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A UKRAINIAN REVIEW



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Invasion

Bucharest, Romania — In the unfinished puzzle of why Russia crushed Czechoslovakia the missing clue to Soviet motivation is Ukraine.

Ukraine is nominally independent and provides one of Russia's two extra votes in the United Nations. But Ukraine is at once Moscow's greatest prize and her worst internal worry.

The 46,000,000 Ukrainians are rich-blooded southerners, wealthy in lands and oil, climate and culture.

Stifling Czech liberalism is important because it infects the East Germans, Poles, Hungarians and even the stolid Bulgarians.

But in the wild blood of the Ukrainians, freedom, if allowed to spread, could mean revolution. It could even mean the right of secession, which the Soviet constitution guarantees, being realized. From Ukraine, the disease of "independent socialism" could pass to the other 14 Soviet republics.

Russia, to prevent this infection from spreading eastward, sliced off the eastern end of Czechoslovakia in 1945. The border was changed first, to give the Red Army direct access to Czechoslovakia, instead of having to pass across Catholic Poland and Catholic Hungary.

Secondly, all the Ukrainians living in free Czechoslovakia were put into the Soviet Ukraine. The aim here was to prevent any cross-border infection.

To make the break perfect, the Ukrainian Catholic priests, members of the Uniat sect, were compelled to join the Ukrainian Orthodox priesthood.

It was disturbing to the Soviet to observe how in mid-August President Ludvig Svoboda received the allegiance of the Catholic bishops of Czechoslovakia for "the new course."

When the crisis came in the Kremlin, the two strongest voices demanding a takeover of Czechoslovakia were Ukrainians.

of Czechoslovakia

The loudest was the Ukrainian who stood to lose his job if Czech communism spread east — Peter Selest, secretary of the Ukrainian party.

At the Cierna meeting between the two presidiums, Czech and Soviet, Selest was so vicious in his takeoff speech that the whole Czechoslovak presidium walked out.

The hardest-nosed interventionist on the military side was another Ukrainian, Marshal Andrei Grechko. It was he who pleaded that if Czechoslovakia were permitted its liberalization, he no longer could guarantee the Soviet line of communications.

Its most endangered points in Soviet borders are in Ukraine, where even Adolf Hitler's invading troops were at first welcomed with open arms, as liberators.

When Alexander Dubcek and his fellow ministers were captured by Soviet intelligence, they spent only a night in Poland. Then they were taken to Mankhatchevo prison, the largest in Ukraine.

Ukraine still is suffering from the "writers disease" which sparked last spring's revolt in the Czechoslovak Communist party. At least 20 Ukrainian writers and scientists have been arrested and tried in secret.

An idealistic and daring Russian television reporter, Vyacheslav Chornovil, 30, was assigned last year to cover the trials of youths found guilty of reading unauthorized literature.

He smuggled details of their hearings out of Ukraine.

Chornovil was arrested in November, given a secret trial and sentenced to a Ukrainian labor camp.

Pro-Soviet Ukrainians, like Selest and Grechko, saw in these methods the right cure to be applied in Czechoslovakia, too. A quick dose of armor may save not only Czechoslovakia, but the adjoining priceless Ukraine, as they see it.







Roxolana Roslak singing *The Cradle Song* in the Canadian Opera *Louis Riel*

by E. N. Talia Skoczylas

Her face warmly acknowledged the applause.

In a split second Roxolana Roslak was no longer the tortured mother singing to her child, but had emerged as a star in the world of opera. Three times the curtain rose to present *Louis Riel* in Toronto, and each time the cradle song brought laurels to the young singer. The critics praised the beauty and clearness of her voice, and lauded the depth of feeling exhibited by the new Donna of the opera. George Kidd, of the *Toronto Telegram*, concluded his article by wondering if Roxolana Roslak might not become the next Canadian contribution to the world of opera.

A ten minute aria — and Roxolana Roslak was an acknowledged singer of the operatic stage.

When I complimented Roxolana on her "ten minute road to stardom," she smiled generously and confessed that her "road into the world of opera was lengthy and arduous." She looked back and mentioned the many trials of her career, her continuous work, her perseverance and the quenchless desire to sing. It is then you realize that what at first may have appeared to be instantaneous success is in fact deserved acclaim for a talented singer.

Speaking to Roxolana of her success, she looks with wonderment and points out that, even though she is very pleased with the reception of the cradle song, she realizes that she is now faced with new responsibilities and challenges. "At first," she explains, "I was unable to comprehend what I actually had achieved, for the opera season was at its height, and I had no time for reflection. Once,

however, the opera season ended and I had a few spare moments, I began to understand what success means — it places new responsibilities on me and opens the door for new challenges.” Roxolana regards the recognition and compliments not as a climax, but rather the opening for new conquests.

Born in Ukraine in 1940, Roxolana spent her early childhood in Germany. In 1948 she came to Canada with her parents, and settled in Edmonton. There she completed her secondary education, and began her “love affair” with the stage. While a student, Roxolana often participated in dramatic presentations and was a member of various amateur groups. “My first stage appearance,” she recalls “was when I was 11 years old, and I guess that was the beginning of my great infatuation with the stage.” Having received a scholarship to the Banff School of Fine Arts, Roxolana spent her summer studying dramatic arts in the school high in the Rocky Mountains. While there, Professor Ernesto Vinci, noticing the potentials of the young student, encouraged Roxolana to come to Toronto and study at the University of Toronto.

For two years after her graduation from high school Roxolana worked and then she was finally able to realize her ambition and came to study in Toronto. In the fall of 1961, having again received a scholarship, Roxolana enrolled in the Faculty of Music at the University of Toronto and received her diploma in 1964.

Success, which came to Roxolana through the ten minute aria was actually preceded by years of preparation and continuous work. Roxolana has performed in the major cities of the United States and Canada, as well as in England; her repertoire varies from folk-songs and musicals to operas. In the fall of 1964, with the Tyrone Guthrie production of *Pinafore* she toured the United States. As a recipient of a Canada Council Grant, Roxolana spent 1965 in Europe. While there she was engaged for six months by the famous Covent Gardens in London, England where she sang various supporting roles and understudied some of the leads. Upon her return to Canada, Roxolana appeared with the Canadian Opera Company and in the Shakespeare Theatre in Stratford. When the Royal Ballet presented Stravinsky's *Les Noces* at New York's Metropolitan Opera, Roxolana was invited to participate in the vocal section of the ballet. Besides appearing in Stratford, New York and Toronto, Roxolana also sang in *Die Fledermaus* in Flint, Michigan, where the critics, while praising her voice and interpretation, lauded her excellent acting and stage presentation.

In addition to performances in opera, Torontonian Roxolana also participates in many auditions and various vocal competitions. This year she placed first in the Metropolitan Great Lakes District Regional Auditions.

Roxolana has also been engaged to appear at various concerts, some Ukrainian, in Toronto, Montreal, New York, Cleveland, Victoria, B.C., Los Angeles, San Francisco, as well as other cities of the United States and Canada.

“Throughout the years I have always tried to realize my most endearing ambition — I wanted to sing,” Roxolana explains. However, due to financial pressures, she was often employed at various tasks. It is sometimes amazing that this star of the opera could be found in such varied and sometimes mundane positions. For the past few years moviegoers to the New York Theatre in Toronto, purchased their tickets from the present opera star. Or, a few years ago, it may have been Roxolana who would serve you in the *Purple Onion* cafe. Sometimes Roxolana worked at a florist's arranging flowers. Thus, she would improvise her finances and still be able to devote most of her time to singing. “I wanted to sing, but since my finances needed refurbishing, I would seek jobs which, while providing me with certain necessities, would not interfere with my singing,” Roxolana explains.

Singing was her primary objective, but she wavered whether she should commit herself totally to the world of opera. She accepted singing engagements at concerts and recitals, as well as performing in musicals. “But now,” Roxolana confesses. “I am definitely committed to the opera. For the opera represents to me a synthesis of many elements of the arts — an opera demands not only vocal excellence, but holds unlimited dramatic possibilities. When I appear in an opera, I first try to disassociate myself from the person that I am to represent. That is, my ego is to recede and the person that I am to be must become dominant. Only in the interpretation there can be personal identification — for only here can one present his own variation.” Roxolana's insight into the dramatic arts and her proven acting ability, are partially responsible for her success on stage. Music critics invariably point out that Roxolana's undeniable vocal talent — her rich voice and sensitive interpretation are complemented by her acting skills.

The reviews of her two latest appearances, in *Louis Riel* (September 1967) and in *Die Fledermaus* agreed that the star not only is a most gifted singer, but is a talented actress well prepared to transmit the feelings and emotions of the character that she portrays. For example Gordon Gaper, in his review of *Die Fledermaus* singled out Roxolana for her lovely and rich voice as well as for her striking presentation of the character of Rosalinda. Also, the reviews of *Riel* would mention the very effective and moving performance of the young star. Mac Lean of the *Montreal Star*, wrote that Roxolana Roslak on stage was a true representation of the love element in the opera. Maybe, he

writes, this was the reason why, with the appearance of Roxolana Roslak, the opera assumed a new intensity. The critic was only sorry that Roxolana's first appearance was in the 3rd act — a rather lengthy time to wait for such a pleasing experience. Those who had the opportunity to see *Riel*, (in Toronto or in Montreal), heard not only the beauty of the cradle song, but were able to witness a superb dramatization of the love of a wife and of a mother. Roxolana's rendition of the song was truly magnificent, and it is undeniable that in this instance the star made the aria. Many will share the view expressed by Arnold Edinborough when he wrote in *Opera Canada* (May 1968) that "I remember as one of the highlights of my opera going career the incredible performance of the aria of Roxolana Roslak as Riel's exile wife."

The cradle song, which brought fame and acknowledgment to Roxolana, was one of the scores that twenty finalists had to perform in the International Vocal Competition in Montreal last summer. Thus the musical audience of Montreal was able to hear the melody sung twenty times by twenty young competitors. One listener of the competition, after hearing Roxolana perform the song in the opera, congratulating her said that although he had witnessed twenty singers performing the cradle song, he had only heard the song when she sang it.

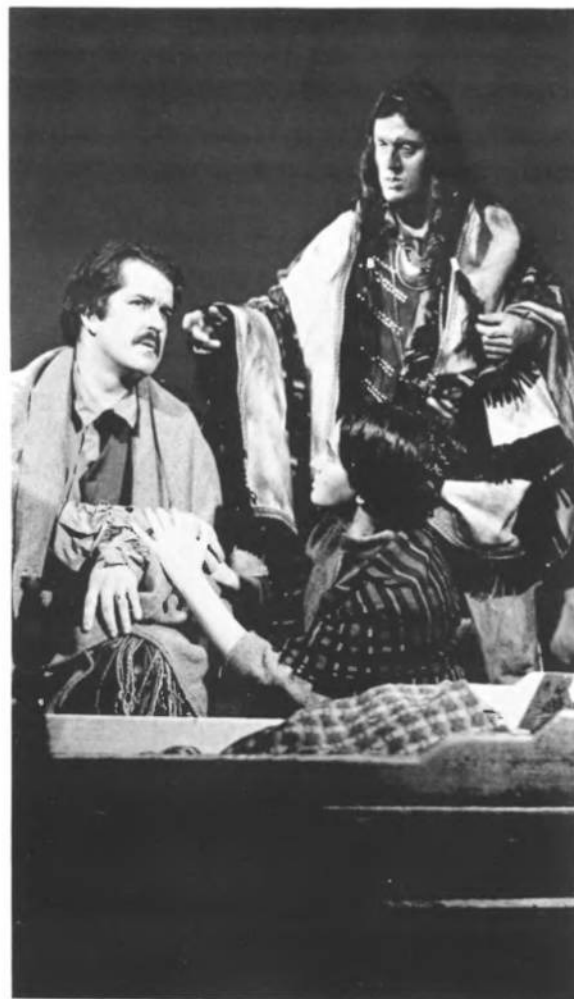
Louis Riel, by Harry Somers, is considered by music critics to be the first truly Canadian opera. A contemporary opera, it employs many dramatic aspects and at moments even uses electronic music. I was interested in Roxolana's views and comments as to the possibilities and values of modern operas. Raised in the classical musical tradition Roxolana is a most ardent admirer of modern opera. "The modern opera," Roxolana points out "is for me, a most fascinating and exhilarating experience. Of course the art of the classical operas is undeniable. But a modern opera often has more meaning to me, for it represents the present times — it reflects the contemporary scene and therefore has a direct relation to that which is felt and lived through today."

Articles and reviews on Roxolana Roslak invariably mention that she is of Ukrainian descent. Her background, she feels, is a definite asset in her singing: "For my cultural heritage," she explains, "is also part of my talent. Slavic songs and melodies are very close and understandable to me, maybe because I am Ukrainian and can not only understand them, but also feel them. This insight and feeling I can use in my interpretation and thus present more intense feeling in the songs that I perform."

And the future? There are new challenges, new opportunities, new stages to conquer, and probably, in view of the successes and acclaim so

far achieved, all these will soon become the laurels of her career. On July 5, 1968 Roxolana sang at the Concert of Harry Somers works (CBC Concert Series) in Montreal, where she again sang the cradle song as well as performed in the chamber opera *The Fool*. In the fall she will be on the Toronto stage with the Canadian Opera Company in their production of *Riel* and *La Boheme*. When the 1968-69 opera season ends, Roxolana will depart for Europe on a Canada Council Grant.

The acclaimed singer is venturing forth into new horizons meeting them not as a striving young singer, but entering as a recognized talented star. Concluding my interview I asked Roxolana whether she has any dreams for her career — she smiled with amazement at me, and then gently laughed. "Career? After all I have described to you. No, I am not striving to establish any kind of a career. I love to sing, and therefore (I) am singing." And probably this is the secret of her success — her love of music, coupled with her outstanding talents gave her success in the opera as well as endeared to her, her most grateful and charmed audience. ▼



A scene from *Louis Riel*

A candid conversation with Dr. Denys Kwitkowsky and James K. Anderson. Both of these gentlemen attended the United Nation's Human Rights Conference that opened in Teheran, Iran April 22, 1968 and ended May 13, 1968. The free Ukrainian group was denied accreditation to the Conference as a non-governmental agency thus forcing this group to lobby as individuals on behalf of Ukrainian writers.

Dr. Denys Kwitkowsky is a news-making contemporary leader in the free world Ukrainian exile movement and has led a twenty-year verbal guerilla war with the Soviet Union. Dr. Kwitkowsky is a Detroit attorney, past president of the Metropolitan Detroit Branch of the Ukrainian Congress Committee of America. He is an author of a book and several booklets. He is a journalist in his own right, a prolific writer for the Ukrainian press and a former editor of a newspaper.

James K. Anderson who accompanied Dr. Kwitkowsky, is a journalist-reporter associated

Forum: Have you done any research and writing on the subject of Russification in Ukraine?

Kwitkowsky: Yes I have. I have always had contact with people who can give me first-hand information about conditions in Ukraine. I have completed a booklet that is now ready for publication entitled "A Foreword to the Chornovil Papers." I have another booklet that is on the Ukrainian bookshelves called "Struggle For Freedom in Ukraine" which is primarily based on human rights, international law related to these human rights, and the interpretation of the Constitution of Soviet Ukraine. I am currently completing a booklet that will be titled "Genocide in Ukraine."

Forum: Mr. Anderson, you are a non-Ukrainian. What was your chief interest in accompanying Dr. Kwitkowsky to Teheran?

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with the Detroit News and has always supported the minority ethnic groups. His feature column "Cosmopolitan Detroit" was always tailored to elucidate and define the needs of ethnic groups. Mr. Anderson has been responsible for several successful press conferences in the Detroit area, attended the Shevchenko monument unveiling in Washington, D.C. and became one of the very few American reporters to give an accurate account of this project.

Forum: Dr. Kwitkowsky, what made you decide to leave your practice and orderly life in Detroit for the unpredictable arena of the Human Rights Conference in Teheran, particularly since the Ukrainians of the free world were not recognized as delegates.

Kwitkowsky: I have always been interested in the nationalist movement in Ukraine. From the viewpoint of an attorney I believed that the legality of oppression in Ukraine should be totally challenged. It seems that a human rights forum should include the legal as well as the moral aspects.

Anderson: First of all I am a newspaperman. As you know I have always been closely allied and interested in the free and Soviet-controlled Ukrainian issues. I felt that I could serve as a liaison between the Teheran newspapers and other communicationsmedia and the unofficial Ukrainian delegation.

Kwitkowsky: Anderson should be given full credit for establishing contact with newspapers and embassies. He arranged our first meeting with the Armenian group that subsequently resulted in a reception for the Ukrainian group. There was also a press conference in the Armenian editor's office during the third day of the Conference. You see, Mr. Anderson had a real function in our operation.

Forum: Why was Mr. Anderson's name omitted in the Ukrainian newspapers.

Kwitkowsky: Probably because he was a non-Ukrainian.

Forum: Dr. Kwitkowsky, you mentioned the Chornovil papers during this interview. Is it possible for you to give

a capsule overview version of its contents?

Kwitkowski: The Chornovil papers have become a book. This book was authored by Vyacheslav Chornovil, a Ukrainian journalist who was imprisoned because he openly opposed Soviet tactics in dealing with a potentially explosive national uprising within its own borders. This book also charges that 250 Ukrainian writers have been imprisoned by both secret or non-existent trials.

Anderson: Chornovil's work was smuggled out of the Soviet Union. Basically, his argument is that the imprisonment of writers which he refused to testify against, is a direct violation of the UN Declaration of Human Rights and Soviet Law. We know this to be the precise line taken by the free Ukrainians at the Conference and one against which the Soviets have no defense.

Forum: How have you established the authenticity of the Chornovil papers?

Anderson: Definitely. Matter of fact, Peter Nedbailo, who was the chief delegate of Soviet Ukraine, conferred with the Ukrainian delegation and admitted that Chornovil was in prison. He also attested that Chornovil will be released soon along with other literary intellectuals. This remains to be seen.

Forum: Are you familiar with other recent publications dealing with the Russification of Ukrainians?

Kwitkowski: Yes. John Kolasky, a Canadian teacher from Toronto, Ontario studied in Soviet Ukraine from 1963-1965 and became completely disillusioned by complete Russian injection into the educational system. As you know, this kind of language infiltration could have serious ramifications in the ultimate destruction of the Ukrainian language.

Forum: I presume that these materials were also smuggled out of Russia?

Kwitkowski: Definitely. This can be easily corroborated by contacting the author in Toronto. His book has already been published under the title of "Education in Soviet Ukraine."

Forum: Both of you admitted that the Ukrainian delegation did not have an official role at the UN Conference. How were you able to communicate this problem to other delegates?

Anderson: We knew it was virtually impossible to get the Ukrainian issue on the Conference agenda. It became necessary for us to work behind the scenes. We went in like a smoothly functioning commando operation taking the enemy, in this case the Soviet Ukrainian delegation, totally by surprise and withdrawing as silently and as swiftly as we had attacked.

Forum: How were you able to do this?

Kwitkowski: We had no other recourse but to charge the Soviet regime openly with violating the Soviet law and the United Nation's Declaration of Human Rights. We distributed both the Chornovil and Kolasky books among the delegations so that they could become properly oriented to the Ukrainian issues. We made other inroads by personally contacting members of nationality delegations, by contacting foreign embassies, and even talking to Soviet Ukraine delegates.

Anderson: We spent most of the first day, for example, at the American Embassy. We did everything possible to convince the staff that the Ukrainian problem merited consideration.

Forum: It appears that you were even overzealous in your approaches. Didn't you have to represent some group? Didn't you have to be identified officially to make these contacts?

Kwitkowski: Anderson was already a newspaperman. I was identified as a reporter for the Organization for the Rebirth of Ukraine (ODWU) and its paper in Winnipeg, Canada *New Pathway*. Being members of the press certainly opened many doors for us.

Anderson: During the third day, we were able to organize a press conference with the *Teheran Journal*, a widely-read English newspaper, although not freely autonomous to print political

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news. However, they provided for an excellent coverage and supported the Ukrainians.

Kwitkowski: This was later repudiated by a Teheran paper which had a working relationship with the Soviet government.

Forum: Did you feel that the *Teheran Journal* interview was worthwhile?

Kwitkowski: It had a tremendous impact. This was probably the turning point for the Ukrainians. It was soon after this that acknowledgement of the Ukrainian group became apparent.

Forum: What kind of reaction did you have to the Journal by the Soviet Ukraine delegation.

Anderson: They were outraged. Kwitkowski was shouted at in the lobby and intimidated by both Nedbailo and Sokurenko, the Soviet Ukraine delegates.

Forum: Do you mean to say that there was a threat made against you Dr. Kwitkowski?

Kwitkowski: Not bodily, but strong words were used to denounce my activities. V. G. Sokurenko shouted at me that we (Russia) are stronger than you and that our arms are longer. When I challenged his threat, Sokurenko disclaimed a threat but warned me to stop what I was doing.

Forum: Were you frightened.

Kwitkowski: No. Sokurenko and Nedbailo tried to explain that Ukraine is not what it used to be when I resided there. I was surprised when they offered to host me in Ukraine and examine the conditions first-hand, and at their expense, and anywhere in Ukraine.

Forum: In a TV interview (Channel 4-WWJ) in Detroit, you used the term "cultural genocide." What is your interpretation of this?

Kwitkowski: This is a systematic and carefully calculated procedure to annihilate a legitimate ethnic culture. Although the term genocide is usually applied to the extermination of humans, I feel that this is closely analogous to the extermination of a historic language. I must note at this point that villages and individuals are moved wholesale into Siberia and northernmost Russia. This can also be viewed as genocide.

Forum: Jim, what impressed you most about the Teheran Conference?

Anderson: When Kwitkowski and I left Teheran, there is no doubt that the

question of Ukrainian intellectuals was being discussed, if not as a part of the agenda, at least by delegations, governmental and non-governmental, in private parleys.

Forum: What impressed you the least?

Anderson: It was my impression and observation that the Teheran Conference held by the United Nations was the narrowest sort in terms of individuals or groups. It would be ridiculous to think of delegates as being "the conscience of mankind."

Forum: Why do say this? You must have some negative reactions to the Conference.

Anderson: Yes I have. It seems that the primary concern was to give the Arabs another forum to denounce Israel, to give some African States to attack South Africa on apartheid. Other member nations led by the Soviet Union provided an opportunity to overtly assault the United States for every imaginable, national or international, sis. I noted that these people were smug in that no retaliation would be forthcoming. It is my understanding that you had other literature that was to be distributed among the delegates but that this was impounded by the post office. How was this effected?

Kwitkowski: This can be classified as a legal seizure by the Iranian government. The post office officials declared that the immediate Russo-Iranian relationship was comfortable and that they were interested in avoiding an "incident."

Forum: A round trip to Teheran must be very expensive. How were your costs covered?

Kwitkowski: Both Jim Anderson and I had our expenses covered by the ODWU organization.

Forum: The Ukrainian Congress Committee of America has a budget for external affairs of this type. Since you were a legal adviser to this group, isn't it logical that they should share some of the expenses?

Kwitkowski: I was not representing UCCA.

Forum: I know that Dr. Lev Dobriansky, President of UCCA and Yaroslav Stetzko, Secretary to the Anti-Soviet Bloc of Nations, made several trips to Korea and Formosa. We know that Asiatic affair have also become a part of the *Ukrainian Quarterly*. Do you feel that these contacts in the Asia area influenced



ATTORNEY DENIS KWITKOWSKY

in any way decisions that may have been prepared by Chinese Nationalists.

Kwitkowski: Absolutely no influence at all. Matter of record, one of the members in our group from Ottawa, Ontario and possibly representing ABN seemed rather passive about giving leadership to the Ukrainian issues.

Forum: Why do you completely discount support from the Chinese?

Kwitkowski: On our return to the States, we stopped in Rome and had a lengthy visit at the Chinese Embassy. The officials claimed that they knew nothing of visits by Dobriansky and Stetzko and were completely ignorant of focal Ukrainian issues. However, these gentlemen also displayed considerable interest. We left books and other literature for their perusal.

Forum: What should be the role of UCCA in propagating and providing materials to fight Russification in Ukraine?

Anderson: First of all, I believe that we were insufficiently prepared in Teheran to develop maximum effort particularly in contact with people of influence. It seems logical that both UCCA and the Ukrainian Canadian Committee should improve and implement programs that would seek out government personnel that have status on international questions. The case of these Ukrainians who were jailed is virtually unknown in the West, a fact that made the Teheran job more difficult than it otherwise might have been. To explain the problem it became necessary to give a thumbnail sketch of Soviet history and political science. This can be tough when people think of the Soviet Union as being some kind of Russian monolith rather than a "prison of nations."

Forum: Do you feel that the older elements in Soviet Ukraine are less militant than the younger generation? Why is this so?

Kwitkowski: Actually, the younger groups have joined the older in terms of philosophy and direction. As Chornovil points out in his book, the fathers were governed by brutality and fear whereas the sons and daughters express themselves more openly.

Forum: Do you feel that the Russian govern-

ment is aware of the active role that Ukrainians play in the free world.

Kwitkowski: Very much so. I gathered this from the conversation I had with the head of the Soviet Ukraine delegation Peter Nedbailo. He attested that they were very interested in what we said and did. He was able, for example, to give an accurate resume of the Shevchenko Monument unveiling in Washington, D.C. He elaborated on many statistical data that we know about in American community living. There was always a great deal of discomfiture when we spoke about press releases. In every instance, Nedbailo indicated that discussions of Ukrainian issues were tolerated as long as can journals and press were abhorred. This seems to be a point of attack that we should concentrate on.

Forum: Mr. Anderson, would you care to make a concluding statement to this interview?

Anderson: I believe the Ukrainian protests against the imprisonment of the intelligentsia indicates that the Russians themselves are aware of the dimensions of the problem. The Communists dare not risk a hard line in view of foreign criticism. It is quite possible that the visit to Teheran may speed a move toward democratization inside the Soviet Ukraine by confronting the Soviets with evidence of their own wrongdoing and by attempting to arouse world opinion to the writers' plight.

Forum: Can you summarize your feelings Dr. Kwitkowski?

Kwitkowski: Our activity in Teheran is only a part of the total picture. There is no doubt in my mind that the changes which are taking place in Czechoslovakia, in Poland and other place are significant in terms of liberalization and democratization. The colonialism that Russia practices will ultimately perish as it has with the British Empire. The voice of the people must be heard. The Ukrainians made the Teheran Conference a stage for international involvement and as such demonstrated that the Ukrainian issues are a world problem. My feeling was and still is, that if a dogma cannot survive without force, it is not a healthy one. Prevail we must as a Ukrainian nationality.



Color TV in Ukraine

by John S. Petrenko

Progress is color television. At least Ukraine seems to think so. Tired of waiting for their own designers and manufacturers to produce color television equipment the Ukrainian government has finally decided to order the complex equipment from France.

On January 4, 1968 H. Z. Sinchenko, Minister of Communications for the Ukrainian Soviet Republic, reported on behalf of a delegation he had led to Paris, France. The Ukrainian delegation had met with French companies who are supplying color television equipment to Ukraine.

Radyanska Ukraina reported on the progress of negotiations on March 21, 1968.

Color television is now four years overdue in Ukraine according to the early plans of Ukrainian TV development. For this reason Ukraine has finally decided to tap advanced Western technology by buying French color television equipment.

Television was first envisioned almost a century ago by inventors who were fascinated with the possibility of "seeing by telegraph." This possibility existed after the discovery

in 1873 that there was a variation in the electrical conductivity of selenium when exposed to light. One of the earliest TV patents went to Paul Nipkow of Germany in 1884. His device used a scanning disc and selenium but was not a practical success.

Television was really born in 1926.

In that year a Scot, John L. Baird, in England and Charles F. Jenkins in the United States made the first practical and successful demonstrations of television using mechanical scanning discs. Baird in 1928 also invented color TV. And Jenkins? Well, he invented the conical paper drinking cup. In 1928 Vladimir K. Zworykin, a Russian-born American physicist patented an electronic scanning method which became one of the foundations of modern TV. During the period 1930-40 TV equipment was further developed and perfected.

Color television has been developed in four systems since about 1950. By 1953 the Radio Corporation of America developed what has become the American standard. In the RCA system light is broken up into three primary color components—red, blue, green—which are transmitted in sequence. The dots on the picture tube have matching phosphor colors and are hit by the appropriate color signal from the electronic gun.

Ukrainian television, called "telebachennya," started thirty years ago with experiments carried out 1938-41 in the capital city of Kiev. The Second World War halted Ukrainian television development. Finally a group of Ukrainian amateurs led by V. S. Vovchenko made the first successful broadcasts in Ukraine in the city of Kharkiv in 1951. In November 1951 the Kiev Television Center was established and by 1959 there were twelve TV centers in Ukraine. In 1968 there are fourteen. These Ukrainian centers in 1959 were in major cities: Kiev, Kharkiv, Lviv, Chernivtsy, Luhansk, Dnipropetrovsk, Donetsk, Zaporizha, Mykolaiv, Khereson, Odesa and Simferopol.

Ukkraine, with a population of about 42 million had 2.5 million TV sets in 1965. (Canada with 20 million population had 5 million sets in 1967.) The capital city of Kiev has three channels, one of which is to be color when it starts operation.

(Please turn to page 21)

One of the oldest maps of Ukraine is found in a book written by Pope Pius II printed in Basle Switzerland in August 1551. On the wood-cut map Ukraine is called by its old names *Russen* (Ruthenia) and *Scythia* while modern Russia is called *Moscovia*. Some major Ukrainian cities appear clearly illustrated with small drawings. Among these, the Ukrainian capital city of Kiev, called *Kiow*, is most prominent. Lviv, in Western Ukraine, is called *Lemburg* and Kamenets appears as *Camenetz*. *Podolia*, an old Ukrainian province, appears prominently.

Rivers carry ancient and modern names. The Dnieper, Ukraine's greatest river, has its ancient Greek name of *Borysthenes* and the Don is called *Tanais*. The Buh (*Bog fl.*) and Dniester (*Nester fl.*) are recognizable on the map.

The map is of special interest as an indication of the geographical knowledge of Ukraine shown by West Europeans over four centuries ago. The author Aeneas Sylvius Piccolomini (1405-1464), was better known as Pope Pius II. He was noted for his learning and for his attempts to unite the powers of Europe against the Turks who, at that time, threatened to overwhelm the European continent.

The title of the rare book in which the map is found is *Opera quae extant omnia . . . Acc. Gnomologia ex omnibus Sylvii operibus collecta*. (Basle, Henricus Petri, 1551. 1,034 pages, 19 maps). Marcus Hopper was editor of this definitive edition of the book. A reproduction of the identical map in a Polish book, *Wiedza o Polsce* (Warsaw, 1925? volume 1, page 226) indicates it was also published in 1550 in *Cosmographia universa*, a section of the *Opera* above.

Christopher Columbus is perhaps the most famous reader of the book. He carefully studied an earlier edition of this book before sailing across the Atlantic in 1492 to discover America. This map, or an earlier version, may have been familiar to the famous explorer.

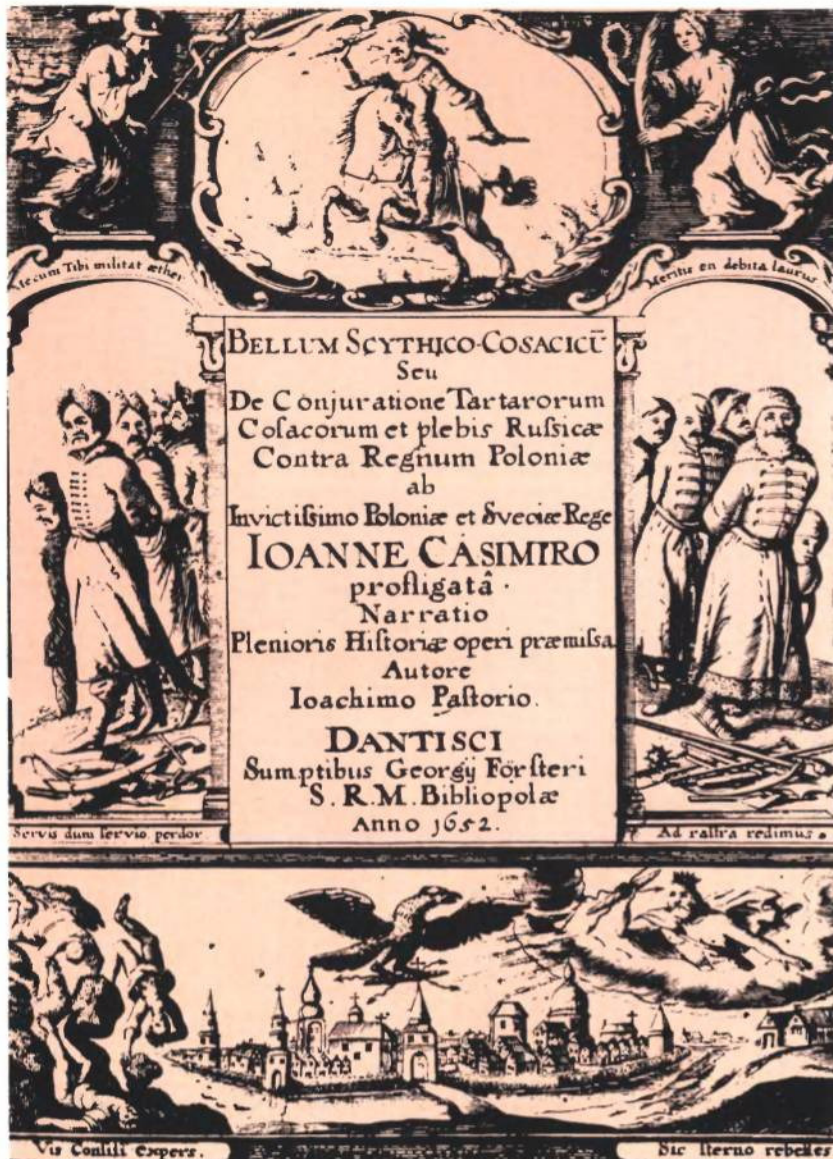
Ukraine is pictured on the map at the time that the Cossacks had developed into an organized way of life. The map reflects Ukraine at the time of the founding of the Zaporozhian Sich, the fortress capital of the Ukrainian Cossacks.

GEOGRAPHICAL NAMES

Old	New
Basternae	Ancient people
Bessarabia	Bessarabia (Moldavia)
Bog fl.	Buh River
Borysthenes	Dnieper River
Caffa	Feodosiya (or Kaffa) Ukr. city
Camenetz	Kamenets, Ukr. city
Cremonia	Crimea?
Euxinisch more	Black Sea
Groder	Horodenka, Ukr. city
Hamaxoby	?
Kiow	Kiev, Ukrainian capital
Lemburg	Lviv, Ukr. city
Lutzko	Lutsk, Ukr. city
Moscovia	Russia
Nester fl.	Dneiper River
Precope	Perekop
Premisel	Peremysyl, Pol.&Ukr. city
Prut fl.	Prut River
Russen	Ruthenia, Ukraine
Sarmatis See	Sarmatian Lake (Pripiet Marshes?)
Scythia	Ukraine
Tanais fl.	Don River
Tartarei	Tartary (Ukraine)
Taurica Chers (onesus)	Crimea, Ukraine

1550 Map of Ukraine





Hondius Portraits of Bohdan Khmelnytsky

New York Public Library

When Bohdan Khmelnytsky, Hetman of Ukraine, in 1648 led an army of Ukrainian Cossacks and peasants which defeated the powerful armies of Poland all Europe wondered who he was and what he looked like. This interest led to several portraits of the Ukrainian Cossack leader. The most famous of these portraits were done by Wilhelm Hondius a Dutch engraver living in Poland who had the opportunity to do his portrait from life.

Wilhelm Hondius (Hond or Hondt) was born in the Hague, Netherlands, about 1597 and died 1658 in Danzig (Gdansk) Poland. He first studied under his father Hendrik and then moved to Danzig in 1634 where he became court painter to King Ladislaus IV of Poland. He did many portrait paintings and engravings at the court. The

Larousse Encyclopedia describes him as a talented artist who was particularly interested in portraiture.

Hondius played an important role in the graphic art of Ukraine particularly for his portrait of Khmelnytsky. However, he also in 1648 and 1650 engraved the important military maps of Ukraine by the French engineer Beauplan. He decorated these maps with engravings of Ukrainian Cossacks and peasants. For example, on the left of the cartouche of the famous Beauplan map *Delineatio Generalis Camporum Desertorum vulgo Ukraina*, dated 1648, Hondius depicts a Ukrainian Cossack and his wife.

Hondius also engraved the ornate title page of the book *Bellum Scythico-Cosacicum*, by Joachim Pastorius published in Danzig in the year 1652.



BOHDAN CHMIELNICKI EXERCITUS
ZAPOROVIEŃ PRÆFECTUS BELLIS SERVILIS AUTOR
REBELLUMQ COSACCORUM ET PLEBIS UKRAYNEŃ.

DUX.

Guillelmus Hondius Haga Bataviae SRM^o Chalcographus sculpsit Cum privi^o SRM^o Gedanensi^o C1610CL1



Hondius Portrait of Khmelnytsky—First Version

This book on the 1648-54 Ukrainian Cossack war with Poland shows the artistry of Hondius. On the left of the title is a group of Ukrainian Cossack leaders and a pile of Cossack sabers on the ground. On the right of the title page are Ukrainian peasants and Cossacks with other weapons of war. At the bottom of the page appears to be a representation of the Ukrainian city of Lviv. In the bottom illustration the God of War and a war-like eagle are accompanied by figures of falling men caught up in the war which shook mighty Poland.

The most famous engraving by Hondius relating to Ukraine is his portrait of Hetman Bohdan Khmelnytsky of which three versions exist. Historians consider the first two versions to be reliable portrayals of the Ukrainian leader and these have been reprinted many times. It should be mentioned that the Hondius portrait served as the model for many paintings and was copied by many artists.

The Hondius portrait shows the upper body of Khmelnytsky in an oval frame with his right hand holding the *bulava* (mace) his symbol of office as Hetman of Ukraine. The Hetman's left hand rests on his saber, symbolizing his military power. In the portrait Bohdan Khmelnytsky has the solid and stern look of a military man and his flowing cape with jeweled buttons and the jeweled *bulava* give the impression of a powerful ruler. The

Khmelnytsky coat of arms, in the upper right, adds to the general impression that this is a man of some background and importance.

The engraving of this Hondius portrait is finely and artistically executed. The composition of the portrait is well done with converging triangles giving it dynamic force and bringing the eye to the face of the Hetman. Khmelnytsky appears to be thoughtful as he looks directly at the viewer. Under his moustache his lips are firm but he does not have a cruel or grim appearance.

The difference between the first two portraits is chiefly in the title, which is in Latin. The first version has the shorter title: "Bohdan Chmielnicky Exercitus S.R.M. tis Zaporohscensis Praefectus" (Bohdan Khmelnytsky S.R.M. Commander of the Zaporozhians). Below is a credit line: Guilj. Hondius sculpit Gedan An. 1651.

The second version appears to be identical except for the text of the title. It reads: "Bohdan Chmielnicki Exercitus Zaporovien Praefectus Belli Servilis Autor Rebelliumq Cossaccorum et Plebis Ukraynen Dux" (Bohdan Khmelnytsky of the Zaporozhian Army, Commander of War, Servile Author of the Cossack Rebellion and Ruler of the Ukrainian People). Below this Hondius has a credit line again giving Danzig and 1651, the same as the first version, but adds "Guilhelmus Hondius of the Hague Batavia, engraver to His Royal Majesty."

The reference in the title to Khmelnytsky as creator of the Cossack rebellion and "Ruler of the



Third Defaced Polish Version of Hondius' Khmelnytsky Portrait



Cartouche by Hondius for Beauplan's Map of Ukraine, 1648

Ukrainian People" is of interest. The Latin "Plebis Ukraynen" on this 1651 engraving is an early use of the phrase "Ukrainian People" at a time that Ruthenian, Cherkassian and Cossack were mostly used to describe the people of Ukraine.

Bohdan Zynovi Khmelnytsky (pronounced Hmelne-tski) was born about 1595 and died on August 6, 1657. He is considered one of the greatest statesmen and military leaders of Ukraine. He led the 1648-54 Ukrainian Cossack war against the domination of Poland. Although he gained independence for the Ukrainian Cossack Republic he subsequently paved the way for Russian rule by concluding the controversial Treaty of Pereyaslav on January 8 (18), 1654 with the Moscow Tsar.

The third Hondius portrait of Khmelnytsky is a satirical version which probably is a forgery. It appears to be a defaced version of the second. It was apparently adapted from the original engraving and shows the Hetman with long satanic or donkey ears. It seems to have been produced to please bitter Polish nobles who hated Khmelnytsky for taking away their estates in Ukraine in the process of leading the Ukrainian nation to independence. This version has the same text as the second except that the last line "Dux" is changed to the ironic "Ductor." The only other change is in the decorative feathers on the Hetman's cap which are made thinner.

It seems doubtful that Hondius, a Dutchman and a fine artist, would have disfigured his excellent Khmelnytsky portrait himself to produce a cheap political satire. We may conclude then that the second version represents the final Hondius portrait of the Hetman. The first is a preliminary one and the third is probably a forgery adapted from Hondius' work by another engraver.

Wilhelm Hondius in his few but fine works relating to Ukraine engraved for himself a permanent name in the graphic art of that nation. The valuable Beauplan map engraved by Hondius put Ukraine on the map of Europe. With his Khmelnytsky portrait, copied countless times in the past three centuries, Hondius achieved artistic immortality for a work he probably did not realize fate had singled out to survive. ▼

Andrew Gregorovich

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THE ESSENCE OF SPORTS

by Larisa Latynina
Olympic and World
Gymnastics Champion



My friends sometime call me "the grandmother of Soviet gymnastics." I join in the laugh, though it's not always amusing to be called a granny at the age of 32. Half my life has been spent in gymnastics. I know a great deal about this sport, and regret that I had to retire from active competition. It was not easy to give up the happiness that gymnastics brought into my life. Incidentally, I think that happiness is the most fitting word to describe the essence of any sport.

Today I no longer take an active part in sports, but work as a coach of the Soviet national women's gymnastic team. My meetings with spectators are more vicarious than otherwise.

I have taken part in many exhibition contests in many countries of the world. These were not competitions where the points awarded by the judges intensified the struggle and unnerved some competitors, making them extra careful. They were exhibitions of skill, and beauty was the touchstone of success. I cannot recall a single instance where the house was not full on such occasions, whether it was in New York's Madison Square Garden, seating 20,000, or halls in Japan, Austria, France, Denmark and Britain, with crowds lining up outside the gyms and theatres in the hope of getting in.

Sport is a struggle, says the maxim. When a sportsman retires from active competition his work takes on a new quality, for which I have found no name as yet. He is no longer concerned about tournament tactics, the setting of records or mastery of new techniques (as is the case with us gymnasts), but concentrates on giving polish to what he already knows, in an effort to develop a fancy technique and new ways of presenting old skills.

Great skill in any field is always an art. I see no reason why sports should be an exception. However, I am discussing only the art of sport.

We had the Harlem Globetrotters over here a few years ago. They were not a team, but a professional troupe, and what they showed us at the Sports Palace was more in the nature of a

spectacle than a basketball game. I don't believe a single person in the thousands of spectators cared who would win; the score didn't matter. But everyone went wild over the artistry of the performance and the tremendous skill of the players.

There was no competition on that court, but the pleasure was no less keen for all that.

Often when a sportsman retires it is not because he started to slip; in fact he may even be jumping a few centimeters higher than the record which once brought him world fame. But there has appeared a younger man, who jumps even higher, for he builds on the experience of his predecessor and has the advantage of a more up-to-date method of training.

The sportsman leaves the stage still full of strength and skill. In this he is akin to the artist, in that their popularity is almost identical. But their lot is different, and the odds are against the athlete.

Today, Pele is called the "king of football" (soccer). He is admired even by those who are not avid football fans. His skill is unique, and I should say, on a highly aesthetic plane. Pele knows it all, he has command of all the secrets of the ball. I once read a review of a play in an English newspaper where a famous actor, who was cast in several different roles, was compared with Pele. This may seem far-fetched, though it is, in fact, a tribute to the actor, because Pele, who has raised football to the level of art, is a brilliant actor.

Today Pele is 27. Time flies. Soon he will be 30. Little by little the "king" will give way to the "veteran." Finally he will disappear from the football scene altogether. Aging fans will tell younger ones what a wizard Pele was in his day. Pele himself, still a comparatively young man, but a few pounds heavier, will be sitting in the stands, watching his successors show their paces. The years will have deprived him of speed and stamina, but can they strip him of brilliance and virtuosity? Would not Pele's name alone, on the posters, pack the Maracana Stadium in Rio, all of its 200,000 seats and every inch of standing room, even 10 years from now?

Perhaps my example of Pele is inept. Perhaps the Brazilians will cherish their idol as the British have done with Sir Stanley Matthews, whose football career culminated at the age of 50 with the bestowal of a kingship by the Queen.

You must not think that I'm trying to turn the tide, or stem the natural succession of generations in sports competitions. I simply think that we are sometimes too wasteful of talent.

I am sure that if we took greater care of our veterans, and displayed more inventiveness in prolonging their activity in sports, the succession of generations in this field would be much more fruitful. Words never adequately convey skill, however eloquent the teacher. They have to be shown. That is why I believe that a sports theatre would be not only a colorful and impressive innovation but also an excellent school for young athletes.

Some sports, like figure skating, allow their ex-champions to star in ice revues, where they continue to give pleasure to audiences for many years.

Sports are akin to art: they are spectacular, dynamic, and quite as pro-

ductive of imagery. A cross-bar set at a record height does not of itself excite the spectator. What matters is the man who prepares to conquer it. The audience wants to see this man, a glorious combination of nerve and muscle, sprout wings and rise to immortality sprout wings and rise to immortality.

LARISA LATYNINA, a Ukrainian sportswoman, is one of the world's outstanding champions in gymnastics. She was born on December 27, 1934 in the southern Ukrainian city of Kherson, a port on the Dnieper River. She Pedagogical Institute, is married and graduated as a teacher from the Kiev has a child.

She was All-Around Women's Gymnastic Champion of the XVI Olympic Games (Melbourne 1956) and again won the All-Around Gymnastic Champion title at the XVII Olympics (Rome 1960). In 1958 she won the World Championship in women's gymnastics.

Color TV

(from page 13)

During one year Kiev television presents the following schedule: 280 movies, 500 news stories (popular, scientific), 900 general programs, 200 concerts and 450 social, political, science and sports programs.

Ukrainian television was described by one Soviet writer as showing the "endless friendship" between workers and demonstrating the "broad and multifaceted propaganda of friendship among Soviet nations."

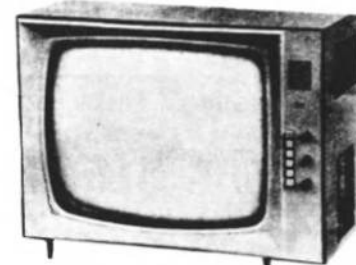
Cables link Kiev with Lviv and the Russian cities of Moscow (since 1960) and Leningrad. Programs are exchanged between these cities but Russian language apparently is dominant. A television grid in Eastern Europe also links Ukraine with Czechoslovakia, Poland, Hungary and East Germany in a system called Intervision.

Television was first transmitted by satellite on July 10, 1962 when the American Telstar Satellite made the first trans-Atlantic TV broadcast. The Telstar and Early Bird Satellites were put into orbit by the Communications Satellite Corporation (Comsat). Joseph Charyk, a Ukrainian Canadian born in Alberta in 1921, is President of the Washington based Comsat. Presidents Eisenhower and Kennedy recognized Charyk's ability by directing his career towards the presidency of Comsat.

The first television broadcast from a space flight was in August 12-

15, 1962 during the orbit of A. Nikolayev and P. Popovich. A TV linkup between Intervision (East) and Eurovision (West) covered all Europe in a broadcast which perhaps 200 million viewers saw. Paul Popovich, incidentally, was the first Ukrainian to circle the world (48 times) in a space ship.

Television equipment is built in the Ukrainian cities of Kiev, Lviv and Dnipropetrovsk. However, the Moscow planners have limited Ukrainian



Ukrainian TV Set

production to 14% of the USSR total although Ukraine's population is 20% of the Soviet total.

Television is a remarkable invention which, at its best, can contribute immeasurably to the educational and cultural growth of a nation. Television at its worst can drug a person into inactivity as a watcher rather than a doer. It can be a powerful weapon in the hands of a government wishing to mold a people to its own goals.

The quality of Ukraine's television programs has not been touched on in this article for a simple reason: I have not seen Ukrainian TV. ▼



BOOKMARK

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

THE LIFE & TIMES OF PETER THE GREAT. General editor Dr. Enzo Orlandi, text by Giancarlo Buzzi. Philadelphia, Curtis Books, 1967. 75 pages, illus. (Portraits of Greatness) \$3.95.

Magnificent color illustrations are the feature of this book printed in Italy for Curtis, the publishers of the *Saturday Evening Post*. The text is sketchy for which a lack of space may be blamed.

Several references relative to Ukraine are made on pages 38-39, 49-53 where the awkward "the Ukraine" is used rather than the simpler "Ukraine." On page 39, along with a historically inaccurate picture of Hetman Ivan Mazepa, the text says, "He remains a rather enigmatic figure in Russian history: according to some he was driven by personal ambition; others feel he was struggling for Ukrainian independence. In either case, the (sic) Ukraine profited greatly from his rule." This is one of the few reasonable statements on Ukraine in the book.

The decisive battle of Poltava in Ukraine on June 27, 1709 is well portrayed by color illustrations. The Cossacks (pages 50-51) are represented by Repin's fine painting of the Zaporozhians, in color, and by two questionable illustrations. The text says that the "wily" Ivan Mazepa "encouraged wild hopes of Ukrainian independence among the Cossacks." The author also says, "The Zaporogian Cossacks were a semi-barbaric people" a statement betraying a lack of knowledge. He laments for the Russian Tsar Peter's trouble with Ukraine saying that "even the non-Cossack Ukrainians were untrustworthy."

The excellent pictures in the book are unfortunately not identified as to source. Some, such as the picture of Mazepa, are complete fantasies of artists and others are accurate contemporary works. The publishers could have increased the book's value by giving the source, artist or date. Although not recommended for its content on Ukraine it will give a high school age reader some idea of Russia under Tsar Peter I.

THE CHORNOVIL PAPERS, compiled by Vyacheslav Chornovil. (Introduction by Frederick C. Barghoorn; Foreword, Zbigniew Brzezinski) McGraw Hill, New York, Toronto. xxi, 246 pgs. map, \$5.95.

Late in 1967 an unusual manuscript now known as the Chornovil Papers, was smuggled out of the Soviet Union. It reached the west a few pages at a time and was first published in Paris and then in Canada. Chornovil, a young journalist, created a sensation with his work because in it he provided the first thorough and unquestionably reliable material on the persecution of Ukrainian writers by the Soviet government.

Most unusual is Chornovil's *Petition* to the Supreme Court of Ukraine in which he uses the laws and constitution of the country and the precepts of Leninism and Communism in proving the illegality of secret trials and other injustices in Soviet treatment of Ukrainian writers, artists and intellectuals. Because the *Petition* is a closely argued presentation of the laws of Soviet Ukraine it is reading which will be easiest for a lawyer.

Chornovil's courage in writing such a book—there must be many such manuscripts in the USSR—is only exceeded by his courage in smuggling the work



Vyacheslav Chornovil

out for publication in the West. His situation is somewhat the same as that of the Yugoslav writer Milovan Djilas, and his fate now parallels the Yugoslavs—by imprisonment in a Soviet labor camp.

Tribute should be paid to those unknown heroes who successfully brought the manuscript out of Ukraine. The published book is also to the credit of the Ukrainian National Federation of Canada which first published it in Ukrainian in the *New Pathway* (Winnipeg) then saw it through publication at McGraw Hill. It is largely the UNF which made Chornovil headlines in major newspapers around the world.

The Misfortune of Intellect: Portraits of Twenty "Criminals" forming part two of the book, gives biographical sketches, letters and speeches of persecuted Ukrainian writers. The injustice these intellectuals have suffered in the Soviet system are now a record of our times. Chornovil's contribution towards publicizing the plight of these unjustly imprisoned persons has added his name to those few who have the courage to speak up and be counted.

The Chornovil Papers are an important document of our times, and although they are not sensationalism presented for itself—they are certain to make an impact on the world Communist movement. Doubts and questions will be raised regarding justice, equality and national freedom in Soviet Communist society.

BOOK NOTES

VIOLATION OF HUMAN RIGHTS IN UKRAINE. Memorandum submitted to the Honorable U Thant, Secretary General of the United Nations, by World Congress of Free Ukrainians, 456 Main St., Winnipeg, Man. April 1968. 16 pages.

THE UKRAINIANS IN CANADA, by Olha Woycenko. Ottawa, 1967. xv, 271 pages, illus. (Canada ethnica, 4). (Trident Press Ltd. P.O. Box 3629 St. B Winnipeg 4, Manitoba) \$7.50

STORMY ROAD TO FREEDOM. A novel by Nicholas Prychodko with a foreword by Igor Gouzenko. New York, Vantage Press (120 West 31st Street, New York, N.Y. 10001) 356 pages \$5.95.

MY SILENT WAR, by Kim Philby. New York, Grove Press, 1968. xxi, 262 pages. \$5.95.

KILLING GROUND: The Canadian Civil War, by Ellis Portal. Toronto, Peter Martin Associates, 1968. \$6.50.

INTERNATIONALISM OR RUSSIFICATION? A study in the Soviet Nationalities Problem, by Ivan Dzyuba. Preface by Peter Archer, edited by M. Davies. London Weidenfeld and Nicolson (S. Winsley Str. London W1, England) 1968, xix, 240 p. 42s (Distributed in Canada by Ryerson Press, 299 Queen St. W., Toronto, Ont. \$8.50).

This is one of the most remarkable books to come out of the Soviet Union in half a century. It is a carefully documented study of the present state of the Russification of Ukraine. The Soviet government distributed a limited number of copies to regional party secretaries in 1965. The book then rapidly gained greater fame by copies secretly circulated outside the first limited government circle.

Dzyuba's reward for this intensive research on the question of the Soviet nationalities problem was a transfer from his position, as well as criticism in the Communist party paper *Komunist Ukrainy* (June 6, 1966) and *Perets* (Sept. 1966).

Ivan Dzyuba's fame in Ukraine is such that some outspoken and courageous supporters managed to turn the tide of criticism against him and have him reinstated in his position. In January, 1966, he returned to his post as an editor with Dnipro (State Literary Publishers) in Kiev and for the first time in two and a half years of censorship he was allowed to publish in the Soviet Union.

Americans and Canadians who have met Dzyuba describe him as a remarkable man of exceptional intelligence. One Canadian described him as an intellectual giant, a kind of Ukrainian Gulliver surrounded by Lilliputian Soviet party and government officials in Ukraine. Born in 1931 Dzyuba graduated from the Institute of Literature of the Ukrainian Academy of Sciences. He started his career as a literary critic in 1950 at the age of nineteen.

"He has shown remarkable insight and opened up new approaches to Ukrainian literature, encouraging new talents and trends, while scathingly castigating pretentious mediocrity and artistic and ideological lameness."

As a Communist and a loyal citizen of Soviet Ukraine Dzyuba has demonstrated through numerous quotations from Lenin the wide gulf in Soviet governmental theory and practice. Ukraine received many guarantees of its rights. The question resolves itself to a choice of two alternatives. Lenin was right and the Soviet government has betrayed his

EDUCATION IN SOVIET UKRAINE. A study in Discrimination and Russification by John Kolosky. Peter Martin Associates, Toronto, Ontario, 1968. (\$6.00 cloth, \$3.50 paperbound).

The innocent sounding title of this book hides a fascinating study of Ukraine written from the inside. The author, John Kolosky, is a native Canadian who for thirty years was a member of the Communist Party of Canada. He has three University degrees including an M.A. in history from the University of Toronto. His dedication to the party was shaken after two years (1963-1965) of study at the Higher Party School of the Central Committee of the Communist Party of Ukraine in Kiev. When he started his studies he encountered the fact of Russian domination of Ukraine economically and culturally. His attempts to rationalize the open Russification of Ukrainian culture failed and he then resolved to gather all the materials relating to this question. This book is evidence of the fact that he successfully smuggled out of Ukraine an amazing number of statistics and documents, but it does not fully reveal the agony a dedicated communist has in discovering the true facts of the Soviet system.

"I often," writes Kolosky, lay awake at nights (in Kiev) torn with doubts, conflicts and confusion . . . Russians were everywhere with their arrogant, overbearing attitude; their contempt, sometimes veiled but often overt, for the Ukrainian language; their open display of a feeling of Russian superiority."

Kolosky became a Communist during the depression and now after thirty years and writing a sincere and objective but critical book of the Ukrainian educational system has been thrown out of the Communist Party of Canada.

The book itself is well written and supported by a mass of documentary materials. It is an explosive book dooming the Soviet Union's policies of discrimination against the Ukrainian language and culture.

Peter Worthington, writing in the *Toronto Telegram* (Feb. 17, 1968) said: "There have been plenty of exposes in

trust or Lenin was wrong and the Soviet government disregards his precepts.

Internationalism or Russification? is a fascinating and easy book to read despite the subject matter which in most books emerges as dull propaganda. No reader interested in the fate of the modern world, the threat of Communism or in Ukraine can afford to miss reading this excellent book.

the past of Soviet policies by emigres, defectors, ex-Communists, and anti-Communists. But never has there been such a documented, irrefutable exposure as this work by Kolosky. There is no answer to it."

American and Canadian readers will be amazed by the unusual facts Kolosky reveals—for the first time in many cases. For example, less than 25% of instruction at the University of Kiev, in the capital city of Ukraine **is in Ukrainian language!** PhD degrees in Ukraine in education must be written in Russian because only Moscow grants this degree and no university in Ukraine has this authority.

Kolosky's sincerity in writing **Education in Soviet Ukraine** cannot be questioned and as an eyewitness and educated person his work has the spirit of reliable scholarship about it.

His purpose was to raise the questions which he faced when he encountered the realities of the Soviet system and in this he admirably succeeded. It is a book that dedicated Communists (and anti-Communists) will find thought provoking and indispensable in understanding Moscow Communism and Soviet Ukraine today.

MY HERITAGE FROM THE BUILDERS OF CANADA, by Olivia Rose Fry. New York, Carlton Press, 1967. 183 pages, illus. \$4.95.

The author, a Ukrainian Canadian in Vancouver, B.C., combines some family history in Canada with an account of a visit to the Soviet Union where she saw "beautiful Kiev" and the "fabulous, fabulous city of Moscow." The book has some interest as the account of a traveler in Ukraine sympathetic to the communist system. But, it is marred by naive opinions, questionable facts and odd typographical errors. An example of the author's confusion appears on pages 90-94 where she quotes a professor as saying that Moscow has the support of **Ukrainian Nationalists!** In fact, the Ukrainian Nationalists for the past century have worked for the independence of Ukraine from Russia and violently oppose Moscow's domination.

American readers will wonder why she spells Ukrainian cities such as Lviv and Chernivtsy in the Russian form, since she claims to be interested in her Ukrainian origin and language.

Marxism-Leninism Not Scientific

Q. Is it true that Marxism-Leninism is a scientific theory?

A. No, because scientific theories are always tried out first on animals.

John Paul Jones and the Ukrainian Cossacks

"I have not yet begun to fight!"

THE GREAT American John Paul Jones, one of the founders of the United States navy served as an admiral in the Russian Imperial fleet on the invitation of Empress Catherine II. In 1788 he visited Ukraine. This little known episode in the American sailor's life placed him in naval service with the Zaporozhian Cossacks of Ukraine for a half year.

John Paul, who later added the name Jones, was born in Scotland on July 6, 1747 and died in Paris on July 18, 1792. He started his spectacular naval career by going to sea as a shipboy at the age of twelve to visit his brother in Virginia. He then served on merchant vessels, armed ships and slave ships and by the age of twenty-one he had shown such skill that he was made master of the merchant ship *John*.

While he was in charge of this ship, in 1770, he punished by whipping a negligent carpenter who subsequently died of malaria. He was proven innocent of this death but this incident tarnished his early reputation. Some years later he killed a man in self defense and then assumed the surname Jones. Romantic legends make him out to be a pirate at this time but no factual evidence has ever been found to support this view.

In December 1775 Jones was commissioned as a first lieutenant on the frigate *Alfred* in the U. S. Continental Navy. Within two years his ability was so evident that he was recommended to take charge of the American fleet but Commodore Hopkins thwarted the change and he was then unfairly placed eighteenth in rank in the U. S. Navy. In this post he sailed to France to battle the British. His pay was about \$75 a month.

IN FRANCE he took charge of *Bonhomme Richard*, an old ship renamed in honor of Benjamin Franklin, and set out to challenge two British ships of war. The American ship faced two British opponents, *Serapis* (50 guns) and the *Countess of Scarborough* (22 guns), which had superior crews, armament and speed.

"I HAVE NOT YET BEGUN TO FIGHT!"

ON SEPTEMBER 23, 1779 off Britain's Flam- borough Head, John Paul Jones encountered the two British warships with only one hope for survival: his naval genius. As a brilliant strategist he



Ukrainian Cossack

was able to outwit and defeat the enemy. The American ship was taking a heavy beating and was on fire again and again. At one point a British lieutenant asked the Americans to surrender but received the immortal reply from Jones: "I have not yet begun to fight!"

After three and one half hours of battle in moonlight the ships were finally, and luckily for Jones, locked together. The Americans boarded and took over the British Ship *Serapis* only to see their own ship slowly sink into the sea. Jones sailed to Paris as a naval hero who had humbled the mighty British navy. At the end of the war the U. S. Navy was disbanded and Jones received a gold medal from Congress in recognition of his heroic service to his country.

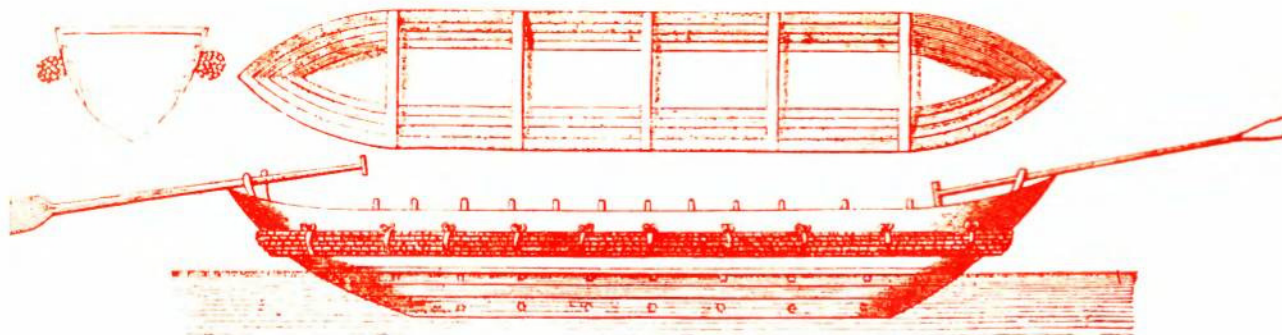
Russia invited the services of John Paul Jones after a 1788 Russian letter reported him in this spirit:

"Your excellency will undoubtedly recall the name of the Chevalier Paul Jones who in the last American war did great and amazing deeds with small means . . . He is, in the opinion of everyone, one of the greatest sailors of the time. To rare boldness, valour, and intelligence, he adds a great deal of prudence, circumspection and disinterestedness and seeks nothing but glory."

Empress Catherine II (the Great) of Russia, a German princess, had come to the throne in 1762. She proceeded to fight her first war with Turkey (1769-74) forcing it finally to recognize an independent Crimea and to concede some territory to Russia. In less than a decade Catherine gobbled up "independent" Crimea as a Russian possession which led to the second war with Turkey.

DESTRUCTION OF THE ZAPOROZHIAN SICH

AT THE END of the first war with Turkey in 1774 Catherine saw that the independent Ukrainian Cossacks now stood in the path of her fur-



Ukrainian Cossack Boat or Chaika, after Beauplan, from Evarnitsky's History

ther expansion south. On her orders a huge Russian army in June 1775 surrounded and destroyed the Sich, the fortress capital of the Zaporozhian Cossacks of Ukraine. The Ukrainian Cossack stronghold, which had existed over two centuries, surrendered to the Russians at the same time that the American War of Independence was winning freedom for a new nation.

Catherine's ambition was to take command of the Black Sea but the Turks had built a powerful fortress, Ochakov, in the Bay of Odessa. This fort effectively blocked the mouth of the Dnieper River and bottled up part of the Russian navy.

Ochakov, the Turkish fort which is today the small Ukrainian seaport of Ochakiv, had been attacked many times (1523, 1669, 1688, 1692, 1694 etc.) by the Zaporozhian Cossacks. Baron Campenhausen wrote of these Ukrainian Cossacks:

"Prince Potemkin raised a regiment of them called the brave Zaporogs, a title which they rendered themselves worthy of in 1788, at Otschakov, by taking the island of Berezan by storm. The mountain on which the fortress was situated was extremely steep and difficult to climb, but the Zaporogs ran up it with intrepidity, and drove the Turks from their entrenchments."

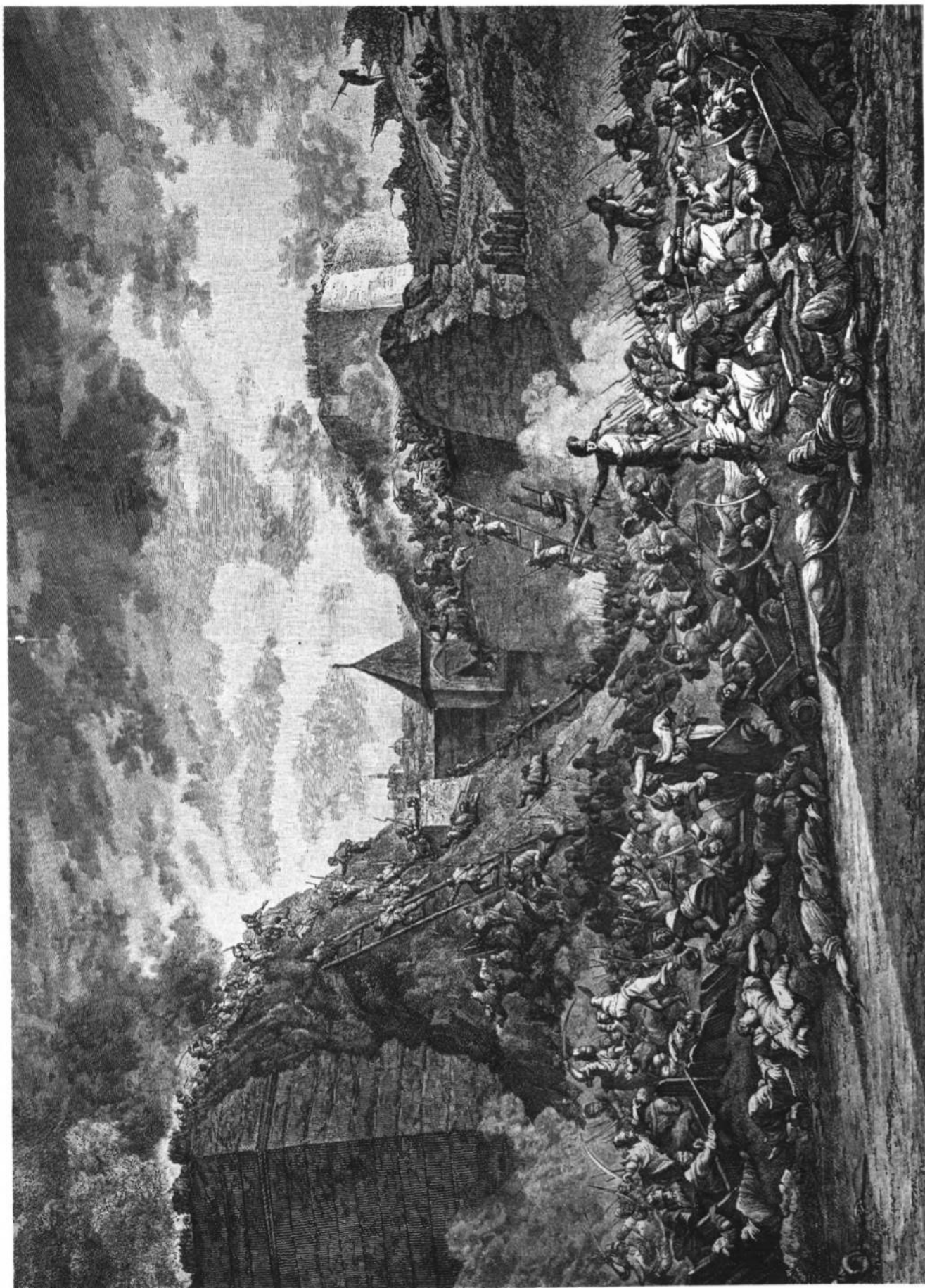
Prime Minister William Pitt of Britain was so worried by the Russian victory at Ochakov that he tried unsuccessfully to get Parliament's support for Turkey. The Treaty of Jassy (1792) gave Ochakov permanently to Russia. But we are ahead of the story now.

The second Russo-Turkish War (1787-91) had to be fought partly on the sea. Russian and Turkish supremacy of the Black Sea hinged on the control of the estuary, or mouth, of the Dnieper River, called the Liman. Catherine considered asking John Paul Jones to lead a Russian Black Sea fleet of serfs, Ukrainian Cossacks and Levantine pirates. In April 1788, after meeting Catherine, he became a rear admiral in the Russian navy. Anxious to get into battle, he rushed to see Prince Gregory Potemkin who was in charge of all Russian military forces but he was mistaken about his position of commander of the fleet.

On June 9th, Paul Jones finally flew his banner from the 26 gun Russian flagship *Vladimir*. It is interesting to us that he always spelled the name of the ship *Wolodimer* a Ukrainian form, rather than the Russian form, *Vladimir*. Presumably he picked it up from the many Ukrainian



Ukrainian Cossack Ship and Chaikas about 1650, after Beauplan, by A. Slaktion



Ukrainian Zaporozhian Cossacks Storming the Turkish Fortress of Ochakov in 1788

speaking sailors, serfs and Cossacks in his fleet. Paul Jones was now in charge of a Squadron of one flagship, eight frigates and four armed vessels.

ZAPOROZHIAN COSSACK BOATS

A FLOTILLA, not under Jones's command, made up the other part of the fleet. This flotilla included 25 galleys, barges, double launches (chaloque vessels) plus a large number of one gun craft called Zaporozhian Boats. These took their name from the Ukrainian Cossacks who were established "za porohy" or "beyond the rapids" at the great bend of the Dnieper River. These boats, which were called *Chaika* in Ukrainian, carried one gun, heavy for their size, war supplies, provisions and about 50 to 60 men. They were about 65 feet long, 10 feet wide and 12 feet deep with rudders front and back. Twenty to thirty oars and sometimes a sail were used. The sides were protected against enemy musket fire by "armour" of wool sacking or mats of woven reeds which absorbed enemy shot.

Samuel Eliot Morison in his excellent book *John Paul Jones: A Sailor's Biography*, says:

"These units corresponded to the LST and other small-craft flotillas in a modern amphibious operation whilst Jones's Squadron may be compared with the bombardment and covering ships. The Flotilla, a formidable amphibious force, was under Nassau-Siegen" (page 370). Nassau-Siegen, an adventurer, proved to be as much of a problem to Jones as the Turkish navy.

The Turkish fleet was under the control of a talented admiral, Hassan el Ghazi who was called Lord Captain (Capudan Pasha) or Hassan Pasha. His fleet was about equal to the Russian although his flotilla was weaker and his squadron was stronger than Jones's.

The First Battle of the Liman on June 18, 1788 ended with a Russian victory for which Nassau took all the credit despite the contribution of Jones. On June 27 a further Turkish attack stopped short when Hassan Pasha's flagship ran aground.

That evening Jones decided to make a personal reconnaissance of the Turkish fleet and boarded a small craft under the charge of a Zaporozhian Cossack called Ivak. Admiral Jones immediately inspected the entire craft, praising, checking and rearranging. He had a smaller two-man boat brought in with oars wrapped in cloth to muffle their noise.

When supper was served Jones shared the Cossack meal. He joked with the sailors through his interpreter. After supper, helped by a double ration of liquor, the men broke into song "of such mournful cadence that even Jones who did not understand the words, shed tears." Cossack Ivak sympathized with the Admiral who, he thought, was probably thinking of home just as the Cossacks were thinking of their native steppes in Ukraine.

"It's time!" said Jones as he jumped to his feet and, patting Ivak on the shoulder he said, "Let's go!" Ivak and Jones later set out from the others in the small boat and went straight towards the Turkish fleet. Two enemy craft challenged them—which could have meant the end of the Admiral's career—but Ivak was able to talk to them because they were manned by Ukrainian Cossacks who were in the Pasha's employment.

BARON CAMPENHAUSEN in his *Travels and Historical Account of the Zaporog Cossacks* (London 1808) says: "It was a singular circumstance, that twenty armed boats in the Turkish fleet, commanded by Hassan Pasha, was at the same time manned by emigrant Zaporogs." S. E. Morison misleadingly calls them "Turkish Cossacks." A more accurate description would be *Ukrainian or Zaporozhian Cossacks in Turkish service*.

"Soon we reached the enemy's fleet. Like a town it lay at anchor, a whole forest of masts," said Ivak. Finally, they approached one of the biggest Turkish ships and, while Ivak asked whether the captain would like some salt, Jones wrote in French with chalk over the gold insignia of the ship: TO BE BURNED PAUL JONES. The next morning the inscription was still there and Jones burned this very ship in the battle.

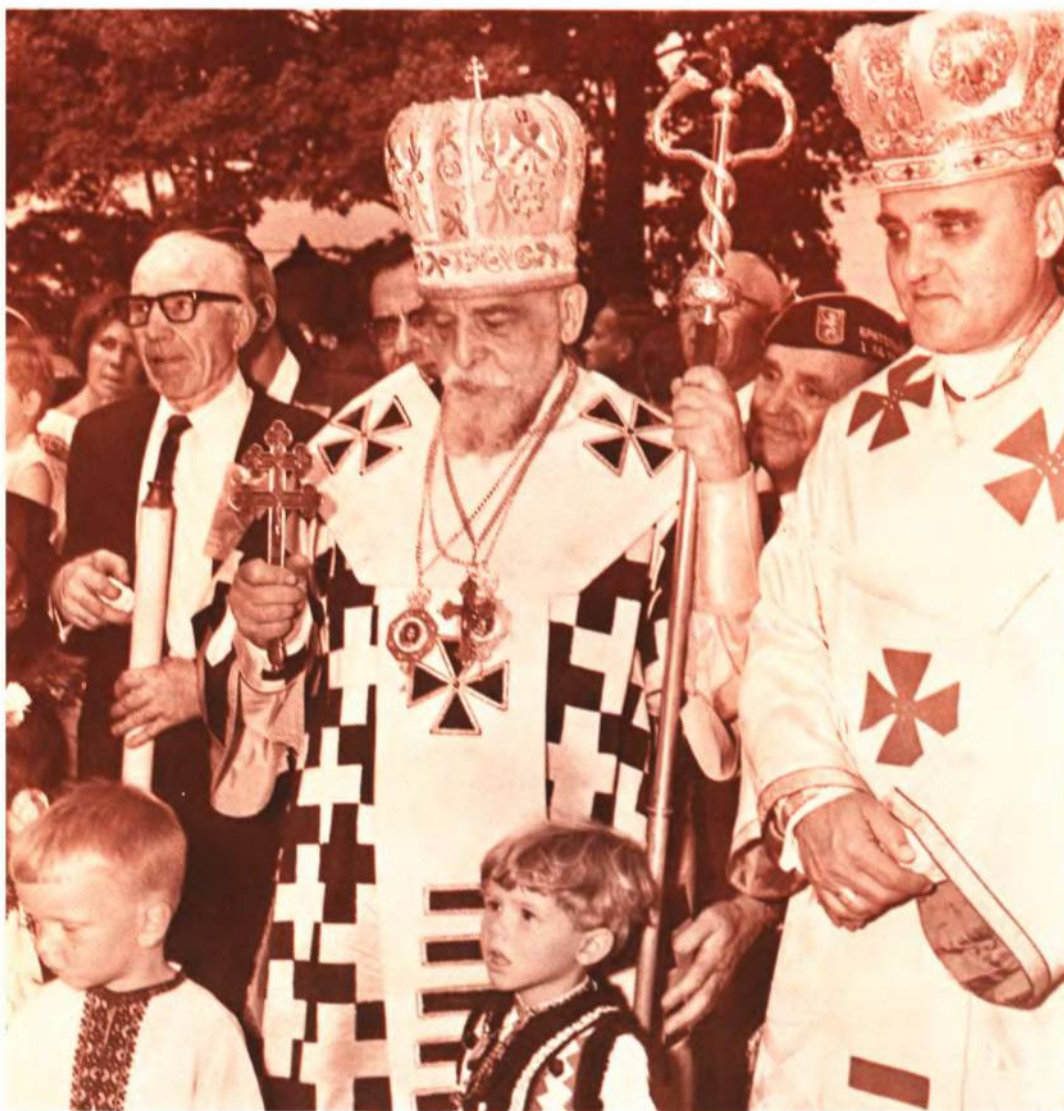
The Ukrainian Cossack was deeply impressed with Jones: "In all my life I have never seen such a person; sweet like a vine when he wished, but when necessary, like a rock. I wonder . . . how I entrusted myself to a man, not a Christian (i.e. not Orthodox—ed.) at that, to be led directly into the hands of the enemy . . . And how one trusted him! One movement of his hand you obey like a commanding voice. It seems that some people are created to command."

In gratitude for the Zaporozhian Cossack's service Admiral Jones gave him a dagger with an inscription: "From Paul Jones to his friend the Zaporozhian Ivak, 1788."

The Second Battle of the Liman ended with a Russian victory and a grand total of Turkish losses: 10 large and 5 small vessels, 1,673 prisoners and about 3,000 dead. Russian losses were one frigate, 18 killed and 67 wounded. All the glory again went to Prince Nassau whose flotilla met success largely through the tactics and strategy of Jones. Jones during the battle finally even captured the Pasha's own galley but a jealous cohort of Nassau-Siegen set fire to her and the ship and all her chained galley slaves perished in the water.

On October 29 John Paul Jones wrote a letter protesting the humiliation his reputation was suffering. This protest led to his recall to the north, and then to his dismissal from Russian service. Catherine unceremoniously dumped Jones when she had no further need of him. —A.G.

Cardinal Visits Verkhovyna



Page 28—

Upper left—UWA officials lead procession through Resort grounds to St. Volodymyr's Church.

Upper right—Cardinal Slipyj, Bishop Shmondiuk conduct memorial services at Verkhovyna Mohyla.

Center—Closeup of Cardinal Slipyj and Bishop Shmondiuk.

Lower left—Cardinal receives painting of St. Volodymyr's Church.

Lower right—Verkhovyna Cultural Courses students pose with Cardinal.

Page 29—

Upper left—Faithful receive Holy Communion from Cardinal in St. Volodymyr's Church.

Upper right—Historic arrival at UWA Resort Verkhovyna.

Center—"Accept us, dear father, into thy church" was plea of this young Ukrainian lass.

Lower left—Cardinal Slipyj addresses dinner guests in Resort pavilion.

Lower right—Front part of procession.







POETRY

RUS SLEEPS

Rus' sleeps and the great folds of mists
enshroud it like a safe impenetrable lock,
strongly, unbreakably and—perhaps infinitely.

these mists perhaps ignorance
 perhaps shame
 perhaps death.

The cranes fly south—as before.
the winds sweep over barren steppes.
the blue-perhaps azure sea howls of lost souls
the nightingales still sing in the cherry orchards
 but the cranes shall never return
 and Rus' sleeps.

the cranes have flown never to return
they seek new homes.
 new songs, they seek—to forget.

A silent wind howls a silent song
blind eyes see non-existent hues
pale golds and blues
which hang limply in the howling winds.

Bleak, blithe, bowed figures hoard and howl
over ordained treasures tried, tempting.
tempting that which is to become
 that which is not.

Great seas of blood heaving
great fields of skulls growing
great gales of desolation shattering.
futile monuments into sterile masses
of hate encrusted dust.

Battering rams of ideology rotting
in the superfluous garden of eden lost
the truth lies buried in red safrons
with the dead cossack youth.

Thoughts fly with the cranes
and dwell no more.
Rus' sleeps in the great folds of mist
which envelops all things

Man speaks—the language the truth is known.
the cranes never cry out.
eight million once knew, once spoke
but now shall silent be
and Rus' is dead . . .

Rhomun
Yorkton, Saskatchewan

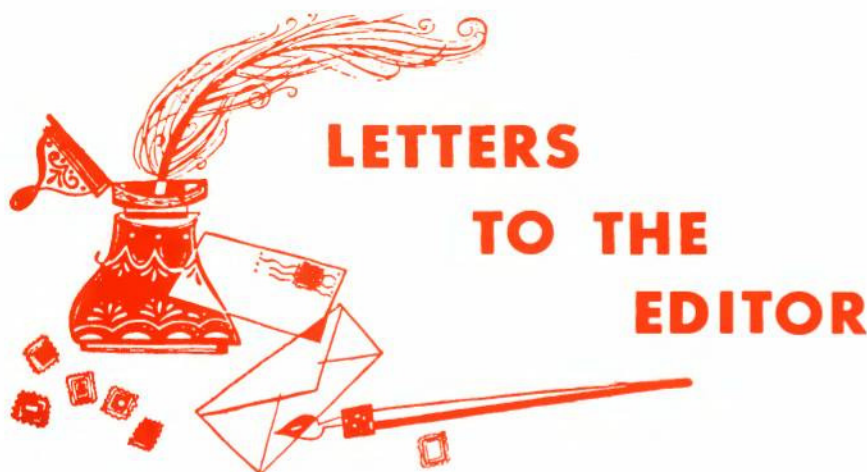
Rus' is the ancient name of Ukraine—Editor

SOMEWHERE ON THE BOTTOM

OF MY NIGHTS

Somewhere on the bottom of my nights
Burns a white candle
A wind came and didn't put it out
A bull came and didn't put it out
A horse came with a hoary mane
A tank came on tip toe
A plane came with a sky parasol
And didn't put it out and didn't put it out
Each bent over
Each lit his own
A wind came with a candle
A horse came with a candle
A bull, a tank, a plane
Came with a candle came with a candle
A classy glass palace
Came with a small candle
A small gray mosquito
Came with a big candle
Somewhere on the bottom of my nights
Burns a white candle
I feel glad I feel sad
I feel glad I feel bad
I feel numb from oversweetness
Somewhere on the bottom of my nights
Burns a white candle.

Ivan Drach



Dear Sir,

Enclosed please find my check as a renewal of my subscription.

Would you please explain to me, and I guess to many readers of FORUM, why you use the spelling Kiev, which is the Russian pronunciation, instead of the Ukrainian pronunciation. I think that the duty of our historians and linguists should be to promote Ukrainian spelling of Ukrainian names.

Rev. Peter Kowalchuk
Ukrainian Orthodox Church

KIEV OR KYIV?

Forum has published two articles, "Ukrainian Transliteration" (Winter, 1967) and "Ukrainian-English Transliteration" (Spring, 1967) which help to explain our spelling of Kiev, the capital city of Ukraine.

The English language is perhaps not as flexible as Ukrainian in some areas and no really satisfactory spelling can be made of Kiev to give the exact Ukrainian pronunciation. Perhaps the Ukrainian capital's name would be best pronounced by an American seeing it spelled Kayeew. Hardly a beautiful word. Probably the best transliteration of the word from Ukrainian would be Kyiv but no American can read it since this combination of letters is strange to the English language.

Kiev CAN be pronounced close to the Ukrainian by saying "K-iev" rather than the Russian "Ki-ef."

The spelling Kiev is well established in English usage with English language books by such reliable authorities on Ukraine as John Reshetar, Y. Bilinsky, D. Doroshenko, Clarence Manning and Natalie Polonska-Vasyienko using it. The Ukrainian Academy of Arts and

SUMMER, 1968

Sciences in the U.S. and the Ukrainian Quarterly also approve of this spelling.

FORUM consistently uses established American or English usage because our average reader is American born and is not familiar with the intricacies of the Ukrainian and Russian languages. It is for his convenience that we have chosen to use the common American spelling in preference to a more obscure scholarly spelling.—Ed.

Sir:

Could you or any of your readers give me some information about Ivan Franko and the Nobel Prize?

I have heard a number of times that Franko was one of the authors considered for the Nobel Prize in literature either just before the beginning of World War I or during its first year or so. Unfortunately, I have not been able to find any concrete information on this matter. Was Franko really nominated? By whom? When?

I. Luchka
Germany

From the Editor: How about it readers?

Dear Sir:

I am enjoying FORUM very much.

Milton Hewak
Hamilton, Ontario

UKRAINIAN PROVERBS

If you love — marry; if not — don't tarry.

—
Let your heart have it's way — you'll be sorry someday.

—
Love, like a ring, has no end.

HISTORIAN DENIES RUSSIFICATION IN UKRAINE

P. Kalenychenko, candidate of historical sciences, "By Virtue of Lenin's Nationality Policy," RADYANS'KA UKRAINA, June 10, 1967, pp. 2-3. Excerpts.

During the entire course of Soviet government, its many foes, including remnants of Ukrainian bourgeois nationalists protected by imperialist governments — have manifested an unwholesome interest in our Party's nationality policy, and in our country's solutions to the nationality question. This interest has become especially acute of late, with the approaching 50th anniversary of the Soviet Union. These upstart "experts" come out with unbelievable fictions about Soviet affairs. With a fierce abhorrence of anything Soviet, some of them making raving statements to the effect that the USSR is guilty of the same brand of colonialism towards Soviet countries, especially Ukraine, as was the old Russian Czarist government. Others talk about a mythical inequality of nations in the Soviet Union, using the defunct example of Austro-Hungary where, ostensibly, the nationality question had been so commendably resolved. Of course they choose to ignore the fact that one of the major reasons for the Empire's collapse was unresolved nationality disputes.

There are also those who refuse to recognize Ukraine as a nation. Not long ago an obscure bourgeois sociologist Walter Kolarz wrote in this vein: "It would be erroneous to look upon Ukrainians, regardless of their great numbers, as a nation equal in importance to the French, Italians, Spaniards, and others." Now where do we go from here? ▼

A girl is like your shadow. If you try to chase it, it runs away. But if you run away, it chases you.

—
A liar may tell the truth only once a year, but even then he finds it unpleasant.

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CARDINAL VISITS VERKHOVYNA

HISTORIAN DENIES RUSSIFICATION

1550 MAP OF UKRAINE

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UKRAINIAN CHRISTMAS CARDS

THE FAMOUS COSSACK LETTER

REPORT ON UKRAINE

PRINCE MAZEPA'S TITLE

AN AMERICAN TOURIST IN UKRAINE

THE PRINCESS AND THE POET

UKRAINIAN AMERICAN
OR AMERICAN UKRAINIAN?