

FORUM

A UKRAINIAN REVIEW

GOLDEN GATES OF KIEV
CHRISTMAS TRADITIONS OF UKRAINE
PROF. NICHOLAS BRITSKY
NO. 52

FALL, 1982



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FRONT COVER

Give Forth Thy Light
by Nicholas Britsky

BACK COVER

Ukrainian Christmas Card
by Denysenko



VIRGIN of KIEV

Twelfth Century Icon from Ukraine

THE MOST FAMOUS ICON in the world is probably the Virgin of Kiev, which was made by a Byzantine artist about the year 1132 for Prince Mstislav (1125-1132) of Kiev. Mstislav, the son of King Volodymyr Monomakh (1113-1125), of Kiev Rus, decided to build a church in Vyshorod, near Kiev, for which the foundation stone was laid in 1132. He commissioned an icon of the Virgin and Child from Byzantium. The icon's beauty and importance were fully realized by the Kievans as two historical chronicles, the **Laurentian** and **Hypatian**, noted.

Our Lady of Kiev, which arrived in Ukraine about 1134, is a masterpiece comparable for its beauty and psychological depths to the Mona Lisa. This religious painting, by a Greek, probably reflected the taste of the Kiev royal family and is the first great work in the Kievan or Ukrainian school of icons.

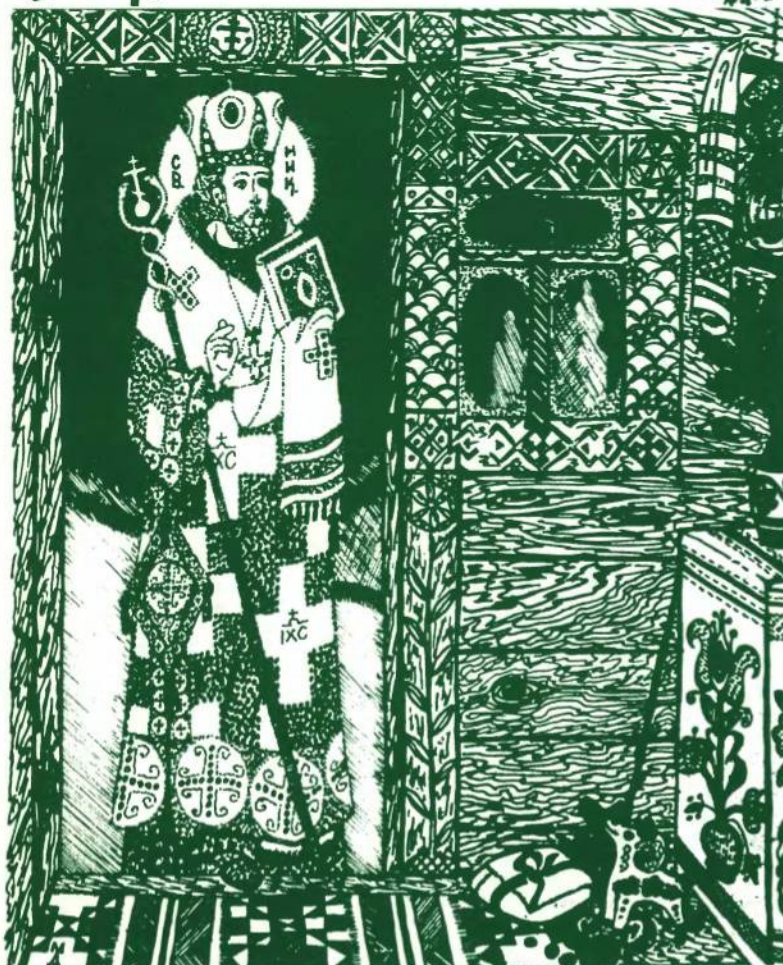
Ukrainians usually call the icon the Virgin of Vyshorod, while the Russians call it the Virgin of Vladimir. The reason is that Prince Andrew Bogolubsky removed the treasured icon in 1155 or 1164 to his northern city of Vladimir before he destroyed Kiev. Some Ukrainian historians consider this the first attack of the nascent Russian nation (Suzdalia) on Ukraine.

This icon displays an animated face, and the great tenderness of the Virgin for her child, which was very unusual for the strict code of icon painting in its day. The Virgin's head, touching the baby, is a gesture of such deep affection that, iconographically, it is described by the word "tenderness." It has a profoundly Slavic spirit and set the standard for Ukrainian icon painters, which has never been surpassed. The Virgin is an individual as well as a symbol of motherhood.

Fate has preserved the icon through centuries of war, although the faces and some background are all that survived 800 years. In 1395 it was taken from Vladimir to Moscow and is now in the Tretyakov Gallery there. The original icon measures 30¾ x 21½ inches (78.1 x 54.6 cm).

The Virgin of Kiev is an important work of world art and a treasure of the Ukrainian cultural heritage. – A.G. ■

UKRAINE УКРАЇНА



О хто, хто Миколаю любить,
О хто, хто Миколаю служить,
Тому святий Миколай
на всякий час помагай,
~ Миколає!

О хто, хто к нему прибігає,
на поміч його призиває,
той все з горя вийде ціло,
охоронить душу й тіло,
~ Миколає!

In Ukraine the first mention of St. Nicholas is related to the year 882 at the time of King Ihor of Rus when there was mention of a St. Nicholas Church on one of the hills of Kiev. When St. Vladimir, King of Rus-Ukraine in 988 proclaimed Christianity the religion of his realm it is said he had a special veneration for an ikon of St. Nicholas. When he had visited Constantinople he had seen and was impressed by an ikon of the mighty Byzantine Emperor bowing to the Saint. To this day St. Nicholas ikons may be found, usually on the left of the ikonostas wall of Ukrainian churches.

Among the talismans the Zaporozhian Cossacks would often take in their boats on the treacherous Black Sea was an ikon of St. Nicholas, or Sviaty Mykolai, as Ukrainians usually call him. The Hutsuls, mountaineers of western Ukraine named the four seasons of the year after saints. Winter honored St. Nicholas, Spring was St. George, Summer was St. Peter and Fall was St. Demetrius. Gift giving has been related to St. Nicholas in Ukraine for less than a century and a half. The Christmas Tree, originally a German tradition, first came into Ukraine about 1840 via Austrian influence.

Saint Nicholas is now a permanent part of Christmas, the season of peace and generosity among all peoples. So it's appropriate that the elements of our Christmas celebrations should have come from so many nations. Although the Ukrainian Saint Nicholas wears the dress of a bishop while the American Santa Claus is a jolly fellow in a white fur-trimmed suit of red, however, under both there is a heart that first beat some sixteen centuries ago in Myra. The generous spirit of Nicholas, Bishop of Myra, lives on today. — A.G. ►





Nameless Creativity by Mykhailo Dmytrenko.

International Exhibit of Ukrainian Artists

A MAJOR EXHIBITION of paintings, graphics and sculptures by Ukrainian artists was presented at the Ukrainian Canadian Art Foundation Gallery in Toronto from September 16 to October 31, 1982. The exhibit brought together the works of 87 artists including some of the most famous names in contemporary Ukrainian art history as well as some young and lesser known artists.

Artists from eight countries participated: United States, Canada, Australia, England, France, Germany, Switzerland and Venezuela. The USA was represented by the most artists, 42, while there were 30 from Canada. Four artists were included who died after being selected for the exhibit.

An impressive full color catalog of the 119 art and sculpture works with brief biographical notes on the artists accompanied by portraits was published. On Thursday, September 16 the Honorable Bruce McCaffrey, Ontario Minister of Citizenship and Culture, officially opened the show after being introduced by Yuri Shymko, a member of parliament.

"The exhibits," said McCaffrey in his published remarks, "help Canadians of Ukrainian origin reaffirm their ancestral culture and just as important, to share it with their fellow citizens."

THE EXHIBIT WAS ON DISPLAY in the three rooms of the gallery, two of which are very spacious. On the next day, Dr. Bohdan Stebelsky was the main speaker. The artists were then honored as participants by presentation of an official commemorative bronze medal. The medal, by sculptor V. Masiutyn, portrayed the famous 18th century Ukrainian painter Volodymyr Borovykovsky (1757-1825) who was noted for his portraits.

The exhibition's selection panel included a distinguished panel of experts coordinated by Dr. S. J. Kalba. These included Myron Levytsky, President of the Union of Ukrainian Canadian Artists; Dr. David Barnett, Curator of the Art Gallery of Ontario; Sviatoslav Hordynsky, an artist from New York; and Chairman, Mr. Michael Bell, Director of the McMichael Canadian Collection and Dr. Bohdan Stebelsky, Ukrainian art critic.



MEMBERS OF THE PANEL: from the left, Dr. S. J. Kalba, exhibit co-ordinator: Myron Levytsky, president, Union of Ukrainian Canadian Artists; Dr. David Burnett, curator, Art Gallery of Ontario; Sviatoslav Hordynsky, Ukrainian art historian from New York, chairman of the panel; Michael Bell, director, The McMichael Canadian Collection, and Dr. Bohdan Stebelsky, Ukrainian art critic.

The exhibit included art from virtually every style such as abstract, realistic, impressionist and modern in a variety of mediums. These included oil, mosaic, collage, tempera, acrylic, plastic foam, watercolor, enamel, india ink, engraving, woodcut, lithograph, pastel and ceramic.

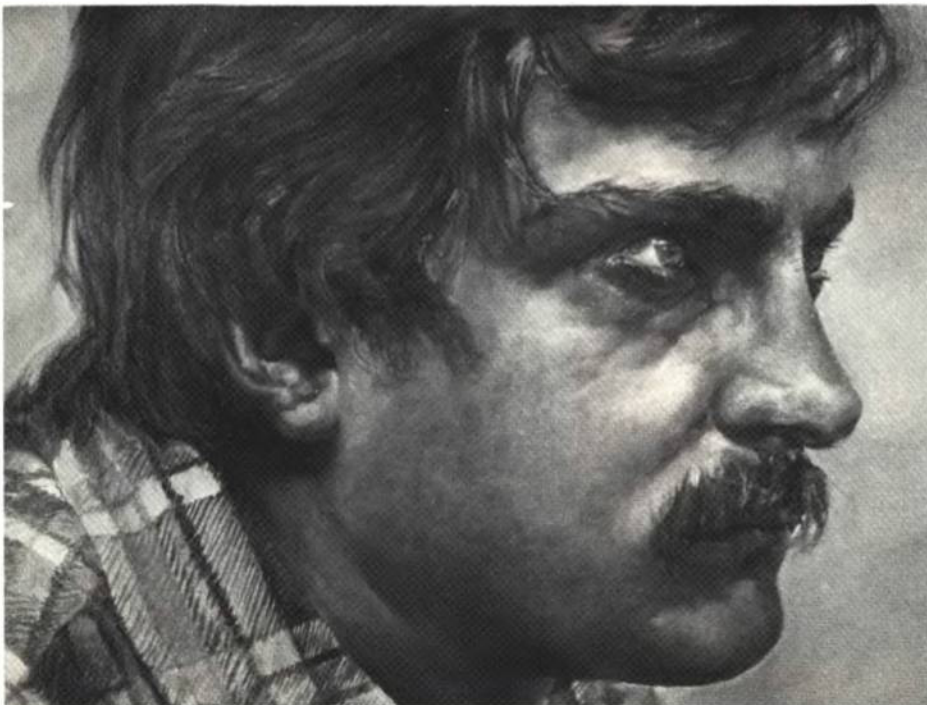
THIS VARIETY IN FORM and substance was matched by a diversity of talent from Sunday artists to masters of the highest calibre. New York's famous woodcut artist Jacques Hnizdovsky was represented by his masterpiece woodcut "Two Rams" and by a trompe l'oeil oil "Loaf of Bread." Leo Mol, Canada's great sculptor, was represented by two bronzes of nude women, "The Girl" and a delicate-breasted "The Bather."

The nude female, the greatest challenge to any artist's ability, was represented in the show (as was the male) in only a few examples. Halyna Mazepa, of Venezuela, had

a striking female in her characteristic style in her "After the Hockey Match." Volodymyr Makarenko, a recent Ukrainian immigrant to Paris, France, had a surrealistic oil triptique "Meditation" with flying red disks and distorted Henry Mooreish bodies with faceless heads.

All the artists in the exhibit were Ukrainian but less than one quarter of the works were recognizable as having a Ukrainian theme while the others depicted general subjects or were abstracts. Christina Senkiw, (Toronto), captures a delicate range of purple-blue colors in her Eleven-A abstract with its 13 stripes while Ulana Salewycz, (Clifton, N.J.), displays a bright palette of colors in her "Sea Shells."

Landscapes included Daria Darewych's cold grey "Winter Landscape"; Yaroslav Wyznycky's (Hunter, N.Y.) bold purple-skied "Landscape" was appealing; Maria Styranka (Toronto), had an outstanding rendition in delicate



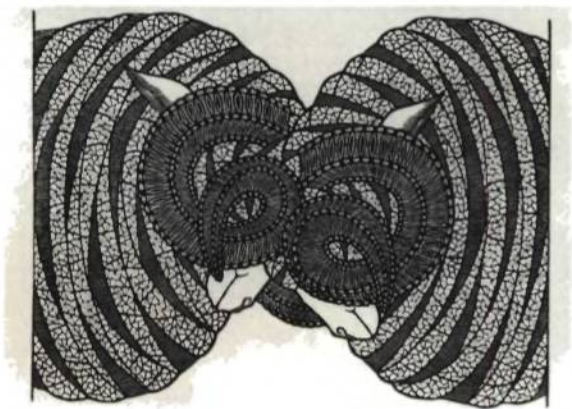
Study of M.
by Lydia Bodnar-Balahutruk



Bridge in Paris. by Maria Styranka



Spring Signs. by Isadore Hrytzak.



Two Rams. by Jacques Hnizdovsky.



The Committee. by Natalka Husar.

watercolor of a "Bridge in Paris"; Emil Telizyn (Toronto), exhibited "Lakeshore" in garish color. The oil "Spring Signs" by Isadore Hrytzak of Saskatoon was photographic in its detail of a prairie landscape. Australian Volodymyr Savchak's "Hot Day in Central Australia" was more impressionistic than Hrytzak. The well-known Peter Shostak of Victoria, B.C. was represented by his typical prairie scenes with an oil of cool purply-blue skies, "Full Load of Wood."

AMONG THE ARTISTS WITH UKRAINIAN themes were the late Peter Andrusiw, Roman Baranyk (Warren, Mich.), Oleksa Bulavitsky (Minneapolis), Mykhailo Dmytrenko (Detroit) and Stanislaus B. Konarzewski (Munich, Germany) who created two finely detailed tempera paintings on historical themes including "Kiev Princess Yaroslavna in Reims" on the way to marrying the King of France, and a second painting of Sts. Volodymyr and Olha.

The well-known Michigan artist Edward Kozak exhibited a bold, stylized "Hutsul Brothers." Jaroslava Gerulak, the notable ceramic artist of New York, who often does figures from Ukrainian mythology, was represented by her work "Fountain." The outstanding Ukrainian American artist Mykhailo Dmytrenko of Detroit was represented by two works. "Nameless Creativity" depicts a Ukrainian woman in a flowing circle creating a work of art.

Several religious works were exhibited including the ikon "Holy Virgin and Christ" by Chrystyna Mykytiuk, of Toronto, and an abstract "St. Andrew" by A. Kowalenko of Chicago. Halyna Tytla (Tukahoe, N.Y.) in her "Holy Virgin With Christ" captures Ukraine's Byzantine heritage. The artist with the most humor was Toronto's Natalka Husar whose porcelain and plexiglass grotesque faces are memorable.

There are far too many artists and art works to mention but the work of the famous sculptor Gregor Kruk (Munich, Germany) deserves notice. His "Peasant Couple" has the serenity of Millet's paintings of French peasants.

Portraits are an important art form and there are three that should be mentioned. Vera Yurchuk (Toronto) in her profiles, Petro Mehyk (Philadelphia) in his "Portrait of Sculptor Simiancev" and Lydia Bodnar-Balahutruk (Seabrook, Texas) in her "Study of M" all successfully captured the human face in varying degrees of realism.

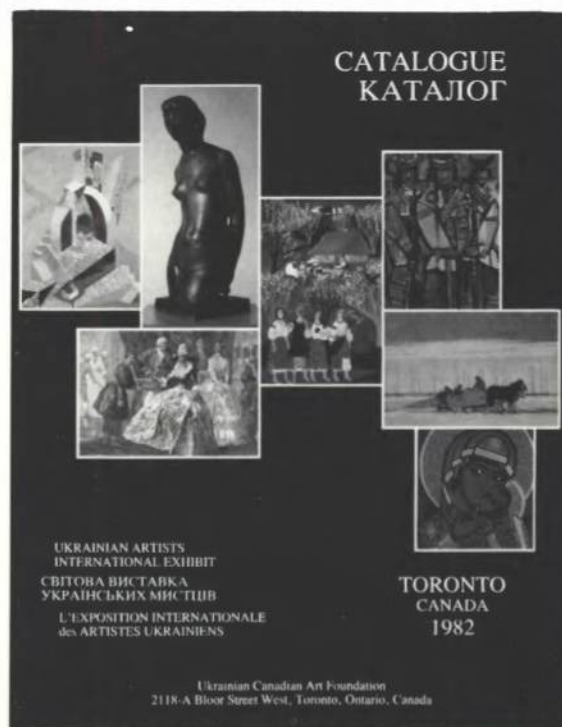
OVERALL, THE EXHIBITION and the striking catalog, can be termed a success but one reservation should be noted. Of the 87 artists chosen only 15 were born in the USA or Canada which means there was a disproportionate number of immigrants selected. This bias in the selection process probably reflects the makeup of the Ukrainian Canadian Art Foundation and the Ukrainians on the Selection Jury. These do not include any North American born members. It is obvious that a native born American or Canadian artist, such as Peter Shostak who was a professor of art, could have helped to strike a more representative balance in the selection. — A.G. ■



Kiev Princess Yaroslavna. by S. B. Konarz-Konarzewski.



Holy Virgin with Christ. by Halyna Tytla.



Ukrainian Artists International Exhibit.

UKRAINIAN ARTISTS INTERNATIONAL EXHIBIT CATALOGUE/KATALOG. Edited by Sviatoslav Hordynsky. Toronto, Canada, 1982. 110 p. illus. (part col.), ports. soft-bound \$29.00. (Ukrainian Canadian Art Foundation, 2118A Bloor Street W., Toronto, Canada M6S 1M8).

An impressive tri-lingual (English, Ukrainian, French) catalog with superb color reproductions. An important source of information on some of the major Ukrainian artists in the western world. A valuable book for the collections of public libraries, college and university libraries, special Ukrainian and Slavic collections and private art collectors. ■



The beauty of Ukrainian women shines in the costumes designed for Poltava Dance Ensemble of Pittsburgh by V. Julia and Andre Brennan.

Pittsburgh Folk Festival

by Michael J. Julia

Photos by M. Haritan

A QUARTER OF A CENTURY AGO, a Festival of Nations was developed in Pittsburgh to "preserve that which is being forgotten." Today, the Pittsburgh Folk Festival has not only preserved but also revived forgotten aspects of the culture of the area's ethnic communities.

Ukraine has been represented every year right from the Festival's conception and has developed into one of the most active participants. 1981 marked the twenty-fifth Pittsburgh Folk Festival and took place over the Memorial Day weekend with two extra performances. One performance honored the founding groups and the other was a Children's Day. The city's massive Civic Arena housed the affair visited by 55,000 guests and prepared by 4,000 volunteers of the Festival's twenty-five participating groups.

Thursday night, May 21, opened the Festival with the original seven groups, the Bulgarians, Croatians, Greeks, Lebanese, Lithuanians, Scotch, and Ukrainians. Ukraine's segment was entitled *Hulyanky V Kievi* (an evening in Kiev, Ukraine). It featured the melodic, a capella choir *Kalyna* directed by Irene Vladuchick and the dynamic dances of the Poltava Dance Ensemble, choreographed by Luba Hlutkowsky with guest choreographer Lev Kertsburg. The choir's rendition of *Kolomyika* by composer A. Hnatyshyn led into the dancers' performance which brought the audience to its feet in applause.

On Friday morning, some 13,000 students from the area's parochial and public schools attended a special matinee. Pittsburgh's Ridna Shkola, clad in embroidered smocks, performed a dynamic Ukrainian dance, *Kozachok*. These performers represent the city's second, third and even fourth generation of Ukrainians and testify to the validity of ethnic life in Pittsburgh and the cooperation of the Ukrainian community regardless of immigration period or generations separated from the motherland.

Although this ended Ukraine's on-stage participation, no one visiting on Friday, Saturday or Sunday evenings could ignore Ukraine's presence. Each night a commemorative plaque was presented to Ukraine and the other six founding groups. a dynamic Ukrainian craft and display area was also present with off-stage performances and the ever-sought-after foods.





Sviatky Nikolai (Saint Nicholas) the Ukrainian Santa Claus in the display with a costume designed by Marijka Jula (nee Borszcz).

A SVIATY NYKOLAI (ST. NICHOLAS) visitation was the theme of the display area which enchanted young and old, Ukrainians and Americans alike. Dressed in a multi-colored brocade robe inspired by 18th century Kievan Episcopal portraits, St. Nicholas stood regal and saintly. The background was a winter fantasy of mirrored snowflakes, icicle-laden trees and the skyline of Kiev with the golden cupolas of Kiev's Pecherska Lavra (cave monastery) as designed by Michael Jula. Loomed-ware, embroidery, inlaid wood and ceramic gifts with fruits, nuts and candies were displayed. Angel dolls dressed in the regional folkdress of Kiev, Poltava, Hutsulshyna, Lemkivshyna, Yavoriv and Borschiv were most enchanting. A devil carrying "pruticks" (switches) even made an appearance. The treasure of the display was a 19th century Evanhelia (Gospel Book) from Lviv, incrustured with enameled ikons, from the Sts. Peter and Paul Church of Wilmerding, Pa. A tear was seen in more

than one eye of the older guests who often wondered if these traditions would die with them. From the faces of the children, we believe they will not.

The craft area was always bustling with questions about the traditional pysanky (decorated Easter eggs) and vyshevka (counted-thread embroidery). Serenading the onlookers were the folksinging trio Veselka of Pittsburgh comprised of Jane Page, Arlene Esterburg and Marijka Jula and bandura music played by Randy Sobochinski.

Food was always plentiful and delicious in the Ukrainian kitchen. This is a real achievement for the sponsoring Western Pennsylvania Council of the League of Ukrainian Catholics which pool from the parish kitchens of Aliquippa, Ambridge, Arnold-New Kensington, Butler-Lindora, Carnegie, Ford City, Jeannette, McKees-



Young Ukrainians from area schools admire aspects of their rich culture.

port, McKees Rocks, North and South Side Pittsburgh and Wilmerding, Pennsylvania. Everything from the traditional varenyky (pyrohy) and holubtsi (stuffed cabbage) to the chai (spiced iced tea) to the pastries were cleared out before the festival's end. An extra 100 pounds of kovbasa had to be shipped in specially to avoid disappointing the crowd.

The Pittsburgh Folk Festival, once the sole outlet of the ethnic community, is today only the tip of the iceberg among the area's communities. Pittsburgh Ukrainians also boast of a Ukrainian Orthodox League Choir, parish choirs and dance groups, numerous cultural organizations and a community project to construct a Ukrainian Nationality Room in the Cathedral of Learning at the University of Pittsburgh.

Pittsburgh is "a whole world of people" and the Pittsburgh Folk Festival is "unity in diversity." Come and see for yourself during the upcoming festivals.

FIRST PITTSBURGH UKRAINIAN FESTIVAL

The first Ukrainian Festival was held in Pittsburgh on September 20-26 and included lectures, concerts and exhibits. The Allegheny County Commissioners proclaimed Ukrainian Week, September 20-26, 1982, and dedicated it to the centennial of Ukrainian settlement in the Pittsburgh area. The entire Ukrainian community, including both the Catholic and Orthodox churches, supported the festival and proceeds went to the Nationality Room fund at the University of Pittsburgh. ■

Ukrainian Chairman Lee Grimes receives plaque from Program Director Nick Jordanoff as Director Chuck Cubelic looks on.

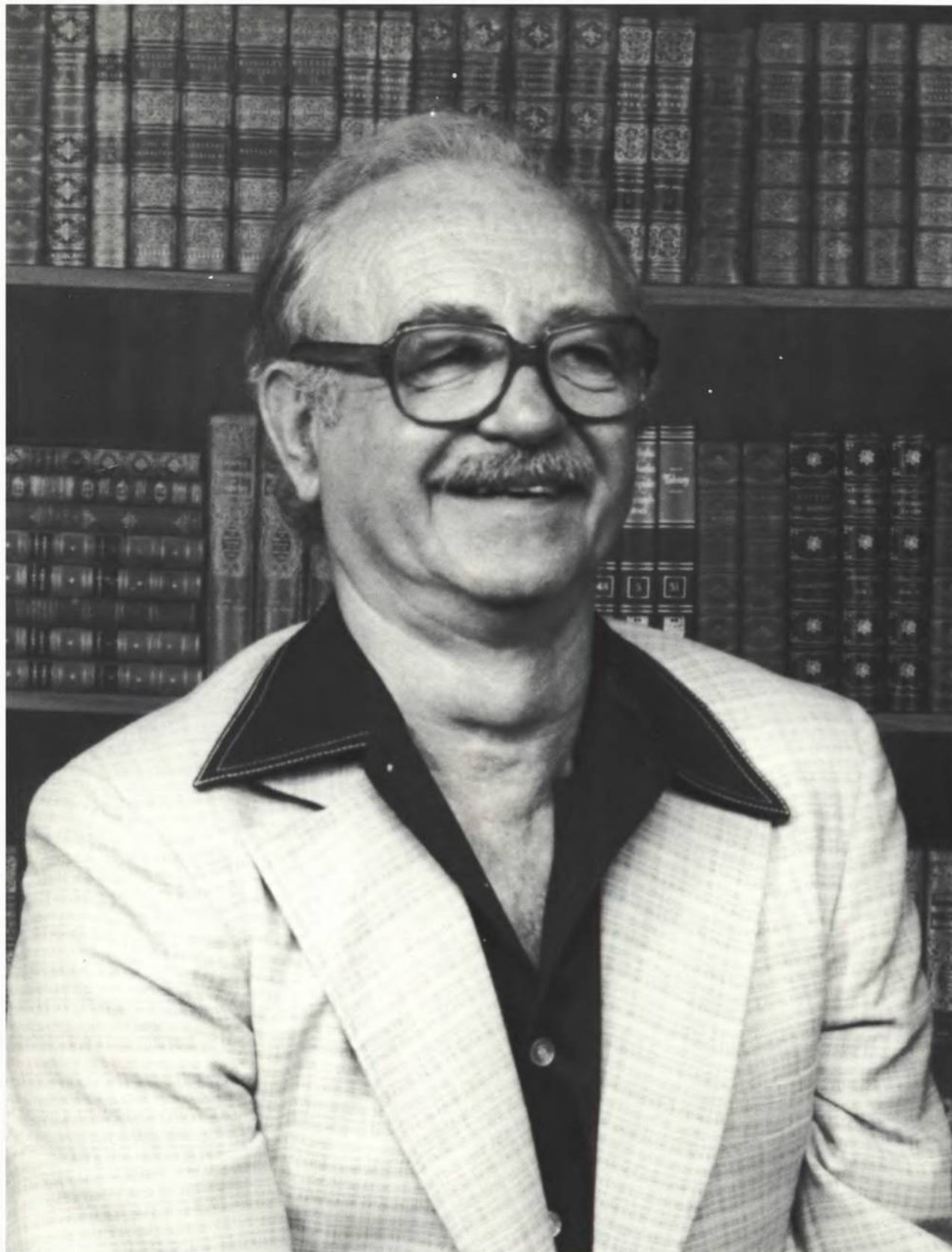


ORIGIN OF THE FESTIVAL

The story of the Pittsburgh Folk Festival had its beginning in 1955 when Rev. John Schlicht, C.S.Sp., Chairman of the History Department at Duquesne University, visited the Festival of Nations in St. Paul, Minnesota. He was impressed with the concept and felt that this type of presentation was a natural one for Pittsburgh, a city that has always prided itself in being a conglomerate of nationalities. Father Schlicht contacted Richard Crum who was then choreographer for the Tamburitzans and who also had served as a member of the staff of the St. Paul Festival years ago. Dick was to become a constant partner of Father Schlicht as they visited the many clubs, churches and nationality halls in and about the county. Plans were formulated, commitments were made and the time and place for the 1956 Pittsburgh Folk Festival was established; time — June 9 and 10, place — Syria Mosque, groups involved — eighteen. Many of those who served in the various chairmanship positions are gone now, but they left behind an invaluable legacy of culture and heritage — The Pittsburgh Folk Festival.

In the formative years of the Festival the present directing staff, Director Charles R. Cubelic and Program Director Nicholas Jordanoff were a part of the Tamburitzans; Cubelic was Assistant Director and Jordanoff was a student performer. They both served in various capacities with the Festival — musician, dancer, assistant and general helper. They really served their apprenticeship well, having learned from the masters.

The years have passed quickly. Innovation and change have become key words for the Festival, from two days in the Syria Mosque, an audience of 7,000 to 8,000, the Festival has grown to a four-day extravaganza in the Civic Arena and an audience of 60,000 to 70,000 people.



Nicholas Britsky

Emeritus

Professor of Art

by Stephen M. Wichar, Sr.

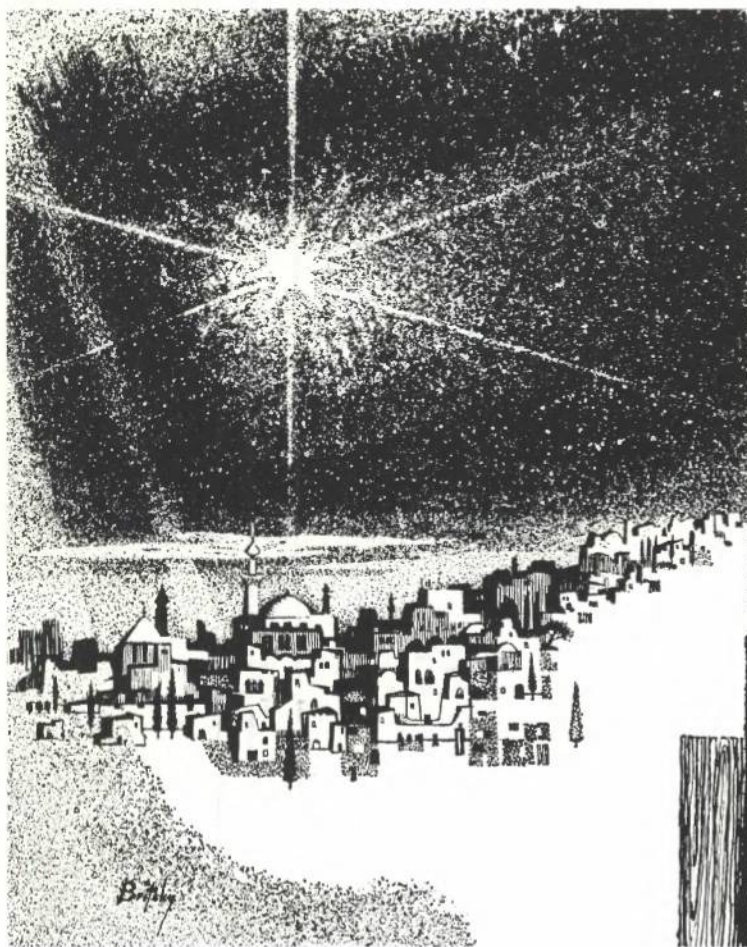
GEORGE BELLOWS, A FAMOUS 20th Century artist in realism, once stated, "I have no desire to destroy the past. I am deeply moved by the great works of former times, but I refuse to be limited by them." Perhaps the foregoing is a fitting prologue to my story about Nicholas Britsky, a Ukrainian artist, but virtually unknown in the Ukrainian Community.

During a lecture at the University of Manitoba in Winnipeg last fall, Lydia Palij, a designer-artist who resides in Toronto, Ontario, developed a thematic thrust on the works of Ukrainian Canadian artists which merits commentary in this article. In her analysis, she stated not everybody can, nor everybody wants to use an ethnic theme or style in his work. Those who do not, she continued, can equally contribute to Ukrainian culture, if

they are creative and express themselves honestly. It has been mostly Ukrainian abstract artists who have been exhibited in mainstream galleries. Ms. Palij emphasized that if nothing else, the names of these artists are ethnic and that they, indeed, consider themselves Ukrainian. Palij cites that Archipenko did more for Ukrainian art when it came to the views of Western critics, than anyone else – but did he have Ukrainian "spirit?" The reader must judge for himself. Palij goes on to paraphrase Canadian critic Kay Woods who states, "Art does not have to speak of Ukrainian culture, but for Ukrainian culture."

I never met Nicholas Britsky formally. His broad and comprehensive experiences in art came to my attention through Peter Buksa, a local artist from Warren,





Michigan, who stated, "This man is a genius with a fabulous background. I'm delighted that through the efforts of Forum Magazine, our Ukrainians will finally discover the gem that we have. Believe me, Nick is a gung-ho Ukrainian."

After studying Britsky's biographical background, I also learned he was represented in "Who's Who in American Art" which is definitely a distinctive recommendation. Nicholas Britsky is a Ukrainian artist, who after a lifetime of professorship in art at one of America's leading universities, is still little known among contemporary Ukrainian artists.

WITH THE EXCEPTION OF THE Ukrainian Institute of Modern Art in Chicago, Illinois, it is unfortunate that we have many books with color reproductions of Ukrainian folklore, but not a single anthology on Ukrainian contemporary artists. Again, I am inclined to agree with Lydia Palij that as a result, we are losing many young artists who are afraid of our "ghettos" and are looking for appreciation elsewhere. Nicholas Britsky has been and is such an artist. His background indicates a full understanding of traditions in a rich and noble Ukrainian heritage, but one who has given priority to creativity that reflects the contemporary expressions and complexities of American life. He is certainly inspirational as he thinks and plans, discarding and adding, analyzing and synthesizing, until his originality is transformed onto a finished object. Indeed, this has become a dictum in his life's work as an artist and teacher.

My story should really begin with a feature article that appeared in the Champaign-Urbana News Gazette just before Easter Sunday in 1981. It reports that Nicholas Britsky had worked on his most recent piece of art for more than a year. His sculpture, "The Rising Christ" has now occupied the most revered place in St. Patrick's Church, on Champaign-Urbana's Main Street — eighteen feet above the church sanctuary, suspended from the ceiling by thirty-four geometrically arranged stainless steel wires. The sculpture combines two of Christianity's most important events — the crucifixion and resurrection of Jesus. This new work, the Gazette commented, is probably the most intense and compelling impression of mood, with a dramatic sense that often approaches tragedy.

As an artist who demonstrates compliance and responsibility to life's rigors, Britsky was undoubtedly drawn to the theme of crucifixion by the constantly repeated history of man's blindness and inhumanity. "Although he had confined himself primarily to painting in the past, his 'Rising Christ' is a unique presentation because it combines design, sculpture, painting, metalwork, architecture — and even some engineering," Britsky, in commenting on his creation, states that his work is neither "modern — nor — istic." "I think it is representational in a simplified form," he explained. "My goal was to have it function effectively in the environment."

NICHOLAS BRITSKY WAS BORN on December 11, 1913, in Weldicz (now Shevchenkove) near Stryj, Western Ukraine. He came to America with his parents in 1923 at the age of 10 and settled in New York City. He attended St. George's Ukrainian Catholic Church and Ukrainian School at E. 7th Street. Young Nicholas was generously influenced during boyhood by his father, a skilled wood craftsman and amateur artist. As one of the earliest members of the Ukrainian National Association, the senior Britsky was instrumental in raising funds to help build a library in Shevchenkove, Ukraine.

The turning point in Nicholas's artistic career probably began while he attended New York's Junior High School, P.S. 64. His 7th grade art teacher, Adelaide Loeber, quickly discovered the potential talent in young Britsky. She was to provide the strongest encouragement in his maturing years. After the death of his parents in 1929, Ms. Loeder guided and inspired Nicholas's "fine arts" education. As a teenager, Britsky attended the Textile High School where he majored in art, became a member of the school's swimming team, and was active in dramatics. Upon graduation, he was awarded the St. Gauden's medal for excellence in art.

It is noteworthy that Ms. Loeber, who became an associate and life-long friend, arranged a portfolio interview for Nick at the Yale University School of Fine Arts in New Haven, Connecticut. His personal imagery supported by par excellence subject matter convinced Yale admission officers to accept Britsky without hesitation.

At Yale, our emerging artist supported himself by working at Woolsey Hall dining room and taught art classes during evenings at a neighborhood Settlement House. His unusual proficiency in art academia also provided an opportunity to assist professors in history of art courses. He continued his undergraduate requirements as a scholarship student in mural painting. In 1938, he graduated from Yale with high honors, receiving a top prize for a graduating senior in Fine Arts, the Alice Kimball English Fellowship. Since the Kimball Fellowship provided for travel and study abroad, Nicholas spent the following year in Europe, pursuing advanced art courses. This also included several months at the American Academy in Italy.

In a psychological need to seek out his ethnic roots, Britsky saved enough money on his fellowship award to spend a 1939 Easter in Ukraine. He experienced a memorable visit with his grandfather and relatives. Among other visitations in the village of his birth, he saw the library which his father helped to fund, but was shocked to find the building had been padlocked by authorities. It was during an Easter sunrise service on April 7, 1939, that Britsky received erroneous information from a villager that Adolph Hitler had invaded Poland. He was forced to leave his birthplace abruptly. Shortly afterwards, he returned to America and in that same year joined the University of Illinois faculty.



Britsky's Rising Christ.

"... his "Rising Christ" is a unique presentation because it combines design, sculpture, painting, metalwork, architecture and even some engineering."

WHEN WORLD WAR II ERUPTED, our young professor was inducted into the Army Corps of Engineers. After basic training at March Field, California, Britsky was accepted as a candidate for Officer Training School at Fort Belvoir, Virginia. After completing all requirements successfully, he was assigned to teach camouflaging at Belvoir. As a camouflage officer, Britsky wrote, taught, and supervised courses in this specialization, along with aerial photography.

At the war's end, Britsky returned to the University of Illinois, where he resumed his professional duties. He was to practice his artistic skills and pedagogy for more than three decades. His major disciplines included drawing, painting, and composition for students majoring in fine arts and architecture. For recognition in the improvement of instruction of undergraduate teaching at his University, Britsky shared in a one-thousand dollar award.

Mr. Britsky's teaching and art career at the University was not only brilliant but abundant. During his tenure, there was a dedicated commitment to serve on over fifty college and university committees. Some of the more prominent assignments included the National Exhibition of Painting and Sculpture, Senate Committee on Honors, Faculty Honore Council, Faculty Forum, Faculty Summer Fellowship, George A. Miller Endowment, and Fulbright Fellowships. In addition to this load, he helped to organize the Ukrainian Students' Association at the University and was a faculty advisor for sixteen years.

Two years before his retirement in 1974, Nicholas Britsky was nominated by the art students and colleagues as a Master Teacher, the first such award in the University of Illinois's Art School.

The nomination and selection for excellence in art education was well founded. By any standard of academic measurement, Britsky appears to have a solid existence which is so elusive in lasting art. His illustrious and distinguished career throughout the years has been spectacular. To the average layman, it becomes inconceivable that a single individual can become so impacted with ideas, nothing daunted, always reaching for new artistic weapons. He has all the personal and artistic attributes that can pass any scholarly juries.

In examining any professional career, a writer must scrutinize the sum of its parts. It becomes very difficult to chronologically enumerate, or even digest, the accomplishments of Britsky in a magazine story. Earlier I mentioned the artist's excellence in education at Yale University. It should be noted that he supplemented his discipline at the reknown Cranbrook Academy and Syracuse University. His fellowships included a Fulbright grant for creative work in Italy and Portugal. He was the recipient of numerous Faculty Fellowships from Illinois. There were many prizes from other higher institutions of learning, museums, and professional exhibits.



Britsky in his studio with nearly completed "Rising Christ," March, 1981.

"My teachers influenced my life greatly. I felt I could thank them by being a good teacher to my students."



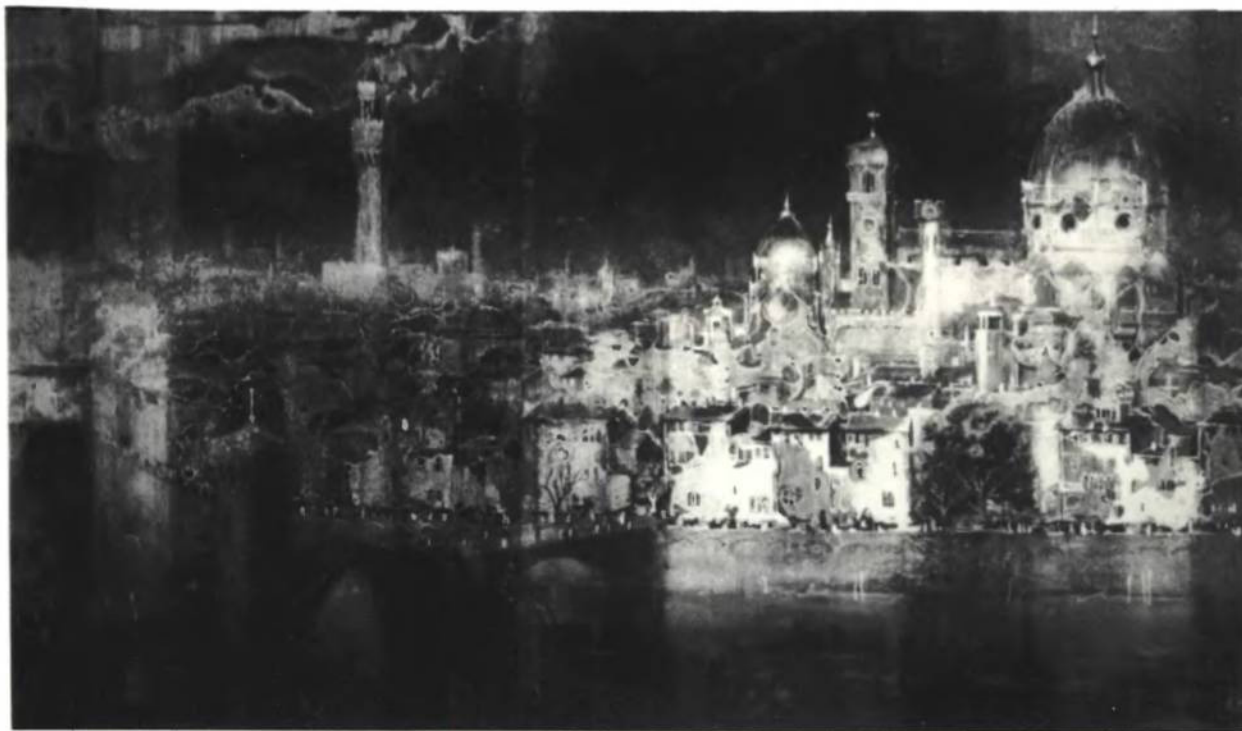
The Britsky Family — from left, Marina, Nick Jr., Mrs. Britsky, Anthony, the artist, and Steve.

To perform art commissions is synonymous with outstanding performance in art. Britsky sculptured a "Bronze Grille" for Bell Telephone, designed mosaic tile murals for schools, watercolored for the Ford Motor Company Magazine, painted for commercial reproductions, and designed crucifixes for churches. His major exhibitions are too numerous to mention. Fabulous would be an understatement . . . and being Ukrainian-oriented, Britsky also wrote a section on Ukrainian Folk Art for the Slavonic Encyclopedia, Philosophic Press in New York.

BRITSKY HAS A PHILOSOPHY of arts that illustrates a profound identity to his endowed versatility. He states, "Art is a wonderful way to be miserable. In the endless pursuit of perfection, seldom if ever achieved, the artist is his own worst critic. I use abstraction, determined by content, as a compositional substructure in my work. I consider myself a good enough artist and craftsman to allow the feeling for the subject or concept to determine the media and style of expression. Some examples are "Medieval City" – architectonic in oil-casein; "Rising Christ" – a religious concept in fiberglass and stainless steel structure; "Neighborhood Characters" – satire in mixed media; "Floating Shapes" – abstract symbolism in lacquer on plexiglass; and "Illinois Landscape" – romanticism with watercolors on paper." His philosophy on teaching? "Creative teaching entails the discovery, encouragement and nourishment of talent with its needs on the road to maturity. My teachers influenced my life greatly. I felt I could thank them by being a good teacher to my students by knowing my job, being concerned, fair – and taking no nonsense from them."

I suppose that no amount of skillful invention can replace the essential element of imagination in an artist. Artistic insight and talent are very subjective, personal affairs. The inspiration itself had to come out not only from personal experiences and reactions, but also from the age, the place, the philosophy and the nature and activity of life around the artist. "Take your brush and start in." This maxim, attributed to old Rembrandt, perhaps cannot be adhered to, especially in the 20th Century. The media of art and style of expression has changed dramatically and the wise artist and teacher has to recognize this.

The artist must study traditions and folklore of course, but this should not conflict with the outside world as it has become. He must be able to transcend the limits but still enrich the world aesthetically. The making of any art object is an experience of extended awareness. There is a strong and sincere effort to bring the whole work to an epitomized degree so that the image is contained and arrested. Then – and only then will the work become permanent. I believe that Nicholas Britsky has all the foregoing components – teacher, painter, muralist, sculptor, lecturer – a Ukrainian artist that we can all be proud to know. ■



SPORTS ACHIEVEMENTS OF UKRAINIAN CANADIANS

by ANDREW GREGOROVICH

Chairman, Toronto Historical Board



Discus thrower Borys Chambul. Photo by Claus Andersen

UKRAINIAN CANADIAN ATHLETES have played an important role in Canadian sports both as amateurs and as professionals. They have often represented Canada in international sports events such as the Olympic Games and the Commonwealth Games. Naturally it is in hockey, Canada's national sport, that Ukrainian athletes have been most successful. Over 100 Ukrainian Canadians have played in the National Hockey League (NHL) and the World Hockey Association. More Ukrainians have played NHL hockey than Poles, Russians or Czechs. In fact, from 25 to 30 players of Ukrainian origin are in the NHL every year now.

In addition to hockey, Ukrainians have been especially successful in sports requiring exceptional strength such as football. There are notable Ukrainian names among discus throwers, marathon runners, golfers, bowlers, gymnasts and in team sports such as soccer, basketball and volleyball.

Among the best known of Canadian athletes of Ukrainian ancestry are world champion skier Steve Podborski, hockey players Mike Bossy and Dale

Hawerchuk, Toronto Argo football player Zenon Andrusyshen, curler Ed Werenich and discus thrower Borys Chambul.

Many athletes have started their sports careers in high school and in Ukrainian youth organizations. Some of these are SUMK, Plast scouts, MUNO Ukrainian National Youth Federation, ODUM and SUM Ukrainian Youth Association. It was in the years 1918-1939 that the Ukrainian community first organized sports leagues and clubs and an organized sports program became an integral part of youth club activities and church organizations. Team sports such as volleyball, softball, bowling, basketball and hockey have been regular activities in clubs and summer camps.

AFTER WORLD WAR TWO the displaced persons brought with them the European passion for soccer and in the 1950s Ukrainian teams and players were among the best in Canada. Such Ukrainian sports clubs as Trident (Tryzub) of the Ukrainian National Federation and the Sports Association Ukraine have fielded powerful soccer and volleyball teams.

Canada's Sports Hall of Fame in Toronto includes at least two Ukrainians, the great goalie in hockey, Terry Sawchuk (inducted 1974) and marathon runner Jerome Drayton (inducted 1978).

STEVE PODBORSKI

STEVE PODBORSKI, a Ukrainian Canadian from Toronto, was crowned the 1982 World Cup Downhill Ski Champion at Montgenevre, France, on March 25, 1982. He is the first North American ever to win the title which is the most celebrated of all ski racing events in the world. The 24-year-old Podborski has had a seven-year career on Canada's ski racing team as a member of the famous Crazy Canucks. Podborski is the Crazy Canuke on the team and traces his Ukrainian family roots to the village of Mshanets south of the city of Ternopil in Ukraine. This is where both his grandfather and grandmother, Cornelia Podborski, were born.

STANLEY CUP WINNING GOALS

ATORONTO MAPLE LEAF in 1942, Pete Langelle, was the first of six Ukrainian players in the NHL through the years to score the cup-winning goal for the Stanley Cup. His goal in the third period defeated the Detroit Red Wings. It was Toronto's Bill Barilko in 1951 who scored one of the most memorable goals in hockey history when the Maple Leafs crushed the Montreal Canadians. Soon after the game he disappeared in a plane in northern Ontario. Metro Prystai

of Detroit in 1952 scored the cup-winning goal against the Canadians in the first period taking the series 4-0. In 1954 tough Tony Leswick of Detroit won the cup with a goal in sudden-death overtime against the Canadiens. The fifth Ukrainian to score a cup-winner was Toronto Maple Leaf Eddie Shack in 1963 which defeated the Detroit Red Wings in a 4-1 series.

Mike Bossy scored the Stanley Cup winning goal for New York Islanders on May 16, 1982, defeating the Vancouver Canucks 3-1. The leading scorer of the playoffs Mike Bossy scored 17 goals and won the Conn Smythe Trophy as the most valuable player of the finals.

FOOTBALL

FOOTBALL IS A ROUGH GAME of strength and one in which some Ukrainian names are prominent. Zenon Andrusyshen of the Toronto Argonauts has been the record setting kicker on the team for ten years. The "Big Zee", as he was known at UCLA, is 6' 2" and 210 pounds. In September 1982 Andrusyshen moved to the Edmonton Eskimos. Mike Hameluck of Montreal, Peter Karpuch of Ottawa and John Konihowski of Winnipeg are other active players. Diane Jones-Konihowski, Canada's premier female athlete, said she planned to teach her son the Ukrainian language.

Some football greats of the past should be mentioned. Bronko Nagurski, the all-time American great of football, is actually a Ukrainian Canadian by birth since he comes from Ontario. His son played for Hamilton in the 1960's. Member of Parliament Steve Pa-proski was born in Lviv, Ukraine (then under Polish rule) and played for Edmonton. Terry Evanshen played for Montreal Alouettes as a halfback. He was

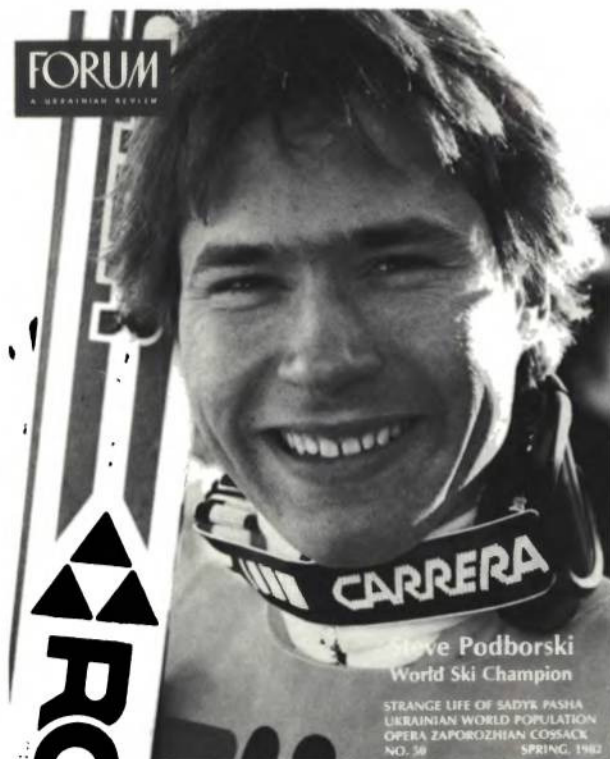
on two Grey Cup winning teams. Evanshen won the Schenley Award twice as the top Canadian. He was an all-star four times, and set a CFL record for receptions at 96. Danny Nykoluk was a powerhouse on the Toronto Argos and they retired his number.

Steve Oneschuk played halfback and fullback for Hamilton Tiger Cats in 1955-60, was captain in 1957-60 and assistant coach in 1961. He was chosen a Fabulous Fifties All-Star and was on a Grey Cup champion team. Today Oneschuk is the principal of South Mount Secondary School in Hamilton.

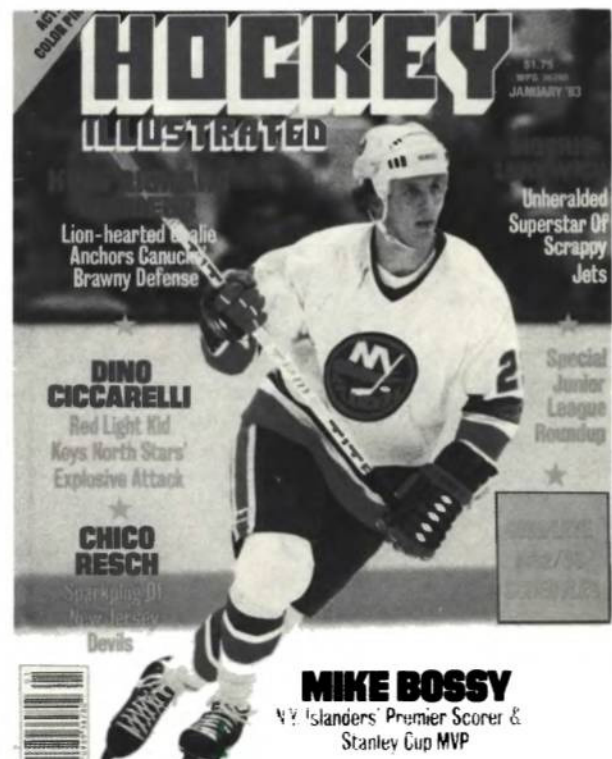
TRACK AND FIELD

JEROME DRAYTON OF TORONTO was born in West Germany in 1945 and is one of Canada's leading marathon runners. Drayton, whose Ukrainian family name was Buniak, is a graduate of McMaster University and set many Canadian titles including the 10,000 meters (1968) and the 5,000 meters (1970). Drayton was the Canadian Marathon champion in 1972 and won the Boston Marathon in 1977. He set a world record in the indoor three-mile of 13:06.0 in 1975 and set a mile track record in 1973. Drayton represented Canada in the Commonwealth and Olympic Games in 1976. Drayton now works for the Ontario Ministry of Tourism and Recreation.

Andrew Boychuk of Sarnia is an Ontario born professional engineer who was four times the Canadian marathon champion according to Bob Ferguson in **Who's Who in Canadian Sport**. Boychuk won the gold medal in the 1967 Pan-Am Games and represented Canada in the 1968 Olympic Games in Mexico.



Ski Champion Podborski on FORUM cover.



Mike Bossy featured on Hockey Illustrated cover.



At the Ukrainian Canadian Sports Awards Program, Ontario Place, August 29, 1982. From left: Ontario judo champions Carmen and Lucas Dmysh, Canadian gymnastics champion Jennifer Diachun, Canadian discus champion Borys Chambul, and Winnipeg Jets hockey star Dale Hawerchuk.

Borys Chambul, the Toronto born athlete, is prominent in the discus. He set a record Canadian and Commonwealth discus throw of 214' 7" (65.40 m) in 1975-76. Chambul holds the NCAA discus record. He was proud to represent Canada in the 1976 Montreal Olympics. He qualified for the 1980 Olympics in Moscow but because of the boycott did not compete. He is currently a professional chiropractor at the Toronto Chiropractic Clinic but maintains his interest in sport. Chambul is the current Canadian discus champion and record holder.

HOCKEY

OVER ONE HUNDRED Ukrainian Canadians have played in the National Hockey League but thousands more have played in virtually every league in Canada and the United States. It is western Canada, with its long winters, which has produced the greatest number of hockey players. Because Ukrainians are such a large portion of the prairie population many have entered the sport professionally.

No, all the names of hockey players ending in "luk" and "chuk" are not Inuit (Eskimo) names, they are Ukrainian names. Several have entered the Hockey Hall of Fame in Toronto including Terry Sawchuk, John Bower, Bill Mosienko, John Bucyk and coach Tommy Ivan.

Four NHL coaches have been of Ukrainian origin including Toronto Maple Leaf Coach Mike Nykoluk, Fred Shero, Tommy Ivan, who is of Ukrainian and Russian origin and Vic Stasiuk. Stasiuk was a member of Boston's famous Uke Line of 1959-60 with John Bucyk and Bronco Horvath who actually was only an "adopted Ukrainian" as he said.

Hockey today wouldn't be the same without such Ukrainian names as Mike Bossy, Dale Hawerchuk, Dennis Maruk, Stan Smyl, Dave and Wayne Bobbych, Bernie Federko and Mike Zuke. The 1981-82 season saw 25 Ukrainians active in the NHL. Michael Krushelnyski of Montreal is playing for Boston.

MIKE BOSSY

MONTREAL BORN MIKE BOSSY is a remarkable player who has been a key factor in the three Stanley Cup victories of the New York Islanders. Entering the NHL in 1977-78 he set a record for goals by a rookie (53) and won the Calder Trophy. He scored 69 goals in 1978-79 the second highest in NHL history. He's the only player to score at least 50 goals in the first four seasons. Mike Bossy has reached the 300-goal level quicker than any other player in NHL history. His 17 goals in the Stanley Cup finals made him the MVP. Bossy comes from a large family of nine brothers and sisters and his father was a very active leader of the Ukrainian community in Montreal.



All-time great goalie Terry Sawchuk.

DALE HAWERCHUK

DALE HAWERCHUK, AN EIGHTEEN-YEAR-OLD native of Oshawa, was the first draft choice in the NHL last season and went to the Winnipeg Jets. Previously he had led his Cornwall team to two Memorial Cup Championships in amateur hockey before he moved to the NHL. Although Hawerchuk is often called "the next Gretzky" he has his own style. He won the Calder Memorial Trophy in 1982 as rookie of the year as Bossy had. Hawerchuk is a hero in Winnipeg for pulling the Jets out of the cellar of the league.

WAYNE GRETZKY

THE PHENOMENAL WAYNE GRETZKY of the Edmonton Oilers has already established himself as one of the all-time great hockey players. When FORUM talked to Walter Gretzky, his father and hockey teacher, he told us that he speaks the Ukrainian language. His mother (Wayne's baba) was born in Pidhaitse, Ukraine, and speaks the Ukrainian language according to Dr. Petro Hlibowych of Toronto who interviewed her. Although Wayne has been de-

scribed as Polish or Byelorussian by the media apparently the only Slavic language spoken in the family is Ukrainian.

TERRY SAWCHUK

IF YOU VISIT THE HOCKEY HALL OF FAME in Toronto you will find a special exhibit honoring the great Ukrainian Canadian goalie Terry Sawchuk. Born in Winnipeg, Terry Sawchuk played 20 seasons in the NHL with Detroit, Boston, Toronto, Los Angeles, and the New York Rangers. He was the first goalie ever to reach the record of 100 shutouts and he holds the present record of 103 shutouts in his 971 games. Sawchuk won the Calder Memorial Trophy and the Vezina Trophy by himself and with Ukrainian teammate Johnny Bower on the Toronto Maple Leafs.

It's impossible in a short survey to adequately reflect Ukrainian Canadian participation in Canadian hockey. However, listing a few of the over 100 names will indicate some stars past and present: Bill Barilko, Pete Langelle, Tony Leswick, Danny Lewicki, Eric Nestorenko, Metro Prystai, Eddie Shack, and Walt Tkaczuk are prominent names in the past. Today, in addition to those mentioned we should list Bill Derlago, Orest Kindrachuk, Tom Lysiak, Morris Lukowich, Mark Osborne, Dennis Polonich, Rocky Saganiuk, and Paul Shmyr.

GYMNASTICS

JENNIFER DIACHUN IS CANADA'S outstanding female gymnast and also the greatest of all Ukrainian Canadian female athletes. Born in Toronto in 1953 she started her gymnastics career at the age of nine. In appearance she reminds one of the great Ukrainian gymnast Larissa Latynina. Diachun became the National Champion of Canada a record five times in 1969, 1970, 1971, 1972, and 1974 when she retired as Canadian champion. She represented Canada at the 1968 and 1972 Olympics and in the 1970 and 1974 World Championships. In the Cup of the Americas she won the gold medal in the vault.

Steve Mitruk, the famous Canadian gymnast of Ukrainian origin was born 1947 in Hamilton and is now a high school teacher in Burlington. Mitruk represented Canada in the 1968 Mexico Olympics and the 1972 Munich Olympics. A graduate of McMaster University and the University of Toronto, Mitruk won the Ontario Intercollegiate gymnast of the year award a record five consecutive years, 1969-73.

JUDO

THE DMYSH FAMILY in Mississauga, Ontario, has three outstanding judo athletes: Lucas, his young brother Michael and their sister Carmen. Carmen, who speaks a little Ukrainian, is a McMaster student who won the silver medal in the Ontario Women's Judo Championship in 1977. Lucas Dmysh won the gold medal and became the Ontario Judo Champion in 1977. Both Lucas and Carmen won the Ontario Amateur Sports Award.

GOLF

CANADIAN GOLF RECORDS have such Ukrainian names as Alex Olynyk, Wilf Homenuik of Winnipeg and Bob Panasiuk of Windsor. Homenuik was born in Kamsack, Saskatchewan and won the CPGA championship in 1965 and 1971. He was a member of Canada's World Cup team in 1971 and 1974.

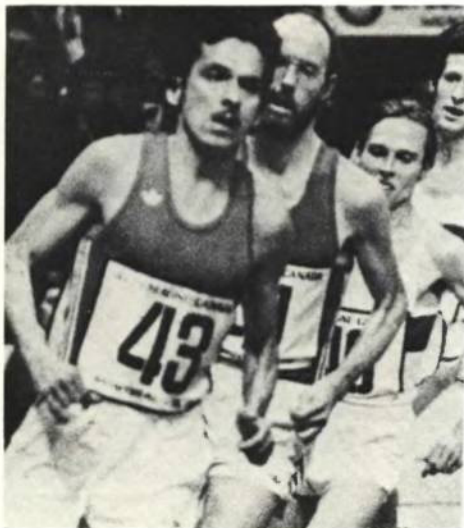
CURLING

CURLING IS A WINTER SPORT which has attracted many Ukrainians. Some prominent names are Sylvia Fedoruk, Orest Meleschuk and Ed Werenich. Professor Sylvia Fedoruk of the University of Saskatchewan in Saskatoon is prominent in many sports and is a member of the Curling Hall of Fame. Ed Lukowich is the author of the *CURLING BOOK* (Western Producer, Saskatoon, 1981). Orest Meleschuk of St. Boniface, Manitoba, is known as the "Big O" in the sport. In 1972 Meleschuk was the Canadian Curling Champion and the World International Champion.

Ed Werenich, born 1947 in Manitoba is a fireman now living in Scarborough, Ontario, and is one of Canada's finest curlers. He has been Ontario Champion four times, won the curling Grand Prix open and has been four times National fire fighter champion and four times Molson Classic winner. Werenich has been a Brier competitor four times. The name Werenich is among the most distinguished in Canadian curling.

OTHER SPORTS

IN ROWING IVAN CHARLAMBIIJ, who remained in Canada when the Romanian team left after the 1976 Olympics and David Osepchook of St. Catharines are known. In soccer there are Blizzard player Tony Chursky; O. Steckiw and B. Zalakuzny, both qualified in the 1957 World Cup. University of Toronto student Stephanie Yaremko is a diving champion in the 1 m and 3 m. Bill Sawchuk of the Lakehead is a champion swimmer, and George Kusiv was a champion weightlifter.



**Jerome Drayton (left), 1969,
World Marathon Champion.**



Steve Oneschuk, captain, Hamilton Tiger Cats.

Fred Pechaluk of Toronto is a champion bowler who won the national title in Vancouver in 1959. From 1943 to 1979 he played 7,148 games knocking down 1,792,192 pins for a lifetime average of 250.7. Sixteen-year-old Andrew Gregorovich of Hamilton, Ontario, was the Ontario Bicycle Racing Champion in 1951, won the silver medal in the Canadian Championships (5 miles) and won an award in the 100-mile bike race in 1950.

Although not a sport, the game of snooker or billiards in Canada has been dominated by Ukrainians over the past dozen years. The current North American Snooker Champion is Bill Werbeniuk, originally from Winnipeg and now living in England. He has competed for the world title. Natalie Stelmach of Sudbury in 1981 won the World Mixer Pairs Snooker title. From 1976 to 1981 she has been the Ladies Snooker Champion of Canada. Natalie still understands some Ukrainian she told us. MaryEllen Homenchuk of Toronto is the current Women's Snooker Association of Canada champion says Graham Duncan, an authority on the game.

SPORT ASSOCIATION UKRAINE

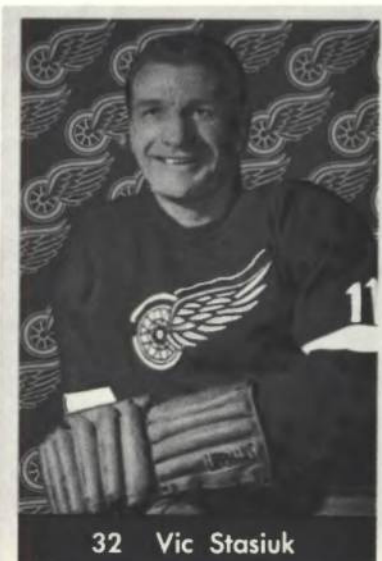
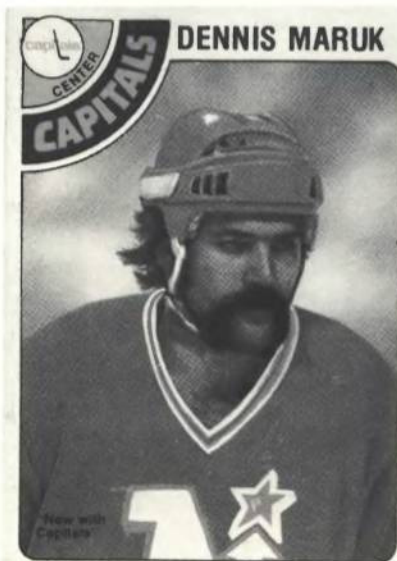
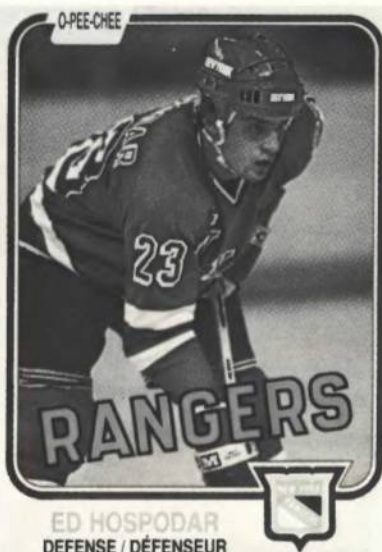
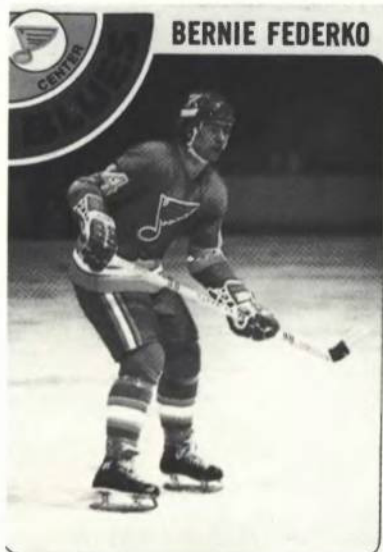
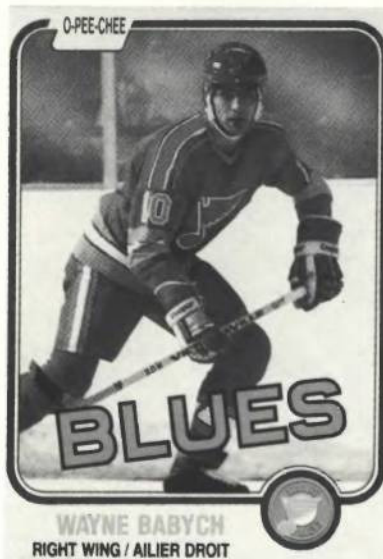
ALTHOUGH THERE ARE A NUMBER of Ukrainian Canadian sports associations we will use the Sport Association Ukraine in Toronto as our example. Founded on May 16, 1948, in Toronto the first president was William Boytchuk, now an Alderman. It quickly developed first rate teams and competitors in hockey, soccer, boxing, volleyball, basketball, tennis and chess. In 1951 the soccer team became Ontario champions. Two volleyball teams of S. A. Ukraine won the championship of Canada. Over the years the Association, which has its own building, has donated almost \$4,000 for charitable work.

SPORTS SURVEY

WE WOULD WELCOME information and photos of outstanding sports figures in American sports for a future article. Additional information on Ukrainian Canadian athletes would also be welcomed. Please address to the Editor, Andrew Gregorovich, 239 Chaplin Crescent, Toronto, Ontario, Canada M5P 1B1.

UKRAINIANS ON HOCKEY CARDS

Among the hockey cards issued every year there are many Ukrainian players. This is just a sample. Courtesy of O-Pee-Chee.





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Ukrainian Book Stores.

THE EAST EUROPEAN AND SOVIET DATA HANDBOOK: Political, Social and Developmental Indicators, 1945-1975, by Paul S. Shoup. New York: Columbia University Press, 1981. 482 p. Hardcover \$40.00.

Prof. Paul Shoup, a political scientist at the University of Virginia in Charlottesville, has assembled an impressive volume of population and other statistics relating to Eastern Europe. Probably the most interesting section is that on National and Religious Affiliation but such other sections as Party Membership, Classes, Party Leaders (very few Ukrainians) and Occupations all provide much information for understanding the Soviet bloc.

Prof. Shoup's study also provides much information on Ukraine and the Ukrainians in the Soviet sphere and is a handy resource of some information which is unavailable in any other publication.

According to his 1979 statistics Ukraine's population was 49,609,000 of which 36,489,000 (73.6%) was Ukrainian; 10,472,000 was Russian (21.1%); 634,000 was Jewish (1.3%); 406,000 was Belorussian (0.8%); 258,000 was Polish (0.5%); and 238,000 was Bulgarian (0.5%). The survival of the Ukrainian language is still significant according to his statistics. According to Shoup some 96.1% of Ukrainians in Romania in 1966 were using their native language. Ukrainians in the USSR, however, are losing their native language: 1926 (87.1%), 1959 (87.7%), 1970 (85.5%).

In 1979 some 3,658,000 (2.7%) of the population of the Russian SFSR was Ukrainian and the USSR overall had 42,313,000 Ukrainians according to official figures. Since the author has used official sources wherever available all of his statistics reflect the degree of accuracy (or political machination) of the government concerned. Despite this and other limitations there is much information here on Ukrainians in all of Eastern Europe and as such it is a valuable reference work. ■

UKRAINIANS IN NORTH AMERICA: A Select Bibliography. Compiled by Halyna Myroniuk and Christine Worobec. St. Paul: Immigration History Research Center, University of Minnesota; Toronto: Multicultural History Society of Ontario, 1981. 236 p. (plus index). \$10.00 paperbound (U.S. or Canadian funds) MHSO, 43 Queen's Park Cres. E., Toronto, Ont. M5S 2C3.

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UKRAINIANS IN THE CANADIAN CITY, edited by Wsevolod W. Isajiw. Edmon- ton: Published for the Canadian In- stitute of Ukrainian Studies, University of Alberta, 1980. 132 p. (Special issue of CANADIAN ETHNIC STUDIES, vol. XII, No. 2, 1980. Paperbound \$3.00.

1983 UKRAINIAN-AMERICAN CALEN- DAR, by Inger Kuzych-Berezovsky, compiler; Leonid Bencel, Artist. 28 p. illus. (Published by Inger Kuzych, P.O. Box 1132, Berkley, Michigan 48072) \$7.00 (plus 75¢ handling).

The main feature of this wall calendar is the text on historical events or general information on Ukraine to be found in the square assigned to each date. Some surprising and interesting information appears in the calendar. For example, on October 18 the text reads: "Mayor Edward Koch of New York City is of Ukrainian descent, his parents were born in the western Ukrainian town of Kolomiya. He is a member of the Ukrainian Institute of America." (No mention is made but he is probably Jewish in religion.)

"Birth in Toronto of Steven Staryk (April 28, 1932) sometimes called the 'violinist's violinist'." "Carpatho-Ukraine declared its independence from Czechoslovakia on this day (March 15) in 1939."



A few typographical and other errors require correcting. For example, January 10 lists hockey player Frank Mahovlich who is of Croatian origin. On June 12 the calendar mentions L. Bohoon (Bohun) and implies he was from Ukraine. However, Dr. V. J. Kaye, the famous scholar, researched Bohoon carefully and discovered that despite his name he has no connection with Ukraine.

The calendar includes a variety of historical, cultural, musical, scientific and sports events, not all related to the date they appear on. There are at least two very important dates that deserved inclusion: on January 1, 1865 Rev. Agapius Honcharenko (1832-1916) arrived in the United States and thus became one of the first known Ukrainian Americans.

September 7 should note that the first two officially recorded Ukrainian immigrants, Vasyl Eleniak and Ivan Pylypiw, arrived in Canada in 1891. This date is known as Ukrainian Canadian Day.

About 65 of the notes in the calendar have appeared in the pages of FORUM. Although the calendar does not mention this fact Inger Kuzych in a letter says, "FORUM was an excellent source for quite a number of the daily facts in the calendar." ■



DOWN SINGING CENTURIES: FOLK LITERATURE OF THE UKRAINE. Translated by Florence Randal Livesay. Compiled and edited by Louisa Loeb, with the generous assistance of Dorothy Livesay. Illustrated by Stefan Czernecki. Winnipeg: Hyperion Press, 1981. 204 p. 12 col. illus. Hardbound \$29.95. (300 Wales Ave., Winnipeg, Man. Canada R2M 2S9).

DOWN SINGING CENTURIES, with a foreword by Edward Schreyer, Governor General of Canada and an introduction by Jaroslav B. Rudnyckij, is a beautiful book and an impressive tribute to poetess Florence Randal Livesay. She is notable as one of the first translators of Ukrainian literature into English. But we must ask the question: Is the attractive design of the book and the colorful and stunning art work of Stefan Czernecki more than skin deep? The book has real beauty . . . but it also has faults.

Editor Louisa Loeb has made a selection from Florence Livesay's literary legacy and supplemented it with an essay on Livesay. Today the fame of F. R. Livesay has been mostly eclipsed by that of her poetess daughter Dorothy Livesay. However, when her first book *SONGS OF UKRAINE* appeared in 1916 it created a sensation in bringing to light in the English speaking world the literature of an unknown European nation. Her achievement sixty-six years ago was substantial.

DOWN SINGING CENTURIES consists primarily of Livesay's translations. Included are ten dumsy (epic songs) and a major drama "Song of the Forest" by Lesia Ukrainka. There is an interesting section p. 127-70) on Ukrainian traditions and folklore which has an essay on The Religion of Ancient Ukraine in the Light of Archeology and Folklore, Art, Hutsul Ornament, a translation of the "National Song" of the Hutsuls (i.e. Verkhovina), Ukrainian

Literature, Ukrainian Witches and Rusalki, Song, Kolomeyki, Poems and Wedding Customs and Songs.

The diversity of content creates a problem of unity. However, the major problems of the book actually are: careless proofreading, inconsistent style, poor transliteration and inadequate Ukrainian knowledge.

There are so many errors in Ukrainian names and words that it appears the publisher's staff, or the editor, simply were not equal to the task in their knowledge. A few random examples will illustrate the problem: Berestechko, the famous Cossack battleground is misspelled three times (p. 21, 51); the ancient name of the Dnieper (Dniro) River is Slavuta not Slaventa (p. 40); the first name of banduraphile and writer Khotkevich is Khnat, not Knat (p. 22); the name of the town Kolomiya (or Kolomea) is misspelled (p. 187); writer Marko Vovchok's surname is not Wowchuk (p. 188); the name of the woodcarving artist Shkribliak is wrong on p. 143, better on p. 134. The use of French spellings for Ukrainian words such as bandoura, tchoub, kourenes, Jean Petrovitch Kotlarevsky are strange and seem to indicate they came via a French language source not from Ukrainian. Even English words have errors, such as 'propagated' p. 181. The name Ukraine is misspelled on page 130 and the back of the bookjacket.

Archaic words such as Ruthenian and Mussulman are used without any comment. Russianisms appear such as Atamans (for Ukrainian Otamans, p. 65) Sagaidatchny (for Sahaidachny, p. 137), and Moguila (for Mohyla, p. 137). Referring to Ukrainians as "South Russians" on page 36 will disturb many Ukrainian readers.

Editor Loeb quotes the famous Ukrainian Canadian communist writer Peter Krawchuk twice on the "nationalist" influences in Livesay but neglects to explain or specify them. At places the translation is unsatisfactory. For example to have the Cossacks leap into "kayaks" (which are small leather-covered Eskimo/Inuit boats) on page 41 is jarring to the reader.

The mention on page 134 of the "left half" of Ukraine should puzzle a few readers. Does this refer to the left politics, the left-handed population or to the left half (western) part of Ukraine when looking at a map? In fact, the phrase should be "left bank" Ukraine. This is the area to the left, or east, from the Dnieper when looking south towards the mouth of the river.

It is a great pity that the sub-title and many places in the text use the superfluous definite article "the" before the name Ukraine. This common mistake of English grammar disfigures many of the pages of the book. The correct form is Ukraine without the article "the" which adds absolutely nothing to the meaning or the literary quality.

Although there are countless errors in the book (it would be nice to see a well-revised second edition) it should be mentioned that there is still much beauty and value to be found in its pages. For non-Ukrainian readers the faults will not be very apparent. Perhaps the greatest value lies in the superb art of Czernecki. Publication of the book was assisted by a sponsoring grant by the Ukrainian Canadian Foundation of Taras Shevchenko. ■



SONGS of UKRAINA

WITH RUTHENIAN POEMS

TRANSLATED BY
FLORENCE RANDAL
LIVESAY



LONDON, PARIS & TORONTO
J. M. DENT & SONS LIMITED
NEW YORK: E. P. DUTTON & CO.
MCMXVI

Florence Randal Livesay

FLORENCE RANDAL, the noted Canadian poetess and translator-interpreter of Ukrainian literature, was born in 1874 in the Province of Quebec. Journalism was in the family and young Florence became one of Canada's first society columnists with the Ottawa Journal newspaper.

In 1903, after her father died, she went to Winnipeg to be close to relatives and to work as a writer. Here she met and married, in 1908, a fellow reporter J. F. B. Livesay. They settled in a house in North Winnipeg which was then a growing Ukrainian community with swarms of immigrants.

It was her Ukrainian maid, singing beautiful Ukrainian folk songs, who aroused her interest in Ukraine and the literary and musical culture of Ukrainians. This inspired her to create SONGS OF UKRAINA in 1916 an outstanding early book in English on Ukrainian poetry and songs.

In 1920 she moved to Ontario and away from close contact with Ukrainians. However she continued her interest and in 1940 published MARUSIA.

About 1944 she moved to Toronto and in 1953, just as she was moving to Grimsby, Ont., which has a large Ukrainian community, she died at the age of 79.

Florence Randal Livesay was one of the few Americans and Canadians to take an interest in Ukrainian culture.

Prof. Clarence A. Manning of Columbia University, Prof. Watson Kirkconnell of Acadia University and Prof. George W. Simpson of the University of Saskatchewan, were other Anglo-Saxons who contributed to the knowledge of Ukrainian history and culture. ■



Marusia

Translated by
FLORENCE RANDAL LIVESAY
from the Ukrainian of
HRIHORY KVITKA



Introduction by
HIS EXCELLENCY LORD TWEEDSMUIR
Governor-General of Canada

1940
E. P. DUTTON & CO. INC.
NEW YORK

Ukrainian Room in the Cathedral of Learning at the University of Pittsburgh

THE CATHEDRAL OF LEARNING is a Gothic skyscraper built in 1926 at the University of Pittsburgh with a unique approach to the design of the interior. Since 1938 Nationality Rooms representing 19 Classroom designs such as English, French, German, Greek, Hungarian, Polish and Russian have been built. Every Nationality Room reflects the architecture, art, culture and world of learning of its nation.

Among the nations not yet represented in the program is Ukraine, which was not allowed inclusion for many years because of restrictive university policies and regulations. In 1975 a change in regulations was announced by Mrs. E. Maxine Bruhns, Director of the Nationality Rooms Program. On the initiative of Dr. George Kyshakevych an approach was made for a Ukrainian Classroom to the university. In reply, Albert C. Van Dusen, Secretary of the University of Pittsburgh wrote: "A Classroom depicting the Ukrainian culture will indeed be a welcome addition to our Nationality Room Program."

The rooms are cultural ambassadors of each nationality since they are visited every year by about 20,000 people in addition to the 36,000 university students on campus who can visit or use them.

Dr. George Kyshakevych, head of the Ukrainian Nationality Room Committee invited the prominent sculptor Mykhailo Chereshniovsky to serve as an adviser on the project. He in turn invited architect Lubomyr Kalynych to undertake the planning and design.

University requirements for the design were very detailed requiring a design from before 1789, the absence of political symbols, and appropriate secular decoration. Research was difficult says Kalynych because sources on the architecture of Ukraine are scarce. The first plan proposed by Kalynych was too grand and was not accepted by the university officials. The second plan, which was approved in April 1978, required much explanation.

One of the main features of the room's design is a central beam carv-

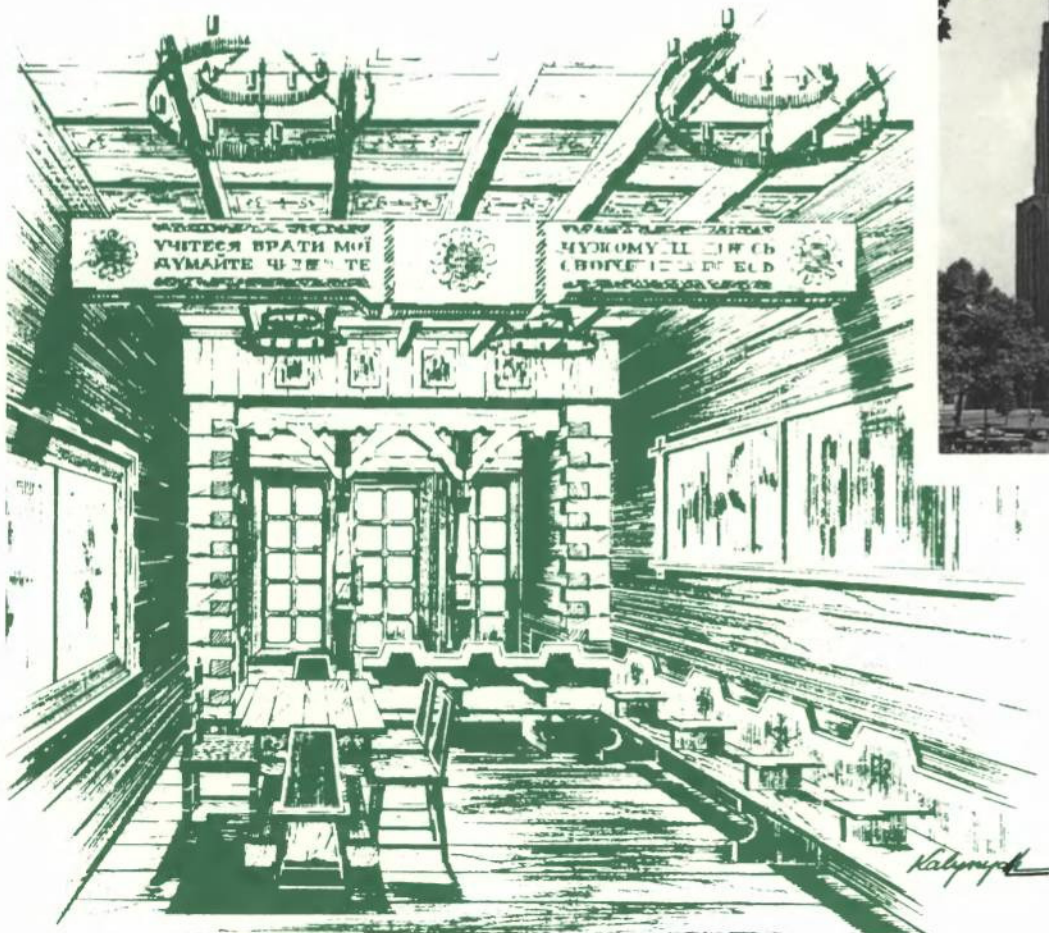
ed with the famous words of poet Taras Shevchenko:

"Learn my brethren, think and read. Learn from others but never forget your own heritage."

The second plan creates a simpler room than the original which had included a proposal for stained glass trapezoid shaped windows.

The cost of the project was originally estimated at \$80,000 and the committee collecting funds for the project has worked under the leadership of Dr. George Kyshakevych (5115 Jenkins Arcade, Pittsburgh, Pa. 15222).

The Ukrainian community of Pittsburgh and Pennsylvania, as indeed all Ukrainian Americans, are involved in the successful creation and completion of the project. It will contribute to the Ukrainian consciousness of young Ukrainian Americans and serve as a cultural ambassador of the Ukrainian heritage in the world of learning. ■



Presidential Documents

Title 3—

Proclamation 4973 of September 21, 1982

The President

Honoring the Ukrainian Helsinki Monitoring Group

By the President of the United States of America

A Proclamation

The spontaneous formation on November 9, 1976, in Kiev, Ukraine, of the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords affirmed once more that the human spirit cannot be crushed and that the desire for human freedom cannot be conquered.

The long prison terms meted out to members of the Ukrainian Helsinki Monitoring Group for their courageous activities to secure greater freedom in Ukraine are graphic testimony to the inability of Communism to compete with the principles of freedom in the marketplace of ideas. The flagrant persecution and imprisonment of Ukrainian citizens for their attempts to exercise basic human rights is an international embarrassment to the Soviet Union and proof that the Soviet Union has failed to live up to its pledges to honor the understandings embodied in the Helsinki Accords.


In commemorating this sixth anniversary of the founding of the Ukrainian Helsinki Monitoring Group, we renew our determination never to forget the valiant struggle of the peoples of Ukraine for their inalienable rights, and we pledge to do all we can to ameliorate the plight of those Ukrainians who have been persecuted by the Soviet authorities for attempting to assert their rights.

By a concurrent resolution agreed to on June 21, 1982 (H. Con. Res. 205), the Congress authorized and requested the President to proclaim November 9, 1982, the sixth anniversary of the establishment of the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords, as a day honoring that Group.

On this day Americans are reminded of the preciousness of our own freedom, and we reaffirm our cherished hope that the aspiration for freedom will ultimately prevail over the morally bankrupt rule of force which denies human rights to so many in the world today.

NOW, THEREFORE, I, RONALD REAGAN, President of the United States of America, do hereby designate November 9, 1982, as a day honoring the sixth anniversary of the establishment of the Ukrainian Public Group to Promote the Implementation of the Helsinki Accords.

IN WITNESS WHEREOF, I have hereunto set my hand this 21st day of Sept. in the year of our Lord nineteen hundred and eighty-two, and of the Independence of the United States of America the two hundred and seventh.



[FR Doc. 82-26353

Filed 9-21-82; 3:57 pm]

Billing code 3195-01-M

Ukrainian Players

Early in the 1982-83 professional hockey season there are twenty-eight hockey players of Ukrainian origin active in the National Hockey League. Mike Bossy, the exceptionally talented New York Islander is well up in the goal scoring, although Wayne Gretzky (whose grandmother is Ukrainian-born), is again the phenomenal points scoring leader.

Leading (or second) in goal scoring on their teams are such Ukrainian players as: Mike Bossy (New York Islanders), Dale Hawerchuk (Winnipeg Jets), Dennis Maruk (Washington Capitals), Bill Derlago (Toronto Maple Leafs), Bernie Federko (St. Louis Blues) and Stan Smyl (Vancouver Canucks).

Toronto Maple Leafs, coached by Mike Nykoluk with Johnny Bower as goalie scout and coach (both of Ukrainian origin), are having a better season. In addition to goal leader Bill Derlago other Ukrainians on the team are Walt Poddubny and for a while Gary Yaremchuk. Derlago's knee injury made room for Mike Kaszycki, also Ukrainian.

Some of the other Ukrainian hockey players in the NHL this season are: Gord Kluzak* and Mike Krushelnyski (Boston), Dave Andreychuk* (Buffalo), Tom Lysiak (Chicago), Mark Osborne, John Ogradnick and for a while Dennis Polonich (Detroit), Dave Semenko (Edmonton), Ed Hospodar (Hartford), Steve Bozek (Los Angeles), Robbie Ftorek (New York Rangers), Marc Chorney and Tim Hrynevich* (Pittsburgh), Clint Malarchuk* (Quebec), Bernie Federko, Wayne Babych and Mike Zuke (St. Louis Blues), Stan Smyl (Vancouver), Dennis Maruk (Washington), Dale Hawerchuk, Morris Lukowich and Dave Babych (Winnipeg Jets). ■

*Players with Ukrainian surnames which Forum has not yet confirmed their origin.



November 4, 1982

Mr. Ronald Reagan
President of the United States
White House
Washington, D.C.

Dear Mr. President

We, the undersigned spiritual heads of the Ukrainian Orthodox Church and the Ukrainian Catholic Church in the United States of America, wish to express our heartfelt thanks to you for the approval of Senate Congressional Resolution 18 and the House Congressional Resolution 123 of the 97th Congress, entitled: "To seek the resurrection of the national churches in Ukraine." We appeal to you, Mr. President, in all earnestness and prayer, to implement this resolution in the name of justice and human rights with all haste wherever this is but possible.

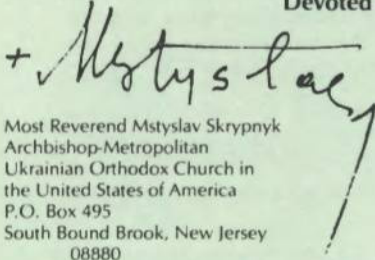
The Ukrainian Orthodox and Ukrainian Catholic Churches operate freely and flourish in all countries of the free world, whereas in Ukraine, they were forcefully absorbed into the Russian Orthodox Church. Their bishops and priests were either arrested or liquidated. Thus, these churches can exist but in the underground with the threat of persecution and arrest of their faithful adherents ever imminent.

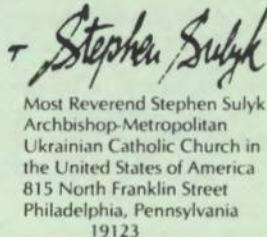
We ask you, Mr. President, to do all in your power and exert influence on the government of the U.S.S.R., that it permit the renewal of the Ukrainian Orthodox and Ukrainian Catholic Churches in Ukraine as well as in other communistic states.

We shall be eternally grateful for all your help and intervention in this matter.

With sentiments of the highest esteem we remain

Devoted in the Lord,


Most Reverend Mstyslav Skrypnyk
Archbishop-Metropolitan
Ukrainian Orthodox Church in
the United States of America
P.O. Box 495
South Bound Brook, New Jersey
08880


Most Reverend Stephen Sulyk
Archbishop-Metropolitan
Ukrainian Catholic Church in
the United States of America
815 North Franklin Street
Philadelphia, Pennsylvania
19123

Marusyn Appointed Secretary by Pope

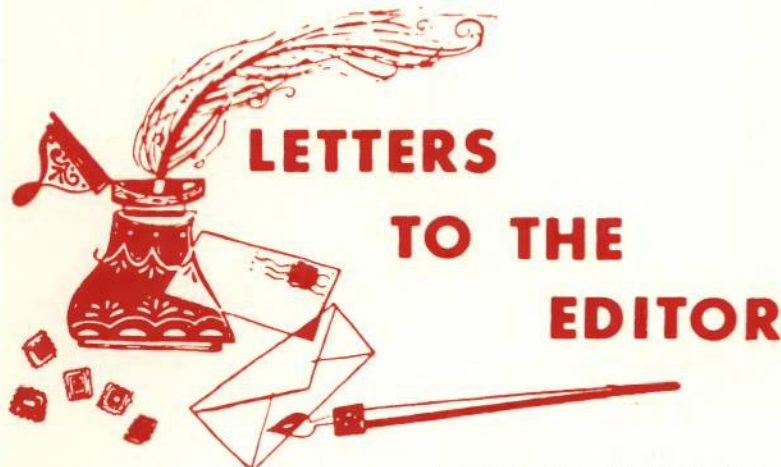
Pope John Paul II has appointed Bishop Myroslav Marusyn the Secretary of the Sacred Congregation for Oriental Churches on September 25. This is the highest post in the Curia Romana, the Vatican administration or Papal court, ever achieved by a Ukrainian.

Archbishop Marusyn before his appointment was the apostolic visitor for Ukrainian Catholics in the Benelux countries (Belgium, Netherlands, Luxembourg) and for Ukrainian Catholics without an exarchate.

Marusyn has already taken on his duties as the Secretary of the Eastern Congregation, a position that was vacated by Archbishop Mario Brini.

Cardinal Wladislaw Rubin is the head of this congregation which has existed for 65 years. During this time there have only been two other hierarchs of the Eastern Rite who have preceded Archbishop Marusyn in the post of secretary.

When news of Marusyn's appointment was received by the hierarchy of the Ukrainian Catholic Church in America, including Archbishop-Metropolitan Stephan Sulyk, Bishop Basil Losten and Innocent Lotocky and Auxiliary Bishop Robert Moskal, a congratulatory telegram was sent to Rome. ■



Thoughts on Transliteration

As a Ukrainian, born and raised in Canada, I had a thorough grounding in the English language. A language that was used by the ordinary man on the street. A language that was taught in Public Schools, High Schools and Universities. As a further grounding, from the time I was a boy in Public School I did an extensive amount of reading on all sorts of subjects. The reading has extended to this day. During that time I have come across many different words and phrases.

At the same time my education in the Ukrainian language was taught me in weekend classes and after the regular day English classes. Further, as a student in the P. Mohyla Institute in Saskatoon. We were never taught to use the Polish "cz". It was always "ch".

Since my junior days I have learned that English as used in Canada and the U.S. favors the shortest, simplest method of transcribing from Ukrainian to English. Witness my father's name, "Chonko". At the immigration offices in Quebec the officer who checked Dad out never used the "cz". To this day I have never seen an Anglo-Saxon use the "cz" in the English language. Perhaps, in this modern day, under pressure of the European newcomer, the "cz" is used more.

In my work with English speaking people I find a lot of confusion and a reluctance in the use of the "cz", and the "j", in a name or a word. After all when you have been using the simple short method, it is hard to use the "cz" and the "j" ending. Letters seldom used in this combination. English speaking people in their work use speed reading (people in Radio and TV), these two letters slow them down considerably, hence they mis-pronounce.

Why should we confuse the ordinary reader with words that use the Polish spelling? To me the name of our famous poet and writer is spelled Shevchenko, not the unfamiliar Shewtczenko. Shevchenko is understandable to any student of languages, especially the Anglo-Saxon student.

No Ukrainian who came here after the Second World War and who received his education in Poland can convince me that

"cz" is the proper English spelling of a Ukrainian name or word.

Here in Canada and the U.S. the "cz" and the "j" cause more confusion. New-comers try to tell us that it is the proper way to spell but with my English training, I just can not accept it. I have to admit that a Canadian or U.S. student studying the Ukrainian language in any European country must know their system of transcribing. For the average reader in Canada and the U.S. let us use the simple short method we have been taught in our schools.

JOHN G. CHONKO
Winnipeg, Man.

Dear Editor:

May my wife, Evelyn, and I congratulate you on the excellent magazine. I am a retired High School Electronics teacher but continue to be interested in our Ukrainian youth. The fact that you publish FORUM in English does suggest one type of attempt you make by which our youth is being reached.

The article on Mstystav is tremendous especially as I happen to be an avid Orthodox Ukrainian. I am further very thankful that my own parish, St. Wolodomyr of Los Angeles finally joined the Orthodox Diocese and on that recent occasion my wife and I had the pleasure to meet the Metropolitan. In this connection we hope you will similarly highlight the American Catholic Diocese as they too are a positive and integral part of the Ukrainian colony in our U.S.A.

Then to again target our youth, pride in Ukrainian things might be extended beyond the wonderful effort you are now making. How about a lot of "digging" to come up with an issue which would eulogize Ukrainians all over the world who are outstanding in sports? A similar ego-building effect can be achieved with an issue of names and photographs of Ukrainians in politics in U.S.A. and Canada. This can be made worldwide, too.

Your stand on the imperative need to retain the Ukrainian "G" is indeed commendable. We should cease to forever change Ukrainian traditions just because somebody else is trying to copy.

And finally on this matter of language, I am amazed that Ukrainians are carelessly

adopting the Russian-Polish word "Vladimir" when their own word "Wolodomyr" is obviously the correct Ukrainian word? Let us set out to correct this careless error for we can stand up on our own two feet and never need to ride on the Russian or anybody else's "coat tails."

WM. S. NIMROD
Rialto, California

EDITOR'S NOTE: We always welcome suggestions. In this issue we are featuring famous Ukrainian Canadians in sports. This is the first such survey ever published in any language. Because of limited time and resources it is difficult to research large topics. We would welcome information on Ukrainian Americans in sports for a future issue.

In regard to the problem about the spelling of "Vladimir." We must point out that this was also the Old Ukrainian or Church Slavonic form of the name as shown by coins of 1,000 years ago. Wolodymyr indeed is the correct modern Ukrainian form but Vladimir, as it appears on so many of our churches, is also correct. (By coincidence this is also the present Russian form but we should not abandon a historic form of a name just for this reason. Incidentally, the Ukrainian "B" is half way in sound between the English W and V. FORUM uses the spelling V for esthetic reasons. — A.G.)

Dear Editor:

I am so pleased that I strayed from the arts and crafts booths and found FORUM on display at a nearby booth (Verkhovyna Festival-July 17th). My first copy arrived and it was a delight to see your coverage of the Festival. All the articles were absorbing. With reference to the article "Ukrainian-English Transliteration"; unfortunately, those who could greatly benefit from this article have not made an effort to learn the English language. A seminar on this subject could possibly convince some of the die-hards who insist on using "j" instead of "y" (the letter "y" is the English phonetic equivalent to the letter "j" in the Polish language).

Not too long ago, my home was near Soyuzivka, I became engaged in verbal combat with some of the "activists" who insisted that ANDRIJKO was the correct spelling. Even though I stated that ANDREYKO was the way my late husband spelled his surname and so did his father.

Again, here in St. Pete, when I joined the parish, I became Maria Andrejko, even though my checks have MARY ANDREYKO imprinted. ENOUGH!! I look forward to future copies.

KUDOS TO YOU,

MRS. MARY ANDREYKO
Pinellas Park, Florida

EDITOR'S NOTE: You are correct that the value of the letter "j" in English and American is "dzh" NOT "y". European Ukrainians accept the "j" from Polish and German because it looks the same. However, it is incorrect usage in America and not acceptable to any Ukrainian who knows the English language. — A.G.



Silver coin of King Vladimir of Kiev Rus (980-1015) showing name as VLADIMIR bottom right on left coin.



FORUM

Some of the fascinating and
informative articles

IN THIS ISSUE:

VIRGIN OF KIEV
GOLDEN GATES OF KIEV
CHRISTMAS TRADITIONS OF UKRAINE
WHY UKRAINIAN CHRISTMAS ON
JANUARY 7th?
SAINT NICHOLAS
INTERNATIONAL EXHIBIT OF
UKRAINIAN ARTISTS
PITTSBURGH FOLK FESTIVAL
NICHOLAS BRITSKY, PROFESSOR OF ART
SPORTS ACHIEVEMENTS OF
UKRAINIAN CANADIANS
DOWN SINGING CENTURIES
PRESIDENTIAL DOCUMENT ON UKRAINIAN
HELSINKI GROUP
UKRAINIAN ROOM – UNIVERSITY OF
PITTSBURGH
BOOKMARK – LETTERS

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