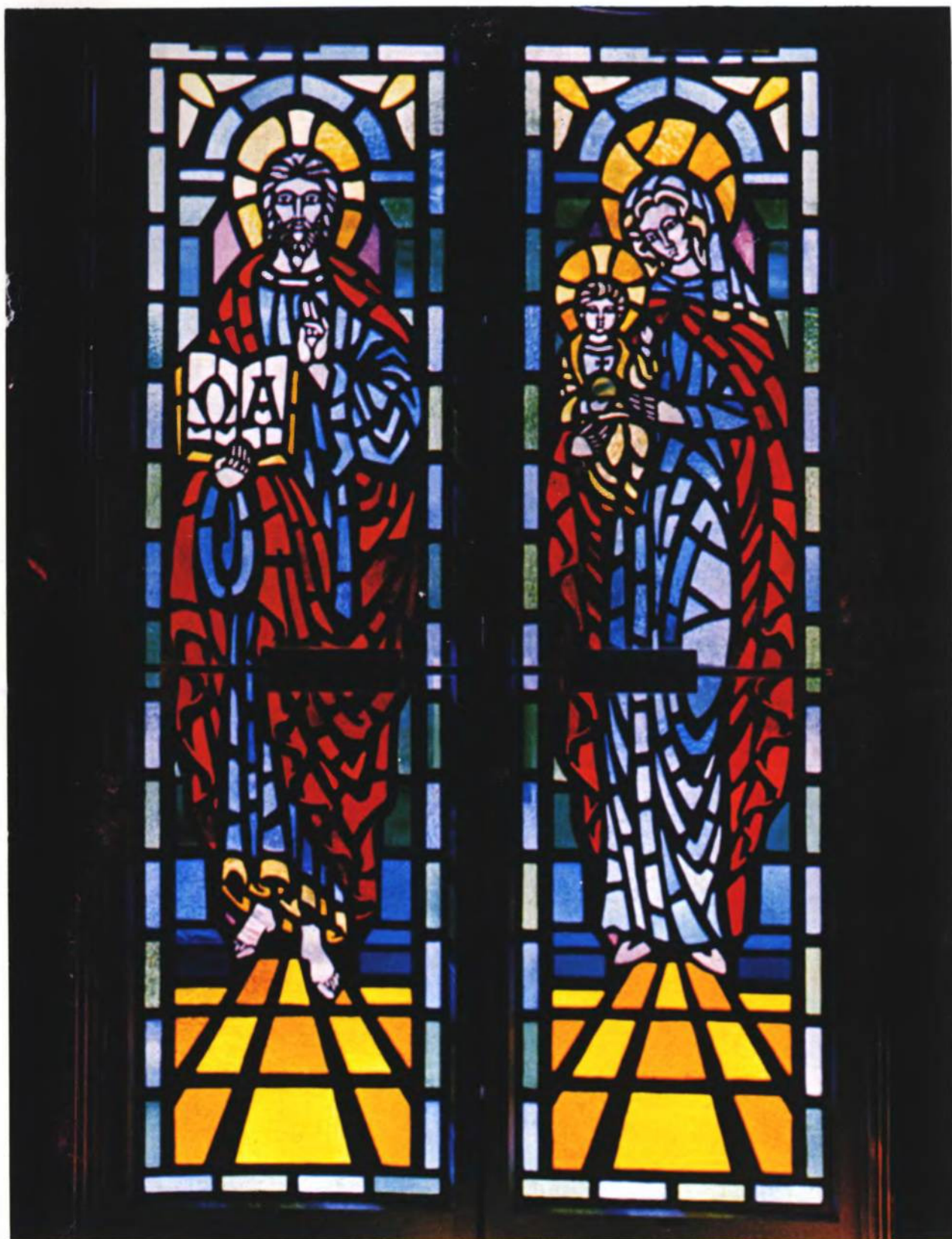


FORUM

A UKRAINIAN REVIEW

UKRAINIAN CHRISTMAS
MACKIW ON MAZEPA
ED WERENICH,
WORLD CURLING CHAMPION
WALT DISNEY'S TYTLA
NO. 56 – FALL, 1983



FORUM

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NO. 56

FALL, 1983

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FRONT COVER

"The Doors" of St. Michael's Ukrainian Orthodox Church, Scranton, Pa.

BACK COVER

Ed Werenich, Toronto,
World Curling Champion.

CURLING

A Quick Survey of the Sport

CURLING, which started about 350 years ago in Scotland and Holland, is a game played on ice by two four-man **rinks**, or teams. The name curling comes from the twist given in delivery by the player as he slides his stone. The ice is 146 feet (45 meters) long and 14 feet (4.3 meters) wide with a target, a 12 foot bullseye at both ends.

The players alternately slide flat round stones weighing 42½ pounds, with handles, down the ice to the target which is called a **house**. **Bonspiel** is the name given to a curling tournament. The world championship is the Silver Broom and the Canadian championship is called the Brier.

The **Rink**, or team, has four members: a lead, a second, a vice-skip and a skip, or captain, all of whom deliver stones in that order. When a team member delivers the stone the skip stands at the target and indicates where the stone should go. As it travels down the ice he may see there is a need to "sweep" the ice to change the speed and distance it will go. This sweeping is done by the other two team members with brooms.

A game usually has 10 or 12 **ends** with each player sliding two stones to the target at the other end of the ice. Whichever team has stones closest to the target center wins points. The strategy is to knock out the competitor's stones and leave yours in place to score. The last stones of the 16 total thrown by both teams are most difficult because there are so many on the ice. The skip throws the last stones that usually win or lose the game although all four team members make a difference. Curling is a growing and developing sport with countries like Japan and Spain just starting. Most northern countries have active curling leagues. There have been two world champions in the past 25 years who were Ukrainians: Drest Meleschuk of Winnipeg and Ed Werenich of Toronto. ■



Ed Werenich in championship action.

ED WERENICH

World Curling Champion

by Andrew Gregorovich

ON SUNDAY, APRIL 17, 1983, ED WERENICH of Toronto, with an ever-present toothpick, became the 1983 World Curling Champion. In a final total of 10 wins and only one loss, to the United States, the 35-year-old Werenich captained Canada to a victory with a Dream Team that had survived six tense sudden-death finals. The final game was a clear 7-4 victory over powerful Germany.

On the way to the 1983 World Champion title Werenich became Ontario champion again for the fifth time (1973, 1974, 1977, 1981, 1983) and the 1983 Canadian Champion. Out of 120 games in the 1982-83 season his team won 90 per cent of the games and \$45,000 in prize money.

In the 25th world curling championship of 1983 ten teams competed: USA, Scotland, Germany, Denmark, Norway, Sweden, Austria, Switzerland, Italy and Canada which was represented by the Ontario rink of Ed Werenich. The first world championship, for the Scotch Cup, was held in 1959 and for the past 15 years the Silver Broom sponsored by Air Canada has been emblematic of the World Championship title. In 1988 the sport will be demonstrated at the Winter Olympics in Regina. Canadians and Ukrainian Canadians have played a major role in the sport and its development. The first Ukrainian Canadian to become Curling Champion of the World was Orest Meleschuk of Winnipeg in 1972. Three Ukrainian Cana-

dians have won the Canadian champion title, Meleschuk, Lukowich and Werenich.

CURLING IS A TEAM SPORT and Ed Werenich assembled a power house team consisting of vice-skip Paul Savage, 35, second John Kawaja, 21, and lead Neil Harrison, 34, all of whom share the honor with skip Werenich. Home base for the team is the Toronto Avonlea Curling Club in Don Mills.

Ed Werenich was born on June 23, 1947 in Benito, Manitoba some 300 miles northwest of Winnipeg, where his Ukrainian immigrant parents Mike and Minnie have a farm. They had come to Canada about 1938 and settled on a wheat farm of 480 acres which his brother Al is still running. His brother Tony is a foreman for a steel company in Winnipeg.

By profession Ed is a fireman in the borough of Scarborough in Toronto, but he says that if he could transfer to the Winnipeg Fire Department he would so that he could farm again part time. "I still have an urge to farm because of the freedom but you need a whole section of 640 acres to make a living now," said Werenich.

Werenich, whose Ukrainian name is pronounced veh-reh-nich, would prefer sportscasters to say his name correctly. "My dad's upset with the mispronunciation of TV announcers," he says, because they have said Wur-nick or Ren-ich for the last ten years. Ed, whose parents are unable to read or write in Ukrainian or English, still speak Ukrainian. He left home 18 years ago and every time he visited his mother she would say "khlopchyk do domu" (Son come home).

"My mother's quite a character," says Werenich recalling an incident from the television broadcast of the Championship games. "Mom said she couldn't understand how I could be sitting there on TV right in front of her in her living room — and I wouldn't even say hello to her!"

I asked Ed what the secret of his curling success was and whether his physique had anything to do with it. He's a very solid 195 pounds on a 5' 7" frame. He smiled and said that it was all the charity banquets that put on the weight and that his usual weight was 175. Physical fitness is a must in curling as in any sport. He plays a daring, aggressive and consistent style of game with a lot of practice.

"Eddie's ability to read ice is unbelievable. I have learned things from him this year."

— Paul Savage

"Curling is very satisfying," he said, "because its a team game with four people involved in all parts of the game. It takes real team work to win." Lot's of people curl well. Our secret is our compatibility. We worked harder than any other team this year. We practiced very, very hard and there is harmony on the team. The pressure is so intense, both physical and mental. There is unbelievable strategy because changes in the ice surface affect your game. Throwing one stone badly can make you lose \$20,000."

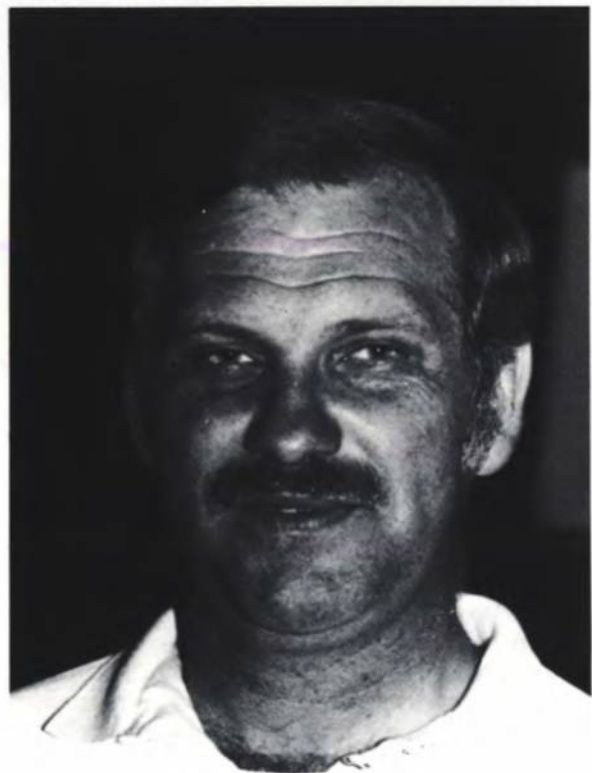
He had put together this Dream Team only a year ago. Werenich has 24 years curling experience, Savage has 22 and Harrison has 22 years. As skip, Werenich makes most of the decisions.

Eleven years ago Ed married his high school sweetheart Linda Goldsborough and they now have two boys Darren, 7, and Ryan, 5. In 1968 he came to Toronto to study Business Administration at Ryerson and by sheer chance six curlers were in the same class. His position as a firefighter for nine years gives him some flexibility in his timetable for curling. But there's a penalty since he will be working on both New Years Eve and New Years day. In addition to his other titles Werenich has been the Firefighter Curling Champion of Ontario eight times and of Canada four times. His T-Shirt reads "Don't Monkey With the Wrench," his nickname, because if you do you are likely to lose.

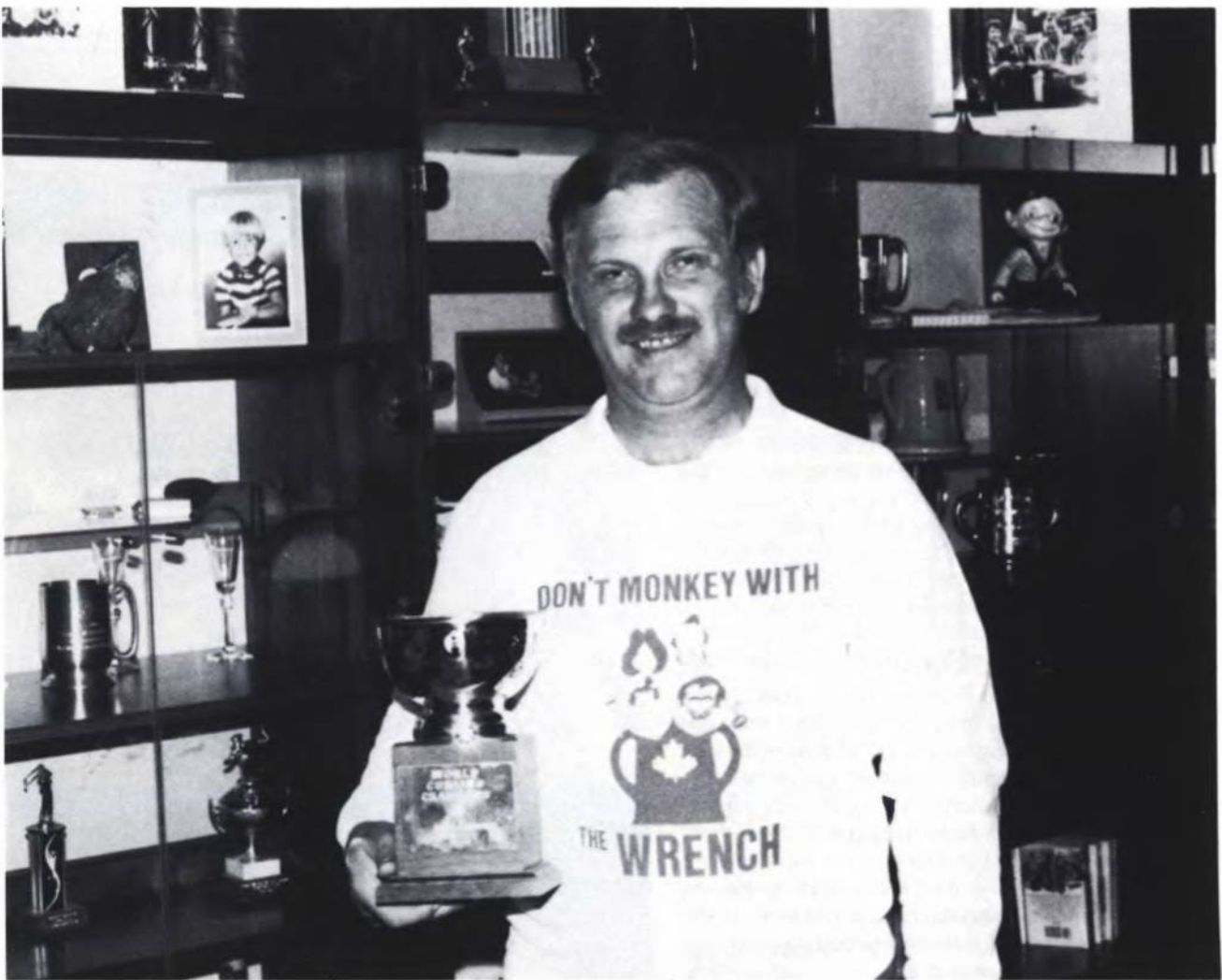
BRIER CHAMPIONSHIP OF CANADA

THE BRIER IS THE Canadian Championship and in 1983 was held in Sudbury, Ontario, with about 66,000 fans watching the 15 rounds and two playoff games. Two giants of curling, Ed Werenich of Toronto and Ed Lukowich of Regina, were pitted against each other. Lukowich heads a tough Alberta team and was the 1978 champion of Canada.

Just before the final game against Lukovich there was some local entertainment offered by a Ukrainian dance group with some young six-year-old dancers in unison with older dancers. "The Ukrainian kozak (Cossack) music made me feel right at home. I told my team look at what they are playing for me — Ukrainian music — but John reminded me that Eddie Lukowich was Ukrainian also so I couldn't count it as an edge."



Ed Werenich



Ed Werenich, 1983 World Curling Champion holds Cup.
A gold ring "superbowl" style, also goes to the champion.

Suddenly, one of the dancers, a young kid, left right in the middle of the dance performance and came over to shake my hand.

"I'm gonna get in trouble for this," he said as he dashed back into the dance formation to the astonishment of everyone.

"Nobody who watches Werenich and associates . . . with a combined record of 12-1, had any doubt that here was the best rink in Canada."

— Dave Komosky

March 13, 1983 was a lucky day for Werenich because he defeated Lukowich 7-3 in a flawless game to win the Labatt Brier final at the Sudbury Arena. "Incredible" is how Werenich describes his victory over his tough Ukrainian Canadian competitor Lukowich. The final score showed in statistics the Werenich rink had 89 per cent accuracy compared to an 82 per cent for the Lukowich rink.

With the Canadian and World championships under his belt does Werenich plan a repeat performance for 1984? "We were the curling power in Canada this year but its very, very unrealistic to think you could win it two times in a row. It has almost never been done." If Ukraine ever decides to compete in world curling we know who they will likely ask for advice: The solid man with the toothpick. ■

Ukrainian Christmas

FOR UKRAINIAN FAMILIES in the United States and Canada Ukrainian Christmas is a joyous holiday which is celebrated on January 6 as Sviata Vechera (Holy Supper), the eve, and on Rizdvo (Ukrainian Christmas) which is on January 7 by the old Julian Calendar. Among the many Christian religious traditions are also preserved colorful survivals from the ancient roots of Ukrainian culture.

Among the most interesting of these are the *didukh* (pronounced dee-doooh, literally meaning "spirit of the grandfathers, or ancestors") and the Sviata Vechera the family celebration on Ukrainian Christmas Eve. A recent book by Mary Ann Woloch Vaughn *UKRAINIAN CHRISTMAS: Traditions, Folk Customs and Recipes*, has a lot of information including these traditions:

The Didukh

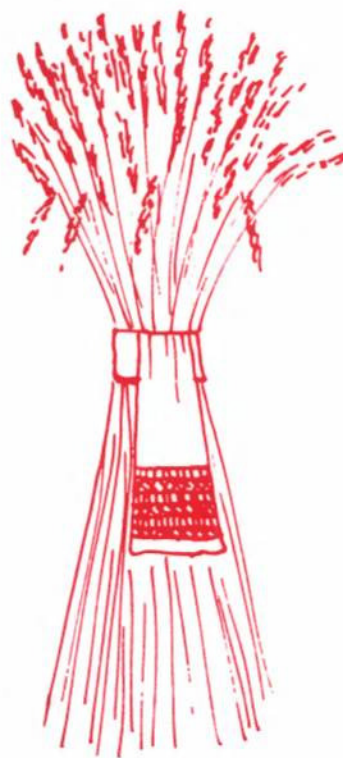
THE DIDUKH, or did or sneep, has very old roots in Ukrainian culture. During the times when a sun god was worshipped and the holiday at that time of the year commemorated the family's ancestors, it was believed that the *didukh* was the home of these former members of the family; in fact "*didukh*" translates as "forefather." The belief was that in the summer, the souls of these good people looked over the family's fields, protecting the harvest from all sorts of natural disasters. In the winter, it was believed that they came into the home when the *didukh* was carried in.

The *didukh* was usually made of the best wheat of the field. In some areas, just one type of grain or a mixed variety of grains, such as wheat, rye, barley, or buckwheat, or even some of the best grazing grasses, might have been used to make the *didukh*. (No doubt, what went into the *didukh* depended on what the major crops of the area were; in any case, only the best was used.)

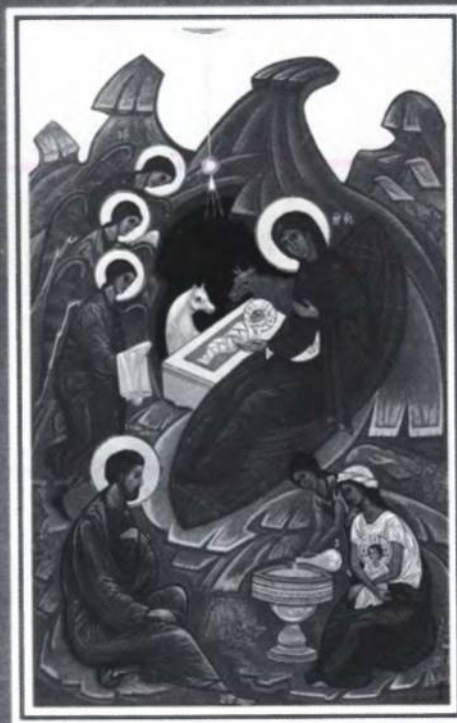
The *didukh*, to those not familiar with farms, was not necessarily very tall; many grains do not attain a very high height, and many of the best ones are shorter (as they are more resistant to heat, wind, hail, and rain damage). A *didukh* might have been anywhere from three to six feet tall, averaging mostly in the middle range.

Because of the early significance attached to this sheaf of grain, the *didukh* remained an important symbol of the season — perhaps a symbol of the Christian belief in an after-life for all souls, as well as a symbol of the bountiful fertility of Ukrainian soil. Some now also give the *didukh* the symbolism of representing the gathering together of the family at this special time.

This special sheaf of grain was not left bare. In some areas, it was decorated with flowers, ribbons, and a small wreath of basil; in others, it was wrapped around the middle and carefully tied with an embroidered *rushnyk* (a long towel with beautiful embroidery at the ends).



Ukrainian Christmas



Traditions, Folk Customs, and Recipes



Sviata Vechera

When the *didukh* was carried into the home by the head of the house, he would give his family the traditional salutations and express thanks to God that He gave the family good health and good fortune in the preceding year. In an earlier time, the father might have spoken to the *didukh*, "You have made us full, given us drink, fed us, warmed us and our animals, guarded our fields — give us even better in the new year."

The *didukh* was then put in the place of honor (usually on a low bench), in the corner where the icons were hung on the wall. It would remain there for the rest of the holidays. In some regions, New Year's Day, while in others, Yordan, was the time when the *didukh* was carried from the home and either burned or scattered over the fields or in the orchard.

Table Decorations for Sviata Vechera

IN HONOR OF THIS SPECIAL night on which Christ was born, the Ukrainian homemaker has for years prepared the dining table with care. To show the family's humility and as a symbol of the lowly place — a stable — where Christ was born, fine hay was placed under the table in the old country. More fine hay was placed under the tablecloth to represent the manger where the newborn Christ Child slept.

A white tablecloth, symbolic of purity, sometimes also adorned with beautiful embroidery, represented the swaddling clothes of the Holy Baby. An old custom was to use two tablecloths — one spread first for the souls of ancestors, the second spread on top for the family.

The special braided loaf, the *kolach*, is the centerpiece on the table. In the areas where three round loaves were stacked on top of each other, the bread represented the Holy Trinity. A white beeswax candle is placed in the center of this loaf — which represents Christ, who is the Living Bread and the Light of the World. The candle is also a reminder of the Star that shone over that stable in Bethlehem.

The table is to be set with one or more extra place settings — for the soul of departed family members, or for family members who could not be home for this special supper, or, in more modern times, for the Ukrainian freedom-fighters who died in this century.

A candle was also lit and put in the window so that any passer by would see the invitation to join the family in the holy supper on Christmas Eve. The candle was also believed to be an invitation to the souls of the deceased to join the family on this special night.



Icons

ALL UKRAINIAN HOMES had one or more icons; at this special time of the year, the housewife washed and pressed and carefully arranged a beautiful *rushnyk* (a long, narrow cloth, with embroidery on the two ends) over the top and down the sides of the family icons.

Icons have a long history in the Byzantine rite and in Ukraine. They can be paintings on wood plaques or on plaster walls, mosaics of stone or tiles, or enamel work on metal. Some might feel that icons do not compare in beauty to realistic paintings or other works of art, but that is exactly why icons are different and special in their own right.

The icon is meant to be a representation of a sacred subject — it is meant to reflect truths not of this world; because of this, icons could not be expected to look life-like. Whatever the subject of the icon, it is a symbol of something in the spiritual realm — it is not beautiful for the sake of beauty alone, as many life-like paintings are, but only in a way that aids in its depiction of spiritual beauty. Because the icon is made to help the viewer see Divine reality, because it is meant to be looked as a **religious** image, it does not emphasize the carnal or physical world. In fact, in its abstractness, its starkness, its angularity, and its somber use of color, the icon is purposely avoiding the representation of "real life" — and when one understands the purpose of the icon, one can better appreciate the solemn spiritual truths which it is depicting.

NOVA RADIST' STALA



No - va ra - dist'



Ya - ka ne - bu -



Nad ver - te - pom zviz - da yas -



Svit - tu za - si - ya -

II:
De Khrystos rodyvsia,
Z Divy voplotyvsia,
Yak chelovik pelenamy
Uboho povyvsia. (2)

V:
Prosym Tebe Tsaryu
Nebesnyi V'ladyu.
Daruy lita shchaslyviyi
Ts'oho domu hospodaryu! (2)

III:
Anhely spivayut', Slavu-chest' zvischayut'
Yak na nebi, tak na zemli
Myr propovidayut'. (2)

IV:
I my tez' spivaymo,
Khrysta proslavlyaymo
Iz Mariyi rozhdennoho
Vsi shchyro blahymo. (2)

VI:
Prosym Tebe, Tsaryu
Prosymo vsi nyni
Daruy volyu, verny slavu
Nashiy Ukraini! (2)

III-11

"Mnohaja L'ita"

"Mnohaja L'ita" is a very familiar song to all Ukrainians. It is sung on a great variety of occasions, from birthdays to weddings, or almost anytime when good wishes are being expressed. Carolers may sing "Mnohaja L'ita" to the families they visit during the Christmas season as part of their holiday greetings to all in the home.

"Mnohaja L'ita" has many different versions; the following is but one of them. It is usually sung several times — each time, it might be prefaced by indicating for whom it is being sung (ex., first for the whole family, second for the husband, third for the wife, etc., or on other occasions, for others).



Мно-га-я ли - та, Мно-га-я ли - та



Мно-га-я ли - та, Мно-га-я ли - та



Во здо-ві-є, Во спа-се-ні-є



Мно-га-я ли - та!

Mnohaja lita, mnohaja lita
Mnohaja lita, mnohaja lita
Vo zdovije, Vo spasenje
Mnohaja lita!

Many, many happy years, many, many happy years
Many, many happy years, many, many happy years!
May you be blessed with health, wealth and happiness
For many, many happy years!

III-39

"THIS LITTLE BOOK is dedicated to my children and yours — so that they will remember and practice always our Ukrainian traditions and keep the true spirit of the Christmas season." With these words Mary Ann Woloch Vaughan opens her book *Ukrainian Christmas* which is now the single most complete volume on the subject published in English. It is a popular rather than a scholarly survey and has some shortcomings but overall provides a great amount of basic information on the traditions, carols, songs and recipes of the Ukrainian Christmas and winter season.

She explains briefly such winter holy days of the Ukrainian Christian calendar as the Day of the Apostle Andrew (Gregorian November 30 — Julian December 13), St. Nicholas Day (G December 6 — J December 19), Christmas Eve (G December 24 — J January 6), Christmas Day (G December 25 — J January 7), Malanka (usually January 13 Ukrainian New Year's Eve — Editor) and Yordan (G January 6 — J January 19).



St. Nicholas makes his visit.

The season's decorations for the home are described such as the *didukh*, *ikons*, the *yalenka* (Ukrainian Christmas tree) and home-made decorations for the tree. She provides thirteen songs including *koliday* (carols) and *shchedrivky* (New Year carols) and other songs in the original Ukrainian, in transliteration for those who do not know the Ukrainian Cyrillic alphabet and in a literal English translation plus the music, which is an excellent arrangement. Among these she includes *Mnohaya lita* (Many Years) a Ukrainian song sung at birthdays and anniversaries. (The transliteration unfortunately uses the German "j" instead of the correct English "y".)

Recipes for 65 Ukrainian dishes for holidays and everyday are included. Among these are *Kolach* (bread), *Kutia*, *Pyrohy*, *Holubtsi* (misspelled *Holubsti*), *Bib*, *Kapusta* (Sauerkraut), *Nalysnyky*, *Pampushky* and *Khrustyky* (pastry).

Overall the book is a marvelous fund of information which should interest general readers, parents, librarians, and primary school and *ridna shkola* teachers who will find the instructions for making Christmas tree decorations useful for class activities. Although there are errors the useful amount of information, the color photos and the material in general will be of much interest in identifying and explaining many Ukrainian Christmas traditions. That this book came out of the state of Iowa rather than a city like Philadelphia, New York or Toronto is a good sign since it indicated the extent to which Ukrainian traditions have spread. — AG ■

UKRAINIAN CHRISTMAS: Traditions, Folk Customs and Recipes. Compiled by Mary Ann Woloch Vaughn. Coralville, Iowa: Communications Printing, 1982. 1 volume (various pagings) color illus., maps, plastic spiral binding, price about \$6.00. (Available from: Communications Printing, 114A Second Street, Highway 6 West & 218, Coralville, IA 52241. Telephone: (319) 351-1801).





Disney's Dumbo
The Flying Elephant

Walt Disney's Animation Genius William Tytla 1904-1968

by Tony Leliw, London, England

COMPUTERS MAY NOT have reached the stage of emotion but Bill Tytla certainly gave it to cartoon animation. Already fifteen years since his death, his cartoons still live on. They laugh, cry, breathe and walk the screen.

His characters included: the evil Stromboli from Pinocchio, Dumbo the baby elephant, the dwarfs in Snow White . . . and many more.

Tytla was one of the four who Walt Disney picked to supervise the animation of Snow White. The other three being: Norman Ferguson, Hamilton Luske and Fred Moore. It was these four say Frank Thomas and Ollie Johnston in **Disney Animation: The Illusion of Life**, that

were setting a course that would "take Disney films to heights never dreamed of."

Working on the dwarfs, Tytla was able to expose his magic to the audience. The audience gasped in anticipation when Grumpy kissed Snow White, thus releasing his pent up emotions. Making 4.2 million dollars in a year, the film received eight Oscars. One big one, seven small one's.

In 1940 Pinocchio was made. In it Bill portrayed one of Disney's most terrifying of characters, the evil Stromboli. With Stromboli (the character who locks Pinocchio in a cage), Tytla makes every muscle move. His mouth, eyes and every gesture. Only W. C. Fields who



Disney's Giant by Vladimir Tytla.

saw the premiere ventured to criticise the character. "He moves too much." The critics however, loved it. The cartoon figure portrays "richness, volatility and complete personality," they said.

WALT DISNEY REALIZED the superb talents of Tytla early on. During the making of *Pinocchio*, Walt was dissatisfied with one of Bill's scenes. He made the comment, "but it's not what I'd expect from Bill Tytla." For the first few days Bill took it badly. Then he recovered, and after two weeks he came back with a new scene. Walt was satisfied. The lesson Tytla had learned from this episode was that even he was surprised of his own capabilities.

At that time, without doubt, Bill Tytla and fellow associate Fred Moore were regarded as the best draughtsmen ever to work for the Disney organization. Moore for having the ability to show "grace and rhythm" and Tytla for emphasising "strength and muscularity."

Stromboli certainly earned Tytla the reputation for creating violent characters. However, Bill was not

prepared to stick by this label. He wanted to show his audience that he was capable of loveable characters.

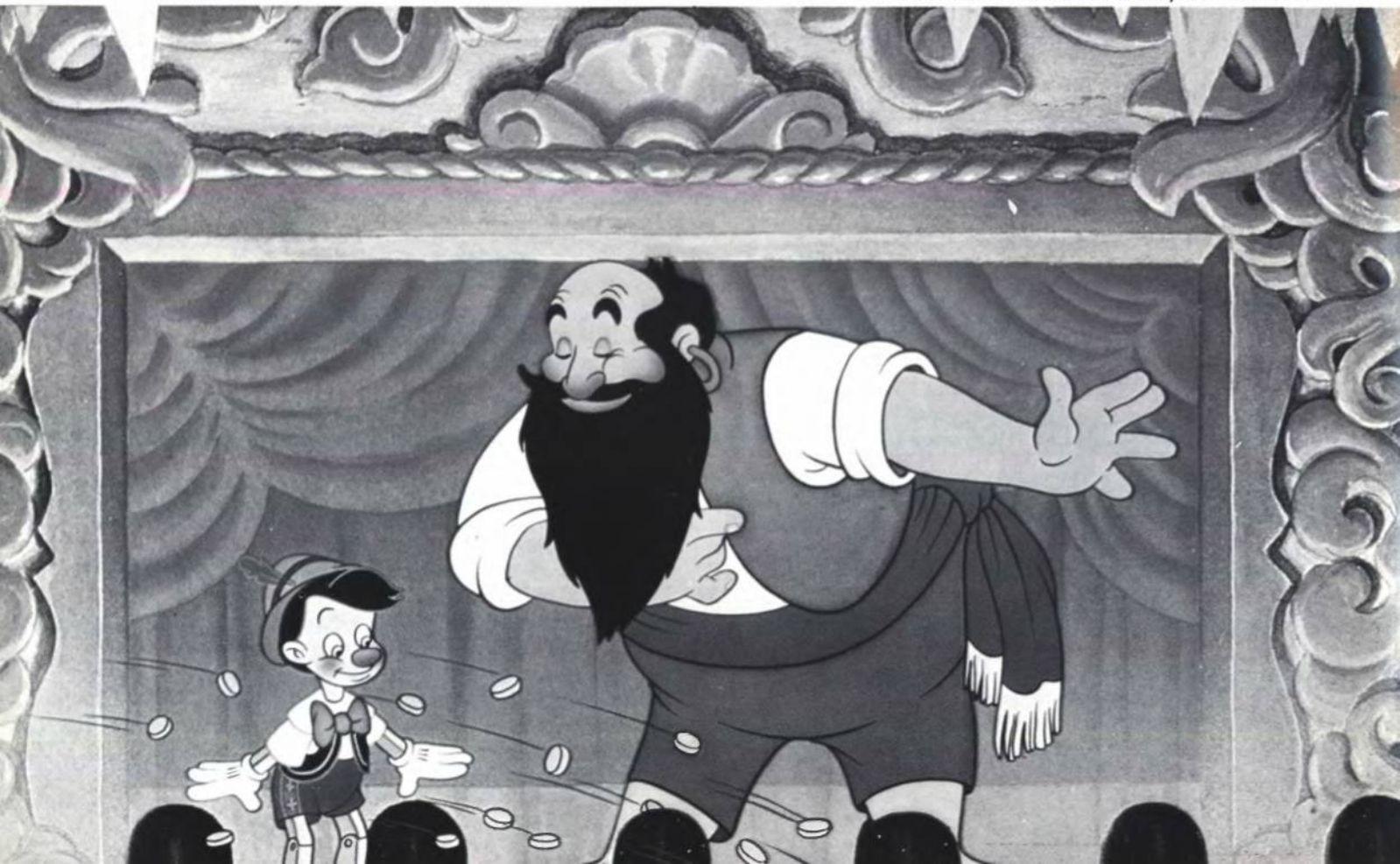
When an assignment came up to do *Dumbo*, a baby elephant that could fly, Tytla begged to do it. Showing the emotional trauma caused by a baby elephant's separation from its mother, Tytla was able to create one of Disney's best loved characters. Bill conceded that most of his inspiration had come from watching his two year old son bathing. One wonders where he got the inspiration for the older elephants. He based those on gossiping women.

THE SUCCESS OF *DUMBO* was that the film critics saw it as a film of true Disney style. A film that reached the hearts of its audience, and a credit to Tytla. As Cecilia Ager, a critic of the day put it: "... the nicest, kindest Disney yet. It has the most heart, taste, beauty, compassion, skill, restraint. It marks a return to Disney's first principle, the animal kingdom." "... *Dumbo's* the most enchanting and endearing of their output, maybe because it's the least pretentious of their works, the least



The Seven Dwarfs.

Stromboli in Pinocchio was Tytla's creation.



self-conscious. It tries only to be a wonderful example of a form they themselves created – the fable expressing universal human truths in animal guise."

Among his last pieces of work at Disney was "Fantasia." The sequence of the devil in "Night on Baldhead Mountain" received the most acclaim by the critics. Tytla put it down to his understanding of Moussorgsky. As he said, "Now I'm Ukrainian and Moussorgsky used terms I could understand . . . I related to this." However, it was also the technique of extended animation, a method which required the use of hundreds of drawings that made it a hit. This procedure was dubbed by a 1940 issue of Time Magazine as "a new high in animation technique."

Bill also gave lectures at the Don Graham Art School for Animation. In one lesson he commented on how hard it was to switch from one character to another. In Snow White, "if Doc would say something, they wouldn't all turn and look at him at the same time. Happy would probably be first, and Sleepy would probably be last . . . and by the time Sleepy was turned, the other fellow would anticipate into his business."

In another lecture Tytla explained the goal the animator had to set himself. "If you can take a piece of business that is dry and uninteresting and if you can animate it so that it will be alive and vital, then as an animator, I think you have fulfilled your duty."

According to Walt Disney Archivist David R. Smith, William Tytla's "Feature credits were: animator, Saludos Amigos, Victory Through Air Power; directing animator Snow White, Pinocchio, Dumbo; animation supervisor, Fantasia."

VLADIMIR WILLIAM TYTLA was born on October 24, 1904 in Yonkers, New York, of Ukrainian parents. He studied at the New York Evening School of Industrial Art and later went to Paris to study sculpture under Despiau, the French sculptor.

Travelling Europe, Tytla was particularly intrigued by the sixteenth century work of Pieter Breughel and it was this master that inspired him to turn to commercial art.

On his return to New York he worked for Paul Terry and Terrytoons. It was here that his work was discovered by Disney who took him into his fold on November 15, 1934.

This was a great step for Tytla, one that he never regretted. Earning \$350. a week, while the rest of the world was suffering from the early 1930s depression was no mean accomplishment. Also, Tytla was given the opportunity to create, something he probably would have been unable to do elsewhere.

It is difficult to say why Tytla decided to leave Disney in 1943. Changing studio policies and the feeling that his family would be safer on his Connecticut farm during the war may have contributed.

Among the many shorts he did for Disney are included: Clarabelle in Mickey's Fire Brigade (1935); most of rooster and the girl in Cock of The Walk (1935); the giant in Brave Little Tailor (1938); the rooster in Golden Eggs (1941); How To Play Baseball (1942); the Indians in The Grain That Built A Hemisphere (1943); Hitler in Reason and Emotion (1943); and many more.

After Walt Disney studios, he worked for Famous Studios, Paramount and 20th Century Fox. There he

directed many comedy series such as Little Audrey, Little Lulu and the many Popeye cartoons.

In his last ten years he directed more than 1,000 animated commercials, a lot of which he did through his own company, Tytla Productions Inc. in New York.

William Tytla was a member of The Academy of Motion Picture Arts and Sciences, The Lambs and The National Cartoonists Society. He died in 1968. ■

SOURCES AND LITERATURE – Frank Thomas and Ollie Johnston. Disney Animation: The Illusion of Life. New York: Abbeville P., 1981.

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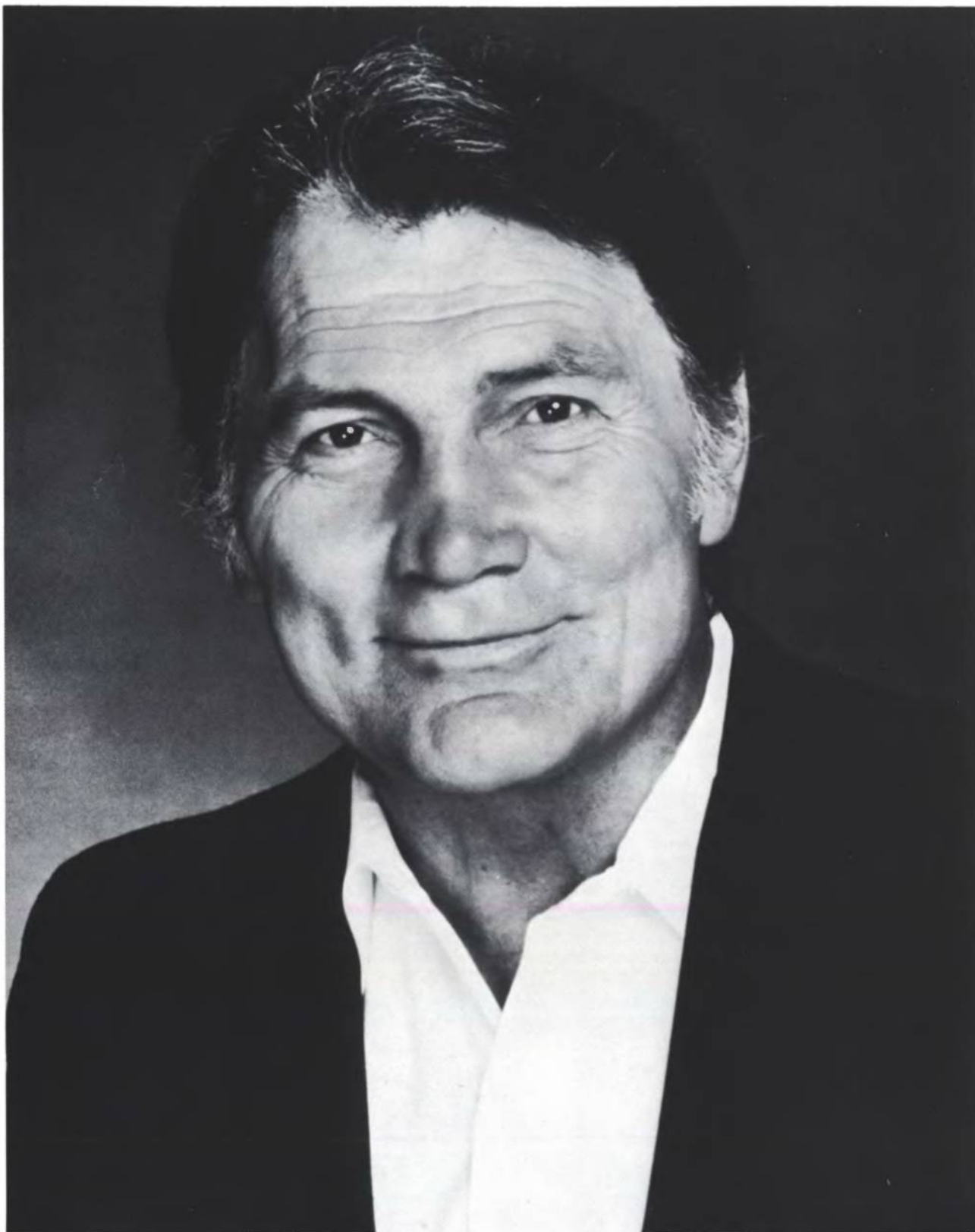
David R. Smith. Walt Disney Archives. New York: Letter of July 26, 1983.

Leonard Martin. The Disney Films. New York: Nelson/Crown.

Articles: Canemaker, John "Vladimir William Tytla (1904-1968); Animation's Michelangelo," Cinefantastique, V (Winter, 1976), p. 8-19; Klein, I. "Golden Age Animator Vladimir (Bill) Tytla," Cartoonist Profiles, I (August, 1970), p. 6-15; and Natwick, Grim "Animation," no. 40 (December, 1978), p. 42-49.



**Black God from Disney's Fantasia
by Tytla.**



Jack Palance

Jack Palance offers unique narration of the strange, bizarre and unexplained events Sunday nights on ABC's "Ripley's Believe It or Not!" The series, a Jack Haley, Jr./Rastar Production produced in association with Columbia Pictures Television, began its second season this fall.

Jack Palance Hosts "Ripley's Believe It Or Not!"

IT WAS 65 YEARS AGO, December 19, 1918, at the New York Globe, a day not unlike any other at the city's busiest newspaper, that as usual, the sports editor was calling for the daily cartoon, and sports artist Robert L. Ripley was in quest of an idea. Since the day was dull for sports and there was nothing much in the way of current news, Ripley would have to use his keen imagination to come up with something he could submit.

Staring at his blank drawing paper for some time, Ripley finally decided to turn to his files of newsclippings that he had been collecting on sports oddities and records. There was, for example, an article on a man who had walked across the continent backwards, using a mirror for better vision. There was another one about a Frenchman who stayed under water six minutes and 29 seconds, and still

another about two men who ran 100 yards in 11 seconds in a three-legged race.

Finally, completing his cartoon, which he had entitled, "Champs or Chumps," Ripley was on his way across the street for a cup of coffee. Taking one last look at the cartoon, he impulsively scratched out the title and replaced it with the words "Believe It Or Not!" and put it on the sports editor's desk. Dismissing the drawing from his mind, he left, little realizing that an idea had been conceived, an idea that would eventually capture the imagination of millions of readers and make the words "Believe It Or Not!" a household phrase.

Other papers soon requested permission to use the material and the feature became a worldwide institution, appearing in more than 300 newspapers in 38 countries and 17

languages with a circulation of 80,000,000.

Today, his words are the basis for the television series seen every Sunday night this fall, on the ABC network, entitled "Ripley's Believe It Or Not!" with the famous actor Jack Palance and his lovely daughter Holly as hosts and narrators.

Jack Palance

JACK PALANCE's imposing presence of 6-feet-4-inches, which comfortably supports 210 pounds, and his often vigorous, but villainous roles during the last three decades in movies, television and on the Broadway stage belie his soft-spoken character.

But the contradiction in voice and physique has only added to the mystique of Jack Palance, an ex-fullback and professional boxer who does not hide his love for poetry, painting, music and literature — particularly the works of Edgar Allan Poe.

It was this mystique that captured the attention of executive producer Jack Haley, Jr. when initially seeking a host/narrator for "Ripley's Believe It Or Not!" the hour-long series which returned this fall for its second season.

"Jack Palance is a totally unique human being," remarks Jack Haley, Jr. "He has exactly the qualities that we wanted in a narrator. First of all, he has enormous sex appeal. He has that intriguing and demure manner that everyone loves. But what's really wonderful is that he has a quality very few performers have. He can tell you a story that makes you feel like you're sitting around a campfire. He and Orson Welles and a few others have the incredible ability of being born storytellers."

Palance was born of Ukrainian American parents John and Anna Palabnuik in Lattimer Mines, Pennsylvania on February 18, 1920. His father was a coal miner and a branch secretary of the Ukrainian Fraternal

Jack Palance and daughter Holly Palance of "Ripley's Believe It or Not!" ABC's hour-long Sunday night series, pose with Smidget, the world's smallest fully mature horse.



Association and Jack is a member of the U.F.A. Jack Palance has continued an interest in his Ukrainian heritage. For example, he took part in the unveiling of the Taras Shevchenko monument in Washington, D.C. on June 27, 1964 and performed at two events in Canada sponsored by the Ukrainian National Federation.

He studied at both the University of North Carolina and at Stanford University. His professional acting debut came on Broadway as the lead in a play "The Big Two" which, although it ran for only a few performances, was the beginning of his long and successful career in show business.

THE ACTOR'S REAL BREAK came soon after when he was made understudy to Anthony Quinn in the national company of "A Streetcar Named Desire," directed by Elia Kazan. Kazan brought him to Hollywood in 1950 to do "Panic in the Streets," Palance's first feature film. He was later presented with a Newcomer of the Year award for his performance on Broadway in "Darkness at Noon."

Among his many other motion picture roles are "Sudden Fear" in 1952

and "Shane" in 1953, both of which won him Academy Award nominations as Best Supporting Actor. Other features include "Arrowhead," "Sign of the Pagan," "Halls of Montezuma," "The Silver Chalice," "Kiss of Fire," "Barabbas," "The Big Knife," "The Professionals," "Chato's Land," "The Horsemen" and "Oklahoma Crude."

Although known for portraying characters who are "less than pleasant," Palance points out this isn't always so. "I haven't always played villains. But villains usually have the meatiest roles and provide the actor with more dimension than playing the good guy. And people tend to remember the bad guys."

In television, Palance created the memorable, Emmy-winning role of the has-been prizefighter in the 1956 "Playhouse 90" production of "Requiem for a Heavyweight." Also in television, he has starred in the title roles of "Dracula" and "Dr. Jekyll and Mr. Hyde" and as Jabberwock in a 1966 telecast of "Alice Through the Looking Glass." In 1963, he starred in his own series, "The Greatest Show on Earth," and in the 1975 series, "Bronk." He also starred in two miniseries, "Raid

on Coffeyville" and "Golden Moment."

Palance is not only a reader of poetry, but also an avid writer, specializing in free verse. His enjoyment of the arts spans further into his fine collection of Spanish antiques, paintings by well-known impressionists and a large assortment of antique automobiles.

On a contrasting note, his love of the outdoors is enriched by dividing his time between a farm in Pennsylvania and a working ranch in California.

Holly Palance

POISED ELEGANT AND CHARMING, with a poignant command of the language, Holly Palance stars as the co-host of "Ripley's Believe It Or Not!" opposite her famous father and host of the show, actor Jack Palance. Although Holly was born the daughter of a celebrity, that was not the reason, she says, for choosing an acting career. Rather, it was a desire to get away from Hollywood and receive drama training in Europe that attracted — and hooked — Holly on becoming an actress.

Holly Palance of "Ripley's Believe It or Not!" poses at Movieland Wax Museum with famous stars from "The Wizard of Oz," which were highlighted on the show's second season premiere this fall.





Holly Palance

Holly Palance who helps her father, Jack Palance, host ABC's "Ripley's Believe It or Not!" never sees him. The series which films on location around the world, takes Holly and Jack to opposite ends of the earth. A Jack Haley, Jr./Rastar Production produced in association with Columbia Pictures Television, the series returned to the network this fall in its same Sunday night time slot.

Born August 5 in Los Angeles, Holly spent her early educational years in Beverly Hills, followed by alternate years abroad in such cities as Berlin, Geneva and Rome before graduating from Beverly Hills High School. In 1970, she enrolled in London's Webber-Douglas Academy of Dramatic Arts and emerged three years later with her certificate.

While studying in England, Holly became more serious about pursuing acting as a profession. Concluding that the magnetic force of Hollywood could distort her true feelings, and, enchanted by England, she moved there in order to work in the English Repertory System. Subsequently, she joined

the Oxford Playhouse Company where she remained for a year and a half, later joining the Sheffield Theatre Company.

Following her repertory work, Holly starred in "Dickens of London," a BBC-TV series for PBS, several "Play for Today" series for ITV and in the television movie, "Cynthia." In between, she also appeared in the London musical "Happy End" at The West End as well as making her feature film debut in the theatrical release of "The Omen."

Homesick for the United States after being away almost nine years, Holly headed home to appear in two theatricals at the Guthrie Theatre in Minneapolis, "The White Devil" and

"Design for Living." The transition was very difficult, so she returned to England for another year, appearing in such theatre productions as "A Streetcar Named Desire" and "Period of Adjustment."

Deciding that the United States was the place to really pursue a serious acting career, she once again left England — this time for New York, where she was signed to do Bernard Slade's "Romantic Comedy" on Broadway followed by "The Leather Stocking Tales," a special for PBS.

Next came various guest roles in episodic television series and a journey to Africa for a role in the English film "Zambesi," before landing a role in the miniseries, "The Thorn Birds" and "Under Fire," a feature film starring Gene Hackman and Nick Nolte.

Holly describes herself as "incredibly curious" and lists traveling, photographing ruins, watching sunsets, jogging on the beach and entertaining among her interests. Most of all, she says, she feels incredibly lucky to have received her London theatrical training. Holly is married to English director Roger Spottiswoode. ■

Ptolemy's Map of Ukraine 1535

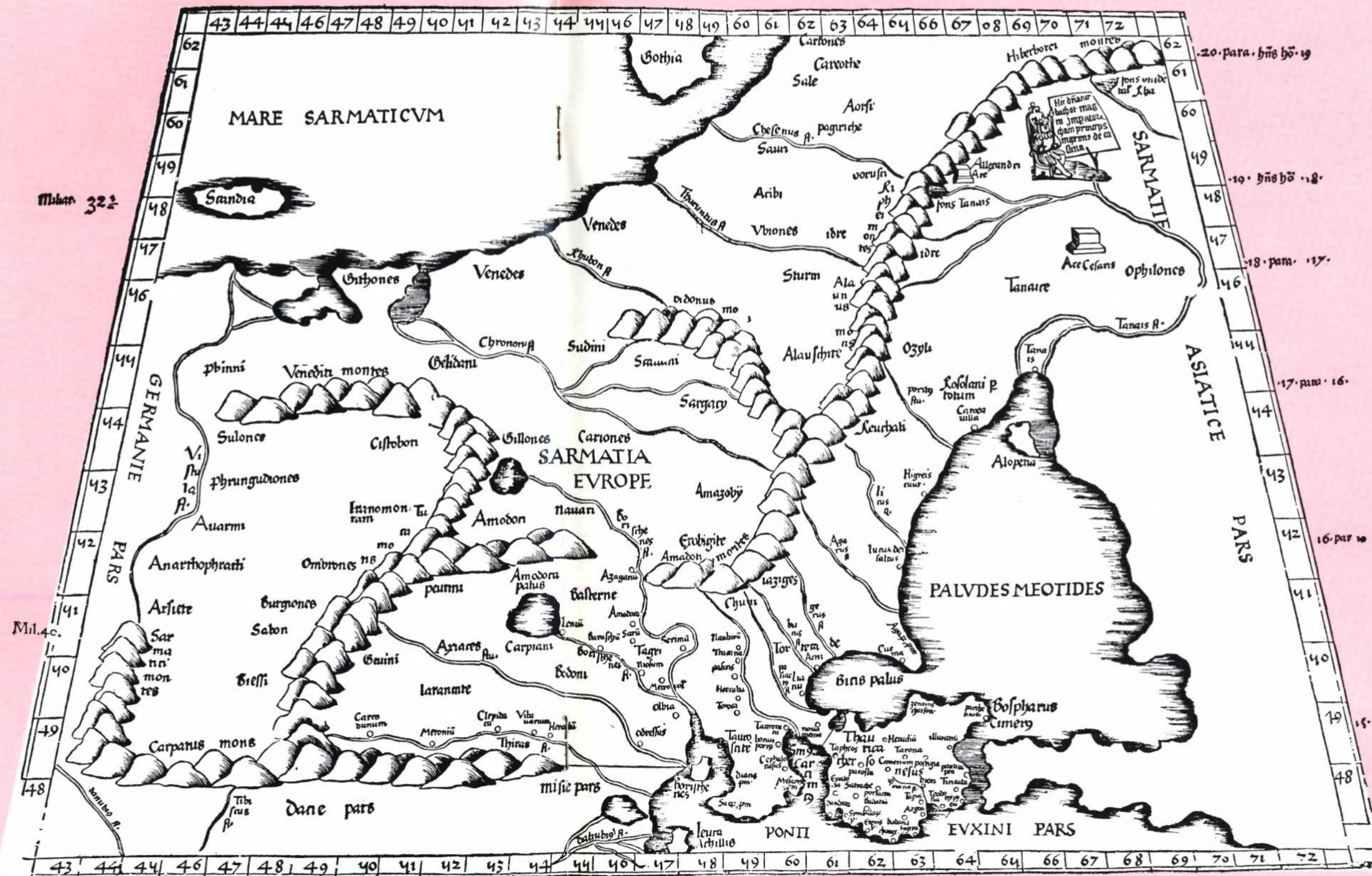
THIS RARE MAP, of which Ukraine is the entire middle portion, was originally published in 1535 in the French city of Lyons by Michael Servetus (1511-1553). Servetus was a Spanish theologian who opposed the doctrine of the Trinity and infant baptism. He was condemned by the Inquisition and burned at the stake as a heretic. This map is from an edition of Ptolemy translated by Servetus while he was working for the Frellons publishers in Lyons. It is based on the work of Claudius Ptolemaeus (c100-170 AD) the ancient Greek geographer and astronomer of Alexandria.

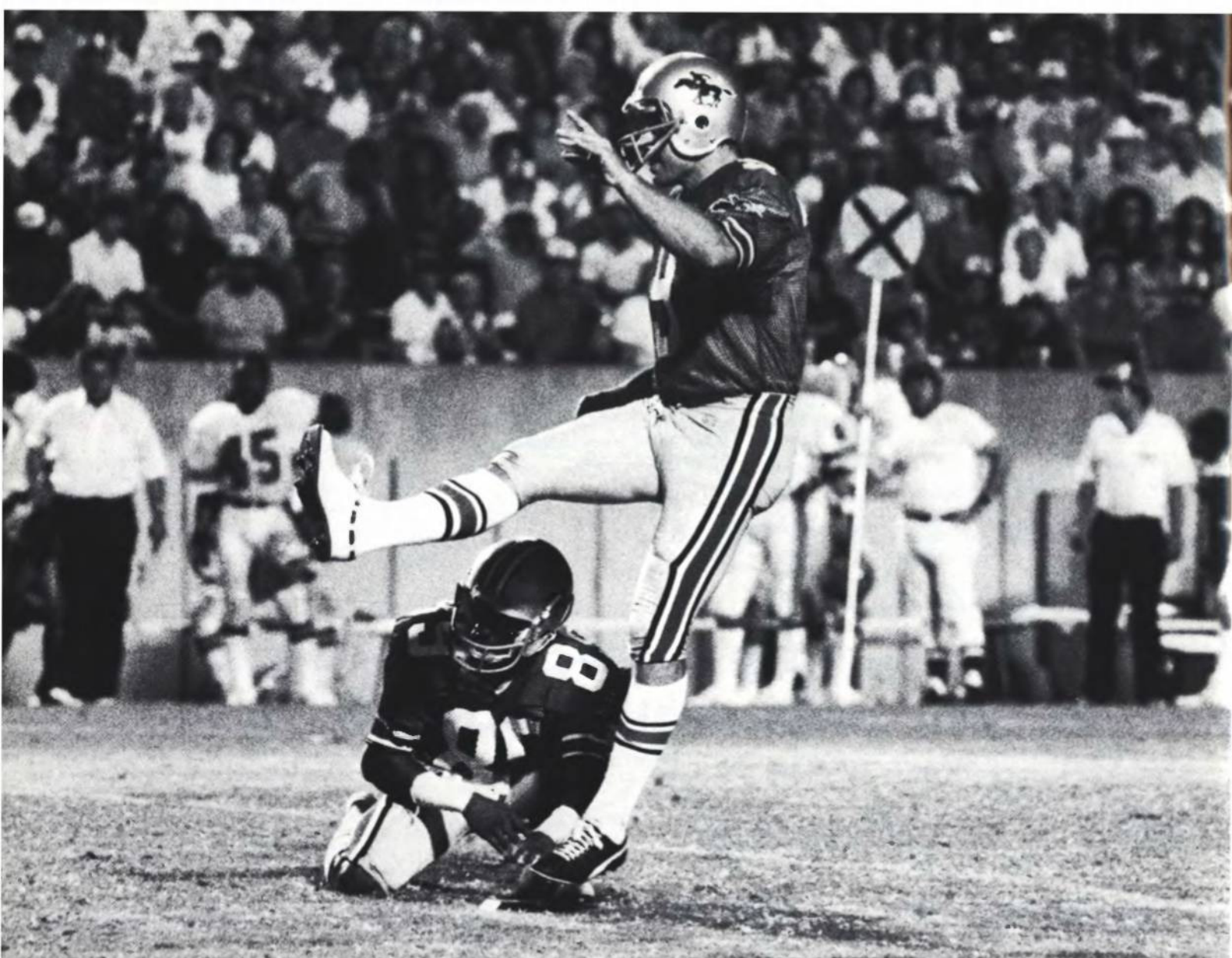
This woodcut map, in the usual trapezoid shape, is a smaller version of the 1513 map produced by the German cartographer Martin Waldseemüller (c1470-1518). Waldseemüller is most famous for naming the New World "America" after the Italian explorer Amerigo Vespucci on a world map of 1507.

This 450 year old Ptolemy map of Ukraine shows the Sea of Azov (Paludes Meotides) on the right in exaggerated size. Crimea province of Ukraine at the bottom is titled in Latin Thaurica chersonesus and part of the Black Sea is Pontii Euxini Pars. The mouth of the Dniester (Dniro in Ukrainian) River, above number 48 at the bottom, and the river itself have the ancient Greek name Boristhenes fl.

Kiev, the capital city of Ukraine, appears as Amadoca on the map. The Dniester River (Thiras fl.) flows near the bottom just north of the Carpathian mountains (Carpatus mons). The mouth of the Danube River, which is the south-western boundary of Ukraine today, is clearly marked danubia fl.

The detail of many towns shown in Crimea (above nos. 61-64 longitude at bottom) contrasts with the relatively less detail for the rest of Ukraine and reveals the extent of knowledge four centuries ago. In north-eastern Ukraine appears the word Amazoby which locates the traditional area in Ukraine where the famous Amazon warrior women settled according to the historian Herodotus. The back of the map has a text titled: Tabu VIII Eur. The two bottom corners of the original woodcut map were not well printed as our reproduction shows. The original map measures 11 $\frac{1}{16}$ " x 18 $\frac{1}{4}$ " (at the bottom) or 29 x 46 cm, and is in the collection of Andrew Gregorovich.





Zenon Andrusyshyn of Tampa Bay Bandits

FOOTBALL's BIG "Z"

ZENON ANDRUSYSHYN of the Tampa Bay Bandits in Florida is a charter member of the United States Football League. When he starts his second season next Spring he will have a distinguished 13-year professional football career behind him with many records in both the United States and Canada. Although he has a three-year contract, like everybody else he has to try out in training camp next February and will know if he's on the team next March 1.

At the end of his first Tampa Bay season, Zenon said, "This has been one of the most positive experiences of my life. There's a tremendous interest in

football down here."

Andrusyshyn, "the Big Z," holds the Canadian Football League record for 1,316 career points and the Canadian record of 59,333 punting yards. He has two 57-yard field goals which are in the CFL record books as third best ever. He holds an amazing Canadian record for the longest punt, a 1977 score for Toronto Argos against the Edmonton Eskimos which measured 108 yards right out of the 25-yard long end zone used in Canada. Andrusyshyn says he couldn't believe his 90-yard kick, helped by a light wind, but it is a record which will likely never be matched. These statistics explain why he was

chosen All-Canadian seven times.

I talked to Zenon recently and to his father Ivan Andrusyshyn who is a 28-year employee of the Ford Motor Company in Oakville, Ont. Incidentally, the Ukrainian name Andrusyshyn is pronounced An-dru-seh-shen. Ivan said that he was originally from Ternopil in Ukraine and that he and his wife Olha were in a refugee camp after World War II. It was here in Gunzburg on the Danube River some 55 miles west of Munich in Bavaria, southern Germany, that Zenon was born on February 25, 1947.



Movie actor Charlton Heston played a celebrity tennis match with Zenon Andrusyshyn at the Toronto Boulevard Club.

The family was originally scheduled to emigrate to Argentina but in 1949 came to Canada. They first settled in Brampton and finally in Oakville where Zenon grew up and still has his home. Zenon has a sister, Christine, and his parents are members of St. Joseph's Ukrainian Catholic Church. He has become involved in the Christian movement among athletes and doesn't smoke or drink, which sets a good example for young people. As a youngster, Zenon went to Ukrainian summer camp and today still understands the Ukrainian language although, more important, he still has some "feeling" for his Ukrainian heritage.

Zenon has taken from his father a love of sailing and is also interested in many sports, such as tennis. He played a celebrity tennis match with actor Charlton Heston a couple of years ago. He also plays racquet ball and has coached a private college basketball team. Recently, he has taken an interest in real estate.

While a student at Oakville Trafalgar

High School, Zenon became so active in track and field sports that he became a Canadian Champion in the javelin throw. As Canada's 1966 javelin champion he was invited to join Canada's Olympic team two years before the next Olympic's (1968).

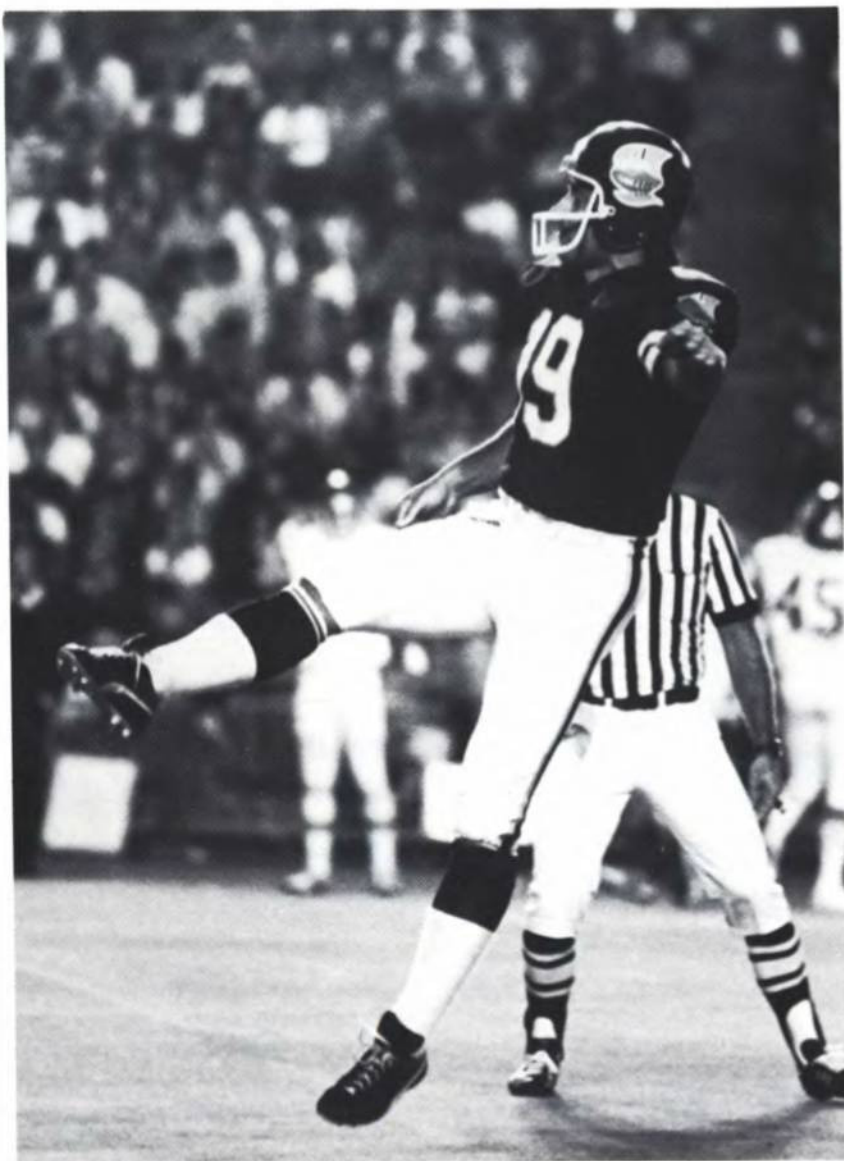
He decided in 1966, however, to take a sports scholarship at the University of California at Los Angeles (UCLA) and it was here that he started his football career as a kicker. In 1967 and 1969 he was honored with the All-American punter title by **Sporting News**. He set 12 UCLA kicking records, competed in track and field, and won three football letters.

In 1969 he graduated from UCLA with a Bachelor of Science degree in physical education. He also met his wife Sue Johnson in California. "Can you believe I changed Johnson for Andrusyshyn" she said to me with a smile. They now have two children, Zoe (4) a daughter, and a son Zuriel (3). His father jokes about the three "Z"s in his son's family.

The Dallas Cowboys picked him in 1969 but he was cut at the very end and went on to play for the NFL later in 1978-79 with the Kansas City Chiefs. From 1971 to 1977 and in 1979-82 he played ten years for the Toronto Argonauts in the CFL. His great skill as a punter and accurate field-goal kicker made him the senior member and top scorer of the Argos before he finally left for a half-season with Edmonton and then finally went south to Tampa Bay.

In 1981 Zenon was named punter on the CFL's Eastern All-Star team. He led the entire CFL with a 47.2 yard average on 149 punts for 7,037 total yards and was the top-scorer on the team with 91 points on 18 fields. His 1981 field goal statistic was .720 and his converts were 100 per cent. His 44 kickoffs averaged 54.7 yards. At 6'2" and 210 pounds, Zenon is bigger than most kickers.

When Tampa Bay finished its first year in 1983, Zenon Andrusyshyn had recorded 101 kicking points with 90 punts for 3,583 yards. This record should give him a second Tampa Bay season in Spring 1984 in which an upstart 2-year old league, the USFL, will have a senior kicker still scoring a point. — A. Gregorovich ■



Zenon Andrusyshyn kicking for Toronto Argonauts.

"Z"
Zenon



The "Big Z," Zenon Andrusyshyn of Tampa Bay Bandits.

English Reports About Mazepa

by Theodore Mackiw (University of Akron)

AT THE MENTION of the name Mazepa, most English-speaking people think of Byron's mythical hero bound on the horse galloping through the wilderness, rather than about an historical person. The historical Mazepa is quite different from the one depicted in literature.

Mazepa was Hetman or Chief Executive of the autonomous Ukrainian Military Republic, known also as the **Hetmanstate** (1649-1764), first under a Polish protectorate, and from 1654 under a Russian one. At that time protectorate status was a very common condition even for such countries as Holland under Spain, Prussia under Poland, Livonia and Estonia under Sweden, and the Balkan countries under Turkey. Although the Ukrainian Military Republic or the Hetmanstate was a protectorate, nevertheless, as the German historian Hans Schumann observed, the Hetmanstate had its own territory, people, specific democratic system of government, and military forces, namely the Cossacks. The Hetmanstate lasted until 1764, when the Russian ruler, Catherine II, forced the last Hetman, Cyril Rozumovsky (1750-1764), to abdicate. There was a clear distinction between Ukraine and Russia at that time as can be seen on the contemporary maps by G. de Beauplan, P. Gordon, J. B. Homann, and others.

IT IS TRUE THAT MAZEPA'S prerogatives were limited by the so-called "Kolomak Terms," but he still exercised the full power of his civil and military authority and was regarded as the Chief-Executive by the contemporary foreign diplomats in Moscow. For example, Jean de Baluze (1648-1718), the French envoy in Moscow, visited Mazepa in 1704 at his residence in Baturyn, and made the following remark about him: "... from Muscovy I went to Ukraine, the country of the Cossacks, where for a few days I was the guest of Prince Mazepa, who is the supreme authority in this country." Another French diplomat, Foy de la Neuville, who met Mazepa, remarked that "... this Prince is not comely in his person, but a very knowing Man, and speaks Latin in perfection. He is Cossack born." And the English envoy in Moscow, Charles Lord Whitworth (1675-1725),



IVAN MAZEPA (1639-1709), Hetman of Ukraine and the Zaporozhian Cossacks. A contemporary engraved portrait from: *Die Europaeische Fama*, Leipzig 1706, vol. XXV, p. 1.

remarked in his report of November 10, 1708 that Mazepa in Ukraine "governed so long with little less authority than a sovereign Prince."

Mazepa's contemporary, the brilliant English journalist, Daniel Defoe (1661-1731), wrote in his book about Tsar Peter I, that "... Mazepa was not a King in Title, he was Equal to a King in Power, and every way Equal if not Superior to King Augustus in the divided Circumstances in which his Power stood, even at the best of it." Indeed, Mazepa was aware of his position and "considered himself a little less

than the Polish King." In fact, the Russian government communicated with the Hetmanstate through the Russian Foreign Office ("Posolskii Prikas").

Mazepa, with his good education, rich experiences, and personal charm, won not only the favour of the new Tsar Peter I, but was also highly respected by him. Otto Pleyer, the Austrian envoy in Moscow (1692-1718), in his report of February 8, 1702, remarked that "... Mazepa is very much respected and honoured by the Czar."

UNDOUBTEDLY, MAZEPA was an unusual man who is not only famous in Ukraine and in Western Europe, but also became a controversial figure in world history. The crux of the controversy centers as much upon the question of Mazepa's character (selfishness, desire for power, revenge, Machiavellianism, etc.) as upon the question whether or not he, as the Hetman, should have remained loyal to the Tsar and seen Ukraine invaded and plundered by the Swedes, as Peter I had refused to defend it, or whether he should have accepted Swedish protection. A further question is whether or not he invited the Swedish King to enter Ukraine and then failed to give him the help he had promised. The subject of this controversy became the source of extensive research and discussion.

Hetman Mazepa was involved in the Great Northern War from the very beginning and was known in Western Europe, especially in Vienna a long time before.

In 1684 the Emperor Leopold I organized the "Holy Anti-Turkish Alliance," to which belonged Austria, Venice, the Papal States, Poland and Russia. This war against Turkey had an international character. It included the Cossack Forces under the command of Hetman Samiyl-ovych, as well as the Russian Army. During the first unsuccessful campaign against the Crimea (1687), the Commander-in-Chief of the Russian Army, Prince Vassili Golitsyn, in order to save his reputation at the court, persuaded the Cossacks to depose Samiyl-ovych and elect Mazepa as the new Hetman on August 4, 1687.

Some English, French, and German newspapers carried reports of Mazepa's election as the new Hetman during the war against the Porte. Mazepa's support of the Saxo-Polish King, August II, in 1704 aroused public interest in the Hetman not only in Germany, but also in England and even across the Atlantic Ocean in America. And Viennese newspapers, such as the **Wienerisches Diarium**, and the **Post-täglicher Mercurius** often included news of the Hetman's activities. The **Wienerisches Diarium** of February 2, 1704, for example, reported about a conference between Peter I and Mazepa, when the latter presented the Tsar with an expensive sabre. The same paper of March 16, 1706 referred to Mazepa as a "Feldmarschall."

The **Post-täglicher Mercurius** quite often deemed the Hetman newsworthy. In the edition of April 4, 1704 the **Post-täglicher Mercurius** stated: "Moscow, February 11, . . . Yesterday His Excellency Mr. Hermann (Ivan) Mazeppa, General or Commander-in-Chief of the Cossacks, who are under His Tsarist Majesty, after having many conferences with His Excellency, Mr. Governor Count Mainschikoff (Menshikov) and other Ministers, left for Barudin (Baturyn) in Ukraine, in order to make preparations for an early campaign in Poland."



Coat of Arms of Ivan Mazepa.

MOREOVER, MAZEPA was granted the title of Prince of the Holy Roman Empire in 1707. There is evidence that the Tsar authorized his envoy to the Viennese Court, a German diplomat in the Russian service, Baron Heinrich von Huyssen, to request the Emperor Joseph I to grant Mazepa this title. Peter von Haven (1715-1757), a Dutch scholar to whom Huyssen left his memoirs and notes (before his sudden death in 1742 on the boat returning from St. Petersburg to Germany), observed in his work about Russia that Huyssen obtained from Josef I the title of Prince for A. Menshikov, and the title of Prince for Mazepa. The Emperor indeed granted Mazepa the title of "Prince of the Holy Roman Empire." The grant, effective September 1, 1707, is recorded on the last page of Mazepa's previously unpublished letter, undated but presumably written in 1707. It should be added that Mazepa's title of Prince is also recorded in an official register under "M," Vol. XII, in the **Reichsadelsaktenamt** in Vienna.

Mazepa's alliance with the Swedish King in 1708, when the fate of the Tsar and Russia itself seemed to hang in the question, not only provided rich material for the press, but was a sensation in diplomatic circles. For example, in his dispatch of November 10, 1708, the Prussian envoy in Moscow, Georg Johann von Kayserling devoted a great deal of attention to Mazepa's alliance with Charles XII. The Austrian envoy Otto Pleyer in his report of November 16, 1708 also wrote at length about this event.

THE ENGLISH ENVOY at the Swedish field headquarters, Captain James Jeffereyes, was one of the first diplomats, who in his report of October 28, 1708, affirmed that "tis now certain that Gen:ll Mazepa has declar'd for the Svedish party, yesterday he payd his first visit to His Maj:ty who gave him a gracious reception." Another English envoy to Moscow, Charles Lord Whitworth, first in his report of November 21, 1708, briefly indicated that an important event occurred that might change the outcome of the war. On November 28, 1708, Whitworth wrote at length and in considerable detail to the British Secretary of State, explaining why Mazepa, had taken the Swedish monarch's side.

A month later on December 26, 1708, the English envoy in Vienna, Sir Philip Meadows (or Medows) also sent a relatively long report to Secretary Charles Spencer III.

Vienna Dec^r the 26th 1708

Right Honourable

On Sunday last To Arcum was sung
in St Stephen's Church, the Emperor, and Emperess
present, and the guns thus discharged, from the walls of the
town, for the news of our Army's having forced the passage
the Schell, and having obliged the Enemy to raise the
siege of Brunsels, and to surrender the Citadel of Lillo.

Marshal Mislav, since his return to
Hungary, has demanded of the Counties of that Kingdom
which continue under the Emperor's Obedience, ninety
thousand Ruchers for the subsistence of the Troops; and
sent his Demand to the Palatine of the Kingdom, to be
communicated by him to the Counties, that they might
regulate among themselves their several proportions of
the Supply. The Deputies from the Counties to the Diet,
such of them as are at present at Bertsburg, have had
several meetings to deliberate upon this Demand; and
have sent a Deputation to the Marshal, to acquaint
him with the impossibility they are under to grant
the whole Supply that is demanded of them, considering
the

the great and frequent devastations the Country has suf-
fered both from the German and Hungarian Troops; and
that they can come to no Resolution in the matter, till it
be known what number of effective Troops there is at
present in the Kingdom to be subsisted; and what Count-
ies, in whole, or in part, reduced to the Emperor's Obedience.
The Marshal is gone to the Mountainous Towns of Upper
Hungary, to make the necessary Dispositions for preventing
any surprise from the Enemy in those parts.

Monsieur Piazza, late Nunzio in Poland, is
soon expected here from Rome. He is to take upon him
the Character of Nunzio to this Court, as soon as the
present Differences between the Emperor and the Pope
are finally terminated.

We have here advices from the Russian Camp
in Ukraina, that Count Mazepa, General of the Cossacks
was gone over to the King of Sweden, but that he had
carried along with him only three Colonels, and a small
number of his Body; the rest having declared they would
continue

continue faithful to the Czar. Some few days after the
General's Defection, the Prince of Mensikow marched
with a Body of Troops, and a train of Artillery, to Baturin,
the place of General Mazepa's Residence, whither
the General had sent six thousand of his Men for the
security of his Estate, but the Prince made himself master
of the Town, and put all he found in it to the edge of
the sword. The Muscovites have prevailed on the Cossacks
to proceed to the election of a new General; and the choice
is said to have fallen on one Skoropacki. The Czar had
been endeavoring for some time past to procure to General
Mazepa the Dignity of a Prince of the Empire, as a recom-
pense for his past services. Those Letters from
the Russian Army say, that the King of Sweden was
encamped between Starodub and Czernichow on the
river Dessna; but there have been no direct advices
from the Swedish Army of a long time.

I am with the greatest respect
Sir, your most faithful
obedient servant
P. Medows.

J^r S. Medows's letter
Dec. 26. 1708
A.D. 1708
was Mazepa, Gen. of
Cossacks, who overtook
the King of Sweden

Vienna, December 26, 1708

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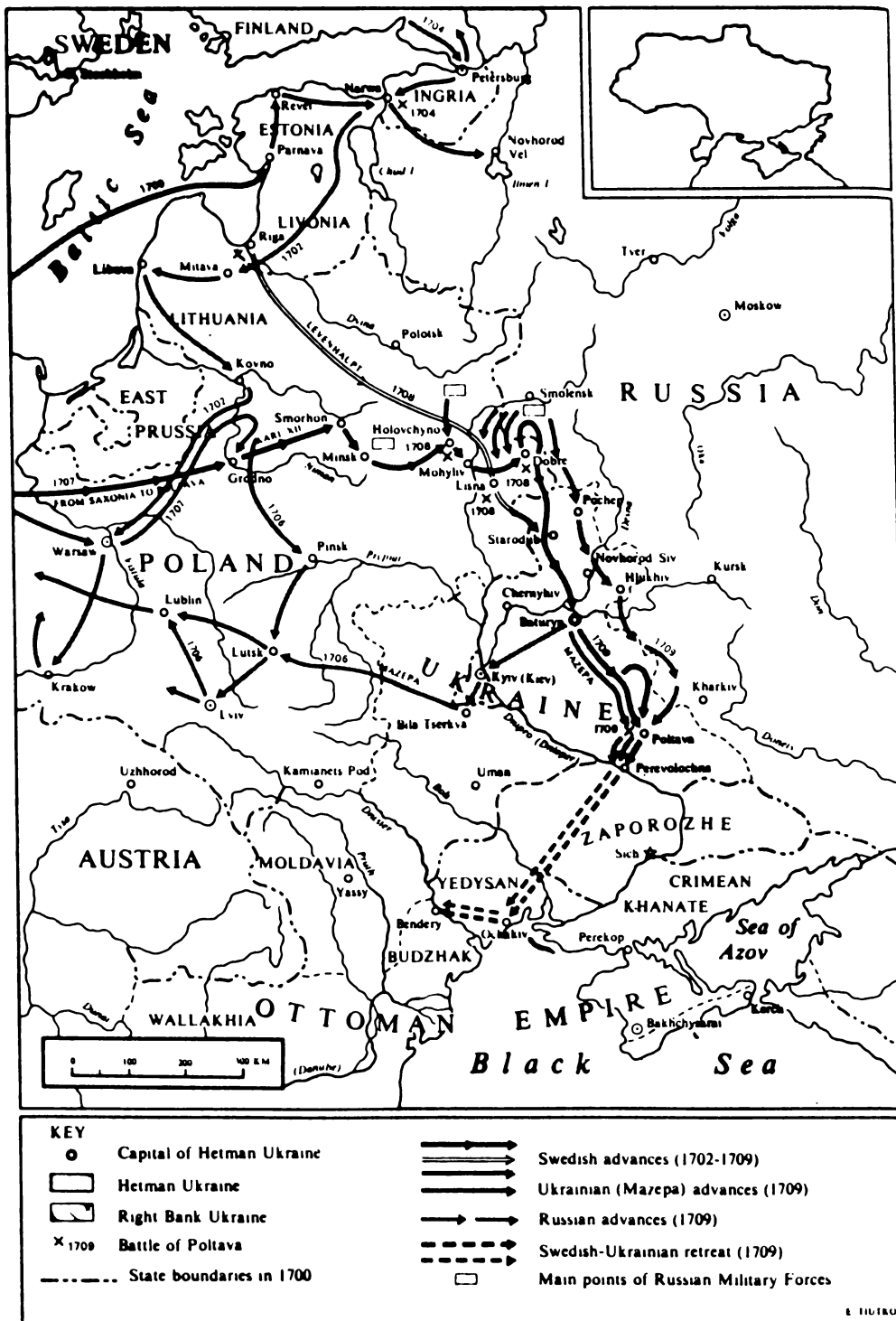
Although England was not directly involved in the Great Northern War, the English Government vigilantly watched its development through its diplomatic corps. Several diplomats had urged their government to prevent Russian occupation of Estonia and Livonia since this would "lay our nation and Navy at his (the Tsar's) discretion."

Concerned for preserving a balance of

power in the Baltic Sea, England was not interested in the Russian victory over the Swedish King. At an audience (on May 30, 1707) given to the Russian envoy in London, A. A. Matveyev, Queen Anne asserted that England wished to maintain friendship with Russia, but that she "does not desire to make an enemy of our old, immaculate Swedish friend and powerful monarch."

In conclusion, it is to be said that in all these diplomatic reports Mazepa was conceived to be a figure of considerable consequence in East European affairs during the Great Northern War. The fact that at the solemn burial of Mazepa in Bender, a representative of England with the Swedish King was present, indicates that the English government was interested in Mazepa's activities. ■

UKRAINE AND THE GREAT NORTHERN WAR



Map from Theodore Mackiw's English Reports on Mazepa 1687-1709. New York: Ukrainian Historical Association, 1983. This scholarly book provides full documentation in its bibliography for the above article.

Statistics of Ukraine Today

STATISTICS CAN PROVIDE a fascinating insight into the character and size of a country. Basic facts such as the population of the country or a city, or the average wages of the workers help us to understand a nation better. The following statistics are the official figures relating to Ukraine and are taken from the UKRAINIAN SSR 1981 STATISTICS ABSTRACT. Western scholars are not certain how reliable the information is since Soviet governments often use statistical information to promote Communism.

POPULATION

The population of Ukraine in 1982 was 50,300,000 of which 31.8 million is urban (63%) and 18.5 million (37%) is rural. The population of some of the major Ukrainian cities in 1982 was:

| | |
|----------------------|-----------|
| Chernihiv | 257,000 |
| Chernivtsi | 228,000 |
| Dnipropetrovsk | 1,114,000 |
| Donetsk | 1,047,000 |
| Kharkiv | 1,503,000 |
| Kiev | 2,297,000 |
| Kriviy Rih | 668,000 |
| Lutsk | 155,000 |
| Lviv | 699,000 |
| Odessa | 1,085,000 |
| Poltava | 286,000 |
| Sevastopol | 321,000 |
| Simferopol | 319,000 |
| Ternopil | 162,000 |
| Uzhhorod | 99,000 |
| Vinnitsa | 342,000 |
| Voroshilovhrad | 480,000 |
| Zaporizhia | 824,000 |
| Zhitomir | 259,000 |

In 1982 out of a total population of 50.3 million there were 23 million males (46%) and 27.3 million females (54%).

NATIONALITIES IN UKRAINE

According to the January 17, 1979 census out of a total population of 49,609,000 there were:

| | | |
|---------------------|------------|-------|
| Ukrainians | 36,489,000 | 73.6% |
| Russians | 10,472,000 | 21.1% |
| Jews | 634,000 | 1.3% |
| Byelorussians | 406,000 | 0.8% |
| Moldavians | 294,000 | 0.6% |
| Poles | 258,000 | 0.5% |
| Bulgarians | 238,000 | 0.5% |

LANGUAGE

According to the census 89.1% of the Ukrainians consider Ukrainian their mother tongue. (The remaining 10.9% presumably have been russianized and speak

Russian although this is not mentioned.) 5.8 million speak Ukrainian as their second language. Thus 39 million or 78% of the total population consider Ukrainian as their native tongue or second language. Some 19.9 million of the population of Ukraine named Russian as a second language.

POPULATION INCREASE

Since 1940 when the natural increase of Ukraine was 13.0 per 1,000 population it has dropped dramatically in 1981 to 3.3. In 1981 the population of Ukraine counted 14.6 births and 11.3 deaths per 1,000 population.

ONE DAY IN UKRAINE

In one day Ukraine produces vast amounts of products which indicate its industrial and economic strength. On the basis of 1981 figures Ukraine produced in one day:

| |
|---|
| 633 million kwh of electricity |
| 96,000 tons of finished rolled steel |
| 345,000 tons of iron ore |
| 567 automobiles |
| 84 railway freight cars |
| 365 tractors |
| 480,000 pairs of leather shoes |
| 837 radios |
| 7,629 television sets |
| 1,894 refrigerators |
| 34,800 passengers travel on airlines in Ukraine |
| 12,400,000 newspapers are circulated |
| 2,000 children are born |
| 1,400 weddings take place |

CONSUMER GOODS

In 1981 Ukrainian production of consumer goods and household appliances included:

| |
|--|
| 994,000 bicycles |
| 90,000 motorcycles |
| 691,000 refrigerators |
| 286,000 washing machines |
| 705,000 vacuum cleaners |
| 306,000 radio sets |
| 2,653,000 television sets (including 953,000 color sets) |
| 29,000 pianos and grand pianos |

EGGS

Ukraine produced 15,199,000,000 eggs in 1981.

SUGAR BEETS

In 1981 Ukraine produced 36,474,000 tons.

WAGES

In 1981 the average monthly wage in Ukraine was 158.2 rubles (about \$300. U.S.) or 221 with social benefits. The average 1981 wage of factory workers was 182.3 and agricultural workers was 137.4. Construction workers received 180.6 and teachers 131.0. ■

SOURCE: Ukrainian SSR 1981. Statistical Abstract by the Central Statistical Department of the Ukrainian SSR. Kyiv: Tekhnika, 1982. 295 p. Text and title in Ukrainian, Russian and English. 45 kop \$2.00. 5,000 copies printed.



20,000 Protest Great Famine In Ukraine

"Rise up from the smoldering ruins of your homes," exhorted a rousing chorus in the Kennedy Center Concert Hall. "From prisons deep and slave galleys rise up! . . . Forward to freedom!" A powerful solo song had a barbed wire motif — a boy in a prison camp, longing for home and singing a warning: 'Join hands, lest the world be shackled with barbed wire'.

"The concert was part of a week-long observance commemorating a monstrous but almost forgotten act of genocide a half-century ago. In 1932-33, the government of Josef Stalin confiscated the wheat harvest in Ukraine — a region slightly larger than France and one of the world's greatest wheat-growing areas — in a calculated effort to wipe out resistance to Soviet rule. More than 7 million Ukrainians died in the artificially created famine, according to a resolution on the subject introduced earlier this year in the House of Representatives."

Thousands of their more fortunate relatives and descendants came to Washington from all over the U.S. and Canada to hear speeches at the Washington Monument,





demonstrate at the Russian Embassy and attend a memorial concert at the Kennedy Center. The concert featured music by seven Ukrainian composers — almost all of it in Washington or American premieres — and showed the richness of the culture Stalin tried to eradicate.

The National Committee to Commemorate Genocide Victims in Ukraine 1932-33, was responsible for the great turnout of Ukrainians in the nation's capital.

The concert portion of the commemoration was presented by The Fairfax Symphony Orchestra of 108 musicians under the directorship of William Hudson; the Ukrainian Dumka Chorus of New York, Semen Komirny, conductor; Ukrainian Chorus of Washington, Peter Krul, conductor; the Ukrainian Bandurist Chorus of Detroit, Hryhory Kytasty, conductor; Renata Babak, mezzo-soprano and Andriy Dobriansky, bass.

The Kennedy Center, seating over 3,000 persons, was jammed to the rafters with Ukrainians and friends who gave the performers standing ovations time after time. The program began with the American and Ukrainian National Anthems, and a message from President Regan was delivered by Kenneth Thomlinson of the Voice of America who represented the president.



The Literature of Ukraine

by Vasyl Levitsky

This little known essay on Ukrainian literature first appeared in 1914 in the London Journal *NEW AGE*, December 31, 1914 (16:219). It was reprinted in *SLAVONIC NATIONS*, edited by M. S. Stanoyevich, New York: H. W. Wilson, 1925. Our reprint includes the complete text with a few corrections of spelling and other minor errors. — Editor.

THE MODERN LITERATURE OF UKRAINE is scarcely a hundred and fifteen years old; it has passed through a speedy and successful development, and is today worthy of general attention.

It was in the eighteenth century that Ukraine ceased to be politically independent. In 1764 the office of "Hetman" was abolished, and the republic of Ukraine on the right bank of the Dnieper was incorporated into the Russian Empire as "Little Russia." Austria received a portion of the former Empire of Halich in 1772 and called the country Galicia. Then in 1775 the Sitch and the Zaporog Republic on the left bank of the Dnieper, after being destroyed, became known as "New Russia."

The nation that had come to grief politically was to be restored intellectually. In the year 1798 appeared the first cantos of the "Aeneid" by Ivan Kotlarevsky. This epic travesty ushered in the revival of Ukrainian literature. In this work the poet set up a memorial to his politically moribund nation by transferring the unhappy

state of things in Ukraine to the city of Troy, and applying to the Trojans, hounded from their home, the sympathetic features of the scattered Cossacks. Euphonious language and a regular metrical form endowed the work with that stimulating power which was necessary in order to arouse and renew intellectual activity. In Poltava, where Kotlarevsky lived and labored, there is today a monument in his honor. There also exists a special Kotlarevsky Society, which was founded at Lviv, and which is concerned with the cultivation of dramatic art and literature.

It was not until some decades later that Galicia separated politically, was awakened. In 1837 there appeared at Budim (Hungary) the *Rusalka Dnistrovaya* (Fairy of the Dniester), a collection of Ukrainian folksongs, interspersed with songs by several young poets, under the editorship of Markian Shashkevych. It was in 1911 that the centenary of this poet was celebrated. Together with three young associates, N. Ustianovych, J. Holovatsky and J. Vahilevych, he founded in Galicia the first scientific and literary society that set itself the task of furthering the development and elaboration of the Ukrainian language and literature, in order to raise and enlighten the Ukrainian nation.

It was even later still that Bukovina was aroused to fresh vitality. Here, in the year 1859, J. G. Fedkovich began his valuable literary activity. This Austrian lieutenant, who had served with his Ukrainian regiment in the campaign against Italy, and who at first wrote German poems, turned his attention to his deserted race. The poet's stories and tales, in which he deals with idyllic lives led by his fellow-countrymen, his love of personal freedom and the freedom of his mountains, are worthy of comparison with the best short stories of other literatures. He also wrote a number of dramas; but, unfortunately, the greater part of his work was still in manuscript when the poet withdrew into solitude and made no further attempt to achieve literary fame. It was only a few years ago that arrangements were made to issue all his works in printed form. Four volumes, published by the Shevchenko Society at Lviv, have already appeared, and the remaining volumes are in preparation. This poet died in 1888.

Hungary was the only country where the Ukrainian nation was in a very backward stage of its development, and took scarcely any share in the intellectual life of its members in Galicia, Bukovina and Russian Ukraine. It may be said that the people of Ukraine, which had been divided into four parts politically, first began to unite again intellectually about the middle of the last (century—ed.) of expansion. This significant intellectual union was brought about by Taras Shevchenko, the greatest Ukrainian poet. Besides his verses he also wrote "The Artist," an autobiographical novel. In this work, the curious vicissitudes of Shevchenko, who was free only for twelve years of his life (he was first a serf for



Ivan Kotlarevsky

twenty-four years and later banished for a full decade into the Kirghiz steppes because of his spirited chants), are related partly in diary form, partly in the more elaborate manner of fiction.

Much can be learned about Shevchenko, the great poet, painter and martyr, by reading his lyrical verses. But his epic poems, breathing as they do the youthful fragrance of Ukrainian poetry, also deserve to be studied. In his "Bandits," (Haidamaks—Ed.) he left a splendid and a true memorial to those heroes who in 1768 prepared a St. Bartholomew's Eve at Uman for their Polish oppressors, and made a final attempt to shake off the foreign yoke and to gain freedom and independence for their native country. In his ballads the Ukrainian steppe, with the magic of its landscape, and its romantic traditions, is infused with fresh life.

Thousands of Ukrainian pilgrims, like Mohammedans seeking the grave of their prophet, visit Shevchenko's resting-place and mound at Kaniv on the Dnieper, and sing and recite the stern words in their poet's bequest, which in its second clause ("Ye shall bury me, then arise, shake off the foreign yoke and purchase liberty with the blood of foes") is still striving toward fulfillment.

Since the year 1873 there has been in existence a Shevchenko Literary Society with its centers at Lviv and Kiev. It is soon to be raised to the status of an academy, and in addition to the literary monthly *Vistnyk* (Bulletin) it also issues "Communications of the Shevchenko Society" and arranges systematic reprints of literary monuments.

Soon after the death of Shevchenko (February 21, 1861; actually March 10, 1861—Ed.) Galicia became the focus of intellectual life, and assumed the intellectual leadership for a lengthy period. The guiding spirit here was Ivan Franko, who is still living. The latest installment of the *Vistnyk* (Vol. IX. 1913) is entirely

devoted to the poet Franko, as a mark of respect for a literary activity extending over forty years. Franko has issued numerous volumes of poems; in his lyrics he imitates Heine and his pessimism. In his satires he makes unmerciful attacks on all empty patriotic show and middle-class prejudices. The tendency of his works is, on the political side, liberal; from the ethical aspect, individualistic. He aims at freeing himself from all shackles. Hence he infused the patriarchal, uncorrupted literature of a primitive people with many new elements, which were very rarely constructive, and frequently only destructive.

He did not always succeed in moulding his style so as to attain ease in form; often enough he was over-ruled by a predilection for the base and ugly. He brought about a period of storm and stress in the intellectual life of his nation. Nearly all the works of Franko and his great school, which eked out an existence till the end of the nineteenth century, foster radicalism and free-thought. The same is true of his tales and novels. Perhaps Franko's greatest merit lies in the fact that by his translations he made the great works of literature known to his people, and thus trained a whole generation. He translated "Faust" and other works of Goethe, "Don Quixote" of Cervantes, and introduced the literature of western Europe to his fellow-countrymen. Today the inhabitants of Ukraine hold Franko's versatile activity in high esteem, and his fiftieth year was marked by festive gatherings in his honor.

Franko's school, the so-called "Young Ukraine," remained faithful to its master by treating political and social questions in his manner. Occasionally, however, a quieter key-note was struck, as, for instance, in the peasant tales of Vasyl Stefanyk. The youngest generation has emancipated itself completely from Franko's influence, and treads its own independent paths. ■



Markian Shashkevych



Taras Shevchenko



Ivan Franko



BOOKMARK

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and old books and their authors.

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Ukrainian Book Stores.

UKRAINICA CONGRESSIANA: A Survey of Ukrainian Holdings at the Library of Congress, by Dr. J. B. Rudnyckyj. Washington, D.C. 1979. 440 p. facsimis, illus. Typescript. Not published.

Dr. Jaroslav B. Rudnyckyj, a well-known linguist, lexicographer and bibliographer, was commissioned by the Library of Congress in 1977 to survey its collection of Ukrainica. Twenty-three years earlier, in 1956, he had already done a survey: **UKRAINICA IN THE LIBRARY OF CONGRESS: A PRELIMINARY SURVEY.** Washington, D.C.: Reference Dept., Slavic and Central European Division, Library of Congress, June 1956. iv, 94 pages. ("Operational Document for administrative use only").

The 1979 report has been produced in typewritten form and incorporates many

interesting commentary. A survey is given of rare and valuable editions including the famous 1581 Ostrih Bible from Ukraine. He includes a desiderata list of books which should be in LC.

This survey is a valuable source of bibliographical information on Ukraine and Ukrainians but because it was not published it is not accessible. It is a pity that LC did not publish it. A copy is in the Reference Collection, Robarts Library, University of Toronto. ■

THE RUSYN-UKRAINIANS OF CZECHOSLOVAKIA: An Historical Survey, by Paul R. Magocsi. Wien (Vienna): Wilhelm Braumüller, 1983. 93 p. maps, bibliog. Paperbound DM 18/ \$9.75. W. Braumüller, Servitengasse 5, A-1092 Wien, Austria.

Professor Paul Magocsi, who holds the Chair of Ukrainian Studies at the University of Toronto, has prepared this concise study of the people formerly known as Rusyns and now mostly described as Ukrainians who live in eastern Czechoslovakia.

The number of people on this territory, according to the official census, is 39,800 but Magocsi estimates they actually number about 100,000. They live in the

DERZHAVNY HERB KHRYSITYIAN-SKOYI UKRAINY, Antin Kushchynskyj. Chicago: Ukrainian Cossack Brotherhood, 1983. 80 p. illus. (2346 W. Rice St., Chicago, IL 60622.)

In 1988 the Ukrainian people around the world will celebrate the 1000th anniversary of the adoption of Christianity as the official state religion of Rus-Ukraine. This compact, attractive book was published to provide materials towards that anniversary.

The State Emblem of Christian Ukraine, to give the book's title in English, is based on the fundamental fact that King Volodymyr (Saint Vladimir) of Kiev in 988 proclaimed Christianity the religion of the Ukrainian lands. At the same time he adopted a trident symbol for coins minted by his government which was used in variations by succeeding monarchs on the territory of Ukraine for the following two centuries.

This book gives an outline of the history of the trident as the national and Christian symbol of Ukraine from pre-historic days down to modern times. Kushchynskyj focuses attention particularly on the trident design which includes a cross on the top of the central tine or prong. ■

"northern portions of the Stará L'ubovna, Bardejov, Svidnik, Presov and most especially Humenné counties (okresy)." This area is generally known among Ukrainians as the Priashiv region after the city of Priashiv or Presov which has been a cultural center for the past century. There are also about 18,400 Ukrainians elsewhere in Czechoslovakia not covered by this study.

This book provides an explanation of the name Rusyn, and a political, economic and cultural history from the earliest times to the present. The author, a specialist in the region's history, has provided extensive notes and a good bibliography, on pages 67-77. An index is included. ■



facilities of texts and title-pages of books and journals. It contains an immense amount of bibliographical and other information on Ukrainian materials in the Library of Congress, which is the national library of the United States and one of the largest in the world. The Ukrainian collection is a large one of about 35,000 volumes of monographs or 45,000 with serials (magazines and newspapers).

Rudnyckyj reviews the history of the library's policy and treatment of Ukrainica and includes critical remarks about the outdated and inadequate LC classification system for Ukraine. He does an evaluative survey of holdings with a useful and in-



From left: Prof. Paul R. Magocsi of the Chair of Ukrainian Studies, Prof. Wasyl Janischewskyj of Electrical Engineering, and Prof. Wsevolod Isajiw, all of the University of Toronto.

UKRAINIANS IN NORTH AMERICA: A Select Biography. Compiled by Halyna Myroniuk and Christine Worobec. Toronto: Multicultural History Society of Ontario; St. Paul: Immigration History Research Center, University of Minnesota, 1981. 326 p. (plus index) **Paperbound \$10.00 plus \$2.00 postage. Multicultural History Society of Ontario, 43 Queen's Park Cres. East, Toronto, Ontario Canada, M5S 2C3.**

This bibliography of about 2,000 entries is a particularly valuable volume because in addition to serving as a general bibliography of Ukrainians on the North American continent it also provides information on locations of the publications in two areas. It reflects the sponsorship by two institutions. In the United States the Immigration History Research Center at the University of Minnesota (Director Rudolph Vecoli) is probably the major research center of its kind in the USA. This bibliography identifies titles held by the center.

The Multicultural History Society of Ontario, under the direction of a University of Toronto historian, Robert Harney, has established itself as a major research archive and publisher of materials on ethnicity and immigration. This bibliography, however, does not reflect MHSO holdings; it has a much broader base and this is its unique value. It identifies and locates titles held by four major Ukrainian libraries and collections in Toronto: Metropolitan Toronto Library, St. Vladimir Institute Library, Ukrainian National Federation Library and the University of Toronto Libraries.

It is well organized into six categories: Bibliographies and General Reference Materials; Ukrainians in Canada; Ukrainians in the United States; Language; Ukrainian Emigre Literature in North America, and the Arts. A good index provides access to the bibliography, which is clearly printed.

On occasion the compilers slip due to a lack of familiarity with the subject. For example they have misspelled Kyrylo Genyk's last name as Henyk (p. 28) which means it cannot be located in the index; a book on Archipenko is subtitled International Solidarity but it should be International Visionary (p. 220); the Manitoba town of Stuartburn is misspelled Stewartburn (p. 229). The editor of FORUM has been credited with A LIST OF DICTIONARIES 1918-1933 (Hamilton 1957) compiled by his father, Alexander.

Despite these errors the usefulness of the bibliography is not diminished much and it will prove a handy reference and a means of access to much material on Ukrainians in the two countries. It deserves inclusion in all university libraries and larger public libraries. Any college or high school libraries where Ukrainian courses or ethnic

CANADIAN INSTITUTE OF UKRAINIAN STUDIES NEWSLETTER. Editor: David Marples. 36 pages illus. Quarterly. Bilingual: English and Ukrainian. ISSN 0702 8474. Free from: CIUS, 352 Athabasca Hall, University of Alberta, Edmonton, Alta., Canada T6G 2E8.

The latest issue of the CIUS Newsletter is volume 7 number 3, September 1983, and continues to be the most useful record of Ukrainian scholarly activities in the western world. Anyone interested in scholarship, research and publication on Ukraine and Ukrainians will find this publication of vital interest.

Although its content reflects to some degree the Alberta location of the Institute and the Canadian scope of its activities in fact much of the content relates to Ukrainian scholarship throughout the western world.

This issue announces new CIUS publications and CIUS-sponsored conferences, lectures, lectures tours, seminars, fellowship awards and an oral history project. An editorial meeting of the Encyclopedia of Ukraine project shows CIUS support of \$450,000 up to the present time with the first volume A-E scheduled to be published on September 1, 1984 by the University of Toronto Press. The whole encyclopedia will be in 5 volumes.

Announcements of grants awarded are made and include \$4,650 to Prof. Orest Subtelny of New York University for Maps of the History of Ukraine and Ukrainians in Canada; \$8,155 to Prof. Yury Boshyk of the University of Toronto towards A Guide to Archival Manuscript Materials in Ukrainian Studies, and \$14,460 to Israel Kleiner of Israel for preparation of The Schwartzbard Affair (Simon Petlura's assassin - Ed.).

An important announcement relates to the founding of the Edward Schreyer Fellowship in Ukrainian studies at the University of Toronto. It is named in honor of the present Governor General of Canada who traces part of his ancestry to Ukraine and speaks Ukrainian. The first winner of the award of \$5,000 is Nadia Diakun of New Jersey who is a Ph.D. candidate.

This Newsletter shows the diverse activities of the Canadian Institute of Ukrainian Studies under the leadership of Dr. Manoly Lupul and records the rapid progress in this field over the past few years. ■

and immigration history are taught will find it of much value. Individual researchers, writers, teachers, leaders of organizations, and librarians will find it answers many questions at a reasonable price.

It is "A unique resource on Ukrainians in North America," according to the president of the Ukrainian Librarians Association of Canada, Andrew Gregorovich. ■

WHEN NIGHTS WERE LONG. Paintings and text by Peter Shostak. Victoria, B.C.: Valenka Books, 1982. 1 vol. (unpagged) col. illus. Valenka Enterprises, P. O. Box 4191, Stn. A, Victoria B.C. V8X 3X7 Hardcover \$15.95.

This attractively printed book recaptures the youthful memories of artist author Peter Shostak of bright moonlight nights in the winter on the Canadian prairies. The paintings appear to portray a period in the 1950s but they are actually timeless in showing the life of farm families on the prairies.

Peter Shostak was born and grew up on a farm in north-eastern Alberta in the area of the 2,500 square mile Ukrainian bloc settlement dating from 1892. He studied art at the University of Alberta and from 1969 to 1979 he was an Associate Professor of Art Education at the University of Victoria. Creative art increasingly absorbed his interest and he finally decided to pursue his career full time as an artist in oil painting and silk screen graphics. He lives in Victoria on the West coast with his wife Geraldine and son Andriy (Andrew).

It is inevitable that Shostak's work should be compared to that of the famous Ukrainian Canadian artist William Kurelek whose prize-winning PRAIRIE BOY'S SUMMER and PRAIRIE BOY'S WINTER are now classics. Some paintings in this book appear to have been inspired by Kurelek's works. Peter Shostak (who was the subject of a feature article in FORUM No. 44, Spring 1980) however, has his own characteristic style which is far more peaceful and smoother in character than that of Kurelek. Kurelek also did a lot of historical research into the Ukrainian Canadian past to make his art authentic. In general, Bill Kurelek's work was full of strong emotion, bright color and strong subjects compared to the quieter work of Shostak.

Olga Pawluk of Toronto, who has a Shostak work on her living room wall, likes it because it is so peaceful. Shostak's paintings are reminiscent of the work of some of the illustrators of the Saturday Evening Post although he has not created the close-up portrait characters of Norman Rockwell. The people in the illustrations in this book are inevitably a small part of the picture which reflects perhaps the small scale of human life against the vastness of the prairies.

WHEN NIGHTS WERE LONG is a well-planned book which should be of much interest for art collectors and for school and public libraries. If your favorite color is blue (as it is for this writer) you will enjoy the many variations of blue captured by Shostak in these paintings. Finally, it should be mentioned that Shostak, like Kurelek, is proud of his Ukrainian heritage and has subtly expressed it in both the text and illustrations. - A.G. ■



ST. CYRIL'S CHURCH OF KIEV is a unique monument of 12th Century Ukrainian architecture which has preserved its original form and about 2,400 square feet of original frescoes. The original interior of the church was changed in the 18th century when the famous architect I. Hrehorovich-Barsky gave it a typically Ukrainian baroque exterior and cupolas. The interior was not changed and reflects the work of 12th century artists of Kievan Rus. View of the church from the west.



LETTERS TO THE EDITOR



Ulita Daria Olshaniwsky

Dear Forum:

Thank you for restoring my faith in my Ukrainian heritage! I recently read your article about the famous Ukrainian hockey players and enjoyed it very much! I showed it to all my friends that also love hockey. They were very surprised to learn that most of the greatest hockey players in the NHL are Ukrainian. Probably the most surprising thing that they learned was that Wayne Gretzky is Ukrainian. I have done some checking up on some of the players that you wrote about. The biggest accomplishment that a Ukrainian has done, in my opinion, next to Wayne Gretzky, is the position that Walt Tkaczuk is in. Walt is the assistant coach of the New York Rangers. Walt retired from the Rangers in 1981.

GEORGE FILIMONCHUK
Randolph, N.J.

If readers would like to write to Ukrainian hockey players it should be done in care of the club they play for. You can obtain the club's address by phoning the public relations person of your local NHL team. Although Wayne Gretzky's grandmother was born in Ukraine we are not sure whether Wayne can be called "Ukrainian" since only part of his ancestry traces there and the family does not seem to identify with the Ukrainian community. — Ed.

Dear Editor:

Always looking forward to receiving **Forum**. It's just like making a trip to Ukraine showing the beautiful pictures and articles on the beautiful culture and people who have made the Ukrainians proud of their heritage. May the Ukrainian Fraternal Association keep strong in all the coming years.

JOSEPH N. SERY
Summit, N.J.

Dear Editor:

Forum is truly a magnificent magazine.

ANDREW W. SERRAY
Winnipeg, Man.

Dear Editor:

I'm very pleased with your **Forum**.
MRS. STAN M. ANDRECHUK
Dauphin, Manitoba

Ulita Daria Olshaniwsky Now Miss New York State

On October 15, 1983, Ulita Daria Olshaniwsky — Melissa Manning (professional name) was crowned Miss New York State in Miss America Pageant. She achieved this crowning glory because the original Miss New York State 1983 became Miss America. If you are second best to the best, it's not so bad at all.

Ulita made many tries for the ultimate prize in her native state of New Jersey, but without much success. She entered local Miss America Pageants four times, succeeded in getting the local county crowns, but on the state level could not reach the queenship and placed as runner-up to Miss New Jersey every time.

After moving to New York, she entered Miss Westchester County Pageant and won. During the State Pageant in Watertown, New York, she became the 1st runner-up to the State Queen. In September, Vanessa Williams became the first black Miss America, vacating the state queenship for Ulita.

She is very busy at present fulfilling her queenly duties in the Empire State and pursuing her career as a model. Her education was geared to classical music — piano and her childhood and early youth was molded by the Ukrainian community in Newark, NJ where she was born and reared until her move to New York.

In the Ukrainian community she was the recipient of much coveted crowns of Miss Soyuzivka (1976) and Miss Ukrainian Press (1980). She represented Narodna Volya at the Ukrainian Press Ball in 1980. She is a member of UNWLA Branch 75, Americans for Human Rights in Ukraine and is a member of Ukrainian Fraternal Association.

Dear Ukrainians:

Thank you for the most beautiful magazine **Forum**. I enjoy it very much and am proud to be of Ukrainian descent.

MARY SURMAN
Hillside, N.J.

Dear Editor:

Please send the very valuable magazine **Forum**.

OLHA PAL
Hollywood, Florida





Ed Werenich, World Curling Champion.

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IN COMING ISSUES:

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