

FORUM

A UKRAINIAN REVIEW

SVYDNYK FESTIVAL IN CZECHOSLOVAKIA
ABOUT THE COSSACKS IN 1575
KHOTKEVYCH BANDURA ENSEMBLE
PRINCE CHARLES DANCES UKRAINIAN

NO. 47

SPRING, 1981



FORUM

A UKRAINIAN REVIEW

NO. 47

SPRING, 1981

Editor

ANDREW GREGOROVICH

Managing Editor

JERRY PRONKO

Advisory Board

Ivan Oleksyn, Edward Popil,
Stephen Wichar, Sr., John Smoley,
Andrij Szul, Ph.D.

Published Quarterly by the
UKRAINIAN FRATERNAL
ASSOCIATION

440 Wyoming Ave., Scranton, Pa. 18501

Phone: Area Code 717 342-0937
diasporiana.org.ua

Yearly subscriptions:

\$6.00 United States

\$6.50 Canada — U. S. Funds

Back Issues — \$2.50 per copy

Single copy \$1.50

\$1.75 Canada U.S. Funds

Mail subscriptions to:

FORUM SUBSCRIPTIONS

440 Wyoming Ave., Scranton, Pa. 18501

Mail manuscripts and Letters to the Editor to:

Andrew Gregorovich

239 Chaplin Crescent

Toronto, Ontario, Canada M5P 1B1

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

All rights reserved. No material in this publication may be reprinted without written permission from the Editor and acknowledgement of source.

— Printed in U.S.A. —



Copyright © 1980 by

UKRAINIAN FRATERNAL ASSOCIATION

FRONT COVER

Ukrainian Cossack charge from a slide in *The History of Ukraine in Pictures*, by I. Struk (see Bookmark).

BACK COVER

Hutsuls from Ukraine at Svydnyk Festival. (photo by W. Sirskyj)

UKRAINIAN CANADIANS 1891-1981

Ukrainian Canadians this year celebrate the 90th anniversary of their arrival in Canada. It was on September 7, 1891 that two men in sheepskin coats, Vasyi Eleniak and Ivan Pylypiw stepped onto Canadian soil thus becoming the first two official Ukrainian immigrants in Canada. There is historical evidence that some Ukrainians settled in Canada as early as 1813 but it is to that historic day in 1891 that the community directly traces its origin.

With a population of 600,000 Ukrainian Canadians are today an integral part of Canadian history and society. Virtually, in every walk of life in the arts, professions, politics and business Ukrainian Canadians have risen to prominence. The history of Ukrainians in Canada has been told in many books and articles. FORUM has often published articles on various aspects of Ukrainian Canadian history.

FORUM plans to publish, at the end of this year, a major feature on the past and present of Ukrainians in Canada. This will be a special issue readers will not want to miss!

— Andrew Gregorovich, Editor



The Ukrainian Shumka Dancers of Edmonton performed for President Ronald Reagan during his visit to Canada in March. They provided the spectacular finale to the gala performance in Ottawa's Arts Center. The program symbolized the warmth and strength of American-Canadian friendship. FORUM photo from the TV screen.



Lord Tweedsmuir's Advice to Ukrainians

I THANK YOU most warmly for the way you have received me today. I do not think that anywhere I have gone in Canada I have been welcomed with a more beautiful ceremony; your escort, your old national ceremony of presenting me with bread and salt and, if I may be allowed to say so, the beautiful and well chosen words of your address. I realize that my welcome is due to the fact that I represent your King, and it will be my pleasure to convey to the King the cordial greetings of the Ukrainian people of Canada.

I am very happy to be among you today. I am among people who have behind them a long historical tradition, for it was your race which for centuries held the southeastern gate of Europe against the attacks from the East. I can well imagine that this country is home to you, for these wide prairies are very like the great plains of southeastern Europe from which you came. During my tour of the prairie I have come across many of your people, and I am glad to see that in a short time you have come to be a vital element in the Canadian nation. You have played your part in the Great War. Today I find your sons in the permanent and non-permanent militia. Wherever I go I hear high praise of your industry and hardihood and enterprise, even under the most difficult conditions. You have become good Canadians.

EVERY BRITON AND ESPECIALLY every Scotsman must believe that the strongest nations are

those that are made up of different racial elements. The Ukrainian element is a very valuable contribution to our new Canada. I wish to say one thing to you. You have accepted the duties and loyalties as you have acquired the privileges of Canadian citizens, but I want you also to remember your old Ukrainian traditions — your beautiful handicrafts, your folksongs and dances and your folk legends. I do not believe that any people can be strong unless they remember and keep in touch with all their past. Your traditions are all valuable contributions towards our Canadian culture which cannot be a copy of any one old thing — it must be a new thing created by the contributions of all the elements that make up the nation.

We Scots are supposed to be good citizens of new countries, that is largely because, while we mix well with others and gladly accept new loyalties, we never forget our ancient Scots way, but always remember the little country from which we sprang. That is true of every race with a strong tradition behind it, and it must be so with a people with such a strong tradition as yours. You will all be better Canadians for being also good Ukrainians.

Ya bazhayu vam vsim schastia i zdorovlia. (These words Lord Tweedsmuir spoke in Ukrainian. They mean "I wish you all happiness and health.") ▼

This famous speech of Lord Tweedsmuir, Governor-General of Canada, was delivered on September 21, 1936 at Fraserwood, Manitoba. Lord Tweedsmuir is better known as the famous author John Buchan.





Verkhovina Ensemble of Hutsul women from Rakhiv in Ukraine.

SVYDNYK FESTIVAL IN CZECHOSLOVAKIA

Report and Photos by Wasyl Sirskij.





Girls of the Ukrainian School in Priashiv who performed at the Festival.

THE UKRAINIAN CULTURAL FESTIVAL in Svydnyk is an annual event of major significance in the national life of some 120,000 Ukrainians of the Priashiv region which is considered to be the westernmost part of Ukrainian ethnic territory. The Priashiv region which is now in Czechoslovakia, lies in the Eastern Beskids of the Carpathian mountains. Over the centuries many misfortunes intruded into the Ukrainian lands by this route. This territory is the key to the heart of Europe. Although invaders left their mark on our cultural heritage, the regional cultural basis has remained traditionally Ukrainian.

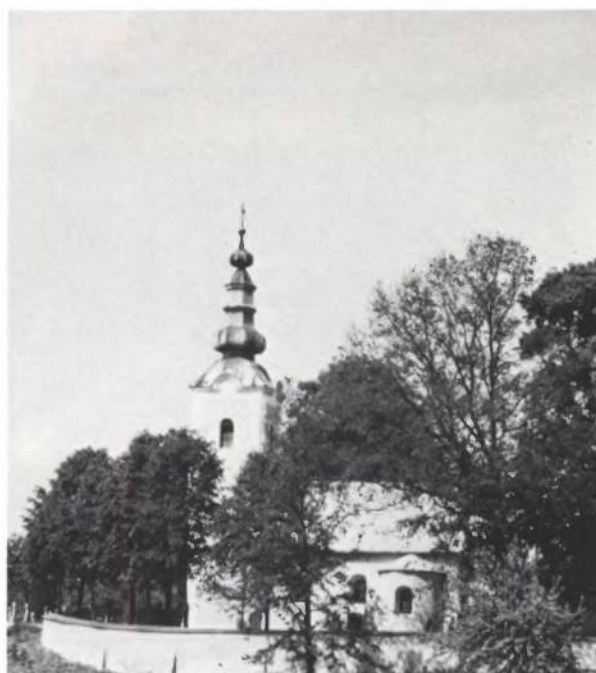
While investigating the past historical events one is immediately struck by the natural desire of Priashivshchyna (Priashiv Region) toward union with Ukraine. This desire became highly evident in November 1918 when, through the initiative of Rev. Omelian Nevitsky, a large manifestation took place in Stara Lubovna and the participants demanded unification with Ukraine. Unfortunately, the collapse of the Ukrainian state forced the Ukrainians of Priashiv Region to seek refuge in the Czechoslovakian state. Despite adverse conditions Ukrainian culture has managed to survive in Priashivshchyna to the present day. Perhaps, because of this difficult struggle for self-preservation, Ukrainian culture has managed to create an immunity against external attempts of assimilation.

Of all the cultural landmarks of Priashivshchyna the wooden churches testify most clearly to the inherent Ukrainian architectural style. It seems as though the calloused hands of the local master-builders immured forever into the Carpathian landscape the gracefully shaped cupolas so closely related to the style of Western Ukraine.

Of particular significance to Priashivchyna is the Museum of Ukrainian culture in Svydnyk, founded in 1956. The museum preserves the cultural treasures of this part of our nation. The aim of this museum is to enlighten the inhabitants about their historical past and at the same time show the rest of the world some of the achievements of the creative Ukrainian spirit.

The first permanent exhibit of Ukrainian icons by artists of the Priashiv region was unveiled in 1968.

Orest Zilynsky is buried near this Ukrainian church in Svydnyk.



The museum also houses the important folkloric library collection of the late Orest Zilynsky, who was the mentor of Ukrainian studies in Prague. O. Zilynsky died under extremely suspicious circumstances in the village of Vynne in July of 1976. Was this a political assassination? He was buried in Svydnyk beside the church. Only a simple wooden cross and two high cranberry bushes mark the resting place of this extraordinary man.

We arrived in Svydnyk* on Saturday, 21 of June, 1980, and immediately paid a visit to the museum. Dr. M. Mushynka explained the individual exhibits. His interpretation of historical events was captivating. There were tourists from every part of Czechoslovakia, Germany and a fairly numerous delegation of Ukrainians from Poland.

Outside of the museum one could hear the echo of Ukrainian songs because the loudspeakers were placed on every large building and at the crossroads. From time to time, however, one could also hear the strains of the Russian song "Katiusha." On the way to the amphitheater the road was marked with numerous banners in honor of Ukrainian song.

Saturday evening's performance was dedicated to the youth. On the stage of the amphitheater we saw an orchestra which reminded us of the famous Montreal orchestra "Rushnychok." The program commenced with the song "Zirvalasia churtovyna." Grasping each other's hands thousands of young people swayed to the beat of the music and joined with the orchestra in singing the emotional words: "The sun of freedom shall shine in our homes once again." The song which followed was a favorite of the Ukrainian partisans. Involuntarily the question arose: Who could deny that Priashivshchyna is not ours?

Sunday began with a laying of wreaths at the immense monument dedicated to the Soviet army.

The Piddukliansky Ukrainian Ensemble (note propaganda banner).



Verkhovina Hutsul orchestra from Rakhiv.



Priashiv Ukrainian girls.

Priashiv Ukrainian women.





Ukrainian house in Trochan, Czechoslovakia.

Flowers for the thousands of lost lives in the bloody Dukla Pass. Every year the Russians demand this tribute. When this ceremony was over a procession made its way towards the amphitheater.

The concert began at 10:00 o'clock in the morning. During the course of the program many ensembles performed. Yet, it was the appearance of the Pidduklans'ky ensemble from Priashiv which treated us to an unforgettable performance of folkloric perfection. We also had the pleasure of hearing an exquisite soloist — Maria Machoshko — who often appears with the best of the Czechoslovak ensembles. The Hutsuls from Rachiv, Ukraine, also performed magnificently. The costumes of their "Verchovyna" were simply breathtaking.

During the course of the festival we had the opportunity of meeting many Ukrainians of the Priashiv region. These extremely hospitable people invited us to visit them again next year. It would be a good thing for young Ukrainians of Canada and the United States to plan a visit to this festival. This meeting with their overseas brothers, and an exchange of ideas, would certainly have a lasting effect on the youth of Priashivshchyna. And the future of the Lemko Beskids might become more promising. ▼

* Svydnyk (Svidnik) is a town with a population of over 1,000 located in the foothills of the Beskids, on the Ondava River some 26 miles NNE of Priashiv (Presov). — Editor

Lemko wooden church in Zbiy, 1775.



Author of this article, W. Sirskyj, (left) is pictured with S. Pap, Priashiv Publishers; Prof. K. Dvorak, Prague; and Dr. M. Mushynka.



METRO RADOMSKY

Orchestra Leader of Ukrainian Country Music



FOR WELL OVER HALF A CENTURY the Radomsky Orchestra has created popular music with a Ukrainian flavor in western Canada. Since 1928 Metro Radomsky has probably played music for more Ukrainian weddings, banquets, christenings and parties than any other performer on this continent.

He has given his public what it wants: a popular toe-tapping dance music with a strong Ukrainian melody. But not all his music is polka, waltz and fox trot. Some of his pieces reveal a true musical genius. One can only wonder what his international reputation might have been if he had dedicated his whole life to concert music as a violinist rather than sharing it with a farming career in Alberta.

Metro Radomsky was born on November 7, 1910 at Kahwin, Alberta, which is about 10 miles north of the village of Andrew. Because of his strong interest in music, at the age of nine, his father bought him an old violin and the boy quickly learned to play it by ear. By the time he was twelve the young musical prodigy was playing at local weddings.

From the age of fifteen he attended McCauley School in Edmonton. "While going to school," Metro Radomsky told FORUM, "I took violin lessons for 3 years from Walter Holowach. While taking lessons I played for Avramenko's Ukrainian Dancers. He started a school of Ukrainian dancing and I had a chance to go along with Avramenko all over the world. But on July 7, 1928 my dad died and I had to take care of dad's farm."

Radomsky's music teacher recognized the boy's talent quickly and saw a promising musical career for him. He suggested further study in Vienna, Austria, but the offer was modestly declined.

"WHEN I WENT BACK TO THE FARMS, I formed a three piece band. And it was my late brother William who played the dulcimer, Wm.

Malayko (senior) who played the drums, and myself on violin. Later on I formed four and five piece bands. I had all kinds of musicians playing for me—such as my own son Kenny, who played with me for a few years on the sax."

Ever since 1928 the Radomsky Orchestra has been booked solid playing right across the prairies in Alberta, Saskatchewan and Manitoba in places like Edmonton, Calgary, Smoky Lake, Shandro, Vegreville, Willingdon, and Winnipeg.

"On July 15, 1934 I got married to Jean Tkachuk from Andrew, Alberta, and we had three children." Radomsky still lives in the village of Andrew (population 486) which is in Canada's largest settlement of Ukrainians, north-east of Edmonton and around Vegreville. His home region is dotted with places carrying Ukrainian names such as Vilna, Ukalta (Ukrainians in Alberta), Wostok, Sniatyn and New Kiev. Of the three Radomsky children Ken seems to have inherited his father's musical talent since he has his own orchestra in Winnipeg. Ken and his wife Olga have two sons and a daughter. Radomsky's second son, John, is a prizewinning curler working in Edmonton and with his wife Nettie has a son and a daughter. Radomsky's daughter Pauline is a school teacher in Edmonton married to James Kozak, a banker, and has a daughter.

Verna Topolnisky says of Radomsky: His violin bespeaks Metro's inward conception of every note, emotion and authentic style that cannot be duplicated. This specific style has been synonymous with his name. Many teams of musicians and different instruments had been combined throughout the years to produce in joint effort the famous melodic arrangements.

ONE OF THE MAJOR ELEMENTS of the Radomsky Orchestra has been the dulcimer, a medieval musical instrument, which Ukrainians call tsymbaly

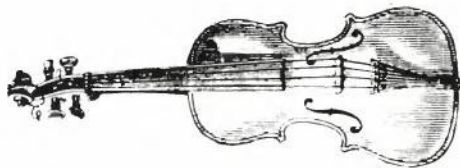


Rodomsky Orchestra in the past . . .

(tsem-bah-leh). This was the favorite musical instrument of people from western Ukraine and gives Ukrainian bands their distinctive, lively, sound.

Bill Rusnak of Vancouver says Radomsky "is truly a legend among the Ukrainians in Alberta and has been synonymous with Ukrainian weddings for 53 years — which means that he is now entertaining the fourth generation; plays weddings and wedding anniversaries for children of those he played weddings for 50 years ago."

Radomsky has produced several records and among them two recent ones are: UKRAINIAN GOLD and UKRAINIAN NIGHT. Ukrainian Gold was released in his 50th anniversary year of music



. . . and in the present.



(1978) and features mostly polkas. One hauntingly beautiful Ukrainian piece on the record is titled "Unfaithful Wife." It has a long, slow introduction which finally breaks out into a gay melody with violin and dulcimer. Among the 14 pieces is one titled "Dulcimer Solo" which actually is a duet because Radomsky couldn't resist joining in.

UKRAINIAN NIGHT does not match Ukrainian Gold although it does have a beautiful rendition of Golden Earrings. This record has a superfluous commentary which gets in the way of enjoying the music. This record features polkas, waltzes and a foxtrot. Both records will especially appeal to polka fans. Its a good bet that if your baba grew up in the 1920s these records will bring a warm tear to her eye.

Perhaps it should be mentioned that these records are mostly not Ukrainian music, but rather western Canadian adaptations of Ukrainian melodies.

Metro Radomsky has never won the widespread fame that his fellow Ukrainian Canadian Al Cherny has but he does play a mean fiddle. Radomsky has captured in his music an important dimension of Ukrainian life in western Canada. Anyone who would want to understand better the social life of Ukrainian Canadians and the nostalgia of the old days in the 1920s and the 1930s will enjoy his music. ▼

This article is based partly on an account by Verna Topolnisky — A.G.

Radomsky Alumni

About forty musicians have been in the Radomsky Orchestra over the past 53 years, 1928 to 1981:

DULCIMER

Bill Radomsky, Metro Lastivka, Bill J. Malayko, George Mandryk, John Shandro, Kost Esac, Bill Semeniuk, John Tanasichuk, Metro Ewanchuk.

SAXAPHONE

George Achtymichuk, Peter Wolansky, Kenny Radomsky, Taras Kulka, Anton Ewasiuk, Bill Shandro, George Meronyk, Walter Wolansky, Bill Williams, Mac Saborowsky, Steve Lastivka, John Semeniuk, Russell Spreadbore.

ACCORDIAN

Bob Mason, Bill Holyk, Walter Mazur, Hank Shalest, Jim Luchko, Darrell Lakusta.

TRUMPET

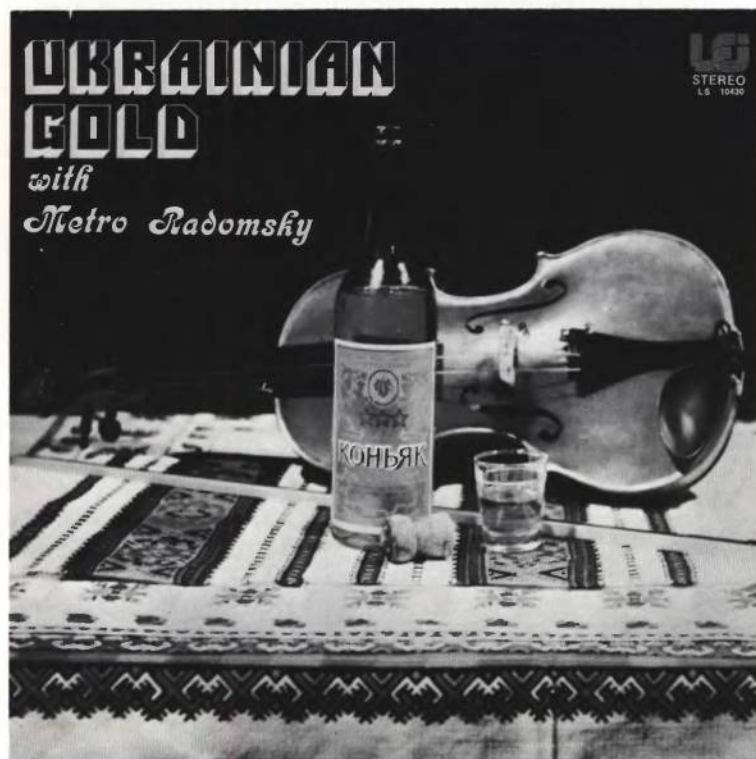
Frank Glovatsky, Mac Zelisko, Nestor Worobets, Chris Pelechytik.

DRUMS

Bill Malayko, Bill Moshuk, John Moshuk, Eli Lastivka, Henry Brodie, George Danyluk.

UKRAINIAN GOLD with Metro Radomsky.
LEI Stereo LS 10430 (1978).

UKRAINIAN NIGHT Radomsky's Orchestra "Live."
Heritage Records HR-23. Producer and narrator
Kenneth Huculak. "At the Norwood Legion." Heri-
tage Records P. O. Box 922, Edmonton, Alberta.





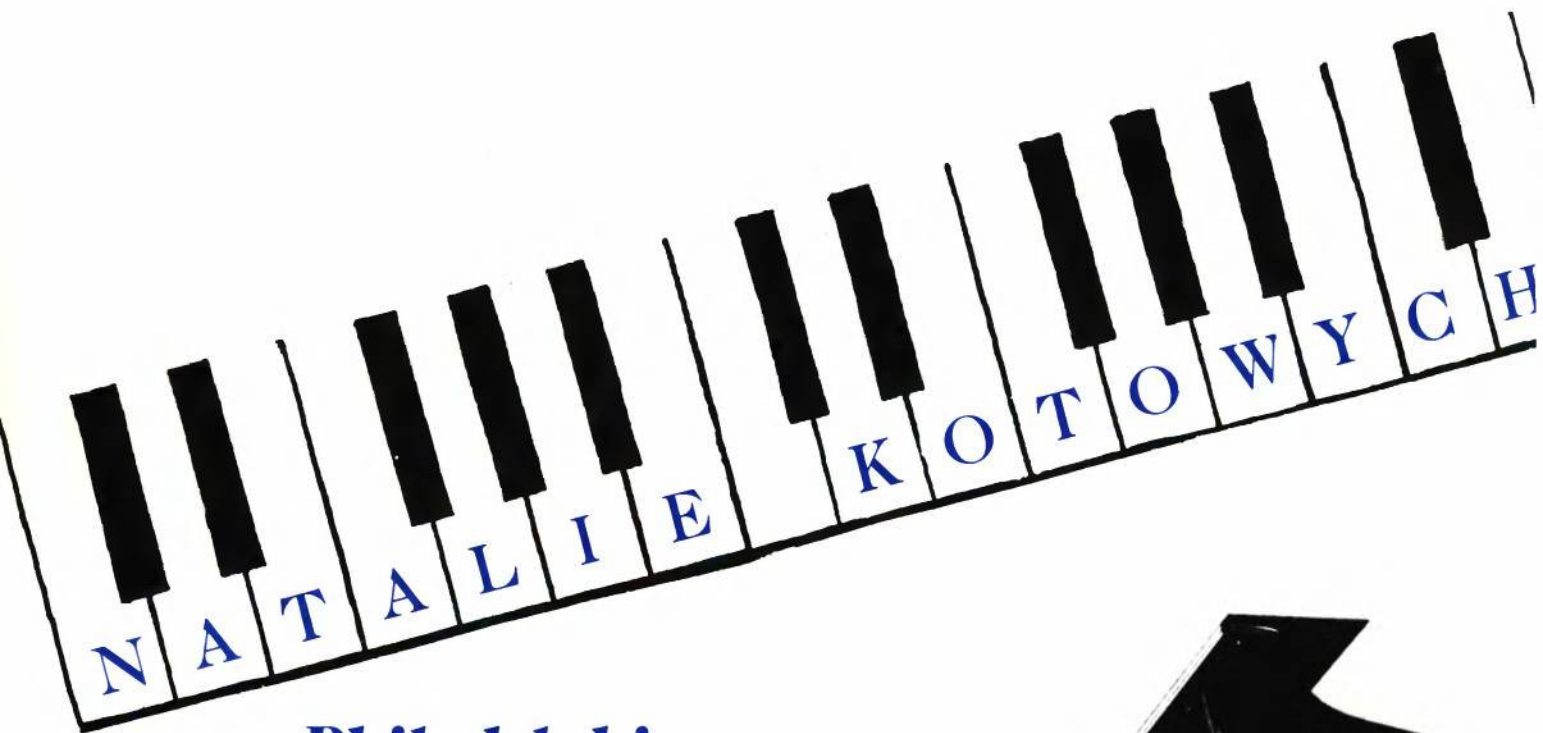
Nina Polywko, Miss FORUM 1980.

Nina Polywko of Glendale, New York, was "Miss FORUM" at the annual Ukrainian Press Ball held in Philadelphia. The daughter of Irene and Walentyn Polywko, a Counselor at Law, she has just completed her third year in history at Columbia University in New York City. Nina is twenty and enjoys dancing, skiing and photography. An auburn-haired beauty, she placed second in the competition to "Miss NARODNA VOLYA," Ulita Olshaniwsky, who was chosen as the 1980 Queen of the Ukrainian Press Ball. Miss Olshaniwsky attended Manhattan School of Music, Seton Hall University and Montclair State College. She is an accomplished pianist and conductor of Moloda Dumka in Yonkers. She won the title of Miss Soyuzivka in 1976 and has participated in Miss America Pageants in 1976, 1977 and 1980. ▼

Ukrainian Press Queens

Ulita Olshaniwsky, Miss Narodna Volya.





Philadelphia Music Educator and Pianist

by Dr. Andrij V. Szul



IN PROFESSIONAL MUSIC CIRCLES of Philadelphia, PA., the name of Natalie Kotowych always seems to ring a bell. It tides well for Ukrainians, for her good reputation as a master teacher and performer benefits them also.

Natalie Kotowych came from Ukraine to Philadelphia about 30 years ago. Every year, her Music School presents an Annual Concert. As goes the consistency of quality and perseverance among Ukrainian-American musical institutions, this organization is nearly in a class all by itself for that reason.

Ms. Kotowych is regarded by many as one of the finest, dedicated, qualified music teachers in the metro-Philadelphia area. She is a lady whom students can easily both respect and love. That, perhaps, is the greatest ambition of any teacher. Many of us surely have known teachers of varied kinds. Some of them you tolerated, not caring much either way. Others you might have respected, but just didn't like. And still others you liked a lot, but sometimes had quiet doubts as to the person's knowledge or professional dedication. But there appears to be simply no doubt about Ms. Kotowych

in the minds of all of her students whom we met when preparing this story. Her special reputation, both as a professional musician and also as a warm human being was fully recognized and established by both parents and students alike.

Ms. Kotowych herself studied with some of Europe's finest master teachers of music. This tradition obviously rubbed off well on her. As a student of the foremost Ukrainian composer and educator, Vasyl Barvinsky at the Ukrainian Institute of Music in Lviv, Western Ukraine, prior to World War II, she learned to cultivate that "tender touch" which characterizes her keyboard techniques. I speak of the deep feel of her fingers into



every key; that deliberate lyrical grasping of velvety tones out of the piano — whether in single, supple melodic lines, or through resonantly rich, deep chords. Philadelphia audiences, and others throughout the United States, have through the years heard Ms. Kotowych's piano artistry both as a concert soloist, and vocal and choir accompanist. Many of her students, especially those who today are themselves professional musicians, can be recognized in their piano playing through that special soft but controlled keyboard touch that characterizes the piano performance technique of Natalie Kotowych.

“As a music Educator, her successes may be measured through these years by her ability to inspire a love for music in so many. . .

AFTER EARNING HER Piano Diploma from the Lysenko Conservatory in Lviv, Ms. Kotowych continued post-graduate music studies in a special “concert performance” course with the renowned European piano virtuoso, Leopold Munzer.

Yet even these advanced studies did not satisfy her. For then she enrolled at the world-renowned Mozarteum Conservatory of Music in Salzburg, Austria, earning there her second Conservatory Piano Diploma following advanced studies with Professor Kurt Neumuller. In addition to these important professional credentials, she also completed the graduate studies curriculum at Lviv University and received the Master of Philosophy degree.

Thus, for Natalie Kotowych education was always a major commitment in her life. She combined her practical professional conservatory training in Piano with academic scholarly studies at the university. This quest for knowledge and self-improvement without question is one of the reasons not only for her fine reputation as a music educator for the past three decades. But it is also an explanation of her dedication and humanistic approach to every problem in life — for every Piano student to her is at once a “musician” and a “human being.”

It didn't take long, even in the fiercely competitive world of professional musicians in America for Ms. Kotowych to earn early recognition and acclaim from her colleagues here. Soon after her arrival and settlement in Philadelphia, where she is still today very active in cultural and community activities of many kinds, she was accepted as a Faculty Member at the Philadelphia Settlement School of Music. Many music educators throughout the United States today look to this progressive, community-oriented professional music school as a model for successful education.

WHILE SERVING FOR SEVERAL decades on the faculty of the Settlement School of Music, Natalie Kotowych also taught for the Philadelphia Branch School of the Ukrainian Music Institute of America, Inc. In addition, she found time to teach and coach a number of private students who attend her music studio (which is unaffiliated with any other school). For them apparently it is sufficient reward to study with one of the finest Piano teachers in the Delaware Valley that they can find.

Of Ms. Kotowych's accomplishments much has already been written and stated elsewhere. Of these, characteristic is the following critique which was written by the founder of the Philadelphia Settlement School of Music and the Curtis Institute of Music, Johann Grolle. He wrote: “Natalie Kotowych has brought distinguished qualities of performing artistry to the Settlement Music School through her **fine talent and musicianship** which were cultivated at the universally recognized Mozarteum Conservatory in Salzburg.” Such candid praise is important indeed when coming from this prominent music leader. Similar recognition has followed Ms. Kotowych throughout her career from critics writing in English, Ukrainian and other language periodicals throughout the world; they have all expressed similar sentiments.

As a Music Educator, her successes may be measured through these many years by her ability to inspire a love for music in so many students who then have become successful in their careers as a result. A large number of these students chose the difficult but gratifying career of music performance or education for themselves also.

Some time ago the magazine published by Settlement Music School paid tribute to the many personal and educational accomplishments of Professor Kotowych. And today every year sees more students discovering the “mysteries of the pianist's hands” and the depths of musical artistry thanks to the precious quality of music education offered by Natalie Kotowych. It can be said that she is in the front ranks of those who help to make this world a great lot better by making — and helping others make — beautiful music together. ▼

(ABOUT THE AUTHOR: Dr. Szul, who is Secretary of the Philadelphia Center of the Shevchenko Scientific Society, is a prominent Ukrainian musicologist, writer and educator. His commissioned articles appear in the upcoming new edition of GROVE'S DICTIONARY OF MUSIC AND MUSICIANS (Macmillan, London). He is Ukrainian Studies Area Editor for *Répertoire International de Littérature Musicale* (quarterly periodical of the International Musicological Society), and is a published scholar on the sacred choral music of Dmytro Bortniansky, Ukraine's greatest classical composer. — Editor)



About the Cossacks of Ukraine in 1575

by Marcin Bielski



ABOUT THE COSSACKS is the oldest published description of the Zaporozhian Cossacks of Ukraine. It was written over 400 years ago by the Polish historian Martin Bielski (1495-1575) and published by his son Joachim in 1597. Joachim (1540-1599) continued and expanded the chronicle from his father's death in 1575 to 1597 and published it under the title *Chronicle of Poland: Kronika Polska, Marcina Bielskiego. Nowo Prez loach, Bielskiego syna iego wydana. W. Krakowie . . . 1597.*

In his chronicle Martin Bielski first mentions the Cossacks of Ukraine under the year 1489 in connection with the campaign of Jan Olbracht in Bukovina. Bielski's brief account about the Cossacks contains much interesting material and information. Particularly important is his indirect statement that it was a spontaneous movement of the native population of Ukraine as indicated by his comment that they should be "organized" by the Polish government. The Cossacks obviously enjoyed complete freedom from Poland since Bielski says "they embroil us with the Turks" and that they should be "made subject to authority."

Outside the Cossack chapter by his father, Joachim described the Ukrainian Cossack rebellions of Ivan Pidkova, Severyn Nalevaiko and Christoph Kosynsky. Pidkova was a Moldavian who joined the Zaporozhian Cossacks and with the help of 1,200 Zaporozhians he raised a rebellion against the Turks in 1577 which ended with his death in 1578. Nalevaiko was from Husiatyn in the Ternopil area and lived in Ostrih while in service to Prince Constantine Ostrozhsky. In 1594 he raised a Cossack regiment of 2,500 in Bratslav and began a rebellion (1594-96) against the Tartars and Poles which was cruelly suppressed by the Polish general S. Zolkiewski who massacred the families and children of these Cossacks. J. Bielski calls Nalevaiko an "extraordinary person . . . and an excellent artilleryman". Nalevaiko died April 21, 1597. Christoph Kosynsky was Hetman of the registered Ukrainian Cossacks. After going to the Zaporozhian Sich in the 1580s he raised a rebellion against Poland in 1591 but died in battle in 1593.

He makes it very clear that the Cossacks were part of the native population of Ukraine's cities (such as Kiev and Cherkasy) and rural areas who during the summer go south beyond the Dnieper Rapids to fish and to harass the Turks and Tartars. This translation is the first time this important account of the Cossacks appears in English.

Andrew Gregorovich

The Earliest Description of the Cossacks of Ukraine 1575

By Martin Bielski

ABOUT THE COSSACKS

THESE PEOPLE GO IN FOR fishing usually on the Niza', a river which falls into the Dnieper. At the same place they dry fish in the sun without salt and live on it during the whole summer. For the winter season they disperse to the nearest cities, some of them to Kiev,² others to Cherkasy³ or other places. Their boats are left hidden in safe places in one of the Islands of the Dnieper River. There are also a few hundred men left in the barracks⁴ with artillery, as they call it, for they have small cannons, which they have captured from the Turkish forts or taken away from the Tartars.

Earlier the Cossacks wandered in smaller groups, but now they gather together several thousand men. Especially at present, when their number has increased significantly, they are causing a lot of harm to the Turks and Tartars. They have already a few times destroyed Ochakov⁵, Tegin (Bendery)⁶ Bilgorod (Akkerman)⁷ and many other forts. In the steppes they are capturing large numbers of cattle. The Turks and Tartars cannot force their way into the steppes for pasture to graze sheep and cattle so freely as before. From this side of the Dnieper they do not dare to come nearer than a distance of ten miles.⁸

The Cossacks, as much as possible, embroil us with the Turks. The Tartars keep telling us, that it is only because of the Cossacks that they cannot live in peace with us, but there is no need to trust the Tartars. It is good that the Cossacks do exist, but it is necessary just to organize them and to pay them. Let them live there regularly in the islands and shallows of the Dnieper⁹, which are so numerous and well protected by nature, that even a few hundred men left in one of them are able to protect themselves when approached by a large troop.

AMONG THE OTHER ISLANDS there is one a few miles long which is named Kokhanie¹⁰ and is



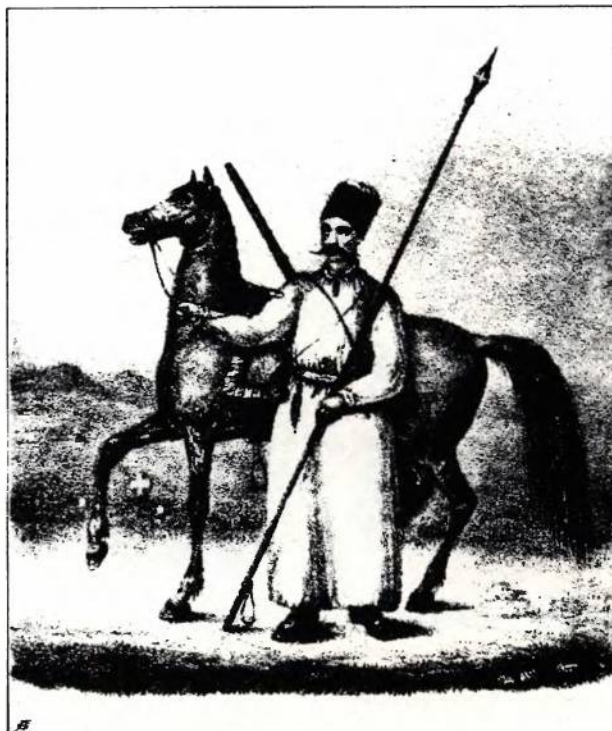
Polish chronicler Marcin Bielski from a 1564 book.

located among the rapids forty miles¹¹ south from Kiev. When the Cossacks are on guard here it is not so easy for the Tartars to get to us. For this reason we cannot let them go to Kremenets¹² and Kuchmansk¹³ which they are used to move to.

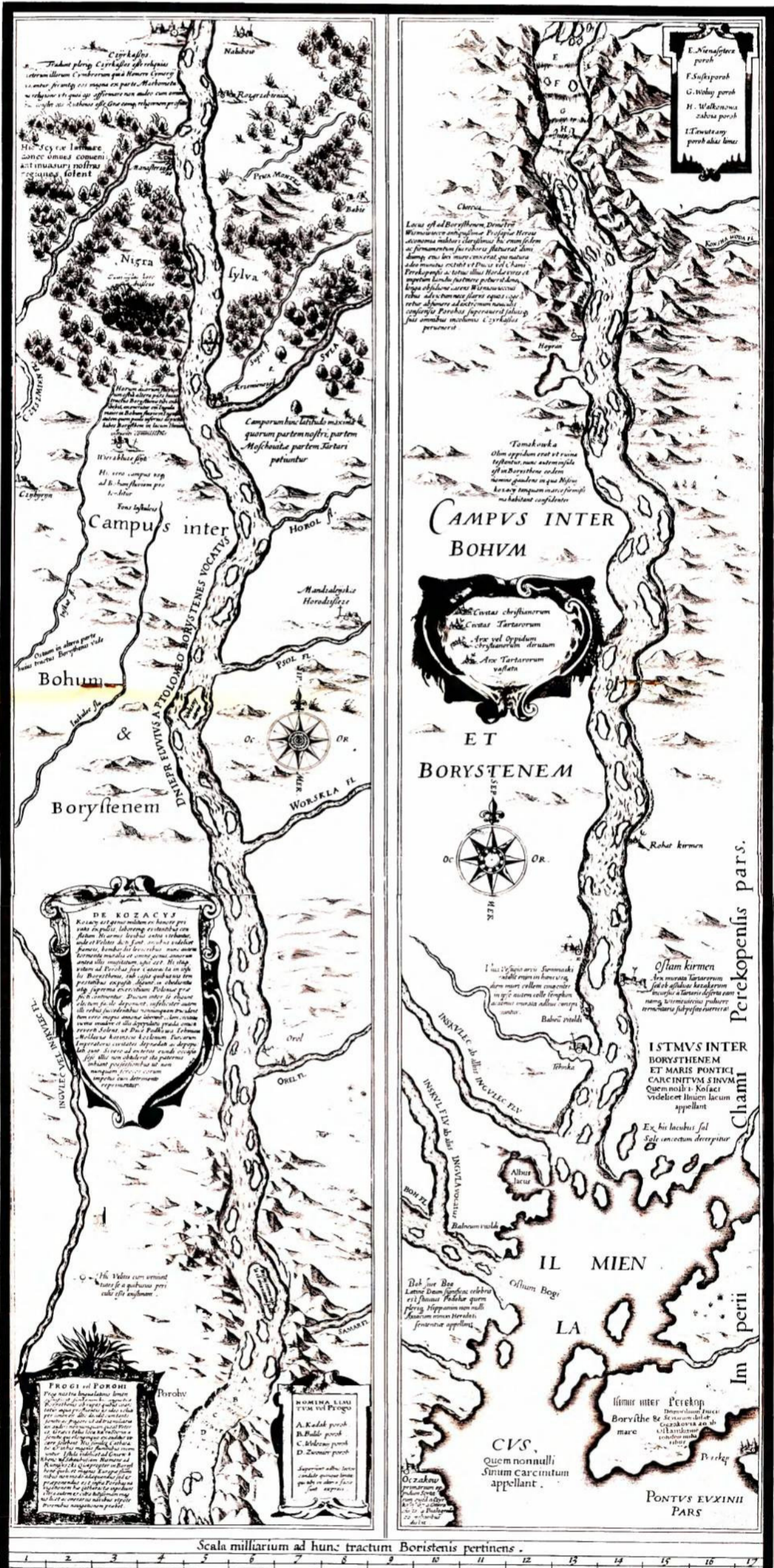
Very close by there is yet another island called Khortitsa¹⁴ on which earlier lived Vyshnevetsky¹⁵. He



Seal of the Zaporozhian Army from a 1595 decree.



Ukrainian Cossack.



Map of the Dnipro River In Ukraine, ca 1631-1645

One of the most interesting maps of Ukraine is Campus Inter Bohum et Borystenem (The Country between the Boh and Dnieper Rivers) which was first produced in Latin about the years 1631-1645. This two-panel map is a veritable tribute to the rise of Cossackdom in Ukraine.

In the right panel near the top is a text explaining that Dmytro Baidavshnevsky (Wisniewicij on the map) in the locale of Khortitsia Island (Chorczyczi Ostrow) founded the first Cossack Sich or fortress (in 1522)

A cartouche on the left panel talks about the Cossacks (De Kozacy) and at the bottom another tells about the porohi or rapids. The famous rapids of the Dnieper river are numbered here A to I. These were the test of the Zaporozhian Cossack's strength and courage. He had to successfully maneuver a boat beyond them (za porohy) to become a Zaporozhian.

The map starts in the left panel at the top at the Ukrainian city of Cherkasy (Czyrkasys). The Dnieper, Ukraine's major river, is called here by its ancient Greek

name Borysthenes. In Ukrainian the Dnieper is Dnipro. It flows south through the Black Forest (Nigra Sylva) past today's Kremenchuk (Krzemienezky) through the rocky rapids and the islands of Khortitsia and Tomakowka, past the Konsha (Konka) River to the Black Sea (Pontus Euxinii Pars) at the bottom.

All the river on the left panel and the top half of the right panel was under Ukrainian Cossack rule. At this point is the first Crimean Tatar outpost Rohat Kirmen, marked with a Turkish or Moslem crescent. The famous Turkish fortress of Ochakow (Oczakow) appears on the map at the bottom of the right panel.

This map was first made in 1597 by the Polish cartographer Thomasz Makowski (1575-1630). In 1613 W. Jansson in Amsterdam used his map to produce Magni Ducatus Litvaniae which had an inset of the Dnieper. In 1631 J. Blaeu printed his first edition of a separate folded map of the Borysthenes (Dnieper). Various editions of the Dnieper River maps were printed by Blaeu in 1631, 1635, 1641-42, 1649, 1662; Hondius 1638, 1642; Mercator 1658 and J. Jansson 1658.

In checking three copies of this map one had a German text on the back. Des Hertzogthums Litthow Samo/geten — schwartz Reussen und Volhnia.

This reproduction in FORUM is the first time the map has been reprinted in the Western world in the past 300 years. The original map measures 29 1/2" x 12 1/2" (75 cm. x 32.2 cm.) and our reproduction is 68% of the original size. This map is reproduced from the original map in the collection of Andrew Gregorovich.

was a hindrance for the Tartars, because in his presence they didn't dare to invade us so often. Down from the Khortitsa Island the river Tysmenitsa (Konska)¹⁶ falls into the Dnieper a distance of 44 miles¹⁷ from Kiev.

There is also a third island, called Tomakovka¹⁸, which is mainly inhabited by the Niza Cossacks. This island is the most powerful fortress. Two rivers fall into the Dnieper across from it: Tysmen (Konska)¹⁹ and Fesyn (Bazavluk)²⁰. The last one flows out from the Black Forest.²¹

There are here a lot of smaller shallows and islands. If forts were built here and towns founded, then the Tartars would not dare to raid us so often. But we prefer to defend ourselves at Sambor.²² From the water side nobody could reach us because of the rapids, which were created by God himself so that no galleys or high boats would go through the Dnieper, from the side of the Black Sea. If not for these rapids, the Turks long ago would have visited these places. But the Cossacks are so used to the rapids, that they easily row across them in their

leather covered boats, which they call chaikas (seagulls)²³ launching them down by a rope and with the rope pulling them up. In the same kind of boats in former times Rus caused harm to the Greek Emperors, breaking through to Constantinople itself, as the Greek historian Zonaras²⁴ writes about it. It seems that the Cossacks would dare to do the same at present, if only they were more numerous. However, the Turks are trying to take care of this problem. They try to keep these countries devastated and do not let the population increase. The Turks want to feel themselves safe in Tsargrad (Constantinople).²⁵

Many years ago there was in that region a huge port in Bilgorod (Akkerman) from which Podolian²⁶ wheat was delivered by water even as far as Cyprus.²⁷ But now just Caravans are passing by the land route through Ochakov to Moscow. Another main route goes to Ochakov from Bilgorod on which the Cossacks often rob the Turkish merchants.

This is also the place where they can get a "tongue" most easily when they need it.²⁸

Zaporozhian Cossack Sich by Vasyl Lopata.





Ivan Pidkova, who died June 16, 1578, looks like a typical Zaporozhian Cossack in this portrait. He was governor (Hospodar) of Moldavia in 1572-74 and a Zaporozhian to 1577. In 1578 a traitor led to his capture and execution by the Poles in Lviv. Taras Shevchenko dedicated his poem "Ivan Pidkova" to him.



Turkish fortress of Ochakov.

NOT ONLY ON THE DNIEPER, but on the other smaller rivers Tysmenitsa and Orshanitsa²⁹, as well there are a lot of Islands where strong forts could be built up against the Tartars. If Balaklei³⁰, which is situated at the river Chapchakleem³¹ (today Chichikleï) a distance of 9 miles from Ochakov, would be fortified then the Tartars would not be able to reach us so easily from this side, especially by the Black Trail³², the name of which originated from the Black Forest. In the above mentioned forest the Tartars are used to hiding themselves while swimming across the Blue Water³³ — a very quiet lake not far from the place where the Dnieper falls into the Black Sea.

It would also be useful to build a fort in Kremenchuk³⁴ (besides, our King gave orders to the Sniatyn³⁵ Starosta Mikolas Jazlowiecki³⁶ to do so). If the Germans or Venetians³⁷ would get interested in such a task they would not be so safe as we are. All we need to do is to use the Cossack's help and forts would be built in time. Especially if the gifts³⁸ that we must now send to the Tartars would be assigned for this purpose too. If quart³⁹ would be not sufficient for paying the soldiers, then we could use them seasonally in recruitment, but forts should be built and towns founded. There will be no difficulties with building material, because the Islands are full of wood and stone. This way we could easily get rid of all the Tartars if only we would like to. I heard my relative, Jan Orzelski's⁴⁰ wise discussion about this and he is a person who served as Hetman to the Cossacks for some time and knows these places excellently. He would be able to start this plan and intelligently carry it into effect.

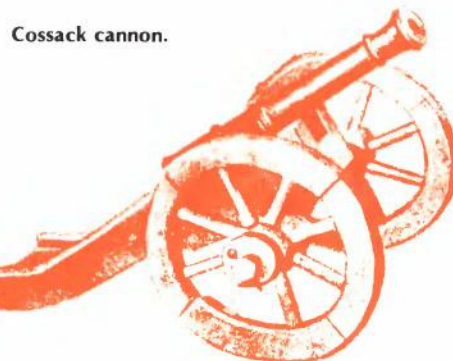
There are also Moscovian Cossacks which we call Donskie (Don Cossacks)⁴¹ because they live by the river Don or Tanais, and from the Don they sometimes go to the river Volga pulling their boats on poles through the mountain Perevolok.⁴² They

also cause harm whenever they can to the Tartars who, afterwards, wreak their anger on Moscow as well as on us too. Sometimes our steppe dwellers are meeting them by a land route for there is no water-way communication between them in this region. During the time when King Stefan (Batory)⁴³ wanted to destroy the Lower Dnieper Cossacks they were escaping to the Moscovian Cossacks.⁴⁴ But when King Stefan realized what danger he could create for himself he left them in peace. As a result of this, willfulness has increased considerably among the Cossacks and reached the point where instead of supporting us they are causing us only trouble.

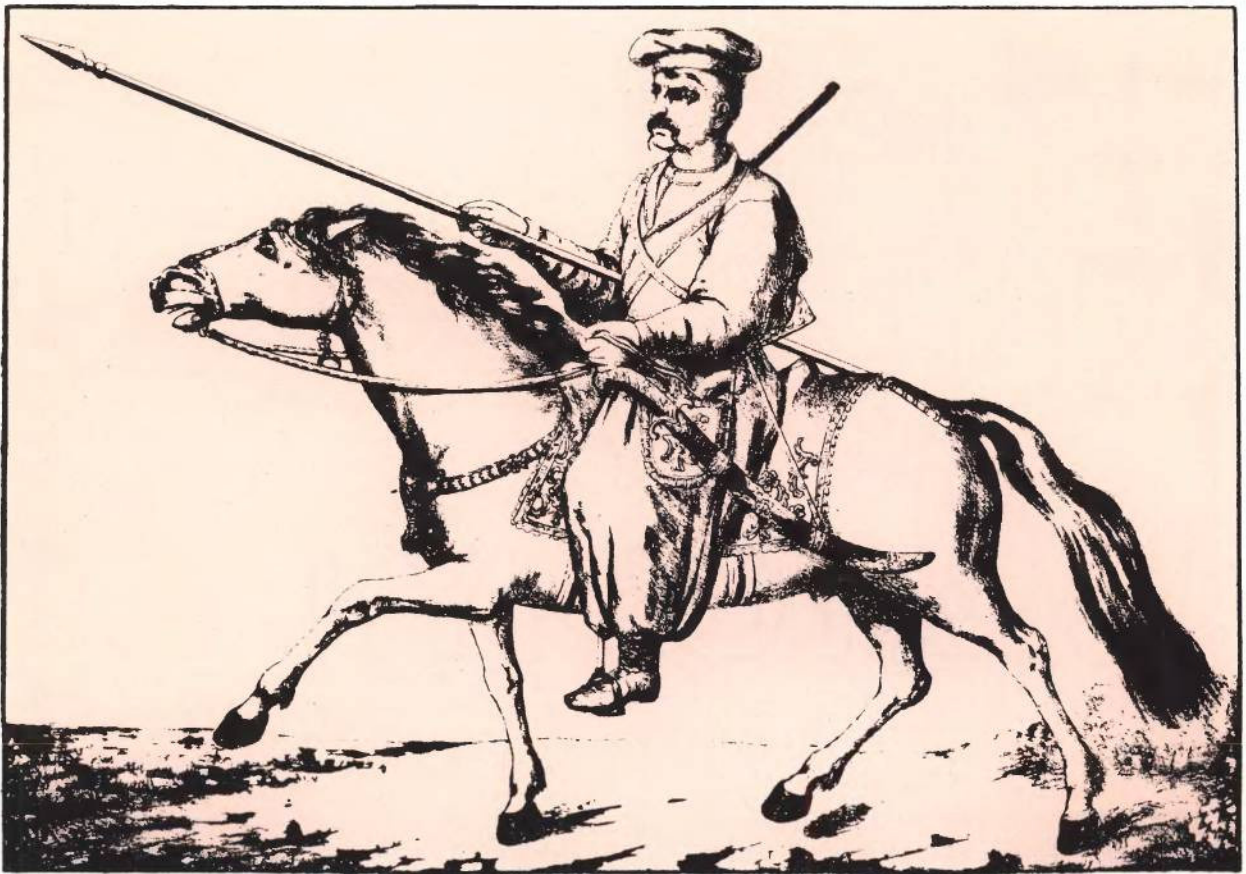
It is necessary to make them subject to authority, to pay them a salary, to send a hetman who would be appointed by the King and finally to take care that their sotniks⁴⁵ and otamans⁴⁶ would take an oath of allegiance. Undoubtedly their service then would be useful and these countries could be safer with them.

But I am leaving this question for somebody considerably wiser to discuss. ▼

1. Due to technical reasons the footnotes will be published in the next issue of FORUM.



Cossack cannon.



Zaporozhian Cossack adapted from the history by Alexander Rigelman, 1785.





KIEV ARCHITECT

ALOSHYN

ARCHITECTS PLAY A SIGNIFICANT ROLE in creating the national image of a people through the major buildings they design for the capital and other cities. These structures not only identify a people and a city they often actually come to represent it. The Capitol in Washington, St. Peter's Cathedral in Rome, the Parliament Buildings in Ottawa and the modern City Hall in Toronto in many ways represent the past history and future aspirations of their citizens. Great cities have great architecture.

Paul Aloshyn, whose centennial is being celebrated this year, is not only a creator of several notable architectural works in Kiev. He also taught architecture thus leaving a lasting imprint on his native city and the capital of Ukraine.

Aloshyn was born on February 28, 1881 in Kiev into the family of a carpenter. In order to give his son an education the father went into debt. The young Paul graduated from secondary school in 1893 but his interest and talent in drawing was so great that he studied at the Kiev Art School of Mykola Murashko. He was interested in buildings and their construction so he made many sketches of Kiev architecture and, at the age of 17, he went to study at the Institute of Civil Engineering in Petersburg, Russia. Because he was an exceptional student he was sent to study the construction industry in England, France and Germany and also visited Greece and Italy, says Serhiy Killeso.

At the age of 22 the brilliant young architect was already engaged in designing in Kiev the Olhynska Secondary School (1903-07, 1914-27) which today houses the Presidium of the Ukrainian Academy of Sciences. Together with V. Osmak he also designed the Central Scientific Library of the Academy.

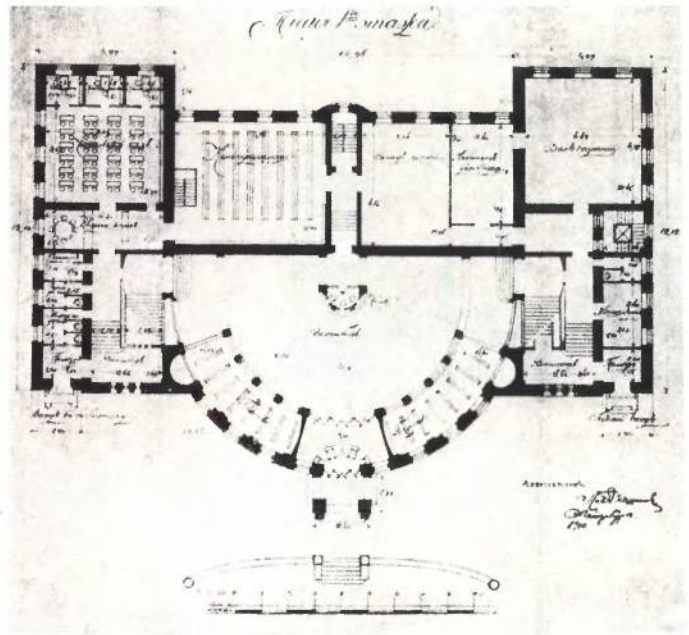


Pavlo Aloshyn, Ukrainian Architect, 1881-1961.

Some of the other Kiev buildings he designed are: the Kovalevsky House (now the Ministry of Foreign Affairs of Ukraine), the Doctor's Building (1927), large apartment buildings and perhaps his most historic building the Educational (Pedagogical) Museum, built in 1909-13. He also designed buildings in other cities such as the Kharkiv Tractor Factory (1931) and also some outside Ukraine in Russia. Although he was an established architect his interest in art led him at the age of 32 to enter the Petersburg Academy of Fine Art. Here he studied in the same institution from which Taras Shevchenko had graduated over half a century earlier.

In 1918 Aloslyn was appointed Chief Architect of Kiev, and in 1923 he became an instructor in architecture in the Kiev Art Institute. Among his many students were such notable Ukrainian architects as Petro Yurchenko (1900-1972), Mykola Kholostenko (1902-), Joseph Karakis (1912-) and Volodymyr Zabolotny (1898-1962).

Aloslyn influenced the character of architecture in Kiev and Ukraine through his own designs and teachings. He even changed the face of Kiev. After World War II left Kiev in ruins, Aloslyn helped to redesign Kiev's main street, Khreshchatyk, into a much wider and more beautiful avenue. His career was crowned by his election in 1946 as Vice-President of the Academy of Architecture of Ukraine and a doctorate in architecture. Professor Aloslyn died on October 7, 1961 leaving behind architectural works which will grace the streets of Kiev for generations.



First floor plan of Pedagogical Museum.

Pedagogical Museum (Rada Building), Kiev, 1909-1911.



RADA BUILDING

AMONG ALOSHYN'S MANY ARCHITECTURAL CREATIONS one of the most interesting is the Educational Museum at 57 Volodymyr Street in Kiev. This distinctively designed structure came to play a central role in the history of Ukraine as the first Parliament Building from March 1917 to April 29, 1918. It was chosen as the seat of government by the Central Rada of the independent Ukrainian National Republic, and came to be known as the Rada Building. It was here that President Michael Hrushevsky first announced the Ukrainian Declaration of Independence in the Fourth Universal issued in the parliamentary session of January 22, 1918.

The historical significance of the building is little known in Kiev today and the tour guides who work in the building (it is the Lenin Museum now) never mention the site's connection with the first Ukrainian parliament. This is a pity since it is a part of Ukraine's history, and of interest to American and Canadian tourists.

Aloshyn's design is an unusual one and is distinguished by a semi-circular central section in the facade. Classical features mark the bottom section of the three story stone block building. A series of nine windows, which are simple versions of 15th century Italian Renaissance style windows, make a strong central statement on the second floor. Two windows on the side wings have a decorative design in the tympanum space inside the arch. The main entrance has a simple porch with two massive square columns.

The frieze which circles the building at the third floor depicts the progress of knowledge and education through the ages in bas-relief. The most unusual, even odd, feature of the building is that it lacks a cornice at the very top; instead the architrave is emphasized. Normally the frieze should be placed just above this but Aloshyn has moved it lower to emphasize it.

An attractive glass dome crowns the building and makes it a memorable and harmonious whole. Although the Rada Building can better be described as distinctive rather than beautiful, it fits well into Kiev. It is significant that when the architect Zabolotny designed the second parliament buildings (Verkhovna or Supreme Rada) of Ukraine in Kiev in 1936-39, he adopted the major architectural feature of the Rada Building: the glass dome.

Visitors to Kiev today can still visit this historic building. Its appearance from the street has changed very little since 1918. The words "Lenin Museum" now appear above the entrance, but there are plans underway for a new museum building. Also in the 1930s, when the communist museum took over the building, it was extended at the back.

This building represents a significant part of the history of Kiev and Ukraine. It should be preserved for future generations of Ukrainians who will be the benefactors of Aloshyn's architectural talent. ■



Original view of the Pedagogical Museum in 1911. The Russian Imperial Eagle appears on front.





The Last Stone of Garpat

A parable by Yuri Lohvin

Came the morning. The glorious Scythian King Garpat whispered: "Aruk, my friend, go bring me a stone, because I'm dying . . ."

He said no more and died.

Overwhelmed with grief, his old bodyguard and servant cut his own forehead with the edge of his sword and pierced his arm with an arrow . . .

From all sides of the steppe rode other Scythian leaders to attend the burial of their celebrated chief.

Atop a big hill they assembled to hold counsel.

"After they put him on a cart," said a gray-haired man, "a quiver filled with black and white stones will be emptied at the feet of the deceased. Such stones are commonly known to signify a warrior's days of profound sorrow and great joy. Alas, we do not know where to look for the quivers of the glorious Garpat!"

"His old servant Aruk must have them," somebody prompted the speaker.

"Send for Aruk then."

Aruk came and brought with him three quivers, one made of silver and gold-plated, the second one of solid gold, and the third one of plain leather but finely decorated.

Aruk emptied the gold-plated quiver. It contained more black

stones than white. Aruk was surprised. Garpat had worn that quiver while conquering neighboring tribes and ruthlessly doing away with his rivals in his own tribe. Aruk was even more surprised when he tried to empty the solid gold quiver — there were no stones in it!

Aruk hid his face in his hands.

"Why are you crying, old Aruk?" one of the leaders asked.

"Because my lord and I fought for ten years as mercenaries in strange lands. The mighty right hand of the great Garpat had then reduced to powder all his enemies. Gold, precious stones and most beautiful women had been our prey. Those ten years were his greatest feats of arms, and yet they brought him neither joy nor sorrow."

The old servant began to lament, "Oh dear me, I always thought them to be the best years of my ruler and myself . . ."

"Come now, warrior," said the chief counselor, "empty the third quiver."

Aruk took the plain leather quiver. Garpat had had it fastened to his side when he returned home after his victorious campaigns. Shortly afterward, he abdicated and started riding over Scythian lands, visiting other tribes and

persuading them to accept his idea of unity amongst all Scythians . . .

As Aruk overturned the quiver, only one black stone fell to the ground. The old servant pondered thoughtfully: "What color could the last stone be which the glorious Garpat wished to put in this quiver?" He rose and bowed to the leaders:

"I beg you to wait. I will come back soon."

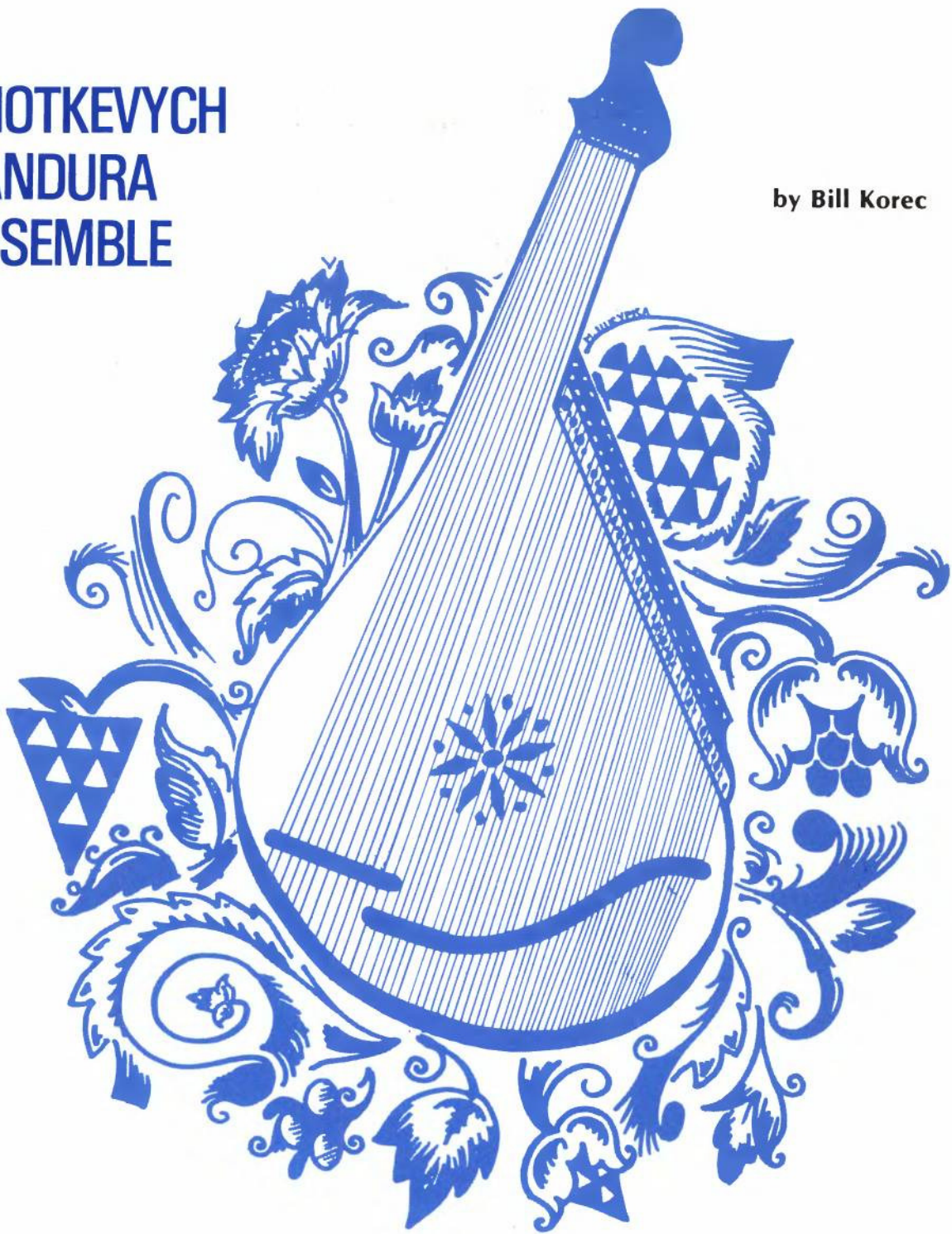
"Where do you want to go, old warrior?"

"I want to go to the river, find there a white pebble and place it at the feet of Garpat. When he felt he was dying, he told me, 'Go bring me a stone.' I did not know what kind of stone he wanted, black or white. But now I have realized that he wished me to bring a white stone. There is only one river here, the White River, called so because of the gravel on its shores. When Garpat was a baby, his mother used to wash him in its waters. My lord was happy to die in his native land."

With this the old warrior left. He returned with a wet white pebble and placed it on top of the pile at the feet of the deceased Scythian King. Very soon the stone dried, so that now it was impossible to tell it from other white stones. ▼

KHOTKEVYCH BANDURA ENSEMBLE

by Bill Korec



THE HNAT KHOTKEVYCH ODUM (Ukrainian Canadian Youth Assn.) Bandurist Ensemble was organized fifteen years ago by Mrs. Valentina Rodak with the aim of preserving and promoting Ukrainian culture and the Ukrainian national instrument — the bandura. It was the first group of its kind in Canada and of many bandura groups to grow in Toronto. It has flourished longer than any other in this multicultural city of two million.

It is composed of students from public and high schools, and university, and has performed by itself

and as accompaniment to choirs on many occasions in various cities of Canada and the United States. Their repertoire consists of folk, classical, modern and religious songs. The group has a membership of approximately 35-40 students this year (1980-81), but not all of them are in the performing section of the ensemble. The bandurists get together on Saturday mornings at 10:30 and play until 1:00. During this time, the instructors stress the finer points of bandura playing, ever underlining form, quality of sound and teamwork.

The director of the bandurist ensemble is Mrs. Valentina Rodak; a part-time radio announcer on many Ukrainian shows on station CHIN and an active member in church, cultural and youth organizations. She is a graduate of Toronto's Teachers College, 1962, and music is her hobby. Besides teaching singing and playing the bandura, she directs the St. Vladimir Cathedral Church Choir and the Moloda Ukraina choir. Mrs. Rodak has a family (husband and two children, 13 and 16 years) and is continuing her education at the University of Toronto. She and her husband are sponsors of summer bandurist camps.

EVERY YEAR MR. & MRS. RODAK organize, at their lodge in Muskoka on Sparrow Lake, a bandurist camp deep in the heart of Ontario's vacation area, and despite the distance, they receive bandurists from all over the United States and Canada, supplied only with their instrument, and the drive to learn as much as possible about the bandura and to pass this knowledge on to someone else in the future. These summer bandurist camps do wonders — come for two weeks, and it's as if you have a year's worth of lessons. They are especially enriching for beginning students.

The bandura group has begun to venture out — that is some of its students. Already three bandurists have acquired Kievo-Chernihivski Concert Banduras which are in a great demand all over the world. These new banduras have a refined sound but are much heavier because of the built-in mechanism. They are more practical than the Chernihivski or Lvivski banduras because these banduras have special keys on the top of the instrument and with the simple switch of one, any bandurist can play in any key, accompany any choir without the trouble of rewriting the entire score for bandura

and for the choir. It is anticipated that a few of the members will begin playing on the Poltava banduras.

The Ensemble had a recent visitor from Australia — Victor Mishalov. He is a fine bandurist and is only 21 years old. He has mastered the Concert bandura because he acquired one of the first ones available during its experimental state in Ukraine. He is currently studying at the Kiev Conservatory of Music. Victor is well known in Canada and abroad. His playing and advice was helpful since he improved student standards.

MEMBERS OF THE HNAT KHOTKEYVCH group play at many Ukrainian functions in and out of Toronto. They have performed on television quite often, at Massey Hall, yearly at the Poltava Pavilion, at Ontario Place and at annual music festivals in which the bandurists in the group place high in their degree of excellence — including technique and musicianship. The group also performs with many popular choirs of Toronto such as: the Moloda Ukraina choir made up of 20 young girls from ODUM, with the Burlaka male chorus under the direction of Ostap Brezden (1979) and Oleh Chmil (1981) and the St. Vladimir Ukrainian Orthodox Church Choir directed by Mrs. Rodak. The Bandura group has performed at so many functions that the list is endless. All the members enjoy playing the bandura and soon hope to do a concert abroad if the opportunity comes. Within the year, the group is planning on putting out a long playing record with children's music on one side and works with guest choirs on the other. It should be an enjoyable album with something for everyone.

The bandura is the Ukrainian national instrument with 32 - 65 strings. It is the national instrument, like



Sitting: O. Rodak, T. Juchymenko, T. Korec, T. Rodak, B. Antic, O. Marcus, Mrs. Valentina Rodak, B. Korec, N. Buchynsky, N. Trofymowych, L. Shanta. Standing: L. Juchymenko, T. Drozd, M. Krytiuk, L. Kornijenko, T. Switajlo, M. Gilchuk. Absent: O. Korec, S. Lishchyna, N. Lebedynska, M. Michisor, A. Sereda, W. Kostiuk, D. Sabadash, N. Kucharuk, N. Ohrym.



The Bandurist Ensemble accompanies the St. Vladimir Church Choir (ladies) at the first annual Ontario Ukrainian Heritage Day, July 7, 1979.

the bagpipe for the Scots, and emerged in Ukraine towards the end of the 16th century. The music of the bandura combines the sound of a harpsichord and harp, a unique sound that is at once clear and sharp, yet rich and mellow. Equipped with a potential range of unmatched fullness, the bandura's five octave span encompasses tonal colors not found in any other instrument. In its present form, this instrument is the product not only of the abilities of one of the greatest bandurists of the 20th century, Hnat Khotkevych, but of an entire people.

HNAT KHOTKEVYCH (1877-1942) was a peerless bandura virtuoso, a composer, arranger, researcher, teacher, and musical director of the Poltava and Kharkiv Bandurist Chorus. He had an adventurous spirit and did not hesitate in improving the bandura. He devised new construction features leaving a new and distinct trend in the history of

Bandura Summer School Sparrow Beach Lodge, 1978 with writer Ulas Samchuk.



bandura making. He also wrote many articles on the bandura, his was the first printed manual on bandura playing. ▼

Compiled from archive materials of the Hnat Khotkevych Bandurist Ensemble by Bill Korec, active member and assistant director of the Bandurist Ensemble.

Ukrainian Arts Festival

performed by

The ODUM BANDURIST ENSEMBLE
of Hnat Khotkevych

Director - Walentina Rodak
Assistant - Olga Marcus

and

The "VESNIANKA" DANCE ENSEMBLE

Director - Mykola Baldeckyj

8.00 p.m.

SATURDAY, APRIL 28, 1979

CENTENNIAL SECONDARY SCHOOL AUDITORIUM
Palmer Road
Belleville, Ontario



Photo: United Press International

Prince Charles Joins In Ukrainian Dance

Shortly after he became engaged to Lady Diana, Prince Charles visited the Ukrainian Club in Derby, England, to see a Ukrainian folk dance performance.

The future King of England was inspired by the lively music and joined in to perform the famous Ukrainian Cossack dance step, the presyadka, caught in the photo. Queen Elizabeth II and Prince Charles include among their ancestors, some 800 years ago, a link with the Royal Family of Kiev in Ukraine.



BOOKMARK

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

Available through your local or
Ukrainian Book Stores.

UKRAINIAN LANGUAGE CASSETTES.

Toronto: Ukrainian Teachers' Committee, 1979. 16 cassettes in binder. Available from: 18 Arcade Drive, Weston, Ont. Canada M9P 2V9 price \$125.00.

Modern methods of teaching languages call for the use of audio-visual aids to reinforce and perfect the learning process. Of special importance for students of the Ukrainian language is correct pronunciation.

This set of cassettes (which has not yet been heard by this FORUM reviewer) is designed to accompany the two popular textbooks **UKRAINIAN: CONVERSATIONAL & GRAMMATICAL**, by George Duravetz. Mr. Duravetz has had extensive experience as a Ukrainian language teacher at Humber College Institute in Toronto. This set of cassettes will be invaluable to schools and libraries as well as to individuals studying the language by self-instruction. ■

ISTORIYA HUTSULSHCHYNA. HISTORY OF HUTSULSHCHYNA (Province of Ukraine), by Mykola Domashevsky. Vol. I. Hutsul Research Institute (2453 W. Chicago Ave., Chicago, Ill.), 1975. 501 p. illus., map, ports.

This volume on the Hutsuls, mountaineers of the Ukrainian Carpathians, is the result of the efforts of some two dozen scholars and writers. It covers a great variety of subjects including a geographical description of the territory, the origin of the name Hutsul (which first appeared in Romanian documents of 1586), the language of the Hutsuls, coats of arms and flag, the Bukovina region, family, wedding and funeral traditions, songs, poetry, art and architecture.

Biographical sketches are included of some prominent people such as Olexa Dovbush (the Ukrainian Robin Hood), Lukian Kobylitsia, Mykhailo Pavlyk, Yuri Fedkovich, Marko Cheremshyna and the Shkriblyak family of woodcarvers. A large number of photos is included although they tend to be small and vary in quality. Perhaps one important lack of the book is that there is no large clear photo or illustration of the beautiful Hutsul costume. The attractive book jacket by Andrusiw does give a clear idea of the men's costume but it would have been useful to include a full color picture of Hutsul costume. Domashevsky deserves credit for such a useful contribution to the knowledge of a colorful section of the heritage of Ukraine. ■

HISTORY OF UKRAINE IN PICTURES, by Ivan Struk. 3rd ed. Philadelphia, Pa., Published by the Author, 1979. 47 p. 90 slides and audio cassette. (Available from: Ukrainian Information Service,



IVAN STRUK

1410 W. Lindley Ave., Philadelphia, Pa. 19141. Telephone DA 4-1256.

Ivan Struk was born in Kozara, Ukraine, in 1897 and became an American citizen in 1952. He was educated in Lviv and was a teacher in public schools in Ukraine from 1921 to 1944. He used his valuable teaching experience to produce the first Ukrainian version of this work in 1970 and an English version in 1971.

Ever since the Czech educator John Comenius in the 17th century introduced the idea of using illustrations systematically in textbooks for children, pictures have been an important educational tool. Pictures not only add interest but they provide a completely new dimension of information for the reader. They are also convincing information as the old saying suggests: "Seeing is believing."

All of this is by way of introduction of a valuable idea carried out by Ivan Struk of Philadelphia. As a teacher he recognized the need for an audio-visual resource on Ukraine's history and has prepared this valuable collection. It con-

sists of colored slides of Ukrainian history accompanied by text descriptions as narration for the teacher to read or an audio-cassette. Struk has condensed 3,000 years of Ukrainian history into ninety slides. It includes portraits, events, buildings, symbols and maps. The slides are of good quality based on the sample of six FORUM checked.

It is designed primarily for Ukrainian community schools and should be of great value to all teachers in adding interest to their classes. The English text reads well and there are few errors. However, a few improvements could still be made. For American and Canadian public schools some terms obscure rather than inform teachers and pupils. For example, the use of Kozak, Moscovite and St. Andrii are less understandable in North American schools than the more familiar forms of Cossack, Russian or St. Andrew. The bibliography could be greatly improved by the inclusion of more English language titles.

Finally, it should be mentioned that slide 30, the "crown of Volodymyr Monomakh," is not a genuine artifact of Kievan Rus history. According to some recent scholars it was made by Arab artisans for a Muscovite Tsar a century or more after Monomakh. It is more a part of Muscovite or Russian history than Ukrainian.

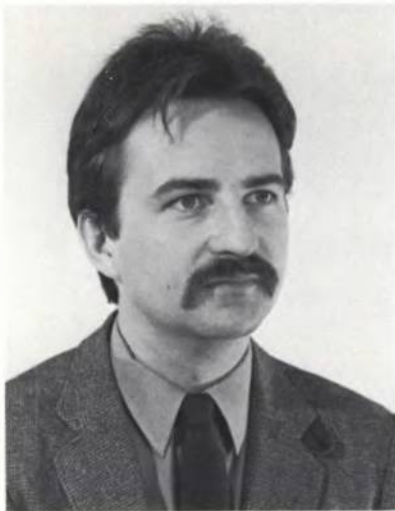
Ivan Struk with this work has pioneered an area which deserves greater attention from Ukrainian educators on this continent. In the meantime, teachers everywhere will benefit from using this audio-visual resource. ■

UKRAINIANS IN THE MAKING: Their Kingston Story, by Lubomyr Y. Luciuk. Kingston: Limestone Press, 1980. x, 156 pages ill., maps, ports. 540 copies printed. (Builders of Canada, 1) hardbound. Available from: Limestone Press, P. O. Box 1604, Kingston, Ont., K7L 5C8, price \$10.00.

This study was prepared by L. Luciuk, a native of Kingston, as a master of arts thesis at Queen's University. It is particularly notable as the first study of a very small and isolated urban Ukrainian community in Canada. Most Ukrainian Canadian history has been recounted as the story of the rural pioneers of western Canada or the major urban centers such as Winnipeg, so this book provides a new perspective.

Kingston, a small Ontario city on the eastern end of Lake Ontario had a population of 21,373 in 1921 (50,000 in 1971) and in 1941 the census listed 76 Ukrainians. Although Ivan Zubycck from Bukovina settled in Kingston in May 1912 there was no real organized Ukrainian community life until the 1930s when students at Queen's University formed a choir.

The first Ukrainian organization in Kingston was the Ukrainian Canadian Association (now the AUUC) a pro-Soviet organization formed in 1941. In February 1942 the Kingston Branch of the Ukrainian Canadian Committee was



LUBOMYR Y. LUCIUK

founded. In the 1950s the AUUC Labor Hall became inactive and in 1967 it was sold. The first public Ukrainian religious service was held in 1945 and in 1952 the St. Michael's Ukrainian Catholic church parish was founded. The slowness and lateness of the formation of Ukrainian community life in Kingston in this reviewer's opinion can be attributed to the small number and the illiteracy of the early settlers and the isolation of the city from larger Ukrainian settlements.

In this geographical, sociological and historical account Luciuk does not list the existence of any significant Ukrainian intellectuals, teachers or leaders in the first twenty-five years. He is concerned about the factionalism of the community and suggests, on the basis of this small sample community, that "there was manifestly no unity within the Ukrainian population of Canada, nor any homogeneous Ukrainian bloc of people, despite the wishes of certain Ukrainian-Canadian and Canadian politicians." (p. 62). However, this is also true of virtually every Canadian community whether it is Jewish, Italian, Polish or Indian.

Much of the book is based on interviews which reveal fascinating information and individual opinion. Sometimes they show an inferiority complex or chauvinism. There are many interesting quotes but as Luciuk suggests, they do not always necessarily reflect the truth when people rationalize their background.

The book is reproduced from type-script with some good illustrations and, although it is difficult to read, it will be a useful resource for researchers and advanced students of Ukrainian Canadian history. ■

LUCIUK SURVEY

Luciuk, now working on his doctorate at the Dept. of Geography at the University of Alberta, is doing research on the third Ukrainian immigration to Canada, 1945-1965. Readers who are related to this immigration may wish to assist the research by filling out a questionnaire.

THE COSSACK ADMINISTRATION OF THE HETMANATE, by George Gajecy. Cambridge, Mass.: Harvard Ukrainian Research Institute, 1978. 2 vols. (788 pages) maps. (Sources and Documents Series) \$18.50 paperbound. Harvard Ukrainian Research Institute, 1583 Massachusetts Ave., Cambridge, MA 02138

"The Hetmanate . . . was a Ukrainian Cossack state founded in the middle of the seventeenth century. It was the only state ever established by a Cossack group, and the first modern Ukrainian state." With these words Dr. Gajecy introduces and sums up the significance of this two-volume collection of documentary information. Since it was a state ruled by military officers, naturally it was organized in areas or administrative units known as regiments and companies centered on major towns.

Most of the text consists of names of officers or administrators carefully listed by date, name, region and source preceded by an introductory section on the town and Regiment. Perhaps the first impression is that it is just a list of names but in fact it is far more interesting because there is also a wealth of detail included. There is a real fascination in seeing the names of Cossacks of three hundred years ago which today are carried by Ukrainians in the United States and Canada. There is also some demographic and historical detail about many towns of Ukraine.

The Hetmanate was founded by Bohdan Khmelnytsky in 1648 and was finally abolished in 1764 by Russian Empress Catherine II. In 1783 its organizational structure "was replaced by the government of the new Russian provinces."

The administrative structure of the state is outlined by Gajecy who also notes some of the problems it faced. For example, the avarice of Cossacks who were willing to be bought by Russian gold and the appointment of Russians and other foreigners to administrative posts which steadily eroded Ukrainian control and ultimately led to the destruction of the Hetman State.

Gajecy's research has produced a valuable fund of information on the history of Cossack Ukraine. He has brought together widely scattered information into a unified study. This is the kind of fundamental work that one would normally expect historians in Soviet Ukraine to produce. But the subject is one which has been neglected, or more accurately, meticulously avoided, there.

One fault might be noted. Apart from some misprints the English is marred by the use of the definite article "the" before Ukraine. This reveals a lack of feeling for good English style and grammar. HURI deserves credit for a clearly printed study which should prove a standard resource on 17th and 18th century Ukraine. ■

Copies are available from: Lubomyr Luciuk, Dept. of Geography, University of Alberta, Edmonton, Canada T6G 2H4. ■

FATA MORGANA AND OTHER STORIES, by Mikhaïlo Kotsyubinsky. Kiev: Dnipro Publishers, 1980. 406 p. cloth-bound \$6.95.

Mikhaïlo Kotsyubinsky (1864-1913) is one of the classic authors of Ukrainian literature and this volume contains sixteen of his stories. All of them relate to the life of Ukrainians about the turn of the century and each provides some understanding of the Ukrainian psyche.

Two stories of Kotsyubinsky's made into movies have made his name famous in the western world. SHADOWS OF FORGOTTEN ANCESTORS (Kiev), a prize-winning film of Hutsul life, and THE CHRISTMAS TREE (Toronto) produced by George Mendeluk and distributed by Walt Disney. Neither story is in this collection. Three previous books of Kotsyubinsky have appeared and about 20 stories have been published in journals and newspapers in English since 1925. Although this book is satisfactorily printed the book jacket has an old-fashioned and skimpy appearance which is not likely to attract readers or buyers. ■

BUILDING SLAVIC COLLECTIONS: A MANUAL, by Jurij A. Luciw. State College, Pa. 1980. 63 p. \$2.75 (\$3.75 by mail) from: J. Luciw, 418 W. Nittany Ave., State College, PA 16801.

Jurij Luciw is a graduate of Pennsylvania State University and of Clarion State College where in 1979 he received his Master of Science degree in Library Science. This publication developed out of his research in library studies. He is the son of the well-known Professor W. O. Luciw who is head of the Slavic Library Program at Pennsylvania State University.

The title is very well chosen since Luciw has attempted to concisely summarize all aspects of building a Slavic collection including exchange, gifts and purchase. It provides some theoretical basis as well as much practical information. For example, there are lists of "Publishers and Dealers of Slavic Books" and a "Selected List of North American Libraries Having a Slavic Collection of Over 5,000 Volumes." Another handy list which is included is a "Selected List of Slavic Bibliography." Incidentally, he attempts to cover along with the larger Slavic nations Russia, Ukraine and Poland the smaller Slavic peoples such as the Byelorussians, Czechs, Slovaks, Sorbs, Bulgarians and the peoples of Yugoslavia: Croats, Macedonians, Serbians and Slovenes.

Luciw has made a very useful contribution with the publication BUILDING SLAVIC COLLECTIONS and it should be of assistance to any librarian working with a Slavic collection. There are some shortcomings which should be corrected in a future edition. For example, Canadian addresses lack a postal code and there is no contents page. Overall, with some expansion and corrections this could become a handy standard reference work. J. Luciw has recently joined the library staff of York University in Toronto. ■



Ukrainian Fraternal Association

— Presents —

**VERKHOVYNA UKRAINIAN
YOUTH FESTIVAL**

Friday, Saturday, Sunday

JULY 17, 18, 19, 1981

at UFA Resort Center

Glen Spey, New York

LIVE — ON STAGE

- *Dumka Chorus of New York*
- *Verkhovyna Dance Workshop*
- *Namysto of Washington*
- *Burya of Toronto*
- *Ukraina of Chicago*
- *Iskra of New York*
- *Bohdan Andrusyshyn (Danchuk)*
- *35 Ukrainian Exhibits*
- *Extra Added Attractions*

Beautifully costumed folk dancers whirl through the final breathtaking movements of the Hopak to the rhythmic beat of thunderous applause. Brilliantly-decorated Pysanky and hand-crafted embroidery garnish the sprawling resort lawns with a spectrum of color. And scrumptious, mouth-watering Varenneky tickle the taste buds of young and old alike.

The splendor of the Sixth Annual Ukrainian Youth Festival returns to Verkhovyna in Glen Spey, N.Y., Friday, Saturday and Sunday, July 17, 18 and 19, 1981.

Take in the finest Ukrainian entertainment ever seen in North America. Dance the night away while experiencing the fun of a Zabava. And discover just how delicious traditional Ukrainian food can be.

The Verkhovyna Ukrainian Youth Festival . . . for a truly wonderful weekend. Sponsored by the Ukrainian Fraternal Association, celebrating its 71st Anniversary.

Ukrainian Entertainment at its Best!



L'UNIQUE
Shop 6,
The Mansions Arcade
21-27 Pulteney Street,
Adelaide, 5000
South Australia
AUSTRALIA

Dear Editor:

I am a regular subscriber to your magazine, and I find it most interesting and informative.

I am a partner in a retail handcraft pottery establishment in the city of Adelaide. We are interested in establishing a contact in the United States with either a professional potter or a retail gallery outlet that deals in handcrafted pottery.

As FORUM has such a wide distribution and contact with people we are hopeful that you may assist us in our quest. Any assistance on your part would be greatly appreciated.

ROMAN PYLIPEC
Australia

We are pleased to hear from Australia and hope that FORUM readers will help Mr. Pylipiec. — Editor

Dear Editor:

It gives me great pleasure to renew my subscription to "FORUM". Reading "FORUM" makes me very proud of my heritage. Although I was exposed to Ukrainian culture in my childhood years, when my parents were living, I was less exposed as I grew older. FORUM has picked up where I left off. Please continue your excellent work in promoting the love and beauty of Ukrainian culture in its many aspects & facets. Also continue to hold your Festivals at Verkhovyna. I attended the Festival last July and I felt good seeing so many Ukrainians together, even though I knew no one there.

ROBERT (BOHDAN) WYSOCHANSKY
Colts Neck, N.J.

Dear Editor:

I have enjoyed your wonderful informative periodical for the past several years. It has certainly enhanced my knowledge and understanding of the country from which my parents immigrated in 1897. For this I'm grateful to you for issuing such a wonderful periodical in the English language.

EDWARD BODRUG
Fenelon Falls, Ontario

Dear Editor:

At the outset I want to state that your Forum magazine is proving invaluable to me, especially the information I obtained from your article on, "Stan Zybala Speaks on Canadian Ethnic Press". The article appeared in your Forum #45. Where else would I obtain such important data?

The article serves to prove my own contention. I wrote to the P. Mohyla Institute News Letter, so that Ukrainian students, despite a lack of the Ukrainian language, can retain their Ukrainian heritage.

JOHN G. CHONKO
Phoenix, Arizona

UKRAINIAN FILM GUIDE, by Roman Sawycky. Cranford, N.J.: The Keys Publishing Assn., 1980. 68 p. Available at \$3.00 from: R. Sawycky, P. O. Box 375, Cranford, N.J. 07016.

Roman Sawycky, the head of the Audio-Visual Department at the Free Public Library of Elizabeth, New Jersey, has just published the first authoritative guide on Ukrainian films and on Ukrainians in the film industry. It is a selective guide to motion pictures which are available for rental or sale in the United States and Canada.

Anyone in charge of obtaining films for schools, libraries, or organizations will find this an invaluable directory. Sawycky, as a professional has provided a professional description of every Ukrainian movie listed as well as a descriptive or critical annotation. The work of such notable Ukrainian directors as Alexander Dovzhenko and Ihor Savchenko are included as well as those of Slavko Nowytski and other North American directors and producers.

Perhaps the most interesting part of the UKRAINIAN FILM GUIDE is the chapter "Ukrainians in the Film and Television Industry" which lists the films, mostly American, which feature actors or directors of Ukrainian origin. Such directors as S. Bondarchuk, E. Deslaw, E. Dmytryk and Roman Kroitor are included and such actors as John Hodiak, Mike Mazurki, Jack Palance and Anna Sten. Sawycky has dug deeply and come up with a number of little known Ukrainians in film.

The author has partly documented the book with a useful set of notes which show an attempt at authenticating the Ukrainian background of some actors. This is often a difficult area to resolve with available information and in some cases the inclusion is tentative rather than definitive. In this category are such actors as Charles Bronson, Sandra Dee, George Montgomery and Brad Dexter.

There are a few shortcomings and omissions in the guide. For example, he gives the original name of Jack Palance as Palahnyuk. In fact, Palance's real name is Palahnuik as shown on his autograph to the editor of FORUM. Among the sources Sawycky has used extensively was the article in FORUM (No. 35, Spring 1977) "Hollywood Ukrainians: Film and Television Stars" written by the editor.

Perhaps a curious footnote: Ed Asner once said on the Mary Tyler Moore show during a joking argument with Polish Ted Knight that he was Ukrainian. In a note to the editor of FORUM Ed Asner, now star of the Lou Grant show, told us that his mother was born in the seaport of Odessa in Ukraine.

UKRAINIAN FILM GUIDE is an interesting and useful directory to the Ukrainian dimension of film. ■

Encyclopedia of Ukraine Scheduled for 1982

Peter Savaryn, President of the Canadian Foundation for Ukrainian Studies in Edmonton has announced that the first volume of the alphabetical **Encyclopedia of Ukraine** in English is scheduled to appear in 1982. The million dollar encyclopedia will help to correct much misinformation which exists about Ukraine and Ukrainians says Savaryn.

The **Encyclopedia of Ukraine** will be published by the University of Toronto Press and will reflect the work of over 100 scholars over a period of 25 years. Information on the encyclopedia can be obtained from: Canadian Institute of Ukrainian Studies, Slavic Dept., University of Toronto, Toronto, Canada M5S 1A1.

CFSU President Savaryn has invited the Ukrainian community to become a part of this important project through financial support. You can help to build a Ukrainian encyclopedia by a donation to the Canadian Foundation for Ukrainian Studies, No. 304, 9901 — 108 St., Edmonton, Alberta T5K 1G8. Telephone (403) 423-2295. ▼



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

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

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

SUBSCRIBE TODAY!



FORUM UKRAINIAN REVIEW

PUBLISHED BY

UKRAINIAN FRATERNAL ASSOCIATION

440 Wyoming Avenue, Box 350, Scranton, PA 18503

FORUM

Some of the fascinating and informative articles

IN THIS ISSUE:

LORD TWEEDSMUIR'S ADVICE TO UKRAINIANS

SVYDNYK FESTIVAL IN CZECHOSLOVAKIA

RADOMSKY ORCHESTRA

AND

FORUM/NARODNA VOLYA QUEENS

NATALIE KOTOWYCH OF PHILADELPHIA

ABOUT THE COSSACKS IN 1575

MAP OF DNIPRO RIVER, 1635

KIEV ARCHITECT ALOSHYN

LAST STONE OF GARPAT

KHOTKEYVYCH BANDURA ENSEMBLE

PRINCE CHARLES DANCES UKRAINIAN

BOOKS – LETTERS

IN COMING ISSUES:

VESNA FESTIVAL, 1981

ED EVANKO SINGS

ERTE: FASHION GENIUS

ALBERTA UKRAINIAN PIONEER MONUMENT

UKRAINIAN BROADCASTER MICHAEL

KOMICHAK

TORONTO CHAIR OF UKRAINIAN STUDIES

UKRAINIAN BALLET

UKRAINIANS AND THE MIDDLE EAST

THE STRANGE LIFE OF SADYK PASHA

UKRAINIAN CANADIANS, 1891-1981