



SECTION II.

The Ukrainian Weekly

Dedicated to the needs and interests of young Americans of Ukrainian descent.

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Easter Sunday In Ukraine
-- 1848

By IVAN FRANKO

(The passage below is an excerpt from "Paansky Zharti"—Landlord's Jest—which tells of the conditions among Ukrainian peasantry in Galicia prior to and during the abolishment of serfdom. The passage gives a vivid picture of the scene in a Western Ukrainian village on Easter Sunday, 1848, when the memorable proclamation abolishing serfdom by the Austro-Hungarian government went into effect. The translation is by Percival Cundy.)

That Easter Day! Dear God above!
Since e'er the world began, ne'er was
There such an Easter Day as that.
Ere dawn were noise, clamour and shouts;
The village swarmed with people, like
An ant hill. All, with one accord,
Went crowding to the church. When first
The Easter hymn was raised, like babes,
We all burst into tears, until
Our weeping seemed to shake the church.
'Twas as though we long years had spent
In waiting, suffering until
The Christ should rise,—and in our midst.
Yet somehow, in our hearts there reigned
A joy and peace ne'er known till then.
'Twas as though each one ready stood
To cry aloud to earth and heaven,
And sing: "The evil days are past!"
Long standing feuds were buried then,
And enemies each other kissed.
Incessantly the bells pealed out.
The younger fry, like mad things, ran
About, and shouted everywhere:
"No more corvees, no taskmakers,
We're free folk now, we're free, we're free!"
Then when the holy service ceased,
Out in the churchyard streamed the folk,—
There must have been some hundreds there,—
Straightway that congregation fell
Down on their knees upon the earth,
And burst forth in a great "Te Deum"
"All praise to Thee, O God, we give."
At first like organ thunders pealed
Those phrases high, those solemn tones,
But ere the anthem reached its close,
The noise of weeping drowned it out.
'Twere but lost labour, little ones,
To try, e'en faintly, to portray
All that it was my lot to see
And hear upon that glorious day.
With joy the people drunken were,
The aged danced just like the young.
Here stands one fondling his lean team
Of horses, telling them the news,
As though they were his own blood-kin.
And there, a group of village maids,
Stripping the kerchiefs from their heads,
With genuflections lay them down
Before the ikons. Some shout out
In greeting when they meet a friend:
"The Christ is risen, and Old Nick
Has got our bondage for a gift!"
And over there, an old greybeard
Lies prone upon a sunken grave,
So old it scarce is visible,
And cries with all his might: "Father
We're free! O father, dost thou hear?
Nigh on a hundred years did'st thou
This cursed bondage bear, yet did'st
At last, and did'st not freedom see.
We're free! Thou could'st not wait on earth
To see this blessed day we see.
No more shall our lord to his house,
My grandsons, like thine, take away.
Oh father, call me to thyself,
I'm ready now, for I die free!"



Easter Morn Resurrection Service

The most beautiful and inspiring feature of the Ukrainian observance of Easter, we feel, is the Easter Morn services in church—the so-called Resurrection. It never loses its thrill for us. So let us recall it once more:—

... The sun has already risen, the dew-laden air is still cool from the chill of the night, when throngs of worshippers hurrying from all directions begin filling the Ukrainian church. Soon it is packed to its very rafters. Late-comers have to stand and kneel outside the doorways. Inside the church a hushed stillness prevails, slightly agitated by nodding heads bent in prayer and the flickering candles.

With the sharp knocks of the wooden clapper—for no bells are yet rung, as He is still in his grave—the Resurrection Service begins, opening in minor key.

Soon after there is a sudden flurry of movement near the altar. The "Bozhiy Hrib"—representing Christ's tomb, which has been there since Good Friday for the faithful to visit and pray at—is now swiftly removed. An air of breathless expectancy arises, as the priest approaches the most inspiring part of the service.

Finally it comes, like a sudden beam of light.

"Khristo Voskres!" (Christ Hath Risen!) the priest exclaims.

"Vo Istenu Voskres!" is the fervent affirmation from the congregation.

And then the whole church resounds with that soul-stirring song, "Khristos Voskres!" in which everyone takes part.

It is at this time that the church bells peal out their deep sonorous tones, heralding to the world that He hath Risen!!

A surge of exalted emotions sweeps over all. Eyes glisten. The sun, seemingly aware of the happy occasion, floods the church through the stained-glass windows with a vari-hued light.

Then to the accompaniment of the inspired singing and the joyful ringing of bells, the worshippers led by their reverend father bearing the Paten and the Chalice march slowly outside in procession and circle the church three times, and then slowly wend their way inside again.

And so the Resurrection Service on Easter Morn continues, each of its ceremonials and songs ("Anhel Vopiyashe," "Plotiyu.") lending further enchantment and inspiration to it, and making it so dear and never to be forgotten by those attending it.

Volhynian Easter Folk Customs

IN Volhynia, a Western Ukrainian province formerly under Poland and now under German occupation, the observance of the traditional Easter folk customs begins a week before Easter, on "Willow Sunday," just as does in other parts of Ukraine, at least in those sections,— if there are any this year—where where the war or the occupants allowed it.

On that Sunday everyone in the Volhynian village goes to church, in order to receive at the close of Mass, during the anointing, a blessed pussy willow branchlet. In distributing the willows, the priest tries to give to the older people those with the most catkins on them, for it is said that as many catkins as there are on the willow so many stacks of wheat will one's crop bring that year. Lighted candles are sometimes fastened to each willow received. Upon emerging outside the young people strike one another with the willows, saying, "The willow strikes, not I, in a week Easter will be here."

Pussy Willow Branchlets

Returning from church the people carry lighted candles. At home they put away the willow branchlets for safekeeping, as they are supposed to possess miraculous powers. Often the willow is stuck into the straw-thatched roof, in order to protect it from lightning; or fastened to the gate which leads to the threshing ground, to keep the mice away; or buried in the ground, so that the earth may yield water in times of drought; or used to drive the cattle to the pasture, which will make them sound and healthy; most often, however, it is placed behind a holy picture.

"White Week"

The entire Holy Week among the Volhynian Ukrainians is known as the "White Week." Whoever whitewashes his home during that week, is sure to have a very clean home for a whole year. On Maundy Thursday some bathe in the river, as the water is supposed to have special cleansing powers on that day. In the evening, they attend the "Poklony"—penitential prostrations—services in church. Returning home they carry a lighted candle, which they use to burn out the figure of a cross on a rafter, in order to protect the home from thunder and lightning. Then they have supper, in commemoration of the Holy Supper of Christ and His disciples. The course usually consists of "pampushki" (similar to doughnuts), "borsch" (beet soup), and fish. On Great (Good) Friday they fast until the conclusion of the special church services that morning, during which the "plashchanytsia"—a figure of painting representing Jesus Christ—is brought out to lay in state before the altar. In the evening of that day they again attend special church services, while outside the children make the air resound with wooden clappers. On Holy Saturday the housewives finish preparing food and delicacies for the holiday. They color and decorate eggs, bake the special Easter bread—"paska," cakes, cook meat, and weave a periwinkle wreath to adorn the head of a roasted pigling—although nowadays a whole pigling is rarely roasted.

Holy Saturday

Throughout entire Holy Saturday night, lasting until Easter morning, a fire is kept burning in the home hearths, as well as out in the open by the church. Here around the large fire the villagers gather for the all-night reading or singing from the Holy Scriptures, and during the intervals between the readings to converse. Everyone who joins the circle brings with him a log or a tar barrel which he casts in the fire in order to make

it burn better. All sorts of "unnecessary things" are taken out of the church and burned in the fire during this time, such as old vestments, liturgical books, ikons, and "tsarski vorota" (royal doors) of the iconostasis (a screen with pictures, corresponding to the altar rail in the Latin churches). In this manner many valuable church relics used to be destroyed. In 1927, for example, "tsarski vorota" that were built sometime during the 16th century were thus burned in the village of Sukhodoli, district of Volodimir. The origin of this custom probably dates back to pagan times, when such fires were burned in honor of pagan gods, such as Perun, god of thunder and lightning, whose image was usually of wood, with a silver head and golden mustache. Nowadays the fire on Holy Saturday night is said to commemorate the campfire that the guards over Christ's tomb kept burning the night before His resurrection.

The Blessing of Food

At midnight the people flock to church for the Matins. When with the sign of the cross the doors are opened, everyone hastens to get inside in order to pay homage to the resurrected Christ. Then follows Mass, and then the blessing of festive Easter food. As soon as the blessing is over, everyone hurries home as fast as possible, for it is believed that he who gets there first with the "paska," will be the first that year to gather up his crops, and furthermore, his crops will be best protected from rotting in storage. That is why the household usually entrusts the task of having the Easter food blessed in church to one who is strong enough to make his way quickly out of the milling crowd and fleet enough to run home the fastest. Where it is necessary to go to a neighboring village to have the food blessed, the best horse the farmer has receives unusual attention during the few preceding days, in order that he should be in the pink of condition for the gallop home.

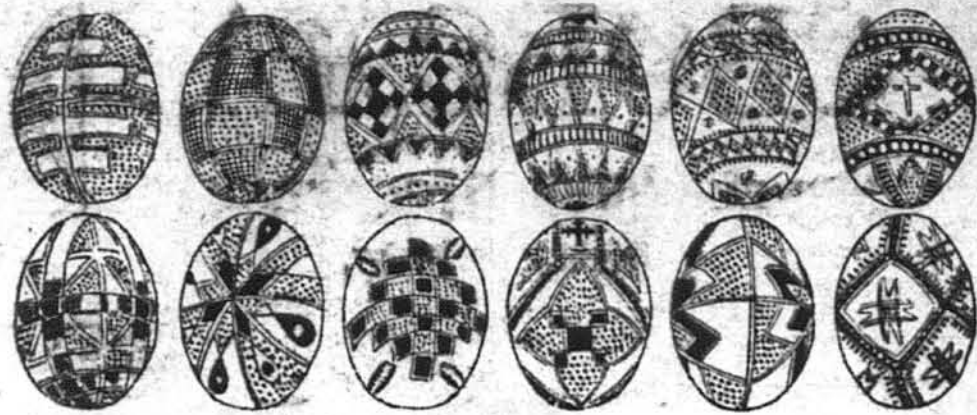
While the table is being prepared for dinner on Easter, it is a custom to rub a colored egg against one's cheeks, in order that they may be fresh and glowing. A lighted candle is then set on the table. The dinner begins by exchanging greetings and bits of a blessed egg.

Easter Day Games

When all had eaten their fill, the elders go to sleep, for they have been up all night, while the younger folks take as many colored and decorated eggs as they can, and go out to the open grounds surrounding the church. As they meet they exchange Easter greetings and knock one's egg against the other's. Whose egg breaks as a result, has to surrender it to the winner. In the games that follow, in which eggs are used as stakes, such as card-playing, an egg so broken has only half the value of an unbroken one. This custom of knocking eggs together is taken so seriously by some that they purposely prepare several eggs in a manner that makes it very difficult to break or crack them. This they usually do by sucking out the white and yolk of a raw egg and filling the empty shell with melted wax, which upon hardening makes the "egg" very efficacious in breaking the genuine eggs.

Meanwhile the girls have gathered on the green and begun the traditional Easter "hahilky," weaving dances in which hands are clasped, singing their happy, lilting "hahilky" songs.

On Easter Monday friends visit one another, and there is much dancing, music and feasting. Throughout Tuesday and Wednesday the festivities continue. In former years they continued even through Thursday, but nowadays the people resume their



A FEW EXAMPLES OF DECORATION OF EASTER EGGS IN UKRAINE.

(The design of the decorated Easter eggs here reproduced have the names as follows: In the top row, from left to right, the "monastery," the "sieve," the third, fourth, and fifth are called "zhabiwska," from the village of Zhabye, and the sixth is named after the village of Richka, as they are peculiar to the two respective villages. In the second row, from left to right, the "priest's robes," the "rose crosswise," the "fir tree," the "Zhabiwska," the "rose," and "six roses.")



"Kystka," the stylus, used for drawing lines in wax on Easter Eggs.

Ukrainian Easter Eggs For Brahmans

UKRAINIANS have a peculiar Easter tradition concerning the Brahmans of India. On Easter they throw Easter egg shells in rivers and creeks, sending thus a message to the "good Brahmans living somewhere far to the south of Ukraine." For some reason or other it is a popular belief in Ukraine that the good Brahmans are good Christians, although they live somewhere far to the south, far away from the other Christians. In fact, they live in such a distant and isolated place that they are uncertain when to celebrate Easter. So the poor Brahmans celebrate their Easter, known in Ukraine as "Rakhmanian Easter" ("Rakhmanskyy Velykden"); a few weeks later—as soon as they see Ukrainian Easter eggs shells floating down their rivers...

In pronouncing the word "Brahmans" Ukrainians have simplified it into plain "Rahmans" ("Rakhmany"). Evidently in the past Ukrainians had some intercourse with the Brahmans of India, because the popular tradition in Ukraine tells that the Brahmans are a very gentle and good people and that they live far away to the south. Boris Hrinchenko's Dictionary of Ukrainian Language on page 517, II volume, has these three words: Rakhman (Brahman), rakhmanniy, (Brahmanian), and Rakhmanskyy (Brahmans'). And all the three forms of the word point out that long, long ago Ukrainians had some intercourse with the Brahmans of India. The last form of the word is used only in connection with Easter—Rakhmanskyy Velykden (Brahmans' Easter). The middle form, rakhmanniy, is used in the province of Chernihiv as an adjective meaning "gentle." One can say "rakhmanniy kin" (a gentle horse), "rakhmanniy cholovik" (a gentle and kind-hearted man). The first form, rakhman (Brahman), has three meanings. It simply means just a plain Brahman. It also means "a righteous Christian," that is, an exceptionally good man. And lastly it also means a mendicant, a man living on alms. There is even a Ukrainian proverb that says, "The Brahman is gentle till dogs start to chase him."

Most likely the Ukrainians had no intercourse with the real Hindu Brahmans, but with the Hindu Brahmans

labors out in the fields on that day. Until the Day of Ascension, however, all evenings are still regarded as part of the Easter Holidays, and no work is permitted then.

who were converted to Buddha's gospel and came to Ukraine as missionaries. The word "Rakhman" (Brahman) used in the sense of a righteous man living on alms seems to indicate that the Brahmans with whom Ukrainians had relations were really Buddhist missionaries from India long, long before Christianity was introduced to Ukraine, as the real Hindu Brahmans never cared to go outside of India to preach their doctrines to the non-Indians. But as Buddhism at one time, in the last five hundred years before Christ, got hold of almost all India, many of the converted Hindu Brahmans, as Buddhist missionaries, went to teach Buddha's gospel to China, Thibet, Persia, Asia Minor, Palestine, and even Egypt. It is but natural to suppose that some of them also came to Europe, to Greeks, Sarmatians of the Ukrainian steppes, and to Ukrainians in the northern woodlands.

HONORE EWACH,
Winnipeg, Can.



Ukrainian Woman Decorating Easter Egg (by Maria Nahirna)

ALEXANDER ARCHIPENKO

(1)

REFERENCE on these pages last week to the current exhibit in Chicago (Katherine Kuh Gallery, 540 North Michigan Avenue) of the works of Alexander Archipenko, has elicited a number of inquiries from our readers about this great Ukrainian American sculptor and painter.

From these inquiries it is quite apparent that our readers know very little about this man whose works are exhibited in the principal museums throughout the world, who has a host of imitators in all countries, and who has sculptured busts of three great Ukrainians, Volodimir the Great, Taras Shevchenko, and Ivan Franko, as well as a bronze plaque representing Ukraine.

One of the best accounts of Archipenko the man and the artist appeared in a book published back in 1930 but which today is as timely accurate, and vivid as it was then. It is C. J. Bullett's excellent and very readable work on modern art entitled "Apples and Madonnas" (Covici, Friede, Inc.), which is worth reading in its entirety. In a chapter entitled "Of Alexander Archipenko and the Sculptors," we find among other things the following:—

Alexander Archipenko lives in a world of undulations. His expression is the female figure—nude. Like El Greco's his forms are aflame—flaming upward.

Rodin introduced into sculpture a surface tingle of flesh that marble through the ages had not possessed—a heresy. Archipenko has gone farther. He has made his forms live, with an internal fire. Scan a show of his quickly: The striking impression is vitality. Everything is alive—eager, dynamic, flaming upward. That is the essence of his work, its flavor, the distinctive quality that counts.

Archipenko, more thrillingly than any sculptor of the times, exemplifies the new "Expressionism" as it applies to marble and bronze. That he is the greatest living sculptor will not be universally admitted until Aristide Maillol is gathered to his fathers—and even then there will be partisans to argue in favor of Mestrovic, and Bourdelle, and Epstein, and probably Brancusi, and Lehmbruck, and Kolbe and Barchach. And then there is to be considered as contemporary the very brilliant Gaudier-Brzeska, the Polish-Frenchman, who, fighting with the army of his adopted homeland, England, was killed, a mere boy, early in the World War (I). He lived to do little, but that little was tremendous, and gave a great impetus to sculpture in the direction of Expressionism.

A Volcanic Genius

Archipenko, even now (1930) only forty-three, has been in the eye of the art world for eighteen years. He has been the subject of much critical discussion—most of which turns out ultimately to be wrong or partially wrong. Criticism seeks to classify—to pigeonhole. Archipenko, a volcano of creative genius, inevitably bursts the walls of his classification—splinters to fragments his niche so nicely prepared for him in the archives of the savants.

"Cubist" he has been called, and is so designated in the already formal histories of the modern art movements. "Cubist," however, he is not—any more than is Picasso, inventor of "Cubism." He has experimented in the geometrical technique of the most vital art movement of modern times, and has produced "Cubistic" sculpture without a peer.

But Archipenko has passed through the "Cubistic" experiment, emerging with a power of expression he could have acquired in no other way.

"The purely abstract," he told me, in his studio in New York... "is a delight to the artist and to the few who can appreciate what the artist is striving for. But it is a barrier between the artist and the world at large—a needless barrier. Anything that can be expressed abstractly is also capable of expression in the concrete. The abstract form of the human body, which once so fascinated us who were working in the Cubistic theory, can be clothed with flesh and blood without loss. The work I have done since Cubism has in it all that I acquired during that period."

Archipenko, through all his career, has been obsessed by the nude female body, and to him the center of in-

terest is the torso. As early as 1910, he did a "Salome," with legs chopped off above the knees and without hands. The face is stony and expressionless. Yet the figure is on fire—the torso of a dancer, with all the rhythmic, sensuous grace that provoked the most terrible tragedy, except one, in Christian annals. Regnault's famous painting in the Metropolitan Museum, with all its flash of dark eyes and raven hair, naked feet and gaudy Oriental robes, is only clap-trap melodrama in comparison.

The female torso, nude, can express anything Archipenko has to say. Through even his Cubistic period, his expression centered there. If he did not eliminate heads altogether, he did odd and bizarre things with them, to the bewilderment oft-times of his wellwishers—to the dismay of his classifiers—to the ridicule and anger of the generality. Sometimes he dwarfed the head to less than the dimensions of a hand or a foot or a breast. Sometimes he elaborated the structure above the shoulders—normally the neck and the head—into a flowing hood or helmet, with the face a concave blank, or even an empty space—a keyhole through the marble. Always he drove the startled gaze back to the center of interest—the torso. Always was the gaze electrified, even under the whip.

Takes To Painting

Of late, Archipenko has taken to painting, seriously. He has always dabbled with the brush as a recreation, with results usually commensurate with his deft use of chalk or charcoal. During the summer of



Alexander Archipenko, world-famous Ukrainian American sculptor, shown at work on his expressionistic bust of Taras Shevchenko; the Bard of Ukraine.—The bust is in the Detroit Museum. Another bust by Archipenko of Shevchenko, different in appearance from the one above, together with busts of Volodimir the Great and Ivan Franko, is in the Ukrainian Cultural Gardens of the Rockefeller Park in Cleveland, Ohio.

1925 at Woodstock, however, he applied to painting the active brain power he concentrates on his sculpture.

Again, as in sculpture, it is the female nude, and again the torso is the center of interest. Again, there is a glory of undulation—a flaming upward.

No painter, with the sole exception of Renoir, has so conveyed the feeling of female flesh—warm and magnetic. And Archipenko has done what Renoir did not choose to do: Renoir's nudes are alive, but passive. They are magnificent female animals, contented, bovine. Archipenko's painted nudes throb—every nerve quivers—feverishly they flame upward, like the saints of El Greco—with less holy fire. Archipenko may be attaining here the ultimate expression which modern Russian painting, floundering bravely and amazingly about, has been striving for.

Though Archipenko may be wrong, in view of his accomplishments, in considering his paintings mere "recreation," they are still unquestionably a diversion, in his mind, from sculpture. It is in sculptural forms he prefers to think:

The fire of his marbles and bronzes, increasing rather than diminishing in intensity as he proceeds, is all the more remarkable as the expression of an emotional nature guided and directed by a keen, analytical mind—mathematical and mechanical.

Born in Kiev

He is the son of an inventor who was mechanical engineer at Kiev University, in Ukraine, and has inherited much of his father's talent for mathematics and his skill in the construction of mechanical devices. His father mapped out for him the career of an engineer, but by the time he was 16, Archipenko had grasped the relationship between mathematics and art, as exemplified in the genius of Leonardo da Vinci.

Mathematics, purest and most abstract of the sciences, is nearly universally considered in our day inimical to emotional expression—to painting, sculpture, music and poetry. The philosophers of old knew better. Their highest poetic conception, "the music of the spheres," was the white-hot focus of the intellectually abstract and the emotionally sensuous. In our day, nobody has experienced the quintessence of poetry who has not learned to follow a comet hurtling through the universe on a parabolic curve, Einstein, whether or not he knows what an iambic pentameter can do alongside a hexameter in a Spenserian stanza, deserves rank with the great creative poets of all time.

Enthusiastic admirers of Archipenko would place him among the mythical dozen who grasp the Einstein theory—perhaps at the head of the list, since Archipenko is credited by them with applying the Einstein theory concretely to statuary—a tremendous feat, if so, seeing how vague and tenuously abstract is the theory.

Archipenko, replying to this suggestion, when brought to his attention, observed:

"My knowledge of science does not suffice to understand the Einstein theory in all its aspects, but its spiritual substance is clear to me. I am convinced that life refracted in the prisms of art opens vistas to us into otherwise inaccessible depths, and when I realized the wisdom of the Creator in the words of Einstein, it seemed to me that I knew all that—perhaps I had seen it in my dreams.

"I have a suspicion that the theory of relativity was always hidden in art, but Einstein with his genius has made it concrete with words and units. I am convinced that, thanks to Einstein, one can speak of art as something concrete; I do not speak of works of art, but of the mysterious process of creation.

"I had never spoken to anyone of this clear awakening of reason and comprehension which the Einstein theory brought forth in me. My invention, *Peinture Changeante*, I owe to the theory of relativity. In spite of my silence on the subject, there are critics who sensed in my creations and the Einstein theory a mysterious, and inexplicable analogy."

(To be concluded)



ARCHIPENKO'S "MA"

Money talks! United States Defense Savings Bonds and Stamps shout "Victory!"

The Story of Ukrainian Literature

(1)

A MIRROR of their turbulent and colorful national life, the literature of the Ukrainian people truly reflects all their trials and tribulations, as well as their thoughts, strivings and aspirations.

On that account alone, it is worth while for our young American-born readers of *The Ukrainian Weekly* to have at least a bowing acquaintance with the subject.

To help them achieve such acquaintanceship, is the purpose of this story of Ukrainian literature.

Literature In General

At the very outset, it is worth noting that the term "literature" is derived from the Latin word "literatura" which in turn is derived from the word "litera," meaning letter.

By the literature of a nation we mean, in its broadest sense, the written or printed works of that nation: dealing with religion, philosophy, poetry, drama, history, fiction, education, oratory (certain types), criticism, and other related subjects. But in the narrower and more popular sense we mean particularly those works which belong to the sphere of high art, and which embody thought that is lofty, power-giving and inspiring rather than mere knowledge-giving. "By literature I mean those great works... that rise above professional or common-place uses, and take possession of the mind of a whole nation or a whole age," said Ben Stanley.

The literature of a nation is the treasury of its finest and loftiest thoughts, ideals and aspirations. It binds the people together with their past and tradition. It serves to mould the people to one common purpose. And it points out to them the road which leads to a better life.

Every nation has its own native literature, just as every nation has its own tradition, spirit, joys and tragedies, fervent hopes and despairs, greatness and mediocrity. The literature of a nation is but the mirror which reflects all of these phases of national life. Literature is the bottomless and main source from which the nation can draw its spiritual and mental guidance and character.

The literature of a nation does not, however, assume only the written or printed form; but oral form as well. For, the history of literature began long before man learned to write, long before he started to make rude markings and drawings on stone and clay tablets. It begins from the time he began to chant rude ditties as an accompaniment to his savage dances, when he began to offer more or less inarticulate prayers to his various gods and goddesses, when he began to clumsily narrate his real and imaginary experiences. All of these primitive beginnings of the transmission of an idea in some form or other gradually grew into the numerous folk-songs, fables, beliefs and superstitions, proverbs, "dumy" and the like, which were passed on from generation to generation, until man learned how to write, learned how to put them in more or less permanent, stable form, visible to the eye.

We must remember one thing about the spoken or unwritten literature: it had a cooperative and not individual beginning. It was not the work of some one individual, upon whom, figuratively speaking, we can place our finger; but rather of the people as a mass. As such it emerged in some dim prehistoric past as the crude expression of the savage's mind, passed down through the ages in its spoken form, changing, elaborating, improving itself, assumed the written form, until finally it emerged as the polished product of some skilled master writer. And such is the case with a great deal of the Ukrainian literature.

We know, for instance, that Taras Shevchenko wrote the famous historic poem "Haydamaky," that the author of "Marusia" is Gregory Kvitka, and that the popular operetta "Natalka Poltavka" is the work of Ivan Kotlyarevsky. These are finished products, whose themes were drawn from the life of the people, and put in their present form by these Ukrainian literary artists. But, who wrote the "duma" (singular for "dumy"—elegiac poems) about "Bayda Wyshnevetsky," or the song about "Right and Wrong" (Pravda i Kryvda), or the one about "The Orphan" (Syritka), or "St. Barbara"—to cite but a few of the numerous examples of the Ukrainian spoken literature which have descended to us down through the centuries. We cannot say exactly. We do know, however, that their roots lie in the various stratas of ancient Ukrainian society: the toilers, the Kievan kings' retainers, the Kozaks, the "kobzari" and the "banduristi" (professional itinerant singers, who accompanied their songs with the peculiar Ukrainian musical instruments known as the "kobza," "bandura," and "lyra"), prisoners, slaves, serfs, lords, and others. Their combined, cooperative efforts aided in the formation of the rich spoken literature of the Ukrainian people, which offers to the literary artists, both Ukrainian and foreign, a vast virgin mine of material.

Spoken Literature

The story of literary creation extends back into the most ancient of times. It can be truthfully said to reach back to that dim prehistoric period when man acquired the gift of speech, when he learned to express himself by the use of words.

The Ukrainian people had created a vast store of spoken literature long before the birth of Christ, in the form of myths, pagan songs, nursery stories, proverbs, droll sayings, invocations to their deities, dirges, stories of their daily life and about their heroes,—to cite only a few examples. When Christianity was introduced into Ukraine the rich store of pagan mythology suffered at the hands of the ancient chroniclers, who were drawn mostly from the ranks of ecclesiastic circles, and who placed no value upon this mythology, regarding it as sacrilegious. We must not, however, judge these ecclesiastic chroniclers too harshly, for they judged this pagan mythology not from the literary but from the religious point of view; and therefore in suppressing and hindering its development they performed what they thought was their duty.

But in spite of all the bans and suppressions the ancient Ukrainian spoken mythology survived, particularly among the common masses of people living furthest away from the cultural centers. These people, although outwardly embracing the Christian faith, for a long time obstinately retained many of their pagan ceremonials and customs, including their many myths. This finally led to the unwitting creation of the so-called "double-faith" the combination of ancient pagan beliefs with Christian teachings. And, as a result of this interfusion of pagan and Christian elements in the ancient spoken literature there arose what is known as the "new mythology" which distinguishes itself from the older by its higher level of ritual songs, colored by the new Christian teachings. Under this category—"new mythology" fall many of our various "kolyadki" (Christmas carols) about Christ, Virgin Mary, and the Saints.

Since spoken literature has its roots in the people it is considered for that reason to be national in character.

Kinds of Spoken Literature

By far the richest, and perhaps the most voluminous, class of spoken literature is the folk-songs: songs or ballads originating and current among the common masses of people, typifying their life, interests and enthusiasms throughout the ages. Some of these folk-songs are general in nature, being adaptable to singing during any part of the year; others on certain occasions only. Because of this reason and their varying themes we generally class them in the following categories: ritualistic, those dealing with family life, lyrical, religious, moral, and historical. And in this order we shall examine them.

1. **Ritualistic folk-songs**—in the Ukrainian spoken literature are ordinarily associated with, and are an outgrowth of various seasonal holidays and events of the year.

We must remember that the ancient Ukrainians, in general, were nature worshippers. As tillers of the soil they paid particular homage to the Sun, who was known as "Daiboh"—the giver of life and all good things. They had besides, of course, other deities, chief of whom were "Perun"—god of lightning and thunder, "Striboh"—god of wind, and "Svaroh"—god of the sky. But the Sun was the supreme deity, and its annual vegetation cycle the basis of all their holidays. In winter, just at the time when the days were beginning to grow longer, the ancient Ukrainians celebrated a festival known as the "Kolyada," while in summer, at the time when the days were beginning to pass their peak, they celebrated another great festival known as "Kupalla."

With the coming of Christianity, however, paganism in its outward forms began to give way. But the worship of nature still persisted in the people. Pagan holidays and festivals were celebrated as ever before; but now, under the influence of Christian teachings they began to undergo certain modifications. At the same time the Christian holidays also began to adapt themselves a bit to the pagan holidays. And as a result of these modifications there gradually grew up the custom of celebrating both the pagan and Christian holidays practically during one and same time. For example, the celebration of the previously-mentioned "Kolyada" festival, signifying the birth of the Sun, became gradually merged with the Birth of Christ; and with the passage of time and advance of Christianity the nature-worshipping festival passed out of existence entirely.

It is because of this reason that the term "kolyadka" has a different meaning today than it did originally. In ancient times "kolyadky" were folk-songs dealing with folk-life and exploits of the great heroes of those days, while today the term signifies Christmas Carols: festival hymns dealing with the Birth of Christ.

The evening before New Year's Day is known and celebrated among the Ukrainian people as "Schedry Vechir" (Bountiful Evening). Children and grown-ups gather in groups and go from house to house, in the manner of Christmas carolers, singing "schedrivky" before the windows of the husbandman, in honor of him and his family. When they are through singing one of them steps forward and addresses the husbandman, wishing him, his wife and children "good luck and fine health for the New Year." They are then showered with gifts by the master of the house, consisting of moneys, or palatable Ukrainian culinary products such as "perohy" and "holubtsi," all depending upon the wealth of the husbandman.

(To be continued)

THEY SAID...

Sumner Welles, Under Secretary of State:

"The kind of world for which the American people and their government stand is a world of international decency and of justice in which men and women will be free to worship, free to think and speak, and which will be free from fear. That is the only kind of world in which permanent peace can be established, and the German and the Italian people, like the peoples of the United Nations, know that no such world can rise into being until Hitlerism and the gangsters who compose it are finally crushed and defeated."

Francis Biddle, Attorney General of the United States:

"One of our major problems when the peace comes, is to learn to use, to live in, the immense productive machine which for the war purpose we have built up. We must have minds bold enough to accept this new economy of plenty, and imaginations sufficiently fertile to devise ways of gearing the machine from war to peace, of retooling our capacity from war to peace, just as we are now completing the process of retooling from peace to war."

Donald M. Nelson, chairman of the War Production Board:

"Beware of the man who instills doubt in your mind. He may not be Hitler's agent, but he is doing that agent's work. The enemy is clever at this sort of thing. He has done it successfully before. He knows that this is his crucial test. Unless he can divide this nation now, unless he can set one group against another, unless he can make us fear each other, unless he can lead us into the same pitfalls he prepared for the people of France and Norway and all the rest of them, unless he can do these things to our people, then he is licked."

Archibald MacLeish, director of the Office of Facts and Figures:

"The enemy is also the American defeatist who would rather lose the war, and with it everything America has been or can become, than make the terrible effort victory demands; the idle women whose dinner hours have been altered and who call their country's struggle for its life 'this wretched war'; the sluggish men on the commuters' trains who have never fought for anything but golf-balls in their lives and who don't propose to begin at this late hour; the slippery whisperers in the press and the hotel lobbies who know the meaning of American defeat and want it—and who know well why they want it."

"The enemy is the American divisionist—the American who fears or hates our allies in this war more than he trusts and loves his fellow-citizens; the American bigot who fears the beliefs of the Russian people more than he trusts the beliefs of the people of America and who would willingly see the United States destroyed if Russia could be destroyed in the same disaster; the American patriot whose patriotism is directed not to the United States but to the country of his European origin; the American with the ineradicable immigrant mentality who would rather see this country overwhelmed than see it aided by a nation his father or his grandfather once hated in another country and another time."

SHE: A woman's love is like an ocean.
HE: Right. Many men have been drowned in it.

YOUTH And The UNA

THE INDIGENT FUND

Every adult member of the Ukrainian National Association pays eight cents monthly toward the Indigent Fund. In the event of permanent disability or chronic incurable sickness, a U.N.A. member may receive during the course of his membership up to \$1,000.00 in benefits from this Indigent Fund. These benefits are thoroughly explained in Section 50 of the U.N.A. Constitution and By-Laws.

Members who qualify for benefits from the Indigent Fund may apply for any of the following, as the case may be:

"...for the loss of a thumb, \$30; for the loss of any one finger, \$25; for the loss of a thumb and any one finger, \$75; the loss of a thumb and two fingers, \$100; for the loss of a thumb and three fingers, \$125; for the loss of a thumb and all fingers of one hand, \$250; for the loss of more than one finger at the rate of \$25 per finger; for loss of a hand by severance at or below the wrist, \$250; for loss of both hands by severance at or below the wrist, or all of the fingers of both hands, \$500; for loss of a foot by severance at or below the ankle, \$125; for loss of a leg, \$225; for loss of both feet or legs, \$500; for loss of one eye \$100; for loss of both eyes, \$500."

Regarding chronic incurable disease, we quote directly from the By-Laws:

"If a member is suffering from a chronic incurable disease, excluding venereal diseases, and is incapacitated so as to prevent his earning a living, or is confined in an insane asylum, he may be entitled to receive not less than \$25 nor more than \$100 per annum; or if a member is confined in an insane asylum and has a person legally dependent upon his support, such dependent may be entitled to receive not less than \$25 nor more than \$100 a year."

The By-Laws also make provision for other benefits. Once again we quote from Section 50:

"If a member has been in good standing for five years prior to the commencement of his disability and there has been paid to him all of the benefits stated above, then in such case the member may be entitled to additional benefits for the payment of his monthly dues and assessments to the Association until such time as his disability ceases."

U.N.A. members may apply for benefits from the Indigent Fund because they contribute eight cents monthly toward the fund. All the benefits mentioned here are possible for only eight cents a month... ninety-six cents a year! Such are the advantages of membership in the Ukrainian National Association.

THEODORE LUTWINIAK

UYL-NA PRESIDENT RESIGNS

Chester Manasterski of Aliquippa, Pa. has resigned as President of the Ukrainian Youth's League of North America. He is succeeded by former Vice-President of the League Joseph Gurski of 5432 Martin Avenue, Detroit, Michigan.

In his letter of resignation addressed to the officers of the UYL-NA, Mr. Manasterski gave as his reason for it the fact that "I am to be inducted into active service in the very near future."

The treasurer of the League, Mr. Joseph Lesawyer, is already in active service, to which he was recalled several months ago. At present he is a corporal at the 66th General Hospital, Fort Bragg, N. C. He is still treasurer of the league.

Another member of the league's executive board who is in the Army is Peter Zaharchuk of Philadelphia, member of the Board of Advisor.

Brooklynites Honor Shevchenko

On Sunday, March 29, a concert was held in Brooklyn, N. Y. in honor of Taras Shevchenko, the Bard of Ukraine. The celebration was held under the auspices of the Central Committee of Ukrainian Organizations of Brooklyn at the Ukrainian National Home.

The concert was opened with the singing of the Star-Spangled Banner by the audience and the Ukrainian Youth Choir of the Church of the Holy Ghost, led by Mr. Basil Sawitzky. The chorus during the course of the program sang but two songs, both of which were Shevchenko's: "Zapovit" and "Dumy Moyi." It is interesting to note that in the past at similar concerts in memory of Shevchenko the number of choristers taking part was far greater than on this occasion. Likewise the choristers in the past appeared in their Ukrainian costumes.

The soloists for the evening were Miss Mary Wysocki who was highly applauded for her interpretation of Tchaikowsky's Piano Concerto in B Flat Minor. Miss Wysocki also accompanied Marian Dubowecki, soprano soloist, who was equally acclaimed for her performance. One of the highlights of the evening was the appearance of a girl chorus with high musical talent and who each Sunday sing the Low Mass at the Ukrainian Greek Catholic Church of the Holy Ghost. They were enthusiastically met by the audience with such applause that answered many a question as to the advantage of having them appear with the regular choir.

The most interesting feature on the program was the guest speaker, Dr. Luke Myshuha, Editor of the Svo-boda. Dr. Myshuha presented another one of his interesting talks. It was the best he ever gave before a Brooklyn audience. Dr. Myshuha criticized those communities that did not honor Shevchenko this year because of fear that such celebrations are contrary to the principles of our government. He called to their attention that some 100 years when United States was not the great power that it is today, and when Europeans did not lavish upon her the attention and hopes they do today, Taras Shevchenko exhorted the Ukrainian people follow the example of "the land of Washington."

The number of people present was the smallest thus far of these annual observances in honor of one of the greatest Ukrainian martyrs.

The Very Rev. Anthony Lotowycz, chairman of the committee, acted as Master of Ceremonies.

M. K.

TWO DISTINGUISHED WORKS ON UKRAINE

(1)

A HISTORY OF UKRAINE

by
MICHAEL HRUSHEVSKY
(\$4.00)

(2)

BOHDAN, HETMAN OF UKRAINE

by
GEORGE VERNADSKY
(\$2.50)

both published by
YALE UNIVERSITY PRESS

SVOBODA BOOKSTORE
31-33 GRAND STREET
JERSEY CITY, N. J.

HOLYNSKY SINGS AT AUBURN CONCERT

Michael Holynsky, leading Ukrainian operatic tenor, was the guest artist at a concert held Tuesday evening, March 24, in the Central High School auditorium in Auburn, New York, under the auspices of the local Ukrainian Boyan Chorus led by Mr. Constantine Orlyk.

The concert, attended by a capacity audience, was opened by Rex Dr. William E. Cowen, who welcomed the audience with words appreciative of all that the Boyan Choir has contributed to Auburn's musical life, explaining that nineteen of the men who have sung with it before are now serving Uncle Sam in the armed forces. "The fourteen stalwarts who remain," the Auburn Citizen Advertiser reported, "were able to hold their own with the thirty members of the soprano and alto sections... and the ringing harmonies of Ukrainian and American songs proved completely satisfying to music lovers from all parts of the city and nearby towns."

The Citizen Advertiser music critic found Mr. Holynsky's voice very much to one's liking. "Mr. Holynsky's voice, a tenor robusto of authentic operatic power and flexibility," the critic wrote, "was wasted upon nothing light and frivolous. He chose from classic opera arias from the more tragic moments of the plot, and his Ukrainian songs dealt with the majesty of Nature, the sadness of separation, the heroic deeds of the Cossacks, and the solemnities of worship and adoration..."

The choir director, Mr. Constantine Orlyk, in the words of the Citizen Advertiser, "again showed those qualities of leadership which a director must have who would hold young people to a rigorous rehearsal schedule (twice a week, other choirs please note) and still keep them smiling. In two delightful numbers he himself carried the solo part in most sympathetic tenor, as well disciplined as his choir itself."

The "picturesqueness" of his chorus, the account continued, "as always gorgeous in its coloring, was further enhanced by a device which coordinated brighter lighting with forte passages, and dimmer with the diminuendos."

Mr. Holynsky and his accompanist, Miss Mary Day, were introduced by Mrs. Vera Lysiak, wife of the pastor of the local SS. Peter and Paul Ukrainian Church. Soloists from the choir—"all of whom possess unusual voices," Citizen Advertiser—were Miss Stephanie Mryglot, Miss Helen Lypak, and Mrs. Constantine Orlyk." Since the concert was held in a high school auditorium, it was preceded by the Board of Education's air raid directions, which were read by Mr. Andrew Chowaney, a trustee of the parish.

TO ENTERTAIN SERVICE MEN AT EASTER DINNER

The war has to some extent swerved the activities of the Ukrainian Civic Center. Members and some of their guests are now in the midst of their First-Aid Course given every Tuesday evening at the International Center under the auspices of the American Red Cross. To assist this great organization in carrying on its needy services, the Ukrainian Civic Center is donating \$10.00 at this time.

Plans too, are now being formulated to entertain a few of the boys now in our armed forces on April 7th, at an Easter Dinner held annually by the club, at which feast the traditions and customs of our ancestry are recalled. An invitation is cordially extended to any service man in uniform who may be on a furlough to come down that evening at 8.

Committee

Ukrainian Academy of Sciences Continues Work Despite Evacuation

In the current issue of the Soviet Russia Today monthly (New York City) Mary Louis Strong reports that the Ukrainian Academy of Sciences which under Soviet rule was in Kiev, was evacuated at the outset of the war into the deep hinterland beyond the Volga. According to other sources, it is now in Bukhara, capital of Uzbekistan. There, Miss Strong says, "it has recently held a session which summed up six months' work. Over eighty papers were read on various subjects, and, while many of them dealt with matters that are still military secrets, enough has reached me to show that in a score of different branches the Ukrainian scientists have been energetically assisting the tasks of war. Mathematicians have been elaborating the complicated mathematical calculations on which steady improvement of the Soviet airplanes is based. Numerous parties of Soviet geologists are prospecting for rare minerals needed for defense and which cannot now be imported. The Chemical Institute of the Ukraine has been evolving new kinds of industrial raw materials. The Botanical Institute has made experiments which will substantially increase the country's yield of grain."

Dr. Vlasuk Finds New Method of Increasing Rubber Production

Commenting upon the fact that adequate rubber supply has been one of the Soviet Union's problems as it is of Britain and the United States, Miss Strong says that the "Russians however have long since developed a good quality of natural rubber from wild bushes growing in the arid plains of Soviet Central Asia. The most notable of these is the Kok-Sagyz plant. In the past six months Dr. Vlasuk, working under the Ukrainian Academy of Sciences, has found methods of increasing the rubber content of this strategic plant by at least twenty-five per cent. Other scientists have been perfecting methods of producing vitamins and applying these to the difficult problems of nourishment in the war-ravaged land. The Department of Biological Sciences has worked out new methods of treating wound infections. The Institute of Clinical Physiology has evolved a serum which is now being used in the military hospitals to accelerate the healing of wounds. These are only a few of the achievements of one particular group of scientists—the Ukrainian Academy—which was rescued from Kiev before it fell."

N.Y.-N.J. CHORUS TO SING AT HARTFORD CONCERT

The feature attraction at the Taras Shevchenko memorial concert to be presented at Hartford, Conn. Sunday afternoon, April 19, by the Ukrainian Youth Organization of Connecticut, will be the Ukrainian Youth Chorus of New York and New Jersey under Stephen Marusevich.

Most of the songs to be sung at the concert by the chorus have never been heard outside of New York City or sung by any other chorus than the New York-New Jersey group.

The guest speaker at the concert will be Professor Clarence A. Manning, acting executive officer of the Department of East European Languages of Columbia University. Prof. Manning is an authority on Taras Shevchenko, the Bard of Ukraine.

The concert will be held in the beautiful auditorium of the Hartford Public High School, on Broad Street, beginning 3:30 in the afternoon.

The entire proceeds of the concert will go towards the scholarship fund of the Ukrainian Youth Organization of Connecticut.



THE PHILADELPHIA U.N.A. BASKETBALL TEAM

Sitting left to right: Nick Hrynko, Walt Bukata (co-captain), Dietric Slobogin (manager), Joseph Juzwiak (co-captain), John Sinkowski.

Standing left to right: Mike Matsik, Bill Juzwiak, Bill Juzwiak, Bill Nychypor, Roland Slobogin, Walt Olesh.

Myron Bliszcz, George Slobogin, Joseph Buchko, and Joseph Zurybida are not in the picture as they have joined the U. S. Army. Al Hrynko, another player, is also not in the picture.

The team finished its 4th consecutive year in the U.N.A. Basketball League. It has won 14 and lost 8 games the past season. Of the 6 games played in the U.N.A. League, the Philadelphians dropped 4.

THE U. N. A. SPORTLIGHT

FORD CITY HAS SUCCESSFUL SEASON

Paul Kotyk, manager of the Ford City Ukrainian National Association Basketball team reports that his boys enjoyed "a very successful season." Looking back he recalls where his team, playing at East Vandergriff, Pa., on Jan. 12, lost to Vandergriff C.Y.O., 60 to 23. On Jan. 26th, the U.N.A. boys defeated the Ford City Dodgers at Ford City, 31 to 27. Two days later the Ukrainians traveled to Elderton, Pa., and defeated the Elderton Indies, 57 to 46.

Playing at Worthington, Pa., on Jan. 30th the Ford City boys defeated the Worthington team, 40 to 17. On Feb. 9th the Ukrainians played at home and defeated the 6th Avenue Flashes, 25 to 23. The U.N.A. boys lost again to the Vandergriff C.Y.O. on Feb. 11th, 66 to 56. On Feb. 16th they defeated the local Sammy's Service team, 57-23. The Ukrainians trounced the Ford City Colored A. C. on Feb. 23, 34 to 12. On March 2nd they won from Worthington on the home court, 50-29.

Playing in the Ford City Tournament, the Ford City Ukrainians were defeated by the Victory Five, 32 to 13. In the Brookville Tournament the U.N.A. representatives were defeated by the Brookville Macks on March 19th, 29-14.

CHESTER BEATS MILLVILLE-PHILLY COMBINE

A team composed of Philadelphia and Millville U.N.A. basketball players lost to a fast Chester Ukrainians quint on March 25th at Philadelphia by a 34-26 score, reports Dietric Slobogin.

Shortly after the opening whistle, Chester went out in front by 4 points, but this was quickly knotted when Franky Panczszyn, All-U.N.A. Center, dropped in two spectacular long shots. The U.N.A. team trailed by 6-9 at the end of the quarter.

Chester's Steepke counted twice from the field in the 2nd chapter, but Jim Romanik of the U.N.A. team was equal to the occasion and matched this offensive thrust. Doubledeckers by Melonchuk of Chester and by Olesh and Mike Romanik of the U. N. A. ended the half with the Philly suburban five out in front by a lone marker.

Jim Romanik again matched Steepke's scoring in the 3rd session with a pair of twinpointers, but Chester gained 3 more points. Chester netted 4 more in the final quarter to assume an 8-point victory.

The game by quarters:

U.N.A. Team:	6	8	7	5-26
Chester:	9	6	10	9-34

CLEVELAND IN SLAV TOURNNEY

The Cleveland U.N.A. Basketball Team, 1942 Western Champs of the U.N.A. Basketball League, has entered the Slav Tournament. This year the tournament will be held in Akron, Ohio, on April 10, 11, and 12. Teams from many Slav nationalities will be represented, reports Nicholas Bobeczko.

A CORRECTION

The scheduled play-off game between New York and Millville teams referred to here last week under caption "Millville Retains Court Title," was supposed to have been played on March 22nd and not on March 2nd as reported here. The latter date was our typographical error.—Editor.

THE ARTIST AND THE PICTURE

The other day, while visiting a school for artists, my attention was called to one "Michael" who was busily engaged with brush and easel in what he termed were the finishing touches to a famous biblical painting of "Moses Escaping with the Israelites across the Red Sea, Being Pursued by the Egyptians." Seeing nothing on the canvas, I questioned him as to where Moses and the Israelites were and was informed that they had just passed. Then I inquired as to where the Red Sea was and he answered that it had just rolled over. When I asked where the Egyptians were, he stated that they were expected at any moment. Hence the blank canvas.

The flowers that bloom in the spring,
tra, la,
Give promise of merry sunshine —
But come on down next Saturday night,
And have a real good time

— at the —

ANNUAL SPRING FROLIC

tendered by
ST. VLADIMIR'S UKRAINIAN CHOIR
to be held at the
Parish Hall, 334 East 14th Street
New York City
SATURDAY, APRIL 11th, 1942
Johnny King and his Orchestra
Lots of fun. Commencing 7:30 P.M.
Admission 40¢.

Toll of Jap Shipping Losses Impressive

THE first step which must be taken in carrying the war to Japan is an obvious one—to disrupt and to break the long-extended Nipponese supply lines. Hundreds and in some cases thousands of miles of water lie between Japanese bases and areas she has conquered. Her line consists of her merchant fleet and naval convoys. So long as she has enough protected tonnage to carry the immense quantities of supplies needed by her expeditionary forces, she will hold the upper hand. Once substantial inroads are made into her transport and fighting fleets, she will have to battle against steadily mounting odds. And the farther she goes across the wide Pacific, the more shipping she will require.

Therefore there is encouragement in the casualties our military forces and those of other United Nations have been inflicting on Japanese shipping. Much of this news has never made the headlines, which have been largely occupied by accounts of Japan's success in taking and mopping up Pacific positions. But it is the kind of news that, in the long run, will do much to determine the outcome of the war. As Paul Mallon puts it, "Day by day, in every way, our Navy and Army have been pecking away, mainly at the indispensable but unspectacular phase of the Jap attack—the transport, supply and tanker ships and their convoy protection."

The toll of Japanese losses is impressive. Up to March 19, the United Nations officially reported the sinking of 110 supply ships and damaging of 54, or a total of 164 put out of action. That, according to the most reliable estimates, is in excess of 20 per cent of all Japanese shipping which can be used for supply purposes.

The United Nations further reported the destruction of 17 Jap cruisers, along with 27 damaged, and the sinking of 22 destroyers plus 12 damaged. Two Jap battleships have been sent to the bottom. And so have three aircraft carriers.

The United Nations' ship losses

BLACK ROCK UKRAINIANS BUY \$27,000 DEFENSE BONDS

The Ukrainian American community of Black Rock, Buffalo, New York, has purchased to date United States Defense Bonds amounting to \$27,000, it was revealed recently.

The largest individual buyer of the bonds among the societies was the Sisterhood of Virgin Mary, which purchased three thousand dollars' worth. The Sokil Society bought a \$1,000 bond.

McKEESPORT U.N.A. BRANCH BUYS \$1,300 DEFENSE BONDS

At its recently held regular meeting, Branch 132 of the Ukrainian National Association of McKeesport, Pa. unanimously passed a resolution authorizing its executive board to purchase United States Defense Bonds in the amount of \$1,300.

have, of course, also been great. But the military importance of such losses can only be judged in the light of replacement capacity. According to Mr. Mallon, Japan's merchant shipbuilding capacity is 300,000 to 400,000 gross tons per year. We will build in the neighborhood of 6,000,000 gross tons this year and almost twice as much next year. In addition to that, our Allies will produce a considerable tonnage.

This does not mean we should run the danger of minimizing Japan's existing fighting fleet and merchant navy. Her main battle fleet has not yet been in evidence in this war, and is perhaps being held in reserve for a major engagement. It is likely that she has more fighting craft than used to be generally believed—there is certainly no reason for thinking that she carried out her part of the naval limitation agreements which she and all other naval powers signed back in the '20s. What this does mean is that, unless all authorities are wrong, Japan does not possess a ship replacement capacity in any way comparable to ours. Japan probably spent twenty years preparing for this war, and she had a big edge at the start. Our job is to overcome that edge.

Ukrainian Youth Organization of CONNECTICUT presents TARAS SHEVCHENKO CONCERT with the Famous Ukrainian Youth Chorus of New York—New Jersey. Listen to their beautiful collection of songs. Hear also their fine String Ensemble Sunday, April 19, beginning 3:30 P. M. sharp. Hartford Public High School Auditorium, Broad St., Hartford. Seats: 85¢—55¢ Students 40¢. Proceeds for Scholarship Fund. 77
IT'S DIFFERENT!...DON'T MISS IT!

MARUSIA SAYS:

The flowers may be blooming this spring, tra la, but how about you? Add zest to your new spring clothes with a Michael Turansky fur jacket. Perk up your frock with a throw of kolinsky skins or a silver fox. You'll out-blossom the flowers themselves!

Come and see the collection of smart furs at Michael Turansky's today. You'll marvel at the workmanship, at the high quality of the skins, at the wide selection of sizes and styles. Best of all, you'll find the budget prices so low, you'll have enough left over to get a Defense Bond or two.

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