

FORUM

A UKRAINIAN REVIEW

SCULPTOR ARCHIPENKO
SUPERNOVA SHELTON
THE LATIN QUARTER IN KIEV
MASTERPIECES IN WOOD

No. 72

Winter, 1987

Miss America 1988

Kaye Lani

Ukrainian American

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FRONT COVER:
Miss America, 1988
Kaye Lani Rae Rafko

BACK COVER:
Christ Is Born
Glorify Him

Miss America 1988

by Helen Smindak



Kaye Lani Rae Rafko



Staring in disbelief, a stunned Kaye Lani is crowned by Kellye Cash, the outgoing Miss America.

STANDING ON THE HUGE STAGE of Atlantic City's Convention Center on September 19, Kaye Lani Rae Rafko heard Gary Collins call out her name and the words "Miss America 1988." She gave a little scream and her hands flew up to her cheeks in utter disbelief.

As the outgoing Miss America, Kellye Cash, fastened a crown on Kaye Lani's head, the crowd roared its approval of the judge's choice. A flower-trimmed sceptre was placed in Kaye Lani's arms. Flashbulbs popped. TV cameras and spotlights centered on Kaye Lani as she began to walk down the runway. All around her, the audience cheered and applauded as Collins' voice spilled through the air in the traditional theme song, "There she is, Miss America."

KAYE LANI had hoped to make it to the Top 10, but she had it made it to the very top, outranking 50 contestants. As she moved down the long runway and back to the stage, she waved and blew kisses to the shouting throng, tears glinting in her eyes. The reality of her victory began to sink in. Kaye Lani Rae Rafko, Miss Michigan of 1987, was now Miss America 1988.

She was also the first American woman of Ukrainian ancestry to win the coveted title. Her winning also brought her into the roster of Ukrainian beauties who are known to have won major pageants — Michelle Metrisko, Miss USA 1963; Marsha Metrisko, Miss New York State; Donna Sawicky, Miss Canada 1972; Norma Holyna Dudyk, Miss Argentina 1972; Isabelle Krumacher, Miss France 1973; Anne Marie Sikorsky, Miss Belgium 1974; and Lisa Sawka, Miss Teen Canada 1986.

Recalling the first moments of success later in an interview, Kaye Lani confessed that her victory was a complete surprise. "But I love it. I'm enjoying every minute of it," she declared.

Following her coronation, there was a round of radio and newspaper interviews and appearances on television talk shows for the beautiful 24-year-old. The citizens of Monroe, Michigan welcomed Kaye Lani with a royal greeting when she returned to her hometown in October. Now Kaye Lani is touring the country, visiting department stores to promote apparel and home furnishings made in America. During appearances at store-sponsored fashion shows and throughout her reign, she will wear a totally American-made wardrobe worth about \$10,000. Since she has signed with Clairol to endorse their products, she will be wearing Clairol makeup.

FORUM caught up with Kaye Lani when she came to New York in October for two days of photo sessions connected with the Made in USA promotions. Though her schedule was too crowded to allow for a personal interview, she chatted on the telephone, answering questions easily about her family, her Ukrainian roots and her goals. Her bright, friendly voice conjured up the picture of the radiant, smiling Kaye Lani seen on television a few weeks earlier.

The new Miss America is 5 feet, 10 inches tall, weighs 128 pounds, has brown hair and green eyes. She has been taking dance lessons since the age of 4 — tap, ballet, jazz and baton. For several years she has been studying Hawaiian-Tahitian dancing, choosing this category for the exotic dance routine she performed in the pageant's talent competition. The Hawaiian dancing, which she says uses every muscle in her body, undoubtedly accounts for her shapely figure and the reason she was named one of three finalists in the swimsuit competition.

"My Dad's Ukrainian"

Kaye Lani's Ukrainian roots came into the news shortly after the pageant, when reporters expressed curiosity about her "Hawaiian-sounding name." The name and her Hawaiian-Tahitian dancing, they said, hinted at a Polynesian background. The name's Hawaiian, said Kaye Lani, it means "little flower," but she herself was not Hawaiian. She explained to interviewers: the name Kaye Lani was "something different" that her parents discovered in a high school yearbook, the Rae was part of her mother's maiden name, and "Rafko comes from my dad, who's Ukrainian."

Although she had worked up a "roots" paper in high school, Kaye Lani said she could not remember the details of her ancestry. She knew that her father's grandparents were Ukrainian and that they came from Austria. "But I'm afraid I don't remember specific names and places; there's just been so much happening in my life in the last few years."

Asked about visiting Ukraine, Kaye Lani said she has never been there but "would like to go very much." She said she has been able to get a taste of Ukraine and one of her favorite foods (Pyrohy) when the Rafko family attended the annual Ukrainian Festival at Hart Plaza in Detroit.

Would she consider appearing at a Ukrainian function? "Oh yes, of course," she replied enthusiastically.

Kaye Lani's father, Lonny Rafko, reached at his home in Monroe, said his grandparents came to this country from Austria by boat when they were about 18 or 20 years old and made their first home in Leechburg, near Pittsburgh. They were of the Greek Orthodox faith but converted to Roman Catholicism. "My granddad worked for Newton Steel, now the Ford Company. My dad, George Rafko, was a full-blooded Ukrainian; he spoke Ukrainian."

Mr. Rafko's wife, Jacqueline, is of Irish, Welsh and German ancestry, so Kaye Lani's heritage combines four ethnic strains.

A Practicing R.N.

Since her graduation in 1985 from St. Vincent Medical Center School of Nursing in Toledo, Kaye Lani has been working as an oncology-hematology nurse with terminally ill cancer patients at St. Vincent Hospital. She would like to obtain bachelor's and master's degrees in oncology — the study of tumors — and eventually manage her own hospice program. To that end, she already has 2½ years of credits at Lourdes College in Sylvania, Ohio.



Monroe County well-wishers sign a giant greeting card for their favorite Miss America.



Kaye Lani applauds her parents, Jacqueline and Lonny Rafko, during the homecoming ceremonies at Monroe County Courthouse.

It was the hope of winning scholarships that drew her to pageant competition, Kaye Lani said, and the chance of meeting a variety of people was another inducement. Since the age of 17, she has entered six local pageants and has won four of them — Miss Monroe County of 1981 and 1986, Miss Greater Toledo in 1983 and Miss Heart of Michigan in 1985. This year, in June, she was named Miss Michigan 1987, automatically qualifying her to compete in the Miss America Pageant.

With the Miss America title came several prizes; \$2,500 as a swimsuit finalist, \$3,500 as Miss America, a Miss USA spring wardrobe and a 1988 Chevrolet Corvette.

Now on a year's leave from St. Vincent Hospital, Kaye Lani has a pleasurable but busy schedule which she described as a "seven-days-a-week job, with 10 days off at Christmas and a week off for Easter." Accompanied by her travelling companion, Mrs. Ellen Ross, she will spend her reign in personal appearances and promotional work. As she crosses the country, she plans to buy a bell at every stop she makes as Miss America, she said, to add to the more than 300 varieties she has collected since she was 10.

Kaye Lani managed to find time to visit Monroe on October 17, and it seemed as though the whole town of 24,000 inhabitants turned out to greet her. The homecoming celebration, organized by the Monroe Jaycees, included a parade in downtown Monroe, a courthouse ceremony featuring a greeting by 50 young hula dancers and citations, proclamations and gifts. There was also a street party, and a champagne and wine reception at St. Mary Academy, Kaye Lani's alma mater. The Monroe Evening News reported that about 10,000 to 12,000 people watched Kaye Lani's procession through downtown Monroe in a horse-drawn carriage or the ceremony in front of the courthouse.

Taking part in the celebration were Miss America's proud parents, her younger sister, Kim, 22, a cosmetologist, and her two brothers, Nick, 16, a high school junior, and Paul, 9.

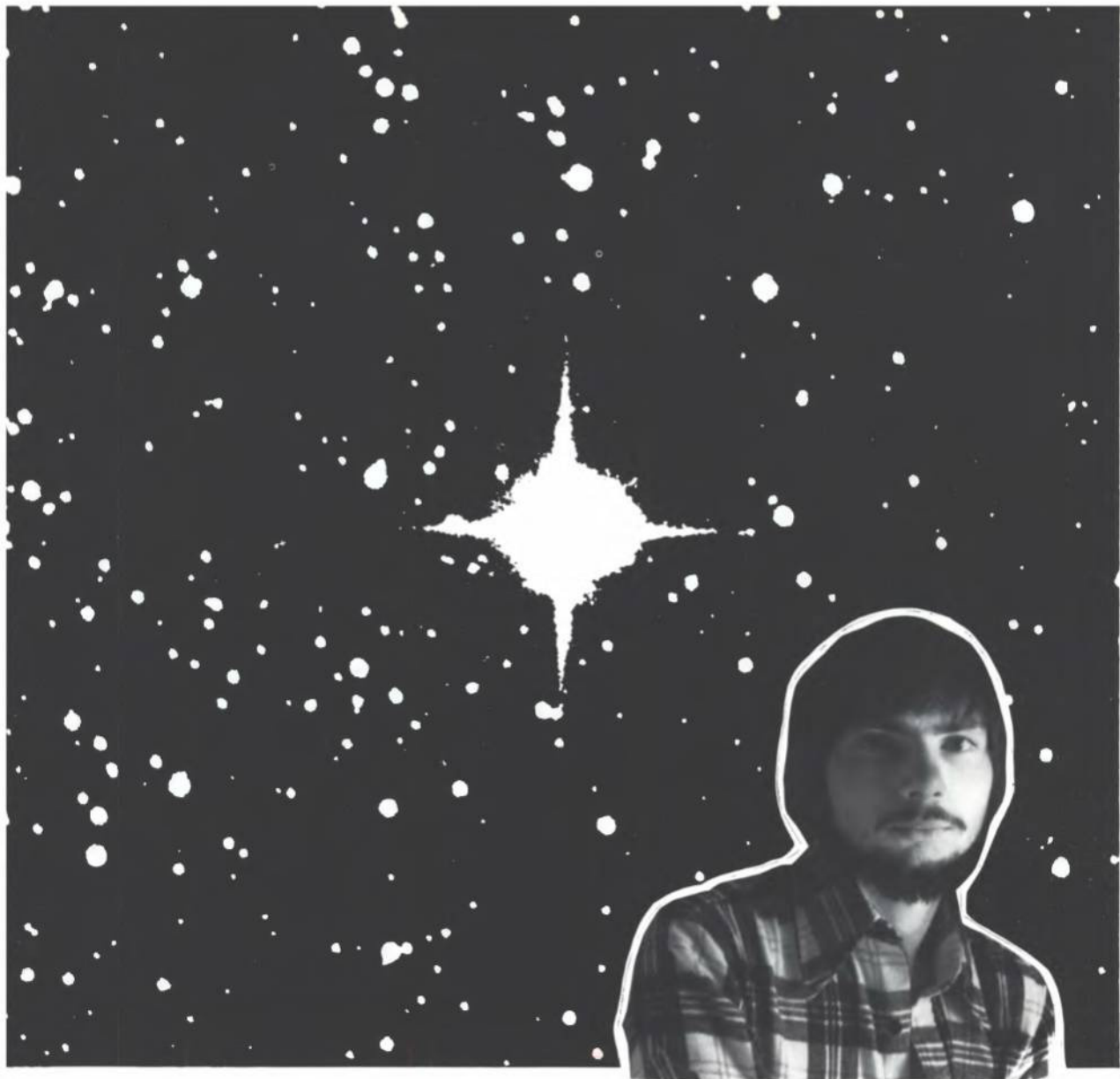
Still in the early part of her reign, Kaye Lani has crossed the country from Maine to California. She has performed with Bob Hope, and had dinner with President and Mrs. Reagan. In January, she will be featured on the cover of the American Hairdresser magazine with her hairstylist and cosmetologist, Jack Russeau of Monroe. There are sure to be many more achievements in the coming months. With her grace, warmth and poise, Kaye Lani will continue to make news and win friends wherever she goes. ■

An Introduction . . .

Helen Perozak Smindak, whose byline has been appearing in FORUM recently, collected and edited information about Miss America Kaye Lani Rafko of Michigan. Some other articles under her name will appear in the future issues.

A Canadian by birth and citizenship, Mrs. Smindak began a diversified career in journalism and public relations as a reporter in Ontario, first for The Brantford Expositor and then for The London Free Press. Her journalistic experience includes editorship of two Ukrainian publications — The Ukrainian Trend (a quarterly) and The Ukrainian Weekly — and the Clairol Company's house organ, Highlights.

Mrs. Smindak has been a copywriter for a Canadian radio station and a production assistant for an NBC-TV game show, and was associated for a time with the public relations department of National Distillers Ltd. The wife of Joseph Smindak of New York and the mother of Katherine Halia, a fashion designer, and Joseph Michael, a newly-minted geologist, she is presently engaged in freelance writing, research and travel. ■



SUPERNOVA SHELTON

The greatest discovery in astronomy in almost 400 years is the Supernova discovered by Ukrainian Canadian Ian Shelton, a University of Toronto astronomer.

THE FIRST SUPERNOVA IN ALMOST 400 years was discovered on February 23, 1987 by University of Toronto astronomer Ian Shelton at an observatory on a barren mountain top at Las Campanas, northern Chile. Astronomers the world over quickly trained their telescopes from the southern hemisphere on the supernova. The supernova is a suicidal explosion of a star 300 times heavier and 20 times bigger than our Sun. The explosion, which took place 170,000 light years ago has made it 100 million times brighter than the Sun and is the first supernova in modern times

which is close enough to be studied scientifically to establish whether theories about them correspond with reality.

Ian Shelton was the first person on earth to see the light of the exploding star which had traveled a billion billion miles to reach the earth just as he was using a 10 inch telescope for photographing the Large Magellanic Cloud (LMC). It was 2:40 A.M. when workaholic Shelton decided to turn in to bed but first he had to develop his last photograph plate. When he checked the plate he noticed an unfamiliar bright spot near the Tarantula nebula.

"I was sure that there was some plate flaw on it, but it was no flaw," said Shelton. He walked outside and looked up at the LMC and with his eyes he could clearly see the exploding star or supernova. This was the very first supernova since 1885 visible to the naked eye and the first one so close to earth (only 170,000 light years away; light travels 186,282 miles per second) since 1604. Astronomer Tycho Brahe spotted that one 383 years ago. Up to 1885 only about supernovas were recorded in history but now 600 supernovas have been detected, but Supernova Shelton is the closest of almost all in history and is the first one which can be scientifically studied.

Shelton's discovery of the supernova was no accident, but rather it was due to his systematic and methodical work in making use of all possible resources and his own keen intellect, and enthusiasm. He had discovered a mothballed 10 inch astrograph belonging to the U.S. Carnegie Institution. He obtained permission to use it, in the best tradition of Canadian-American cooperation.

He now faced a second hurdle. Photographic plates are \$30.00 each, and he had no budget for them. He discovered on his own initiative a large number of stored defective plates and received permission to use them! He planned to photograph Halley's Comet. For this reason he had the small telescope (10 inch compared to the bigger 24 inch) trained on the Large Magellanic Cloud directly where the supernova was to appear and which his expertise immediately identified as a profound new event in space.

The scientific information from Supernova Shelton provides fundamental information on the formation of stars, the production of elements and even of life itself. In the explosion elements are blasted into space to form great clouds of dust and gas with shock waves and cosmic rays leading to the formation of new stars and planets.

"Thus," says *Time* magazine in its 8-page March 23 feature 'Supernova !', "the planets and any life that evolves on them consists of elements forged in supernovas . . . and may have played a direct role in the evolution of life on earth."

"What makes the supernova exciting is that it's writing the textbook. The theoreticians are letting themselves go wild thinking of all the possibilities," said Professor Robert Garrison, the astronomer in charge of the University of Toronto telescope in Las Campanas.

Professor George Connell, President of the University of Toronto, said 1987 is "the year of the supernova, a spectacular discovery by our resident astronomer at Las Campanas, Ian Shelton — a reward for his own intellect and industry — but also an achievement symbolic of decades of fine observation and analysis by a distinguished department."

Ian Shelton

Ian Shelton has an interesting family tree with the families of both his parents, Peter and Elizabeth, coming from Western Ukraine which was then under Austrian rule. However, his father Peter James Shelton, who changed his name from the Ukrainian Shewchuk, traces his family through Pennsylvania. If the name had not changed we would have had a Supernova Shewchuk.

Ian's parental grandparents were Michael Shewchuk and Sophia Hrycenko and came to Wilkes-Barre, Pennsylvania, via New York City in 1910 when he was about 18 and she was about 14. They had three children in the United States before they settled on a Canadian prairie homestead in 1914 in Sylvan, Manitoba. They had two more children in Canada with Peter James born 1915 as the youngest. They moved to Winnipeg about 1923.

Elizabeth Malyska (Ian's mother) is the daughter of John Malyszko (1887-1963) and Antonina Stackiw (1897-1975) who lived on the western bank of the Zbruch River in Ukrainian territory under Austro-Hungarian rule. At the age of 17 Antonina came to Winnipeg where she met John Malyszko. They lived in the famous "North End" of Winnipeg and had six children of whom Elizabeth (Ian's mother) was the fourth.

Peter and Elizabeth Shelton are members of the Ukrainian Professional and Business Club and the whole family are members of the St. Josaphat Ukrainian Catholic Church on Jefferson Street in Winnipeg.

Ian Shelton's parents were classmates in the medical school of the University of Manitoba and married after graduation in 1950. All six of the Shelton family children are "curious, creative, love working, and are hard working." They are all graduates of the University of Manitoba. The oldest, David, has a Ph.D. in physics. Leslie passed away while studying dentistry. Paul has a M.D. in neurology, Ian has a BSc in Astronomy and of the two girls, Lynne is an M.D. in Psychiatry and Lisa has a B.I.D. in Interior Design from the Faculty of Architecture. Both Peter and Elizabeth are model parents: caring, patient, and sincere. They are well known for their intelligence, wisdom and "are forever working on something."

Lisa Shelton told FORUM the Shelton family's perspective of Ian's personality: He is very giving of himself and is "kind and caring of people, things and ideas." He is witty, and has a great sense of humor, as well as being ingenious and a perfectionist.

From his work in astronomy Ian emerges as an individualist and reclusive enough to be able to survive the nearly complete loneliness of working years on top of a mountain peak in Chile. Professor Garrison said of Ian Shelton, "He's a workaholic, a tinkerer, a gadgeteer and a perfectionist. All of these qualities contributed towards Shelton's discovery of the supernova because tight budgets forced him to ingenious use of available equipment."

Shelton, who has an attractive boyish charm behind his beard and glasses, has remained modest despite the discovery which has placed his name forever in history among the stars. The Ukrainian Canadian community can take special pride in the achievement of one of its members and Canada can take credit for a discovery of world significance. Above all it is Ian Shelton, only 30, who deserves credit for his hard work and initiative which is an example for every young adult today. A.G.

■



Alexander Archipenko Pioneer Cubist Sculptor

by Dr. Oksana Ross

University of Colorado (Honors Department)
Denver, Colorado

“AS YET NO FULL AND FAIR ASSESSMENT of Archipenko’s sculpture has ever been made!” In *Beyond Modern Sculpture*, Jack Burnham thus writes about the internationally known innovator in the 20th century art, Alexander Archipenko. His role in creating Cubism in sculpture — like Picasso’s role in the invention of Cubism in painting — is of undisputed importance.

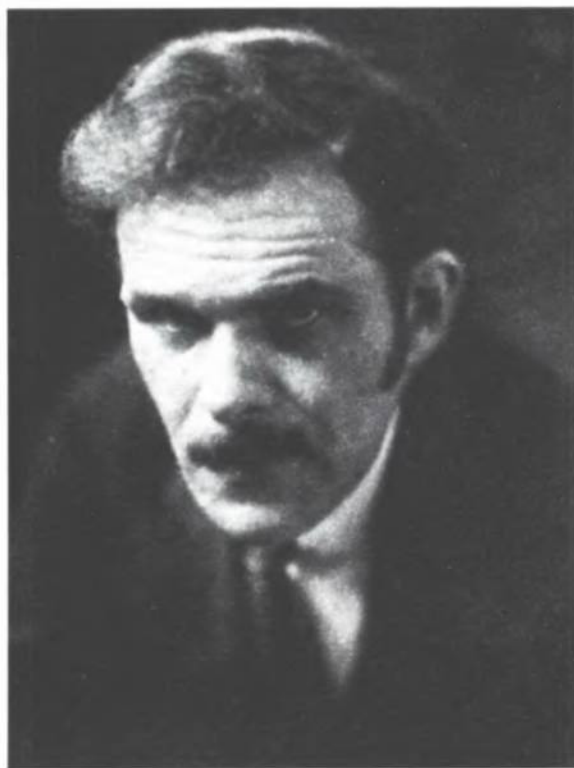
Internationally recognized, represented in the leading museums and collections of the world, Archipenko’s contribution to 20th century art is of universal importance.

His roots spring from Ukraine where he was born and began his education. Byzantine influence and its mysticism never left Archipenko. Although he left his native Kiev in 1906 at the age of 19, for Moscow, then Paris and eventually New York, “from beginning to end Archipenko remained a Ukrainian,” so wrote Katherine Kuh.¹

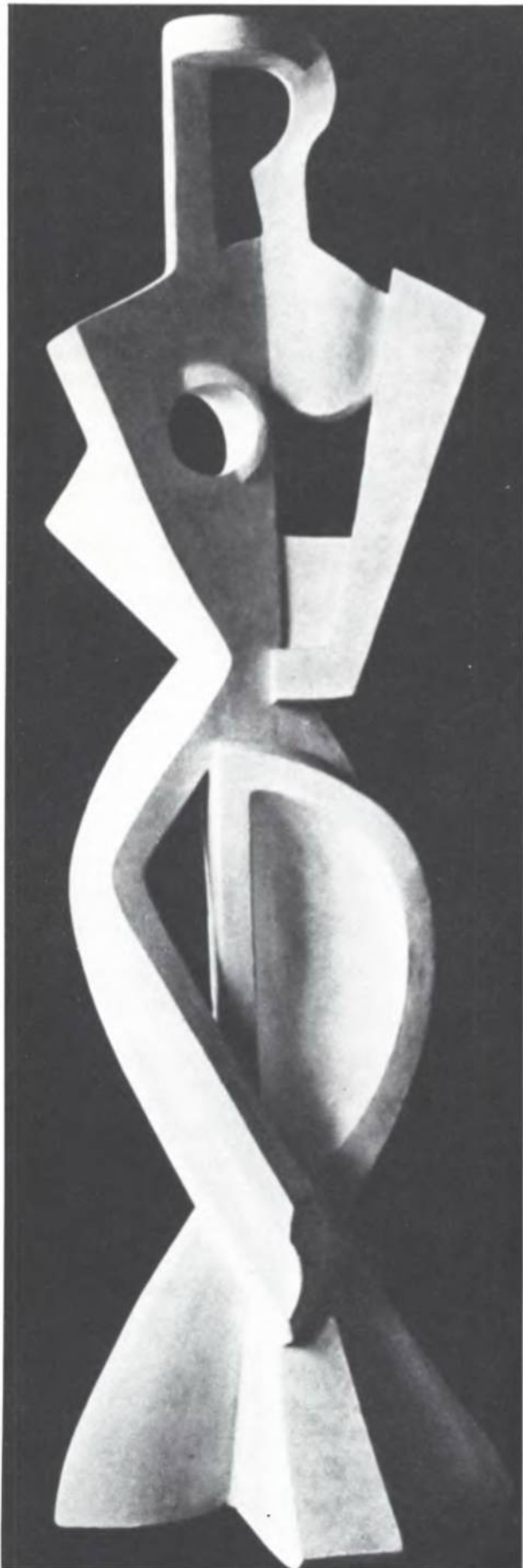
Archipenko’s influences were many. Bergson’s philosophy, exposure to a variety of ideologies, travel and environmental differences, created a struggling spirit within Archipenko. In 1955 he wrote in his biography, “All ideas exist forever in the universe at all times, and through the modulation of space, our consciousness participates in the creative process because that which does not exist is re-created within us in the abstract form of space and becomes a reality in our memory.”

Archipenko’s life-long pursuit of the creative process and the universal spirit and excitement of new ideas in a new environment drove him on to ever changing territories. How different were these territories! From ancient Kiev and Paris then New York! Three periods and three levels of the creative process of the sculptor who helped shape the Cubist epoch. As Katherine Kuh concludes in her foreword on his retrospective exhibition of 1967-1969, “Archipenko belongs securely to the history of modern art, less because he reflected its influence, than because he himself helped create it.” How and where did he begin?

Alexander Archipenko was born in 1887 in Kiev, Ukraine where his father, an inventor, taught engineering at the University of Kiev. As a young student, Archipenko was fascinated by the discoveries of ancient Tripilian culture and participated in some of the archeological expeditions in Ukraine. The vigor of Tripilian and Scyth-



In his “Archipentura,” designed as a time and space concept, Archipenko foresees the reconstructed volumes of the human figure. He is the first sculptor to substitute the convex for the concave.



Standing figure, 1920, hydrastone

ian art projected their vitality into Archipenko's art. This influence may be compared to the African culture entering Paris as Picasso and Braque expressed its vigor in creating Cubism around 1906. The revolutionary "Les Femmes d'Alger (O. J.), Version O," was painted in 1907 by Picasso when Archipenko was not yet in Paris.

Archipenko is the first sculptor to substitute the convex for the concave, initiated later by Henry Moore, Jacques Lipchitz, and others. Exhibiting in the "Salon de la Societe des Artistes Independants," Archipenko also joins the "Salon d'Anonyme," and "La Section d'Or" at the Galerie la Boetie in Paris.

Archipenko's revolutionary "Walking Woman" of 1912 and "The Boxers" of 1914, are part of the Cubist force which spread outside of Paris and affected the avant-garde for years to come.

Frederick S. Wight well analyses this impact: "Cubism becomes more understandable, less narrowly Picasso-Braque, a phase through which artists mysteriously passed. It becomes construction (as Archipenko's "Medrano") the desire to invent or build which is very much with us. The early examples take on the look of the earlier Archipenko. (Even the "Nude Descending the Staircase" looks like an Archipenko for all its debt and photography.) It is not only Archipenko's early work which completes art history like the last piece in a puzzle, it is Archipenko's late work, with its wide range of materials that comments on where we are now!"²

The wide range of materials, the drive to invent, build and experiment were found in America. In 1923, Archipenko sailed with his wife for New York. His reputation preceded him, however, for his work was exhibited in the Armory Show of 1913, and in 1921 he was given a one-man show by the Societe Anonyme in New York.

As one of his students in Woodstock, New York, where Archipenko established his studio, I remember him as a great teacher. His zest for life, art, music and nature inspired his students everywhere. He traveled from coast to coast and taught in universities from Seattle to New York, including Chicago's new Bauhaus School of Industrial Design, along with Laszlo Moholy-Nagy and other great names in art education.

Struggling through the depression years, Archipenko found a new spirit in his American environment different from European culture. America urged him to experiment with polychrome, carved plastic, wood, bakelite, metal and stone. Some of his early American works were not recognized or accepted. Cubism gave way to graceful naturalism and the little female form returns to the linear refinement of the Byzantine style. At times, longing for his roots, Archipenko remembers the St. Sophia frescoes in Kiev, and its spirit is expressed even more intensely in a new cultural soil. In his monumental autobiography on the philosophy of his art, Archipenko writes, "Despite the varied character of my work, there is no intellectual or dogmatic rule underlying my art. Its basis is purely spiritual."

My lecture notes include Archipenko's theories of relativity. His fifty-two page manifesto on creativity, with comments by noted art critics of the world, is an important part of his book *Archipenko — Fifty Creative Years 1908-1958*.

The amazing, prolific output of his work now in museums of the world include traveling exhibitions. In 1963 a large retrospective show of his sculptures, drawings and prints toured Europe and the U.S.A.

In 1970, New York's Museum of Modern Art presented an exhibition of his work. Simultaneously the Smithsonian Institute organized a retrospective that made a tour of several nations during 1969-1971. Archipenko achieved recognition of his revolutionary innovations even before World War I, with such polychrome sculpture and constructions as "Medrano."

His "Boxers" became one of the milestones of abstract sculpture in this century. His "Woman Combing Her Hair" of 1916, belongs to 1988 in the present emphasis on experimentation with hollow volumes and concave forms. The art of assemblage, emphasized in the 1960's, was introduced by Archipenko more than four decades earlier! Most of his life Archipenko dedicated to abstract versions of the figure, in various materials. He is the sole creator of combining sculpture and painting as one art. His innovations and experimentation, project into the technological 20th century. Thus the essence of his art does not refer to the past but to the future.

In the recent Centennial Tribute to Archipenko at the National Gallery of Art in Washington, D.C. 42 works of his were exhibited from November 16, 1986 to February 16, 1987. Commemorating the 100th anniversary of the birth of Alexander Archipenko (1887-1964) some of his sculptures, paintings and drawings in this exhibit came from the Tel Aviv Museum and were shown in this country for the first time. They are some of his most innovative works created in France and Germany, 1909-1923. When he came to the United States in 1923 Alexander Archipenko was considered by many to be the greatest living sculptor.

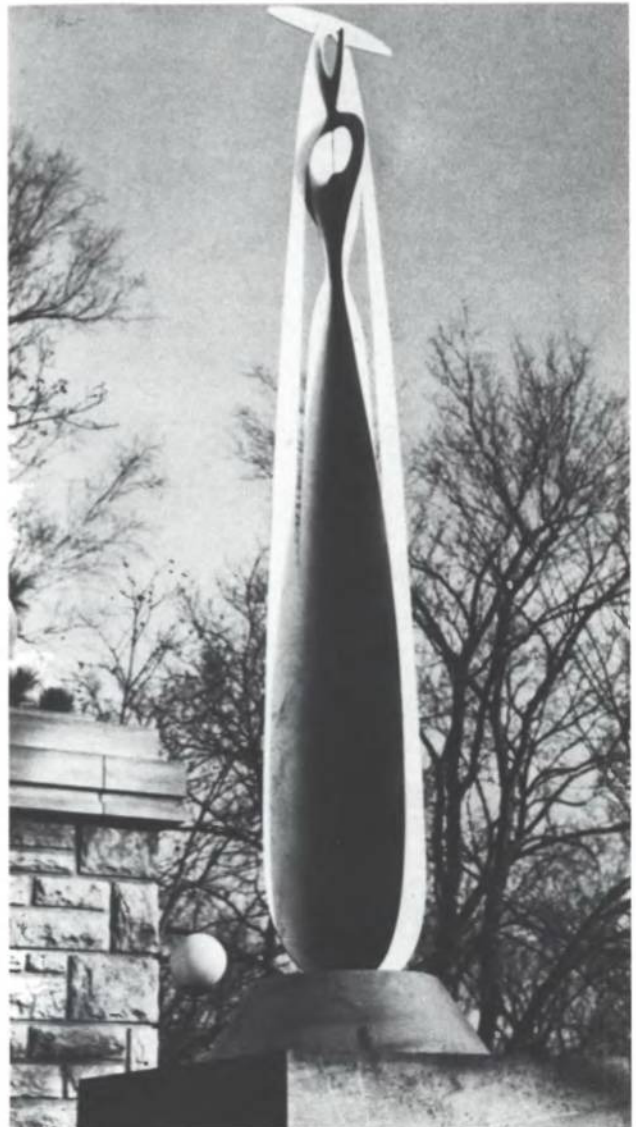
In his universal concepts and deeply spiritual philosophy, Archipenko's art appeals to the whole of culture. As music is a universal language, Archipenko's art transcends national boundaries and captures the aesthetic sources of a moment in history which belongs to the future. ■

¹Katherine Kuh, *Foreword, Archipenko 1967-1969 Art Galleries UCLA, A Memorial Exhibition Catalogue — 1967-1969* (Regents of University of California, 1967)

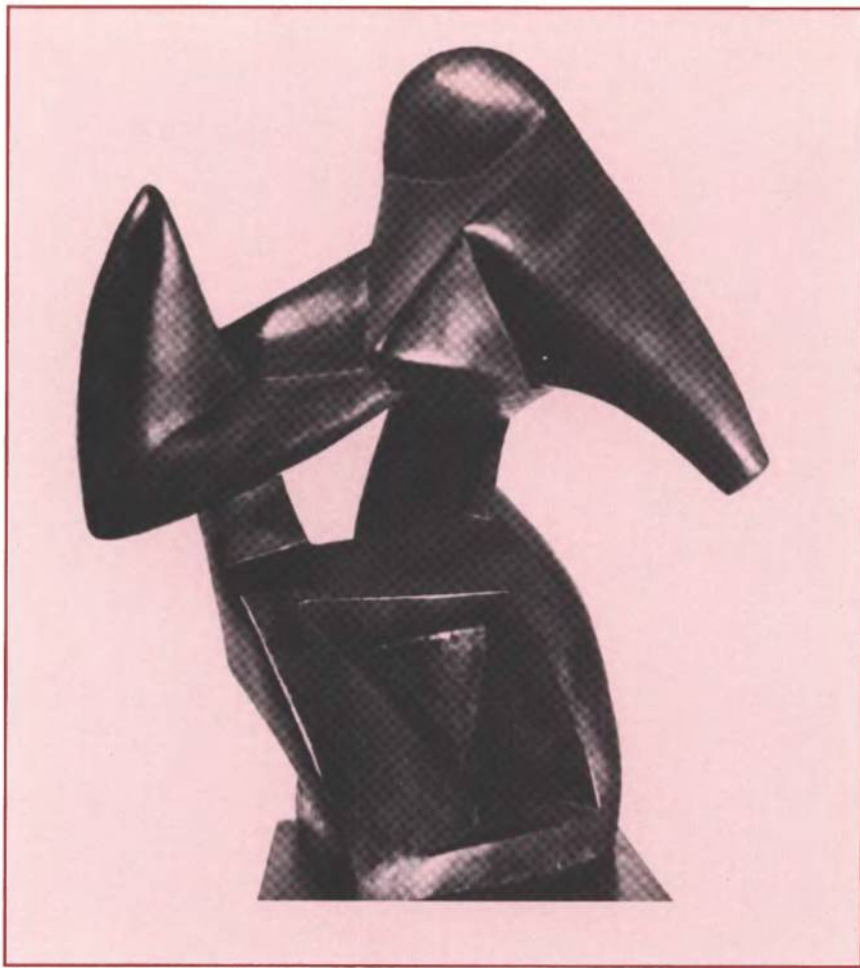
²Wight, F. S. *Archipenko — UCLA Catalogue* (Art Galleries, 1967)



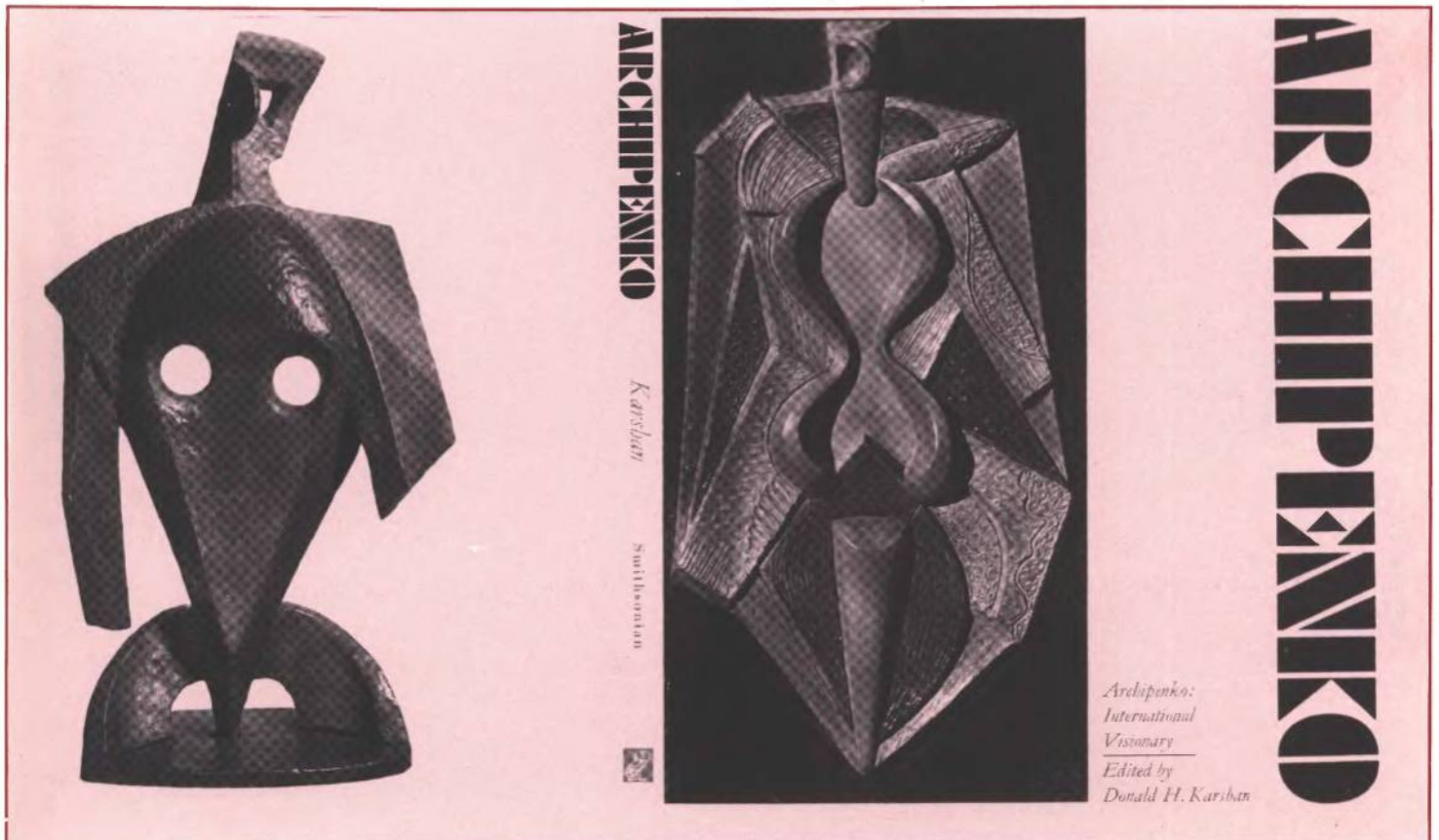
Archipentura machine, 1924

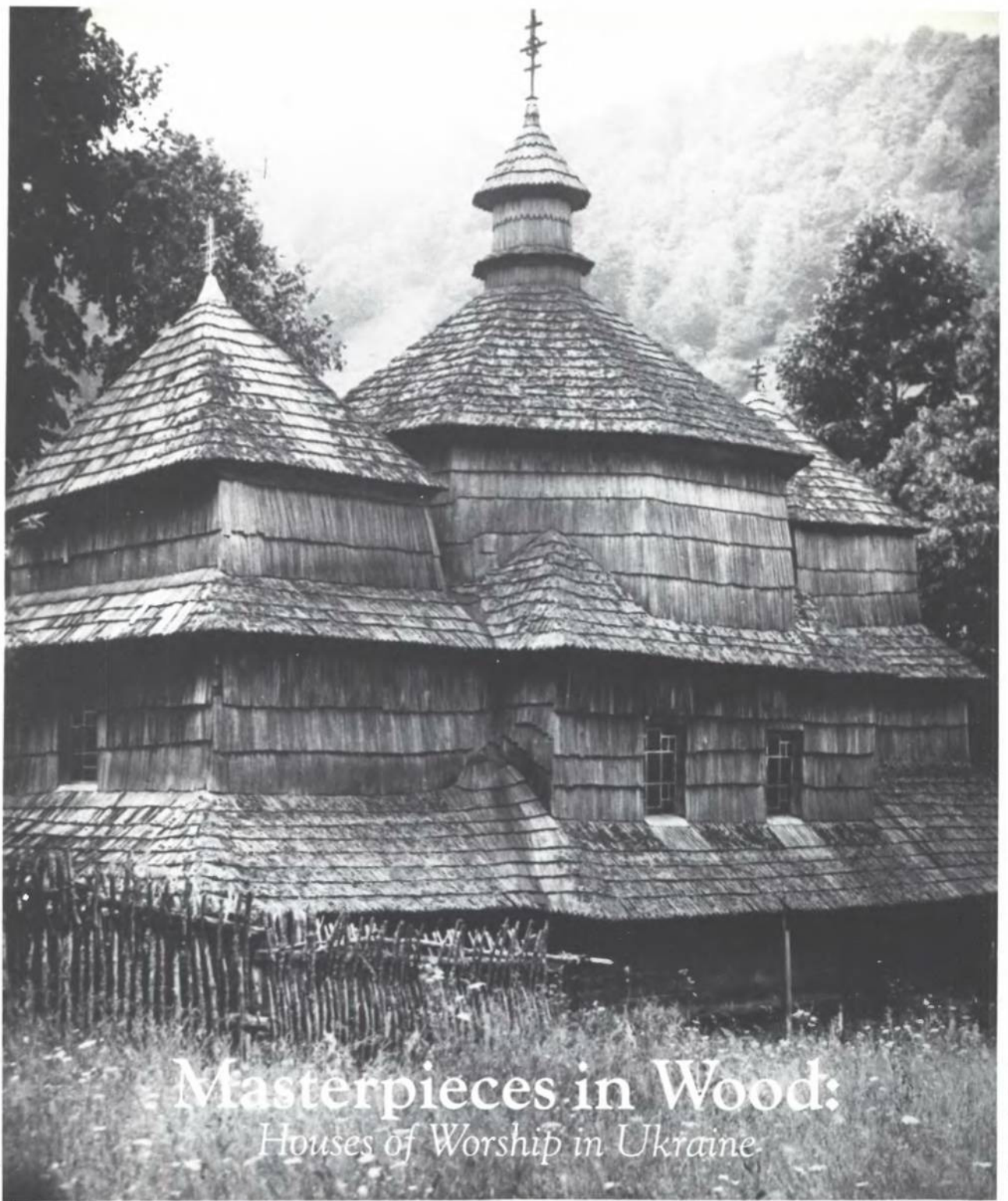


Iron figure (1951), 14 feet at entrance of University of Kansas City.



An excellent book on Archipenko is by Donald H. Karshan, 1969





Horodok, Galicia. The Church of St. John the Divine. 18th century. Now a Museum of Ethnography and Embroidery.

Masterpieces in Wood: *Houses of Worship in Ukraine*



JUST OPENED at the Ukrainian Museum December 16 is an exhibit which places emphasis on the architecture of wooden houses of worship (churches and synagogues) of Ukraine and their echo in the Ukrainian-American community. It is primarily a photographic exhibition, supplemented by scale models of the major examples of Ukrainian wooden architecture.

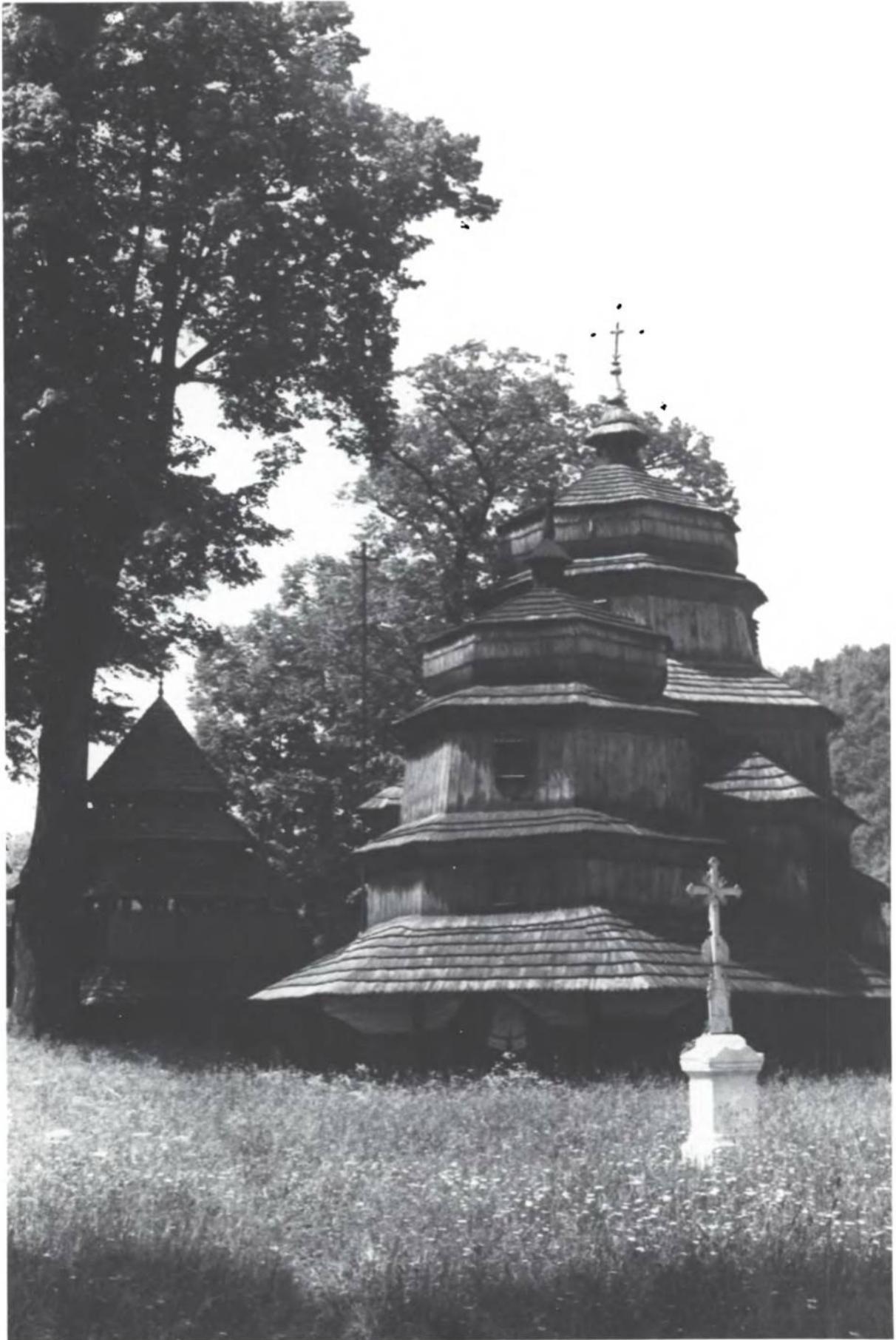
The focus is on the ability of the anonymous master builders who through centuries constructed unique, sculptured rural buildings of rare beauty which, despite their material, were infused with monumental qualities. The exhibit attempts to illustrate the overall views of the buildings, their construction, decorative details, and the treat-

ment of interiors, including folk painting and carving.

The exhibit also illustrates, through photographs and graphic materials and in particular through a slide presentation, the echo and influence of these wooden churches on the Ukrainian wooden churches in America.

Guest curator Titus Hewryk, who also served as curator for the exhibition "The Lost Architecture of Kiev" (Ukrainian Museum, 1982), has conducted studies in the field of architecture and is the author of many articles on the subject.

The Ukrainian Museum is located at 203 Second Avenue, New York, NY 10003. ■



Church and Belfry built in 1663 in Isal, Galacia by Illia Ponteleymon.



Church of Sts. Cosmos and Damian, 1798 (restored in 1922), in Banica, Lemko region.



Church of the Nativity of the Virgin Mary, 18th century, in Vorokhta, Hutsul region.



Ukrainian Wooden Church in Niagara Falls

NIAGARA FALLS IS "THE CROSSROADS of the world for the common man!" says Stephen Kartofel, Chairman of the building committee of Nativity of the Mother of God Ukrainian Catholic Church. The small Ukrainian community in this tourist mecca of North America, Niagara Falls, (Canada), determined to construct a traditional Ukrainian place of worship, to inform the millions of visitors every year of the faith, tradition, and vitality of the Ukrainian Christians.

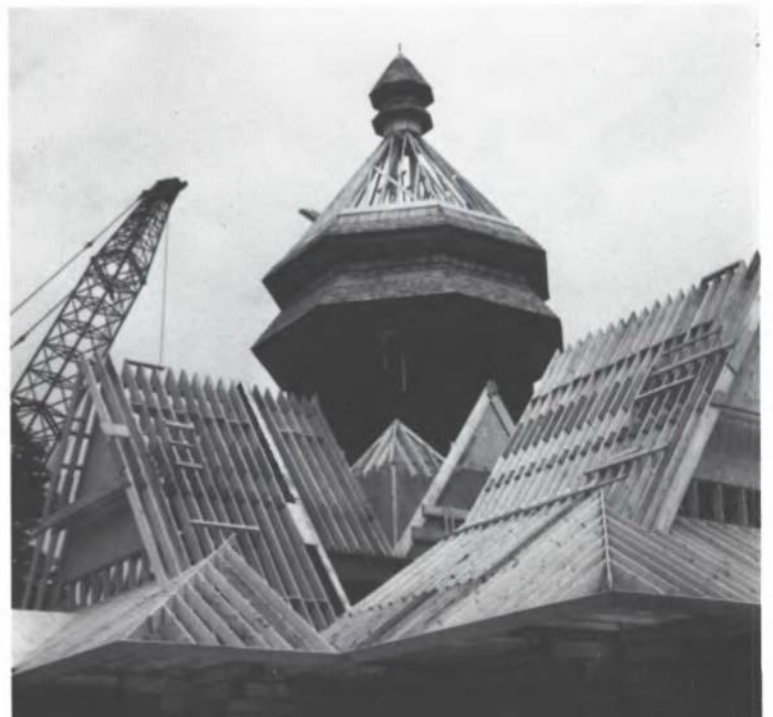
With the blessings of Bishop Borecky of Toronto and Eastern Canada, the determination of then Pastor Father Gregory Onufriw, and the technical guidance of Toronto architect Ihor Stecura, the building was begun two years ago. Work has proceeded slowly, since such Churches require much handcraftsmanship.

The design of the building is patterned on the traditional wooden Churches of Hutsulshchyna and Lemkivshyna the mountain regions of Western Ukraine. The present Pastor, Archpriest Serge Keleher (who is also a Research Associate of the Chair of Ukrainian Studies at the University of Toronto) has visited old Churches of Western Ukraine and Bukovina, as well as pioneer Ukrainian Churches in Western Canada and Pennsylvania, and amassed a unique collection of photographs of construction and interior arrangement, to gain a thorough understanding of the tradition of Ukrainian wooden Churches.

The Church is constructed of Canadian white pine timber and Western British Columbia materials, and represents the planting of the Ukrainian Christian tradition in the hospitable land of Canada. Building techniques of log structures in the Canadian North were adapted to this Church so that the construction would conform to Canadian building codes and requirements.

By the Vigil of Pentecost June 22 of 1986, the walls of the building were in place, and the Patriarch of the Ukrainian Catholic Church, His Beatitude Myroslav-Ivan, came to bless the site, in a living link between the Church in Ukraine and the Church in Canada. To maintain this spiritual connection, the parish presented the Patriarch with a set of gold vestments for Saint Sophia's Sobor-Cathedral in Rome. The Patriarch praised the initiative of the Ukrainian faithful in Niagara Falls, and urged them to furnish the interior of the new Church in the same strict conformity with the best Ukrainian tradition.

On the parish feast day in September 1987, Bishop Isidore blessed the holy Table of the Altar for the new Church, which was built in traditional form by Volodymyr Moroz, one of the founding parishioners. Mr. Moroz is still very active in the parish, and built the Holy Table as his personal offering of faith in the new Church.



Above: The Church construction used one-half dovetail corners, a common form of building in Kievan Rus 1,000 years ago predating Hutsul techniques by 500 years. There are no nails in the walls only round wooden dowel pegs used for stability. Nails are used only in the roof.

Above, right: Stephen Kartofel, manager of the Cardinal Inn Motel in Niagara Falls, Canada, was the construction contractor of the church seen here at the foundation stage in the winter of 1985.



Bishop Isidore Borecky blessing foundation walls in November, 1985.

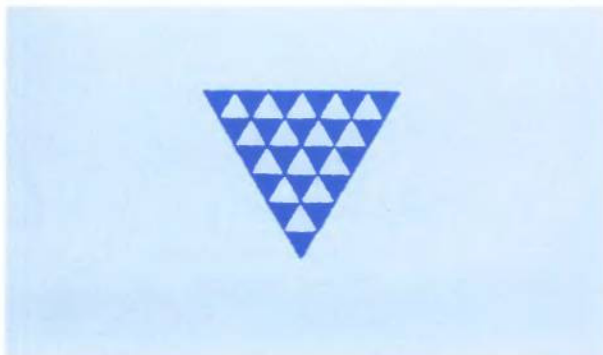
The Ukrainian Catholic Church at the Nativity of God is located at 6248 Main St., in Niagara Falls, Ontario and is scheduled to open in 1988.

The parish conceived of the new Church as a celebration of the Millennium of the Baptism of Ukraine, and plans to celebrate the official opening in September of 1988. The Church will be a memorial in honor of all those who suffer and have suffered persecution for the Christian Faith in Ukraine.

Stephen Kartoffel, one of the family Kartoffel and an overseer of construction on the Church, notes that "I have witnessed the true nobility of our people. I have seen our people work beyond endurance, and yet they soldiered on under the worst of weather conditions. The blazing heat of summer and the freezing rains of late fall and winter did not deter them from their endeavors. Their cuts and bleeding knuckles and other assorted wounds did not take them away from their jobs.

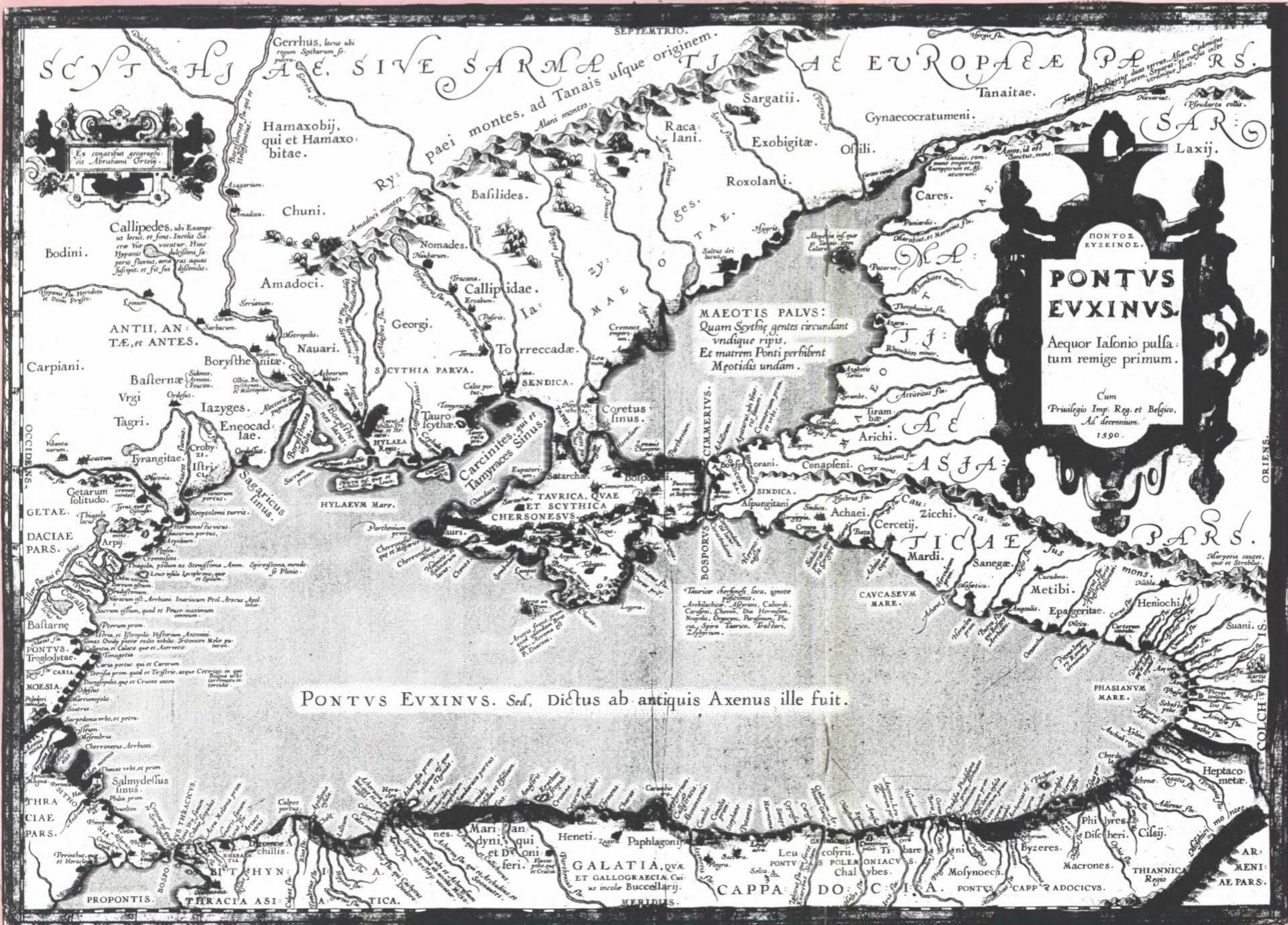
They grew greater in spirit knowing that their battle with the elements of nature and against the indifference evilness of 'others' was being won."

He went on to say we are defenders of the faith and will do whatever is necessary to keep this Lord's Law and the Principles of Ukrainian (Hospodarska Mydpictb) intuitive folk wisdom first and foremost in the hearts and minds of our people. Though we have much to learn from the world, we also have much to teach the world. ■



Map of Ukraine

by Abraham Ortelius



THE FAMOUS FLEMISH geographer and cartographer Abraham Ortelius in 1570 published the first scholarly collection of maps in his atlas *Theatrum Orbis Terrarum*. It was a collection of maps of various countries with short descriptions in Latin. For about a half a century it was a standard geographical authority in Europe and was published in Latin, French, German and English.

Ortelius was born in Antwerp, Belgium, on April 4, 1527 and died there on June 28, 1598. He was wealthy which gave him the opportunity to travel widely through Europe. He probably became a map publisher under the influence of his countryman Gerhardus Mercator (1512-1594) who won fame for the invention of Mercator's Projection. Ortelius probably published his first map in 1564 at the age of 37 and then several books such as *Synonymia Geographia* (1578). His *Theatrum Orbis Terrarum*, which went through thirty editions in his lifetime, is his greatest achievement.

The map Pontus Euxinus is a fine example of the work of Ortelius whose name appears on it in a cartouche upper left. The map is dated 1590 and most of the top of the map shows the territory of Ukraine with names from ancient history. The name Ukraine did not appear on a printed map until 1613 so on this map Ortelius has given the country the ancient name Scythia or Sarmatia a "part of Europe."

The Black Sea (Pontus Euxinus), Crimea (Taurica) and the Sea of Azov (Maetis Palus) are all well shaped. In fact, maps two centuries later often distorted these to a far greater extent. The Dnieper River (Borysthenes) upper left has its 'great bend' reversed and has an imaginary delta island at its mouth. The mountains on the steppes of Ukraine do not exist.

Of special importance is the appearance of the name Antes on the map since many historians consider them the ancestors of the Ukrainian people. It should also be noted that the name Roxolani is an ancient name for Ukrainians and may be the source of the name 'Rus' of ancient Ukraine.

The map is elegantly and artistically engraved and accurate for its time. It is entirely possible that this map could have been used by the Zaporozhian Cossacks in their raids on Turkish sea-coast cities.

The map is 14 1/8" x 19 7/8" (36 cm. x 55 cm) and is reproduced from the original in the Library of Andrew Gregorovich.

Pontus Euxinus

now called MAR MAI O R E.



The sea which heere we purpose to describe (famous of ancient writers by meanes of the *Argonautes* and fabulous story of the golden fleece) was called, as we find recorded, by diuers and fundrie names: first it was called PONTVS by the figure *Synecdoche*; then PONTVS AXENVVS, that is, *inhospitale*, the harbourleile sea, but afterward it was named PONTVS EVXINVS, *hospitale mare*, the good harboure, as *Pliny*, *Ouid* and others do witness. *Strabo*, *Tacitus*, *Plutarch*, *Ptolemy* and *Servandus* do call it PONTICVM mare, the Ponticke sea, without any addition at all. *Lucretius* nameth it PONTIUM mare, the sea of Pontus, of the country Pontus abuttant vpon it. For the same reason it is, of *Valerius Flaccus*, *Ouid* and *Marcellinus*, named SARMATICVM and SCYTHICVM mare, the Sarmatian and Scythian sea; of *Clavdian* *AMAZONIUM*: of *Herodotus* and *Orosius*, CIMERIVM: of *Feftus Auenius*, TAVRICVM: of the Sarmatians, Scythians, *Amazones*, *Cimmerians* and *Tauri*, certaine Nations dwelling vpon the coast of this sea. Of the prouince *Celchis*, neighbour vnto it vpon the East, *Strabo* nameth it COLCHICVM mare, of the mountaine *Caucasus*, which heere beginneth: *Apollonius* intitleth it CAUCASEVM: of the river *Phasis*, which vnloadeth it selfe into this sea, (or towne of that name situate vpon that river) *Arifides* calleth it PHASIANVM mare. *Procopius* saith that it was sometime named *Tanis*, vnfiley and fallly, as I thinke. Almost all ancient writers have likened this sea (or more truly, this bay or gulfe) vnto a Scythian bow when it is bent: so that the string doth represent the South part of it: namely from the streights of *Constantinople*, vnto the further end of it Eastward, toward the river *Phasis*: for excepting only the promontory *Carambis*, (*Cabo Pisello*) all the rest of this shore hath such small capes and creekes, that it is not much vnlike to a right line. The other side or North part doth resemble an horne that hath two crooked ends, the vpper end more round: the lower more straight: which proportion this our mappe doth very precisely expresse. This sea also hath two promontories; one in the South, then called *Promontorium Carambis*, now *Cabo Pisello*: the other in the North, *Ptolemy* nameth it *Criou metopon*, *Arcius front*, the rammes head: *Paulus Diaconus* calleth it *Acruma*, and now it is known by the name *Fumar*. These two capes are opposit one against the other, and are distant one from another about 350. furlongs, as *Ammianus* and *Enflathus* do testifie which although they do make 312. Italian miles, yet they are distant only 170. miles, as *Pliny* saith: or as *Strabo* reporteth, so much as a ship will saile in three daies: notwithstanding to those, which do saile either from the East to West, or from West to East, they seeme to be foeneere one to the other, that one would thinke that there were the end of the sea, and that *Pontus Euxinus* were two seas: but when you shall come in the middest betweene the two capes, then the other part appeareth, as it were a second or another sea. The compasse of it round about by the shore *Strabo* maketh to be 25000. furlongs: *Polybius* but 22000. and yet from this *Ammianus* taketh 2000. and that by the authority of *Eratofthenes*, *Hecataus* and *Ptolemy*, as there he affirmeth. *Herodotus* an eie-witnesse of the same, writeth that he measured the length of it and found it to be 11100. furlongs: and likewise he found the breadth of it (where it was furthest ouer) to be 320. furlongs. This measure *Strabo* and *Pliny* in the twelfth chapter of his fourth booke, do more distinctly partly out of their owne and partly out of other mens opinions, set downe. *Strabo* writeth that about 40. riuers do vnloadethemselues into it. Yet this our mappe doth shew many more. Antiquity doth hold that this sea, of all our seas, was by farre the greatest; (heere hence I suppose that the Italians haue given it that name of *Mar maiore*, the Great sea) and that heere (as there at *Caliz*, without the straits of *Gibraltar*) was the end of the World: and that it was inauugable, both for the huge greanesse of it, as also by reason of the barbarous nations which daily did annoy the shore, and vse all manner of cruelty and inhumanity toward strangers and aliens. From hence arose those epithites and adiuncts given by the ancient poets to this sea of *Pontus* *quasi* and *rongo*, *Virgil* and *Catullus* call it: *Ouid*, *infinitus* and *terribilis*: *Lucane*, a *denouing* and *dangerous* sea; *Silius*, *raging*: *Statius*, an *vn certaine* and *swelling* sea: *Valerius Flaccus*, *perilous*: *Manlius*, *horrible*, *spitefull* and *furious*: *Seneca*, *mad* and *ebullitio*: *Feftus Auenius*, *raucifonum*, making a hoarfe ill fauoured noise. Thus farre of the Names, Forme and bignesse of this sea: of the Situation and Nature of the same, although *Herodotus*, *Pomponius*, *Strabo*, *Pliny*, *Ouid* and *Macrobis* (that I may say nothing of others) haue spoken much, yet in mine opinion, no man hath done it more exactly and diligently than *Ammianus* in his 22. booke; whom he that listeth, may adioine to this our discourse: and if he be not satisfied with these, he may to them adde a whole booke, written by *Arrianus* of this sea: together with the large commentaries, of *Struckus*, vpon the same. As for vs we will content our selues in this place with a few peculiar obseruations of this sea, gleaned heere and there out of the ancient monuments of learned writers of former ages. It is sweet, or at leastwise more sweet than other seas: moreouer, the waters of it are more light than others; and do neuer ebbe and flow, but alwayes keep one and the same stime of running one way, as *Lucretius*, *Macrobis*, *Pliny* and *Ouid* do witness. Which I take to be the cause that sometime it hath all been frozen ouer. For this I remember I haue read, in *Ouid*, *Marcell. Comit.* and others, sometime to haue happened. *Aristotle* in his *Problemes* writeth, That it is whiter than other seas: (yet the Greeks now call it *Mare atbalassa*, and likewise the Turkes *Caradenis*, that is, as *Lucian* doth interpret them both, *Mare nigrum* the Blacke sea. Contar-i-wise mare *Egeum*, the Archipelago, or Mediterranean sea, the Turkes call *Adeniz*, and the vulgar Greeks *Aspra thalassa*, both signifying as the learned *Leonclaw* expoundeth them, *Mare album*, the white sea,) *Ælianus* in his *Varia historia* writeth, That it breedeth no tender or soft fishes, but very feldome and those very few. It feedeth no Whales, only certaine small feales, and pretty little dolphins sometimes are heere taken; as *Plutarch* in his *Morali* hath left recorded. There is nor any creature that praieth vpon fish doth liue in it, beside scales and dolphins, as *Pliny* writeth. *Strabo* in the tenth booke of his Geography saith, That there are about 40. riuers, which coming from diuers quarters do vnloadethemselues into it. Yet we, in this our Mappe, do point at a great many more beside. The cities, vpon the coast of this sea, more famous, are *BYZANTIUM*, (*Constantinople*) of which we will say nothing in this place, because we haue before in the mappe of *Thrace* written of it at large, in respect of the narrownesse of the place which is alligned for such like purposes. Then *TOMOS* (*Tomisuar*, as *Calcapizius*; or *Kiomis*, as *Crispius* thinketh) famous by the banishment and exile of the noble poet *Ouid*. *BORYSTHENES*, otherwise called *Olbia* and *Mistopolis*, (*Strapenor*, a city in *Sarmatia Europa*, situate at the mouth of the river *Borysthenes*) of which *Dion Prufas* hath spoken much (that I may omit others) in his 16. oration. *DIOSCURIAS*, which was also called *Sebaftopolis*, built, if you will giue any credit to poetical fables, by the waggons of *Castor* and *Pollux*: it is yet to this day known by the name of *Saxaropolis* or *Sanaftopols*. This city was in times past so famous, as *Pliny* telleth out of *Timosthenes*, that there ordinarily resorted vnto it 300. lcueral nations, speaking for many different languages: so that the Romanes for the dispatch of all matters for their itate, did maintaine there 120. interpreters. There are heere many other cities, which were nothing so renowned, as *TRAPEZVS* (now vulgarly called *TREBIZONDA*: of the Turkes, *Tarabasson*: but of the barbarous nations neere adioining, as *Theneis* reporteth, *Waccamah*: *CERASVS* (*Cherassada*, or as the barbarous people call it, *Omidis*) *PHARNACEA* (*Platena*) *AMISVS* (*Amid* or *Hemid*, or as *Niger* thinketh *Simsio*) *SINOPE* (*Poridapua*, yet the Turkes to this day call it *Simabe*) *HERACLEA* (*Ausep*, and *Pendarchia*) and oueragainst *Constantinople*, where we began, is *CHALCEDON* (*Chalcedona*, or as the Turkes term it, *Calistin*) a free city and of great command in those daies, but now as *P. Gyllius* saith, it is a small threet without any mention of wals. Vpon the West side of this sea, the Thracians did dwell: vpon the South the *Assians*: as the *Ethyrians*, *Galatians* and *Cappadocians*. The *Celchis* did possess the Eastern coast. All along generally vpon the North aswell in *Europe* as *Asia*, inhabited the *Sarmatians* and *Scythians*, diuinguished into diuers and sundry nations: amongst thele are the *Turoscythians*, (which tooke their name from thence) and their *Cherronnejus*, or demy-ile, vulgarly known by the name of *Taurica Cherronnejus*, and *Scythesca Cherronnejus*. *Appianus* nameth it *Pontica Cherronnejus*, the demy-ile of *Pontus*: which *Pliny* writeth, was sometime inuironed round with the sea. For forme and quality it compared and thought to be much like *Peloponnesus*. *Strabo*, from the mouth or relation of others, hath left written, that it was sometime annexed to the maine land by an isthmus, or neckland of 360. furlongs in length. The country toward *Metopon* (from *Arcus* the rammes head) is rough, mountainous and much subiect to Northern stormes, cold and violent blasts. Neere to *Theodosia*, (*Ciffa* or *Cofe*, as the Turkes write it: a city situate vpon the sea, whose haue is so capacious and large, that it is able to entertaine an hundred tall shippes at once) it is a good and fertile soile. *Atinæum* writeth that *bulbs*, certaine bolled rootes, which do grow heere of their owne accord, are so sweet and pleafant that they may be eaten raw. In it also is the hill *Berofus*, where, as *Pliny* witnesseth, are three wels, of which, whofoeer drinketh, he dieth without any griefe and without any remedy. *Plutarch* in *Tanus* maketh mention of an oil made in this mountaine *Berofus*, which the country people do preile out of a certaine plant which they call *Palmida*. With this oil they annoint themselues, and then being once warme they feele not the cold although it be neuer fo bitter. The same without telleth of the hearb *Phryxa*, which groweth about *Borea antrum*, the cave *Borea*, which if the stepchildren shall haue about them, they shall suffer no wrong at their stepmothers hand. This hearb is colder than Snow: yet as toone as euer the stepmothers shall go about to wrong their sonne in Lawes, it presently catcheth out flames of fire: and by that meanes they thunne all eminent dangers and causes of feare. Thus far of *Cherronnejus Taurica*.

They which take any pleasure in fables or fictions of poets belonging to this *Pontus* or spoken of the same, let them haue recourse to *Seneca Medea*, or the *Iphigenia* of *Esripides*, and others that haue written of the voyages of the *Argonautes*, or the story of *Iafons Golden fleece*. But before I leaue this sea I thinke it not amill to put thee in mind what *Iosephus* writeth in the 11. chapter of his 9. booke of the Antiquity of the Iewes. Hee there saith that *Iona* the Prophet being deuoured and swallowed vp of the whale about *Istria finis* (*Golfo de Braxzo*, a bay of the mediterranean sea, neere to *isfus*, a city of *Sibcia*, which now they vulgarly call *Amazzo*) was after three daies cast vp againe, into this Euxine sea, alive vnhurt or any way perished. One part of this his relation I will beleuee, if you will beleuee the other. *Robertus Constantinus* in his Supplement of the Latine tongue saith, that *Limus* was a fish. Of the fenne *Mæotis*, (*Mar delle S. barche*, it is commonly called now a daies: the Italians, for a towne abuttant vpon it, name it *Mar della lane*, and *Mar bianco*, the white sea: of the Scythians it is called *Carpaline*: of the Arabians *Bohari lacus*, as *Baptista Ramosius* witnesseth) besides other Geographers, read *Polyb.* in his 4. booke, and *Arist.* in the end of his 1. booke, and beginning of the 2. of his *Meteor.* The length of it is 6000. as *Themistius Euphrasius* writeth. In this sea there are not many islands, yet there are not all inhabited or inauuged: and the people which dwell in them do liue very poorly: for they vie the fish of great fishes, dried in the sunne, and then beaten and stamped to powder, in stead of meale for bread: for as *Pomponius* saith, they yeeld no great store of provision for victuals.

Text on back of English edition of Ortelius map of Black Sea (Pontus Euxinus)



Millennium at the Rotunda of Pennsylvania Capital

ECHOES OF UKRAINE vibrated through the Rotunda of the Capitol of Pennsylvania in Harrisburgh, Wednesday June 24, 1987 when the Ukrainians (Orthodox Catholic and Baptists) opened the celebration of the Millennium of Christianity in Ukraine.

It was a glorious day for Ukrainians. It was a day of infamy. It was a day when ALL Ukrainians were as of one . . . the metropolitan of the Catholic Church, Stephen Sulyk and Archbishop Antony of the Orthodox faith were together for this momentous occasion.

Politicians of Republicans and Democratic parties were on hand to lend their support to the Ukrainians on this day. Governor Robert P. Casey of Pennsylvania spoke of the freedom loving Ukrainians in Pennsylvania and then introduced his good friend, Edward Popil, secretary-treasurer of the Ukrainian Fraternal Association. He lauded Mr. Popil for the work they did in previous Democratic campaigns and complimented Mr. Popil for his efforts in fund raising campaigns during the governor's campaigns for state offices.

Heading the programs was master of ceremonies Atty. Daniel Maxymuik, Ukrainian Commissioner for the Governor's Heritage Commission, who introduced the Ukrainian Male Chorus Prometheus of Philadelphia who rendered several Ukrainian selections. They were under the direction of Mykola Dlaboha. State Senator Joseph Rocks of Philadelphia, a close friend of Ukrainians in the Philadelphia area, served the remainder of the program as master of ceremonies.

The Voloshky Dancers of Philadelphia performed on a small stage (the floor) of the Rotunda. Their performances were restricted because of the small area left vacant for them to dance. They could not do their famous Hopak dances and limited themselves to only very slow numbers, mostly walked through performances.

The Prometheus Chorus resounded with Glory Halleluja, His Truth Is Marching On, which left the audience spell-bound by the richness of the singing voices of this male organization.



Governor Robert P. Casey, a native of Scranton, and a true friend of the Ukrainian people spoke, on behalf of 11 $\frac{1}{4}$ million Pennsylvanians to let them know how happy we are to come together. "Your richness of culture," he said, "your hard-working people . . . you have brought to this state in the union your rich culture, your religious life and showed us what we are. You are Americans and you are very proud of it," he said. He then read the governor's proclamation issued to the chairman.

Lt. Governor Mark Single, of Allegheny County, took the microphone and told his audience that he was "proud of his Ukrainian heritage and was proud to stand with the Ukrainian people in the Rotunda of the Capital of the State of Pennsylvania on the occasion of the beginning of the one-thousand years of Christianity in Ukraine." He read his own proclamation for the Ukrainians on this day.

Bishop Antony of the Ukrainian Orthodox Church of the U.S.A spoke on behalf of the millennium and told of the trying times he encountered when he went through Israel and Jerusalem during his visits with Roman Demjanjuk and his attorneys recently. He spoke for television as well as for the people of the millennium cel-

ebration when he denounced the Russian intrusion of the millennium program. He pointed out that the Russians are atheistic and do not believe in Christianity. He also made known their malicious work against Ukrainian bishops, priests and people who try to celebrate their religion underground.

MC Senator Rocks introduced several persons to the podium. He introduced Ukrainians who are currently serving in the House of Representatives or the Senate of the State of Pennsylvania: Representatives Steuben Toweda, Mr. Wowk and Bill Rybok.

Following the speeches, the Ukrainian Women's League of Philadelphia presented a fashion show of Ukrainian historic wear. The women descended the long stairway of the Rotunda and gathered in the hall. Mrs. Orysia Hewka, handled the commentary on the fashion show. She is executive director of the UECC. Dr. Bohdan Hnatiuk, a professor at Drexel University, was general chairman of the presentations.

It was a momentous opening of the Millennium of Christianity in the United States of America. There will be many more, but this celebration in Pennsylvania was the first.

J. Pronko ■



The Latin Quarter existed in Kiev long before Kiev University in photo (upper left) and St. Vladimir Cathedral (top right), from Kiev in the days of Taras Shevchenko. (New York, 1984).

Latin Quarter in Kiev

by Victor Chernyshuk

The district of students and scientists — the Latin Quarter — has existed in Kiev since the 16th century.



AGES AGO, IT WASEASY to find a person in Kiev if you knew his trade and social origin. The town's streets and quarters served as a kind of quidebook. Even now, in Podol the lower town, which is one of the oldest districts of Kiev, there exist quarters having the names of Honchari, Detyari, and Kozhemyaki where once lived craftsmen engaging in producing earthenware, ceramics, tar, dressing leather, and so forth. The name Bratska St. means that here the Kievo-Mohylianska Academy was located to which the Kiev Brotherhood was attached, and the latter at that time was an influential cultural and religious organization. Big contracts were being made at the fairs in Podol, hence the names of the local square — Kontractova.

In the upper town there are also Striletska and Rey-tarska streets where the Kiev garrison was quartered. Similar to the Agora in Greek Athens, there existed an Agora in Kiev which later was transformed into "hora" (hill). Kievites named it in honor of King Vladimir, the enlightener. Knyazhy Dvir (Royal yard), Aptekarsky sad (druggist's garden), Zamkova Hora (Castle Hill), Zoloti Vorota (garden gates) — these and other names in the old town tell the history of Kiev, which recently celebrated its 1,500th anniversary.

Later, this tradition was continued. Created were Zaliznichna (railroad) St. where railroad men lived, Luzeranska which was settled by natives from Germany and Scandinavia and Kozachya — where settlers from the Cossack republic of the Zaporizhska Sich established their community. The names of streets — often spoke for themselves — Bankovska (bank), Instituska (institution), Basesyna (a swimming pool was once built here), Kruhouniversiteska (around the University) . . .

The Latin Quarter enjoyed a special respect in Kiev. It emerged here in the Middle Ages as the district of students, scientists, writers, musicians, and painters . . . Its emergence is inseparably connected with the history of St. Sophia Cathedral, founded 1019 or 1036.

Scholarship

The Quarter had emerged long before it was given the official name. As far back as 1,000 years ago, King Yaroslav the Wise (978-1054) defined the purpose of this area. He created St. Sophia Cathedral a library which was the first in all Eastern Europe. Functioning here was the "cultural center" of Kievan Rus which involved famous chroniclers, painters and scientists. Books were being translated here from the Bulgarian, Greek and many other languages.

Gradually the streets were built to the west and south of St. Sophia. They were settled mostly by architects, painters, students, teachers of the Academy and later of the local University. The district came to be known as the Latin Quarter, the same name as the University district in Paris. Here is what Fedir Sengalevich Bakhtinsky, expert on the history of Kiev wrote in 1931 in the *Globe* magazine: ". . . in the whole big area ranging from the University to the river of Lybed, from Kreshchatik to the Jewish market, there was not a single house where a professor or a student didn't live."

Narrow quiet streets crisscrossed the Latin Quarter of Kiev. Small houses and imposing mansions . . . Ages ago, scientific thought and the muse "settled" down here. Numerous articles, treaties, monographs, verses, music pieces and canvases were being written and created in the Latin Quarter. There were many artists' studios, and next to them — the editorial offices of newspapers and magazines, and printing-houses. An usually designed house with a mezzanine located close to the University once was the observatory (founded in 1856). The center of this quarter was the steep but cozy Tarasivka St., so typical of Kiev.

Going along Tarasivka . . . after 18 centuries

There exist many legends connected with this street which might have been invented by dreamers or romantics who were passing them on from generation to generation. Inventions and the truth become clear today. In the 1950s-60s, coins struck in the Bosphorus Kingdom (dinars of Antonin Pius) were found here during excavations. Historians believed that a settlement existed here as far back as the 2nd century A.D. Further studies proved that life kept going strong in this region. Some experts even suppose that not only trade but also culture and science flourished here . . . 18 centuries ago.

Well, all this might or might not have happened, but it is a real fact that in the last three centuries quite a few prominent figures lived on this street. Among them were Alexander Matveev, famous doctor and rector of the St. Vladimir University in Kiev; author and translator Mikhailo Staritsky; artist and mathematician Mikola Ge; the brilliant botanist Opanas Rohovich; and Alexander Bakh, the founder of Soviet biochemical science. Men of culture lived practically in every house of the Latin Quarter, and historical events took place here almost under every roof. The famous geographer Nikifor Tumasov lived in the mansion of architect Pavlo Shleifer, in the next house was Tadey Rylsky, and then his son the poet and Academician, Maxim Rylsky.

Tarasivska is a small street but it was here, in the Latin Quarter's center where intellectuals used to settle. Each house signifies a prominent name: the great teacher Kostantin Ushinsky; the surgeon Academician Mikola Volkovich; doctor Karl Tritshel; poet Vasil Ellan Blakitny; Academician Vladimir Vernadsky, the first President of the Ukrainian Academy of Sciences; the poetess Lesya Ukrainka; and the actress and writer Sofiya Tobilevich . . .

Walking along these streets were philosophers and actors, doctors and writers, painters and musicians.

What happened to Latin Quarter later?

This eventful 20th century

In our century, not only apartment houses but also educational, cultural and scientific establishments were built around the St. Vladimir University (later the T.H. Shevchenko Kiev State University). It was here that the first philosophic journal *Philosophic Quarterly* started to be published in the Russian Empire.

Located close to the University are pedagogical and technological food industry institutions, the Presidium of the Ukrainian Academy of Sciences, a number of scientific research institutions attached to it, libraries, museums, and "Nakukova Dumka" Publishers. Also nearby are the theater quarter involving Theatrical Sq., and Theatrical cafe, theaters of opera and ballet, drama (the latter named after Lesya Ukrainka), and the museum of literature.

In the 20th century the Latin Quarter witnessed no less important events than before. For instance, in 1908-1912 functioning here was the literary and artistic "Ukrainian Club" frequently visited by Lesya Ukrainka, Mikola Lyсенko, Mikhailo Staritsky, and Panas Mirny. Jaroslav Hasek, who worked at the Kiev newspaper *Czechoslovakian* during World War I, created his famous literary character "Good Soldier Schweik" in the local "Czech Crown" cafe. The name of Michael Bulgakov is also closely connected with the area. For instance, the cafe "Marquis" (Restau-

rant "Leipzig" today) serves as one of the "characters" in his novel *White Guards*.

The Latin Quarter also incorporated the Art School for painters headed by Mikola Muranshko, the aviation shop of the flying machine designer Alexander Karpeka, the studio of the famous Ukrainian pencil artist Heorhy Natbut, and the hospital headed by the brilliant surgeon Mikola Pirogov.

Settlers from Russia, Germany, Poland, Hungary, Italy, France, England, Holland and many other countries lived in the Latin Quarter. Some of them built their houses in the architectural style they liked and which reminded them of their homeland. There still remain quite a few buildings featuring Venetian and English Gothic, Vienna and Ukrainian Modern, Empire, Classic and other styles.

From above, the Latin Quarter looks like a huge cake. It is decorated with neat towers, sharp spires, tapered, peaked and round roofs of palaces, churches and other buildings. Its streets form a complex maze pattern, they "fall down" from the hills, "climb up" again and then suddenly disappear in the greenery of parks and gardens . . .

Not every house of the Quarter is an architectural masterpiece. Most of them are quite modest in appearance since they were built by people of modest means. However, each such house is beautifully designed thus contributing to the unique architectural face of the Latin Quarter. Among small, often tiny two-, three-, four-story houses, one can easily spot the masterpieces made by brilliant Ukrainian and other architects. Among them are the world famous Alexander and Vikenty Beretti, Victor Vesnetov and Mikhailo Vrubel.

Old is the Latin Quarter but like ages ago it is always young, this district of "erudition" in the center of Kiev. ■



Building on Tarasivka Street in Kiev's Latin Quarter where poetess Lesya Ukrainka lived in 1885.



Ukrainian Canadians

A Socio-Economic Profile in 1981

THE MAJORITY OF THE 745,975 Ukrainians now living in Canada (89%) were born in this country as the peak period of Ukrainian immigration to Canada was between 1895 and 1930.

Of those who immigrated, half of them came as young adults (between 20 and 44 years of age); 46% were children or teenagers and 4% were more than 44 years of age.

Slightly more than half were born in Ukraine and the U.S.S.R., about one quarter in Poland, 6% in Austria and 5% in Germany.

Most have lived in Canada for 30 to 40 years. Nearly half (46%) arrived before 1945 and another 36% between 1945 and 1954, after which Ukrainian immigration dropped off significantly.

Almost 70% of all Ukrainians were living in the Prairie provinces, Manitoba, Saskatchewan and Alberta, and about 20% in Montreal, Toronto and Vancouver.

In Vancouver there was a somewhat higher proportion of Canadian-born Ukrainians (92%) than in Canada as a whole (89%) or in Toronto (74%) or Montreal (67%).

Of the 585,030 Ukrainians 15 and over, 125,510 (21.5%) reported one more other ethnic origins as well. Nearly all Ukrainians who reported Ukrainian as well as another origin (120,320 or 95.5%) were born in Canada.

The majority (86.1%) of the adults of Ukrainian ethnic origin in Canada at the time of the 1981 Census had been born in Canada.

AGE

The distribution of Canadians of Ukrainian origin by age groups was as follows:

0-14 Years	23%
15-24	19
25-44	28
45-64	20
65 and over	10

Regional distribution generally followed the national pattern except in Montreal where there were fewer Ukrainian children and more people 45 years of age or more.

Immigrants as a group were decidedly older than Canadian-born Ukrainians. Forty-two percent of immigrants were 65 years of age or more, compared with only 5% among the Canadian-born. Only 5% of immigrants were under 25 years of age, compared with 45% of the Canadian-born.

LANGUAGE

Mother Tongue — Almost two-thirds (63%) of Canadians of Ukrainian origin — mostly Canadian-born — reported English as the language they first learned and still understood. Among immigrants who came to Canada as children or teenagers, 79% gave Ukrainian as their mother tongue, and among those arriving aged 44 or over, 90%.

In Montreal, Ukrainian was the mother tongue of 54% of Ukrainians, followed by English (37%) and French (6%). In Vancouver, 74% named English. In Toronto, the distribution was 52% English, 45% Ukrainian.

Official Languages — Virtually all Ukrainians could speak English. Five percent could speak French and most of them were in Montreal where 56% of the Ukrainian population was bilingual.

Language spoken at home — English was the language spoken at home by 87% of all Ukrainians and by 93% of those born in Canada. In Montreal, 10% spoke French at home and 58% English.

LABOUR FORCE

The proportion of Canadian men of Ukrainian origin who were participating in the labour force, according to the 1981 Census of Canada (79%), was roughly the same as for men in the population as a whole; for Ukrainian women the proportion was somewhat higher (56.4%) than for women in general (51.8%).

The unemployment rate for Ukrainians (4.8%) was substantially lower than for the general population (7.4%).

OCCUPATION

The occupational structure of this ethnic group closely matched that of the Canadian workforce as a whole.

The major occupational groupings for Ukrainians were:

Clerical and Related Services	20%
Services	11%
Sales	9%
Machine Assembly & Product Fabrication	9%
Managerial and Administration	9%
Primary	8%
Technical/Science and Social Science	6%

The male/female ratios within occupations among Ukrainians also closely matched the general Canadian population. Some differences were the slightly lower proportion of men in Services (41% compared to 47%), and more in Machine Assembly and Product Fabrication (87% compared to 80%).

INDUSTRY

The industry of employment for Ukrainians closely matched the general Canadian population. The major industries were:

Community Business & Personal Services	28%
Trade	17%
Manufacturing	15%
Transportation and Community	10%
Construction	7%
Finance and Real Estate	5%
Agriculture	6%

In Montreal, the industry employing most Ukrainians was Manufacturing at 28%, but this dropped to 23% in Toronto and 14% in Vancouver.

INCOME

In 1980, average incomes were

	Ukrainians	Total Population
Males	\$17,115	\$16,918
Females	8,555	8,414
Both Sexes	13,121	12,993

The average incomes of the population in the three largest cities were:

	Both Sexes	Males	Females
Montreal	\$13,317	\$17,142	\$9,091
Toronto	14,515	18,936	9,831
Vancouver	14,934	19,716	9,775

About 11.8% of Ukrainians have incomes over \$25,000 compared to 10.6% for all Canadians.

Ukrainian Canadians earned lower incomes in those instances where they reported multiple ancestral origins. Ukrainian males of single ancestry reported average incomes of \$17,498 with those of multiple ancestry, \$15,629. Among females, ancestry and income were unrelated.

Those few Ukrainians who spoke neither official language or spoke French but not English earned low incomes — \$5,587 and \$8,022 as compared to \$13,121 among Ukrainian Canadians as a whole.

EDUCATION

The educational attainments of Canadians of Ukrainian origin were generally similar to those of the population as a whole: 17% had some university education and 22% had not progressed beyond grade 9.

Among immigrants, however, only 11% had some university education and 58% had not progressed beyond grade 9. Education was generally lower among immigrants who had arrived at a more advanced age.

The proportion of Ukrainians with some university education was substantially higher among those living in Montreal (26%) and Toronto (24%).

Of the Ukrainians who gave a single response, 26% reported that they had grade 9 education or less and 15% reported that they had some university education. For those who gave multiple responses, only 6% had less than grade 9 education, and 23% had some university education. ■

Source: Socio-Economic Profiles of Selected Ethnic/Visible Minority Groups 1981 Census. Multiculturalism, Dept. of the Secretary of State of Canada, March 1986. 103 p.



President Andrew Gregorovich at the Canadian Multilingual Press Federation, addresses the banquet with Prime Minister of Canada Brian Mulroney (left) Master of Ceremonies M. Qadri and Secretary Tom Saras (right).

Canadian Multilingual Press Federation

CANADIAN PRIME MINISTER BRIAN MULRONEY addressed the Canadian Multilingual Press Federation recently at the Grand Ballroom of the Sheraton Centre in Toronto. Federation President Andrew Gregorovich welcomed the Prime Minister; his lovely wife, Mila; the Secretary of State of Canada, David Crombie; and his wife.

"I'm very pleased," said the Prime Minister of Canada, "to be able to meet with you, editors and publishers of the nation's multicultural media.

"I note that the Canadian Multilingual Press Federation . . . which has organized today's meeting represents some 130 newspapers . . . in over 50 languages. Your combined readership of over 3 million readers . . . means you reach one Canadian in three.

"You're talking about the very diversity of Canada, a fat all of us rejoice in . . . We all belong to this multiculturalized community called Canada.

"Multiculturalism is also an affirmation of our commitment that Canadians of all ethnic and racial backgrounds have the right to equal recognition and equal opportunity in this country. Thus multiculturalism lies at the very heart of the idea of Canada, of our sense of country."

Prime Minister Mulroney also spoke on the controversial Meech Lake Accord which recognizes Quebec as a "distinct society," the question of immigration, and appointments of members of ethnic groups to government positions. "We have doubled," said Mulroney, "the number of ethnocultural representatives appointed to Federal Boards, Agencies, and Commissions."

In his welcoming remarks to the audience of 700 journalists, editors and multicultural community leaders Federation President Andrew Gregorovich said:

"The Canadian Multilingual Press Federation was founded almost 30 years ago, on March 9, 1958, under the name Canada Ethnic Press Federation. It is the national organization representing the multilingual or ethnic press of Canada. It represents and coordinates provincial press associations in Quebec, Ontario, Manitoba, Alberta, British Columbia and the Ottawa Region. The Federation is the publications voice of about 8 million Canadians about one-third (or 31%) of the population of Canada according to the 1981 Census.

"The Federation was founded to promote the interests of the Canadian multilingual press and to assist in interpreting Canadian society to multicultural Canadians. A second major interest is the integration of immigrants and



Some of the guests at the reception for the CMPF held at Toronto City Hall by Mayor Art Eggleton.

ethnic cultures into Canadian society. The multilingual press provides Canadians with the opportunity to celebrate and preserve their ancestral culture through their heritage language. We help to make a reality of the official Canadian government policy of multiculturalism adopted in 1971.

"Ever since 1964 when Senator Paul Yuzyk first used the word multiculturalism in Parliament the reality of a Canada with two official languages and a multicultural character has come to be accepted as the definition of our nation.

Internationally we are of great interest to many countries who are seeking to understand the magic formula we seem to have discovered that provides general harmony and equality of opportunity to a larger extent than probably any other country.

"One of the magic ingredients in the Canadian formula, I should mention, is the dynamic multilingual press which we are honouring today with the presence of so many distinguished Canadians including the Prime Minister of Canada."



Prime Minister Mulroney with his wife, Mila, and recently married Editor Andrew Gregorovich and his wife, Pat.

David Crombie Introduces Multiculturalism Bill

THE HONORABLE DAVID CROMBIE, Secretary of State of Canada and Minister of State for Multiculturalism, addressed the conference of the Canadian Multilingual Press Federation on October 1, 1987 in Toronto. In his address he discussed immigration, citizenship, and multiculturalism. At the conclusion of his address, President Andrew Gregorovich, on behalf of the Canadian Multilingual Press Federation, presented a plaque to David Crombie in recognition of his efforts on behalf of multiculturalism.



Secretary of State David Crombie receives a presentation from Andrew Gregorovich recognizing his leadership in multiculturalism.

ON DECEMBER 1, 1987, Secretary of State David Crombie, the Minister Responsible for Multiculturalism, tabled an historic Bill to introduce the *Canadian Multiculturalism Act* in the House of Commons. The proposed Act spells out the federal government's multiculturalism policy.

When passed, the Act will affirm in law the constitutional freedom of all Canadians of every origin to choose, to preserve, enhance and share their multicultural heritage. The Act also recognizes all Canadians as full and equal participants in Canadian society.

"The government believes the proposed Act will be of historic significance," said Mr. Crombie. "Its intention is to strengthen our unity, reinforce our Canadian identity, improve our economic prospects and give recognition to historical and contemporary realities in this country."

The Canadian Multiculturalism Act will:

- enshrine in law the recognition of Canada's multicultural reality and set forth the multiculturalism policy of Canada;
- entrench in legislation a government-wide commitment on the part of all federal institutions to implement the multiculturalism policy;
- provide a legislative base for multiculturalism programs that will assist cultural preservation, combat racism and promote the adoption of appropriate policies in our institutions;
- provide in legislation special coordinating and advocacy roles for the Minister in order to implement the Act;
- establish a process of Parliamentary accountability.

Noting that multiculturalism has been a fact of Canadian life for centuries and official policy since 1971, Mr. Crombie said Canada's commitment to multiculturalism was entrenched in the 1982 *Constitution Act*, as part of the *Canadian Charter of Rights and Freedoms*. When passed into law, the first *Canadian Multiculturalism Act* will be enshrined in the nation's statutes.

"The *Canadian Multiculturalism Act* will join an amended *Citizenship Act* and an amended *Official Languages Act* in providing an enduring statutory basis for Canadians' sense of themselves and their country," said Mr. Crombie.

"The new Act, in affirming and strengthening Canada's unique multiculturalism and multiracial heritage, is a unifying force. It contributes to the evolving Canadian identity of our society, and provides a comprehensive framework for dealing with today's issues and those of the 21st century," added Mr. Crombie. ■

Washington Honors Popil Posthumously

EDWARD POPIL, late Financial Secretary-Treasurer of the Ukrainian Fraternal Association, was honored posthumously as an outstanding American of Ukrainian descent during a luncheon at Washington's Mayflower Hotel on Sunday, September 20. The Honored American Award was accepted by his son, Edward II, who attended the ceremony with his mother, Mrs. Mayme Popil, his wife, Ellen, and the wife of his younger brother Gregory, Joan.

He was introduced by Mr. D. Korbutiak, UFA Vice President and member of the Advisory Board of Americans by Choice, host of the luncheon and founder of the award. Mr. Korbutiak praised the UFA nominee as a great fraternalist, one of the leaders of the Ukrainian American community and a well-known political figure in Pennsylvania. In accepting the award, a beautiful plaque, Mr. Edward Popil II, who is a federal marshal in the Scranton District, thanked on behalf of his family, Mr. Selven Feinschreiber, chairman of Americans by Choice.

Edward Popil was one of several prominent Americans who were chosen as recipients of the Honored American Award for their contributions to this country and their ethnic communities. Cardinal Krol of Philadelphia was chosen by the Polish National Alliance, governor Michael Dukakis of Massachusetts by the United Hellenic Ameri-

can Congress, Mrs. Anna Chennault, the Chinese widow of the famous American war hero, by Asian American Assembly, Nominees of other ethnic groups were also prominent American citizens.

The presentation of the Honored American Award was part of the American Ethnic Day which was established by a resolution of the U.S. Congress signed by President Reagan, through the efforts of Americans by Choice whose object is to publicize contributions of American ethnic groups to the growth of their country.

Sen. Larry Pressler is chairman and several Senators and Congressmen from both parties are members of the Honorary Committee. The UFA is one of the sponsoring organizations of the American Ethnic Day which will be observed every year in September. This was the second observance. The first one took place at the Constitution Hall last year with emphasis on cultural heritage of several ethnic groups. Ukrainian culture was represented by mezzo-soprano Renata Babak. This year the emphasis was on honoring outstanding Americans of various ethnic origins, and the entertainment was limited.

Some 100 persons attended the ceremony including recipients of the award or their representatives and their families and friends. The Ukrainian group included, besides the Popil family and Mr. Korbutiak, Mr. Ihor Gawdiak, auditor of UFA; Miss Daria Stec, President of the Washington Group of Ukrainian Professionals; Miss Natalie Sluzar, an aide to former President Carter and former President of this organization, and Mr. Mykil from the Voice of American with his wife. ■

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BOOKMARK

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HISTORY OF HUTSULSHCHYNA, Vol. II by Mykola Domashevsky, Ph.D., Chicago, Illinois, Ill. Introduction by James E. Mace, Ph.D., published by Hutsul Research Institute, 2453 W. Chicago Avenue, Chicago, Illinois, Conference of Hutsul Association of America and Canada. 507 pages, illus. Basilian Press, 286 Lisgar Street, Toronto, Ontario Canada. Ukrainian text.

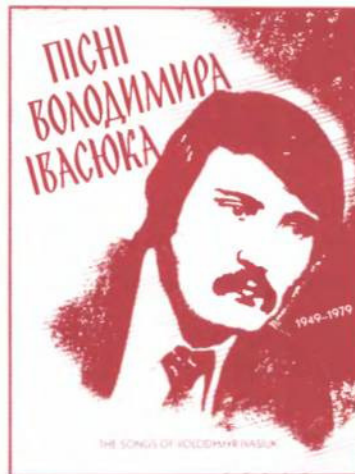
The second and third volumes of Dr. M. Domashevsky's *History of the Hutsul Lands* completes an invaluable contribution to our understanding of one of the most fascinating groups ever produced by European civilization. A massive compilation of information on hundreds of Hutsul settlements as well as on the most important Hutsul individuals of past and present, Dr. Domashevsky's painstaking work is actually an encyclopedia of the Hutsul experience designed to give future generations of scholars an invaluable reference and research tool. The author's achievement is all the more noteworthy in that he has not limited himself to the Hutsul lands of Galicia, where documentation is relatively plentiful, but he has attempted to add what can be known about the sparsely documented and scarcely researched Hutsul regions of Bukovina and Transcarpathia.

The volumes will pass by Ukrainian Americans who do not speak Ukrainian. The wealth of information in *The History of Hutsulshchyna* will go undetected by these students and graduates. Too bad it could not have been published in English. ■



SONGS OF VOLODYMYR IVASIUK, Vol. 1, special arrangements by Oles Kuzyszyn. Duma Music, Inc. 1987, 580 Aldew Street, Woodbridge, NJ 07095. 27 musical pages, 3 info. pages.

Recently, the Ukrainian music publishing firm Duma Music, Inc. released its latest sheet music publication — **THE SONGS OF VOLODYMYR IVASIUK, vol. 1.** This is the first in a projected series of publications of the late composer's works, and includes his most popular songs: "Chervona Ruta" (lyrics by Ivasiuk), "Vodohraj" (lyrics by Ivasiuk), "Zaprosy Mene V Sny" (lyrics by B. Stelmakh), "U Doli Svoja Vesna" (lyrics by J. Rybchynsky), "Vidlunnia Tvoikh Krokiv" (lyrics by V. Vozniuk), and "Balada Pro Malvy" (lyrics by B. Hura).



This is first time that the songs of Ivasiuk, the most popular Ukrainian songwriter, have appeared in the West. The songs are arranged by Oles Kuzyszyn for voice/piano/guitar, but are suitable for a variety of instruments. In addition to the Ukrainian texts, English transliterations are provided, as well as explanations of the song texts in English. The cover portrait and graphic design of the publication is the work of Ukrainian artist Luba Maziar.

The Songs of Volodymyr Ivasiuk, vol. 1 may be purchased at Ukrainian stores and gift shops everywhere, or directly from Duma Music, Inc. by sending a check in the amount of \$10.00 (U.S.) to:

Duma Music, Inc.
580 Alden Street
Woodbridge, NJ 07095

The price includes postage and handling.

CHERNOBYL AND ITS AFTERMATH: A Selected Bibliography, by Jurij Dobczansky. Foreword by David R. Marples. Washington, D.C.: The Washington Group, October 1987. 11 p. Available from: TWG, P.O. Box 11248, Washington, D.C. 20008 USA, \$3.00.

The tragic nuclear accident in the Ukrainian city of Chernobyl on April 26, 1986 has become the subject of much interest to researchers and students in the USA and Canada. As a study aid on the subject of the world's worst nuclear accident, Jurij Dobczansky has prepared this bibliography on Chernobyl and its aftermath.

Most of the 115 entries of books and articles are in English but other languages such as Italian, German and Swedish are included making it of much scholarly value. One article overlooked is "Chernobyl — History's Worst Nuclear Disaster: A Tragedy for Ukraine and the World," by Andrew Gregorovich, *Forum Ukrainian Review* no. 67 (Fall, 1986), p6-8, illus., maps.

Technical Reports and Congressional Hearings reports are included to make this a highly useful guide to the literature for professors, teachers and students. Libraries of all kinds, university, college, school, and public will find this a very useful list. ■

CANADIAN INSTITUTE OF UKRAINIAN STUDIES PUBLICATIONS CATALOGUE 1987-88. Edmonton 1987. 46 p. illus. Free from: Canadian Institute of Ukrainian Studies, 352 Athabasca Hall, University of Alberta, Edmonton, Alberta, Canada T6G 2E8 Telephone (403) 432-2972 Telex 037-2979 FAX (403) 432-4976.

The Canadian Institute of Ukrainian Studies (CIUS) was established in July 1976 at the University of Alberta to foster scholarly research on Ukraine and Ukrainian Canadian subjects. The remarkable achievement of the Institute is shown by this catalog of 75 titles of publications which it has sponsored with research grants and publication funds.

This catalog lists much of the best scholarship of the last decade on Ukraine and will be of value to every researcher and student of Ukrainian and East European history, politics, economics, literature, language, film, ethnography and Ukrainians in Canada.

Some of the titles fully described include: *Encyclopedia of Ukraine*, *Journal of Ukrainian Studies*, *Feminists Despite Themselves*, *The Harvest of Sorrow*, *Chernobyl and Nuclear Power in the USSR*, *Poland and Ukraine*, *Ukrainian-Jewish Relations in Historical Perspective*, and *Rethinking Ukrainian History*. Most of the books are in English but there are also some in Ukrainian and French.

Because it is a scholarly Institute the CIUS publications will be of special value to college and university libraries but there are also a number of titles which will be of interest for public and school libraries. CIUS publications are distributed by the University of Toronto Press in Canada and by the Ukrainian Academic Press in the United States. ■

STRANGERS IN THE LAND: The Ukrainian Presence in Cape Breton, compiled by John Huk. Sydney, N.S.: The Author, 1986. viii, 97 p. illus., facsim., maps, ports. \$7.15 (including postage) Available from: J. Huk, 79 West St., Sydney, N.S. Canada B1N 1S2.

Because the vast majority of Ukrainian immigrants to Canada since 1891 pioneered and settled on the prairies the story of Ukrainians in other areas of Canada is little known. In particular the Ukrainian presence in the Maritimes is especially little known or recorded in Ukrainian Canadian history.

John Huk has provided an interesting outline of the history of Ukrainians in Nova Scotia on Cape Breton Island, which was the larger community, and on the mainland, especially the city of Sydney. He provides some useful historical background on Ukraine and then describes the early years. Ukrainians may have been in Nova Scotia as early as 1871, and certainly since 1901. Until the 1921 census they were described as Austrian, Russian or Polish.

It was the Holy Ghost Parish of the Ukrainian Catholic Church in Sydney, the capital of Nova Scotia, founded in May 1912, which was the first institution of organized Ukrainian life in the province. During World War I about 5,000 Ukrainians were interned across Canada. They were disenfranchised and those who were naturalized after 1902 were stripped of their citizenship. However, some 10,000 fought for Canada, and among them were Nova Scotian Ukrainians. To avoid discrimination some changed their names: Stefanyshyn became Stephenson. Oucharyk became an Irish O'Jolick, Yourkevich became York and Kantymire became Carroll.

The book provides a useful summary of information relating to the social, cultural, educational and economic life of Nova Scotian Ukrainians which makes an interesting case study. Among unusual topics covered are chapters on "The Mushroom Pickers" and "The Calendar Question." Huk provides Canadian Census statistics from 1911 to 1941. In 1921 there were 389 Ukrainians in the province. In 1971 there were some 2,315 Ukrainians in Nova Scotia and this book captures very well "The Ukrainian Presence in Cape Breton." A.G. ■



Ukrainian-Canadian rock singer Luba of Montreal has released a new single "When a Man Loves a Woman" and "Secrets and Sins" on the Capitol EMI label.

Students Organize Millennium Event

OVER 200 PEOPLE joined in a candlelight procession and ecumenical service organized by students of the Harvard Ukrainian Summer Institute in commemoration of the Millennium of the Christianization of Ukraine. On August 14, the participants, lead by those carrying religious banners, winded their way from Harvard Yard to the Charles River, singing processional chants, and passing out literature about the Millennium to curious passersby. At the river, Father Andriy Partykevich of St. Andrew's Ukrainian Orthodox Church and Father Peter Du diak of Christ the King Ukrainian Catholic Church performed a traditional blessing of the waters in commemoration of the Mass baptism of the citizens of Kiev in the Dnieper River in the year 988. Following the blessing, the participants shared bread, an ancient Christian tradition.

The event had its beginning in a weekly discussion group focusing on Ukrainian spiritual heritage organized by Borys Gudziak, a graduate student at Harvard. Student committees were formed for every aspect of the commemoration including site choice, permit and police, choir, public address system, refreshments, and media. Students sent out over seven hundred invitations to Ukrainians in the Boston area. The students sent notices to local newspapers so that the event would be listed in community events, and with the help of the Ukrainian Studies Fund office created press packets.

"It was wonderful to see the summer school students and the community work together so well. For instance, we had a choir of local people and students directed by a local choir director, Alex Kuzma. Among the students this summer, we had three seminarians, a deacon, and a priest, and they of course assisted in the service," Borys Gudziak said. ■

Population of Ukraine

According to official statistics the population of Ukraine in January 1, 1985 was 50,800,000 or fourth in Europe after West Germany, Italy and France. The population of the USSR is 276,300,000. ■

New Catechetical Text Published

THE UKRAINIAN CATHOLIC RELIGIOUS Education Association has released a new catechetical publication in Ukrainian entitled "Obitsyanka" (Promise). This fourth grade text of the *God With Us* Catechetical Series was edited by Father Andriy Chirovsky, with the foundational translation of the text from English into Ukrainian being done by Father Mychajlo Kuzma. An editorial board, consisting of Father Roman Mirchuk, Father Peter Galadza, Deacon Andriy Onuferko, STD, and Sister Irene Hankewycz, OSBM, was responsible for rendering the text in language that was as simple as possible so as to enable fruitful use in Ukrainian parochial schools and Saturday Schools of Ukrainian Studies. The *God With Us* series was originally published in English by the Eastern Catholic Diocesan Directors of Religious Education, a body composed of Ruthenian, Ukrainian, and Melkite representatives. The first three volumes of the eight-grade series were adapted and translated into Ukrainian by Father Andriy and Halyna Chirovsky, who also prepared Ukrainian versions of three catechetical coloring books. All of the publications of the Ukrainian Catholic Religious Education Association may be ordered from the Stauropegion Bookstore at 2226 W. Chicago Avenue, Chicago, IL. 60622, or by telephone at (312) 276-0774.

The Ukrainian-language grade four text, "Promise," is published in commemoration of the Millennium of Christianity in Ukraine. The publication of this important children's textbook was made possible in part by substantial donations from Bishop Innocent Lotocky, Epiphany of the Lord Ukrainian Catholic Parish in Rochester, N.Y., and First Security Savings Bank in Chicago. ■





Poet Ivan Drach

IVAN DRACH IS NOT ONLY a leading Ukrainian poet today he is also noted as a critic of literature and art, a translator and a writer of screenplays. Above all, however, he has over the past quarter century risen from obscurity as a young poet of the 1960s (*shestydesyatnyk*) to international fame in the 1980s as one of the major poets of Ukraine along with Lina Kostenko, Dmytro Pavlychko, and Boris Olinyk.

Drach was born into a farming family in the village of Telizhentsi, in the Kiev region of Ukraine on October 17, 1936. After completing his secondary education he was a teacher and then, because of compulsory military draft, he was in the army for three years, 1955-58. In 1959 he entered the Philological Faculty of Kiev University and in 1964 he studied film writing in Moscow.

Soniashnyk (Sunflower), his first collected book of poetry, appeared in 1962 and demonstrated his powerful poetic imagination. It was actually a year earlier, in 1961 that his controversial poem *Nizh u Sontsi* (Knife in the Sun) first attracted wide attention to Drach. In this poem he broke with the usual norms of Socialist Realism and was strongly criticized for this by the Soviet literary establishment.

In the poem *Nizh u Sontsi* Drach first meets the philosopher Skovoroda who says to Drach: "Go my son . . . before your ship of life becomes your coffin . . .", and then he meets Satan or Mephistophles. The six part poem is an indictment of war and modern weaponry. He portrays a woman who had lost three sons in World War II and the Stalin terror of 1937. She is treating her cat, dog and rooster at the table as if they were her lost children. The poet skips through history addressing Beethoven, Rodin, Mozart and Einstein as well as the common people and his beloved Marina because death came before he had enough time for them.

An excellent poetical version of *Knife in the Sun*, by Daniel Halpern appeared in the book *Orchard Lamps*. The concluding stanza reads:

"That Scythian horse, who began in a
clay-walled hut,
today stamps the stars of the Milky Way.
So, then what do you have to say, devil?
What do you have to say about my country?"

In the Prologue to the same poem the poet asks the eternal questions about life:

"Why am I here? Where will I go?
did my restlessness begin when the universe
struck its roots
into the dark mud of my village?
"What can I bring to the hazy distances?
An offering of bread
or the black atomic cancer
eating the heart of five continents."

In 1961 his poem "Ballad of the Sunflower" is accompanied by an "Etude of Sun." His poetry dwells on the sun, it symbolizes life, light, knowledge and happiness for Drach. The sun is a reflection of his birthplace on the bright, sunny steppes of Ukraine and his poetry not only strikes off in startling new images but also incorporates and builds upon the traditional Ukrainian spirit and images of Ukraine.

"Despite their exuberant originality," writes Professor Leo Rudnytsky, "Drach's poems display traces of the philosophy of Hyrhory Skovoroda (1722-1794), to whom he has dedicated an entire cycle of poems, *Skovorodiana* (1972) . . . and of creative impulses stemming from the poetry of Shevchenko."

Drach has also been influenced by other major poets of the world such as Neruda, Lorca, and Whitman as well as Ukrainian poets like Shevchenko, Rylsky, Ty-chyna and Bazhan.

A "group of young writers, by no means less gifted in Ukraine . . . began to assert themselves (in the early 1960s), as for example Ivan Drach, Mykola Vinhranovsky, Evhen Hutsalo, Vitaly Korotych, Volodymyr Drozd, Fedir Boyko, Valeriy Shevchuk and many others." (Myroslav Styranka, *Ukrainian Review* 1965).

As a translator Ivan Drach is noted for several hundred translations of foreign literature into Ukrainian which has contributed to the world stature of the languages of Ukraine. His own poetry has been translated into many languages such as English, Russian, Polish, Latvian, Czech and Slovak, and is familiar in many countries.

He has also written four screen plays: *Krynysia dlia Sprahlykh* (Well for the Thirsty, 1964), which was produced but banned, *Vtrachena Hramota* (Lost Letter based on the Gogol story, 1975) also banned. Two films which survived the Soviet censor were *Kaminy Khrest* (The Stone Cross, based on Vasyl Stefanyk, 1967) and *Idu do Tebe* (I Come to You, 1971 about Lesya Ukrainka).

The films of Drach were directed by the brilliant director, Yuri Ilyenko, at the Dovzhenko Studios in Kiev. It was only in 1987 that as a result of Gorbachov's glasnost, or openness, policy that all of Drach's films have finally been allowed on movie screens after over twenty years of Soviet censorship.

Film director Yuri Ilyenko, born July 18, 1936, is a graduate of the Film Institute and worked in the Yalta

(Crimean) and Dovzhenko Film Studio, both in Ukraine. The first major film he directed was *Eve of Ivan Kupalo* based on Gogol (1968). He also directed Drach's *Well For the Thirsty* (1964) and the notable film *A White Bird with a Black Mark*. This film about the Bukovina region has been called a "Carpathian rhapsody, a legend and a poetic epos."

"Drach," writes Professor Leo D. Rudnytsky in the *Encyclopedia of World Literature in the 20th Century*, "is without doubt a great original talent. His more recent verse, however, displays alarming symptoms of acquiescence and conformity to official guidelines." Professor Jaroslav Rozumnyj of the University of Manitoba states that "Ivan Drach continues to occupy a central position in contemporary Ukrainian poetry." Shabliovsky quotes Drach's words which sum up his profound social consciousness as a poet of the people not above the people:

"With searing thirst I burn to see
That man on earth should happy be
What troubles people — troubles me."

A Ukrainian Film Festival is scheduled for the Ontario Centre in Toronto early in March, 1988. The Canadian Shevchenko Society, sponsor of the event, has invited poet Ivan Drach and film director Yuri Ilyenko to participate in the festival. A.G. ■

Sunflower

by Ivan Drach

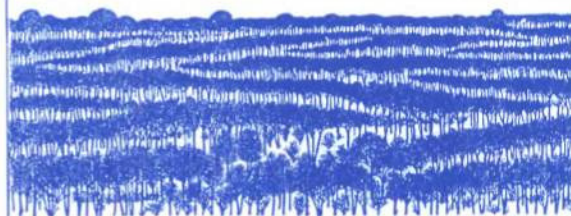
The sunflower had arms and legs,
had a rough, green body.
He raced the wind,
he climbed a pear tree
and stuffed ripe pears into his shirt
and swam near the mill
and lay in the sand
and shot sparrows with his sling-shot.
He hopped on one foot
to shake the water out of his ear —
and suddenly saw the sun
with its golden spindrift of curls,
in a red shirt that reached to its knees.
It rode on a bicycle
weaving through banks of clouds.

For years, for centuries the sunflower froze,
silent in a golden trance:
— Let me have a ride, Uncle!
At least let me sit on the cross-bar!
Uncle, be a sport!

Poetry, my orange sun!
Every minute some boy
finds you for himself
and changes to a sunflower forever.

Translated by Daniel Halpern

ORCHARD LAMPS BY IVAN DRACH



EDITED BY STANLEY KUNITZ
WITH WOODCUTS BY JACQUES HNZIDOVSKY

ORCHARD LAMPS, by Ivan Drach. Edited and introduced by Stanley Kunitz, with woodcuts by Jacques Hnizdovsky. Translated by Daniel Halpern, Stanley Kunitz, Paul Nemser, Mark Rudman, Paula Schwartz and others. New York: Sheep Meadow Press, 1978. 71 pages illus. \$3.95. Distributed by Persea Books, 225 Lafayette St., New York, NY 10012.

This collection of translations edited by the well-known translator Stanley Kunitz provides a very fine introduction to the poetry of Drach. Translations of Ukrainian literature and poetry into English are often notoriously poor so this is an exceptional book which will appeal to anyone interested in good poetry. ■

from Triptych About Words

How do I know my own words
when they belong to others?
Although my violence spurs them on,
their caw is the voice of the world.
I want my words to be cut true . . .
now they are hacked with an ax.

Translated by Paul Nemser & Mark Rudman

Viktor Petrenko

by W. K. Sokolyk

Eleven years ago, a school for juvenile and junior figure skaters was founded in Odessa. Today, the school also has a program for seniors and is the home of some of Ukraine's most exciting skaters, including four world junior champions, Viktor Petrenko, among them.

Viktor Petrenko was born in 1969 in Odessa. At the age of five he was enrolled in a community figure skating program by his parents. In 1977 Viktor came under the tutelage of Halyna Zmiyevska, Merited Coach of Ukraine. It was then that he started placing in the medals in various local figure skating competitions. In 1982 Petrenko made his international debut by representing Ukraine at the U.S.S.R. Winter Spartakiad in Krasnoyarsk. He placed 3rd in the junior competition. The years of hard work were starting to pay off.

In the fall of 1983 Petrenko won the gold medal at the U.S.S.R. junior championships. A few weeks later, in Sapporo, Japan, Petrenko won the gold at the World junior Figure Skating Championships. Placing fifth was Viktor's younger brother Volodymyr.

Lois Hoffman of *Skating* magazine described the competition:



Viktor Petrenko

The men's practices had been exciting all week. Viktor Petrenko and his younger brother Volodymyr has marvelous practices, exhibiting many triples, through a triple Lutz and triple combinations. When it came time for the long and short programs nearly every skater was weaker than their practices had indicated. Viktor, with several convincing triples, including a triple Lutz, was the gold medalist and little Volodymyr, who did one of the most convincing performances in the long and who was a crowd favorite, ended up fifth.

Of all the competitors, 14-year-old Viktor Petrenko was the only skater who landed the difficult triple Lutz.

Zmiyevska did not want these early successes to weaken Viktor Petrenko's dedication to training. As a result, his appearances in 1984 were almost exclusively limited to regional meets. He did compete at two international events towards the end of the year, with some success. At the Aegon Cup in the Hague he placed second, then won the Moscow News tournament. These performances established Petrenko as one of the premiere skaters in the U.S.S.R. As a result he was included on the Soviet team for the 1985 European and World championships.

In February at the European championships in Gothenburg, Sweden, 15-year-old Viktor Petrenko placed 6th. A few weeks later in Tokyo at the World championships he skated to a 9th-place finish. The year concluded with a 3rd-place finish at the Skate America competition in St. Paul, Minnesota, and another 3rd at the NHK Cup in Kobe, Japan.

Viktor Petrenko is an extremely hard-working athlete. When he came under Zmiyevska's guidance she felt that he possessed only average skills. Hard work, total dedication and an eagerness to learn have vaulted Viktor above his clubmates. During competition Viktor relies heavily on artistic impression and technique. Unfortunately, he is still quite inconsistent in the compulsory figures.

For Viktor Petrenko 1986 began with a 4th-place finish at the European championships in Copenhagen. At the World championships in Geneva he placed 5th. In October, at Skate America, Petrenko placed second to world champion Brian Boitano. After poor compulsory figures, Viktor dazzled the judges and audience with a marvelous performance, which included the rarely seen triple Axel and triple Lutz-double toe combination. A month later in Yugoslavia Petrenko placed first in the compulsory figures, the short program and the long program to win the Golden Spin of Zagreb.

In February of 1987 Petrenko won the bronze medal at the European championships.

Viktor Petrenko is an outstanding young athlete. Only 17 years old, he already has to his credit more victories than any other Ukrainian skater in history. Today skaters mature at about age 24. This would suggest, that for Viktor Petrenko of Odessa, there are many more exciting victories in store. ■

The men's practices had been exciting all week. Viktor Petrenko and his younger brother Volodymyr has marvelous practices, exhibiting many triples, through a triple Lutz and triple combinations. When it came time for the long and short programs nearly every skater was weaker than their practices had indicated. Viktor, with several convincing triples, including a triple Lutz, was the gold medalist and little Volodymyr, who did one of the most convincing performances in the long and who was a crowd favorite, ended up fifth.



LETTERS TO THE EDITOR

Dear Editor,

I must take the opportunity to say "thank you" for a job well done. It hurts a little to admit the Ukrainian Fraternal Association has been publishing the Ukrainian American Magazine, especially since I was a former supreme advisor of the Ukrainian National Association, but the truth is the truth.

ANNE DUBNAS
TOMS RIVER, NJ

Dear Editor,

Kindly send the millennium copies. Thank you very much for the fine magazine you publish.

MRS. ANNA PALCZUK-HARRIS
Willow Grove, PA

Dear Editor,

Your 66 issue (Millennium of Christianity in Ukraine) is one of the very finest compilation of articles published anywhere. Keep up the good work.

W. V. ELENIAC
Vegreville, Alta

Dear Mr. Pronko,

I recently came into contact with one of your FORUM magazines by an associate of mine whom I work with. Just by chance it happened to be your special issue concerning the Millennium of Christianity in Ukraine. And although I am not of Ukrainian heritage (not even close, as a matter of fact) — I must honestly say that I enjoyed it immensely. I'm hoping to again read one of your magazines. Until then . . .

DEIDRE MOODY
Wilkes-Barre, PA

Dear Editor,

The Journal is still the best I've ever come across. Keep up the excellent work!

IWAN CHERNENKO
Derby, England

Dear Editor,

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

WOLODYMYR DEMTSCHUK
Bradford, England

Dear Editor,

I receive FORUM and enjoy it very much. Thank you.

DAN WASYLKIW
Yellowknife, NW Territory

Dear Editor,

I am of Ukrainian heritage and enjoy reading about the Ukrainians. I borrowed a few copies from a friend. Also enclosed is a check for the Special Millennium Issue.

ANNA W. VELOSKI
Leetsdale, PA

Dear Editor,

I enjoy reading your excellent magazine. Every article is very informative and most interesting.

VALERIE RATUSHNIAK
Yorkton, Sask.

Dear Editor,

I would like to subscribe to FORUM Magazine. I am very impressed with the content and quality of your magazine.

B. KOROLYSHYN
Grafton, VA

Dear Editor,

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

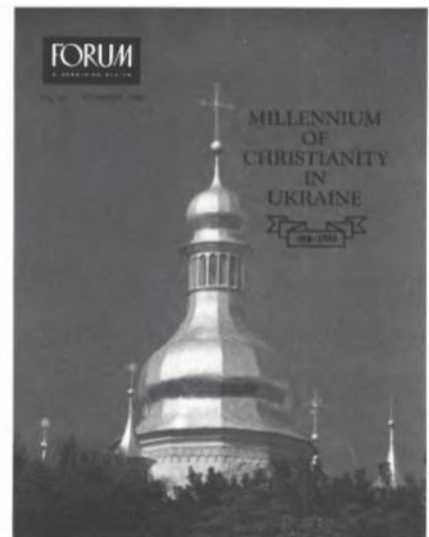
EVEN & OLENA TARNAWSKY

Dear Editor,

Many thanks. I enjoy reading FORUM. Keep up the good work, however, I wish it would come your every month.

MARY LEZANCHUK
Willowdale, ONT.

FORUM Millennium Issue 1



FORUM Millennium Issue 2

In Spring 1988, FORUM will publish its second special issue on the Millennium of Christianity in Ukraine 988-198. It will be a fascinating collection of articles, photos, engravings and artwork relating to a thousand years of Ukrainian Christianity. St. Sophia, the Mother Church of Ukraine as well as the Pecherska Lavra in Kiev will be featured. Icons, church mosaics, art, music, the Divine Liturgy, and medieval coins of Rus-Ukraine will be explained in text and excellent photographs.

FORUM's millennium issue will be a readable and interesting selection on Ukraine's Christianity and religious heritage which you should not miss. All FORUM subscribers will receive a free copy and additional copies will be made available to organizations and churches in quantity at pre-publication prices.

Write now if you would like to reserve copies of this fascinating issue. Write: FORUM Subscriptions, 440 Wyoming Avenue, Box 350, Scranton, PA 18509-0350

The pictures in Issue #71 of the 1987 Verkhovyna Youth Festival held in Glen Spey, New York, were taken by popular photographer Pete Boyko of Allentown, Pennsylvania. Pete served as official photographer for the entire festival.

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Glorify Him

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FORUM — Some of the fascinating and informative articles

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