisoners who have

been held twenty and even more than twenty-five years because the KGB and the Prosecutor General of the USSR object to their release. The documents tell how a prisoner can be arrested after his release and sent back to prison on the pretense that his release was a "mistake;" how the KGB can punish a prisoner more than once for the same

** Ukrainian Intellectuals Sentenced in 1966:

Lviv:

Bohdan Horyn, 1936, museologist, historian of art, 4 years.

Mykhailo Horyn, 1930, educator, psychologist, 6 years.

Ivan Hel, 1937, student, 3 years.

Myroslava Zvarychevska, 1936, librarian, 8 months.

Mykhailo Masiutko, 1918, poet, educator, satirist, 6 yrs.

Yaroslava Menkush, 1923, 2½ years (reduced to 1 year)

Mykhailo Osadchy, 1936, poet, journalist, 2 years.

Kiev:

Yaroslava Hevrych, 1937, med. student, 5 years, (reduced to 3).

Mykola Hryn, 1928, geophysicist, 3 years (susp.)

Evhenia Kuznetsova, 1913, chemist, 4 years.

Olexander Martynenko, 1935, engineer-geologist, 3 yrs.

Ivan Rusyn, 1937, engineer-geodesist, 1 year.

Lutsk:

Dmytro Ivaschenko, educator, 2 years.

Valentyn Moroz, 1936, historian, 5 years.

Ivano Frankivsk:

Panas Zalyvakha, 1925, artist, 5 years

Mykhailo Ozerny, 1929, educator, 6 years (red. to 3)

Ternopil:

Ihor Hereta, 1938, museologist, 5 years (susp.)

Methody Chubaty, 1938, teacher of music, 4 yrs. (susp.)

Zhytomyr:

Anatoly Shevchuk, 1937, novelist, 5 years.

Odesa:

Svyatoslav Karavansky, 1920, translator, linguist, journalist, sentenced without trial to 8½ years to complete a 25 year term to which he was sentenced in 1944.

* "Lykho z Rozumu" (Misfortunes Due to Intellect). Paris, Premier Imprimerie Ukrainienne en France, 1967. 335 pages.

"offense" which is unknown in the civilized world. Unfortunately, these and other lawless acts go unpunished because, as one petitioner remarks, "the Prosecutor General of the Ukrainian SSR has made his office and other organs of the law an adjunct of the KGB, and the latter have made the prisons a market place where they trade prisoners' freedom for the services they need."

Chornovil wrote an introduction to the book in which he characterizes the convicted as young talented intellectuals who could have done very much for Ukrainian culture had they not been imprisoned. But he is an optimist and believes that the issue of the trials will soon be decided not in court rooms but in public discussion.

Reaction to the Chornovil Manuscripts

The Chornovil papers and other clandestine manuscripts from Ukraine were quickly recognized as authentic documents and widely reported in the Western press.

The *Toronto Telegram* (Canada) devoted more than one page to a review of the book penned by its former correspondent to Moscow, Peter Worthington.* The reviewer quotes several passages from the book, considers it a document of great value and pays tribute to Chornovil for his courage. He also quotes Sovietologist Zbigniew Brzezinski, director of Columbia University's Research Institute for Communist Affairs, as saying that the Chornovil papers are "remarkable documents of monumental importance" and that they "reveal irrefutable evidence of persecution of minorities in the Soviet Union."

Worthington says among other things: "What lends credence to Chornovil's views, and to those of the others convicted, is that none of them are anti-Soviet so much as they are pro-Ukrainian. They base their defense on the dictums of V. I. Lenin and the pronouncements of Karl Marx."

A similar opinion on the Chornovil manuscript was expressed in a New York newspaper review which said among other things: "The timeliness and freshness of Chornovil's writings make them of equal if not greater importance than the smuggled transcript of last year's trial of writers Andrew Sinyavsky and Yuli Daniel, according to experts here." *

The Chornovil book and other related documents were reviewed by the *Times* of London on February 7, the *New York Times* on February 9,

* **Book Smuggled from Ukraine Reveals New Russian Injustices.** Telegram, Jan. 6, 1968.

** Sunday News: **"Book Indicts Red Persecutors."** Jan. 7, 1968.

New Statesman on February 23, 1968 and many other Western newspapers. In this connection the *New York Times* correspondent Peter Grose expressed the following comment: "To Western political analysts, confirmation of the Ukrainian crackdown is doubly significant. First, it demonstrates the confidence that the State Security Committee feels under the party leadership . . . Second, the crackdown suggests that there is continuing sensitivity and nervousness in the party at lingering feelings of nationalism among the non-Russian republics of the Soviet Union."

Svyatoslav Karavansky — Martyr for the Cause

During the war Syatoslav Karavansky, then a young student in Odessa, joined the Ukrainian nationalist movement to fight for an independent Ukraine. Arrested by the Soviet police in 1944, he was sentenced to 25 years of slave labor. He had spent sixteen and a half years in the concentration camps of Kolyma, Magadan, Pechera and others, when the maximum penalty in the USSR was reduced to 15 years. In 1960 he was released and permitted to return to his native Odessa where he had been born in 1920 and graduated from the Institute of Foreign Languages. He married and plunged into manifold activities to make up for the lost time. He contributed articles to many newspapers and magazines, translated English poets, promoted sales of Ukrainian books and magazines. He completed work on a dictionary of Ukrainian rhymes which had been started during his imprisonment. Scholars highly praised the dictionary saying that even in normal conditions, it would have required many years of work by many scholars to accomplish the task.

But the situation in Ukraine made Karavansky restless. In 1965 he wrote an article criticizing school policies in Ukraine which was brought to the attention of the Polish and Czechoslovak consuls in Kiev. Later he sent a petition to the Prosecutor General of the Ukrainian Republic proposing to bring action against the minister of higher and secondary education, Yuri M. Dadenkov, for violating several articles of the Criminal Code dealing with racial and national discrimination. The petition, copies of which were circulated in Ukraine and some East European countries, reached the West and was published, for the first time, in the Toronto Ukrainian weekly *Vilne Slovo* (Free Word), Oct. 28, 1967. It is found also in the Chornovil Papers.

In his petition, or rather lawsuit, Karavansky charges that Dadenkov, as the minister of education, in spite of the XX party Congress, did not abolish anti-Leninist practices in the system of education in Ukraine that had been introduced during
(Please turn to page 30)

Money of the Ukrainian National Republic

by Andrew Gregorovich



500 Hryven Note 1918 (Face)

1. A government bank note (derzhavny kreditovi bilet) of 100 KARBOVANTS was the first note; issued on December 19, 1917 in the Ukrainian capital Kiev. This note measures 103 X 170 cm. and was printed in two colors, dark and reddish brown. On the front the amount of the note is given in Ukrainian over the Trident national emblem and on the back the amount is given in three languages: Russian, Polish and Jewish.

Due to widespread counterfeiting these bank notes were finally cancelled in July, 1918 by cutting out the signature of the Treasurer of Ukraine. Our sample series AD 185, is one of the cancelled notes. The value of one KARBOVANTS (equal to the Russian ruble) was 17.424 parts of pure gold with one part equal to 0.044 gram.

2. A government bank note of 2 HRYVNAS printed in dark green ink in 1918 measuring 71 X 108 cm. Two HRYVNAS equalled in value one KARBOVANTS was valued at 8.712 DOLI (parts) of pure gold. This issue was printed for the Central Rada in Berlin, Germany.

3. A government bank note of 10 HRYVNAS printed in maroon and light red ink measuring 90 X 140 cm. Our sample is no. B 04006414.

4. A Ukrainian government bank note of 100 HRYVNAS was printed 1918 in purple and blue ink on a mauve patterned paper and measured 115 x 175 cm. Our sample is number A. 4279863. The designer of this note—probably the most beautiful Ukrainian bank note—was the famous artist Hryhory Narbut.

5. A government bank note of 500 HRYVNAS printed in 1918 in black, orange and green on the front and the yellow and blue national colors of Ukraine on the back. The size is 120 X 185 cm. Two Tridents appear on the front and one large one and four small ones in the corners on the back of the note. Our sample is number A.3367288.

6. A government bank note of 1,000 HRYVNAS printed in 1918 in dark and light blue, orange and yellow on the front and on the back the Ukrainian national colors, blue and yellow, are used. The size is 125 x 197 cm. A large Trident emblem appears centrally on the front. Our sample is number A-1506214.

7. A government bank note of 2,000



Coin of King Volodymyr showing
Trident emblem, 978-1015.



500 Hryven Note (Back)

HRVYNAS printed in 1918 in red ink on blue or mauve (back). A large Trident is in the center of the front. Our sample is number A-074488.

8. A government treasury note (znak derzhavnoyi skarbnytsi) of 50 KARBOVANTS printed in Kiev in 1919 in blue, green and red ink measuring 78 X 132 cm. Carries a note on the face: "Circulates on equal basis with bank notes." The AK series was printed in Kiev and the AO series in the Black Sea port of Odessa. Our samples are AO 189 and AO210 (cancelled).

The Denikin government in Odessa printed currency starting serial AO 211 which was cancelled in 1920 by cutting out the name of the Director of the Government Treasury, Lebid Yurchyk.

9. A government treasury note of 25 KARBOVANTS printed in Kiev in 1918 in blue, red and light brown ink measuring 73 X 130 cm. No serial number.



2,000 Hryven Note (Face)



2 Hryven Note (Face)



50 Karbovants (Face)



10 Karbovants (Face)

10. A government treasury note of 10 KARBOVANTS printed in 1919 in Kamenets Podolsk (Western Ukraine) and at the same time issued in Kiev by the Bolsheviks. It is printed in dark and reddish brown ink on a light brown paper. Our sample is no. AB 608179.

11. A government treasury note of 100 KARBOVANTS printed in brown and blue ink with an embossing of Hetman Bohdan Khmelnytsky on the left. It measures 90 X 171 cm. and is dated 1918 but apparently was issued in 1910 in Kamenets Podolsk. It is a poorly printed issue. Our sample is number TB 000449.

12. A government treasury note of 1,000 KARBOVANTS printed in brown ink with red and green overprinting



100 Karbovants (Face)



250 Karbovants (Face)



1,000 Karbovants (Back)

with a small embossing of a Zaporozhian Cossack of Ukraine. It was printed in 1919 in Kamenets Podolsk. It is a the capital of Poland. Size is 118 X 190 cm. Our sample is number AB 984182.

13. A government treasury note of 250 KARBOVANTS printed with olive and brown ink dated 1918 but issued in Kamenets Podolsk in 1919. Size is 96 X 145 cm. Our sample is number AH 264411.

14. Four notes of exchange at 10, 20, 40 and 50 SHAHS were printed and issued in Kiev on April 18, 1918 to serve as paper coins. 100 SHAHS equal one HRYVNA. These were printed from the same plates that were used for postage stamps of the Ukrainian National Republic.

Boris Lyatoshinsky, one of Ukraine's great modern composers, had to wait for acclaim until after the death of Stalin in 1953 although he won two state prizes in 1946 and 1952. In 1948 he had been criticized in a decree of the Communist Party of Ukraine for his "anti-populist formalist tendencies" and was classed among composers who were "unable to free themselves from the influences of (Ukrainian) bourgeois nationalist ideology."

His Third Symphony was criticized in 1952 but after Stalin's death, according to *Who's Who in the USSR*, it was described as "the highest achievement, the outstanding masterpiece of its kind in the musical heritage of Ukraine."

Boris Lyatoshinsky was born on January 3, 1895 (December 22, 1894 o.s.) in Zhitomyr a Ukrainian city about 90 miles west of Kiev. His father, who was a historian, encouraged Boris to go to university. In 1918 he graduated from the Faculty of Law of Kiev University but decided on a career in music. Lyatoshinsky then studied under the famous Ukrainian born composer Reinhold Gliere and graduated in 1919 from the Composition Class of the Kiev Conservatory of Music.

In 1920 he joined the faculty of the Kiev Conservatory as an instructor in music theory. From 1935 he was a Professor of composition and orchestration in Kiev except for two periods as Professor in the Moscow Conservatory.

During the 1920's he was chairman of the Ukrainian Association of Contemporary Music. This association was liquidated by a Communist Party decree from Moscow on April 23, 1932 during the Stalinist repression of Ukrainian intellectuals. As a symphonic composer he was described as the most radical Ukrainian composer "as far as technique and mode of expression are concerned."

Lyatoshinsky's creative work is extremely varied covering musical forms from operas and symphonies to film scores and arrangements of folk songs. He wrote three operas, *The Golden Hoop* (1930), *Zakhar Berkut* and *Shchors* (1938), and scores for Mykola Lysenko's operas *Eneida* (1927) and *Taras Bulba* (1937). He was the author of five symphonies (1919, 1936, 1951,

1963, 1966-67), four string quartets (1915, 1922, 1928, 1943) and two piano trios (1925, 1942).

He wrote a cantata *Zapovit* (The Testament) in 1939 and a suite *Taras Shevchenko* in 1952, inspired by the famous poet of Ukraine, and a suite *Romeo and Juliet* inspired by William Shakespeare. For piano and orchestra he wrote the *Slav Concerto* in 1953. Poems of Shevchenko, Sosyura, Shelley, Heine and Pushkin inspired him to write about fifty romantic compositions.

Music for films was one of Lyatoshinsky's major areas of creativity. He wrote the musical scores for eight movies including *Karmelyuk* (1932), *Two Days* (1933), *Ivan* (1933), *The Crystal Castle* (1934), *Liberation* (1940),

Bukovina: A Ukrainian Land (1940), *Taras Shevchenko* (1951) and *Blaze of Wrath* (1955).

Ukrainian folk music was a major source of inspiration to Lyatoshinsky and he repaid his debt of gratitude to this treasury by writing over 100 arrangements of Ukrainian folk songs for chorus or for solo voice. *The New York Times* in reporting Lyatoshinsky's death at the age of 73 on Monday, April 15, 1968 says that, "Lyatoshinsky, wrote (chiefly) symphonic works rather than vocal music based on folklore."

The name of Boris Lyatoshinsky is engraved deeply on the musical culture of his native Ukraine and this has given him a permanent place among the musical geniuses of the world. ▼



Boris Lyatoshinsky

Ukrainian Composer



THEODORE MYNYK

46 YEARS OF DEDICATED SERVICE
TO UKRAINIAN FRATERNALISM

TWO SCORE and six years ago our forefathers in the Ukrainian Workingmen's Association saw fit to preserve the organization, by naming Theodore F. Mynyk to the post of recording secretary. For forty-six years he has served his organization with dedication, seldom witnessed by a fraternal organization in the United States.

Mr. Mynyk's devotion to both Ukrainianism and fraternalism can be attributed to his upbringing as a youth, and the fact that he is a "self-made man." His early life was not an easy one, for it encompassed work at an early age plus attending school during day and night back in his homeland of Ukraine and here in America. Yet his desire to serve his people, learn and master the "new" language (English) and educate himself in the business world, has given the Ukrainian Workingmen's Association one of the finest administrators in the fraternal field.

Mr. Mynyk was born on October 3, 1896 in the village of *Tersziw, Staryj Sambir*, Western Ukraine, and was one of six children of Mykola and Anna Mynyk. With a yearning for education, he completed six full years in public schools and three years of a supplementary special school held only during the winter months, because the youth of that era had to work in the fields, plowing, sowing, and harvesting the crops during the more pleasanter summer months.

Mr. Mynyk seized the opportunity to migrate to the United States and with the blessing of his mother, arrived in America on Labor Day, Sept. 2, 1912 at the age of 15. He came to the Scranton area and began his new life the hard way, working in the coal mines of the nation's anthracite region. Employment in the mining industry was not an easy task, working in the "breakers" of coal companies where the earth's coal was cleaned and crushed to various sizes to make ready for the great market throughout the United States. Dur-

ing his first year in the U.S., Mr. Mynyk's labors ranged from slate picking in the "breakers" to loading coal in the mines.

Still eager for more education, he enrolled in night schools in the Scranton area and perfected the use of English and studied other languages. He speaks not only Ukrainian and English fluently, but converses well in Polish, Slovak and Russian. His adeptness in writing articles, stories, letters, etc., in these languages later proved to be an asset to him in his official duties as secretary of the UWA.

His talents were soon discovered. Another Ukrainian immigrant (*Rohatynets*) George Krievsky (who was later to become president of the Ukrainian Workingmen's Association) offered him employment in his grocery-meat market and took him out of the coal pits. It was here that Mr. Mynyk became familiar with the Ukrainian Workingmen's Association and fraternalism in general.

Feeling more secure than ever before, the popular fraternalist decided to take unto himself a wife and married Mary Stanko, American born daughter of Ukrainian immigrants of Lemkivshchyna. The couple was blessed with two sons and two daughters. The oldest, Dr. Walter Mynyk, is head of the dental department at Castle Point, N.Y. Veterans Hospital; Theodore Jr., is a meat cutter for the Atlantic and Pacific Tea Co.; Olga Hussar, Binghamton, N.Y. and Mary Romanak, a member of the official U.W.A. staff of operations in Scranton, are the daughters. Mr. Mynyk's two sons served the United States honorably during World War II, with Dr. Walter with the Army and Ted Jr. a Navy man. Mr. Mynyk has a sister, Mrs. Stephen Budenko, who resides in Syracuse, N.Y.

In 1916, Mr. Mynyk moved to Binghamton, N.Y. and took a job at Ansco Camera Works. It was here that his Ukrainian life really began to blossom and to this day, the elder pioneers of that area, will speak of the genial UWA supreme secretary



as one of their sons. While in this area he entered the trucking business and attended night school. He later enrolled in the home study International Correspondence Schools, and graduated with honors. At the age of 20, he became an active member in the newly organized Ivan Franko Dramatic Club, organizer and board member of the Ukrainian Children's School, member and organizer of the Ukrainian Community Home, Defense of Ukraine (*Oborona Ukrainy*), was local organizer and secretary of UWA Branch 95.

His career in the Ukrainian Workingmen's Association began in 1919 when he attended his first convention as a delegate from Branch 95, in Pittsburgh, Pa. He was elected as a member of the Supreme Council and in 1925, at the Buffalo Convention was raised in rank to auditor. Convention delegates and officers immediately foresaw his talents in fraternal work and in 1927, upon the resignation of the then Recording Secretary Cornel Wishniowsky, the Supreme Council named Mr. Mynyk to that post, one which he has held with the organization ever since.

When he assumed his position in the U.W.A. the organization's membership totaled 5,500 and its assets were a modest \$203,609. He can look with pride to today's figures, 25,000 members and assets at the \$9,000,000.00 mark.

Dedication to fraternalism, and to people, is a task that is not too often rewarded. Memberships in these organizations take office holders for granted, and this was the case of Theodore Mynyk. For years he worked uncounted hours for his organization, never once accepting gratuity for his work, outside of his annual salary, which in all respects was very meager.

Yet, determination to see that the Ukrainian people were recognized prompted Mr. Mynyk to move in even newer directions. For twelve years he served as president of the Ukrainian Citizens Club of Scranton, an organization that is dedicated to the Ukrainian people in all aspects, from aiding them in obtaining their U.S. citizenship papers, to promotion of Ukrainian cultural, civic and educational programs. For ten years he was president of the Ukrainian Community Chorus and sang in the tenor section under the direction of Dr. Volodymyr Levitsky. He reached his pinnacle when he was elevated to the office of president of the Ukrainian Congress Committee of America upon the death of Dmytro Halychyn, who passed away in March, 1961. He is also a member of the United Ukrainian Relief Committee and past executive member of the Fraternal Congress of the State of Pennsylvania. He is an active member of the Lackawanna County Committee of Free Ukrainians.



THEODORE F. MYNYK

One of Mr. Mynyk's proudest moments in his life of service was when he met with President Lyndon B. Johnson in Washington, D.C. recently. The president had called together leaders of all the fraternal organizations in the United States to report to them about the crises in Europe, East Asia and Viet Nam. The president's modesty and his desire to report to ethnic groups on the problem, impressed not only the UWA Supreme Secretary but all of the fraternalists present.

Although dedicated to the Ukrainian Workingmen's Association, Mr. Mynyk holds memberships in other Ukrainian fraternal organizations, and constantly has cooperated to the fullest with their officers and members. He has been the guiding light for the younger generation which has taken office in the Ukrainian Workingmen's Association and is always "the man whom they seek for advice and counsel." His vast experience has proven to be the greatest asset to the "forward looking" U.W.A., for his knowledge of insurance and fraternal affairs is to be admired.

Perhaps other organizations have leaders with a tenure similar to that of Mr. Theodore Mynyk but none have leaders who have that youthful, zestful and energetic drive and dedication to people as the "young" man who sits in his office at 440 Wyoming Avenue and administers the duties of Supreme Secretary of the Ukrainian Workingmen's Association.

MYKOLA VORONY (1871-1942) was a Ukrainian poet, drama critic, translator and journalist. He is perhaps best known for his lyrical poetry. Vorony was a leader at the turn of the century in the movement towards the more universal currents of European literature.

The Eushan Herb (*Yevshan zhillya* in Ukrainian) is one of his most famous poems. The theme is based on the early annals of Ukraine. King Vladimir, sovereign of Kiev Rus, brings home a hostage, the son of a Polovtsian Khan. The Polovtsi were a warlike people who lived to the south east of Ukraine.

The heartbroken Khan sends a bard whose words and songs are powerless to move the boy who has forgotten his parents and motherland. It is finally the scent of the Eushan which magically conquers him and inspires him to return to his homeland. The Eushan Herb has become a symbol of true patriotic love and love of past tradition.

This poem was translated by Rev. Omelian Tremblay of Roblin, Manitoba who, although he is French, speaks, reads and writes Ukrainian. It is printed courtesy of the Ukrainian National Youth Federation of Canada which first published it in 1953.

THE EUSHAN HERB

In royal Kiev, in slavery bound,
There lived a child, a lord-Khan's son,
The most cherished loving infant
Of the Polovtsian Khan.

The Monomakh, Prince Vladimir,
During a campaign most sincere
Took him as hostage, not for ransom,
Then kept him, for the child was handsome.

Surrounded with highest honors
And pleasures to his age proper
The boy enjoyed in safety's lair
The comforts of a true king's heir.

As time passed by, the boy began
To forget all about his land,
To love and deem as if his own
Country and ways till then unknown.

But for the Khan — life seemed doomed,
Without his son all was but gloom;
With endless grief his soul was filled,
By no kind words would it be stilled.

His mind consumed by awful strife
Had lost all care in things of life,
He mourned and sighed throughout the day,
While for his son, at nights he prayed.

THE EUSHAN HERB

by Mykola Vorony

From no one had the poor man help,
Friends assured him his grief was felt,
The world in joy exuberant,
Appeared to him inexistant.

Thus, he summoned an aged minstrel
In moving words he tried to tell
How sadness led his thoughts astray
His life now void, his son away.

"Minstrel most meek, Thou readest stars,
Knowest the cries of wolves afar,
Hark my prayer, thy heart incline,
Use thy magic art and: DIVINE!

"Thou wast given from God above
Omen-knowledge and to evolve
By word and song what will occur
By means that should success ensure.

"Go far away to Rus-Ukraine,
Pass the border, go to the plain
Where our foes hold in bondage
A boy, my son, my own image.

"O please tell him how much I pine
For his return, though swift fleets time
Speak of the long vigil I have kept
Hoping to see him on the steppe.

"And sing the song Polovtsian
That thou for me hast often sung,
Recall our meadows fair and gay,
And listen to what he will say.

"If from all this he turns his face,
Then offer him the Herb of grace,
That having sensed its glorious scent
His thoughts may to our steppes be bent."

And the bard departed for new terrains,
Three days, three nights he searched the plains,
Until, on the fourth day, late,
He found Prince Vladimir's estate.

Then, secretly, at night, he came,
To see the boy by candle flame,
To him he spoke in whispered words
The loving message his father urged.

His words, however engaging,
Fascinating and enticing,
Did not move a heart that once evinced
Love for parents, home and province.

And as sounds of winds moved through the air,
They echoed the song of the troubere,
His fingers stroked the strings so free
For liberty they made a plea.

He spoke of famous military forces,
Polovtsian, in his discourses,
That once our courageous youth
Led for just causes and for truth.

The thunders of Perun on high,
In storm and fury in the night
Roared with ardor still less violent
Than the bard's song of early environment.

Then the minstrel became silent;
And instead of epic events
That echo loud, crackling in the air,
He sweetly sang of mother's care.

The nation's cherished lullabies
Ballads of love and maternal sighs
That for her son, his mother sang
Before her darkest hour rang.

As a prayer, gentle soft and warm
Echoed the music and its charm
The last notes are lost in the night
With the bird's final evening flight.

But though tender and affectionate,
The song had served to generate
But poor response in the boy's soul
Despite the bard's zeal to cajole.

At the rebuff to his tale of gladness
The minstrel bent his head in sadness.
"Why, O Poet, disperse thine art,
If in his breast there beats no heart? . . ."

But no . . . a last hope still remained
To free the boy from bitter chains
His trembling hands his chest denuding
Sought a jewel far more alluring.

He had it still—the Eushan herb,
To present as a gift Superb,
To the young lad, that its perfume
Might him, with his past attune.

What happened then? Men, is it true?
That these aromas for him construed
Dear memories before his eyes
And to his feet then made him rise?

There was the steppe—immense and broad
That he visioned, and in splendor saw;
His father's mansion he recalled
And the dismal sadness of its walls.

The freedom fond, the open tents
Where childhood days were in frolic spent;
He viewed it all as in a dream
That choked his throat with grief supreme.

"A hundred times I would return home
To live humbly among my own
Than mid pleasure in strange lands.
Live in comfort—but in slavery's hands."

Thus spoke the lad. Now, they depart;
Into the night they move; with heart
Undaunted, firm, they flee,
Lest they be seen by the sentry.

Through dells and streams without delay,
Towards their home, they trod the way,
Till in steppes beck'ning from afar
They found freedom—their dearest star.

* * *

O my Ukraine! Land thrice adorned!
Have not thy sons from soil been shorn
As the young Polovtsian lad,
Deserted his own native land?

Have they not, in one day of folly
Forgotten thee my fond country?
And in lethargic mood of restraint
Destroyed the love that still remained?

Enough of words! We all know well
Thou once hast known thy true minstrels
Who better than all others, could pronounce
Joyful omen, and sad announce.

We need a force, firmness anew,
That peril's threats will not subdue.
Now for their want . . . we wander far,
Without compass, without star.

Where shall thy sons find the Eushan
That moulds the heart and soul of man;
That helps them plan from earth's farthest doors
Their sure return to their own shores.

Birthright and Ancestry

THE writer of these lines is a Canadian and he is also a Ukrainian. On first thought these two statements may appear to be contradictory and are so considered by many. In point of fact, however, Ukrainian Canadian is an accurate description and the apparent contradiction results from an inadequate understanding of the basic concepts involved.

The word Canadian refers to our citizenship. It implies our rights and privileges on the one hand, and our duties and loyalty on the other. Citizenship is a birthright. It is ours by virtue of the fact that we were born in Canada.

Citizenship is essentially a political concept, although it has also some legal, social and historic content. Canadian citizenship came into being only in 1947. Citizenship may be acquired, as by naturalization, it may be revoked, or relinquished. A large number of Canadian homes for example have one or more members of their family who are Americans.

I am a Canadian and, like my fellow Canadians, am proud of it. I believe in the future destiny of Canada.

And I am also a Ukrainian. This refers to my racial origin. All Canadians are not of the same race nor descended from one ethnic group. Canadians are of varied racial or ethnic origins. Racial origin is not a political concept; it is a biological fact. It cannot be revoked nor acquired by law. Biological prin-

ciples of heredity govern my relation to my father, and his relation to his father and so on. And so for all of us, English, Scottish, Irish, French or whatever our ancestry.

There is no contradiction when I say I am a Ukrainian Canadian. The two words describe two concepts, my birthright and my ancestry, and I would not be a good Canadian were I not proud of both.

The word nationality should also be mentioned. It is sometimes used to designate both citizenship and racial origin. This synonymy is a reality in European countries which were developed by a historical process. In countries which were settled by colonization the use of the word nationality has however led to a great deal of confused thinking. This word should be clearly defined when used or its use should be avoided.

Canadian people may be likened to Canadian coins. There are two sides to every coin. On one side the coins carry a picture of the reigning monarch to symbolize the authority by which they are issued, and this authority is common to all coins whether they are nickels, dimes or quarters. On the other side of the coin there is stamped its specific denomination. There is no contradiction between the ideas expressed on the two sides of the same coin. Each is designed to tell a different story. And a coin with one side blank, though it be of gold, is of faulty mintage. And so it is with people. ▼

Ukrainian Costumes

From Poltava and Kiev

THE WOMEN of Ukraine are famous for their beauty and for artistry in embroidery. Embroidery is used in the decoration of the costume of both Ukrainian men and women. The woman's blouse, of white linen, is loose fitting with bouffant sleeves. The embroidery, usually consisting of red and black (Kiev) colorful combinations of stylized floral and geometric designs, adorns the sleeves. Some of the most beautiful embroidery in the world may be found on the blouse of the Ukrainian woman.

The richness of the blouse is complemented by the simplicity of the *Korsetka*, sleeveless jacket usually black, green, blue or maroon in color. The *Plakhta*, or overskirt, is a distinctive addition to the woman's costume for festive occasions; otherwise a skirt or a black wrap-around *Obhortka* is worn. The *Plakhta* is of woven wool and has a checkered pattern of eight point stars or squares of contrasting colors. Our model lacks the *Korsetka* and the *Zapaska*.

The *Zapaska*, or apron, is usually brightly embroidered and of the same color but of a lighter shade than the *Korsetka*, to create a longer, slimmer effect.

The *Pidtychka*, or underskirt, is about one inch longer than the *Plakhta* and attracts attention to the legs by its embroidery. The famous boots worn by Ukrainian women, which have now swept our fashion world, are usually red, brown or yellow in color.

THE woman's costume also has typically feminine touches such as beads of coral or red color, and a *Vinok*, or head-dress, of flowers. This wreath of gay flowers crowns the hair and forms a bright partner to the long, colored ribbons which fall gracefully down the back. In the motion of folk dances the Ukrainian female costume takes on a beauty all its own.

The Ukrainian men's costume forms in its relative simplicity a complement to the more colorful, yet harmonious, dress of the Ukrainian woman. The typical Ukrainian men's costume is sometimes called the Cossack costume since they are identical. It is set off by a shirt of white linen distinguished by embroidery around the cuffs, neck and down the middle of the chest in one or two strips.

Silver figures of men dating from 500 AD have been found in the Ukrainian village of Martynivka, Cherkasy province. These clearly show embroidery on the chest which appears to be identical to that of the common Ukrainian man's costume of 1,000 years later.

His shirt is tucked into flowing trousers called *Sharavary* which are generally of a dark color such as green, maroon or blue. Incidentally, it was the Cossacks who had helped to chase Napoleon back to France in 1814 that started the West



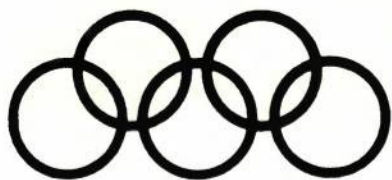
European men's fashion of wearing pants in place of hose and breeches. The finishing touches are a sash, or *Poyas*, woven usually from red or maroon wool, and Cossack boots, usually black, brown or red.

Ukraine through the centuries has created many different styles of costume. Because of its size—Ukraine is the second largest country in Europe—every province and even many villages had distinctive costumes. Poltava and Kiev provinces in the heart of Ukraine are the sources of the costumes which today most often represent the Ukrainians. Its basic features were already formed about three centuries ago in the time of the Cossack Ukrainian Republic of Hetman Bohdan Khmelnytsky.

A mistake is sometimes made by American and Canadian costume judges in assuming that the Ukrainian woman's costume was as strictly regimented in design and detail as a mass produced uniform of today. No doubt the basic lines of a costume were the same but this would not have stifled the imagination and individualism so common to the female sex in its search of beauty. Variations of the costume of Ukrainian women were influenced by fashion in the past as it is in the present. ▼



Luba Panchenko, artist



Ukrainian Olympic Champions

The Olympic Games, which are held every four years, began over 2,700 years ago in ancient Greece where they were regularly held for over a thousand years. In 1896 Baron Pierre de Coubertin revived the Olympics in Athens as a step in promoting international friendship and understanding between athletes and nations. After a gap of 1,500 years the modern Olympics have resumed as a greatest athletic contests in the world.

Ukrainian Athletes But No Ukraine

Many Ukrainian athletes have participated in the Olympics but Ukraine as a nation has never been a participant. All Ukrainian athletes form part of the Soviet Union team which unfortunately, tends to be inaccurately called "Russian" by the daily press. However the pride of the Ukrainian SSR has led it to list medals won by athletes on the USSR team who are citizens of the Ukrainian Republic.

It should be emphasized that a Ukrainian athlete according to the International Olympic Committee rules would be one who is a native or citizen of that nation. The origin or ancestry of an athlete is irrelevant to the IOC; what is important is where the athlete lives. Any ath-

lete may legally become a citizen of another country and then his further victories are credited to that country. Many Ukrainians live in the Russian Republic so their Olympic victories are not credited to Ukraine. Vladimir Kuts and Nina Otkalenko are examples of two such famous Olympic champions who are of Ukrainian ancestry. Ukrainian Olympic Champions are defined by IOC rules as those athletes who are citizens of Ukraine regardless of their ancestry and FORUM follows this definition in this article.

Why Is Ukraine Not An Olympic Nation?

According to the IOC any nation willing to observe the Olympic regulations may apply for membership by creating a national Olympic committee. In 1964 there were 115 nations that had national Olympic committees recognized by the IOC. About forty years ago a Ukrainian Olympic Committee was established but apparently it staged only republic sports events and for all international Olympics it deals only through Moscow. Olympic victories are considered important to national prestige so it is doubtful that the Soviet government would ever be willing to see a separate team representing Ukraine although Ukraine does have a separate seat in the United Nations.

100 Olympic Medals

Ukrainian athletes have won over 100 Olympic medals in individual and team sports competition since 1952. Ukrainian gymnasts have been outstanding in Olympic and world competition for the period of the last four Olympiads (since 1952). They have won 69 or two-thirds of all Ukrainian Olympic medals. Here is a breakdown of medals won by Ukraine:

Gymnastics, 69
Track and Field, 15
Swimming and canoeing, 9
Volley and basketball, 6
Wrestling, 5
Fencing, 3
Weightlifting, 2
TOTAL, 109

Perhaps it should also be mentioned that Ukrainian athletes have won many world championships and established world records. At the present time there are twelve world records held by Ukrainians.

Ukrainian Era In Gymnastics 1952-1966

A remarkable record of achievement in the pages of sports is the fourteen years of Ukrainian domination of Olympic and World titles in Gymnastics. Victor Chukarin (Lviv), born in Mariupol, Ukraine in 1921 became Ukrainian



Mykola Chuzhikov



Polina Astakhova

Gymnastics Champion in 1948 and at the 1952 Olympics won 4 gold and 2 silver medals. Meanwhile Ukrainian women gymnasts kept up their end. Maria Horokhovska (Kharkiv) won two gold and four silver Olympic medals and Nina Bocharova (Kiev) won two gold and one silver.

Despite Chukarin's remarkable Olympic record he was surpassed by another Ukrainian gymnast, Boris Shakhlin, who is considered the greatest all-time gymnastics champion. He won 10 world championship titles between 1954 and 1964 and set a record by winning 12 Olympic medals: 6 gold, 3 silver and 3 bronze. His teammate Yuri Titov won two silver and three bronze Olympic medals.

"Queen of Gymnasts"

The 1956 Olympics foretold the Ukrainian domination of Olympic Gymnastics for the coming three Olympiads. Larisa Latynina (Kiev) known as the "Queen" of Gymnasts, was born in Kherson, Ukraine in 1934 and won the Women's Gymnastic Champion title at the 1956 and 1960 Olympics. This remarkable Ukrainian gymnast won six Olympic gold medals (a record), five silver and two bronze. Another Ukrainian gymnast, blonde-haired Polina Astakhova who was Larisa's close rival, picked up five gold, two silver and two bronze medals and Margaret Nikolaeva won two gold medals.

Track and Field

Track and Field events are considered the heart of the Olympic games and several Ukrainian ath-

letes have been victorious in them. In 1964 Valeriy Brumel, who already had a 1960 silver medal, set a world High Jump record of 7' 13/4" and won a gold medal. In 1960 Victor Tsibulenko, who already had a 1956 bronze medal, won a gold medal in the Javelin Throw. Nadia Koniayeva won a bronze medal in the 1956 Javelin Throw. Bad luck has brought Ihor Ter-Ovanesyan only two bronze medals in the Broad Jump. His 1964 Olympic leap of 26' 2 1/4" was only about 3" short of the gold medal.

Two Ukrainian women have won gold medals in Track and Field. Ludmila Lysenko-Shevtsova won the 800 metres run in 1960 and set a world record and Vera Krepkina won the 1960 Broad Jump. Leonid Bartenyev won silver medals in 1956 and 1960 in the 4 x 100 metres race. Vladimir Holubnychny in 1960 won the gold and in 1964 the bronze medal for the 20,000 metres walk. Ivan Deryuhin was a member of the 1956 gold winning Modern Pentathlon team.

Three Olympic medals were won in Fencing by Ukrainian athletes. T. Petrenko won a gold medal as a member of the 1960 women's Foil team. E. Cherepovsky won a bronze medal as a member of the 1956 Sabre team. Handsome Gregory Kriss was nicknamed the "Musketeer" after his 1964 Olympic gold medal victory in Epee Individual Fencing.

Wrestling

Ukrainians have won two gold medals in Greco-Roman Wrestling: Yakiv Punkin in Featherweight



Leonid Zhabotinsky

(1952) and Ivan Bohdan in Heavyweight (1960). Other wrestling medal winners are Victor Sinyavsky (silver 1960), Michael Shakhov (bronze 1956) and Vlad Trostyan-sky (silver 1964).

"Strongest Man in the World"

In Weightlifting two Ukrainians have won Olympic medals. In 1956 Ihor Rybak lifted over 837 pounds in the Lightweight class and set a world record. The reigning "Strongest man in the world" is the Ukrainian Leonid Zhabotinsky, from the Cossack city of Zaporizha, who lifted 1,262 pounds in the 1964 Olympics winning the gold medal and setting a world Heavy Weight-lifting record.

Here is a list of other Ukrainian Olympic medal winners:

N. Chuzhikov (Canoeing Kayak fours, 1964 gold).



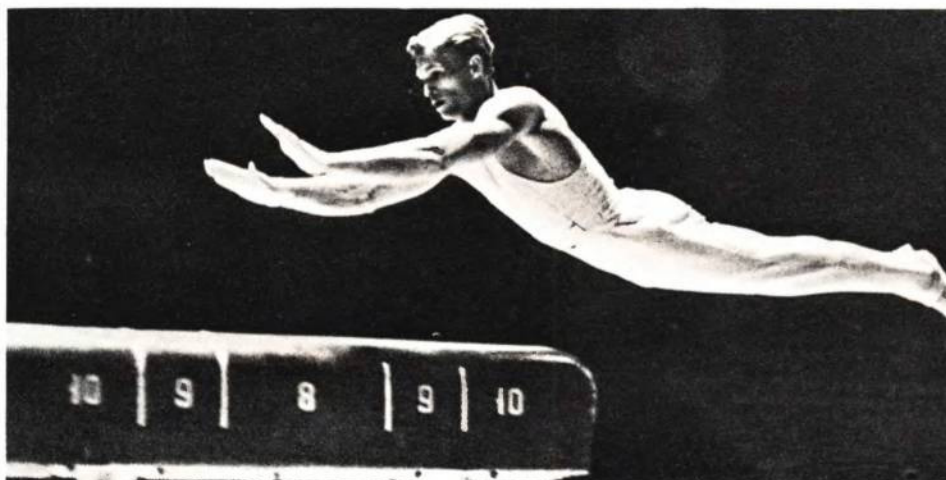
Gregory Kriss



Valery Brumel



Andrew Khimich



Boris Shakhlin

Andrew Khimich (Canoeing Canadian pairs 1964 gold).

George Zilin and Ihor Emchuk (Rowing double sculls, 1952 silver).

G. Prokopenko (Swimming 200 metres breast stroke, 1964 silver).

Halya Prozumenshchikova (Swimming, 1964 gold).

T. Deviatova (Swimming women's relay, 1964 bronze).

I. Belyaev (Steeplechase, 1964 bronze).

Nicholas Bagley (Basketball, 1964 silver).

Y. Vengerovsky (Volleyball, 1964 gold).

E. Sibiriakov (Volleyball, 1964 gold).

Y. Poyarkiv (Volleyball 1964 gold).

V. Mishak (Volleyball women 1964 silver).

L. Gureeva (Volleyball women 1964 silver).

This article gives the names of all Ukrainian Olympic medal winners listed in Soviet Ukrainian sources but, despite FORUM's efforts to locate and verify all possible material on the subject, may still be incomplete. Apart from the fact that the names in some cases are Russianized—the same as they are in the Olympic records—FORUM would appreciate any information supplementing that given in the article. ▼

—Andrew Gregorovich

OLYMPIC CHAMPIONS OF UKRAINE

Some Medal Winners 1952-64

POLINA ASTAKHOVA
Gymnastics

NINA BOCHAROVA
Gymnastics

IVAN BOHDAN
Greco-Roman Wrestling

VALERY BRUMEL
High Jump

VICTOR CHUKARIN
Gymnastics

MARIA HOROKHOVSKA
Gymnastics

VLADIMIR HOLUBNYCHNY
20,000 Metres Walk

VERA KREPKINA
Long Jump

GREGORY KRISS
Fencing Epee

LARISA LATYNINA
Gymnastics

MARGARET NIKOLAEVA
Gymnastics

GEORGE PROKOPENKO
Swimming

TALYANA PETRENKO
Fencing

HALYNA
PROZUMENSHCHIKOVA
Swimming

YAKIV PUNKIN
Greco-Roman Wrestling

IHOR RYBAK
Weightlifting

BORIS SHAKHLIN
Gymnastics

LUDMILA (LYSENKO)
SHEVTSOVA
800 Meters

IHOR TER-OVANESYAN
Broad Jump

YURI TITOV
Gymnastics

VLADLEN TROSTIANSKY
Greco-Roman Wrestling

VICTOR TSIBULENKO
Javelin Throw

LEONID ZHABOTINSKY
Weightlifting

Most record books carry the Russian form of some names: Ivan Bogdan, Maria Gorokhovskaya, Vladimir Golubnichny.

XVI OLYMPICS MELBOURNE 1956

Ukraine won a total of 30 medals
15 Gold, 4 Silver, 11 Bronze

XVII OLYMPICS ROME 1960

Ukraine won a total of 28 medals
13 Gold, 9 Silver, 6 Bronze

XVIII OLYMPICS TOKYO 1964

Ukraine won a total of 28 medals
11 Gold, 10 Silver, 7 Bronze

YOUTH around the world today, from teenagers to teenyboppers, tend to accept their school textbooks as a boring but necessary part of their education. Very few tenth grade students recognize the omissions, the bias, or the censorship in their textbooks.

One surprisingly mature Ukrainian grade 10 student, Serhiy Denysenko, of Kiev High School 112 wrote a penetrating criticism of his textbook, *Ukrainska Radyanska Literatura* (Soviet Ukrainian Literature) by T. Buhaylo. Denysenko's letter was published in *Literaturna Ukraina* on June 6, 1967 according to the *Digest of the Soviet Ukrainian Press*.

Stalin's persecution of Ukrainian writers starting about the year 1930. It is significant that the high school student clearly condemns the "selectivity" of the textbook and indicates that Ukrainian students have the initiative to go beyond the government approved text book in their reading.

Here are some excerpts from Denysenko's letter:

WE STUDENTS certainly do not go the way of the textbook. We read Sosyura's collections, concentrating on the lyrics. What excites us most is just that kind of Sosyura's poetry which the editors of the textbook left out. We could

Why does Ukrainian literature of the twenties and thirties look so impoverished, as though between the years of its formation and our time there is an abyss? Forgive me, but this is some form of robbing of the students . . .

The textbook is written for youth. At least a few lines might be devoted to our young, contemporary poets and prose writers. And V. Symonenko, V. Korotych, Yu. M. Mushketyk, and I. Drach indisputably deserve such attention . . .

I would like to add something about the anthology, prepared for the tenth grade . . .

Can the masterpieces of our

SCHOOL TEXT CONDEMNED BY HIGH SCHOOL STUDENT

by Serhiy Denysenko

The student remarks that one fault of the text is that the selections of the poet Volodymyr Sosyura included in the book deals with the glorification of socialism and the working class and neglect his personal lyrics. Sosyura became famous when his poem *Love Ukraine*, written in 1944, was condemned by *Pravda* (July 2, 1951) and the Communist Party because it neglected to praise or even mention the Russians, Stalin, and Communism.

The fact that the student Denysenko knows of and comments on the unusual "white spots" (censored gaps) in the textbook's treatment of Ukrainian literature of the 1920's and 1930's is also interesting. This censored period is a leftover of

also mention the "school repertoire" of M. Rylsky, P. Tychnya, and A. Malyshko. With all due respect to the editors of this book, I cannot ignore the questions which, to my mind, present a negative aspect of it. . .

The history of our Soviet literature is a complete and beautiful process, it is the way of youth and of manhood. Into the treasury great writers have poured the gems of their souls—writers like H. Epik, I. Mykytenko, V. Ellan, P. Panch, Yu. Smolych, Ostap Vyshnya, Yu. Yanovsky, P. Usenko, Ya. Shporta, and Ivan Le. Why are we so little acquainted with them? Why are the names of some of them not even mentioned in the textbook?

literature, these great canvasses, be taught in fragments? The work's integrity is lost in such a process. Incomplete concepts and sometimes erroneous evaluations are the result. Our own class compositions require a more thorough knowledge.

Suppose these readers, or anthologies, did not exist. We would then resort to complete editions and collections. Our knowledge would have a firmer foundation. Thus grade ten readers do more harm than good.

As a tenth grader, for whom the textbook was written, I can say one thing: for a student wishing to acquaint himself thoroughly with Ukrainian literature, the existing textbook is inadequate.



BOOKMARK

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

THE KITCHEN MADONNA, by Rumer Godden. Illustrated by Carol Barker. New York, Viking Press, 1967. 89 pages. \$3.75

Rumer Godden is as well known for her children's books as she is for her adult ones. Several of her novels have been made into films. It took some speculation to decide whether this book was for adults or children because it belongs to that class of literature that can be enjoyed by all ages. In spite of its simplicity it has a polished perfection that perhaps only an adult could appreciate fully.

The setting is a fine home in London, England. The main character is nine year old Gregory, who is so withdrawn that his mother worries if he has any human affection. Into this home comes Marta—a solemn middle-aged woman of Ukrainian background—to keep house for the Thomas family. Gregory immediately feels a kinship with this old-fashioned woman and becomes her friend. Marta tells the children stories of life in her Ukrainian village and Gregory discovers that she particularly

misses the kind of Madonna picture that was the spiritual center of her girlhood home. Gregory becomes so concerned about Marta's picture that he overcomes his shyness and sets out to find her one just like it. In his determination to please Marta he makes several other friends, learns about the art of ikons and experiences the joy of creating a work of art.

Rumer Godden has produced a powerfully simple story. In less than 100 pages she conveys the awakening of a little boy to human friendship, his adventures in discovering art and creative activity, and the personalities of Gregory, his sister Janet and Marta, their Ukrainian housekeeper. The Ukrainian aspect is incidental to the story but the author shows knowledge of Ukraine when Gregory's mother says of Marta, "No wonder she's sad. Think of the history of her country."

The book itself is a work of art with six full page colored illustrations. It is the kind of book you can read in an hour, but you can enjoy for a lifetime.

— Jennie Gregorovich

LESYA UKRAINKA: Life and Work, by Constantine Bida. Selected works translated by Vera Rich. Toronto, Published for the Women's Council of the Ukrainian Canadian Committee by University of Toronto Press, 1968. viii, 259 pages. \$7.50.

The life of the Ukrainian poetess and dramatist Larisa Kosach (1871-1913), better known as Lesya Ukrainka, is very reminiscent of the English poetess Elizabeth Barrett Browning. Ukrainka, like Browning, was destined to be an invalid much of her life and this led to the lonely and romantic nature of her character.

Ukrainka's mother was Olena Pchilka, the writer, and her uncle, Michael Drahomaniv, was a distinguished Ukrainian scholar and professor. It was in such an intellectual family that she

learned nine languages and became familiar with the great works of literature, reading many in the original. She left an unusual literary heritage to Ukraine since she was one of the first Ukrainian writers to choose foreign lands such as Egypt, Jerusalem and Greece for the settings of her works. Whatever the location of the story the struggle of her native land is told between the lines.

Professor Constantine Bida, head of the Department of Slavic Studies at the University of Ottawa, has provided an eighty page outline of Lesya Ukrainka's life, poetry, and drama. Dr. Bida has contributed a work of scholarship which, in its brief compass, still covers the Ukrainian writer sufficiently to make this the best work on the subject in English.

The book will be of greatest interest to those who have some familiarity with Ukrainian language or literature since the poetess and her works are little known in the Western world. This book will surely contribute towards increasing appreciation of Ukrainian literature in the West. It should be mentioned that the transliteration used is a scholarly rather than a popular scheme. Although bibliographical footnotes document the book, some readers might have also found a bibliography useful.

Bida captures the spirit which motivated Lesya Ukrainka in this passage:

"National problems of the Ukrainian people, their political independence,



Lesya Ukrainka

cultural autonomy, and the improvement of the lot of all impoverished classes of Ukrainians captivated Lesya's intellect and her heart and found a powerful echo in all her works—especially in the dramas."

Vera Rich of London, England has done a superb job of translating Lesya Ukrainka into poetic English. Drama is usually enjoyable only to the specialized reader but anyone who dips into the drama "The Orgy," set in ancient Roman-dominated Greece, will certainly read to the end. It is the story of a proud Greek teacher, Anteus, who values patriotism higher than his beautiful wife Nerissa and his own life. Two other dramas "The Stone Host" and "Cassandra," the poem "Robert Bruce, King of Scotland" and some shorter poems complete the volume.

Lesya Ukrainka is a book which should be on every university library shelf and will surely be enjoyed by every student of Slavic or Ukrainian literature. ▼

A Tribute To My Father

by Zinaida Batiuk

YES! . . . He was my Father,
He was my best friend.

He died at the age of 88 and was buried in his native Ukraine which he loved so dearly.

I remember vividly that money never impaired his disposition toward people.

He was kind and gentle with a deep understanding of human nature and sincere sympathy toward his fellow man.

Today I read a poem by Sam Walter Foss, and from the lines of the poem the gentle face of my Father appeared.

"Let me live in my house by
The side of the road
It's here the race of men go by
They are good, they are bad,
They are weak, they are strong
Wise, foolish, so am I.
Then why should I sit in
The scorner's seat?
Or hurt the cynics ban?
Let me live in my house by
The side of the road
And be a friend to man."

My Father was like this. The people loved and respected him. They saved him and his family at the time when the "red terror" came to our town.

I could recognize his snowy hair, his gleaming shoes, his neat dress and his brisk walk blocks and blocks away.

When I attended high school and later college, we discussed, and often disputed, many public and private questions. We played chess and cards together. We hiked, we climbed a nearby hillside and enjoyed every moment of it.

To us spring was the best time in our lives. I remember vividly the short-lived crystal white snow drops, the early tulips with brilliant colors.

I recollect also the changing sky in spring. From dull blue to dusty gray and from it fell silvery drops of rain. When from the cottony clouds bright blue appeared again we waited for a silver disk of sun to appear.

Yes . . . the spring in the town where I was born was beautiful . . . charming . . . enchanting.

The gentle sun, the early blossom of flowers and a pink fog leisurely rolled over the hillside in the morning. A gorgeous landscape seen miles and miles away upon the rolling hills and meadows covered with green and flowers and blanketed with the light of a warm and gentle sun—just as my Father.



Zinaida Stepaniwna Batiuk was born October 21, 1900 in Kamenetz, Podolskyj Ukraine where she attended high school and college. She married Anthony Batiuk, now president of the Ukrainian Workingmen's Association in January, 1927. For many years she was secretary of UWA Branch 176 and was a delegate to many conventions. She died July 6, 1967 and was laid to rest in Boundbrook Cemetery.

We also wept with him, it was when we lost everything we possessed and were at the end of our rope.

He tried to save what possessions he owned but above all the faith in ourselves and in people.

We knew each other's faults and merits. He was eager to learn. He had an insatiable curiosity to know, to learn about everything. He was religious. He was gentle. He loved life and people.

I remember the time he tried to prove to me that the spring of our lives is the most beautiful; the most cherished moment we possess in life.

He often repeated that for every problem you have in the young years of your life, there must be a solution.

But when the summer of our life came with its common sense and the sad and happy moments, you begin to realize that life is a game, that there is no winner and that you must take it as it is.

"If you die early in life," Father said, "everyone will say you died before your time. If you live to a ripe old age" he argued, "you outlive the people you love and you die of loneliness." "So," he said, "let's live this beautiful day that comes to us and forget the sad things. Look, the woods are full of life and song. Let's live and love and meet the golden rays of the sun with the gentle smile that we meet the coming spring."

Yes . . . He was my Father.

He was my best friend.

THE Linguistics Institute of the Academy of Sciences of the Ukrainian Soviet Socialist Republic has announced publication of a ten volume *Dictionary of The Ukrainian Language*. The first two volumes covering alphabet letters A-B and V are to be published by Naukova Dumka in Kiev during 1968. An edition of 25,000 copies is planned. The announcement says that it is "the first explanatory dictionary in the history of Ukrainian lexicography."

It gathers material from the time of writer Ivan Kotlyarevsky (1798) down to the present day. All the words have definitions and are illustrated by examples from artistic, scientific, political, publicist and folklore literature as well as the daily press.

Although Ukrainian, with over 40 million speakers, is the fourteenth language in the world today and although it has been used as a literary language for over a century and a half, there has never been a major monolingual Ukrainian dictionary published.

About 350 years ago the first pioneering efforts in Ukrainian lexicography (dictionary making) were made by Zyzany (1596) and Berynda (1627). There has been many bilingual and special Ukrainian dictionaries produced but until the present day there has never been a large scholarly Ukrainian dictionary.

COUNTLESS English language dictionaries have been published since Nathan Bailey's in 1721 and Dr. Samuel Johnson's in 1755 and the American dictionaries of 1806 and 1828 by Noah Webster. Dictionaries are so widespread in North America that Americans and Canadians are amazed to learn that Ukraine has yet to publish its first general dictionary giving definitions of Ukrainian words in *Ukrainian*.

Dictionary Poverty Of Ukrainian Language

ENGLISH is a language rich in dictionaries, so it is surprising for an American student to discover the poverty of the Ukrainian language in the area of dictionaries and basic reference works. There has never been a simple Ukrainian explanatory dictionary of definitions, a dictionary of synonyms and antonyms, a thesaurus, rhyming, phrase, etymological or abbreviations dictionaries, a dictionary of quotations, or even general biographical or geographic dictionaries. These common resources of the English language simply have never been available to Ukrainian students. Small signs of Ukrainian progress are evident; a three volume Encyclopedic Dictionary (1966-) patterned on the French Larousse has recently appeared.

Ukraine is well supplied with only

one type of dictionary: bilingual Ukrainian-Russian and Russian-Ukrainian.

Many bilingual Ukrainian dictionaries have been published in the last century. One of the finest is the classic four volume Ukrainian-Russian *Slovar ukrainskoi movy* (Dictionary of the Ukrainian Language) by Boris Hrinchenko published in Kiev in 1907-08.

One of the obstacles which has prevented production of a major Ukrainian dictionary is the political control over Ukraine exercised by the Russian government. For almost thirty years, 1876-1905, a Russian law banned the Ukrainian language from publication in the Russian Empire. In modern times Soviet Ukrainian lexicographers have had to keep a watchful eye on Moscow ever since Stalin in the 1930's purged lexicographers—along with other intellectuals—and Ukrainian dictionaries. These dictionaries were then rewritten with a stronger Russian than scientific emphasis.

The successful completion of this ten volume dictionary—a work that is long overdue—is vital for the further development of the language of a modern industrial nation such as Ukraine. It is a monumental task which will be a lasting scientific achievement that will serve the people of Ukraine in all their scholarly intellectual and literary endeavors. ▼

**First Ukrainian Dictionary
To Be Published**

Publication of Dictionaries Neglected in Ukraine

by V. Rusanivsky and L. Palamarchuk

V. Rusanivsky, Assistant Director of the Potebnya Linguistics Institute of the Ukrainian Academy of Sciences and L. Palamarchuk, Head of the Lexicography Branch published an article in which they asked "Who is Preventing Publication of Dictionaries?" The above are excerpts from *Literaturna Ukraina* (February 2, 1968) as translated by the Digest of the Soviet Ukrainian Press.

FOR a long time lexicographers have not produced dictionaries for the masses. As we know the compilation and publication of dictionaries in Ukraine has been neglected in the 1930's and 1940's for one reason or another.

During the last 10-15 years, Ukrainian lexicographers and people engaged in various areas of knowledge have expended much effort and exertion in preparing numerous valuable dictionaries. These include: the six-volume *Ukrainian-Russian Dictionary 1953-63*—the greatest in the history of our lexicography and most comprehensive as far as capturing the Ukrainian lexicon; the large *Russian-Ukrainian Technical Dictionary* (1961); the slightly less ambitious *Russian-Ukrainian Agricultural Dictionary* (1963); the two volume *Slovyk Movy Shevchenka* (Dictionary of Shevchenko's Language); the single-volume *Russian-Ukrainian* (1962) and *Ukrainian-Russian* (1964) dictionaries; nearly 20 terminological bi-lingual publications; a series of dictionaries of special designations which occupy an important place in the educational process . . .

As we know the UkSSR Academy of Sciences' O.O. Potebnya Institute of Linguistics is the nucleus of work on dictionaries. The unique lexicographic file is located here. It is a singular treasury of the national language with funds which are constantly being replenished. We now have almost four million index cards . . . The very presence

of this base of materials plus a series of weighty lexicographic works from previous years, have made it possible for lexicographers at the Institute to undertake the preparation of the first explanatory dictionary in the history of our culture. It is the ten-volume *Slovyk Ukrainskoyi Movy* (Dictionary of the Ukrainian Language).

FROM the point of view of those who are compiling the work, the dictionary is approximately at the half-way point. Three out of ten volumes have been assembled, edited and sent to the publisher—Naukova Dumka. Editing of the next two volumes is nearly complete. The two volumes following are now being compiled. Year after year we plan to proof-read the dictionary, but the proofs don't appear. In the beginning we thought that the first volume would be released in 1966. In time this was moved up a year. Finally, in accordance with a decision by the UkSSR Academy of Sciences Presidium, the date was placed at 1968, at which time two volumes would be released. 1968 has arrived and nothing is moving. Now, following a proposal by the publisher, there has been some talk of combining the first two volumes into one large edition (nearly 1,400 pages). The dictionary is not being advertised. There are no subscription announcements, and the question of the printer has not been decided. However, on the basis of the *Anotovany Tematychny Plan Vypusku Literatury na 1968 Rik* (Annotated Thematic Plan of Literary Publications for 1968) of the Naukova Dumka publishers, readers expect two volumes of the long-awaited *Slovyk Ukrainskoyi Movy* by the third or fourth quarter of this year.

We have discussed here the fate of only two dictionaries which, because of the publisher's indifference, cannot reach those who have waited



for, and needed them so long. But, lately in the Republic, other important work is being done—dictionaries which are indispensable to our public are being created. Huge collective works are under preparation. They include: *Etymologichny Slovyk Ukrainskoyi Movy* (Etymological Dictionary of the Ukrainian Language) (in Kiev),* and *Slovyk Staroukrainskoyi Movy XIV i XV st.* (Dictionary of Old Ukrainian of the XIV and XV Centuries) (in Lviv).

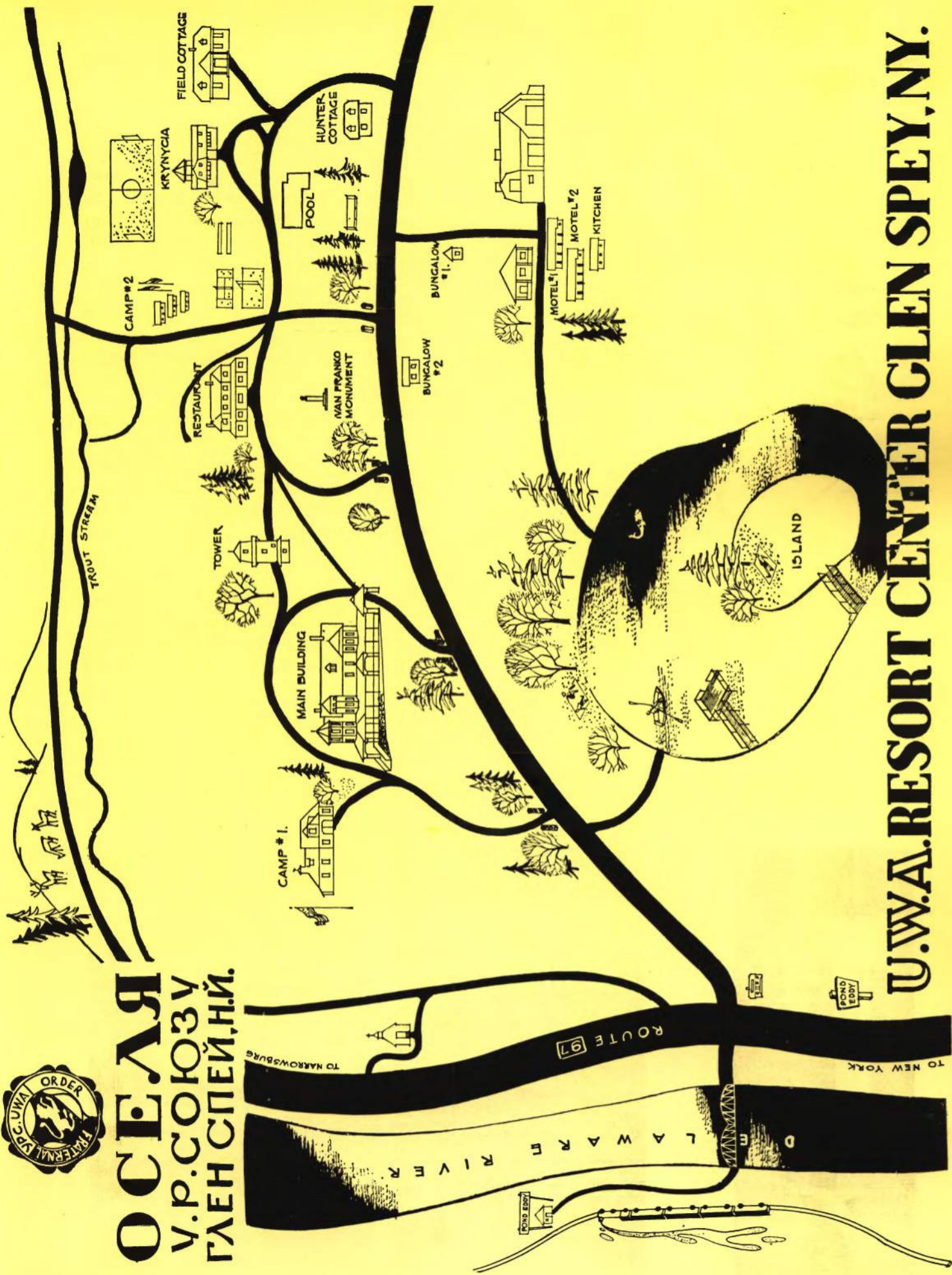
Work has begun on large dictionaries of synonyms (in Dnipropetrovsk) and phraseological dictionaries (in Kharkiv.) Through the efforts of linguistics and lexicography enthusiasts, many other dictionaries of varying scope and designation have either been, or are in the process of being compiled. Among them are dictionaries of idioms, rhymes, epithets, spelling, frequency list and cyclic dictionaries of the Ukrainian language . . . Who is to publish all of them?

At the beginning we asked the question: Who is preventing the publication of dictionaries? The answer comes by itself. (Soviet government publishers and printers. —Editor).

* This title was probably impelled forward with some embarrassment by Soviet scholars after the appearance of *An Etymological Dictionary of the Ukrainian Language*, by J. B. Rudnytsky in Winnipeg four years ago—Editor.



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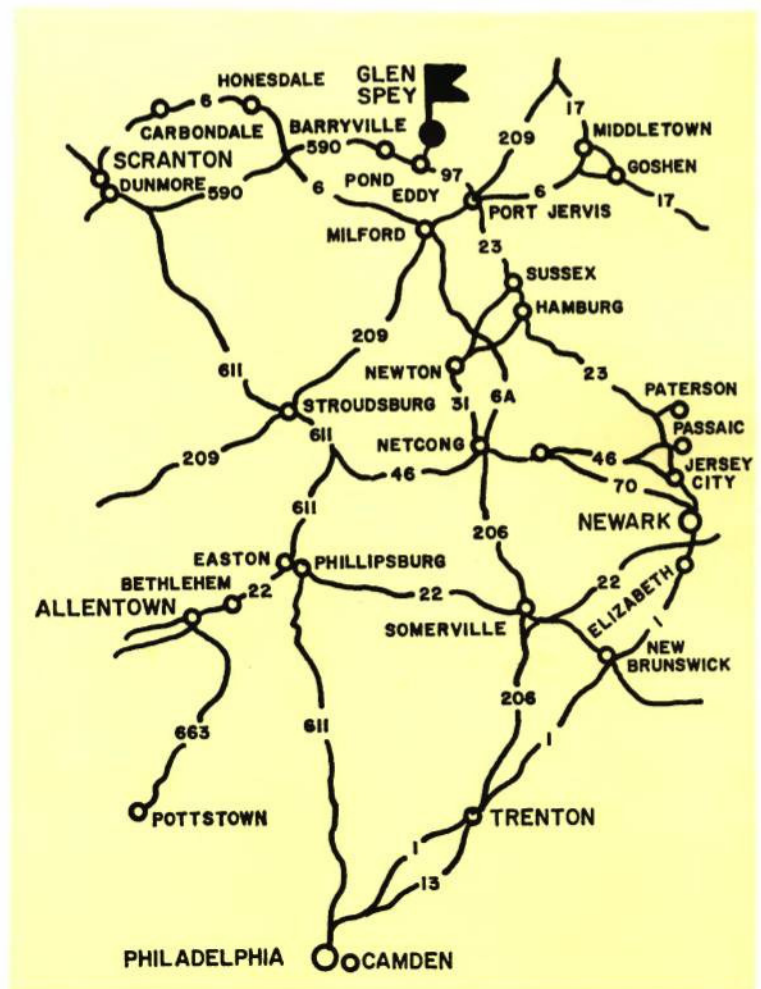


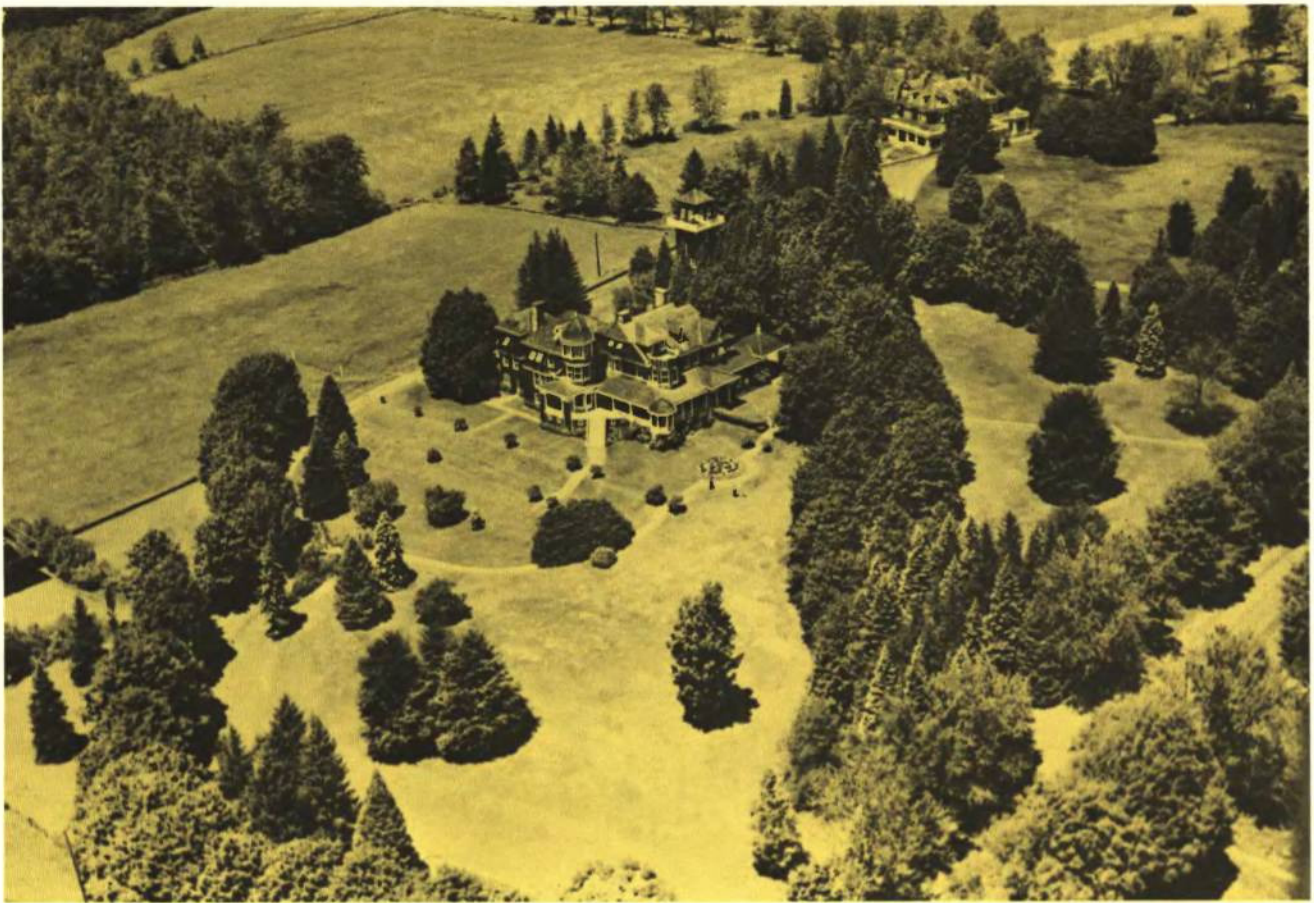
VERKHOVYNA

Mecca for Ukrainian Vacationers

IT'S LIKE home away from home for the many Ukrainians who trek to the beautiful country in Sullivan County, New York, in the heart of the Catskill Mountains, to spend leisure time at the U.W.A. Resort Center "*Verkhovyna*." High in the scenic mountains dotted with lakes, streams and rivers, this popular vacationland provides an opportunity to spend days away from the city streets and factories, at a highly respected and beautiful resort.

Through these pages *Forum* takes you on a picturesque tour of the 168 acres which constitute *Verkhovyna*. The Resort is owned and operated by the Ukrainian Workingmen's Association for its members and guests. The Association offers discounted rates on rooms for its members and practices Ukrainianism in its camp and cultural courses held annually during the summer months.





Aerial View of Verkhovyna



Registration — Lobby — Dining Room



Verkhovyna Castle



Castle provides excellent accommodations



Spacious Resort Rooms



Lake Verkhovyna



**New, modern, cocktail lounge
and pavilion**



Cultural Courses session at Franko Monument

THE BRAVE GENERATION --

(from page 5)

the Stalin era. Consequently, the petition continues, pupils whose mother tongue is Ukrainian do not have the same opportunities for higher education as do children whose mother language is Russian. The discrimination results from the harmful rules of admission existing at all major universities of Ukraine which require of the applicants an examination in Russian language and literature. It is only natural, Karavansky emphasizes, that the graduates of Russian secondary schools do these examinations better than the graduates of Ukrainian secondary schools. At a later stage, entrance examinations in special subjects are also conducted in Russian, which is another disadvantage for Ukrainian students. As a result, Ukrainian applicants win fewer points in these competitive examinations and constitute a minority among students although Ukrainians form by far, the majority population of Ukraine.

The practices sustained by the minister of education, Karavansky says, contradict the Leninist principles and prevent "normal development of the Ukrainian Socialist nation and normal processes of education." These practices also violate several articles of the Criminal Code, mainly article 66, and consequently Dadenkov should be brought to trial and punished according to the law.

As could be expected, Dadenkov was not punished, because he implements the policies set by Moscow. But Karavansky for this and other writings, was arrested in November, 1965 for the second time and sentenced without a trial to eight-and-one-half years of slave labor to serve the remainder of his original 25 year term.

From Mordovia he sent a number of petitions to Ukrainian and Moscow authorities to protest injustices perpetrated against himself and others, although after each petition he was punished with hard solitary confinement. In his petitions he emphasized it was barbaric to be sentenced twice for the same crime, especially after the 25 year sentence had been abolished; that it was more humane to burn people in ovens than to subject them to a slow death in prison.

Karavansky sent these writings to the Supreme Soviet, to the Supreme Court of the USSR, to the Council of Nationalities of the Supreme Soviet, to the Union of Writers and the Union of Journalists and other authorities and organizations, to call to their attention the discrepancies between the law and reality and to urge them to correct the situation. His petition to the Council of Nationalities had reached the West earlier than the Chornovil papers and was published for the first time

in English in the January 15, 1968 issue of the *New Leader*. Mr. Karavansky urged this Soviet body to implement a number of measures in order to secure a real equality of all nations in the USSR. Karavansky warned that the present nationality policy tends to create antagonism between the Russians on one side and other nationalities on the other, and therefore it should be changed as quickly as possible for the sake of true friendship among them.

In Worthington's account, he expressed profound admiration for Karavansky calling him an "exceptional man—who seems one of those rare individuals who cannot be broken, cannot even be bent by those masters in cracking human resistance, the KGB."*

According to the latest information, Karavansky was recently transferred from Mordovia to one of the worst Soviet penitentiaries, in Vladimir on the Klazma. He is one of the group which includes Valentin Moroz, Mykhailo Masiutko and others. The Vladimir penitentiary is known for its grave-like cells and cruelty of its guards. Apparently the transfer was a reprisal for their petitions. Let us mention that among the prisoners of this dreadful "isolator" are three Ukrainian women — Kateryna Zarytska, Odarka Husak and Halyna Didyk — who were sentenced to 25 years each after the war for organizing the Red Cross for Ukrainian partisans.

There are several other documents in the Chornovil book which expose the lawless acts of the Soviet police and the denationalization policies in Ukraine. One of them is a petition of artist Panas Zalyvakha proving full contempt for the Universal Declaration of Human Rights in the Soviet Union and demanding the abolition of slave labor camps as contrary to the Geneva Convention. The other is a petition of student Ivan Hel who states emphatically that the freedoms guaranteed in the Soviet Constitution are precisely the crimes for which the Ukrainian intellectuals have been punished.

There are other important documents making the rounds in Ukraine, which were not included in the Chornovil book, or which reached the West after its publication. One of them is a petition of jurist Ivan Kandyba to first secretary of the Ukrainian Communist Party Petro Shelest which gives a full account of a Lviv trial in 1961. In that trial Kandyba and six other Ukrainians, mostly jurists and members of the Communist party, were charged with treason and sentenced to many years in prison. The petitioner admits that he and his friends planned to form a political organization

(Continued on page 31)

* *Telegram*, Toronto, Jan. 8, 1967.

THE BRAVE GENERATION --

(from page 30)

which would have campaigned for greater independence for Ukraine. But he emphatically denies that it was a treasonable act because the Soviet constitution provides for Ukraine's exit from the Soviet Union. The petition also mentions another trial, at Ivano Frankivsk in 1958, in which defendants — several young students and workers — were accused of similar "crimes" and punished severely.

Unfortunately, it is impossible to summarize and analyze all these documents in a single article although they are very revealing and illuminating, to be sure.

The documents indicate clearly that young Ukrainians of today are very unhappy over the situation prevailing in their country. True, there is much discontent in Russia, too, and the young

Russians press for more political, economical and cultural freedom, boldly resisting the efforts of the regime to keep them in line. However, in Ukraine there is one more cause of resentment which is absent in Russia. This is the burning sense of national injustice, the realization that the Ukrainians are deprived of national rights provided in the Soviet constitution and their own. As a *New York Times* editorial aptly stated: "An important element distinguishes the Ukrainian terror campaign from that in Moscow. The secret police is hounding the Ukrainian intellectuals because of their nationalism, a sentiment which has been reborn in a generation conceived and raised under Soviet rule. A Ukrainian does not have to be very perceptive to grasp the fact that the vaunted equality of peoples in the Soviet Union is a sham."*

* *New York Times*, Feb. 8, 1968



Dear Sir:

I came across a copy of the Fall 1967 *FORUM* at a friend's and was very impressed with it. I like your mixture of cultural and political articles and the pictures. I was surprised to find out that there now is a Ukrainian car built. Ukraine to me is still villages and peasants.

What interested me most was the article on Lysenko. Is there any book on Ukrainian music (I don't read Ukrainian) or Lysenko?

V. KOROL,
New York

To our knowledge *FORUM'S* article on Lysenko is the longest ever published in English. On Ukrainian music there is a chapter in *Ukrainian Arts O. Dmytriw*, compiler, (New York, UYUNA, 1955). On folk songs see *Ukrainian Folk Songs*, by H. Kowalsky (Boston 1925), *Songs of Ukraine With Ruthenian Poems* by F. R. Livesay (New York, Dutton, 1916) and *Ukraine: A Concise Encyclopaedia* (University of Toronto Press, 1963)—Editor. ▼

NEW BOOKS

GUINNESS BOOK OF OLYMPIC RECORDS. Edited by Norris and Ross McWhirter. New York, Bantam Books, 1967. 174 pages. 75c.

This handy little pocketbook will make you an expert on all Olympic Games medal winners since 1896. ▼

UKRAINE'S 1968 POPULATION

The total population of the Ukrainian Republic was 46.4 million on January 1, 1968 according to a *Radyanska Ukraina* report of January 27, 1968.

THE OLYMPIC CREED

"The most important thing in the Olympic Games is not to win but to take part, just as the most important thing in life is not the triumph but the struggle. The essential thing is not to have conquered but to have fought well."

—Pierre de Coubertin (1863-1937)

FILMS

BONDARCHUK'S WAR AND PEACE

WAR AND PEACE, the giant novel written 1865-69 by Leo Tolstoy which portrays Napoleon's disastrous 1812 invasion of Russia, has now appeared as an epic movie eight hours long. The Soviet government invested \$100 million and five years and used 120,000 troops in the production of this grandiose film epic. It is a prestige film produced for its clear propaganda as well as its artistic values. The North American version has dubbed in English and is shortened to six hours shown in two parts of three hours on two days. The Soviet film concentrates more on the military aspects than did the 1956 American version starring Audrey Hepburn, Mel Ferrer and Henry Fonda.

The Director of *War and Peace* is Sergei Bondarchuk a Ukrainian who also plays a starring role as Pierre Bezukhov in the film. Bondarchuk, born 1920 in Kherson Province of Ukraine, is best known for his starring roles as Taras Shevchenko (1951) and Ivan Franko (1956) in the movies of the same names portraying the lives of the two famous Ukrainian writers.

TIME'S critic says the film "escaped greatness" but "Bondarchuk's film catches part of that majesty by showing Mother Russia dressed in the 19th century's bloodstained finery."

Toronto Star critic Martin Knelman says *War and Peace* "has echoes of greatness. It's a stupendous epic that makes *Gone With the Wind* look like a low-budget effort, and the battle of Borodino—alone would be reason enough to see it."

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