

TWO ICONIC ARTISTS - A KINSHIP OF SOULS

buried in Kaniv, on the banks of the Dnipro River several months prior to serfdom being abolished in 1861. His brief life measured 24 years of serfdom, 10 years as a banished prisoner of conscience, 4 years under tsarist police surveillance including constant constraints for "nationalistic/ free spirited" ideas. He experienced only 9 years of bought freedom.

Ira Aldridge arrived to Kyiv in mid- August. 1861.

"У другій половині серпня Айра Олдрідж був уже в Києві. Він ходив понад дніпровськими кручами, вдивлявся у синю далечінь, милувався древнім зелено-кучерявим Києвом, і сльози котилися з його очей—" **"

On September 25, 1861 he debuted in Kyiv.

"25 серпня 1861 р. Айра Олдрідж вперше виступив у ролі Отелло перед київськими глядачами: «Своєю грою,— писала у спогадах дружина М. П. Драгоманова Л. М. Кучинська,— він (Олдрідж.—І. Л.) викликав здивування і радість київської публіки".**"

Most notably, while staying in a neighbouring hotel, Ira recorded his enchantment with Ukrainian culture, he bathed in the Dnipro River and drank from the fountain where Prince Vladimir the Great was baptized.

"В зв'язку з тим, що Олдрідж тут і далі не раз згадує про своє купання-в Дніпрі «вранці, як завжди», що було, очевидно, його звичкою, ми можемо гадати, що він жив у цей час близько біля Дніпра. Справді, приїжджі іноземці в той час зупинялися переважно в Європейському готелі".**"

While mourning his friend's death, Ira walked the riverbank of Dnipro, met with university students, artists and theater patrons. Continuing to tour Kharkiv and smaller cities in Ukraine, his final performance terminated in Odessa in 1866. His promise to Taras was kept.

"Так Айра Олдрідж шанував пам'ять Великого Кобзаря, свого найщирішого друга.

На рідній землі Тараса, на оспіваний ним любій Україні, Олдрідж, мов той пушкінський пророк, «глаголом жег сердца людей», підносячи їх свідомість. Створюючи на сцені величні характери шекспірівських героїв, Айра Олдрідж завжди підкреслював їхню волелюбність, протест проти насильства, прагнення до справедливості".**"

Herbert Marshall: *Literary Ukraine (Translated from Ukrainian) Kiev, no.86, October 25, 1963* (co-author of a biography on Ira Aldridge notes: "The Ukrainian society most heartily received Aldridge who in those distant years brought immortal Shakespearean creations to the Ukrainian audiences in Kyiv, Odessa, Zhytomir. He was also in Yelisavethrad where the unsurpassed acting of the great tragedian was seen by the father of the Ukrainian theater, Ivan Tobilevych (Karpenko-Kary)".**"

"І чи треба тут ще розповідати, як хотів Шевченко, щоб Олдрідж побачив Україну, почув її пісні, познайомився з людьми і доніс безсмертний голос Шекспіра до українського народу!



Айра Олдрідж у Т. Г. Шевченка в Петербурзі. Картина Г. С. Мєліхова.

Не дивно, що з такою приязню і любов'ю поставився поет до актора-негра, який мав здійснити турне по безмежній країні, несучи в маси слово Шекспіра".**"

Ira Aldridge had the hope of returning to his native United States of America after the end of the Civil War. Unfortunately, that did not materialize. He died and was buried in exile in Lodz, Poland following a brief illness. Taras also died in exile in—St. Petersburg and his body returned post mortem to Kaniv, on the shore of the Great Dnipro River—in his beloved Ukraine.

The Greek philosopher, Aristotle in Book VIII (261-262) of *Nicomachean* describes friendship as "between people who are good and alike in virtue," "a single soul dwelling in two bodies." This applied to both Taras Shevchenko and Ira Aldridge—the kinship of two artistic souls.

* Marshall, H. and Stock, M. *Ira Aldridge*. Mystetstvo, Kiev, 1966 (Ukrainian)

** Kulynsh, Ivan Markovych, *Poet I Trahik*. Naukova Dumka, Kiev, 1964

—Submitted by Luba Fedorkiw

Holodomor Education Conference

Education - Awareness - Action

Date: MAY 5-7, 2017
 Location: Canadian Museum for Human Rights
 85 Israel Asper Way, Winnipeg, MB
 For: Teachers (K-12), school and community leaders,
 faculties of education and librarians



A conference designed especially for those who want to teach about human rights and the Holodomor—the murder by starvation of millions of Ukrainian citizens in 1932-1933, carried out by authorities in the Soviet Union.

The conference will engage educators interested in issues of human rights, social justice, democracy, and the genocides of the 20th century in how to integrate the Holodomor into their teaching. The multidisciplinary approach will extend the knowledge base and provide the strategies and methodologies for teaching this significant world event.

For further information visit: holodomor.ca

This conference is hosted by the Holodomor Research and Education Consortium (HREC), and co-sponsored by the Faculty of Education—University of Manitoba, Faculty of Education—The University of Winnipeg, Manitoba Education and Training, the Centre for Ukrainian Canadian Studies—University of Manitoba, the Ukrainian Canadian Research and Documentation Centre (UCRDC), the National Holodomor Education Committee of the Ukrainian Canadian Congress, the Holodomor Awareness and Education Committee of the Ukrainian Canadian Congress—Manitoba, the Ukrainian Academy of Arts and Sciences in Canada, The Shevchenko Foundation, in cooperation with the Canadian Museum for Human Rights—Winnipeg.

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