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AS WE KNOW HIM

Extolling the greatness of the Polish novelist and author of "Quo Vadis," Henryk Sienkiewicz, the Polish-American daily Nowy Swiat in its November 15th issue stresses that it was his trilogy dealing with the struggle between the Poles and the Ukrainian Cossacks (With Fire and Sword, The Deluge, and Pan Michael) that inspired the Polish younger generation at the close of the World War to wrest control of Lwiv from the Ukrainians, to seize the Lithuanian city of Vilna, and to penetrate deeply into Ukraine in the partly-successful attempt to conquer her for Poland.

Ordinarily, it is of little or no concern to us whether or how the Poles praise their leading men. That is their affair. Since, however, the above noted article touches upon the Polish conquest of Western Ukraine, we feel impelled by a sense of justice to present another view of Sienkiewicz, one that is held not only by Ukrainians but by some Poles as well.

It is true, of course, that Sienkiewicz played a great role in inspiring whole generations of Poles with the national ideals of their country. Yet it must be remembered that these ideals were begotten of that old imperial, arrogant, and anarchistic Poland which, to quote some old Latin verses, was "Coelum Nobilitatum, Et Infernum Rusticorum" (Heaven for the Nobility, and Hell for the Peasantry). And so it was quite natural, therefore, that the propagation of these ideals by such persons as Sienkiewicz gave a strong impetus to the rise among the Poles of a chauvinism so extreme in spirit that it knows no bounds in its frenzied efforts to make Poland the more powerful, and the more oppressive over those who are justly entitled to their freedom.

Sienkiewicz's offense, however, lay not so much in the above as it did in his deliberate distortion of history to conform to the pattern of his stories romanticizing the Poles and vilifying the Ukrainians. Beneath his facile pen the Polish invasions of Ukraine for more land and booty took on the character of crusades to spread "culture" among the Ukrainians, that is among those people who already had a high degree of culture at the time when the Polish nationality was just coming into being. And so lofty to him were these Polish aims that even the cruelest treatment of the Ukrainian population by these invaders was justifiable to his way of thinking. In his eyes those famous Ukrainian Hetmans who led the valiant and at times successful fight in defense of their liberties were hardly more than brigands, while their followers, the Cossacks and the peasantry, were nothing more than barbarians. And yet it is interesting to note that such renegades as the notorious Prince Vyshnevetsky, whose mother on her very death bed vainly begged him to remain true to his people but who hung and tortured thousands of Ukrainians who resisted the Polish aggressions, assumed at his hands the stature of a hero.

Is it any wonder, therefore, that such a warped interpretation of patriotism as preached by Sienkiewicz was bound to produce a generation of Poles that, unsatisfied with the fact that their Poland had at last been resurrected (mainly through French and other Allied aid), callously proceeded to destroy the chances of the Ukrainians to make permanent their own newly-independent state? Is it any wonder, too, that even some Poles, such as Prof. Gurka, have strongly criticized Sienkiewicz for this, charging that his conception of patriotism was bound to bring harm upon the Polish nation?

And now, to complete the illuminating of this little known picture of Sienkiewicz, we shed a little more light on it. In the year 1906 the 101 Ukrainian students who were jailed for agitation favoring the founding of a Ukrainian university in Western Ukraine, went on a hunger strike. Among those who espoused their cause was the famous Norwegian writer Bjornstjerne Bjorn-

TO HONOR PROF. KOSHETZ

A concert commemorating the fortieth anniversary this year of the musical career of Professor Alexander Koshetz, world-famous choral director and interpreter of Ukrainian songs, will be presented Sunday, December 27, 1936, at the New Krueger Auditorium, Newark, N. J., by the United Ukrainian Folk Choruses of the New York Area.

It is planned to have Professor Koshetz attend the concert as a guest of honor. Personal tributes will be paid to him by speakers in both Ukrainian and English. A gift from the singers of the united choruses, which under his direction won the acclaim of leading New York music critics in the Town Hall and Carnegie Hall concerts, will be presented to him then. In addition, a fund, that is now being raised among Ukrainians in America and the old country, will be presented to him then also, as an expression of their appreciation of his great services in the field of Ukrainian choral music and as a means to enable him to further continue his labors in this field.

The Active Committee in charge of the arrangements being made for this concert is headed by Mr. Theodore Kaskiw, of 600 High Street, Newark, N. J., who will also direct the choruses at this concert. All contributions to the above mentioned fund should be sent to him. The Honorary Committee is headed by Very Rev. Peter Poniatyshyn, of 30 East 7th Street, New York City.

LEAGUE TO SURVEY YOUTH ORGANIZATION

Regarding the proposed survey of youth organizations announced in the November 14th issue by John Romanion of the Ukrainian University Club of New Jersey, it will be of interest to the youth organizations to know that the Ukrainian Youth's League of North America has already prepared a questionnaire regarding youth clubs. The questionnaire will be mailed in a short time to all the clubs and all the delegates and guests that had registered at the last two Congresses, together with the first issue of the Ukrainian Youth's League quarterly.

Such a survey should be made more properly under the auspices of the League and remain part of its permanent records.

The matter of such a questionnaire has been discussed by the Executive Board of the League, but its distribution was delayed pending publication of the quarterly. The questionnaire also includes

YOUTH TODAY

NEW USE OF THE LANGUAGE STUDY!

Rufus D. Smith, provost of New York University, in opening the third annual Foreign Language Conference at New York University's School of Education Auditorium, on November 21, declared that "through the teaching of foreign languages there may come a breaking down of racial passion and prejudice."

AMERICAN SYSTEM OF EDUCATION, IS IT BETTER?

Dr. G. H. Thomson, Professor of Education at the University of Edinburgh, Scotland, discussed recently in his lecture at Manchester, England, the relative value of the English, Scottish, and American systems of education.

The English are on the eve of raising the school age. In the next few decades, Dr. Thomson said, the English should have to raise it much further still, or, if they did not raise the compulsory school age, they would have to raise the permissive school age. Most of the United States of America had not only a compulsory school age but also an age, usually 21, up to which any child could claim suitable and free education if it desired to continue schooling. In the United States, in fact, education had an enthusiasm about it that was very admirable.

SHOULD SCHOOL CHILDREN BE FINGERPRINTED?

A proposal that all pupils be fingerprinted on leaving elementary school was discussed in a public statement by Dr. Harold G. Campbell, Superintendent of Schools, of New York City.

He said that so many parents would object to such a plan that it would be "impracticable" at this time.

The proposal was made by Joseph V. Callahan, assistant principal of a Public School in Brooklyn, in a resolution to the Teachers Council. The resolution asserted that the science of fingerprinting had been developed to such a point that it was now "the best recognized form" of individual identification. The Teachers Council was asked to recommend to the Board of Superintendent and the Board of Education that pupils be fingerprinted on graduation or at any time they quit school before graduation.

an application blank for membership in the League.

JOHN PANCHUK,
President U. Y. L.

son, who defended them in the Vienna journal Zeit. In reply to him, Sienkiewicz published the charge that the hunger strike of the Ukrainian students was a fake, that they were getting food on the sly. For this insult Sienkiewicz was haled to court and despite the fact that he had a very able defense was found guilty and fined accordingly.

Without detracting from his fame as a writer, this is the Sienkiewicz that we know.

IVAN FRANKO

By S. S.

(28)

It is in this second cluster of the "lyric drama" *Zvyvyle Lystya* (Withered Leaves) that Franko attains the very heights of his lyricism, creating a poetry so emotionally intense and so melodious and sad in expression that it can justly be considered as the very pearl of Ukrainian lyric poetry.

A fine example of this is the deeply touching *Yak pochuyesh vnochi* (If Thou Shouldst Hear at Night), whose two brief verses fairly seem to overflow with the tears of a soul suffering the torments of unrequited love.

In it Franko tells his beloved that if during the night she should hear beneath her window something weeping and sobbing deeply,

she should not be alarmed nor rise to see what it is, for it is not an orphaned child sobbing for its mother, nor is it a hungry beggar crying for food, but it is just his despair, his unconsoling longing and love for her that weeps so bitterly there.

Як почувеш вночі край свого вікна,
Що щось плаче і хлипає важко,
Не тривожся зовсім, не збавляй собі сна,
Не дивися в той бік, моя пташко!

Це не та сирота, що без мамі блука,
Не голий жибрак, моя зірко,
Це розпука моя, невтишима тоска,
Це любов моя плаче так гірко.

The last poem of this second cluster *Syplye, syplye, syplye snih* (Falling, Falling, Falls the Snow), is also worth mentioning in this

connection. Percival Cundy's translation* follows:

Falling, falling, falls the snow,
From the grey sky's veiled depths,
Floating down in myriads,
Fall the flakes like icy moths.

Monotone as sorrow is,
Chilling as misfortune is,
All things living soon they hide,
All the beauty of the field.

White oblivion covers all,
Rigid, stark, like death itself,
Cold, descending, strikes down to
The deepest hidden root.

Falling, falling, falls the snow,
Ever more thick settles down.
Youthful fires in the soul
Flicker, wane, and die away.

* A Voice From Ukraine, biographical sketch and translations from the works of Ivan Franko—by Percival Cundy. 1932. 50 cents. Svoboda Bookstore.

(To be continued)

rushed to open the gates. "Sotnik" looked out of the window.

"Do not tarry long there, Orisia."

And she: "No, sire-father."

The driver cracked the whip, the horses neighed, having smelled the grass of the meadows; they trotted along, and disappeared from view with the wagon, the driver, and the girls.

IV.

Behold, the meadow is before them already! It is green here, and green there. It was spring, when the grass is still fresh and young, and only just covers the earth. As much as there is blue sky above, so much there is green meadow below. And just as a bright star falls at night, glowing through the sky, so our Orisia rode through the wide meadow with her girls.

And lo, here roars and rumbles the Trubailo beyond the meadows! Whenever a tree blows and the sun glistens on that very spot where the water flows over the stones, then you would say that it is not water, but clear glass, or some costly crystal that pours itself down from the hill and breaks into tiny splinters against the stones.

Above the stream Trubailo stands a high cliff. Thick hawthorne grows all over it and its roots hang down over the very stream. Wild hops grasped at those roots and swing in shaggy bushes. Down below, the water rushes and rushes! And this is Tur's Cliff.

The girls look down upon it, and ask old Hriva why it was named Tur's (Bison's) Cliff?

"Why do you want to know?" answers Hriva.

"But why is it that you know? Come now, and tell us!"

"Oh, my little doves! I would like to tell you, but you'll not come any more to the stream."

"What could it be? Tell it to us anyway."

When they began coaxing, the old man could not withstand it, so he sat down on a stone by the stream and began to relate:

"Once upon a time, long ago, during the disastrous times of the Tatars' rule, a certain prince ruled over Pereyaslav. That prince was such a skilled huntsman that whatever he saw with his eye, was his; and he loved hunting. So, one day that prince went a-hunting, and he strayed away in the thicket from his followers. He walked and walked through the wilderness when lo and behold! he sees a herd of bisons grazing on the grass."

"And what are bisons anyway, grandpa?" asked Orisia.

"Well, my dear, they were wild oxen with golden horns; you will not see them anywhere now. The prince sees these bisons, only he does not marvel at their golden horns, but marvels at the girl who stands near them, such a girl, that she illuminated the whole wilderness with her beauty. He rushed to her, but the light shone so strong around her that he could not even approach her. The prince forgot his huntsmen, and the fact that he was lost in the wilderness; the wonderful beauty of the girl caught at his heart.

"Girl of mine" he said "be my wife."

And she replied: "I will then be your wife when the Trubailo flows back."

And the prince: "If you will not grant my request, then I shall kill your bisons."

(Continued on Page 3)

ORISIA

By Pantaleon A. Kulish

Translated by Helene Kinash Sigler

1)

I.

They sing in a song that there is nothing blessed with more beauty than a bright star in clear weather. But whoever has seen the daughter of the late "sotnik" (captain) Tavolha, he would, perhaps, have said that she was even more beautiful than the bright star in clear weather, more beautiful than the full moon at night, more beautiful even than the sun itself, which makes glad fishes in the sea, animals in the woods, and poppies in the gardens.

Perhaps it is a sin to say that, for whoever heard of a girl being more beautiful than the blessed sun and moon? But, possibly, so has our mother brought us, sinners, into this world, that when we gaze upon maidenly beauty, it seems to us that there is nothing more beautiful either on this earth or in heaven.

Beautiful, very beautiful, was the "sotnik's" daughter! She was known all over Ukraine; for among us, Ukrainians, as soon as someone's pretty daughter grows up, it is known everywhere. Whether any of our young cossacks had any business in Witovtsi or not, he would travel over a hundred versts, just to see what kind of a daughter "sotnik" Tavolha had, what was that Orisia like, about whom everywhere everyone heard as if the horns sounded. But not much benefit was derived from these visits; somehow the cossacks could not come near to woo her. Whether the father was very haughty, or the daughter very indifferent, that I do not know; but this I know, that having returned from Witovtsi, our cavalier goes about as one in despair. A comrade of his would ask him about Orisia.

"In vain" he would say "are all our longings and our wooing! Not for us has blossomed this flower! Perhaps someone will stick it in his high cossack-hat, but he will not be of our squadron!"

And his comrade silently would nod his head, thinking: "She has, indeed, ruined the cossack!"

II.

Orisia was no longer a child, she grew up, tall and slender, like a white birch in the meadow. The old "sotnik" would look at her, look at her proud stature,

and her charming beauty, and his fatherly heart would rejoice that he lived to see such a daughter in his old age; but sometimes his heart would be sad: "You have ripened, my dove, like a full ear in the field! But will the suitor realize what a blessing he is getting from the merciful God? There are many men, both honorable and prominent, who are seeking your hand, but I would not like to give you up into the hands of a grey-haired old man, he would wither you with his jealousies, like the wind does a stalk in the field. Oh, I would neither care to give you up to an irresponsible young devil, who could not live long without his steppes and his horse, and who will lay down his rash head in the field, and will leave you alone with little children." Thinking thus, the old "sotnik" Tavolha would sometimes become very, very sad, and even a tear would roll down his cheek.

And Orisia grew like a flower in the garden. Slender and beautiful in appearance, she flitted here and there in the household of the old "sotnik"; hummed like a honey-laden bee and brought cheer to the whole household.

III.

One night Orisia had a very queer dream. It seemed that her late mother came to her from the other world, stood at the head of her bed, and said: "Orisia, my child, you shall not remain single for long; daily I entreat the merciful God to send you a faithful mate."

Orisia woke up, neither sad nor cheerful, and went to her father's room and said, blushing like a flower: "Sire-father, my girls have soaked the clothes; order the horses to be harnessed and we shall go to the Trubailo river under Tur's cliff. There the water, clear as glass, rushes over the stones."

Sire-father says: "Why do you want to ride so far, Orisia?"

"It is not very far, really, father dear, about a half hour of walking; one rides there the whole way through pastures and meadows and hardly realizes when the water glistens under a hill."

"Oh, I know very well that when you want anything, you

know how to obtain it by coaxing. Call old Hriva to me."

Orisia rushed to the door, and did not look long for Hriva, but brought him immediately before her sire-father.

Hriva was an old, old man. He had known the "sotnik" since his childhood days; he carried him in his arms; he taught him how to ride a horse. Then he accompanied the "sotnik" in his wars against the whole of Poland, he was with him in Krym, and even on the Black Sea. Even in his old age, he would gladly refuse luxuries, but would rather spend the rest of his days by the side of the "sotnik." Old was grandpa Hriva; his eye-brows sank low over his eyes, and his grey beard reached to his waist.

He entered the house, bowed to the "sotnik" and greeted him: "Good-day, kind sire."

And the "sotnik": "Greetings, kind sire." They were used to addressing each other as "kind sire."

"Harness" he says "a pair of horses, kind sire, take that wagon in which we used to carry bread on our sieges, and take our washwomen to the Trubailo river."

And he replies: "Very well, kind sire, we shall harness the horses. Why not harness them?"

He goes right off, and with the help of two boys, rolls out from under a coach-house a long and wide wagon, well known to him; a wagon, behind which having hidden in a dangerous hour, he fought against Poles or Tartars; but he also suffered, not a little, because of it, when at times he happened to retreat with it over bushes, mire and marshes, in order to escape in a round about way from the garrison. The old man Hriva rolls out this wagon now for a different need. He harnesses a pair of horses in which years have long ago quenched that fire which boils in the heart, radiates from eyes and nostrils, and hurls the horse hither and thither, frightening women and children and making glad the heart of a good cossack. Now, these white horses moved gently under the hand of grey-haired Hriva, who, long ago, had grown out of practice of a cossack's gallop.

Now, Orisia's girls carry out shirts, embroidered towels, tablecloth and all kinds of linens; they filled the wagon, and climbed in themselves; all of them wearing ribbons and flowers—Orisia among them—and like a poppy in the garden lends enchantment to all the other flowers, just so she sat among her girls. Grey-haired Hriva sat in front; the boys

RUSSIAN... RUTHENIAN.. UKRAINIAN...?

(Continued)

Western Affiliations of "Rus" Proper

In the meantime the ancient "Russia" (Русь) in South had to meet a new danger. From Asia Minor the Ottoman Turks invaded the Balkans, took Constantinople (1485) and pushed their boundaries up to the Danube and lower Dniester. They took possessions of the Black Sea and of all the harbors on its shores (Akerman at the Dniester mouth, Ochakiv and Kinsbur at the Dniester estuary, Asiv at the Don inlet, etc.). The declining power of Crimean Tartars received new strength out of the assistance of their Turkish blood brothers and correlative. Against the combined Turco-Tartar assault "Rus" had to look for help—again in the West. The result was a Union of Lithuania and Rus' with Poland (in Lublin 1569). As, however, it usually happens with such unions, this Union of Lublin turned into subjugation of old "Russia" (Rus') by Poland. The consequence of it was a series of Ukrainian Cossack* uprisings against Poland, which culminated in the great national revolution, led by Hetman** Bohdan Khmelnytsky (1648-1656), and in the creation of an independent Ukrainian Cossack State on both sides of the Dniester (1650 A. D.).

"Ukraina" on the Historical Stage

At that juncture the term "Ukraina" came into use as a synonym and subsequently a substitute of the old name "Rus'." Hetman Khmelnytsky himself used both terms alternatively. On all maps of that time (French, Dutch, German, Italian) the country between the Carpathians in West and Don river in the East simultaneously and alternatively is called "Russia" or "Ukraina"—in clear distinction from "Moscovitia" or "Moscovia" which often is mixed and synonymized with "Tartaria." Both national types—Ukrainian and Muscovite—already are fully crystalized at that time.

That was scientifically stated and proved not only by Ukrainian historians, as Mikola Kostomariw, Volodimir Antonovich and Michael Hrushevsky, but also by such Russian scientists as the members of the Imperial Academy of Sciences at Petrograd (now Leningrad), late Professors Shakhmatoff and Korshwarld renowned Slavists. Based on the studies of the oldest literary works of the old "Russia" (Southern as well as Northern), these scientists maintained that the linguistic and psychologic differences between the South (Kiev and Halich) and the North (Moscov and Suszda) are distinctly evident in the 12th century already. We think, that nobody can suspect these Russian savants of any political bias against the "unity" of present day "Russians..." An identical opinion was expressed by them a few years before the World War while officially answering the question of the Russia Ministry of Education—what is the relation of the Ukrainian language to the Russian (Muscovite) and if there is a need of introducing the Ukrainian language into

the schools of "Malorossia" (Ukraine) instead of Russian (Muscovite). The Imperial Academy of Sciences confirmed that there are two separate races and languages—Ukrainian and Russian (Muscovite)—existing as such since about the 12th century A. D. and that both are so distinct that the schools of the Ukraine (Malorossia) should be conducted in Ukrainian, not in Russian. We may wonder, if the Russian Government was satisfied with this opinion, which ran contrary to the Russian policy against Ukraina.

The Origin of the Term "Ukraina"

The term "Ukraina" appears for the first time in the old Chronicles of Kiev of the 12th century as a designation of a territory on the river Sula (a tributary of Dniester) in the present day province of Poltava. Thus this term is almost as old as the word "Rus'." At first it seems to be confined to the borderlands between inhabited Rus' and the uninhabited steppes, which divided Rus' from the nomadic hordes of the Kumans (Polovtsi) and later of the Tartars, roaming on the Black Sea plains. With the gradual advance of Cossack conquest toward the South and colonization of the steppes this term expanded also. There happened with it the same what previously occurred with the term "Rus'." At first—up to the 11th century the term "Rus'" comprised the territory around Kiev only, so that a journey from Chernihiv or from Galicia to Kiev was called a "journey into Rus'." With the extension, however, of the Rus'—state over adjacent territories the meaning of this term expanded. Exactly the same happened with the term "Ukraina."

We may observe analogical expansions of national designations in many countries. So for instance: the name Italy is derived from a small Apulian tribe of "Itali" is the southeastern corner of the Apennine peninsula; the term "Greece" ("Graecia" in Latin) from an insignificant tribe of "Graeci" in Epirus; the name "Hellas" and "Hellens" from the middle section of Greece; "France" from the German tribe of "Franks," who at first gave this name to the land around Paris, where from it gradually expanded over entire Gaul; "Poland" got its name from the tribe of "Polans" which resided in the province of Posen; "Austria" was at first a small principality around Vienne, later this name expanded over a large Empire, and now it has shrunk to the Eastern Alpine lands. Therefore it is nothing unusual or exceptional, that the terms "Rus'" and "Ukraina" in the beginning meant small territories only, gradually extending over a large expanse of land.

The Term "Ukraina" Becomes a National Name

As above said, in the middle of the 17th century an independent Cossack State was organized just on the territory of the historical Ukraina. In this way from a local or provincial one this name became a political term for the designation of a state and of a nation. The endeavors of the leading Hetmans of the Cossack Ukraina to unite all other provinces of old "Rus'" (as Volhynia, Podolia, Galicia, etc.) with their Hetmanate in one national State failed. But the tradition and glory of these endeavors have become the heritage of present day Ukraina. Thus this name

RAMBLINGS OF A WORD-HUNTER

THE REPUTATION OF A WORD

Andre Maurois, French essayist and novelist, who is here for a short lecture tour, addressed the Alliance Francaise of New York of the Hotel Plaza. When explaining the governmental system of France to his audience, he saw fit first to explain to them that the word "radicalism" had in French a different, "less radical," meaning than in English.

He intimated that the word denotes one of the middle courses of the French politics; while in America it denotes the extreme leftist policies.

MAYOR OR LINGUIST?

Mayor La Guardia of New York, the largest city in the country, extended the other day the city's welcome at City Hall to Mayor Dan Kampan of Boystown, Nebraska, a community of 275 souls, the smallest town in the country. The population consists of orphan children, who run the town themselves. Mr. Dan Kampan is 17 years old.

After chatting with Mayor Dan Kampan, Mayor La Guardia remarked, "The Mayor and I have exchanged credentials and photographs, and we have discussed our mutual problems. We decided that this job of being Mayor is not what it's cracked up to be."

These words first sent me upon the hunt for the word "mutual." "That is MUTUAL." James C. Fernald says in his English Synonyms, Antonyms and Prepositions, "which is freely interchanged," which seems to raise a great deal of doubt about "our mutual problems" of the Mayor of New York City and the Mayor of Boystown, Nebraska. "We soeak," says Mr. Fernald, "of our COMMON country, MUTUAL affection, RECIPROCAL obligations, the RECIPROCAL action of cause and effect, where the effect becomes in turn a cause"; and this would suggest that Mayor La Guardia had better have spoken of "our common problems."

"Many good writers hold it incorrect," continues Mr. Fern-

embodied the political aspirations of the entire "Rus'" of old. Consequently, in a few decades this term "Ukraina" supplanted the old name "Rus'." The latter gradually became absolute and went out of use everywhere the power of the Ukrainian Cossack State reached. In this way the old term "Rus'" remained in use in the western provinces only—i. e. in Galicia, Bukovina and in Transcarpathia. But even in these provinces it never was used in popular folksongs and historical "dumas" (rhapsodies), which consistently use the term "Ukraina." So for instance a folk song, coming down from the year 1650, reads:

Oy, Moroze, Morozenku,
Ty preslavnyi kozache!
Za tobou, Morozenku,
Vsia Ukraina plache.

And the other one from same time says:

Hey, ne dyvuyte, dobryi lude,
Sche na Ukraini povstalo...

In the folk song from 1766 we read:

Maxym, kozak Zalizniak,
Kozak z Zaporozha,
Yak vykhav na Ukrainu
Mov povnaya rozha...

* Bohdan Khmelnytsky (1648—1656), Petro Doroshenko (1660—1669), Ivan Mazepa (1689—1708).

(To be Continued)

ald, "to say 'a MUTUAL friend,' and insist that 'a COMMON friend' would be more accurate; but 'COMMON friend' is practically never used, because of the disagreeable suggestion that attaches to COMMON of ordinary or inferior."

Does this argument apply to "our common problems?" Will anybody, hearing a mayor speak of "our common problems" of two mayors, think that those problems are inferior, or ordinary?

The final phrase about the mayor's job being cracked up sent me also on a hunt after the phrase. Mr. Vizately in his book on idioms tells me that this phrase is falsely regarded in England as an American phrase and that its true meaning is distorted. According to Funk and Wagnalls New Standard Dictionary of the English Language, the colloquial phrase "to crack up" means: to praise highly, to cry up. The Dictionary quotes an interesting passage from Spurgeon's John Ploughman's Pictures: "Those who crack themselves up are generally cracked."

ORISIA

(Continued from Page 2)

"If you will shoot my bisons, then you will never shoot at anything else any more."

This angered the prince, he took the bow from his shoulder and began to shoot at the golden-horned bisons. They swarmed thru the wilderness tearing up trees; but the prince followed them and lets fly one arrow after another. They reached the Trubailo . . . and the Trubailo in those days was not as narrow as it is to day—they came to the high cliff, and lo! they all jumped into the water, but not one of them swam across, they all sank to the bottom like stones, and dammed the river. The girl then clasped her hands: "You drowned my golden-horned bisons, so now may you wander in the wilderness for ever after."

So, since then, they say, the prince wanders thru the wilderness, and cannot in any way find his Pereyaslav. And Pereyaslav has been in Tatars' hands, in Polish hands—what has not happened to Pereyaslav since then? but he cannot find and will not find it ever. And the girl's bisons even now lie stone-like in the water. Here, listen, it is not water that roars, but the bisons roar deafeningly from under the water. They say that the time will come when the prince will ride up to Tur's Cliff, the bisons will rise up and go seeking the wilderness through Ukraina."

(To be Concluded)

AUTUMN NIGHT

An orange stain behind smoky blue hills
Shows where the sun is sleeping.
Night comes on like a silent ghost
To show where the stars are peeping.

A pale yellow moon climbs over the ridge.
The air has a frosty tang.
And over the gray stone arching bridge,
The weeping willows hang.

STANLEY PATRONIK

THE DANCE: -- ANCIENT AND MODERN

By DIMITRI CHUTRO

(Continued from Sept. 12, 1936)

(2)

However, no church or sect has raged so fiercely against the cardinal sin of dancing as the Albigensians of Longnedor and the Waldensians, who agreed in calling dancing, "The Devil's Procession." No doubt because of the changes made by these reformers, religious dancing was banished. Yet, after the Middle Ages, during the 18th century, there were still traces of religious dancing in the cathedrals of Spain, Portugal, and Roussillon, especially in the Mozarabic Mass of Toledo.

In Seville, now stands the second largest church in the world, —the famous Cathedral dedicated to Santa Maria de la Sede. The work on this edifice was begun in 1402, and finished in 1519.

Here in the west end nave lies the grave of Ferdinand, the son of Christopher Columbus. In addition, there hang in this Gothic structure the unsurpassable paintings of Murillo, Pacheco, de Tabor, and Fernandez. There is a life-sized image of the Virgin with natural hair of gold color, which was presented to St. Ferdinand by St. Louis of France during the 13th century.

On the festivals of Corpus Christi, and the Immaculate Conception, ten choir boys perform an ancient and curious dance, a ritual before the altar—a solemn dance with castanets.

The records of ancient Mexico explain that the Aztecs were fond of serious and gay dances, and that a sport called "The Bird Dance" excited the admiration of all for the skill and daring with which dancers dressed as birds let themselves down by ropes wound about the top of a high mast, so to fly in circles far above the ground.

From the days of Gregory the Great, that is, from the end of the 6th century onward, the Western Church tolerated and even attached to her own festivals, certain popular customs, significant of rejoicing, which were, in truth, relics of heathen ritual, such as the Mithraic Feast of the 25th of December, or the Egg of Easter-tide, as well as a multitude of Celtic and Teutonic agricultural customs. These rites, originally symbolical of weather magic, were of a semi-dramatic nature, such as dipping the neck of corn in water, or sprinkling holy drops on persons or animals; processions of beasts; dressing trees with flowers, etc.; but above all, ceremonial dances in disguise. The sword-dance, which was recorded by Tacitus, of which an important feature was the symbolic threat of death to a victim, endured even to the later Middle Ages. By this time, it had attracted to itself a variety of additional features, and of characters, familiar as egg-pacers, mummers, and morris-dancers, who continually enlarged the scope of their performances, especially as regarded their comic element. The dramatic "expulsion of Death," or winter, by the destruction of a lay figure—common through Western Europe about the 8th century—seems connected with a more elaborate rite, in which a disguised performer who perhaps originally represented summer was slain and afterwards revived. This representation, after acquiring a comic complexion, was annexed by character dancers, who about the 15th century took to adding still livelier incidents from songs treating of

popular heroes, such as St. George and the Dragon, and Robin Hood. The latter afterwards found a place in the festivities on May Day, with the central figure, the May Queen.

During the 17th and 18th centuries, we find that in the Pavani, and the Branle, as in nearly all the dances of this period, kissing formed an important part, and it seems that it added greatly to the popularity of the pastime.

The Courante, next in favor, was performed on tiptoe, with slightly jumping steps and many bows and curtsies. The Minuet and waltz were in some degrees, derived from it. The Courante also had much in common with the Seguidilla of Spain.

The dance which the French brought to the greatest perfection was the "Minuet." It originally was a gray rustic dance, but after its introduction to the French Court, it soon lost its sportive character, and became grave and dignified. The Minuets which are danced on the various stages today, are generally elaborated with a view to their spectacular effects, and the steps have been imported into them do not belong to them at all, but are introduced from a number of other dances.

The Gavotte, which was danced as a pendant to the Minuet, was also originally a peasants' dance, and consisted chiefly of kissing and capering. Upon being brought to France, it became artificial. In the latter part of the 18th century, in the more prudish parts, the ladies received bouquets instead of kisses in dancing the Gavotte. It readily became a stage dance, and has never been restored to the ballroom.

Other dances which were naturalized in France, were the Ecossaise, popular in 1760; the Cotillon, an extremely elaborate dance, in which toys, airballoons, lighted tapers, hurdles, and biscuits were used, and which was fashionable under Charles X; the Galop, a strictly Hungarian dance, became popular in Paris in 1830, was imported from Germany; the Lancers, invented by Laborde, 1836; the Polka, chief of the Bohemian national dances, was adopted by society at Prague in 1836, and was brought to Paris by Cellarius in 1840; the Schottische, a kind of modified Polka, was created by Markowski and introduced in 1844; the Bourree, or French clog dance; the Quadrille, the term "quadrille" meaning a kind of card game; the waltz, descended from the Lavolte, a form which we dance now, had its origin in Germany. Castil Blaze says, "The waltz, which we took again from the Germany in 1795, had been a French dance for four hundred years."

Gungl, Waldtenfel, and the Strauss family have molded the modern waltz to its present form by their rhythmical and agreeable compositions.

Spain is said to be the home of dancing. In this country, the dance is part of the national life, a natural expression of the gay, laughing, passionate people. The form of Spanish dances has hardly changed, and some of them can be traced back to the performances of the famous dancing girls of Cadiz in ancient Rome. The connection is somewhat lost during the period of the Arab invasion, but the art was not neglected, and it has been suggested that it took refuge in the Asturias.

TO PRESENT "MAZEPPA"

Our young Ukrainian-Americans will have a fine opportunity of seeing on the stage in the Broadway district an opera whose libretto deals with one of the most colorful figures in Ukrainian history—Hetman Ivan Mazeppa—when Sunday evening, December 6, 1936, at Carnegie Hall, New York City, Dimitri Chutro, director of the Ukrainian Art Theatre, will present Peter Tschaikowsky's opera "Mazeppa" in the Ukrainian language. This will be its third New York performance, the initial presentation having been given in February, 1933.

The presentation of this opera in the Ukrainian language certainly is an extraordinary feature in the Ukrainian world of art. The fact of the matter is that the Ukrainian world of art is in its elementary stages of development, and a grand presentation such as "Mazeppa" is indeed to be most welcomed. The innumerable features which distinguish "Mazeppa" from the ordinary repertory presented in our various Ukrainian halls throughout the country are too obvious to mention.

One very important characteristic of the opera, however, deserves more than a cursory sur-

Nevertheless, the dances of the 10th and 12th centuries have been preserved uncorrupted. The earliest dances known were the Turdion, Gibidana, the Pie-degibao, and (later) Madama Orleans, the Alemana, and the Pavana.

Under Philip the IV, theatrical dancing was in high favor, and ballets were organized with extraordinary magnificence of decoration and costume. It is at this period that the famous modern Spanish dances, the Seguidilla, Bolero, and the Fandango appeared.

Every province in Spain has its own Seguidilla, and the dance is accompanied by coplas or verses. The Jota, which is still used as a religious dance, the Cachuca, the Jaleo de Jerez, performed by gypsies, the Paladea, the Polo, the Gallegada, Muzneria, the Habas Verdás, the Zapateada, the Zorongo, Vito, the Tirano and the Tripola Trapolo, are dances which are meant to represent either their composers, or the places in which they are danced.

In England, the strictly national dances are the Egg dance, the Carole (danced at Christmas time), and the Morris, or Moorish dances which were introduced in the reign of Edward III. The latter are said to have been brought back to England by John the Gaunt, from his travels in Spain, and are associated with May Day.

The only true national dances of Scotland are the Reels, Strathspeys, and Flings. In Ireland, there is only one dance, the Jig. Curiously, though the Welsh dance, they have no national dances.

Echternach, a town in the grand duchy of Luxemburg, on the Sure, close to the Prussian border, is famous for the special dancing procession held on Whit-Tuesday of every year. The origin of this festival is uncertain, but it dates back to the 13th century, and was probably instituted during the outbreak of cholera. Nowadays, it is an occasion of pilgrimage among Germans, and Belgians, as well as Luxemburgers, for the sick people, but especially for the epileptic, and those suffering from St. Vitis Dance. The ceremony is interesting and the added ritual makes it all the more imposing.

(To be Continued)

vey. That is, the remarkable manner in which music and art have been combined with historical data in the plot of the opera, thus portraying history in a novel and delightful fashion. The plot itself is concerned with a personal tragedy in Hetman Mazeppa's life: Motrya, daughter of the Ukrainian minister of Justice Kotchubey, falls in love with the old Hetman and flees to him from her parents. Mazeppa returns Motrya to her parents. Kotchubey regards this act as an insult, and revenges himself by betraying to Peter the Great the alliance of Mazeppa with Sweden's Charles XII against the Russian Czar. Mazeppa, upon discovering Kotchubey's treachery, orders the latter's execution. Lubov, Kotchubey's wife, pleads with Motrya to save her father, but as the two women arrive to make an appeal to the Hetman, the axe descends on Kotchubey's head. Mazeppa's and Charles' forces, being outnumbered by about 5 to 1, are defeated by the Russians in the famous battle of Poltava in 1709. The curtain drops as Mazeppa prepares his flight for Turkey with the vow that he will return to continue his struggle for Ukrainian independence.

It should be of special interest to Ukrainian youth to attend this performance because of the many features which characterize this opera, and because it is the type of presentation which fascinates representatives of varying interests. And, of course, the didactic aspects of "Mazeppa" are indispensable to those of our youth who are seeking to acquaint themselves with Ukrainian history, literature, and art. If Byron and Hugo, among scores of others, were inspired by deeds of this great Ukrainian hero, then, certainly, we are human enough to experience the sensations of these immortals. The fact that we are of the same origin as Ivan Mazeppa ought to add a certain something to these sensations.

OLGA PASICHNYK.

UKRAINIAN ALL-AMERICAN ELEVEN

The line-up of the 1936 'Ukrainian All-American College Football Team' is almost completed. A fine array of backs are listed as candidates for the back-field posts, but up to the present time, the line positions are wide open!

Anyone knowing of any Ukrainian football player or any college team, who plays either tackle, guard, or center, please forward to me at once his full name, name of school, position played, and if known, his home-town, class in school, and height and weight.

This is the last call and before the month is over the complete 1936 cast will be announced through the press. Send above data to—

AL YARR,
641 N. 16 St.,
Philadelphia, Pa.

MY HAVEN

Where the grass grows
Velvety. Where are planted rows
Of flowers. Where trees wide
And rangy grow on the side
Of the path. Where a speck
Of golden sunlight flecks
Yellow dandelions and falls across
my face
There—in that lovely little
space
Is my HAVEN.

ANASTASIA STADNER.