AMERICAN CARPATHO-RUSSIAN
FROM THE EDITOR

Our Spring 1987 issue contained a survey which a surprising number of you took the time to complete and return. More than 12 percent of those who received it have responded. This we are told is more than is to be expected from a free response survey such as ours and the returns are still coming in. Of those who have responded, all but a very few have conveyed messages of support and encouragement. In fact, everyone has been asking for more of just about everything. We will be hard pressed to meet all of your requests.

There were a few surprises in the returns that merit discussion. Though the majority of respondents feel that we are neutral on matters of religion and ethnic politics, some critical commentary concerning a perception of bias in these areas — often contradictory — was received. To some we are pro Orthodox, to some pro Catholic. To a few others we are neutral on religious orientation but have political/ethnic biases — pro Slovak, pro Ukrainian, and pro Polish. No one said we were pro Russian but one recommended that we adopt that orientation. No other critical comments were received except for two or three people who wrote of the need we all recognize to contain subscription increases. The critical remarks, in particular the perception of bias, deserve a response.

The Carpatho-Rusyn American and its sponsor, the Carpatho-Rusyn Research Center, were created without religious bias and make every effort to operate without one to this day. Our intent is to be a true witness to our people — all of them — whatever their faith. The religious activity of our people is an essential component of their ethnic and cultural affairs. In fact, for many Carpatho-Rusyns it is often the only manifestation of their heritage, and so we publicize religious events that reflect our ethnicity. We do not try to manipulate artificially the proportion of publicised Orthodox and Byzantine Catholic events. We cover events as they occur and as information about them reaches us. If in one newsletter there is more space given to what some may consider to be Orthodox or Byzantine Catholic activities or viewpoints, it is because that is where the action was. The key criterion in publishing material is whether it is Rusyn and of interest to our readers. This is the position we have always taken and continue to follow to this day. If an event or article is Carpatho-Rusyn, and in our judgement warrants the attention of our readers, we will print it as space allows. The faith discussed in the article or that of the author is irrelevant to the decision to use it.

As for being depicted as pro anything other than Carpatho-Rusyn, we are surprised. We are Carpatho-Rusyns serving a readership of Carpatho-Rusyns, scholars, and friends. Our focus is not political, but ethnic, cultural, and historical. Our biases are clearly along those lines. Our ethnic bias is Carpatho-Rusyn, our cultural bias is Carpatho-Rusyn, and our historical bias is for the truth. Difficult though it often is, we strive to divorce ethnic affairs from political ones. We are not a political organization. When it comes to any political issues — and many aspects of Slovakization or Ukrainianization are political questions — we are witnesses, not participants. We will report on these matters and we will gladly allow others to argue them in our pages as space allows and readership interest merits, but we will not take other than what are clearly labeled as editorial positions on them. We select material only on the basis of it being ethnically appropriate, of high quality, and of interest to our readers. Political considerations have not entered into the process and will not in the future.

The main points that came out of our survey are that you, our readers, are appreciative of our efforts and that you want more from us in the future. Over the next several months we will be formulating plans to meet your requests wherever possible. And those requests are many. Some examples:

David and Diana Baycura of Beaufort, South Carolina, request articles on the day to day routine of trades people such as icon screen makers, carpenters, and wheelwrights; the history of particular towns, from their origin to the destinations their emigrants chose in America; and an article for each of the other regions our people came from along the lines of the article on Lemkos which was in our spring issue.


Michael Lembike of Fairview Park, Ohio, would like more articles on Lemko Rusyns.

Larry Goga of Minneapolis, Minnesota, requests articles on family names and home villages.

By far, the majority of respondents expressed an interest in an expanded newsletter published more frequently, even if a higher price is necessary.

This is just a sample of the range of requests we received for more information in general and new articles and series. In addition, there were many individual inquiries for specific information which will take time to research and respond to, but all queries will be acknowledged and answered as best as we can.

The most exciting aspect of the survey responses is the virtually 100 percent interest in a “Friends” organization to support the Carpatho-Rusyn Research Center. The same level of interest in a national festival was also expressed. We will thoroughly explore the possibility of each. However, because we are an entirely non-profit and volunteer team and both our staff and financial resources are limited, these projects will not be realized without the direct involvement of our readers. We will be in contact with those of you who expressed an interest in these ideas to help organize a group to initiate these new activities.

We are encouraged that the vast majority of respondents gave us high marks and we are appreciative of the many kind comments. Michael Kalinak of Chicago, Illinois, echoed what we had hoped to hear and what so many others also expressed. “The publication is more than any Carpatho-Rusyn American could hope for. Being a first generation American of Carpatho-Rusyn descent, I suspect succeeding generations will need all the Carpatho-Rusyn influence available to maintain their ethnicity. I personally enjoy the newsletter tremendously . . . .” We thank you Michael Kalinak and we gratefully thank all of you who responded to the survey.
VOLODYMYR CHYLJAK (1843-1893)

A salient characteristic of nineteenth-century Lemko culture was that its creators were from the clergy. The possibility to obtain an education and then to work within Lemko culture became synonymous with graduating from a theological seminary and either becoming a parish priest or continuing with university studies. An indication of the great need for scholarly activity among the Lemkos was the significant number of academics from the Lemko Region holding doctorates and professional titles, whose contribution to the development of learning, especially theology, is significant.

Nonetheless, for many among this Lemko intelligentsia, the need for a wider range of Lemko activities — social, literary, educational, and political — became evident. In fact, the educated clergy was to play a key role in determining the ideological and political profile of the Lemko Region. Priests attempted to direct the development of Lemko national consciousness both through their pastoral activity and through the printed word. As a result, a political, historical, didactic, and moralizing literature arose. Besides such "practical" works, there were also examples of literary texts born out of an authentic aesthetic gift and creative need.

One of the best known and talented Lemko writers was Volodymyr Chyljak. He was born and worked in the Lemko Region, and his prolific pen left for posterity a large number of literary works. A four-volume edition of his complete works appeared already in L'viv between 1881 and 1887, and his writings even came to the attention of the leading Russian Slavist of the time, Aleksandr Pypin.

Volodymyr Chyljak was born on July 15, 1848 in Wirchomla Wielka (Virchovnja Velyka), a Lemko Rusyn village (Nowy Sącz district) in the former Habsburg Austrian province of Galicia, where his father Ignatyj was a Greek Catholic priest. The young Volodymyr finished primary school and six grades of gymnasium in the nearby town of Nowy Sącz, after which he was sent across the Carpathians to Prešov, where he received his gymnasium diploma. He remained in Prešov and completed his studies at the Greek Catholic Seminary there. In 1866 he married Angelika Durkot from the Lemko village of Izyb and soon after was ordained a Greek Catholic priest. For the rest of his life, Chyljak served as a parish priest in the Lemko villages of Dolyny (Gorlice district), Izyb (Grybow district), and Bartne/Bortne (Gorlice district); then he was sent farther east to Lityn (Drohobycz district), where he remained until his death in 1893.

For most of his life — 22 years — he lived in Bartne. It was in that Lemko village where Chyljak began his literary career and where he wrote almost all of his works, some of which were published under his own name, others under pseudonyms such as Jeronim Anonym, V. Neljach, Ja sam, Lemko Semko, Nikyj, and Quidam Russki. Chyljak's corpus consists of about fifty works — novels, tales, short stories — all of which are closely related to life in the Lemko Region. He quickly became popular among Lemko readers as well as among readers in the Russian Empire.

Among Chyljak's best works are the short stories and novels: "Sybenčnyj verch" (1883), "Pol'skij patriot" (1872), "Vlečenie serdec" (1874), "Supružestvo i čet'erre fakultety" (1880), "Velykij perekincyk v malom rozmiri" (1881), "Poslidnjaja čarka" (1888), "Ščastja ne v hroščach" (1889), "Persa ljubov" (1891), and "Ne sudyte i ne sudimy buđte" (1893).

He also wrote humorous anecdotal tales that are full of life ("Ryba," "Poznai svoju ženu"). satires ("Na ščo russkij oči dyviljati," "O rosti čelovičeskom"), and feuilletons ("Ja i ona," "Kumedija i čudasja," "Pojedynok," "Vody v Vysovi"). Most of Chyljak's works first appeared in the Galician Rus' newspaper Slovo as well as in journals in the Russian Empire such as Slavjanski vek and Russkij vestnik.

Chyljak's prose reveals his excellent familiarity with Lemko problems and it brings to light happy as well as difficult moments in the lives of individual Lemkos. Because they are marked by emotional engagement with their subject, Chyljak's writings are imbued throughout with expressiveness and authenticity. The narratives are clear, the plots are uncomplicated, and there are frequent references to Lemko customs. Chyljak's great sensitivity to the beauty of nature must also be mentioned. He often provided rich descriptions of the Lemko landscape that revealed a love of this native land and his closeness to it. As for philosophical and moralistic elements, they are introduced in the form of digressions and reflections about life and man's fate.

The Reverend Chyljak was a historian and ethnographer as well as a belletrist. Besides historical novels, often based on actual events in the Lemko past, he wrote scholarly articles on ethnography, in particular on Lemko wedding rites and related customs. Volodymyr Chyljak's contribution to Lemko cultural development is outstanding, and through his writings readers from many lands can gain an insight into Lemko life in a direct and all encompassing manner.

Olena Duc
Uscie Gorlickie, Poland
The following articles on Lemko traditional women’s clothing and icons with photographs were sent specially to the Carpatho-Rusyn American by the Ukraina Society in Kiev, to whom we express our appreciation. — Editor

ICON PAINTING IN THE LEMKO REGION

The extreme diversity of style in the pictorial arts of the Lemko Region makes an immediate impression on any expert in the field. A probable explanation for the artistic variety is the fact that the Lemkos lived in a mountainous border region where censorship on the part of religious authorities was weak. As a result, local painters enjoyed greater artistic latitude when carrying out the requests of various rural neighborhoods for icons. Despite the amazing diversity of Lemko icons, there are still certain common features inherent in all the works, such as a distinct emotional character, expressiveness, and a boundless love for bright decorative coloring. At the same time, one often finds a restrained simplicity as well as laconic and monumental compositions which recall the earlier monumental art current in the Rus’ lands during the eleventh to thirteenth centuries. In particular, the presence of red and green backgrounds in Lemko art is a tribute to the traditions of wall and icon-painting popular in medieval Kievan Rus’, most especially in the murals of St. Sophia’s Cathedral and St. Cyril’s Church in Kiev.

When we turn to the Lemko Region these traits can be observed in the fifteenth-century murals of the Church of the Nativity of the Mother of God in the village of Węglowka/Vanivka (Krosno district). A monumental composition called The Prayer impresses the viewer with its contrasting characteristics of the three figures, which because of their rhythmically chosen positions on a field of light ochre recall the mosaic pattern contrasting with a gold background found in Kiev’s St. Sophia’s Cathedral. Still, the most refined creation in the church at Węglowka is the monumental icon of the Dormition of the Mother of God. The dynamic rhythm of the composition suggests an exquisite and noble character that is permeated with an almost music-like sound of color expressed through a marvelous combination of bright and subdued tones. The specific alternation of sinuous, bent, straight, vertical, and horizontal lines force the viewer to concentrate, despite himself, on every shade of color and on the outlines of various objects amid which were placed the participants of this most festive event — the birth of a child. Marked by the elevated moral atmosphere, this icon is a genuine hymn to maternity enshrouded in charms of poetry and beauty.

Regardless of the workshop at which they were created, the icons of the Lemko Region are very important for scholarly research, since they provide material evidence of the advanced aesthetic level of the Lemkos. Lemko artistic preferences lay in light and fresh colors, among which red was dominant. And ever since earliest times, bright vermilion has been used by folk painters with a sense of decorative subtlety. This trait is already distinguishable, for example, in the icon depicting the Archangel Michael from the village of Daliowa/Dal’ova (Sanok district). The viewer finds himself virtually unable to take his eyes from the glowing red of the Archangel’s cape.

1. The Prayer, detail from the iconostas, is in the church at Węglowka/Vanivka, fifteenth century.

2. The Dormition, by the master painter Aleksej, detail from the iconostasis in the church at Węglowka/Vanivka, 1547.

3. The Archangel Michael, from the iconostasis in the church at Daliowa/Dal’ova, first half of the fifteenth century.
The wide spectrum of compositions and color techniques, chosen carefully for their function in the ensemble, are characteristic of all icons from Lemko villages in the Lower Beskyds. The icon of the Pantocrator from the village of Milik/Mylyk (Nowy Sącz district) underlines the monumentality of this image of the all-powerful Lord. The outline of the figure is clearly emphasized against a red field, thereby evoking associations with classical statues.

Lemko Region painters demonstrate a completely opposite artistic approach in the icon of the Mother of God from the village of Jawornyk/Javirnyk (Sanok district). Here the stately silhouette and the proudly uplifted head of the Mother of God emphasize her unique role.

Icons representing the saints and their life stories form a separate group. Thus, St. Paraskeva and Her Life Story, from the fifteenth century, is one of the oldest examples of Lemko icon painting preserved to this day. In the center of the icon the artist portrayed St. Paraskeva dressed in a scarlet cape which falls in heavy folds from her head to her feet, covering her entire body. This clearly suggests the painter is a monumentalist, giving preference to a powerful, laconic, and stern manner of painting. The loftiness of St. Paraskeva, the principal image of the icon, is emphasized by the miniatures in the side panels that illustrate her life and saintly acts. The pain and suffering of the heroine St. Paraskeva were well known to the common folk. This allowed for unambiguous associations with the events of her actual life, which encouraged compassion for all the downtrodden and oppressed. This theme vividly demonstrates the humanism of traditional Lemko ecclesiastical art. The unswerving courage of St. Paraskeva served as an example to the people and it helped them develop the unbreakable willpower needed to overcome evil and violence. Her courage also provided a model for people to follow a path away from sin and compromise, which would threaten moral values.
Alongside St. Paraskeva, St. Nicholas enjoyed special respect and popularity (see our Front Cover), as well as other saints like Dmitri, Basil, Barbara, and the profitless healers named Kozma and Demian. This list can be supplemented with the vast compositions depicting the Passions and the Last Judgement.

The icons described here were all created in the fifteenth and sixteenth centuries, a time when the modern states of Europe were beginning to form. For Lemkos, this process coincided with a most difficult period in their history. However, ecclesiastical art, with its highly aesthetic, sincere, and humanistic ideals, encouraged the simple folk and gave them hope for a better future. This art also called for self-sacrifice in the name of the most noble of principles: "no feeling known is greater than the desire to die for a fellow's sake." Finally, the appearance in many Lemko icons of the canonized Kievan princes and princesses (Vladimir, Olga, Boris, and Gleb) clearly revealed the cultural ties that Lemkos maintained with Kiev, the mother of Rus' cities. Still today we can see that Lemko icon painting, with its own set of ethical norms, rules, and examples of highly moral behavior, is a veritable treasure of artistic masterpieces.

Hryhoryj Lohvyn
Kiev, USSR

TRADITIONAL LEMKO WOMEN'S CLOTHING

This article is written by Ivan Krasovs'kyj, a Lemko historian-ethnographer and curator of the Lemko section in the open-air folk museum in L'viv, Soviet Ukraine. The article was translated from Ukrainian by Jurij Skljar and appears here with the courtesy of the Ukraina Society in Kiev. — Editor

Clothes worn by Lemkos have always fascinated outsiders by their striking variety of designs and color patterns. Until the mid-nineteenth century, Lemkos made their garments from homespun linen and heavy, coarse cloth. Later, the intrusion of commercial manufacture into the peasant's daily life had an impact on the evolution of clothing as well. Cheap factory-made fabrics gradually replaced homemade garments, although the latter retained traditional folk designs.

Lemko women generally wore underclothes consisting of a sorokča (blouse) and a spidnyk (underskirt), also known as a podolok. On holidays, they put on fine linen blouses and weekdays they wore ones made of coarser konipne fabric. These blouses were generally short, 20-24 inches. In the eastern Lemko Region, the blouses were tucked into the skirt; farther west they were sewn onto the skirt. A typical blouse from the Sanok district had a stiff collar. Beneath it, the cloth was pleated, with three-row embroidery (tryrjadka) done in bracket (lapky) and square-stitch (kvadratyky), using blue and red threads and embellishing the sleeves below the shoulders. Toward the edge, the sleeves were also pleated. The cuffs were narrow, decorated with three-row embroidery and a pointed overhand stitch at the end (zubci). Blouses made in the central Lemko district of Jasto had somewhat broader solid sleeves with multicolored needlework in the lower part. The broad cuffs boasted embroidered leaves, twigs, and flowers, and ended in slits trimmed with colorful overhand.

The outer garments included a skirt, known as the kabat or fartuch, with a small fartusok or zapaska (literally, apron, but here that part of woman's dress which serves as a skirt). The skirt proper was wide, pleated at the waist, with the straight folds pleated still more at the bottom. Until late in the nineteenth century, dresses worn every day were unornamented, whereas holiday garments boasted needlework in the form of sun-shaped, curved, flower, and leaf-styled patterns. These were done in blue or brown thread. Designs were first carved on a wooden board. The board was then covered with a fine layer of dye and an imprint made upon a length of cloth. Such a print dress was called a maljovanka or farbanka. As factory-made fabrics found their way to the countryside, these farbanka dresses gradually disappeared.

A sheepskin jacket (kožušanka) with bouquet pattern on front and lamb stitch (baranok) on edges. (Photo courtesy of the Ukraina Society, Kiev)
In a description of the Lemkos from 1841, the Galician Ukrainian ethnographer Ivan Vahylevyc claimed that Lemko women even then wore calico finely-pleated skirts in summer, but come winter they put on those same homemade farbanka dresses. Along the border with the Boyko Region in the east, Lemko women dressed in colorful skirts. Those worn by unmarried girls were blue, red, and pink; those by widows were black. In the central and western parts of the Lemko Region, the nyz or solid stitch was used to sew narrow colorful stripes on women’s skirts. The front from the belt down was a hand’s length from the hem under the zapaska skirt and was made from a wedge of homespun linen.

The “shoulder garments” consisted of a lajbyk, korset (bodice), kozušanka (sheepskin vest), kožušok (short sheepskin coat), serdak (peasant’s coat of coarse wool), and hunka (jacket). The lajbyk was a kind of sleeveless waistcoat made of blue coarse cloth, decorated with multicolored laces and buttonholes.

A popular variety of the sleeveless jacket is found in the korset (korsetka) bodice, which was made of dyed coarse cloth, silk, or velvet, and lined with homespun linen. Its bottom section, from the belt to the hem, ends in semicircular wedges (klynci) or flaps (klapany), and the korset bodice was more often than not buttoned up. Throughout the Jaslo district and in the outskirts of the towns of Nowy Sącz and Gorlice, korset bodices were embroidered with colorful threads and laced with tiny shining plates and flower-shaped beads.

Sometimes, a Lemko woman would put a sheepskin jacket (kožušanka) on top of the blouse. This jacket was designed to resemble the korset bodice, but without the wedges (flaps) at the bottom. This garment was widespread in the central part of the Lemko Region. It was made of cherry-colored velvet, lined by homemade coarse cloth or linen. The edges were trimmed with black sheepskin or other differently dyed material. It was embellished by a couple of bouquets of various color and embroidered on the chest. In the Sanok district, women used to wear short yellow sleeveless wool-lined jackets. The edges were complete with the baranok (lamb) stitch. Floral needlework brightened up the chest.

The serdak (woolen coat) and hunka (jacket) were made of homespun linen. An unlined serdak — loose and of simple cut — was ornamented by colorful sewn-on laces. The hunka was a jacket with different kinds of lining. It was worn on cold days. Its collar, the ends of its sleeves, the lower and front edges, the trimming of the pockets were covered with white or blue factory-made coarse cloth, or with red or green woolen laces, called suknja. Down the back there were falda (silts). In the eastern Lemko villages, the hunka was made of black or gray coarse wool, while in the western Lemko villages, similar garments were made of white cloth. These jackets were either buttoned up or fastened with wire hooks. Lemkos used to wear hodaky or kerpci, shoes made of two rectangular pieces of rawhide tied to the feet with woolen strings known as navoloky. On Sundays and on holidays they wore Hungarian fancy boots with high legs.

Lemko women covered their heads with pieces of white cloth. Elder women wore big babuškas which they knotted at the back or folded up, throwing the rest of the cloth over the shoulders. A babuška was often decorated with small flowers, the edges trimmed by colorful patterns. The part that hung from the back featured a large embroidered flower whose design was in each case decided by the craftswoman.

Lemko women and girls also used to wear krajky and other strings of beads. A krajka necklace was braided, using strings of different beads and forming a band with a vegetative ornament that was fastened round the neck. The hardan represented a more sophisticated design, having a network of whimsically-braided colorful beads. Korali (literally, corals) were strings of beads tied round the neck, consisting of some 10 to 15 strings varying in length. These were either red (genuine sea-bred corals) or cheap glass imitations.

After World War II, the practice and trades of working wool and making fiber began noticeably to decline. It was at that time that traditional Lemko garments were discarded. In the Soviet Union, only Lemko women in far northwestern Transcarpathia (Subcarpathian Rus’) have persisted in wearing the traditional dress for daily use. Among other Lemko immigrants in the Soviet Union, it is only in folk ensembles that traditional dress is worn, as in the Lemko choirs from the villages of Lošniv (Ternopil’ region) and Rudne near L’viv.

Ivan Krasovs’kyj
L’viv, USSR
IN MEMORIAM: IVAN MACYN'S'KYJ (1922-1987)

When in the future some historian will undertake objective research into the cultural development of Carpatho-Rusyns in the Prešov Region during the decades following World War II, undoubtedly in first place must appear the name Ivan Macyn's'kyj who died earlier this year on the eve of his 65th birthday. He was a writer, literary critic, historian, politician, community activist, and organizer of cultural life in the Prešov Region. But above all, he was a poet — a poet of the Carpathians.

No one has described our native Carpathians with such poetic strength as Macyn's'kyj. Love for his native land was the thread that ran through all five of his poetic collections. At the same time, no one but Macyn's'kyj seemed able to describe so convincingly the historical evolution of the Subcarpathian Rusyns during the first half of the nineteenth century as he did in one of his historical monographs.

Macyn's'kyj's own life was a perfect example of the difficult cultural and political development experienced by the Prešov Region during the past sixty years. Raised a Carpatho-Rusyn traditionalist, he then became a determined Russophile, but in the end consciously adopted a Ukrainian orientation. It was in Ukrainian that he wrote his best works, even though when he was in his fifties, he was completely isolated from the cultural life of the Prešov Region. His last collection, Vinky sonetiv (Wreaths of Sonnets, 1985), represents the high point of his creativity, and it will definitely assure him a respected place in Ukrainian literature.

Ivan Macyn's'kyj was born on April 9, 1922, in Medziborcce, where his father worked for the railroad. After completing the Prešov Teacher's College, where he first began to write poetry, he taught school in the village of Vilagy (today Svetlice). During World War II, he joined the underground resistance against Nazism and took part in the Slovak National Uprising. Then he joined the Czechoslovak Corps of General Svoboda, which fought within the ranks of the Soviet Red Army.

After the war, Macyns'kyj became a member of the Czechoslovak Communist party, a member of the central committee of the Ukrainian National Council of the Prešov Region, and editor of the council's Russian-language newspaper, Prjaševščina (1945-1952). As a potentially talented politician, Macyns'kyj was sent immediately after the war in 1945 to Prague in order to complete the three-year program at the Advanced School for Politics and Social Studies. While in Prague he also was one of the co-founders of the Russian-language journal for Carpatho-Rusyns Koster (1946). In 1949 he published in Russian his first collection of poetry, Belye oblaka (White Clouds) and a brochure entitled Tokaik, about a Carpatho-Rusyn village that was involved in wartime partisan activity.

After his return to Prešov, he worked as a dramatist (1950-1951) at the Ukrainian National Theater and then as a professor of philosophy and political science (1951-1956) at the newly-founded Orthodox Theological Faculty. During this period his play, Starij Zelenjak (The Old Man Zelenjak, 1950) was performed in Russian by the Ukrainian National Theater, while Prešov's Cultural Union of Ukrainian Workers (KSUT) published his translation in Russian: Antologija slovackoj poezii (An Anthology of Slovak Poetry, 1953).

Until early 1952, Macyns'kyj wrote exclusively in Russian, and like almost the whole population of the Prešov Region, he identified himself as being of Rusyn and later of Russian nationality. During the first half of the 1950s and under the influence of his studying the history of the Prešov Region, he began to change his national orientation, so that in his poetic collection, Naše mova (Our Language, 1956), he changed completely to the Ukrainian orientation, even if in this work there were still a few poems in Russian from his earlier period.

During the 1950s, the level of his community activism increased. He served as chairman (1952) of the Cultural Union of Ukrainian Workers, was the initiator and first head (1952) of the section of Ukrainian Writers within the Union of Slovak Writers, founding editor (1953) of the journal Duklja, and director of the Ukrainian National Theater, during which time (1956-1960) he strengthened the theater's financial status. Macyns'kyj was also in part responsible for the establishment in 1957 of the Dukla Ukrainian Song and Dance Ensemble.

However, the height of his civic and political work came with the 1960s, when he became head of the Prešov-based Ukrainian section of the Slovak Pedagogical Publishing House. After a break he headed once again the Ukrainian section of the Union of Slovak Writers, was a member of the central committee of the Cultural Union of Ukrainian Workers, and even a member of the Central Committee of the Communist Party in Slovakia.

To improve the distribution of books Macyns'kyj set up a book club for Ukrainian literature published in Czechoslovakia, which soon included 800 to 1,000 members. In his editorial work he brought in leading scholarly specialists, worked out a complete publishing program, and organized scholarly seminars, conferences, and discussions in the press. During his ten years as director, the Ukrainian section
IN REMEMBRANCE: IVAN MACYNS’KYJ

I first met Ivan Macyns’kyj in 1970, and thereafter we renewed our acquaintance and friendship through correspondence and personal meetings in Prešov. These meetings took place on an average once a year for the next sixteen years. Thus, the Macyns’kyj I came to know was the one, as Dr. Mušynka has just said, who was “shut up in his office” and who met “with hardly anyone.” In retrospect, it was a great privilege that I was among the few with whom he continued to have contact.

Macyns’kyj remained throughout his life devoted to promoting the past and present cultural development of Carpatho-Rusyns. This remained his central goal, regardless of the fact that his national orientation may have changed from Rusyn to Ukrainian. Caught up in the fervor of the Prešov Region Rusyn intelligentsia, which in the early 1950s followed official Czechoslovak guidelines and began to adopt the Ukrainian orientation, Macyns’kyj still realized that the methods to achieve such “national reorientation” were wrong and ultimately counterproductive.

Thus, in the 1960s, when Czechoslovakia embarked on its period of political and cultural liberalization, Macyns’kyj spoke out openly. In particular, he decried the fact that the local Carpatho-Rusyn language was avoided completely in the media and publications: “Once we knew these dialects,” he wrote in 1965, “but then it seemed we did not need them because we wrote in Russian. With the change to Ukrainian, they seemed worth nothing, foolish, in short — not Ukrainian.” By the Prague Spring of 1968, Macyns’kyj was in the forefront of a growing movement to reinstate the name Rusyn (banned from official use in the 1950s) and to replace Slovak into a foreign language. Moreover, it is not the quantity but the quality of Macyns’kyj’s translations that is astonishing. Consequently, such achievements could not remain locked in unpublished manuscripts forever, and so finally he was allowed to publish two volumes of translations — those of Jan Botto (1981) and Samo Chalupka (1984), a monograph on the Carpatho-Rusyn writer Vasyl’ Dovhovych (1984), and finally his outstanding Vinky sonetiv (1985).

Macyns’kyj’s books were favorably received by the Slovak press in Bratislava and also by Soviet Ukrainian, Yugoslav, and Polish literary publications. Finally, in November 1984, he was given back his membership in the Ukrainian section of Union of Slovak Writers, the act by which he was completely rehabilitated in the eyes of Czechoslovak authorities.

Throughout his whole life, Macyns’kyj was incredibly productive, working without a break and most often in unfavorable circumstances. Such intensity, shaken as it was by frequent external pressures, could not help but have a negative effect on his health which after his 55th birthday noticeably declined. On March 14, 1987, his sensitive heart stopped beating. At that moment, the Prešov Region lost one of its most outstanding and loyal sons — and Ukrainian literature one of its most outstanding poets. Ivan Macyns’kyj has left us a wide corpus of published and unpublished works which in years to come will provide a wealth of material for analysis by future scholars and critics.

Mykola Mušynka
Prešov, Czechoslovakia
Effectively silenced in civic affairs, Macyns’kyj turned his energies exclusively to scholarship and poetry. He continued to work single-handedly in preparing the first and still only Encyclopedia of Carpatho-Rusyn History and Culture (published in excerpts before 1970 and since 1985), and he became the “responsible editor” for the Naukovyj zbirnyk of the Ukrainian Museum in Svidnik. The designation “responsible editor” meant that he did the conceptual and practical work, but because he was still banned from publishing, he could not have his name appear on the title page. And what work it was. Under his “direction,” the annual journal underwent a renaissance with volume 7 in 1984, so that each subsequent issue ranged from 400 to 1300 pages! The quality was and remains unsurpassed in the history of Carpatho-Rusyn scholarship. For the first time, archival materials and manuscripts of eighteenth- and nineteenth-century writers like Vasyl’ Dovhovyc, Mychal Luckaj, Ivan Holovac’kyj, Ivan Bradac, and others were published. This unique contribution to the preservation of Carpatho-Rusyn culture was due in large part to Ivan Macyns’kyj.

Nor did Macyns’kyj forget Carpatho-Rusyns beyond his native Prešov Region. Unable to have his desire to publish in Rusyn implemented in Czecho-Slovakia, he willingly edited the introduction and reviewed the complete text of the Rusyn-English phrasebook and grammar, Let’s Speak Rusyn — Bsicujme po-rus’ky (Prešov Region edition), which I published in 1976. He also made available from his library duplicates of rare publications from the Prešov Region which, as he once told me: “if they should be somewhere, let them be over there in America.”

Closer to home, Macyns’kyj remained acutely aware of the unfortunate fate of his fellow Rusyns (Lemkos) just north of the Carpathians, who in 1947 were deported to various parts of western and northern Poland, that is, along the Baltic Sea. Twenty years later, he wrote a poem to commemorate that tragic event. In consideration of the series presently appearing in the Carpatho-Rusyn American which marks the fortieth anniversary of that deportation, it may be useful to close with Macyns’kyj’s own words about his Lemko Rusyn sisters and brothers:

Weren I Johnson
I would rename
This foreign sea
The Great Lemko Ocean.
Weren I Johnson ... 
But I am not Johnson, 
Nor Stalin,
Nor Khrushchev,
Nor Brezhnev,
Nor Berut,
Nor Gomulka.
They are great,
We are small.
But now you already live on a different sea.
Granny from Komanča.
They call your sea the Baltic,
There you have new woes. 
But here, near us, your
Old Carpathian shacks decay and
The inhabitants fill the
Carpathians with a foreign song.
And you, Granny from Komanča,
Ask where I should write to?
At least rename the Baltic Sea
The Lemko Sea.

Paul R. Magocsi
Toronto, Canada

RECENT EVENTS

Philadelphia, Pennsylvania. On April 24-26, the Ukrainian Educational and Cultural Center of Philadelphia hosted an exhibition entitled, “Subcarpathian Churches in Graphics,” by Tyrs Vehrynynovyc. The exhibition included 120 churches from the Lemko Region, which is part of a major cycle of graphic art produced by the artist on that theme. The Reverend Dr. John Bilanych opened the exhibition with a lecture on the Lemko Region and its ecclesiastical architecture.

Bratislava, Czechoslovakia. Throughout the month of May, the Civic Center (Spolocensky Dom) in the suburb of Trnávka in Slovakia’s capital of Bratislava held a photographic exhibit of Carpatho-Rusyn wooden churches. The exhibit was organized by Dr. Mykola Musynka of Prešov based on photographs from the collection of Florian Zapletal that were published by Dr. Paul R. Magocsi in Wooden Churches in the Carpathians (Vienna, 1982), a volume sponsored by and available through the Carpatho-Rusyn Research Center. The Bratislava exhibit was accompanied by a brief catalog, and it was covered on the front page of the Bratislava newspaper, Večernik (May 12, 1987), which also mentioned with praise the book sponsored by the Carpatho-Rusyn Research Center.

Jordanville, New York. On May 30-31, a two-day program was held at the Holy Trinity Monastery to commemorate the 20th anniversary of the appointment to the rank of bishop of His Eminence Archbishop Laurus Škuria, presently Archbishop of Syracuse and Holy Trinity in the Russian Orthodox Church Outside Russia (The Synod). Archbishop Laurus was born in the Prešov Region Carpatho-Rusyn village of Ladomirová, and he heads the monastery in Jordanville which is the successor (including an exact reproduction of the monastery church) of the Orthodox monastery that was active in his native village during the interwar years in eastern Slovakia.

On the occasion of the anniversary, a beautiful full-color memorial booklet was published, which includes a biography of the archbishop in English and Russian (available from the Holy Trinity Monastery Bookstore, Jordanville, New York 13361). Preceding the concluding banquet, a recital was performed by the world-renowned Russian-born cellist, Mstislav Rostropovich, presently conductor of the National Symphony Orchestra in Washington, D.C., who is a friend of Archbishop Laurus and a strong supporter of Holy Trinity Monastery.

Johnstown, Pennsylvania. On September 20, the American Carpatho-Russian Orthodox Greek Catholic Diocese of the U.S.A. inaugurated the Diocesan Jubilee Year. According to Bishop Nicholas Smisko, one of the goals of the Jubilee Year is the establishment of a Heritage Institute to serve as a cultural and religious museum. In asking for materials to be donated to the proposed museum, Bishop Smisko said: “We are heirs of a proud culture which can provide us with a means to continue our fidelity to Christ.”
OUR CONDOLENCES

On June 18, 1987, Professor Peter G. Stercho died at his home in Narbeth, Pennsylvania. Stercho was born in 1919 in the Carpatho-Rusyn village of Kuz'myne, in what was then the province of Subcarpathian Rus' in Czechoslovakia, today the Transcarpathian oblast of the Ukrainian S.S.R. The young Stercho completed his elementary and high school education in his native province, where he was also an activist in the scouting organization of the Duchnovyč Society, which promoted the Russophile understanding of the Carpatho-Rusyn identity and culture.

Under the impact of the autonomous Carpatho-Ukrainian government in late 1938 and 1939, Stercho became a convinced Ukrainian patriot. After World War II, he emigrated first to the American zone in Germany and then to the United States, where in 1959 he received a Ph.D. in political science from the University of Notre Dame. His dissertation dealt with the "Carpatho-Ukraine in International Affairs, 1938-1939" (published in Ukrainian, 1965), and this was later expanded into a major English-language monograph, *Diplomacy of Double Morality* (New York, 1971). From 1963 until his death, Stercho was professor of economics at Drexel University of Philadelphia.

Professor Stercho was a member of numerous Ukrainian-American organizations and a long-time officer of the Carpathian Research Center in New York City, of which he became president in 1979 after the death of Julian Revay. A prolific writer, he published numerous articles on Ukrainophile leaders in Subcarpathian Rus' (Carpatho-Ukraine).

With his death, the Ukrainian orientation among Carpatho-Rusyns in the United States has lost its leading spokesman. Although never a supporter of the Carpatho-Rusyn Research Center, Peter G. Stercho remained a loyal native son who in a foreign land recorded and preserved for posterity important and often little-known aspects of the modern political development of his homeland. *Vična jemu pam'jat*.  

Paul R. Magocsi  
Toronto, Canada

RECENT PUBLICATIONS 1983


*Nova dumka* (New Thought), Vol. XII, Nos. 35-39 (Vukovar, Yugoslavia, 1983), 96, 72, 80, 76, and 60 p.


OUR FRONT COVER

St. Nicholas With Scenes from His Life, a Lemko icon from the early sixteenth century.