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COURAGE IN THE FACE OF ADVERSITY

Courage in the face of adversity is a noble and indispensable quality. It is especially needed now, when our country is engaged in a life and death struggle with the powerful forces of evil and aggression. Consequently we should strive to develop it within ourselves as much as possible. Such development, as we know, is often the product of inspiration. Some courageous act or courageous life, for example, may inspire us to emulate it. And in the process we take on courage ourselves.

Therefore it is well at this time to recall that exactly twenty-nine years ago next Thursday, August 6, 1913, a funeral cortege wended its way through the heat-laden streets of Kiev, bearing in its midst the still form of a middle-aged woman whose frail and disease-wrecked body had gone the way of all flesh, but whose indomitable spirit and courage had remained to kindle the hearts and minds of future generations.

That woman was Lesya Ukrainka, Ukraine's foremost poetess. Much has already been written about her on these pages and elsewhere. But undoubtedly much has been forgotten about her by our readers. So once more we shall refresh their memories, and perhaps inspire them, with the story of this courageous and remarkable woman who lived and wrote inspiringly—in the shadow of death.

Lesya Ukrainka's Early Life

Lesya Ukrainka was born February 27, 1872. Her real name was Larissa Kosach, and when she married (not long before her death) — Kvitka. She came into the world at a time when most of the Ukrainian intellectual classes were pretty thoroughly Russianized. They scorned even their native tongue, which they considered fit only for the common people. Despite such an environment, Lesya from childhood acted and held herself out as a Ukrainian. Undoubtedly her parents set her on this course, especially her mother, who under the pen-name of Olena Pchilka (1849-1930) had become a well-known Ukrainian writer.

How She Became A Writer

Living in a picturesque village in the beautiful Volhynian countryside, Lesya's early years were among the happiest of her entire life. When she reached nine, however, she fell victim to tuberculosis, a disease that was to torture her to the end of her life.

Unable to be with her playmates any longer, and unable because of her now tuberculosis-afflicted left hand to seek consolation in piano-playing, the little girl, bearing her misfortune with peasant stolidity, turned to books for solace. Stories of chivalrous action and brave deeds, especially of the time when knighthood was in flower, fascinated her very much. At the same time they intensified within her the urge to do something, to be of use to this world. Following the urgings of her mother and under her professional guidance, she began to perfect with precocious rapidity the technique of literary expression. She was about thirteen then.

The early poems of Lesya reflected only the sorrow and loneliness that realization of the serious character of her illness had laid upon her heart. When, however, her poems began to appear in print, and she became conscious that people were actually reading them, misgivings began to assail her mind whether she had a right to sadden and depress them so with her suffering. Such a method of self-expression might ease her pain, true, but it was just as likely to increase that of others.

Therefore she decided that if she were to continue to write and be read, then her works would have to be useful and inspiring to her fellow-men. Let these works, she said to herself, be free of all lugubrious overtones; tears and sorrow

rarely helped anyone. Let them sing of spirit and courage, and that life is real, that life is no vale of tears but an arena of unceasing struggle, and that only he who struggles, fights and never surrenders, can truly live.

She Lived As She Preached

And yet, she thought, if her song were to inspire others, it had to be genuine, it had to come from the heart, from her own life experience. Her life itself had to be this song. She herself had to live as she preached. And that is what she did.

Such an evolution of thought and conception, taking definite form as she grew older, gradually changed the melancholy character of her poems to that of a ringing call to her oppressed and downtrodden countrymen to fight against the sea of troubles overwhelming them, especially against their arrogant and soulless Russian tsarist rulers.

Her call soon attracted attention among the progressive circles of her countrymen. Since the death of Taras Shevchenko, Ukraine's great poet, patriot, and martyr, they had been accustomed to poets and writers who bewailed and wept copiously over their country's fate. But here was one, and at woman at that, who unsparingly castigated all such weaklings, branding them as "paralytics . . . slaves . . . without honor and shame," and called upon them to rid themselves of their self-pity and other weaknesses and to fight and struggle against evil and oppression.

The fact that the Russian tsarist government soon put its suppressing hand upon her literary activities, did not discourage her a whit; she published her works outside Russian Ukraine, in the Ukrainian province of Galicia, then under Austrian rule, where the Ukrainian writers and the Ukrainian language enjoyed comparative freedom.

"After Shevchenko, The First Real Man"

In the light of all this, it is no wonder then that that great Ukrainian writer and patriot, Ivan Franko, himself a shining example of courage in the face of adversity, called Lesya Ukrainka, "after Shevchenko, the first real man!"

What was all the more remarkable was that this inspiring message came from a woman not healthy and sound, but from one who lived constantly in the shadow of death. For despite all cures and trips to dry climes, to Italy, the Caucasus, Egypt, tuberculosis steadily spread through her body. Yet true to what she propagated, she refused to give up hope and courage and uncomplainingly struggled against that which appeared inevitable—early death. At the same time she labored unstintingly to improve her writings, not only their substance but form as well, with the result that some of her poetic works became veritable gems, among the finest in Ukrainian literature.

How ever constant was this shadow of death over her, can be readily seen that in 1898, just as she was beginning to attain literary heights (she was 26 years old then), Ivan Franko wrote an excellent and highly laudatory review of her poetry (published in the *Literaturno-Naukovy Vistnyk*, vol. III), and prefaced it with a statement that he would have preferred to withhold his judgment of her talent until it had reached a more developed stage, but that on account of her serious illness it was hardly likely that it would. And though she managed to live fifteen years after that (died August 1, 1913), his fears were justified, for she died just as she was about to attain the peak of her creative power.

Despite her premature death, Lesya Ukrainka produced works that established her as Ukraine's greatest poetess. To this very day homage is paid to her memory by Ukrainians from every walk of life and of every political line. For to them she was not only a great poetess, a shining example of courage and fortitude, but also one who helped to awaken the Ukrainian people from their despondency and lethargy, and inspired them to go out and struggle and fight for freedom and democracy and for all else which is theirs.

THE UNCONQUERED PEOPLE

Constant Revolt In Carpatho-Ukraine

HUNDREDS of clandestine printing presses hidden throughout occupied Europe turn out secret newspapers, bringing to their readers news of the outside world and stories forbidden by the Nazi press. Both mimeographed and printed, smaller in size than our tabloids, these papers warn of neighbors who are Nazi spies and Quislings, tell where British short wave can be located on radio dials, and print pictures of allied leaders smuggled from abroad. They anxiously follow public opinion in America, occasionally reprinting the Gallup Poll. They gather their news by secretly listening to allied short-wave broadcasts. Paper, ink, photographs, even small hand-operated printing presses are dropped to them by parachute. Under Nazi law the penalty is death or torture for reporting, publishing, distributing, or reading the underground papers. And still most of the papers carry the message: "After having read the paper give it to another."

Radios Verboten

Regardless of consequences, people of the occupied countries continue to listen to short-wave broadcasts from the allies. A deep hunger for truth draws them to these voices from the free world. This is a struggle of ears—on the one side, the ears of the people pressed tightly against their radio sets, strained to catch every syllable or hope from the lands still free; on the other, the ever-alert ears of the Gestapo cocked to catch the slightest sound of a forbidden radio.

The morale of the German occupying forces suffers severe blows as a result of the constant and extreme hostility of the occupied peoples. Nobody can survive being hated day after day, being considered as something apart from the human race. Many of the Nazi garrisons in occupied land are staffed by older men—the young and best fighters having been sent to sent to the Russian front. These older soldiers, often more concerned with getting home to their families than performing police duty in occupied countries, sense that the deep hatred surrounding them might some day spend itself in a terrible vengeance upon their fatherland.

Slower and Slower

As the initial stupor wore off and the occupation became unbearable, the people resorted to aggressive acts of resistance and sabotage. Sabotage has resulted in transportation delays, poor work in factories turning out implements of war, inefficient tightening of screws and bolts on trucks and tractors, and damage to plants. Sabotage has caused numerous wrecks of trains carrying arms and ammunition.

Small, individual acts of sabotage may seem futile. But their true power can be understood if they are seen as one ripple in a mighty ground swell of resistance. Sacks containing wheat have been slashed so that when the much-needed grain has arrived in Germany it is spilled across the floor of the train. Cables have been cut, railroad bridges dynamited. Railroad and telephone lines have been destroyed. Wire attachments have been poorly made, pipe joints not securely fastened. Skillful industrial sabotage, especially of complicated machinery, has been difficult to detect during inspection. Inferior assembly work on mobile units has not revealed itself until the truck or tractor has taken to the road, causing break-downs and crucial delays in transportation.

In addition to the countless V signs that sprang up magically on sidewalks, signboards, posters and sides of buildings everywhere, the Czechs have drawn pictures of turtles, symbolizing the industrial slowdown in their factories. The Czechs have mastered the art of industrial sabot-

age. Oil wagons have been punctured, troop trains sent crashing into each other, ammunition incorrectly sorted. One factory conveniently lost a cancellation slip and worked for several weeks on an order the Germans did not want, thus wasting invaluable raw materials. Machines have been run so fast that they have caught fire, or been worn out long before their normal life spans.

Finished war materials, desperately needed on the Russian front, have been misdirected to Berlin, while trainloads of useless scrap iron have been sent to the Russian front.

Armed Revolt

Yugoslavs are in open armed revolt against Hitler. Thousands strong, they are led by General Draja Mihailovitch. His men are Yugoslav regulars by-passed by the German Army, Chetnik guerrilla fighters, Serbs and Croats and Slovenes.

When the resistance first made itself felt, the Axis referred to Mihailovitch and his forces as merely a band of "communists and criminals emptied from prisons when the war began." But to meet the threat of this "mere band" the Axis must keep numerous Italian, Hungarian, Bulgarian, and Rumanian divisions in the Balkans. Unless heavily armed and in great numbers, Axis troops are unsafe outside their barracks. They are suddenly surprised from behind and annihilated. Main railroad lines cannot be safely traveled. The countryside is alive with revolt.

Greek guerrilla bands, living in the hills, strike at German and Italian encampments and supply lines in Greece and Crete. Coordinating their efforts with those of General Mihailovitch, 5,000 Greek guerrillas, banding together along the Bulgarian border, swung into action in April 1942; several hundred Nazi soldiers were killed, and a troop train wrecked east of Salonika.

"Fifty Persons Hanged"

And what is Hitler's answer to those who resist? Canceled food cards, slow starvation, exile, concentration camps, torture, and death. One cannot hope to list accurately the thousands upon thousands of people—fathers, children, corner grocers, doctors, postmen—who have been slain by the Nazis.

Resistance to Hitler in occupied Europe requires courage that passes understanding.

These are merely fragments of story that will one day be told, fragments that have reached the outside world little by little and often at great cost. They are not rumors. They are not inventions. But until the whole story can be told, their sources cannot, for obvious reasons, be disclosed.

Some day the full story will be written for all to read—with names and dates and places. How soon? The patriots in occupied lands now resist against all odds. But fearless spirit and fiery determination and the willingness to die so that freedom shall live are not enough. The full story will not be told until the United Nations, by military action, have joined hands with the patriots in final battle for the ultimate victory.

When British Commandos landed recently in France, local Frenchmen mistook them for a full-scale army of liberation. Swiftly turning upon the Nazis, they seized German arms and produced hidden weapons.

This is the shape of things to come.

The Ukrainian National Association has more young (as well as old) Ukrainian-Americans within its ranks than any other organization. Sign up with them!

THE trouble the Nazis are having in subduing the Ukrainians in Ukraine is duplicated by the trouble the Hungarians are having with the Ukrainians in Carpatho-Ukraine. The story of the constant revolt in Carpatho-Ukraine is told by Rene Kraus in his recently published book "Europe In Revolt" (Macmillan, New York, 563 pp. \$3.50). It is as striking as his account of the unceasing revolt against the Nazis in Ukraine, reviewed on these pages last week ("Nazi Efforts To Win Over Ukraine a Complete Failure").

Errors in Kraus' Account

Kraus' story of the fight of the Carpatho-Ukrainians against Hungarian misrule, however, is studded with inaccuracies. Carpatho-Ukraine to him is "Sub-Carpathian Russia," which, as he himself notes, is "an odd name, since the country is entirely unconnected with Russia proper"; moreover, Carpatho-Ukraine is predominantly Ukrainian in character and population. Likewise erroneous is his implication that the brave Carpatho-Ukrainian Sich Guards were composed of mercenaries from "Germany and Hungary—men who were willing to give their last drop of blood for their adopted fatherland, whose name they could, unfortunately, hardly pronounce."

As a matter of fact the Sich Guards were composed of Carpatho-Ukrainian boys and young men from the mountains and valleys, about 12,000 in number. Fired by the desire to free their native land they waged a long and courageous battle against the trained and vastly superior troops Hungary dispatched against them. Krause himself lauds the bravery of these Sich young men. Surely he must realize that mercenaries would never have fought so long and so well.

What McCormick Had To Say

It is evident that Kraus had relied to quite an extent upon sources hostile to Ukrainian national aspirations. Had he consulted more impartial sources, his account of the Carpatho-Ukrainians and their fight against foreign rule and oppression would have been closer to the actual truth and therefore more fair to them. He could, for example, have consulted the column written in The New York Times (March 16, 1939) by Anne O'Hare McCormick entitled "Carpatho-Ukrainians Still Fight Despite Seizure by Hungarians." In it that distinguished writer on foreign affairs gives a moving account of the last days of Carpatho-Ukrainian independence and of the courage of the Sich irregulars fighting under Captain Belyj, "a man of great enterprise and energy," against the Hungarian invaders.

Aside, however, from making certain glaring errors concerning the character of Carpatho-Ukraine and its valiant struggle for freedom, Krause's story of that struggle is on the whole interesting.

Hungarian Misrule Modelled On Nazi Pattern

Following Hungarian occupation of the region, Krause writes, the Hungarian rule in Carpatho-Ukraine (Sub-Carpathian Russia he calls it, but here we shall refer to it by its proper name) was formed on the Nazi model. "People were shut up in concentration camps. The hangmen worked overtime. Corpses were left swinging from the gallows to teach the people an impressive lesson. The people in God-forsaken Carpatho-Ukraine, however, seemed too primitive to understand the lesson. They abandoned their wretched huts and took to the woods. Before long, guerrilla bands numbered hundreds of determined men. To begin with they had not even weapons. Some of them fought

simply with an ax or a stout cudgel against Hungarians armed with rifles, machine guns, and grenades. They realized that they could not continue their fight without better equipment. That is why they, for a time, confined themselves to assailing single Hungarian soldiers or small groups, taking their weapons. It was the hard way of equipping an army, but the great arsenal of democracy lay far across the sea. Besides, one may doubt whether the Hutzuls of Carpathia knew of distant America, and the lend-lease bill.

Guerrilla Fighting

"After a time, however, every guerrilla soldier was armed with a Hungarian rifle and a few hand grenades, and had a generous supply of ammunition. Now savage warfare started in earnest. A few soldiers from the Czechoslovakian army (which included Ukrainians as well. Editor) officered the guerrillas. Every night the hills and valleys of Carpatho-Ukraine resounded with exploding hand grenades, barking machine guns, and blown-up ammunition dumps."

Krause then tells of the methods used by the guerrillas in attacking the Hungarian soldiers.

"There is no military manual teaching the strategy of guerrilla fighting. It is a natural strategy. The men lie hidden in the dense forests until their scouts report the whereabouts of an enemy detachment. Under the cover of darkness the guerrillas then creep toward the enemy column and surround it. In ghostly silence they fall upon the sentries and annihilate them. Then they shoot the surprised Hungarian soldiers, who a moment earlier were snoring in bivouac. The death of a sleeping enemy is proof of a guerrilla's fighter's skill and quick wit. Chivalry, it seems, has different meanings in different zones...

Hitler Shocked by Carpatho-Ukrainian Resistance

"Herr Hitler, too," he continues, "was shocked when he heard the first reports of what was going on in the Carpathian Mountains. He expressed what he thought of Horthy, his incompetent Hungarian vassal, in a single short and ugly word, and sent the 167th Mountain Brigade, Tyrolese crack troops, to clean up the patch of land the Hungarians seemed unable to police."

Sends Help To Horthy

This brigade distinguished itself but suffered heavy losses. Whole units of it were routed, although, it is true, not before they managed to inflict heavy damage on the guerrillas. But this damage was offset by the fact "that many Tyrolese sharpshooters felt so much at home in the Carpathian Mountains, closely resembling their own Alps, that they changed sides. Hitler had never asked these people of Austria whether they wanted to fight his war of aggression..."

Concluding, Krause notes that "A trickle of obsolete airplanes is Hitler's last contribution to the fight in Carpatho-Ukraine. For the rest, he shows no inclination to lose another brigade. The Hungarians are on their own. In fact, they hold only the towns of Munkacs and Uzhorod. The mountains are free. If the flag of liberty does not wave from their peaks, the reason is only that Carpatho-Ukraine has no flag."

The last statement is obviously an error. Carpatho-Ukraine has a flag—the blue and yellow banner of the forty-five million Ukrainian nation. And under that banner the Carpatho-Ukrainians fought for their independence. That is an undisputed historical fact.

—FOR VICTORY: BUY BONDS—

The Idealism of Olga Kobilianska

DURING the past few decades quite a number of prominent Ukrainian writers have passed away, including Boris Hrinchenko, Michael Kotsubinsky, Lesya Ukrainka, Ivan Franko, Mikola Khvilovy, Vasyl Stefanyk, and Bohdan Lepky. This year Olga Kobilianska, at the age of 77, passed away. Now we are left only with such literary luminaries as Volodymir Vinnichenko and Paul Tychyna, the first making a scanty living somewhere near Paris on his patch of land, and the latter living now as a war exile in the far-off Ufa, among the the cross-eyed Bashkirs.

It was a painful blow to hear of Olga Kobilianska's death, the greatest Ukrainian woman writer of modern times. Marko Vovchok wrote superb stories of life in Ukrainian villages in the middle of the last century. Her stories are especially noted for the beauty of their language and for their artistic simplicity. Lesya Ukrainka wrote in immaculate Ukrainian, but much on foreign themes, seeing in them a resemblance to life in Ukraine. Her poems and plays are exquisite, but their beauty is the beauty of the artistic patterns of snow-flakes. Ukrainka lived too much among her books, as an invalid, and had too little contact with actual life, hence her works are at the same both so exquisite and so far removed from actual life. It was left to Olga Kobilianska to describe the actual aspirations of Ukrainian villagers and especially of those Ukrainians who strove hard to emerge from obscurity unto the plane of moral and intellectual aristocracy. All her life Olga Kobilianska, above everything else, endeavored to disclose to others the beautiful side of life in which she moved continually.

Kobilianska did not try to show just the better side of life by simply ignoring its sordid side. No, far from it. Her aim was to lift her readers to a higher level of inner life and thus make them realize that even the so-called sordid things of life, when seen in their proper setting are

but the steps to a higher realization of life.

Olga Kobilianska was not a novelist in the ordinary sense. She did not write stories in order to sell them. Above all she was a creative artist. She enjoyed creating new values and ideals with her pen. Who does not enjoy her superb descriptions of mountain scenes in her "V nedilyu rano" and "Zemlya"? Who does not sympathize with the higher aspirations and ambition of her Manya in "Cherez Kladku"?

During the most formative part of her life, from eight to twenty three, Olga Kobilianska lived in a small town of Kimpolung, surrounded by the majestic and lovely scenery of the Carpathian mountains. Her father, a petty official, could not afford to send all of his children to high school and college. Such a luxury was left to the boys. Olga had to be satisfied with her public school education. But she found in her teens even something better than dull exercises in Latin and algebra. She could take long trips in the surrounding pine forests and read as much as she wanted, though she had very few books, indeed. It was especially difficult for her to obtain any Ukrainian books. Yet at the age of twenty two she was already an author of a short story "Liudina." During the next four years the Kobiliansky family lived in a little village of Dymka. It was a God-forgotten place, yet Kobilianska found in it some of the most lovable people, and years later described them in her long novel "Zemlya." She was already twenty six when at last the Kobiliansky household moved to Chernivtsi, by then a veritable center of Ukrainian cultural life in Bukovina, then under Austria. There she had everything—libraries, lovely parks, Ukrainian clubs, and educated Ukrainians. No wonder that Kobilianska lived there to the end of her days.

HONORE EWACH,
Winnipeg, Can.

GOD-FEARING SOLDIERY

The Bureau of Public Relations, War Department, Washington, D. C., recently brought out a pamphlet entitled "The Soldier and His Religion," which brings out many facts and figures that may be expected to be of considerable pride to all Americans and of particular comfort to parents of men in the Military Service.

Early in the brochure is a trenchant quotation from Major General William R. Arnold, Chief of Chaplains: "If I were writing letters to the families back home, the one thing I would like to tell them is this—as far as religion goes—A boy is just as safe in the Army as at home. You know they say the devil finds things for idle hands to do. Well, the devil is out of luck in an Army camp. Hands, feet, and head are pretty busy from reveille to taps."

Today's soldier, the pamphlet points out, has abundant opportunity for worship, wherever he may be stationed, at home or abroad. His commanding officer will not make him go to church, but his chaplain will offer him every inducement to attend services either at his own post chapel where Catholic, Jewish, and Protestant services are held regularly, or at the church of his own denominational choice in the nearby town. As of the 1942 date on which the pamphlet was written, there were 1,449 chaplains on active duty in the Army of the United States, the break-down showing 1,068 Protestant, 362 Catholic, and 19 Jewish chaplains. As for soldier attendance at church—which is purely voluntary—the pamphlet cites the fact that for the twelve-month period ending June 30, 1941, the attendance at the 118,900 religious services totalled nearly 11,640,000. This was an increase of more than 400 percent over the number of such religious services held during the fiscal year ending June 30, 1940. The average attendance per service for the fiscal year 1942 was 97.8 persons, as against 68.9 persons the preceding fiscal year.

THEY SAID...

Governor Herbert H. Lehman, of New York:

"We must realize that every development of this war, wherever the immediate battlefield may be, directly affects every citizen of the United States regardless of his domicile. We must know that the bomb which falls upon Haifa makes its impact on the lives of people as far apart geographically as London, San Francisco and Hawaii; that when a Chinese village is destroyed by bloodthirsty Japanese, the concussion reverberates even to Topeka, Kansas; that when Sevastopol fell the threat to New York increased; that when a Captain Colin Kelly or a Private Schleiffer showed noble heroism at the cost of their lives, their heroism fortified the New Zealander fighting in Egypt.

"And so we must have complete unity. Unity within this country; unity between us and of our allies of the United Nations. We must work shoulder to shoulder with our allies; we must have no misunderstandings; we must avoid all recriminations."

Senator George W. Norris, of Nebraska:

"Conditions which confronted us at the time of the last war have no similarity to the conditions which confront us now. At that time there was still honor among nations and men, although they were enemies upon the battlefield. The enslavement of people was not then at stake. There was no likelihood then that the life of all our nation, as well as every other democracy in the world, would be in danger. In this war we are confronted with an enemy whose ambitions are known to the entire world—and that means the destruction of every democracy. Until there is an unconditional surrender of the Axis, there must be no appeasement, no compromise."

Remember Pearl Harbor! Remember it every pay day! Buy U. S. War Bonds and Stamps.

—FOR VICTORY: BUY BONDS—

The Story of Ukrainian Literature

(Continued)

(15)

The Printing Press

JUST as in the history of other nations so in the history of Ukraine the printing press has played an important role.

The first printing shop to be established in Eastern Europe was in Cracow. Its founder was Phiola, a German. At that time there was a strong German movement eastward. The Germans had colonized Poland to such an extent that even in its capital, Cracow, the tongue heard most of the time was German. That tongue was even used in sermons in the Polish churches. It is from this that there arose among the Poles the common saying, "Siedzi, jak na niemieckiem kazaniu" (He sits there like at a German sermon—meaning that what is being said is unintelligible to him).

Since, therefore, at that time the finest printing was being done in Germany and the best printers came from there, it was only natural that the first printer in Cracow was a German. Thus the first printed books to be used by the Ukrainians were printed in Cracow, where they had their Orthodox Church of the Holy Cross.

In 1491, Phiola printed five liturgical books in the church-slavonic language which the Ukrainians used, namely, Часословець, Октоїх, Тріодь постну, Тріодь цвітну і Псалтир.

For his pains he was accused of harboring Orthodox tendencies (Poland being Roman Catholic) and haled before the Bishop of Cracow for a hearing. Somehow he managed to escape from Cracow, which was most fortunate for him as in those days the fate of heretics was a most unenviable one. All of his printed books were seized and destroyed by the authorities and all further printing prohibited.

The First Ukrainian Bible

Further steps leading toward the permanent establishment of printing in Eastern Europe were undertaken by a Ukrainian-White Russian, Franz Skoryna. He went to the Czech city of Prague and there set up the first "Ruthenian" print shop. During 1517-19 Skoryna published the first Ukrainian bible.

This bible is notable not only because it was the first to be printed in Eastern Europe, but also because it departed from the church-slavonic language as its medium of expression and used the vernacular of that time. Skoryna was of the opinion that the Holy Scripture writings should be written for his people in the vernacular, the everyday popular language, which the people could understand, rather than in the church-slavonic language.

In time Skoryna transferred his printing establishment to Volhynia. Here in 1525 he published two more

books: "Psalter" and "A Small Traveler's Book."

In this manner Skoryna was the first to introduce printing into the Orthodox East. His labors in this field, however, did not last long thereafter. Because of financial difficulties he had to close down his printing shop and retire from the trade. Printing in those days, is should be borne in mind, was a very expensive undertaking. Following Skoryna's retirement from business, printing in Eastern Europe fell into disuse for awhile.

It was revived by a Russian, Ivan Fedorovich, who set up his printing establishment on the border of Ukrainian-White Russian lands, belonging to the domains of Gregory Khodkevich, and 1569 issued his first book, Евангеліє Учительное (Evangeline).

The First Ukrainian Printing Shop

In time Fedorovich's printing shop also closed down, chiefly because of the lack of financial support and also because of the tumult caused by his early published works. In consequence, Fedorovich moved, to L'viv, ancient capital of Western Ukraine, where at the time the famous Brotherhood of the Church of Assumption was beginning its work of great cultural and national significance in the history of Ukraine. Here, in 1575, he established the truly first Ukrainian printing shop, situated not far from the St. Onuphrey Monastery, which was part of the Brotherhood.

Military Railwaymen Sought

The Military Railway Service, Corps of Engineers, is seeking men with practical railroad operating and shop experience. Railroad men entering the Army are advised upon enlistment or induction to stress their railway experience and request assignment to an Engineer Replacement Training Center for subsequent duty with a unit of the Military Railway Service. Railroad men already in the Military Service who desire reassignment to the Military Railway Service should write, through military channels, to the Chief, Railway Branch, Troops Division, Office of the Chief of Engineers, New War Department Building, Washington, D. C. In the applicant's letter there should appear, together with his full name, Army serial number and current military assignment, the name of the railroad from which he was granted leave for Military Service and a brief resume of his railroad experience. Should it appear to the best interests of the Service, the Chief of Engineers may request the applicant's transfer to the Military Railway Service.

Being of a restless nature, however, Federovich did not remain here for any real length of time. From L'viv he moved his printing press to Volhyn, to the domains of Prince Constantine Ostrih.

(To be continued).

Our Musical Heritage

IN Ukraine, as in other countries, folk-music and poetry are almost inseparably bound together. The "dumas" were sung to the accompaniment of special musical instruments. Ceremonial chants as well as the other forms of poetry are almost invariably sung instead of being recited. To a Ukrainian a poem at once brings to memory a tune, supporting the esthetic impression. The tone supports the sensation expressed in the words in the same way that the words help to sustain the impression of the music in the familiar opera or musical comedy to which the average European is more accustomed. On the whole, in the Ukrainian poetry or song the words and tune are of equal importance.

The music and the spoken word were the guardians of the cultural rights of the Ukrainian people. It is through them that we can arrive at a full understanding of the race. Music has been the faith which supported the Ukrainian through the hardships of his existence. On it he built his thought. Music helped to reawaken the Ukrainian literature. Music preserved the memories of racial experiences, moods, and feelings. The entire life of the Ukrainians as individuals and as a race is reflected in their colorful musical forms.

"The Country of Music"

Prof. J. H. Blasius, who took part in an expedition into Russia during 1844, writes of Ukraine in the memoirs of his travels as the "country of music," by which name she has been known to many foreigners. "Nowhere did we see a musical instrument in the hands of a common Muscovite. . . In Ukraine, on the other hand, during the holidays, we heard the sounds of some string or wind instrument from almost every window and door. No public holiday is complete without music."

The history of the Ukrainian music can be divided into three stages. The first stage is that of the pre-Christian period in Ukraine when music arose as a part of a pagan cult which characterizes man's attempt to appease divinity. From this period a great variety of ceremonial and ritualistic songs have been handed down to us. With the introduction of Christianity many of these songs were suppressed, others were incorporated into the Christian ritual. The oldest of these, which are now Christmas carols, were originally songs dedicated to the first long day of the new season. The Easter song—the "hayivka"—was the spring song; the dedication to the reviving forces of nature. Special songs announce the arrival of summer. The harvest songs express the gratitude of the peasant for the gifts of nature. Another group of songs refers to the wedding. All of them, for the most part expressing the cult of the sun, related to the similiar songs of the Indo-Germanic race and characterized by simplicity of melody, pure diatonism and lack of permanent scale.

With the introduction of Christianity, the Ukrainian ceremonial and ritualistic music was enriched by new methods from Byzantium. She herself loses a great deal of the archaic diatonism, extends the rhythmic outline, and complicates the rhythmic structures of the song. Even some non-Christian ceremonial songs show an adaptation of the peculiar church melody. New forms of religious folk-music, such as cants, psalms, make their first appearance. But even in the adoption of foreign musical influences the Ukrainian showed his character by suiting them to his environment.

The Kozak Influence

Another great influence in the history of Ukrainian music was the or-

ganization of the chivalrous order of Kozaks, which fought for the preservation of the Ukrainian race. The desperate struggle for existence made the old, serene, calm and pure diatonism of archaic days a form no longer expressive of their life. New forms, more powerful, were necessary to express the profound struggles of the Kozaks; or to sing of Khmel'nitsky's heroic exploits. The melodies assume new elements and three peculiarly Ukrainian scales.

The chief form of the music of this period is the Kozak "duma" and the closely allied historical song. The rhythmic peculiarities of the "duma" depend entirely upon the rhythm of the words. The "Kobzars," aimed at giving the contents of the text by means of the musical illustration so dear to the modern musicians such as Wagner and Mussorgsky.

With the appearance of the "dumas" is closely connected the existence of the rhapsodists, "kobzars," "bandurists," and "lirnyks." In the Kozak period Ukraine was full of such singers. There existed organizations of these singers, so-called "singing guilds" or "brotherhoods." They flourished in the 17th and 18th centuries. There existed, until the World War, masters of singing who preserved this music—a fact which shows the importance of music in the life of the Ukrainian.

Of all the historic experiences of the Ukrainian people the dramatic struggle of Kozakdom against the enemies of the country made the deepest impression upon the people. Hence Gogol could justly write that in Ukraine, "everything is filled with song, everywhere breathes from them the great freedom of Kozaks life. Everywhere is felt that strength, joy, and greatness with which the Kozak threw away the quiet and safety of home life in order to dive into the poetry of danger and battle."

Bandurist Made A Nobleman

It was this chivalrous spirit of the Ukrainian music which took Russia by storm and made Ukrainian musicians indispensable fixtures at the court of the Tsars and then at the palaces of the rich Russian nobility. As a monument to one of these musicians there exists an ukaze by Tsarina Elizabeth ordering a search all over the empire for the "bandurist" Lubystok, who had run away from her court to his native Ukraine. Caught and sent back to the court, the blind "bandurist," whose social position was about that of a beggar, was feted and transformed into a "Russian nobleman."

The third period of Ukrainian music is characterized by modern Western-European traits such as the octave structure of the melody, clear tonics, expressed differentiation between major and minor order. The forms of the songs are very diversified.

In the second half of the 18th century there appeared a collection of "Simple Russian Songs: with notes" containing for the most part Ukrainian songs. This store of rich material has been investigated by a long list of Ukrainian musicians and ethnographers, among whom are numbered: Mykola Lysenko, Joseph Rozdolsky, Filaret Kolessa, Mykola Shukhevych, Alexander Koshetz, Demutsky, Stetsenko, Chushbinsky, Kotsipinsky, Leontovych, Ludkevych and many others. The volumes of Ukrainian music have been compiled by individuals such as these and by such organizations as the Scientific Society of Shevchenko at L'viv, and the Scientific Society of Kiev.

Gogol's Description of Ukrainian Song

The enthusiastic words of Gogol will give an idea of the enthusiasm that a Ukrainian feels for the music

of his country. "The character of the Ukrainian song can not be expressed in one word. . . It is exceedingly complex. In many songs it is light, graceful, it hardly touches the ground, it seems to play and trifle with tones, while in others it assumes manly power, its tones grow strong, forceful. . . and again they become free, broad, and strive to embrace limitless stretches. . . As for the music of sorrow, it is heard nowhere so vividly as in them, the tones of it live, scorn, tear the soul."

The well-known Russian music critic Syerof wrote of the Ukrainian folk-songs: "they are flowers which came into the world as if of their own volition, grew their luxurious glittering garb, without any author or composer. . . just as a lily, in its chaste garb outshines the glitter of silk and precious stones so the folk-music with its childlike simplicity is a thousand times richer and stronger than all the cunning artifices of school learning which are preached by pedantic musicians in conservatories and musical academies."

That such a rich musical heritage should be an inspiration for individual production is only natural. Indeed, the Ukrainian music has a source of themes for many prominent foreign composers; Beethoven, Weber, Haydn, Hummel, Knorr, and Franz Liszt used Ukrainian themes in their compositions. M. I. Glinka, A. N. Syerov, Peter I. Chaykovsky and other Russian composers are all indebted to Ukraine for many successful themes.

As a matter of fact, both Russians and Ukrainians were always conscious of the difference between the music of their countries.

"Bandurists" and "Kobzars" who cultivated in the "dumas" and historical songs the traditions of independent Ukraine, were subjected to all sorts of persecutions. Prof. Kolessa, a Ukrainian ethnographer, when he started to collect folk-melodies, was prohibited by the Russian government to travel through the Ukrainian villages. The very publication of the Ukrainian text was censored and made difficult. Permission to produce Ukrainian songs at concerts was often given only with the proviso that the Ukrainian text be replaced by a translation into French.

Famous Ukrainian Composers Known As Russians

Happily, music is not susceptible to such measures in as great a degree as literature. Ukrainian music suffered only in those branches where words are part of the performance and where state subsidies are needed (the opera). In the other departments the only effect of these persecutions was that successful Ukrainian composers are called Russians. Dmytro Bortnyansky, born in 1751 at Hlukhiv in Ukraine, the famous composer of church music in the grand Italian style, is considered a Russian though he was hated by the Muscovites of his time. Artemy L. Vedel, born in Kiev in 1767, created some valuable music in spite of the saccharine sentimentalism of the Russian nobility who ordered and paid for his work. He, however, preferred the confinement of a monastery to a career in Russia. Maksym S. Berezovsky, (1745-1777), was pressed into the Russian court orchestra and then sent to study music in Italy where he received the title of professor and academician from the university of Bologna.

Mikola Lysenko and His Successors

Secular Ukrainian music gave birth in the 19th century to Semen Artemovskiy, author of the opera "Zaporozhian Beyond the Danube," which was written in 1863 and is still being produced with success; Mykola Ar-

Give The Child A College Education

The other day a young mother wrote to the Ukrainian National Association for information pertaining to insurance whereby her child would be assured of a college education.

For more than a year now, the U.N.A. has been issuing juvenile twenty-year endowment certificates. On insurance of this type, the dues are payable for twenty years after which the full face value is paid to the insured; should the insured die within the twenty years, the death benefit is paid to the beneficiaries. The certificate provides for paid up and extended insurance after three years' dues have been paid, and cash surrender after five years. Dividends are paid after two years. These certificates are issued in amounts of \$250, \$500, and \$1,000.

For a one-year-old child, the annual dues on a \$1,000 twenty-year endowment certificate would be \$42.09. The total amount paid in after twenty years would be \$841.80, and this would be less if dividends (which are paid annually after the second year) were deducted. The certificate, however, is worth \$1,000, and that is the amount the U.N.A. will pay when the certificate is twenty years in force.

In our opinion, a certificate such as the one discussed is just the thing for a parent to take out on his or her young children. When the children graduate from high school the parents need not worry about where the money for a college education is to come from, for the answer lies in the endowment certificate taken out on the children when they were very young.

Theodore Lutwiniak

kas, the author of the opera "Kateryna"; and the most talented of this group Sokalsky. All these men worked in Ukraine under the domination of Russia; in the parts of Ukraine under Austria, Michael Verbitsky, Victor Matyuk, Ostap Nyzhankovsky, Anatol Vakhniayn, Ivan Vorobkevych, Denys Sichynsky and J. Lopatynsky, all composed in the 19th century. The greatest service to Ukrainian music were rendered by one Mykola Lysenko, born in 1842, in the province of Poltava. He was the collector of thousands of folk-songs, a learned ethnologist, and a musician of the highest quality who composed many immortal songs and operas. He died in 1912 and left his work to be carried on by Th. Akimenko, Jacob Stepany, A. Koshetz, Pavlo Senytsya, Kyrylo Stetsenko and N. Leontovich.

Ukraine has produced many famous singers and musicians: Mandychesky a pianist in Vienna; Alchevsky, an opera singer in Russia; Krushelnyska, an opera singer in Italy; Mentsinsky, in Germany and Sweden; Alexander Myshuha, in Russia, Italy, and Austria.

At this moment Ukraine possesses already composers, whose instrumental and vocal composition have won for them already some recognition of the world critics. Of the more outstanding are the following: St. Ludkevych—Choral Symphony (Kaukaz), Symphonic Poem; W. Barvinsky—Rhapsody, trios; P. Kositzky—String Quartet, Suite (for orchestra); L. Revutsky—Symphony, String Quartet; Z. Lysko—String Quartet; R. Prydatkevych—Symphony, String Quartet; M. O. Hayvoronsky—Symphonic Poems (2), Suite; M. Verekiivsky—Ballet, Requiem; P. Pecheniha-Ouglitsky—Symphonic Poem; B. Kudryk—Violin Sonata; Stefa Turkewych—Piano Quintet; N. Nizhankovsky—Trio, Polonaise (for orchestra); M. Kolessa—Suite (for orchestra), Quartet; A. Rudnitsky—Ballet, String Quartet; B. Latoshynsky—String Quartets (4), Trio; W. Kostenko—Two Symphonies, String Quartet.

("Spirit of Ukraine")

NO MORE "JAWBONE"

The War Department recently made plans to eliminate the time-honored soldier tradition of "jawbone," slang for credit. Aided and abetted by the new pay raise, the U.S. Army soldier may face the world as a debt-free individual, "pay-as-you-go!" becoming the new slogan to replace the former years' picturesque expression for credit.

This has been studied by the War Department and plans for a trial of the new system announced. "Jawbone," "on the cuff," "e. o. m.," "till pay day," "chit," and "canteen checks," will pass from the dough-boy's vocabulary if the new system of "c. o. d." works out favorably in the three-month test it will undergo at Fort Bragg, North Carolina, beginning August 1.

Under the present and long-time, easy-going "charge it" system many an "easy spender" arrives at the pay table only to meet himself, or rather his debts, coming away. Then having paid his last month's bills and facing a financially lean thirty days until the next pay call, the spendthrift exercises his resources for "jawbone," solving his next month's difficulties at the expense of the month thereafter.

In addition to the expected benefit to the casual soldier's morale and purse, the new plan will do away with a large batch of administrative paper work. If the try-out at Fort Bragg proves successful, one of the major bugaboos of company clerks, the collection sheet, will be discontinued.

The test at Fort Bragg will not begin until August 1, 1942, in order that each soldier may receive at least one full month's pay under the Pay Readjustment Act with which to reef his financial sails. Also, in order to make the transition from a credit to a cash basis a smooth process, a partial payment will be made to Fort Bragg personnel in the middle of the first month of the test.

During the experimental period, all purchases from the post exchange, theater, company-owned activities, such as barber shops, pool tables, tailor shops, etc., and concessions, will be for cash or coupons bought and paid for in advance. The only enlisted men exempt from this rule are noncommissioned officers of the first three grades, the majority of whom are married and have families.

For the duration of the test, the sale of post exchange coupon books at a discount of five percent has been authorized. Army motion picture coupon books will continue to be sold at a discount of approximately thirty percent, as has been practice for a number of years. The sale of these will be handled by post theaters and exchanges (but not by organization commanders as heretofore).

Concurrent with the experiment at Fort Bragg, an intensive campaign will be launched to reduce the amount of credit extended on company collection sheets at all other military posts, camps, stations, and organizations, including oversea commands.

POTATO PEELINGS

By OLGA LESIK

POTATO peelings was the magic bond between Gipsy and Babounya, between a little girl and an old woman.

Gipsy was the little girl. That was not her real name; it was Ludmila, but she was rarely called that by her own family. She usually answered to the name of Gipsy, sometimes June-Beetle or Blackie. It was on account of her dark hair and olive face, in which were set two large eyes that looked like pools of brown molasses.

Babounya, you must know, is a variation of the word Baboushka, which in Ukrainian means Granny. Babounya was not Gipsy's real Granny, but she lived next door, and though she had countless number of her own grandchildren, yet every child in the neighborhood had a claim on her affections.

How old was she? Most adults knew her to be about sixty, but Gipsy was sure she must be exactly a hundred, because she was so tiny, and wrinkled like a dried cranberry. Her age, however, did not prevent Babounya from dressing in an interesting fashion. Quite the contrary, Babounya's dress was always a surprise, if not a delight to the eye. Her skirts, which were usually blue in color were long and voluminous, and when she moved, they looked like a walking blue pumpkin. Her blouses were gaily embroidered and topped with a colorful sweater, and on her head of braided hair she wore a hand-crocheted cap of various hues. And what hands Babounya had! They were tiny and soft, and certainly made of magic, for Babounya by profession was a practical nurse and people used to say that when she touched sick folks' feverish heads they would be cured immediately. Indeed, my mother used to contend that it was as if an angel's wing had brushed you. Oh, Babounya was a fairy godmother indeed!

Now could anything as prosaic as potato peelings be a magic bond between anyone, especially a little girl and an old woman? The answer is—cow, a little brown cow with a big appetite, and it was called Masha, and it belonged to Babounya.

"Potato peelings!" Gipsy would shout, and then her little dark head would poke between the horizontal wooden railings which separated her from Babounya's garden. These words usually brought Babounya scurrying to take the precious peelings from Gipsy's hands and give her a little "something." If there was no answer, Gipsy's slender body and colt-like legs would follow her head, and through the garden and up to Babounya's door she would scamper. "Tap, tap, tap," would go her berry-brown knuckles and when the door opened she would hold the colander of peelings in front of her and say, "Potato peelings, Babounya."

"Oh, it's you, Little Dove, with some nice potato peelings for Masha. Come in, come in." Babounya would beam kindly at the small brown child.

Gipsy would slip over the threshold delightedly and deposit the colander with its potato peelings carefully on the table, and make as if to go home.

"Don't go, don't go, Little Pigeon. Come into the parlor, and sit down for a spell."

Gipsy would follow Babounya on tiptoe in a sort of delirium and sit on the proffered parlor chair with a badly disguised air of expectation.

Where was Babounya going? What was she doing?

Gipsy held her breath and let her happy glance wander round the walls. Oh splendid room!—Whatnots in corners filled with curious and unexpected objects—huge pink shells which sang mournful songs when you held them to your ear, a fat, star-shaped pin cushion covered with tiny pink, blue, and white beads. But the

pictures! Oh, the pictures! These simply fascinated her, especially two of them. One showed a small boy and girl holding each other's hands tightly. The boy was the more interesting, to Gipsy's mind. He was dressed in a Lord Fauntleroy suit of blue velvet. The little girl had on a pretty red dress. Under this captivating picture was the caption "Pear's Soap."

The other picture bore the title "Harvesters" and depicted a field of white and yellow daisies in which two demure small peasant girls walked with arms twined round each other's shoulders. After Gipsy had filled her eyes on these masterpieces she glanced into the room beyond, where in one corner hung a postcard holder filled with gay cards. Gipsy knew that these postcards had been sent to Babounya by some of her numerous children, and came from a fabulous country called California. By this time, Babounya would appear in the room with a handful of raisins, an apple, a bun, or a copper for Gipsy, and to hide her embarrassment, the little girl would say, "Babounya, did you get any more cards from California?" Babounya would open Gipsy's two small hands, drop the little "something" into them, point to the cards and reply, "No, but I can tell you about those cards." Gipsy would pop a raisin, perhaps, into her rosy round mouth, wriggle with anticipation in the chair, and say breathlessly, "Tell me something, Babounya, tell me." And then she would wait for what she knew would be sure to follow:

"California is a beautiful country, it's a land just simply flowing with milk and honey. There is no winter in California, it's summer all the time. So much fruit grows there that they say the streets are paved with oranges. Rich people live there, and you don't find any poor people at all. Why, if you want to eat, you sit under a tree, open your mouth, and fruit drops into it. You don't have to worry about clothes, because it's too hot to wear much."

And then, sad to say, Babounya would finish this exciting narrative with these words—"But they have earthquakes there." And that would be the end of a beautiful dream for Gipsy. No matter how often Babounya related the story, it always ended with the earthquake statement. Still Gipsy was fascinated with the tale and lived in hopes that some day Babounya would say—"And they used to have earthquakes there, but they don't have them any more." If that ever did happen, thought Gipsy, maybe they could go to live there, where they have streets of oranges.

But that was not the only story Babounya knew. Far from it. Fairy tales and folk tales flowed from her like water from a top.

Besides telling stories Babounya was blessed with a whimsical sense of humour and could turn many a sad incident into a happy joke. As for instance, the day Gipsy's copper was lost through a crack in the walk. "Never mind, Little Pigeon," said Babounya, "here's another penny for you, only don't cry like Ivas."

"Who was Ivas, Babounya?" asked Gipsy, eagerly sensing a story.

"Oh, don't you know about Ivas? Well, one day Ivas was crying so his Granny says, 'Why are you crying Ivas?' 'Because I have lost a penny,' answers Ivas.

'Well, well, here are two pennies, only don't cry,' answers his Granny.

(Concluded on page 6)

U.N.A. NEWS BRIEFS

The Ukrainian National Association had a total of 39,990 certificates in force as of June 30th, 1942. This is just ten short of the 40,000 mark.

News concerning the purchase of War Bonds by U.N.A. branches should be sent to us for publication. Reports on members in the Armed Forces would also be appreciated. We would particularly like to hear from those branches that have won a Certificate of Award from the State Administrator for the sale of War Bonds.

A HISTORY OF UKRAINE

by

MICHAEL HRUSHEVSKY

Published for

THE UKRAINIAN NATIONAL ASSOCIATION

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- Insurance certificates. The branch(es) in my locality.
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REMARKS (Mention how you received or came across the copy of The Ukrainian Weekly in which this coupon appeared, and mention what other phase of the U.N.A. you are interested in: _____)



U.W.A. Stops Publication of "Ukrainian Life"

Last month's issue of "Ukrainian Life," monthly magazine published in English by the Ukrainian Workingmen's Association of Scranton, Pa. since January, 1940, contained the following notice to its readers:

"At its regular meeting early this month, the Executive Board of the Ukrainian Workingmen's Association decided that because of the high cost of publication of 'Ukrainian Life,' the Association cannot afford to issue this magazine in its present form, especially at a time when a great many of our readers and subscribers have joined the armed forces of the nation or have become otherwise pre-occupied with the country's war effort. It was therefore resolved to stop publication of 'Ukrainian Life' until further notice."

The notice was accompanied by a message of farewell from the "Ukrainian Life" editor, Stephen Droboty.

POTATO PEELINGS

(Concluded from page 5)

Ivas takes the two pennies, hides them and begins crying again.

"Well, why are you crying now, you irritating boy?" his Granny says to him in a puzzled tone.

"Why shouldn't I cry?" returns Ivas, "If I hadn't lost my penny, I would now have three. Boo hoo!"

And it was always like that. One day Babounya invited Gipsy for a feast of pancakes and whilst the little girl looked on with fascinated eyes at the round, golden discs being prepared, Babounya asked, "Do you know about Polycarp and the pancakes, dearie?"

"No, tell me Babounya, please."

"Well, one day," said Babounya, "Polycarp's mother was making pancakes, and little Polycarp kept walking and walking round her, when all of a sudden he says:

"Mamma, why don't you say something to me?"

"Can't you see that I am busy?" answers his mother. "What do you want me to say, dearie?"

"Well, anything," says little Polycarp. "Why don't you say—Here, Polycarp, have a pancake."

And with that Babounya tossed one of the light brown cakes into Gipsy's plate.

One day, apropos of the death of a mutual friend of theirs, Gipsy said to Babounya, "What do people do when they get to Heaven?"

The little old woman looked pensively at the little girl and then answered, "Oh, probably very much the same as they do here."

"Then you'll still be a nurse when you get to Heaven. But there are no sick people there. What will you do, Babounya?"

Babounya laughed softly, "Probably mend angels' wings."

Gipsy never forgot that statement. Years later she was to recall it when

YOUTH OF EUROPE

FROM June 18 to 23 the Germans staged at Weimar what they called "A Cultural Exhibition of European Youth." The affair provoked a spirited article in London's "Free Europe" (July 3) by W. Horsfall Carter.

What a travesty it was! he writes. There was no difficulty, of course, in getting together a collection of quivering youth leaders from the various occupied countries, including Italy. To suggest, however, that young people in Europe in the mass can be induced to goose-step or swagger about in a parade of Hitler Jugend is to insult them. There is plenty of evidence to show that the young people of the Continent, alive with idealism, are represented in London, which has become the headquarters of Europe's free men. Every week young Frenchmen, young Belgians, Dutchmen and Norwegians are finding their way to England in open boats or after long and hazardous journeys to join with those who are fighting for the liberation of their country from the Hitler yoke.

Their purpose was proclaimed in the gathering of more than 3,000 at the International Youth Rally in Glasgow on June 13. Late in June the National Union of Students of England and Wales sent a message broadcast in all the European Services of the British Broadcasting Company, which was well summed up in the phrase, "You have set us new standards of heroism and determination and made us proud to be your allies."

Nazis Have Turned Children Into Robots

It is difficult for us, living here, Mr. Carter says, to realise perhaps all that is implied in the phrase "free youth." We hear the way in which Hitler and his satellites in the occupied countries oppress and suppress those of all classes and conditions who are not prepared to accept German regimentation. "The Nazis," as Sir Archibald Sinclair said in Glasgow, "have turned children into robots without wills or hearts of their own," and he continued with some telling phrases about those virtues which we see here on every side—so much that we take them for granted. "Gentleness is not weakness," he said. "Individuality is not selfishness. Tolerance is not laziness. Hitler will learn to know that there are no fighters like those who love peace and freedom."

The various programmes of the B.B.C. addressed to European countries late in June drew a striking picture of the contrast between the German "new order" and the spirit

word reached her that Babounya had passed on. On earth, mender of human frames; in Heaven, mender of angels' wings—Babounya.

(Ukrainian-Canadian Review)

of resistance of the youth of Europe. Possibly the most effective of all was a feature entitled Education for Death, in three episodes (by Lionel Gamlin), which portrayed the Nazi stranglehold on German boys and girls.

A Portrayal of Their Stranglehold on German Boys and Girls

It began with a reproduction of an actual conversation in a kindergarten school not far from Nuremberg which an American observer had, just before the war, with the young teacher and her three-year-old charges. When the visitor produced his letter of introduction from the Education Ministry in Berlin, the school-mistress was all civility. To the remark, "You have a lovely school here," the teacher assented and then said brightly, "Who gave you your lovely school, children?" The answer was, of course, "Our Führer." And then the well-trained children went on to say their patriotic patter. "We will eat a lot and then get strong and then we can help him. We will work on the farm for him and raise potatoes and sugar beets—and pigs, and then we will save the Fatherland." Another child says, "We will be soldiers. I want to shoot a Frenchman."

Episode two, "High School for Heroes," showed the little six-year-olds being prepared with appropriate uniform, with a Party number and efficiency record book, for the great privilege, at the age of ten, of becoming members of the Jungvolk. They take a solemn oath for Führer and Fatherland, and thus another generation of German boys is on the way to becoming soldiers of Hitler.

Finally there is the stage of the Hitler Jugend—a juvenile army with its own corps, divisions brigades, etc., graduating, as the years go by, in the University of Death. Not only are they prepared for war, and only for war, but the Nazi teachers openly admit that they want to educate them "to tear the faith of Christianity out of their hearts."

Mass Arrest of Norwegian Schoolboys

That is what is in store for all who bow to the German yoke, Carter concludes. Let us be thankful for all the deeds of heroism and courage of which

Graduates from Penn State Teachers College



John Chihon, son of Mr. and Mrs. Walter Chihon of Ramey, Pennsylvania, graduated last month from the Business Education Department of State Teachers College at Indiana, Pennsylvania, with a Bachelor of Science Degree. While in college he was a member of both social and educational fraternities on the campus, and participated in various athletic events. He is a member of the Ukrainian National Association, branch 227. His father and his grandfather, Mr. Louis Homa, were prominent in organizing the local U.N.A. branch.

we hear which show us the real spirit of Europe's youth. A typical example of what is happening was the reported mass arrest recently in Norway of large numbers of schoolboys—fourteen years-olds—for producing a clandestine newspaper called *Seventy-third* (the time of the Norwegian broadcast from London through the B.B.C.)

WILKES-BARRE, PA. — The St. John Baptist Society, Branch 223, will hold a monthly meeting Sunday, Aug. 2, 1942, at St. Peter & Paul Ukrainian Church Hall, after High Mass. The Pres. Mr. Barnas urges all members to attend for some very important matters to be discussed. The Fin. Sect'y Theo. Hrynkiw urges all members to have dues paid up or they will be suspended. — John Hrencecin, Rec. Sect'y.

MARUSIA SAYS:

Even if you never read the "Svoboda" excepting for the Tarzan strip, don't miss reading the third page of "Svoboda" on July 31st. That's where you'll find the special announcement from Michael Turansky, telling you all about the gigantic August Fur Sale. There'll be a list of coats, jackets and scarfs—the sizes they come in and how much each one costs. Cut it out, save it and bring it with you to Turansky's when you come to get your furs.

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Benjamin Franklin Hotel.
Guest Speaker—Congressman MICHAEL J. BRADLEY.

6 PM—BANQUET followed by DANCE in the Crystal Ball Room
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