

1952



*Convention
Issue*

The Ukrainian Youth's League of North America



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The TREND

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from the **PRESIDENT'S DESK**

In the Fall 1951 issue of the TREND, I stated that the resolutions accepted at the Detroit convention were to be the basis for the working pattern of the present administration. To the best of our ability we have held to this plan, and subsequent messages from my desk have told of the progress made.

The resolutions appear on page 14 of the Fall issue of the TREND, and briefly we might report them as follows:

Resolution #1--The United States State Department has been made aware of our activities and resolutions and have acknowledged our efforts.

Resolution #2--The Winter 1952 issue of the TREND told you all of the Kersten Resolution and how to display your support of it. This resolution has been ratified by Congress under the Mutual Security Act. Also, Congress appropriated \$ 100, 000, 000 to indirectly aid underground armies behind the Iron Curtain.

Resolution #3--The success of this one is up to each of you. Have you been an active member in your local Ukrainian club?

Resolution #4--The Cultural Committee has continued its outstanding work to the point that the Arts Book dream is now a reality. We think this to be the finest achievement we have yet realized!

Resolution #5--The UYLNA Executive Board has cooperated with the Ukrainian Congress Committee of America in every manner requested of it. The fulfillment of this resolution also required the full support of all member clubs and individuals of the UYLNA. Was your club represented at the fifth annual convention this past July 4th weekend? If not, perhaps it is our obligation to have you know of the work of this unique committee; and so, I refer you to page 13 of the last TREND. Make a point of reading this article and all subsequent ones pertaining to the UCCA.

These, then, are the results of our endeavors to fulfill our resolutions. I think we have been fortunate in attaining the success we did, and I wish to thank personally those of you who were active in your local clubs, those who wrote their government representatives, those who are proud of their Ukrainian descent and tried to educate the American public by publicizing the truth of the Ukrainian situation, those of you who performed publicly in dance groups, chofal societies, Easter egg demonstrations, and athletics, those of you who donated and motivated others to donate generously for our Ukrainian Arts Book, those of you who have given the Ukrainian Congress Committee of America your support, and those of you who attend UYLNA conventions and

rallies with a sincere wish to improve them.

In trying to promote close contact with other leagues, I recently attended the Ukrainian-American Veterans convention in New York and the Ukrainian Orthodox League convention in Philadelphia. Our warmest greetings for success were extended to both of these fine Ukrainian organizations.

Then, too, I was delegated by the Executive Board to attend the convention of the Ukrainian Congress Committee of America. What an experience this was and, if I may, I would like to point out a few items as I saw them. I was particularly happy to see many members of our youth league who were delegates from their community clubs. The UCCA is especially concerned in having the interest of the American-Ukrainian youth in their organization start an uptrend in the following years. Taking strides to make this a reality, the Congress has elected a few of the younger generation to special committees. It is their expressed hope that by planting and nurturing a few young seeds, a greater youthful interest in the Congress Committee will blossom.

At the outset of the business sessions, it was apparent that the interest was high, especially among the recently arrived immigrants. It seems as though there are many ways and ideas of putting the aims of the Congress Committee to work. Those who agree on certain items bind themselves into a group or faction. The various factions then try to sway the Congress their way by many heated dissertations. At one point the difference of opinion was so sharp, because of defamatory remarks, that it seemed the sessions could not go on. The only reason for this embarrassing situation is that the newly arrived immigrants have not been educated to the democratic rules of parliamentary procedure nor are they fully aware of the freedoms on which the constitution of the United States is based. They are not to be condemned, for it is quite certain that anyone else brought up under similar totalitarian methods would act the same. But, now that they are in this country, we, the American youth of Ukrainian descent, are obliged to undertake the task of showing them, our fellow Ukrainians, the true democratic ways. As I sat on the presidium overlooking the 1000 delegates, I thought that for certain, our youth leaguers should know of this problem; and I, therefore, appeal to each of you to conduct all your meetings in a manner befitting our American ideals. Invite DP's to join your group so that they may witness the democratic way in reality. With proper guidance from our American youth, I am certain that such instances as described will never occur again.

Participate in the business sessions, and then do enjoy yourselves at this, the 15th annual convention of the Ukrainian Youth's League of North America.

Bill Poleuchak

ukraine dancers



"The Ukraine Dancers", under the direction of Walter Bacad, completed a most active season with performances of Ukrainian Dances before Ukrainian and American audiences.

The group performed in many programs among which were:

"Evening of Ukrainian Song and Dance", sponsored by the Ukrainian Congress Committee at its Fifth Convention at the Hotel Statler in New York during the July 4th week-end.

Performed with the Ukrainian Metropolitan Area Committee Chorus in a program of Ukrainian songs and dances sponsored by the Arthur Murray Dance Studios in a benefit program at the Hotel Plaza in New York City. As a consequence of their dancing at the program, both the Chorus and the Dance Group are now taking a 10 week course of ballroom dancing at the Arthur Murray Studios. The Ukraine Dancers appeared last year on the Arthur Murray Television Show.

Performed at Unity House in the Pocono Mts. The entire group received the compliments of the camp to all its activities and programs for the entire weekend, and was well received by the several hundred spectators who watched the performance.

On several occasions the Ukraine Dancers and the Ukrainian Children's Dance Group, taught by Nina and Walter Bacad, have given a mixed program in which both groups have appeared on the stage at the same time. The children's group was on a recent coast to coast television program over WABD.

The Ukraine Dancers meet at the McBurney YMCA, 215 W. 23rd St., New York City every Thursday evening throughout the year. Their objective is to teach the dances of the Ukrainian people to its youth, then to present the dances to American audiences, to show them the culture of their Ukrainian heritage.

President of the group is Milton Kruk, with Miss Anne Kawolzka as secretary and Miss Rose Goley as treasurer.





Thomas Szczepko

Young artist...

This year Thomas Szczepko had three water colors hung in the Cleveland Museum of Art's annual, hard-to-get-into May Show. This is a distinct achievement for the rising artist. We extend our enthusiastic congratulations to Tom with sincere wishes for continuing success.

Always an active supporter of the Ukrainian Youth League of Ohio and a regular UYLNA conventioneer, we felt this biographical sketch on Tommy was very much in order for this convention issue, especially since Cleveland is Tom's home town.

This is the story of a mother's dream come true. Tom frankly admits that it was her constant, gentle encouragement that has brought him along in his

career. Mother's dreams however can have setbacks, and in Tom's case it was a violent bout with rheumatic fever in early childhood which meant that the usual boyish antics and sports were out for him.

It may well be that even this cloud had a silver lining as Tom's interest in drawing became quite pronounced while in grade school, and he fondly recalls that it was a Miss Crawley of Tremont Jr. High School who directed him to the Cleveland Museum of Art summer courses where he could study and gaze to his heart's content at the works of the masters. Diligently he applied himself to his art studies and therewith definitely decided on his life's work.

A better than average all-round student, his best marks were in art courses in which he majored at West Technical High School. Tom's decision to attend Cleveland's West Tech was influenced by the knowledge that he would receive excellent instruction and guidance from Mr. Paul Ulen, nationally recognized authority on high school art. Paul Ulen and his wife Jean, who also teaches art at West Tech, have both studied at London's famed Slade School of Art and have traveled widely through France and western Europe. Tom supplemented his high school work with winter art courses at John Huntington Polytechnical Institute in Cleveland. The winning of several outstanding poster prizes were among his accomplishments at high school. Upon graduation in June, 1943, he was awarded by a coveted two-year scholarship to the Cleveland Institute of Art.

Bitterly disappointed in not being able to join the army as a result of his early illness, Tom applied himself to liaison work at the Cleveland Bomber Plant. His job called on all his artistic talents in preparing top secret drawings to facilitate speeding up of war production. To eliminate time-consuming blue-printing, production problems instead were quickly and accurately sketched, which had to pass rigid army inspection. He was also required to absorb a concentrated course in stress engineering at Baldwin-Wallace College and simultaneously to utilize these theories in his daily work.

Late in 1945 Tom finally was able to take advantage of his scholarship at Cleveland Institute of Art, which the school had held open for him. He took courses in design, sculpturing, clay-modeling, water color, oils and especially life drawing, to which he gave special time and attention, laboriously perfecting his natural endowments.

At the close of this two-year term, he was advised by his instructors that he could confidently enter the commercial art field, and he subsequently joined Manning Advertising Art Studios as an apprentice, where he worked for over a year. At the same time, Tom collaborated with various free-lance art studios, doing a great variety of specialized commercial art work. Tom has also completed the Advertising Course sponsored by Cleveland College and the Cleveland Advertising Club.

The American Steel and Wire Company commissioned him to design and do "finished art" on a huge steel market prospectus, and he was acclaimed by the steel company as having executed the finest piece of art work they had ever utilized.

American Greetings Corporation retained him for an important position in its advertising department, where he is now employed.

Techniques and skills well engrained, Szczepko felt ready to indulge himself in some serious creative work. In one year's time he has gained swift recognition for his water colors, his initial efforts being hung in the May Show -

P EOPLE ARE TALKING ABOUT...

ABOUT.....the energetic and enterprising Club Olena Teliha, Jr. Branch 58 UNWL, of Detroit, which has an impressive record of diversified activities and programs. From the proceeds of their Minstrel Show and also a Vaudeville Night, this talented group of young women purchased an 18 mm. sound-movie projector for the Ukr. orphanage in Philadelphia. Another recent commendable project of Club Teliha was the purchase of the book "Spirit of Flame", English publication of Lesya Ukrainka's works, for the Univ. of Mich., Univ. of Detroit, and Wayne University libraries.

ABOUT...the Ukr. National Choir of Cleveland who, under the spirited direction of Jaroslav Barnych, has rendered the local Ukr. community a worthy service. The group has a fine repertoire of songs and is called upon regularly to perform on national holidays. They have concertized in Pittsburgh, Lorain, Ohio, at Cleveland's annual Folk Festival, and recently gave a fine representation of Ukrainians at the city's Cultural Gardens in its "One World Day". The choir recently produced the opera "Zaporozhets Za Dunayem" and has plans to produce "Chornomortsi" late this fall. Director Barnych, who lives in Lorain (he's also choir director at St. Mary's Catholic Church there) commutes twice a week...on Wednesday evenings to direct the Male Choir and on Saturday evenings for the Mixed Choir. Both groups appeared at the 15th Annual Convention Concert in Cleveland with enthusiastic acclaim by the audience.

ABOUT.....Dan Stec, active Youth Leaguer and talented artist from Elizabeth, N. J. who is serving with the U. S. Army in Mittenwald, Germany. Dan writes that the Trend and Trendette are always anxiously awaited and thoroughly enjoyed. The publications with their current reports on youth activities in North America, are passed along to the Ukr. students he has met who are attending the Univ. of Munich. Dan is proving to be a top-notch press agent not only for the League but for

the U.S. as well by clarifying American ideals and way of life and dispelling distorted ideas of America which the Communists originate and circulate. Truth is our best weapon against Communism, and we should all follow Dan's example of enlightenment when in contact with doubting-Thomases or misinformed people.

ABOUT.....the Dance Group of the UNYF of Hamilton, Ontario, Canada, who gave an expert performance at the Convention Concert in Cleveland. Trained by Miss Halia Cham, this fine group's first "big" appearance came in April 1951 at the National Folk Festival in St. Louis. They were warmly commended and considered the highlight of the festival, evoking much praise in Chicago's Lithuanian magazine, "Viltis". Following their return home, they had numerous local engagements. Their next "big" step was the attainment of the Dancing Trophy at Youth Day held by the Ukrainian National Federation, Provincial Executive, in St. Catharines, Ontario. All eastern Canadian cities took part in the affair. In the fall they appeared at the 60th anniversary celebration of the 1st Ukr. immigrant arrival in Canada, which was held in Hamilton and again celebrated in St. Catharines. They have also been featured in a concert sponsored by the Ukr. students of the Univ. of Toronto. Early in 1952 the dancers embarked on their own "Cavalcade of Concerts". The story of their tour appears on Page 14 in this issue. Their greatest triumph came in the Toronto Music Festival held in early June, where they were judged by professional ballet teachers and dancers. The 90 points which they received was the highest mark given for any participant of ensemble. This led to an invitation to dance at the International Festival of Niagara Falls, N. Y., and many other engagements. Halia Cham, the director, has been teaching Ukr. Night School and Dancing for 8 years. The first year she taught in Ft. William, a year in Hamilton, 4 in Winnipeg and the last 2 years in Hamilton again. All her knowledge of Ukr.

dance, song, music and history she attributes to the Ukr. Summer Courses of the Ukr. Cultural and Educational Centre. The Courses are now affiliated with the Univ. of Manitoba, Slavic Dept., and are held at the University. This year the courses are being held in both Winnipeg and Toronto, and since she is such a short distance from Toronto, Halia was asked to be on the teaching staff this year.

ABOUT...one of the highlights of the year for Winnipeg U. N. Y. F. which was the participation of the club in the annual U. M. C. A. Folk Festival - a feature of Winnipeg life over the past three seasons. In a spring program the Winnipeg dancers and singers captured round after round of repeated applause as their performance sparked the first night of two-night festival at the Playhouse theater. The occasion was heralded earlier by a coast-to-coast radio broadcast by Winnipeg groups over the CBC. Walter Klymkiw, choir conductor, for the Winnipeg club, directed a mixed choir arrangement of several folk songs for the broadcast which was supervised by Winnipeg CBC officer Tom Taylor. At the festival itself, it was 'Nations on Parade', but it remained for the Ukrainian group to bring down the house --speaking metaphorically, this time. They took over the stage for their favorite, the 'Harvest Dance' -- a dance which seems to go on and on -- never to end -- and even tired out the fingers of the pianist. But a dance that is fresh in each step and colorful in costumed finery. This was, to say the least, a good program item for any concert. Since the time of the 'Y' appearance the group has danced other concert engagements and appeared also at Fort Garry at a convention concert for a large government department. The choir was no less colorful in both presentation and tonal harmony. The folk festival will be remembered for long by those who saw the program of national groups.

ABOUT...Olga Dubriwny, member of Detroit's Club Olena Telha, who was awarded a scholarship by the Ukr.

National Women's League to continue her music studies at Wayne University. Olga is an accomplished pianist who has for many years generously devoted her time and talents as accompanist for choruses, soloists and ensembles.

ABOUT...the Pvt. Nicholas Minue-Post #7 of the Ukrainian American Veterans at its yearly meeting held in June elected the following officers to serve for the coming year. Commander, Walter Bacad; Vice-Commander, Metro J. Baran; Vice-Commander, Dmytro Popowniak; Vice-Commander, Nicholas W. Redchuk; Finance Officer, Michael Pershyn; Adjutant,

Stephen Berczuk; Service Officer, Nicholas Trush; Chaplain, Nicholas Kiecka; Judge Advocate, George Wolynets, Jr.; Sgt. at Arms, Michael Palczynski; Executive Board members, Joseph Tarnowsky, Joseph Smindak, Walter D. Krohmalney. The Post is named after Nicholas Minue, a World War II hero who died in the service of his country and was posthumously awarded the highest military decoration of the United States, the Congressional Medal of Honor. The Post is also affiliated with the American Legion. Located at 80 St. Mark's Place, New York City, it is open to all veterans of Ukrainian descent.



Tom Szczepko *Continued from Page 9*

two landscapes and an abstract (his first) - all quickly snapped up by purchasers.

Tom has hung two more water colors in the Ohio Valley Oil and Water Color Show at Ohio University, on display from July 1 to 31. These are entitled "Philopena," an impressionistic study of life's major forces, and "Art Chords," a complete abstract, which he uniquely parallels with musical chords and tones. This musical parallel should come as no surprise as most UYLNAers know by this time that Tom is a skilled accordionist.

Tommy, was born on March 20, 1925, lives at home with his mother and father at 3817 West 152 Street in Cleveland. His younger brother, Louis, is serving in the army as a guided missile and electronics instructor.

Szczepko does all his painting in his large bedroom which is jammed full of his many colorful products.

When asked about oils, Tom said that it might be a year or more before he might seriously create in that medium, but for the present at least he prefers to become a master of water color.

- Sophia Humerick

Canadian

Under a smoky sky
The old man quiet leans
Like a curved sickle that has gleaned and bent
Too long in labor. Mingled with the scent
Of city lawn and street.
Of greasy chips and carbon gas, comes sweet
The honeyed memory of poppled wheat.
Of saffron-studded bread; the smudgy, thick
Memory of kerosene and tallow wick;
The strong clean smell of smoothed and bedded hay
The moist, nostalgic smell of roofing clay.
Time has flicked with cruel, indifferent hand
The cart, the oxen from this changing land --
The handloom and the outdoor oven, banned.
But in his heart the images remain:
A wooden steeple standing stiff and plain
Above a maple - bannered and wilderness;
Young Pillipiw in stout sheepskin dress
Hauling eternally his sledged grain
Across a crude unbroken country plain --
And in the centre, clear and sweet and strong.
The vision of cheering, happy throng
Kneeling to kiss in wonderment and awe
The blessed, blessed soil of Canada.

-- MYRA LAZECHKO - HAAS

Mrs. Myra Lazechko-Haas, three time winner of the Dominion IODE essay contest, is a graduate of Berkely University, California. She is now on the editorial staff of "Impressions", a literary magazine published in Winnipeg. The poem appearing above was written in tribute to Ukrainian Canadian pioneers, and was read by her at the 60th Anniversary celebration.

Hamilton Cavalcade

BY HALIA
CHAM

The tour has ended -- leaving behind an album of photographs, a host of new acquaintances and an inner glow of satisfaction at a job well done.

It all began last January during a lull in our activities -- someone with a great deal of faith in stamina, or perhaps without the realization of just how much work such a tour would entail, suggested that we tour Southern Ontario with a programme of Ukrainian dances and songs. Despite my warnings that such an undertaking would prove long and arduous no one was discouraged and everyone promised faithfully to see it through to the end.

Our first appearance was in St. Catherines and though it poured from morning till night our enthusiasm and spirits were not dampened. The first section of the programme was composed of songs by the girls choir, the mixed choir, and a "Viazanka" of Ukrainian dances. "Vechirnychy" was presented in the second section of the programme with Helen Wira taking the leading role.

The St. Catherines and Hamilton Branches have co-operated to a great extent in the past year and as always they greeted us with warmth and hospitality. The girls prepared a lovely supper for us -- snap them up boys they're really good cooks. -- After a hearty meal we concluded the evening with a lovely sing-song.

Our next appearance was in Hamilton with a presentation of the same programme that was put in St. Catherines. I must say that despite the fact that our home town sees us perform quite often they are just as enthused, if not more so, everytime. As a matter of fact one gentleman was so pleased with our dancing that he came backstage with a special monetary gift for the dancers.

We had a little trouble getting to Oshawa --

having to cancel one date because of duties at home but we finally made it for the middle of March. As it was nearing springtime Hulianka replaced Vechirnychy, on the program with the usual dances and songs also being presented. The women prepared a lovely luncheon for us which was really appreciated because the eighty mile ride home would have been hard to take on an empty stomach.

We found out that a week after our appearance that heretofore vain efforts to re-organize the U.N.Y.F. Branch were rewarded. We like to think, a little proudly, that perhaps we inspired the youth in Oshawa to the extent of beginning some type of activity.

Our next, perhaps putting it a little dramatically, city to capture was Windsor. It was the most tiring of all the performances because of the distance we had to cover to get there. It involved a whole weekend. However, the warmth of the greeting, the hospitality of both the old and young folks made the trip worth while. The women and U.N.Y.F. girls collaborated in feasting us with a full course dinner after the concert.

With true Ukrainian hospitality the people opened up their homes to us and we stayed over night truly grateful for a nice soft bed. Though we hated to leave, promises to write were exchanged, farewells had to be said and we headed for home in the early part of the afternoon.

After our Windsor jaunt West Toronto was very easily conquered. We presented the Windsor programme and as now had become customary enjoyed an after concert snack. Again everyone was very kind and thoughtful of our needs.

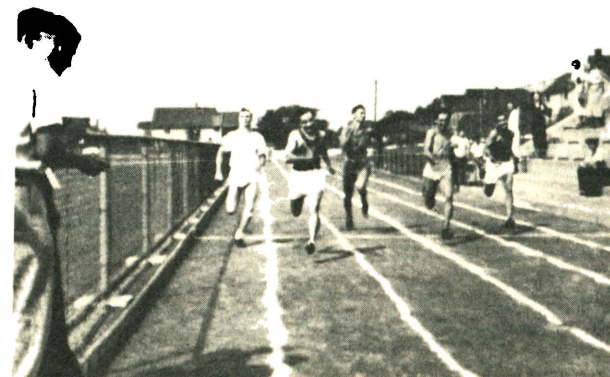
Toronto -- our last performance was to us perhaps the most apprehensively awaited one. How would an audience which is used to the best in Ukrainian performance, and might have, we thought become cold and criticizing, greet us? We need not have worried -- as an audience they were truly magnificent.

Continued on Page 31.



Memory Lane

CLEVELAND CONVENTION 1937





The Tale of Prince Ihor's Campaign

Ukrainian Epic of the 12th Century

By Sviatoslav Hordynsky

The Tale of Prince Ihor's Campaign, a heroic epic of the 12th century, is an outstanding masterpiece not only of Ukrainian but of world literature. Slavs and Germans, Anglo-Saxons and Latins, Scandinavians and the peoples of Central Asia -- all feel equally the charm of this epic, and all sense the spell of its magical beauty. This is not only because of the poetic value of the epic, but also because of the universality of its ideas and the richness of its language. Although the Tale originated on Ukrainian territory, it reflects many influences from the East and the West, the North and the South. This is fully natural in view of the position and the significance of the Kiev of that period. The rulers of Kiev were related to many European and Eastern dynasties and in their capital the most varied cultural influences met, merged and were assimilated. This was due to the geographical position of Ukraine on the eastern frontier of Europe and facing the great Asiatic cradle of peoples.

During the era of the Migration of Peoples, the territory now included in

Ukraine was crossed by all sorts of Asiatic tribes and races, advancing to the West and South. It was to defend the land against these that the state of Kiev under the rule of the Ruryk dynasty came into being toward the end of the 9th century. This young state became the barrier which for more than three centuries stopped the advance of the eastern nomads and as a result some of them as the Khazars and the Pechenihs, disappeared completely from history. This struggle became a part of the European war against the infidels and Ukraine, the ancient Ruthenian land, formed one of the fronts of the Christian crusade. It is no exaggeration to say that this defense of Europe at its easternmost boundary allowed the continent to develop in liberty its mediaeval Humanism and that the superb Romanesque and Gothic cathedrals were built, so to speak, on Ukrainian bones.

The Turkic tribe of the Polovtians (Kumanians) appeared for the first time on the territory of Ukraine in 1055. They were the westernmost

part of a great Eurasian Empire extending from Central Asia to the delta of the Danube. They constantly attacked the lands of the Kievan state and defense against them became steadily more difficult, especially because the Ruthenian princes began to seek aid of the Polovtsians in their own internal conflicts. After the death of the powerful Yaroslav the Wise in 1054, his realm was divided among his sons, and they in turn subdivided their domains into still smaller principalities and this resulted in an unhealthy struggle not only for the princely domains but also for the ruling throne in Kiev. This reached its height in the clashes between the descendants of Prince Volodymyr Monomakh of Kiev and those of Prince Oleh of Chernihiv. Oleh incidentally was the first prince to seek an alliance with the Polovtsians against his enemies. These conflicts which can be compared to those of the Italian Guelphs and Ghimellines furnish the background for the Tale of Prince Ihor's Campaign. They destroyed the unity of the Ruthenian land and the government authority of Kiev. One of the leading motives of the author of the Tale, a patriot and a statesman as well as a great poet, was to reunite the land around the throne of Kiev to reduce the growing menace of the Asiatic invaders.

To check this menace, the Grand Prince Svyatoslav III of Kiev, the older paternal cousin of Prince Ihor (for reasons of respect entitled "father" in the poem), organized a coalition of the princes and commenced a campaign against the Polovtsians in 1184. He defeated them severely on the bank of the river Orel, an eastern tributary of the Dnieper. According to the chronicle, he took seven thousand prisoners, including four hundred seventy Polovtsian princes. This successful campaign inspired Prince Ihor of Novhorod Siversky (on the Desna river) to organize his own expedition without the knowledge of Prince Svyatoslav. His object was not only to win fame and booty but to recover the old family seat of Tmutarakan (the ancient Greek colony of Tamatarke, now Taman in the Kuban). This had belonged to the princes of Chernihiv in the 11th century but it had been later lost to the

Polovtsians. Ihor secured the aid of his brother Prince Vsevolod of Trubchevsk and Prince Svyatoslav Olehovych of Rylsk and he took with him his young son Volodymyr. The army set out on April 23, 1185. Among the ominous portents which marked the early days of the march was an eclipse of the sun on May 1. Ihor paid no attention to these warnings. He crossed the Donets river and on Friday, May 3, he attacked the Polovtsians. The Ruthenians were victorious and captured the camp of their enemy. The Polovtsians, however, assembled their main forces and surrounded the Ruthenians "like forests" as the chronicler puts it. In the following battle, they defeated the tremendously outnumbered forces of the Ruthenians on the river of Kayala and captured the wounded Ihor together with the other princes. The exact location of the battle is still disputed but most modern scholars believe that it was at the junction of the two branches of the river Torets, a western tributary of the Donets. Somewhere in that area was the "rapid Kayala," but we cannot identify to-day this river, although the name may be purely poetic and derived from the word "kayaty" -- to mourn. Later in the same year with the aid of a Christianized Polovtsian, Ovlur, Ihor escaped from his Polovtsian captivity.

These events form the subject of the epic which was written by an unknown author, shortly after the campaign of Ihor, and probably at the beginning of 1186. It was certainly before 1187, for the poet invokes as still living Prince Yaroslav Osmomysl of Galicia, who died in October, 1187. It is possible that Prince Svyatoslav III, who was planning a decisive campaign against the Polovtsians and wished to unite all the princes of the Kiev dynasty, may have influenced the poet to create this work and issue his appeal "For the Ruthenian Land, for the wounds of Ihor, the valiant son of Svyatoslav!" (Ihor was the son of Prince Svyatoslav II.)

Who was the author of this epic? How did it happen that this work was never mentioned in the extensive literature of the period? What is its

place in literature? These and similar questions have called forth a whole library of scholarly works.

Scholars are now agreed that the author was a member of the princely *drushyna* (retainers) with the typical military outlook of the class. He was, however, not only a warrior but a broadly educated person, a man of letters in the full sense of the word, well versed not only in the ideas, forms and techniques of his native written and oral literature but in foreign literatures as well. He was familiar with the classic Greek and Byzantine authors and also with the Scandinavian and Germanic epics. There are passages analogous to the Byzantine Chronicle of Malalas, the History of the Trojan War of Manasses, and the History of the Jewish War of Flavius Josephus, and the author of the Tale was in general well acquainted with the Bulgarian and Byzantine literary devices and used them freely. Such a knowledge of foreign literature was not at all extraordinary in the Kiev state, which possessed a rich original and translated literature, maintained extensive dynastic and diplomatic relations with the rest of Europe and was visited by foreign poets, both Greek singers and Scandinavian skalds. More than that Kiev was a part of Europe spiritually through its constant struggle against the infidels and according to the author of the Tale the campaigns of Svyatoslav III and later of Ihor caused a lively reaction among the Germans and Venetians, the Greeks and Moravians.

The Tale of Prince Ihor's Campaign is an example of the knightly lays of the period or to put it better, a literary work based upon the contemporary chivalric poetry. In its time the poem was certainly not unique. The Ukrainian scholar, M. Maksymovych (1845), very aptly remarked in regard to the folk character of the epic: "The more modern poets endeavor to give artificial poetry and character of folk poetry, but the national bard elevates folklore to the level of artistic literature." In Ukrainian literature Taras Shevchenko (1814-1861) can be compared to the author of the Tale. Shevchenko was acquainted with the literary forms

of Dante and Shakespeare as well as with his great Slavonic contemporaries, but in his works he made use of the forms of his native poetry; by individualizing them he elevated them to the level of high art and in turn created new forms not known in folk poetry. The folk character of the Tale is so strong that it caused some of the earlier scholars to regard it as a collective and impersonal work in the manner of the Kozak duma.

This national and traditional element gives the Tale its unique charm. Ukrainian folk poetry began to develop many centuries before the composition of the Tale and certainly not later than the migration of the Slavonic tribes to the south in the 6th and 7th centuries. Even to-day, the oldest form, the ritual poetry, preserves the beliefs of the pre-Christian world and these old beliefs are stressed in the Tale, even though Ukraine had been Christianized two hundred years earlier (988). Although the princes fight for Christianity against the infidels, the poem reflects the old half-mythical world and it is difficult now to decide whether this was the result of the survival of ancient beliefs (the so-called double-faith) or was a conscious use of traditional poetic images. The ancient dieties never appear directly in the epic but they occur as allegorical figures and in metaphors; the Ruthenians are the "grandsons of Dazhboh," the winds are "grandsons of Stryboh," the bard Boyan is the "grandson of Veles," the sun is called by the name of "Khors," etc. The Tale reflects the pre-Christian era chiefly in its animistic conception of the universe, where an animate nature acts as a participant in human fate. Here the world of magical imaginations is particularly strong and the ancient ritualistic personifications of supernatural powers become rich poetic images of extreme beauty. The animate nature of Ukraine is obviously friendly to Ihor and his warriors, while that of the Polovtsians is hostile. Ihor talks not only with his brother and his retainers but with the river Donets as well; during his escape he becomes in turn a golden-eyed

duck, a wolf, and a falcon, not by a poetic comparison, but he acts as if he had actually changed his being into those animals. Yaroslavna begs three elements, air, water and fire (in the form of the wind, the Dnieper, and the sun) to bring back her husband to her. Two suns and two moons are the personifications of the princes. By such methods the poet creates the unusual sense of the underlying unity of nature which is filled with symbols and allegories. If it is one of the chief aims of poetry to evoke the feeling of the magical, then the Tale literally overflows with this magic element and from this point of view it can be considered as one of the most beautiful works of its kind in world literature.

There are many poetic images in the Tale which are identical with those in Ukrainian folk poetry. The Tale mentions those places which are dear to the Ukrainian folksong; the half-mythical Danube, the actual Kiev, Bilhorod, Halych, the Hungarian mountains, all very familiar in the folklore. But even more significant is the frequent similarity in the poetic epithets: the blue sea, the open plain, the green grass, stone mountains, the radiant sun, the black earth, the black raven, the black cloud, the grey wolf, the blue-gray eagle, the ferocious aurochs, the blue wine, golden arrows, golden stirrups, sharp swords, gold-silver; there are the familiar tautological expressions, to bridge bridges, to think thoughts, to trumpet trumpets. In other passages the princes-suns appear with their retinue, the boyars speak of horses saddled for the march, there falls a rain of arrows, the earth trembles under the tread of the warriors, there are *terems*-palaces, gold-covered roofs, brocades, yew wood, ermines, swans, aurochs, falcons and other birds and beasts of poetry. In order to create a lyric atmosphere in the superb "Lament of Yaroslavna,"* the author modifies a folksong about the cuckoo (the personification of a forsaken or widowed woman in folk poetry) which flies to the Danube in search of her beloved. This song in numberless variations is

still sung in Galicia and it was probably not by accident that the Galician Yaroslavna in her lament makes use of a motif so popular in her homeland. Similarly the poetic structure and the rhythm of the "Lament" are typical of the Ukrainian folk-songs. In the same way the praise of Ihor's brother Prince Vsevolod, has a rhythm similar to that of the marriage songs which describe the going of the prince-bridegroom for his bride; this indicates that although the poetry of chivalry has passed over from the world of the warrior to that of the agriculturist, yet it has retained the same rhythmic form unchanged to the present time.

Apart from its purely poetic value, the Tale has a profound political significance. The ideals of patriotism, the defense of one's native land, the authority of the senior princes, the encouragement to brotherly love, valor and fighting in the name of glory and honor, and the other knightly virtues, as set forth in this epic, are universal in character and are found in all the great epics of the Middle Ages. The defense of the Ruthenian land against Asia (the "Polovtsian steppe") has not lost even to-day its timely and current interest. When in the 20th century, Ukraine fell under the invasion from the East, these ideals became still more precious and modern, for they reflect the fate not only of Ukraine but of all Europe with its ageless culture. It is not strange then that the Tale so fascinates the contemporary Ukrainian poets; they find themselves in a spiritual position similar to that which the author of the Tale pictured. The same furious wind lashes their faces; they see in the heavens the same ominous signs; like their ancestors, they hear the same howling of the wolves from the boundless spaces of the East. It is this that gives their poetry a disturbing breath of the tragic and through this there looms the forbidding outline of a cruel human destiny and there develops a cult of heroism in the deadly fight against this destiny. This gives the Tale a

* See page 23

special quality hardly possessed by any other piece of ancient literature, for here we have a work almost eight centuries old, but still embodying the political outlook of the modern man.

Beside the works in Ukrainian, there is an extensive scholarly literature dealing with the Tale in numerous languages. There are many studies especially in Russian, many of which are the works of Ukrainian scholars published at the time when the use of the native language was banned in Ukraine. There are also large numbers in German, French, Polish and Czech. English interest in the Tale came rather late and the first literary translation appeared at the beginning of this century.

Although numerous translations in English have appeared, it is no exaggeration to say that an accurate translation of the Tale into English is still

a work of the future. This will require a scholar experienced in both Slavonic and Ukrainian but he will also have to be a real poet who is able to render faithfully the superb beauty of the original. Perhaps the task can only be satisfactorily performed by a group of specialists but until it is done the English-speaking reader will be unable to appreciate fully the crowning achievement of the genius of Kievan culture.

That culture has left many admirable works of the human spirit -- a rich, religious literature, superb chroniclers, an architecture equal to the best works of the Byzantine style, fine mosaics, frescoes and ikons. Yet its undoubted masterpiece is the Tale of Prince Ihor's Campaign, for this as no other literary or artistic achievement, mirrors the soul of the nation in all its majesty and tragedy.





The Lament of Yaroslavna

EXCERPT FROM "THE TALE OF IHOR'S CAMPAIGN"

On the Danube Yaroslavna's voice is heard, like the cuckoo she wails in the morning:

"I will fly, she says, "like the cuckoo over the Danube, my beaver-sleeve I will dip in the river of Kayala, and wipe the Prince's bleeding wounds on his powerful body."

Yaroslavna laments in the morning on the ramparts of Putyvl, saying:

"O Wind, mighty Wind! Wherefore, Lord, blowest thou so violently? Wherefore dost thou carry the Hun's arrows on thy untiring wings against the warriors of my beloved? Art thou not content to roam on high between the clouds, rocking vessels on the blue sea? Wherefore, Lord, hast thou dispersed my joy over the feather-grass of the steppe?"

Yaroslavna laments in the morning on the ramparts of Putyvl-town saying:

"O Dnieper, Son of Glory! Thou has pierced the stone mountains across the Polovtsian land. On thy waters thou has rocked the boats of Svyatoslav to the hosts of Kobyak. Gently float back, O Lord, my beloved to me, that at dawn I may not send my tears after him to the sea."

Yaroslavna laments in the morning on the ramparts of Putyvl, saying:

"Radiant and thrice-radiant Sun! To all thou art warm and gracious. Wherefore, Lord, dost thou shed thy fiery rays on the warriors of my beloved? In the barren field thou hast shriveled their bows with thirst and with longing hast locked their quivers."

Translated by M. HORDYNSKY



This attractive young lady is Marion Machno, featured piano artist at the concert held in Cleveland in conjunction with the 15th annual UYLNA convention. Marion was born in Dearborn, Michigan, just 23 years ago. Her father, John Machno, is a well known piano and violin teacher in that area, and Marion early showed her interest in the piano and other forms of music. She made her first real public appearance in a church program at the ripe age of five. At six she played for Detroit Lodges and social groups; at nine she entertained Dearborn Rotarians with her unusual talent in a program at Fordson High School. By the time she was fifteen, the young lady was conducting her own dance band.

Miss Machno attended Lowry and Fordson High School, but went to Cass Tech on the advice of her teachers for more specialized training in music during her senior year. While at Cass, the oboe was her favorite instrument, and graduation ceremonies found her conducting the orchestra in her own composition, Variations on the Arkansas Traveler for Oboe and Orchestra. During this period she was a student of the well known Detroit pianist, Mischa Kottler.

marion machno

by sophia humenick

A Juilliard Scholarship rather than the proffered University of Michigan attracted Marion at 17, and she completed the regular four year course of the famous music school in three years. There she studied piano with Alton Jones and was a soprano with the Robert Shaw Chorale group in their concerts at Carnegie Hall. At present she is the only pupil accepted by Leonid Hambro, New York pianist and teacher.

Several New York papers commented warmly about Miss Machno's artistry and fine musicianship when she played for the world famous dancer, Sybil Shearer, at the Cort Theater. She mastered the very difficult program in five days of almost continuous practice. It was excellent preparation for the well received recital she played last winter at the Detroit Art Institute.

Marion has played piano for the Education Alliance in New York and for the Detroit Musicians League.not to mention many more performances for numerous organizations and musicales in New York City.

UKRAINIAN METROPOLITAN AREA

COMMITTEE CHORUS



The Ukrainian Metropolitan Area Committee Chorus concluded its Spring program with their appearance at the "Evening of Ukrainian Song & Dance", sponsored by the Ukrainian Congress Committee at its Fifth Convention at the Hotel Statler during the July 4th weekend. The group, under the direction of Roman Levitsky, with Miss Olya Dmytriw at the piano, was outstanding in its performance.

The week following the Concert the Chorus held its regular meeting at which time it elected the following officers to serve for the coming year:

President	Walter Bacad
Vice President	Volodimir Bohachewsky
Treasurer	Miss Anne Stec
Secretary	Miss Alice Kuciw
Secretary	Miss Alexandra Diaczenko
Advisor	Emil Husar
Librarians	Miss Olga Masakowska
	Miss Helen Cenko

The UMAC Chorus serves as a model of cooperation in Ukrainian culture, for it is about evenly divided in its membership between the American born Ukrainians and those that recently arrived to these shores. The group during the past year has performed a number of times before Ukrainian and American audiences. One of its most recent performances prior to the Ukrainian Congress Committee Convention was its participation in a benefit performance sponsored by the Arthur Murray Dance Studios at the Hotel Plaza in New York City.

- Walter Bacad

І ШУМІНІС І ЗУЛІ

Імп. Верховна.

1. І шу-мніс і зу-лї го-лїм го-лїм і - ге
 5. А те-мї бє-мїм ірїса ірїса го-лїм і - ге

1. і шу-мніс і зу-лї
 5. а те-мї бє-мїм

piano

1. І шу-мніс і зу-лї го-лїм го-лїм і - ге
 5. А те-мї бє-мїм ірїса ірїса го-лїм і - ге

1. і шу-мніс і зу-лї
 5. а те-мї бє-мїм

1. І шу-мніс і зу-лї го-лїм го-лїм і - ге
 5. А те-мї бє-мїм ірїса ірїса го-лїм і - ге

1. і шу-мніс і зу-лї
 5. а те-мї бє-мїм

3. Ой про-шу я те-бе, не ве-ди ти мене, бо сер-це-м у ма-тір ма-ю
4. Ой ти немо-ло ма-а а дачо-го по-а, то-ді су-ло бу-ти бу-ти

1. Бу-де бу-ти мене зів зів бу-де бу-ти мене
4. Як малю-ла бу-ла зів зів як малю-ла бу-ла

Did You Know...

The Ukraine is an important factor in the European situation because of the extent of its territory, the richness of its resources, the size of its population, and its tragic position with reference to the Black Sea.

1. That over 40,000,000 people, occupying the territory immediately north of the Black Sea, mostly within the basins of the Dnieper and Dniester rivers speak Ukrainian, a separate and distinctive Slavic language?
2. That the city of Kiev forms and constitutes their ancient political capital and the traditional centre of their cultural life?
3. That the Kiev-Ukrainian state achieved a high degree of culture and prosperity already in the year 1000? And, that the political tradition of the Ukrainian people is thus rooted in the Kiev state?
4. That the Ukrainian people are not Russians, have never been Russians, no more than the Irish can be said to be English?
5. That in 989 A.D. the Ukrainian Grand Prince Wolodymyr was baptized and accepted Christianity from the Greeks of Constantinople (the Byzantine Empire)?
6. That the Grand Princes of Kiev were incomparably richer and more powerful than many of the rulers of the West, and held an honored place throughout Europe?
7. That the members of the Ukrainian-Kievan royal family married into the family of the Emperors of Constantinople, and made matrimonial alliances with the Saxon royal family of England, with the Kings of France, with Poland and Hungary?
8. That the Galician-Volynian area of Ukraine inherited and carried on the cultural life of Kiev during the period 1087 to 1340 and that the most outstanding price during this period Prince Daniel, a descendant of the Kiev ruling family, built and established the city of L'viv (Lemberg)?
9. That the great French historian and cartographer, Beauplain, in a map of Ukraine printed in 1648 and reproduced in the Oxford edition in 1680, clearly indicates the rise of the Ukrainian Kozak state into great prominence in Europe?
10. That after repeated periods of greatness and independence, the Ukrainian National Republic was again established on January 22nd, 1918, followed by the establishment of the Western Ukrainian National Republic in November, 1918, and the union of these two republics proclaimed on January 22nd, 1919; and that in spite of tremendous difficulties the Ukraine enjoyed independence until 1921?
11. That the Ukrainian people were the first in Europe since 1918 who never gave up the everlasting fight against bolshevism to preserve Western civilization and Christianity and that today the Ukrainian Insurgent Army is continuing this fight against communism.
12. That in the early '30s Stalin starved to death 7 million Ukrainians and hundreds of thousands were killed. The churches in Ukraine were converted into communistic clubs, etc. and the priests and bishops killed or sent to Siberia.

13. That during both World Wars, no country in Europe suffered such losses and devastation as did the Ukraine?

14. That representatives of Communist Kremlin are falsely representing the Ukrainians at the United Nations.

15. That there are about five million Ukrainian immigrants throughout the world of which approximately one million are in America. Politically they are members of different anti-communistic organizations working together with the Ukrainian Govern-

ment in exile in Europe. In America there is the Ukrainian Congress Committee.

To destroy Communism, Western democracy would have to proclaim self-government not only to those countries taken by Russia after World War II, but also to those countries such as Ukraine.

Free and Independent Ukraine is the first and biggest nation that would play the important part in preserving peace in Europe.

--The Committee for the Liberation of Ukraine



HAMILTON CAVALCADE (cont'd)

The spontaniety and warmth of their approval banished all our fears. Taking advantage of the Easter Season, we presented "Vechnianke" -- a Ukrainian Easter village scene. The after concert lunch prepared by both the women and girls of Toronto was followed by an enjoyable period of folk singing.

Realizing that this was the end of an enjoyable period of our activities we clung to it as long as possible but the lateness of the hour at last forced us to say our farewells.

At the Toronto concert guest-soloist was Olga Boychuk, Winnipeg born soprano. Her selections met with instant applause and admiration.

It had ended and now we sit and reminisce about the hardships the tiredness endured. We laugh at the time Irene lost her shoe halfway to Windsor and we picked it up on our way home. We look at the photographs Roy took and are carried back into the past. We talk about the kindness and warm hospitality of all the people we came in contact with and how much Jerry Bilak of the P. E. helped us with various details.

Why don't you plan a tour -- I'm sure you'll enjoy it.

Thanks!

To all those who through contributions of articles and news reports made the publication of the past four issues possible.....many thanks!

The Editor

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