

presenting eleven branches, and guests — basically activists from Ohio, Pittsburgh and Detroit. Alexander Telekh was elected President of the Convention, J. Hulchak his Deputy, and Michael Beskidnyak and Julian Fedak secretaries of the Convention. The following key issues were recommended for consideration by the temporary Chief Board:

1. Board report.
2. Discussion of the Statute and Charter.
3. Newspaper publication problems.
4. Lemko attitude to Soviet Russia and Ukrainian Independents.
5. Elections to governing bodies.

The temporary Chief Board delivered a brief report on its organizational endeavors to set up new branches and convene the Constituent Convention. The Lemko Association was formed under the difficult conditions of economic crisis which resulted in fifteen million American workers losing their jobs and finding themselves in a hopeless situation. The immigrants suffered the worst, and this was reflected in the documents of the proceedings of the First Lemko Convention.

The Convention discussed and endorsed the Association's Statute, formulating objectives and tasks. According to the Statute, the organization saw its purpose in uniting all the immigrants from Lemkovina, Pryashevshchina and Subcarpathian Russia (Transcarpathia) and their offspring. This had to be done in order to:

(a) "join and fridly cooperation on the educational, political and general cultural development of Carpatho-Russian workers in the U. S. and Canada, in order to free them from the seven exploitation of different kinds of parasites, — all those trying to build their fortunes on the illiteracy and lack of organized effort of the masses:

(b) "maintain cultural relations with our brothers in the homeland;

(c) "provide material aid for our compatriots who have found themselves, against their will, in poverty, and who deserve such support."

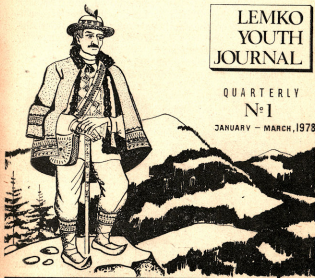
KARPATY

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THE HIGHLANDERS OF THE BESKIDS

Since immemorial time, the highlanders of the Beskids (Western part of the Carpathian Mountains), located between the Uzh and Syan rivers in the east and the Poprad River in the west, have called themselves Rusnaks, Russians, or Carpatho-Russians. They considered themselves to be part of Russia. In the last few centuries, these mountaineers became known as Lemkos (Lemakians), the residents on the northern slopes of the Carpathians as Lemkovina (Lemkivshchina), and those on the southern slopes as Pryashivshchina (from the name of the town of Pryashiv; currently Preshov in Czechoslovakia).

The name of Lemko is an old one; first used in the 14th century. It originates from the word "lem", meaning "if", "only", and is used exceptionally in Lemkovina. Formed in the 16th century, the Lemko dialect, throughout the subsequent centuries, has been considerably affected by Polish, Slovak, and other languages. It retains a number of Old Russian archaisms indicative of the Lemko's belonging to his Eastern brothers. Evidence of this belonging is also to be found in Lemko geographical names such as Ustje Russkie, Ropitsya Russka, Svirzhova Russka, Koroleva Russka, etc.

Similar to the Boykos and Hutsuls, the Lemkos form a separate Carpathian ethnographic group. The bordering geographical position of Galician Lemkovina and Pryashivshchina with the other nations (Polish, Slovak and Hungarian), has had some influence on its cultures. These two territories had for centuries been torn apart from other Eastern Slavic lands which provided an impact on the Lemkos' historical and cultural development; their daily life, traditions, folk attires and the vernacular. It is therefore small wonder that the Lemko ways of economic and cultural progress bears conspicuous distinctions and that their cultural

heritage reveals its own special peculiarities and problems.

Starting in the 10th century, the territory of Lemkovina and Pryashivshchina — for a certain period — remained part of Kievan Rus (the Old Russian Pre-carpathian lands were constantly luring the Kievan, Galician and Volyn princes to fight for possession of these lands. In the middle of the 14th century, Galicia and Lemkovina were seized by feudal Poland and Pryashivshchina by Hungary).

Lemko lands were now appropriated by the Polish and Hungarian nobility, the Roman Catholic clergy, German colonists and the Polish Crown. Social and national oppression was aggravated by the Catholic Church which, instructed by the Vatican, enforced its union with the Greek Orthodox Church.

Torn apart from their parental Russian nation, the Lemkos were intollerant of the situation and occasionally rebelled against their oppressors — struggling for their national and social liberation and for reunification with their Eastern brothers. Under feudalism, this struggle was most vivid in the movement of the Opryshki (lit., freebooters). The sons of the Beskids organized such Opryshki detachments in Lemkovina, under the leadership of Chapets together with the Polish peasantry and fought the Polish aristocracy.

In the last years of feudal Poland, Lemko villages on the northern slopes of the Carpathians were devastated by the Polish confederates. Fleeing before the oncoming Russian troops, Polish landlords plundered Lemko habitations, hanging whoever offered any resistance. By 1769, the Russian Army had cleared Lemko villages of all confederates.

In the second half of the 18th century, Galicia and Lemkovina were occupied by Austria. For another century and a half Lemkovina and Pryashivshchina was destined to groan under the yoke of Austria-Hungary. The Austrian administration was not interested in the economic or cultural advancement of their newly gained

territories. Lemko villages in the Carpathians were especially economically and culturally backward.

During the 1848 Revolution, the Russian troops traversed Lemkovina and Pryashivshchina and were warmly met by the local population. Such meetings played an important part in the growing awareness of local residents of their inherited unity with Russia.

Peasant uprisings and the 1848 Revolution forced the Austrian government to emancipate the serfs. This, however, did not improve the economic condition of the Lemko peasantry. The advance of capitalism in the countryside and class realignment only added to the burden of social and national injustice. Poverty, hunger and epidemics seemed to perpetually haunt every Lemko village. Beginning in the 19th century, the Lemkos sought relief through labor emigration.

In 1914, at the outset of WWI, the Russian forces occupied Galicia and Lemkovina. People in Lemkovina met the Russians warmly, treating every man dressed in a gray army coat as though he were their brother. These memories have been handed down by older Lemko generations effectually and vividly narrated. A number of Lemkos followed the retreating Russian troops and settled in Russia.

World War One brought great misfortunes to the residents of Lemkovina. As battles raged on, many Lemko villages were completely destroyed. During the war, the Austro-Hungarian authorities severely punished all Russophiles in Lemkovina. The most important events took place in Talerhof. Over two thousand Lemkos, gathered from 120 villages, were herded by the Austro-Hungarian government into what became the world's first concentration camps in Talerhof and Theresina (during WWII, Theresina was the site of a Nazi death center). One hundred and sixty-eight of the Lemkos confined in those camps never returned home.

News of the Great October Revolution of 1917 in Russia found a welcomed response in Lemkovina. Lemkos heard stories about the revolution from Russia's

prisoners of war who returned home. During meetings and common councils, the local population spoke in favor of joining Soviet Russia. The main obstacle was the formation of the so-called Western Ukrainian People's Republic, followed by the occupation of Galicia by landlord Poland. Pryashivshchina was seized by bourgeois Czechoslovakia.

Ruled by the Polish feudals, the working masses of Lemkovina were once again controlled by foreign economic supremacy. During the 1929-1932 economic crises, a wave of strikes swept all over the country. In June of 1932, the Lisk Uprising, in the east of Lemkovina, surfaced which involved more than twenty-five thousand Lemko and Polish peasants.

Landlord Poland enforced Polonization of Lemkovina. Polish linguists tried to prove that the Lemko dialect originated from the Polish language and that Lemkos were an ethnic group of the Polish nation. Lemko school-teachers were being transferred to Polish villages and Polish teachers to Lemko schools. School strikes in Lemkovina came as a protest against such actions.

In 1926, several Lemko villages returned to the Greek Orthodox Church. Incited by the Uniate and Orthodox clergy, Lemkovina became divided into two fighting religious camps which was favored by the bourgeois authorities. This conversion to the Orthodox Church worried the Vatican who counteracted by setting up its own apostolic administration in Lemkovina, directly subordinated to Rome.

After Transcarpathian lands became part of Czechoslovakia in 1918, Pryashivshchina, despite all reassurances, was separated from the autonomous Transcarpathia and started being Slovakized. The Czechoslovak bourgeoisie continued to economically and culturally subjugate Pryashivshchina while kindling the flames of national discord there. A year prior to WWI, occupational authorities confiscated all Russian alphabets from the local population, attempting to speed con-

formity and encouraged them to forget their Eastern brothers.

These circumstances forced the youth of Lemkovina and Pryashivshchina to emigrate overseas in search of jobs. Most of them started off to Canada and North America, and yet part of the Lemkos expressed their desire to emigrate to the Soviet Union.

September 1939 did not bring the working masses of Lemkovina and Pryashivshchina their long-awaited liberation. They remained occupied by Nazi Germany as part of the so-called Generalgouvernement and the puppet Slovak state.

Those Ukrainian bourgeois nationalists who had fled from Western Ukraine after its liberation, in September 1939, by the Red Army also settled in Lemkovina. Many of them joined the local police, helping the Nazis arrest Lemko Russophiles and force Lemko youth into Germany for slave labor.

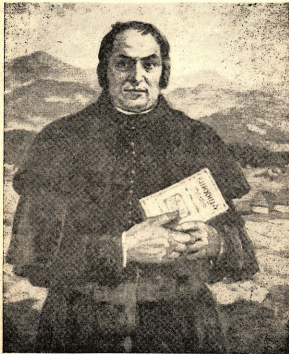
During the Nazi occupation, Lemkos helped thousands of Soviet POWs. Those who had escaped from Nazi death camps would head eastward via the Carpathians. They were also eager assistants of Soviet partisan detachments fighting the Nazis in the mountains and many took up arms against the enemy. Well acquainted with the terrain, they served as partisan guides and scouts. Hundreds of Lemkos took part in the Slovak Uprising. After the Soviet Army freed Lemkovina and Pryashivshchina, young Lemkos enlisted by the thousand and struggled with Soviet soldiers for the complete liberation of Poland and Czechoslovakia. Many fell in battle or were wounded in action. A number of Lemkos suffered behind the barbed wires of Nazi death camps. Very few of the inmates lived to see the victory over fascism.

The liberation of Lemkovina and Pryashivshchina by the Soviet troops at the turn of 1945 permitted the re-settling of the Soviet Ukraine and for them to achieve their economic and cultural progress under Soviet rule.

SON OF THE CARPATHIANS

(ON THE OCCASION OF THE 175TH BIRTH ANNIVERSARY OF OLEXANDER DUKHNOVYCH)

By Mikhaïlo Horoshchak



Olexander Dukhnovych

His name is written in golden letters in the chronicles of the Lemkos, the Transcarpathian offshoot of the Ukrainian nation.

His personality was strikingly diversified, as is apparent from his many fields of endeavor. He was known as a learned and capable teacher, a theoretician and practical researcher, the educator of Transcarpathian youth, publisher of school textbooks and organizer of grade schools, cultural and educational unions and societies. He was an acknowledged folklorist and the author of a number of historical and popular scientific essays.

Olexander Duchnovych emerged as an impressive figure, not only as a remarkable erudite and a person of vast creative potentialities, but also as a profoundly dedicated and selfless democrat who spent all his adult years serving the good of the common people.

"I worked day and night and had to overcome many a hardship; I suffered tortures, fought battles and went through many troubles in the name of the people, because I wanted my people to live a happy and prosperous life," wrote Dukhnovych shortly before he died. All of us grateful posterity revere this man's ardent patriotism with our very hearts.

The flaming ideas of the outstanding humanist and educator are to be traced to his childhood which he spent amidst plain villages.

Born 24 April, 1803, into the priest's family in the village of Topolya near the Zeplinska Saltworks (currently Swin District, Pryashov Province), he received a primary education at home. Subsequently, he finished a grade school in Uzhorod, and then a gymnasium.

His father died in 1813, leaving behind six orphans. The family's difficult financial situation frustrated Olexander's plans to become an engineer. He had no other choice but to follow in his father's tracks and get enrolled at an ecclesiastical school.

His progress at that school was such that, upon graduating, he was appointed to the position of Archivist at the Pryashov Episcopal Office. Thence fate guided the young Lemko until he found himself under the guardianship of Popovich, the Bishop of Mukachevo. Soon afterward, Olexander

Dukhnovych found a private teaching job which, however, did not prevent him from continuing his self-education, using for this purpose the stock of the Diocesan Library in Uzhorod.

Still later, Bishop Tarkovich sent Dukhnovich to Komlosh and, still later, to Bilovezha, a dramatically poverty-stricken and remote village.

Olexander Dukhnovych returned to Uzhorod in 1838 to work there for five years as a notary at the Consistory and continue his self-education at the Eparchial Library. The latter offered a more or less sufficient choice of Russian literature of the 18th century, which had a decisive impact on the formation of his artistic taste.

Whereas his first writings date back to 1829, Dukhnovych's creative endeavors reached their acme while being the Archpriest of the Pryashov Eparchy in 1844.

He was a man of a big and noble heart. In Pryashov, one knew him and respected him for his profound erudition, selfless dedication and kind disposition.

Dukhnovych was remarkably staunch in his adherence to his folkways and simplicity in daily life.

He always lived like a simple, if not humble, man. His apartment was on the ground floor of a small house. One of his four rooms was constantly occupied by the orphans of his fellow priests. The second one belonged to a German woman whose duties were those of a German teacher and a housewife. The third room was for his quests, furnished as a kind of a sitting room, and the fourth one served as his study, library and bedroom. He woke up very early and worked until late in the night.

Olexander Dukhnovych generously shared with his fellow countrymen everything he possessed. He supported financially high school and college students, read for them free private lectures, and quite often invited them to dinner. In 1862, he went as far as to set up the St. John Society whose purpose was to assist poor Rusins, those wishing to acquire an education. At Pryashov Gymnasium, he taught the Carpatho-Russian dialect free of charge.

He owned an extensive private collection of books. In 1858, he handed his library over to the Krasnobrodsky Mona-

tery, making a special reservation in the Will of Transfer that "the library shall not remain a buried treasure but an open one, accessible to all those favoring education and literature."

"I so desire and instruct," he wrote further on, "that it be a library not only for the inhabitants of the Monastery; I wish it to be a generally available and public source of literary knowledge. Do learn by yourselves and help other people acquire an education: I shall only rejoice at your gratifying progress to this end. For me, your success would be the greatest possible reward." It was thus the first public library came into existence in Transcarpathia.

Neither would he spare money in financing the printing of textbooks for public education purposes. He thus financed the publication of Transcarpathia's first "Az-Bu-Ka" ABC's, *THE READER OF BEGINNERS* (Budapest, 1847), distributing more than two thousand copies free of charge.

Within five years, Dukhnovych's "Az-Bu-Ka" ABC's endured four printings, to be subsequently used by several Transcarpathian generations.

The very first edition of his *READER* cost the Hungarian chauvinists a great deal of irritation and misgivings. On 29 April, 1849, Dukhnovych was arrested. From then on, he was destined to suffer continuous persecution by the police.

Faced up to all these formidable obstacles, he nevertheless remained loyal to his democratic ideals. He kept up his straight course in life, never losing that delicate link between his very heart and the depth of the soul of his common people.

A treacherous disease put an end to his grand progress. Dukhnovych died on 29 March, 1865, in Pryashov, and was buried there. And yet the seeds of good faith and utmost selflessness he had sown during his lifetime have since yielded vigorous fruits, especially in so far as his public educational field is concerned, where his achievements are without doubt of enormous merit.

His major writing, *PEOULE'S PEDAGOGIGS*, was published in 1857, being the first of its kind ever to appear not only in Transcarpathia but all over the rest of the Ukraine.

"My beloved ones," the teacher addressed his compatriots in his book, "Education is an indispensable element in the

life of any nation. You must be aware of the fact, because a nation not having an education of its own shall not be able to live to its name. Without an education, this nation would die easily, since there wouldn't be any vital strength left in it. This nation would perish the way a honeybee dies without its queen. You must concern yourselves with an education for your posterity, because in your children lies the future of all your people, their future life."

Forming a personality and instilling in him patriotic sentiments, Dukhnovych believed, must commence at an early age. This early age was, according to him, a very important moment which, if missed by the teacher, could well lead the students to "acquire someone else's attire," and grow up indifferent to the lot of their homeland.

Forming a personality and instilling in him patriotic sentiment, and as "susceptible of any artistic craft," Dukhnovych preferred in his pedagogical theory the importance of a comprehensive aesthetic education, demanding that artistic tastes and potentialities be developed in children at a 'people's school,' through teaching them woodcarving, embroidery and drawing.

Nobody other than Dukhnovych was responsible for the organization of such 'people's schools'. He toured villages, selecting there people to entrust them with collecting money for the construction of the schools and for raising funds to pay the teaching staff. He also helped find the teachers, what with himself being an experienced pedagogue.

In 1850, Dukhnovych founded what became known as the *Literary Undertaking of Pryashov*. Within the two years of its existence its seventy-two members representing the Transcarpathian intelligentsia, carried out twelve editions of various kinds of reference literature, most of which belonging to the pen of Dukhnovych (calendars, the second edition of the *Reader*, and the textbook on geography and history entitled *A CONCISE LAND DESCRIPTION FOR YOUNG RUSSINS*).

As a result of these efforts, 'people's schools' started gradually developing in Transcarpathia (in 1840-1850, such schools were only being organized in separate villages; by 1966 there

had been four hundred and nineteen Rusin national schools in Hungary).

Certainly, an effort to create a truly 'people's' school in Transcarpathia at that period of formidable national oppression and economic devastation of the working masses could have never brought the desired results. And, sure enough, the incoming wave of Hungarization drowned what humble results had been obtained along those times. Twenty-five years after Dukhnovych's death, there were only ninety-five Russian schools left in the county which disappeared altogether fifteen years later.

Indeed, Dukhnovych didn't differ much from other educators of earlier epoch, just as he hadn't managed to surpass his contemporary counterparts, in promoting what he believed to be the supreme role of human ideas, public education and science in qualitatively changing society. However, it would be erroneous to estimate the importance of his activity only from the stand point of today's concepts. Compared to his predecessors, Dukhnovych was much more successful in his attempts to resolve the impending problem pertaining to the historical, national, cultural and educational advancement of his nation.

Another thing is that his plans and ideas went far ahead of his time and could be implemented only after liberating Transcarpathia from its foreign yoke, and after the county's reunification with Soviet Ukraine. The fact remains that it was only after the reunification that grade schools practicing the mother tongue as a language of instruction became generally available in Transcarpathia.

Dukhnovych must also be credited for his attainments in folklore and ethnography.

He began collecting folk songs in the village of Bilovezha. Some of those songs were subsequently published by Yakov Holovatsky in his *FOLK SONGS OF GALICIAN AND HUNGARIAN RUSS* (1878). Later, while a notary with the Uzhorod Episcopate, Dukhnovych continued recording folk-songs. Archive documents and his personal letters, in particular, testify to the fact that he did so in the 1840s.

On the 1850s, he began actively to promote folkloric compilation within his Literary Undertaking of Pryashov.

On his initiative, society addressed an appeal to the Rusin public, urging it to collect folk songs, fairy tales, legends, and the like. Encouraging the Rusin youth to participate, Dukhnovych wrote: "The most precious treasure of the nation is to be found in its folk narrations. . ."

Dukhnovych never published separate books of folk songs, but the Undertaking's compilations were rather widely used, both in his lifetime and at later periods, appearing as various editions of folk songs, legends, proverbs, etc.

Outside of folklore, he also collected items of folk applied art and different crafts. He organized Pryashov's first museum whose exposition illustrated Transcarpathian nature, history, art and folklore.

Dukhnovych regarded fiction literature as a powerful instrument of patriotic enlightenment, proliferation of public education and formation, within the people of national self-consciousness. In effect, he was the trailblazer in proliferating literature in the mother tongue, leaving behind a heritage of two plays, four novels, over a hundred pieces of poetry, and a number of publicistic writing with sociopolitical, cultural and educational topics.

The leitmotif of all his creations is his propagation of blood relationship and utmost spiritual closeness between the Transcarpathians and East Slavs. This idea can be easily traced even in his first poems included into *THE GREETINGS OF RUSINS* — collection.

Dukhnovych's 'poem-oath' *HANDING*, published in 1851, occupies a special place among his patriotic writings. It was written in the period of the fresh onslaught of Hungarization and Germanization in Transcarpathia. The conduct of the local intelligentsia — the bourgeoisie and noblemen — was then glaringly shameful, since both strata disowned their own people and, apparently scandalized by their national belonging, hurried to change their names for Hungarian and German ones. Dukhnovych responded to this in the following strong, and daring verse:

"Rusin I was, I am, and I shall be,
I am a Rusin by birth.
My honored people I shall not defame,
I shall remain their son."

He was not ashamed of being part of his people. On the contrary, he was proud that the outer world became "aware of the sons of the Beskids." He swore to his people he would share their "sweat and gruesome toil" for as long as he would live. "I shall be yours, and I shall die your friend."

His best literary creations are his poems written in his mother tongue, those like **RUSIN I AM! A FOLK SONG**, etc.

Dukhnovych's **VIRTUE'S MORE THAN WEALTH** and **THE CHIEF DRUMMER** were the county's first plays meant for the folk theater.

In the field of historical sciences, his name also ranks among the pioneers. He who reads Dukhnovych's **ON THE LOCAL PEOPLE OR CARPATHO-RUSSIANS IN HUNGARY, ON THOSE WHO LIVE NEAR THE BESKID, IN THE ZEMPLIN, UGH AND SHARISH CAPITALS (1848)** and **THE TRUE HISTORY OF THE CARPATHO-RUSSIANS (1853)** will understand the reason why. The two aforementioned books provide sufficient evidence that their author is to be recognized among the first historians ever to have described the history of the Transcarpathian people and their land in their vernacular.

No matter how much time has elapsed since then, Dukhnovych's creative endeavors and educational activity shall always retain their historic value.



'I LIKE LVOV AND ITS PEOPLE'

SAID MICHAEL BAKALETS JR., WHEN INTERVIEWED BY OLENA HERMAN, EXECUTIVE SECRETARY, LVOV BRANCH OF THE UKRAINIAN SOCIETY IN KIEV

I met with Michael Bakaletz Jr. at Lvov's railroad station on August 25, 1977.

"Hello, Mike! Welcome to our beautiful Lvov, a city of workers, scientist and students!" Petro Kohutov greeted him.

Although it was somewhat difficult for us to communicate because of the language barrier, we understood each other and our meeting was a warm one.

Michael Bakaletz Jr., 22, is a member of the Glinka Russian Folk Dancer. He came to Lvov as an Ukraina Society (Association for Cultural Relations with Ukrainians Abroad) scholarship student to learn to play the 'bayan' (button accordion) and also to enrich his knowledge of music at the city's Lysenko Conservatory.

Already the first days of Michael's stay in Lvov served to refute his earlier conviction that it was a city of cold and rain.

Together with other Conservatory students, he went to the Philharmonic Society on August 30 to participate in initiation. His excitement was understandable. He listened with keen attention to the speakers and studied closely the faces of students and teachers. That was how he started his student's life. And now — but let us hear what Michael himself has to say.

Below is an account of my interview with Michael Bakaletz Jr. (which, incidentally, both of us managed without an interpreter as Michael had by the time I met with him sufficiently developed his Russian vocabulary).

Question: You've studied for six months in Lvov. How do you like your classes? Also, what are your favorite subjects?

Answer: I've had to work quite a lot and overcome very serious difficulties — language ones in the first place. I took a course in Russian back in the State and have since made a

good progress, at least my teachers here think so. I've been trying hard to study Russian, this much I can say. Another difficult thing to do was switch from accordion to bayan. I've come to like the new instrument and I think I've managed to polish my technique, too. What is of much help in this sense is that I can practice the bayan both at the Conservatory and at my dorm. I'm also quite fond of my *solfeggio* and conducting classes, for which I credit my teachers A. V. Onufrienko, Ya. V. Yakubiak, Yu. A. Lutsiv, and especially Roksolona Zorivchak. The latter spends much of her time with me, teaching me Russian and keeping me company at concerts and theatrical performances.

Q: How do you think you'll be able to use the knowledge you'll have acquired here back home, in your work, and especially in your future cultural endeavors?

A: It's hard to say now. Anyway, I do believe that the amount of knowledge I receive here in the Ukraine will come in handy when I rejoin the Lemko Association. I'll probably even start teaching music. Come think of it, I like the idea and am glad I've been to so many concerts and theatrical performances. It's been a very useful experience as I've had a chance to learn more about the interesting and singular Soviet culture. I'm also planning to learn at least the fundamental techniques of *balalajka* and *bandore* for these instruments could well become a worthy addition to our orchestra in New Jersey.

Q: You've mentioned visiting theaters. Would you care to enlarge on this?

A: Of course. The first thing that impressed me greatly was the variety of your repertoires. Back home we are used to have one and the same play going for a month, if not longer. In Lviv, however, I've already watched a number of plays, both by the local and visiting companies. Here, I've already been to the drama theater, the Opera House and have watched quite a number of ballets. Together with my fellow students and our teachers, I've also attended a number of concerts. We have, for example, heard the Bukovina Bandurist Ensemble of the Ukrainian SSR, the Baiko Sisters Trio, to mention but a few. I took my tape recorder to some concerts because I

wanted my friends in New Jersey also to enjoy Soviet performers. I've taken many pictures with my camera during concerts, but I'm afraid they won't suffice to illustrate the rich colors and fineness of designs of all those wonderful national costumes which I've come to adore. I'm also glad to have an opportunity to acquaint myself with Soviet literature. I've already read, although in English translations, several works by Alexander Pushkin, Nikolai Gogol, Taras Shevchenko, Ivan Franko, and other authors. I hope I'll soon be able to read the original copies, too, I mean those by both Russian and Ukrainian authors.

Page 4.

Q: Apparently, Mike, your schedule is tight and there is little time to miss home, or is there?

A: Well, certainly I miss home, now and then, I'm longing to see my parents and friends, I'm thinking of such days as Thanksgiving, you see, one of our most important American holiday when we pay homage to the memory of the first colonists of Massachusetts. On this day my family gets together, all our relatives also come, and we are treated to the traditional turkey with cranberry sauce which Mom is so good at. . . . But I've made a lot of friends here, both at the Lvov Branch of the Ukraina Society and at the Conservatory. Petro Kohutov, for instance. He is a very busy man, and yet he always finds time to care for me, give me a helpful piece of advice or tell me one of his wonderful stories about Lvov. Or take my other friends, those like Halyna Havrysh, whom I met during the Ninth Annual Lemko Folk Festival, or my fellow students Sasha Ogarev (he invited me to his wedding), Valentin Khorosy, Stepan Fitych, and many others. Neither of them would ever let me feel lonely, just as all of them have always been very kind and helpful. I regularly write to my parents and friends. Recently they wrote me there had been a TV program picturing my orchestra. Too bad I couldn't see myself on the screen — I saw already in the USSR.

Q: By the way, Mike, what's your opinion of Lvov?

A: It's an extremely beautiful city. I've grown accustomed to Lvov so much so I feel at home here. I like taking a stroll

along its winding narrow street that seem to tell one all about the history of this ancient city. Another thing I admire as your architecture, I've already explored some of the local museums. I like your busy avenues swarming with students, your parks, especially Striisky Park.

Our interview was over. Michael had to get prepared for classes and then cook his supper (he does the latter with enthusiasm, although he dines at a restaurant or at the Conservatory's dining hall. He learned cooking from his fellow students and, despite the fact that his early culinary experiments proved a failure — he burned his first 'kartoplianyky,' potato dumplings, almost to charcoal, he has presently reached a degree of professionalism in this craft, too).

Michael Bakaletz Jr. has spent six months in Lvov, which leaves almost two more years before he returns home. In the remaining time he will see many interesting things in the country which his forefathers had once left in search of a living. He will doubtlessly learn even more about the Soviet people and their internationalist sentiments.



REFLECTIONS OF THE NINTH LEMKO FESTIVAL

Among other performers, the Ninth Annual Lemko Folk Festival (August 1977) highlighted Lyudmyla Yanytska and Halyna Havrish, both graduate of Lvov Conservatory and activists at the Ukraina Society (Association for Cultural Relations with Ukrainians Abroad), Lvov Branch.

KARPATY interviewed the stars of Lemko descent. Lyudmyla Yanytska was the first to be posed the following questions.

Q: What do you consider to be your most impressive experience while in America?

A: August 14, 1977, was my first day on the North American Continent. We landed at Kennedy Airport and fell into the friendly embraces of John Adamyak, President of the Lemko Association, Michael Porada and Janet Fuchila. Back in Lviv, Janet and I studied at the Conservatory, lived in the same dorm and made very good friends. Although it never stopped raining on our first day in the U. S., the weather failed to dampen the joy of our meeting.

From the Airport, we rode to the Lemko Resort. On arrival, we found the Association's numerous activists, both young and old, and members of the Festival Committee in assembly. Halyna and I sang several Lemko songs for them, I shall never forget what an attentive and excited audience those people were! I was happy to experience that keen undertaking between the performer and the audience on the very first day of our tour, because that first contact served as an encouraging stimulus in all our subsequent concerts.

Q: Did you like the Festival? How did the audience react to your bandura?

A: The Festival was held outdoors. Time and again I relive the exciting memories of that huge 'concert hall' provided us by Mother-Nature, along with the excellent weather, on a green meadow brightly colored by the attires of the people gathered there. An unforgettable sight!

What I especially liked in the Festival program were the

Verkhovina Slavic Choral Ensemble directed by Janet Fuchila, the Troika Balalaika Orchestra.

I sang my song to the accompaniment of my bandura, and then Halyna and I sang in a duet. From what I understand, bandura is seldom heard in the States. What brought me special comfort, however, was the joyous realization that the audience understood and enjoyed the instrument, encoring many songs. After each concert, people often asked us if it was difficult to sing and accompany oneself, and how was one to learn to play the bandura.

As a matter of fact, there were people of different nationalities in our audiences, and they all took a keen interest in Soviet culture and us performers as its representatives. Literally, every single song we sang — be it Ukrainian, Lemko, Transcarpathian, Russian or Byelorussian — was a great success.

Q: What was the reaction like of the younger part of the audience, with many of them not knowing Ukrainian? Which of the Russian man of the arts would you consider popular with them?

O: We had many opportunity to speak to your youth. Indeed, not all of them understand Ukrainian, but that didn't interfere with our establishing close friendly contacts. There is no doubt that the melodies of our songs and the sentiments we tried to convey while performing them had reached their young hearts.

Each time we met, they were eager to hear stories about leading Ukrainian performers such as Dmytro Hnatiuk, Anatoly Solovyanenko and Yevhenia Miroschnichenko, as well as about popular Ukrainian groups such as the Virsky Ensemble. Of course, we were willing to tell them as much as we could. For example, we told them about the Yunist, Halychyna, Suzirya and other amateur artistic groups in Lviv and elsewhere in the Ukraine.

Q: Sightseeing trips were part of your stay in the U.S. Would you share your impressions of the country you've seen?

A: Since our tour didn't last long, it was hard for me to

arrive at any more or less adequate understanding of the American way of life. I will therefore comment only on what, so to say, arrested my attention during such trips.

Halyna and I were several times taken to New York City. We explored the Metropolitan Museum and went to the Metropolitan Opera. We were impressed by the tremendous size of the city and its fantastically tall buildings which, to us, seemed to be touching the clouds. The tightly packed variety of the city's stone structures, however, conspicuously lacked greenery — I mean parks and public gardens, something we are so much used in Lvov. But what I would never expect to find in New York was the amount of garbage on your streets.

Our visit to Philadelphia was a very pleasant one, with its Art Gallery and the Museum of Independence.

We have also been to your capital city, Washington. I liked the architecture, but was painfully aware of the anxiety with which ordinary Americans keep their jobs. We saw long lines near the labor exchange. People said they had come at three in the morning but were far from being the first to get whatever employment. Although we learned that Washington's unemployment rate wasn't the highest in America, compared to other places, we still saw that the local labor exchange and unemployment compensation offices were jammed with expectant visitors.

It was an altogether unusual sight for me. In the USSR, it is common knowledge and practice that one and all have a vast choice of job placements. Everywhere you can see huge billboards covered all over with wanted ads.

Q: We know that you got married after you returned from the United States. Obviously, our readers would be interested to know something about that lucky man, and also please a few words about your plans for the future?

A: My husband's name is Mykola Posikira. He is a sculptor and a member of the Lvov Branch of the Ukrainian SSR Artists' Union. My surname is also Posikira now.

After I graduated from the Conservatory, I was offered a teaching job at the Department of Folk Instruments — ex-

actly where I work at present, teaching the bandura. Although I'm quite fond of my occupation, I prefer to combine it, I mean class activity, with concert tours. I spend much time practicing on my bandura and, in order to develop my vocal technique, I attend classes at the Conservatory's Vocal Department.

The first question KARPATY asked Halyna Havrysh was, "What did you feel during the Festival?"

A: I was worried at first, very much so. What would the weather be like? Poor weather is known to bear heavily on undertakings such as an open-air festival. Another thing that kept my mind constantly occupied before the Festival was whether my performance of Lemko songs would be to liking of the audience. The latter knew I was a soloist with the Lemkovina Choir in Lvov, and this knowledge apparently didn't make my task any easier.

However, all my worries proved to be groundless. The weather was excellent and the audience made it clear soon that they liked the way I sang songs such as GO BY YOURSELF, MAIDEN; LET ME HAVE IT, MOM; AND HOW ARE YOU, GIRL?; A BIRD'S PERCHING ON THE CHERRY TREE, and others. All those present had tears in their eyes after they heard my IN THE CARPATHIAN written by the Lemko Canadian John Goch. This song reminded them of their native parts, of the unforgettable Carpathian nature and surroundings.

As I sang, my mind drifted back to those near and dear places of my childhood, but it didn't sadden my heart. I knew I would see all those places as soon as I return home. In such moment I couldn't but feel happy to be the daughter of my free Motherland where every man of the arts, just like the rest of the people, is granted the vastest possible range of opportunities to indulge in his favorite creative activity.

Q: Would you care to comment, at least briefly, on other Festival participants?

A: Oh yes, most willingly, because there were people and groups of genuine artistic talent. The Verkhovina Slavic Choral Ensemble, for example, and its director Janet Fuchila

(incidentally, Lyudmyla and I would like to once again thank Janet for her able accompaniment). I also think that I will express the opinion of all those present at the Festival when I express my admiration of the Troika Balalaika Orchestra directed by Helen Fornasor. Both orchestras displayed top performing techniques, original interpretation and a keen sense of artistry. Another pleasant surprise was the presence, in these orchestras, of young performers and the aptly chosen repertoire which included modern Ukrainian and Russian works. I was also impressed by John Chupashko's Zoria dancers.

Lyudmyla and I were present at a rehearsal of the Glinka Russian Folk Dancers directed by Sasha Kosik and became convinced that there were many gifted dancers, indeed. In general, the whole group appeared to be at a high professional level.

Q: You must have already shared your impressions with your relatives and friends?

O: Sure, and the first thing I told them was about our visit to the Lemko Resort Museum. Displayed with utmost care and affection, we found there a variety of articles illustrating the history and culture of Lemkovina — pictures, woodwork, a number of embroideries, all divided into special sections. There were presents from the guests to the Museum.

I also told them about our warm meetings after concerts, and that people in America asked Lyudmyla and me to pass their heartfelt regards to their homeland, telling us we should be immensely proud of being the daughters of their land, and that we should care for it as much as we care for our mothers. In such moments, our hearts simply brimmed with affection for our county, and we really felt proud of being part of it.

Q: Any message you would like KARPATY to pass along to your friends in the U. S.?

A: First of all, please tell them we are sincerely grateful for their invitation to the Annual Lemko Folk Festival. Neither of us shall ever forget the hospitality of the Lemko Association's leadership, activists, and all their sympathizers. We re-

gard their cordial welcome as a sign of friendly feelings about the entire Soviet nation.

We would also like to use this advantage and pass on our best compliments to all our good and sincere American friends and wish them every success in their worthy deliberations aimed at promoting their national culture and the arts on the American Continent.

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Lyudmyla Yanitska and Halyna Havrish, outstanding singing performers from Lvov, participants of the Ninth Lemko Festival.

MUSICIANS FROM KOSOV

By Alexander Gurevich and Pavel Romanyuk

Kosov is a tiny town high in the Carpathian mountains (Western Ukraine). It is the centre of the Hutsul ethnic district where the mountain people of the Ukraine live. Artefacts produced by Hutsul artisans, who are capable of turning wood, iron, clay, leather or fabric into true masterpieces, have been frequently exhibited at major international fairs in the USA, Canada, Japan, France, Belgium.

A Hutsul house is always a small museum, filled with bright, exquisite things: pottery, multi-coloured soft rugs made of lambs wool, embroidered clothing, inlaid wooden plates and boxes, necklaces, and leather belts. They are all home-made. Another invariable feature of every household is a fiddle, or a sopilka, which is a wind instrument.

Beside being skillful artisans, Hutsuls are born musicians, creators of original music, proficient at handling any folk instrument.

The Kosov orchestra of folk instruments is only one among five thousand amateur groups practicing this art in the Ivano-Frankovsk region. The orchestra, attached to the local House of Culture, enjoys great popularity both in the town and outside it. The instruments and stage costumes for the orchestra are provided by the state and that is no small expense. It has performed in Moscow, Kiev, toured in Italy twice and has recently returned from Rumania. At the national contest of amateur groups, involving millions of contestants, the Kosov orchestra won the first prize. Its conductor is Dmitri Bala-nyuk (23), who started playing the fiddle at five years old and since keeps it always to hand. He finished music secondary school at 18 and became an orchestra leader. Bilanyuk now teaches at the Kosov music secondary school and takes correspondence courses in the Lvov Conservatoire.

The music secondary school and the music teachers department of the Pedagogical Institute in Ivano-Frankovsk, as well

as music secondary schools of Kolomya and Snytin graduate music teachers.

Gifted children study at the Kosov music school. The school has an enrollment of 400 students and a teaching staff of 60 diplomaed teachers. The school has classes of folk instruments, string and wind instruments, piano, and a class in music theory. There is a similar school nearby in Yabluney which in its turn has a branch in the village of Kutyl.

In the area around Kosov there is hardly a village without an orchestra of its own. One of the most famous is a folk band in the mountain village of Shepit which brought together 24 musicians from nearby places under the direction of Nikola Dmitrak. The repertoire of the Shepit orchestra is based on the melodies of marriage rites, preserved for generations.

Muscians from the village of Richka play a rare instrument called the drymba, which is a small wooden plate capable of producing a level droning sound. Some northern peoples have a similar instrument.

Altogether there are 35 folk choirs with more than 1,200 performers in the Kosov area.

As a rule, folk orchestras and ensembles are headed by professional musicians. Both sides thus benefit. Folk music adds new dimensions to the 'professionals' vision. Amateurs, on the other hand, get professional help in arranging music.

"FAREWELL MY MOTHERLAND, BE FRUITFULL MY LAND!"

"Farewell my motherland,
Be fruitful my land.
To America I'm going
To make a good living.
Farewell, my dear sister,
Don't weep, my dear mother,
I shall return some day
To be here with you."

By Alexander Vostok

(A Lemko song)

The celebration of America's bicentennial in 1976, evoke in the millions of culturally diverse American people the need to discover ones roots, and the need to understand and appreciate ones culture and history. In the article entitled "Farewell my Motherland, Be Fruitful My Land" by Ivan Krasovski, which appeared in the July 2, 9, and 16, 1976 issues of "Karpatska Rus", one can learn about the beginning of our people in this country.

In Krasovski's article we learn about the beginnings of the Carpatho-Russian immigration to the United States, and the elements which stimulated this development; about the new way of life the Lemko immigrants faced in this country, and the problem of exploitation and assimilation in particular; finally, about the struggle of the Carpatho-Russian Americans against this problem.

This article reveals to us that it was the Lemko people who gave the beginning to Carpatho-Russian immigration to North America and Yurko Kashytsky, who left his native village of Nova Ves for New York in 1872, was its father.

There were several causes which stimulated the rise of Carpatho-Russian immigration to the United States. The relationship among the people was based on feudal inequality: the emancipation of serfdom in 1848 left people stranded and lacking both land and a means of acquiring it. This

gave rise to great unemployment and industrialization, being in the stages of infancy, made little contribution to correct this pressing social problem. There was no medical care. The peasant and working masses suffered from disease and often hunger.

However, in the 1860's, the Lemko people learned about the vast opportunity in the land of riches located far beyond the ocean. And Yurko Kashytsky, having lost his property, due to natural disaster, left for the United States in 1872 in order to earn a living. Before long Yurko Kashytsky was followed by equally courageous men such as Mikhail Zolyak from Hanchova in 1873, and Ilko Pivovarchik from Uhrin in 1874. From the Syanok, Yaslo, Hribov and Horlice districts people followed their steps, and today there are approximately a quarter of million Lemko people living on this continent.

The first Carpatho-Russian immigrants did not find it much easier to live in the United States. They fell victim to many-fold exploitation and many-faced discrimination. For ten years Yurko Kashytsky worked in a New York laundry for \$1.75 per day.

Ivan Krasovskiy points out that the Lemko people in America became known to the American community to be a humble, peace-loving, and hard working people.

We learn from Krasovskiy's article that the character of the early Carpatho-Russian immigration to the United States was not that of conscious and well-planned colonization, but that of searching for employment. The majority of the early Lemko pioneers in America planned to return to their native villages, and, Yurko Kashytsky, for example, returned home after ten years of work in New York and died in his native Carpathian village in 1888. However, the best proof of this is Lemko folklore:

"Farewell my dear sister,
Don't weep, my dear mother,
I shall return some day
To be here with you.

The author holds in high esteem the ability of the Lemko people not only to successfully adapt to the American way of life, but also their ability to resist the pressures of assimilation. If on the one hand, they helped to build America to the level that it is today, then on the other hand, they gave rise to the Carpatho-Russian cultural movement, erecting national homes, churches, libraries, parks, publishing literature and newspapers.

From this article we learn which factors helped the Carpatho-Russian Americans resist the problem of assimilation. The first important factor was Greek-Catholic and the Russian Orthodox churches which united the Lemko people through the common Russian language, chants and religious traditions, whose beginning points to the first Carpatho-Russian church which was erected in 1886 in Shenandoa, Pennsylvania. The second uniting factor were the organizations such as: the Greek-Catholic Union organized in 1882, the Russian Brotherhood organized in 1900.

Ivan Krasovskiy points out that in the Post War decade, the problem of assimilation became serious. Today only immigrants and the older generation of Lemko people in America speak the Lemko dialect, practice Russian traditions, and are active in cultural organizations. In the conclusion of his article a great hope is expressed by the author, that the Lemko people in America will learn and will find a way to preserve the cultural individuality in their second much loved homeland:

"The Lemko people in the Ukraine with open hearts greet their kinsmen in America, wishing them all the best, and further blossoming of their beautiful traditions based upon democratic and progressive development."



THE FIRST LEMKO ORGANIZATION IN THE NEW WORLD

In the early 1920s, the first attempt was made to set up a Lemko organization in the USA. Lemko committees were organized in New York City, Passaic, Hazleton and elsewhere. Those committees, however, lacked a common program of action, although they did carry out useful work, such as collecting money for the construction of two dormitories for gymnasium (college) students in Lemkovina.

In 1922-1923, the Lemko Committee of New York published the "Lemkovina" a biweekly newspaper, edited by Victor Hladik and, later, by Simeon Pysh. After Dmitro Vislocky (pen name Vanyo Hunyanka) came to the U. S. from Canada at the end of 1927, the Committee assigned him to resume the publication. He started by editing "The Lemko" magazine and, from April 1, 1928, switched to publishing the magazine as a biweekly newspaper, under the same title, first in New York and then in Philadelphia.

Lemko farmers and workers were first organized in the U. S. by their young compatriots who had emigrated from Lemkovina to Canada in the 1920s. On January 9, 1929, Theodore Kokhan, Walter Cislak, Nestor Wolchak, John Pokhna, Theodore Pejko, Simeon Dobrovolsky, Nikolaj Kobelyak, Michael Vanko, Dmitro Chan, George Vakhnowsky, John Galecka, Constantine Krinitsky, John Vandzilyak, Yaroslav Reid and Timothy Rishka set up the organization's first branch in Winnipeg (it was then called a Council), and the organization received the name of Lemko Association. Its major purposes and tasks were simultaneously formulated and branch leadership was elected.

The leadership of the Association's Winnipeg Branch recognized "The Lemko" as the organization's official organ. On February 1, 1929, the biweekly carried on its front page T. Kokhan's information on the Lemko Association's first branch, the draft Statute, and an appeal urging the members to form new branches (councils) elsewhere in Canada and the United States. The following issue announced the

formation of the Association's temporary Chief Board (Administration), to be composed of the heads of the newly organized branches (councils). T. Kokhan was appointed Chairman of the Board, D. Vislocky Secretary, and Simeon Pysh Treasurer.

T. Kokhan's information on the establishment of the first, Winnipeg, branch of the Lemko Association was also published on February 15, 1929, by the "Pravda" newspaper, the organ of the ORB, then edited by S. Pysh. That same issue carried the editorial "Lemkos Are Awakening," which hailed the creation of the branch, explained the meaning of the Association and urged the entire Lemko immigration to support and develop the organization.

The formation of the first branch of the Association, its program objectives, and the support expressed by "The Lemko" and "Pravda" newspapers aroused a keen interest and approval in the midst of U. S. and Canadian Lemkos who set to organizing new branches. Such branches appeared, before long, in Hazleton, Detroit, New York City, Akron, Cleveland, Philadelphia, and elsewhere. A total of nineteen Association branches had been formed by the start of 1931. "The Lemko" had become a Cleveland-based weekly.

All this warranted the necessity of convening a constituent Congress to complete the formation of the Lemko Association and outline its major purposes, methods and means of activity.

The temporary Chief Board, jointly with the newly organized branches, undertook all the necessary arrangements, so that the **First Convention of the Lemko Ass'n** was convened on February 22, 1931, in Cleveland. The event was advertised in "The Lemko" by members of the Board (T. Kokhan, D. Vislocky and S. Pysh). It also found reflection in Vanyo Hunyanka's Carpatho-Russian Calendar (1931).

Since the Association had no Statute at that time, the body of delegates to the First Convention comprised both the representatives of the then functioning branches and all those interested in effectively organizing the Lemko immigrants. A total of fifty-eight delegates attended, re-