



FORUM

A UKRAINIAN REVIEW

NO. 70

SUMMER, 1987

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Special Millennium Issue #66 price:
U.S. — \$5.00
Canada — \$7.50 U.S. Funds Only

Published Quarterly in March,
June, September and December, by the
UKRAINIAN FRATERNAL ASSOCIATION
440 Wyoming Ave., Scranton, Pa. 18509-0350
Phone: Area Code 717-342-0937

YEARLY SUBSCRIPTIONS:

\$8.00 United States
\$8.50 Canada — U.S. Funds
Back Issues — \$3.00 per copy
Single copy — \$2.00
\$2.50 Canada U.S. Funds

Mail subscriptions to:
FORUM SUBSCRIPTIONS

440 Wyoming Ave., Scranton, Pa. 18509-0350

Mail Manuscripts and Letters to the Editor to:
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239 Chaplin Crescent
Toronto, Ontario, Canada M5P 1B1

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UKRAINIAN FRATERNAL ASSOCIATION

FORUM, A Ukrainian Review (ISSN 0015-8399), is published quarterly for \$8.00 in the United States and \$8.50 in Canada (U.S. Funds Only) per year by the Ukrainian Fraternal Association, 440 Wyoming Ave., Scranton, Pa. 18509-0350. Second Class postage paid at Scranton, Pa.

POSTMASTER: Send address changes to FORUM, 440 Wyoming Ave., Scranton, Pa. 18509-0350.

FRONT COVER

Ukrainian Cossacks on the Dnipro River or Black Sea. An illustration for a Ukrainian folk epic by the famous artist of Ukraine, Vasyly Lopata.

BACK COVER

Lemko dancers at Verkhovyna

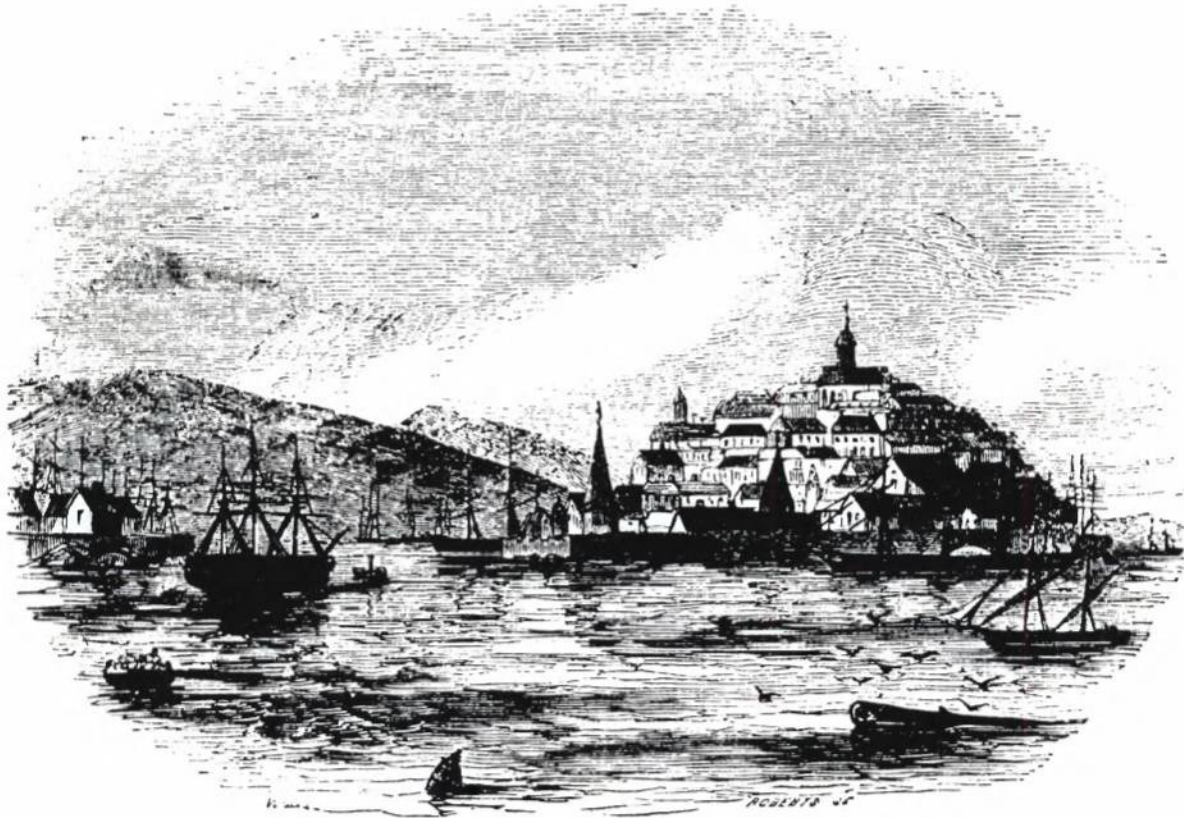
MARK TWAIN in UKRAINE

by Mark Twain

Condensed from *Innocents Abroad*



Mark Twain



City and harbor of Sevastapol

WE LEFT A DOZEN passengers in Constantinople, and sailed through the beautiful Bosphorus and far up into the Black Sea. We left them in the clutches of the celebrated Turkish guide, "Far-Away Moses," who will seduce them into buying a ship-load of attar of roses, splendid Turkish vestments, and all manner of curious things they can never have any use for.

Sevastopol is probably the worst battered town in Russia (i.e. Ukraine— Ed.) or anywhere else. But we ought to be pleased with it, nevertheless, for we have been in no country yet where we have been so kindly received, and where we felt that to be Americans was a sufficient visa for our passports. The moment the anchor was down, the Governor of the town immediately despatched an officer on board to inquire if he could be of any assistance to us, and to invite us to make ourselves at home in Sevastopol.

If you know Russia, you know that this was a wild stretch of hospitality. They are usually so suspicious of strangers that they worry them excessively with the delays and aggravations incident to a complicated passport system.

Everybody in Constantinople warned us to be very careful about our passports, see that they were strictly enregle, and never to mislay them for a moment: and they told us of numerous instances of Englishmen and others who were delayed days, weeks, and even months, in Sevastopol, on account of trifling informalities in their passports, and for which they were not to blame. I had lost my passport and was traveling under my roommate's, who stayed behind in Constantinople to await our return.

So I went into the harbor of Sevastopol with fear and trembling — full of a vague, horrible apprehension that I

was going to be found out and hanged. But all that time my true passport had been floating gallantly overhead — and behold it was only our flag. They never asked us for any other.

RUINS OF CRIMEAN WAR 1853-56

Ruined Pompeii is in good condition compared to Sevastopol. Here you may look in whatsoever direction you please, and your eye encounters scarcely anything but ruin, ruin, ruin! — fragments of houses, crumbled walls, torn and ragged hills, devastation everywhere! For eighteen long months the storms of war beat upon the helpless town. The battle fields were pretty close together.

These fearful fields, where such tempests of death used to rage, are peaceful enough now; no sound is heard, hardly a living thing moves about them, they are lonely and silent — their desolation is complete.

THERE WAS NOTHING else to do, and so everybody went to hunting relics. They have stocked the ship with them. They brought them from Malakoff, from the Redan, Inkerman, Balaklava — everywhere. They have brought cannonballs, broken ramrods, fragments of shell.

I knew Blucher would not lose an opportunity like this. He brought a sack full on board and was going for another. I prevailed upon him not to go. He has already turned his stateroom into a museum of worthless trumpery, which he has gathered up in his travels. He is labeling his trophies, now. I picked up one a while ago, and found it marked "Fragment of a Russian General." I carried it out to get a better light upon it — it was nothing but a couple of teeth and part of the jaw bone of a horse. I said with some asperity: "Fragment of a Russian General! This is absurd."

We have got so far East now — a hundred and fifty-five degrees of longitude from San Francisco — that my watch cannot “keep the hang” of the time any more. It has grown discouraged and stopped. I think it did a wise thing. The difference between Sevastopol and the Pacific coast is enormous. When it is six o'clock in the morning here, it is somewhere about a week before last in California.

UKRAINIAN PORT OF ODESSA

ODESSA IS ABOUT twenty hours' run from Sevastopol, and is the most northerly port in the Black Sea. We came here to get coal, principally. The city has a population of one hundred and thirty-three thousand, and is growing faster than any other small city out of America. It is a free port, and is the great grain mart of this particular part of the world.

I have not felt so much at home for a long time as I did when I “raised the hill” and stood in Odessa for the first time. It looked just like an American city; fine broad streets, and straight as well; low houses (two or three stories), wide, neat, and free from any quaintness of architectural ornamentation; locust trees bordering the sidewalks (they call them acacias); a stirring, business look about the streets and stores; fast walkers; a familiar new look about the houses and everything.

We were only to stay here a day and a night and take in coal; we consulted the guide-books and were rejoiced to know that there were no sights in Odessa to see; and so we

had one good untrammelled holiday on our hands, with nothing to do but idle about the city and enjoy ourselves.

WE ONLY FOUND two pieces of statuary, and this was another blessing. One was a bronze image of the Duc de Richelieu, grandnephew of the splendid Cardinal. I mention this statue and this stairway because they have their story. Richelieu founded Odessa — watched over it with paternal care — labored with a fertile brain and a wise understanding for its best interests — spent his fortune freely to the same end — endowed it with a sound prosperity, and one which will yet make it one of the great cities of the Old World — built this noble stairway with money from his own private purse — and — Well, the people for whom he has done so much let him walk down these same steps one day, unattended, old, poor, without a second coat to his back; and when years afterward, he died in Sevastopol in poverty and neglect, they called a meeting, subscribed liberally, and immediately erected this tasteful monument to his memory and named a great street after him. It reminds me of what Robert Burns' mother said when they erected a stately monument to his memory: “Ah, Robbie, ye asked them for bread and they hae gi'en ye a stone.”

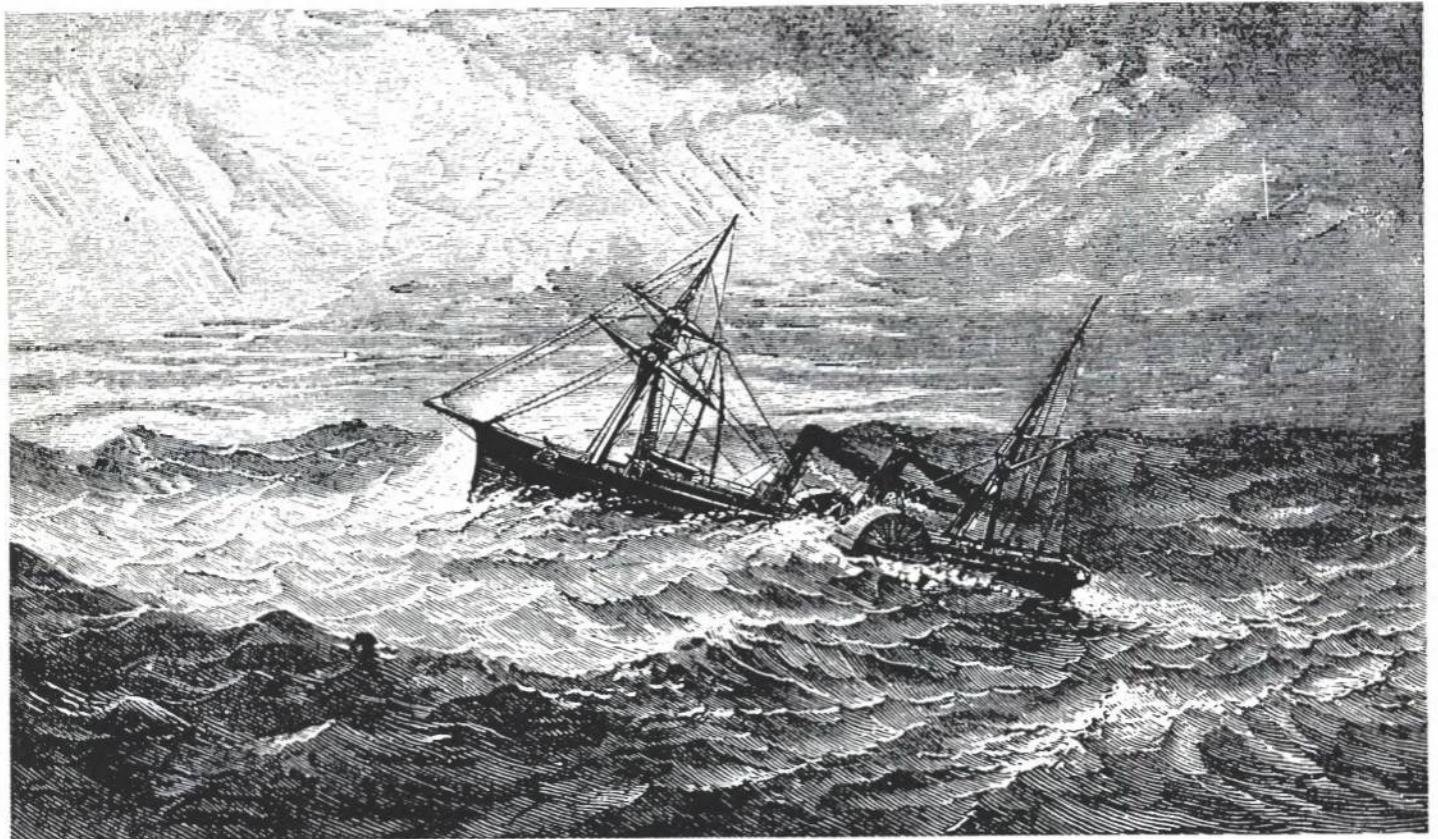
The people of Odessa have warmly recommended us to go and call on the Emperor, as did the Sevastopolians. They have telegraphed his Majesty, and he has signified his willingness to grant us an audience.



Odessa



The Boulevard of Odessa with the "tasteful monument" to Richeliev, says Twain.



Twain's ship The Quaker City in a storm was the frontispiece in the first edition of *The Innocents Abroad*.



Tsar Alexander II

We anchored here at Yalta . . . two or three days ago. To me the place was a vision of the Sierras. The tall, gray mountains that back it, their sides bristling with pines — cloven with ravines — here and there a hoary rock towering into view — long, straight streaks sweeping from the summit to the sea. The little village of Yalta nestles at the foot of an amphitheater which slopes backward and upward to the wall of hills, and looks as if it might have sunk quietly down to its present position from a higher elevation.

MARK TWAIN MEETS THE EMPEROR OF RUSSIA

WE HAD THE United States consul aboard — the Odessa consul. We assembled in the cabin and commanded him to tell us what we must do to be saved, and tell us quickly. He made a speech. He had never seen a court reception. (Three groans for the consul). At the moment his Majesty appeared, a universal, delighted, enthusiastic smile ought to break out like a rash among the passengers — a smile of love, of gratification, of admiration — and with one accord, the party must begin to bow — not obsequiously, but respectfully, and with dignity; at the end of fifteen minutes the Emperor would go in the house, and we could run along home again. The consul also said we ought to draft a little address to the Emperor, and present it to one of his aides-de-camp, who would forward it to him at the proper time.

At the appointed hour we drove out three miles and assembled in the handsome garden in front of the Emperor's palace. In a few minutes the imperial family came out bowing and smiling, and stood in our midst. A number of great dignitaries of the empire, in undress uniforms, came with them.

All took off their hats, and the consul inflicted the address on him. He bore it with unflinching fortitude; then took the rusty-looking document and handed it to some great officer or other, to be filed away among the archives of Russia — in the stove.

Taking the kind expression that is in the Emperor's face and the gentleness that is in his young daughter's into consideration, I wondered if it would not tax the Czar's firmness to the utmost to condemn a supplicating wretch to misery in the wastes of Siberia if she pleaded for him. Every time their eyes met, I saw more and more what a tremendous power that weak, diffident school girl could wield if she chose to do it. Many and many a time she might rule the Autocrat of Russia, whose lightest word is law to seventy millions of human beings!

The Emperor of Russia and his family conducted us all through their mansion themselves. They made no charge. They seemed to take a real pleasure in it. We spent half an hour idling through the palace . . . and then the imperial family bade our party a kind goodbye, and proceeded to count the spoons.

Baron Ungern-Sternberg, a boisterous, whole-souled old nobleman, came with the rest. He is the Chief Director of the railway system of Russia — a sort of railroad king. He has traveled extensively in America. He says he has tried convict labor on his railroads, and with perfect success. He says the convicts work well, and are quiet and peaceable. He observed that he employs nearly ten thousand of them. This appeared to be another call on my resources. I was equal to the emergency. I said we had eighty thousand convicts employed on the railways in America — all of them under sentence of death for murder in the first degree. That closed him out. ■

ADDRESS.



To His Imperial Majesty:—

ALEXANDER II, Emperor of Russia.

We, a handful of citizens of the United States, traveling for recreation—and unostentatiously, as become our unofficial state,—have no excuse for presenting ourselves before your Majesty, save a desire to offer our grateful acknowledgments to the Lord of a Realm which, through good and through evil report, has been the steadfast friend of our Native Land.

We could not presume thus to present ourselves did we not know that the words we speak and the sentiments we utter, reflect the thoughts and feelings of all our countrymen; from the green hills of New England to the snowy peaks of the far Pacific. Though few in number, we utter the voice of a Nation.

One of the brightest pages that has graced the world's history, since written history had its birth, was recorded by your Majesty's hand when it loosed the bonds of twenty millions of men, and Americans can but esteem it a privilege to do honour to a ruler who has wrought so great a deed; The lesson then taught us we have profited by, and our Country is as free in fact today, as before it was in name.

America owes much to Russia: is indebted to her in many ways; and chiefly for her unwavering friendship in the season of her greatest need. That the same friendship may be hers in time to come, we confidently pray; that she is, and will be grateful to Russia, and to her Sovereign for it, we know full well; that she will ever forfeit it by any premeditated, unjust act, or unfair course; it would be treason to believe.

Samuel Clemens, Wm Gibson, T D Crocker, S N Sanford, P Kinney, Committee

Respectfully tendered on behalf of the excursionists of the American Steam Yacht Quaker City
Yalta August 26th 1867.

Mark Twain Popular in Ukraine

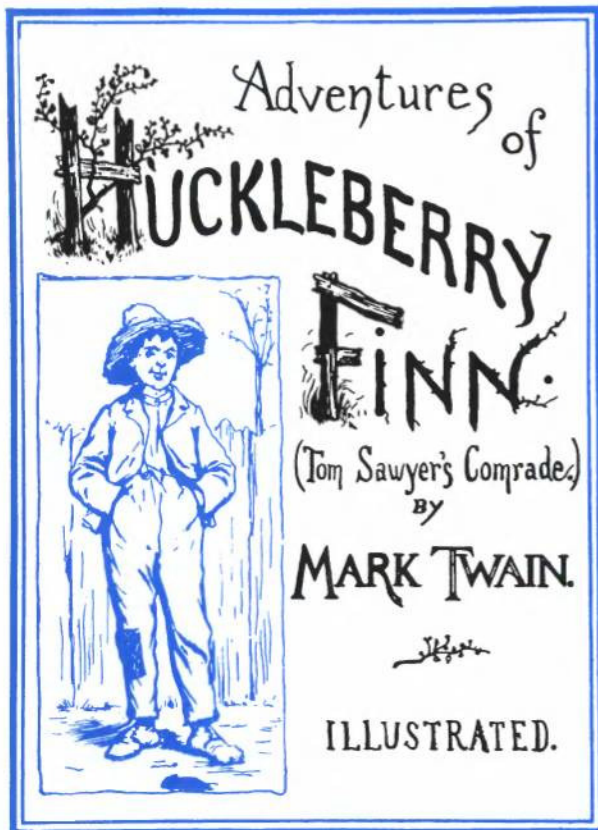
MARK TWAIN (1835-1910), THE FAMOUS AMERICAN WRITER was a novelist, essayist and lecturer, noted for his ironic humour. Born Samuel Clemens in Missouri, he lost his father at age 11 and ended school at age 13. While still a teenager and young man he worked as a pilot on the Mississippi River and finally became a printer and journalist. Then, at the age of 27, he became the editor of a Nevada newspaper. He adopted his literary name from the river pilot's call, "mark twain"; meaning "two" fathoms and safe water for the river boat.

When the San Francisco *Sunday Press* newspaper on November 14, 1865 published his story, "The Celebrated Jumping Frog of Calaveras County," he immediately became famous as a humorist. Later this story appeared as a small book.

However, it was his book *Innocents Abroad* (1869) that established his reputation as a writer. Before Mark Twain there was an American dialect, but after Mark Twain there was an American language. H. L. Mencken said that Twain was "the first American author of world rank to write a genuinely colloquial and native American." He had a mastery of language and clarity of style expressed in "chiselled sentences" and witty epigrams.

The books, *The Adventures of Tom Sawyer* (1876) and the American classic, *The Adventures of Huckleberry Finn* (1884) are Twain's most famous books. It is his own boyhood experiences that live in Sawyer and Finn. As long as there is a Mississippi, Huckleberry Finn will always drift down the river and Tom Sawyer will cajole the boys into

A suggestion to writers from Mark Twain:
"How to get the most work done."



whitewashing the fence for him. Ernest Hemingway once said *Huckleberry Finn* is "the best book in American literature" and William Faulkner agreed with him.

When Twain married in 1870, he lived in Elmira, New York, where he was given in 1874 a gift of a study designed as a replica of a Mississippi steamboat pilot house. It is now located on the grounds of Elmira College.

"It is the loveliest study you ever saw," wrote Mark Twain. "It is octagonal in shape, with a peaked roof, each face filled with a spacious window, and it sits perched in complete isolation on the very top of an elevation that commands leagues of valley and city and retreating ranges of blue hills.

"It is a cozy nest and when storms sweep down the valley and the lightning flashes behind the hills beyond, and the rain beats over my head, imagine the luxury of it."

It was in this study that Twain wrote most of *Tom Sawyer* and worked on many other books including *Huckleberry Finn*.

Mark Twain is very popular in Ukraine. For example, an attractive two-volume collection of his works was recently published by Kiev's Dnipro publishers in 100,000 copies. There are at least half a dozen translations of Mark Twain's works into Ukrainian. These include:

- 1) **Kniaz i Zhebrak (The Prince and the Pauper)** Translated by Volodymyr Derzhuryky. Winnipeg: Ruska Knyharnia 1907. 140 p.
- 2) **Pryhody Hekl'berri Finna.** Translated by N. Tishchenko Kiev: Molod, 1956. 256 p.



Huckleberry Finn in Ukrainian, 1966.

- 3) **Prynts i Zlydar (The Prince and the Pauper)**. Translated by M. Ryabov. Winnipeg: Trident Press, 1959. 189 p.
- 4) **Pryhody Huklberri Finna**. Translated by Iryna Steshenko. Kiev: Veselka, 1966. 332 p. illus. 30,000 copies printed.

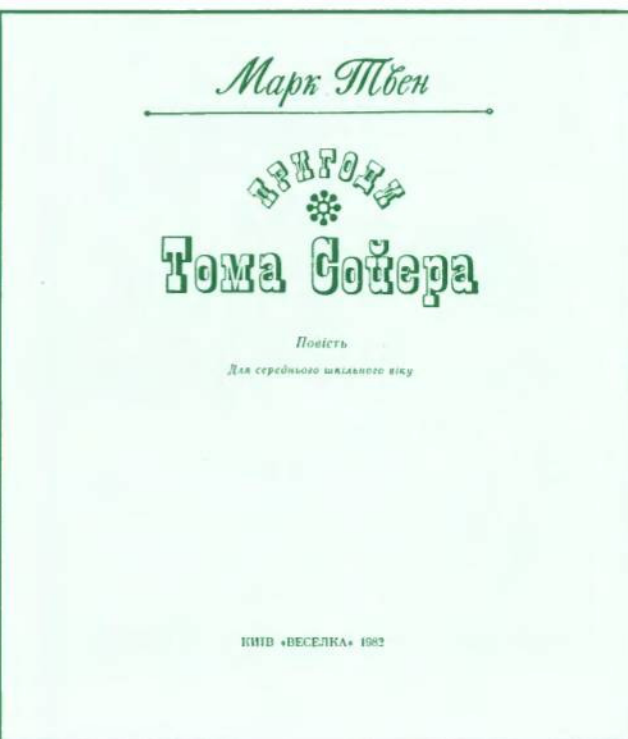
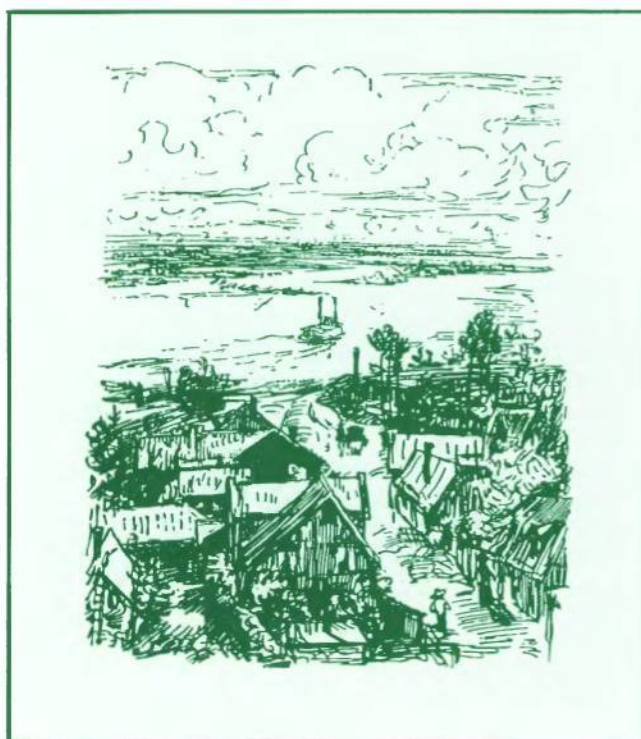
- 5) **Prynts i Zlydar**. Translated by M. Riabov. Kiev: Veselka, 1968. 218 p.
- 6) **Pryhody Toma Soyera**. Translated by Yuri Koretsky. Kiev: Veselka, 1982. 174 p. 100,000 copies printed.
- 7) **Tvory (Works)**. Kiev: Vyd-vo Dnipro, 1985. 2 vols. 100,000 copies printed.
- 8) **Opovidannia**. P. Sharandak ed and trans, Kiev: Molod, 1973. 50,000 copies.

On June 8, 1867 the ship Quaker City sailed from New York on a pleasure cruise to Europe and the Near East. Among the passengers was Samuel L. Clemens a thirty-two year old writer. So little known was he then that *Harper's* magazine published an article by him misprinting his name as "Mark Swain."

Mark Twain described his voyage in his book *THE INNOCENTS ABROAD* published in 1869. The book is fascinating to read and shows Mark Twain's keen sense of observation and his serious, yet witty, satirical and facetious style of writing.

He visited Ukraine although he did not actually use the name since in his day the name "Ukraine" did not appear on maps of Europe. His entire visit to "Russia" was actually passed on Ukrainian soil. His ship docked at three Ukrainian cities on the Black Sea; Odessa, Sevastopol and Yalta. The last two are in Crimea, the southern province of Ukraine.

During his brief visit Mark Twain met the Russian Emperor. At this meeting he remembered the exiles in Siberia and sympathized with them; he also poked fun at the convict (slave) labor used to build Russian railways. His apprehension about the strict Russian passport system and some of his other comments seem strangely modern to a reader a century later. A.Gregorovich ■



Ukrainian Professional and Business Federation Government



J. B. Gregorovich
Chairman Civil Liberties Commission

The Ukrainian Canadian Professional and Business Federation is a powerful organization which unites and coordinates the activities of 25 member clubs with over 2,000 members across Canada from Halifax, N.S. to Victoria, B.C. The UCPBF is a member of the Ukrainian Canadian Committee.

The 1987 convention at the Holiday Inn in Oshawa, May 15-18, 1987, featured two programs of special interest. The first discussed the Deschenes Commission which was established by the Canadian government in February 1985 to investigate allegations that war criminals from World War II were in Canada and should be brought to justice. A campaign was mounted in the Canadian media which linked groups, particularly Ukrainians, with war crimes in wholesale accusations. In order to head off the difficulties which arose from the Office of Special Investigations (OSI) in the United States quick action was taken in Can-

ada. A Civil Liberties Commission was immediately established by the Ukrainian Canadian Committee with lawyer John Gregorovich as its active chairman.

The Commission had great success in promoting Ukrainian Canadian interests and in defeating the plans of some Jewish Canadians (such as Sol Littman) who were promoting the initiation of a major nazi witch hunt, which would have, as a by-product blackened the name of Ukrainians in Canada. There are about 750,000 Ukrainian Canadians and about 375,000 Jewish Canadians in the country, or about twice as many persons of Ukrainian than Jewish origin. The convention heard a panel including John Gregorovich, Professor Orest Rudzik and Dr. Lubomyr Luciuk who discussed the Deschenes Commission and briefly the Demjanjuk trial in Israel. It was noted that it was a Ukrainian Canadian, Hon. Ray Hnatyshyn, who in his capacity as Minister of Justice of Canada was responsible for issuing the final report of the Deschenes Commission on behalf of the Government of Canada.

Another interesting program was a panel discussion of the "University and Contemporary Issues." Participants included Professor P. R. Magocsi of the University of Toronto (Chairman), Dr. Bohdan Krawchenko who heads the Canadian Institute of Ukrainian Studies at the University of Alberta, Dr. Stella Hryniuk (University of Manitoba), Dr. Lubomyr Luciuk (University of Toronto) and Dr. James Mace (Harvard University). There was some criticism from the audience of the academic ivory-tower and the academics defended their need to maintain strict objectivity in their research and avoidance of propaganda. There was a general agreement on the need for more research on Ukrainian subjects and particularly on such urgent areas as the Ukrainian experience in World War II in which Ukraine lost 7.5 million people.

The convention was a "great success" said Michael Wawryshyn of Toronto. George Duravetz of Toronto praised the organization of the conference which was well planned and ran smoothly.

Elected as the new president of the UCPBF was Dr. Peter Zakarow of Oshawa, Ont., a dynamic leader of the Ukrainian Canadian community. ■

Prof. P. R. Magocsi at mike



Dr. Orest Rudzik



Dr. Lubomyr Luciuk



Prof. Bohdan Krawchenko



Dr. Stella Hryniuk



BANDURIST EFREM

by Robert Hoshowsky

MANY A YOUNG MAN'S DREAM is to play electric guitar. Not Jeffrey Stephaniuk's. His dream was to learn to play the bandura, a Ukrainian folk instrument. And he succeeded. That was ten years ago, and Jeff's most recent ambition was to release a cassette of his own original instrumental bandura songs. And earlier this year, he did.

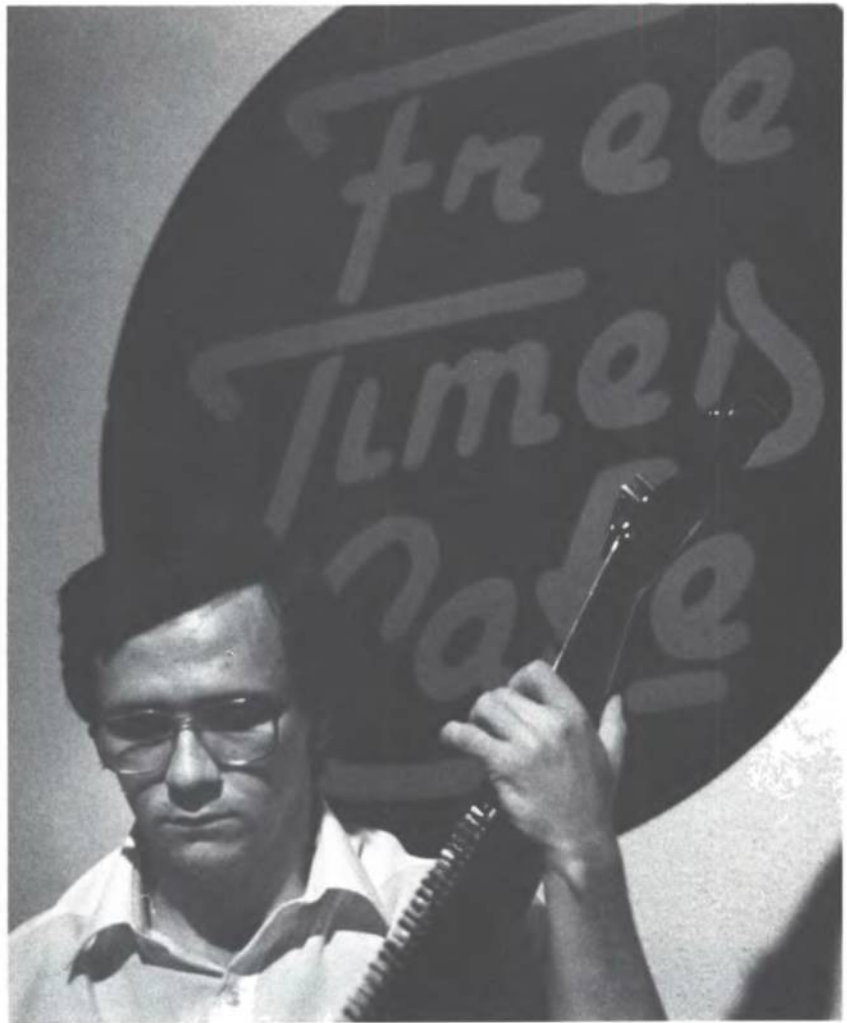
Moments Like These is Jeff's first cassette. Jeff, or "Efrem," as he calls himself on stage — says the inspiration for the cassette's 12 songs came from many sources, both geographic and human. A native of Saskatchewan, Jeff recently returned home after six years of study at the University of Toronto. His song "Good To Be Home" is a reflection of Jeff's feelings when he moved back to his farm late last year.

"I began to write songs in 1984 for a course I was taking at U of T," says Jeff. "'Good To Be Home' was written when

I was visiting my home on a farm near Wishart, Saskatchewan. This song puts into music what it was like to be in familiar surroundings again."

Now 24, Jeff began taking summer bandura workshops as a teen in Saskatoon and Edmonton. He says he prefers playing the bandura solo, although he has played in large ensembles. Unlike many bandura players, Jeff plays both contemporary and traditional music, and instrumental non-Ukrainian songs like "Chariots of Fire."

"I played that song when I was at the Free Times in Toronto last year," says Jeff. The Free Times, a popular '60s-style cafe featuring folk and blues performers, had Jeff play on one of its Monday night amateur shows. Many of the people in the audience gasped when Jeff pulled his bandura out of its case and began playing, since no one there had seen or heard a bandura before.



"People were fascinated by my bandura," says Jeff.

The bandura is a traditional Ukrainian instrument, which dates back to the 16th century, says Jeff. Made of different types of wood, including maple, cherry, beech and spruce, the bandura has anywhere from 32 to 56 strings, each of which produces only one note. Unlike a guitar, the bandura's strings are plucked, not strummed, says Jeff. The strings are made of copper, steel, brass or bronze. In appearance, the bandura looks somewhat like a lute, a popular musical instrument of the Renaissance, but it has a flat bottom.

Jeff's bandura is quite unique, though. Last year, he fitted it with tiny electronic microphones, creating — essentially — one of the world's first "electric banduras." He used this bandura, without the electronic sound, for the instrumental songs on *Moments Like These*, and was helped by other bandurists and a flute and violin player.

Jeff says his original songs are a way of expressing his feelings in music, much like an artist reveals his thoughts in drawings or paintings.

"Most of the songs are based on the idea of 'arting' my feelings," says Jeff. "The songs *Quiet Moments* and *Like A Dance* came from these feelings.

It has not always been the case, though, that a happy song expressed a happy mood, says Jeff. "Quite often, the happy songs stemmed from the way I wish things were.

"*Times Are Good* is the best example of this."

Jeff says that his family also inspired some songs on the cassette.

"Ever since I began to play the bandura, my dad has always wanted me to play lively songs, like Ukrainian wedding polkas. When I began to write the songs I knew I'd need some lively songs to appeal to my dad's musical tastes. That's what I had in mind when I wrote *Early Morning Sunshine*."

Before releasing his cassette, Jeff performed on television several times, and has played to audiences at the Vegreville Pysanky Festival in Alberta. While in Toronto he produced a multi-media presentation commemorating the upcoming (1988) Ukrainian Millennium of Christianity, called "The Victory of Christianity." The project — which took four months to complete — incorporates the music of the bandura, violin and flute — along with 120 slides — in a richly-textured half-hour show, which has since been performed in Wishart and Saskatoon.

Jeff says his mission is to make more people aware of the bandura, through his cassettes and his live performances.

"The bandura is a Ukrainian instrument, but I want to appeal to both Ukrainians and non-Ukrainians, and to those who are Ukrainian by name but don't go to Ukrainian functions. If this happens, then I'll have succeeded."

Efrem's tape is available for \$10 from: Jeffrey D. Stephaniuk, Box, 166, Wishart, Saskatchewan, S0A 4R0. ■



Lemko Heritage

Lemko Garments

Garment of Andrew Savka 1619-1661 the Lemko "Robin Hood."
Woodcut by O. Velychko.

ALL LEMKO GARMENTS, particularly in their cut, and decorative techniques are evidence of the subtle aesthetic taste of their creators.

Lemko Ukrainian women usually dressed in a chemise, a skirt, a kind of apron, a sleeveless blouse and, in winter-time, a sheepskin coat (jacket). On their heads they wore a hood or a kerchief (babushka). Their footwear more often than not consisted of leather shoes (postoly) or boots (choboty).

Sorochka (blouse/shirt/chemise). In Lemkovina, it was known as *oplichka* or *chakhlyk*. These *sorochka* blouses were made as elsewhere in Ukraine, of homespun hemp (for daily wear) and flax (worn on special occasions). These were smooth or seamless cut — in other words, the sleeves were sewn to the shoulders parallel-like, gathered up round the *obshyvka* collar, and down, at the cuffs. What was special about the *sorochka* Lemko kind of women's bodice/blouse was that they cut it waist short. Its lower part, missing as it was, was made up for it by the *podolok* white skirt of rougher linen. It was tied about the waist by a length of cord. Blouses worn by girls as well as women were always livened up by whimsical weaving patterns or needlework.

Most of the Lemko blouses feature cross-stitch at the sleeve and narrow hem-stitch at the cuff. The women generally used yellow, green and red threads against a red background, working their ornamental motifs into the shapes of crosses, rhombuses, or even eight-leaf rosette-like patterns.

In winter, Lemko women put the *spidnytsia* skirts on top of their *podolok* counterparts. The latter were known as *fartukh*, *litnyk* or *kabat* and were made of homespun wool. In summer, similar garments were used, made of *vybiika* print cloth, dyed by itinerant craftsmen. These skirts were usually dark blue, even black, complete with tiny ornamental patterns shaped as small wheels, pepper grains or outlined as mere dots. Such a skirt consisted of five gores (long tapered pieces of cloth), gathered up as so many tight little folds and sewn to the belt. With growing factory output in the early 20th century, skirts like that started being produced, using manufactured fabrics that were either monotonous or prints. In order to save on material, coarser linen was applied to make the front gores, covered by the apron. Usually, all skirts worn by Lemko women for special occasions were trimmed at their lower section, boasting several rows of narrow, sewn-on color stripes, popularly known as *farbytky*.

Apron. Worn on top of the *spidnytsia* or skirt, this garment was traditionally known as *zapaska*. It was usually cut and sewn using the same fabric as the *spidnytsia* skirt, if not finer in quality or whiter in color. Just like the *spidnytsia*, every *zapaska* would be pleated ever so neatly and livened up by the addition of color bands and laced flounces.

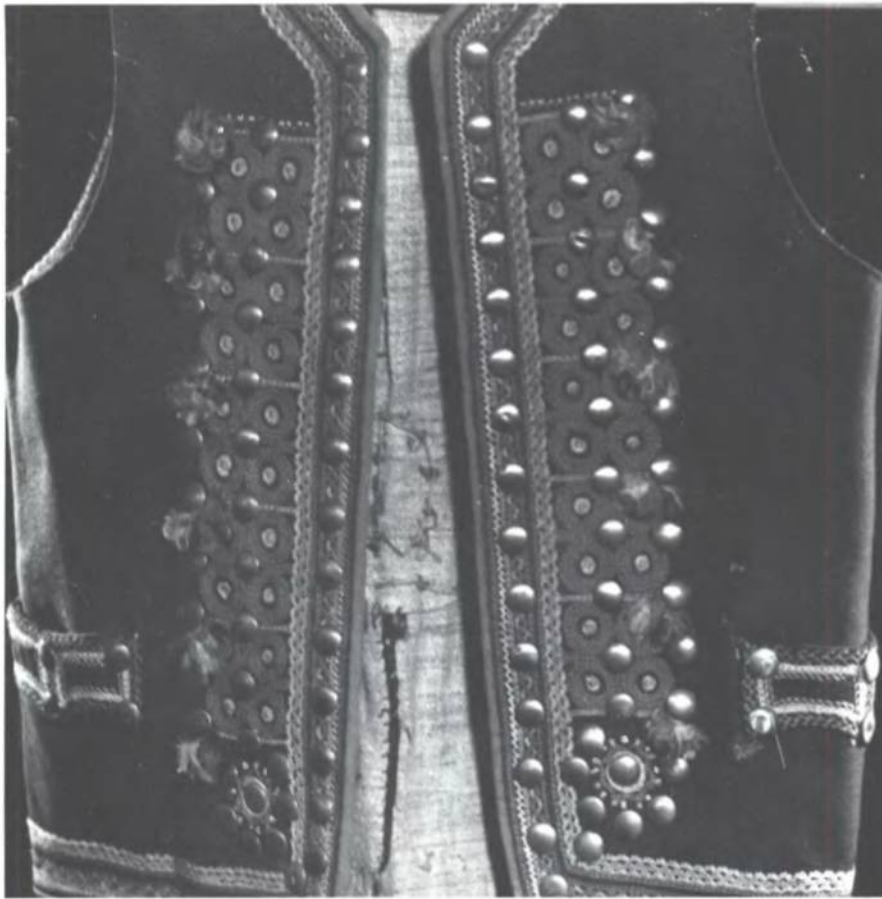
Sleeveless blouse. Otherwise known as *leybyk* or *Korset*, this kind of women's garment was impressive with its beauty and unique decorations. Ya. Holovatsky, a well-known scholar, wrote at the end of the 19th century that



TV Studio of Lviv. Lemko women performing the folk song. Extreme left: Maria Baiko, a well-known singer. All performers are dressed in folk garments of East Lemkovina.



Lemko girl from Village of Doshno, Sanko area.



Man's sleeveless jacket named "lejbyk." Village of Komancha, Sanko area.

neither a maiden nor a married women would ever dare put in an appearance at work, unless she had a bodice like that securely on. A *lejbyk* was usually made of factory-produced black, blue or navy-blue cloth, trimmed by the chain or the trestle type needlework, done using red thread plus fine yellow metal buttons of brass. The colors of the needlework blended harmoniously with those apparent on the sleeveless bodice.

Footwear. *Postoly*, also known as *khodaky* or *kerptsi*, is the term for shoes made of home-treated leather. To wear them, one had to lace each such shoe to one's leg, using the *navoloky* laces or strings. On special occasions, rich Lemko women wore boots, painted yellow or black.

A maiden's **headcloth** consisted of a white homemade linen or commercial made kerchief — *khustka* or *khustia*. Married women kept their hair in a tightly twisted, small bun, clasped by a fine hazel-nut ring, known as *khimlie*, *khomevka* or *khymka*. Women wearing such a *khimlia* would always cover them under the *chepets* (hood, bonnet), the latter being made of flord manufactured fabric. On top of all that, they always sported an extra big, and warm *babushka*. The first time a girl could wear a *khimlia* and a *chepets* was during her own wedding, in the case of the traditional *pochepty* ritual of being dressed up, and decorated, to face the husband-to-be. On occasion, the maids of honor, while attending to the bride's looks and costume, sang:

"She was a maiden yesterday,
She sported a garland.
Now she is a woman,
Wearing the hood."



"Gerdan." A necklace decoration worn by Lemko women. Village of Oslavytsia, Sanok area.

Jewelry. Jewelry formed an inseparable component of the Lemko women's traditional dress. They put on necklaces of corals or colored strings of glass. Girls and young women also practiced wearing broad strips of colorfully embroidered cloth pinned to the necklace. It was known as *basabanka*.

High collars of the *kraika* or *kryza* type contributed remarkably to the treasure trove of folk ornamentation. These were made by both girls and married women. The colors of such a collar harmoniously blended with those of the accompanying, embroidered, blouse (bodice) and *leybyk*, producing a dark or light red background to accommodate a variety of scattered rhombuses, crosses or hexagons, made of braided strings of white, blue, green, black and yellow beads.

A Lemko man usually wore a shirt, pants, a belt, a sleeveless jacket (vest), *postoly* shoes or *choboty* boots, and a hat.

Men's shirts were made of hemp or flax. They were short, hardly reaching the belt. Ethnographic sources testify that shirts worn in the late 19th century were buttoned at the back. In the villages of western Lemkovina, they were buttoned at the shoulder. The collar was narrow, laced with a red string or fastened with a special *shponks* button. In that period, men's shirts were not decorated, but prior to WWI, needlework started being applied.

In summer, Lemko men wore linen pants held up by the *ochkur* rope (also known as *nohavka* or *hacha*). In winter, they put white cloth trousers on top of these pants, called *kholoshni* or *holoshni*. Although held up by a narrow leather belt, another broad one was worn on top, having four clasps (buckles), called *cheres* or *yuhas*.

Like the women, the men put a cloth sleeveless jacket (vest) on top of the shirt. It was known as a *leybyk* or *bruslyk* and was ornamented by needlework and metal buttons. In western Lemkovina, such vests were embroidered at the tails and the stiff collar. The patterns used were floral — flowers, twigs, buds and leaves. The needlework was marked by a rich and clear-cut coloration.



Part of the design embroidered on a kerchief. Village of Voltushova, Sanok area.



Pattern of kerchief. Fancy needlework. Village of Kamyanka, Sanok area.

The *chuha* (*chuhania*) was a typical Lemko outer garment in the form of a short cloak made of brown or black homespun cloth. At the back, every such *chuha* had a broad and long pelerine or neckerchief called *halereya*, ending in long *toroka* fringes known as *svichky* (literally, candles). A *chuha* pelerine was usually ornamented with several white stripes of broken lines. Since *chuhas* were worn over the shoulders, the sleeves were sewn up at the cuff. They served as extra large pockets or bags. At a Lemko wedding, the *marshalok* emcee always kept a bottle of vodka down one of his *chuha* sleeves.

Men's footwear was similar to that of the women — the *postoly* shoes or the *choboty* boots.

In summer, Lemko men wore the *kaop* black hat, its brim bent upward. Young fellows decorated their hats with black or red feathers. In winter, men sported round sheepskin hats, the top covered with dark or light blue cloth.

The Maxim Rylsky Institute of Art Studies, Folklore and Ethnography of the Ukrainian Academy of Sciences has a branch in Lviv which runs the Ethnography and Handicrafts Museum in that city. The latter preserves unique samples of Lemko culture, dating from the late 19th century upward to the 1930s. Among other items, the museum collection includes several complete sets of Lemko men's and women's garments, plus separate relevant components traditionally worn in different localities. The collection of Lemko clothes, which is the pride of the museum in Lviv, serves as an inexhaustible source for modern garment designers, in terms of traditional cut, silhouette and ornamental know-how. It also comes in handy for students at Ukraine's artistic and creative institutions when modelling clothes to fit today's exacting standards. *Taisa Hontar* ■



Tennis Queen Larissa Savchenko

THIS HONORABLE TITLE is held by Larissa Savchenko, a tennis player from the city of Lviv, Ukraine, following her brilliant victories at the Spartakiad of last year. At this prestigious competition she won four gold medals: in the team standing and singles, pairs and mixed game.

Larissa Savchenko made her first claim in this major sport four years ago. The 16-year-old girl went into the tennis court where the best young masters were competing. She won all the games and became the USSR champion. That event was a turning point in her sports career. Olga Morozova, coach of the USSR national team and well-known athlete of the past, took care of the girl. She liked her desire to attack, her fighting spirit and good physical form. These were the assets which opened the door to the national team for the young western Ukrainian tennis player from Lviv.

Then she took part in the European Championship '83, and again she was sensational — Larissa Savchenko of whom they knew very little won in the singles and pairs. Especially memorable to her were the competitions in Switzerland for the cup "Helvetia," i.e., the unofficial European championship among juniors. The national teams of the USSR and Czechoslovakia met in the finals. In four sets the score was 2:2.

"All was settled in the last fifth set. They trusted me to play. At first I felt anxiety. But as soon as the ball went up over the net that feeling disappeared," Larissa recalls. "My attention was concentrated on the ball and the movements of my rival. I saw that she had difficulty with my serving. Then I tried to put all my strength into it. The set lasted several hours."

The cup "Helvetia" that Larissa took home opened to her the road to the world's biggest tournaments. It would be a long list to name all the tournaments in which Larissa

played during the past three years. And here are just a few.

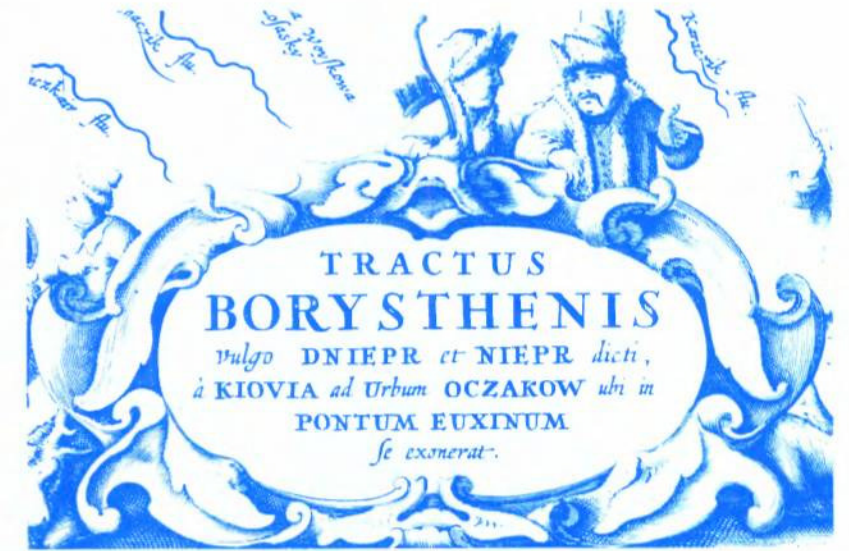
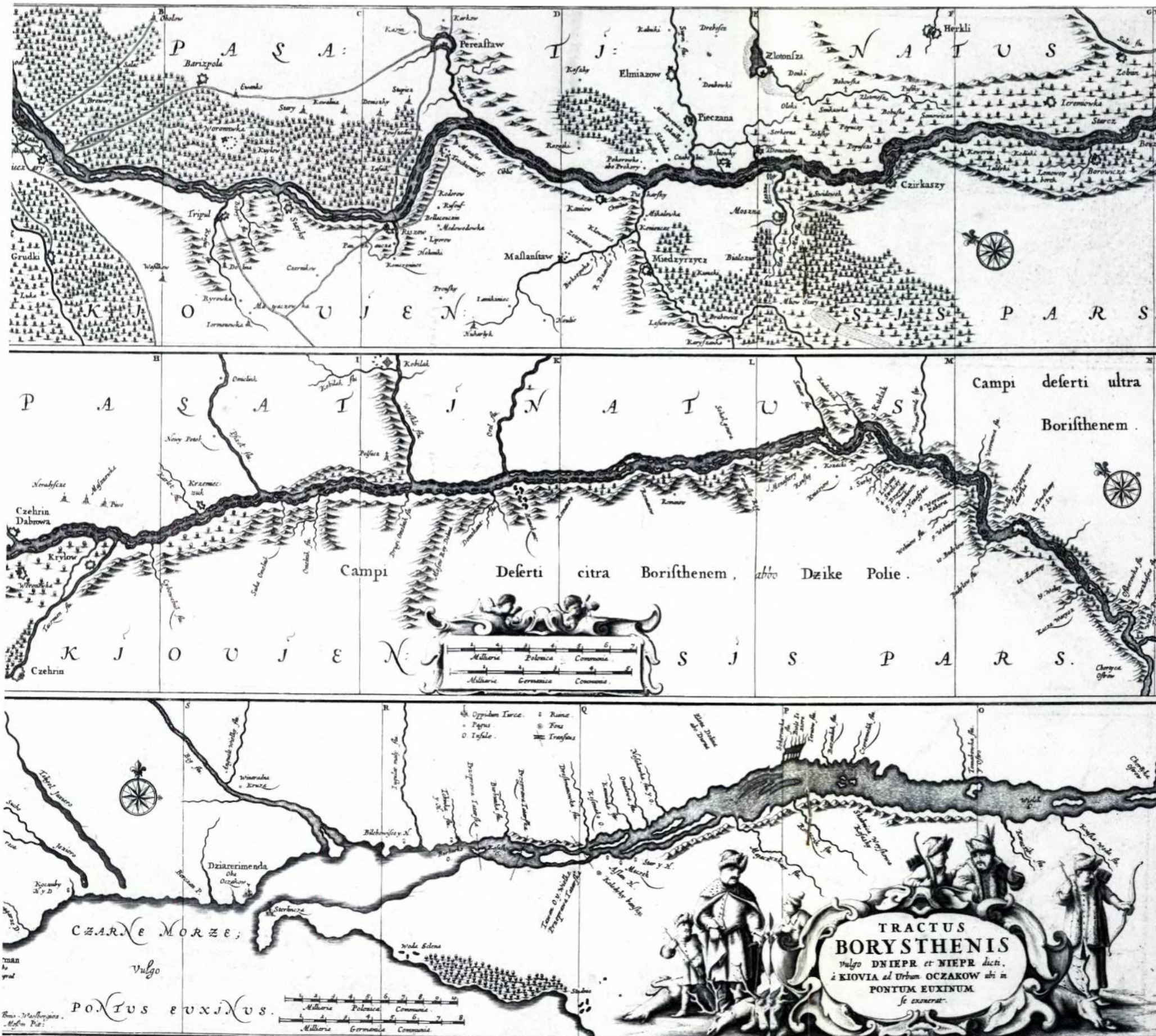
The open championship of France where she gave way only to the most experienced player Chris Evert Lloyd — 1:2. At Wimbledon the Ukrainian girl played in the pairs with Svetlana Parhomenko (whose name is Ukrainian) from Moscow. They were ranked among the eight best pairs in the world. The Junior Championship in Australia brought her the championship's title in pairs. At the "Universiad '85" — she went up to the top of the podium. At the world women's championship in pairs that was held in the United States of America in 1986 Larissa Savchenko and Svetlana Parhomenko took the bronze . . .

"Once talking about my style, specialists said that it is not yet stable. After beating a strong rival I can lose to an average player," Larissa says with a smile. "Therefore, I try to get rid of this drawback and sweat it out as they say during my workouts. I have them two times a day plus one to keep up my stamina."

Her studies also take time. She is a student at the Lviv Institute of Physical Education. "So, it is not becoming to an athlete to lag behind her fellow-students no matter how often you may go for competitions," says the girl. And despite her strenuous daily schedule she likes to read an adventure novel, to listen to some modern music and to dance.

Larissa has her own omens and believes that Monday is a hard day to start doing something. Her lucky numbers are 7 and 21. On the 7th she won at Wimbledon and on the 21st she became the European champion. But no matter, Larissa carefully prepares for every competition. The player from Lviv considers them to be consecutive stages in her preparations for the Olympic Games in 1988 where tennis players will take part for the first time.

Ihor Bachun ■



ONE OF EUROPE'S MIGHTY rivers, the Dnieper, flows south through the heart of Ukraine to the Black Sea. The Dnieper, affectionately called "Batko Dniro" or Father Dnieper by the Ukrainians, is over 1,400 miles long and, after the Volga and the Danube, the third longest European river. It is over 1 1/2 miles wide at places and drains 202,000 square miles which is almost the total area of Ukraine which is 232,000 square miles and the largest country in Europe.

Flowing majestically through the flat steppes of Ukraine the Dnieper has a high west (right) bank which is the site of the Ukrainian capital city Kiev. Other major cities on the river are Dnipropetrovsk, Zaporizhia and the seaport Kherson.

The ancient Greeks such as Herodotus, the "Father of History" some 2,500 years ago called the river Borysthenes. To the Romans it was the Danapris, to the Turks or Uzu and to the Crimean Tartars it was Eksi. The Ukrainians call it Dniro and the common English form is Dnieper.

The map Tractus Borysthenis first appeared in 1631 (H. Hondius) and subsequently in 1646 (J. Jansson), 1648-55, 1662-65, 1667 (J. Blaeu), 1680 (M. Pitt) and 1703 (Schenk & Valk). The map reproduced here is from the *English Atlas* published 1680 in Oxford, England, by Moses Pitt. It was supplied or printed by the Dutch cartographic firm or Janssonius-Waesberge. Pitt was a London bookseller who planned an 11 volume edition of J. Janssonius' *Atlas Major* but ran into financial difficulties by volume 4.

This interesting three-panel map in which Pitt combined three separate sheet maps shows the city of Kiev top left with the Pecherska Lavra Monastery (Pieczary) south of it. The river flows right (south) past Trypilia (Tripul), Kaniv (Kaniow) the burial place of poet Taras Shevchenko, to Cherkasy, Chihirin, the fortress of Kodak (Kudak) and Khortytzia Island (Chortyca Ostrov) the site of one of the famous Zaporozhian Cossack fortress capitals.

The cartouche title frame is decorated by Cossack figures drawn by Blaeu. Above the cartouche is an intriguing note about the "Treasury of the Cossack Army" (Skarbnica Woyskowa kosasky). The right side of the center panel shows the celebrated 13 rapids of the Dnieper River which falls 155 feet in 25 miles. A cossack had to survive this treacherous part of the river to call himself a Zaporozhian (Beyond the rapids, za porohy).

It is clear from the detail that this map is the work of the French engineer Guillaume Beauplan (1600-1675?) or is based on his work, although his name does not appear on it. Versions since the 1630s are based on Beauplan's research since he accurately mapped the Dnieper River and its Great Bend in 1630-47 when he lived in Ukraine.

This map is 18"x21" in size and is reproduced from the original.

Andrew Gorogovich ■



Artist — V. S. Kravchenko

NICHOLAS KOSTOMAROV

Historian of Ukraine

by
Thomas M. Prymak

NICHOLAS (MYKOLA) I. KOSTOMAROV, 1817-1885, was a central figure in the Ukrainian national awakening of the nineteenth century and one of the most widely read historians of pre-revolutionary Russia. He was a controversial university professor, the author of dozens of well-written books, and a personal friend of the poets Taras Shevchenko and Panteleimon Kulish; he was also the principal figure in the secret panslavic Brotherhood of Saints Cyril and Methodius in Kiev, and by the end of his life, a respected Russian historian and elder of the Ukrainian renaissance who was consulted by the historians, writers, and artists of a younger generation.

Nicholas, born May 4, 1817, was the son of Ivan Kostomarov, a Russian nobleman, and Tatiana Petrovna, a Ukrainian peasant girl. His mother had been a serf, but Ivan married Tatiana a year after Nicholas' birth. Ivan's personality, however, was sharp and unpleasant while Tatiana's was much more congenial. Nicholas's father wanted his son to be an admirer of Voltaire and Rousseau and a free-thinker like himself, but his mother was religious and exercised a restraining influence upon the boy. He quickly developed a vivid imagination and a great love for books and reading.

When Nicholas was only eleven, discontented servants murdered his landowning father. Relatives then deprived his mother of most of the estate that should have been hers. The young Kostomarov was thus compelled to live modestly and to attend local schools rather than more elitist ones in the capital.

In the 1830s, Kostomarov studied classics and history at the University of Kharkiv, graduating 1837. Romantic literature about Cossack times was in vogue at this institution and the young lecturer, I.I. Sreznevsky, inspired Kos-

tomarov with the idea of using traditional folksongs and ethnographic studies as historical tools. This was, in fact, the approach that Sreznevsky used in his book *Zaporozhian Antiquity* (1833-1838).

Kostomarov was already interested in the role of the common people in history and he collected the stories and historical songs of the villagers and began to use this material in his writings. Russian was then the standard literary language in those Ukrainian lands that were located within the Tsar's empire, but Kostomarov soon acquired an interest in the Ukrainian vernacular. He ventured to publish in Ukrainian a collection of his poetry (1839) and his historical novel *Sava Chaly* (1839), which dealt with the life of the Cossacks.

In the spring of 1842, Kostomarov was to defend his thesis for the masters degree. The subject was "The Causes and the Character of the Union (of the Catholic and Orthodox Churches) in Western Russia." (The Ukrainian-speaking lands under the Tsars were in those days known as Western or Little Russia.) But the local Orthodox bishop considered the work too critical of the Patriarch of Constantinople and of the Orthodox clergy and with the support of Count Uvarov, the Minister of Education, had the work publicly burned. This would have been disastrous for Kostomarov's career as a scholar, but his work was already highly respected in the university. Two years later, he successfully defended his second thesis: *On the Historical Significance of Russian Folk Poetry*. His principal subject, of course, was folklore about Cossack Ukraine.

Kostomarov's democratic views, his trips into the countryside, and his consorting with the common folk had offended some of the more conservative Kharkiv scholars and he did not receive a position at the university. In 1845,

he taught school in Rivne in Volhynia and his humane disposition and charismatic presentation of the material soon won him the admiration and respect of his students. He continued his ethnographic research and began collecting materials for a biography of Bohdan Khmelnytsky, the leader of the great seventeenth century revolt in Ukraine against the Poles.

The next summer, Kostomarov moved to Kiev where his acquaintance, the school inspector M. Yuzefovych had recently introduced him to the Ukrainian poet Panteleimon Kulish. The two men took a liking to each other. Kulish saw in Kostomarov "the future Ukrainian Tacitus;" Kostomarov in Kulish "the future Ukrainian Walter Scott." They walked and talked through the warm summer nights and discussed the glories of Cossack history. They might have appeared somewhat drunk to the passerby, but as Kulish recalled many years later; "We have drunk, but not with wine."

In 1846, Kostomarov taught history at Saint Vladimir University in Kiev and a group of Ukrainian enthusiasts gathered about him. This discussion circle included Kulish, Mykola Hulak, V.M. Bilozersky, several students, and a former serf, the painter and poet Taras Shevchenko whose mastery of the Ukrainian language and passionate lament for the unhappy lot of his country moved them all. At this same time, Kostomarov also taught at a girl's school and, before long, had fallen in love with one of his students, Alina Kragielska. The young couple became engaged.

Kostomarov and his circle discussed Cossack history, the contemporary problems of Ukrainian culture, the nature of the Russian Empire, and the burden of serfdom which lay heavily upon the bulk of the population. The discussions were carried on under the influence of western romantic ideas about the significance of national spirit and language in the make-up of the nation. Liberation, equality, revival, and brotherhood among the Slavs were popular themes. The influence of the local Poles who were in contact with Polish emigres in western Europe and were organized into conspiratorial societies dedicated to the resurrection of the old Polish Commonwealth, was especially strong. For example, the Polish poet Adam Mickiewicz thought his country to be the suffering "Christ among the nations" which would one day rise again to lead all Slavdom and, indeed, all Europe to liberty, peace, and brotherhood, and Kostomarov began to apply these "messianic" ideas to Ukraine.

A secret Brotherhood of Saints Cyril and Methodius was formed. Kostomarov drew up a program modelled on Mickiewicz's *Books of the Polish Nation and of the Polish Pilgrim*. Kostomarov's work was untitled, but from its content which was religious in tone and clearly distinguished between Russians, Poles and Ukrainians, has come to be known as the *Book of the Genesis of the Ukrainian People*.

The theme of Kostomarov's *Book* was that God had created man free, but since man refused to be governed by God, he fell into sin and, in punishment, came to be ruled by kings, tsars, and other despots. Some people had already regained their freedom, but Slavs, especially the freedom loving Ukrainians, were still oppressed by their rulers, who had largely French and German influences. Ukraine, however, would soon be resurrected and would call her Slavic brothers to liberty and salvation and would

become "an independent Republic in a Slavic Union." Kostomarov concluded: "Then all the peoples, pointing to the place on the map where Ukraine will be delineated will say: behold, the stone which the builders rejected, has become the cornerstone."

The young Panslavic visionaries never got a chance to put their ideas to the test. They were betrayed by an informer, a student named Oleksei Petrov who overheard their dreamy plans through the wall of an adjoining apartment. M. Yuzefovych, who had first introduced Kostomarov to Kulish, collaborated with the police and helped to establish Kostomarov's guilt. The members of the brotherhood were arrested and sentenced by the highest officials in the Russian capital Saint Petersburg. Tsar Nicholas I personally reviewed the case and confirmed the punishment of each offender. Shevchenko was considered the most dangerous prisoner and was thought doubly at fault since members of the imperial family, which he had so strongly criticized in his poetry, had earlier helped to buy his freedom from serfdom. He was sentenced to a life of hard labor as a common soldier in Central Asia and forbidden to write or to paint; Hulak got three years in prison followed by punitive exile; Kulish was exiled to the town of Vologda, and Kostomarov, who had broken down under interrogation, was exiled to Saratov. His fiancée's mother abruptly broke off Alina's engagement to the historian and he was left alone.

Kostomarov's exile was mainly difficult because of the isolation. His duties in Saratov proved relatively light. By 1855, he had even received permission to visit Saint Petersburg. With some difficulties he was able to continue his historical work and during his 1855 stay in the capital published his great study *Bohdan Khmelnytsky*.

In 1856, the new Tsar Alexander II amnestied the former Cyril-Methodians and Kostomarov and most of his old friends, including Shevchenko, slowly gravitated towards cosmopolitan Saint Petersburg. *Bohdan Khmelnytsky* had made Kostomarov instantly famous and he was appointed Professor of History at the University of Saint Petersburg. The appointment however, was not confirmed because of political objections to his recent book on the Russian Cossack rebel Stenka Razin. The matter went all the way to Tsar Alexander II who read the manuscript of *Stenka Razin* and liked it very much. In the end, the Tsar confirmed the historian's appointment.

Kostomarov was a brilliant lecturer and knew how to play upon the nerves of his audience arousing its imagination. His lectures were filled to capacity and even Shevchenko occasionally attended them. At the same time, Kostomarov contributed to the learned journals and in 1860 published a controversial article on *The Beginnings of Rus*." This article denied the widely-accepted theory of the Germanic or Norman origins of the old Kievan Rus' state. The article greatly agitated the theory's foremost defender, the patriotic Moscow professor, Michael Pogodin, who immediately challenged Kostomarov to a public debate.

In 1861 Shevchenko died. Kostomarov was deeply moved by this event, but did not break his ties with his remaining Kievan friends. This group had recently formed a *Hromada* or society in Saint Petersburg and had begun publishing *Osnova*. Kostomarov contributed a series of important essays, each of which delineated some aspect of the emerging Ukrainian national identity. In *Thoughts on*

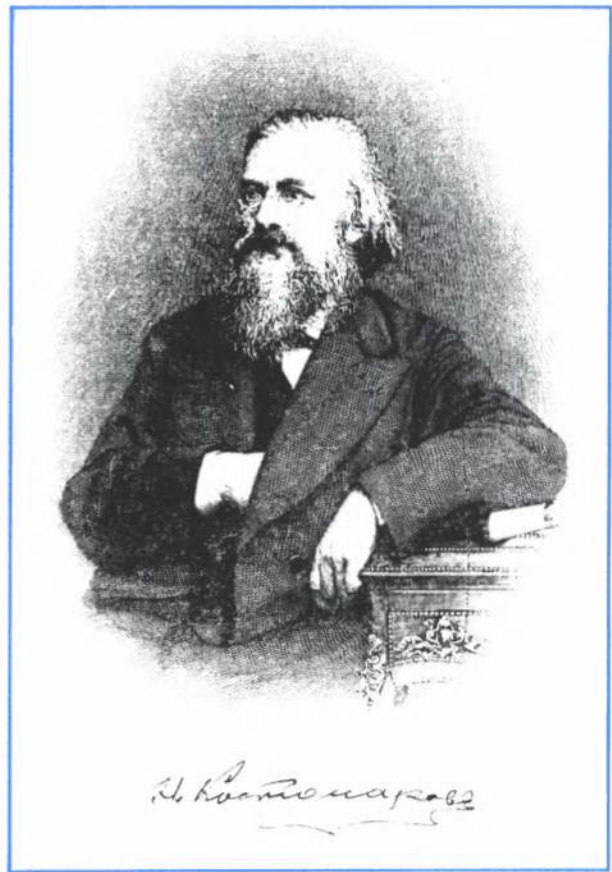
the *Federative Beginnings of Ancient Rus*, Kostomarov drew a distinction between northern Rus' and southern Rus'; in *The Characteristics of Southern Russian National History* and *Two Rus Nationalities*, he painted a rather attractive picture of the freedom-loving "southerners" (Ukrainians — Ed.) and a rather unattractive picture of the authoritarian "northerners" (Russians — Ed.). In general, Kostomarov's historical work was characterized by a typical nineteenth century idealism that had been inherited from the German social philosopher J.G. Herder. Kostomarov was always seeking the soul of the nation and looking for its psychological traits. He thought the Russians to be authoritarian by nature, the Poles aristocratic, and the Ukrainians democrats. He was always hammering away at the state and taking the side of the common people. He was at his best in describing popular revolts like those of the Cossack era. He was, moreover, in favor of the development of an independent Ukrainian national identity, but after the shock of his 1847 arrest and exile in the 1840s, he was unwilling to take political action that would sever all ties between what he called "the two Russian nationalities."

The early 1860s, the years of the Great Reforms carried out by Tsar Alexander II — the liberation of the serfs, military, judicial, administrative, and educational reforms — were the years of Kostomarov's greatest popularity. On the day of the new university act of February 8, 1861, Kostomarov read a public lecture about the Slavophile Russian writer Constantine Aksakov. This presentation was so popular that the enthusiastic audience jubilantly carried the beloved lecturer out of the hall in an armchair.

But crowds are fickle things. This same year confrontations between student demonstrators and the government closed down the university. Kostomarov and some other professors continued to lecture at the city hall, but when Kostomarov refused to discontinue his lectures upon the orders of the student committee, he was shouted and whistled down. The government then cancelled his lectures for good and retired him with a pension.

Being shouted down by crowds of angry students was not to Kostomarov's liking. Never again would he trust so completely in the virtues of the mob. "The affair of the city hall lectures," he later wrote, "made a deep impression upon me and changed my convictions considerably."

The universities of Ukraine in Kiev, Kharkiv, and Odessa all offered Kostomarov teaching positions, and the University of Kiev awarded him an honorary doctorate. But administrative pressure ensured that he remained safely away from public view and at work in the archives. Even this kind of pursuit, however, got Kostomarov into trouble, for in 1862 during a visit to Vilna his friendly relations with the local Polish intellectuals, especially with the head of the archival commission, Count Tyszkiewicz, caused the Russian nationalist press to turn sharply against him. The following year, his debunking of the popular Russian heroes Ivan Susanin and Dmitri Donskoi brought further attacks, and after the Polish insurrection of 1863, the Moscow editor Michael Katkov began a real campaign against the Ukrainian movement. The "southerners" or Ukrainians were branded as separatists and as "Mazepist" traitors to Russia who were intent upon dividing the Russian people and helping the Poles to break up the empire. In 1863, the Russian governmental authorities



Nicholas Kostomarov
Lithograph by P. F. Borel, 1859

banned the printing of the Ukrainian language which they considered "a Little Russian dialect" with an admixture of Polish loan words.

Kostomarov was, of course, deeply disturbed by the new government ban and in a private letter of January 8, 1877, to Michael Drahomanov, called it "barbaric," though he also expressed the hope that the prohibition would sooner or later be lifted. Meanwhile, he continued publishing in Russian. In the 1870s his *Collected Works* appeared in many volumes and he published a highly popular *History of Russia in the Lives of its Principal Figures*. Like several other Ukrainian writers in the Russian Empire, he agreed to have some of his work published in the Ukrainian language in Austrian Galicia where the Russian ban did not extend. Thus his *History of Ukraine in the Lives of its Principal Figures* appeared in a three volume Ukrainian translation by O. Barvinsky (Lviv, 1875-1878).

On a more personal level, in 1875 Kostomarov was finally reunited with his beloved Alina, who by this time was a widow with three children by another husband. But Kostomarov loved her still and not long afterward they were finally married. The last decade of the historian's life was considerably brightened by the care and affection of Alina and her children.

In the early 1880s, the Russian government showed some hesitation in the full application of its ban on the printing of the Ukrainian language. The Russian terrorist movement was then very active in the Ukrainian provinces and some administrators felt that the desired results were not being achieved. Moreover, political emigres in

western Europe like M. Drahomanov were now openly demanding that the Russian Empire be reorganized into a democratic federation of states. Kostomarov immediately made use of the opportunity to argue that there was no harm in allowing at least the publication of simple textbooks and readers for the common people in their native language. Afterwards, they might read Russian as did the educated classes. Banning such activities, Kostomarov argued, amounted to banning education and progress and would only lead to more radical demands from political emigres and to more violence.

In disassociating himself from the political demands of emigres like Drahomanov, Kostomarov hoped to pacify the Russian government and protect Ukrainian activities in the homeland from further repressive measures. His tactic was to avoid politics and concentrate on purely cultural matters. This cautious cultural approach, which came to be known after the title of one of Kostomarov's articles as *Ukrainofilstvo* or "Ukrainophilism," for the next twenty-five years became the principal tendency of the Ukrainian national movement in the Russian Empire. Its near monopoly was only broken after the Russian revolution of 1905.

Kostomarov had been having eye problems for many years, and by the 1880s was almost blind. He continued to struggle on, however, and in 1881, in spite of being knocked down by a carriage while crossing a Saint Petersburg street, was still able to attend a great archeological congress held in the Georgian capital of Tiflis. He was warmly received at this congress and distinguished foreign scholars gave addresses in his honor.

The Tiflis reception was Kostomarov's last triumph. In 1884 another carriage hit him and this time he did not recover. He lingered for several months encouraged by the support of his family and friends, but on April 7, 1885, finally died. The entire Saint Petersburg Ukrainian community and large numbers of Russian friends and admirers attended the funeral. His passing was mourned from the mists of Saint Petersburg to the foothills of the Carpathians in Ukraine.

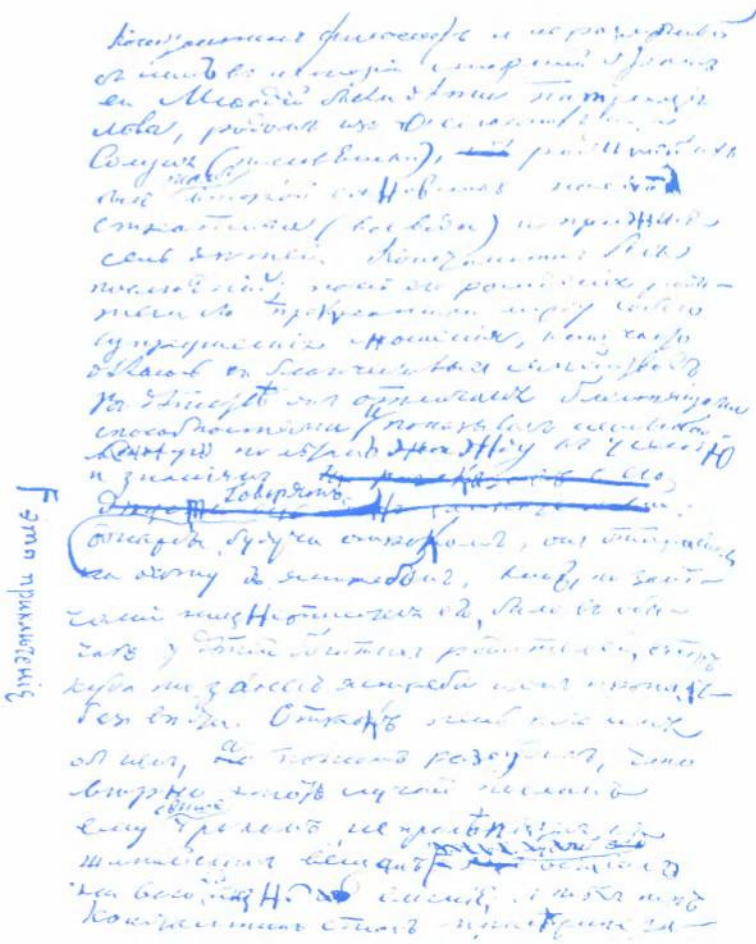
Kostomarov's legacy had many sides to it and not all of these were fully understood during his lifetime. In fact, before the great revolution of 1917 he was known as the populist and democrat who had become the most widely-read historian in the Russian Empire, while at the same time his populism and feeling for democracy were held to be limited by his moderation and his religious sensitivities. For a considerable period he was also known as the pre-eminent spokesman for the Ukrainian national movement in the Russian Empire, but here too his caution and narrowing of *Ukrainstvo* to cultural and educational activities were thought to put a limit upon his legacy. He was perhaps, more Ukrainian than Russian, though he was hesitant to say so himself.

It was only after the revolution had opened the archives of the Tsar's political police and revealed the original text of the nearly forgotten *Books of the Genesis of the Ukrainian People* that the clarity and consistency of Kostomarov's ultimate goals became completely apparent. Thus in the 1920s, the Ukrainian historian Michael Hrushevsky compared the principles of Kostomarov's *Books of the Genesis of the Ukrainian People* with the content of his voluminous

historical and polemical tracts and wrote that the moderation or "opportunism" of Kostomarov's later years did not outweigh his principled and uncompromising protest in the area of social questions. Similarly, the restraints that Kostomarov had placed upon the free development of Ukrainian nationality did not prevent him from being, as Hrushevsky put it, "the father of a New Ukraine." ■

Bibliographical Notes

Literature in English on Kostomarov is very limited. Of his numerous historical works, only his study of the Cossack Hetman of Ukraine, Ivan Mazepa, is available in a paraphrasing English translation. (Kostomarov was very critical of the aristocratic Mazepa.) See E. Melchior de Vogue, *The True Story of Mazepa*, trans. J. Millington (London, 1884). Kostomarov's plan for a Ukrainian-centred Panslav federation is available in the original Russian with translations into both modern Ukrainian and English. See K. Kostiv, *Knysh butnia ukrainskoho nansdu* (Toronto: Shevchenko Scientific Society, 1980). There is a brief biographical outline in Dennis Papazian, "N.I. Kostomarov and the Cyril-Methodian Ideology," *Russian Review*, XXIX, 1 (1970), 59-73. For more extensive treatment, one must consult the Soviet studies by L.K. Polukhin (in Ukrainian) and Ju. A. Pynchuk (in Russian). The fullest emigre biography remains Dmytro Doroshenko's lucid Ukrainian language *Mykola Ivanovych Kostomarov* (Leipzig: Ukrainska nakladnia, 1930). Also see Ivan M. Myhul, "M.I. Kostomarov in recent Soviet Ukrainian Historiography," *Laurentian University Review*, X, 1 (1977), 85-95.



Kostomarov manuscript





Ivan Vahylevich
1811-1866

THE YEAR 1986 MARKED the 175th anniversary of the birth of Ivan Vahylevich, a Ukrainian poet, folklorist, ethnographer and philologist. His creative activities are closely linked to Galicia (Halychyna), which made a tangible contribution to the advancement of Ukrainian culture and literature there, along with asserting the spoken and written Ukrainian language. This man of letters belongs to a glorious group of Ukrainian democratic enlighteners whose names are recalled with gratitude today.

Ivan Vahylevich was born September 2, 1811 in Yasen Horishny, a Ukrainian village on the Limnytsia River in Ivano Frankivsk province, at a time of the year which makes Subcarpathia (Prykarpattya) especially charming. His father was a local priest, and Ivan grew up nourished by the bewitching surroundings, and by all those beautiful folk songs. He developed a special liking for the "kolyadky" carols. Ivan Vahylevich would write: "I remember that when I was a boy of 14, I would, on more than one occasion, counter to my parents' will, walk late at night all the way from Stanislav (currently, Ivano-Frankivsk — J.S.) to my home, in order to attend the carol ceremonies, and to feel myself a strong and daring young fellow. It is quite possible that those enthralling folk poetic pieces, with their special, singular contents, gave the impetus to my imagination I needed so badly, that they awakened my soul from slumber. They may have actually placed the pen in my hand." Ever since, folk poetry remained a dominating stimulus in Vahylevich's creative life, finding reflection in his literary works, educational activities and scholarly achievements . . .

Try to picture Lviv the way it was in the first half of the past century, with its narrow winding streets, damp slippery cobblestones, and gothic buildings. Both Lviv University and the Seminary, the city's two principal educational establishments, taught the students in a "foreign

Undying Talent of Ivan Vahylevich

tongue" — an artificial "lingo," meant to demonstrate the "debility" of Ukrainian culture. Local intellectuals scorned their native language — that "Ruthenian" (as the Ukrainian language was referred to in the Western Ukrainian territories at the period) tongue of the peasants. Ivan Vahylevich, then a seminary student, saw and understood all this. From 1830 to 1838 Vahylevich was at Lviv University.

In 1829, he met with Markian Shashkevich, a man who turned out to share all of his ideas. The two promptly became close friends. There were three of them later — Shashkevich, Vahylevich and Holovatsky — whom their "Polonized" friends ironically nicknamed the "Ruthenian Trio" (Ruthenian is an old name for Ukrainians). With time, however, the appellation lost all its irony, because the trio, subsequently joined by other talented men of letters, went down in the history of Ukrainian culture. As a member of the group whose activities were aimed at resolving patriotic, essentially people's tasks in the sociopolitical and cultural domain, Ivan Vahylevich chose the Slavic pen name of Dalibor. Markian Shashkevich and Holovatsky followed suit, assuming respectively the pseudonyms of Ruslan and Yaroslav.

The acme of this creative friendship, youthful aspiration and energetic effort in the name of the downtrodden common folk, groaning as they were under the yoke of national and social oppression, was the appearance in print, 150 years ago in 1837, of the Almanac *Rusalka Dnistrovaya* (The Dniester Mermaid). The Book Study Department of the Central Reference Library under the Ukrainian Academy of Sciences preserves several copies of this book. Almost as soon as it was off the press, the Almanac became a bibliographic rarity, banned by the Galician Austrian censors at the time. Today, its surviving copies serve as unemotional and informative historical witnesses, but just try to imagine the emotional storm this book caused in the hearts of the first readers, and within the official circles! Academician Olexander Biletsky wrote: "*Rusalka Dnistrovaya*, made up by more than 50 per cent of folk literature . . . proved a militant herald defending the rights of the Ukrainian people."

Ivan Vahylevich was among the active co-authors of this literary collection. In fact, he single-handedly compiled the Almanac's Chapter I, entitled *Folk Songs*. Besides, he wrote the introductory review, *Foreword Concerning Ruthenian Folk Songs*, which was a small and yet significant component of one large, remarkably valuable literary creation.

His Foreword is permeated with the concept of general-Ukrainian unification and an all-pervading love and respect for national Ukrainian culture. It further reflects the history of the Ukrainian people, the latter's struggle, hopes and sufferings. Wrathfully, the author lashes out at the period of serfdom. He reminds the reader of the tears and groans of serfs, and of the unrestrained violence and arbitrary rule of feudal lords. One can easily read between the lines of this literary survey, because Ivan Vahylevich made no secret of his impassioned opposition to the existing social order.

Among other things, the author tried to characterize the folk oral genres: historical "duma" ballads; lyrical songs; ritual tunes (e.g., "kolyadky," of which he had gathered a total of 280!); "vesnyanky" spring carols, wedding songs and lullabies.

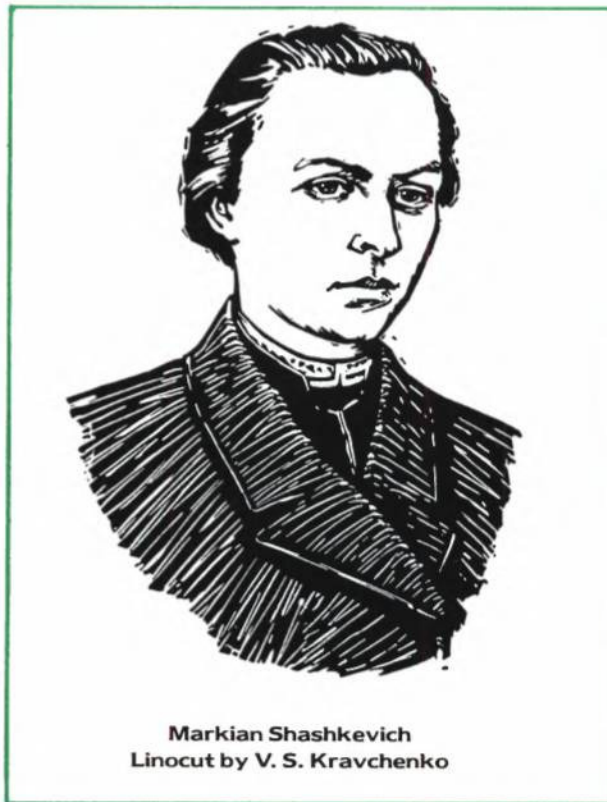
Their search for folk tunes took Vahylevich and his friends almost all over Subcarpathia (Prykarpattya). As a matter of fact, Ivan Vahylevich combined his quest as a folklorist with untiring enlightening activities. Once he was even arrested and sent home, to be placed under "parental surveillance," lest he should "hang around villages, inciting the populace," Yakiv Holovatsky, a friend of his, would recollect later.

Without doubt, Vahylevich voiced the opinion of all of the Ruthenian Trio adherents when he declared that the people's creative endeavors were one "grand memorial" which "stands now, and will remain standing long after we and our children are gone."

Composition is the title of the chapter containing Vahylevich's two original creations — the poem *Matei*, and the tale in verse *Zhulyn and Kylyna*. According to researchers, the latter came out as "the first example of the classic ballad in Western Ukrainian literature." Both literary works are permeated with folk romanticism. *Matei*, the "gray-haired leader of thousands of strong and daring young warriors," emerges as a powerful folk personage, reminiscent of heroes born of people's legends, handed down by generations.

The language of these two creations is livened up by abundant colloquialisms, rich in folk poetics and old inimicable parables. In Galicia at that reactionary political period, works by Vahylevich and Shashkevich, with their obvious adherence to folk poetic talent, proved in glaring contrast to the official "orientation," just as the authors' "Ruthenian sympathies" were regarded as "revolutionistic." Correspondingly, such men of letters became "suspects" and encountered all kinds of bureaucratic obstacles, even barely disguised persecution, on the part of the authorities.

It was with impassioned hopes that Ivan Vahylevich turned to the other Slavic peoples and their fraternal cultures. He made a prose translation of the famous Old Rus epic *The Lay of the Host of Igor*, and of fragments of Y. Kollar's poem *The Daughter of Glory*. He actively corresponded with such learned Slavists and folklorists as P. Shafarik, M. Pogodin, O. Bodyansky, and I. Sreznevsky.



Markian Shashkevich
Linocut by V. S. Kravchenko

Vahylevich published scholarly articles in Slavic journals — it was thus his ethnographic essays on the Carpathian caves, Hutsuls and Boykos appeared in print. Among his creative accomplishments are the *Dictionary of the South-Ruthenian Language*, and *Notes on Ruthenian Literature* (the latter contains a survey of Ukrainian literary progress — something never before endeavored in Galicia). He was a genuine and knowledgeable admirer of Taras Shevchenko, and propagated his works.

The gifted scholar used his works, particularly linguistic essays, to time and again proclaim his conception of the Ukrainian people's unity "from the Carpathians to the Dinets." From 1846 to 1848 he was a priest in Zolochiv region.

After the authorities closed down the Ukrainian-Polish magazine *The Ruthenian Diary* (Rusky Dnevnyk) in 1848, following a period of intense bureaucratic persecution, its editor, and author of *Matei*, Ivan Vahylevich, was forced to abandon literary work, except for occasional Polish philological studies, when on staff at the Lviv Archives. Failures and poverty haunted him until his death on May 10, 1866.

Ivan Franko described him as one of the "first to awaken people's spirits in Galicia." The name and creative activities of Ivan Vahylevich are deeply respected in Ukraine today. The 8-volume *History of Ukrainian Literature* contains a separate chapter on the Ruthenian Trio and an entire section therein is dedicated to Vahylevich. His works continue to be published in his native land. They are presented in the 6-volume *Anthology of Ukrainian Poetry* (vol. 2). Not so long ago, an extensive, and quite informative collection of Ukrainian songs borrowed from Vahylevich's records came off the press.

Julia Solod, Candidate of Science (Philology) ■

Ruthenian Trinity and the 1837 Dniester Mermaid



THE RUTHENIAN TRIO (or Trinity) was a group of three young writers and priests who lit the spark that created the Ukrainian national awakening in western Ukraine with the book the *Dniester Mermaid* in 1837. The three members included Markian Shashkevich (1811-43), Ivan Vahylevich (1811-66) and Yakiv Holovatsky (1814-88). This year is the 150th anniversary of the famous book *Rusalka Dnistrovaya* (Dniester Mermaid) which they published in Ukrainian, despite censorship in the Austro-Hungarian Empire. This was three years before Taras Shevchenko's celebrated *Kobzar* was printed.

According to Dmytro Chyzhevsky in his *History of Ukrainian Literature* (Littleton, Col.: Ukrainian Academic Press, 1975) Shashkevich expressed the vital role literature played in national life:

"The literature of every nation is its very life. It is the way the nation thinks, it is the reflection of its soul. It should spring up and mature within the nation itself. Literature is the first requirement of every nation."

Markian Shashkevich

The fate of the three members of the Ruthenian Trio was unfortunate says Chyzhevsky. Shashkevich died prematurely. It was left for other Ukrainian writers, such as Ivan Franko, to take over the leadership of literature in western Ukraine.

An interesting article on Vahylevich is "Ivan Vahylevich (1811-1866) and the Ukrainian National Identity," by Peter Brock in *Canadian Slavonic Papers*, vol. 14 no. 2, 1972, p. 153-190, bibliog. Editor ■



Farmers of Gonzalves with author Metro Staroschak (left of horses).

Visiting the Ukrainian Orthodox Colonies of Brazil

by Metro Staroschak
October 16-31, 1986

THE UKRAINIAN ORTHODOX LEAGUE in Western Pennsylvania a few years ago became aware of the tremendous need of the Ukrainian Orthodox community in Brazil. Both material and moral support was greatly needed so our parishes collected a ton and a half of clothing and raised about \$2,000 through sales of *varenyky*. These were sent to Brazil by a committee chaired by Metro Staroschak.

At the parish of St. Vladimir of S.S. Pittsburgh, Katherine Kiray organized and chaired a committee that earned \$1,820.00 from the sales of *Varenyky* (Pyrohy). This money was sent directly to the Consistory of the Ukrainian Orthodox Church in Brazil.

This campaign was initiated by St. Mary's U.O.L. Chapter of McKees Rocks and was chaired by Metro Staroschak.

A year had passed since the inception of this successful campaign. there were some negative voices questioning the necessity of help. Joanne and Metro Staroschak, who because of their close involvement in this humanitarian project, decided to make a personal trip at their own expense, to observe the current existing conditions of the Ukrainian Orthodox colonies in Brazil.

Joanne Staroschak, a Vice President of the United Ukrainian Orthodox Sisterhood of U.S.A., was delegated to represent the organization on her tour in Brazil. To assure the success of this trip as a fact-finding and informative mission of the status-quo of the colonies, it was necessary to coordinate this effort with the Ukrainian Autocephalous Orthodox Consistory of Brazil.

Secretary, Stephan Plahtyn in cooperation with Dean Fr. Mykola Milost planned the itinerary of our visit to our colonies. The success of our tour, to a great measure, can be attributed to their thorough planning.

The colonies were alerted of our impending visit and responded with enthusiasm and in great numbers. These people were deeply moved that someone was making a special visit to see them with a sincere desire to help. On our arrival to Curitiba from Rio de Janeiro, Secretary Stephan Plahtyn, of the Brazil Consistory, welcomed us to Brazil at the airport. He acted as our host, our guide and chauffeur for the 15 days that we spent in Brazil. Dean Dr. Mykola Mylost and his Pani Paulina paid us a visit the same evening to officially welcome us and gave his blessing to us for a fruitful and successful tour of the colonies.

Apcarana

The next day we were off on our marathon tour visiting our colonies as scheduled by the Consistory of Brazil. Apcarana, our first colony, over 400 miles north of Curitiba was reached by bus on a 7 hour journey through fog and rain. We arrived late in the evening and were welcomed by a delegation from the Holy Protectoras Parish and their gracious pastor, Fr. Eugene Harachuk at the bus station.

The next day (Sunday, Oct. 18), we attended the Divine Liturgy and were warmly greeted by Fr. Harachuk in church. Fr. Harachuk also invited us to the parish dinner as their honored guests. During the dinner Joanne extended greetings to the parishioners from the United Ukrainian Orthodox Sisterhood of U.S.A., the U.O.L. Chapters of Western Pa., and all the parishes that have helped them with packaging and finances.

A young English language student, Tania Lesiuk, surprised us by welcoming us in both Ukrainian and English language and presented Joanne with a bouquet of flowers. The audience then sang "Mnohaya Lita" in Ukrainian and in Portuguese.

At the conclusion of the dinner Fr. E. Harachuk invited us to his living quarters immediately adjoining the rear of the Ukrainian Club where the dinner was held. This location and the limited space provides neither adequate living space nor any privacy for father or his family of five . . . his three children range from the age of 2-10. The oldest son is retarded. This is an added burden on father's meager pay of \$30 per month.

Fr. Harachuk serves two other parishes 250-300 miles away which he serves by commuting there by bus. Our visit with Fr. Harachuk was brief unfortunately for there was so much that Father wanted to tell us and we in turn needed to know about the life of our clergy and their faithful. We bid Father and his Pani farewell and were off on our return trip to Curitiba.

We relaxed in the bus and enjoyed the grandeur of the mountainous winding roads, and the red soil and the stones projecting to mar its beauty. Stephan, our companion, pointed out the colorful coffee plantations, the wheat, bean and corn fields. Potatoes, we were told, do not grow well in this soil. We arrived late that night weary and ready to retire knowing that again tomorrow we would be in for another long and hectic day of traveling to Zangada do Sul.

Zangada do Sul

Today, October the 19, 1986 Stephan Plahtyn drove us to the colony of Zangada do Sul over 350 miles southeast

of Curitiba. The roads were treacherous, rough, stone and mud roads making it impossible to reach our destination that day. We spent the night at a small town of Da Victoria, as guests of Fr. Peter Blashchyshyn. Fr. Peter is a young priest, 36 years-of-age, very energetic and completely dedicated to his faithful in the colonies. His Pani Matka Anna is equally dedicated to her church and people. They have a son of 7 months. Fr. Peter receives a salary of \$30 per month for the 4 parishes that he serves 250-350 miles from his home. He informed us that a moleben would be served for our health tomorrow in his local parish of Holy Ghost and also have an opportunity to meet and talk to his parishioners.

The next morning as we arrived at the church the people of this colony were waiting to greet us and expressed their gratitude for the clothing they received from our parish of St. Mary's in McKees Rock.

After the moleben served for our good spiritual and physical health by Fr. Peter we were served a dinner of planks of wood to take the place of tables. These good people gave generously of what little they had and we truly appreciated their hospitality. We will always remember these people that have touched our hearts with their Christian goodness.

Joanne extended our best wishes to them and reminded them to remember their Ukrainian roots, their Ukrainian language, their faith and traditions. This will keep them from being lost in the sea of Portuguese assimilation. We noticed that some of the people were crying, when questioned as to why these tears one of the parishioners replied, "we are not crying because we are poor but rather that we would make-known their unfortunate flight to the Ukrainians of America and Canada.

We also asked them as to whether they had received the packages from our parish they replied in unison that they had and are wearing those clothes today. We noticed that Fr. Peter was dressed in a pair of trousers and coat that did not match. Fr. Peter later told us that he received these clothes from the packages sent by us and later found a pair of shoes in the future packages that fitted him. These are his only clothing that he wears in attending the church services.

Since we returned home from Brazil, Fr. Blashchyshyn has written us a interesting letter and an encouraging one about this parish that felt so neglected and forgotten. Fr. Peter writes "since you returned home major changes have taken place in the colonies you visited . . . in Zangada do Sul, the men have filled all the vacancies on the parish board, the women have reactivated their sisterhood and have elected new officers, they young people have a new sense of pride in their Ukrainian heritage and are learning the Ukrainian language." Father continues: "I have started Saturday classes teaching the Ukrainian language, religious instructions, religious and Ukrainian folk songs and also providing recreation for both the young and the old" . . . Father Peter concludes his letter saying "Though your stay was very short, the results are tremendous . . . You have awakened and instilled a new sense of self-respect and dignity within them, you have restored their faith and confidence in themselves and in their Ukrainian brethren in the free world."

This parish of Zangada do Sul was a small wooden church built in 1929 and is in need of major repairs that

they themselves can do if they had the money for the materials. Time was of the essence and we had to leave these good people at 3 p.m. as we had another 5 hours of driving to our next colony. We spent the night at a small town of Irati to rest our weary bones and would continue our journey next day to Gonzalves Junior.

Gonzalves Junior

While enroute to this colony we observed small box-like homes approximately 10'x12' . . . some without windows and others without doors that housed families of 6-8 people.

On our arrival we were welcomed by the parish, men, women and children that greeted us dressed in the clothing they received from their sister parish of Sts. Peter and Paul of Carnegie, Pa. The drive for this clothing was initiated by the U.O.L. Chapter which was chaired by Elizabeth Mitchell and had the support of their pastor Dr. Miroslav Hlynsky and his Pani Dobrodyka Olga.

This colony of Sts. Pete and Paul organized in 1929 and built its small wooden church and continued to worship and pray in their same church today. They came in dozens of horse-drawn wagons from the surrounding areas . . . and most of them barefooted or at best in rubber sandals . . . these people just do not have the money to purchase shoes . . . Many also came by foot from a distance of 10 miles over hills and rough terrain.

The interior of their church was painted by a German artist and supervised by a Ukrainian artist to assure the authenticity of the icons, the iconostas and the large painting of the Last Supper. Even though this painting was done 50 years ago it has the appearance of a newly-painted work. These paintings are, and continue to be, a tourist attraction . . . it is amazing how such beauty was portrayed and accomplished on narrow grooved wooden boards.

The parishioners are proud of their church, however, they are concerned about the preservation of the paintings. The roof of the church leaks and the outside walls have deteriorated and must also be replaced. These good people lack the finances to purchase materials.

The history of this colony is unique and interesting which can be traced to its organizer and innovator Dr. Dmytro Sydletsy. He was the second priest to be assigned to Brazil by Metropolitan John Theodorovich in the late 20's. Fr. Sydletsy was an energetic and creative organizer who immediately, upon his arrival in Brazil, proceeded to activate the spiritual, the national the cultural life of the colony.

He organized 2 Cossack groups of 85 men and 1 womens group of 85 that were completely attired in Ukrainian costumes. They would march so dressed every Sunday on foot and on horses to attend church services. These groups totaling of some 250 people, also acted in the capacity of an educational and cultural body that presented plays, concerts, teaching the Ukrainian language in church schools and fostering the customs and traditions of their ancestors to all the colonies in the surrounding area. Fr. Sydletsy's interesting and constructive program captivated the hearts and minds of the Ukrainians in Brazil. Enthusiasm had no bounds and progress in the spiritual, the national and the cultural life made tremendous gains. The future looked bright and promising . . . suddenly an unforeseen tragedy occurred. A reactionary government came into power in Brazil in 1934-1945. Prohibiting the use of all eth-

nic languages in schools and even in churches. The Ukrainian schools at the parishes were discontinued and all its organizations were dissolved. This intolerant government wa very destructive to the budding life of the Ukrainian colonies. Our married priests were discriminated against by this pro-Catholic regime, and even by some of the Ukrainian Orthodox Clergy and the intelligensia could not be productive under these existing conditions and immigrated to the U.S.A. and Canada.

Dr. Sydletsy, in his anguish, writes to Very Rev. Bilon in the U.S.A., "Dear Father this repressive law and government is destroying our Ukrainian Orthodox Churches, our national and cultural life and our youth is being lost into Portuguese assimilation and is leaving their church and organizations. I am deeply concerned about the future of our churches in Brazil."

This history was passed on to us by those that were a part of this era that played havoc with the life of the Ukrainians in Brazil and obviously their life has not improved much since those tragic days. Joanne again encountered these people to be true to their faith, their heritage and preserve their Ukrainian language. We assured them that they are not forgotten and more help would be coming from their brethern in the free world.

Palmital

The roads to Palmital were better than most that we had traveled. We were delayed by the crews that were working on improving these causing us to arrive later than we planned. We arrived late that evening and were met by Joseph Bury and a delegation. Mr. Bury and his pleasant wife invited us to be their guests for the night. They have 6 children living and lost 3 at an early age.

The home of the Bury family is slightly larger than the others that we had seen . . . It was built of wood and poorly constructed. There were no additional interior walls or insulation just the bare boards enclosing the home, with gapping holes exposing the occupants to the winds, cold and rains. There is no heating facilities even during cold weather which is typical throughout Brazil. The Bury family considered themselves fortunate for they now have electricity in their home which was installed four years ago.

We were somewhat concerned as to where we would sleep that night as there were only three beds for the Bury family of eight and we made a total of 10. We were told that some of the children usually sleep on the floor. We were taken to our small cold room and we prepared to retire early under the cover of the "paryna," to keep warm as the night was cold. In this room with one light bulb hanging from the ceiling and the cold wind blowing through the holes in the walls, we were listening and reviewing some of the tapes that we had recorded of our talks in the colonies that we had visited. We were surprised, when a young lady unceremoniously came into our room and informed us that she was a local Ukrainian teacher and invited us to visit her class now in session.

After stumbling in the dark to reach the dimly lite hall a hundred yards from our residence 15 young students ranging from the age of 10-16 were studying the Ukrainian language. These young people had worked in the fields all day and now from 7 p.m. to 10 p.m. were endeavoring to learn Ukrainian. We admired these young people and encouraged and commended them for their initiative and desire

to learn their Ukrainian language and of their rich faith and heritage. Their teacher, Anna Fialka, informed us that they are in need of primary books for the teacher and the students. She also requested a tape of Ukrainian Christmas carols as she only knew one carol, Boh Predvichny and is preparing the students to carol at the homes of the people of the colonies. Upon returning to our room that same evening Joanne taped 5 Ukrainian Christmas and 5 folk songs on our recorder and presented the tape to a very grateful young lady the next morning.

While we were speaking to the mass of people assembled to greet us at their church that is being constructed someone in the audience mentioned that this church would replace the old wooden church brought from another location. This aroused our curiosity and Joanne asked the woman as to the origin of the old church.

We were told an interesting story of the original church and the origin of the colony of Palmital. The history of this colony had its origin in another location hundreds of miles away from the present location. The colony stayed five years in its original area where the soil was very poor and unproductive. A long drought added to the misery and suffering of the colony and they were faced with extinction by starvation and were forced to leave this area and seek better land for their survival. The entire colony loaded their cattle, poultry, their meager belongings and families on their wagons, dismantled their small wooden church taking this holy temple with them to their new location. They then proceeded on what was to be a very difficult and treacherous journey through the wilderness and jungles of Brazil. Many children and adults perished from the poisonous snake bites. Others died of disease, exposure and hunger on this long and dangerous journey. After hundreds of miles and a great loss of life to the colony, they settled in what is their present location of Palmital.

Here they built primitive homes, reassembled their old wooden church, and with faith in God and perseverance started life anew. This temple of worship that had served the colony for over half a century had deteriorated and is now being replaced with a new brick structure which they hope will be completed in time for the celebration of the Millennium of Ukrainian Christianity in 1988. This dream however, will not be realized without the financial support of the Ukrainians from America and Canada. These hard-working farmers simply do not have the money necessary to purchase the materials to complete the church. To date they only have the bare walls completed, no windows, doors, and the roof is only in the process of being constructed. Work on the interior of the church has not started.

I can still see all of the people gathered in front of their church-to-be proudly saying, "This is our church and the church of our children." This colony had the greatest number of children that we had seen in our visits in Brazil. . . They presented a great potential for the future of the Ukrainian Orthodox Church in Brazil. . . They have several possible candidates for the priesthood.

Joanne presented the president of the parish with a check of \$200.00 from St. Mary's Orthodox Church of McKees Rock, Pa. to help them with the building of their church of St. Michael the Archangel. The people thanked us for this contribution and also expressed their gratitude to the U.O.L. Chapters of Sts. Peter and Paul of Lyndora for the clothing sent to them.

Leaving the good people whom we visited was regretful. We wanted to stay longer and listen to these people who suffered so much and yet retained their faith and hope for a better future. The memory of these dear loving people will remain with us always.

It was mid-afternoon and we had to leave if we were to return in time to Curitiba for an important meeting that was scheduled in the Cathedral of St. Dmytria for the following day.

Curitiba

Curitiba was the climax of our exhaustive and successful tour of the colonies. Today, October 24, 1986, at the Cathedral of St. Dmytria, 36 delegates representing 12 colonies assembled to participate in a history-making conclave. These delegates coming from remote colonies hundreds of miles from Curitiba would help to create the first United Ukrainian Orthodox Sisterhood of Brazil. In our visits to these distant colonies we impressed the importance of their participation in this meeting.

At the dinner, on the parish grounds, prepared by the Sisterhood of St. Dmytria, over 2200 people enjoyed the warm hospitality of our Brazilian hosts.

The newly-elected President A. Orishchin of the United Sisterhood in Brazil extended her best wishes to us for a safe journey home and presented Joanne with a beautiful bouquet of flowers. The audience sang Mnohaya Lyta to their departing guests from the U.S.A. upon returning home from our tour of the Ukrainian Orthodox colonies of Brazil we were haunted by so many poignant memories! . . . We remember the good-hearted industrious farmer trying desperately to eke out a living from his hilly, rocky land and poor soil . . . We remember the sincere gratitude for the clothing that they had received from America and Canada . . . We remember their small box-like homes . . . We remember their old small wooden churches that have deteriorated from age and are in dire need of major repairs that they can not afford . . . We remember our dedicated clergy that serve three and four parishes each month, commuting 400-500 miles each week to remote areas of Brazil . . . We remember the small children with smiling faces shyly extending their hands to greet us . . . We remember the teenagers pleasurably asking for financial assistance to further their education . . . There are so many things that we remember of this fact-finding and mission of mercy that we embarked upon . . . however, most of all we remember our promise to these trusting-needy people that we would not forget them nor would their brethren in the free world of America and Canada. Oh yes, we remember! We in turn ask that all of the Ukrainians of America and Canada that are blessed with all the necessities of life and many luxuries, remember their fellow-needy Ukrainians in Brazil . . . As we approach the Easter season be generous and send your "pysanka" donation to these unfortunately people. Mail your contribution to . . . The United Ukrainian Orthodox Sisterhood of U.S.A., c/o Mrs. Valentina Kuzmich, 203-63 27th Ave., Bayside, NY 11360. All donations are tax deductible.

For showing of video tape of this trip of the colonies or the narration on tape please write to: Metro Staroschak, 125 Bellmawr Dr., McKees Rocks, PA 15136. Telephone (412) 331-5242. ■

Shumuk's Life Sentence

Imagine for a moment German-occupied Eastern Europe. A village is burned down in retaliation for the actions of Soviet partisans. A man, formerly a communist but now disillusioned with Soviet-style communism, decides to throw in his lot with Ukrainian guerrillas, first against the Nazis, later against the Soviets. He finds certain facets of that guerrilla movement objectionable. It possesses a security service that metes out its own justice, for example. Before long, however, even this cause is well-nigh hopeless. The Red Army is on its march westward. The man wanders from village to village with his companions and is eventually captured by Soviet troops. He has killed no one, and unlike many of his contemporaries, he has retained his reason and faith in humanity despite the slaughter of the war years.

It is now 1984. That same man has been incarcerated within the Soviet labour camp system, with two brief breaks, since 1945. He is now in exile in Mordovia, a thankless existence. He is dying. The Canadian government has twice offered him immigrant status. His nephew in Vancouver has continued to protest his treatment at the hands of the Soviets. He is informed that his uncle is a "war criminal" and a collaborator with the Nazi occupation regime.

Fortunately for the man — and we will now introduce him as Danylo Shumuk — his memoirs have reached the West, and the first English language edition has been published by the University of Alberta's Canadian Institute of Ukrainian Studies.

Perhaps the most striking feature of the book is that it illustrates poignantly the dilemma of a man caught between two great totalitarian sys-

tems of government: Nazi Germany and the Soviet Union. The systems are larger than the individuals that comprise them. One mercifully was vanquished (largely by the other). But the Soviet system remains and seeks to silence those voices of protest that sing out in the vast darkness of the camp system. In truth, totalitarianism is winning. At least, it operates today from a position of strength.

The West has grown somewhat bored with Soviet dissidents (or those from Soviet satellite countries). They are no longer newsworthy and many argue that the treatment they receive is now better than it was in Stalin's time. Yawns are barely stifled. Even Sakharov is no longer front page news.

So why should a relatively obscure dissident like Danylo Shumuk be any different? He is after all one among thousands. And indeed, it must be said, he is not a great writer.

The character of Shumuk — and this comes through in his book — possesses a spiritual current which, while not unique, is unusual in the cynical 1980s. It shines through in his writing. When beaten by the Soviet security police, Alexander Solzhenitsyn suggested that the only escape route was to play dead, to make it appear that all life had left one, to become a vacant void of a human. But Shumuk embodies passive resistance. He is beaten by the Nazis, sentenced to death by the Soviets (a sentence later commuted to life imprisonment) and yet emerges, head held high, indomitable, like a Huguenot before the Spanish Inquisition.

According to a former fellow prisoner now living in Munich, Edward Kuznetsov, Shumuk will give his

friends "the shirt off his back," he is a Ukrainian patriot though not a nationalist, a Christian without the dogma and anti-Soviet without the hate. In short, he is a "prisoner of conscience" and the Soviets know not what to do with him.

After an account of the war years, Shumuk describes camp life in the Norilsk area, his fleeting return to his daughter in Ukraine, and his second lengthy period of incarceration in 1957. He played a major role in the huge prisoners' strike that enveloped this region (concerning which, according to Solzhenitsyn, there is no information available.).

But in the final analysis, Shumuk's story is about humanity and its ability to survive all onslaughts. Essentially this is a book about the survival of a man condemned to death from his youth (even the Poles arrested him as a communist in the 1930s). Shumuk believes that one should be judged by one's treatment of one's fellow man. He has no enemies, although there are many who abhor such views.

The man is no saint. But his life, now almost over, represents an oasis in the vast political wasteland in which humanity staggers, amidst weapons of destruction and presided over by a giant screen.

The book can be ordered from: Canadian Institute of Ukrainian Studies, 352 Athabasca Hall, University of Alberta, Edmonton, Alberta, Canada T6G 2E8. Telephone: (403) 432-2972. ■

Danylo Shumuk. *Life Sentence: The Memoirs of a Ukrainian Political Prisoner*. Edmonton: Canadian Institute of Ukrainian Studies, 1984, xxiii, 401 pp., maps. (\$19.95 cloth, \$14.95 paper).



Ukrainian Fine Arts Museum in Kiev

Beauty in the Museums of Ukraine

THE MUSEUM OF UKRAINIAN FINE ARTS in Kiev is regarded as one of the principal cultural attractions of Ukraine's capital. This celebrated art gallery offers its exposition for all who enjoy artistic beauty. Each of 17,000 exhibit items in the museum's stock testifies to the immortal talent of the Ukrainian people. The exposition gradually unveils the major stages in the development of Ukrainian fine arts, from the 12th century to our days.

The oldest exhibit on display is the unique wooden polychrome relief titled "St. George and His Life Story" which has only few comparable works in the world. The visitors acquaint themselves with samples of ancient iconography. Of special interest is the series of folk portraits, categorized as *parsuna* painting, which had been popular in Ukraine in the 17th and 18th centuries. The same period is represented by folk pictures marked for their decorative and colorful character, and complete with ornamental ele-

ments. One of such pictures on display in the museum is called "Cossack Mamai."

Further halls invite the visitor into the wonderland of 18th-19th century painting. The magnetic force of artistic perfection attracts the eye to the canvases of celebrated artists like Levitsky, Borovikovsky and Murashko. The works of Pimonenko portray the Ukrainian spirit in the full splendor of its innermost traits. The predominant part of his paintings depict the everyday life and work of the Ukrainian people, particularly the peasants. Memory retains for quite a while, if not forever, the bright and sunny canvases like "Haymaking," "Rivals," "Hopak," which eulogize the amazing endurance and awe-inspiring rights of the common people.

The second wing of the exhibition acquaints one with the post-revolutionary period of Ukrainian art. Passing through the suite of halls, the visitor enjoys the opportu-

nity to witness the artistic record of Ukraine's history.

Guests of the museum honor with special attention and longer scrutiny the canvases "Grain" by Yablonska, "Woodcutters" by Hliuk, "Masters of Their Land" by Maximenko, "Hospital Nurse" by Bozihy, sculptural portraits of Ukrainian workers and peasants created by Kovaliov. Manifested in all these works of art is the inimitable creative quest characteristic of Ukrainian artists, who in their daily work extol the beauty of their native land and the richness of the human heart.

On display there are also paintings by Ukrainian artists whose creative and social life passed abroad, e.g., Manievich and Bonhart (USA), Gritchenko (France), and Parashchuk (Bulgaria).

The Kiev Museum of Ukrainian Fine Arts is one of Ukraine's 168 art galleries and museums. However, the notion of museum does not always suggest the pensive silence of spacious halls, where works of art are exhibited. No wonder, it's hard to imagine a museum with a display area equaling 370 acres (150 hectares). The official name of this cultural attraction, popularly known as "museum under the sky," is the Ukrainian Museum of Folk Architecture and Everyday Life. It's located on Kiev's southern outskirts, near the former village of Pirohiv. In the course of their journey to Ukraine's past, the visitors acquaint themselves not only with original peasant cottages, mansions, agricultural implements and households utensils, but also with samples of Ukrainian folk art and unique

monuments of folk architecture. Prior to the assemblage and transportation of all these buildings and utensils, upwards of 400 scientific teams explored a lot of Ukraine's regions.

An outwardly unimpressed cottage houses the museum of Brustury, a village in Ivano-Frankivsk Region. However, the limited space of the ordinary rooms seem to expand due to the numerous and unique exhibits displayed on the shelves, specifically wooden plates, chased decorations, and "pysanka" Easter eggs decorated by Hutsul folk masters. All these works of folk art, created by gifted craftsmen represent the inimitable artistic image of Subcarpathia in western Ukraine.

Not less original is the Lviv Museum of Geology and Geochemistry of Fuel Minerals. Its exposition offers to the visitors' attention upwards of 100 slabs containing the imprints of fossilized mammals and birds that inhabited the Earth millions of years ago.

The major difference between these two cultural establishments lies in the fact that Lviv's museum is a state-run institution, while the Brustury Village Museum is a creation based on purely folk enthusiasm. It's noteworthy that the number of local museums is growing rapidly. Among them are historical museums founded at villages, industrial enterprises and schools. The emergence of these museums takes root in the passionate desire to leave in people's memory the glorious deeds and significant events, which make up the local and national histories. As a rule,



Museum of Zoology at the Ukrainian Academy of Sciences in Kiev.



The Central Taras Shevchenko Museum in the capital city of Kiev.

the activities of such museums are ardently supported by a large number of enthusiasts, who voluntarily lend their helping hand.

Ukrainian museums maintain cultural exchanges with their foreign counterparts. Of late, a number of Ukrainian folk art expositions was organized in Switzerland, Japan and the Philippines. The canvases of Ukrainian artists were successfully displayed in the Metropolitan in New York

and Los Angeles Art Museum, Germany, Italy, France and Canada. Some years ago, the U.S. museums hosted the unique Scythian Gold exhibit from the Kiev Museum of Historic Valuables. On the other hand, the world-known masterpieces of Armand Hammer's Collection of Paintings (USA) were exhibited in Ukraine. Besides, Ukrainian museums have displayed canvases created by German, Swiss, Canadian and Japanese artists.

D. Pilchevskiy ■



Ukrainian house and windmill at the Museum of Folk Architecture and Everyday Life, south of Kiev.



LETTERS TO THE EDITOR

Dear Editor:

Please keep the FORUM coming. We look forward to each issue. "The Millennium of Christianity in Ukraine" issue is excellent. Job well done. We keep the current issues on our coffee table. Our many visitors leaf through and raise many questions about Ukraine and Ukrainians. Nice to have an English language magazine we can share with non-Ukrainians.

Congratulations to the UFA, the FORUM editors and staff for the high standards in publishing FORUM.

CAROL (PETRAS) WASYLKO
STEPHAN WASYLKO
American Embassy
Budapest, Hungary

Dear Sirs:

Please enter my gift subscription for my niece. I'm sure she will enjoy reading the magazine as much as I do. Your quarterly publication is a fine tribute to our Ukrainian culture.

ANNE PETRAS
Binghamton, NY

Dear Sirs:

FORUM is a journal of par excellence.
DMYTRO HRUSHETSKY
River Grove, IL

Dear Editor:

I am delighted to renew my subscription for your magazine. Keep up the good work.

WOLODYMYR DEMTSCHUK
Bradford, W. Yorks, England

Dear Editor:

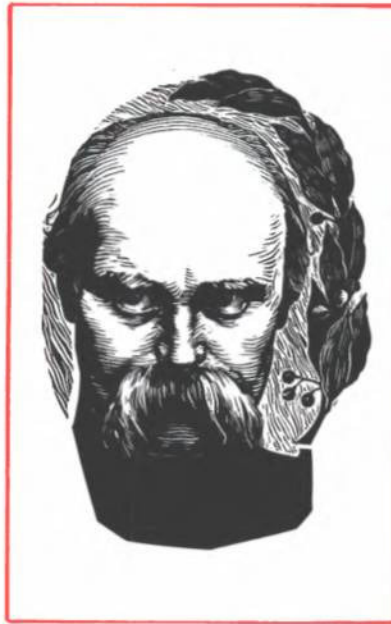
The journal is still the best I've come across yet and keep up the excellent work! Z poshanoi,

IWAN CHERNENKO
Derby, England

Dear Editor:

Just a short note to tell you . . . how much my sister and I enjoy your magazine. Our original subscription was a gift from a friend and we are so happy that we want to renew our subscription again.

EVHEN & OLENA TARNAWSKY



Footnote to Shevchenko Portrait by Hlushchuk

The Shevchenko linocut portrait published in FORUM no. 53, Winter 1982-83 on page 17 is the work of the Ukrainian artist Fedir Hlushchuk and not an 1891 engraving as the caption read. See FORUM no. 57, Winter 1984, page 13 for the 1891 engraving. Hlushchuk's portrait was issued in 1964 in a limited edition of 100 to mark the 150th anniversary of the birth of poet Taras Shevchenko in March 9, 1814. Hlushchuk was born on March 19, 1925 in Starostyntsi, Vynnytsia Oblast in Ukraine and studied at the Lviv Art Institute 1948-50. ■

This note is in response to a question on the matter by Inbert Kuzych of the Ukrainian Philatelist and Numismatic Society. — Editor.

NOTATKY Z MYSTETSTVA/UKRAINIAN ART DIGEST, No. 25, Veresen/September 1985, published by the Ukrainian Artists Association of the U.S.A., Philadelphia Branch. 80 p. illus. (part col.). \$10.00. Ukrainian Art Digest, 1022 N. Lawrence St., Philadelphia, Pa. 19123 U.S.A. ISSN 0550-0850.

This beautifully printed art journal is dedicated to the fine arts of Ukraine and of Ukrainian artists throughout the world. Printed on glossy paper with mounted color plates, it provides a panorama of painting, drawing, enamel, mosaic, sculpture, lithograph and engraving.

The editorial board presently includes as members Mykhailo Dmytrenko, Vasyl Doroshenko, Petro Mehyk, Stepan Rozhok and Voldymyr Shyrypykevich. Although the text is in Ukrainian, the captions on the art works are bilingual (Ukrainian and English). Since it is illustrated with many examples of art works, this journal will be enjoyed even by those who do not read Ukrainian.

This issue, for example, has 68 illustrations including 17 in color. Among the works pictured is Archipenko's last sculpture, "King Solomon," erected on the campus of the University of Pennsylvania, April 26, 1985 in a 14-foot high version. (p. 75).

Some of the items in this issue include an article by Yuri Turchenko on Taras Shevchenko, as an artist and engraver, an article on painter Ludmyla Moroz, by E. Blakynntny, an article on Michael Dmytrenko's polychrome works in St. George's Church, New York, and articles on the art of Myron Bilynsky (1914-1984) and Severyn Borachok (1898-1975).

An *Art Chronicle* lists events in the world of Ukrainian arts such as awards, prizes, exhibits and deaths. *Ukrainian Art Digest* is an excellent publication which will be valued by anyone interested in the arts of Ukraine or Ukrainian artists. ■





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FORUM — Some of the fascinating and informative articles

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 UKRAINIAN PROFESSIONAL CONVENTION
 BANDURIST EFREM
 LEMKO GARMENTS
 TENNIS QUEEN
 DNIPRO RIVER MAP, 1680
 NICHOLAS KOSTOMAROV
 VAHYLEVICH AND RUTHENIAN TRINITY
 UKRAINIAN ORTHODOX COLONIES IN BRAZIL
 DANYLO SHUMUK
 BEAUTY IN UKRAINIAN MUSEUMS
 LETTERS

IN COMING ISSUES:

ALEXANDER ARCHIPENKO,
 PIONEER CUBIST SCULPTOR
 MYSTERY WRITER WASYLYK
 HISTORY OF NAME UKRAINE
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440 Wyoming Avenue, Box 350, Scranton, PA 18503