

COMPOSER ZENOWIJ LYSKO  
KOTLYAREVSKY'S BI-CENTENNIAL  
KHORTITSYA-COSSACK ISLAND

No. 10 Fall, 1969

50 cents

# FORUM

A UKRAINIAN REVIEW



# FORUM

A UKRAINIAN REVIEW

440 Wyoming Avenue  
Scranton, Pa. 18501



No. 10

Fall, 1969

diasporiana.org.ua

Editor

Andrew Gregorovich

Managing Editor

Jerry Pronko

Advisory Editors

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

Cover — Myron Levytsky

Published Quarterly by the  
Ukrainian Workingmen's Association  
440 Wyoming Avenue  
Scranton, Pa. 18501  
Phone: Area Code 717 342-0937

50c per copy Yearly Subscription \$1.80

Mail subscriptions and manuscripts to:

FORUM

440 Wyoming Ave., Scranton, Pa. 18501

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

Copyright 1969 by Forum Ukrainian Review. All rights reserved. Reprinting in whole or part without written permission is prohibited.

— Printed in U.S.A. —

## ZENOWIJ LYSKO

Compiler of the Monumental ten volume collection

Ukrainian Folk Melodies of 11,500 songs

by ANDREW GREGOROVICH

THE ACHIEVEMENTS OF MEN of music are often as fleeting as the notes they play. The immortals of music are but a few of those who devote their lives to the art. One of these few whose life work seems to have given him a hold on immortality is the late and noted Ukrainian composer and musicologist, Zenowij Lysko.

His achievement, because of its immensity, is one usually reserved for the resources of a national government or at least a great university or academy of sciences. Undaunted by the size of the task facing him,



Professor Lysko carefully collected and systematized 11,500 Ukrainian folk songs and melodies thus forming an important contribution to the world treasury of music.

Four volumes of **Ukrainian Folk Melodies** have already been published, each about 575 pages, covering the index and 3,734 songs. The complete ten volume work with 11,447 songs will form a musical encyclopedia of Ukraine's folk music. When completed it will be one of the largest printed collections of folk songs with music of any nation in the world.

Zenowij Lysko was born on November 11, 1895, in Rakobuty near the city of Lviv in the family of a Ukrainian priest. He studied in a high school (gymnasium) in Lviv, then under Austrian rule, and at the same time took piano lessons in the Lysenko Musical Institute. In 1913, at the age of 18, he graduated from high school and became a student at Lviv University. At that time the famous Professor Michael Hrushevsky was lecturing on Ukrainian history at the university.

In 1915, during the World War, young Lysko was interned by the Russian army and transported to Volhynia where in addition to office work he had the opportunity to study music. In 1917 he joined the Ukrainian Sich Sharpshooters and participated in battles against the Bolshevik and Polish armies. He was captured and spent a year in a Polish concentration camp near Cracow. When he was finally free he returned to Lviv, now under Polish rule, where he worked as a professional musician in the Ukrainian theater. At the same time he studied at the Ukrainian underground university where he received his degree in 1922.

**H**E WAS THEN ATTRACTED to Prague, the capital of Czechoslovakia, where he received a government stipend for music and Slavic studies. The famous Charles University gave him his degree in 1926. However he continued studying music and took lectures on Harmony and Counterpoint with Theodore Yakimenko who was then Dean of the Music Department in the Drahomanov Pedagogical Institute.

In 1927 he received recognition from the music composer's faculty in the State Conservatory of Czechoslovakia and in 1929 he received his Master Teacher's diploma from the Conservatory. In 1928 he had received the Doctor of Philosophy degree from the Ukrainian Free University in Prague for his dissertation on the operetta **Zaporozhets za Dunayem** (The Zaporozhian Cossack Beyond the Danube) by S. Hulak-Artemovsky.

Dr. Lysko then returned to Lviv where as a Polish citizen he obtained a passport in order to visit Soviet Ukraine. According to an article by Daria Hordynska-Karanovich (Svoboda, Aug. 5, 1969) he went to Kharkiv, then the capital city of Ukraine, and became a lecturer in musical theory at the Ukrainian State Conservatory. One year later he returned west to Galicia and became a teacher and director of the Lysenko Music Institute in Stry. He also became a member of the Central Lysenko Musical Association (Lviv) and finally settled permanently in Lviv.

As a musicologist, Professor Lysko was an active executive member of the Musical Commission of the Shevchenko Scientific Society and the Editor in Chief of the monthly journal **Ukrainian Music**. After the Soviet army took Lviv from Poland in September 1939, Dr. Lysko was Director of a music school and a Professor of composition at the Conservatory. Under the German military occupation, 1941-1944, the Lviv Conservatory was named "Stadtliche Musikschule," but Lysko maintained his teaching duties there. The upheavals of the war carried Lysko west and the end of the war found him in a Displaced Persons (DP) camp in Mittenwald, Bavaria, Germany. He immediately became active again taking on the position of music director and teacher of the camp school and then inspector of Ukrainian music schools in Germany.

**A**FTER LIVING FIFTEEN YEARS in Germany Dr. Zenowij Lysko decided to come to the United States in 1960. He came to New York City where he became professor of musical theory and piano at the Ukrainian Musical Institute. In 1962 he was appointed the Director of the Institute. His scholarly interests led him to be a member of both the Shevchenko Scientific Society and the Ukrainian Free Academy of Sciences Inc. in New York where he became head of the Musicology Section. He was also a member of the International Folk Music Council which is a branch of UNESCO.

Professor Lysko died in New York City on June 3, 1969 at the age of 74. Services were held at St. George's Church on Saturday, June 7 and he was interred at the Ukrainian Orthodox Cemetery in Bound Brook, N.J. He is survived by his wife Dokia, brother Constantine and his sister Yaroslava Lisovtsy.

During the war much of the composition and musical work of Lysko was lost. The variety of his compositions and studies might be judged from the following: Symphonic poem, a four part suite for symphony orchestra, a piano trio, sonata for piano, two cantatas, fugues, preludes and miniatures for piano and solo songs. Among the scholarly books and articles Dr. Lysko wrote in Ukrainian are "Musical Lviv" (in **Lviv Art and Literary Almanac**, ed. by B. Romanenchuk Philadelphia 1954, pg. 143-51); "Musical Dictionary," "Beginnings of Musical Art in Galicia," "Ivan Lavrivsky," "Director's Instructor," in cooperation with Dr. W. Vytvytsky; articles on M. Kolessa, Porfir Bazhansky, Alexander Koshetz, Michael Verbytsky; "Musical Forms," "The Formal Structure of Ukrainian Folk Songs." He edited a collection of religious compositions by Koshetz. However despite all these valuable studies Lysko's greatest work is the monumental collection **Ukrainian Folk Melodies**.

The title page of this multi-volume work appears in Ukrainian and English and reads:

**UKRAINIAN FOLK MELODIES** Collected and edited by Zenowij Lysko. (Technical editor and publisher, Marian Kots) New York, Ukrainian Academy of Arts and Sciences in the U.S., Inc. 1967-





Prof. Zenowij Lysko at work

**VOLUME ONE IS AN INDEX** volume of 564 pages and contains a Foreword as well as articles in English and Ukrainian on various aspects of Ukrainian folk songs relevant to this publication. The topics covered include: Song material editing, The problem of systematizing folk melodies, Melodies, Order of entry, List of sources, Text, Territorial, Genre, Polyphonic and instrumental songs, Rhythm, Melody and form, and Indexes. A valuable bibliography of 196 books of Ukrainian folk songs which have been incorporated into the work of Lysko is listed on pages 47-66. As a careful scholar Dr. Lysko always lists the sources and variants of every song.

Although little general historical information is given on Ukrainian folk songs some interesting points emerge. According to Lysko "the first Ukrainian folk melody notation of our new period" is the dance *Derhunets* published by the Russian journal *Musical Diversion*, 1774 (see song 10,538). If fault can be found with this work, most readers would probably like to have seen included in the set a biographical sketch and portrait of Dr. Lysko and a list of his works. A list of subscribers would be useful in the last volume. The technical analysis of Ukrainian folk songs by Lysko in volume one is valuable and perhaps a historical outline of Ukraine's folk music would have been useful.

**Forum** asked publisher Marian P. Kots about the progress of the *Ukrainian Folk Melodies*. He told us that at the present time there are 300 subscribers which includes 17 universities. It is being mailed to 14 countries outside the United States but a surprising fact is that 60 per cent of all subscribers are in Canada.

Another surprise is that the best response received is from behind the Iron Curtain. "Those who had the book in hand hardly believed that such a publication is possible in exile," said Mr. Kots. Several copies of the book have gone to Soviet Ukraine and been received by Ukrainian artists.

**THE PUBLISHER TOLD FORUM** that the publication costs are immense and far above the receipts from sales. Perhaps this is partly due to the high standard of quality maintained by the publisher. The volumes are well bound in maroon buckram cloth and gold stamped with an attractive design by Peter Kholodny. The volumes show evidence of quality printing and do the subject justice, particularly in the attractive musical notation.

The folk melodies of Ukraine, according to Lysko, have been found to consist mostly of vocal songs (94%), while instrumental melodies consist of 5% and mixed melodies of 1%. Despite the overwhelming importance of lyrics in Ukrainian songs few musicologists have gone beyond the first stanza. Zenowij Lysko has attempted to record the first three stanzas to the songs he has collected and adds a note when further stanzas are recorded in a separate volume.

The major purpose of *Ukrainian Folk Melodies* is to make available a substantial and systematic body of Ukrainian folk songs, to rectify inconsistencies and to bring about uniformity in their musical notation. In the past many Ukrainian folk songs have been ascribed to Polish and Russian musical folklore so this collection will help to correct this situation. The folk music of Ukraine, along with that of Serbia, is often described as being among the richest in the world; Lysko has helped to document this.

*Ukrainian Folk Melodies* will be of value to musicologists, composers and teachers and will help to record and make known part of the rich musical heritage of Ukraine. ▼

#### UKRAINIAN FOLK MELODIES

Volumes 1-4 are now available at \$10.00 per volume or \$40.00 a set from:

Self Reliance A/C 748  
558 Summit Avenue  
Jersey City, N.J. 07306  
U.S.A.



# Ivan Kotlyarevsky

## Founder of Modern Ukrainian Literature

by Andrew Gregorovich



**A**MONG THE WRITERS of the world, Ukraine's Ivan Kotlyarevsky holds an unusual position as the founder of both the literature and the drama of a major nation. Kotlyarevsky's bi-centenary in 1969 honors him for virtually alone ensuring the creation of a unique and rich body of literature and the survival of the Ukrainian language. The publication of his book *Eneida* in 1798 was the most decisive step in the creation of a modern Ukrainian literature. However, Kotlyarevsky did not know that it was being published and was angry that it was done without his knowledge or permission!

IVAN KOTLYAREVSKY was born on September 9, 1769 into the family of an impoverished Ukrainian noble who was a minor official in the city of Poltava. The town of Poltava, on the quiet Vorskla River in the heart of Ukraine, is an old settlement which was first mentioned as Ltava in 1174.



**I**N THE 18TH CENTURY Poltava was a small Ukrainian steppe town of about 8,000 with white houses and green orchards surrounding a magnificent cathedral. Only sixty years earlier, in 1709, the famous Battle of Poltava was fought here by King Charles XII, and Hetman Mazepa against Tsar Peter the Great. The strong local historical traditions, Ukrainian and Cossack, influenced the future writer.

As a boy Kotlyarevsky was taught at home. At the age of six he must have heard stories of the exploits and adventures of the Ukrainian Cossacks and of the destruction of the Zaporozhian Sich, the fortress capital of the Cossacks, by the Russian Empress Catherine the Great in 1775. The impact of this event must have been lasting on the boy since he later started his *Eneida* with that event.

Russian Tsarist repression after the destruction of the Cossack capital led to the suppression of Ukrainian schools and the prohibition of the printing of Ukrainian books according to the writer Peter Khropko. However, interest in the Cossacks and the old "Cossack freedoms" was widespread and this was the environment in which the young Ivan grew up.

In 1780, at the age of eleven, Kotlyarevsky entered the Poltava Seminary. A strong scholastic tradition encouraged the study of Latin literature and so as a youth he came to love the *Aeneid*, the ancient epic of Rome written by Virgil (70-19 B.C.) which he later used as a basis for his own creation. He spoke Latin fluently and knew other languages such as Greek, French, German and Russian in addition to his native Ukrainian.

**Y**OUNG IVAN WAS A LIVELY boy and an excellent student who loved reading. Because he was so good at writing verses in school his friends called him "the rhymer." It is possible that after nine years of studies his lack of interest in seminary studies and perhaps the financial pressure from the death of his father (date unknown) caused him to become a government clerk from 1789 to 1793. During the years 1793 to 1796 he was a teacher and private tutor.

He became deeply interested in the traditions of Ukraine and began to study her history and the customs, rituals, songs, legends and folk wisdom of the common people. Kotlyarevsky was a well educated man of his time and much of his knowledge was incorporated into his writings. He read Cervantes, Lafontaine, Voltaire, Walter Scott and the American James Fenimore Cooper as well as many other ancient and modern authors. He felt close to the common people rather than the nobility and humanitarian and democratic ideals guided him throughout his life.

**A**S A YOUNG TEACHER he fell in love with a wealthy landowner's daughter, Maria, but his

financial position was so low that her father would not give his consent. From this disappointment he never married. On the next day, April 1, 1796 he left teaching and joined the army where he stayed twelve years, reaching the rank of captain.

There is some evidence to indicate that Kotlyarevsky started writing his *Eneida* in 1794 while he was a teacher. Indeed, one of the oldest manuscripts is dated, "1794 year, October 11th day."

During the Russo-Turkish war of 1806-1808 he saw active military duty. In the area south-west of Ukraine near the Black Sea were the fierce Budzak Tatars. Kotlyarevsky was assigned the task of bringing them over to the Russian side, which he successfully did, demonstrating great courage. He was in the battles to take the town of Bender and the strong Turkish fortress Izmail.

At one point during the war the Zaporozhian Cossacks from Beyond the Danube who had gone over to Turkey some thirty years before, learned that the famous author of the *Eneida* was in their area. They extended an invitation to Kotlyarevsky to become their chief. This indicates the extent of his fame and recognizes his achievement in faithfully capturing the Cossack spirit in his book.

He continued to write the *Eneida* during his free time in the army. He was able to incorporate his military experience into the last three parts of the book which made it true to life.

After an illness Kotlyarevsky resigned from the army in 1808 and went to the capital of the Russian Empire. In Petersburg he oversaw the printing of the third edition of the *Eneida* and searched for an opening in a government career.



Kotlyarevsky's House in Poltava  
Painting by Taras Shevchenko







Trojans (Cossacks) Sculpture on  
Kotlyarevsky's Monument in Pol-  
tava by Sculpture L. Pozen, 1903.



For two years, the forty year old writer searched grey Petersburg for a post or patron to start a new career. Finally he was so penniless that he couldn't afford even a candle, so, hungry and cold, he returned to his parent's Poltava home, built 1705, where he lived the rest of his life. Painter Taras Shevchenko made a water color of the house in 1845 and plans are now underway to restore the surviving house to its original appearance.

**ЕНЕИДА**  
на  
МАЛОРОССІЙСКИЙ ЯЗЫКЪ

*перелиційованна*

*И. Котляревскимъ.*

Часть I.

Съ дозволенія  
Санктпетербургской Цензуры.

*Изданіємъ М. Парлуры.*

**ВЪ САНКТПЕТЕРБУРГѢ,**

1798 года.

*Титульна сторінка першого видання «Енеїди» 1798 р.*

Title Page of Aeneida, 1798, the First  
Book Printed in Modern Ukrainian Language





In 1810 Kotlyarevsky was appointed a school supervisor and returned to his early teaching career. Among his students was M. Ostrohradsky who was later to become a famous mathematician.

In 1812 the "Grand Army" of France under Napoleon marched east and invaded the Russian Empire. As a former soldier Kotlyarevsky was called on to help the army and formed the 5th Poltava (Ukrainian) Cossack Company of 1200 men. All these Cossacks had horses, lances and sabers but only 225 had rifles and pistols when it was formed.

This unit fought against Napoleon's army and pursued it into Germany and France. At the end of the war only 550 men out of the 1200 returned (467 Cossacks and 83 officers) so more than 50 per cent were killed in action. Kotlyarevsky did not accompany the unit in the war but years later received a medal for his contribution and was promoted to the rank of major.

**N**APOLEON, BEFORE INVADING Russia had asked the French historian Lesur to write a history of the Cossacks. It seems he maintained his interest in the Cossacks. After the conquest of Moscow in 1812 Napoleon picked up a copy of the 1798 *Eneida* in the city and brought it back to Paris in his retreat.

The rest of Kotlyarevsky's life was spent in the field of culture. In the years 1818-1821 he was the director of the Poltava Theater where his plays *Natalka Poltavka* and *Muscovite Wizard* were staged in 1819. His concern with the common people led him to take an interest in getting the actor Michael Shchepkin released from serfdom.

In 1818-1826 a Bible Society was founded by M. Reprin in Poltava and Kotlyarevsky served as treasurer and librarian. The society's library was located in the town's cathedral. He was also a member of M. Novikov's Masonic Lodge which later had Decembrist connections. Kotlyarevsky was elected a member of the Kharkiv Society of Patrons of Literature in 1818 and in 1821 he became an honorary member of the St. Petersburg Free Society of Russian Literature.

"During the last years of his life," says Prof. Oleksa Zasenka, "Kotlyarevsky was an ardent trustee of philanthropic institutions, mostly for children, in Poltava and was highly regarded among his compatriots."

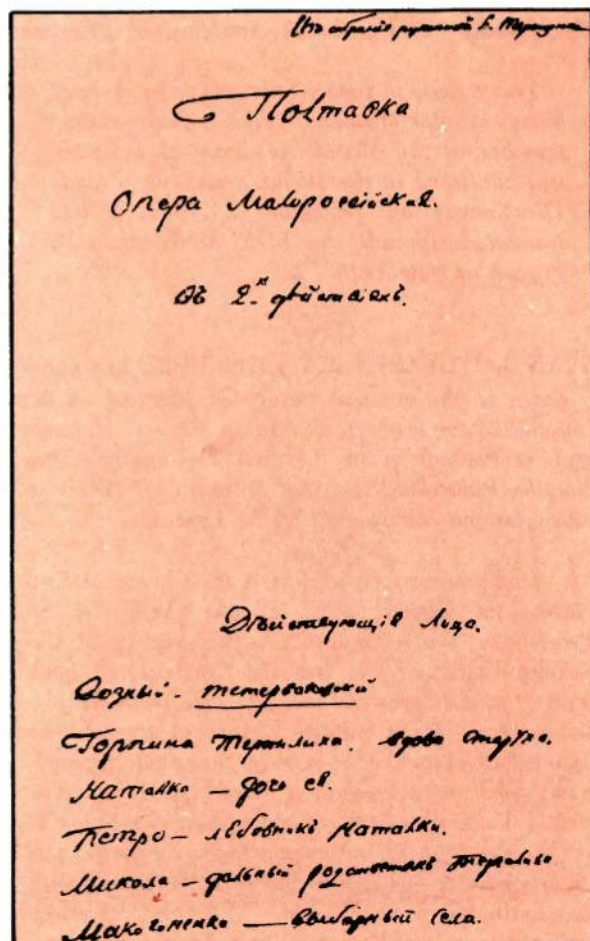
Kotlyarevsky was a friendly man who always had visitors. He lived modestly and was generous with his time and knowledge, helping scholars with questions or parents with problems. In his last few

years he sported a Cossack mustache but most of his life he appeared as described by his first biographer, S. Kaminsky, who personally knew him:

"He was most typically Ukrainian, his face bearing the marks of smallpox, was still pleasant and energetic; he had jet-black hair, white teeth, a Roman nose; until his last years he looked young; he was tall and slender, his look was quick and penetrating and he was always smiling."

Not long before his death the writer released two serf families he owned, gave his land to his friends and his manuscripts to the Kharkiv publisher A. Volokhinov. When Kotlyarevsky at the age of 70 died on November 10, 1838 at 2:35 in the afternoon he was buried in Poltava but his fame lives on. It was only two years later that Taras Shevchenko's great book of poetry, *The Kobzar*, was printed and joined the *Eneida* in forever establishing Ukrainian as a literary language.

(to be concluded in next issue)



TITLE OF THE MANUSCRIPT "NATALKA POLTAVKA"





Іван Котляревський

By Mikulas Nevrlý, Slovak Academy of Sciences

*This tribute to Ivan Kotlyarevsky by the well known scholar Mikulas Nevrlý, a distinguished member of the Slovak Academy of Sciences, was published in the Slovak newspaper Pravda (Bratislava) on September 2, 1969. It was translated especially for FORUM by Anna M. Procyk of New York.*

**I**VAN KOTLYAREVSKY (1769-1838) has come down in the cultural history of Ukraine as the founder of the modern Ukrainian literary language and as the author of the first Ukrainian opera, *Natalka Poltavka* (The Girl from Poltava) set to music by the composer, Mykola Lysenko.

The appearance of the first installment of Kotlyarevsky's satirical poem *Eneida* (1798) in St. Petersburg, was a landmark in the history of Ukrainian literature. It was the first printed book written in the living vernacular. With this work—similarly as in the cultural history of other Slavic nations—the language spoken by the common people was raised to the level of a literary medium. The written language of the preceding period was not as yet the same as the language spoken by the people. In it, elements of Church Slavonic, Russian, Polish and Latin still predominated. It was in this scholastic amalgam that Kotlyarevsky's direct forerunner, Hryhory Savich Skovoroda, wrote to the very end. (Skovoroda, during his peregrinations in Europe, stayed both in Trnava and Bratislava, Slovakia).

# THE VOICE OF A UKRAINIAN RABELAIS

ON THE 200TH ANNIVERSARY  
OF KOTLYAREVSKY'S BIRTH

But Kotlyarevsky's classical *Eneida* determined the fate of the Ukrainian national renaissance not only in the sphere of language. The poet imbued his work with the living spirit of his era and with the yearnings of his people. Its theme consisted of the not as yet too distant developments in Ukraine: the buoyant and vigorous life of the Cossacks in the Zaporozhian Sich—an analogous phenomenon in the history of Ukraine to the Hussite Tabor in the history of the Czechs and Slovaks.

**A**S FOR ITS FORM, Kotlyarevsky chose—according to the models of Lali, Scarona and Blumauer—travesty, a form so very popular in the European literature of the seventeenth and eighteenth centuries. In Kotlyarevsky's travesty of Virgil's *Aeneid*, come to life not the warriors of ancient Troy—of whom but names remain—but heroes of the Slavic East, the robust and freedomloving Ukrainian Cossacks, slyly subjugated by a russified German princess, Catherine II, who, by abolishing in 1775 the Zaporozhian Sich, extinguished the flames of the last stronghold of the anti-feudal and national-liberation movement in Ukraine.

In contrast to the brave "Zaporozhian retinue", whose leader, Aneas, or Eneas is portrayed in a magnificent *zhupan*, with a luxurious tuft of hair and sometimes even with a bottle in his hand, emerge on the pages of this novel in verse, pompous gods of Mt. Olympus, in whose infamous deeds one easily recognizes the omnipotent tsarist officials in



St. Petersburg of Kotlyarevsky's time. All of them are, together with landowners, thieves, knaves and other dregs of society, cast by the Ukrainian poet into hell where, according to popular tradition and ethics, they are appropriately punished. It is precisely here that we find the anti-feudal intent of Kotlyarevsky's work.

The gist of the Ukrainian *Eneida* lies in the fact that antiquity here is Ukrainianized with a truly consummate skill. Into the veins of the Trojan heroes, the poet infused the passionate blood of his countrymen, dressed them in colorful Cossack costumes and in the personages of the ancient gods, he depicted the decrepit Tsarist hierarchy which was able to sustain itself only through treachery and brutality.

**E**NEAS, THE HERO of the eighteenth century Ukrainian writer, is—according to our literary categories—a Ukrainian Shweik of his time who, with a team of loyal and courageous enthusiasts, pokes fun and outwits the Petrograd gods in the same manner as two centuries later, the Czech Shweik cunningly outwits the gods of Vienna. But, in addition to his waggishness and cunning, the Ukrainian Eneas is also a courageous and inventive leader, searching for a free homeland for his companions. This motif imparts a quality of high patriotic value to Kotlyarevsky's masterpiece. It also makes it an incisive condemnation of slavery, especially slavery in the social sense. The sympathy of the author is always on the side of the suppressed.

Into the six parts of the *Eneida*, the author skillfully folded together the manners and mores of the Ukrainian people, their rich cuisine, their customs and games. From this point of view, *Eneida* is an encyclopedia of the social life of eighteenth century Ukraine. Kotlyarevsky's deep respect for the defenseless slaves, connects him with the humanistic tradition of the first Ukrainian thinker of the Enlightenment, the philosopher—democrat and the adversary of medieval scholasticism, H. S. Skovoroda.

The shortcomings and defects of his era, Kotlyarevsky depicts in a satirical manner. In this he resembles the renaissance French writer, Rabelais. Humor and laughter overshadow completely the solemn tone of Virgil's classic of the same name. Kotlyarevsky's humor was later re-echoed in the works of his eminent countryman, Gogol. The author of *Revizor* had in his notebooks, twenty-one citations from *Eneida*!

**KOTLYAREVSKY'S REALISM**—even if only ethnographic—revealed itself even more vividly in his plays. His best known drama, *Natalka Poltavka* was written with a polemical intent—to controvert the ideas expressed in a Russian one-act

play "*The Kozak-Equestrian*" written by Prince Shakhovskoy, in which the monarchistic notion of the Tsar's unceasing concern for his subjects was especially stressed.

In the simplicity of its plot, *Natalka Poltavka* resembles somewhat *The Bartered Bride*. Through the portrayal of the three principal characters—the beautiful but penniless Natalie, the equally impecunious ward Peter, and the Turkicized Tetervakovsky—Kotlyarevsky expresses his democratic views as well as a sincere love for his people. His sympathies are on the side of the impoverished lovers. By the portrayal of the village aristocrats—Tetervakovsky and Makohonenko—the author ridicules all turkicized Ukrainians, bribe-takers and other unsavory characters of society.

There is one weakness, however, in Kotlyarevsky's satire. Although the author of *Eneida* and *Natalka Poltavka* censured social wrongs, he was not concerned with finding a cure for them. On the other hand, Kotlyarevsky could hardly be expected to advance the revolutionary idea of struggle against Tsarism, in the conservative atmosphere of eighteenth century Ukraine. This was destined to be the task of a genius, rising from the midst of the enslaved—Taras Shevchenko. ▼







Bandurist Trio (left to right) Nina Pavlenko, Nellie But and Valentina Tretyakova, Shevchenko Prize Winners

# *Fly Our Song*

by Olena Halchenko

**F**ROM OLDEN TIMES the bandura was considered a musical instrument of men. The bandurists roamed from village to village, from town to town, singing sorrowful songs about the hard life, about the hapless fate of womanhood, and roused the freedom-loving people to struggle. At times the minstrels would play gay melodies. This happened when they were invited to weddings. But the minor key in the songs predominated then, for life was too hard to produce something joyous and bright.

Times changed and with it changed the people's songs. But the bandura remained yet a monopoly of the men. And suddenly this tradition was broken.

Volodymyr Kabachek, a great enthusiast of bandura playing, was heading the bandura class at the Kiev Music School. He noted that two of the school's students, Nina Pavlenko and Tamara Polishchuk, had wonderful vocal capabilities and were fond of folk music. Once he proposed to teach them to play the bandura.



"On the bandura?" they asked in surprise. "Why, that's an instrument for men. There's even a capella of bandura players with only men in it. We haven't heard of any female bandurists."

"Well and now you will," said the teacher. "You'll be the pioneers among the women. And besides, the instrument is not heavy and has a tender timbre which precisely suits your sweet voices," he said, sustaining his argument by a nice compliment.

It could be that the girls were infused by their teacher's enthusiasm or that the inherent female curiosity took the upper hand, but in any case they got down seriously to master the new instrument.

**NO WONDER THE FOLK** saying goes: "What the woman wants, God would want too." After a short time the young students completely forgot about their previous apprehensions, for playing the bandura proved to be no less exciting than playing the piano

The whole school was talking about the talented girls. When they were joined by Valentina Tretyakova the result was an excellent trio: Nina Pavlenko's tender lyrical soprano was quite aptly supported by the coloratura of Valentina Tretyakova and Tamara Polishchuk's contralto.

After the second year of studies the girls made their debut during a concert tour of Kiev Region. At first they were very anxious about the outcome of that trip. How would the audience react to seeing the bandura in the hands of women? But the girls' enchanting voices captured the listeners and they were called on stage for many encores. Performing on the stages of villages and towns the girls understood that they had chosen the right path.

Time passed by quickly. Upon graduation they left on a tour with the famous Ukrainian actor and performer of humorous sketches Yuri Timoshenko. Even he, who could not be blamed of an absence of a sense of humor, asked the girls:

"Listen girls, don't you think we'll present a pitiful sight with your banduras there? That's not a woman's job!"

But after a number of concerts the trio was received enthusiastically and Timoshenko changed his initial view:

"Girls, you're really a splendid group!"

**SINCE THEN THEY** have visited many places, travelled through the whole of Siberia. And wherever they appeared they were received as enthusiastically as back home.

Once during a tour of Transcarpathia (Carpatho-Ukraine) they heard the lyrical song "Hutsul Girl Ksenya," and since then it has become one of the favorite numbers of their rich repertoire.

Not abandoning their concert performances, the girls studied and graduated from Kiev Conservatory and became completely engrossed in their art. They reaped their greatest success at the International Festival of Folk Songs in Norway, which drew performers from 150 countries.

"We were of the opinion," the girls then recalled, "that the Scandinavians, as the most northerly people, were reserved. But you should have heard them applaud after our performance of the song 'Oh, don't wink, girls'."

Perfecting their mastery, they enriched their repertoire with songs of different nations. Regardless in what country they performed, they always included a song of its people in their concert. Thus, after a tour of Poland they adopted the playful "Cuckoo" and "A Bird Flew By" which was subsequently picked up by our people. With equal inspiration the bandurists sing Hungarian, Bulgarian, Finnish, German, Slovak and other songs.

Some years ago the composition of the trio changed. Tamara Polishchuk left for Lviv with her family and was replaced by Nelli But but then a student of the Kiev Conservatory.

The young women reasonably combine their obligations as artists, wives and mothers. The youngest of the three, Nelli, married recently and fits well into the group. Pavlenko's little son Volodimir and Tretyakova's daughter Oxana are already old enough to trace on the globe their mothers' tours around the world: France, Iceland, Finland, Cuba, Scotland.

There is probably no country where the celebrated trio has not been. Everywhere their performance of humorous and lyrical Ukrainian folk songs has evoked appreciation and love.

Following the example of the trio, hundreds of women bandurists are playing now not only in professional troupes, but also in amateur groups.

The bandura, which had been solely an instrument of men, has now been firmly grasped by the tender fingers of women whose songs about love, faith, about our beautiful country and generous people have become the more lyrical. The trio is transmitted on radio and television and has made numerous recordings.

For their high artistry of performance Nina Pavlenko, Valentina Tetyakova and Nelli Moskvina have been recently awarded the honorary title of Meritorious Artistes of Ukraine. ▼





**ЧИ СЛИШ, ЧИ ЧУЄШ, БРАТЕ ЛУЖЕ ?  
ХОРТИЦЕ! СЕСТРО ?**

# **KHORTITSYA**

## **Cossack Island**

**by Olena Apanovich**

**Master of History**



Cossack Sich Fortress



**W**INDING ITS WAY through the vast plains of Ukraine, the mighty Dnieper River carries its waters down south to the Black Sea. For the Ukrainian nation the river has become a symbol of its might and main. There are many beautiful islands on the Dnieper. Yet the largest and most beautiful of them all is Khortitsya, which is now within the city limits of Zaporizhya, a large industrial center of Ukraine.

Khortitsya is a museum of nature and history. Some 8 miles long and 2 miles wide, (12 km by 2.5 km) its northern part is a severely precipitous wall of rock rising 100 feet (30 meters) above the water level. The southern part of the island is covered with large floodlands which are dotted with little lakes and zigzagged with creeks on whose shores shady, centuries-old oaks rustle in the steppe breeze.

The lovely scenery of the island has been standing there untouched for centuries. The history of Khortitsya goes way back to dark antiquity. It is first mentioned in the book *De administrado imperio* written in the 10th century by the Byzantine Emperor Constantine VII Porphyrogenitus. As the Emperor wrote, the Slavs of the ancient Rus state, Kievan Rus, being at that time still pagans, made sacrifices to their heathen god Khors, from whom the island, probably, derived its name.

It is assumed that in 972 the King Svyatoslav of Kievan Rus tragically died here by the Chorna Skelya (Black Rock) during an unequal battle with the nomadic Pechenegs. Ancient chronicles mention Khortitsya as a marshalling area where in 1103 all the Rus (or Ruthenian-Ed.) troops assembled before their battle with the Nomadic Polovtsi. The chronicle also records that in 1224 the Rus troops gathered here again before their first large engagement with the Tatar-Mongols. From the 15th century the history of the island is inseparably connected with Ukrainian Cossackdom which emerged in the lower Dnieper area.

The Cossacks appeared during a hard time in Ukraine. The country was in foreign hands, fragmented by Lithuanian, Polish, Magyar and Tatar feudal lords.

**T**HE STEPPES of southern Ukraine were roamed by Tatar hordes who devastated the lands in the areas lying to the south of Kiev and the Boh (Bug) River. Already in the 15th century these lands were settled by the peasants and poor townfolk from the western and northern parts of Galicia, Volhynia, Podolia, and the northern Kiev area. They left their homes, not wishing to be under the yoke of Feudalism and foreign rule. These fugitives who were now free from feudal bondage were given the name *Cossacks*, which translated from Turk meant "free people." After settling down the Cossacks cultivated the land, raised livestock, and built towns and villages.

The constant threat of enemy attacks and raids required great military skill on the part of the Cossacks. Every Cossack, be he a farmer, cattle-breeder, fisherman, hunter, craftsman or trader, was at the same time a warrior, never parting with his weapons which he could wield perfectly. Gradually, as the Cossacks grew in number, they made up the armed forces of the Ukrainian people.

The Cossacks who settled beyond the Dnieper rapids were called the Zaporozhian or Zaporozhe Cossacks (from the Ukrainian 'za porohi' meaning beyond the rapids). The rapids or cataracts were formed by large rock ridges which crossed the river in the vicinity of present-day Zaporizhya, and protected above the surface of the water. Khortitsya was located some 10 miles away from the last Dnieper rapid Vilny, and thus was included in the domains of the Zaporozhe Cossacks.

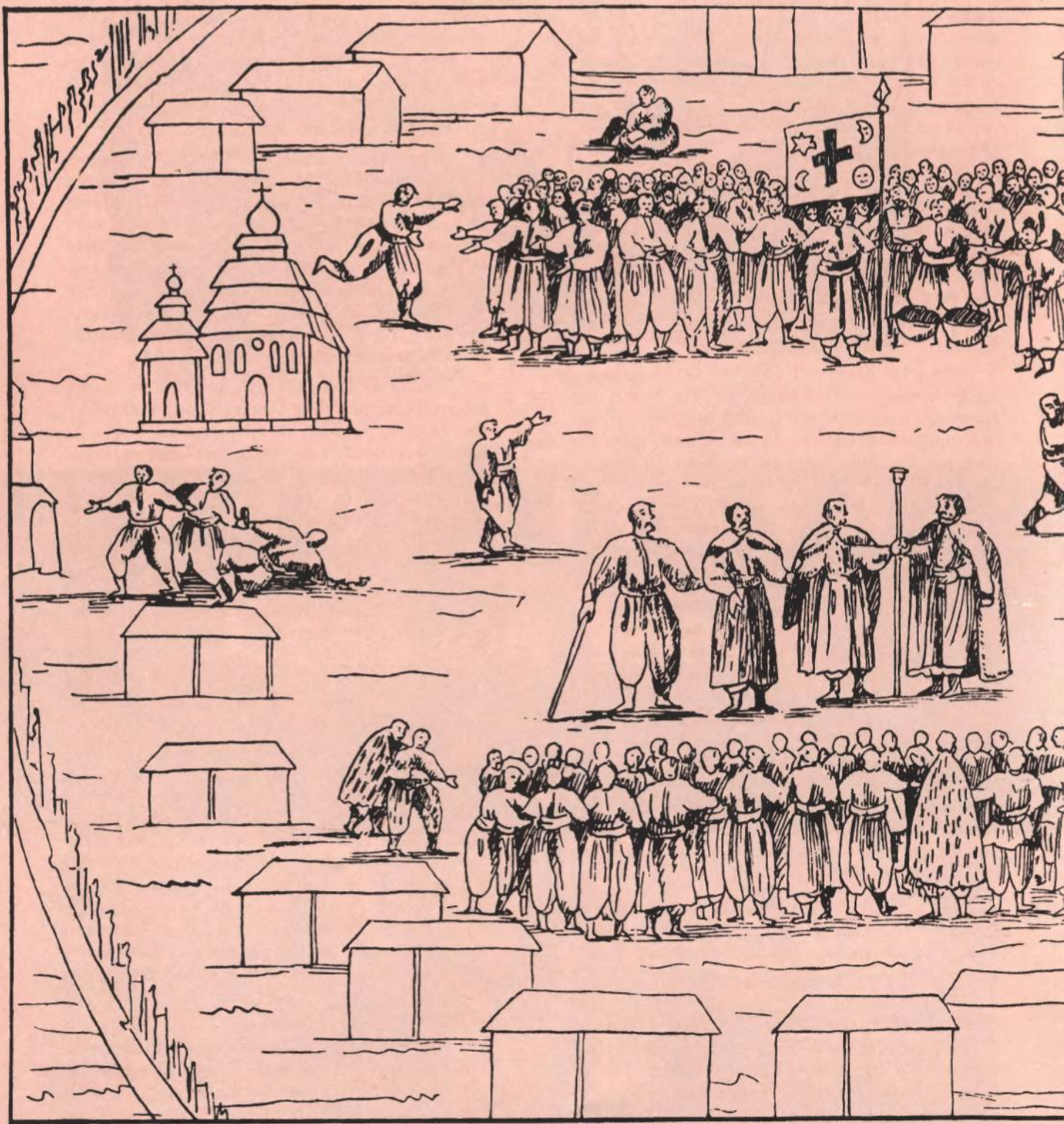
During the first half of the 16th century (under the leadership of Prince Dmytro Vyshnevetsky-Ed.) the Cossacks founded the Zaporozhian Sich. At first it was merely a system of fortifications, something like a fortress. From the south it was protected against enemy attacks by the dense thickets of the Dnieper islands and by the floodlands. Access from the north was impossible because of the rapids.

**W**ITH THE GROWTH of the socio-political role of the Cossacks, the Sich became their center and stronghold. The content and meaning of the very term Zaporozhian Sich changed. Now it signified not only the Zaporozhian fort, but also that territory of Ukraine which was occupied by the Zaporozhian Cossacks.

Zaporozhian Cossackdom presented a single military organization, the Zaporozhian Army. It had a clear-cut structure and was distinguished for strict discipline and high military skill. By the middle of the 17th century it reached the level of the best European armies. The Zaporozhian fleet, consisting mainly of small oar-and-sail vessels (chaiki and baydaky or dubi) and built by the Cossacks themselves, made long voyages and bravely engaged the outnumbering Turkish squadrons. The Zaporozhian Cossacks inflicted considerable damage on Turkish naval bases, freeing their countrymen and other slaves from bondage.

The art of fortification was on a high level with the Cossacks. The remains of once strong fortifications have been preserved on Khortitsya. The oldest of them date back to the 15th century. Remnants of defensive structures built in the early 17th century on the order of the renowned Ukrainian general Hetman Petro Sahaidachny have also come down to our days. The Cossacks had also a well organized system of sentry posts on the frontiers. Watch towers with original signalling systems built on high mounds and other elevations and Cossack sentry units were important outposts on the Ukrainian frontier.

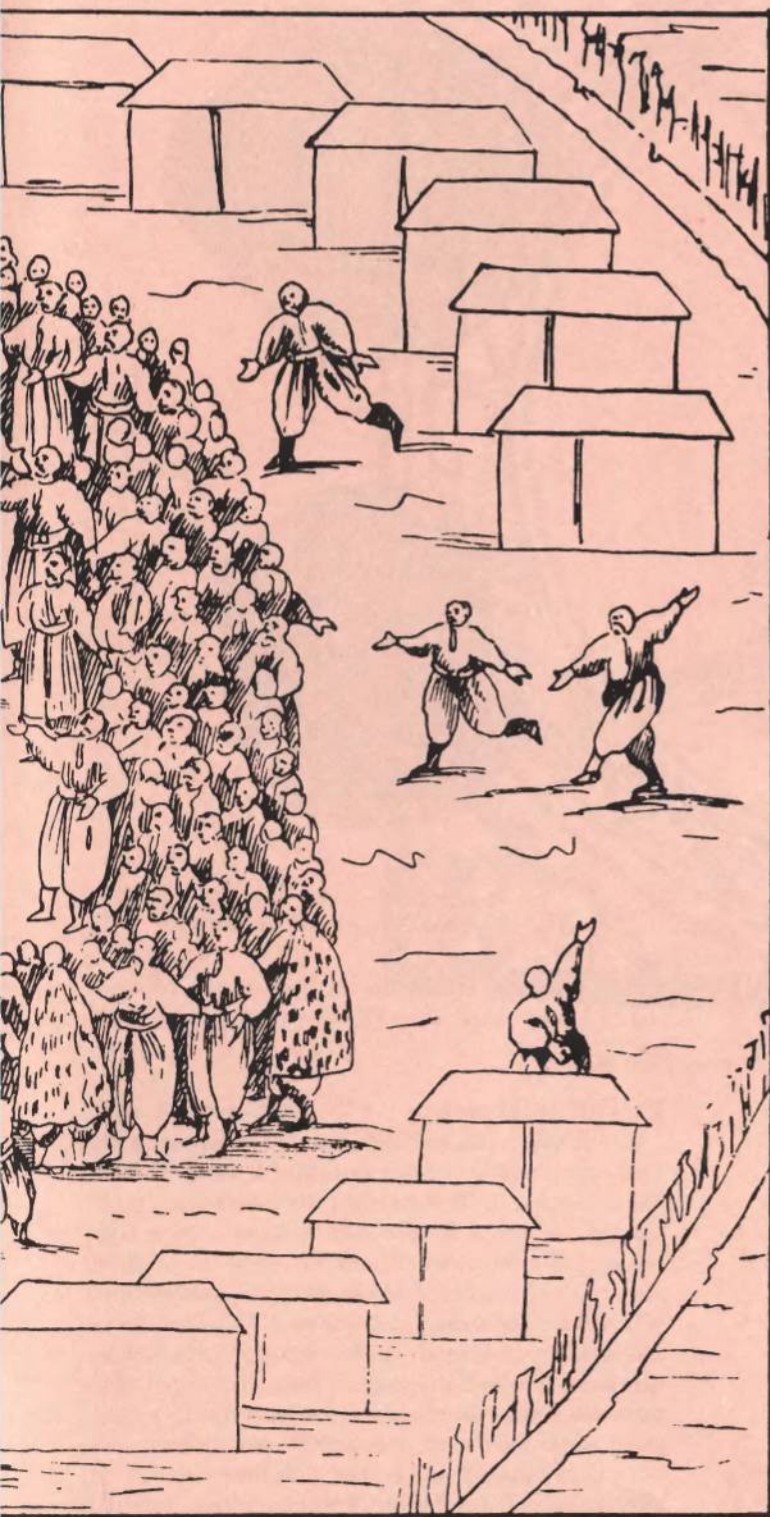




A Rada (Ukrainian Cossack Parliament) Being Held in the Sich Fortress Capital

Drawn by Alexander Rigelman in 1785.





the Zaporozhian Cossacks in Ukraine.

**Z**aporozhian Sich or Fortress Capital of the Ukrainian Cossacks on an Island of the Dnieper River. Drawn circa 1785 by Major General Alexander Rigelman (1720-1789). Rigelman was of German origin but served in the Russian army. As a young man Rigelman lived among the Zaporozhian Cossacks in the years 1741-43. He became Ukrainianized to the extent that he wrote a history of Ukraine and chose to retire in 1782 in a Ukrainian town.

The drawing of the Sich (pronounced seech) was made about ten years after the Ukrainian fortress had been destroyed in 1775 by Russian armies on orders of Catherine the Great. It shows a Rada (Cossack parliament) and is sometimes described as the election of a Hetman or Otaman Koshevey. However since this annual election was always held on January 1st the lack of caps and coats shows that the Cossacks are not dressed for that mid-winter event.

The poor proportion, perspective, and finish of the drawing indicate that it is probably a hasty preliminary sketch which Rigelman never completed. For example, there are no horses, dogs, wagons, cannons, sabres, rifles, or other weapons common to the Sich shown. Although its accuracy is questionable this drawing is valuable since it provides one of the few surviving impressions of the Sich by a contemporary military man and historian. Our reproduction is full size from *Istoriia Ukrainського Naroda*, by A. Efimenko, in the University of Toronto Library. Andrew Gregorovich.



The Zaporozhian Cossacks not only served as a military barrier for Ukraine, but also for the other countries of Europe threatened by the Turkish invasions.

**I**N TIME THE Zaporozhian Sich developed into a democratic Cossack republic which was independent of the Polish gentry rule embracing Ukraine. Political and administrative power in the Sich was vested in the hands of the *starshina*, a governing body elected at the meetings of the combined arms council. The higher echelons of the *starshina*, the *Kosh*, which represented the government of the Zaporozhian Sich, included: the head of the government — the *Koshovy Otaman* (formerly called Hetman); the military clerk whose duties were similar to that of a minister of foreign affairs; the military judge; and the transport guide who performed the duties of minister of defense. The combined arms council met three to four times a year to decide important questions on war, peace, on the division of land, reception of foreign envoys, and so on. Each Cossack was named 'comrade of the Zaporozhe Army' and was assigned to one of the 38 *kurins* (administrative and military units) of which Zaporozhe Cossackdom was composed. The word *kurin* also signified a large wooden structure, a sort of barracks which housed the Sich garrison. The *kurins* were arranged around a square with a church in its center.

In the Zaporozhian Sich, where political equality formally reigned, social equality never existed. Nevertheless, the Sich never saw serfdom. It was a hearth of freedom and liberty; from here rose the waves of revolts against foreign and feudal oppressors. It became the place where characters of steel were forged, where hearts were ignited with patriotism and poured over with hatred for all oppression. The Sich produced famous Ukrainian generals, wise statesmen, and leaders of the people's rebellions.

As a Cossack land, Khortitsya was included in the middle of the 17th century into the *Alodium* of



Flag of Zaporozhian Army



Seals of the Cossacks — from Yavornytsky

the Zaporozhe Army, as the territory of the Zaporozhe Sich was called after Ukraine's union with Russia (1654).

**I**N THE 18TH century the Russian command used the island as a military base in its wars with Turkey. In 1783 the Russian armies, together with the Cossacks, built entrenchments consisting of 19 separate redoubts interconnected by a trench and rampart, the remnants of which have come down to our days. As a result of the wars with Turkey, in which the Zaporozhe Cossacks took an active part, the southern Ukrainian lands were gradually liberated from Turko-Tatar rule. Now the Zaporozhe Sich was losing its role as a southern military outpost. And moreover, the czarist government did not want to put up any longer with the existence of this hotbed of anti-feudal struggle, which had its own order, autonomy and self-government. In the manifesto on the liquidation of the Zaporozhian Sich in 1775, Catherine II called it a "nest of anarchy." She distributed the Zaporozhe lands among Ukrainian and Russian landlords, and in 1785 Khortitsya was settled by German colonists.

However, to the people, Khortitsya has always remained Cossack land. Up to these days there are many places on the island, the names of which re-





Seal of the Zaporozhian Cossacks of Ukraine, 1622

flect the bygone times of the Cossacks. By *Skelya Dumna* (Rock of Meditation), for instance, the Cossacks gathered to think and discuss important questions. *Durna Skelya* (Rock of Punishment) served as a place of punishment. On the rock *Seredniy Stovp* (Middle Boulder) there is the *Cossack Tureen*, a big hollow, about one yard in depth and diameter. According to legend the Cossacks cooked dumplings in this tureen. *Zmiyeva Pechera* (Snake Cave) was used by the Cossacks as a storage place for valuables. Some scholars believe that just this cave is mentioned by the Greek historian Herodotus as the place of birth of the father of the Scythians. *Muzichna Balka* (Musical Gully) drew many Cossacks who gathered here to listen to the ballads of the *kobzars* (wandering minstrels), and to dance; many of the songs composed here were spread throughout Ukraine.

The fame of the island has determined the choice of the Ukrainian Government to create here a memorial complex in honor of the Zaporozhe Cossacks who played an important role in the history

of the Ukrainian people. On September 18, 1965, the Ukrainian Council of Ministers passed a special resolution proclaiming the island a state historico-cultural reservation, on which a historico-memorial complex, recreating the life, culture and military art of the Zaporozhian Cossacks, will be built. The memorial complex will include a museum with a panorama, a thematically national park, an open-air museum which will recreate among other things the Sich's fortifications, kurins, gun shop, church, haven and so on. ▼







## Sophia Loren's "Sunflower" Made in Ukraine

# Movies

**M**OVIE STAR Sophia Loren after almost two years absence from the screen for her health is finishing her 41st movie **Sunflower** with the story taking place in the steppes of Ukraine and in Italy. One writer who interviewed the Neapolitan (Naples born) Loren on the set of **Sunflower** described her beauty: "She smiled. Total serenity. Those famous exotic cheekbones. The full, sensual lips. The almond-shaped eyes. All in place. She is slimmer than one expected."

**Sunflower** is the story of a seamstress from Naples, Italy (Miss Loren) who loses her husband in the invasion of Soviet Ukraine in World War II. After the war the seamstress, convinced that her husband is still alive somewhere in Ukraine goes on an odyssey in search of him. The name of the film is taken from the sunflower, the tall, bright yellow and black colored flower for which Ukraine is famous.

Soviet officials have provided technical facilities and actor extras for the \$4,000-000 movie being produced for Joseph E. Levine by Loren's husband, wealthy Carlo Ponti Sr. Director of the film is the notable Vittoria de Sica.

Sophia Loren's baby son, Carlo Ponti Jr., born on December 29, 1968, is appearing in the film with his famous 35 year old mother. Miss Loren is a tall (5' 8") and statuesque actress who has grown gracefully into the role of international movie queen, millionairess, Academy award winning actress and finally, when hope was fading, a mother. "While I was waiting to have the baby," said Sophia, "I got letters of encouragement. It's nice to be treated like a member of someone else's family. I don't believe in actors being treated like myths."

**Sunflower** stars Marcello Mastroianni as Antonio, Sophia's missing husband. Ludmila Saveleva, known from **War and Peace** is also starring in the film. The Ukrainian episodes in the film were shot in beautiful Poltava Province in the heart of Ukraine. Another movie, **They Moved Eastward**, had previously been shot in the same area. ▼



# in Ukraine

## Battle of Waterloo

The filming of "The Battle of Waterloo" is in full swing in the Ukrainian village of Nizhny Solotvino in the Carpathian Mountains. The scene depicting Napoleon's troops crossing the Sambre (Latoritsya) River was one of the first outdoor shots to be taken for this new technicolor film on location in Transcarpathia (Carpatho-Ukraine).

American actor Rod Steiger has the starring role of Napoleon. His adjutant is the Italian actor Ivo Garrani, and Wellington is played by the Canadian actor Christopher Plummer.

The famous Soviet Ukrainian film director Serhei Bondarchuk has collaborated with Jean Anouille of France and Gordon Craig of Britain in writing the script for Waterloo.

Bondarchuk is the leading film director in the Soviet Union today and started his film acting career in the role of Taras Shevchenko. His favorite film director is the famous Alexander Dovzhenko, also a Ukrainian. Bondarchuk is known around the world as the Director of the epic six hour "War and Peace" in which he also played the part of Pierre Bezuchov. In that film he had a cast of 200,000 for the famous Battle of Borodino. He is proud he got through that film without an accident.

The main battle scenes of "The Battle of Waterloo," with a cast of 12,000, are under the direction of Bondarchuk and were taken in the Carpathian hills and valleys near the Ukrainian city of Uzhhorod. ▼



Rod Steiger stars as Napoleon



This battle scene from the giant motion picture epic, "Waterloo," was taken near the Ukrainian town of Uzhhorod. The star-studded cast includes artists from many countries.





## BOOKMARK

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

Available through your local or  
Ukrainian Book Stores.

**TWO CONCEPTIONS OF THE HISTORY OF UKRAINE AND RUSSIA**, by Natalia Polonska-Vasylenko. Edited by Wolodymyr Mykula. 1st ed. Published by the Assn. of Ukrainians in Gt. Britain, 49, Linden Gardens, London W. 2, England, 1968. 79 pgs, 12 plates. 12/6 or \$1.80

A brief carefully documented study of the two opposing concepts of Ukrainian and Russian historiography by a distinguished Ukrainian scholar who was the first woman professor at the University of Kiev. Now living in Munich at the age of 84, Prof. Vasylenko received her history degree in 1940 from the USSR Academy of Sciences in Moscow. She is eminently qualified to explain the Ukrainian-Russian historical controversy. This book is an interesting, attractive and well illustrated monograph for all students of Ukraine's history. ▼

**ZOZULKA MAGAZINE**. Edited by R. Senkiw, B. Budny, O. Romanyshyn and Modest Cmoc. P.O. Box 4626, Stn. E., Ottawa 1, Ontario, Canada. Subscription \$2.00 a year.

The only Ukrainian language "Little magazine" known to us. Produced on typewriter and mimeograph it contains thought provoking articles, literary essays, poetry, original cartoons, student news and book reviews. Zozulka (Ukrainian for Ladybug) is aimed at university students who still read Ukrainian. ▼

Below: Zozulka cartoon by O. Brodovich.

"But Lesia, if we are not allowed to smoke or drink, we can only . . ."



## BOHDAN HETMAN OF UKRAINE



BY GEORGE VERNADSKY

**BOHDAN, HETMAN OF UKRAINE**, by George Vernadsky. New Haven, Yale University Press, 1941. 158 pages, illus. \$6.35 paper cover and \$8.60 for cloth binding.

This, the only English language book on the great Ukrainian Cossack Hetman, Bohdan Khmelnytsky (1648-57) is now again available as a Microfilm-Xerography reprint from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Order no.: OP 22450. Their new catalog Books on Demand lists about fifty Ukrainian titles in the Slavic section.

**THE ART OF COOKING UKRAINIAN STYLE: A Book of Recipes**. Ukrainian Traditional and Modern Recipes. 4th ed. Published by the Lesia Ukrainka Branch of the Ukrainian Women's Association of Canada, 2146 Cornwall St., Vancouver B.C. 1968. iii, 106 pgs. illus. \$2.00

The 4th edition of this cookbook was published in 1968 to mark the 30th Anniversary of the UWAC Vancouver Branch. It is an attractive book well illustrated with color and black and white photos by B. C. Jennings. Luba J. Kut served as the Editor and Chairman of the Committee that published the book.

The book emphasizes traditional dishes adapted to modern methods. It is appropriate that the two opening sections relate to Christmas Dinner and Easter Breakfast the two major Ukrainian holidays. Following this there are sections on Soups, Meats, Salads, Breads, Cakes, etc. This book should please everyone interested in the dishes of Ukraine. ▼



# Malanka

**A**CROSS NORTH AMERICA, Americans and Canadians of Ukrainian origin celebrate "*Malanka*," the New Year's Eve celebrations, on January 13th according to the Julian calendar. One week after Christmas Eve, January 6th, by the same calendar, it is an occasion that, with the exception of the religious note of Christmas Eve, resembles it in several ways; such as a magnificent supper, and special carols.

In many Canadian and American cities a popular Malanka Evening with a dinner-dance is celebrated annually by Ukrainian organizations, churches or professionals and businessmen.

While Christmas is an entirely religious occasion for Ukrainians, New Year's Eve has maintained more of its pre-Christian secular, pagan beliefs. In particular, those pertaining to the supernatural and animistic.

New Year's Eve derives its name *Malanka* from the following folk tale collected by the Ukrainian ethnologist Fedkovych:

"Once upon a time there was The Creator 'Praboh' who had four sons and one daughter. His daughter is our Mother Earth, who was named Lada. The first son, who fought with his father God and his brothers and sister, was the chief of hell, the devil. St. George (Yar-Yarylo) was the second son and the third was 'Raj' who was later identified as St. John. The youngest and fourth son was 'Lad' or 'Myr' (Peace).

The sun itself was called "Svyatovydam (All-seeing) and was considered a knight-hero in a golden cloak, with seven swords at his side, an eighth in his hand; he rode around the earth on white horses.

The daughter, Lada (the earth) had two children, a son, the Moon (Kniaz Mysats) and a daughter, Spring-May who was called later, Mylanka because she was loving (myla) to the whole world, as it was she who covered the world with flowers and greenery every May.

Because the evil one did harm to everyone, he was defiant enough to desire to take Malanka (Mylanka) to his underground kingdom. He finally stole her, at a time when her brother, the Moon, was hunting. But she was freed by him eventually and

# Schedryj Vechir

**A** WEEK AFTER CHRISTMAS carolling ceases, the Ukrainian Shchedry Vechir or the Holiday Malanka is celebrated, being the last day of the year. In Eastern and Carpatho-Ukraine this is the night for singing "*shchedrivky*" (secular carols). The most famous Ukrainian New Year's Eve carol (Shchedrivka) is the popular American version called "Carol of the Bells."

In addition to children carollers, young men in various forms of traditional costume and apparel do the rounds in a frolicking, carnival-like manner. Among the characters represented by these costumed merry-makers are Malanka, Vasyl, a goat, gypsies, king, queens and devils. They often lead a live dancing bear on a chain.

Such processions often include a fiddler and a musician with a trembita (alphorn) who accompanied the carollers in their happy songs and dances. Upon approaching the house the revellers call "Good husbandman, Malanka freezes, allow her the warmth of your hearth," whereupon they enter and sing carols and play games.

The young girls of the village celebrate separately but eventually are joined by the young men to sing and play games. A popular pastime among such groups is forecasting their marital futures by such fortune-telling games as placing a cherry-twig in water which, upon showing signs of growth, indicates a spring marriage for the young lady. So too on passing a willow fence a girl will count the willows and alternatively designate them "bachelor" and "widower" the name of the last willow counted being a forecast of her marriage fate.

At the end of the old year, just before midnight, young boys take straw from village yards and light bonfires by every street corner and jump through the flames to cleanse themselves from the evil of the old year, gaily welcoming the New Year. ▼

---

under the name of Basil now, they were married. While she was absent from the world, there was no Spring; Spring came when she, Malanka, returned to mother earth."

So the celebration of Malanka symbolizes the Spring being released from captivity.

This tale is similar to the Greek story of Persephone and illustrates the close cultural link between ancient Greek civilization and ancient Ukraine. ▼





Kiev Pecherska Lavra, Troitska Church built 1108.

## Old Engravings of the Pecherska Lavra

General view of the Kiev Pecherska Lavra in Ukraine.

**THE PECHERSKA LAVRA**, or Monastery of the Caves, is one of the oldest Slavic monasteries and was founded in 1051 in the time of King Yaroslav the Wise in Kiev, the present capital city of Ukraine.

For almost 900 years the Lavra and the church played a major cultural role in the development of Kiev-Rus and Ukraine. It was an intellectual center of literature, translation and chronicles. Its most famous Chronicler was Nestor, author of the "Tale of Bygone Years" which tells the early history of Ukraine.

The first printing press in Kiev was set up at the Lavra in 1606-16 and 117 titles were published in the 17th century. The first school was established in 1631.

The Kiev Pecherska Lavra suffered destruction from many invasions: Polovtsians (1096), Mongols and Tatars (1240), Crimean Tatars (1482) and Germans (1941-43). Although the buildings were damaged many times and the treasures stolen the Pecherska Lavra has been rebuilt numerous times and remains standing in the heart of Kiev today. In 1926 it became a State historical and cultural monument of Ukraine.

These engravings are reproduced from a rare book "Kievo-Pecherskaia Lavra" published by E. I. Fesenko in Odessa, 1899.







The Great Lavra Bell Tower 1731-44 with a 1966 photo of the same building.



Entrance to the Caves in the Pecherska Lavra with the Dnieper River and the steppes of Ukraine in the background.





# Kuban Cossacks



by James Hartley, London, England

—SPECIAL TO FORUM—

**T**HE KUBAN COSSACKS have in a few short years taken their rich distillation of the traditional culture of Ukraine to millions of people. Their music, singing, and virile dancing, have won them tremendous acclaim over five continents and they have personally appeared in 54 countries, the latest of these being Canada. They had, of course, earlier reached many Canadian audiences by way of the Ed Sullivan and Hollywood Palace spectaculars, some of the close on a hundred television appearances they have made all over the world.

The impact of the Kuban trio as stars of the Canadian National Exhibition Nationbuilders '69 was terrific; they made front page news in many papers and merited a full colour "rave" in the *Week-end Telegram* of Toronto. Their faces are now almost as familiar in Canada as they are in London, Las Vegas, New York, Paris, Madrid, Las Palmas, and Monaco where they enjoyed Royal Command distinction.

The trio's blend of characteristic national musical rhythm coupled with inspired dancing and inextinguishable elan has about it the vigour and sparkle of spontaneity, but behind it lie thousands of hours of strenuous rehearsal, stern discipline, and a strict perfectionism.

Singer-dancer-guitarist Wasył Kowalenko who directs and manages the Cossacks, imposes and conforms to a rigorous code of conduct. Breach of the code means a minimum fine of \$15 — a minute late for rehearsal incurs it, as does footwear not polished to shining perfection. Swearing is absolutely taboo, and a 20-minute period for silent relaxation immediately following a performance is obligatory. A member of the trio must not sit in a stage costume — which is pressed between same night appearances. To this fierce code submit Wasył, the accordion virtuoso Mykola Koumpan and his brother Sashko Koumpan, instrumentalist-baritone-dancer.

**T**HE KUBAN COSSACK'S amazing world-wide success — they go down as well in Tokyo as in Thailand — is in about equal parts due to their polished to perfection natural talent and to their immaculate presentation. This goes for everything they wear — their costumes are authentically Ukrainian but they are made by a string of top tailors from Savile Row to Singapore, from Borneo to London's Bond Street — everything they use, everything they do.

The sons of parents who emigrated from Ukraine to Australia where the boys came together, they are deeply sensible of their special national heritage: "We are not Russian," they proudly proclaim, "we are Ukrainians."

Rounding off their stage and television success, the Cossacks have now gone on record: their debut double-sided hit "Divchyno" and "Hamalia" has just been launched by Chaika Records of London. Accomplished musicians that they are, in these recordings the trio, backed by Britain's famous Sydney Lipton orchestra and chorus, have contrived to catch the hauntingly beautiful music and rhythm of their ancestral land.

They interrupted their present Canadian tour to tape a television show in Hollywood but they returned to Ontario to do a concert in Toronto's Massey Hall on October 16th and to finalize pending negotiations which may entail an early return to their London home-base or prolongment of their Canadian visit.

The Kuban Cossacks are one more testimony to the fact that truly great talent in entertainment "speaks" all languages and abolishes national boundaries. ▼

*More on the Kuban Cossacks in future Issue of Forum.*







# FAIRY WORLD OF BUKOVINA

CREATED BY  
FOLK MASTERS

*By Natalia Kashchuk*



"WERE I TO WANDER to other mountains, the memory of verdant Bukovina will always stay with me," wrote the Ukrainian poetess Lesya Ukrainka upon leaving Vizhnitsya.

The alpine landscape of Bukovina produces an irresistible effect on anyone who visits this part of Ukraine. Time and again you would want to return to the whispering fir trees, the rushing mountain creeks enshrouded in silvery mists at mornings, and to the gay song of birds in the dense foliage.

Somewhere from the mountains the strains of the trembita shepherd horn disturb the majestic silence, the effect being even more sustained by the echo that bounces from one vale to the other.

That fairy world has been captured by the wood carvers of Vizhnitsya in Ukraine.

I have a large personal collection of objects d'art produced by these talented craftsmen. When I visit exhibitions of handicrafts it is with unerring certainty that I recognize the style and manner of Hritz Khodakivsky, Omelyan Haiduk, Kostyantyn Tovarnitsky and Petro Lazorik.

There are other famous centers of folk art, like Kosiv, for instance. Recently Chernivtsi carvers have come to the fore.

And nevertheless I am an admirer of objects from Vizhnitsya. They have about them a subtle grace, tenderness, an exceptional poignancy in capturing the characteristic features of the Bukovinian landscape and people. They lack that linear rigidity and clumsiness which often goes with wooden objects. The wood begins to take on supple shapes when handled by the Vizhnitsya masters.

**E**VERY TIME I VISIT the white house under the firs — the workshop of the craftsmen — I become the witness of a little wonder . . . By the entrance lie ordinary fir, pear and linden logs. There is the sharp scent of resin and freshly cut wood in the air. The carvers bend over the benches. Under their cutting tools appear the outlines of figures of people or animals.

I stop by Omelyan Haiduk. The box standing by his side holds a heap of little rams made of light, black and shaded wood, with white and black winding horns, and dotted with red paint. As usual the local masters use paint very scarcely.

"The wood itself has many color shades," explains Omelyan. "There is a rich gamut ranging from bright-silvery to black. You must know how to reveal the texture of the wood and combine such





species which would produce the desired effect. These rams, for instance, are part of the composition called 'Sheep, My Sheep,' and I've made already some dozens of them to see which ones will come out the best . . ."

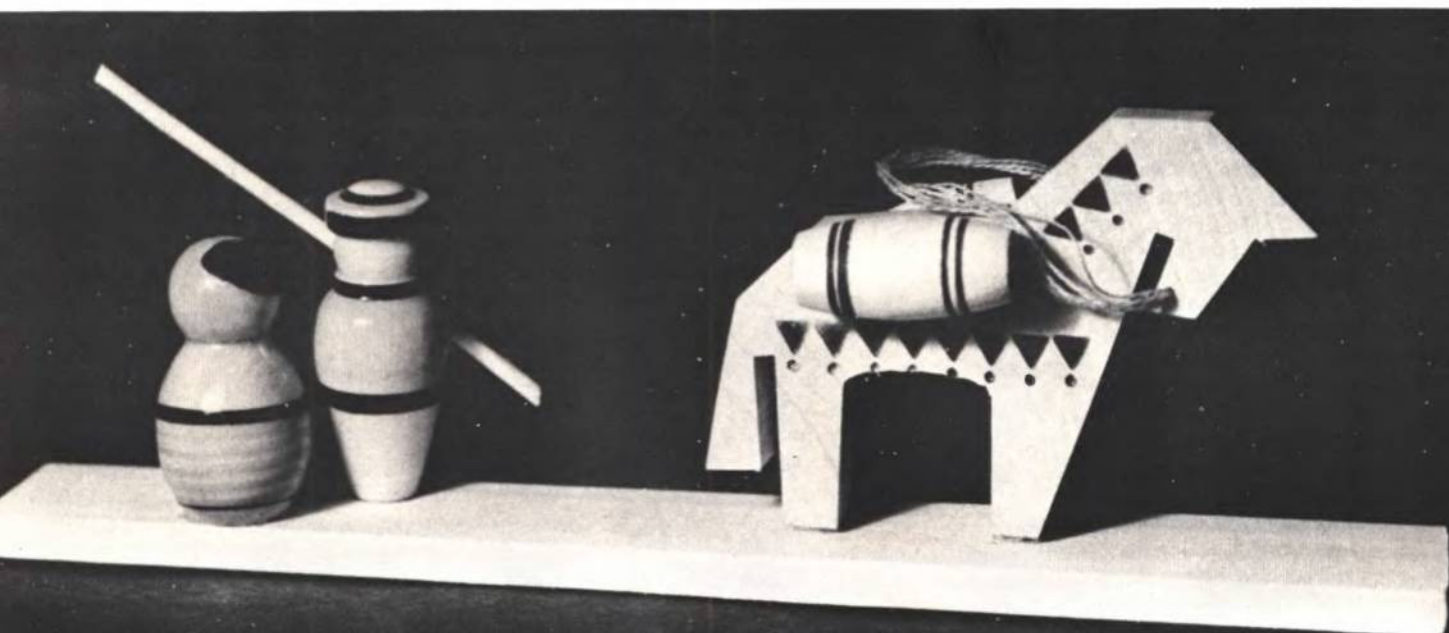
That is how all the carvers approach their idea.

They have been practicing the trade for ages, passing from generation to generation their secrets and skills which seem to have embodied the beauty, colorful scenery and songs of the Bukovinian clime. The workshop, now housing a museum, has been an attraction for the youngsters of the whole area. The young people were apprenticed by such famous carvers as Vasil Devyuk and Vasil Shkriblyak who later established a school of applied folk art.

Today the Vizhnitsya products are winning diplomas and prizes at numerous exhibitions. They had been a tremendous success at Expo '67 in Montreal, and every year commissions are coming in from the Americas and Australia.

But the greatest of all awards a master dreams of is the emotional impact his objects of art produce on the viewer.

When I look at the figure of the grandfather surrounded by a host of nephews (carved by Hrits Khodakivsky) and on the girl by the well, the trembita player and woodcutter (the work of Kostyantyn Tovarnitsky) it seems to me that the green fairyland of the Carpathian mountains materializes before my eyes in all its variegated splendor. ▼







## POETRY

### WE ARE THE UKRAINIANS

by Rhomun

#### I

We are the Ukrainians  
no more no less.  
We have lived  
simple, plaster coated  
garlic decorated homes  
on the steppes of life.  
We have dwelt in  
the eternities of the ghetto.  
We have bred there  
and developed there.  
We have lived  
and loved  
and laughed  
and we have wept;  
We have been scorned;  
but we must forgive;  
we always do.  
We are like cats  
sitting on an iced sidewalk  
on Christmas eve  
searching for a home.  
We change our names  
and vomit up  
ways unnatural to us.  
We run from all  
even our shadows.  
We have accepted the slap, the sneer  
the kick and would have fought back  
but not now.  
We always thought  
this to be the way.  
We have sinned for  
we have fled.  
now  
we die  
unmourned  
unknown.

"Build a futile monument  
Hold a perfunctory meeting  
but ignore the youth  
they are assimilating."



We have bickered  
over commas  
in constitutions.  
We have fouled  
each other

by an undefinable fear  
that another  
may get some honour and  
ourselves none.

We are foolish  
petty children.  
We have for  
a thousand years  
been boys in men's armour.  
Now stripped,  
we are children.

The time is coming!

#### II

and there will be a small wake  
and there will be  
an even smaller coffin  
and some will come  
to pick  
our bones dry  
(what's left of them)  
and  
embroidered shirts,  
and Easter eggs  
and  
the whirling dances  
will be forgotten.

Carve their names  
with pride  
on every cenotaph  
on every monument  
Carve their names  
with pride  
on every rock  
on every metal  
on every land.

they are contradiction  
but honourable  
in its basic essence.

oh, brothers  
come  
carve their names  
with pride.





## LETTERS TO THE EDITOR



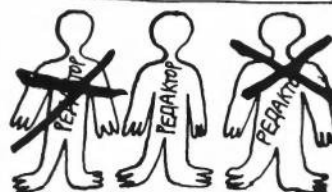
Canadian Prime Minister Pierre Trudeau (left) with Yaroslav (Cecil) Semchyshyn, director of the National Ukrainian Festival in Dauphin, Manitoba

### DAUPHIN UKRAINIAN FESTIVAL

The fourth annual National Ukrainian Festival was held in Dauphin, Manitoba, a town of about 9,000 from August 1 to 3, 1969. The producer and master of ceremonies of the show was Yaroslav (Cecil) Semchyshyn of Winnipeg well known as an actor, singer and producer on radio, television and stage.

The Kuban Cossacks of Australia and London were the main and featured attraction of the festival. They were backed up by Ukrainian choirs, singers and dancers. The Kalyna Dancers of the Ukrainian National Youth Federation of Toronto, directed by Sam Dzigan and the Rusalka Dancers of Winnipeg were well applauded.

Manitoba Premier Ed Schreyer, whose mother is Ukrainian, was one of the many notable guests at the festival. Among the prominent people from the Ukrainian community were such people as the near legendary ballet master Vasile Avramenko, John Synick of the Ukrainian Canadian Committee and Senator Paul Yuzyk.



Censorship. The censored newspaper (gazeta) leads to "censored" editors (redaktor) in this cartoon from the Ukrainian Czechoslovak magazine Drohnypered, February, 1969.

Dear Editor:

Your Man on the Moon issue (9) was a fitting tribute to a magnificent human & American achievement. . . . I thought your Bandurist page interesting, but your best article was "The Princess and the Poet." It gave me a new human opinion of our Shevchenko. Also Shevchenko's self portrait with that story was one of the nicest pages I have ever seen in a Ukrainian magazine.

Zenon Melnyk  
Montreal, Canada.

Dear Sir:

In last issue letters to the Editor I wrote you how "long" not how "wrong" Forum has been around.

Taras Wilson, N.Y.

**Oops! That must have been the work of a Printer's Devil. — Ed.**

Dear Sir:

Enclosed please find a year's subscription to Forum. Now I have some questions. How much would it cost for all previous issues of Forum? . . . The magazine Popular Mechanics in a recent issue spoke of a Russian scientist Kondratyuk. Is he a Ukrainian in reality?

W. D. Kobluk  
Edmonton, Alberta.

**Back Issues 4-9 of Forum are available at \$1.00 per copy. Yes, Kondratyuk is a Ukrainian. Forum may research him for a future story. — Ed.**

Dear Sir:

I belong to the third generation of Ukrainian youth in America, and I think that your magazine along with the UYL-NA's Trend magazine are the most interesting Ukrainian youth magazine in America.

Paul Nedwell  
Poughkeepsie, New York

### PARIS AWARDED SHEVCHENKO MEDAL FOR SHEVCHENKO SQUARE

Jean-Jacques Garnier represented the City of Paris at the opening of the Shevchenko Square in the city this Spring, and Dr. Aristide Virst, Head of the Paris Shevchenko Committee spoke on behalf of the Ukrainian community of France.

Bernard Roche, head of the Municipal council of Paris, France, was recently presented the Shevchenko Medal. Ukrainian writer Alexander Korneichuk, Chairman of the Ukrainian Shevchenko Prize Committee, sent a message which expressed appreciation of the deep respect shown by the city of Paris towards the Ukrainian poet Taras Shevchenko in naming a picturesque square of the French capital in his honor. The plaque on the square now reads, "Square Taras Chevtchenko ancien Square de la Charite." The Shevchenko Square in Paris now represents a symbol of friendship between the Ukrainian and French peoples. ▼

### PALANCE STARS IN THE MARQUIS DE SADE'S JUSTINE

Ukrainian American film star Jack Palance has completed a film "The Marquis de Sade's Justine" based on the story by the French writer Sade whose works are noted for their eroticism and morbid enjoyment of being cruel (Sadism).

Along with Palance in the film are Maria Rohm as Juliette and Sylva Koscina, Akim Tamiroff, Klaus Kinski, Rosemary Dexter, Horst Frank and Harald Leipnitz. The French novel is adapted by Peter Welbeck and the film is directed by Spaniard Jess Franco.

**Continental Film Review** (March 1969) mentions the "passion and violence" of Sade and the film features female nudity. Because of this the film will probably be released only to Art Cinemas rather than general movie theaters. ▼





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

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

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

**SUBSCRIBE TODAY!**

**ONLY \$1.80 A YEAR!**

## **FORUM UKRAINIAN REVIEW**

PUBLISHED BY THE UKRAINIAN WORKINGMEN'S ASSOCIATION

**440 Wyoming Avenue, Scranton, Pa. 18501**

# **FORUM**

**Some of the fascinating  
and informative articles  
IN THIS ISSUE:**

KUBAN COSSACKS

KHORTITSYA: COSSACK ISLAND

FLY OUR SONG

BUKHOVINA FAIRY WORLD

BOOK REVIEWS — POETRY — BIOGRAPHY

**DON'T MISS IN THE NEXT  
AND COMING ISSUES:**

COLONEL THEODORE KALAKUKA  
UKRAINIAN WORLD WAR II HERO

UKRAINE'S SECRET UNIVERSITY

THE FAMOUS COSSACK LETTER

FATHER OF UKRAINIAN LITERATURE

UKRAINE AND THE U.N.

MIRNY: CONSCIENCE OF A PEOPLE

UKRAINE'S GOLD TREASURES

KIEV'S SUBWAY