

KASIYAN'S AUTOBIOGRAPHY  
ZAPOROZHIAN COSSACK PARLIAMENT

No. 13 Summer, 1970

50 cents

# FORUM

A UKRAINIAN REVIEW



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440 Wyoming Avenue  
Scranton, Pa. 18501



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## First and Book

*By J. P. CHASE*

It may safely be assumed that Ukrainians began their emigration to this country in larger masses in 1876, one year before the government of the Ukrainian province of Galicia in the pre-war Austro-Hungarian monarchy issued a decree which sought to prevent the emigration of Galician peasants to America. Ten years later, in 1886, in the little town of Shenandoah, Pennsylvania, appeared the first Ukrainian-language newspaper in this hemisphere, and another decade later, in another Pennsylvania town, Shamokin, the first Ukrainian book to be published on this continent came off the press.

Like many other early civic enterprises in the United States, the first Ukrainian newspaper here came into being as the result of tireless efforts on the





*America* into a weapon of vilification against a few young Ukrainian intellectuals who had arrived in this country, thus arousing the animosity of his readers and causing the newspaper's collapse.

It is interesting to note at this date what purposes *America* sought to accomplish. In his first issue, Rev. Volansky greeted his readers thus:

"We greet you, Brother Ruthenians (Ukrainians), for the first time in our native language on the soil of America. We are living here among different peoples who in this free land are not neglecting the development of their nationality and thus build churches of their faiths and their languages, organize various societies and issue their own newspapers. Besides countless publications in English and many in German and French, we have also publications in Polish, Italian, Lithuanian, Magyar, Jewish, Welsh, Irish and many others. And we Ruthenians, though but recently settled in America and though not very wealthy, do not want to be among the last. . . . We desire that our people should, through the reading of this newspaper, also learn something interesting and instructive and in that manner progress in enlightenment; and at the same time so as not to forget, among foreign peoples, their own holy faith, their church rites and their language. . . ."

In later issues, *America* accomplished its purposes to the best of its ability, explained the American environment to the Ukrainian immigrants and encouraged them to stand in line with the country's labor movement. The Russian journalist, E. N. Matrosov, who visited the U. S. A. at that time and described the life of "Ruthenia Beyond the Ocean" in the 77th and 78th issues of the Petersburg journal, *Istoricheskiy Vestnik* (Historical Herald), made a point of *America's* progressive policies, particularly in labor matters.

After the downfall of *America*, Rev. Andrukhovich issued his own paper, *Ruske Slovo* (Ruthenian Word), which both appeared and collapsed in 1891. The following year, in Pennsylvania's Mahanoy City, there appeared the *Amerikansko-Ruski Vistnyk* (The American-Ruthenian Herald), and on September 15, 1893, appeared in Jersey City, N.J., the first issue of *Svoboda* (Liberty), organized by the Ukrainian Greek Catholic priest, Rev. Gregory Hrushka. Since then the publication of Ukrainian newspapers has been continuous.

\* \* \*

*Svoboda* was until 1907 the property of various individuals, who, for a certain stipend, published from 1894 onward the reports of the Ruthenian National Union (now the Ukrainian National Associa-

tion), but the printshop and newspaper were otherwise independent of the Union. After passing through various hands, among them those of John Ardan, the first president of the Ukrainian Workingmen's Association, it was sold in 1908 to the U. N. A., the present publisher.

Immediately after the appearance of *Svoboda*, the publishers had intended to issue inexpensive booklets for the immigrants, for they realized, quite appropriately, that the popular literature of Galicia, written with an eye on the peasants, did not answer the needs of industrial workers in America. Before proceeding with this project, however, *Svoboda*, then located in Shamokin, Pa., was given an order by the Union of America Lithuanians to print a book on Lithuania in the Russian language—which was done in 1896.

Directly after this event, the first Ukrainian book to be published in the Western Hemisphere appeared. It was a forty-page collection of four short stories by Julius Chupka (pen name, Buzko), which had appeared earlier in *Svoboda*. The book bears the title: *Vidavnistvo chasopisi 'Svoboda,' Ch 1. 'Obrazki z Ameriki'* (Publication of the Newspaper *Svoboda*, Number 1, "Portraits from America").

The first story relates the author's adventures with a countryman, whom he met at a New York hotel. The second deals with the author's adventures in far-away Denver, Colorado, where he ran across another countryman, Ivan Makohon, who was supposed to have arrived in America in 1861. It is not known whether these adventures are true or fictitious. If true, Makohon might then be considered one of the first-known Ukrainians in America. The third story concerns a Ukrainian immigrant who left his family behind in Europe, married in America twice, landed in jail, and after being given his freedom returned to his native village, where he found an unexpected addition in the family. The fate of four wanderers of various nationalities makes up the plot of the fourth story.

Such, in brief, is a description of the first Ukrainian book printed in the U. S. A. A second was issued by *Svoboda* in the same year, though it bears the year of 1897 on its title page. It was an almanac, the first, issued by the Ruthenian National Union. The almanac is particularly interesting as a source of historical data on early Ukrainian life in the United States, for it contains reports about Ukrainian immigrant communities in a number of Pennsylvania towns, a list of fraternal assemblies of the Ruthenian National Union and the Union of Brotherhoods, a list of Ukrainian clergymen and other information.



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## Pictorial View of UWA Convention



The XVII Quadrennial Convention of the Ukrainian Workingmen's Association was held at the organization's summer Resort Center, "Verkhovyna" in Glen Spey, N.Y., during the month of June. Forum pictures depict delegates at work during the week-long conclave when they set the policies for the next four years.





#### UKRAINIAN NATIONAL COSTUME

Miss Lorain Lazarowich, 15, models a Ukrainian national costume sent as a gift to the National Museum of Canada in Ottawa by the Ukrainian Council of Women. That's three-year-old Nina Dudka gazing enviously at the model from the doorway.

Photo courtesy of Hamilton Spectator

# B.I. Kasiya

## FROM MY LIFE IN ART

by Vasil Kasiyan

*The Ukrainian Workingmen's Association appealed to me through the Society of Friendship and Cultural Relations to write something about myself for Forum which is published in English. Without delay I am fulfilling the request of the association as it will throw some light on the development of our culture. Of course, an artist's creative works are his best biography for they are deeply understood, explaining the reasons of their goal and their appearance.*

There is a village in Western Ukraine called Mykulintsy which is situated above the swift Prut River. With its white houses which stand out among the green orchards the village seems to have pressed up against the front yard of the ancient town of Sniatyn. I was born on New Year's Eve, January 1, 1896 and was the third son in the family of Ilya and Evdokia Kasiyan\*. After, our family was enlarged by another brother and five sisters. We were a poor but happy family. Our household consisted of a house, garden with orchard, a cow and three measures of land. We rarely had enough bread to last us through the Spring. My father could write in Latin, was a member of the radical party, and was one of the organizers of the "Sich Fire Drill" society, reading-halls

and cooperatives in our village. He didn't attend church and because of this was called an Antichrist by all the religious old women. Besides being a tailor he knew carpentry and was a good beekeeper and gardener. My mother was illiterate, religious, attended church and kept all national rituals.

My childhood was the same as those of my village contemporaries. I played with and rocked my baby sisters to sleep, watched mother paint Easter eggs and bake Easter bread for the big holiday, and went to watch weddings. Up to this day I often remember the girls in holiday dress, hand in hand and standing in a circle, begin the Easter spring sing-song with this song:

A warm wind is blowing,  
And the sun is warming.  
And all the trees  
In the valley are blossoming.  
When the cuckoo began its call,  
The nightingale trilled,  
It became so charming everywhere,  
That the whole world was surprised.





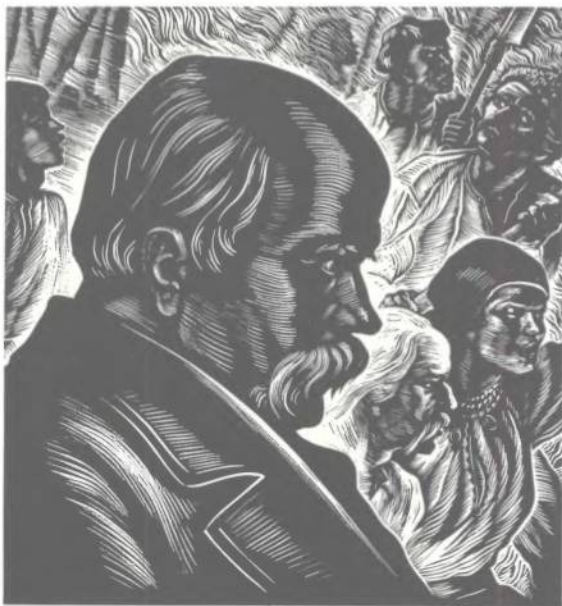
Playing in the church yard we children didn't miss any of the Easter spring songs such as: "O, the beetle is courting the female beetle, and the young lass is engaged," "O, Ivan Bilodan why don't you marry," and others up to the last spring song "Nastechka walked along a birch plank" for which we sat in groups, clicking our Easter eggs, while the girls walked around us one by one, hand in hand and sang. On Easter Monday we eagerly caught the girls and sprinkled their necks three times with water from a little pot thus greeting them with spring. After that we would dance "hut-sulky" and "Kolomiyki" to the sounds of music on the beaches near the river. When the Whitsuntide (Pentecost) holiday came the house would smell of love weeds, mint and wild thyme. The end of the roof would be brightly decorated with green branches. The people of our village used to dress in such a manner: young unmarried men wore hats trimmed with red, married men with black. The young girls wore embroidery of bright yellow and red colors, the older women black or white on a white background.

While tending cows the village old-timers told us that the town of Sniatyn received its name from two words "Senya" (XXXX) and "tin" (fence) and the village Bebeluya from the words "vbyly" (was killed) and luya — a Tartar leader.

At our section of the village we youngsters helped the older folk even out the road on which in the autumn corn was brought in from the fields. All this was done by free collective labor and was called "toloka." In the winter on New Year's Eve I went carolling with the boys singing about the landlord Ivan who didn't even want to look at the ransom of a plate of gold nor silver, nor even a raven horse. But when an aristocratic maid entered he took off his hat and bowed low. Before New Year's the young lads would prepare theatrical scenes with a goat, bells, a long-bearded grandad with a bundle of spinning and chiefly with "Malanka" (Milania) the role of which was played by a youth.

We sang carols about how Malanka waded in the Dnister River and wet her thin apron and in the morning would go out to sow. Sometimes I would take a bag full of grain and strew grain and wish people good harvests, happiness and health in the New Year so that they would live better next year than they did last year.

The inclination to art was aroused in me when I was still quite young and walked around without pants in a long shirt. In autumn I drew pictures of rakes, mother's poker and father's ax on the perspiring windows. In summer after I had rocked my little sister to



Taras Shevchenko Woodcut by Kasiyan

sleep I would draw "Saint Mykola" with coal so that he would safeguard the child and run out in the yard to play until the child awoke or mother came in from the fields.

When my childhood years passed my father took me to school in town. The old bearded teacher, whom I didn't understand, spoke in Polish. Western Ukraine was under the rule of Austro-Hungary at that time. In the two schools of Halychyna subjects were taught in Polish. Because of language difficulty I was left for another year in grade two. At that time the Russian-Japanese War was in progress. The newspapers carried many reproductions of the battle fields.

My older brother Yuri and Ivan copied these pictures through window glass. Watching them I began doing the same and thus by means of this practice I would draw from memory pictures of General Kuropatkin, Pope Leo XIII and even the Emperor Francis Joseph I. In our house and grandfather's there hung several good reproductions of the works of Raphael and other well-known artists and our school text books had colored inserts from classical art works. All this had a favorable influence in developing my taste for art.

A turning point occurred in my education. I became one of the best pupils in school and began participating in the social work of the "Sich" society. I painted decorations, learned to make up artists and helped producers. I fell sick after the fifth class and when I returned from the hospital it was too late to begin classes so I stayed home. In my spare time I eagerly reread all the books which could be found in the reading-hall and library of the "Sich" society at our house. I began to copy the illustrations of P. Slastyon to the poem "Haidamaky" by Taras Shevchenko. At that time I could freely use water colors and pastel paints.

In summer I helped mother to reap wheat in order to receive the 13th sheave on the field of the wealthy landlord. In the autumn I went to find work in town with my father and brothers. It was there that the director of the seven-year school met my father and convinced him to send me to the sixth class and promised that the school would supply the text books. And thus I again became a pupil.

I began to gather colored reproductions of artistic works and began to paint portraits of my family, close relatives and villagers. The best of these my brother Yuri took for himself. He was in the service of Werner a well-known district doctor. On seeing my pastel paintings Werner advised my brother to enroll me in the Sniatyn School of Realism. He talked to the director of the school and I was permitted take a trial examination, which I successfully passed. After that I finished my entrance exams and was accepted to the second class.

All subjects here, too, were taught in Polish regardless of the fact that most of the pupils were Ukrainian. We were taught Polish, German and French language and literature, Ukrainian language and literature were supererogatory. They were taught to us under the direction of professor Hauly, one of the most active public figures in the Sniatyn "Ruska beseda" society. Besides these lectures, the pupils gathered in homes where with the help of our seniors we studied the history of our native country and learned by heart the heroic poem "A Song of the Host of Ihor." Here we learned that Bohdan Khmelnytsky was not a traitor of Rzecz Pospolita (17th century Poland) but leader of the liberation struggle of the Ukrainian people. With my senior classmates I travelled to the villages with theatrical performances and concerts which as a rule began with the words of the song written by Ivan Franko.

What wind is noisily blowing  
From the Syan, Prut and the Carpathians?  
What evil is peeping out  
From those poor huts of Serf's,  
Hey all together, all together we shall shout,  
For even that the deaf should hear:  
We are those who feed you all,  
And for all of you have suffered.  
We are the Ruthenian radical youths,  
Who overthrew the darkness of the yoke.

While touring with the theatrical troupe in the village of Karlovi (now Prutivka) I saw a long monograph with the works of Rembrandt at the house of Onyshchuk, a village school teacher. They at once enchanted me with their great realism. It appeared to me that these Rembrandt portraits were painted of the people of our country, they were so real and alive. During my summer vacation, while I was looking after the quarters of professor Bas who had left for Lviv, I acquainted myself with his marvellous library. I found several albums of world renowned painters in whose works I was lost in admiration.

While studying I did not give up my activities in the "Sich" Society attempting to bring to it measures of possibilities by conspiracy. They didn't expel me from school at that time only because I was an excellent pupil, a passing phenomenon. And secondly because





Kobzar Playing Bandura, etching by Kasiyan  
Illustration to Shevchenko's Haidamaky

I was indispensable as I gave lessons to my class-mates, sons of the school's professor, for one of them I even rewrote a cyclic in German for publication and generally I was needed at the school as a "good painter." In Lviv during the struggle for a Ukrainian university

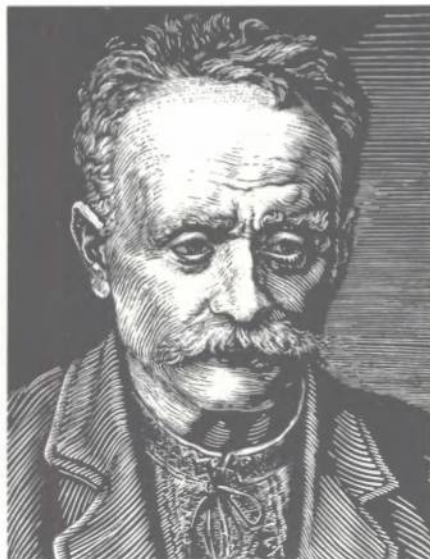
SUMMER, 1970

Adam Kotska, a student, was killed. Soon after that Mirosław Sichynsky killed the heir of the emperor in Galicia, the Polish count Pototsky. There were crooked elections taking place to the Lviv and Vienna parliaments. In the struggle against the superiority of the





**Olga Kobilyanska**



**Ivan Franko**



**Vasyl Stefanyk**

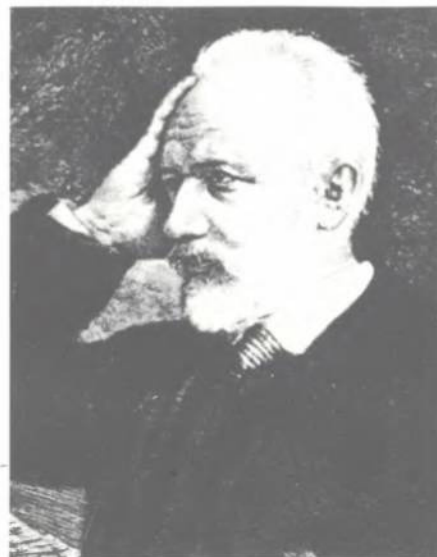
Polish administration, the Ukrainian people were drawn closer to everything Russian, including literature and art. At that time I was modeling small busts of Lev Tolstoy, Pushkin and Gogol from yellow clay and placed them beside Shevchenko, Mickiewicz, Dante and Goethe.

During 1911 my brother Ivan not being able to withstand being a farm laborer left for Canada and Yuri was called up for military service in Vienna. At the beginning of World War I in 1914 and the invasion of the Tsarist Russian army my education was cut short when I was going on to sixth class. A truer schooling of life began. When the Tsarist army retreated from Carpathia and when the Austrian army took over I was recruited to the Italian front. Just before the attack on Monte Lemerle in the Dolomite Alps I accidentally met my brother Yuri, who at that time was badly injured, and I consented to be transferred to the front in the valley of the Piav River where during an attack I was also wounded.

After recovery during 1917-1918 I completed my examinations for the 6th and 7th class without regularly attending lectures at the school of realism in Zivtsi and graduated. I also passed an exam in German in Lobzov near Krakow and was sent to an officers' school in Egerndorf. On receiving the rank of junior lieutenant I was sent together with a marching battalion to my regiment which was now situated in Ukraine in Mogilev-Podilsk in the formation of the German-Austrian occupational army. As soon as I arrived we quickly began shipping train loads of plundered wheat and cattle from Ukraine to Germany and Austria. Our soldiers, actually Ukrainian workers and farmers dressed in Austrian uniform, were quartered in Ukrainian villages and merged into one thought with the population. Under the influence of the idea of liberation they refused to fulfill the orders of the commanders and in the summer of 1918 raised an armed uprising against the occupants and their puppet hetman. But the uprising was cruelly suppressed by the German-Hungarian regiments, the lead-



**Maxim Rylsky**



**Peter Tchaikowsky**



**БАС.  
КАСИАН  
1925**





VASIL KASIYAN

ers of the uprising were shot and the regiment under escort was sent to the Italian front, where on November, 1, 1918 near the Tagliaments River together with the whole army they were taken prisoners.

The two year after the war I spent at a concentration camp in the city of Cassino in Italian bondage. During this time I accomplished a large number of works from the life and customs of the prisoners, and three private exhibitions and even dreamed that, with the help of the famous Ukrainian singer Solomia Krushelnitska-Richchone, I would become a pupil of professor Kareni at the Rome Academy of Art. But things turned out differently. In the summer of 1920 the Italian Government sent us Ukrainian prisoners to Austria. They didn't allow us to go to Soviet Ukraine as we wished and we categorically refused to go to Poland. And still under great secrecy our troop train was sent to Poland. When this secret leaked out, thousands of prisoners left their box-cars at the station in Lebring and after an armed encounter with the Italian escort took over the camp for former Russian prisoners, receiving permission from the international commission. Everyone was now free to act according to his own initiative.

I decided to become an artist. With this dream I left for Vienna, visited art museums and then, on the advice of some good people, went to Prague in the hopes of learning art in the capital of Czechoslovakia, a Slavic country which was so close in language. Among the 80 entrants I was one of the 8 to pass my exams and was enrolled in the Academy of Fine Arts. During the two years of general education and special training under the direction of Joseph Lovkoti, Blago Bukobats and Yakub Obrovsky, I was accepted by the professor and rector of the Academy, Max Shvabinsky, to his special workshop of graphic art and painting where I studied for 4 years. At the Academy's exhibition my

works were marked by the college of professors with an honorable acknowledgement instead of the first prize, to which I as a foreigner had no right. I was materially upheld by my brother Ivan from Canada who did not grudge money for my art education, and a Czech worker communist who gave me a room in his apartment.

In the process of education the theme of my works progressively changed from the memories of my native village and portrayal of the life and customs of the Transcarpathian (Carpath-Ukraine) population to the recreation of the life of workers. This was influenced by the life of this large capitalist city.

A strong impression was made on me by the neglected cement factory in the town of Bronika near Prague where close to a hundred homeless people hung around, mostly families of the unemployed.

In Prague I saw people who slept in groups at the station, in the parks and under bridges. During the day I saw laborers doing arduous day work which exhausted their strength, made their faces harsh and expressionless. Their eyes looked ahead not noticing the surroundings. These people left an unforgettable impression and influence in the creations of typical images and models of workers in my engravings of those years. I began to think about the condition of their lives. I thought that the laws of a bourgeoisie society were equal for all. In their magnificence they identically forbid the poor and rich alike to sleep under bridges. But the rich had a place to sleep and they were the ones who had passed these laws. Gradually I saw the conscious class character of the bourgeoisie laws. All this was reflected in my work. The proletariat-class tendency of my works were interpreted by several professors as the aspiration of some above-class humanity. It was this tendency





**Workers Rest Period, 1926**

that called out sympathy to the country of Soviets. In the period of 1923 to 1924 I applied and received Soviet citizenship. At the same time, while studying at the Academy, I enrolled at the faculty of philosophy at the Charles University with the dream of receiving the right to teach in a secondary school, and I passed my state philosophical-pedagogical exam. During the evenings for a period of 4 years I had attended the faculty of philosophy of the free Ukrainian department (Ukrainian Free University-Ed.) in Prague where I studied the art of the Ukrainian people and the peoples of Eastern Europe.

In 1926 I graduated from the Prague Academy of Fine Arts with honors and was accepted for pedagogical work at the Kiev Art Institute in February 1927. I



**Artem, 1936**

worked in Kiev up to 1930 as a professor of graphic art and at the same time carried out the duties of electoral public work as a member of the Central Art Union and as a deputy of the Kiev City Council Executive Committee. In 1930 I married Lydia Solovyeva and later on our daughter Oksana was born, now an art connoisseur and scientific worker of the Kiev Museum of Ukrainian Fine Arts.

In connection with the establishment of the Polygraphic Institute in Kharkiv in July 1930, then the capital of Ukraine, I was appointed professor and head of the Institute's department where I worked till the end of 1937. In 1938 I was offered the position of professor, head of a department and assistant rector of educational



**Shevchenko with Peasants, 1929**





Kasiyan, Ukrainian Artist

and scientific work at the Kharkiv Art Institute. At the same time I fulfilled the duties of an assistant chairman of the Kharkiv Union of Ukrainian Soviet Artists.

At the beginning of the Great Patriotic War, (June 1941), until the temporary evacuation to the Talgar station in the Alma-Altinsk Region of Kazakhstan, I was with the collective of the Art Institute as commander of the people's volunteer corps. From 1942 till the end of 1943 I was in Samarkand, Uzbekistan, as professor of the Ukrainian department, first at the Moscow branch of the Art Institute, then in 1944 at the Leningrad branch of the All-Russian Art Academy which was evacuated to Samarkand then to Zagorsk, Moscow Region.

After the liberation of Kiev in 1944 I took part in the Vth Plenum of the Artist's Union where I was elected chairman of the union and settled down in Kiev with my family. In the severe years of the war I was awarded the title of Honoured Art Worker of Ukraine, and in 1944 a People's Artist of the Soviet Union. Since then I have been working as professor of graphic arts, director of the placard studio, and from 1965 book graphic, and head of the department of graphic art at the Art Institute. From 1955—1960 I worked as assistant director of Fine Arts at the Institute of Art, Folklore and Ethnography of the Ukrainian Academy. I was elected a member of the Ukrainian Academy of Architecture 1950-1956. From 1958-1962 I was elected member of the presidium of the Academy of Arts of the Russian Federation. I was also elected chairman of the Ukrainian Arts Union in 1944-1949 and in 1962-1968 and from 1965 to 1969 was the All-Union secretary.

Three times I have been elected Deputy of the Ukrainian Supreme Soviet of the 2nd, 6th and 7th sessions.

I was the first Ukrainian artist to be awarded the gold medal Laureate of the Shevchenko Prize in 1964. In 1968 I was Honourable Chairman of the Ukrainian Arts Union.

I live and work in Kiev in Volodymyr Street where the ancient monument of Volodymyr stands. From my balcony on the left hand side I can see the Dnieper River and the preservation of the center of Kiev Rus and the remains of the Desyatynia Church and below, in front of the balcony, traces of the Bateyev Gates which were broken through by the Bateya Tartars on the 6th of December 1240 and where the participants heroically died while defending the last stronghold of the city. On the right hand side I can see the bronze monument of Bohdan Khmelnytsky on a high mound, and beyond that the golden domes of the St. Sophia Cathedral with its bell tower. While walking by the foundation of the Desyatynia Church I always come up to the linden tree which was planted some 330 years ago by Petro Mohyla and think, of the tears and blood shed for our country it has witnessed, but our people, their thoughts and everlasting song live on.

And there is no greater happiness for me than to create for the people and feel that my creative work is necessary and make the people better and happier.

*\* Vasyl Kasiyan is the most accurate spelling of the Ukrainian name of the artist in English. However, he himself apparently uses the form Vasil Kassian as in his autograph. Editor.*

And there is no greater happiness for me than to create for the people and feel that my creative work is necessary and make the people better and happier.

Vasyl Kassian.





(Author Panas Mirny 1849-1820)

By Petro Khropko

**"ALL MY PRIDE IS UKRAINE.** Were I to do but a little bit of good for her I'd be proud, and there is nothing more I'd want. If I could show the hapless destiny of human life, its exalted spirit and warm heart as they exist in reality, that would determine my pride and my hope would be justified." This candid, inspired passage from a diary entry of 1870 expressed the cherished thoughts of Panas Yakovich Rudenko who was destined to gain wide popularity and recognition under the pen name of Panas Mirny.

A great writer, author of socio-psychological novels, numerous short stories, essays and plays, Panas Mirny became one of the leading figures in the Ukrainian literary process of the 1870s-1890s. Creative at the same time with such first-rate talents as Ivan Franko, Ivan Nechui-Levitsky, Michael Starytsky, Ivan Karpenko-Kary, and Boris Hrinchenko, he succeeded in contributing his inimitable, distinctive letters to the development of Ukrainian realistic prose.

The son of a minor provincial official, Panas Rudchenko was born in the town of Myrhorod, Poltava Province of Ukraine on May 13, 1849. The need to earn a living made him leave his parent's home at a very early age. His working career started when he was 14 years old, at first in the district offices of Hadyach, Priluki, Myrhorod, and beginning with 1871 at the public offices of Poltava. He delighted only in the hours he managed to snatch from work and rest in order to devote himself to

# MIRNY,

## Conscience of a People

the beloved occupation of writing. His lodestar in letters was the muse of Taras Shevchenko, and the direct example of service to native culture was provided by his brother Ivan who in the early 1860s was seriously engaged in the study of folklore and ethnography.

Panas Mirny's first works, the verse "To Ukraine" and the story "The Devil's Work," were published abroad in 1872 in the Lviv journal "Pravda" (Truth). These two works already clearly defined the main principles of the young author's creativity: truthful interpretation of reality in all its complexities and contradictions, and active opposition to social injustice. Franko, who read his stories "The Devil's Work" and "The Drunkard" (1874), noted the "fresh and forceful talent" of the young author. And really, these stories are distinguished by their subtle psychological approach in revealing the inner world of man, artistry in composition, and originality in the artistic incarnation of seemingly traditional themes.

**MIRNY HAS GONE** down in the history of Ukrainian literature as an innovator. Having creatively mastered the skill of his predecessors, particularly Marko Vovchok's, he walked new, hitherto untraversed roads. His novel "*Do the Oxen Low, When the Crib Is Filled Up*" (1872-75) marked the enrichment of genre in Ukrainian prose and the further expansion of the boundaries and capacities of the realistic method in writing. It was the first great Ukrainian social novel, the first "novel of people's life," in which, as Franko said, "some one hundred years of the history of the Ukrainian countryside was painted," and in which the complex socio-economic processes after the abolition of serfdom were profoundly revealed.

The novel was written in collaboration with Mirny's brother Ivan Bilik, a famous critic. The author's intention of presenting a wide panorama of village life and posing a number of topical social problems conditioned the novel's distinctive composition.





Ukrainian Hutzuls from Poem Oleksa Dovbush, 1946, by Kasiyan



There is a little inconsistency in the style of the novel. The chapters written by I. Bilik are more of a publicist nature, whereas Mirny's are distinguished by a plasticity of rendition, subtleness of psychological portrayal of his heroes, and a variegated poetic palette and freshness of interpretation. The live language of the Ukrainian people, tinged with the dialect of the Poltava area, organically merges into the figurative texture of the work. The specific phrases, word combinations, proverbs and sayings provide it not only with emotional intensity, and are not only a wonderful means of individualizing the characters, but on the whole characterize the novel as an outstanding sample of national letters.

Mirny's story "Bad People" (1875) was a great success. In it the author turned to the role of intellectuals in social life, giving his interpretation of the new representatives of the intelligentsia. In the 1860s-1870s the positive character of democratic trends was widely treated in the works of Olexandr Konisky (*Hopeless People, Semen Zhuk and His Relatives, Yuri Horovenko*), Olena Pchilka (*Light of Goodness and Love, Friends*), Ivan Nechui-Levitsky (*Clouds, By the Black Sea*). Yet these authors did not succeed in creating integral, psychologically convincing characters of the new people. They divorced the national-liberation movement from the emancipatory struggle of the workers, preaching in certain works the idea of a community of interests existing within all strata and classes of Ukrainian society.

**P**ANAS MIRNY approached the problem from a principally new position, and that enabled him to present the moods and aspirations of the Ukrainian intelligentsia in a truthful way, to reveal its two diametrically opposed antagonistic ideological camps, to extol the characters of the genuine champions of the people (Telepen and Zhuk) and at the same time condemn the reactionary careerists who supported the autocratic order (Shestirny and Popenko).

Mirny's socio-psychological novel *The Prostitute* was his best sample of realistic writing. Although he started to work on it in the late 1870s, the full edition appeared only in 1928 after the author's death. In the early 1880s he thus defined the thematic groundwork and composition of his novel. "The main idea of my work," he wrote to Staritsky, "is to present a proletariat woman and prostitute in our times, her mode of life in the village (Part I) in the town (Part II) and her deceitful trade (III), and in the backwaters of life (IV)."

Of course the fate of a wasted, depraved woman could be comprehensively revealed only in connection with much artistic research into those conditions that spoiled her, and the novelist wonderfully

coped with the task. Generalized in the character of Khristya Pritika is not only the tragedy of a working woman, but also those hostile, social processes pernicious to man.

The tragic history of a beautiful girl who owing to circumstances became a handmaid and later on a whore, a toy in the hands of men, and in the long run a hapless creature thrown into the depth of life, is revealed in the novel against a wide social background. It develops into a wrathful narrative about the fate of a people under oppression and injustice.

**I**N THE 1880s-1890s Panas Mirny wrote a number of stories which also dealt with acute topical issues of the day ("Hungry Freedom", the cycle of sketches under the title "Living As We Are," "Catch," "Fairy Tale about Truth and Injustice," "Evil, Old and New," etc.) A broad generalization of typical social phenomena, providing the reader with an insight into the life and mores of the society of those days is the most typical feature of these works.

The author was also a prolific playwright. He wrote such plays as *Limerivna* (1883), *Outwitted* (1884), *Ruin* (1896) and *Temptation* (1901). Some of his dramatic works were destined to enjoy a long life. Many a generation of readers and theatergoers have been moved by the tragedy of Natalia Limerivna who was killed in the dark realm of family despotism.

Mirny's interest in literature was organically combined with his civic activities. When still a young man he was associated with the revolutionary movement, and from 1875 took part in the illegal activities of the revolutionary circle "Union" in Poltava. He maintained contacts with many Ukrainian cultural workers, among them M. Lysenko, M. Staritsky, I. Karpenko-Kary, M. Kotsyubinsky, Lesya Ukrainka, and M. Zankovetska. During the last decade of his life he had the close friendship of the famous writer V. Korolenko. As a committee member of the city Duma Council he took an active part in raising funds for the construction of the Kotlyarevsky monument in Poltava.

Mirny was in his declining years during the Revolution and died on January 28, 1920.

The Ukrainian people worthily revere the memory of the great writer. By decision of the Ukrainian Government a literary museum was established in the house where he lived and a monument to the writer was unveiled in Poltava in 1951. In many cities of the Republic schools, cultural establishments and streets bear his name. Mirny's books are published and republished in thousands of copies. The finest monument to the outstanding author, however, is the rapid development of Ukrainian letters today. ▼

# HOW THE ZAPOROZHIAN COSSACKS ELECTED THEIR LEADERS

by Ostop Ropyanyk

*This article describes the Cossacks in the early days of their development (about 1550) into a democratic Ukrainian Cossack republic. The simple ceremony, and election, described here later, developed into a colorful tradition of democracy in Ukraine which lasted about 250 years. This ended in 1775 when Russian Empress Catherine the Great destroyed the Cossack fortress capital and dispersed the Zaporozhian Cossack.*

**E**VERY NEW YEAR'S DAY was an election for the Zaporozhian Cossacks. On that day they elected all their officials and leaders.

After the divine service in church and a festive dinner the drummer was instructed by the Chief Otaman (Koshovy) to beat the drum and call the Cossacks to the parliament (rada). Having done that once the drummer then carried out to the square a banner and flag, and then gave two more signals which were followed by the appearance of the Sich leaders and officials. The Chief Otaman, Military Judge, thirty seven Company Otamans and others came, each with the badge of his office: The Koshovy or Chief Otaman with a large *bulava* (mace), the Judge with a large silver seal, the Secretary with a pen and silver inkwell, the Deputy Otaman (Osaul) with a cane. Having seen the leaders the drummer greeted them by beating the drums again in their honor.

When all the warriors had come together and the priest had blessed them all, the Chief would say:

"Honored comrades! We celebrate today a New Year's Day; would you like as our old custom requires, to change your leaders and elect new ones in their place?"

If the Cossacks were satisfied with their leaders they would say:

"You are good leaders — please, continue to serve us."

In another case the Chief's question was followed by the demand that he put away his *bulava*. In case the Chief had showed himself to be unfair or was guilty of something he was treated without restraint by shouts:

"Get off the good seat, you son of Herod. You have spoiled a lot of Cossack bread. Go away! You're of no use to us!"

The Chief then put away the *bulava* at once, bowed to the gathering, thanked them for the honor he had enjoyed a whole year and then joined his company.

**T**HE JUDGE, SECRETARY and Deputy did the same thing, but if any of them was liked by the Cossacks he was told to remain in office.

When the old leaders had been dismissed, steps were taken to elect new ones. The Company Otamans and all other officials had no voting privileges. Everything was managed by the Common Cossacks. To be sure, there were quarrels and brawls, especially on the question of whom should be elected the new Chief Otaman (Koshovy Otaman). Every company had its own candidate and quarrels sometimes lasted a few hours. All candidates had to leave the square in order that they may not by their presence influence the outcome of the election.

All finally having agreed on one of the proposed candidates they sent ten or even more messengers to the place where the elected Cossack lived. They informed him about the wishes of the brotherhood and asked him to accept the honored position.

If he begged to be excused, some took his hands, others pushed from the back, jostled his sides and led him to the square saying:

"Go on, you son of Herod! We need you; you are now our father, our Otaman!"

He was thus taken to the council and handed the *bulava*. But according to an old custom the new Otaman was supposed to refuse two more times and only then take the *bulava* into his hands.



THEN THE ARMY ordered the drummer to beat the drum in honor of the new Chief and the old, renowned Zaporozhians went to him one after another and threw sand or smeared his shaven head with mud in order that he would not forget his descent and put himself above the brotherhood. The Chief then had to bow to four sides and thank them for the honor of his election. He was answered:

"We wish you, our Otaman, to be healthy and well! May God send you a long life and happiness."

The same day and in the same way the Judge, Secretary, Deputy Koshovy and the Company Otamans were elected.

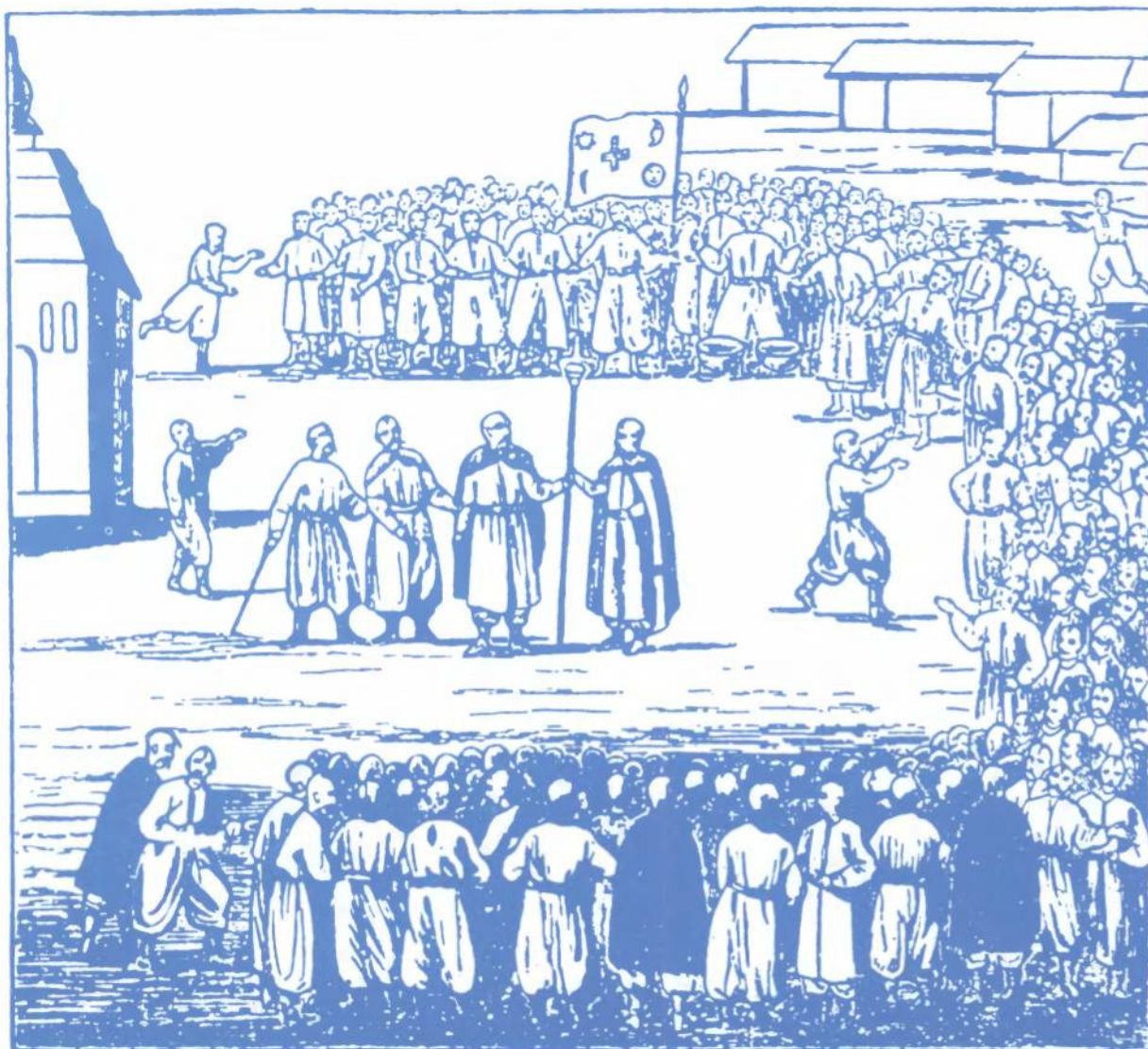
When the election ended the square was invaded by singers and musicians. Mountains of bread rolls, wagons of fish, sausages, bacon and all kinds of other foods were brought at the expense of the new leaders and the Sich revelry began.

The Kobza's ring competes with the flute's whistle on the background of songs by a choir of a whole hundred of the Sich students. Merry Cossacks dance to the music like light shadows. And what do they show? A sudden squat followed immediately by a jump, putting their hands to their hips, one goes to and fro, to the right to the left, on his hands and his head. Another one throws his cap, goes bareheaded, his long hair turned well back and an exceedingly long moustache is wound on his ears . . . And outside of the square riders on spirited horses shoot pistols and, gathering speed madly, jump over very high obstacles.

Over this a high clear sky twinkles with thousands and thousands of stars and the mellow silver light of the moon glows in the night's cool air. ▼

*Translated by Alexander Gregorovich*

*From UKRAINA, number 6, 1969.*



Zaporozhian Cossack Rada, 18th Century Illustration





## BOOKMARK

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**BULLETIN FRANCO-UKRAINIEN.** Directeur Catherine Lazowsky. Imprimerie P.I.U.F., 3, rue du Sabot, Paris 6e, France. 3 Francs (60c) an issue, Annual subscription (4 issues) 10 F (\$2.00)

This quarterly French language magazine is published with the cooperation of the Young Friends of Ukraine. For example issue no. 33 July 1969 carries a portrait of the late General Mykola Kapustiansky on the cover. The format of the magazine is a generous Reader's Digest size, usually of 64 pages, with an insert of pictures on glossy paper. The content is devoted primarily to Ukraine and Ukrainians in Eastern Europe and secondly to those in France and the Western world. Criticism of the Soviet system in Ukraine is emphasized.

Some of the article titles in the last issue indicate the usual content: Ukrainians in Czechoslovakia and the Russian Occupation, Ukrainian Studies in Slovakia, Poems by Myroslaw Nemet and a story by Eva Biss, both Ukrainian Czechoslovaks, a review of Honchar's novel *The Cathedral*, Alexander Archipenko sculpture exhibit in Paris, and *Chronicle of Paris Ukrainian Life*. The magazine was edited for a long time by an Editorial Committee of Olga Repetylo, Myroslawa Maslow and Olec Kutniak.

Bulletin Franco-Ukrainien is an attractively printed magazine, thoughtfully and carefully edited with regular articles by university students. It is a popular magazine for young adult readers rather than a scholarly journal such as was edited in Paris by Elie Borschak a decade ago.

Readers who would like to test and improve their high school French will find the Bulletin an interesting way to maintain the language. It is also a valuable voice speaking on behalf of Ukraine and its culture in one of the major world languages, French.

**SLAVICA CANADIANA A.D. 1968.** Compiled by Jaroslav B. Rudnychyi in co-operation with J. Kirschbaum and T. W. Krychowski. Winnipeg, published by the Canadian Association of Slavists, Polish Canadian Research Institute and Ukrainian Free Academy of Sciences, 1969. 77 pages (Slavistica, 66) \$2.00

A classified bibliography published annually since 1950 which provides an invaluable guide to Slavic literature and publishing in Canada.

**UKRAINICA CANADIANA 1968.** Compiled by Jaroslav B. Rudnyckyj. Winnipeg, published by D. Lobay Foundation at UVAN (P.O. Box 3597 Station B, Winnipeg, Manitoba) 1969. 32 pgs. \$1.00.

This bibliography, compiled by Prof. Rudnyckyj the Head of the Slavic Department at the University of Manitoba and published annually since 1953, is an impressive record of the amazing quantity of Ukrainian Canadian publishing ranging from ephemera to solid scholarly work. Bibliography is the foundation of scholarly research and it is unfortunate that Ukrainian Americans have no similar series.

**GOGOL (HOHOL') AND OSMACHKA,** by Maria M. Ovcharenko. Winnipeg, UVAN (Canada) Inc., 1969 43 pages, ports. \$2.00.

A study of the influence of the famous Ukrainian author Nicholas Gogol (1809-1852), who wrote in Russian, on the works of the emigre Ukrainian writer Todos Osmachka (1895-1962). This addition to the meagre literary criticism in English on Ukrainian literature is a welcome study. Osmachka is important in Ukrainian emigre literature as the author of *Plan do dvoru* and *Red Assassins*. Although a list of books by Osmachka is given it is unfortunate that full bibliographical details were not included.

## UNESCO ISSUES 20th EDITION OF WORLD TRANSLATIONS OF MAJOR AUTHORS

**Index Translationum**, a compendium issued annually by the United Nations Educational, Scientific and Cultural Organization, and now available here, lists 39,451 translations published in 74 countries during 1967. As usual, more books were translated from English than from any other language.

During that year, the latest for which statistics are available, there were 175 translations of the Bible, and Lenin continued to be the most translated individual author, with 219 translations, 143 of which were published in the Soviet Union. That country remained on the top of the list of the translating countries with 3,547 translations, followed by Germany with 3,536 (for the purpose of translation statistics, no attention is paid to the political division of the country). Spain is in third place, with 2,308 translations, followed by Italy with 2,101 and the United States with 2,045. **Index Translationum 20: International Bibliography of Translations.**

Unesco, Paris, 1969. \$36.00.

**UKRAINE ON THE INTERNATIONAL SCENE. L'UKRAINE DANS L'ARENE INTERNATIONALE.** Kiev, V-vo Polit. Lit. Ukr., 1968. 168 pages, illus. 75c Title and text in Ukrainian, English and French.

The English text of this book (pages 56-109) describes the participation of Ukraine at the United Nations in addition to giving some useful general information on the republic's limited "foreign relations."

In order for Ukraine to establish direct relations with foreign states, a condition of U.N. membership, "the Supreme Soviet of the USSR passed a law on February 1, 1944. . . . This law and Article 15b of the (sic) Ukraine's Constitution which was adopted at the same time, restored Soviet Ukraine's participation in international relations and gave her the right to establish direct relations with foreign countries." (page 62).

As a result, Ukraine became a "sovereign nation" in the eyes of international law and so was able to become a charter member of the United Nations in April 1945 at San Francisco.

Apart from the awkward and unnecessary use of "the Ukraine" rather than "Ukraine" the English is satisfactory in the book. Naturally, the opinions and facts presented reflect the Soviet view.





Saint Cyril

**SAINT CYRILE DE LA RENAISSANCE**, by Vladimir Topentcharov. Seghers, 118 rue de Vaugirard, Paris, 1969. 48 pages, illus., bibliography: p. 47-48. 36 francs.

This brief biography of St. Cyril marks the 1,100 anniversary on February 14, 1969 of the death of the philosopher and creator of the Slavic alphabet. The Slavic (or Cyrillic) alphabet is used by the Ukrainian, Old Slavonic, Bulgarian, Macedonian, Serbian, Byelorussian and Russian languages.

This short, attractive book was written by Prof. Topentcharov of the University of Sofia in Bulgaria. The tomb of Constantine, who was canonized in the Xth century as St. Cyril, still rests in the heart of Rome in a marble tomb of a crypt of the Church of St. Clement.

Perhaps one of the most interesting points in this book is the discussion of the famous Slavic Bible brought by the (Ukrainian) Queen Anna Yaroslavna from Kiev to France in 1051. All the Kings and Queens of France from her husband, Henri I (1051) to King Charles X (1824) are believed to have sworn on this Bible at their coronations in the Cathedral of Reims.

SUMMER, 1970

**BIBLIOGRAPHICAL INDEX OF UKRAINIAN PERIODICALS OUTSIDE UKRAINE**, by Alexander Fedynskyj. Ukrainian Museum-Archives in Cleveland, Inc., 3425 Broadview Rd., Cleveland, Ohio, 44109. Volume II for 1967 has 52 pages.

This excellent index is a thorough listing of Ukrainian newspapers, magazines and journals outside Ukraine published in all languages. A total of 303 titles in the United States, Canada, Great Britain, Australia, Argentina, Germany, France, etc. are listed. In addition to the title and sub-title the address, publisher, periodicity, years and numbers published, paging, size, printing method, illustrations, language and other notes are given. The index provides an impressive record of the diversity and the large publishing power of Ukrainians in the western world.

**THE RISE AND FALL OF T. D. LYSENKO**, by Zhores A. Medvedev. New York, Columbia University Press, 1969. 284 pages.

End of Lysenkoism. For thirty years (1935-65) the famous controversial Ukrainian Trofim D. Lysenko, with Stalin's backing, ruled Soviet biological and agricultural scholarship with a pseudoscience which contradicted western findings. Failures in Soviet agriculture finally led to the ouster of Lysenko. This study indicates that politicians cannot dictate to scientists without endangering scientific progress.

**ANDRUSYSHEN UKRAINIAN-ENGLISH DICTIONARY**

The best Ukrainian-English Dictionary available is still the one compiled by Prof. Constantine H. Andrusyshen. It was published first by the University of Saskatchewan and then by the University of Toronto Press in Toronto, Canada in 1957. This dictionary of 130,000 entries is the most complete work of its kind ever published. Prof. Andrusyshen is the Head of the Slavic Studies Department at the University of Saskatchewan in Saskatoon, Canada. Andrusyshen's Dictionary is a remarkable and vital reference work which has filled a serious gap in Ukrainian scholarship. It is still available from the publishers and Ukrainian bookstores. ▼

**UKRAINIAN-ENGLISH DICTIONARY**

Compiled by C. H. Andrusyshen and J. N. Krett, assisted by Helen Virginia Andrusyshen. Published for the University of Saskatchewan by University of Toronto Press, 1957. xxix, 1,163 pages. \$17.50.

**THE USSR AND EASTERN EUROPE: Periodicals in Western Languages**. 3d edition. Compiled by Paul L. Horecky and Robert G. Carlton. Library of Congress, Washington, 1967. 89 pages. 55c (For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402)

This valuable book provides a list of the major magazine in English, French and German on Eastern Europe, including Ukraine. It is a very useful reference work which includes editors, addresses, annotations, and subscription rates. In addition to general Slavic journals which carry articles on Ukrainian subjects the following eleven titles with Ukrainian editors or interest are listed: ABN Correspondence (Munich), The New Review (Toronto), Digest of the Soviet Ukrainian Press (New York-Munich), Problems of the Peoples of the USSR (Munich), Ukraine in Vergangenheit und Gegenwart (Munich), The Ukrainian Bulletin (New York), Bulletin (London), Ukrainian Quarterly (New York), Ukrainian Review (London).

In order to provide a more complete picture of serials on Ukraine in Western languages the following periodicals and newspapers should be added to the list: Bulletin Franco-Ukrainien (Paris), FORUM: A Ukrainian Review (Scranton, Pa.) Ucraina Libera (Buenos Aires), The Ukrainian Canadian (Toronto), Ukrainian Trend (New York), A.U.S. News (Todmorden, Eng.) NEWSPAPERS: America Ukrainian Catholic Daily English Section Weekly (Philadelphia), Ukrainian Weekly (Jersey City), Narodna Volya English Supplement (Scranton, Pa.), News From Ukraine (Kiev), The Ukrainian American (New York). ▼

**THE REAL FACE OF RUSSIA**. Essays and articles edited by Volodymyr Bohdaniuk. Ukrainian Information Service, 49 Linden Gardens, Notting Hill Gate, London W.2, England, 1967. 267 pages \$3.00.

Articles highly critical of the Soviet system which discuss Communism, Ukraine and the Russians, by such well known writers as D. Donzow, E. Malanuk, Y. Boyko, L. Shankowsky and J. Stetzko.

**THE POOR LAD AND THE CRUEL PRINCESS: Ukrainian Folk Tale**. Translated from the Ukrainian by John Weir. Illustrated by Yuli Kriha. Kiev, Mistetstvo Publishers, 1969. 21 pages. 50 cents.



# UKRAINE:

## A HALF CENTURY AFTER COMMUNISM

by JOHN L. EARL, III Ph.D.  
Associate Professor of History  
University of Scranton



IN 1967 THE SOVIET UNION celebrated, with much fanfare, the 50th anniversary of what they term the "Advent of Soviet Power." During the summer of that year I was able to participate in a special six week travelling colloquium for the historian in the USSR. Over one week of this tour was spent in Ukraine.

Though I am not Ukrainian, or Slavic for that matter, I am a student of Eastern European history and culture. Unlike most Americans I realize that it was in the Dniepre River Basin where civilization in this area began and where Kiev emerged as the powerful nucleus of a flourishing city-state system that thrived on trade and commerce with Asia, Northern Europe and Byzantium. History also tells us how the Borderland fought to protect itself from its jealous neighbors and barbaric marauders. But in the mid 13th century, the Kiev Federation was overwhelmed by the Golden Horde of Batu Kahn and Eastern Europe came under the Tatar yoke.

It has been thus for centuries. Ukraine has been defeated and occupied — **but never conquered**. The Mongols, the Poles, the Russians have come and gone. For a brief moment after World War I, Ukraine was free and independent but fell to the political power of Lenin, the military force of Trotsky and the brutal terror of Dzerzhinsky and his Cheka. But despite Stalin, the Communist Party and another world war, Ukraine has not been conquered. On my travels I saw evidence of the spirit of a people that refuse to be dominated, the courage of a nation that strives to keep its identity.

WORLD WAR II WAS A terrible struggle. Though the invasion of the Soviet Union was on a front over a thousand miles long, it was Ukraine that bore the brunt of the fighting from 1941-45. From the Carpathian Mountains to the steppes east of the Volga River the war was waged with no quarter asked and no quarter given. Destruction, death and devastation were everywhere. Some observers said that the once rich and fertile soil would never grow food again and the desolation of the region was beyond repair.

How wrong these observers were. They did not count on the courage and the fortitude of a people who in times past have seen their homes destroyed but have rebuilt them. The capital city of Kiev was almost entirely destroyed during the war. Today it is one of the most beautiful of cities. One of the grandest sights in all the Soviet Union is to view the embankment of Kiev from the Dniepre River. As the boat moves northward, one can see towering above the trees the domed cupolas of Kiev's medieval past. The city itself is beyond the river, a modern metropolis of a million and a half

people, the third largest in the country. The Kreschatich Prospekt is a beautiful wide boulevard bordered with new buildings and lined with trees and flowers. At night thousands of people walk along this avenue enjoying a warm July evening. The old churches and monasteries of Kiev have also been restored. Foremost of these are the Pecherskaya Lavra and St. Sophia's Cathedral.

It was not communism, or the Russians who restored Kiev and the countryside. It was the Ukrainian people. Like the legendary phoenix, they literally lifted themselves from the ashes of the devastation around them and by their own will and effort recreated the grandeur of the past and the Ukrainian glory of the present.

THE OFFICIAL GOVERNMENT policy toward religion is one of neutrality. But the reality is that the Communists harass religion and discourage the people from attending church services. It is at times difficult to find churches that are active and many of the great cathedrals have been restored as museums. They are symbols of the historical past but not places of worship.

Dictatorships often resort to religious persecution in order to destroy the faith of the people they seek to dominate. The religious faith and fervor of Ukraine as a rallying point for national feeling has been a target of Russian propaganda and pressure for many years. The Communists reasoned that if you destroy their faith; you will destroy their identification. And so the government has attempted to downgrade religion and religious worship. Yet they have failed.

As I toured Ukraine I witnessed examples of the smoldering flicker of religious faith. In the catacombs of the Pecherskaya Lavra, where the alcoves are the burial places of saints of the Orthodox religion, I saw men and women bless themselves and say a prayer over the exposed remains and relics of these religious figures. Perhaps the most striking example is the tomb of Yuri Dolgorukii—The Long Arm, who was one of the last princes of Kiev (d. 1157) and the founder of Moscow. After World War II, the body of Yuri was transferred from Moscow to Kiev and his remains were placed in a new sarcophagus. On the base of this plain grey stone is crudely scratched a cross. After a half century of official atheism, the flame of faith still burns.



The Communist regime differs from the Imperial regime on the matter of cultural freedom. Often the Czars in their policies of Russification attempted to destroy the cultural traditions of the various minority groups in the Empire. Today in the Soviet Union, the government, while suppressing political autonomy, permits, in fact encourages, local customs and traditions especially of an artistic nature.

**O**N MY LAST EVENING IN KIEV, I was fortunate to obtain a ticket to a wonderful extravaganza of Ukrainian folk music, dance and comedy. After an opening scene with political overtones, one group after the other in the traditional and colorful costumes of their area came and sang and danced. There were even comedians who told jokes in the Ukrainian language. However, I must report one negative point, namely; the hesitancy of the people to speak the Ukrainian language publicly. On the streets, in the restaurants, in the hotels, almost everywhere, Russian seems to be the dominate mode of speech. I do not know what is spoken in private. But that two hour show, which was televised nationally throughout the USSR, proves that the people of the Borderland have kept their traditions alive.

The Ukrainians have always been known as a warm and friendly people. Soviet domination has not changed the hospitality of the nation.

Unfortunately we were not able to visit the homes of the people in Kiev and Odessa. But we were able to visit a collective farm just off a lagoon of the Black Sea and some forty kilometers from Odessa. We were welcomed and given an orientation. As was often the case in the USSR such briefings are a mingling of fact and fiction spiced with some political and ideological propaganda. But there was nothing phony about the school children who sang a song of welcome and danced for our group. There was nothing political about the friendly greetings we received from the men and women as we toured the farm. There was nothing ideological about the fantastic meal that was served our group and the friendship that developed among us as we wine and dined for over three hours in the shade of an orchard. From the cold cuts of meat, cheese, to-

matoes, cucumbers, breads to the chicken broth, hot chicken, ground beef and potatoes it was a lavish feast bolstered by vodka, cognac and home made wine. Without doubt it was my most memorable meal in the Soviet Union. It was one of the few times I felt I was really close to the people. It was in Ukraine where such hospitality still exists.

Personally, I am optimistic about the future of Ukraine and principally because of two young men I encountered on my last evening in Kiev.

**W**HILE SEATED IN THE Palace of Culture and enjoying the folk music festival, I chanced to meet two young students both of whom were only 17 years old. After the performance, we sat outside and talked for over two hours. Both youths had just graduated from the Soviet equivalent of high school. One, who spoke fluent English, was enrolled in an institute and was to study engineering in September. The other student, who spoke German as his foreign tongue, was studying for a degree in physics at the University of Kiev. Both were curious about life in America. We talked about our educational system especially college and universities. We also spent much time talking about the civil rights movement in the United States and the social, economic and academic status of negroes in our country. I tried to be honest and not white wash the problems we have. I did emphasize that we were sincerely attempting to seek a solution but that it would take time. In return, they explained their educational system, spoke briefly on military life in the USSR and told me of their hopes and desires for the future.

I was very impressed by these young men. I was amazed that 17 year old high school graduates spoke three languages fluently; Ukrainian, Russian and either English or German. I don't know too many American high school students who can say the same.

I was also impressed by their curiosity. The propaganda machine in the USSR is fixed and rigid. People only hear what the government wants to tell them. But by their questions and their interest, I could immediately sense that these two young men did not believe their newspapers. They appreciated my candor and while they might not have believed every single thing I said, I was sure that they basically believed my words more than their own government's statements. They asked to meet with me the next day to continue our conversation but unfortunately I was leaving Kiev in the morning.

**This type of young person is the hope for Ukraine. It is a well educated and inquiring youth. It is a group of young people who do not accept the dictates of the system but seek the truth where they can find it. This is the future generation of Ukraine and it is full of hope and promise.**

One week in a country does not make you an expert analyzer. But one week in Ukraine convinced me of something that my historical studies have shown me; **the people will never be conquered.** The Mongols the Poles, the Russians will come and go. But the spirit the faith, the culture, the friendliness and hope in the future will keep Ukraine alive forever. ▼



Dr. Earl with Young Ukrainian History Student



**T**HE FIRST THING that catches my eye on the bus in front of me are the stars on its blue and white side. Each of these stars stands for a hundred thousand kilometers running on the roads. There is no difficulty in adding up the distance this bus has travelled — 25 circumferences of the earth's equator. This is a sure guarantee of reliability and durability.

The Lviv buses became known in the post war period when the city rapidly became a large industrial center of Western Ukraine. The Lviv Bus Plant, as dozens of other enterprises, was established in wild-

erness. In the autumn of 1945, land surveyors came and laid out an area among the tall weeds and bushes for the future European automobile giant.

The first bus proudly displayed the silver "LAZ" letters of the Lviv Bus Plant on the streets of the city in February of 1956.

Time passed and the trade-mark "LAZ" became known throughout the world. Its international fame began at the 1958 World's Fair in Brussels where the Lviv Bus was awarded the Grand Prix.

In 1957 the Lviv Bus won the European Rally thousand kilometer run

and was awarded several first prizes at the International Salon in Nice. The driver of the bus was awarded a special prize for his driving skill. This year (1969) the victory was repeated and the "LAZ" bus was again awarded first prize in Nice, France.

**O**F COURSE we would be mistaken if we thought that the beautiful "Ukraina Lux 69" bus, which so successfully competed with models of other leading world firms in 1969 on the shores of the Cote d'Azur, was a 1956 model. The Lviv Buses have not only changed their design but

# LVIV

*by Vitaly Afanasyev*





also their form. The "Ukraina Lux 69" is truly a highway liner.

A whole new family of Lviv buses has been designed. There are more than 20 types for use in urban and rural areas and on long distance runs. For example, the "LAZ Tourist" travels along the Lviv-Prague-Warsaw-Lviv route.

Karp Atoya, chief engineer of the designing department has this to say about the Lviv buses:

"We have designed two unique buses "LAZ-696" and "LAZ-698" to be built in 1970-71. The first carries

120 passengers and the second 100. Ordinary buses carrying 40-50 passengers do not cope with city traffic requirements. They are not economical nor do they meet the demand of the passenger increase."

**T**HE LAST few years were not only a period of modern design changes but a period of rapid expansion of the enterprise itself. In 1957 the plant put out about 300 buses. At the end of 1958 the completion of the thousandth bus was ceremoniously marked. In 1969 the Lviv Bus Plant put out close to 9,000 buses among

which one bus had the serial number of 60,000. The plant is constantly expanding. It has spread out to the territory of the adjacent racing track. And this is not surprising. The reconstruction project foresees a yearly output of 13,000 buses. There are about 6,000 workers at the Lviv Bus Factory.

The trade-mark "LAZ" is known not only at international competitions exhibitions and fairs. A large number of swift Lviv liners can be seen on the roads of Bulgaria, Iran and Turkey. ▼

# BUSES

## SOVIET UNION:

# NOT SO SILENT MAJORITY

**Newsweek** Magazine (January 12, 1970) published an article under the above title analysing critically the mood of the people on the eve of the USSR national census. **Newsweek** says that for the first time the Russians "will find themselves a minority in their own country." Here are some excerpts from the report of **Newsweek's** Moscow bureau chief John Dornberg:

"The political implications of this demographic fact are worrisome indeed to Soviet leaders. For there are unmistakable signs that the national consciousness of the Soviet Union's non-Russian majority is increasing at least as fast as its numbers. In the past few years, Crimean Tartars and Ukrainians have openly protested against the denial of their ethnic rights. And it is estimated that half the political prisoners detained in Soviet labor camps fall under the category of 'bourgeois nationalists.'"

"A confused series of nationality policies, have ranged from Lenin's relative tolerance toward separate ethnic development to Stalin's ruthless practice of Russification. Even today, the Kremlin permits non-Russians little direct political expression. Those few members of the eleven-man Soviet Politburo who are non-Russian tend to be Uncle Toms. And in most of the country's fifteen republics, Great Russians wield the real power.

In theory, the Soviet Union was founded on the concept of national pluralism."

"The Great Russians, for their part, make no effort to hide their scorn for the non-Russian peoples of the Soviet Union."

"If Russians visit Central Asia for a whiff of the Orient, they travel to the three Baltic republics for a breath of the West. Independent from 1918 to 1940, the Baltic republics are still among the least Russified areas in the Soviet Union."

"**Size:** Despite the attachment of the Baltic republics to the West, if a confrontation ever develops between the Great Russians and a resurgent nationalist minority group, it may be most likely in the Ukraine. In part, this is due to the sheer size and population of the Ukraine. With 47 million inhabitants and a territory of 232,000 square miles, the Ukrainian Soviet Socialist Republic ranks as the fifth largest European member of the United Nations, where it has held a separate seat since the world organization was founded. But the Ukrainians' intense nationalism is also firmly rooted in cultural and economic achievements. Kiev was the center of medieval Russian civilization and Ukrainians are also the heirs to a highly refined literary culture developed in the nineteenth century. Economically, moreover, the Ukraine is self-sufficient.

“

Besides being one of Europe's principal granaries, it is rich to the point of abundance in iron, coal, oil, manganese and titanium.

”

Though on paper all fifteen of the Soviet Union's republics enjoy the constitutional right of secession, the Ukraine would doubtless be the most capable of standing on its own feet as an independent nation. Perhaps it is the consciousness of this fact which makes Ukrainian nationalists so intransigent—and the Soviet authorities so quick to stymie their activities. Basically, Ukrainian nationalists object to the official distortion of the Ukraine's history and the de-emphasis of its language in urban schools—as well as the economic directives from Moscow which force the republic to concentrate on heavy industries to the neglect of the more profitable production of consumer goods. But they are not so much in favor of complete independence for their republic as a relaxation of centralized control. 'We do not want separatism,' one Ukrainian nationalist told me recently. 'What we are looking for is greater autonomy within the union.' "



## 500 YEARS AGO

# Cossacks First Mentioned By Polish Chronicler

THE FAMOUS Polish chronicler Jan Dlugosz under the year 1469 made the following entry:

"When Casimir, the King of Poland (Casimir IV, 1447-1492) together with his Queen, Elizabeth, stayed in Lithuania a numerous Tatar Army under the leadership of Khan Maniak . . . consisting of refugees, brigands and expatriates, whom they call Cossacks (Kozaks) in their own language broke into the . . . territories of the Kingdom of Poland."

This note is of great importance since it is the first time that the word "Cossack" enters Polish written sources. This is the first reference to them in Polish historiography. Soon after it began to signify a concrete power for Poland which wrought a

powerful influence upon the historical events of Poland in the XVI and especially in the XVII century.

At the turn of the XV and XVI centuries the south-eastern territories (Ukraine) of the Grand Duchy of Lithuania was united with Poland through the person of a king.

"Cossackdom was one of the most interesting phenomena in the history of Eastern Europe. It is one of the most interesting organizations which human society at any time has formed." (*Dzikie Pola w Ogniu*, by Z. Wojcik. Warsaw 1960, page 8).

The Ukrainian historian Michael Hrushevsky states that the year 1492 was the first positive reference to the Ukrainian Cossacks although earlier ambiguous references exist. ▼



Contemporary Engraving of Ukrainian Cossacks. Caps of Cossacks on foot not Ukrainian. From Hrushevsky's History.

## Bilingual Education For U. S. Children

This school year, 76 school districts in 22 states throughout the USA have started teaching in a second language as part of a new national programme of bilingual education.

Initially, the programme will meet the needs of some 25,000 children and teenagers who are limited in school because they come from families where English is rarely spoken. Sixty-seven of the bilingual projects apply primarily to Mexican-American children whose mother-tongue is Spanish. Five are concerned with Cherokee and other American Indian languages, two with Chinese, two with Portuguese, and one each with French and Japanese.

In some schools, students may receive as much as 75% of their instruction in their mother-tongue, with teaching in English being stepped up as they become more proficient in the language. Mothers of participating children in some districts are being hired as teacher aides.

A student's study of the history and culture associated with his native language is also considered essential to the programme: in one school in Utah, for instance, instruction in the history and culture of the Navajo Indians has been added to the curriculum.

Federal funds totalling \$7.5 million are being provided to support the 1969-1970 programme.

(UNESCO FEATURES)

## Education in Ukraine, 1969-70

Over 29,000 schools opened their doors to students in Ukraine on September 1, 1969. Of these schools 82 per cent are Ukrainian, the rest are Russian. Over 10,000 students are enrolled in arts institutions such as music conservatories, colleges of art and drama schools. Over 125,000 children are studying in over 560 music schools in Ukraine. The printers had a big job since more than 50,000,000 textbooks were printed for the new school year. ▼

You can tell a donkey by its ears, a bear by his claws and a fool by what he says.



## UKRAINIAN WHEAT

Ukraine has been famous for her wheat for over 2,500 years but scientists continue research in improving the quality of Ukrainian wheat. Two new brands of winter wheat, **Aurora** and **Kavkaz** created by P. Lukyanenko of the Ukrainian Academy of Sciences are now being tested on Ukrainian farms. These new strains have adapted themselves better than previous ones to different soil and climatic belts of Ukraine as well as being more productive.

On the experimental farms of the Pereyaslav-Khmelnitsky agricultural station of Kiev Province the **Kavkaz**



strain gave 6,500 pounds and the **Aurora** 6,856 pounds of grain per hectare (2.471 acres). The last harvest in 1969 of **Mironovska 808**, the wheat usually grown here, was 5,380 pounds per hectare.

Strains from Kuban Province adapted themselves better still on irrigated plots and yielded even higher per acre productivity in the Apostolovsk district of Dnipropetrovsk Province and in the Svitlovodsk district, Kirovohrad Province.

## WOMAN'S DAY UKRAINIAN BORSCH

**Woman's Day**, one of the most widely read American magazines, in its May 1970 issue published a recipe for "Ukrainian Borsch" in an article "Around the World on a Good-Eating, Low Spending Budget" accompanied by a colored photo of the rich red beet soup on page 76.

The recipe, listed in the insert **The Collector's Book** (page 78) called for beef in the ingredients. Added to the traditional Ukrainian recipe is "2 table-spoons margarine," no doubt a modern American touch.

It is interesting that the Ukrainian national soup, Borsch, because it was so popular among Jewish immigrants to the U.S.A. from the Russian Empire, was often mislabelled as "Jewish" or "Russian." It seems now however that Borsch, the popular beet soup from Ukraine has become a permanent dish in American cuisine and is properly identified. It is offered on the menus of many of the most luxurious American hotels. The word "borsch" comes from the Ukrainian word for beets.

## NEW UKRAINIAN FILMS

The Dovzhenko Film Studio in Kiev is Ukraine's Hollywood and is now working on several new films. Scripts are under preparation and Directors are selecting cinematographers and actors.

One novel that is being turned into a film is **Bread and Salt** by Michael Stelmakh who has adapted his own novel for the screen. Directors will be M. Makarenko and H. Kohan. Another novel by K. Kudievsky **Name the Tornado Maria** is being produced by V. Dovhan.

The new film by V. Ivchenko **Paths to the Heart** with script by M. Shcherbak is a medical drama on heart transplants.

Perhaps one of the most promising films is **Zakhar Berkut** being adapted to the screen by the famous poet Dmytro Pavlychko from the novel by Ivan Franko.

## WORLD PREMIERE OF SUNFLOWER

The gala world premiere of the movie **Sunflower** (I Girasoli) filmed partly in Ukraine and starring Sophia Loren was held in Rome on March 13, 1970. The premiere, held at the Rome Opera House as a charity benefit for the Italian Red Cross, was strange because Italian photographers avoided Loren and rushed Claudia Cardinale instead. Apparently they had not been invited to one of Sophia Loren's press conferences. In the film Sophia Loren goes to Poltava province in Ukraine in search of her husband who was lost during World War II.

## LVIV TV SET PRODUCTION

Over half a million Ukrainian television sets were produced at the rate of one every 37 seconds at the Lviv TV Factory in 1969. Two models **Vohnyk** and **Elektron** are produced on 22 assembly lines. The 1969 production of 514,000 television sets is primarily for Ukraine but the factory also exports TV sets to 29 countries. During 1970 the production of the first color television sets will begin in Lviv.

He looks handsome when he sleeps, especially when his face is turned to the wall.

Lazy summer means hungry winter.

## New Museum of Great Artist

In the center of Chuhuev, Kharkiv Region of Ukraine, stands a building with old architectural features. This one-time residence of the great Ukrainian born painter Ilya Repin is the only old building in the town which has come down to our days. It has been restored and an exposition of a new art-memorial museum has been opened in it.

The best works of the painter are presented in copies and reproductions in one of the six rooms of the museum. They are a sort of encyclopedia of the life of Russia and Ukraine in the latter half of the 19th century, characterizing Repin's leaning to themes of great civic importance.

"Zaporozhian Cossacks," . . . "Boatmen on the Volga," "Ivan the Terrible and his Son Ivan," "Arrest of the Propagator," the portraits of T. Shevchenko L. Tolstoy, and M. Musorgsky are but a part of the treasures created by the artist.

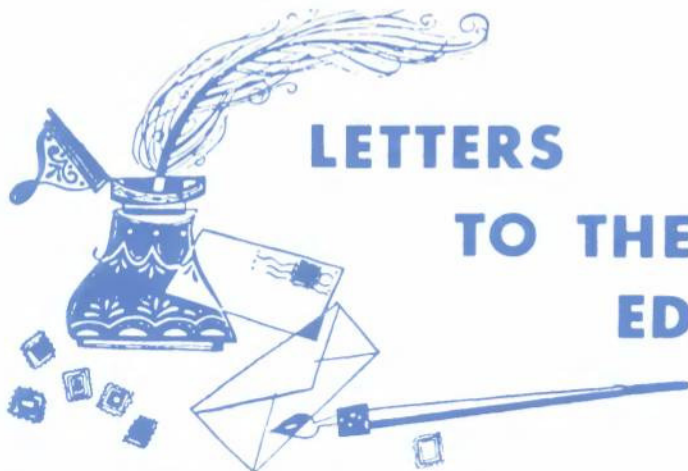
The exposition displays also original works presented as gifts to the museum by the State Tretyakov Gallery in Moscow. Among them is the 1880 Repin portrait of Y. Sapozhnikova, relative of the famous patron of the arts S. Mamontov. On display are Repin's brushes, a black beret and a waistcoat present by the museum Penati.

A separate room is dedicated to the history of ancient Chuhuev which was a fortress town in the past. The newly established museum is the main part of a future memorial complex.



Ilya Repin





# LETTERS TO THE EDITOR

Dear Mr. Gregorovich,

I am the editor of TEMA—an educational journal published by the Saskatchewan Teachers of Ukrainian. We are a special subject council affiliated with the Saskatchewan Teachers' Federation.

In TEMA, we like to print articles that will be of direct benefit to teachers who are teaching Ukrainian as a second language in our schools. I feel the list of book stores you published in the Spring, 1969 issue of FORUM (No. 8) would be very helpful to our teachers. Therefore, I am asking your permission to reprint this list in TEMA. We will of course, acknowledge that we are reprinting this article from FORUM.

Mrs. C. Kachowski  
Saskatoon, Saskatchewan

**You are welcome to reprint with acknowledgement.—Ed.**

Dear Sir:

Congratulations to Andrew Gregorovich for his excellent article about Ivan Kotlyarevsky, the founder of modern Ukrainian literature and one of my favorite poets. Also, I would like to mention to those readers of FORUM who are unable to read the Aeneid in Ukrainian that some ten pages of the poem have been translated into English verse by C. H. Andrusyshyn and Watson Kirkconnell and have appeared in the anthology THE UKRAINIAN POETS 1189-1962 published by the University of Toronto Press (1963). The translation is very good.

L. Lishchyna  
Toronto, Ontario

Dear Sir:

I'm sure you are extremely busy with FORUM for I remember my stints as A.E. with Ukrainian publications but if it means anything may I thank you for your informative magazine. I deeply appreciate the existence of your magazine as do so many here in the New York City area.

Tom Shepko  
Astoria, New York

Dear Sir:

Without doubt FORUM is the finest journal of its type ever published by Ukrainians in the English language both from its elegant format and its interesting and varied content. It can easily compete with similar American or Canadian magazines so it should have the best of success among our English speaking generation.

(Translated from Ukrainian—Ed.)

Dr. A. Fedynskyj  
Cleveland, Ohio

Dear Editor:

... Keep up the good work—I think the magazine is great.

Nadia Ostapchuk  
Toronto, Ontario

Dear Editor:

A correction to FORUM'S list of Ukrainian Bookstores (Spring 1969): ARKA Ukrainian Bookstore, Mr. Melnychenko, Manager, 3656 Lawrence St., MONTREAL 130, Quebec.

Roman Serbyn  
Universite de Quebec  
a Montreal

Dear Sir:

I have read with interest the article "John Paul Jones and the Ukrainian Cossacks" in the Summer 1968 FORUM. Am interested in knowing of any articles in FORUM pertaining to the old noble Ukrainian names such as Nemych, Sadowsky, Hrabowsky, etc. in Washington's military staff as I read in the book *Ahapius Honcharenko: Alaska Man*, by T. Luci.

Max Bareika  
Blakeslee, Ohio

**FORUM has not yet published an article on this subject which should be a very interesting one.—Ed.**

Dear Sir:

FORUM is a fine, up-to-date magazine. I wish to offer an idea for improving and extending its coverage of Ukrainian.

One of the problems that college-level individuals run into with their Ukrainian background is the matter of historical identity—the old "who are we, where did we come from" question. Ukraine-Ruthenia appears suddenly during the European Middle Ages — almost "out of nowhere" — but this is not the historically proven record for the rise and fall of civilizations: the fall portion of it may be incredibly fast, but the rise takes time.

What, and who, and where, were the Ukrainians during the previous eras of history—the centuries of the Roman Empire, Greek Hellenizing influence, and the still older periods of history? Now there is a good question!

I found at least one source of information concerning this "pre-historic" aspect of Ukraine. In the histories of the Greek historian Herodotus, half of the fourth book is devoted to Ukraine—a description of Ukrainian land and its people around 500 BC.

I had first obtained the above book from someone who used it for some college course. Although being of Ukrainian background, she did not even realize that the fourth book of Herodotus was about the historical events in 500 BC Ukraine; apparently her college professor did not know or care, either.

Let me suggest, then, that FORUM simply run the 4th book of Herodotus as a serial—adding a few scholarly commentaries to make the writing of Herodotus ("the father of history," as he is often called) better understood by us today. To this should be added a map, since Herodotus presents a great deal of geographical information.

Victor Kachur  
Minneapolis, Minn.

**FORUM has planned an article on Ukraine as described by Herodotus the author of the first history book. Reprinting Book 4 unfortunately is beyond FORUM'S scope but thanks to Mr. Kachur for the suggestion.—Ed.**

Dear Sir:

I'm pleased to see that you caught up with the Kuban Cossacks since they seem to cover the globe as fast as they dance. I think they are a fine and fascinating group of artists. They were recently on television's Hollywood Palace.

Daria Robert  
New York



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