

FORUM

A UKRAINIAN REVIEW

SS. CYRIL & METHODIUS CHURCH
CENTENNIAL
UKRAINIAN ICON
KHMELNYTSKY MONUMENT — 100 YEARS
UKRAINIAN HISTORIAN

No. 75

Fall, 1988



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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

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— Printed in U.S.A. —

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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:
Monument of Hetman Khmelnytsky in Kiev,
1888. Photo by Andrew Gregorovich, Sept.
1987.

BACK COVER:
A pretty dancer in Poltava costume performing
at Verkhovyna.

1888



Khmelnytsky monument in Kiev, 1888, symbolizes Ukraine's Cossack heritage.

1988



Khmelnytsky rides guard over St. Sophia's

Photo by A. Gregorovich

The 100th Anniversary of the Monument to Bohdan Khmelnytsky in Kiev.

Immortalized in Bronze

MANY CENTURIES AGO, this place was part of the road leading to the Citadel of the Kiev kings. Actually, it was at the very heart of Kiev, and exactly on this spot, Kievan King Yaroslav the Wise decided to build St. Sophia Cathedral. After the completion of this spectacular project, the square facing St. Sophia Cathedral was regarded as the principal one for many centuries. Crowds of Kiev citizens gathered here for the popular assemblies, known as "viche." On more than one occasion, the city's warriors set off from this spot. On December 27, 1648, at this very square the Kievites greeted the returning glorious and victorious Cossack troops led by Hetman Bohdan Khmelnytsky.

Many years after this epoch-making event in Ukrainian history, the question arose about the creation of a monument to Bohdan Khmelnytsky, this great historical personality, one of the valorous sons of the Ukrainian people, the residents of Kiev resolved to choose the square facing St. Sophia Cathedral as the most appropriate site for the future monument.

The idea of a monument to Hetman Bohdan Khmelnytsky in Kiev emerged in the 1830s. Mikhailo Maximovich, the first Rector of Kiev University was among the most ardent champions and popularizers of the project. However, the czarist Russian authorities did all they

could in deleting the heroic past, with its brilliant pages of relentless struggle and crucial military triumphs, from the memory of the Ukrainian nation. It was prohibited even to think about the commemoration of the intrepid leader of the War of Liberation (1648-1654). Many years passed before the Russian Tsar, Alexander II finally endorsed the document about the creation of a monument to Bohdan Khmelnytsky. There was one obviously ridiculous condition set: Not a single cent had to be taken from the State Treasury for this project. Thousands of simple Ukrainian people, predominantly from rural regions contributed their hard-earned coins to the fund-raising campaign.

The committee responsible for the construction of the monument turned to the then prestigious Byelorussian sculptor, Mikhail Mikeshin, with a proposal to make the monument. The sculptor gave his consent right away. A close friend of Taras Shevchenko, he had heard a lot about the legendary Ukrainian leader in the War of Independence (1648-1654). And of course, Mikeshin was well aware of the sentiments which the Great Kobzar cherished for the Hetman's political and military attainments.

Proposal accepted, the sculptor arrived in Kiev to study works on Ukrainian history. He met with prominent scholars of the day, literati, collectors of Cossack relics and with other people, who could in one way or another assist

him in his work. With special zeal, Mikeshin was reading and rereading the works of Taras Shevchenko. Besides, he was recollecting the long evenings he spent with the Great Bard in company of the famous sculptor and medal designer, Fedor Tolstoy. And indeed, at the time he had found out a lot about Ukraine's glorious past during long conversations with the poet.

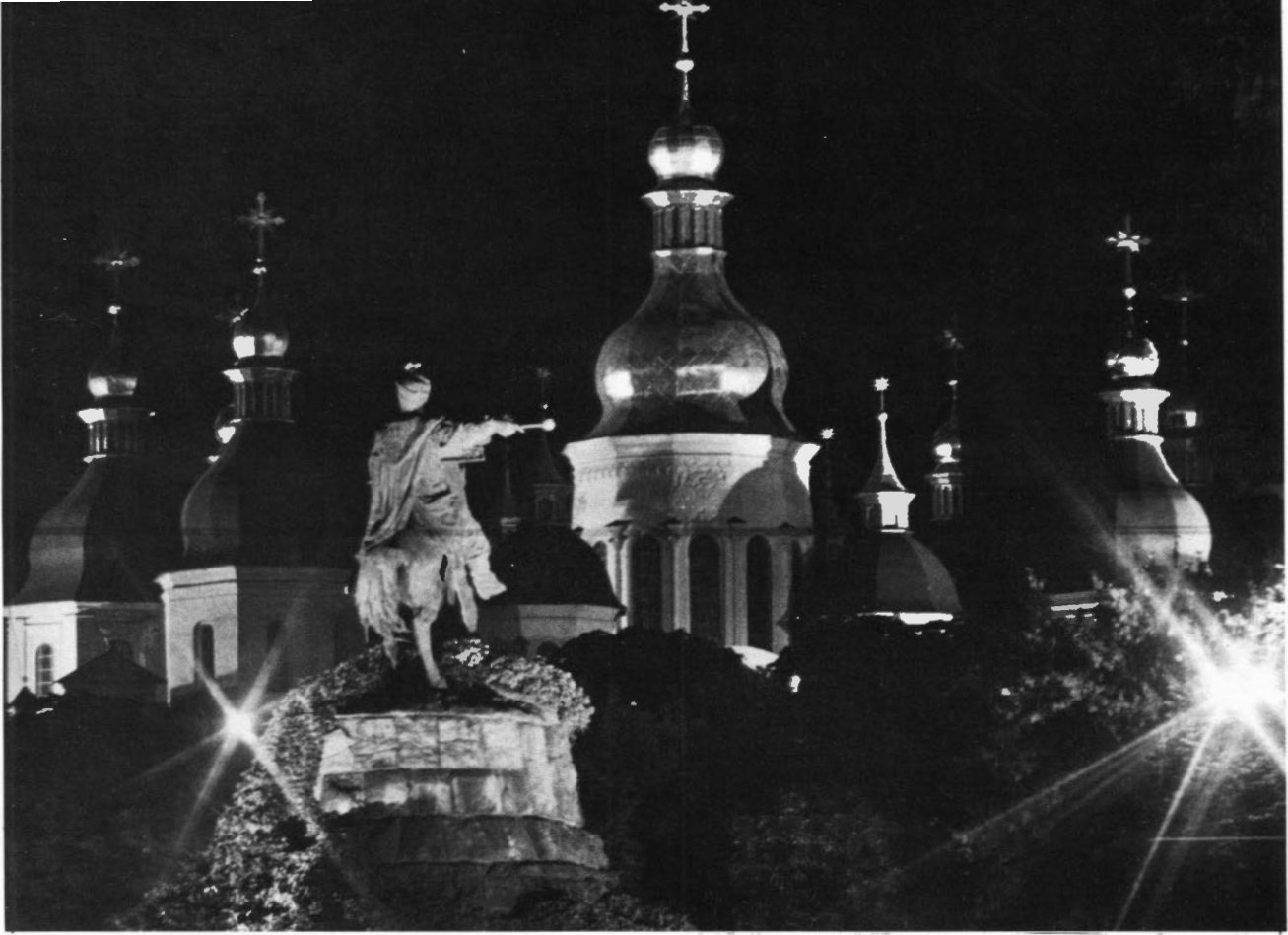
In 1869, the draft project of the monument was submitted for consideration before a special commission. The pencil drawing was unanimously approved. After that, the sculptor took to creating a model version of the monument. Witnesses testify that the alabaster model was ready overnight. In the center of the complex sculptural composition Mikeshin placed the Hetman of Ukraine on a rearing horse. A little lower, below the pedestal, the sculptor installed the sculptures of prominent personalities of the War of Liberation (1648-1654). The figures underneath

seemed to listen to the sorrowful ballad of a sitting Kobzar, the latter having much in common with Shevchenko's facial features. Besides, Mikeshin decided to flank the monument with three haut-reliefs, which were intended to describe the crucial events of the Cossack war. These included the Battle of Zboriv, the solemn greeting of Bohdan Khmelnytsky's army on December 27, 1648 and also the Council of Pereyaslav.

After making a bronze replica, the sculptor brought his creation to Alexander II for the ultimate approval of the project. The Russian Emperor studied it thoroughly but didn't utter a word. Grand Duke Konstantin Mikhailovich, also present during the survey, clarified the matter by declaring that even despite the monument's indisputable merits, it failed to extol the grandeur of the Romanov House. Then, the Grand Duke offered his version of the sculptural composition, which in his opinion had to



A rare photo of Khmelnytsky monument taken by Forum Editor A. Gregorovich.



The Cupolas of St. Sophia Cathedral (1037) rise behind monument of Hetman Khmelnytsky in heart of Ukrainian capital city of Kiev.

show Bohdan Khmelnytsky giving an oath of allegiance to the double-headed eagle, the symbol of the Russian monarchy. One must give due to the fortitude of the sculptor, who despite the thinly veiled pressure and even direct threats categorically refused to obey the instructions of the Court. As a result, he was deprived of his academic workshop.

In 1876, the bronze sculpture was brought once again before the czar, who this time gave permission for construction of the monument. However, all supplementary details of the composition were to be removed. So the future monument had to portray only Bohdan Khmelnytsky on horseback.

The projected cost of the sculpture constituted 150 thousand rubles, which was an enormous sum for the period. The popular fund-raising campaign yielded only 57,833 rubles 78 copecks. Despite his desperate material situation, Mikeshin decided to reduce his royalty by half.

In the summer of 1880, the bronze sculpture of Bohdan Khmelnytsky on a horse was cast at the Sculptural Workshop of the Admiralty in St. Petersburg. This event ended Mikeshin's selfless work on the project. Over quite a lengthy period of time, it was difficult to find an architect who could design a matching pedestal which would allow the erection of the monument. Many draft versions were studied by the committee. Some offered to place the monument on top of a symbolic Cossack grave. Others visualized the monument on a high stela, symbolizing the "invincibility" of the Russian Empire. V. Sychurov's project turned out to be most descriptive and realistic. The bronze sculpture was mounted on a pedestal made of rough granite slabs.

Kiev's architect, V. Nikolayev, chose an ideal place for the future monument and advised it be erected in the middle of ancient St. Sophia's Square. Irrespective of the relatively modest height, 33 feet (10.88 m), the monument impresses the viewer.

The residents of Kiev impatiently waited for the inauguration of the monument. In May 1888, the monument was set up on the pedestal and finishing touches were applied.

On July 11, 1888, thousands of Kievites gathered in St. Sophia Square. Regrettably, the celebrated author of the monument was not in the festive crowd on that day. It turned out somehow that the committee in charge of the monument's construction pointedly "forgot" to invite Mikhail Mikeshin for the event. This sudden "forgetfulness" was self-understood, since the sculptor was in disfavor. His creative democratic views didn't suit not only the Russian Court but also the authorities of the South-Western Territory, with Kiev as its administrative center.

In one of his private letters, the deeply insulted sculptor would write the following:

"Here I sit bedewing the paper with bitter tears. No other monument had cost me that much in terms of money and moral forces. Still, no one cared to send me a message about the inauguration . . ."

The opening of the monument to Bohdan Khmelnytsky in Kiev became a great spiritual holiday of all the Ukrainian nation. In fact, it was the very first monument which immortalized in bronze the heroic history of Ukraine, her glorious and noble past.

Vasyl Turkevich ■



Mol's St. Volodymyr

Leo Mol, the famous Ukrainian Canadian sculptor, has made a major lasting contribution to the Millennium of Christianity in Ukraine by creating monuments of St. Vladimir for Saskatoon, Saskatchewan; London, England; and Toronto, Ontario (under preparation).

The name of St. Volodymyr, King of Kievan Rus', is St. Vladimir in Old Ukrainian and Church Slavonic which is the form the King himself used on his coins. Many Ukrainian Churches use that form of the name in English.

Mol's St. Volodymyr Monument is a powerful and regal monument and is historically the most accurate of any up to the present time. The famous Kiev monument is marred by a beard and crown held in his left hand ("Monomakh's shapka") which was actually made centuries after St. Vladimir's time for the Tsars of Muscovy-Russia.

Mol's first St. Volodymyr monument in bronze on a granite base was unveiled in Saskatoon on May 29, 1988. It is 8' 5" (2 meters 55 cm.) high and depicts him holding a cross and a sword. A trident, his royal insignia, is emblazoned on his cloak. The text reads: St. Volodymyr the Great, Equal of the Apostles, Christener of Ukraine 988-1988.

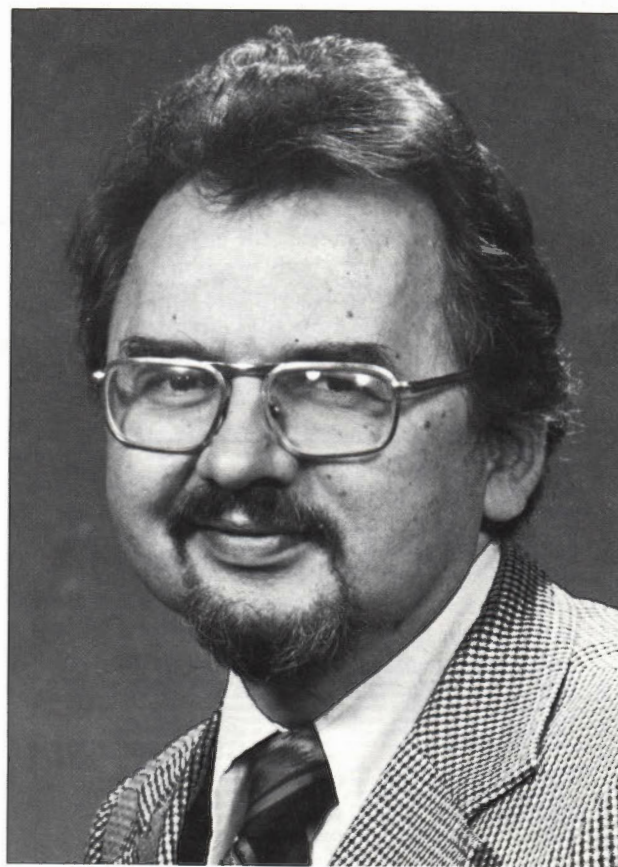
On May 30, 1988 a second version of St. Volodymyr was unveiled in London, England. The same figure is now depicted with a shield at his left hand on which the Royal Trident of King Vladimir is emblazoned. It is also made of bronze and is 8' 5" high. A small version would be good for Ukrainian institutions and collectors. A. Gregorovich ■

25 Years UKRAINIAN HISTORIAN 1963-1988

IN 1988, THE UKRAINIAN HISTORICAL ASSOCIATION (UHA) celebrated the twenty-fifth anniversary of publication of its journal *Ukrainskyi istoryk* (*The Ukrainian Historian*). The journal, which antedates the foundation of the Association by two years, was conceived and brought into being by Lubomyr Wynar, a Ukrainian-born historian bibliographer educated in Western Europe and in the United States who later became a professor and director of the Ethnic Research Center at Kent State University and professor of history at the Ukrainian Free University in Munich, West Germany. At the time that he launched the journal *Ukrainskyi istoryk*, Wynar was already an accomplished historian and the author of two Ukrainian language books on major personalities of the Cossack era of Ukrainian history and a Monograph, *History of Early Ukrainian Printing* in English. He was assisted in his endeavors by the distinguished elder of Ukrainian historical science, Oleksander Ohlobyn, who before the Second World War had been a professor of Ukrainian history at the University of Kiev in Soviet Ukraine and later at the Ukrainian Free University in Munich and visiting professor at Harvard University. Ohlobyn advised Wynar on the organization, and content of the projected journal and wrote a number of important articles for some of its first numbers. Other early collaborators of Wynar included the noted historian Marko Antonovych, and the respected historian and former participant in the work of the Ukrainian Academy in Kiev, Natalia Polonska-Vasylenko. At the time that *Ukrainskyi istoryk* was founded, many voices in the Ukrainian emigration expressed doubts as to whether a diaspora, such as the Ukrainian containing a relatively small number of professional historians, could support a truly scholarly historical journal. But hard work on the part of its early contributors and the exceptional energy and organizational ability of Wynar who edited the organ from its very first numbers, paid off. *Ukrainskyi istoryk* survived through the 1960's and by the mid 1970's flourished to such an extent that some of its numbers became fairly thick volumes.

The idea behind the foundation of a Ukrainian language historical journal in the West was that Ukrainian history, as it was then taught and studied in the Soviet Union, was not free to accurately describe the historical experience of the Ukrainian people. It ignored the national aspects of this experience, and could not develop as a healthy and independent discipline that would both serve the national interests of the Ukrainian people and remain true to basic historical facts.

This situation, it was observed, became even more acute after 1972 when a series of purges and dismissals brought



Dr. Lubomyr Roman Wynar, president of Ukrainian Historical Association is founder and chief editor of "Ukrainskyi istoryk" since 1963.

an end to the fragile cultural flowering that had occurred under the protection of the First Secretary of the Communist party of Ukraine, Peter Shelest. With the fall of Shelest, two of the three major Soviet Ukrainian historical journals were closed down completely and Kiev's surviving *Ukrainskyi istorychnyi zhurnal* (*Ukrainian Historical Journal*) filled its pages with dreary articles on the history of the Communist Party and the achievements of the Soviet system. Thus *Ukrainskyi istoryk* took on a new significance and Wynar and his colleagues believed that only the continued existence of their historical journal would force the Soviets into allowing the precarious survival of the now thoroughly emasculated *Ukrainskyi istorychnyi zhurnal*.

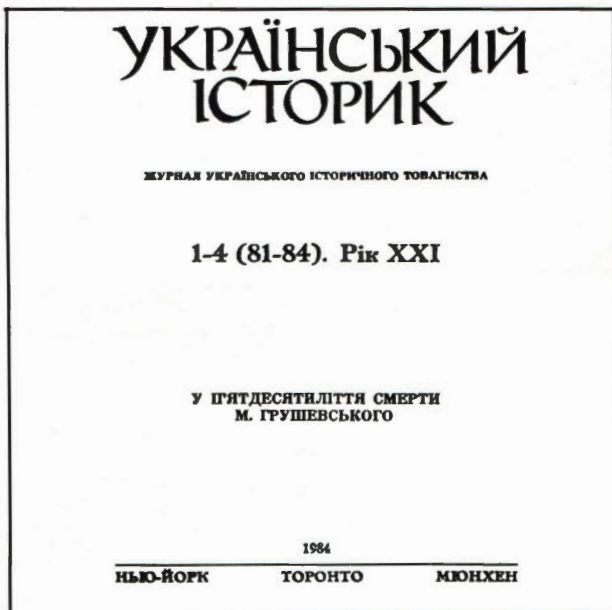
Over the years, *Ukrainskyi istoryk* attracted a number of regular contributors. Besides Wynar, who wrote several programmatic articles that set the tone for the journal, Oleksander Ohlobyn contributed a number of articles on the period of the Hetmante (18th century), Oleksander Dombrovsky explored in depth the Scythian period, Marko Antonovych wrote about the national awakening of the nineteenth century, the Rev. Oleksander Baran investigated the Cossacks, the Rev. Nazarko made contributions on church history, Vasyl Dubrovsky published some more general work which reflected his knowledge of the Moslem world, and a score of prominent veterans of the national movement or of public life in the "old country" told of their experiences and acquaintances in a special section devoted to memoirs. Occasionally the heads of some of the more prominent Ukrainian academic institutions

would also find their names among the contributors to *Ukrainskyi istoryk*. Thus Omeljan Pritsak of the Harvard Ukrainian Research Institute and Vlodymyr Kubijovych of the Shevchenko Scientific Society both contributed at one time or another.

The great majority of articles appearing in *Ukrainskyi istoryk* are written in Ukrainian. This reflects the philosophy of the founders which stressed the importance of language in the development of a body of scholarship reflecting national interests. It was thought that the persecution and tight restrictions on the use of the Ukrainian language in Soviet Ukrainian historical scholarship made it imperative to develop the language to as great an extent as possible abroad.



First issue of the Ukrainian Historian, 1963.



Cover of Ukrainian Historian.

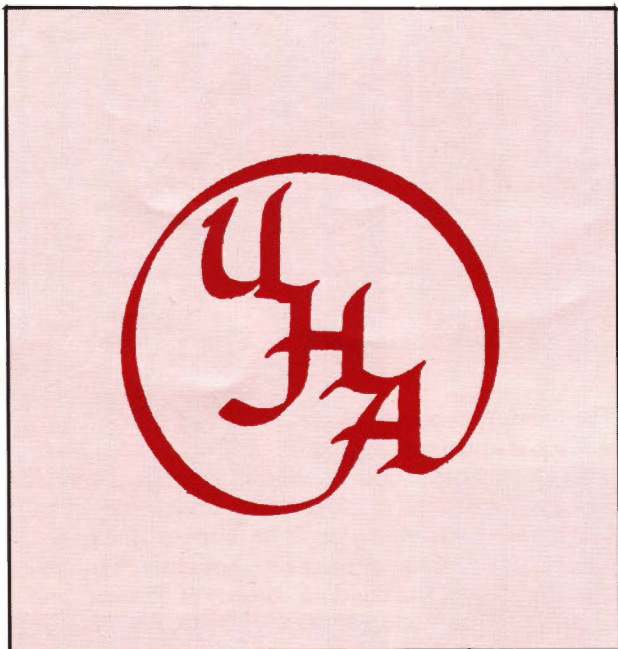
It was hoped that this would eventually have positive effect upon developments in the European homeland. The disadvantage, of course, was that few people other than Ukrainians of the older generation bothered to read Ukrainian. However, articles published in *Ukrains'kyi Istoryk* are indeed in *Historical Abstracts Bibliography of Slavic and East European Studies and American: History and Life*. Occasionally articles also appeared in English or in German, and presently *The Ukrainian Historian* is publishing more articles and services in English as compared to the 1970's.

With regard to the Ukrainian language contributions, however, by the early 1980's *Ukrainskyi istoryk* could count some very real achievements. Several important articles appeared on Cossack history, the history of the national movement, and most especially on the important historian and public figure, Michael Hrushevsky. There was much new information about Hrushevsky's revolutionary government of 1917-1918 called the Ukrainian Central Rada. In general, the work appearing in *Ukrainskyi istoryk* reflected the national scheme of Ukrainian history first elaborated by Hrushevsky at the beginning of the twentieth century. This stressed the continuity of the Ukrainian historical process from Kievan Rus' (c 900 AD) to modern times.

Besides its journal *Ukrainskyi istoryk*, which had recently tended to appear once or twice a year, the Ukrainian Historical Association has also published a number of books. Perhaps the most important of these is the Ukrainian language *Historical Atlas of Ukraine* which contains a

Ukrains'kyi Istoryk
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1987-1988

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number of well-drawn maps depicting the history of the country at various stages of its development. Another volume published by the Association was devoted to the Antes, who Hrushevsky believed to have been the ancient ancestors of that portion of the Eastern Slavs who eventually developed into the modern Ukrainian people. Other volumes dealt with the Cossack leader Ivan Mazepa, with the leader of the revolutionary period, Simon Petliura, and with other subjects. A large number of Wynar's contributions to *Ukrainskyi istoryk* have also been reprinted in the form of separate pamphlets.

Of course, there are several gaps in the record of *Ukrainskyi istoryk* and the other publications of the Ukrainian Historical Association. Kievan Rus has been neglected, the Polish-Lithuanian period has been represented only by a few studies on Cossack History, social and cultural history has been weak, and most surprisingly, studies of the Ukrainian communities in North America are rarely covered.

These infelicities do not, however, detract from the very real achievement of the various members of the Ukrainian Historical Association. A great deal of interesting new material continues to appear on the pages of *Ukrainskyi istoryk* and the full-color *Historical Atlas of Ukraine* was the first in its field. If one considers that all of these achievements have been accomplished on the basis of private donations and volunteer labor, then the achievements are all that much the greater.

The members of the Ukrainian Historical Association, editors, authors, distributors, supporters, and patrons all deserve credit for their enthusiasm and dedication to the cause of Ukrainian history. Their efforts have not been in vain and the twenty-five years that their journal has appeared is a testimony to it.

Thomas M. Prymak ■

For information on subscriptions write to: The Ukrainian Historian, P.O. Box 312, Kent, Ohio 44240 USA. Phone: (216) 297-9854 ■

Statistical Data *Ukrains'kyi Istoryk*, 1963-1987

Years	Issues	Articles/ Materials	Reviews	No. of Pages
1963-1966	1-12	89	44	606
1967-1970	13-28	84	142	1137
1971-1974	29-44	98	111	1353
1975-1978	45-60	90	78	1114
1979-1983	61-80	79	59	1299
1984-1987	81-96	102	27	1137
Total	96	542	461	6646

The Ukrainian Historical Association has a number of plans for future projects. It hopes to reprint several of Hrushevsky's scholarly and political essays, to publish a collection of Ohloblyn's various works, and probably most importantly, to publish a fundamental Biographical Dictionary of Ukrainian Historians and a comprehensive History of Ukrainian Historiography in the nineteenth and twentieth centuries in English.

UKRAINIAN YOUTH FESTIVAL 1988

RESIDENTS FROM NEAR AND FAR enjoyed the annual Ukrainian Youth Festival which was held at Glen Spey, New York in July. Glen Spey is about a 45 minute ride northwest from Middletown. It's a lovely ride going northwest on Route 211 past Forestburg through partly shaded lanes of the beautiful Catskills. An alternate route would be to go on Interstate 84 towards Port Jervis and beyond to the festival center. The cultural resort center is called Verkhovyna which is named after a place in the Carpathian Mountains in Ukraine.

During the second weekend of July, Verkhovyna became a gathering place for approximately 25,000 people over the three days of the festival. They came to watch the beautiful dances and entertainment which was held twice a day on Saturday and Sunday, and for the single Friday evening performance.

It was the 13th annual festival sponsored by the Ukrainian Fraternal Association. The festival occurs annually on the second weekend of July. The Ukrainian Fraternal Association is a mutual benefit organization designed to supply the insurance needs of Ukrainians in the United States and Canada and their descendants. It was organized by Ukrainian immigrants and today has 25,000 members dedicated to the cause of brotherhood and fraternization. It also offers assistance to Ukrainian educational, religious, cultural, and charitable institutions. The association supports the Ukrainians in the old country who are struggling for liberation in their native country and helps the Ukrainian immigrants to preserve their cultural heritage.

Ukraine is the second largest country in Europe and has been absorbed by Russia as part of the Communist bloc. It's 50 million inhabitants have been dominated by Communist Russia since World War II as a result of the peace treaties after the war. The Ukrainian peoples' great desire is to become independent. This was evident at the booths which were at the festival, and even in somber song during the stage show.

Presently, the Ukrainians number close to two million people in America, with 750,000 in Canada.

Ukrainian folk art was in generous supply to the visitors at the festival. Paintings of scenes from the old country were exhibited and available for purchase. Pysanky, the Ukrainian Easter eggs with perfect designs and bright colors were in abundant supply. Many beautiful pieces of embroidered scarves, tablecloths and household articles were also available for the purchaser who enjoys fine crafts in detailing and design.

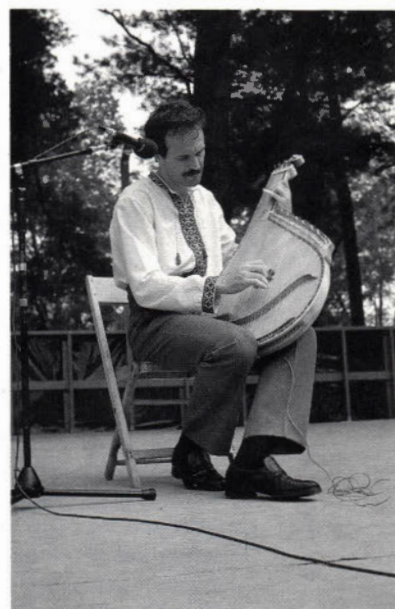
The bandura evolved in the 16th century from a primitive plucked instrument with an oval or round body and a long fretted neck that bore three or four strings. Through the many years, the bandura had undergone many changes and is sometimes found in different shapes and sizes. The bandura combines the sounds of the harp and harpsichord. Now the bandura consists of 55 treble and bass strings. Historically, bandurists were used to buoy up the spirits of soldiers as they approach battle in defense of their country. They were often conscripted or taken to the courts of the Russian czars and Polish kings who liked to have banduras and even bandura ensembles to entertain them. The 20th century is seeing a revival of the bandura in Ukraine and in America among the Ukrainians. This year was an unusual and historical year for the Ukrainians because of the Millennium celebration of Christianity in Ukraine. King Volodymyr the Great brought Christianity into Kievan-Rus (as Ukraine once was called) in 988. Queen Olha (945-960) was the first ruler of Rus' to become a Christian. Christianity attained the statute of a state religion during the reign of Volodymyr the Great, grandson of Queen Olha.

The Ukrainian church was suppressed in the 1930's and declared illegal in 1946 by the Soviets. Ukraine's "Mother Church," St. Sophia Cathedral, constructed in the 11th century, was converted to a museum by the Soviet government. Numerous other churches, built at the same period, were demolished in the 1930's. At present, all religious activities in both eastern and western Ukraine are supervised and controlled by the newly created Council on Religious Affairs in 1974. It is against the law to give religious instruction to a minor, and church attendance by people of any age group is vigorously discouraged.

Since the Ukrainians could not freely thank God for the 1,000th anniversary of Christianity in Europe, in their own native land, their kin here in America had special religious services, concerts and seminars and a Millennium Special at the festival.

Helen Perna ■





BRITTAN'S "Our Father — Our Millennium 988-1988"



Joy Brittan Kozody has completed her Millennium album "Our Father — Our Millennium 988-1988" It was released at her appearance in Detroit, Michigan on August 5, 6, 7, 1988.

Don't expect the ordinary when you listen to this album. Its complexity and richness of design makes this collection a musical tapestry of the Ukrainian religious experience. Each selection is the favorite of one of seventeen distinguished Ukrainian pastors. Every selection has its own special character and beauty.

Joy Brittan Kozody's performance is inspired. She is a soloist — she is a duo — she is an entire choral ensemble! Joy's love of her heritage and culture has found an ultimate form of expression. Her interpretative ability and extraordinary vocal range are reknowned. Her talent and spirituality are in concert. She has created a superb, serious work of art. Her Ukrainian diction is clear and exact.

"Our Father — Our Millennium" is the result of 12 months research, 4 months rehearsal and 136 hours of recording and production. The record is now available for \$10.00.

On the back of the album, Joy sends us this personal message: "With love, respect and admiration, I dedicate my singing of 'Our Father (The Lords Prayer) to all Ukrainian Christians, of every religious denomination, everywhere in the world. "Let us all celebrate our past and rededicate our Christian heritage together — united — one great Ukrainian people under God!"

Six of the recorded selections are solo performances with piano accompaniment. The remaining eleven songs include up to four part harmonies without accompaniment. Joy performed all of the vocal parts. The choral selections are actually 9 to 12 voices recorded on 16 separate tracks.

Las Vegas International Records has announced that the first 5,000 albums produced are gold record limited edition copies. The vinyl platter is actually gold in color. The album cover is beautifully suited for framing and hanging on your wall. It is a color photo reproduction of an oil painting commissioned especially for this Millennium album. The artist is Patty D. Clyne from Las Vegas, Nevada.

The album will only be available at Joy's personal appearances throughout this year. All proceeds will directly benefit the Ukrainian community and off-set personal appearance tour expenses. This album is a non-profit project. It will help establish a new Ukrainian foundation. The "Ukrainian International Unity Foundation" will financially assist Ukrainian schools, the Harvard University Studied Fund and various Ukrainian organizations.

The Nevada Millennium Committee is spearheading this venture and has promised to make a very dramatic announcement concerning their project at the end of our Millennium year.

The Nevada Millennium Committee welcomes all inquiries concerning Joy's appearances for October, November and December. Contact Nevada Millennium Committee, 5230 Wilbur St., Las Vegas, Nevada 89119 or phone (702) 739-9721. All requests will be considered. ■

Joy points out publicity on her new recording to Helen Pronko.

A visit to UFA Home Office. From left: N. Duplak, Narodna Volya Editor; Jerry Pronko, Managing Editor of Forum and UFA Vice President; Joy Brittan; Ivan Oleksy, UFA President and Peter Salak, Supreme Secretary.





Ethno Press 88

Ethno Press 88 held at the Prince Hotel in Toronto on June 24-25, 1988 attracted 250 editors and publishers of the ethnic press in Canada, four federal Cabinet Ministers and other prominent leaders. Sponsored by the Canadian Multilingual Press Federation in cooperation with the Secretary of State of Canada the conference marked the 30th anniversary of the Federation. The C.M.P.F. represents almost 150 multilingual (or ethnic) Canadian newspapers in over 40 languages with 3 million readers.

Chairman and organizer of ETHNO PRESS 88 was Andrew Gregorovich, President of the Canadian Multilingual Press Federation and editor of FORUM. The Conference also featured, for the first time ever at such event, exhibits of twelve government ministries such as Immigrations, Trade, Customs, Communications and the Secretary of State.

Important announcements affecting the ethnic press and Canadian society were made by the government leaders. Vivacious Flora McDonald, Minister of Communications, eloquently explained new directions in broadcasting; a strong dash of Newfoundland humor lightened Hon. John Crosbie's luncheon speech on Free Trade; and Immigration Minister Barbara McDougall explained Canada's immigration policies.



Hon. Flora McDonald, Canada's Minister of Communications and one of the most prominent senior cabinet ministers, is presented with a book by President Andrew Gregorovich at Ethno Press 88.

Hon. Gerry Weiner, Minister of State for Multiculturalism, announced new programs and new funding for multiculturalism and specifically for the ethnic press. A dynamic and energetic minister, Gerry Weiner after only a half a year in his portfolio has reached out and made an impact on multiculturalism in Canada. His policies and his leadership role in establishing the new Canadian Multiculturalism Act as the law of Canada have been significant.



Canadian Multiculturalism Minister Gerry Weiner presents the 30th Anniversary Tribute from the Canadian Government to Andrew Gregorovich (left), the National President of the Canadian Multilingual Press Foundation during Ethno Press 88.

Many distinguished participants and guests were at ETHNO PRESS 88 including the newly appointed Mr. Justice John Sopinka, the first Ukrainian Canadian in the Supreme Court of Canada; Undersecretary of State Shirley Sarafini; and Vera Holiad, the Special Advisor to the Deputy Prime Minister of Canada, Hon. Don Mazankowski.

ETHNO PRESS 88 provided an opportunity for ethnic press editors from all across Canada to meet and discuss matters of interest and to exchange views with government leaders. It was an important event and one of the most successful of its kind ever held in Canada. J.P. ■



Hon. Barbara McDougall, Canadian Minister of Immigration, is welcomed to Ethno Press 88 by Andrew and Pat Gregorovich on the right.



Eugene Mastykash holds the CMPF Award presented to Novy Shliakh-New Pathway Ukrainian Weekly by the Hon. John Crosbie (left) and Hon. Gerry Weiner (center). Forum Editor A. Gregorovich and New Pathway Chief Editor George Karmanin are on the right.



Hon. John Crosbie, Canada's Minister of International Trade, talks with Andrew Gregorovich, Chairman of Ethno Press 88. Left is Mr. Justice John Sopinka attending his first official function after his inauguration into the Supreme Court of Canada.



Mr. Justice John Sopinka of the Supreme Court of Canada (second from left) meets ethnic press leaders Eugene Mastykash (left), A. Gregorovich, Rev. T. Minenko, George Karmanin, and Dr. Ostap Sokolsky, President of the Canadian Ethnic Writers and Journalists Club.

TREBEK: America's Smartest Game Show Host

GAME SHOW VETERAN ALEX TREBEK, host of both "Jeopardy" and "Concentration," sees a difference in the two television contests.

Jeopardy contestants have to be smarter and the producers are more fussy about who gets to play.

"Jeopardy harks back to the quiz shows of the 1950s when you had to have intelligence and skill," Trebek says.

"You need brains, knowledge and quick reflexes."

"Concentration' is more a traditional game show. The contestants match numbers and then get a chance to solve a puzzle. The important part is solving the puzzle, but getting a match lets you see more of the puzzle."

"Jeopardy" is a quiz in which answers are provided in six categories and the contestants must come up with the questions. Each category has five answers, and the higher the prize money the tougher the question.

Seen on 191 stations around the country, "Jeopardy" is the second highest rated show in syndication, topped only by "Wheel of Fortune."

It's tough to get on "Jeopardy." Game shows merely pick contestants from the audience. Would-be contestants for "Jeopardy" must pass a battery of tests. After a written test, contenders are matched against each other in a mock game to see how they react to pressure and competition.

Trebek, relaxing in the living room of his hillside bachelor home, is wearing a pair of well-worn blue jeans and an old blue jacket he got for participating in the Bill Cosby celebrity tennis tournament in 1975.

His house, overlooking the San Fernando Valley in California, has a high-tech look of stark white walls and shiny metal surfaces. But his collection of Chinese paintings and statuettes, religious icons, carvings of African animals, other antiques and comfortable furniture make it homey.

Trebek is of Ukrainian ancestry and grew up in Canada, where he got a degree in philosophy from the University of Ottawa and worked 12 years for the Canadian Broadcasting Corp. He had no desire to be a game show host, but when Alan Thicke, a transplanted Canadian, offered him a job in the United States as host of "The Wizard of Odds" he took it.

That job lasted a year and he went on to "High Rollers." He's also been the host of "The \$128,000 Question," "Double Dare" and "Battlestars." He's been with "Jeopardy" for four years and "Concentration" for a year.

"My real ambition," he says, "is to get into production. Producing 'Jeopardy' for the last three years has whetted my appetite. I think I can do it. It's just a question of finding the right projects. I'll produce whatever, Movies, TV, series, game shows."

"I've done a little acting, but you get typecast doing game shows. Besides, I have a very tight schedule."

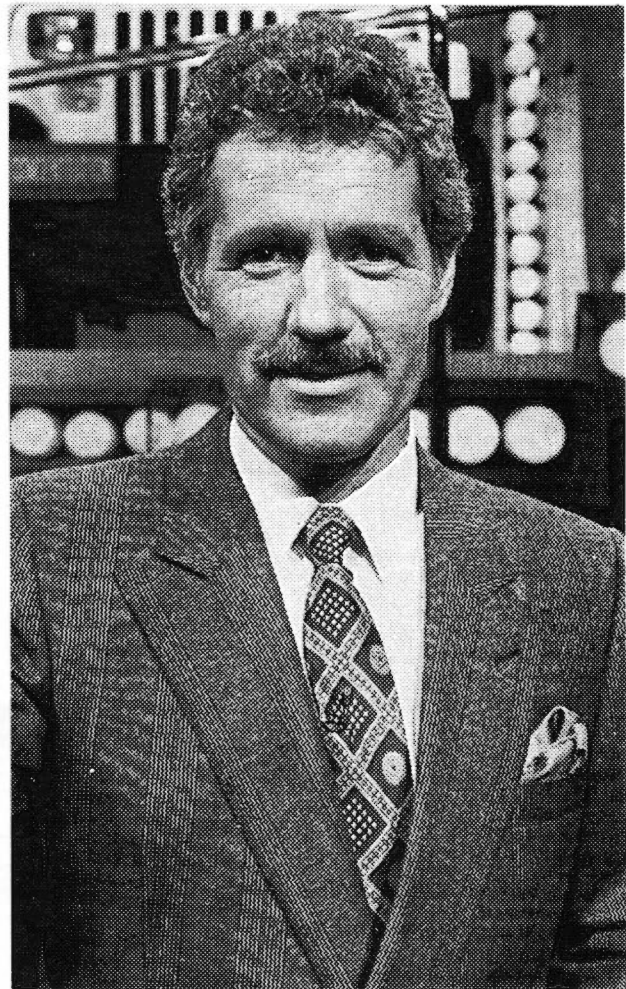
Trebek says he has learned that a contestant's education and other background is no indication of how he or she will do on "Jeopardy."

"You get people from both sexes, from all kinds of backgrounds," he says. "Generally speaking, people who are bright and about 30 years old will do best. Young people have quicker reflexes and that counts on the show. People slow down as they grow older. I know I have."

Trebek says he created a seniors tournament for people over 50 so that older people can compete against their peers. A teen tournament is on the agenda.

Although many people play along at home, Trebek says the viewers don't do as well as the contestants.

"It's the only show where the contestants are ahead of the viewer," he says. "With most game shows the people at home are ahead. Still, it hooks people. They want to play the game. It's best if there are a number of people watching. What good is it if you know all the answers and there's nobody there to see you triumph?" ■



Alex Trebek didn't even think about being a game-show host until friend Alan Thicke offered him a job as host of "The Wizard of Odds."

A Centennial-Millennium Celebration in Olyphant

IT WAS A DAY long to be remembered. It was the day the St. Cyril and Methodius Church of Olyphant, PA celebrated its 100th anniversary and also the Millennium of Christianity in Ukraine.

The program began at the Millennium-Centennial Monument at River St., Olyphant with a blessing by His Beatitude Miroslav Ivan Cardinal Lubachivsky, STD, Archbishop Major-Metropolitan of Lviv, Ukraine; His Grace, Most Rev. Stephen Sulyk, D.D., Archbishop Metropolitan of Philadelphia; Most Rev. J. Carroll McCormick, D.D., Retired Bishop of Scranton, who represented the Diocese of Scranton and Most Rev. Msgr. Stephen Hrynuck, pastor of SS. Cyril and Methodius Ukrainian Catholic Church.

Following the blessing, a procession to the church for the Pontifical Divine Liturgy of St. John Chrysostom with the Main Celebrant His Beatitude Cardinal Lubachivsky. The homilist was His Grace Archbishop Metropolitan Sulyk. Concelebrants included Archimandrite Prof. Dr. Ivan Hrynioch, brother of the host pastor; Mitred Archbishop Msgr. Stephen Hrynuck, and the spiritual sons of the parish. Deacon was the Very Rev. Msgr. John Stevensky and master of ceremonies was Rt. Rev. Msgr. Raymond Revak. Lector was Patrick Marcinko, Jr. and responses were sung by the Metropolitan Andrew Sheptytsky Choir under the direction of Prof. Nicholas Martynuk.

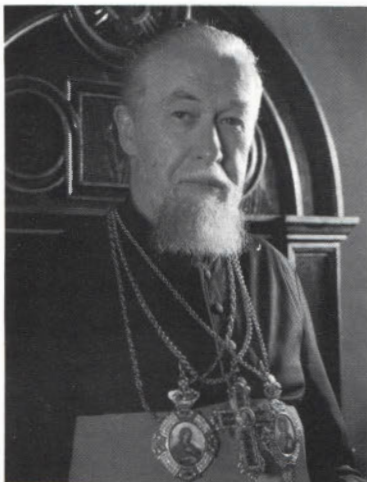
The Millennium-Banquet Program followed. It was held at Genetti's Manor in Dickson City and

more than 700 persons were in attendance.

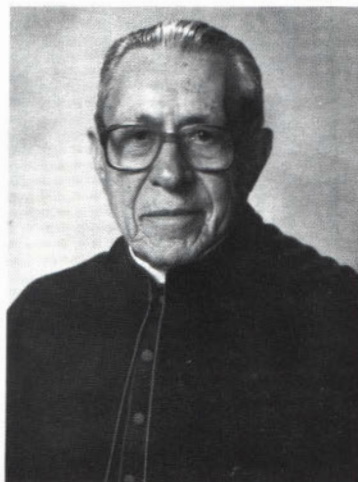
Joseph Nasevich, the Centennial Committee Chairman, welcomed the guests and introduced Rt. Rev. Msgr. Raymond Revak, pastor of St. Vladimir's Ukrainian Catholic Church of Scranton, as the toastmaster. The Sheptytsky Choir sang the Lord's Prayer and His Grace Metropolitan Sulyk rendered the invocation.

Participants in the banquet program were the SS. Cyril and Methodius Ukrainian Folk Dancers under the direction of Mrs. Lydia Mantyka, director; Hon. Michael Chekansky, Ukrainian Mayor of Olyphant; The Sheptytsky Choir singing several numbers; Prof. Dr. Ivan Hrynioch; Rev. Walter Wysochansky, a spiritual son of the parish; His Beatitude Myroslav Ivan Cardinal Lubachivsky; Mitred Archbishop Msgr. Stephen Hrynuck, SS. Cyril pastor; Most Rev. J. Carroll McCormick, retired bishop of Scranton. A Living Icon, Pokrow Matery Bozhoyi was presented by the SS. Cyril and Methodius and SS. Vladimir and Olga Society. The banquet celebration ended with the singing of "God Bless America" by the audience.

FORUM as a rule does not report on individual activities. However, with the celebrations in Olyphant, and with the presence of the Cardinal and the Archbishop, the editorial board felt that this event, one of the most prestigious to be held in some time, needed our editors to report the situation to our readers. ■



Cardinal Lubachivsky



Msgr. Stephen Hrynuck



Most Rev. Stephen Sulyk

Art & Architecture of SS. Cyril & Methodius Ukrainian Catholic Church

Nature of the Icon

BYZANTINE CHURCH PAINTINGS are called Icons. Icons are sacred images which depict people and events that are found in the Holy Scriptures. Due to the direct connections these icons have to the Holy Scriptures, they become not only teaching instruments, but also projects of veneration. The technical process of making an icon is a strict art form that has been passed down through the ages. The discipline is extremely demanding to ensure that the true iconic form is never lost.

The artist who paints an icon called an iconographer. Iconographers are schooled in the tradition of icon painting. The history of each icon is learned from the scriptural text. Composition, layout design, and color schemes are taken into consideration.

The iconographer lends himself totally to the guidance of the Holy Spirit. Icons are based upon the spirituality of their creator. Spirituality comes from God alone. An iconographer can be truly gifted and produce an elaborate work, but it may lack spiritual quality; while a most simplistic icon may be regarded as having a wealth of spirituality. The iconographer leaves the realm of creating personal art, by becoming an instrument of the Holy Spirit. No live models are used, nor do iconographers rely upon their individual imagination. The iconographer uses his artistic abilities to convey the written word into a sacred picture. He bases his work upon the knowledge that has been passed down by his fellow iconographers for centuries, and incorporates it into his work. For this reason, icons are never signed by the iconographer who painted it.

Church Architecture and the Iconostas

THE ARCHITECTURE OF THE BYZANTINE church is based upon the central plan. It is from this square-based plan that the most significant feature of the Byzantine church developed. That feature is the dome.

The main square structure is the nave. The nave is the central area of the church, where the congregation is seated. The dome is constructed in the central part of the nave. The masonry supports, which extend from the four corners of the nave, are called pendentives. When these pendentives meet at the top of the nave, they form a circular base, to which the dome is attached. The dome is bulbous in shape and resembles a crown. Its peak is graced by a three-bar cross. A church can have one, three, five or twelve domes. Saint Cyril's has five domes. The large central dome symbolizes Christ. The other four domes surrounding the large dome are symbolic of the four evangelists — Matthew, Mark, Luke and John. Each dome is topped by a three-bar cross. Through the center of four of the minor dome crosses is a circle, which symbolizes unity of East & West churches under the Holy Father in Rome.

The nave bulges out at its eastern end. This area is the apse. The sanctuary is located in the apse area. It is here that the Holy Eucharist is kept.

The nave and the sanctuary are distinctly separated by the iconostasis. The iconostas is a symmetrically-balanced screen, which can hold a multitude of icons. It can be stationary or movable. In some churches, a curtain of cloth hangs from the back of the iconostas, to further shield the sanctuary in mystery.

The iconostas has several tiers (levels). The average number of tiers is two. With the exception of older churches which have four or more. This depends upon the size of the church and the discretion of the designer.

THE FIRST TIER HOLDS ICONS of major and minor Old Testament Prophets and the crucifixion scene. The second tier holds icons of the Twelve Apostles and the main icon of Christ (*Deesis*). The third tier holds the Last Supper icon and major feast days of Christ and the Blessed Virgin Mary. The fourth tier at ground level holds the Royal Doors. On these doors are icons of the four evangelists. Next to the Royal Doors are the icons of Christ the teacher on the right and The Blessed Virgin and Child on the left. Two Deacon doors are located to the left and right of the Royal Doors. The icons on the Deacon doors are usually those of St. Lawrence and St. Stephen. The last icons in the row are the patron saints of the Church and St. Nicholas of Myra.

The iconostas is made of wood and precious metals, the most important of these being the gold leafing. Clusters of grapes and vines separate the icons and denote the relationship to Christ as the true vine.

The side altars, which flank the iconostas, offer the alternative of having more than one Mass at a time. St. Cyril's left side altar has the icon of Our Lady of Perpetual Help; the right side altar, the icon of the Sacred Heart of Jesus.

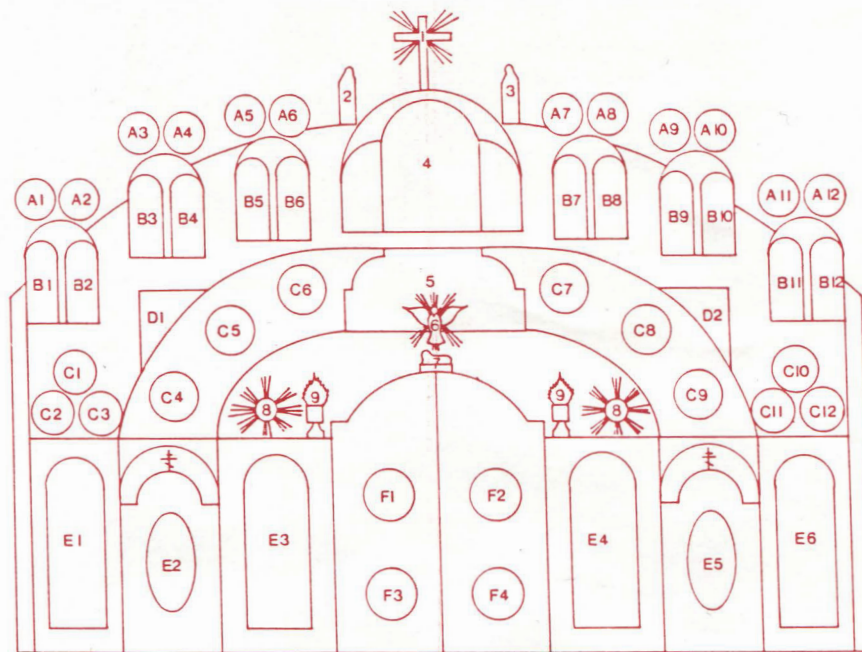
St. Cyril's has stained-glass windows on all four sides of the church, allowing for maximum natural light. A beautiful crystal chandelier, suspended from the main dome, adds illumination to the center of the nave.

The western end of the nave extends into the vestibule, through which people enter and exit the church. A choir loft located above the vestibule allows for greater acoustic range for choral singing.

A pediment, above the oak entrance doors of St. Cyril's church, contains sculpture in high relief. In this triangular space are figures of Christ (*Deesis*), and the four evangelists: St. Matthew, St. Mark, St. Luke, and St. John, crouching on the corinthian columns are two lionesses, who protect the church from evil spirits. ■







Iconostas Legend

1. The Crucified Christ
2. Mary
3. St. John
4. Christ — Deesis
5. The Last Supper
6. The Holy Spirit
7. The Lamb of God
8. Left: = Symbolizes Mary
- Right: = Symbolizes Christ
- X = Greek letter Chi = Symbol of Cross
- P = Greek letter RHO = Savior
- (also PX in Latin = Peace)

Each is surrounded by a brilliant sunburst
 9. Left & right:
 Fire torches — (religious fervor/passion)

Group A — The Old Testament Prophets

- A-1 Abraham
- A-2 Isaac
- A-3 Lot
- A-4 Jacob
- A-5 Joseph
- A-6 Moses
- A-7 Nebuchadnezzar
- A-8 Daniel
- A-9 David
- A-10 Solomon
- A-11 Elijah
- A-12 Jonah

Iconostas of SS. Cyril & Methodius Ukrainian Catholic Church, Olyphant, PA. Left of the iconostas is the icon of Our Lady of Perpetual Help. At right is the icon of Sacred Heart of Jesus. Msgr. Stephen Hrynuck has been pastor for 37 years.

Group B — The Twelve Apostles

- B-1 St. Matthias
- B-2 St. Bartholomew
- B-3 St. Paul
- B-4 St. Matthew
- B-5 St. Andrew
- B-6 St. James the Greater
- B-7 St. Peter
- B-8 St. John
- B-9 St. James the Less
- B-10 St. Simon
- B-11 St. Thomas
- B-12 St. Phillip

Group C — Major Events in Life of Christ

- C-1 The Nativity of Jesus Christ
- C-2 The Annunciation
- C-3 The Presentation of Mary into the Temple
- C-4 The Nativity of the Virgin
- C-5 The Baptism of Christ
- C-6 The Transfiguration
- C-7 The Resurrection
- C-8 The Ascension
- C-9 Pentecost
- C-10 Presentation in the Temple
- C-11 The Entry into Jerusalem
- C-12 The Dormition or Assumption of the Virgin

Group D

- D-1 Angelic Cherub
- D-2 Angelic Cherub

Group E — Floor Level

- E-1 St. Nicholas of Myra
- E-2 Deacon Door — St. Lawrence
- E-3 Virgin Mary and The Christ Child
- E-4 Christ the Teacher
- E-5 Deacon Door — St. Stephen
- E-6 SS. Cyril & Methodius

Group F — The Royal Doors

- F-1 St. Matthew — Angel
- F-2 St. Mark — Lion
- F-3 St. Luke — Ox
- F-4 St. John — Eagle

Description of Iconostas in SS. Cyril & Methodius Ukrainian Catholic Church

(Letters and numerals appearing in brackets refer to the location of a particular icon on the diagram of the iconostas reproduced on page 20.)



**Our Lady
of Perpetual Help**

UPON ENTERING SS. Cyril and Methodius Church, one is greeted by the splendor of the iconostas.

The significance of the iconostas lies not only in its satisfying composition of icons, but for its division of the Divine World (sanctuary) and the Earthly world (nave). Its lofty expanse, symbolically connects the earth and the sky, thus the iconostas becomes the bridge between these two worlds.

The iconostas of SS. Cyril and Methodius Church is truly a masterpiece. The iconostas, designed by the iconographer, Luhowey, was imported from Ukraine to Olyphant, Pennsylvania where it was assembled. The screen holds four tiers, which contain fifty-two icons. The icons are presented singularly, or in groups. Two icons together are called a diptych, and three together are called a triptych.

The general design of the screen is that of an arch. This semicircular construction creates very beautiful rhythmic patterns. Since these arches are attached to the wall, and not free standing, they are called blind arcades, thus creating an illusion of space.

Beautiful handcrafted organic motifs, made from wood, are used to separate the icons. These motifs, including the columns, are gilded in gold leaf.

The first tier [A] contains the icons of twelve major and minor Old Testament Prophets.

SS. Cyril & Methodius — patron Saints of the Church. St. Cyril holds a scroll with the Cyrillic alphabet. St. Methodius holds a book of the Divine Liturgy. The brothers translated the Greek texts of the Bible into Old Slavonic which is based on the Cyrillic alphabet devised by St. Cyril & Methodius. Feast Day — May 11.

The Central icon [4] is named the Deesis (Greek for “intercession”). It depicts Christ dressed in robes of a bishop. The vestments are ornately decorated with crosses, the knee cloth (epigonation) rests upon Christ’s right knee. Above this icon is a cross [1] depicting Christ’s crucifixion. Mary [2], Mother of God, stands to the left; St. John the Evangelist [3], to the right. Below the icon of the Deesis is the Last Supper [5]. It illustrates the Great Entrance, the Holy Eucharist carried by Christ. Three-fourths of the composition is well lit showing eleven Apostles and Christ. Lurking in the shadows of the last quarter of the icon is Judas Iscariot clutching his bag of silver.

Miscellaneous motifs, such as angelic cherubs [D1, D2] are used as decorative fillers. Above the Royal Doors, the Holy Spirit is depicted as a dove [6], symbolic of purity and peace. Golden torches [9] symbolize religious fervor. Radiant sunbursts [8], flank the Royal Doors. Inscribed upon these sunbursts are the letters M and P on the left side and X and P on the right side. These Greek letters stand for the names of Mary and Christ respectively. ■

Monument Marks St. Cyril's Centennial and Millennium of Christianity in Ukraine

988

1888

1988

THE MONUMENT, WHICH FEATURES a 12-foot mosaic icon, is constructed of white granite stone from Georgia and gray slab granite from Vermont. The mosaic icon is slightly recessed in a two foot thick, 14 foot high vertical wall shaped in the form of a polygon with a gilded single-bar metal cross set on a two-tier granite pedestal atop the wall. A six inch by 14-foot long gray granite slab at the base of the wall bears the inscription:

1888 Centennial 1988 988 Millennium 1988
SS. Cyril & Methodius Church Christianity in Ukraine

The icon wall sets on a 34 inch high table or base (16 ft. x 5 ft.) with a rectangular water font (2 ft. W x 8 ft. L x 2 ft. D) located in the base just forward of the icon wall. The entire structure, which is 20 feet high including the cross, is located on a 20 ft. x 18 ft. patio made of two-foot square granite slabs.

A 15-foot concrete walk connects the patio to the street sidewalk. Both sides of the connecting walk are landscaped with periwinkle and various species of Japanese dwarf trees.

The front center of the base just below the table top has a repository for a reliquary-type box.

The theme of the icon and choice of figures for the icon was the idea of Msgr. Stephen Hrynuck. The general form of the monument structure and the design of the mosaic icon and its creation was the work of the noted iconographer, Borys Makarenko, of Yonkers, NY. The architectural implementation of the artist's conceptual design of the monument structure and the actual construction of the monument was the work of Edward A. Smolsky, a stone mason from Peckville, PA. Roman Kushner, St. Cyril's custodian and groundskeeper, was instrumental in the execution of the various phases of monument construction. Mr. Kushner also was responsible for the landscaping around the monument. Construction of the monument began in late 1987 while the artist created the mosaic icon in his studio. Monument construction was completed in early Spring 1988 and the mosaic icon was brought from the artist's studio and installed by the artist in late June 1988.

The icon itself consists of four separate, symbolic elements:

1. The central figure is that of Our Lady, the Protectress [(Also known as "*Pokrov Presvyatoyi Bohorodytsi*" (*The Veil or Protection of the Most Holy Mother of God*); and is celebrated on October 2. The Feast Day is called the Patronage of the Most Holy Mother of God].
2. SS. Cyril & Methodius, patron saints of the Olyphant Parish, and symbolic of the Centennial.
3. SS. Vladimir and Olga, who brought Christianity to Ukraine, and are symbolic of the Millennium.
4. A replica of the present church edifice of SS. Cyril & Methodius Parish.



Our Lady, the Protectress, stands on a cloud above the replica of the church. With her arms extended she holds her veil over the three groups of figures or elements in the icon. The Greek letters to the left and right of her hand, MP and OY respectively, translate into "Mother of God." Also, to her left and right on the same level as the veil draped over her extended arms are the dates of the Millennium 988-1988. It was in 988 that the great principality of Kievan Rus', from which the modern nation of Ukraine was descended, accepted Christianity from Byzantium in a mass baptismal ceremony in the Dnieper River in Kiev.

In the bottom left are the patron saints of the parish — St. Cyril and Methodius, missionary brothers from Thessalonika and Apostles to the Slavs. In translating the Bible and the Divine Liturgy for use by the Slavs, it became necessary to develop an alphabet, called “Cyrillic” after St. Cyril. The alphabet is based largely on Greek characters. It became a basis for the Old Church Slavonic language and provided a common unifying element among Slavic peoples. St. Cyril’s, on the left, wears the vestments of a monk with the insignia ICXC, NIKA Greek letters standing for Jesus Christ, Conqueror. The three-barred cross upon his vestments symbolize, with the main bar, Christ’s crucifixion. The top bar identifies Christ and the crime for which he was crucified. The bottom bar symbolizes St. Andrew, patron Saint of Ukraine, who was crucified on an “X” shaped cross, hence the slant of this last bar. St. Cyril holds a scroll of the “Cyrillic” alphabet in his left hand, and bestows a blessing with the right. St. Methodius stands on the right. He wears the vestments of a bishop. In his right hand he holds a staff, topped by a Greek cross; in his left hand he holds the Bible.

In the bottom right of the icon are St. Vladimir and St. Olga. St. Vladimir is on the viewers left. He wears a crown and robes of royalty. He clutches a trizub (trident) in his right hand. The trizub represents the Holy Trinity as a national emblem of Ukraine. In his left hand he holds a staff which is capped with an ornate cross. St. Olga, St. Vladimir’s grandmother, was the first member of the royal family to become a Christian in 955 AD. She also wears a cross, symbolizing Christianity. In her left hand she holds a model of the Church of Tithes (Desiatynna), the first stone church built in Kiev.

A reliquary-type box is located in the repository in the front center of the base of the monument. Inside the sealed box is a rock from the Dnieper River, a vial of water from the Dnieper River and a rock aggregate from the vicinity of the Church of Tithes. These symbolic items were obtained by Joseph Navsevich, a parishioner of St. Cyril’s, on a recent trip to Ukraine. Located on the back of the monument is a plaque listing the names of the Monument’s benefactors.

The tall and solemn depictions of the saints are characteristic of the mosaic medium and are in the artist’s Neo-Byzantine style. The mosaic tiles are individually hand placed. The glass contained in these tiles imparts a brilliant shimmer effect to the icon. The rich patterned designs of the garments created by the mosaic tiles convey a very elegant atmosphere. There are no shadows cast for these figures, even with an abundant light source. The golden ambience produced by the mosaic tiles is symbolic of the supernatural light of paradise.

The monument was dedicated and blessed on October 2, 1988, The Feast of the Patronage of the Most Holy Mother of God (“Pokrov Presvyatoyi Bohorodytsi”) by His Beatitude Myroslav I. Cardinal Lubachivsky, Archbishop Major of Lviv, Metropolitan of Galicia. ■



A Note About Iconographer Borys Makarenko

BORYS MAKARENKO, born in Poltava, Ukraine, in 1927, began painting at an early age and acquired experience in church art work. He emigrated to the United States after World War II and settled in Philadelphia where he worked for other studios on various church art assignments. In the mid-1970’s he moved with his family to Yonkers, NY where today he operates the Makarenko Studio. His Neo-Byzantine style of painting and iconography is much in evidence in Ukrainian and other Byzantine churches in the United States and abroad. He recently completed the art work in St. Nicholas’ Ukrainian Catholic Cathedral in Chicago, St. Sophia’s in Montreal, Canada, and SS. Peter and Paul Ukrainian Catholic Cathedral in Melbourne, Australia. In Northeastern Pennsylvania his work may be seen in St. George’s in Taylor, St. Vladimir’s and St. Michael’s in Scranton, and now in the resplendent mosaic icon commemorating the dual anniversary of the Centennial of St. Cyril’s in Olyphant and the Millennium of Christianity in Ukraine. ■

The Ukrainian Icon

Petro Kholodnyj

ICONS ARE KNOWN TO HAVE a great significance in the Ukrainian Orthodox Church. Both public and private prayer are closely related to icons which for centuries have been painted according to the Orthodox spirit and its traditions.

Unfortunately we do not always see icons which were made according to Eastern or Byzantine guidelines which to this day preserve the symbolic and inspirational function of the icon. Sometimes they are even very far away from the Orthodox spirit and from our Ukrainian ethnic traditions. An example of this is Italian or Polish iconography which through its sweet realism reminds us of a simple photograph. It seems that if we did not have our own, we often tend to accept that which should be alien to us. By doing so we not only damage our national consciousness, but also the traditions and the spirit of our Church.

Is it necessary to use that which is foreign to us while beautiful pieces of traditional Ukrainian iconography are available to us — works which are priceless from a historical and artistic point of view?

The traditions of Ukrainian iconography have their roots in Byzantium, the source of Ukrainian Orthodox Christianity. Greek artists brought them to Ukraine when they came to embellish famous Kiev churches like the Church of the Tithes, Sophia, St. Michael or the Church of Our Saviour in Chernihiv. In the beginning local Ukrainian artists worked under the supervision of their Greek teachers, but very soon they developed their own skills and techniques. As a result of this, Ukraine's neighbors very frequently invited her artists who transmitted their knowledge to their hosts greatly contributing to the artistic development of such countries as Poland and Lithuania. Even recent scientific research indicates that the majority of artists who worked on the embellishment of the St. Sophia and the St. Michael churches were native Ukrainians.

One of the first well-known Ukrainian iconographers was St. Alipius from Pechersk Lavra (monastery of The Caves of Kiev) whose life according to the Pechersk-Patericon (Record of Names) dates back to the 11th century. Another Ukrainian iconographer from the early period was St. Peter, Metropolitan of Kiev (later of Moscow) who was born in Galicia in the middle of the 13th century and to whom historical documents ascribe the name "miraculous iconographer." To this day some of his works have been preserved in the Kremlin, namely the icon of the Dormition of the Mother of God and the icon of the Mother of God of Petrovsk, both of which can be viewed in the Church of the Dormition of the Mother of God, Moscow.

From Ukraine the art of iconography moved further north and laid the ground for the Russian icon. The Russian style of iconography managed to basically preserve the Byzantine origin. Over the course of centuries, however, it was exposed to various alien influences which formed a unique character, different from the Ukrainian.

As prescribed by ecclesiastical guidelines and Holy Tradition, Byzantine, and therefore Ukrainian icons, have always been painted according to specific Church canons. This explains why our icons have neither changed their style nor their looks over almost one thousand years of history. Even the advent of the Renaissance and the Baroque periods hardly influenced the school of Ukrainian iconography. If any change was made,



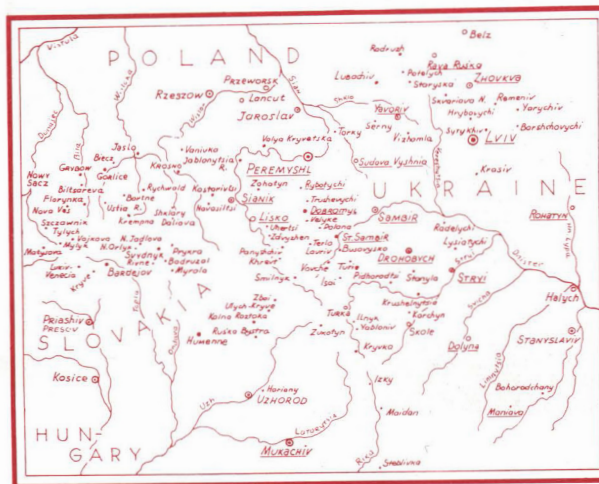
Archangel (Angel with the Golden Hair). 12th century.
From Kiev, now in Leningrad Gallery.

they were always made in accordance with the dogmas of the Eastern Church and the canons pertaining to Byzantine iconography. On the basis of this criteria, Ukraine also developed a unique style of iconography over the centuries.

In the 18th century, however, one could witness the downfall of traditional iconography. A change in technique and a heavy influx of realism became especially noticeable. A few decades later our icon lost its artistic value entirely. In other words, icon-painting became the trade of secular artisans who completely ignored the traditional guidelines. Without any artistic inspiration they, the so-called *bohomyazy*, started a mass-production using the cheapest material available. One by one the traditional icons disappeared from our churches; very often many of them were piled up in the bell-towers with the explanation that due to their darkened surfaces they were no longer presentable. Others were simply burned. As a replacement for these masterpieces the *bohomyazy* offered their own works, very often just paper-prints, the value of which was highly questionable. This development not only depreciated the value of an icon from an artistic point of view, but also brought about an indifferent attitude within some faithful who had lost the ability to grasp the spiritual significance behind the sacred picture. Some of us, however, can accuse ourselves of the same indifferent attitude here in America, where we are far away from the land of our forefathers, and our beautiful customs and traditions.

During the past two or three decades interest in ancient icons has increased again. Unfortunately it is restricted to small groups of artists and amateurs interested in antiquity, art collectors, and art experts. In addition, exhibitions of "Russian icons" (which obviously include a number of Ukrainian icons) are gaining popularity. We also witness the increasing appearance of literature about the Byzantine icon. Of great interest for us was an exhibition of Ukrainian icons from the 15th and 16th centuries from the collection of the Ukrainian National Museum in Lviv which took place shortly before the II World War in Warsaw. Demonstrating the strength of Ukrainian culture, it left a deep and lasting impression on the Polish connoisseurs of art, as well as on the general public. Even the Polish newspapers were full of articles which expressed deep admiration for the beauty of the ancient Ukrainian icon. But what really constitutes that beauty which others adore and we ourselves sometimes do not value?

Our icons impress the viewer with their decorativeness, their rich color-mixture, their accurate and refined plan — and especially their unique portrayal of objects and themes. It is also very noticeable that the world portrayed on icons is distant from the reality which surrounds us in our daily lives. Everything seems to differ from life: the figures of saints, the heavens with the stars, the trees, the grass, the animals, and the buildings. These ancient icons which were made according to the prescribed Byzantine traditions, are not "portraits" of saints, realistic to the point of annoyance, but symbols, by means of which the people were shown and, at the same time, taught the



principles of our faith and our Church. The artistic abilities of the iconographer enriched this symbolism and revealed the intrinsic meaning of the person of the event depicted. Every detail of an icon must be adapted to the character of the mystical figure or the group of saints shown on it. The surroundings, as already mentioned, must not be portrayed in a realistic, but a symbolic manner. Nevertheless, all these ancient icons were still so logically composed, that for us it would be very difficult to picture their content in a real, photographic environment. In order to stress this lack of realism and to preserve the particular composition, the artists often used what is called "inverted perspective"; this means that lines which create a perspective by uniting in the background of a picture, in this case simply diverge. For friends of naturalistic art, however, inverted perspective is a thorn in the side.

On this basis some art experts claim that ancient icons were painted by naive pseudo-artists, but there are obviously no grounds for such a statement. On the contrary, one must be a very good artist to create a mystical, almost "fantasy" world as opposed to just copying that which is already in existence. And generally speaking, the value of an art-piece stands in no relationship to the accuracy of the depiction. What is emphasized here is the artist's ability to create his own "heavenly world" — which through its poetic and symbolic mysticism pacifies its viewer and motivates him to prayer.

The Church canons and other traditional directives always tried to prevent the iconographer from deviating from the prototype of the Byzantine icon which at a certain time was threatened by the spreading Renaissance. Also the revival of the ancient Roman pagan art, with its earthly realistic character, had a very damaging influence on religious art in the West. Of course, we cannot question the fact that this era left us outstanding masterpieces of art, but they are not exactly inspiring in a religious sense.

Contrary to the artists of the Byzantine school who attempted to portray in an icon the synthesis of the stature of a saint, and especially his spiritual value, the Renaissance-artists merely painted realistic religious pictures, and even they sometimes used "theatrical" effects. Imitating ancient Roman art, they were realistic to the point where even for religious themes they used models — lovers or young girls whom they wanted to flatter. In these cases only the golden halo above their heads indicated that the picture had some kind of religious content. Such a manner of portrayal undoubtedly led to a profanation of religious feelings. In Russia, for instance, there once existed an icon-portrait which originally was supposed to depict the Mother of God, but the model used for the "icon" was the mistress of the czar Nicholas I Arakcheyev who was well-known for his ferocity. In connection with this it is interesting to note that this model was known to be far more brutal than Arakcheyev himself.



Our Lady of Pechersk (Svenska) Icon, 1288, showing the Virgin flanked by the founders of the Kiev Pecherska Lavra Monastery, 1051, Saints Antony and Theodosius.



Virgin of Krasiv, Ukrainian icon of the 15th century, Lviv Gallery.

Such a profanation of elementary religious feeling would have been an impossible conception for the ancient iconographers. On the contrary, they approached their work with a deep religious feeling and were very well aware of the fact that painting icons was a notable and serious commitment. They painted slowly and carefully in order to produce miraculous works, by means of which they were hoping to gain salvation. And it goes without saying that some of their icons have been indeed masterpieces.

Looking at icons exhibited in museums we sometimes wonder why icons from the 13th century, for instance, are far better preserved than more recent icons from the 19th century. And although ancient icons had to endure far worse conditions over the years, the freshness of their colors and the smoothness of their surfaces are still outstanding. The majority of recent icons, on the other hand, have either blackened, cracked or the paint is gradually falling off. How can this be explained?

This development has attracted the attention of many artists and art critics and has lately inspired them to thoroughly investigate the techniques of early iconographers. The research revealed that these early techniques were by no means accidental, but based on specified laws which indicated every single step for the process of painting a traditional icon. These laws or directions not only explained how and when to use a certain material, but also pointed out its positive and negative aspects. The study also found that early iconographers were undoubtedly masters of their craft, for even modern research of artistic techniques which is based on the contemporary knowledge of chemistry, can hardly contribute anything new.

This is not surprising for a future iconographer studied from childhood over many years the entire process of the development of an icon and each master artist prepared his own materials needed for his work. When the student of an artist was finally ready to work independently, he already knew all the secrets of his "trade." Most contemporary artists, on the other hand, who can obtain pre-processed paint in stores and who themselves do not know anything about its composition, are only interested in starting their work as soon as possible. Consequently their finished products change their appearance

within a few decades and the depiction can hardly be recognized. Studying ancient manuscripts which have been preserved to this day, we can find all the details about the techniques used by early Byzantine iconographers, as well as by our early artists who, of course, had taken a leaf out of their book. It is interesting to note that the oldest of these manuscripts date back to the 8th century. In addition useful information is supplied by recent researchers who have collected materials about the techniques of iconographers of a contemporary Russian orthodox sect who call themselves "Staroviry" (i.e. Old-Believers). They are known to be traditionalists who strictly observe the ancient techniques and rules of iconography and the character of the image in them. In their studios which to us may look like living museums, we find additional, very valuable, information which helps us understand incomprehensible passages from the manuscripts. We also found that some of these passages were deliberately written in an incomprehensible manner, in order to prevent the abuse of the supplied information by those people who had no calling to this profession.

Some of the directives given by these ancient manuscripts may at first even appear to be primitive superstition. Why, for example, may all colors be grounded by young people, with the exception of cinnabar which may only be ground by older people? It seems that this does not make any sense, but according to the laws of chemistry, all colors that are exposed to a long and energetic grinding gain richness and brightness — except for cinnabar which, because of its crystalloid components, must be ground carefully and only up to a certain limit. If one goes over this limit, the cinnabar will lose its brightness. Therefore, in the opinion of early iconographers, this task should only be ascribed to an older, even tempered person.

Most ancient icons were painted with colors which were previously ground with the yolk of an egg, the finished product of which was called "egg-tempera." These colors are not only known to have a very high durability, but their smooth surface



The famous Ukrainian icon painter Allimpiy (Allimpiy of Pecherska Lavra) XI-XII centuries in Medieval Kievan Rus. Engraved by Illyia in 1556.

is also pleasant to the eye. In addition, they are the most fitting to be used for paintings which require accuracy and detail. Besides these almost exclusively mineral colors, artists used thin gold leaves or plates. On some icons silver was used instead, which was later covered with a saffron liquid with the intention of at least making it appear to be gold. Icons were painted on special wooden boards which had been dried for several years. They were also cut in a specific way which prevented them from splitting or cracking. Then their surface was covered with a white, smooth, polished background which in Ukrainian is called "levkas" (Greek: leykos=white). The finished icon was soaked in boiled oil which not only added more richness to the colors, but also protected it from being scratched or damaged.

Iconographers, when painting their icons, have always taken into consideration that they are creating an everlasting piece of art for the glorification of God and the depicted saints. As a rule, artists never sign their icons, for they consider their work

as their duty before God. They did nothing to preserve their own name which is why we know so little about various Ukrainian artists. They are an integral part of the Ukrainian people from whom they came forth and part of which they remain. By the same tokens, our ancient icons in a very similar way represent Ukrainian national folk art as do our unique churches, woodcarvings, pysanky, embroideries and, of course, our world-famous folk-songs. Often our contemporary, Ukrainian artists attempt to incorporate Ukrainian elements into an icon such as depicting the saint in Ukrainian garments like the Mother of God in an embroidered blouse. Unfortunately we cannot consider this a true means for the revival of Ukrainian national iconography; it is merely a superficial "Ukrainianism." If the picture is intended to impress the viewer with external effects, then this does not correspond with either spirit or the traditions of our Church with her profound language of symbols. Ukrainian Orthodox Word ■



**St. Peter and the Virgin Mary from the Deesis Range.
By master painter Lavrish Pukhalo. ca. 1570.
Lviv Art Gallery.**

Joe Greenday

SOMEWHERE IN THE UKRAINIAN HERITAGE of Joe Greenday, the true identity is lost in the translation . . . literally.

It's not that he doesn't exist, but he carries a name that is more expedient than it is real and if you talk to him in the Ukrainian language, his reply is usually spliced with English words.

"It shows I haven't had many opportunities down through the years to talk to people in Ukrainian," he said. "Most of our people have gone the other route, adopting the American lifestyle.

Which, he admits, is not bad, but he proudly reminds you he hasn't forgotten his Ukrainian background.

Greenday is in semi-retirement now after 37 years as a sportswriter and desk editor for the Philadelphia Daily News. He still writes a weekly outdoors column for the paper and covers major golf tournaments such as the Masters, U.S. Open and National PGA Championship.

However, he seems to be more occupied as president of two golf organizations, one local and one national. He heads the Philadelphia Newspapermen's Golf Association, a group of fourth estate golfers who play weekly events throughout the Delaware Valley.

More importantly is his new role as president of the Golf Writers Association of America (GWAA), a 620-member organization which boasts some of the top sportswriters and sports columnists in the country, including Dave Anderson of the *New York Times*, Furman Bisher of the *Atlanta Journal*, Tom Boswell of the *Washington Post*, Edwin Pope of the *Miami Herald* and Blackie Sherrod of the *Dallas Morning News*, to name a few.

But that's getting ahead of the story.

Greenday was born in Philadelphia 62 years ago, the fifth of six boys born to his parents whose roots were in Tlumachyk Povit Kolomyja, Galicia in western Ukraine.

"When my father (Michael) came to the U.S. around 1908 he had to go through Ellis Island as did most immigrants at the time," Greenday said. "Pop spoke little English, if at all. He tried to tell immigration officials his name the best he could, which phonetically is spelled Grendj. The immigration official, whoever he was, interpreted it as Greenday and there we stand. I have to repeat the story everytime I'm asked about the name, especially to Ukrainian acquaintances. My mother's maiden name was Sophia Zahranowska."

Joe remembers some of the early days when the family celebrated the Christmas holy days according to the Julian calendar.

"Especially the big dinner when mom and pop tossed the wheat in the air before we ate," Greenday said. "The carolers at Christmas were always special, as were the painted eggs at Easter time."

His father, who attended the University of Lviv in Ukraine, died when Joe was 5 during the height of the depression which meant the brothers had to think more of work and supporting the family than of schooling.

"Mom even had to wash office floors, which was common among our people in those days," he said.

Frank, the oldest of the brothers, had a varied career as a truck driver, sports promoter which included managing several boxers and owning the semi-pro Ukrainian Nationals baseball team in the late 40s. A parking lot he owns near central-city Philadelphia has been turned into a kennel for the dozen or so dogs he calls his friends.

Another brother, Steve, is a retired Philadelphia transit worker residing in Woodbury, N.J. Johnny, the youngest of the Greenday clan, is a furniture salesman in Richmond, Va. Two other brothers, Bill and Jim, are deceased.

"I've always been one of the lucky ones," said Joe who joined the Army Air Force during World War II shortly after his mother died when he was 18. "I was attached to the 15th Air Force as a B-24 gunner and by the time I got to Europe the war was over in the ETO."

However, the 3-year tour of duty bought him a college education under the GI bill.

"I'll always be thankful for that," said Greenday who majored in journalism at Temple University where he gave up football in his freshman year to concentrate on studies. "I had been away from school too long and needed time to get back into the flow."

He landed a job in the Daily News sports department immediately after graduation in 1951 and he has been there ever since. His range of sports coverage included the old Philadelphia A's before they left town in 1954, the Phillies, the former NBA Warriors, college (Temple, Penn and Villanova) football, Penn Relays and boxing, including the Rocky Marciano-Jersey Joe Walcott heavyweight championship bout in 1952.

"After the fight, Jersey Joe (who was stopped in the 13th round) said he hit Marciano with some punches that would have splintered a brick wall," Greenday said. "But all Rocky did was flinch."

In later years, Greenday specialized in golf while covering just about every U.S. Open since 1962, the last 23 Masters and most PGA Championships the last 20 years.

"I never saw Bobby Jones, Walter Hagen and Byron Nelson play and only Ben Hogan and Sam Snead in their declining years," added Greenday. "But I can't imagine anyone being better than Jack Nicklaus."

Some of the pros' golfing skills have rubbed off on Greenday who is married to the former Mildred Glod of Quakertown, Pa. They have a daughter and two sons, none of whom followed dad into the newspaper business. He currently carries a 7-handicap in the Newspapermen's Golf Association and has several amateur victories to his credit, including the Tryzub Tournament, a local Ukrainian event. He has also competed in Ukrainian tournaments in Clinton, N.J., Hartford, Conn., and Syracuse, N.Y., where he won the Ukrainian Youth League of North America Championship in 1968.

"In a driving rainstorm," said Greenday of his UYLNA victory."

He has often written about fellow Ukrainians Mike Souchak, who is now a regular on the PGA Senior Tour, and Steve Melnyk, former U.S. Amateur champion, PGA Tour player and now an analyst on CBS golf telecasts.

"After watching those guys play golf, I'm glad I had a job to fall back on for my livelihood," Greenday said.

Before becoming the head of the Golf Writers Association, Greenday was a member of the board of directors for more than a decade. He moved up in the chain of command from second vice-president to first vice-president and will serve as president the next two years.

"Although I'm semi-retired, I feel I'm more involved in things now than ever before," Greenday remarked. ■



Joe Greenday (right) congratulates Curtis Strange who was named 1987 PGA Player of the Year by the Golf Writers Association of America. Strange recently won the U.S. Open by beating England's Nick Faldo in a playoff. At left is National PGA President James Ray Carpenter.

Dovzhenko Museum-Archive



THE LEAVES OF A HALF-CENTURY-OLD ORCHARD rustle in the wind as rosy-cheeked apples fall to the ground. They fall at the foot of a high pedestal — a monument to Olexander Dovzhenko.

This is the orchard located on the territory of the Kiev Film Studios — a living memorial to the great Ukrainian film director who himself had planted the first trees there. But did he only leave an orchard for posterity? Associated with the film studios, which bears the name of Dovzhenko since 1957, are his creative concepts and their realization. It was there that the film director shot the movies *Arsenal* (1929) and produced *Earth* (*Zemlya*) (1930), *Ivan* (1932), and *Shchors* (1939). Till this day stands the pavilion that was built for the filming of *Shchors*, and today it is called the *Shchors* pavilion. The Kiev Film Studios' museum is located in that pavilion, and one of its rooms, as in Dovzhenko's time, was the film director's office. The desk at which he worked while shooting *Shchors*, his eye glasses, other personal belongings, and a large Underwood typewriter are here.

The museum's exposition begins with this old typewriter; old-timers recollect that the scenario for *Shchors* had been typed on it.

The museum now occupies several rooms, and has more than 100,000 exhibits. Old posters, photographs, manuscripts, reminiscences and clippings from newspapers and magazines take us back to the birth of Ukrainian cinematography and lead us to the present-day activities of the Kiev-Film Studios.

Naturally, the most honored place in the museum is occupied by material dealing with the life and creative work of the great movie-maker. On display there are unique photographs and manuscripts, books from the film director's library, military decorations and prizes which his films won at festivals. Dovzhenko's drawings, and numerous books in various languages, from different countries, translations of his scripts and stories as well as monographs on Dovzhenko. Behind almost every exhibit there had been searches, studios and sometimes entire histories.

"Here, for example, is the scenario for *Arsenal* — one of Dovzhenko's best known films," tells us Tatiana Derevyanko, the museum's permanent director. "I looked for and found these valuable pages when the museum was being organized. Officially, the museum was opened on April 1, 1957. In search for material for our exposition, I constantly visited Odessa's second-hand book-shops in the hope of finding something. During one such visit a middle-aged man came in and dumped out a huge bag of books and booklets on films. It so happened that his father had been a painter employed by a movie theatre in Odessa. "If you want, I can show you." Naturally, I agreed. Scattered about in the shed were old posters, stills from films, and among all this, the scenario for *Arsenal* . . ."

"Take a look at those lenses: the famous Dovzhenko film *Zemlia* had been shot with them. They were made by the well-known Ukrainian cameraman Danilo Demutsky who had worked with the film director. He presented us with those lenses. On the whole, the veterans of Ukrainian cinematography helped us a great deal to create our museum, particularly in restoring Dovzhenko's office. And the film director's widow, Yulia Solntseva, turned over to us his personal things — an army tunic, eye-glasses, and other items. One of our most precious exhibits is the Silver Medal which the film *Earth* received in Brussels at the 1957 World Fair when it was named as one of the world's 12 best motion pictures.

"There rarely is a 'museum silence' at the museum: guests often come there, particularly cinematographers from other countries. The museum's exhibits help film directors, actors, movie critics in their work. Not long ago, for example, the well-known film director Mykola Mashchenko* worked there, selecting materials for his film *Dovzhenko in Photos*. And the exhibits do not lie around as dead weight: we regularly organize exhibitions. For example, for the film director's jubilee, we prepared an exposition for his native village of Sosnytsia. Our materials have traveled abroad eleven times: to Canada, Bulgaria, Czechoslovakia, the German Democratic Republic, Japan and other countries.

Olena Sherchuk ■



Medal awarded by the 1957 Brussels World Exposition to *Zemlia* (Earth) as one of the 12 greatest films in cinema history.



Alexander Dovzhenko

*Mykola Maschenko is the new CEO, or Chief Executive Officer in American terms, of the Dovzhenko Studios. A dynamic man, whose administrative talent has been recognized by the appointment, Mashchenko has announced a more vigorous Ukrainian language film program which may contribute to the renaissance of film in Ukraine. It is expected he will visit Canada in the Spring of 1989.
— Editor.



Poster for Dovzhenko's famous film *Zemlia* (Earth).

UKRAINE

It's History and Its People

THE SECOND LARGEST NATION in Europe, Ukraine, if independent, would be one of the world's major powers. Home to over 50 million people, Ukraine is known as "the breadbasket of Europe" for its natural fertility and wheat production. It has huge quantities of coal and iron as well as substantial reserves of natural gas and various strategic minerals.

Bordered by the Black Sea in the south; Poland, Czechoslovakia, Hungary and Rumania on the west and southwest; and by Byelorussia and Russia on the north and northeast, Ukrainian lands have undergone a varied and complex historical development. The first period of Ukrainian statehood lasted from the ninth to the thirteenth centuries. The state was known as Kievan-Rus' and fostered an era of vigorous activity when Ukraine accepted Christianity (988) and developed close ties with the rest of Europe.

Kievan-Rus' existed until the Mongol invasions of the mid-thirteenth century. Its legacy was passed on to the most important of the newer principalities, Galicia-Volhynia in Western Ukraine, and survived there a century longer. On the distant northeastern fringes of the former Kievan realm — in a substantially different natural and ethnic environment — the development of the principality of Moscow began under a branch of the Kievan dynasty. This was the kernel of the future Russian state.

The disintegration of Kievan Rus' encouraged foreign intervention. In the fourteenth century Galicia was occupied by Poland, but most of the Ukrainian lands came under the rule of Lithuania. When Lithuania and Poland formed first a dynastic and then a federal union, Ukrainian lands were transferred to Polish rule.

UKRAINIAN COSSACKS played an important role in the history of Ukraine under Polish rule. Originally frontiersmen, the Cossacks grew into a formidable military force. Conflicts between the Cossacks and the Polish government frequently erupted and led to a war of liberation in 1648. Cossack Hetman (leader) Bohdan Khmelnytsky turned to Moscow for military support against the Poles and formed an alliance. But the war divided Ukraine between the Poles who took the territories west of the Dnieper and the tsar who took the east. An autonomous Cossack state was permitted to survive for a short time in the east, however.

Under the Russian Empire, Ukraine ceased to exist as a distinct political unit. Divided into ordinary provinces, it was administered with little or no regard for its national distinction. National feeling found expression in a literary and cultural revival in the nineteenth century led by poet and painter Taras Shevchenko (1814-1861). But Tsarist authorities quickly imposed a ban on Ukrainian language publications. They viewed Ukrainians simply as a branch of the Russian people and their early history and culture as the patrimony of Russia.

More cultural expression was possible in Galicia under Austrian rule where the Ukrainian Catholic Church was able to play a role as a national institution.

After the Russian Revolution, an independent Ukrainian National Republic was proclaimed in Kiev on January 22, 1918. In November, with the collapse of the Austro-Hungarian monarchy, a West Ukrainian Republic was proclaimed in the Galician capital of Lviv. A merger of the two states was declared in January 1919, but could not be effected.

War with the Bolsheviks and the Poles culminated in loss of Ukraine's independence. A Soviet Ukrainian republic was formed. In 1922, it became part of the Union of Soviet Socialist Republics except for Galicia and parts of Volhynia which went to Poland. Smaller areas were incorporated into Rumania, Czechoslovakia and Hungary.

DURING THE 1920s, Soviet policy in Ukraine was relatively liberal and allowed for significant cultural development. Stalin's consolidation of power in the 1930s ushered in a period of renewed centralization, uniformity, Russification and terror.

Collectivization of agriculture and the concurrent assault on Ukrainian nationalism were accompanied by an artificially induced famine in 1932-33 in which millions perished. The Ukrainian Orthodox Church was destroyed and writers and cultural figures were killed or disappeared into labor camps.

In Poland, expected autonomy for Ukrainians never occurred as the Polish government promoted a policy of assimilation. Ukrainian cultural life and political participation deteriorated in comparison with the period of Austrian rule.

The German invasion of Poland in 1939 and the Stalin-Hitler pact brought the Soviet occupation of Ukrainian territories of eastern Poland. And, when the Nazis invaded the USSR in 1941, all of Ukraine came under German control. The harshness of the German occupation was followed by the devastations of the war and reoccupation by the Red Army. By 1945 virtually all Ukraine was incorporated into the Ukrainian SSR.

Ukraine's war losses were 7.5 million and were followed by arrests and deportations. Collectivization was imposed on the newly acquired territories and the Ukrainian Catholic Church was abolished in 1946 and incorporated into the Russian Orthodox Church.

Since Stalin's death in 1953, some relaxation in Soviet policy has occurred. But policies of promoting Russification, especially in education, were intensified. However, the rise of Ukrainian cultural activity in the 1960s and of the dissident movement shows that national feeling among Ukrainians in Ukraine is still strong.

The declared policies of Soviet leader Mikhail Gorbachev, aimed at restructuring Soviet society, will undoubtedly be tested by Ukrainians anxious for reform and for the preservation of their national heritage. ■



Sitch Sports School — 1988

CHORNOMORSKA SITCH CONDUCTED its 19th annual Sports School at the Ukrainian Fraternal Association Resort, Verkhovyna in Glen Spey, NY.

The objectives of the camp are not only to develop the athletic talents of our Ukrainian youth, but to instill within them the principles of hard work, fair play, and a greater appreciation of their Ukrainian heritage.

Over 100 campers participated over a four week period in soccer, volleyball, tennis, and swimming. They received excellent instruction, sports education, and the guidance of a highly skilled staff.

Soccer was conducted by Head Coach and Technical Director Ihor Chupenko, a renowned soccer player from Ukraine; Karl Shalldeid, National Soccer Champ; Stee Kovalenko, USK, Greg Serheev, and Christian Shalay. Instruction included: five different kinds of shooting and ball trapping, methods for running and physical development, offensive and defensive game theory, and numerous training drills. Using these skills in a game against the Pythian Camp, a neighbor camp, they achieved a 5-0 victory over the Pythians (which included players from England's professional circuits).

Volleyball was conducted by instructor Christine Kozak-Prociuk with the assistance of Taissa Bokalo and Adrian Pidlusky. Numerous drills, exercises, offensive and defensive game theory, and tournaments enabled even the youngest of campers to achieve team-player status.

Tennis coach Ihor Lukiw demonstrated many techniques with the aid of a concise video system. Individual players were video taped enabling them to see themselves in action, enhance strong skills, and improve their weak points. Tennis coach Danylo Oscislawski instructed the campers with a European flair.

Under sunny skies, instructor Christine Kozak-Prociuk with assistants Taissa Bokalo and Adrian Pidlusky provided one on one specialized swimming instruction. The campers enjoyed the "Dolphin" relay races held after each swimming session.

The weekly obstacle course "Journey through Ukraine" enabled the campers to demonstrate their track & field abilities. Each obstacle bore the name of cities in Ukraine in a geographical order, and campers enjoyed this sports/cultural education event tremendously.

The Sports School program is not limited to strictly sports. The campers enjoyed many cultural and social activities. In the evenings, the campers viewed sports and recreational videos. Weekly dances allowed the campers to relax with friends to the tune of their own music. An excursion to the Delaware River provided the campers with welcome relief from the exhausting heat. Fishing was the sport as campers made home-made fishing poles with the assistance of Yuri Humeniuk on their trip to Verkhovyna's 7-acre lake.

Sitch's exciting weekly bonfires are definitely the camp's "hot spot." Camper sings along's and skits livened up the evening's entertainment. The bonfires culminated with firework displays. The campers also took part in the Dance Camp Masquerade, and attended Ukrainian Catholic and Orthodox liturgies.

Daily activities included barrack clean-up and inspection. Campers made beds, cleaned, swept, and mopped under the supervision of their counselors. Counselors were: Walter Wasylak, Yuri Humeniuk and Michael Serheev (older boys), Taras Naumenko (younger boys), and Lydia Bokalo (girls). Inspection was conducted by camp administrators.

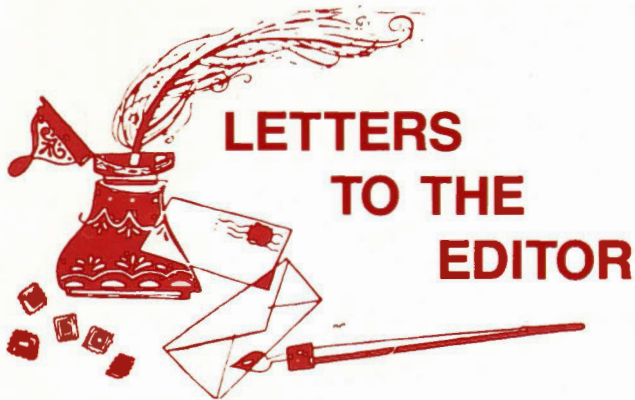
Camp administrators were: Myron Stebelsky, director weeks 1 & 2, Omelan Twardowsky, director weeks 3 & 4, and Marika Bokalo, secretary nurse, and federal food program representative.

The camp concluded with the presentation of medals that were awarded to athletes during the closing ceremonies on August 20, 1988. The medals, which were donated by the UFA, and UAEA "Sh. Sitch" are in the tradition of this year's Olympics.

There were 108 award medals presented at the Award Banquet in the huge Verkhovyna dining hall. Of these, there were 33 soccer awards, 23 volleyball, 17 tennis, 17 swimming, 9 souvenir medals were awarded, four track, three best campers awards and two sportsmanship awards.

With the conclusion of the camp tearful youngsters reflected on the joyous memories of the bygone weeks. The days had been marked by sports activities, new friendships had been formed, skills were learned, evenings of sports and entertainment films, bonfires, and dances. The parting youngsters made many a complimentary remark about the Sports School and expressed a strong desire to return again. One can now understand the pride Chornomorska Sitch has when it speaks of its Sports School. ■





LETTERS TO THE EDITOR

Pope Names Kuchmiak Bishop

POPE JOHN PAUL II has named the Very Rev. Michael Kuchmiak, C.S.S.R. as auxiliary bishop for the Ukrainian Catholic Metropolitan Archdiocese of Philadelphia.

Dear Editor:

I noticed over the years that all the letters to the Editor that are published are invariably laudatory (and rightly so). I should like to depart from the norm to suggest that more attention is paid to proofreading the copy before printing. In the past (winter) issue of FORUM typographical and spelling errors abound to such an extent that they adversely affect the otherwise praiseworthy quality of the form and content of your magazine.

STANLEY W. FROLICK, Q.C.
POMPANO BEACH, FL.

Gentlemen:

Enclosed is my check to cover renewal of my subscription to FORUM. My late husband, Walter and I have enjoyed receiving this very fine publication for many years. It has given us much pleasure and pride in our heritage. My husband's aunt, Katherine Domanchuk Baran gave us the subscription many years ago (as a Christmas gift) and needless to say, it was a very thoughtful gift. I hope that excellent quality and diligent research continues for many years to come.

ANNE DYDYK DOMANCHUK
PARK RIDGE, IL

Dear Sir:

While visiting with my sister in California, I discovered your periodical, "Forum, a Ukrainian Review." It is by far the most impressive presentation of our Ukrainian culture and history I have encountered to date.

As a third generation Ukrainian, I was so proud and happy to find such an exciting and inspiring publication available to all. The attached sheet lists my subscription requests.

I am truly looking forward to receiving my own copies of your worthwhile, attractive magazines.

Sincerely,
OLGA M. SENEDAK
VIENNA, OHIO

Archbishop Pio Laghi, Apostolic Nuncio to the United States, reported the bishop-elect, currently the pastor of Holy Family Ukrainian National Shrine, Washington, D.C., will be auxiliary bishop to the Most Rev. Stephen Sulyk, archbishop of Philadelphia and Metropolitan for Ukrainian Catholics in the United States.

The new auxiliary bishop will assist in ministering to about 100,000 Ukrainian Catholics in 82 parishes and two missions located in eastern Pennsylvania, New Jersey, Delaware, Maryland and the District of Columbia. Among the regional parishes he will serve include churches in Scranton, Wilkes-Barre, Olyphant, Moscow, Simpson, Edwardsville, and Hazleton in Pennsylvania.

The Pope's selection was made on the recommendation of candidates submitted by the Synod of the Hierarchy of the Ukrainian Catholic Church.

Archbishop Sulyk, when notified of the announcement, said, "I am pleased with the designation of Father Kuchmiak as my new auxiliary bishop."

"He has the experience of many years of pastoral and spiritual ministry to the Ukrainian Catholic faithful in the United States and Canada," the archbishop added. "His many and varied assignments provide him with a broad perspective for assuming his duties and responsibilities."

The bishop-elect said he was surprised by the announcement.

"In this Millennium year of the Christianization of Ukraine, where I was born, I hope that this nomination reflects the spiritual unity of Ukrainian Catholics here with their brothers and sisters in the 'catacomb church of Ukraine.'"

The episcopal ordination took place in April at the Ukrainian Catholic Cathedral of the Immaculate Conception, Philadelphia. ■



Most Rev. Michael Kuchmiak

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FORUM UKRAINIAN REVIEW

PUBLISHED BY

UKRAINIAN FRATERNAL ASSOCIATION

440 Wyoming Avenue, Box 350, Scranton, PA 18503