



UKRAINIAN WEEKLY



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UKRAINIAN TAG DAY IN NEWARK

The Ukrainians of Newark are making final preparations for a Ukrainian "Tag Day," which will fall on Saturday, October 27th, 1934.

The purpose of this "Tag Day" will be to gather funds to send to the Ukrainian Relief Committee to aid the famine-stricken inhabitants of Ukraine under the Soviet misrule.

The "Ukrainian Central Committee of Newark" is conducting a drive among the Newark Ukrainians to enlist the services of 500 men, women, boys and girls, who will be stationed throughout the city on that day to collect contributions into specially prepared and labelled offering boxes.

A special effort is being made to gain the help of the local young American-Ukrainians in this great task. It is believed that the youth will be even more successful in collecting contributions than the older folks. All young people, therefore, who have not as yet registered to act as collectors on this Ukrainian "Tag Day," are urged to register this coming Monday evening, October 22nd, at the Ukrainian Sitch Hall, at 229 Springfield Avenue. Their aid in this matter will be more than appreciated.

MODERN UKRAINIAN BALLETS

Balletmaster Dmytro Chutro has prepared and arranged four modern Ukrainian ballets with special orchestration by Ukrainian composers. The libretto in the English language will appear in the near future in the Ukrainian Weekly. Mr. Chutro is preparing to present these ballets in the American theater.

The ballets are: (1) Holhofta, music by Nicolai Lissenko; (2) Kofovie, music by Pavlo Pecheniha; (3) The Two Fountains, music by Nicolai Lissenko; and (4) Na Luhach, music by V. Sokalski.

OF INTEREST TO STAMP COLLECTORS

Our young American-Ukrainians who interest themselves in philately, to the uninitiated—stamp collecting, will be interested to know that in the near-future issues of the Ukrainian Weekly a comprehensive outline of "The First Ukrainian Stamps" will appear. The article, illustrated, of two issue length, has been prepared by Eugene Wyrowyj of Vienna.

YOUTH WINS SCHOLARSHIP

Jaroslav Hallas, an American-Ukrainian living at 1 Pearl Street, Manville, R. I. and attending the Rhode Island State College, received scholastic honors at an assembly held at the school on October 10th. The awarding of honors was featured by the presentation of the Rowell-Schattler Memorial Cup, emblematic of the highest scholastic honors among the men, to the East Hall dormitory.

FRANKO THE EDITOR AND THE YOUTH

Ivan Franko, the great Ukrainian poet, writer and patriot, was a man of many striking talents; one of them being his ability to inspire youth to fresher and nobler endeavors. As editor of the "Literary Educational Journal" he exerted a strong beneficial influence on the younger crop of the literary and other intellectual workers of his day. In editing the journal, he spared no pains to wade carefully through the vast mass of material sent in by aspiring writers. He was ever alert for new talent. Well knowing the weaknesses of youth temperament he was always careful not to offend any contributor needlessly, but strove to show him the necessity and value of careful editing. Nevertheless, when necessity arose, this careful consideration of young people's feelings did not prevent him from being a most severe critic of them and their works. He knew how to detect literary gems, but he also knew how to dispose of literary rubbish.

In his replies to those who corresponded with him or the journal, Franko not only carefully pointed out the shortcomings of their literary compositions but also gave a great deal of valuable advice as how to remedy them. As a result, there were those who, appreciating his efforts, were not ashamed to give him credit when they became great. But there were others, of a different caliber, who not only resented his efforts to improve their writing, but grew exceedingly angry at him when he corrected, shortened or rejected their articles. They did not perceive how much time this great genius Franko had to sacrifice needlessly in perusing batches of worthless material. All that they saw was their own selfish ambition and vainglory. And, as it so often happens, such individuals left him and went elsewhere with their intellectual products; only to disappear in time, and with them their undeveloped talents,—for here we have those in mind who really had talent, but who ruined it with their "know-it-all" attitude.

Nevertheless, this did not discourage Franko. He remained true to his ideals and convictions. And thanks to him we see today considerable advances in Ukrainian intellectual life and activities, for by his unremitting labors and criticisms he helped to separate the chaff from the wheat. Our spiritual and social life assumed a higher plane, and it was only because our people were brought up on such ideals as expressed in the following Franko passage:

„Ти сто людей побив у бою,
І тим пишався, герою?

Ось сей лиш власну пристрасть
поборов,
І над тобою він горюю."

(A hundred people you have slain in battle, and in this you glory? Why, that man yonder but one passion had conquered, and he is higher than you'll ever be.—f. t.)

And for those who fairly trembled with rage, as is often the case with beginners, because Franko dared to correct or shorten their "opus," we have the following Franko prescription:

„Хоч би ти попія із іземлю гриз,
А не позбувся злости,

То не заслужиш ти у праведних
Одного „Бог да прости!"

(Although the very ashes and dirt you eat, but do not dispose of your terrible heat, then all your repentances will not even bring you even "Oh Lord, forgive him for this!"—f. t.)

We mere mortals, whom fate has decreed to sit behind this editorial desk and deal with the literary endeavors of our young people, often find ourselves in the most unenviable position of being victims of the wrath of those whose poems, articles, addresses, etc. we dared to correct, shorten, or reject. To all those who have been "wronged" by us in the execution of our editorial duties, for their own good and our good, we point most eloquently to the golden words of Franko above.

UKRAINIAN PIANIST A STAGE STAR

From Vienna comes the news that Lubka Kolessa, widely known European pianist, will appear in the near future in a play, "The Round Table," by Voltaire Leonardo, to be presented by the Vienna Academic Theater.

Miss Kolessa, who has won great fame as a pianist in Europe, was invited several months ago by a Viennese theater management to appear on the stage in a play. Her debut as an actress was very successful, and on this basis the Academic Theater has engaged her to appear in the forthcoming production.

In "The Round Table" Miss Kolessa will play the leading role, that of a pianist who through marriage is forced to give up her career as a musician. Nevertheless she secretly pursues her studies. This leads to marital strife which ends tragically.

FAMINE—DELIBERATE SO- VIET WEAPON

In the face of the assiduous propaganda on the part of certain agencies that everything is "rosy" in the U.S.S.R. and that no famine exists or existed, we have ever newly appearing reports of impartial observers to the contrary.

William Henry Chamberlin's (the newspaper correspondent who served 12 years in Soviet Russia and who was forced to leave because of his insistence to report what he saw and not what the Soviet censorship told him to) latest book, "Russia's Iron Age," is a moving document, one that deserves the attention of all interested in Soviet Russia and Ukraine under its misrule.

In this book the author tries to be scrupulously fair. Looking back at his long stay in Soviet Russia, he says: "... the first outlines of Russia's new system of planned economy have been written on the living bodies of the present generation as sharply as if with a sword."

His characterization of Soviet Russia is "unlimited propaganda plus unlimited repression... And a government by terror."

Speaking of the great famine in Ukraine during 1932-1933 which he witnessed with his own eyes and which he charges as being "deliberately employed as an instrument of national policy, as the last means of breaking down the resistance of the peasantry to the new system," the author says that "There is something epically and indescribably tragic in this enormous dying out of millions of people, sacrifices on the altar of a policy which many of them did not even understand."

"The horror of this last act," writes Mr. Chamberlin, "in the tragedy of the individual peasantry is perhaps intensified by the fact that the victims of it died so passively, so quietly, without arousing any stir of sympathy in the outside world. The Soviet censorship saw to that."

A SHORT HISTORY OF UKRAINIAN LITERATURE

By REV. M. KINASH
(A free translation by S. S.)

Vergil's Aenied

"Aenied," which served as a basis for Kotlyarevsky's humorous travesty of it under the same name, was, as we all know, the famous epic poem written by that celebrated Roman poet, Publius Vergilius Maro (70-19 B. C.). He wrote it during the last 10 years of his life. This great Roman national epic deals with the adventures of Aeneas and his followers in their wanderings from Troy to Italy.

Ukrainian Translations of Vergil's Works

With the revival of learning in Europe, Vergil's influence became very great in most of the European countries, and in time (18th century) it even reached Ukraine. Vergil became very popular among the Ukrainians, and exerted considerable influence upon Ukrainian literature. In fact, as early as the 17th century Vergil was regarded with interest in Ukraine. At that time some of his works were translated

into the Church-Slavonic language with certain forms of the Ukrainian national tongue by Lobesevich. In 1848-49 he was translated into the Ukrainian tongue, in the Galician sub-Carpathian idiom, by Rev. Osyp Shuchevich. Ivan Franko also made some translations. But they are all surpassed by Ivan Kotlyarevsky's travesty of "Aenied."

Other Foreign Translations

There were a number of such travesties made in other languages. Among the more important was one by the French poet Paul Scaronne ("Vergile Traveste"); another by the German poet Blumauer, and one by the Russian poet Mikola Osypov. Each of these poets in translating Vergil had a different purpose in mind: Scaronne ridiculed the ancient mythological gods and goddesses; Blumauer criticized religious fanaticism, and Osypov attacked drunkenness and illiteracy; but Kotlyarevsky portrayed in his Aenied, in a semi-

humorous manner, the social and national life of Ukraine following the ruining of the Sitch by Catherine II.

Leading Characteristics of Kotlyarevsky's Travesty

The main characteristic of his Aenied was its national color and humor. This local native color was captured by Kotlyarevsky borrowing Vergil's immortal theme and placing it in a Ukrainian setting. The resulting portrait is a faithful reproduction of Ukrainian life, manners, customs, dress of that time. In place of original Aeneas and his followers Kotlyarevsky has Ukrainian Cossacks: "Еней був парубок моторний, і хлопця хоч куди козак!" ("Aeneas was a lively fellow, and quite a Cossack for a lad..." —W. S.). And it is not the ancient Trojan warriors wandering here, but Cossacks from the ruined Zaporozhje seeking a new place to settle.

How Kotlyarevsky Achieved His Aims

Another outstanding characteristic of Kotlyarevsky's travesty is its humor. Kotlyarevsky well knew that if he told the truth openly and boldly of the condi-

tions in Ukraine under Muscovy his work would be banned and he himself imprisoned. For that reason his observations as they appear in the work are in semi-humorous vein, but underneath it could be detected the foundation of realism. Furthermore, he knew that the Ukrainian intelligentsia of that time was not accustomed to the sound of the Ukrainian national spoken language and would ignore his book, since it was written in the Ukrainian national tongue. Therefore, through the medium of his Aenied, he introduced the native Ukrainian language into the realm of written Ukrainian literature in a half-jesting manner, in such a way as would not arouse the antagonism of the conservatives, but would gain their interest, and in time get them accustomed to it.

In this manner Kotlyarevsky attained his objects, exposing the terrible conditions in Ukraine under the political and economical system that then prevailed, and calling upon the Ukrainian people to interest themselves more in their life, heritage and future. The book became very popular in Ukraine, and copies of it were sold as soon as printed.

(To be continued)

IN SEARCH OF HIS SISTER

(A tale of olden Cossack times)

By ANDRIY TOHAIKOWSKY

(A free translation by S. S.)

(15)

15. Hannah is spirited away

A faint glimmer on the eastern horizon heralded the coming of a new day. The light rain had ceased to fall, leaving a sodden world. Here and there an early bird chirruped, awakened by dawn.

Hunched around in a circle, the group of escaped captives from the Tartars sat around, shivering from the morning chill. No one spoke, all were preoccupied with their thoughts, of their dear ones who had been either massacred by the Tartars or taken into captivity, and of what the future would bring them.

Suddenly from far out in the distance a faint sound was heard. One of the huddled figures, Stepan, heard it, and rose quickly to his feet. The sound grew louder and louder, until it could be distinguished as that of horsemen approaching. By this time the others were on their feet, peering intently into the still shadow-enshrouded steppe. Who could it be? Perhaps it was the Tartars again, were their thoughts.

For a moment the Ukrainians were undecided as to what to do. Suddenly, with one accord, they dashed into the nearby thickets by the river bank. Each fugitive hid himself as best he could, and with bated breath awaited the oncoming friend or foe.

The drumming of the horses' hoofs grew steadily in volume. As the mists of the night drifted away, they disclosed to the anxiously watching eyes a body of horsemen cantering towards the river. One of the hidden watchers, peering intently, suddenly let out a whoop of joy, for he perceived that the approaching horsemen were not Tartars but Cossacks.

At his cry the others sprang to their feet, and with cries of joy and welcome rushed forward to meet the oncoming Cossacks. The latter, seeing them, spurred their horses forward.

A joyful reunion ensued.

The leader of the Cossacks, Ne-

dolya, seeing the famished condition of the fugitives, cried out: "Comrades, feed the hungry."

Every Cossack took out of his saddle bag the little food he had, for they were travelling light in order to make better speed, and gave it to the villager nearest him. Between avid bites, the villagers told the Cossacks about all that happened since the night when their village of Spasivka was attacked by the Tartars.

Pavlush in the meanwhile was searching for his father and sister. Suddenly he perceived him, worn and haggard, in the center of the villagers.

"Father! Father!" he cried joyfully, running towards him.

Stepan, hearing the unexpected tones of his little boy, whirled around, and saw Pavlush. Both embraced, Pavlush sobbing with gladness.

"But where is sister Hannah?" Pavlush asked, looking around, and first realizing that she was not around.

"She's gone, sonny, she's gone!" Stepan spoke heavily, eyes staring into the ground. "The Tartars took her and mother with them," he added.

"But didn't you see mother killed by the Tartars?" Pavlush asked, not realizing that his father was so busy fighting then that he had not perceived how his wife had been slain by the Tartars.

Stepan stared at Pavlush with horror-stricken eyes. His dear Pelagia killed! He could not believe it. Slowly his hands clenched and unclenched, as he strove to keep his grief within him.

"Father, don't you remember me?" a quiet voice spoke at his elbow.

Stepan turned around. He saw before him a Cossack, a half smile on his face, tears filming his flashing eyes. It was Petro, his son.

"Petro! Petro!" Stepan cried, disbelieving his eyes. Petro had left him to join the Cossacks when just a boy, and now he saw before him a bold young Cossack, veteran of many a Cossack

foray, as the scars on his face eloquently testified. Both embraced joyfully.

Stepan stepped back to regard Petro the better. Placing his arms on the shoulders of both Petro and Pavlush, he exclaimed:

"My sons, my falcons, at last we have all met!"

"Listen good people!" Nedolya was booming. "Anyone that wants to join us is welcome. Take one of those captured Tartar horses that we have and some weapons and let's get started. We have no time to waste."

The villagers divided themselves into two groups. A small number of them started back to their ruined village of Spasivka, determined to rebuild it and continue life as before, Tartars or no Tartars. Others, notably those who had lost everything, even their dear ones, cast their lot in with the Cossacks. Quickly they found Tartar mounts and Tartar weapons for themselves, and mounting joined the Cossacks.

In the latter group was Stepan. He had nothing to return for to Spasivka.

Nedolya, leaving a few Cossacks to guard the nearby abandoned Tartar camp, took the main body with him in pursuit after the fleeing Tartars. Stepan went with this latter group also, hoping that perhaps he could still rescue his daughter Hannah.

The trail was easy to follow, for the Tartars had their wagons with them.

Wishing to catch up with the Tartars as soon as possible the Cossacks urged on their horses to an easy gallop. On their side the Samara river glistened in the sun, reflecting occasionally the image of a Cossack as he galloped near the river's edge. No word was spoken, only the thudding of the horses' hoofs disturbed the heat-oppressive silence.

It was about noon when the scouts in front sighted in the distance the Tartar caravan.

Nedolya gave the order to stop for a few minutes, water and rest their horses. There was no danger of their prey escaping them now.

This rest period did not last very long. Noon was the best time to attack, for the stultifying heat of the noonday sun would make the Tartars less wary of a possible attack.

An order rang out, and the Cossacks moved forward at an easy trot.

Nedolya gave orders that the larger part of the Cossacks break away and make a huge circle, which would place them on the Tartar flank. This latter group was under the command of Petro.

A few minutes of riding, and Petro's Cossacks found themselves on the Tartar flank. The Tartar caravan, moving like some huge snake below them, was now plainly visible. Oxen drew the wagons, while mounted Tartars rode on the fringes of the caravan.

The Tartars were now, unknown to them as yet, in a trap. To their rear were the Cossacks under Nedolya, keeping out of sight; to the left the Cossacks under Petro; while to the right was the river.

Two rapid shots rang out in the still air. It was the signal to attack.

In an encircling movement the Cossacks thundered towards the caravan, yelling and brandishing their weapons.

The Tartars made haste to draw up their wagons in a circle, but it was too late for this manoeuvre. The Cossacks were upon them with a rush. A short but fierce battle ensued. Some of the Tartars attempted to put up a resistance, but were soon put out of the fighting. Others attempted to flee, but were caught with lassoes. In a few moments the battle was over. The entire caravan with all its food, weapons, merchandise fell into Cossack hands.

As soon as they saw that the battle was practically over, Stepan with his son Petro ran over to the wagons from which Ukrainian captives were crawling out. They did find some young people from Spasivka among them.

"But where is Hannah?" Pavlush was asking anxiously, following his father and brother.

"She is not here, sonny," one of the younger freed captives replied. "Last night a group of Tartars took all girls and young boys on their horses and galloped furiously in the direction of Crimea.

Stepan clapped his hands in despair. Pavlush began to tear his hair out wildly at this news, and weep unrestrainedly. All hope was now gone.

(Concluded on page 4)

A CONTRIBUTION TO THE HISTORY OF UKRAINIAN ARCHITECTURE

To the very meager literature on Ukrainian architecture there has been added lately a noteworthy contribution. To be sure, David Roden Buxton's volume on "Russian Medieval Architecture," published lately at the Cambridge University Press, treats primarily of Russian architecture, yet it offers many by no means casual remarks about the architecture of Ukraine, which cannot be passed unnoticed by any man who is interested in the cultural production of the Ukrainian people.

Mr. David Roden Buxton's study is the outcome of his interest in Russian architecture, originally stimulated by his visit to Russia in 1927, and kept alive by two long journeys into Russia undertaken with the special purpose of securing photographs for his book, in 1928 and 1932. He had no trifling difficulties not only collecting his material and photographs, but also in saving them from the hands of overzealous custom officials. If an Englishman had been subjected to such difficulties, we could imagine what would happen if the collector were a Ukrainian.

The Ukrainians must feel obligated to the author also for his calling attention to the neglect of the study of the Russian architecture, to the silly descriptions of the Russian architecture as a kind of Byzantine debased by the Tartars and degenerated by the Russians, as this gives us a clear conception how badly neglected is the study of the Ukrainian architecture. The author ascribes the first interest in the Russian architecture as due to the efforts of a Viollet de Duc, and he does not close his eyes to the fact that this man was not free from Slavophilic bias, which led him to exaggerate the Asiatic at the expense of the European connections in Russian art. Though Mr. Buxton sees in the Slavonic movement a great (unfulfilled) promise for the study of Russian arts, we cannot forget that the Slavophil movement, by its connections with the official Russian nationalism, imperialism and churchdom, was opposed to the Ukrainian national movement and, though reviving the interest in Russian architecture, did all in its power to stifle the interest in Ukrainian architecture.

He dates the first really scientific interest in Russian architecture from the "History of Russian Art," by Igor Grabar, who, incidentally speaking, was of Ukrainian blood, and whose family had emigrated to Russia from the Transcarpathian Ukraine, after his mother had been condemned there by the Magyar courts for subversive activities. Loukomski, whose work on the Russian architecture of the 11th to the 17th century Mr. Buxton values very highly, is also of Ukrainian descent.

Mr. Buxton is conscious of the discontinuous and cataclysmic history of architecture in Russia. He decries the suppressive influence of the Russian official church and the Russian government directed against the free architectural development of the countries under the tsarist reign. In his outlines he presents us with plenty of evidence to the activities of these factors, distorting the development of a truly national and original style.

The oppressive policies of the official church and of the state towards Ukraine were even more deplorable as the wooden churches of Ukraine constitute one of the

few original contributions of the Eastern Slavs to the Byzantine architecture. Mr. Buxton thinks that the Ukrainian wooden architecture has a style entirely distinct from that of the north, which is Russia proper. He hesitates even to call it an original creation of the Russians, but relates it to the wooden architecture of the eastern Carpathian region. He is positive that the wooden architecture of Ukraine has a long history, and that "the surviving churches, late though they be, are the descendants of primitive wooden buildings of the pre-Christian period."

It is usual, he writes, "to ascribe most of the details of the present churches to the baroque influence coming in from Poland in the seventeenth century, when that country was very strongly imbued with the baroque spirit of architecture. But the plans certainly show no such influence, and are probably retained in a very primitive form."

Even though outwardly there might be some resemblance between the church in the original Ukrainian style and a Russian-style church, the differences are essential. "The Ukrainian type, with five cupolas," Mr. Buxton writes, "bears no resemblance to the Russian five-domed church: the former has its four extra domes on the axis of the church, the latter on the diagonals. There exists also a simple type, with but a single cupola, and a more complex, with no less than nine, the building consisting virtually of three churches side by side. The latter is very uncommon and relatively modern, being represented in the Ukraine only by a very few examples."

While the author holds in high esteem the Ukrainian wooden church, he thinks that "baroque architecture in the Ukraine did not produce a single building of outstanding beauty or interest," a statement which at any rate should be challenged at least as far as Lviv is concerned in which St. George's Ukrainian Catholic cathedral is considered a beauty even by the Poles, who are not prone to concede such things to Ukrainians. This province, however, lies beyond the author's sphere of interests as according to him, "from the general standpoint of view of Russian architectural history, the interest of these two styles, Ukrainian wood and Ukrainian baroque, lies in their effect on the development of architecture in Moscow. The former style contributed new suggestions in the matter of general form and plan; the latter handed on its heritage of baroque ornament. The result was the appearance, in Moscow, of a style more pleasing and interesting than the Ukrainian baroque by whose agency it came into being."

In the history of laying Moscow open to Western influences Mr. Buxton sees the most significant event in the annexation of Ukraine in 1654. "This was the outcome," the author says, "not of armed conquest, but of a friendly treaty between the two countries,—Great Russia and Little Russia..." After the annexation of Ukraine by Muscovite Russia, "the way was open for the assimilation by Moscow of the baroque style. Some baroque churches keep to the traditional square plan, and the central cupola is surrounded by four others on the corners. More often, however, they follow one or other of the forms suggested by

SPORTS AS AN ADVERTISING MEDIUM FOR UKRAINIANS

(Address delivered at the Second Ukrainian Youth's Congress of America by Alexander Yaremko)

(Concluded)

(2)

To those who perhaps doubt the capabilities of Ukrainians in sports, permit me to mention a few of the known Ukrainian stars competing in the various branches of sport.

In Football, besides hundreds of high school boys, the following are well-known Ukrainians—"Bronko" Nagurski, one of the greatest professional backmen, also a former All-American, stars together with "Red" Grange for the Chicago Bears. In the college circles, we have Mike Mikulak of Oregon, who was selected on the 1933 All-American Second Team and played recently at Soldier's Field, Chicago, on the All-Collegiate eleven opposing Nagurski's team-mates, the Chicago Bears. The following gridmen are said to be Ukrainians—Bodanski of Colgate; Lutz of Notre Dame, Petrovsky of Michigan, Nowalik of Michigan, Kopsack of Army, Karaban of Brown, Kossack of Cornell, Pauk of Princeton; Skladany of Pittsburgh, Lunatz of the Army and Gurzinsky of Temple.

In Baseball, the following are said to be of Ukrainian origin, (thanks to a Ukrainian Weekly contributor) Susko of Washington, in the American League, Urbanski of Boston, and Swetonic of Pittsburgh. In the minor leagues no doubt are found many more, but again, I ask, does the public know that they are Ukrainian? The Athletic Committee of the U.

Ukrainian wooden architecture. The little church of the 'Vladimir Mother of God' in the 'Kitai Gorod' repeats a single-domed type from the Ukraine; its spiky dome recalls one of those of St. Basil. The Novodevichi Monastery has a number of excellent examples of the style. Among them the Church of the Intercession takes after the Ukrainian three-domed plan, and several towers show the 'storeyed' arrangement originating in the same region."

The "storeyed" style he attributes to the direct influences of Ukraine, "for a Ukrainian immigration to the north took place in the seventeenth century." He means, of course, the immigration of Ukrainian scholars, churchmen, and intellectuals, generally, who played such an important role in the cultural development of Moscow, a service for which Moscow repaid Ukraine with repressions and persecutions of the Ukrainian culture.

A volume of this kind would be of no value without a rich supply of photographs. Mr. Buxton's book has many of them, and they are all well done and well selected. Of course, a great many of them illustrate the author's remarks about Ukrainian architecture. There are many pictures of Kiev churches, and four pictures illustrating the chapter on Ukrainian wooden churches.

Outside of the treatment of the Ukrainian architecture in Western Ukraine the book needs also a treatment of the "secular" Ukrainian architecture. It might be of some interest to the people interested in beauty to know something of the style of houses and castles in Ukraine. The wooden hut of the Carpathian mountaineer is surely an interesting contribution to the treasure of architecture. Without this, the architecture seemed to be limited exclusively to churches.

Y. L. of N. A. will endeavor to definitely affirm their nationality and let it be publicly known.

In Boxing, Johnny Jadick of Philadelphia has been proclaimed world champion in both the Junior Welter and Lightweight class, accomplishing this twin feat by virtue of decisive victories over Tony Canzoneri last year. Illness and an operation caused his decline. In Johnny Ketchell, the N. J. Ukrainian, is another coming champion in the 145 pound circle; he is coming along in grand style and may succeed Jadick. Then there is Steve Haliko, a triblu Ukrainian from Buffalo, who has boxed for the U. S. Olympic Team in 1928 and won in his class. There are also rumors that Steve Hamas is partly Ukrainian, he being the outstanding heavyweight contender to Max Baer's throne at present.

In Swimming, there is Johnny Kojack, the 1928 Inter-Collegiate high scorer and a member of the 1928 U. S. Olympic Team, which event he won for America. He is at present, I believe, the holder of the backstroke title. In swimming there is an opportunity for some Ukrainian girl to exhibit her prowess. Perhaps there is one somewhere, but unknown.

In Wrestling, the Ukrainians that were born in Ukraine have dominated this sport, namely: Alexander Harkavenko, Ivan Pidubney, Ivan Zelinak, Matros Kerelenko, and Count Zarynof. Of all these wrestlers, only Count Zarynof publicly declares that he is a Ukrainian, while the rest are erroneously labeled as Russians. In Zarynof, the Ukrainians have of the fastest, cleanest and most scientific wrestlers, being very popular with the fans because of his sly manner of evading the deadly holds and bone-crushing grips that his far heavier opponents attempt to apply. B. Lavenetz, a Ukrainian, is the New York State Wrestling Champion, while Harkavenko is performing strong-man feats in Germany, and in a recent nation-wide mat tournament, finished second.

In Track, the Ukrainians are lacking, although Walter Nachoney, Temple Soph, is a potential great miler.

Mention must be made of the Ukrainian-American Soccer team of Philadelphia. This soccer team is recognized in Philadelphia as one of the fastest Amateur teams and in a recent Allied Cup Tournament, was very close in representing the U. S. abroad against an Italian champion team in Rome. Better luck for them at their next attempt!

A survey of the above mentioned athletes, proves that Ukrainians predominate in most of the sports. But we must strive to attain loftier heights, with a greater number of Ukrainians, so that through sports the American public can become interested in Ukrainians and eventually become our friends and admirers.

So onward and forward we shall proceed, with the undauntedness of a Cossack, priming ourselves to a successful campaign which will gradually make America, Ukraine-conscious. We have the necessary qualities, have prepared ourselves, are now set, so let us GO—on toward an unparalleled period of Ukrainian sport prosperity that will eventually coin the pronoun "Ukrainian" as a familiar and popular adjective in all branches of sport.

LETTERS TO THE EDITOR

AN APOLOGY DEMANDED

[Note:—The writer of the letter reprinted below, one whose address delivered at the Ukrainian Day in the East appeared in last week's issue of the Ukrainian Weekly in form of an article entitled "Interesting Ourselves In The Ukrainian Cause," charges us in his letter with having "murdered" his address when we deleted the opening and closing remarks of it.

We wish to stress that this "murder" was prompted only by our Editorial duty of striking out the superfluous and presenting only the essential and interesting parts to the readers at large. However, if we have, to put it a bit more gently, overstepped the bounds of our editorial discretion, then let our readers be the judge. We therefore reprint, verbatim, below, the complainant's letter together with the deleted parts of his article.—Editor.]

(1)

"Dear Editor:

"I want to register my protest to your interpretation of my address in last week's issue of the Ukrainian Weekly. If I knew that you would have murdered it the way you, or your staff, did I would not have given permission to publish it at all.

"In your editorials you often stressed the fact that the Weekly is to be a medium of exchange of thoughts, ideas, etc. for the Ukrainian youth of the U. S. A. If so, why weren't my thoughts published as I expressed them? I am a member of the U. N. A. and thus I believe some privileges should be granted to me since the Weekly is the organ of an organization which is composed of people, and paid for, by people like me.

"It is a fact that everywhere the ODWU was mentioned in my address, those paragraphs were deleted. Are you afraid that those words might take one of your prospective UNA members away from you?"

"I demand that you make a public apology in your next issue of the Weekly. It is not common practice among Editors to publish articles in their papers with their own corrections (unless these corrections are grammatical errors) especially if those articles are texts of addresses.

"I hope this matter will be straightened out, I remain

"Sincerely yours,

Stephen W. Droboty."

(2)

(deleted parts)
(opening)

"Dear Guests:

"Today is Ukrainian Day in the East. At least that is what you have been told by people who urged you to come here or that is what you have read in numerous advertisements in the Ukrainian newspapers. Most of you young people have come to this festival with the intention of diverting yourselves.

"When you arrived you were forced to listen to a bevy of finely delivered speeches which you digested either heartily or indifferently. Whether it was to your liking or not we do not know. However, the sponsors of this festival tried to present something unique, something memorable, something which might stir the spirit of the Ukrainian youth—that kozak spirit which all Ukrainians possess..."

(closing)

"The organizations of Young

Ukrainian Nationalists, which is the youth section of the Organization for the Rebirth of Ukraine, implores you to join their branches and meet some people of your own blood, to associate with them, to play with them, to work with them, and to believe, with them, in the same cause.

"Most likely, dear young American-Ukrainians, all of these speeches have frightened you as to the type of organizations this is. Remember, we are not all politicians or philosophers or some peculiar type of people. We are human and being such we indulge in various pastimes that other people of our category do. We have various means of diversions and we also believe in the adage that all play and no work makes Jack a dull boy.

"Our organization attempts to teach us, primarily, to be good Americans and secondly to remember that we are also Ukrainians."

YOUTH'S CONGRESS

Even at this time I still feel inspired enough from my attendance at the Second Ukrainian Youth's Congress held under the auspices of the UYL of NA in New York City to place my thoughts upon the pages of this Ukrainian Weekly concerning the Congress and its inspirational value for our youth.

My greatest inspiration of this Ukrainian Youth's Congress was the type of our young people that I met there, a most intelligent gathering, one that anyone could be proud of.

At the Congress I was fortunate to meet a few individuals; unfortunate—greatly so—because I did not meet all. But I firmly believe that from these few contacts I will be inspired to do a better job for and towards ourselves as Ukrainian-Americans and for our kinsmen across the seas.

The one thing which I do regret, and this same feeling has been expressed to me by others, is the fact that all of our youth did not attend this Congress. If they had, I am sure that they would have been infused with the spirit and determination to keep in touch with other young Ukrainians in America so that they could enjoy a mutual exchange of thoughts and ideas, which would bring about mutually satisfactory results and also aid in welding these various groups into cohesive units, from which could be expected many valuable gains and achievements.

JOHN ROMANTION.

NEW YORK, N. Y.

GRAND BALL given by the Ukrainian Athletic Association "Chornomorska Sitch", Inc., of New York City, Sunday, October 21st, 1934 at the Ukrainian Hall, 247-249 E. 6th Street, New York City. Music by Our Favorites. Commencement at 6 P. M. Admission 40 cents. 245

PASSAIC, N. J.

St. Nicholas Ukrainian Club of Passaic, announces its First Real-Old Fashioned BARN DANCE, which is to take place Saturday Evening, October 20th, at the Ukrainian Hall, 242 President St., Passaic. They are featuring Roland Jacques and his New Jerseyans. Dancing from Eight until One. Subscription 40 cts. 245

NEW YORK CITY.

FALL DANCE sponsored by Young Ukrainian Democratic Club, Saturday, November 3, 1934, at Webster Manor, 125 E. 11th St., New York City. Subscription 50 cts. Music by Rainbow Ramblers, Al Kozack and his Ukrainian Rascals. Continuous Dancing. 245

UNIVERSITY UKRAINIAN SOCIETY

During this year a successful attempt has been made to organize a group which would embrace in its active membership college graduates and students who reside in the metropolitan New York area. This action was undertaken as a direct result of the long felt lack among such individuals of means whereby they could come together to become better acquainted and to reach a better understanding among themselves. The group has adopted the name "University Ukrainian Society."

This society is a non-partisan group and has no political or religious affiliations. Its purpose is to bring together the Ukrainian graduates and students of universities, colleges and other institutions of similar rank.

Among the aims of this society are the following:

1—To aid the Ukrainian youth which is planning to enter colleges or higher schools by providing information or sources of information concerning colleges, and professions, and by bringing the prospective students in contact with graduates;

2—To further better relations and understanding between its members;

3—To co-operate with other Ukrainian societies, and to take part in the activities as a member of the Ukrainian Youth's League of North America.

To carry out its aims the society considers its activities to be divided into 2 parts:

1—Group activities consisting of business, lecture and social meetings;

2—Individuals activities, in which the society encourages, and correlates the activity of its members. Every member is expected to assume voluntarily some responsibility in carrying out the aims of the society.

Officers for the season 1934-1935 are: President—J. D. Stetekewicz, Vice-President—Miss Elsie Zyblikewich, Treasurer—Miss Joanna Berens, Secretary—E. Hladky.

All those who are interested in this society are invited to write to Emil Hladky, 92 Clendenny Ave., Jersey City, or to talk with the other officers. The society is particularly desirous of contacting students in universities and colleges.

J. D. S., E. H.

A "UKRAINIAN EVENING"
IN FORD CITY, PA.

"A Ukrainian Evening," a colorful pageant of historical and festival dances and songs, was presented before a large audience in the high school auditorium of Ford City, Pa. on Thursday, September 20th, 1934. The participating local Ukrainian Dancing School was under the supervision of Ivan Zablotsky of New York, and the Ukrainian Chorus under the direction of Simon Gura. A matinee, held on the previous day, proved splendid entertainment for the children. Following the matinee the group exhibited a marvelous performance before the Kiwanis Club, which was greatly appreciated.

The program, consisting of various national dances and folk songs, and a Ukrainian Folk Orchestra directed by Kostan Creply, provided characteristic Ukrainian music.

A historical dance of the Ukrainian Zaporogian Cossacks (Sword Dance) was presented. It

typified the fire and manhood of the Cossacks who defended their country from enemies and protected western civilized Europe from barbarous invasions. Another historical dance from the eighteenth century was the Chumak of the Steppes. Then came the Kolomeyka, which is the characteristic dance of the Ukrainian people living in the Carpathian Mountains. The Arkan, an old Scythian-Ukrainian dance, a most beautiful dance, was performed entirely by a group of boys who were led by their director.

Other dances were the Hayevka, an old eastern roudle; Katherine, a salon dance; Kozachok, from the province of Podolia; Honyveeter, running with the wind; Hopak, a popular folk dance and many others. These dances, one may safely state, held the audience entranced throughout the entire performance.

Not to be outdone by the dancers, the Ukrainian Chorus occupied a prominent part in the program, and presented the Ukrainian songs in both a competent and beautiful manner.

Both the dancers and the chorus appeared in their gorgeous costumes of Ukraine... embroidered blouses and the beautiful head-dress... the pride of the Ukrainian nationality.

The Ukrainians have become very popular in this section of the country and plan to travel during the winter, presenting their programs in theatres and schools.

ANNE WOLSONOVICH,
Ford City, Pa.

IN SEARCH OF HIS SISTER

(Continued from page 2)

(To be continued)

"Oh, Father, Petro, please beg the 'sotnek' to go after them right away. We will catch up with them for sure, sure... Oh, God, what has happened to Hannah!"—Pavlush was fairly beside himself in grief.

"Hush, hush!" his father quieted him. "The 'sotnek' has other things to do. Anyway, we could never catch up with them now!"

At this moment a Tartar prisoner was led by. Seeing film Pavlush suddenly drew out his sabre and hit him a terrible blow over the head. Blood burst out and the Tartar fell to the ground. Pavlush, grinding his teeth, kept on hacking at the prostrate figure, yelling wildly all the while:

"Thieves, dogs, devils! You killed my 'dyid' Andriy, you killed my mother, and you stole my sister! Here take take this, and this, and this!"

He was fairly crazy with sorrow and rage. His eyes were aflame with fury, and he was red as a beet. In this one Tartar he saw the entire Tartar horde which was responsible for all his sorrow and that of others.

"That's enough! That's enough!" several of the Cossacks were crying to him. "You are hacking up a dead man!"

The words brought Pavlush to his sense. He saw at his feet the body of the Tartar, the first man that he had ever killed. A feeling of horror and revulsion took hold of him. He grew dizzy and fell to the ground.

(To be continued)